Beauty and the Beast

"LABYRINTHS"

#030

"Labyrinths"

Story by Howard Gordon & Alex Gansa

> Teleplay by Virginia Aldridge

> > Directed by Daniel Attias

WITT/THOMAS PRODUCTIONS 956 N. Seward St. Hollywood, CA 90038 (213) 465-7415-Hollywood, CA (213) 583-1630-Vernon, CA

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"Labyrinths"

SETS

INTERIOR

TUNNELS

- -threshhold entrance
- -deeper tunnel
- -tunnel w/pipes
- -lower tunnel
- -branching tunnel
- -narrow damp tunnel
- -tunnel corner
- -wider tunnel passage
- -tunnel wall
- -recessive tunnel
- -golden tunnel

HOLDING CHAMBER

-door

FATHER'S CHAMBER

LEDGE PASSAGE

VINCENT'S CHAMBER

WHISPERING GALLERY

BRIAN CONNOR'S BEDROOM (N)

CONNER DINING ROOM (N)

CONNOR'S HALLWAY (N)

CATHY'S APARTMENT BUILDING (N)

- -lobby
- -elevator
- -stairwell
- -hallway

CATHY'S APARTMENT

BASEMENT-CATHY'S APARTMENT

-basement stairs

CATHY'S SUB-BASEMENT

* * "GREAT HALL" and "CONCERT CHAMBER" have been changed to "FATHER'S CHAMBER"

EXTERIOR

CATHY'S BALCONY (N)

CATHY'S TERRACE (N)

"Labyrinths"

CHARACTERS

VINCENT CATHY FATHER

MOUSE BRIAN CONNOR EDWARD CONNOR STEVIE DEREK JOHN MARY WILLIAM PASCAL GEOFFREY OLD MAN TUNNEL WOMAN YOUNG MAN TUNNEL MAN RESIDENT RESCUE WORKER

BITS AND EXTRAS

ROGER
TUNNEL INHABITANTS
CHAMBER QUARTET
ELEVATOR PASSENGERS
POLICE
RESIDENTS
REPORTERS
SEARCH TEAMS
MEN

VOICEOVERS

SUE (answering machine V.O.)
JULIE (answering machine V.O.)
MAN (V.O.)
GIRL (V.O.)
SMALL CHILD (V.O.)
WOMAN WEEPING (V.O.)
KIDS LAUGHING (V.O.)

"Labyrinths"

ACT ONE

FADE IN:

1 INT. BRIAN CONNOR'S BEDROOM - NIGHT

CLOSE on a hand drawn game board. One of the intricate mazes, tunnels and rooms. There are three model game pieces on the board: dashing Prince Brian, the strongest but dim witted Giant and a Gelfin, a large furry elf with fangs. Young hands escort the pieces on their quest as ordered by the teenage voice...

BRIAN (V.O.)
The tunnel is growing smaller.
It's now just four feet high.
There is a steel door to your
left.

STEVIE (V.O.)
The Gelfin will test the door's strength.

Multi-sided dice roll across the board.

BRIAN (V.O.) You've rolled a four. The door will not open.

STEVIE (V.O.)
I send the Giant to smash the door.

DEREK (V.O.)
The Gelfin stands behind him with Prince Brian.

STEVIE (V.O.)
The Gelfin uses his extraordinary olfactory powers. "I sense human life", he reports, hungrily.

(CONTINUED)

1

1 CONTINUED:

CAMERA pulls back to reveal three intense faces, hovered around the diagrammed board... all fourteen or fifteen years old. BRIAN, the "game master", DEREK, and STEVIE - the youngest and least secure who wears a retainer.

DEREK

Prince Brian rushes to the door. "I must get inside. What is required?"

BRIAN

The room can be entered with a sacrifice.

STEVIE

The Gelfin has sworn loyalty.

DEREK

Prince Brian will sacrifice the Gelfin.

PULL BACK further to reveal Brian's room. It's filled with the stuff of his young life: Mets souveniors, rock posters, an IBM PC etc. Brian lives in Cathy's building. The kids sit around a game table. Derek records all the moves in a game book. As Brian introduces a new room to the game, he sketches it in on the game board.

BRIAN

The Gelfin dies. You may enter the room. There is one side door. A woman cries for help. It is the beautiful Lady Catherine.

Brian puts new pieces on the board: A Dervish Robot (a squatty robocop), two Green Uglies (one eyed, three legged and scaley), and Lady Catherine (a princess looking much like Cathy)

DEREK

"Lady Catherine!" The Prince rushes for the side door.

STEVIE

The Giant follows him.

1 CONTINUED: (2)

BRIAN

The Dervish Robot and Two Green Uglies emerge from the cracks in the walls. The Robot yells, "Squash them, cut out their eyes!" (he rolls the dice) A nine. The Giant has a secret weapon... a fire staff... but will

it be enough.

DEREK

Prince Brian flings open the

A loud, disembodied voice booms over the intercom. It's Brian's father, EDWARD CONNOR.

> EDWARD (V.O.) Dinner in five minutes, Brian!

The mood is broken. Derek falls back on the floor as if slain.

DEREK

(dramatically)

The Green Ghoul, gaining strength as he consumes his devoted slave, yells triumphantly, "Dinner, Brian!"

STEVIE

The serfs flee to the safety of their hovels.

Brian starts to put away the model pieces. Stevie gets up, gathers his book bag and starts out. A little playful sparring on the way.

STEVIE

(to Brian)

Want to play tomorrow?

BRIAN

Yeah, sure.

DEREK

(to Stevie)

Hey, Stevie, wait for me...

Stevie stops - a little "announcement."

STEVIE

It's not Stevie... it's Steven.

1 CONTINUED: (3)

BRIAN

(teasing)

Steven? Since when.

DEREK

Since Lauren Campbell.

STEVIE

Shut up.

DEREK

Don't worry, everyboby knows you like her.

Stevie tosses a pillow at Derek in fun as they head for the door. Derek tosses the pillow back at Brian.

DEREK

Tomorrow, four o' clock.

BRIAN

Right.

Brian is sitting on his bed, playing with the models as kids file out.

DEREK

(to Stevie)

You got a date with her yet?

STEVIE

Knock it off.

DEREK

Don't forget to take out your retainer. You might dent her lips.

The kids have gone. Brian lies back on his bed, holding up the model pieces of Lady Catherine and Prince Brian.

2 CLOSE BRIAN

2

As he fantasizes.

BRIAN

He attacks with fearless courage. His sword slashes at the Uglies, driving them back over the cliffs to their doom.

The intercom interrupts.

3

2 CONTINUED:

EDWARD (V.O.INTERCOM)
Dinner now. I'm not going to say
it again!

BRIAN

(to the "voice") Oh yes you will...

(back to his fantasy)
He frees Lady Catherine from the cave of darkness and she proclaims for all to hear that Prince Brian is the most brave, handsome and charming of men.

Brian sits up, pleased with his imaginary success. He puts the models up on the book shelf, tucks in his shirt and heads out of this room for dinner. The door closes behind him. Beat.

EDWARD (V.O.INTERCOM)

Now Brian!

CUT TO:

3 INT. CONNOR DINING ROOM - EVENING

Dinner is in progress... A nicely appointed room - almost too orderly, like a model home where no one lives. Edward, Brian's father, is seated at the dining table. Dinner has been served. Edward is an architect - well meaning, but totally immersed in the concept that "you are what you earn." He can handle the abstract, but his inner feelings he finds difficult, if not impossible, to share. Dinner is an uncomfortable nightly repetition, burdened with the unspoken feelings that fill the aftermath of a divorce. The mood is strained. The conversation halting. Edward breaks the silence... partly a rebuke, partly just an effort at order.

EDWARD

Dinner is at six...

BRIAN

Sorry...

Silence surrounds them as they eat. Then, Edward makes an attempt at conversation...

EDWARD What were you doing?

3 CONTINUED:

BRIAN

Just playing a game ...

Edward nods. Beat.

EDWARD

Did you do your homework?

BRIAN

Yeah.

They glance at one another. Brian looks away, growing anxious. He stirs the food around on his plate.

EDWARD

Everything alright at school?

BRIAN

(nods, making an effort)

... yeah.

His reply hangs in the weighty silence as Brian retreats back into his private thoughts.

The mood swings inward again. Brian fumbles with his fork, then glances up at the clock on the wall.

4 OMITTED

4 *

5 *

5 OMITTED

BRIAN

May I be excused?

Edward knows there's no point in keeping him.

EDWARD

Go ahead...

BRIAN

(as he gets up)

Thanks.

As Brian stands, Edward makes an effort to reach out.

EDWARD

Brian?

Brian looks to his father, expectantly.

7

8

5 CONTINUED:

EDWARD

(uncomfortable)

Your mother wants you to come to Chicago for Easter...

Edward's reserve just doesn't allow him to express what he feels.

BRIAN

That's okay ...

Beat. Edward, feeling awkward, returns to his dinner. Brian stands a moment, then leaves. Edward sits alone at the table, pondering his suddenly unappealing dinner.

CUT TO:

6 INT. LOBBY - CATHY'S APARTMENT BUILDING - NIGHT

Angle to front door as Cathy, fresh and glowing from her evening jog, bounds up the final few steps to the front door of her building. She stops, pulls off her headband and gets her breath. The doorman, ROGER, and older gentleman, gets the door for her as she enters.

CATHY

Evening, Roger.

Roger smiles and nods.

Cathy crosses to the elevators and presses the button.

7 ANGLE

on elevator, to include a nearby couch where someone sits obscured by a newspaper. As this "someone" peers out from behind the newspaper, we SEE that the person is Brian. He's watching Cathy with the devotion of a full blown crush.

8 CATHY

waits for the elevator which doesn't come. Aware of Brian's presense, she smiles to herself, but does not look at him.

9 BRIAN

gazes at Cathy from behind his paper, ducking back when he thinks she might see him.

10 TO SCENE

10

9

The elevator finally arrives. Just before she steps inside, Cathy turns to Brian and smiles.

CATHY

Hello Brian.

11 BRIAN

11

sinks down behind the newspaper, mortified.

BRIAN

Hello, Miss Chandler.

CUT TO:

12 INT. CATHY'S APARTMENT - NIGHT

12

The front door swings open and Cathy comes inside. She crosses to her answering machine and flips it on as she plops down on the couch. She leans back, closing her eyes as she listens to the day's offerings, commenting to herself.

SUE (V.O.)

(answering machine)
This is Dr. Johnson's office.
Just calling to remind you you're
overdue for a dental checkup.
I'll be happy to schedule at your
convenience. Bye.

CATHY

Doesn't sound like fun to me.

JULIE (V.O.)

(answering machine)
Hi. This is Julie. Debbie and
I thought we'd go out for dinner
and catch a movie. Give me a call
if you want to come.

CATHY

(sighs)
Thanks anyway...

The machine beeps it's sign off. There is a tapping on the living room windows. Vincent. A welcome sight indeed.

13 *

13 EXT. CATHY'S BALCONY - NIGHT

As Cathy comes out, smiling.

CATHY

I was just thinking of you...

VINCENT

(mock serious)

Catherine, I come on an urgent mission...

CATHY

What is it?

VINCENT

The children insist you come below tonight -- to Father's Chamber.

CATHY

Really? What's the occasion?

VINCENT

Something of a miracle...

CATHY

Tell me...

VINCENT

... This year there were several children in the music classes who were felt not ready to perform at the Winterfest. Some were simply too inexperienced, but others had failed to show any true committment to the music...

(smiles to himself)
I think to prove to all of us that
we were in grave error, these
children joined together and
formed their own concert society.

CATHY

(laughs)

Oh, that's wonderful ...

VINCENT

Their first recital is tonight. They say you must be there.

CATHY

I wouldn't miss it.

13 CONTINUED:

13

VINCENT

(a beat, tenderly)
... You have a very special place
in their hearts.

CATHY

(simply)

... They're part of my family, now.

A warm moment...

VINCENT

... Until tonight.

As she smiles at him...

DISSOLVE TO:

14 INT. CONNOR HALLWAY - NIGHT

14

Brian hugs the wall as he moves down the hall toward his father's den. The door is open a crack. The voice of his father on the phone is loud and angry as he speaks to his ex-wife (Brian's mother). Brian listens, disturbed, anxious - but curious...

EDWARD (V.O.)

... No! You said you'd take him for Easter. I've already made arrangements to go away... No! I can't change them. I'm not changing my plans because you woke up this morning and changed your mind. What the hell do you think joint custody means?? Frankly, damnit, I need a break..!

(adamant)
Listen, I've made my plans. He'll
be out there for Easter, and
that's it... No..!

Brian can't listen anymore. He heads for the front door and he's gone.

CUT TO:

15 INT. HALLWAY - NIGHT

15

Brian runs for the stairs, upset.

CUT TO:

16	INT. APARTMENT STAIRWELL - NIGHT	16
	Brian pounds down the stairs.	
	CUT TO:	
17	ANGLE	17
	As Brian rounds the stairs he SEES Catherine enter the stairwell on a lower level He draws back for a moment, watching her descend What's she doing? Strange	
	Curious, he now quietly follows her	
	CUT TO:	
18 hru 20	OMITTED	18 thru 20
21	INT. BASEMENT - CATHY'S APARTMENT BUILDING - NIGHT	21
	Cathy emerges from the stairs and crosses to the "equipment panel" and opens it, exposing the metal rungs leading to the sub-basement. She descends.	*
22	ANGLE - BASEMENT STAIRS	22
	Brian creeps down the last steps, his Reeboks carrying his silently toward this impending mystery. He reaches the bottom just in time to see the panel swinging shut. He waits a beat then pulls it open and follows Cathy down.	l m
23	INT. SUB-BASEMENT - CATHY'S APARTMENT BUILDING - NIGHT	23
	Brian emerges and scans the empty passage before him. The he hears Cathy's faint footsteps and creeps after the sounds.	nen
24	INT. TUNNEL THRESHHOLD ENTRANCE - NIGHT	24
	Eyes filled with excitement, Brian carefully approaches threshhold opening and crosses through.	the
25	INT. TUNNEL - NIGHT	25
	Brian cautiously rounds the first bend in the tunnel and stops in amazement.	

20 DRIAN S FUV	26	BRIAN'S	POV
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Cathy has vanishes into the vast, dark and empty tunnels that stretch out before him, inviting him into their world of unimagined possibilities.

27 BRIAN

27

strains to see into the cavernous tunnels, fearful and hesitant to enter the dark recesses, yet wide eyed with intrigue at his discovery.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

28 INT. SUB-BASEMENT CATHY'S APARTMENT BUILDING - NIGHT

28

Brian, Derek, and Stevie descend the metal rungs into the sub-basement -- apprehensive, excited. Brian carries a flashlight and a ball of string.

The kids look around, deflated.

DEREK

Big deal. It's just another basement.

STEVIE

You got us down here for this?

BRIAN

You ain't seen nothin' yet. Follow me.

Brian strides off down the passage and rounds the corner. The kids hustle to keep up.

29 INT. THRESHOLD TUNNEL - NIGHT

29 *

One by one, the kids follow Brian through and stop in amazement as Brian shines the flashlight ahead and the tunnels reach out before them in the beam -- intriguing, frightening.

BRIAN

(smiles)

Feast your eyes...

DEREK

I wonder where they go ...

BRIAN

Only one way to find out ...

He leads them down the brick passage to the jagged mouth of the tunnel... Stevie huddles as close to Derek as he can...

29 CONTINUED: (2) 29 *

STEVIE

(nervous)

I don't know. I don't know about this.

Brian shines the flashlight into the tunnel...

BRIAN

Look how far it goes...

DEREK

(uncertain)

Yeah...

We HEAR falling rock ...

STEVIE

It's too dangerous. You guys are crazy ...

DEREK

It looks like it could

collapse...

STEVIE

We'd be trapped down here ...

More rocks fall, as the earth shifts...

STEVIE

(now scared)

I'm gettin' outta here...

Stevie heads off...

BRIAN

It's just getting interesting ...

DEREK

Hey, I've got plans for my life and being buried alive isn't one of them...

Derek moves away from the hole ...

BRIAN

Suit yourself...

29 CONTINUED: (3)

29 *

DEREK

You going in there?

BRIAN

Yeah...

STEVIE

You shouldn't go alone...

Brian steps into the tunnel...

BRIAN

(bravado)

I'll tell you all about it...

He disappears, leaving his friends behind...

DISSOLVE TO:

30 OMITTED 30

31 INT. TUNNEL WITH PIPES - NIGHT

31

The flashlight is propped on a rock as Brian ties the end of the string to a pipe. Double, triple knots. He starts down the tunnel, unraveling the string behind him as he goes.

BRIAN Brilliant idea, Prince Brian. Now you can go anywhere.

DISSOLVE TO:

32 INT. FATHER'S CHAMBER - NIGHT

32

The tunnel inhabitants are bathed in the glow of the candlelit hall. The Hall is colorfully decorated with streamers and flowers. The children's chamber quartet plays Ravel's music and it resonates with the perfect accoustics of the hall. Cathy and Vincent sit toward the back, partway up the curving staircase.

33 CATHY AND VINCENT

33

The gentle music floats up to them full and rich. Cathy leans back against Vincent's arm and they listen.

CATHY They're terrific...

VINCENT

We offered our help, but they absolutely refused. They were so determined to prove themselves to us...

CATHY
(enjoying it)
Look at their faces. They know they've done it...

33	COMMITMINED.	
2.2	CONTINUED:	

34

35

VINCENT

(ironic)

Yes... They've succeeded in humbling their elders...

CATHY

(smiling)

And besides the music, what could be sweeter?

He smiles at her ...

VINCENT

You know children ...

CATHY

I used to be one.

VINCENT

But you remember ...

CATHY

(reflecting)

... more and more...

CUT TO:

34 INT. LOWER TUNNEL - NIGHT

Progress is slow as Brian picks his way over the rocky path, trailing the string. The tunnel is narrow, sloping. The air is stale and the cavern walls damp and clammy, but Brian is excited and fear must not be acknowledged.

BRIAN

Fearlessly, the intrepid explorer continues his search...

The light beams forward and Brian follows where it leads.

DISSOLVE TO:

35 INT. BRANCHING TUNNEL - NIGHT

Later. Brian is increasingly apprehensive about his judgement call on this solitary venture. He reaches two tunnel branches. He hesitates undecided. He shines the light around. It's very dark. Very still. A nervous laugh.

35 CONTINUED:

35

BRIAN (apprehensive) Sure is dark...

He shines the light on his watch. A sudden shudder grips him.

BRIAN

... been down here an hour... better get back. Yeah.

With a sense of relief, he starts to back track, following the string. He starts walking faster and faster, almost running.

36 BRIAN'S POV

36

He follows the light as it tracks the string. Suddenly, the string ends and the beam swerves over an unmarked path.

37 BRIAN

37

Slowly, he reaches down and picks up the broken end of the guide string.

BRIAN

(seized with fear) No... it can't be... no!

He runs back through the tunnel but stops as he reaches a branching passage. He has no idea which way he came. He starts down one branch, then the other. He finally crouches on the floor searching desperately for a sign.

BRIAN

There must be tracks...

But the rock floor yields none. He crumbles on the floor paralyzed by unspeakable claustrophobic fear.

CUT TO:

38 INT. NARROW DAMP TUNNEL - NIGHT

38

Brian stumbles along, tears fill his eyes. He's cold, lost, alone. His breath comes in gasps as he clutches the tunnel wall. Uncontrollable whimpers escape between his mumbled words as he tries to bolster his courage.

38 CONTINUED:

38

BRIAN

Gotta keep going ... can't stop.

A tunnel rat ran from the shadows across the floor. Brian shrieks! He cringes back, grabbing the wall... only to pull his hands away from the slithery, clammy moss that covers the wall.

39 BRIAN'S POV

39

He runs, the flashlight shaking and darting ahead of him. His breath comes in labored gasps. He can HEAR his heart pounding in his chest. He trips and falls forward, the flashlight illuminating... footprints... large footprints.

40 BRIAN

40

Crawls forward to the prints, clutching at them.

BRIAN

Footprints...

Is that the sound of his heart beating or is that the rhythmn of the faint strains of music he hears? The sounds merge. Slowly Brian gets to his feet, straining to hear, incredulous, hopeful.

BRIAN

Music...

He eagerly shines the light ahead and starts toward the sounds.

Suddenly the music is gone. It's drifting notes cut off by the changing tunnel currents. Brian stops, puzzeled. He back tracks and the music returns. He continues to back track.

41 ANGLE - TUNNEL CORNER

41

Brian follows the music which grows louder. A current of cool air whispers by from a side opening. Brian breathes deeply.

BRIAN

Fresh air!

He starts quickly into the opening.

42 BRIAN'S POV

42

The flashlight beam bounces off the walls and the floor. What walls! What floor! Suddenly there is nothing but gaping openness in the rocks before him. The light shines down... and down and down. His feet teeter precariously on the precipice of an underground cliff.

43 BRIAN

43

gasps, screams and lurches backward, clutching for the walls. The flashlight tumbles downward sending out its last chaotic rays before smashing Brian into darkness. He crouches on the tunnel floor, frozen with indecision for a moment before he slowly begins to inch forward on his hands and knees, bolstering himself with shakey words of encouragement.

BRIAN

(a whisper)

It's gonna be okay. Just keep going.

He half stumbles, half crawls forward in the blackness, slipping on the damp floors. Then there are sounds. The crunch of gravel... as if footsteps approaching. Brian freezes... hardly daring to breathe. Pebbles tumble down from somewhere. He whirls about, backing to the wall.

44 BRIAN'S POV

44

As he clings to the wall, he looks. He hears nothing, sees nothing but the tomb of the tunnel, cold and lifeless.

45 BRIAN

4.5

He begins to creep forward again, slowly. Sweat b ads on his face.

46 TUNNEL WALL

46

Eyes glint briefly from a small lookout hole.

47 BRIAN

47

Starts and turns instinctively. The eyes are gone. Did he see them? Imagine them? Trying not to breathe lest someone hear, he tentatively inches on. Behind him... a rustling as of leaves, then a scurrying sound. He gasps and screams, unable to contain his fear any longer. He lurches forward, staggering blindly, arms outstretched to the walls, throat clutched with terror.

48 TUNNEL CORNER

48

Brian grabs for the rocky wall as he runs. The rocks crumble away.

49 BRIAN'S POV

49

He hurls himself forward and falls, screaming, as a morass of ropes block his path and surround him.

50 TO SCENE

50

Brian, suspended upside down, hopelessly trapped in rope webbing, one leg held aloft in a leg hold snare balanced by a counterweight. Brian struggles against the ropes, but the more he struggles, the tighter they become. Pani ked and in pain, he yells.

BRIAN

Help! Please, someone! Help me!

Mouse steps quietly, cautiously from the recesses of the tunnel.

MOUSE

Who are you?

Brian twists around and fearfully faces Mouse. Is this his captor or will he be set free?

BRIAN

(pleading softly)

Please let me go.

Mouse approaches, securing the ropes. Brian cringes with fear, thinking Mouse is going to kill him.

BRIAN

No, no... don't! Don't hurt me!

MOUSE

What you doing here?

50 CONTINUED:

53

MOUSE

50

53

BRIAN

Nothing. I got lost. That's all, I promise. Please let me go.

MOUSE

Prisoner now.

Brian tries not to cry, but the tears well up.

BRIAN

The ropes are hurting me. Please, my leg!

Mouse eases the pressure from the counterweight so Brian's leg is released. He frees Brian from the rope webbing, then plays very docile and contrite, but he's looking for an opening.

BRIAN

All I want to do <u>is</u> just get out of here. Just let me go, I'll do anything you want.

MOUSE

Can't.... Can't do that.

Just as Mouse is securing Brian's hands, Brian sees his chance and takes it. He ducks and twists, yanking free from Mouse... shoving Mouse to the ground.

Brian takes off through the tunnel as fast as he can. Mouse instantly gives chase.

51 thru OMITTED 51 thru* 52

MOUSE

He sees where Brian has gone and calls out a warning.

No, stop! Can't go there. Danger!

54 BRIAN 54

doesn't stop. He curves through the tunnel, up and up. Sweaty and breathless, he pushes on. He's lost Mouse.

55	INT. WHISPERING GALLERY - NIGHT	55
	Brian runs from the tunnels, headlong onto the bridge.	
56	BRIAN'S POV	56
	The fragile bridge sways across the bottomless abyss.	
57	BRIAN	57
	falls to his knees, clutching to the rickety boards as misty winds joust the bridge. He crawls forward. A nightmare assault on the senses as sounds, voices surround him coming from nowhere. As he drags himself onward, the noises merge: jarring music, not the sweet music he heard before, but music and pieces of conversations from Above that merge together and overlap. A saxophone cries. "Mommy, mommy, look at the star," "Hey get that piece of junk off the road," "No, I won't go. I won't go!" A police siren wails, etc. Brian spins around inside the sounds, trying to escape from this opera macabre: Kids laughing. "I've seen that movie five times," A woman weeping. Brian finally runs from the bridge, back into the tunnels.	
58	INT. TUNNELS - NIGHT	58
	Series of tunnel shots as Brian runs blindly down, deeper into the recesses. Finally, exhausted, he is stumbling along through a wider passage almost crawling.	
59	INT. WIDER TUNNEL PASSAGE - NIGHT	59
	Brian struggles on. Suddenly he stops, realizing that the tunnel has grown lighter. He gets up into a half crouch, moving toward the faint glow ahead. The beautiful music he heard before, clearer now, wafts to him.	
	He reaches a hole in the tunnel wall, a ledge, and looks over.	
60	BRIAN'S POV	60
	The ledge drops to a passage below from which the glow of light seems to eminate. He starts to lower himself over the side.	

INT. RECESSIVE TUNNEL - NIGHT

61	INT. LEDGE PASSAGE - NIGHT	61
	Brian drops down to the lower passage and starts toward th soothing impressions as the music resonates softly in the glow.	е
62	INT. GOLDEN TUNNEL - NIGHT	62
	Brian slowly approaches, weary and apprehensive, yet drawn with almost overwhelming curiosity and anticipation to the golden light and the elegant symmetry of Ravel's music. He keeps to the tunnel wall, moving up behind an abutment next to a doorway.	
63	BRIAN'S POV	63
	INT. FATHER'S CHAMBER - NIGHT	
	Brian peers around the door and sees the gathering of the tunnel people (and Cathy) enveloped in the incandescent beauty of the glow from a hundred candles and transformed by the soaring music of the young musicians. He can barel comprehend what has happening to him. Suddenly, all this beauty after the terror of the tunnels.	У
64	BRIAN	64
	Transfixed as he tries to absorb the sight. Then, his breath catches as he sees:	
65	BRIAN'S POV	65
	Catherine and Geoffrey. Geoffrey sits nestled against her shoulder. Catherine gently puts her arm around him.	
66	BRIAN	66
	A moment of poignant sadness as he watches Cathy and Geoffrey's gentle acknowledgement of love and affection in this setting of lyrical love the kind he has never known. Brian's reflections are interrupted by the soft crunch of a footstep. Brian, whirls around and backs against the wall, instantly alert to danger. Fearing he's been seen, he runs toward a darkened recessive tunnel.	

Brian plunges forward only to be stopped by two powerful hands...

67

67 CONTINUED:

67

Brian screams as he comes face to face with the spectre of Vincent.

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

68 INT. RECESSIVE TUNNEL - NIGHT

68

Continuous action. Vincent has Brian in his grasp. Father, William and Pascal appear, stunned and alarmed at the sight of an intruder in the inner core of their world. They surround Brian, questioning him. Brian shrinks back from these strange, frightening people... especially Vincent.

VINCENT

Who are you?

Brian cowers with fear, overwhelmed.

BRIAN

(barely audible)

Brian.

69 BRIAN'S POV

69

He cowers as he faces the men who corner him.

FATHER

How did you get in here?

Brian whispers his terrified replies.

BRIAN (V.O.)

Tunnel... in a tunnel.

WILLIAM

What do you want?!

VINCENT

Are you alone?

BRIAN (V.O.)

Yes... nothing.

70 ANGLE DOWN TUNNEL

70

As Cathy comes down the tunnel and pushes her way through. She stops, shocked.

70 CONTINUED:

CATHY

Brian!

Brian is flooded with relief at the sight of Cathy.

BRIAN

Miss Chandler!

Brian tries to go to her, but William restrains him. Father turns to Cathy, incredulous.

FATHER

(to Cathy)

Catherine, you know this boy?

CATHY

He lives in my building.

BRIAN

I just followed her, that's all!

Everyone is surprised, shocked. Especially Cathy, who looks at Brian with stunned disbelief.

CATHY

You followed me?!

BRIAN

Sort of ...

FATHER

What do you mean... sort of?

BRIAN

(timid)

I saw her go into the tunnel, but I didn't follow her then. I came back later to see where she went... but I got lost.

Cathy blames herself. She looks to everyone, deeply upset...

CATHY

I don't know how I could have been so careless.

FATHER

(gravely)

The boy must be secluded.

Father looks to Vincent and Catherine.

70 CONTINUED: (2)

70

FATHER

Vincent... Catherine...

Vincent guides Brian...

*

VINCENT

Come with us...

*

71 ANGLE

71 *

Vincent and Catherine lead Brian away down the tunnel. Brian shrinks back, wondering what unforseen fate awaits him.

BRIAN

Where are you taking me?

VINCENT

No one will harm you.

CATHY

It will be alright, I promise.

But no one is convinced, least of all Brian.

72 FATHER, WILLIAM, PASCAL

72

Father looks after them a moment, deeply troubled, then heads toward his chamber.

FATHER

Gather the others.

Pascal and William follow.

CUT TO:

73 INT. HOLDING CHAMBER

73

An impersonal chamber. A table, chair and bed. Brian sits huddled on the bed, frightened and alone. His eyes brim with tears and he trembles as he looks at the barren rock walls that confine him.

74 ANGLE TO THE DOOR

74

Cathy enters and stands near the door looking at Brian. He looks back, remorseful, confused.

74 CONTINUED:

74

BRIAN

What have I done? I didn't mean to do anything bad...

CATHY

I'm sure you didn't.

BRIAN

What's going to happen? What are they going to do?

CATHY

I don't know.

BRIAN

Who are they?

CATHY

Friends.

Brian looks to her, pleading.

BRIAN

Then make them let me go.

Cathy goes to him, comforting.

CATHY

I wish it were that simple. You don't realize what you've done. And I'm as much to blame as you.

BRIAN

I just wanted to see what was in the tunnels.

(tears well up)

I want to go home, please.

Cathy aches for him. She tries to console him.

CATHY

Try not to worry. I'm sure you'll be home soon.

But Cathy's face reflects the burden of her concern.

CUT TO:

75 INT. FATHER'S CHAMBER - NIGHT

75 *

A hastily called council meeting is in progress with Father, Vincent, Mouse, Pascal, William, Mary, John. A heated discussion is in progress.

MARY

... How could someone get so far and not be seen?

WILLIAM

(upset)

Past our sentries...

MOUSE

Lucky Mouse caught him...

FATHER

Somehow the lookout post in the upper tunnel was left unguarded...

William looks to John...

JOHN

It wasn't me! I was on duty in the morning...

WILLIAM

Then who was suppose to be there??

VINCENT

We face a much more urgent problem than placing blame...

FATHER

Yes... What are we to do with this boy?

Opinions abound...

PASCAL

We can blindfold him and take him out before he sees any more...

Cathy enters the chamber and stands behind them, listening...

WILLIAM

He's already seen way to much. We'd have to seal up and re-route all the entrances...

FATHER

That would be a near impossible undertaking...

75 CONTINUED:

MARY

(optimistic)

If he told the secret -- who would believe him?

PASCAL

And we could temporarily seal the entrance under Catherine's building.

VINCENT

... The boy was lost. Even if he tried could he find his way back?

WILLIAM

Before we send him back, we should scare the daylights out of him. So he knows it's serious.

CATHY

(interjecting)
He knows it's serious...

VINCENT

Perhaps rather than concealing the truth from this boy, we should tell him who we are, and how we live...

PASCAL

(uneasy)

I don't know about that ...

MOUSE

Maybe let him stay ...

PASCAL

He has a home above.

VINCENT

If, in the end, we have no choice but to send him home and pray that he will keep our secret -- then, he must be made to see it's importance...

Father has doubts...

FATHER

... This is a secret any boy his age would surely want to tell. How can we trust this child...

75 CONTINUED: (2)

75

Cathy steps forward...

CATHY

I think this boy has a good heart
-- and a conscience. If he
understands that people's lives
depend on his keeping the secret
-- he can be trusted.

Murmurs of uncertainty...

CATHY

I know a way. Let me have the chance...

CUT TO:

76 OMITTED

76 *

77 INT. HOLDING CHAMBER - NIGHT

77

CLOSE on Brian's face. Catherine stands behind him. He is staring at someone. Beat.

78 BRIAN'S POV

78

CLOSE on an old man's face. He looks at Brian and smiles. His face crinkling around the twinkle in his bright blue eyes.

OLD MAN

Yes, I committed a great crime in the world above.

79 BRIAN

79

Close on his face.

BRIAN

Then you're in hiding?

80 OLD MAN

80

Close on his face. He laughs.

80

OLD MAN

(gentle, warm)
So why am I here..? To make
memories, so that the last moments
of my life will be as full of
warmth and love as were the very
first moments of my life.

DISSOLVE TO:

81 OMITTED

81

82 MARY

82

She walks toward a chair and sits, facing CAMERA (Brian). She smiles warmly, takes a moment, giving it some thought. More tunnel people and children have gathered now in the chamber.

MARY

Home. Children. I help the children grow. I nurse them when they are sick... I teach them... I love all of them, as if each were my own... I lost my own. To lose your child is to lose everything... It was here I found a family again. The children are safe here. This is our safe place. I tell them it will be here for them, always...

83 CLOSE ON PASCAL'S FACE

83

PASCAL
Trust, continuity... A tradition
of work and honor passed down from
my father to me -- a system of
communication -- a way we can
always be connected. I continue
what he began so many years ago,
so that those who come after will
remember him long after I am gone.
I was born here. This is my
birthright and my legacy.

CUT TO:

84 CLOSE ON THE FACE OF TUNNEL WOMAN

84

TUNNEL WOMAN (after a beat, simply) Hope.

DISSOLVE TO:

85 CLOSE ON THE FACE OF WILLIAM

85

WILLIAM

(slow, introspective)

My life above was nothing but disappointments and failures.

Nothing good happened to me until I found this home beneath the city. Down here, I do what I do best. I cook, I feed people -- and they appreciate me. I'm needed.

DISSOLVE TO:

86 CLOSE ON THE FACE OF YOUNG MAN

86

YOUNG MAN A new beginning. A chance.

CUT TO:

87 thru OMITTED 88 87 thru 88

89 CLOSE ON MOUSE'S FACE

MOUSE

Everything. I help -everyone. Everyone, helps me.
I go -- they miss me. I come
back -- they're glad. Never
alone... Before, I was no one.
Now, I am me. I am... Mouse.
(beat)
Everything.

DISSOLVE TO:

90 CLOSE ON FACE OF GEOFFREY

90

89

GEOFFREY (softly, shyly)

When my mother died, I went to
the orphanage and people came to
adopt us. We'd all line up and
I'd smile when they came by,
hoping they'd choose me, but they
never did. But everyone wants
me here. I don't cry anymore...
(smiles)
I got chosen...

CUT TO:

91 CLOSE ON FATHER'S FACE - he sits at his desk

91

FATHER

When I left the world above, I was disillusioned, heartbroken. I had lost my faith. It was here I learned to listen to my heart, to face my old enemies and heal my wounds. I learned to believe again. Hopes and dreams created this fragile world. Pride and vigilance maintain it, and it survives only because it is separate and apart. It is a refuge where the disillusioned regain their vision, the lost become found -- where we can each explore the best of our being, the best of what it means to be human and to be alive.

DISSOLVE TO:

92	CLOSE ON VINCENT'S FACE	92
	He and Brian are standing in a tunnel	*
	VINCENT Life. My very existence lies here within these tunnels. It is my salvation. I cannot exist elsewhere. Without this place there is nothing for me.	*
93	BRIAN'S FACE	93
	He is profoundly moved by all he has seen and heard.	
	VINCENT You must never, as long as you live, reveal what you have seen here. To do so would mean the end of life here for all of us the end of our world.	
94	VINCENT	94
	VINCENT You bear the weight of a great responsibility, but it is also a great priviledge. You will always have a safe place with us should you need it, but for now, you must return to the world above and take our secret with you forever in silence.	*
95	BRIAN	95
	Sober, stunned by this unique place and by the caring and openness of the people he has met. He is now truly awestruck by the weight of this experience.	
96	VINCENT	96
	Slowly, Vincent guides Brian's toward a fork in the tunnels where Cathy waits	*

97 INT. SUB BASEMENT - NIGHT

97

Cathy and Brian emerge from the tunnels in silence. Cathy stops.

CATHY

You can go on alone from here.

Brian turns to her. His mind still swimming, overwhelmed.

CATHY

(heartfelt)

Our secret is now in your hands, in your heart. Keep it safe for us...

BRIAN

(softly)

I will ... I will.

Brian manages a little smile and turns away.

98 ANGLE

98

as Brian walks slowly down the passage and is engulfed in the white light from the level above.

99 CATHY

99

watches, hoping that they've done enough, hoping he will keep their trust.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

100 INT. CONNOR FRONT HALLWAY - NIGHT

100

It's after 2:00 A.M. The front door opens and Brian slinks in, checking for signs of life. The light is on in the living room. Brian edges along the hall, trying to slip past the living room door. Distracted, he bumps into the hall table. He freezes. NOW his father appears at the end of the hall.

EDWARD

Brian?

BRIAN

(nervous)

... Yes.

EDWARD

Do you know what time it is??

BRIAN

No . . .

EDWARD

(cold rage)

It's almost one in the morning young man, and I want an explanation..!

Brian hesitates, searching for an excuse...

EDWARD

Now!

BRIAN

Derek and I just went to a movie, that's all. We stayed late.

EDWARD

(fury building)

I called Derek. He's been home all night. Try again.

Silence...

EDWARD

(blowing)

I've had it with you! Where've you been??

Brian seems tongue-tied, torn...

100 *

EDWARD

(furious)
I've been waiting up for you.
I've got an important meeting in six hours. Damnit, you better start talking mister, or I'm shipping you to your mother tonight...

BRIAN

(choked)

... I don't have to stay with either of you...

EDWARD

(sarcastic)

Oh, you don't??

BRIAN

(can't help himself)
... I've got somewhere else...

EDWARD

Where's that??

BRIAN

(vague)

A place...

EDWARD

(mocking)

A place?! What place?? I'd like to know...

Brian is silent again, just shakes his head...

EDWARD

Get out of your fantasy world, Brian! This is where you live -- right here with me. And as long as you do, you follow my rules. You understand?

BRIAN

(nods remorsefully)

... Yeah.

EDWARD

(disgusted)

Get to your room, go to bed. I don't have any more time for this...

Edward heads back into the living room. Brian, rather than going to his room, turns around and exits the apartment...

DISSOLVE TO:

101 OMITTED 101

102 INT. CATHY'S APARTMENT - DAY

102

It's 9:00 A.M. and Cathy's late. She comes in to the living room, dressed for work, putting on her earrings, one pump on her left foot. She hunts for her right shoe, finding it under the coffee table. She puts it on with a little hop, grabs one last sip of coffee from the cup on the table and heads out the door... grabbing her coat off the back of a chair as she goes.

CUT TO:

103 INT. APARTMENT BUILDING ELEVATOR - DAY

103

Cathy and several passengers descend. No one is truly awake yet, a few sleepy morning smiles.

104 CATHY'S POV

104

The elevator doors open onto the lobby. Cathy and the passengers are confronted with a scene of confusion... police questioning residents, keeping curious people out. Reporters nosing around trying to get information. Cathy approaches one of the residents, a man in his thirties...

CATHY What's going on?

RESIDENT

You got me. As far as I can tell some kid from the building is missing. I think they're down in the basement looking for him.

The man shrugs and goes off to corner a reporter, Cathy, deeply troubled by this news, slowly backs away toward the stairs.

105 *

105 INT. BASEMENT - DAY

Cathy emerges from the elevator and is astonished to see a full scale rescue operation in progress... police, search teams equipped with oxygen, climbing gear, walkie talkies. Flood lights illuminate the basement. Several men are studying subterranean maps. Stevie and Derek are talking with some police and pointing to the entrance to the sub-basement... As rescue workers move in and out the RESCUE CAPTAIN barks out orders to his men:

RESCUE CAPTAIN

Let's have some more light over here!... Get me those maps for the subway corridor!... Hold off on the drill till we see what we've got!... Don't forget to check the oxygen levels!... Secure that rope!

105

As this goes on, Cathy looks around and sees Edward standing off to one side --watching, waiting in anguished silence. It's been a long night. A woman offers Edward some coffee, but he refuses. Now the Rescue Captain approaches him...

RESCUE CAPTAIN (to Edward) ... Nothing yet.

Edward shakes his head, grimly...

RESCUE CAPTAIN
There's a passage that runs below
the subway. We're sending a team
down there...

Cathy reacts to this unsettling news, and quickly departs...

CUT TO:

105A INT. WHISPERING GALLERY - NIGHT

105A

(FORMERLY SCENE 101)

The voices from above filter down. Brian sits on the bridge below them... alone, crying. Mouse appears from the tunnels. He sees Brian and approaches, sitting beside him. Brian tries to pull himself together. They sit silently a moment.

MOUSE Heard crying. Why?

BRIAN
(wiping his eyes)
Oh, I don't know... everything.

MOUSE You came back...

BRIAN

(nods)

Yeah... In your world, people care about you. They listen. They don't just give orders and make rules.

105A

MOUSE

We have rules here too. Break rules. Get in trouble. (smiles)

I know.

For the first time, Brian smiles.

BRIAN

Me, too.

Beat as voices drift past them and they listen. Mouse grows thoughtful.

MOUSE

Did you tell secret?

BRIAN

No. But I wanted to. I wanted to scream it out so loud that my father wouldn't yell at me anymore. I had to leave. It scared me that I wanted to tell, even just for a second.

MOUSE

Hard to keep secrets. First time the hardest. Then, gets easier, better... better than better...

BRIAN

(considers)

Maybe.

They sit silently for a moment with the sounds of the city.

106 INT. PARK TUNNEL ENTRANCE - DAY

106

Cathy taps on the pipes, urgently signaling Vincent. The steel door opens and Vincent appears, instantly sensing Cathy's concern.

CATHY Vincent, thank God...

Vincent opens the barred gate and goes to her.

VINCENT Catherine, what is it?

CATHY Is Brian with you?

VINCENT

No...

CATHY

He's missing. They've sent search teams to look for him in the tunnels. They're going to search below the subways.

Their eyes meet, the ominous implications clear. Vincent steps back and disappears into the tunnels. The steel door closes. Cathy looks after him for a long, aching moment. Almost a prayer.

106 CONTINUED: (2)

106

CATHY

Hurry, please.

CUT TO:

107 INT. VINCENT'S CHAMBER

107 *

Vincent and Brian are in the midst of a difficult conversation...

BRIAN

(unhappily)

... My father doesn't care about me. Neither does my mother...

VINCENT I don't believe that's true.

BRIAN

Everything's different now. My father hardly talks to me, except when he yells.

VINCENT

His life must be in great torment.

BRIAN

And so is mine.

A beat...

VINCENT

(gently)

Do you remember a time when all was right with your family -- When you could feel their love for each other, and for you?

BRIAN

(a beat)

... Yes.

VINCENT

Try to imagine the sadness and the terror your father must feel, now -- having lost that.

BRIAN

But there's nothing I can do about it.

107 *

VINCENT

(looks at him, with strength)

There is... Understand him... Forgive him... Love him... There is great power in that.

Brian reacts, moved -- he knows Vincent speaks truth...

VINCENT

But to do those things, you must go back, and face him -- and you must be braver than you've ever been.

BRIAN

(nods)

I know...

(sadly)

Part of me wishes I could stay here...

VINCENT

This is not a place to hide. It is a place to gain strength... And now, you carry it within you. Hold it close, in the deepest part of yourself...

BRIAN

(profoundly touched)

... I will.

(a beat)

I'll miss everyone -- especially you...

Vincent goes to a shelf and takes down a pewter chess piece -- a knight in armor. He gives it to Brian...

VINCENT

... You have friends below -- always.

Brian takes the statue carefully, reverently, in his hands...

BRIAN

... Thank you.

VINCENT

Your heart led you here... Let it show you the way when you go home...

107 CONTINUED: (2)

107 *

BRIAN (grateful) ... I'll try.

Vincent puts his arm around Brian's shoulder and together they begin the journey back.

CUT TO:

108 INT. BASEMENT - DAY

108

The rescue activity continues in the glare of the floodlights - the commotion of police, rescue workers, reporters, residents, Edward. Cathy has rejoined them. The search party is starting to descend the excavation shaft. Various commands, orders mix with the murmurs of the onlookers: ("The tunnel cuts down three levels." "Check the subway service corridor." "Stand back everyone!" "You take the the level below." "Let's do it!" etc.) Everyone is focused on their efforts.

109 INT. SUB-BASEMENT - THRESHOLD - TUNNEL ENTRANCE

109

Washed in the glare of hot rescue lights, Brian slowly emerges from the tunnels. He stands, bathed in white light, as a rescue worker looks at him incredulously...

110 INT. BASEMENT - DAY

110

Cathy senses something, turns and sees Brian there. A smile of relief floods her face.

111 EDWARD

111

A split second later. He sees Brian.

112 TO SCENE 112

Edward runs to Brian, wordlessly enfolding him in his arms. Then everyone sees. A cheer goes up and Brian is surrounded in a crush of well-wishers and reporters, questions, congratulations...

113 BRIAN 113

In the midst of it all, Brian catches Cathy's eye across the crowd. The noise and commotion FADE AWAY and he smiles across at her with the warmth of a secret shared

114 CATHY 114

In this moment of suspended time, Cathy returns his gaze as a bond of deep understanding passes between them

CUT TO:

115 INT. BRIAN'S BEDROOM - THE NEXT EVENING 115

The gang is all here - Brian, Derek, and Stevie. The game is in progress. The model pieces are on the board: Lady Catherine, Prince Brian, the Giant, the Dervish Robot, and two Green Uglies.

DEREK
Prince Brian shields Lady
Catherine and faces the Dervish
Robot, sword drawn.

STEVIE Does the sword have power?

Brian rolls the dice.

BRIAN
A two. The sword is made of paper. Prince Brian has no defense.

STEVIE
The Giant aims his fire staff at the Dervish Robot.

Brian again rolls the dice.

115

115 CONTINUED:

BRIAN

A three. The fire staff has no fuel. They are doomed.

DEREK

Can a bargain be struck?

Brian doesn't roll the dice. Instead he takes the small statue of the armored knight that Vincent gave him and places it on the board.

BRIAN

Vincent, the Protector, rescues Lady Catherine and keeps her safe from harm.

DEREK

Vincent! Who's Vincent?

STEVIE

Is he a new character?

BRIAN

No, he's been here all the time. I guess I forgot to tell you.

STEVIE

So, this game's over.

DEREK

That's okay. I was getting tired of it anyway.

Derek looks at Brian.

DEREK

(to Brian)

You ever going to tell us what happened?

BRIAN

(innocently)

... When?

DEREK

You know -- in those tunnels...

115 CONTINUED: (2)

115

BRIAN

(shrugs)

... Oh.

STEVIE

What was it like? What was

down there?

BRIAN

Just rocks, bricks. That's all... nothing much.

116 BRIAN AND THE TWO MODEL FIGURES

116

Brian smiles a secret smile as he places the figures of Cathy and Vincent on his book shelf. CAMERA slowly moves in on the figures of Cathy and Vincent as the other kids plan the next game.

DEREK (V.O.)

Hey, I've got a great idea. We build a multi-level maze.

STEVIE (V.O.)

And it all happens in the city skyscrapers at night...

Finally, just the models of Catherine and Vincent fill the screen and we,

MATCH DISSOLVE TO:

117 INT. TUNNEL JUNCTION - NIGHT

117

Cathy and Vincent as they stand talking ...

CATHY

He'll keep the secret ...

VINCENT

There may be times it tests his strength.

CATHY

(knowing)

... Some secrets give us strength.

VINCENT

Yes -- and comfort.

117 *

CATHY

... I know what Brian was looking for when he followed me down. It's the same thing I had always looked for, for so many years...

VINCENT What, Catherine..?

CATHY ... A family.

A moment. They regard each other tenderly...

VINCENT
... You find a family -wherever two people love each
other...

She smiles, nods, puts an arm around him -- and they move down the tunnel toward the park...

FADE OUT

THE END