

Beauty and the Beast

Dark Spirit

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Guest Stars
Cliff De Young - Alexander Ross
Diana Barton - Lindsay Gates
Obaka Adedunyo - Hector Ocala
Jessie Ferguson - Ray Ocala
Brett Hadley - William Coleman
David Erskine – Medic
Carlos Cervantes - Rafael Cruz
David Sabin - Arthur

ACT 1

OPEN: UPSCALE PENTHOUSE

Black tie dinner. Quiet music and conversation in background. A head butler supervises service of seated guests. Focus on William Coleman at the head of the table, obviously preoccupied and feeling unwell.

ARTHUR

I think it's a legitimate write off in spite of the new law. Wouldn't you agree, William?

WILLIAM

Ah, yes. You're absolutely right, Arthur

ARTHUR

It happens occasionally.

WILLIAM

(whispers to young woman seated at his left)
It hot in here?

LINDSAY GATES

I don't think so.

WILLIAM

I'm absolutely burning up.

William takes a sip from wine glass then observes wine transform into glass full of insects which covers his hands and wrists.

LINDSAY

Are you all right?

ARTHUR

(standing)

I'd like to propose a toast.

WILLIAM

(standing, brushing insects off his sleeves)

Stop it! Stop it!

ARTHUR

(grasping William by the arms.)

Sit down and relax.

WILLIAM

Stop it! He'll kill us. He'll kill us all!

William frantically pulls at his tie, people try to hold him, he breaks away stumbles blindly into next room, falls to the floor then flings himself backwards through a plate glass window and falls to his death.

CUT TO:

INTERIOR DISTRICT ATTORNEY'S OFFICE.

Catherine Chandler enters Joe Maxwell's office.

JOE

(Seated at his desk, hands Catherine a file)

Got a choice one Radcliffe. Wealthy socialite throws himself out of window. Turns out he was poisoned by a loyal servant.

CATHERINE

You mean I finally get a case where the butler did it?

JOE

Hey, good help's hard to find. Suspects name is Hector Ocala. Cops found the poison in his room. Lab says it was Haitian, just like Hector.

CATHERINE

Awfully damning. Do we have a motive?

JOE

His boss left him \$50,000 in his will.

CATHERINE

That'll do. Sounds like this one is open and shut.

JOE

Yeah well, up until about an hour ago. Now the public defender claims Hector Ocala is incapacitated. Unable to stand trial.

CATHERINE

On what grounds?

JOE

Get this. PD says Hector Ocala is some sort of voodoo priest. They say he's gone into a trance. Go check it out. Catherine leaves office.

CUT TO:

INTERIOR OF JAIL CELL.

Hector Ocala is sitting cross legged on his bunk, chanting.

GUARD

We get all types. But this guy is too much. See for yourself. He's been like that ever since he got here. He don't eat, he don't sleep.

CATHERINE

Mr. Ocala?

GUARD

He don't talk either. He's spooking everybody with that crazy talk. The word is it's some kind of voodoo spell.

CATHERINE

Who told you that?

GUARD

Couple of PD's were down here yesterday. I heard them talking.

CATHERINE

Don't believe everything you hear.

CUT TO:

EXTERIOR, COLLEGE CAMPUS. MIDDAY

INTERIOR, COLLEGE OFFICE.

KNOCK AT DOOR.

ALEXANDER ROSS

(Standing on a chair in front of a bookcase, holding a book)

Yes? Come in.

Catherine opens the door and enters.

CATHERINE

Professor Ross?

ROSS

Yes.

CATHERINE

I'm Catherine...

ROSS

Chandler. Yeah, my secretary said you called.

CATHERINE

Have I caught you at a bad time?

ROSS

No, no, not at all sit down. Here let me take this.

Ross lays Catherine's coat on a chair, ushers Catherine into a chair and sits at the head of his desk.

ROSS

So, what can I do for you Catherine Chandler?

CATHERINE

Well, I've been told that you're an authority on voodoo.

ROSS

Yeah. Much to the chagrin of my colleagues in science.

CATHERINE

We have a murder suspect in custody. His defense attorneys claim that he's a voodoo priest.

ROSS

Well, if he's committed a murder he's not a priest. More likely a sorcerer. A Boko, a servant of evil. Voodoo is full of dualisms. White magic, black magic. And each has its cult. If you're inside the cult then you're protected. But if you're outside, then you are the enemy. And their gods and demons are everywhere; Lwa, they are called. And they can assume any form, birds, clouds, beasts. Well, they do possess people.

CATHERINE

Scientifically speaking, of course.

ROSS

(rises to his feet and steps to a bookshelf, picks up something)

Well, I can explain it in medical terms if you prefer, Yeah. Voodoo, long ago, discovered a truth that modern medicine still resists. The mind rules the body.

CATHERINE

If faith can heal, then fear can paralyze?

ROSS

Or kill. All in your point of view.

CATHERINE

I don't know if I believe that.

ROSS

(steps forward and places something in her hand)
Here. Look at this. What do you see?

CATHERINE

A shell.

ROSS

No. It is the key to the universe. It is a beacon to the Gods. You see, in voodoo nothing is what it appears to be.

CATHERINE

Really?

ROSS

Is this intrinsically any less powerful than the sacred images of all the other religions?

CATHERINE

(extends her hand to give him back the shell)
I guess not

ROSS

No, no, you keep it. For good luck. Look, forgive me. You gotta forgive me for carrying on like this, about this stuff. I mean, I have this bad habit of lecturing all the time and I know you didn't come here for a seminar.

CATHERINE

No, I didn't. I need to determine if Hector Ocala's trance is a put on. A maneuver to avoid prosecution.

ROSS

See, I couldn't possibly tell you that without seeing him in person.

CATHERINE

Would you be willing to go to the tombs and have a look?

ROSS

I was hoping that you would ask.

CUT TO;

TUNNELS BELOW:

Vincent walks slowly down a dark tunnel. Interior changes to a lit room. Vincent steps through a crowd of people toward a casket. As he cuts through the crowd, he sees Catherine lying in the coffin with her hair spread out over the pillow. He wakes up from the dream in his chamber.

VINCENT

No... no... no...

CUT TO:

INTERIOR OF JAIL (TOMBS):

Catherine, Ross and a guard stop in front of Hector Ocala's cell. Ocala is seated on his bunk, his back to the cell door, chanting.

HECTOR

N'oubliez pas moi Papa Ougan! Evoquez la magie Papa Ougan!

CATHERINE

How is he?

GUARD

The same.

CATHERINE

(Speaking to Ross)

Do you think he knows we're here?

ROSS

It's hard to tell.

GUARD

(Shouting at Ocala)

Hey! You got company. Hey! Ocala turns to look at them. He gets up and rushes forward, reaching through the cell bars toward Ross.

HECTOR

Beast! Beast of the night! Evoquez la magie Papa Ougan! Beast of the night! Evoquez la magie Papa Ougan!

Catherine and Ross back away. The guard leads them down the corridor toward the exit.

CATHERINE

(speaking to Ross)

What is he saying?

ROSS

It's a chant of protection. An invocation against evil spirits. Most of it anyway.

CATHERINE

And the part about the beast?

ROSS

That was a hallucination, a projection of his fear. Only to him, it was really there. A tall black man enters the corridor at the guard station, bumps into Catherine then stops and stares as she and Ross exit.

ROSS

Now look, look. I know you don't want to hear this but I think your suspect is for real.

CUT TO:

EXTERIOR AFTERNOON:

Through the window of a shop, a taxi pulls up to the curb. Catherine steps out of the taxi and into the shop. A young woman sits in a chair behind the counter amid an eclectic collection of candles, jars and bottles.

CATHERINE

Lindsay Gates? I'm Catherine Chandler with the district attorney. I'd like to talk to you about the William Coleman murder. You were sitting next to him at the party on the night of his death.

LINDSAY GATES

I've already talked to the police.

CATHERINE

Can you tell me anything about Hector Ocala and his involvement with voodoo?

LINDSAY

I tried to tell the police and they thought I was crazy.

CATHERINE

I'm not the police.

LINDSAY

You'll still think I'm crazy.

CATHERINE

Try me.

LINDSAY

(steps forward to speak to Catherine)

All right. Hector was a Boko.

CATHERINE

A voodoo sorcerer.

LINDSAY

Even though Hector was his servant William was terrified of him. We first met when he came into the store looking for help. A spell, a charm, anything that might guard him against

Hectors power. I tried to help him but I'm no expert. Everyone thinks I know more than I do.

CATHERINE

What happened the night of the murder?

LINDSAY

William phoned me and insisted that I come to the party. It was as though he thought my being there would protect him from Hectors power. It didn't.

CATHERINE

Coleman was poisoned. He didn't die of a curse.

LINDSAY

It wasn't poison that threw him through that window.

CUT TO:

INTERIOR, DISTRICT ATTORNEY'S OFFICE.

Joe and Catherine are walking toward a conference room.

JOE

We roll over on this one we'll never hear the end of it. Do you want to go down in legal history next to the twinkie defense?

CATHERINE

All I'm saying is the P.D might have a bono fide claim.

JOE

Radcliffe, please?

CATHERINE

My expert says it's a protection chant.

JOE

Yeah he's protecting himself from a long jail term. Now, will you get back there? He can't keep up this zombie act forever.

CUT TO:

INTERIOR: THE TOMBS.

Catherine is escorted to Ocala's cell to find two officers placing Ocala on a gurney.

CATHERINE

What happened?

GUARD 2

He dropped dead. No marks, nothing.

CATHERINE

Drugs?

MEDIC

No sign of it. We're taking him down for an autopsy.

CATHERINE

I want a copy in the DA's office as soon as it's done.

CUT TO;

INTERIOR; HALLWAY OF CATHERINE APARTMENT BUILDING

Catherine steps out of the elevator toward her apartment door. As she opens her purse to look for her keys, we see the Ross's shell. She unlocks the door and steps in, turning on the light. She is stunned as she looks around, the apartment is in a shambles. Furniture is overturned, books and papers are thrown around, and her name is written backwards with a red substance over the fireplace. As she steps further into the room, she sees a beheaded chicken on her table.

CATHERINE

Oh my God!

Looking around she sees a sketch of a face painted in the wall. It seems drawn in the same red substance and closely resembles Vincent.

END ACT 2

ACT 3

NEW YORK SKYLINE AT NIGHT.

INTERIOR: CATHERINE'S APARTMENT.

Catherine examines the sketch on her wall. She is startled by Vincent's appearance on the balcony.

VINCENT

Catherine? Are you all right?

CATHERINE

(steps out to meet Vincent)

I am now. Did you see what they did?

VINCENT

Who would have done this?

CATHERINE

I was investigating a man who belonged to a voodoo cult. He died this afternoon but I'm sure it's related. You can't stay long. The police are on their way.

VINCENT

Whoever did this to you is trying to frighten you, to control you with fear.

CATHERINE

I'm not afraid.

VINCENT

Good.

CATHERINE

The drawing.

VINCENT

Yes.

CATHERINE

What do you think it means?

VINCENT

It's a picture of what they're most afraid of. For them, it has power. You must not surrender to it.

CATHERINE

I won't.

CUT TO:

INTERIOR: CATHERINE'S APARTMENT. THE NEXT MORNING.

Ross stands in front of the drawing on Catherine's wall. Catherine is seated on a couch, with a cup in her hand. Ross joins her on the couch.

ROSS

If you hadn't phoned this morning, I was going to call you and warn you. You ought to see what they did to my place.

CATHERINE

But why? And who?

ROSS

Ocala's followers, I imagine. Catherine, I don't want to frighten you but this thing isn't over yet, Ocala's followers will avenge his death. They liken themselves to the stars, working at night, touching everything and invisible during the day.

CATHERINE

Well, if they think they can frighten me off, they're wrong.

ROSS

Catherine, I don't think you understand. They're not trying to scare you off the case. They're trying to scare you to death.

CATHERINE

I will not drop this. I have two suspicious deaths and more questions than answers.

ROSS

Well then, obviously I will do everything I can to help you.

CATHERINE

Thanks. I appreciate it.

ROSS

(checks his watch and rises to his feet)

Oh yeah look. I have a class now. Maybe we could have dinner tonight. Around 8:00?

CATHERINE

(Rises to meet Ross)

Okay.

ROSS

Good.

CUT TO:

TUNNELS BELOW. FATHER'S STUDY.

Father stands near a bookcase. Vincent stands in the center of the room, scanning a book.

FATHER

You'll find it under several different names. Jonjous, Sanneria, Magomba, Voodoo. The rulers of Haiti have always used voodoo in order to stay in power. But why this sudden interest in such a primitive superstition?

VINCENT

Someone is trying to harm Catherine.

FATHER

What? With incantations and sorcery?

VINCENT

With fear.

Vincent closes the book, steps over and hands the book to Father.

VINCENT

I'm going to see Narcissa.

FATHER

For what possible reason? I can tell you all you need to know. I have dozens of books on voodoo folklore, histories, case studies.

VINCENT

Scholarship and belief are two very different things, Father.

FATHER

Narcissa is irrational. She lives in a fantasy world of spirits and demons.

VINCENT

Perhaps, but to save Catherine, that is the world I shall have to visit.

Vincent leaves the study.

CUT TO:

EXTERIOR: CITY STREET. MORNING.

INTERIOR: AUTO REPAIR GARAGE

Catherine is talking with a mechanic who is lying on the floor working on a car.

CATHERINE

He was your brother. He was in perfect health. Do you believe he simply dropped dead?

RAY

The autopsy said it was a heart attack.

CATHERINE

Not if you believe in voodoo.

RAY

I don't buy into any of it.

CATHERINE

Your brother did.

RAY

Hector believed in a lot of things. Me, I believe in oil changes and seat belts. I know how to stay out of the way.

CATHERINE

Out of whose way?

RAY

You ask too many questions.

CATHERINE

Maybe you would rather talk to the police.

Ray stands up, looks around nervously to see who is in earshot

RAY

Hector must have had an enemy. A very powerful one.

CATHERINE

Some people believe that Hector was a very powerful sorcerer, a Boko.

RAY

Do you think a powerful sorcerer would have to work as a servant? No, a Boko uses his strength for selfish ends. Hector was no Boko.

CATHERINE

Did Hector poison William Coleman?

RAY

Coleman was Hector's friend. No, Hector's enemy killed Coleman to get at Hector. To steal his power. To destroy him. Just like they will do you if you keep asking questions.

CUT TO:

TUNNELS BELOW: CHAMBER OF THE WINDS

Vincent enters then bends down to brush aside the sand at his feet, revealing an arrow painted on the floor. He follows its direction through several darkened corridors. Vincent enters a small chamber, lit with many candles. An older woman greets him,

NARCISSA

Welcome, Vincent.

VINCENT

You remember me.

NARCISSA

When you were a young boy, you would play in the Chamber of the Winds. I remember.

VINCENT

Narcissa, I need your help, your knowledge.

NARCISSA

I am a crazy old woman. Hasn't Father told you so? How can I help you?

VINCENT

I have a friend who is in danger. Her name is Catherine. She lives in the world Above. Men have broken into her home, shattered her mirrors, defaced her walls. She's afraid it is the work of those who belief in voodoo.

NARCISSA

The bizango. La culte des morts. They have placed your friend under a curse.

VINCENT

There was a drawing on the wall.

NARCISSA

Drawing is Veve. It is used to summon the demon Baca, the great beast. The devourer. No

magic is as great as Baca's. No magic is as evil.

VINCENT

But magic can only touch those who believe in its power.

NARCISSA

No! Magic is power! Power of the words! Of the powder. Of the fear that curls in the heart like a black worm. Watch your friend, Vincent. Guard her close. The way is dark before her.

CUT TO:
INTERIOR:

Table with a red cloth covering it, someone is chanting, a picture of Catherine is placed in a bowl by a woman's hands and then a snake.

MALE VOICE

Ayida-wedo, ma deese des serpents,
Quand vous venez, c'est comme un coup de foudre.

CUT TO:
INTERIOR: DA office

JOE

Hey, Radcliffe. how'd your lead pan out?

CATHERINE

I'm working on it.

JOE

We put an extra patrol on your block. I don't want anyone else re-decorating your apartment.

CATHERINE

Thanks, I'll keep you posted.

JOE

See ya later.

CUT TO:
INTERIOR: UNDERGROUND PARKING GARAGE

Catherine unlocks the car door, starts it and pulls out. Car swerves to a stop. Catherine sees a snake around her feet. With a look of horror, she opens the door and throws the snake to the floor. She hears footsteps running but sees no one.

CUT TO:
INTERIOR: UPSCALE BAR

Catherine and Ross are seated on a padded bench. A low table in front of them holds an ice bucket and two glasses

CATHERINE

I'm still shaking. I heard footsteps running away. I must have just missed them.

ROSS

I think you need more Champagne.
(pours and glass and hands it to Catherine)

CATHERINE

I may not be afraid of voodoo curses, but I'm terrified of snakes.

Catherine and Ross drink from their glasses

CATHERINE

Hector Ocala's brother believes one of Hector's enemies killed William Coleman.

ROSS

Ah well, he may be right. Because you see, I did some checking this afternoon and Ocala apparently had worked himself in with a powerful circle of wall street financiers. He was advising these guys on business matters. Now I'm sure there are some people that would envy his position.

CATHERINE

The autopsy says he died of natural causes, a massive coronary. It just seems like such an unlikely coincidence.

ROSS

In voodoo, there are no coincidences.

CATHERINE

His brother believes he was killed by a rival. How could they get to him inside of the tombs?

ROSS

Brick and iron can't stop a curse, Catherine.

CATHERINE

I don't believe in curses.

ROSS

Yeah, but Hector Ocala did. If you believe that magic can kill, then it can.

CATHERINE

Alexander, that drawing on the wall of my apartment. The creature?

ROSS

The beast. La Bête Noir, or Baca, as he is sometimes called. A terrible evil demon, who rends men apart and feasts on their flesh.

CATHERINE

Why? I mean, the rest of it makes a kind of certain sort of twisted sense. But why that drawing?

ROSS

To make you afraid, Catherine. To show you the face of Baca, the demon that will destroy you. But then if you don't believe, then no harm can come to you. And there are much nicer things to believe in.

CATHERINE

(uncomfortable)
Is it hot in here?

ROSS

Not particularly.

CATHERINE

I feel like I'm burning up.

ROSS

Well you've had a long day. I'll take you home.

CATHERINE

Okay.

CUT TO:

INTERIOR: SORCERER'S ROOM

Photos of Ocala and William Coleman are on the table. A picture of Catherine is being placed in the bowl with a large spider. The sound of a male voice, chanting. Pan up to reveal Ross chanting.

ROSS

(Lifting a chalice in salute.)

Oh, Lord Baca, your strength is our strength. Under your protection, nothing can harm us.

Lindsay steps up to hand Ross a jar from which he pours a liquid into as Ross the chalice.

ROSS

(Pours more liquid into the chalice)

Nothing can affect us. Your magic is invincible. Come to us, Lord Baca. Ross drinks from the chalice as Lindsay watches.

ROSS

Help us to destroy our enemies.

CUT TO"

INTERIOR: CATHERINE'S BEDROOM:

Sleeping restlessly, Catherine wakes, turns on the light and sees spiders all over the bed. Screaming, she jumps up on the bed brushing them off with a pillow.

CUT TO:

TUNNELS BELOW: VINCENT'S CHAMBER:

Vincent reacts as he senses Catherine's fear.

END ACT 3

ACT 4

NEW YORK SKYLINE, MORNING
INTERIOR: CATHERINE'S APARTMENT

Dresses in a robe and gown, Catherine carries a tray with tea to the table. There is a knock on the door, She opens it.

CATHERINE

Hi.

ROSS

(Steps inside and removes his coat)

Hi.

CATHERINE

Thanks of coming.

ROSS

It's all right.

CATHERINE

I'm sorry; I'm a wreck. I didn't sleep last night at all. I made some tea. Let me get it.

ROSS

(Ushers Catherine to the couch)

No, no, no. Look, why don't you sit right down here and relax? That's right, sit. And I'm going to bring you a hot cup of tea.

CATHERINE

I don't know what to do. How are they getting in? How are they getting past security?

As Ross turns his back to Catherine, he removes a vial from the pocket of his slacks. He steps to the table and pours something into a teacup.

ROSS

Well, I'm going to do all I can today, to find you some answers.

Ross carries the teacup back and hands it to Catherine, then sits down beside her.

ROSS

Here, this will make you feel better.

CATHERINE

(Sips the tea)

Thanks.

ROSS

Good?

CATHERINE

Good. I must have sounded pretty hysterical when I called.

ROSS

Under the circumstances, I thought you sounded remarkably cool.

Ross brushes her hair out of her eyes then moves closer to massage her neck.

CATHERINE

Hmm. Oh, that feels good.

ROSS

Good. That's good.

Catherine falls asleep sitting up on the couch. She wakes up sometime later with Ross still seated beside her.

CATHERINE

I do feel better.

ROSS

Well, I'm glad. And I would really like to stay here but I can't miss this department meeting today.

Ross rises and puts on his coat. Catherine follows him to the door.

ROSS

I'll call you later.

CATHERINE

Okay.

Catherine stares up at him with a wide-eyed, vacant look. Ross kisses her lips then caresses her hair.

ROSS

I'm here if you need me. Remember that.

Ross leaves the apartment. Catherine picks up the cup of tea from the coffee table and seeing the shell picks that up as well.

CUT TO:

INTERIOR: DISTRICT ATTORNEY'S OFFICE
JOE'S OFFICE

Joe is seated at his desk. Catherine stands in front of it. Her hair is unkempt; she is dressed in sweat clothes without makeup. She seems agitated as she rubs her neck and shoulder in a compulsory manner.

JOE

Spiders? In your bed? You gotta be kidding me. I mean, tell me you're kidding me, Radcliffe. It had to be a dream.

Joe stands and comes around his desk to face her.

CATHERINE

It was no dream.

JOE

Real spiders?

CATHERINE

You don't believe me.

JOE

Well, just listen to yourself for a minute.

CATHERINE

I might as well. Nobody else will listen to me!

JOE

Look, we're trying to find out who trashed your apartment, Cathy. Give me a break, huh. I'm gonna put you on something else. We've got a heavy case load here.

CATHERINE

What about the William Coleman murder?

JOE

You're beating a dead horse. Hector Ocala killed Coleman. Ocala is dead, natural causes! That's all she wrote. It was a coincidence. Next case. Let's move on, huh?

Catherine looks down at a pile of files on Joe's desk and sees blood pouring between them.

JOE

What's wrong?

CATHERINE

(terrified)

Don't you see it?

JOE

What?

CATHERINE

On your desk!

She watches as the blood drips down to pool on the floor.

JOE

What? Are you all right? Are you okay?

She squeezes her eyes shut then opens them again. The blood is gone and the files are normal.

CATHERINE

I'm fine.

JOE

Cathy, I think you need to sit down.

Joe come towards her reaching out to touch her face. Catherine sees blood on his hands, screams and beats him away.

CATHERINE

No! Don't touch me!

JOE

What the hell is wrong with you? Cathy!

CUT TO;

INTERIOR: RESTROOM

Catherine splashes water on her face. As she dries her face and neck with a paper towel, she looks in the mirror: she sees bloody slash marks on her face. She backs away, terrified.

CUT TO:

INTERIOR: CATHERINE'S DESK IN THE D.A's OFFICE

With her hands covering her face, Catherine makes her way to her desk, picks up her phone and dials a number.

CATHERINE

Professor Ross, please. He has to be there! This is Catherine Chandler. If you would have him call me right away. Yes, it's an emergency!

Catherine slams the phone down as Joe and Edie come to her, standing on either side of her.

EDIE

Hey, girlfriend? You okay?

CATHERINE

I'm just tired. Didn't get much sleep last night.

Catherine sits down at her desk and begins to shuffle papers around. Joe and Edie glance at each other, concerned.

CATHERINE

If you would just let me get back to work...

JOE

The work can wait, Cathy. Maybe you should take the rest of the day off.

EDIE

Yep, that's right. Come on. I'll go with you. We'll go get some ice cream and watch the soaps. Let's go.

(Edie pulls her hand to get her up)

JOE

Go ahead. Do you some good.

CATHERINE

(Snatches her hand away from Edie)

Why are you both trying to get rid of me? Okay, I'll go. But I don't need any help.

Catherine hurries out of the office, bumping into a co-worker. When she looks at his face, she sees it as horribly disfigured. She stares at him in horror then runs out.

CUT TO:

INTERIOR: CATHERINE'S APARTMENT

Catherine enters her apartment then goes to the bathroom and sees more cuts on her face. She cries out then hears Vincent's tap on the balcony door. She absentmindedly picks up the shell from the counter and goes out to him hysterical.

CATHERINE

Look at me! Look at what's happened!

VINCENT

It's in your mind. It isn't real...

CATHERINE

Of course, it's real!

Catherine sobs then looks at her hands and see them covered with boils.

CATHERINE

Look at my hands!

VINCENT

(Noticing the shell in her hand)

What is that?

CATHERINE

(Clutching the shell)

No! My shell.

VINCENT

Let me see the shell. You must let me help you.

Catherine sees Vincent's face as distorted. As she clutches at the shell, she seems to be hallucinating and totally irrational.

CATHERINE

You're doing this to me!

VINCENT

How? I could never hurt you!

CATHERINE

I don't know you!

VINCENT

Catherine?... It's Vincent!

CATHERINE

You're one of their demons. You are! You are! I saw the picture in my room! Stay away. Don't come any closer.

As Vincent steps closer, Catherine backs away to the balcony. Confused and frightened, Vincent roars her name.

VINCENT

Catherine! Catherine!! You're my life. Tell me what I can do.

CATHERINE

(Looks at the shell)

Don't you ever come back.

VINCENT

I can't leave you!

CATHERINE

I hate you! I hate you! I hate you!

Vincent stumbles backward as if he had been struck.

CATHERINE

I hate you. I hate you.

VINCENT

Even in this terrible darkness, I'm with you. I'll never leave you.

Catherine carefully inches past him, reentering her apartment.

CATHERINE

You stay away!

Catherine picks up the phone, shell in hand and dials a number.

CATHERINE

(trembling voice)

Alexander? Please... help me!

Vincent stands on her balcony, listening.

END ACT 4

ACT 5

EXTERIOR: OVERLOOKING CENTRAL PARK. NIGHT

INTERIOR: CATHERINE'S APARTMENT

Catherine is sitting in front of her makeup mirror applying heavy eye makeup.

CUT TO:

INTERIOR: ROSS'S APARTMENT.

Focus on a cow's skull mounted on the wall. There is a knock on the door. When Ross opens the door, Lindsay steps inside and looks around.

ROSS

Ah.

LINDSAY

Where is she?

ROSS

She'll be here soon. What, what, what's the matter?

LINDSAY

Nothing.

ROSS

Good. Now is no time to lose your faith. We're so close. I can feel it.

Ross cups Lindsay's face with his hands and kisses her.

LINDSAY

I'll light the candles.

ROSS

Yes.

Lindsay removes her wrap and walks into the room toward the table with the red table cloth. Fifteen red taper candles line the table. Pictures of William Coleman, Hector Ocala and Catherine lean against three black pillar candles.

CUT TO:
INTERIOR: CATHERINE'S APARTMENT

Catherine wearing red spike heels and a provocative red dress. She is adjusting an elaborate arm bracelet then lifts her hair to reveal elaborate hanging earrings.

CUT TO:
TUNNELS BELOW: NARCISSA'S CHAMBER

Narcissa sit amid several candles and clear glass jars. Vincent sits beside her.

NARCISSA

It's the powder. The powder takes away the soul. The powder.

VINCENT

A drug?

NARCISSA

The shell opens the door. She clings to it. Believes in it. She will die, Vincent. She is already dead.

VINCENT

(Rises to his feet)

I must go to her.

NARCISSA

No! The evil one will take away your soul! He has great power.

VINCENT

He preys on weakness. He has no power.

Vincent stalks out of the chamber.

CUT TO:
INTERIOR: CATHERINE'S APARTMENT.
Catherine is putting on lipstick.

CUT TO:
INTERIOR: ROSS'S APARTMENT

Ross stands at the table lit by candles. Lindsay hands him a dagger.

ROSS

For those who wish to harm us, there is no escape.

Ross lays the dagger on the table in front of Catherine's picture. There is a knock at the door. Ross opens the door and Catherine stumbles in.

ROSS

Come.

CATHERINE

(weakly, dizzy)

Help me.

ROSS

I will. I will free you. I will fill you with power.

Catherine is unsteady on her feet as Ross helps her off with her coat.

ROSS

You will never need fear again.

CATHERINE

I feel so dizzy.

ROSS

It's all right. It's all right.

Ross guides Catherine toward the table. Lindsay stands from a kneeling position and approaches with a goblet in her hand.

CATHERINE

What is she doing here?

ROSS

She's a friend. A helper.

Lindsay hands the goblet to Ross. Catherine sees the pictures on the table as Ross tries to make her drink.

CATHERINE

Ocala.

ROSS

Drink this. Drink it.

Catherine knocks the goblet out of his hand. She collapses. As Ross lowers her to the ground, Lindsay begins to tie her legs.

CATHERINE

(Struggling)

No, no, no.

ROSS

It's all right. Look at her. You can feel the power in her. Father Baca, she is here. She is yours. Body and soul.

Ross is addressing a drawing painted on the wall which is an exact replica of the drawing on Catherine's apartment wall. He begins to cut Catherine's dress with the dagger.

ROSS

Come to her now, Father Baca, and posses her.

We hear a loud roar and Vincent breaks through the skylight. Ross stands and faces Vincent, a look of worship on his face. Lindsay screams knocking over the bowl on the table and some candles. A fire ignites

ROSS

Oh, Baca!

Vincent swipes at him knocking him down. The room is in flames. Vincent quickly unties Catherine gathering her up in his arms.

LINDSAY

Come on! We've got to get out of here.

ROSS

Baca came to me. Filled me with his power.

With Catherine in his arms, Vincent kicks the table over.

LINDSAY

The fire!

ROSS

Fire can't harm me now.

Ross begins to walk toward Vincent when his clothes catch fire. Vincent turns to look at Ross with an unconscious Catherine in his arms. Ross screams as he is being consumed by the flames. Vincent kicks the door open and leaves.

CUT TO:

EXTERIOR: DISTRICT ATTORNEY'S OFFICE. DAY LIGHT

INTERIOR: DA's office

Joe dumps a file on a desk, addressing an investigator as he passes by.

JOE

5:00. No excuses.

Joe proceeds toward Catherine's desk where she sits in front of a pile of papers.

JOE

How are you feeling?

CATHERINE

Much better.

JOE

I was worried about you for awhile.

CATHERINE

I know.

JOE

(Sits in the chair beside her desk)

You stuck with it. You did good work.

CATHERINE

Thanks, Joe.

JOE

Lindsay Gates just rolled over. She's giving us the names of Alexander Ross' other followers. And she copped to poisoning Coleman.

CATHERINE

Alexander Ross was right. Hector Ocala did have a powerful rival.

JOE

Can you believe that? A tweed suit type like Ross? Makes you wonder what they're teaching in college these days.

CUT TO:

EXTERIOR: CATHERINE'S BALCONY; NIGHT

Dresses in a gown and robe, Catherine is sitting in a chair fingering the shell. Vincent appears, leans down and touches the shell. Catherine places her free hand over his and rises to her feet to face him. She looks deeply into his eyes but does not speak. Vincent takes the shell, crushes it and flings the powder out over the railing into the night sky. They stare deeply into each other's eyes once again. Then Catherine buries her head into his shoulder. Vincent lays his head on top of hers and smiles.

END