

BEAUTY AND THE BEAST

"NO WAY DOWN"

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Aired Episode
Transcript

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### ACT ONE

FADE IN:

EXTERIOR – STREET - NIGHT:

A run down neighborhood on the lower east side, the street is poorly lit with garbage and wino's lying around. A taxi drives slowly down the dilapidated street. Catherine is peering anxiously through the window of the back seat.

**TAXI DRIVER**

Like I told you lady, there's no bar down here, nothing down here but nightmares.

**CATHERINE**

Are you sure you have the right address?

**TAXI DRIVER**

Listen, lady, why don't we get out of here, huh? I'll buy you a drink with the extra twenty you laid on me to bring you down to this hellhole. Ok?

**CATHERINE**

There's another twenty in it if you wait.

**TAXI DRIVER**

Forget about it, lady. You're outta your mind.

Catherine gets out of the taxi.

**TAXI DRIVER**

I'm outta here all right? You're on your own.

Catherine looks around her through the dimness of the barely lit street. A dog is barking as she begins to walk past deserted, run down buildings. Suddenly her arm is grabbed, she yelps, and turns to face...

**VINCENT**

Catherine

**CATHERINE**

Vincent! You scared me.

**VINCENT**

You were right to be afraid. This is a dangerous place, I sensed your fear.

**CATHERINE**

I'm supposed to meet a witness. He set the time and place.

**VINCENT**

Can you trust him?

**CATHERINE**

It's worth the gamble.

**VINCENT**

Sometimes your fear can keep you alive. You should listen to it more often. I'll come with you.

**CATHERINE**

No, I have to go alone. I gave my word.

**VINCENT**

Well then, I'll be near.

She leaves him, walking towards a building with a sign that reads 'Bar & Grill.' The windows are crudely boarded up with gaps between the planks. She peeks in through one of the cracks, seeing no one inside. She tries the door, it's open, she enters the building slowly, moving cautiously into the room.

CUT TO:

INTERIOR – BUILDING:

Behind her a door opens and a group of young men enter. Catherine turns to face them.

**CATHERINE**

Which one of you is Shake?

**SHAKE**

That'd be me. You the lawyer lady?

**CATHERINE**

I'm with the DA's office, yes.

**SHAKE**

I talk to you, my man, Willie gets cut some slack?'

**CATHERINE**

I can't make any promises. He'll do some time, but if you help us I think we can get the charges reduced. He'll do a year, two at the outside.

**SHAKE**

That's cool. He can handle that. Sit down.

Can I get you a beer or something?

**CATHERINE**

Willie says you saw the convenience store owner beaten to death outside his market, that you can identify the guy who did it. Is that true?

**SHAKE**

Don't push, babe. I like to ease into things, kind of feel my way around.  
(laughs)

He'd been moving very close around Catherine, bringing his face close to her chest.

**CATHERINE**

All right, you can feel your way into Attica to see your buddy. She moves to leave; he stops her.

**SHAKE**

You're cold, lady.

Vincent has entered the building from above. He stays hidden and watches.

**SHAKE**

Sit down and we'll talk.

Catherine sits next to a pool table. Shake picks up a cue stick, setting up a shot.

**SHAKE**

His name is Chris, he's the number one gun for a gang named the Silks. Ever heard of them?

Catherine takes out her notebook, shaking her head no.

**CATHERINE**

I'm listening.

**SHAKE**

Well, they all wear suits, even the chicks. Chris got him one good source for those suits, new ones, all the time, price tags still on them.

**CATHERINE**

Stolen?

**SHAKE**

Oh protection, shaking down storeowners, taking it out in trade. Watch this.

He shoots.

CUT TO:

EXTERIOR - STREET:

Outside a car drives slowly down the street past the building Catherine is in. The headlights are turned off.

CUT TO:  
INTERIOR – BUILDING:

**CATHERINE**

This Chris, he have a last name?

**SHAKE**

What are you, taking a census? Like I said, Chris.

CUT TO:

EXTERIOR - STREET:

The top of the car slowly folds up. Five young men get out with weapons. They stand shoulder to shoulder in the street, loading their guns.

**TONY**

Are you sure about this one, Chris? This ain't really our style.

**CHRIS**

Times have changed, big brother, someone pushes you, you push back a little harder.

**PYTHON**

Let's do it. Let's do it

**CHRIS**

(Smiles, loving it.)  
Now!

They level their guns at the building and open fire. Bullets fly through the air, peppering the boards that cover the windows. Two gang members sitting at the bar are hit. Someone is yelling, Down, get down. Catherine hits the floor and rolls under the pool table. Her witness is hit and goes down. Vincent leaps from his hiding place rushing to Catherine with a roar.

CUT TO:

EXTERIOR – STREET:

**CHRIS**

(Hearing the roar)  
What was that?

CUT TO:

INTERIOR - BUILDING:

**SHAKE**

I'm hit.

Vincent rushes past the wounded Shake to get to Catherine. He helps her stand then guides her to the door.

**CATHERINE**

I'm all right.  
She looks down at Shake as they pass him, seeing that he is trying to sit up.

Wait, he's alive.

**VINCENT**

Go!

He pushes her towards the door, then turns back to pick up Shake.

CUT TO:

EXTERIOR - ALLEY:

Catherine runs out of the back door into the alley behind the building and turns to wait for Vincent.

CUT TO:

At the front of the building, Chris lights a bomb and lobs it into the building.

CUT TO:

INTERIOR - BUILDING:

Vincent is picking up Shake when he sees the bomb hit the floor and explode.

CUT TO:

EXTERIOR - STREET:

At the front of the building, the explosion blows out the front windows, glass and chunks of wood fly everywhere, inside the building has become a blinding fireball.

CUT TO:

EXTERIOR - ALLEY:

At the back Catherine is thrown to the ground by the force of the blast. Two of the gang inside the building roll out the doorway.

CUT TO:

EXTERIOR - STREET:

At the front the Silks check out their handy work.

**TONY**

Don't you think that's a little over kill?

**CHRIS**

Let's go see what's left.

EXTERIOR – ALLEY:

At the back Catherine raises herself up.

**CATHERINE**

Vincent!

She struggles to get up. One of the gang members pulls a knife and comes towards her.

**SAVAGE 1**

He's dead, man, you set us up!

Another member pulls her roughly to her feet; she punches him under the chin knocking him down. The one with the knife comes at her; she blocks his knife hand and lands an elbow on his chin, sending him to the ground. The first guy is up again and delivers a right cross to her chin and everything goes black.

FADE TO:

INTERIOR - SILKS HEADQUARTERS:

All is a fuzzy dimness.

**VOICE**

Hey! Come on, wake up. Hey! Hey!

Vincent's hearing and eyesight have been damaged by the blast. He growls at the voice and shakes his head trying to clear his vision. He is standing against a wall, chained to a steam pipe. One of the Silks has a crow bar in his hands and another has a small flashlight that he is shining into Vincent's damaged eyes. Conversations are taking place around him, but to him the voices and words are distorted.

**CHRIS**

Hey, those chains secure, man?

**TONY**

Look at his teeth, man, those claws. Looks like a jungle cat. We can make money with this thing, Chris.

**CHRIS**

Yeah?

**TONY**

Oh yeah, sure.

**VARIOUS GANG MEMBERS**

Hey, nobody never seen nothing like this before. We'll be on TV, the newspapers this thing will make us famous.

**PYTHON**

Oo man, you are ugly.

**BIMBO**

Nothing ugly about him; he's just different.

**PATRICIA**

Yeah, real different. Hey, hey, now how do you think he got like that, huh? Do you think he's human?

Vincent pulls against the chains testing them. Then he leans back against the wall. The girl mocks him growling at him and meowing like a cat.

CUT TO:

**EXTERIOR – STREET:**

At the scene of the blast, yellow police tape is being deployed around what used to be a building. A body is being taken out on a stretcher. Catherine stands talking with a detective.

**DETECTIVE**

A lot of casualties in these street wars. You sure you're ok? You were lucky, Ms. Chandler. Anybody else inside when it went off?

**CATHERINE**

No, there was no one else.

**CUT TO:**

**INTERIOR – SILK'S HEADQUARTERS**

**BIMBO**

Why don't we take his chains off?

**CHRIS**

Hey, you crazy?

He pushes her roughly away from Vincent. She meows.

**CHRIS**

Shut up. Just stay away from it.

**PATRICIA**

That's not an it, that's a him. Bet he even talks, huh.

**CHRIS**

You talk, freak, like Miss Patricia says?

**TONY**

I bet he does, Chris.

**PATRICIA**

A different language though.

**CHRIS**

(Takes out a knife.)

How about if I cut you a little bit? Huh. Make you bleed.

Vincent growls menacingly, showing his canines.

**TONY**

Hey, hey, won't be worth nothing dead, little brother.

**CHRIS**

If you can't talk, maybe, you can howl for us man. It's a full moon. Howl for us.

(He shouts)

Howl for us! Howl for us!

FADE OUT:  
**END OF ACT ONE**

**ACT TWO**

FADE IN:  
INTERIOR - VARIOUS SHOTS OF THE TUNNELS:

Catherine is desperately banging on a pipe with a rock. Ellie comes up behind her and touches her on the shoulder.

**ELLIE**  
Sorry, it took me so long, but it is a long way.

**CATHERINE**  
Ellie, is Vincent all right?

**ELLIE**  
He went Above tonight and he hasn't come back yet. Is there something wrong? Is Vincent in trouble?

**CATHERINE**  
No, I just wanted to see him.

**ELLIE**  
He's ok, isn't he?

**CATHERINE**  
I'm sure he is. I need to talk to Father.

Ellie leads the way Below.

CUT TO:  
INTERIOR- FATHER'S CHAMBER:  
Catherine enters, going to Father who is standing behind his desk.

**FATHER**  
Well? What happened?

**CATHERINE**  
It's Vincent. I'm afraid he might be hurt.

**FATHER**  
Tell me.

**CATHERINE**  
There was an explosion. A guy was killed. Vincent went in to try and save him. That's when the bomb went off.

**FATHER**



Oh, my God!

Father sinks into his chair, covering his face with his hand.

**CATHERINE**

The firemen searched the rubble. They found the body of the man, but no trace of Vincent.

**FATHER**

Where did this happen?

**CATHERINE**

On the lower east side, Broome St.

**FATHER**

The most dangerous part of the city for us, he knew that.

(He glares at her, standing up again)

What was he doing there?

**CATHERINE**

He was with me.

**FATHER**

I have warned him ... pleaded with him and now this.

If he's caught Above ...

**CATHERINE**

I care for him, more than anything in my life.

**FATHER**

Your ... relationship... with my son ... is a tragic mistake ... for both of you.

**CATHERINE**

Help me, I promise you I will find him. I need your help.

**FATHER**

Our access to that part of the city is limited. Only two entrances to our tunnels exist there.

They're rarely used.

**CATHERINE**

Will you show me?

Father hobbles over to a drawer, pulls out some map, looks for the one he needs, finds it, and points.

**FATHER**

Here and here.

**CATHERINE**

Surely Vincent knows of these places?

**FATHER**

If he can reach them.

CUT TO:

INTERIOR – SILKS HEADQUARTERS:

Vincent rests against the wall he is bound to. One of the gang members, a large, hulking man approaches him. Vincent realizes someone is near and stares around him still unable to see with his damaged eyes.

**HOWIE**

Can you talk, mister? You know, I bet you can. An' I won't tell no one honest.

**VINCENT**

Yes.

**HOWIE**

You know, I - I knew you could, but you gotta shush 'cause Chris and Miss Patricia are in the other room and they'll hear. My name ... it's - it's Howie. It's ... it's not Pignite like Python says.

**VINCENT**

I need your help, Howie, set me free.

**HOWIE**

If ... if ... if I did Chris'd kill me 'cause him an' Python ...

Chris and Patricia walk into the room, followed by Python, and see Howie close to Vincent.

**PATRICIA**

Hey! Get away from him. What are you doing? Get away from him.

**HOWIE**

I was just checkin' to make sure his chains was tight that's ... that's all.

**PYTHON**

That's all, huh?

**HOWIE**

I'm sorry, Python.

**PYTHON**

Just watch it, Pignite, just watch it.

Later, Tony is shaking a bottle of beer he points it at Vincent and spray's him with it, amid taunting words like: Give 'em a shower. Got something for you. Vincent reacts, trying to shake the offending liquid from his face.

**TONY**

Oh well, I guess he don't like beer.

Chris lights a blowtorch and approaches Vincent.

**TONY**

Hey, don't burn his pelt, man, maybe we could sell it to a furrier

**PYTHON**

Hey, wait a minute, Chris, watch this. Back up, back up, watch this; you won't believe this, watch this guy.

He hits Vincent in the shoulder with a crow bar.

**PYTHON**

(laughs)

He don't even flinch. How hard do you think I had to hit him to break that bone right there?

(laughs again)

He points to the area of Vincent's ribs. As he pulls back to hit Vincent again, Howie grabs his wrist, forcing him to the ground.

**PYTHON**

Ow, he's breaking my wrist.

**PATRICIA**

Howie! Howie!

**CHRIS**

Ease up, Howie.

**PYTHON**

Chris!

**CHRIS**

Let him go.

**HOWIE**

He was gonna hurt him, Chris.

Python pulls out a gun.

**PYTHON**

You stinkin' zoid.

**CHRIS**

Put it down, put it away! Now!

**PYTHON**

One of these days, man.

Chris again approaches Vincent with the blowtorch.

**CHRIS**

I want to see some begging in those eyes, some fear.

**PYTHON**

Yeah, burn him.

Vincent roars, breaking away from the steam pipe. He fights the gang, throwing them around as they come at him. He slashes Tony, throws his body aside, grapples with another man, tosses him aside, falls over something, finds another barring his way and slams him against the wall and lets him fall. Then he feels for the door and crashes through it. He still can't see and has to feel his way. He sits for a moment to slip the chains off his wrists. He pulls his hood up and wanders into the street, almost getting hit by a car. He is in the middle of the road and cars are passing him on both sides. Drivers are yelling at him to get out of the way. He spins; the lights from the car headlamps are hurting his eyes. Finally he makes it to the sidewalk and slumps against a wall, sighing deeply.

CUT TO:

Inside the gang's building Chris is bent over the dead body of his brother, Tony.

**CHRIS**

Don't quit on me, big brother.

Python and Howie pull him away.

**PYTHON**

Come on, Chris.

**CHRIS**

Tony, Tony I can't leave Tony.

**PYTHON**

Hey, let's get this freak, man, make him pay for what he done. Let's get him, man.

**CHRIS**

I want that freak! I want him dead!

CUT TO:

EXTERIOR – STREET:

Catherine waits on the sidewalk by the bombed building where she had last seen Vincent. A taxi pulls up and Isaac Stubbs steps out.

**ISAAC**

Hold tight, I'll be right back.

He tells the taxi driver and then goes to Catherine.

**CATHERINE**

Thanks for coming.

They hug.

**ISAAC**

Friends do for each other that's what it's about. Now, what can you tell me about this friend of yours?

**CATHERINE**

He's very special to me, Isaac. I know this is strange, but I can't give you more than that.

**ISAAC**

Man, you can trust me.

**CATHERINE**

I know I can trust you; I just can't explain.

**ISAAC**

Then don't. He's your friend that's enough.

He steps over to what's left of the building.

He was in there when the bomb went off?

**CATHERINE**

Yes, he must have gotten out; they didn't find a body.

Isaac spots two drunks sitting on the sidewalk.

**ISAAC**

Maybe ... you got a couple eyeball witnesses.

He goes over to them.

**ISAAC**

You here when the bomb went off? You see anything?

Catherine leans over to give them money, but Isaac grabs her wrist, stops her and takes the money.

**ISAAC**

You tell it true, old dude. We're not buying any tall tales.

He squats down, holding out the money.

**DRUNK**

I was sleeping over there and the explosion woke me up.

Catherine squats down next to Isaac.

**ISAAC**

You must have seen something.

**DRUNK**

I seen a bunch of punks all dressed up in suits, a fancy convertible. I seen them drag a fella out of there and stuff him in the trunk.

Isaac gives him the money.

**CATHERINE**

The Silks! My God!

**ISAAC**

I know their turf; if your friends alive we'll find him.

They enter the taxi.

CUT TO:

INTERIOR – WAREHOUSE:

A watchman is checking a warehouse, swinging his flashlight from side to side, checking between piles of boxes. He shines the light on Vincent who is on the floor, sitting between two piles.

**WATCHMAN**

Hey buddy, what are you doing? You can't sleep here.

**VINCENT**

The light .... it hurts my eyes.

The watchman sets the flashlight down.

**WATCHMAN**

Hey mister, are you hurt? Come on.

Vincent flinches away when he touches him.

**WATCHMAN**

It's all right. I ain't going to hurt you.

**VINCENT**

Where am I? What part of the city?

**WATCHMAN**

The lower east side, Broome off of Pitt.

Vincent winces in pain.

**WATCHMAN**

Ah! You are hurt. Come on let me give you a hand. Come on.

He helps Vincent to stand.

**WATCHMAN**

Here we go.

He takes a flask out of his pocket.

**WATCHMAN**

Ah, look. Have a jolt; it helps.

Vincent shakes his head no. The watchman takes a belt, turning away.

**WATCHMAN**

You know I used to fight golden gloves, turned pro in '51 (takes another belt) Little Jersey Red, maybe you heard ...

He turns back, Vincent is gone. He picks up the flashlight and swings the beam around. Vincent has vanished.

CUT TO:

EXTERIOR – STREET:

Vincent is moving along the sidewalk, keeping one hand out to feel his way.

CUT TO:

Catherine and Isaac in the taxi, cruising slowly down the street.

**TAXI DRIVER**

Thought I saw something up there.

**CATHERINE**

Hurry!

**TAXI DRIVER**

Sorry, I ... guess I was mistaken.

Vincent lies huddled on the sidewalk; he feels Catherine near and sits up.

**VINCENT**

Catherine.

FADE OUT:

**END OF ACT TWO**

**ACT THREE**

FADE IN:

Vincent scuttles along the dark street, feeling his way by touching the walls of the buildings. The light from car head lamps are but blurry blobs as he makes his perilous way to the grate that will take him back to the tunnels. The Silks are cruising the streets in their convertible, looking for him to exact vengeance for their fallen member.

**BIMBO**

Man, where did he go?

**CHRIS**

He's around here somewhere. He can't get too far.

The car turns the corner where Vincent is crouched between two parked cars. He creeps out to the center of the road, feeling for the grate. Chris spots him in the side view mirror.

**CHRIS**

He's right behind us!

**BIMBO**

Step on it!

He spins the car around in a U turn. Vincent begins to lift the cover as Chris hits the accelerator and flies toward him.

**HOWIE**

Chris, no!

Howie grabs the steering wheel from the back seat and fights with Chris for control. The car hits Vincent, and he rolls over the hood of the car, falling hard on the pavement. The car swerves out of control onto the sidewalk, hitting a building. Vincent rolls on the ground, clutching his ribs, groaning.

**PATRICIA**

Chris! Babe! Are you ok, honey, huh?

Vincent crawls away.  
Chris turns on Howie.

**CHRIS**

(screams)

Ah! I'm going to kill you.

**HOWIE**

I'm sorry Chris, but you was gonna hit him. Don't hit me, Chris. Don't hit me, Chris.

**PATRICIA**

Stupid!

Vincent lurches to his feet, falling on the trunk of a parked car for support.  
Chris gets back behind the wheel, but the car won't start. He hits the wheel in frustration and gets out.  
Vincent falls, crawling between two cars to the sidewalk  
A crowd of people is beginning to collect around the car.

**CHRIS**

(screams)

I want that freak.

**PATRICIA**



Let's get him.

**PYTHON**

Come on, Pigmeat!

(shoves Howie)

Move! Come on. Keep moving.

CUT TO:

INTERIOR - SILKS HEADQUARTERS

Isaac and Catherine are in the room where Vincent had been chained to the steam pipe.

Tony's body is in a body bag. Catherine has just checked it to make sure it isn't Vincent. She breathes a sigh of relief.

**ISAAC**

Come on.

(He helps her to stand.)

Well, at least he ain't dead, that's something.

**CATHERINE**

He's hurt Isaac ... I know it. He's hurt and he's alone.

**ISAAC**

Well, we'll just keep looking till we get to him.

**CATHERINE**

We've got to.

**ISAAC**

I know I'm not going to ask you any questions, all right. But if there's anything you can tell me about this guy?

**CATHERINE**

Isaac... I can't. I would tell you if I could.

**ISAAC**

Ok. Hey, it's cool.

**CATHERINE**

His name is Vincent.

**ISAAC**

Vincent.

**CATHERINE**

I owe him my life.

**ISAAC**

Come on. If he's out there we are gonna find him.

CUT TO:

A woman is crossing the street dressed as a hooker. She goes to an apartment door, inserts the key in the lock, then hears Vincent cough. She turns quickly, startled.

**LUCY**

What do you want?

Vincent is huddled by a garbage can.

**LUCY**

Get out of here, you. I got a can of mace in here, and I'm telling you ... you try anything I'm gonna make you real damn sorry.

**VINCENT**

Please, I won't hurt you.

**LUCY**

What's wrong? Are you drunk?

She moves closer, peering at him.

**VINCENT**

Don't come any closer.

**LUCY**

Hey, you're that guy ... the guy that got hit by that runaway. I'll call an ambulance.

**VINCENT**

(Coughing painfully)

No, no.

He struggles to his feet, using the wall to support him. His hood is pulled low over his face.

**VINCENT**

Please, no ambulance.

**LUCY**

Yeah, ok. Ok, I been in trouble myself a time or two. Can you make it? Ok?

Vincent falls forward; Lucy catches him. Supporting him under one arm, she opens the door and helps him inside.

**LUCY**

Come on, come on inside.

She maneuvers herself behind him and supports him under both arms, guiding him through the door.

**LUCY**

All right, rest there for a minute.

He collapses on her couch as she shuts the door.

**LUCY**

Ok, I'll be back.

She goes into another room.

**LUCY**

Now don't be scared.

She comes back, bringing bottles of pills with her.

**LUCY**

I used to be a nurse.

She sits down at the other end of the couch.

**LUCY**

Oh well, my - my old lady, she wanted me to be a nurse. Oh, you must be hurting bad. Do you want some pills? I got all kinds.

**VINCENT**

No.

**LUCY**

You need something ... for the pain, you know ... just for the pain. I got ... I got ... um ... I got aspirin. I got ... ah ... ah ... penicillin and stuff. I got ... well, I got this ... well, my regular seller works down by the ... ah ... hospital, and he gets me whatever I want. Here, let me take a look at that.

She reaches over him to get to the lamp.

**VINCENT**

No light . . . please.

She sits back down.

**LUCY**

I'm trying to help you. What's your problem?

**VINCENT**

My appearance may frighten you.

**LUCY**

Well honey, you don't know what it takes to frighten me. I seen all kinds.  
(laughs)

I mean you gotta trust somebody some times.

She switches on the lamp, sees Vincent's face and scrambles back away from him.

**LUCY**

What are you? What are you?

FADE OUT:

**END OF ACT THREE**

**ACT FOUR**

FADE IN:

**LUCY**

Please, don't come near me!

Vincent makes a move to get up.

**LUCY**

Don't come near me!

**VINCENT**

I'm sorry.

He moves forward on the couch, groaning in pain. Slowly gets up and goes to the door.

**VINCENT**

I'll go.

He heads out through the door, lurching against the doorframe and then into the wall outside. Lucy waits a moment, trying to decide what to do. Finally she goes after him.

**LUCY**

Look, you can't stay out here.

She reaches him, taking his arm.

**LUCY**

Come on back inside.

She puts his arm around her shoulders.

**LUCY**

It's ok.

He goes back inside, limping badly. She settles him back on the couch.

**LUCY**

You gotta see a doctor.

**VINCENT**

My father is a doctor. I need to get to him. I can't see.

**LUCY**

I'll help you.

**VINCENT**

There's an old building near by here: the Beaumont.

**LUCY**

Oh yeah, it used to be a ritzy private club. It's all boarded up. It's about ... it's about six blocks from here.

**VINCENT**

Can you tell me how to get there?

**LUCY**

I'll take you there.

**VINCENT**

Can you tell me your name?

**LUCY**

(she smiles, greatly pleased)  
Yeah, I'm Lucy.

**VINCENT**

Thank you, Lucy.

CUT TO:

EXTERIOR – PLAYGROUND:

Chris is in a playground with the two girls and Howie. Python comes strolling along from the direction of the accident.

**CHRIS**

Where in the hell you been?

**PYTHON**

Hey, I doubled back to take a look. Aw man, it was great. I climbed up on the roof, took a peek over. They got cops all over the place.

**CHRIS**

I don't give a damn about no cops; I want the freak. Now Howie, I want you to go get some flashlights.

**PATRICIA**

Baby, he might just have crawled off into the bushes and died.

**BIMBO**

My feet are killing me.

**CHRIS**

I got blood on my jacket, Tony's blood.

(In Python's face)

Do you think Tony would want us to go home?

(turns to the two girls)

No, we'll split up and look.

(turns back to Python)

I want you to meet me back here in half an hour. Move!

CUT TO:

EXTERIOR - STREET

Catherine and Isaac are by the grate that Vincent was trying to move when he was hit by the Silks' car.

**CATHERINE**

So close.

**ISAAC**

Near as anybody can figure, it all started when this guy tried to climb down this drainage grate.

**CATHERINE**

He's not dead. I would feel it if he were.

**ISAAC**

Judging from the skid marks, they were doing at least fifty, and this guy still gets up and runs off.

**CATHERINE**

He's out there somewhere ... somewhere close.

**ISAAC**

Yeah, so are the Silks.

CUT TO:

EXTERIOR – PLAYGROUND:

Lucy is supporting Vincent as they walk through the playground.

**LUCY**

Come on, we're almost there. Here, sit here a second. You ok? You gonna make it, all right. We're not far.

As Vincent rests for a moment, one of the gang members walks by and spots him.

**BIMBO**

(She yells)

Chris! Chris! I found him.

Vincent stands alarmed and Lucy helps him to cross the rest of the playground.

**BIMBO**

I found him.

The girl runs to find the rest of the gang.

**LUCY**

You go on ahead.\

**VINCENT**

No.

**LUCY**

Well, you wanna get home or not. Go on. Get out of here, go. I'm leaving ... go.

Lucy sits down on a swing as Vincent makes his way to the Beaumont as best he can. Python comes up behind Lucy with a gun.

**PYTHON**

Hey, Miss Lucy. What are you doing out?

He moves around in front of her.

**LUCY**

I'm looking for company.

**HOWIE**

Hi ... hi, Miss Lucy, look ... look  
what I found.

He proudly holds up a snow globe.

When you shake it ... it ... it snows.

**LUCY**

That's nice  
(Chris comes up to them)  
I'm gonna go now; I don't want no trouble.

She stands, preparing to leave. Chris blocks her.

**CHRIS**

Where is he? Where'd he go?

Lucy is sandwiched between Howie at her back and Chris in front of her, right in her face.

**LUCY**

Who?

**CHRIS**

I don't have time for this.

He pushes her back into Howie who holds her with an arm around her throat.

**LUCY**

I don't know who you're talking about.

**CHRIS**

Where, Lucy? Show me.

**HOWIE**

You ... you ... you gotta tell him, Lucy. You gotta tell him or he'll hurt you. So please ... please ... please tell him, Lucy, please.

**LUCY**

Inside.

**CHRIS**

You wouldn't lie to me, Lucy, would you?

**LUCY**

No.

**CHRIS**

Bring her.

CUT TO:

EXTERIOR – BEAUMONT:

Vincent walks along the sidewalk, using one hand on the Beaumont's wall as a guide. He reaches the gated door and rips the gate out of the wall. Python comes up to him and aims a gun at him, cocking the trigger.

**PYTHON**

You're dead ... freak.

Vincent throws the gate at him, knocking him down with the heavy gate on top of him. He can't lift it off himself. Vincent breaks through the wooden door and enters the building. The rest of the gang run up to Python.

**PYTHON**

Get this off of me.

Chris tries to lift the grate.

**PYTHON**

Freak! Get me out of this, come on!

**CHRIS**

Howie!

**PYTHON**

Get it off me!



It takes the combined strength of Chris and Howie to life the gate. The two girls are holding Lucy so she can't get away. Vincent meanwhile gropes his way through the building.

**HOWIE**

He ... he must be awful strong, Chris.

**CHRIS**

Yeah, he's going to be awful dead. Let's go.

The gang enters the building, carefully searching each room they come to.

**CHRIS**

All right, we split up.

(to the girls)

You stay here; I don't want any company. Howie, give them your gun.

**HOWIE**

Aw, but it's mine though, Chris.

**CHRIS**

Now!

Howie hands the shot gun to Patricia, she grabs it.

**CHRIS**

All right, let's go. Let's go.

They enter another room, leaving the girls behind guarding their backs. Python kicks in a couple of doors, looking to see if Vincent is behind them. There are now several ways to go.

**CHRIS**

Ok, let's split up.

**PYTHON**

I'll go this way.

Vincent is hopping down the stairs on one leg. Python is following.

CUT TO:

EXTERIOR – STREET:

Catherine and Isaac are outside the Beaumont.

CUT TO:

INTERIOR – BEAUMONT - STAIRS:

Python shoots at Vincent, missing.

CUT TO:

EXTERIOR- STREET:

Catherine and Isaac hear the shot and rush inside the building.

Python shoots again; Vincent ducks. He shoots again. Vincent loses his footing and tumbles

down the stairs.  
Lucy is huddled against a wall, crying.

**PATRICIA**

Shut up! Shut up!

Catherine and Isaac enter the room the girls are in.

**PATRICIA**

Hey! Hey! Hey back off! Back off!  
(She shoves the gun in Isaac's midriff)

**BIMBO**

Private party.

**ISAAC**

Never argue with a shotgun.

He and Catherine hold their hands up.  
Python is going down the stairs, jumping over the banister following Vincent.  
Vincent is standing up on the stairs, his back to the wall. He pushes off, staggering to the opposite wall and continues down the stairs. Python shoots again. Patricia is distracted by the shot and Isaac grabs the gun, flipping Patricia over. Catherine throws the other girl against a wall.

**ISAAC**

Ok?

**CATHERINE**

Yeah, let's go.

They race in the direction of the shooting.  
Lucy huddles even tighter into the wall, crying.  
Python is cautiously moving down the stairs.  
Catherine and Isaac are following.  
Vincent enters a corridor, running just ahead of Python who fires another round just missing him. Vincent ducks around a corner.  
Catherine and Isaac hear more shooting.

**CATHERINE**

This way!

Python sits on the floor to reload the gun.  
Catherine and Isaac go down the stairs.  
Python has finished reloading his gun and resumes the chase.  
Vincent rushes down a hallway and down a short set of stairs to the basement. Python is right behind him; he fires off more shots.  
Chris is now following.  
Python closes in on his quarry.  
Catherine and Isaac reach the corridor.

Chris descends the short set of stairs.

**PYTHON**

Come on!

He's breathing heavy. Cautiously he turns a corner. Vincent grabs him, growling. They tumble to the floor. Vincent gets up, lifting Python high overhead. Python shoots, but his shot goes wild. Vincent slams him into the wall several times, the gun flies out of Python's hand. Vincent let's go of Python's lifeless body, and it slides to the floor. Vincent goes on, reaching a heavy door that he must go through. He sags against it, pushing his hood down, resting his head on its rusted surface. He grasps the door handle and pulls, but can't open the door.

**HOWIE**

Hi ... hi ... hi, mister.

Vincent turns, baring his fangs, brandishing his claws, growling.

**HOWIE**

Mister! Shush, shush, shush. You gotta shush, mister, and don't make no noise or - or Chris is gonna hear. Look, I can help.

He points to the door.

**HOWIE**

I can.

Cautiously he reaches for the door handle, grabs it, and begins to pull. Vincent hurries to add his strength to Howie's.

**HOWIE**

It's heavy.

They both strain and are rewarded; the door opens. Vincent's breathing is short and labored.

**HOWIE**

Wow! Is - is that where you live, mister?

He sees the light beyond the doorway.

**VINCENT**

Yes.

**HOWIE**

Well, you better go now before Chris hears.

**CHRIS**

It's a little late for that, Howie.

He points his gun at Vincent. Howie steps in between them.

**HOWIE**

Hi - hi, Chris. Couldn't you just let him go? 'Cause he's hurt real bad, an' all he wants is - is just to go home.

**CHRIS**

Get out of the way

**HOWIE**

Wait - wait, Chris.

He reaches into his pocket.

**HOWIE**

Look, I'll trade this to you if ... if you let him go.

He pulls out the snow globe.

An' it's real neat when you shake it ...

Chris fires the gun into Howie. Vincent flinches.

**HOWIE**

Inside it snows.

Chris fires again. As Howie falls forward, he grabs Chris in a bear hug. The gun goes off again. Howie has turned the gun on Chris.

**HOWIE**

Go home, mister, go home.

The two fall dead to the floor.

Vincent stands, framed in the light coming through the doorway. He hangs his head then slowly turns and makes his way through the door toward the tunnel entrance. Catherine and Isaac run up behind him. Catherine grabs Isaac, stopping him.

**CATHERINE**

No questions, Isaac. Thank you for everything. Leave us now.

Vincent stops and turns when he hears her voice.

**VINCENT**

Catherine?

**CATHERINE**

I have to take him home.

(She hugs Vincent.)

I'm here.

(He rests his head against hers.)

Father appears in the tunnel opening.

Isaac stares then turns and leaves.

**VINCENT**

I knew you were close by.

**CATHERINE**

I was never giving up.

She supports him as they follow Father.

PAN TO:

The snow globe as it rolls out of Howie's lifeless hand.

**THE END**