BEAUTY AND THE BEAST

"A Fair and Perfect Knight"

Written by
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Directed by
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(Goldenrod)

(Green)

(Yellow)

FIRST DRAFT
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ACT ONE

FADE IN:

1 INT. VINCENT'S CHAMBER - DAY

As a strange VOICE gently intones words from Shakespeare's "Henry IV," camera PANS over books, maps and other artifacts of learning which fill this gracious place...

VOICE (O.S.)
'... thou makest me sad, and makest me sin in envy that my Lord Northumberland should be the father to so blest a son-- a son who is the theme of honor's tongue...'

It's a classroom situation where we FIND ZACH, GEOFFREY, SAMANTHA, BROOKE (a clear-eyed teenage tunnel girl) and several other CHILDREN listening.

2 MICHAEL

A grown child of the tunnels, now 20, recites the words of this speech as if it bears on him with a terrible, personal weight...

The young man is a prized pupil, teaching assistant, and friend of Vincent's, who idolizes his mentor unabashedly.

MICHAEL
'... 0 that it could be proved that some night-tripping fairy had exchanged in cradle-clothes our children where they lay... Then would I have his Harry and he mine.'

Michael looks up from the aged volume he's reading.

MICHAEL
It's a very moving speech...

ZACH
(unconvinced)
It didn't make me sad.

MICHAEL
Something about it troubled you, Zach?

SAMANTHA
(agreeing)
You said the king loved his son. So how come he wants to trade Harry for someone else?

MICHAEL
The king was a leader of men, Samantha. He bore an obligation he knew was greater sometimes than what he owed his flesh and blood...
(sadly)
The obligation to his people.

BROOKE
But what about love, Michael? Vincent always says love is more important than anything...

MICHAEL
It’s true... but none of us lives in a world made up only of loved ones..

Vincent and Father appear now at the door. They stop to let Michael finish before entering...

MICHAEL
... Harry's father loved him, but he knew one day Harry would have to lead a nation. He never really wanted to trade his son away -- he just wanted Harry to be better prepared for his destiny...

Vincent and father watch the children ponder this for a beat, then father clears his throat.

FATHER
Excuse us. May we interrupt for a moment...?

MICHAEL
Of course. Come in...

VINCENT
We have some wonderful news to share...

BROOKE
Really...? What?

Vincent produces a piece of paper and hands it to
Michael...

VINCENT
  ... This just came from Catherine.

As Michael reads it...

FATHER
  (to the class)
  ... Because Michael scored so highly on his scholastic aptitude test, Brayfield College has agreed to waive their usual application requirements and admit him into the freshman class for the winter term...

They all look up at Michael. He appears stunned...

Vincent now embraces him.

VINCENT
  I'm very proud of you... It's an auspicious beginning.

Michael smiles despite himself...

Brooke now jumps up and wraps her arms around Michael's neck...

BROOKE
  It's terrific, Michael... But I just can't picture it here without you.

Michael nods somewhat sadly...

MICHAEL
  I know...

Now everyone chimes in with congratulations. Father shakes Michael's hand, immensely proud...

FATHER
  It's quite an honor... You do us all very proud.

MICHAEL
  Thank you. Father...

Michael smiles uneasily. It's clear he has misgivings. Vincent takes note of this as we:

DISSOLVE TO:

3 INT. WHISPERING GALLERY - DAY
FINDING Michael, sitting in deep contemplation at the edge of a foot bridge. VOICES filter down to him, and he cocks his head to hear certain of them better, as if listening for something in particular... PULL BACK to reveal Vincent sitting beside him...

MICHAEL  
(quietly)  
All the voices -- they sound like what's going on inside my head...

VINCENT  
You're apprehensive about leaving...

MICHAEL  
(torn)  
I know it's a great opportunity.  
(shakes his head)  
I just don't know...

VINCENT  
Tell me -- tell me what you're feeling...

MICHAEL  
I'm just not sure about it. This is my home... I've been happy here.

VINCENT  
You're part of us, Michael -- you always will be. Wherever you go...

VINCENT  
(from the heart)  
And there are times when we must go -- when great possibilities cannot in good faith be denied. The world above has much to offer you -- gifts of imagination and learning. And you have the mind and the heart to cherish those gifts. You're on the brink of a wonderous adventure...

Vincent clasps Michael's shoulder, warmly...

VINCENT  
(continuing, a beat)  
... But every adventure must begin in farewell...

MICHAEL  
(sadly)
Some adventures don't end happily...

VINCENT
All we can do is proceed with the faith that they will.

MICHAEL
It's not even the unknown that worries me. It's what I know is up there.

VINCENT
You're thinking of your old life, above...

MICHAEL
It wasn't so long ago, I swore I'd never go back.

VINCENT
That was seven years ago, Michael. It was the oath of a child...

MICHAEL
I still feel the pain. I still remember where it came from.

VINCENT
But this time you won't be alone. Catherine will be there -- you'll have friends. And all of us, wishing you well -- waiting to hear your tales...

MICHAEL
(painfully)
... I want to do it for you.

VINCENT
No... This must be for you. It's your journey, Michael.

Michael looks at Vincent, his eyes full of trepidation and doubt...

DISSOLVE TO:

4 EXT. CATHY'S BALCONY - NIGHT

Vincent looks out over the city, sharing his concerns about this with CATHY...

VINCENT
... Perhaps I've done him a disservice.

CATHY
By encouraging him to embrace his future?

VINCENT
By assuming it was what he wanted.

CATHY
Vincent, he's come this far because of his desire, because you believed in him.

VINCENT
I always believed Michael would want this opportunity.

CATHY
(tenderly)
... you dreamed he would have what you couldn't have.

Vincent acknowledges this, touched by her understanding...

CATHY
(continuing)
It's a little frightening when dreams finally come true...

VINCENT
(moved)
Yes...
(a beat)
We mustn't forget how Michael came to us -- the loss he suffered.

CATHY
His mother's death..?

VINCENT
(nods)
... And his father's rejection.

CATHY
Was he abandoned?

VINCENT
We only know that when we found Michael wandering the streets, he begged us not to contact his father. He would only say the man didn't want him.

CATHY
He lost both parents...

VINCENT
He lost his sense of hope...
Michael blames not only his father
but a world that would leave
a child alone, in grief.

CATHY
Then Michael must come back to
that world -- to face those
disappointments -- to make his
peace.

VINCENT
(concerned)
Yes...

CATHY
You know I'll do everything to help him.

VINCENT
He'll need a friend...

CATHY
Don't worry, Vincent. Michael
comes above with a great advantage
over almost everyone else up here...

He looks at her...

CATHY
(smiling reassuringly)
He has your faith in him.

CUT TO:

5-6 OMITTED

7 INT. MICHAEL'S CHAMBER - DAY

MARY and Brooke fuss over Michael, helping him pack and
disagreeing about what his school wardrobe should be.
Father stands nearby, holding a stodgy brown suit he can't
see why Michael wouldn't want.

FATHER
Honestly, I don't see what's wrong
with this.
(to Brooke)
Didn't I hear you girls chattering
something about nostalgia in the
fashions today? Old styles coming
back again?

BROOKE
Not that old, rather.

MICHAEL
(joking)
Maybe that's what I need.
The distinguished look...
Brooke is pulling a slightly worn blue seersucker suit coat off Michael and replacing it with a rattier black jacket with padded shoulders (all of it obviously found clothing).

MARY
(objecting)
What are you doing, Brooke? That thing is hideous!

missing scene 7

MICHAEL
Thank you, Samantha. The first thing I'll write in it is a letter to you.

SAMANTHA
Don't forget...

MICHAEL
I won't... I promise.

The little girl gets choked up. Michael gets a little misty himself. Brooke comes over and stands him up. She is brave with her feelings...

BROOKE
Now listen to me Michael. There are some very pretty girls up top who'll act friendly to you, but that doesn't mean they like you the way we do... if you take my advice, you won't even talk to them.

MICHAEL
(playful but kind)
Girls as pretty as you, Brooke?
I can't believe it.

She blushes deeply. Other in the chamber chuckle. Michael gives her a brotherly embrace...

DISSOLVE TO:

8 OMITTED

8A INT. MICHAEL'S CHAMBER - LATER

Everyone has left except Michael and Father. They sit on Michael's bed sharing a close moment...

MICHAEL
... I can't help thinking -- no matter what I find up there, it can't possibly match the beauty
of our world here... So what am I to gain?

FATHER
Knowledge, Michael. Knowledge of the world, of yourself, of the many paths that lie ahead of you.

MICHAEL
(shakes his head)
But if the price I have to pay for that knowledge is to live in that world up there...

FATHER
You may grow to love it.

MICHAEL
But you tell us all the time how dangerous it is up there. All the cruelty and inhumanity...

Father looks a bit guilty, realizing he's been unfair on the subject.

FATHER
... If I've spoken only of the limitations, I haven't been fair... The world above is also filled with beauty and great joys...
(reminiscing)
I remember going away to college -- my first day, on my own, in New York... It was a clear, cool autumn afternoon. It was magical... I saw Van Gogh's sunflowers at the Metropolitan Museum -- then, walked through the park where a man on an apple crate sang the entire score of "La Traviata"... I found myself walking down Broadway, swept up in the Saturday evening crowds. I was under a spell. I remember being drawn into a dance hall where they were playing Dixieland jazz. It was Louis Armstrong... I'll never forget that day. It opened the door to a new world of experience -- a new way of seeing things...

A moment of silence. Michael absorbs all this, then looks at Father and nods appreciatively...

FATHER
(fighting his own emotions)
I'm not going to say goodbye, Michael... Just, savor every moment...
(embracing him)
God speed...
as they embrace...

DISSOLVE TO:

9 INT. CATHY'S SUB-BASEMENT - ANGLE DOWN TUNNEL - NIGHT

Vincent and Michael approach the threshold point together...

MICHAEL
This is where she lives?

VINCENT
Right above us...

MICHAEL
Do I go up to meet her?

VINCENT
No..

Michael stops short as he sees approaching from the darkness

10 A SILHOUETTED FIGURE

with the familiar soft hair and slender shape of Catherine... and she steps into a shaft of light, revealing herself with a gentle, welcoming smile...

CATHY
Hello...

Michael reacts, his breath slightly taken. Vincent notes this. A beat.

VINCENT

Catherine... you remember Michael...

CATHY

(remarking)
of course...
(offering her hand)
Welcome, Michael...

MICHAEL

(nervous; takes the
I'm very grateful to you for everything.

CATHY
I'm happy to be able to do it.

An awkward moment or two. Vincent clasps Michael's arm.

MICHAEL (to Vincent)
How can I thank you?

VINCENT
You already have...

Michael looks through the threshold and keeps holding Vincent's hand for a long beat.

VINCENT (emotional)
I will miss you, Michael...

They embrace... This is the hardest goodbye of all. After a beat, Cathy intervenes, taking Michael by the shoulder.

VINCENT
Go now... the world awaits you...

Michael steps through the doorway and walks toward the light. Catherine gives Vincent a last look and turns to follow... She puts a hand on Michael's arm to guide him and they disappear together into the light...

Vincent watches this, then turns and walks away, suddenly very alone...

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

11 INT. CATHY'S LIVING ROOM - NIGHT

Cathy leads Michael into her dark apartment and switches on the light. Michael reacts to the surroundings -- it's a stark contrast to the tunnels, but it also reminds him of a place he used to live in. Cathy carries one of his bags over to the couch and drops it there.

CATHY (smiling)
Make yourself at home... I don't have a guest room, but that couch happens to be great for sleeping...

MICHAEL
(a bit uncomfortable)
Thanks -- it's fine...

He casts his eyes about the place...

MICHAEL
(continuing)
It's nice...

CATHY
(sensing)
Michael, if there's something you want to do, someplace you want to go -- or if you want to be left alone -- just tell me... alright? I want you to feel comfortable here...

MICHAEL
Alright...
(beat, loosening up)
It's been a long time since I've been anywhere like this...

CATHY
I thought we could go out and get something to eat.

MICHAEL
That sounds good...

CATHY
Great. Let me get my coat...

She leaves. He looks around, notices the balcony doors and moves to them. We FOLLOW to share his POV as he opens the doors, REVEALING:

12 - 13 OMITTED

14 EXT. CATHY’S BALCONY - NIGHT - NEW YORK NIGHTSCAPE

Shimmering millions of lights wash over the balcony wall...

15 REVERSE - MICHAEL

can't possibly resist a tiny gasp of wonder, It's beautiful. He moves slowly to the edge, revealing for himself and us the expanding view...

16 CATHY
appears at the door behind him. She watches him a beat, letting him enjoy the view undisturbed...

CATHY
It's something, isn't it?

MICHAEL
(despite himself)
It is...

CATHY
You must have missed it...
(off his silence)
At least a little...

MICHAEL
(shakes his head against the idea)
There's a lot of ugliness behind those lights, too...

CATHY
(shrugs)
Maybe... but to me they always promised something... hope, I guess...

MICHAEL
(reflecting)
Vincent says something like that, too... but I don't know...

Michael looks away. She sees this needs to be taken slowly. A long beat.

CATHY
Why don't we take a walk...?

Michael smiles bravely, as a peace offering.

MICHAEL
Okay.

DISSOLVE TO:

17 INT. RESTAURANT - NIGHT

Michael and Cathy sit at a table for two near the window of this New York bistro. He watches her somewhat warily, but his defenses seem to be flagging more and more...

CATHY
(smiling at him)
... Suddenly you're above -- sitting in a restaurant, trying to decide what to order. This
must all seem pretty strange, Michael...

MICHAEL
(nods)
... Strange and familiar. I used to live not far from here. There used to be a toy store down this block. My mother used to take me to it...

CATHY
After dinner we can walk by, see if it's still there...

MICHAEL
(uncertain)
That's okay...

Michael is distracted momentarily by the appearance of a miserable-looking PANHANDLER outside, who passes in front of their window as he works the street -- with little success...

CATHY
... in New York, your memories become a part of everyday life, whether you like it or not. My high school sweetheart broke up with me on a corner two blocks down...

MICHAEL
(smiles)
I'll bet he's sorry.
(seeing the Panhandler again)
Catherine... why doesn't anybody help him?

Cathy notices the Panhandler.

18 HER POV - PANHANDLER
being ignored by all PASSERSBY...

19 BACK TO SCENE

CATHY
It's a terrible problem...

Just now the WAITER brings their food. During the following, as she speaks of the problem, Michael keeps looking back and forth between the well-dressed PATRONS surrounding him, the frustrated Panhandler outside, and his own expensive meal...
CATHY

There are so many like him, it just overwhelms people -- it makes you feel like there's nothing any one person could possibly do to make a difference--

Suddenly Michael takes his plate and stands up.

CATHY

Michael... what are you--

Michael heads for the door, ignoring looks from patrons, waiters, and the manager...

20 THROUGH THE GLASS

we watch Michael approach the Panhandler with the food. At first the man refuses it, but Michael persist, following and entreating him. Finally the man stops. A barrier is broken. Michael helps him sit, spreads a napkin over his lap and places the plate there. The man looks up at Michael, real gratitude in his eyes. Michael smiles.

21 CATHY

throughout this, reacting very moved...

22 MANAGER

Not so impressed. He starts for the door. As Michael tries to re-enter, the Manager restrains him with a hand on his arm.

MANAGER

What the hell are you doing? I've got enough problems keeping them away from the door. The food is for paying customers...

Cathy now arrives, pulls the manager's hand from Michael's arm and addresses him discreetly but firmly. Michael watches her with growing admiration...

CATHY

He was trying to do something decent. Can you understand that? Now, would you let us get back to our meal?

MANAGER

He's embarrassed my patrons. I'm not running a soup line here. I'm sorry...

CATHY

(cutting)
An act of generosity embarrasses
your patrons? I don't think I want to be counted among them.

She stuffs some bills into his hand, grabs their coats from a rack and steers Michael out the door. The manager looks at the money, perhaps a little ashamed...

CUT TO:

23 EXT. STREET - NIGHT - CONTINUOUS

Cathy and Michael stalk away from the restaurant wordlessly. After a few paces she starts to shake her head and a big grin breaks over her face. He sees this, but he isn't sure what it means.

CATHY
I can't believe you did that...

MICHAEL
I'm sorry if I embarrassed you--

CATHY
Are you kidding? That was wonderful! I wish I had that much nerve...

MICHAEL
I couldn't help myself...

CATHY
(smiles)
... Vincent would have done the same thing.

She stops at a hot dog vendor's cart and holds up two fingers. As she pays for the dogs another panhandler appears ahead of them. They see him and Cathy hands Michael his hot dog with a look.

CATHY
Now you hold onto this hot dog, Michael. I'm not buying you three dinners tonight...

He smiles at her with deep appreciation, but doesn't laugh. He's beginning to feel a new and much bigger emotion...

DISSOLVE TO:

23A INT. CATHY'S APARTMENT - NIGHT

Michael lies in the darkness on the couch, now made up as a bed. Catherine has drawn the sliding French doors that separate the living room and bedroom.
23B ANGLE - THROUGH THE LOUVERS

We can SEE her shadow moving about as she prepares for bed... Michael lies there watching the shadow play, HEARING the rustle of her robe, with a look of enchantment...

DISSOLVE TO:

24 INT. D.A.'S OFFICE - DAY

Cathy sits at her desk catching up on some paperwork.

25 ACROSS THE ROOM

Michael approaches, looking around, being told where to find her...

26 WITH CATHY

MICHAEL (O.S.)

Hi.

She looks up and smiles.

CATHY

Hi. How's your day going?

MICHAEL

(enthused)

Great. I went to the Metropolitan. I wanted to see Van Gogh's sunflowers.

CATHY

Only Van Gogh could paint a sunflower that makes your heart pound.

MICHAEL

That museum is mind-boggling.

CATHY

I know. I usually get lost in the Egyptian section...

MICHAEL

Do you still want to go to lunch?

CATHY

Sure. I'm just finishing up...

NOW Joe comes up holding a bound deposition... He's too intent to immediately notice Michael.

JOE

(agitated)

Hey Radcliffe, I'm looking at this
deposition you took for the Willis case. Where're you going with this line of questioning about where he does his shopping??

CATHY
(calming)
The death threats came from a pay phone at a grocery about three blocks from Willis' apartment...

JOE
(chastened)
Oh. Yeah -- right...

NOW he notices Michael, standing near Cathy's desk. He looks from Michael to Cathy to Michael...

CATHY
Joe, this is Michael Richmond. Michael, meet my boss, friend and chief tormentor, Joe Maxwell...

JOE
(a bit off guard)
Hi. How you doin..?

MICHAEL
Fine. Good to meet you...

And awkward beat...

CATHY
(enjoying it)
... Michael's a friend from out of town. He's come here for college.

JOE
(to Michael, relaxing)
Do me a favor -- stay out of law. We've got too many lawyers already.
(to Cathy)
Gee, for a minute Radcliffe I thought maybe your life had taken a new turn...

Cathy grabs her purse...

CATHY
(chuckling)
I won't say anything to spoil your fantasies...
(to Michael)
Let's get some lunch...
MICHAEL
(happily heading off
with her)
So long, Joe...

Joe watches them walk out with a puzzled look on his face.

CUT TO:

26A EXT. STREET - DAY

Cathy and Michael are taking a walk after lunch.

CATHY
Does the city feel any better to you?

MICHAEL
Yes.,. It does.

CATHY
(moved)
I'm glad... Some things just take a little time.

MICHAEL
And a little faith, I guess...

CATHY
That, always...

MICHAEL
(beat)
... I'm moving into the dormitory tomorrow.

CATHY
I know... Another new experience.

MICHAEL
I still haven't figured out what classes I'm taking.

CATHY
We'll go over the schedule tonight. I can help...

MICHAEL
Okay...

CATHY
Don't worry, we'll figure everything out...

Cathy takes his arm and they continue on their way...
CUT TO:
27 - 35 OMITTED

35A   EXT. CATHY'S APARTMENT - BALCONY - NIGHT

Michael stands on the balcony gazing out at the city. The look on his face is that of a man whose world has opened -- a young man riding the crest of a powerful wave of feeling...

35B   ANGLE - INSIDE

We SEE Cathy enter wearing her coat. She then steps out on the terrace... The crisp fall air invigorates them. She turns -- he smiles...

MICHAEL
So much energy out there...

CATHY
So it's different than you remember it?

MICHAEL
What's different -- is me... The things that frightened me then, are beginning to thrill me now...

CATHY
Because you're no longer blinded by your disappointment.

MICHAEL
I owe that to you.

CATHY
Are you thinking about seeing your father?

MICHAEL
(slowly nods)
... Today I went by the house where I used to live. I don't know if he still lives there... (drifting off)

CATHY
How did it feel?

MICHAEL
(from the heart)
It brought everything back -- more feelings than memories -- feeling helpless and alone... And for a minute I didn't think I could deal with it -- but I could, and
I did... And then things started to sort of make sense. I guess my father did what he had to do -- and so did I. Maybe he was feeling helpless and alone, too. I tried to understand that. I even tried to forgive him...
(looking at her)
I think I'm finally ready to see him again...

She clasps his arm, happy for him...

CATHY
(touched)
Good... I brought Chinese. C'mon, we can work on your schedule.

DISSOLVE TO:

35C INT. CATHY'S APARTMENT - DINING AREA - NIGHT

Amid an array of opened Chinese food containers that litter Cathy's dining table, she and Michael consult his course catalogue and make notes, trying to work out a schedule...

CATHY
... Okay let's see...
(consulting notes)
Tuesday and Thursday you have Oriental philosophy and this mythology-folklore course...
(to herself)
God I'm so jealous...

MICHAEL
Can I fit in modern architecture?

CATHY
(shakes her head)
Meets same time as philosophy, remember?
(indicates a course)
How about this? Italian Lit. You get to read the Divine Comedy.

MICHAEL
I've already read it.

CATHY
Oh... Well you need a two unit class. -.
(teasing) How 'bout golf?

MICHAEL
Golf??
CATHY  
(laughing)  
Sure, you can't be anything in this world if you don't play golf. Didn't you know that?

MICHAEL  
(smiling)  
Maybe I should go back right now...

They're having fun with this...

CATHY  
(looking in catalog)  
No, wait -- here's one. I don't believe this... Fertility Dances of Polynesia.

MICHAEL  
(incredulous)  
That's really a class?

CATHY  
Look...  
(handing him the catalog)  
Sounds like fun. Listen Michael, there's nothing wrong with having a little fun at college...

MICHAEL  
(studying catalog)  
Let's see, if I dropped English History I could take Albanian Folk Dancing...

CATHY  
(tapping him with her chopsticks)  
I said a little fun...

DISSOLVE TO:

35D OMITTED

35E INT. CATHY'S APARTMENT - LIVING ROOM - NIGHT

Cathy and Michael sit on the sofa. The catalog and schedule are on the coffee table along with a bottle of wine... Cathy raises a glass.

CATHY  
(tenderly)  
... Here's to the beginning of a great time in your life... May all good things come to you.
Michael looks touched as he clinks glasses with her...

MICHAEL
... I'll never know how to thank you.

CATHY
You don't have to... Just watching you begin to open up and accept life has been really wonderful.

MICHAEL
But it wouldn't have happened without your kindness.

CATHY
You deserved it. I feel lucky to know you.

MICHAEL
You do?

CATHY
(nods)
... I really do.

Michael reaches behind a cushion on the couch and brings out an old book...

MICHAEL
I found this today at the bookstore. I wanted you to have it...

He gives her the book...

CATHY
... Blake -- I love Blake...

MICHAEL
He's one of my favorites...

25.

She opens the book, SEE'S the inscription:

35EA INSERT - THE BOOK

"To Catherine -- Who showed me the sky... Michael"

35EB BACK TO SCENE

CATHY
(moved)
...Thank you.

MICHAEL
(turning to a particular page)
Read this one; "To The Evening Star"

CATHY
(... she reads Blake, "To The Evening Star")
Thou fair-hair'd angel of the evening,/ Now, while the sun rests on the mountains, light/ Thy bright torch of love; thy radiant crown/ Put on, and smile upon our evening bed!/ Smile on our loves; and, while thou drawest the/ Blue curtains of the sky, scatter thy silver dew/ On every flower that shuts its sweet eyes/ in timely sleep. Let thy west wind sleep on/ The lake; speak silence with thy glimmering eyes,/ And wash the dusk with silver. Soon, full soon,/ Dost thou withdraw; then the wolf rages wide, / And the lion glares thro' the dun forest:/ The fleeces of our flocks are cover'd with/ Thy sacred dew: protect them with thine influence.

As she reads, Michael watches her with love and admiration... When she finishes...

MICHAEL
You read that so beautifully...

CATHY
It's one of my favorites, too...

They both smile...

CATHY
Listen, you've got a big day, tomorrow. And I have to be in a deposition downtown at 8. We better call it a night...

MICHAEL
I know...

She brings out his pillow and blankets, puts them on the couch...

CATHY
Here you go... Got everything?

MICHAEL
(nods)
... Thank you, again, Catherine...

CATHY
(giving him a kiss on
the cheek)
Sleep well...

She goes into her bedroom and closes the french doors...

He reclines on the pillow, turning his head to the side and
inhaling the scent of her...

35F OMITTED
DISSOLVE TO:
DREAM SEQUENCE
36 INT. LIVING ROOM - NIGHT
In the darkened living room, Michael lies on the couch,
under the covers, still awake... He turns and looks toward
Cathy's bedroom...

37 ANGLE - FRENCH DOORS
We see Cathy's silhouette moving about behind the french
doors... Now the doors open and she's standing there
wearing a translucent nightgown -- moonlight streaks
through from the bedroom behind her... She comes toward
Michael with eyes full of love and reassurance... She
takes him by, the hand -- and then leads him toward her
bedroom...

38 INT. BEDROOM - NIGHT
in the moonlight, Cathy and Michael lay beside each other,
staring into each other's eyes... Then, slowly their lips
meet and they begin to drink each other in... Michael,
now beyond control, envelopes her in a hungry embrace.

39 ANGLE - THROUGH THE DOORS TO THE TERRACE
Vincent moves to the bedroom window, looks in and sees
what's happening inside and is utterly crestfallen...

39A MICHAEL -
Now turns, sees Vincent. Michael looks to be struck by
lightening...

40 VINCENT -
Suddenly changes -- now filling with a wild rage. He
shatters the bedroom doors, bursting through with a blood
curdling roar...
41 MICHAEL -
Reacts in terror. Suddenly Cathy is no longer there --
Michael tries to get away...

42 VINCENT -
Snarling terrifyingly, he takes Michael by the throat, picks
him up -- and brings his claws back to slash. He slashes...

SMASH CUT TO:

43 INT. LIVING ROOM - NIGHT

Michael lurches awake, bathed in sweat.

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

44 INT. CATHY'S LIVING ROOM - DAY

Cathy opens the doors to her bedroom and looks outside.
She crosses to check on Michael and gets halfway to the
couch before noticing he's not there...

CATHY
    Michael?
    OFF her wondering expression, we

CUT TO:

45 INT. VINCENT'S CHAMBER - DAY

Vincent teaches the same class we saw before. Now Samantha
reads a passage aloud...

SAMANTHA
    Piping down the valleys wild
    Piping songs of pleasant glee
    On a cloud I saw a child.
    And he laughing said to me.
    Pipe a song about a lamb;
    So I piped with merry cheer,
    Piper pipe that song again-
    So I piped, he wept to hear.

As she reads, we SEE Michael appear at the door,
uncertainly, as if he isn't sure he wants to be here.
Brooke looks up and sees him, though, and jumps to her
feet.
She runs over and hugs Michael. The class reacts to him with joy. Vincent is also pleased. But despite the positive reaction, Michael is clearly a little awkward...

DISSOLVE TO:

46 INT. VINCENT'S CHAMBER - LATER

Michael and Vincent alone, as the last child from the class totters out... Michael seems uncomfortable...

VINCENT
... They miss their teacher...

MICHAEL
I... needed to get something from my chamber I forgot...

VINCENT
(responding to his uncertainty)
How are you finding it so far?
You aren't unhappy?

MICHAEL
No...

VINCENT
Has Catherine been helpful?

MICHAEL
(a tiny beat)
Oh yes.

VINCENT
She's a rare person. You couldn't have a better guide.

MICHAEL
(averting his eyes)
Yes... that's true...

Vincent watches him closely now, perhaps guessing the real problem here...

VINCENT
Michael, what's troubling you?

MICHAEL
Nothing...

Vincent looks at him, knowing better...
Vincent's getting too close. Michael dissembles.

MICHAEL

It's just... school, I guess.
You know -- all the courses,
decisions, new people... it's a
lot to think about...

VINCENT

To leave a safe place and find
your way among strangers -- is
a difficult passage for anyone.

A part of Michael wants Vincent to know the truth...

MICHAEL

Yes... I know that...

VINCENT

(trying to understand)
Is it the past?

MICHAEL

No... I don't know...

Vincent studies Michael a long moment.

VINCENT

Michael... fear makes our enemies
loom larger and larger...

Michael looks away. As usual, Vincent speaks right to the
problem.

VINCENT

(hand on Michael's shoulder)
Go back above, Michael. You'll
find your way. Trust yourself...

DISSOLVE TO:

47 INT. CATHY'S LIVING ROOM - LATE AFTERNOON
Cathy enters and turns on the light. She reacts surprised
as Michael gets up from the couch...

CATHY

Michael...

MICHAEL

Hi...

CATHY

Where were you this morning? I
woke up and you were already gone.
MICHAEL

I forgot my journal. I went down to get it...

CATHY

(looks at watch)
We have to hurry if we're going to make that orientation party...

MICHAEL

(tentatively)
Catherine... you don't have to come to the party. I thought I might even skip it myself...

CATHY

(brightly; assuming it's just nerves)
Don't be ridiculous. I'm not letting you skip it. You have to get oriented, Michael. Too many people go through college disoriented...

(off his hesitation; grabs him by the wrist)
Besides. We have a date!

She tugs on his arm. The physical contact is too much for him. His eyes lose their look of resolve, and he smiles weakly as he gives in...

DISSOLVE TO:

48 INT. BRAYFIELD COLLEGE DINING HALL - LATE AFTERNOON

The large institutional room has been transformed for the occasion into a festive place: bunting hangs on the walls, white tablecloths cover the ancient wooden tables, and banners proclaim "WELCOME, CLASS OF' 93". Hip swing music pipes in from somewhere. A mixed crowd of STUDENTS and older-looking ALUMNI mingles.

Cathy and Michael stand near a refreshment table. They're talking to BETH, an old friend of Catherine's...

CATHY

... No, the last I heard you were teaching in Chicago.

BETH

That was ages ago. I'm going on my fifth year here. I just got tenure.

MICHAEL

What classes do you teach?
CATHY  
(to Michael)  
It doesn't matter, take her --  
she's terrific...

BETH  
(to Michael)  
...Mainly, the nineteenth century  
romantics.

CATHY  
(chuckles)  
Figures...

BETH  
(wry)  
Hey, the nineteenth century is  
about the only place you can  
find it these days.

CATHY  
(laughs)  
Oh, I don't know about that...

DISSOLVE TO:

49 CO-EDS  
giggling among themselves as they point out various people  
in the room to each other. They quiet as Michael nears,  
looking him up and down with maybe some admiration. A more  
outgoing one, TINA, speaks up.

TINA  
Hi.

MICHAEL  
Hello.

TINA  
(offering her hand)  
I'm Tina.

MICHAEL  
(taking her hand)  
Michael.

TINA  
Where are you from, Michael?  
Michael looks at Cathy.

50 POV - CATHY  
Still talking to Both -- she smiles over at Michael...

MICHAEL  
Um... out of town...
TINA
   Me too. I'm from Indiana.

Michael looks at her, trying to be interested, but not able to. He can't stop watching Cathy...

MICHAEL
   Oh. That's interesting.

TINA
   Not really.

The other girls laugh. Michael looks at them, slow on the uptake. He laughs too, halfheartedly, as we

DISSOLVE TO:

50A CATHY

she gets a glass of punch at the reception table. SEES MICHAEL still talking with the group of girls...

51 MICHAEL -

glancing back at Cathy. As the other girls head off, Tina lingers a moment...

TINA
   Nice to meet you, Michael. See you around?

MICHAEL
   (nods)
   ... Nice to meet you too...

She gives a little wave and moves off. He waves back, then crosses toward Cathy.

CATHY
   How's it going?

MICHAEL
   Fine...

CATHY
   It looks that way... Michael, you're going to do great.

Just now Michael looks off for a moment, something seems wrong. He looks again...

52 HIS POV - AT THE FRONT DOOR

A distinguished-looking GENTLEMAN enters alone...

53 MICHAEL
looks stunned.

54 CATHY

Now notices Michael's reaction.

CATHY

(she stops; a beat)

What? What's wrong..?

MICHAEL

(indicating)

That man. Over by the door. With the maroon scarf...

(when she spots him)...

...he's my father...

Cathy looks again at the man. Then back at Michael.

CATHY

Your father? Here?

MICHAEL

Yes...

CATHY

Michael... are you all right? Would you like to leave? I'm sure there's a back way--

MICHAEL

No... I want to... I want to talk to him. I want to tell him. I'm back...

CATHY

What can I do to help?

MICHAEL

(he takes a deep breath)

Wait here.

(looks in her eyes)

And wish me luck.

He begins to cross to the door. Cathy looks after him with great concern...

55 AT THE DOOR - MICHAEL'S FATHER

is giving his coat and scarf to an attendant. We SEE Michael approaching. The and starts to move away...

MICHAEL

Sir!

The man stops. Looks at Michael without recognition.
MICHAEL'S FATHER
   Do I know you?

MICHAEL
   You used to. My name is Michael.

MICHAEL'S FATHER
   I'm sorry. Michael who?

Michael stands frozen in fear. It's a moment he's dreaded the last seven years... He summons all his nerve...

MICHAEL
   Michael... your son.

The man stares at Michael for a long beat before it comes to him. He blanches. He looks around to see if anyone is listening.

MICHAEL'S FATHER
   Rose's boy? Is that who you are? (off Michael's nod; nearly panicking) Good god. What the hell do you want? Didn't you understand what your mother told you? She told me you understood...

Michael's worst nightmare is coming true... what he always hoped to avoid...

MICHAEL'S FATHER
   What's the matter? Did you already spend the money?

MICHAEL
   (beginning to break down) I didn't want the money... I never touched it...

MICHAEL'S FATHER
   (not understanding) You don't want money... What are you here for? What do you want?

MICHAEL
   I want... (shakes his head; realizing) What I always wanted... to be your son...

The man looks away, absorbing this. He agonizes. But he's not the kind of man who would accept the boy now. The embarrassment, the shame, would be too hard...
MICHAEL'S FATHER
   Dammit... You can't be. It was all an accident... and it's been settled, for years... please...

56 CATHY

watching, SEES Michael's head hung in pain, starts to approach them...

57 MICHAEL

Looks up at his father slowly, and knows it's impossible. It's always been impossible...

MICHAEL
   (crushed; weakly)
   I understand.

The man puts a hand on Michael's shoulder in parting.

MICHAEL'S FATHER

I wish you good luck. I really do...

He leaves, and just as Cathy nears, Michael turns and rushes for the door. She calls for him, and follows...

58 TINA, OTHERS

look up and see them as they run out... CUT TO:

59 EXT. STREET (FORMERLY CENTRAL PARK WEST) - NIGHT

Michael runs, Cathy following half a block behind...

CATHY
   Michael! Wait! Please!

Michael runs a few more paces, then stops and buries his face in his hands. Cathy catches up and tries to comfort him, taking his head in her hands...

CATHY
   Michael, try to calm down... Tell me what happened... It's all right...

MICHAEL
   It was a lie... I knew it all along... I should never have let myself hope!

CATHY
Michael, you have nothing to be sorry for. Whatever happened, it's not your fault --

MICHAEL
(suddenly pulling away)
You don't understand, Cathy! It is my fault! I lied! To you, to Vincent... to myself!

CATHY
What are you saying? He isn't your father?

MICHAEL
He's my father, yes... But my mother... she wasn't his wife...

CATHY
Who--?

MICHAEL
She was the housekeeper! She worked for him!

CATHY
Oh Michael --

MICHAEL
What have I done??
(looking at her; his unrequited feelings compounding it)
I'm a fool... .

CATHY
Don't ever think that, Michael! What you did took courage...

He looks in her eyes, needing love so badly now...

MICHAEL
Cathy... I...
She takes him in her arms and squeezes him hard, trying to make him feel safe...

CATHY
It's okay... I'm right here...

CUT TO:

60 INT. TUNNEL - NIGHT

Vincent is walking along a lonely tunnel when he suddenly pauses, turning his head, reacting...

CUT TO:
61 EXT. CENTRAL PARK WEST - NIGHT - BACK TO SCENE

Cathy embracing Michael... He pulls his face back and looks into her eyes, drinking something from them he thirsts for desperately. She holds his gaze, wanting to give him whatever he needs...

Until suddenly he pulls her lips into his, and kisses her with passion. Though she doesn't pull away, and it's clear this is something a small part of her wants, Cathy doesn't return the passion. Her arms don't hold him tighter, her eyes don't close in abandon... But still...

CUT TO:

62 INT. TUNNEL - NIGHT

MOVING IN on Vincent. He feels something powerful now, but doesn't know what it is. ON his confusion, we

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

63 EXT. STREET - NIGHT

Cathy, her eyes open in fearful awareness, pulls away from Michael's lips. She's afraid of devastating him any further, but can't allow this to go on...

CATHY

Michael... I'm sorry...

But Michael is ahead of her -- already shame is welling within him...

MICHAEL

... What have I done?

His shame beginning to overwhelm him, he backs away from her...

CATHY

You've done nothing, Michael...
Please...

MICHAEL

(self-loathing)
I don't deserve your friendship...
I don't deserve anything...
He turns and runs.

CATHY
    Michael..!  Wait!  Michael, come back..!

But Michael is gone...

CUT TO:

63A INT. TUNNEL JUNCTION - NIGHT

Michael runs down the drainage tunnel to the junction. He opens the secret door and enters the tunnel beyond...

63B INT. TUNNELS

Michael, full of torment, moves through the labyrinth of tunnels... Suddenly, he stops with a stricken look on his face.

63C MICHAEL'S POV - VINCENT

Vincent appears at a fork in the tunnels just ahead... He moves toward Michael...

63D MICHAEL

Now unfreezes himself and heads in the opposite direction, trying to avoid Vincent...

63E ANGLE

Vincent moves to catch up to him.

VINCENT
    Michael...

The sound of Vincent's voice stops Michael in his tracks. As Vincent approaches him, Michael turns to face his mentor and friend...

63F VINCENT AND MICHAEL

A frozen moment as Vincent sees the shame and betrayal in Michael's eyes. A moment where all is revealed -- a devastating moment, beyond words. Vincent beseeches Michael silently, struggling with the sadness of it. Michael, unable to receive Vincent's gaze, finally slips away. Vincent lets him pass...

DISSOLVE TO:

64 - 65 OMITTED

66 INT. VINCENT'S CHAMBER - NIGHT
Vincent sits, girding himself against the storm which rages inside of him -- grappling with feelings new and terrifying. Catherine stands by him...

CATHY
   Vincent, go to him...

Vincent slowly shakes his head...

CATHY
   He needs you...

VINCENT
   {far away}
       ... No...

A long painful beat...

CATHY
   ... What do you think happened?

VINCENT
   {sullen}
       ... Nothing -- happened... I know that.

CATHY
   Then..?

VINCENT
   You must leave.

CATHY
   {offguard}
       No...

VINCENT
   Leave now, Catherine...

CATHY
   Why do you want me to leave?

VINCENT
   {in torment}
       ... Because what I feel -- What I have become -- shames me.

CATHY
   Tell me -- tell me what you feel...

VINCENT
   {struggling}
       You musn't see me like this...

CATHY
Don't send me away...

He stands...

VINCENT

(now growing more agitated)
I am poisonous. My thoughts -- are poisonous...

CATHY

Tell me those thoughts... Please...

Vincent can barely look at her...

VINCENT

(blurting)
What you shared -- I envied... (tormented)
I've betrayed Michael, you -- everything I hold dear.

CATHY

How have you betrayed us?

VINCENT

(in pain)
... I know what it is to love you... I love Michael like a brother, like a son. Michael's life has been a struggle... He needed to be healed with your tenderness... (darkly)
And yet -- I was unwilling to share your love -- with anyone...

CATHY

(with compassion)
Don't be ashamed of these feelings.

VINCENT

They violate everything I believe...

CATHY

Don't you think I have those feelings too..? Sometimes, I envy Father, and the others in your life who receive your love, and your care every day... (beat)
I know those feelings. They are ugly...
(beat, then simply, deeply)
But, Vincent, all of those
feelings come from love... They
are the other side of it. To turn
away from them is to forget where
they came from...

VINCENT
(from the heart)
... The better part of me would
rejoice if you found love with
someone as fine and good as
Michael. You have so much love
to give...

CATHY
Because of you...

VINCENT
(sadly)
What we share -- beautiful as it
is -- must always be measured,
and limited...

CATHY
... We don't know what the limits
are, yet.

VINCENT
... Catherine, you deserve a life
without limits.

CATHY
There is no life without limits...
(tenderly)
Vincent, if this is my fate, I
accept it, gratefully... You must
believe that.

Vincent is struck to the core by what Catherine has said.
He is humbled, speechless... All he can do now is look at
her with gratitude, and awe...

CATHY
(lovingly)
... Don't be afraid to want it
-- even only for yourself...
Don't be afraid to deserve it.
You deserve everything...

She holds out her arms to him... And he comes into her
embrace...

DISSOLVE TO:

67 INT. WHISPERING GALLERY - NIGHT
Michael, disconsolate, stands on the bridge staring down into the abyss... After a few beats he turns to find...

67A VINCENT

He stands at the far end of the bridge... He takes a step toward Michael...

MICHAEL
(deeply upset)
Stay away..!

VINCENT
(gently)
Michael...

MICHAEL
(agitated)
... Stay away, Vincent!

VINCENT
(another step closer)
No...

MICHAEL
(distraught)
I failed -- I failed you! I ruined everything...

VINCENT
That's not true...

MICHAEL
You don't know...

VINCENT
I do...

Vincent moves closer to him...

MICHAEL
(self-disgust)
You don't know what I did, what I was thinking...

VINCENT
(moving closer)
Stop judging yourself...

MICHAEL
(breaking down, sobbing)
I betrayed you! You!! ... How could I do that??

Vincent moves to within a few steps...
MICHAEL
(beside himself)
Stay away..! I'm not worthy.
I'm not...

Vincent now envelops the sobbing boy in a powerful, all-accepting embrace...

VINCENT
... Michael, what you felt was true... You are entitled to love -- and to be loved... That too, is part of your destiny...

MICHAEL
(touched)
Vincent...

VINCENT
(as an absolute truth)
And how could anyone not love her?

As Michael wipes away his tears...

DISSOLVE TO:

67B - 68 OMITTED

69 EXT. CATHY'S BALCONY - NIGHT

Vincent and Catherine

(DIALOGUE TO FOLLOW: APPROX. I PAGE)

69A EXT. STEPS TO LECTURE HALL - DAY

Michael and Tina

(DIALOGUE TO FOLLOW: APPROX. 1/2 PAGE)

FADE OUT:

THE END