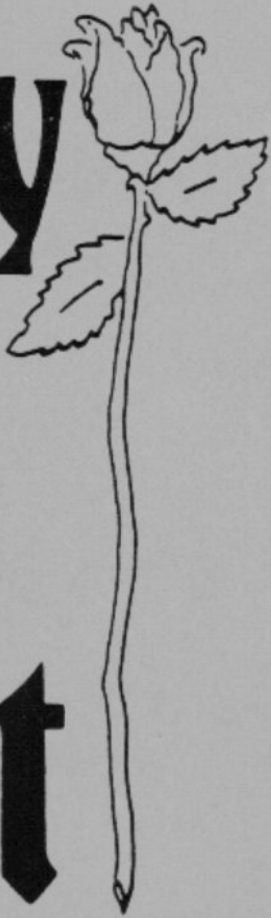


# Beauty and the Beast



"BROTHERS"

#031

BEAUTY AND THE BEAST

"Brothers"

Written by

George R.R. Martin

Directed by

Beth Hillshafer

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

FIRST DRAFT  
December 7, 1988 (Green)  
December 2, 1988 (Yellow)  
December 1, 1988 (Pink)  
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BEAUTY AND THE BEAST

"Brothers"

CHARACTERS

VINCENT  
CATHERINE  
FATHER

MOUSE  
DEVIN  
CHARLES  
EDDIE  
MARY  
WILLIAM  
BERNIE  
LAUREN  
BLACK COP  
WHITE COP  
ARTHUR (THE RACCOON)

\* THE VAGRANT HAS BEEN OMITTED



BEAUTY AND THE BEAST

"Brothers"

SETS

INTERIOR

POLICE CAR (N)

LADDER (N)

TUNNELS

- concrete tunnels
- rock tunnels
- cement tunnels

TUNNEL JUNCTION

- dead end
- iron plate, ring

MOUSE'S CHAMBER

FATHER'S CHAMBER

WHISPERING GALLERY (NEW MATTE)

- tunnel mouths
- ancient bridges

HOSPITAL CHAMBER

- dresser
- wall

VINCENT'S CHAMBER

- entrance

THE WELL \*

- stairs
- steps

CATHY'S APARTMENT (D)

- door
- elevator

CARNY TENT

- iron cage

CATHY'S CAR (D)

EXTERIOR

CENTRAL PARK (N) - STOCK

CENTRAL PARK (N) (TWILIGHT)  
-lake

INDUSTRIAL STREETS (N)

- alley
- railroad tracks

MOON OVER MANHATTAN (N) STOCK

WAREHOUSE (N)

- fence
- loading dock
- drainage grate

CARNY LOT (D)

- milk bottle booth
- tent
- barker's podium

\* THE GREAT HALL HAS BEEN CHANGED TO THE WELL

Beauty and the Beast

"Brothers"

ACT I

FADE IN:

1 EXT. CENTRAL PARK - NIGHT - (STOCK) 1

Series of shots. Even this late at night, the park is still alive. Moonlight shimmers off meadows and trees. Hansom cabs trot along the roadways. The water of the lake is still and black. Benches sit empty beneath the forlorn glow of streetlamps.

2 TRACKING WITH CATHY AND VINCENT 2

They walk slowly through the darkness along the lake, savoring the moment, listening to stillness and the distant sounds of the city, delighting in the night. The wind blows gently around them. They're both happy, enjoying this moment and the simple uncomplicated joy of being together.

CATHY

The night is so peaceful...

SMASH CUT TO:

3 EXT. INDUSTRIAL STREET - NIGHT 3

A few lonely streetlamps light the dark streets of some run-down industrial district. There's no traffic; the factories and warehouses are closed; some for the night, others for good. Windows are broken, doorways boarded up, one or two junked cars sit along the empty streets. Otherwise the neighborhood is deserted.

We HEAR the sound of wheels on wet pavement. An old PANEL TRUCK, as rust-eaten and beaten up as the neighborhood, moves into frame and down the street. It has one BUSTED TAILLIGHT. The truck passes the mouth of an alley between two factory buildings. A police cruiser, all its lights out, sits in the alley.

4 REVERSE ANGLE - POV FROM INSIDE THE COP CAR 4

Two cops sit in the car, watching the truck pass.

(CONTINUED)

4 CONTINUED:

4

WHITE COP  
Broken taillight. Shall we?

BLACK COP  
Might as well. Can't dance.

The black cop turns on the lights and ignition.

\*

5 RESUME STREET

5

The truck is halfway down the street as the cop car emerges from the alley, lights flashing, SIREN wailing. The truck immediately ACCELERATES. The chase is on.

CUT TO:

6 EXT. CENTRAL PARK - NIGHT

6

The only sound here is the far-off city noise. Vincent STOPS suddenly, looks up at the sky, smiling. Cathy moves close.

CATHY  
That's a mysterious smile.

VINCENT  
Look... the moon...

7 CATHY'S POV (STOCK)

7

The full moon looks HUGE tonight as it floats over the lights of Manhattan.

CATHY (O.S.)  
It looks so big tonight...

8 RESUME

8

There's a far-away look in Vincent's eyes as he turns back to Catherine.

VINCENT  
Do you remember the first time  
you saw the moon?

Cathy's fascinated, but a little astonished.

(CONTINUED)

8 CONTINUED:

8

CATHY  
You can recall the first time  
you saw the moon!

\*

Vincent's smile is slightly melancholy.

VINCENT  
Yes...

\*

Cathy's ENTRANCED, but before she can ask further, Vincent REACTS to a sound in the night, looking up sharply, his head moving from side to side.

CATHY  
What is it?

VINCENT  
Someone's coming...

Vincent takes her arm and draws her back off the path, into the shadows of the trees.

CUT TO:

RESUME GRIMY STREETS

9 Sirens and squealing tires. The truck takes a corner  
on two wheels. The cops hit a wet spot as they follow,  
fishtail for a moment, then correct the skid.

9

10 OMITTED

10

11 OMITTED

11

CUT TO:

12 RESUME CENTRAL PARK

12

Vincent and Catherine are half-hidden in the shadows, close together, still and silent. Someone is moving through the bushes. We HEAR branches rustling, footsteps. The sound grow CLOSER and CLOSER. Vincent looks down at Catherine with concern in his eyes, then silently bares his fangs in a grimace as the intruder suddenly stumbles out right on top of them.

MOUSE (O.S.)

There you are.

13 REVERSE ANGLE

13

as Mouse emerges from the bushes.

VINCENT

(surprised)

Mouse! What are you doing here?

MOUSE

(disgusted)

Looking for you. Hard to find too. All this green stuff.

VINCENT

Is something wrong?

MOUSE

Maybe. Maybe not.

(to Cathy)

Finished it.

CATHY

(smiling)

Maybe we should go see...

Vincent looks from Cathy to Mouse and back again. They're both smiling.

VINCENT

Is this a conspiracy?

Mouse gives an exaggerated look of innocence, and Vincent allows Catherine to lead him away, toward the tunnels.

CUT TO:

14 EXT. WAREHOUSE - NIGHT

14

Behind a high FENCE, a darkened warehouse looms ahead of the truck, its windows broken, obviously long deserted. The gate is CHAINED SHUT, but the truck accelerates as it approaches, SMASHING THROUGH into the loading area.

15 ANGLE ON THE COP CAR

15

as it races through the broken fence and pulls up sharply in the yard. The panel truck has stopped by the warehouse loading dock. Its lights are still on, its motor still races. Both the rear door and the driver's side door gape open. The cops spill out with their guns drawn, approach the truck warily.

The black cop shines a flashlight through the rear doors. There's a blood-stained mattress on the floor. Nothing else. The truck is empty. The white cop joins him after checking out the front of the truck.

WHITE COP

Driver's gone...

The black cop gives a disgusted look around the loading area. The door into the abandoned warehouse is chained, but there's a ladder going up to the roof.

BLACK COP

Windows are busted. Maybe he climbed inside.

WHITE COP

Maybe he got up onto the roof.

We begin a slow PAN down his legs to his shoes. He's standing on a metal DRAINAGE GRATE.

BLACK COP

(disgusted)

Maybe he called for a cab.

CUT TO:

16 INT. LADDER - NIGHT

16

Light falls in patterned bars across DEVIN's scarred face. He's clinging to the uppermost rungs of an iron ladder beneath the grate, still and quiet, listening.

BLACK COP (O.S.)

You figure it out. I'll call it in.

(CONTINUED)

16 CONTINUED:

16

FOOTSTEPS echo from above as the two cops walk off. On the ladder, Devin finally dares to breathe. We PAN DOWN. A second man is below Devin on the ladder, clutching tight. He's bigger than big; a huge man, massive and powerful, a GIANT. Yet he's twisted somehow, and when he moves, his motions are slow, awkward, almost painful. A half-dozen horizontal red BLOOD STAINS crisscross the back of his shirt, plastering the material to his skin. He wears a BLACK FELT HOOD over his head, with large ragged HOLES cut for the eyes. Call him CHARLES.

Devin gives a silent gesture -- down... Slowly and very carefully, the giant begins the descent. Devin follows.

17 INT. CONCRETE TUNNELS - NIGHT

17

Flashlight in hand, Devin leads the way down a tunnel. Charles follows behind, more timorously. Their footsteps ECHO as they go. The giant looks around, frightened. \*

CHARLES

It's dark.

His voice is strange, guttural, difficult to understand. Speaking is a painful effort for the man under the hood.

DEVIN

(understanding)

Would you like to carry the light?

Devin offers the flashlight. The giant reaches for it, tentative. When his fingers round the flashlight, Devin smiles. They move onwards.

18 INT. DECAYED TUNNEL JUNCTION - NIGHT

18 \*

Devin and the giant emerges into a long-disused tunnel junction. Branching tunnels stretch off in all directions. It's dark here, scary, the pipes dripping moisture, the concrete walls green with decay. COBWEBS are everywhere. \* No one has come this way for a long, long time. The giant stops, shines the light down one tunnel, then the other. Devin hesitates for a moment, as if he might be lost. It's been a long time. He studies the walls, the pipes, and finally the dirt floor under their feet. Is this the place? Yes, he decides. Devin KNEELS, begins to brush at the dirt floor.

DEVIN

Help me clear this off...

(CONTINUED)

18 CONTINUED:

18

Charles sits beside him. Huge clumsy hand roughly push aside the dirt. Together, they uncover a large IRON PLATE set into the floor. It's old, rust-eaten, massive, a large RING bolted to it. Devin tries to lift the plate, but it's too heavy. The giant gets the idea. His hands wrap around the ring. He grunts, yanks. Hinges rusted shut for a decade SCREECH in protest.

Just as the heavy plate begins to rise, we

\*

CUT TO:



19 INT. MOUSE'S CHAMBER - NIGHT

19

ANGLE PAST ARTHUR

the raccoon as he clambers over one of Mouse's projects: a huge sprawling layout of wood and brass, painted up as a crude map of the tunnels, with chambers, stairs, ladders, chutes. This three-dimensional map is studded with tiny colored lights. A formidable series of electrical transformers sit beside it, and various cables and wires snake off from the back of the layout into a hole in the rock wall. The whole thing looks a little dusty and unfinished, but Arthur doesn't mind.

MOVING PAST Arthur, we find MOUSE at his work table across the room, proudly showing VINCENT and CATHERINE his latest invention. It's a home-made jerrybuilt version of a STORM GLOBE: a large glass full of gases. Electrical displays flicker like lightning inside.

MOUSE

Saw one up top. Figured it out.  
Built it.

Vincent runs a hand across the glass. The lightnings follow the path of his fingers. He SMILES.

VINCENT

You've stolen the eye of the  
storm...

MOUSE

(defensive)

Didn't steal. Got the stuff from  
Catherine.

Surprised, Vincent looks at Catherine.

(CONTINUED)

19 CONTINUED:

19

MOUSE

Built it for you...

CATHY

It's a gift... from both of us.  
We wanted to surprise you.

MOUSE

Her idea. \*

CATHY

So you could always have a  
piece of sky... \*

MOUSE

Even down here. \*

Vincent is delighted, but before he can express his thanks, a loud BUZZ startles everyone. On the map board, a RED LIGHT set on a painted stair has suddenly winked on. Mouse crosses the room, Vincent close behind him.

MOUSE

Arthur, what did you do?

The raccoon runs for cover. Mouse pulls some levers on the transformers, and the red light goes off.

CATHY

Mouse, what is this?

MOUSE

Old gizmo. Warning system.  
Better than sentries.  
(shrugs)  
Never finished. \*

Just as he turns away, the red light blinks back on, and the BUZZ sounds again. Mouse frowns.

MOUSE

Uh-oh. Broken maybe...  
(thoughtfully)  
... or working, maybe? Intruders  
maybe?

VINCENT

Where did the alarm originate?

MOUSE

Lower west side. Old iron door  
into the well. You know.

VINCENT

We haven't used that entrance for  
years. There are no sentries  
posted in those tunnels...

(CONTINUED)

19 CONTINUED: (2)

19

MOUSE  
... except Arthur.

Vincent turns to Cathy to excuse himself, but she's used to this by now, and well ahead of him.

CATHY  
Go on, I'll be fine. Mouse  
can take me back up...

\*

Vincent gathers up his cloak and strides out swiftly to meet the intruders.

DISSOLVE TO:

20 (OMITTED)

20

21 INT. WHISPERING GALLERY (MATTE) - LATER

21

A NEW MATTE, featuring a different angle on our cavernous, multi-leveled Whispering Gallery. It's quiet here; the only sounds are the WHISPERS from the world above that echo through this vast, empty cavern. Flickering torches burn in sconces set along the walls, their flames small in this great dimness. Ropes of hanging moss twist down from above, and patches of nitre glow dimly on the stone. Above and below, the black mouths of innumerable tunnels open onto narrow stone ledges along the walls. Ancient BRIDGES span the yawning abyss below, linking tunnel with tunnel. The bridges are all old, fragile. A few, made of rope and wood, have rotted away and fallen, their remains dangling down into the gulf. Others, of stronger stuff, remain intact.

A LIGHT appears in one of the tunnels. Charles emerges from a tunnel mouth, clutching his flashlight, Devin close behind. The giant steps onto the ledge beyond the tunnel, and stops suddenly, AWESTRUCK by the immensity all around him. He takes a step forward, and suddenly HEARS his first whisper, a little girl, praying.

GIRL'S VOICE  
... if I should die before I wake,  
I pray to God my soul...

Startled, the giant looks around wildly, to see who's talking. But there's no one there, and when he shrinks back, the sound cuts off abruptly.

(CONTINUED)

21 CONTINUED:

21

DEVIN

Don't be afraid. There's no one here... just sounds. Sounds can't hurt you.

Devin moves out onto the bridge. It SWAYS a little beneath his weight. There is no railing. As Devin moves, the whispers rise and fall around him, a dozen different voices. He stops near the center of the bridge, surrounded by SOFT MELANCHOLY MUSIC from some distant radio.

DEVIN

When I was a kid, this was my favorite place. We used to make up stories to go with the voices...

CHARLES

I like stories.

DEVIN

We'd hear a Chinese laundry, pretend it was the Forbidden City... make a Venetian gondolier out of an olive oil peddler in Little Italy... you can go all around the world...

(beat)

... right here...

CHARLES

Here?

He edges forward, but his eyes are wary, uncertain. His head snaps around wildly every time he steps into the path of a new whisper. But when he reaches the edge of the bridge, he looks down.

22 CHARLES'S POV

22

The abyss yawns below him, a vertigo-inducing fall into an endless echoing dark. It's terrifying.

23 RESUME

23

as the giant HISSES in sudden fear and freezes.

DEVIN

Only a few steps. You can do it, Charles. I'll help you.

(CONTINUED)

23 CONTINUED:

23

Paralyzed by fear, the giant SHAKES HIS HEAD wildly.

DEVIN

Don't look down. Look at me.

With great difficulty, Charles Man raises his eyes, until he's looking at Devin.

DEVIN

I used to play here all the time  
as a boy. Watch.

Devin does a HANDSTAND, SOMERSAULTS along the bridge, comes VAULTING back to his feet with a flourish, teetering for a moment on the edge of the abyss. He balances himself, smiles.

DEVIN

See? You won't fall. Just take  
one step at a time.  
(he doesn't move)  
One step. Just one. You can do  
that.

The giant takes a small, tentative, frightened step forward, starts to glance down again.

DEVIN

(sharp, urgent)  
Don't look down! Just look at  
me.  
(he does)  
Okay. Come on, one more step.  
Nice and slow.  
(he does)  
Good. Now another one. That's  
the way.

But this time, when the giant steps forward, he steps into a new whisper, the sounds of LAUGHTER.

Charles whirls, looking for the sound. The bridge sways wildly under him with the violence of his reaction. He DROPS the flashlight into the abyss and scrambles back off the bridge, gasping in terror. Devin, concerned, waits until the bridge stops swaying and goes to him.

24 ANGLE ON CHARLES

24

as he huddles down against the stone wall, his huge body shaking with fear. Devin kneels beside him.

(CONTINUED)

24 CONTINUED:

24

DEVIN

It's only echoes... ghosts of old  
sounds... they can't hurt you...  
you're safe down here... but you  
have to cross over.

CHARLES

I... can't... I want to go  
back.

\*

DEVIN

Remember what I told you? About  
the secret place where I was born?  
(giant nods)  
It's right over there, on the  
other side of the bridge... full  
of music... candles burning  
everywhere you look... and the  
people, they're like a family.

CHARLES

I heard them... laughing...  
(beat, hurt)  
They won't want... a freak...  
an ugly freak...

Devin looks helpless in the face of the rage and self-hatred in the giant's anguished voice. He gropes for a reply, but before he can speak, we hear FOOTSTEPS. Both men turn; Charles draws back in fear.

25 ANGLE ON VINCENT

25

as he emerges from the tunnel on the far side of the ancient bridge. The hood of his cloak shadows his features; we cannot see his face. He's heard everything they've said, and recognized the pain and shame in the giant's voice. He stops at the far end of the bridge, and pulls back his hood, revealing his face.

VINCENT

(very gently)  
There are no freaks here.

26 RESUME

26

The giant's fear is replaced by WONDER. He gets up, eyes fixed on Vincent, and moves slowly toward him. Vincent holds out a hand. The giant looks at it, then back at Vincent's face. Step by slow step, he begins to cross the bridge to Vincent's side.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

27 INT. FATHER'S CHAMBER - NIGHT

27

CLOSE ON CHARLES

as he sits in the center of the room, following Vincent with his eyes, fascinated. The bloodstained material of his shirt has stuck to his back. The way the giant holds his body suggests a twisted spine, tumors, or possibly other deformities beneath the cloth.

Vincent remains close to the giant while Devin hovers anxiously in b.g. as FATHER lays out some BANDAGES, SPONGES, and a BOTTLE OF IODINE on a table.

FATHER

The antiseptic is going to sting,  
but we have to make sure the cuts  
don't get infected... do you  
understand?

The giant looks over at Devin, seeking instructions.

DEVIN

He'll be all right. Won't you,  
Charles?

CHARLES

(halting)  
All... right...

FATHER

Good. Excellent.

Father gives the giant a reassuring touch on his shoulder, then picks up a pair of SCISSORS.

FATHER

I'll have to cut your shirt off  
--

But as he begins to cut away the material, the giant ROARS savagely, grabbing Father's wrist. The scissors drop from his hand.

(CONTINUED)

27 CONTINUED:

27

CHARLES

No! Don't look...

Father CRIES OUT SHARPLY. Devin rushes forward.

DEVIN

Don't! Let him go!

VINCENT

It's all right. He won't hurt you.

Placated, the giant releases Father, who holds his wrist, grimacing in pain as he sinks unsteadily into a chair.

CHARLES

Can't look! I'm... ugly... don't take it off... Eddie said... never take it off...

VINCENT

No one will take it off...

FATHER

(in pain)

Yes, that's right... you have my... my apologies...

The giant STARES at Father. No one has ever apologized to this man before for anything. The giant ECHOES Father's words -- or is he apologizing too?

CHARLES

You... have my... apologies...

Father acknowledges with a nod.

VINCENT

You've come a long way. Come. Let me show you where you can rest.

FATHER

Vincent, his back needs treatment...

VINCENT

I'll attend to it in the hospital chamber.

As Vincent takes a LANTERN, the giant looks at Devin.

(CONTINUED)



27 CONTINUED: (2)

27

DEVIN

Go on...

Dutifully, Charles EXITS with Vincent. Devin kneels by Father's side.

DEVIN

Are you all right?

FATHER

I think he broke my wrist...

Devin looks ashen, distraught. He didn't want things to begin like this at all.

DEVIN

He didn't mean it... he just doesn't know his own strength.

FATHER

I'm almost afraid to ask... How did you and Charles happen to meet?

DEVIN

I was working a carny, doing my knife-throwing number. The first time I saw him he was in a cage.

(off his shock)

The Hideous Dragon Man. That's how his manager billed him. I couldn't stand to see him like that. I... I made his owner an offer he couldn't refuse.

Father, who hasn't seen many movies in the last thirty years, misses the reference, nodding sympathetically.

DEVIN

Will you let him stay?

FATHER

That's for the council to decide, but certainly, if he needs sanctuary for a time...

DEVIN

I meant for good.

FATHER

Devin, it's not that simple.

(winces in pain)

How long have you known him?

(CONTINUED)

27 CONTINUED: (3)

27

DEVIN  
(uncomfortable)  
A couple weeks...

Father frowns; they both know that isn't long enough.

FATHER  
His... his deformities... how  
extensive...?

DEVIN  
Very.  
(beat)  
Look, he's got no one up top...  
no place to go...

FATHER  
Well... give us a little time to  
get to know him...  
(in pain)  
Meantime, if you wouldn't mind  
running to fetch Mary... before  
I faint... you rememeber the way?

Devin nods and heads out, but Father calls to him.

FATHER  
Devin?  
(he stops)  
Even when you were a boy, I could  
always count on you to make  
life... interesting.  
(warm smile)  
Nonetheless... it's good to have  
you home.

Devin struggles with emotions he dare not express for a moment, briefly SMILES. Maybe, for once, he's actually done something right.

DISSOLVE TO:

28 INT. HOSPITAL CHAMBER

28

Carrying the lantern, Vincent leads Charles into the chamber. The giant looks around at all the cots, then back at Vincent.

CHARLES  
... Where... which one...

(CONTINUED)

VINCENT

Any one you choose.

CHARLES

Any one?

The notion just seem as to confuse him more; other people have been telling the giant what to do all his life, and clearly decisions terrify him. He stands between several cots, looking at each in turn with growing panic. Vincent puts the lantern on the table by a cot.

VINCENT

This one is comfortable. Devin slept here once, a long time ago... he had the measles...

CHARLES

Dev?

That calms him. He takes the cot Vincent has suggested. Vincent sits near him. The giant stares. Timidly, he raises a hand as if to TOUCH Vincent's face, but suddenly realizes what he's doing, and DRAWS BACK, frightened. Vincent is gentle, understanding.

VINCENT

Go on. It's all right.

The giant looks at him doubtfully, begins to reach out, but freezes halfway. Vincent takes his hand in his own, very tenderly, and moves it slowly to his face. The giant's fingers BRUSH LIGHTLY across Vincent's features, then pull away sharply as if burned.

CHARLES

You're...  
(struggles for word)  
... different...

VINCENT

Yes... like you...

The giant SHAKES HIS HEAD emphatically, denying it.

CHARLES

Your face... it's good... not like me... Vincent...

There's nothing Vincent can say to this. His face is full of a profound sorrow.

(CONTINUED)

28 CONTINUED: (2)

28

VINCENT  
You know my name?

CHARLES  
Dev told me. Dev's my friend.

VINCENT  
And mine. We were boys together.

CHARLES  
Like me and Eddie.

But that's something the giant is not supposed to say. He REALIZES it and breaks off suddenly, averting his eyes. Vincent brings some TOWELS and a BASIN OF WATER to the bedside.

VINCENT  
Your back... Does it hurt?  
(giant nods)  
I can help stop the pain... if  
you'll take off your shirt.

CHARLES  
No. If they see... they'll send  
me away...

VINCENT  
(very gently)  
No one will send you away.

We PUSH IN SLOWLY on Vincent and the giant as they look at each other for an endless moment, then PUSH PAST them, past the lantern, and FIND their SHADOWS on a hospital screen. \*

29 ANGLE ON THE SCREEN

29 \*

The two SHADOWS regard each other in silence. Then, wordlessly, the giant grasps the front of his shirt with his massive hands. We HEAR the sound of RIPPING CLOTH as the giant tears off his shirt and lets it flutter to the ground. His back, as revealed in the uneven shadows on the rock, is twisted and tumorous. Shyly, he turns away. \*

With infinite tenderness, Vincent moistens a towel with water from the basin, and begins to WASH the blood from the Dragon Man's back.

DISSOLVE TO:

30 INSERT - BOOK - LATER THAT NIGHT

30

Devin's hands pick up a battered copy of A TALE OF TWO CITIES and open it. The title page is inscribed in a childish hand: For Vincent, happy winterfest, from your big brother, DEVIN. Devin turns to the opening passage of the novel while we PULL BACK to

31 INT. VINCENT'S CHAMBER

31

The well-remembered words bring a smile to Devin's face. For a moment, Devin is so engrossed that he doesn't hear Vincent returning. Vincent pauses by the entrance. He sees the book, SMILES, and QUOTES from memory.

VINCENT

It was the best of times; it was  
the worst of times.

DEVIN

That pretty well describes it,  
doesn't it?

VINCENT

Our childhood?

DEVIN

My life...  
(beat)  
This used to be my favorite book.

VINCENT

On Tuesdays, at least.

DEVIN

(grins)  
Consistency is the hobgoblin of  
small minds...

VINCENT

(more seriously)  
I'd expected you in the hospital  
chamber...

DEVIN

How is he?

There's a strange, self-conscious intensity to Devin.

VINCENT

Better. He's resting now.

(CONTINUED)

31 CONTINUED:

31

DEVIN

It would mean a lot if you would  
speak for him in council.

VINCENT

Your voice should be heard as  
well...

DEVIN

They'll listen to you. You're  
part of them. I'm... a kid who  
ran away a long time ago... a kid  
they barely remember.

VINCENT

Father and I will remind them.

DEVIN

(wry)

Then I'm really in trouble.

Devin turns away, changing the subject. He wanders around  
the chamber, examing various objects.

DEVIN

This place brings back a lot of  
memories.

VINCENT

It should... you slept here for  
almost half your life...

DEVIN

It's not like I remember. You  
moved everything around.

VINCENT

You left. Years passed. Things  
change, Devin...

Devin turns back to Vincent, gives him a pointed look.

DEVIN

People change too...

\*

VINCENT

Some people... some times...

DEVIN

(casual)

Your friend Catherine... she still  
with the D.A.?

(CONTINUED)

31 CONTINUED: (2)

31

VINCENT

Yes. Devin, is something wrong?

DEVIN

I have to go back up top. There are a few... loose ends... I have to take care of.

VINCENT

When will you return?

Devin looks uncomfortable. He SHRUGS.

DEVIN

I don't know.

VINCENT

What about Charles?

DEVIN

I figured you could... watch out for him.

Vincent looks at Devin for a long beat. When he speaks, his words are calm, but there's something underneath, as if he were speaking not only of Charles, but of himself, of the boy he once was when Devin first ran away.

VINCENT

(quietly)

He's needs you, Devin. He's a stranger in a strange land... lonely, afraid... you're his strength... his friend...

Devin hears the ghosts in Vincent's words.

DEVIN

I'm trying to be. That's why I'm going back.

Devin turns to go. There's nothing more to say; nothing that won't bring up painful memories. Vincent can only watch, sad and wordless, as Devin EXITS. OFF his face

CUT TO:

32 INT. HOSPITAL CHAMBER - NIGHT

32

The candles have burned down into puddles of wax, and the chamber is DARK. The Dragon Man turns restlessly in his bed, making soft, sad NOISES of distress and pain. He's curled up in a defensive position, arms sheltering his head. Even in sleep, he wears his mask.

33 ANGLE ON DEVIN

33

as he appears in the chamber door, carrying a lantern. He looks down on the giant, his face sad.

34 RESUME

34

The giant senses someone watching, and STIRS sleepily.

CHARLES  
(soft, confused)  
Eddie...

Devin comes into the room, kneels by the bedside.

DEVIN  
No... it's Devin... I just...  
came to say goodbye for a  
little while... \*

The giant gives a CRY OF DISTRESS and GRABS Devin's arm.

CHARLES  
No... don't go...

Gently, patiently, Devin removes the fingers from his arm, and holds the giant's hand.

DEVIN  
I have to... it'll be okay...

CHARLES  
No... you're my friend, Dev.  
What will I do? \*

DEVIN  
You don't need me to tell you what  
to do. Down here you can do what  
you want, go where you want, talk  
to anybody. And you'll have new  
friends, lots of friends... like  
Vincent...

CHARLES  
Will you come back?

DEVIN  
As soon as I can. I promise.

(CONTINUED)



34 CONTINUED:

34

He cradles the giant's head for a moment, then disengages, rises to his feet.

DEVIN

You be good, okay?

Too choked up to wait for a reply, Devin exits. OFF the giant's frightened eyes, watching him go, we

DISSOLVE TO:

35 INT. CATHY'S APARTMENT - DAY

35

Early morning. Cathy, dressed for work, is stuffing files into a briefcase as she bustles about. She's late. As she dashes for the door, she pauses long enough to grab a quick GULP from a cup of coffee. It's cold. She makes a FACE and then she's off.

36 TRACKING WITH CATHY

36

as she exits the apartment, locks the door behind her, and heads down the corridor. Just as she's punched the button for the elevator, a HAND ENTERS FRAME, grabbing her by the shoulder. Her self-defense training takes over, and Cathy swings around with the briefcase, SLAMMING it into her attacker, then seizes his arm, puts all her shoulder into it, and sends the man flying over her shoulder.

37 ANGLE ON THE ELEVATOR

37

The doors OPEN just in time for Devin to go flying through them and crash against the back of the elevator. He WINCES, rubs the back of his neck, and looks up at Cathy with a rueful grin on his face.

DEVIN

Going down, I guess.

38 ON CATHY

38

It takes her a moment to recognize him.

CATHY

Devin?

(CONTINUED)

38 CONTINUED:

38

The doors start to close. Cathy catches them, forces them back, and enters the elevator.

CATHY

What are you doing here?

Groggy, Devin gets to his feet.

DEVIN

How do feel about cotton candy?

As the elevator shuts once again, we

CUT TO:

39 INT. HOSPITAL CHAMBER - DAY

39

Charles moves across the room, slowly, stopping to look at everything. This whole world is strange to him. A pitcher of water sits beside a basin atop an old dresser.

40 CHARLES'S POV

40

We see the top of the dresser top, his hands, and his SHADOW, looming huge against the wall. He picks up the pitcher, fills the basin with water. He pauses, looks around warily. No one. In shadow-play, we SEE the giant reach up, PULL the black hood off his face. His silhouette against the wall suggests the terrible enlargements and deformities of his face.

His hands CUP the water, bring it up into camera. We HEAR him washing his face.

41 REVERSE ANGLE

41

as Vincent enters the hospital chamber with a bundle of CLOTHING under his arm. The Dragon Man CRIES OUT.

42 WIDE ANGLE - CHARLES

42

The giant looks almost small as he cowers back in a cramped corner, away from the light. He's half in shadow, his hands raised in front of his face, trying to hide himself. We can see just enough to tell that he's unmasked, and to hint at the extent of his deformity.

CHARLES

No... don't look...

## 43 RESUME VINCENT

43

He turns his back at once.

VINCENT  
I brought you some clothing. I'll  
leave it on your bed.

Vincent puts down the bundle of clothes, starts to go.

CHARLES  
No... stay...

\*

## 44 BACK TO THE SCENE

44

As Vincent turns around, the Dragon Man emerges awkwardly from the shadows, his mask safely in place again.

CHARLES  
I'm sorry I... forgot...

VINCENT  
You've done nothing wrong...

CHARLES  
Eddie said... never forget.  
Freaks shouldn't go around scaring  
decent people.

The giant sits on the edge of his bed, head downcast.  
Vincent squats beside him.

VINCENT  
When I walk the streets of the  
city, I wear a cloak... with a  
hood that shadows my face.

CHARLES  
But... your face... is...

VINCENT  
A mirror... like yours...

CHARLES  
A... mirror?

VINCENT  
... where frightened men see the  
shape of their own fears, and  
small men see only ugliness...

(CONTINUED)

44 CONTINUED:

44

The Dragon Man looks at Vincent, struggling to digest this for a moment, saying nothing.

CHARLES

Did you... forget.. to hide?

He GESTURES at his own mask. The meaning is clear: Vincent isn't hiding his face now.

VINCENT

I don't hide my face here. This  
is my home.

The Dragon Man thinks about that for a long beat, then points at himself.

CHARLES

My... home?

VINCENT

If you want it to be...

The moment seems to lasts forever as the Dragon Man weighs Vincent's words, and struggles with all that he's been taught for a lifetime.

45 CLOSE ON CHARLES

45

His hand trembles as he raises it to his face. Very slowly, he begins to remove his hood.

His skull is enlarged and malformed, assymetric, shocking in the extent of its deformity. Huge gray-green tumors and patches of discolored skin make his face almost inhuman. He has little or no hair. His mouth is severely deformed because of the tumors, accounting for the great difficulty he has in speaking. He looks no more like a dragon than the Elephant Man actually looked like an elephant, but perhaps there is something about his appearance to suggest that name.

46 RESUME SCENE

46

The Dragon Man averts his eyes. Afraid of what he might see in Vincent's eyes, the giant cannot bring himself to look. But when Vincent reaches out to touch the giant's face with the palm of his hand, cupping it tenderly, Charles look up, into Vincent's eyes. He finds only acceptance there; no trace of fear, or revulsion, or rejection. And when Vincent SMILES GENTLY, the Dragon Man's face slowly breaks into an answering SMILE that somehow transforms his distorted features into something innocent, child-like, and briefly, strangely beautiful.

OFF this look of JOY, we

FADE OUT

END OF ACT TWO

ACT III

FADE IN

47 INT. FATHER'S CHAMBER - DAY 47

Vincent enters the chamber and looks for Father, who is not visible. \*

VINCENT \*

Father?

Father rises from behind a stack of books on the upper level of the chamber, his broken wrist bandaged and supported by a sling. \*

FATHER \*

Ah, Vincent. Where have you been?

Vincent crosses the room and ascends the spiral stairs. \*

VINCENT \*

I've spent the morning with Charles.

FATHER \*

Have you seen Devin?

VINCENT \*

He's gone above.

On the upper level, Vincent finds Father leafing one-handed through an old medical text. Vincent turns the book, glancing at the title of the section Father has been researching. \*

VINCENT

(reading)

Neurofibromatosis...

FATHER

A congenital abnormality of the nervous system. Symptoms include bone deformities, skin lesions and the growth of cutaneous tumors... fibromas, they're called...

VINCENT

And this disease is why Charles is the way he is?

FATHER

Most likely... I can't be sure without an examination, but...

VINCENT

Can it be treated?

(CONTINUED)

ACT III

FADE IN

47 INT. FATHER'S CHAMBER - DAY

47

Father sits with his broken wrist bandaged and supported by a sling, leafing one-handed through a stack of old MEDICAL TEXTS. He looks up as Vincent enters.

FATHER

Ah, Vincent. Have you seen Devin this morning?

VINCENT

He's gone above. I've spent the morning with Charles.

Vincent turns one of the medical books, glancing at the title of the section Father has been researching.

VINCENT

(reading)

Neurofibromatosis...

FATHER

A congenital abnormality of the nervous system. Symptoms include bone deformities, skin lesions and the growth of cutaneous tumors... fibromas, they're called...

VINCENT

And this disease is why Charles is the way he is?

FATHER

Most likely... I can't be sure without an examination, but...

VINCENT

Can it be treated?

(CONTINUED)

47 CONTINUED:

47

FATHER

Sometimes the fibromas can be removed surgically... in milder cases... but if the deformities are as severe and extensive as Devin led me to believe...

Father shakes of his head wearily; there's no way medical science can restore the Dragon Man to normality.

FATHER

The tumors are seldom malignant. Charles may be perfectly healthy, aside from his... condition. He could have a normal lifespan...

VINCENT

Lives are measured in more than years. A life in a cage is no life at all.

FATHER

Yes... well... I've sent word to the council. We'll meet as soon as Devin gets back.

VINCENT

Devin may not return for some time.

\*

This news takes Father by surprise. He looks confused and hurt for a moment. Then he frowns and shakes his head in resignation.

FATHER

I see... well... I suppose it was foolish of me to think that Devin would behave responsibly for once. This is just like him -- he hands this problem to us and runs off --

VINCENT

(sharply)

Charles is not a problem. He is a human being in pain.

FATHER

Vincent, believe me, I understand his pain...

(CONTINUED)



47 CONTINUED: (2)

47

VINCENT  
Do you? Can you?  
(beat, soft)  
I can...

\*

Vincent EXITS, leaving Father alone and helpless.

CUT TO:

48 INT. HOSPITAL CHAMBER - DAY

48

The Dragon Man, now dressed in tunnel togs but still unmasked, moves restlessly around the hospital. He picks up and EXAMINES various objects the way a child might. This place is still strange to him, a little scary, but he's been here long enough to start getting a little bolder now... bored, restless.

We HEAR the familiar sound of TAPPING on the pipes. Charles hears it too. His head turns slowly, searching for the source of the sound. He moves to a pipe, listens, hears the tapping again. Charles SMILES.

He begins to follow the pipes, curious. They lead out of the hospital chamber, into the rock tunnels beyond. But at the threshold, the giant HESITATES, then goes back for his HOOD. He grabs it off the bed, returns to the threshold, and stands there uncertainly, wringing the hood between his hands, trying to decide.

Then, SOUNDLESSLY, his lips shape the word "Home." The hood slips from his hands to the floor as the Dragon Man, alone and unmasked, goes out into the tunnels.

49 EXT. CARNY LOT - DAY

49

TRACKING with Cathy and Devin down the midway of a tawdry travelling carnival, past the cotton candy, the wheels-of-chance, some rides that have seen better days. The ground is littered with ticket stubs, handbills, old hot dog wrappers, and all the other detritus of the carny.

They pass a booth featuring a knock-over-the-milk-bottles game. The prizes are all stuffed LIONS in various sizes. The proprietor, BERNIE, recognizes Devin and calls out.

(CONTINUED)

49 CONTINUED:

49

BERNIE

Hey, Syd, win the little lady a prize. Three balls for a dollar. She looks like a girl who needs a big fluffy lion.

DEVIN

Forget it, Bernie. Nixon was president the last time you parted with a prize.

Bernie grins. They walk on out of his earshot.

CATHY

Syd?

DEVIN

Karl Sydney, world's greatest knife-thrower.

(he bows)

Even Syd couldn't knock over Bernie's milk bottles.

\*

CATHY

I thought you were going to try being just Devin Wells for a while...

DEVIN

Devin Wells ran short of cash, so I took Syd off the shelf and dusted him off.

CATHY

I hope we didn't drive all this way to talk about your cash flow. You mind telling me what this is all about?

\*

Devin comes to a STOP, gestures.

DEVIN

Him.

50 REVERSE ANGLE

50

They're standing in front of a TENT. Out in front is a barker's podium, with a CLOSED sign hanging down across it. Behind the podium is a BIG (at least five or six feet tall) CANVAS SIGN that displays a CRUDE PAINTING of the Dragon Man. The likeness is exaggerated and unrealistic; this is not the Charles we've seen, but some monstrous caricature of him. Gaudy lettering across the top proclaim THE HIDEOUS DRAGON MAN; on the bottom IS HE MAN OR MONSTER? DECIDE FOR YOURSELF - IF YOU DARE. \*

Cathy looks at the sign for a long beat, then at Devin.

DEVIN

(quietly)

Yesterday morning I stole a truck  
and took him to the tunnels.

CATHY

(winces)

Oh, lovely... grand theft auto and  
kidnapping...

DEVIN

Well... technically...

CATHY

Devin, I'm a district attorney!

DEVIN

Look... I know what you're  
thinking... just keep an open mind  
for a little while longer. Then  
make your call...

Cathy gives him a long, put-upon look, then NODS.

CUT TO:

51 INT. HOSPITAL CHAMBER - DAY

51

Vincent arrives on the threshold of the dimly-lit chamber,  
pauses. He's carrying a book.

VINCENT

Charles? May I come in?

Silence. Vincent frowns, steps inside.

(CONTINUED)

51 CONTINUED:

51

VINCENT

I brought you a book. A Tale of Two Cities. It's one of Devin's favorite stories. Would you like to hear it?

Still no reply. Vincent sets the book aside. He makes a swift pass through the side-chambers and dark alcoves, looking for the giant, finding no one, concern growing. Back in the center of the chamber, he gives one last look around, and NOTICES something. He kneels by the threshold, and picks up the giant's hood, fingers it thoughtfully. Then, very worried, he stands and EXITS.

CUT TO:

52 INT. ROCK TUNNELS - DAY

52

The Dragon Man shambles slowly down a section of tunnel, following the pipes. Everything is new and exciting; a little scary, but still somehow wonderful. Every so often he BANGS on the pipes himself with his fist.

We hear running FOOTSTEPS. Suddenly Charles is afraid. Maybe he's not supposed to be out here. Maybe he's been bad. He looks around wildly from some place to hide, finds a small niche where the tunnel bends, tries to press himself inside. He's too big. He grows more and more frightened as the footsteps grow louder.

LAUREN, a small tunnel girl (about 5), suddenly comes dashing around the corner, and RUNS right into him.

53 LAUREN'S POV - ANGLE UP

53

as she looks up and up, past his legs and chest, coming finally to the terrible deformities of his face.

54 RESUME

54

Frightened, the giant struggles to speak, but no words come out, only scary guttural sounds. When his groping fingers reach out and TOUCH her, Lauren SCREAMS and runs off. The giant lumbers after her a few steps, then loses his footing on the uneven floor, and FALLS.

When he looks up, we see the pain and hurt in his eyes.

CUT TO:

55 INT. CARNY TENT - DAY

55

Dust motes swim in shafts of sunlight inside is dim and dusty. Rows of wooden FOLDING CHAIRS sit facing a huge iron CAGE at one end of the tent, its door hanging open. The floor is covered by sawdust.

To one side of the cage, a half-empty bottle of whisky and a water tumbler full of half-melted ice cubes sits atop a beat-up card table. EDDIE pours himself a drink, STIRS it with a finger, takes a healthy sip, then stares morosely at the empty cage. He's in jeans and a sleeveless undershirt, unshaven; a small, angry man with angry eyes and a bitter curl at the corner of the mouth. He's been drinking pretty heavily. The right hand is wrapped in a dirty, blood-stained BANDAGE.

Devin enters ALONE through the tent flap. When Eddie sees him, he jerks to his feet.

EDDIE

I figured you'd be back. No  
stomach for it, pretty boy?  
What's wrong? The freak go  
nuts on you? Or maybe you just  
got sick of looking at him...

\*

DEVIN

He's not the one who makes me  
sick, Eddie.

EDDIE

You punks are all alike. Bleeding  
hearts and no balls.

(beat, hard)

Well, get him into the cage. I  
still got time for three, four  
shows before it gets dark. And  
you tell him to get a move on it  
or I'll whip that freak raw.

DEVIN

You're never going to lay a hand  
on him again.

EDDIE

Who's gonna stop me? You? I go  
to the cops, you're gonna be the  
one in a cage. Oh, yeah... you're  
in deep, punk. Kidnapping's a  
federal rap...

DEVIN

Charles wanted to go. He'll tell  
them that.

(CONTINUED)

55 CONTINUED:

55

Eddie smiles nastily.

EDDIE  
(mocking)  
Charles....  
(beat)  
... will tell them what I damn  
well tell him to tell them.

Eddie stops suddenly as the tent flap lifts, and Cathy enters. She's heard it all from just outside.

EDDIE  
What the hell is this? Who are  
you, lady, one of his bimbos?

Cathy flashes her ID very quickly, then tucks it away.

CATHY  
I'm from the district attorney's  
office... \*

Panic is written all over Eddie's face; suddenly his whole attitude starts to change.

EDDIE  
Hey, I got no beef with the law...  
he's the one you want... he's  
a kidnapper.  
(she stares at him  
coldly)  
He stole my truck...  
(holds up his hand)  
He knifed me! Look at this!  
Clean through the palm...

Cathy gives Devin a sidelong, questioning look.

DEVIN  
Tell her what you were holding  
in that hand, Eddie.

Eddie's eyes go from Catherine to Devin and back again.

EDDIE  
I don't have to tell her nothing.  
I got the right, he's mine...

CATHY  
Not any more he's not. And don't  
even think about trying to make  
trouble...

(CONTINUED)

55 CONTINUED: (2)

55

EDDIE

You take the freak, how'm I gonna  
make a living?

CATHY

You've still got a cage. Figure  
it out.

EDDIE

You got no right! This is a  
family matter...

Cathy reacts with SHOCK, looking toward Devin.

DEVIN

(soft, dangerous)

Eddie and Charles are brothers.

EDDIE

I warned him... a hundred times  
I warned him... don't tell nobody,  
I told him...

DEVIN

But he forgot. He told me. And  
that's why you were whipping him,  
right?

(grabs his shirtfront)

Right?

EDDIE

He had it coming. I warned him.  
You don't know what it's like...  
growing up, living with him...  
the way people look at you all  
the time, like you're a freak  
too... the old man used to make  
me kiss him.

DEVIN

He was your brother. You were  
supposed to take care of him.

EDDIE

I took care of him. I fed him,  
didn't I? I cleaned up after him.  
I could of done all kinds of  
things. I wasted my life in a  
stinkin' freak show on account  
of him.

(CONTINUED)

55 CONTINUED: (3)

55

Devin is so ANGERED by this that he looks as though he could hurt Eddie, until Cathy steps forward and puts a hand on his arm.

CATHY

Let him go. He's not worth it.

Contemptuously, Devin SHOVES Eddie away. Eddie staggers back against the cage, falls. As Devin and Cathy start toward the exit, Eddie calls out from the floor.

EDDIE

Go on, keep the freak, see if I give a damn. You think I wanted him? You're doing me a favor.

(contemptuous)

Big do-gooders, gonna save the poor freak... I got your number. You take him away from me and stick him in some hospital or freak farm or something, and you walk away feeling so good, like your sweat don't stink, thinkin' you're better than everybody.

Devin looks like he's been gut-punched. Eddie is hitting far too close to home for him. Cathy keeps her cool.

CATHY

He's not better than everybody, Eddie. He's just better than you.

She leads Devin back out of the tent. Eddie gets up, pours himself a glass of whisky and sits down to drink the rest of his life away.

DISSOLVE TO:

56 INT. ROCK TUNNELS - DAY

56

The Dragon Man moves down a length of tunnel, RUNNING clumsily, as fast he can manage. He keeps looking behind him. He's scared now. The little girl screamed. He must have done something wrong. Something bad. They'll be after him now. But the tunnels are dark, confusing. He reaches a junction, looks around in confusion, breathing hard. He doesn't remember the way. He's lost. But when he hears SOUNDS behind him, he starts to run.

CUT TO:



57 INT. CATHY'S CAR - DAY

57

Cathy is behind the wheel, driving back to the city. Devin sits beside her, staring morosely out the window.

CATHY

You haven't said three words for the last sixty miles.

DEVIN

I don't feel much like talking.

The ghost of a smile crosses Devin's face as he looks over toward Cathy.

DEVIN

You run a pretty good con, Chandler. That bit about being a D.A.? Very cute...

CATHY

I am a D.A.

DEVIN

In Manhattan. You've got no jurisdiction up here.

CATHY

I never said I did.

She SMILES. After a moment, Devin does too. But his pleasure is short lived. In a moment, he falls silent again, and stares back out the window.

CATHY

Are you thinking about Charles?

DEVIN

No.

(beat)

About Vincent...

CUT TO:

58 INT. MOUSE'S CHAMBER - DAY

58

No one is at home but Arthur the raccoon, climbing around on Mouse's work table, as Charles enters, struggling for breath, unsteady and afraid. He doesn't know where he is. But when he sees the Mousehouse with all its gadgets and gizmos and toys and lava lamps, the giant's eyes fill with a childlike WONDER, and his fear is briefly forgotten. This is a magical place.

(CONTINUED)

58 CONTINUED:

58

He moves through it warily, staring at everything, peering right into one of the lava lamps, touching a few of the gadgets very tentatively. There on the work bench is the STORM GLOBE Mouse build for Vincent, the lightnings moving inside. It catches the Dragon Man's eye. Fascinated, he approaches it slowly. He can't take his eyes off it. He's afraid to touch it at first, but he has to. His huge hand gently brush over the glass; the lightnings inside dance at his touch. The giant GASPS in wonder and delight.

CHARLES

... storm...

MOUSE (O.S.)

Hey! Get away!

59 REVERSE ANGLE

59

Mouse is standing in the entry, carrying some prize from a foray topside. He's annoyed.

MOUSE

Who are you? No bus ness here.  
Leave that alone!

60 RESUME

60

The giant is half in shadow as he turns. He cringes, tries to shuffle back into the darkness, hands raised to hide his face. As he backs off, he knocks into the table. The storm globe falls and SHATTERS. Glass flies everywhere. Charles CRIES OUT in pain.

Mouse is HORRIFIED to see all his hard work wrecked.

MOUSE

Broke it. Vincent's sky! What's  
wrong with you?

Then Mouse LOOKS UP, and gets a good view of the giant's face for the first time. His mouth gapes open in shock.

61 HANDHELD - CHARLES POV

61

Everything in this sequence should be distorted, threatening, scary. INTERCUT the scenes in Mouse's chamber with SUBLIMINAL shots from the giant's memory; a drunken Eddie screaming at him, faces staring, laughing grotesquely MOS, a POV shot of a whip rising and falling.

(CONTINUED)

61 CONTINUED:

61

Mouse stares at him, just the way he's been stared at for so many years in all those towns in all those cages, eyes full of fear and horror and disgust. When he brings up his hands to cover his face in shame, they're covered with blood from the broken glass. Peering out between his bloody fingers, he tries to find the way out, but the room that once seemed so magical now turns nightmarish. Strange artifacts and churning lava lamps confront him at every turn. He knocks into furniture, breaking more of Mouse's stuff. Arthur looms up suddenly, right into camera, and HISSES at him viciously. It's all too much. The terror finally overcomes him, and the Dragon Man SCREAMS.

62 RESUME SCENE

62

as the giant goes BERSERK. His huge fists slam out in every direction. He begins to thrash around wildly, shoving objects roughing out of his way, smashing others. He moves across Mouse's chamber, making carnage of it.

Mouse watches in horror for a moment, then leaps forward and tries to restrain the giant, but the Dragon Man is too far gone in rage and pain and fear now. ROARING savagely, incoherently, he turns on Mouse, LIFTS him high over his head, and FLINGS him across the chamber to SMASH into the map board. Sparks fly everywhere. When they stop arcing, Mouse lies still.

63 CLOSE ON CHARLES

63

As he stares at Mouse, the rage passes out of his eyes. We see him REALIZE what he has just done. With a CHOKED SOB, he turns and RUNS.

FADE OUT

END OF ACT THREE

ACT IV

FADE IN:

64 INT. FATHER'S CHAMBER - TWILIGHT

64

Father paces, leaning heavily on his stick, while MARY comforts little Lauren and dries her tears.

MARY

There, it's all right. You just had a bit of a fright, that's all.

LAUREN

He was a bad man.

MARY

No, darling... just a sad one. Off you go now. I'll be down to read to you in a little bit.

LAUREN

The one about the three little kittens?

Mary NODS. Reassured, Lauren scoots out of the chamber. Father looks at Mary, shakes his head in despair.

MARY

She's just a child. She doesn't know any better.

FATHER

Either does he.

(beat)

This is my fault. I should have talked to the children last night... prepared them...

MARY

At least no one was hurt. Vincent is out looking for him. I'm sure everything will be --

A sudden flurry of TAPPING on the pipes quiets both of them. It's the news of the giant's rampage. Father listens, and then REACTS in horror to the message.

(CONTINUED)

64 CONTINUED:

64

FATHER

Dear god, Mouse... Mary, my bag...  
hurry...

As Mary picks up the medical bag and Father rushes toward  
the door, WILLIAM comes barging into the chamber.

WILLIAM

Did you hear?

FATHER

I'm on my way...

WILLIAM

The stranger... Kipper saw him  
down in the Serpentine... near  
the South Well...

\*

FATHER

We must reach Vincent. Have  
Pascal put the word out on the  
pipes. I've got see to Mouse...

William acknowledges with a nod. Father hurries out.

CUT TO:

65 EXT. CENTRAL PARK - TWILIGHT

65

Dusk is falling over the park. Devin and Cathy have  
returned to the city. They walk slowly down a path, toward  
the drainage tunnel that will take Devin back down. Devin  
is somber, deep in thought.

CATHY

Where do you go from here?

DEVIN

I figured I'd hang around a while,  
help Charles settle in. Then...  
(shrugs)  
I've always loved Paris in the  
springtime.

CATHY

Doesn't it get a little old,  
Devin? Making it all up as you  
go along?

Devin gives her a rueful smile; she's hit on a truth.

(CONTINUED)

65 CONTINUED:

65

DEVIN

Never used to. Hey, life's  
supposed to be an adventure,  
right? But lately...

His voice trails off. Cathy says nothing, not wanting to  
intrude on his thoughts. They walk in silence for a bit.

DEVIN

Got any brothers or sisters,  
Chandler?

CATHY

I was an only child. I had an  
imaginary playmate once... a  
pretend sister... I'd make tea  
for us, and tell daddy not to sit  
on her... and at night in bed,  
we'd whisper secrets in the dark.

DEVIN

Like me and Vincent...  
sometimes we made too much  
noise, and Father would hear  
us. We'd have to pretend to be  
asleep...

(thoughtful)

I don't know that we ever really  
fooled him...

CATHY

(gently)

What did you talk about?

DEVIN

(smiles, recites)

The time has come, the Walrus  
said/ To speak of many things/

CATHY

(grins, picks it up)

Of ships, and strings, and sealing  
wax...

DEVIN

Of cabbages and kings...

Cathy LAUGHS, delighted. Devin's smile is almost shy.

(CONTINUED)

65 CONTINUED: (2)

65

DEVIN

We hatched plots, made up stories, called each other names... we talked about the fears you can't talk about during the day... and we dreamed... oh, god, how we dreamed! The things we were going to do, Vincent and me... the places we were going to go... everywhere south of Oz, and north of Shangri-La...

When Devin turns to Cathy, he's struggling with emotion. \*

DEVIN

Then I got a little older, and one day I realized... that the only way I was going to do... any of it... was by leaving Vincent behind.

(beat)

So I guess... Eddie and me... maybe we're not so different after all...

Devin can't continue. Wordlessly, Cathy reaches out and puts an arm around him, comforting him, as we

CUT TO:

65A INT. FATHER'S CHAMBER - NIGHT

65A

It's a somber, troubled group in Father's chamber. Father is tending to Mouse, who has a few glass cuts and minor electrical burns, but otherwise looks essentially intact, albeit a little shaken. If anything, Mary, William, and Father look worse. These are decent, compassionate people; all of them are deeply worried about Charles, and the dilemma he's created.

WILLIAM

Father... this man...

FATHER

Charles?

William NODS glumly; he doesn't like saying this any more than they like hearing it.

WILLIAM

I feel for him. I really do.

(CONTINUED)

65A CONTINUED:

65A

MARY

We all do.

WILLIAM

Somebody's got to say it. I'm...  
not sure... this man belongs down  
here.

Father stops his work on Mouse and looks at William. The  
big cook has just said what's been on everyone's mind.

MARY

We've always been a place of  
sanctuary... a safe haven...

WILLIAM

This man is a stranger to us...  
a violent stranger...

FATHER

He means no harm.

WILLIAM

He broke your wrist.

MOUSE

Almost killed Mouse. Smashed my  
stuff. Big mess.  
(guiltily)  
My fault, maybe...

WILLIAM

If somebody gets seriously hurt,  
it won't matter whose fault it  
is.

The other council members look uncomfortable.

MARY

(wavering)

There are the children to  
consider...

CUT TO:

66 INT. ROCK TUNNELS

66

Vincent is moving down a stretch of rock tunnel, searching  
for the giant. He carries a LANTERN. When he hears a  
urgent TAPPING on the pipes, he REACTS and begins to RUN.

CUT TO:



67 INT. CEMENT TUNNELS

67

The secret door at the junction is just SLIDING SHUT behind Devin and Catherine as they hear the same urgent message of the pipes. It takes Devin a minute to remember the old codes; Cathy grasps the message much more quickly. They look at each other and REACT with horror.

DEVIN

Oh, god, no...

They begin to RUN.

DISSOLVE TO:

68 INT. WELL - NIGHT

68 \*

The Well is gloomy and forbidding as Vincent slowly descends the stairs, carrying a lantern. He HEARS noise somewhere below him, stops, call out.

VINCENT

Charles?

Vincent's voice ECHOES faintly in the emptiness of the huge shaft. There's no answer, but a faint SCUFFLING sound. His head turns slowly as he listens. He continues to descend the stairs.

VINCENT

Charles, please...

CHARLES (O.S.)

(soft, scared)

Go away...

69 ANGLE UP PAST CHARLES

69 \*

He's scrunched down under the STEPS at the bottom of the well, hiding in the darkness, against the wall, trying to make himself small, to hide from Vincent, the light, the world. He peers up at Vincent through the steps.

As Vincent descends, the giant begins to panic.

CHARLES

Stay away!

Vincent stops across the well from where Charles is hiding, puts down the lantern, sits on the edge of the step, looking down.

VINCENT

I'm not going to hurt you.

(CONTINUED)

69 CONTINUED: (2)

69

The giant doesn't believe him.

CHARLES

I was... bad... scared them...  
hurt them... they hate me...

\*

VINCENT

No...

CHARLES

(getting angry)

Yes! Down here... up above...  
the same... just the same...  
people yelling... crying...  
looking at me... the same!

Charles emerges from under the steps, unfolding to his full height, ROARING his pain. For a moment, he is the Dragon Man, huge and terrifying.

CHARLES

I'll... HURT them! Hurt them all!

Vincent waits calmly, until the echoes of the Dragon Man's ROARS have died out, then begins to talk, his voice gentle and quiet and full of compassion.

VINCENT

When I was young, these tunnels  
were all I knew. But I would hear  
the other children talking of the  
world above and all its wonders.  
I wanted to see them too. So one  
night Devin took me up to the  
park.

69A ANGLE DOWN

69A

on Vincent and Charles from above. As Vincent begins to speak, Devin and Cathy ENTER FRAME, high above them, coming down the steps. They can see the two men far below at the bottom of the well, can hear every word. Devin is about to call out, but Cathy puts a hand on his shoulder, silences him with a gesture. They continue to descend, more quietly, listening.

VINCENT

... the lights went on forever,  
and the night was full of sounds  
and smells and music... so much,  
it made me dizzy... and when I  
looked up...

69B RESUME VINCENT AND CHARLES

69B

CHARLES

Was there an... an airplane?

(CONTINUED)

69B CONTINUED:

69B

VINCENT  
(soft, very sad)  
No. It was the moon...

69C INTERCUT

69C \*

with reactions from Devin and Cathy above.

VINCENT  
It was the most magical thing I  
had ever seen. I was afraid that  
if I looked away even for a  
second, it might vanish, and I  
would never see it again.

(beat)  
The car passed no further from  
me than you are now, and yet I  
never heard it. When I looked,  
I glimpsed a face pressed to the  
window... a little girl, no older  
than I was. She saw me...

\*  
\*  
\*

Vincent looks down. Even now, the memory is painful.

CHARLES  
Was she afraid?

VINCENT  
She began to cry. I didn't know  
why... not then... but I knew how  
much it hurt...

Somehow Vincent has managed to reach the Dragon Man by  
reversing the roles. Now it's Charles who moves closer,  
and tries to sound comforting.

CHARLES  
She... didn't know... didn't mean  
to hurt...

VINCENT  
It hurt just as badly. I told  
Devin and Father and everyone who  
would listen that I would never  
go back up again.

CHARLES  
But you... went back...

VINCENT  
A month later. Devin made me.

Cathy looks at Devin, touches his hand, smiles.

(CONTINUED)

69C CONTINUED: (2)

69C

VINCENT

He told me that he'd stay close...  
and reminded me... that the moon  
was full again.

\*

A profound silence falls as the giant digests that,  
struggling. When Charles speaks, the sadness in his voice  
is immense.

CHARLES

I can't... ever... go back...  
to see the moon...

ANGLE PAST CATHY ON DEVIN

She looks over at him, waiting. Devin looks back at her.  
We see the decision on his face; it looks almost like  
relief. He speaks up loudly.

DEVIN

Who says?

As Cathy SMILES and Charles and Vincent look up, we

DISSOLVE TO:

70  
thru  
71

OMITTED

70  
thru  
71

72

INT. - FATHER'S CHAMBER - LATER

72

The council is still talking.

FATHER

This man needs us...

WILLIAM

He needs medical help we can't  
provide... special education...  
therapy...

VINCENT (O.S.)

No...

Vincent and Catherine enter together.

CATHY

... only love...

A SHADOW fills the tunnel entrance. Shyly, the Dragon Man  
comes through into the light. He is scared. Devin is with  
him.

(CONTINUED)

72A SLOW PAN

72A \*

past Father and the others as they see the giant's face and REACT. They all try to do their best, but they are after all only human, and none can quite hide their shock. William looks away after a moment. Mary's eyes fill with tears. Mouse stares glassy-eyed, gaping. Even Father's smile is fixed and unnatural.

73  
thru 76

OMITTED (COMBINED TO MAKE SCENE 72A)

73  
thru 76

\*

77 ANGLE ON CHARLES

77

He looks from face to face to face. He tries to speak, but he's so nervous he cannot find the words. His mouth opens and closes soundlessly, until Devin takes his hand.

CHARLES

I... I... I'm...  
(long beat, much  
struggle)  
... sorry...

FATHER

You have nothing to be sorry for.  
Nothing at all.

Father looks at the other council members, each in turn. Now they have seen the man, their fears have melted away, replaced by sympathy.

FATHER

You have... a place here with  
us... a home...

CHARLES

No... thank... you...

Father and the council are confused.

DEVIN

Charles is coming with me.

Father looks at his son, and REALIZES what is happening. He looks at his son with a new respect.

(CONTINUED)

77 CONTINUED:

77

FATHER  
(to Charles)  
Charles... are you sure?

CHARLES  
(nods)  
Dev says... he doesn't want to...  
be alone anymore...

Father looks at Devin, understanding, and we see pride and respect on his face for what his son has done. OFF his reaction, we

DISSOLVE TO:

78 INT. VINCENT'S CHAMBER - TWO WEEKS LATER

78

Charles sits on a chair, unmasked, listening to Vincent  
reads from A Tale of Two Cities. \*

VINCENT  
They said of him, about the city  
that night, that it was the  
peacefullest man's face ever  
beheld there. Many added that  
he looked sublime and prophetic...

When Devin and Catherine ENTER, Vincent stops reading,  
looks up from the book.

DEVIN  
Catherine got us the van, Charles.

CATHY  
It's up in the park now... any  
time you're ready...

CHARLES  
As soon as we... finish. It's  
almost the end...

The Dragon Man turns expectantly back to Vincent. Instead  
of reading, Vincent offers him the open book.

VINCENT  
The rest is for you...

CHARLES  
Me?

(CONTINUED)

78 CONTINUED:

78

Vincent nods, POINTS to a place on the open page. Charles takes the book with trembling hands, then begins to read in a halting but profoundly moving voice.

CHARLES  
(slow, struggling)  
It is a... far, far better  
thing... that I do than... I  
have... ever done...

As the Dragon Man reads, we

79 ANGLE PAST DEVIN ON CATHY

79

and find her watching his face. She looks over at Vincent, and finds him looking at Devin as well. They share a smile.

DISSOLVE TO:

80 INT. TUNNEL JUNCTION - DAY

80

Vincent and Cathy remain in the junction as Devin and the Dragon Man walk out into the daylight together.

CATHY  
Where will they go?

VINCENT  
The mountains, to begin... a place  
far away from people, Devin  
said... where Charles can feel  
the sunlight on his face, and  
learn not to be afraid... a place  
to heal... to grow... to be  
human. Somewhere...

CATHY  
(remembering)  
... south of Oz, and north of  
Shangri-La...

Vincent turns to her with a sad, sweet smile, and takes her gently in his arms. OVER their embrace, we

FADE OUT

THE END