

# BEAUTY AND THE BEAST

## “An Impossible Silence”

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Aired Episode  
Transcript

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ACT 1

**EXTERIOR NIGHT**

**Deserted Street**

*Two men leaving a bar*

**PEROTTA**

Listen, Danny, I appreciate you going to bat for me like that. I guess I owe you one, huh?

**YATES**

Forget about it.

*Laura, a young Tunnel resident, walking in background, unseen by the men*

**YATES**

Keller's on edge like the rest of us.

**PEROTTA**

Yeah, well, he really lost it when I told him. Look, all we gotta do is return the stuff to property. They don't keep track of it. They'll never know it was missing. We wipe the slate clean. I mean, who needs that kind of pressure, huh?

**YATES**

I told you ... don't worry about it. I'll smooth things out with Laine and then we'll talk about it.

*Laura notices the two men*

**YATES**

It's getting cold out, huh?

*Yates has put on gloves*

**PEROTTA**

Yeah.

**YATES**

Hey, you okay to drive?

*Yates slips a pistol from the waistband of his slacks*

**PEROTTA**

Oh, yeah, yeah, I've driven worse than this. Listen to me ... some cop, huh?

**PEROTTA**

Well listen, where ... where ya parked?

**YATES**

A couple blocks down on South Street.

**PEROTTA**

Well, come on, I'll give you a lift.

**YATES**

Nah, nah, I'm gonna walk.

**PEROTTA**

Are you sure?

**YATES**

Yeah.

**PEROTTA**

I'll see you tomorrow.

**YATES**

I'll see you later.

**PEROTTA**

Hey, Danny?

**YATES**

What?

*Perotta, now seated behind the wheel, looks up at Yates*

**PEROTTA**

Everything's gonna be all right, huh?

**YATES**

Don't worry, Tony. Everything's okay.

*Perotta turns to put the key into the ignition. Yates aims and fires the gun point blank. The bright light of the gunshot catches Laura's eye. She turns to see Yates standing beside the car, the driver's door open and the driver slumped over. She watches Yates fire two more shots into Perotta. Startled, Laura tips over the garbage can, alerting Yates. He starts toward her. She runs and he chases her. He fires at her, misses, fires three more times. When he reaches the corner he fires again, but she falls and his shots miss. She continues running, turns another corner, falls against a man knocking him over, rises, and runs into the arms of a police officer.*

**POLICE OFFICER**

You okay? What the hell you doing in this part of town anyway? You...

*Laura runs off*

**POLICE OFFICER**

Hey!

*Hidden from the Police Officer's view, Yates watches Laura escape*

**CUT TO:**

**INTERIOR TUNNELS**

**Pipe Chamber**

*The chamber, filled with pipes of every size and dimension imaginable, is alive with tapping as Pascal, armed with two short lengths of metal rod, sends a message on one of the pipes*

**PASCAL**

See? I worked out an abbreviation for the express stuff. You wouldn't believe how much we can cut down on congestion.

**VINCENT**

Oh, I believe it. But don't you ever get tired, Pascal?

**PASCAL**

*(Listening intently to one of the pipes)*

Only when I stop.

*Crying is heard and Vincent turns as Laura flings herself into his arms*

**CUT TO:**

**EXTERIOR DAY**

**Criminal Courts Building**

**Interior DA's Office**

**CATHERINE**

You look fine, Joe.

**JOE**

Oh, I hate these guys. They travel in packs like sharks.

**CATHERINE**

It's a room full of reporters.

**JOE**

Easy for you to say.

**CATHERINE**

Relax, you're not running for office.

*Joe stops and turns to her*

**CATHERINE**

Or are you?

**JOE**

Well, let's just say that putting a cop killer away right now wouldn't hurt my career any. Wish me luck.

*He steps up to the lectern in the conference room crowded with reporters and photographers, microphones and cameras, pulls a sheet of paper from his inside jacket pocket*

**JOE**

All right, I'm going to read a statement and then after that I'm not at liberty to answer any questions.

**REPORTER**

Aw, come on, Joe ...

**JOE**

I'm sorry... I'm sorry. Last night Curtis Jackson was arrested and charged with the murder of Vice Squad Detective Tony Perotta. Ballistics has confirmed that the hand gun that was found in his car was the murder weapon. The District Attorney has set a preliminary hearing date and we have every reason to believe that justice will be served in a fair, but expeditious, fashion. That's all folks.

**REPORTER**

Oh, come on, just a question ...

**REPORTER**

Can you at least give us an idea about the hearing date?

**REPORTER**

Are you gonna handle the case yourself?

**JOE**

I'm sorry. I can't ... I can't answer any more questions.

**REPORTER**

What has the reaction been to this killing in the Precinct?

**REPORTER**

One or two more questions?

*Joe makes his way to the back of the room where Catherine is waiting for him*

**JOE**

Well? How'd I do?

**CATHERINE**

*(Smiling at him)*

Watch out, City Hall.

**CUT TO:**  
**EXTERIOR NIGHT**  
**Residential Street.**

**INTERIOR**  
**Yates' basement**

**KELLER**  
He was my partner eight years, you son-of-a ...

**DAVIS**  
Hey!

**KELLER**  
How the hell could you do it, Danny?

**YATES**  
You ought to thank me for doing your dirty work.

*Keller grabs him and Yates threatens him with a pool cue*

**KELLER**  
Come on! Come on!

**DAVIS**  
Back off! Both of you! Now I'm sorry, Laine, but Danny only did what he had to. Now you know how Tony was, especially the last couple of weeks. He would have blown it for us. All of us. Anyway ... it's over with. Now if you're going to blame Danny, you might as well blame me, too.

**KELLER**  
What about Jackson?

**DAVIS**  
Oh ... we got him cold. Murder weapon. Motive. All we have to do is sit tight and let the system do its thing. He was a punk. Whatever he gets, he deserves.

**YATES**  
Look, Laine, I want you to know I only did what was necessary. Tony was a good man. What we are talking about ...

*Producing a cellophane wrapped package containing white powder*  
... is a hundred thousand dollars here ... this month and every month from now on.

*Yates' wife enters with beers for the men*

**YATES**

Thanks, hon.

**DAVIS**

Thank you.

**MAGGIE**

Drink?

*Keller reluctantly takes the offered beer*

**MAGGIE**

I'm so sorry about Tony.

**KELLER**

Yeah, Maggie ... me, too.

*Glaring at the two men over her shoulder*

**CUT TO:**

**INTERIOR TUNNELS**

**Vincent's Chamber**

**VINCENT**

I'm listening ...

*Speaking aloud as Laura signs*

**VINCENT**

The wrong man?

*Laura nods, pointing, showing Vincent the headline "Cop Killer Caught" and signing*

**VINCENT**

You saw the killer?

**LAURA**

*Nodding and signing*

**VINCENT**

The killer was a white man?

**LAURA**

*Nodding, pacing*

**VINCENT**

It's good that you came to me.

**LAURA**

*Cringes*

**VINCENT**

Don't be afraid. You're not alone, I promise.

**FADE TO:  
EXTERIOR NIGHT  
Central Park**

*Catherine hurrying to the drainage tunnel*

**VINCENT**

When Laura first came to us she was only a child. Alone. Frightened. Her parents had abandoned her in the park. I supposed they wanted a normal daughter ... but there was a friend ... a helper ... who brought her to us ... where it was safe ... where she could know love. I remember, in the beginning, she used to collect things ... keep them on her bedside table ... alarm clocks ... bells ... buzzers ... and she would hold them to her ear ... feeling the vibrations ... trying to hear the stolen sounds. It broke my heart.

**CATHERINE**

And you became her teacher.

**VINCENT**

I became her friend.

**CATHERINE**

Can she speak ... at all?

**VINCENT**

She speaks ... with her hands ... a beautiful language.

**CATHERINE**

And she told you that she saw this murder? How can she be sure it wasn't the same man?

**VINCENT**

The man she saw ... was not a black man.

**CATHERINE**

Vincent, the evidence they have against him is overwhelming. Is she positive?

**VINCENT**

She's not mistaken. She knows ... what this might mean.

**CATHERINE**

Coming forward to tell her story.

**VINCENT**

Yes.

**CATHERINE**

I'll do everything I can to make that unnecessary but, Vincent, I don't think there's any other way.

**CUT TO:**  
**INTERIOR TUNNELS**  
**Pipe Chamber**

*Pascal sleeping in his hammock. The sound of tapping continues. Laura's hands on one of the vertical pipes, feeling the vibration of the taps. She lays her cheek against it, smiles.*

**CUT TO:**  
**INTERIOR TUNNELS**  
**Father's Chamber**

**FATHER**  
I understand the problem enough to know it isn't ours.

**VINCENT**  
Does our world exempt its people from moral responsibility?

**FATHER**  
No, it offers them sanctuary from an impossible madness. Especially those who most need to be protected ... like the girl.

**VINCENT**  
Laura is no long a girl.

**FATHER**  
She's still vulnerable. Exposing her to something like that ... Vincent, here we've given her a chance to heal.

**VINCENT**  
And to hide. I know Laura's pain. When she first came here her soul was broken, and our love helped it to mend ... but the time will come when she will need to grow beyond all of this ... beyond us.

**FATHER**  
You think that time is now?

**VINCENT**  
Without Laura's word, Catherine has no case. An innocent man goes to prison. That should mean something to you.

**FATHER**  
Our priority is still to Laura.

**VINCENT**  
Before you said the problem was not ours. Well ... neither is the decision.

**CUT TO:**  
**EXTERIOR DAY**

**Busy City Street**  
**29<sup>th</sup> Precinct**

**CUT TO:**  
**INTERIOR**  
**Interview Room**

**JACKSON**

Now, that's a new one on me. Since when does the DA's office go around trying to get people off, hmm? I know ... that's some kind of new psychology, right?

**CATHERINE**

How long were you out of prison?

**JACKSON**

Almost a year.

**CATHERINE**

Your parole office tells me you were meeting regularly.

**JACKSON**

Every week, ma'am. And I also help little old ladies cross the street. And I go to church every Sunday and repent my sins.

**CATHERINE**

Let's get this straight. A man who sells drugs to kids doesn't deserve to see the light of day ... ever. They tell me you're rehabilitated. Congratulations. But if it were up to me, I'd have buried you. Now, I am here because I don't believe you killed Detective Perotta, and I want to find out who did, and you are going to help me.

**JACKSON**

Yeah, a lot of good that'll do.

**CATHERINE**

Tell me about the threats you were supposed to have made against Perotta.

**JACKSON**

Look, man, that was a long time ago and it was stupid and he was the cop who busted me. I ... I was mad and I said some stupid things, you know?

**CATHERINE**

How did that gun get in your car?

**JACKSON**

How the hell do I know? Somebody put it there.

**CATHERINE**

Any ideas who?

**JACKSON**

What do you want ... a list?

**CATHERINE**

Yeah, that's exactly what I want.

**CUT TO:**

**29<sup>th</sup> PRECINCT**

**Reception Area**

**CATHERINE**

Excuse me, I'm looking for a Detective Keller.

**DESK OFFICER**

Third desk, right back there. Uh, the guy in the striped shirt.

**CATHERINE**

Thank you.

**CATHERINE**

Detective Keller?

**KELLER**

That's me.

**CATHERINE**

I'm Catherine Chandler with the District Attorney's office.

**KELLER**

*(Standing to shake Catherine's hand)*

How ya doing?

**CATHERINE**

I'm sorry about Lieutenant Perotta

**KELLER**

Yeah. Me, too. Have a seat.

*Yates watching*

**KELLER**

Eight years is a long time.

Do you have anything to do with nailing Jackson?

**CATHERINE**

Yes.

**KELLER**

I appreciate it. We all do. Believe me, it's no small consolation.

*Yates has moved within hearing*

**CATHERINE**

Detective Keller, I don't believe Curtis Jackson killed your partner.

**KELLER**

What are you talking about?

**CATHERINE**

We may have an eyewitness.

**KELLER**

What eyewitness? Who...who says Jackson didn't do it?

**CATHERINE**

I'm sorry. I'm not at liberty to disclose that.

**KELLER**

Jackson killed my partner. He had it out for Tony. Everyone knew it. They just about caught him in the act.

**CATHERINE**

Yes, I know. He says he was set up.

**KELLER**

Look, um, I'm sorry I flew off. It's just, you know, you come in here and you lay this on me like a ton of bricks. Now I don't know what to think.

**CATHERINE**

I understand. If you have a few minutes, I'd like to ask you some questions about recent cases, anybody else who might have had a motive. Just preliminary, but it might give me a place to start.

**KELLER**

Sure, I got a few minutes.

**CATHERINE**

Okay.

**CUT TO:**

**INTERIOR TUNNELS**

**Father's Chamber**

**VINCENT**

*(Speaking aloud while signing)*

Father and I have talked for a long time. The decision has to be yours, Laura.

**FATHER**

*(Father facing Laura so that she can read his lips)*

Laura, this place, our world, means different things to different people. For some, it's a place of healing and safety. To others, it's our home. But all of us reach a point when we have to decide for ourselves what this place means to us. Perhaps, now is your time to decide.

**LAURA**

*Begins to sign*

**FATHER**

*(Interpreting)*

If you go away, can you come back? Of course, you can come back. You can always come back, if you decide to leave.

**LAURA**

*Signing*

**VINCENT**

I can't tell you what to do, but you are strong, Laura. Your life has made you powerful in ways you can't even begin to imagine.

**LAURA**

*Signing*

**FATHER**

*(Interpreting)*

If I don't...if I can't...if I can't... I'm sorry. Vincent?

**VINCENT**

If she can't imagine her strength, how does she know it's true? Laura, you know by learning, by following what your heart tells you is right, by going where you need to go.

**LAURA**

*Looking at them, kissing the tips of her fingers and pointing to both of them Father takes her hand, kissing it*

**CUT TO:**

**INTERIOR CRIMINAL COURTS BUILDING**

**Interior DA's Office**

**JOE**

Chandler, you got a second?

**CATHERINE**

*(Apologizing to two co-workers)*

Excuse me ...

**JOE**

*(Apologizing to the same two people)*

Excuse me ...

**JOE**

Just what the hell do you think you're doing?

**CATHERINE**

Let go of my arm, Joe.

**JOE**

No. You answer me.

*Catherine pulls her arm free*

**JOE**

You know, Cathy, I don't understand you. Yesterday everything is beautiful. We close a major investigation like in a textbook and today ... today ... I find out you've been sniffing around behind my back.

**CATHERINE**

Joe, I only waited so I could bring you something solid.

**JOE**

What?!

**CATHERINE**

I'm having second thoughts.

**JOE**

Why didn't you come to me yesterday with your second thoughts?

**CATHERINE**

Because yesterday I didn't know there was a witness. There was a witness, Joe.

**JOE**

Come inside.

*They enter Joe's office*

**JOE**

Can you produce this witness?

**CATHERINE**

Not yet.

**JOE**

You know, Cathy, I've been at this game a little longer than you and we got a cop killer here cold ... open and shut case ... and you're blowing it.

**CATHERINE**

What about due process, Joe? What about reasonable doubt? Or do you want me to just go out and hang Curtis Jackson now and save you the trouble?

**JOE**

You still don't get it, do you? Jackson killed a cop.

**CATHERINE**

And if he's innocent? Does that make a difference? Does it make a difference?

**JOE**

Cathy, leave this alone for your sake.

**CATHERINE**

My sake! Isn't there some sort of hidden agenda here we're not talking about? Like how the truth might make for an embarrassing press conference.

**JOE**

You know, my father was a cop up in the South Bronx, 52<sup>nd</sup> Precinct. He was getting off from work one morning. Two guys jumped him. They took his gun and his watch ... and they slit his throat. Yeah ... and they left him there to bleed to death. There was no arrest. Nobody went to trial. They were fourteen years old. So was I.

*Grabs his briefcase and jacket, stares at her, leaves*

**CATHERINE**

*(Whispering)*

Joe...

*Following him out of the office, calling after him*

**CATHERINE**

Joe!

**CUT TO:**

**INTERIOR TUNNELS**

**Laura's Chamber**

*Laura is looking at things she has collected and saved in her time Below. Sitting in front of her mirror, she picks up a music box and winds it. It plays. She watches her reflection, touching her throat, trying to say her name.*

**CUT TO:**

**EXTERIOR NIGHT**

**Catherine's Apartment Building**

**INTERIOR**

**Hallway**

*Catherine leaving the elevator, rummaging in her bag for keys. She fits the key into the lock as a masked man in her apartment pulls the door open wide, pulling her in, throwing her against the wall opposite into the arms of another masked thug.*

**YATES**

Turn her around.

*Slaps her as Davis keeps her arms pinned*

**YATES**

The only thing worse than a cop killer is somebody who covers up for one. Back off.

*unches her and Davis throws her to the floor. Yates kicks her. They stroll out, casually removing their masks. Catherine, trying to get up, collapses. The elevator door slides shut on Yates and Davis. Vincent pulls open the French doors and enters the apartment searching for Catherine. He finds her behind the couch.*

**VINCENT**

Catherine!

*He carries her into the bedroom and places her on the bed. Vincent lays compresses on her forehead, gently caressing the top of her head. She appears to be sleeping, but as he moves away she tries to sit up.*

**CATHERINE**

Vincent, don't go. I need you close.

*He comes back to kneel beside the bed*

**VINCENT**

I'll watch over you. Don't worry. Sleep now.

*Vincent takes up his watch in the opposite corner*

**CUT TO:**

**INTERIOR TUNNELS**

**Laura's Chamber**

*Laura, putting a few last items into a bag, pauses for one last look at her chamber. She and Vincent meet at a Tunnel intersection and walk toward the threshold to Catherine's building.*

**VINCENT**

*(Signing)*

This is where you go out. You can still change you mind.

**LAURA**

*Shaking her head*

**VINCENT**

*(Signing)*

Try not to worry. You'll be safe, I'll be near. The woman I told you about is waiting

**LAURA**

*Signing*

**VINCENT**

*(Signing)*

Yes. Catherine.

**LAURA**

*Signing*

**VINCENT**

*(Signing)*

You have yourself to thank, yourself to be proud of. Sometimes events in our lives can show us what we've known all along. This last year I felt in you a need to see beyond these tunnels and chambers, You've known, inside yourself, that it was time.

**LAURA**

*Signing*

**VINCENT**

*(Signing)*

Until we see each other again, I will miss you, as well.

*Catherine emerging from the column of light*

*Laura steps into Vincent's embrace, then walks toward Catherine. Holding her hand behind her back she signs to Vincent.*

**VINCENT**

*(Signing)*

I love you, too.

**CUT TO:**

**EXTERIOR NIGHT**

**Catherine's Balcony**

**CATHERINE**

Laura, I...

*Realizes Laura can't hear her, but Laura senses her presence and turns*

**CATHERINE**

Are you cold?

*Rubs her arms miming a chill.*

*Laura holds up her hand to indicate she is a little chilly*

**CATHERINE**

*(Mimes drinking)*

I made some hot chocolate. Come inside.

*Takes Laura's hand, leads her to the couch where they sit*

**CATHERINE**

Tomorrow you'll have to give a statement to the police. After that it might be a little rough ... the deposition and the trial. Lawyers are not always the nicest people. What you're doing is very brave.

**LAURA**

*Pointing to Catherine*

**CATHERINE**

Me? I'm not so brave.

**LAURA**

*Points to the purpling bruise on Catherine's face*

**CATHERINE**

Why? Because no one wants me on this case ... except me.

**LAURA**

*Indicates she does*

**CATHERINE**

Until now.

**LAURA**

*Signing*

**CATHERINE**

I don't understand.

**LAURA**

*Mimes writing*

*Catherine offers Laura paper and pen, Laura writes. Catherine reads 'You're beautiful'*

**CATHERINE**

Thank you.

**LAURA**

*Signs the words for thank you*

**CATHERINE**

I don't understand.

**LAURA**

*Moves Catherine's hands to sign 'Thank you'.*

**CUT TO:**

**EXTERIOR DAY**  
**Busy City Street**  
**29<sup>th</sup> Precinct**  
**INTERIOR 29<sup>TH</sup> PRECINT**  
**Interrogation Room**

**JOE**

Miss Chandler, this is Detective Snyder. He'll be conducting the interrogation.

**JOE**

Sergeant Griggs.

*Videographer, adjusting a lens, does not acknowledge Catherine.*

**JOE**

*(Pointing to a woman seated at the table)*

Sharon Lewis from Social Services. She's here to interpret for the witness.

**CATHERINE**

This is Laura Williams.

**SHARON**

*Signing*

Laura, I'm your interpreter. Please have a seat.

**LAURA**

*Signs 'thank you'*

**SNYDER**

We ready to go?

**CATHERINE**

Detective ... Laura is deaf.

**SNYDER**

We know that.

**CATHERINE**

And no one in this room speaks without facing her first.

**SNYDER**

All set, Larry?

**GRIGGS**

Yeah.

**SNYDER**

Okay. Laura, why don't you start by telling us what you saw ... in your own words?

**SHARON**

*Signs Snyder's question*

**LAURA – SHARON**

I saw somebody kill a man.

**SNYDER**

And where did you see this happen?

**LAURA – SHARON**

It was on Cedar Street, near the corner of Edgemount.

**SNYDER**

Would you describe for us what you saw?

**LAURA – SHARON**

There were two men. One had a gun and I saw him reach inside the car ... and shoot the other man.

**SNYDER**

Wha ... I'm sorry. Would you repeat the last part ... about the car?

**LAURA – SHARON**

A man ... who was shot ... was sitting in the car.

**SNYDER**

*(Signaling Joe to lean in)*

Come here. Joe, that information has not been made public yet. There is no way she could'a known that Perotta was killed in his car. I think we got the real thing here.

**SNYDER**

Okay. Laura, why don't you start from the beginning?

**SHARON**

*Signs Snyder's question*

**LAURA – SHARON**

I was walking along, looking through the garbage cans for clothes that I might like. As I looked up, I saw the man fire the gun into the car. The man shot ...

**CUT TO:**

**INTERIOR 29<sup>th</sup> PRECINCT**

**Reception Area**

**CATHERINE**

You did great ... really. No jury in the world would ignore that testimony.

**OFFICER**

Excuse me. You Catherine Chandler?

**CATHERINE**

Yes?

**OFFICER**

Call for you.

**CATHERINE**

Who is it?

**OFFICER**

Your office. Take it over there if you want. Line five.

**CATHERINE**

*(Miming a phone to her ear)*

Phone call ... Sit right here. I'll be back in two minutes

*Yates stares at the only witness who can identify him, looking to see where Catherine has gone*

**CATHERINE**

*(On the phone)*

Yeah, hi, Mary.

*Laura sees Yates approaching, flashes back to the shooting and recognizes him. Finally able to move, she attempts to flee but Davis blocks her way. Yates and Davis take her out of the precinct house.*

*Catherine returns to finds Laura gone*

**FADE OUT:**

**INTEREIOR TUNNELS**

**Vincent's Chamber**

**VINCENT**

Don't blame yourself, Catherine.

**CATHERINE**

*(Crying)*

What could be safer than a police station?

**VINCENT**

The blame rests only with those who have Laura.

**CATHERINE**

I don't know what to do.

**VINCENT**

You've told the police. That's all you can do for now.

**CATHERINE**

They don't even have an idea where to start. She could be anywhere. She could ...

**VINCENT**

Don't even think of it!

**CATHERINE**

I have to go back. Please, Vincent, just take me back.

*On their way Vincent suddenly stops to listen to a message on the pipes*

**CATHERINE**

What are they saying?

**VINCENT**

Shhh ... There's a message ... from Pascal. Come with me ... quickly.

**CUT TO:**

**YATES' HOUSE**

**Interior Basement**

*Laura is frantically tapping on the metal pole to which she is handcuffed. Yates takes a gun from its hiding place.*

**KELLER**

I don't believe this. What ... what ... are we doing?

**YATES**

Only what's necessary. Nothing more. Nothing less.

**KELLER**

Why didn't you tell us there was a witness?

**YATES**

What difference would it have made? I'll tell ya ... zero. We'd be right where we are now. Will you tell her to shut up!

**DAVIS**

Hey, don't talk to me like that.

*(yelling at Laura)*

Stop that!

*(holding his forefinger in front of her face)*

NO!

**CUT TO:**

**INTERIOR TUNNELS**

**Master Pipe Chamber**

**VINCENT**

Pascal!

**PASCAL**

I put out an emergency all quiet signal.

**VINCENT**

Was it Laura?

**PASCAL**

Yeah, we think so. It was Outpost Six that picked up her SOS when the tapping stopped

**CATHERINE**

Isn't there anything we can do?

**PASCAL**

Wait.

**CUT TO:**

**YATES' HOUSE**

**Interior Basement**

**YATES**

Maggie and the kids are out of town until tomorrow so the time is now.

**KELLER**

No way I'm gonna let you do this. Jack, look at her ... she's just a girl. What is she, a year older than Nancy? Two?

**YATES**

Shut up! I'm getting just a little damn tired of having to sugarcoat everything for you. It's not my responsibility. You wanted in on this from the beginning just like the rest of us, for all the same reasons. You got a wife, kids, car, mortgage payments ... all weighing heavy on a cop's salary. Am I right?

**CUT TO:**

**INTERIOR TUNNELS**

**Pipes**

**PASCAL**

That's it! They've found her! She's in Brooklyn.

*Catherine hears the good news, turns to find Vincent already rushing off to rescue Laura*

**CUT TO:**

**YATES' HOUSE**

**Interior Basement**

**KELLER**

Kill the girl ... the blood's on your hands.

**YATES**

You know the law as well as I do. It's on all our hands.

**KELLER**

No. Not this time. I'm leaving

**CUT TO:**

**SUBWAY**

**Speeding Train**

*Vincent, atop a subway car, on his way to save Laura.*

**CUT TO:**

**YATES' HOUSE**

**Interior Basement**

**YATES**

You're going nowhere.

**KELLER**

Stop me.

*Yates raises the gun and aims at the retreating Keller*

**DAVIS**

Forget it, man.

**YATES**

You should'a let me

**DAVIS**

Oh, come on, you're talking crazy

**YATES**

Yeah? What's he gonna do now? Go to confession?

**DAVIS**

I'll go get him.

**YATES**

Nah, we'll take care of him later ... after we're done here.

**CUT TO:**

**TUNNELS**

*Vincent running over pipes in a tunnel*

**CUT TO:**

**YATES HOUSE**

**Interior Basement**

*Yates and Davis approaching Laura*

**CUT TO:**  
**CITY STREET**  
**Night**

*Vincent running*

**CUT TO:**  
**YATE'S HOUSE**  
**Interior Basement**

*Lights go off*

**YATES**  
What the ...?

**DAVIS**  
You got a flashlight?

**YATES**  
Yeah, yeah.

*Sees movement beyond the basement window*

**YATES**  
Keller.

**DAVIS**  
Come on, Danny, let's do it.

*Vincent has motioned to Laura to remain quiet. He roars, jumps Yates and the gun goes off. Davis falls. Yates screams once and then is quiet.*

**CUT TO:**  
**CRIMINAL COURTS BUILDING**

**Interior DA's Office**  
**CATHERINE**  
Joe...

**JOE**  
Hi. Can I talk to you for a second?

**CATHERINE**  
Sure.

**JOE**  
Listen, I'm sorry about what happened, Cathy. I know it's been tough on you. I didn't make it

any easier.

**CATHERINE**

No, you didn't.

**JOE**

I let it get personal. I was stubborn. I was wrong.

**CATHERINE**

Apology accepted.

**JOE**

Great!

**CATHERINE**

About your father, Joe ...

**JOE**

No, listen, I ... I had no right to bring that up when I did.

**CATHERINE**

You had every right ... and I'm glad you told me.

**JOE**

Yeah, well, thanks.

**CATHERINE**

Well, listen, I'm late for my weekly report

**JOE**

You might be interested to know Jackson's being released today.

**CATHERINE**

What about the Keller interrogation this morning?

**JOE**

He's glad it's over. The two kilos of cocaine we recovered from Yates's basement ... they're from the Ricardo bust last month ... which both sets of partners were on.

**CATHERINE**

Huh, so when Perotta got cold feet, Yates killed him, set up Jackson.

**JOE**

Mmm-hmm

**CATHERINE**

Simple enough.

**JOE**

Only Yates didn't count on your witness being there. Speaking of which, where did you find

that witness?

**CATHERINE**

I didn't. She found me

**CUT TO:**

**EXTERIOR NIGHT**

**Catherine's Balcony**

**VINCENT**

I don't think Father has reconciled himself. All he sees is that he's losing one of his family.

**CATHERINE**

But he won't try to stop Laura from coming up?

**VINCENT**

No. That's not our way.

**CATHERINE**

Where is she now?

**VINCENT**

Below ... gathering her things for tomorrow. A helper will meet her and care for her ... till the time comes when she can live on her own.

**CATHERINE**

What she did took great courage.

**VINCENT**

Laura is a remarkable person. She feels ... everything ... deeply. She embraces life. It's how she survives.

**CATHERINE**

You're worried about her coming up into the world.

**VINCENT**

Her strength is her vulnerability

**CATHERINE**

I think she'll be fine, Vincent ... I really do. She had a great teacher.

**CUT TO:**

**INTERIOR TUNNELS**

Laura, suitcase in hand, is on her way out of the Tunnels.

**THE END**