

Beauty and the Beast

Temptation

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Cast:

Vincent – Ron Perlman
Catherine – Linda Hamilton
Father – Roy Dotrice
Joe Maxwell – Jay Acovone
Erika Salven -Isabella Hoffmann
Evan Brannigan - Milo O'Shea
Paul Levinson DDA - Herb Edelmann
Dr. Sanderle MD - John Petlock
Catherine's Partner - Mark Schubb
Cassut - Robert F. Hoy
Hopkins - Carl Ciarfalio
Cop 1 - Robert Crow
Cop 2 - Andrew Magarian
Franklin - Jason Ross

ACT ONE

OPEN

INTERIOR: DOCTOR SANDERLE'S OFFICE

Scene opens focused on Catherine's face seen through an illuminated magnifier. Male fingers lightly touch the skin of her cheeks, turning her face from one side to another.

DR SANDERLE

Good. Looks Good. Everything's healed beautifully. I can't believe it's a year.
Any pain?

CATHERINE

Um-um.

DR. SANDERLE

Loss of feeling?

CATHERINE

Nope.

DR. SANDERLE

(Touching scar near her left ear)

This one that gave us so much trouble. We can remove that now. Make an appointment next week.

CATHERINE

I don't know.

DR. SANDERLE

When it's convenient.

CATHERINE

It's not that. I...

DR. SANDERLE

You want to have it removed?

CATHERINE

I don't think so.

DR. SANDERLE

Cathy, it's not a complicated procedure.

I can do it in the office.

CATHERINE

(Touches scar gently)

I've gotten used to it. I'd rather just leave it.

DR. SANDERLE

I'm surprised. Don't you want to put it all behind you, once and for all? Wipe the slate clean?

CATHERINE

No.

DR. SANDERLE

It's been a rough year for you. Why cling to it?

CATHERINE

Because it's been the most wonderful year of my life.

CUT TO:

EXTERIOR: CRIMINAL COURTS BUILDING, DAY TIME

INTERIOR: DEPUTY DISTRICT ATTORNEY'S OFFICE

Catherine stands in front of the desk. JOE MAXWELL stands beside the desk. DEPUTY DISTRICT ATTORNEY LEVINSON closes a file and tosses his glasses in his desk.

DDA LEVINSON

Good work.

JOE

When do we go into the grand jury?

DDA LEVINSON

Not yet.

Joe begins to pace back and forth in office.

DDA LEVINSON

I'd like more. Another solid witness. Maybe those missing documents. Something that decisively tips the scale in our favor.

CATHERINE

Well, I'm working on one last possibility.

JOE

But it's all there. You can follow the trail. Taylor's importing operation. Counterfeit fashions from Taiwan. Using his wholesale outlets to market the knockoffs. The whole thing's a money laundry for the mob.

Joe leans on desk, an expression of frustration on his face.

DDA LEVINSON

Joe, Taylor's being represented by Evan Brannigan. We all know it's gonna be war. We only get one shot. I want this thing nailed down tight before we present it.

JOE

So, we keep hammering.

Joe picks up a folder and turns to leave with Catherine. Phone rings. DDA Levinson picks up receiver.

DDA LEVINSON

Moreno's expecting you both at the mayor's reception tonight.

Joe and Catherine smile and leave the office, walking through a larger office.

JOE

I suppose you have a date?

CATHERINE

How about you?

JOE

Certainly.

CATHERINE

I really thought we had this case wrapped up.

JOE

Hey kiddo. We didn't knock his socks off. But I definitely think we've got both shoes untied.

Joe turns and walks away.

CUT TO:

TUNNELS BELOW:

FATHER'S STUDY.

Vincent walks down stairs into Father's study carrying a knapsack and his cloak. Father stands at a table examining a set of blueprints.

FATHER

Vincent, come take a look at these.

As Father speaks, Vincent places the pack and cloak over chair and comes over to stand beside him.

FATHER

Mouse's diagrams for his new project. Ventilation systems for the deepest chambers. Conceptually brilliant. But quite impossible to execute.

(Laughs)

Still, I suppose even Da Vinci had his off days.

Father walks to a center table as Vincent examines the plans.

FATHER

(Glances at cloak and bag)

You look as if you're ready for a journey.

VINCENT

Narcissa has told me of a wondrous place she calls the Crystal Cavern. I don't expect to return till tomorrow afternoon.

FATHER

Ahh, Narcissa and her wild tales.

Father fills two coffee mugs, walks back toward Vincent handing him a mug then takes a seat.

FATHER

But why this sudden interest in mythical caverns?

VINCENT

Actually, I am in search of a gift.

FATHER

For Catherine?

Vincent leans on table.

VINCENT

Um-um. It's been a year since she first came into my life.

FATHER

I just shudder to think what the next year may bring.
Vincent take a sip from his mug.

FATHER

You know, Vincent, I used to rue the day that you two met.

VINCENT

I know.

FATHER

I never dreamed I'd one day look upon Catherine with a fondness. But I do.

VINCENT

It's been a time, filled with things we never dreamed of. It's been the most miraculous year of my life.

FATHER

You know you two share something quite extraordinary. Something that touches the best in all of us.

VINCENT

To hear those words coming from you, it must.

Vincent puts cup down and lays a hand on Father's shoulder. He walks over to retrieve his cloak and pack.

FATHER

You mean there's still hope even for an old man like me?

VINCENT

Always.

FATHER

Vincent, you might enjoy this along the way.

Father hands him a book. Vincent glances at it and smiles.

VINCENT

Thank you, Father.

Vincent leans down and kisses Father on the forehead. Father watches as Vincent walks out of chamber then settles back into his chair with his mug.

FATHER

Safe journey, Vincent.

CUT TO:

INTERIOR:

IVORY ROSE REFLECTED IN MIRROR

Catherine is sitting at dressing table. She picks up an ivory rose, caressing it as she seems deep in thought.

CUT TO:

EXTERIOR: EVENING

A horse and carriage travels down a busy street past a large building.

CUT TO:

INTERIOR: THE MAYOR'S RECEPTION

A band is playing soft jazz music in a large reception hall filled with people. Panning around the room, we see people dancing, seated at tables and standing around in small groups. A waiter carries a tray of champagne glasses through the crowd and offers one to Catherine as he passes. Joe approaches her with his hands in his pockets.

JOE

Your date parking the car, Radcliffe?

CATHERINE

Yours must be in the powder room?

JOE

Yeah, they don't know what they're missing, huh?

CATHERINE

Well, you look great in a tuxedo.

JOE

I feel like a head waiter. I hate parties like this. Everybody dressed up to impress people they don't know. And don't want to know. There's Moreno over there with the mayor. Better pay your respects.

Catherine starts to walk away.

JOE

Oh, did I tell you how gorgeous you look?

CATHERINE

No.

JOE

Well, consider it done.

Catherine smiles and walks away.

CUT TO:
TUNNELS BELOW:

Vincent walks across the bridge through the Whispering Gallery. Then through several dimly lit corridors.

CUT TO:
INTERIOR: MAYOR'S RECEPTION:

Joe is adjusting his bowtie by the reflection in a silver platter. A woman's reflection appears over his shoulder. Joe notices her and turns to greet her.

ERIKA
You're blushing!

JOE
No kidding.

ERIKA
I'm Erika Salven

JOE
Joe Maxwell

Joe shakes hands with Erika.

JOE
Erika...

ERIKA
Joe...

JOE
Well, it's really nice to meet you.

ERIKA
The music's nice.
(*Glances at band*)

JOE
Yeah, it's nice, isn't it?

ERIKA
Do you dance, Joe?

JOE
You're gambling.

Catherine is standing beside DDA Levinson. She turns to see Joe and Erika on the dance floor.

JOE

So, you're with the mayor's office?

ERIKA

No. I'm an attorney. You?

JOE

I'm a deputy DA. Joe Maxwell, crime fighter

(Erika giggles)

I left my cape with my other suit.

ERIKA

Are you ever serious?

JOE

They don't pay me enough.

ERIKA

You know...

(Glancing at Catherine)

Your date is very beautiful. Is dancing with me going to make her jealous?

(Joe glances at Catherine)

JOE

Date? Oh, you mean Cathy? No, we just work together. She's one of our top investigators.

And whom am I stealing you away from?

ERIKA

Oh, someone who's very rich. Very eligible. And unfortunately, very boring. I left him talking with his broker. I doubt he knows I'm gone.

JOE

Well, he sure as hell should.

ERIKA

Well, thank you, Joe.

Catherine puts her glass in the table and addresses DDA Levinson as she moves away.

CATHERINE

Bye, bye.

Catherine approaches TED, a co-worker.

CATHERINE

Hi, Ted.

TED

(Puts on glasses)

Oh, Catherine. The gang's all here.

CATHERINE

I heard you got a conviction on the Allen case today. Congratulations.

TED

Thank you. Would you like to dance?

CATHERINE

Sure.

As Ted and Catherine are dancing, Ted notices Joe is dancing with Erika..

TED

Joe's playing the fast track tonight. That's Erika Salven. She's one of the young Turks at Proctor & Brannigan. Hasn't he heard about fraternizing with the enemy?

CUT TO:

TUNNELS BELOW:

Vincent travels through the Chamber of the Winds, stopping to glance around before he moves on.

Next, we see Vincent sitting beside a camp fire in a darkened cave, reading. There is a voice-over as Vincent begins to read from the book Father has given him. Scenes of moments he has spent with Catherine appear as he reads.

VINCENT VOICE-OVER

*"How should we be able to forget those ancient myths
that are the beginning of all peoples?*

*The myths about dragons that, at
the last moment, turn into princesses.*

*Perhaps all the dragons of our lives are princesses,
who are only waiting to see us, once beautiful and brave.*

*Perhaps everything terrible is, in its deepest being,
something helpless that wants help from us.*

*So, you must not be frightened if a sadness
rises up before you, larger than any you have ever seen.*

*If a restiveness like light and cloud-shadows,
passes over your hands and over all you do.*

You must think that something is happening to you.

That life has not forgotten you.

That it holds you in its hand. It will not let you fall."

Focus returns to Vincent seated beside the fire, deep in thought.

VINCENT

Catherine...

CUT TO:
INTERIOR: MAYORS RECEPTION.

It's very late. Joe and Erika are alone on dance floor as the band continues to play and guests have almost all left. They dance cheek to cheek, eyes closed.

ERIKA
It's been marvelous, Joe.

JOE
I don't want this evening to end.

ERIKA
(Looks at Joe)
It doesn't have to.

CUT TO:
EXTERIOR: NEW YORK SKYLINE. MORNING
INTERIOR: DISTRICT ATTORNEY' OFFICE

Joe rushes in still in his tuxedo. Cathy calls to him as he rushes by.

CATHERINE
Joe?

JOE
Later, Radcliffe.

Catherine follows Joe into his office finding him shaving by his reflection in the glass of a framed picture hanging on the wall.

CATHERINE
Levinson's looking for you.

JOE
Tell me about it. I was due in his office half an hour ago. Do I look okay?
(opens up jacket)

CATHERINE
No. But you look like you had fun.

JOE
It's not what you think.

CATHERINE
(laughs)
No?

JOE

No. I met the most incredible woman last night. We left the party and we walked from the hotel all the way down to Battery Park. Just walked, talked, about everything till the sun came up. It was great. She's terrific.

CATHERINE

Erika Salven?

JOE

You know her?

CATHERINE

I know she's with Proctor & Brannigan.
Do you?

JOE

So?

CATHERINE

So they represent Phillip Taylor. Remember him? The guy we're grooming for the grand jury indictment?

JOE

There's over a hundred attorneys at that firm. She's probably never heard of Taylor.

CATHERINE

Don't you think you better ask, Joe? You could be looking at a conflict of interest.

JOE

Oh, now you're telling me the rules. Don't worry, Radcliffe.

Joe moves toward the door.

JOE

(digs the how tie from his pocket and holds it to his throat)

Too much?

CATHERINE

Too much.

CUT TO:

INTERIOR: DIMLY LIT RESTAURANT.

Joe and Erika are seated at a table about to have dinner.

ERIKA

I don't even know Phillip Taylor.

JOE

Well, he is one of your firm's major clients.

ERIKA

I know who he is, but I've never dealt with him. I'm in the corporate division.

JOE

Look, I had to ask. The case is very important to us. And I don't even want a whisper of impropriety.

ERIKA

No, Joe. I understand. Absolutely.

JOE

I hate to have things complicated for us so soon. But if we're going to see one another, everything's gotta be out on the table.

ERIKA

(takes his hand across the table)

Good policy.

JOE

And you thought this was gonna be easy.

ERIKA

I didn't know what to think. I still don't.

JOE

It's that strange, you and me?

ERIKA

I don't know. I guess that's what makes it kind of wonderful.

CUT TO:

EXTERIOR: LARGE OFFICE BUILDING: MORNING

INTERIOR: PROCTOR AND BRANNIGAN OFFICES: ERIKA'S OFFICE – a beautiful office, exquisitely appointed. Erika is working at her desk. There's a beautiful arrangement of roses on the desk before her.

EVAN BRANNIGAN opens door to Erika's office.

BRANNIGAN

Morning, Erika.

ERIKA

(Stands up)

Mr. Brannigan.

BRANNIGAN

No, sit, sit. What's this?

Brannigan notices a vase of red roses on her desk as Erika sits down.

BRANNIGAN

Oh, sweet.

Brannigan takes a seat.

BRANNIGAN

Sounds like love. So, tell me about him. What's the story on Mr. Maxwell?

ERIKA

He's very bright. Charming. He grew up in Brooklyn, poor parents. His father was a cop. He graduated Westfield Law School. He's very committed, aggressive...

BRANNIGAN

Aggressive I know about. He's pursuing this Taylor investigation like some kind of personal crusade.

Brannigan rises to his feet and leans on her desk.

BRANNIGAN

Erika, I'm depending on you.

ERIKA

He's a straight shooter. He believes in what he's doing. I don't think he can be bought.

BRANNIGAN

But can he be slowed down?

ERIKA

Maybe...

BRANNIGAN

Well, we haven't a great deal of time.

ERIKA

I'm aware of that.

BRANNIGAN

Maybe we could make him a job offer. Would he be interested?

ERIKA

Yeah, he might be.

BRANNIGAN

When are you seeing him again?

ERIKA

Well, I... I'm not sure.

BRANNIGAN

The trick in landing a game fish is in setting the hook.

Brannigan walks over and opens office door, then turns to address Erika again.

BRANNIGAN

There's a lot riding on this.

Brannigan leaves the office leaving Erika thinking about what he said.

END ACT 2

ACT 3

TUNNELS BELOW:

Vincent is still traveling through various tunnels and corridors carrying a lantern. Eventually he must crawl through one section.

CUT TO:

EXTERIOR: ERIKA'S OFFICE BUILDING

ERIKA

I'll be in touch as soon as we review the material.

INTERIOR: ERIKA'S OFFICE

She is addressing three men as she shows them out of her office.

ERIKA

I think we can settle this without litigation.

A secretary walks in and begins to clear coffee cups from the table. Erika sees Joe in the outer office and beckons him inside.

JOE

I guess I'm early.

ERIKA

I think I'm late.

Erika shakes Joe's hand as she speaks to the secretary.

ERIKA

See if you can move my 2:30 to 3:30.

SECRETARY

Certainly.

ERIKA

And make sure that the Harrison contracts are ready by this afternoon.

SECRETARY

I will.

The secretary picks up the tray, bone china cups and saucers, a silver coffee service, and walks out of the room as Joe looks around the office.

JOE

This is quite a layout.

ERIKA

One of the perks of being an obsessive compulsive.

Joe pulls Erika into his arms.

JOE

I know something about that.

ERIKA

Although lately, I've been trying to get a little balance in my life.

JOE

(Joe laughs)

With me?

ERIKA

That strikes you as funny?

JOE

If I'm the balance, Lady, we're in big trouble.

CUT TO:

INTERIOR ERIKA'S BEDROOM

A male hand is holding a large fake crystal.

Joe is in bed as Erika walks in the room carrying two coffee cups and wearing a robe.

ERIKA

What's on your mind?

JOE

I don't want to go back to work.

ERIKA

Okay.

Erika puts the cups down and sits next to Joe on bed.

ERIKA

We'll stay here all afternoon.

JOE

What?

ERIKA

(grabs phone and starts dialing)

Yeah. Let's call the office, tell them you won't be back this afternoon. I'll go first.

JOE

No, no, I can't. I can't do that. I've got all kinds of work to do. I've got to go back.

ERIKA

Okay.

Erika hangs up phone and puts it on the night stand. She lays down beside him with her head on his chest.

JOE

(laughs)

I can just see Levinson's face.

\

ERIKA

You've worked there a long time.

JOE

Umm.

ERIKA

Don't you ever get tired of it?

JOE

Right now, it's the only game in town.

ERIKA

Don't be so sure.

JOE

What do you mean?

ERIKA

Well, maybe I shouldn't be telling you this. But the recruiters at the firm have been looking at you.

JOE

Wait a minute! Wait a minute! I don't know if we should be talking about this.

ERIKA

Fine. I just wanted to let you know you have other options. You're not stuck in the DA's office.

I'm sure we're not the only firm that's interested in you.
(kisses Joe)
An attorney with your talents has lots of choices.

CUT TO:
INTERIOR: DISTRICT ATTORNEY'S OFFICE

Catherine is sitting at her desk with a worried expression.

CUT TO:
INTERIOR: JOE'S OFFICE

Catherine enters office to find him pacing the floor, absentmindedly toying with a rubber band.

CATHERINE
That deposition puts Taylor in a box and slams the lid. I think we got him.

JOE
I haven't gotten to it yet.

CATHERINE
You haven't?

JOE
I'm sorry, Cathy. I've got a lot on my mind.

CATHERINE
This has been top priority for months. What else has been going on?

JOE
I'll read the deposition tonight, okay?

CATHERINE
Read it now.

JOE
All right. Fine. I'll read it now. It's just that I've got a lot going on, ya know. Personal stuff.

Joe sits at his desk.

CATHERINE
I'm happy that you're happy. It's great to be in love.

JOE
It's not that simple.

CATHERINE
Well, it never is. But you can't just drop everything else.

(Joe stands up)

JOE

What are you trying to say?

CATHERINE

I'm...I'm trying to say that, ever since you got involved with Erika, something's happened to you. Something's happened to your edge.

JOE

Are you accusing me of backing off the Taylor case?

CATHERINE

I am accusing you of acting like a moonstruck teenager who won't do his homework. Now you let me know when you come back to earth. We have work to do.

Cathy angrily storms out of the office.

CUT TO:

TUNNELS BELOW:

Vincent walks onto a ledge, steam billows around him. He looks around and climbs down into the Crystal Cavern. The cavern is dimly lit and the walls are encrusted with crystals of many different shapes and colors. Vincent explores the chamber, stopping here and there to touch the walls, a look of wonder and an appreciative smile on his face.

VINCENT VOICE-OVER

Narcissa and her wild tales...

CUT TO:

INTERIOR: DISTRICT ATTORNEY'S OFFICE: LATE NIGHT

Joe is playing pick-up basketball with a janitor.

JOE

Tighten your game up.

FRANKLIN

Yeah, Yeah. Not this time.

The janitor fakes to his left then moves right to dunk the ball into his equipment cart. He raises his hands in victory as Joe leans on a railing.

FRANKLIN

You're getting too old, Joe.

JOE

Sometimes I feel that way, Franklin.

The men notice Catherine walk through doorway. Franklin gathers his cart.

FRANKLIN

Guess I'll be getting back to work.

JOE

Yeah, I'll see you later.

Franklin pulls his cart past Catherine and moves out into the hall and leaves.

CATHERINE

Can we talk?

JOE

Sure.

CATHERINE

(approaching Joe)

If I was out of line, I'm sorry.

JOE

Don't be. You were right. Things are getting pretty mixed up. Looks like Proctor and Brannigan's gonna offer me a job.

CATHERINE

What? I don't know what to say.

JOE

(laughs)

I've been grinding away here for five years here waiting for a shot like this.

CATHERINE

And they're really gonna make you an offer?

JOE

Erika says it's coming.

CATHERINE

And is this what you want?

JOE

Oh yeah. Cathy, I've busted my butt pulling myself through Westfield Law School at night. Only the big firms don't recruit from Westfield. So I came to the DA's office to make a name for myself. And I have. And somebody's interested.

CATHERINE

Well then, I'm happy for you, Joe.

JOE

Thank you. You want some coffee?

Catherine shakes her head as Joe crosses to the coffee pot and pours himself a cup.

CATHERINE

How does this affect the Taylor investigation?

JOE

Well, I'm pulling out of it.
(*Sips at coffee*)

CATHERINE

No!

JOE

It's the only thing to do.

CATHERINE

No, Joe. You've worked too hard.

JOE

Cathy, don't you see? I have to. It would be a conflict of interest.

CATHERINE

Joe, if you pull out now and we lose all our momentum. If they care about you, if they're really interested in you, they'll wait until after the case is resolved.

JOE

That could take months. Or longer. I'm not sure if I want to wait.

CATHERINE

Well, this gives Brannigan everything he wants. He's neutralized you. And he gets more time. A delay.

JOE

They serve coffee to their clients in china cups. You believe that? They've got the top two floors of the Trumain Building. The top two floors. And it's quiet.

CATHERINE

Is that what it's about, Joe? A big office and china cups?

JOE

Hey, I don't want to be sucking stale dregs out of a Styrofoam cup when I'm 50.

CATHERINE

Joe, I hope you know that I care about you. And I only want what is best. But this just doesn't feel like you.

JOE

Why not?

CATHERINE

Because you're worth more than this.

CUT TO:

INTERIOR: NIGHT SKY SEEN THROUGH A WINDOW.

Joe sits on the floor of a darkened office, deep in thought.

CUT TO:

INTERIOR: DISTRICT ATTORNEY'S OFFICE: DAY LIGHT HOURS

Joe sits at his desk sipping from a Styrofoam coffee cup. The phone rings as Joe answers.

JOE

Yeah? Yeah, put her on. Hi, Erika. Okay, I guess. 9:00? Yeah, me too.

CUT TO:

INTERIOR: RESTAURANT AND BAR

Joe and Erika are having dinner.

ERIKA

I have tickets for the ballet tomorrow night. A.B.T. Do you want to go?

JOE

Ballet? Um, I don't know.

ERIKA

Give it a try.

JOE

Erika, there's a problem and we have to talk about it.

ERIKA

What kind of problem?

JOE

Us. Seeing each other with the Taylor case pending. I've given it a hard look and there are things about it that don't feel right to me.

ERIKA

Joe, I...don't understand. Joe, tell me what's on your mind. We promised to do that.

JOE

I don't think we should see each other until after the investigation is resolved.

ERIKA

(Laughs nervously)

Joe, I admire your integrity. That's part of what makes you so attractive. But I really think you're over-reacting here.

JOE

No, I don't think so.

ERIKA

I'm in a completely different division. I have nothing to do with Phillip Taylor. Or any of the lawyers who represent him. I don't see any conflict.

JOE

Your firm is recruiting me.

ERIKA

The offer wasn't officially made.

JOE

But if I even think the firm is recruiting me, there is a conflict.

ERIKA

Joe, you're splitting hairs. I really think you're making a big deal out of nothing.

JOE

It is a big deal. This is a case we've worked hard on. I... I'm sorry, Erika. Believe me. This took a lot of soul searching.

ERIKA

Truthfully, I think you better ask yourself if this isn't an excuse for something else.

JOE

Like what?

ERIKA

Like your fear of being involved with me.

JOE

Erika, believe me, I want to have a relationship with you.

ERIKA

Intimacy is scary. Just make sure you're not using these ethical considerations as an excuse to chicken out of a relationship.

A waiter brings sets a plate on the table as Erika grabs her coat and runs out. Joe starts after her.

JOE

Erika, wait!

Joe addresses the waiter before running after Erika.

JOE

Here. Keep the change.

CUT TO:

EXTERIOR: CITY STREET: NIGHT TIME

A car turn a corner and parks in front of an apartment building. Joe and Erika are in the car.

JOE

Erika...

Joe leans close, perhaps to kiss her but she shies away and gets out of car. Joe starts the car and drives away.

As Joe's car passes an alleyway, a parked police vehicle turns on its headlights and pulls out behind him. Joe sees the police overhead lights through his rearview mirror as the siren sounds. Joe immediately pulls over. Two officers exit their car and cautiously approaches each side of Joe's car with guns drawn.

POLICE OFFICER #1

Keep your hands in plain sight and step out of the vehicle.

JOE

Whoa, whoa. Take it easy.

I'm with the DA's office.

POLICE OFFICER #1 opens driver's side door and pulls Joe out of the car as POLICE OFFICER #2 points his gun through passenger window.

POLICE OFFICER #1

Let's go. Turn around and put your hands up against the car.

Joe steps out and leans against car while Officer #2 searches the dashboard of the vehicle. The first Officer pats Joe down, finds his wallet, checks the ID.

JOE

This is ridiculous.

POLICE OFFICER #1

(Hands ID back)

Oh, sorry Mr. Maxwell. Your car matched a description we just got on a 2-11 suspect vehicle.

JOE

That's all right. No problem. It's an honest mistake.

Joe places his ID back into his coat jacket. Just as he is about to reenter his car, Officer #2 comes around the front of the car carrying a white bag.

POLICE OFFICER #2

Found it on the floorboard.

JOE

Oh, come on. You gotta be kidding me!

POLICE OFFICER #1

(Handcuffs Joe)

Mr. Maxwell. You're under arrest for possession of narcotics.

POLICE OFFICER #2

You have the right to remain silent. If you give up that right, anything you say can and will be held against you in a court of law. You have the right to have the right to speak with attorney. You can have an attorney present during questioning.

END ACT 3

ACT 4

EXTERIOR: NY SKYLINE, EARLY MORNING

INTERIOR: CATHERINE'S APARTMENT

Catherine sits at her dining room table, dressed in a gown and robe with a coffee cup in her hand. She turns a page of the newspaper she is reading and sees a headline reading: "D.A. NABBED IN DRUG BUST". Joe's picture is beneath the headline identified as Joe Maxwell. Upon reading this, Catherine quickly rises from the table.

CUT TO:

INTERIOR: DISTRICT ATTORNEY LEVINSON'S OFFICE

Obviously upset, Catherine approaches D.A. Levinson as he sits at his desk.

CATHERINE

You know this whole thing is a setup! You know that!

LEVINSON

(Rising from his chair, also obviously upset)

Of course I do! You think I want to do this? Joe's a friend. But he has to stay on the sidelines until we can get it cleared up. Procedure dictates...

CATHERINE

Joe deserves better than procedure! I want to talk to Moreno.

Catherine turns to leave the office but stops as Levinson speaks.

LEVINSON

I've been talking to him all morning. He wants you on this. Everything else goes on the back burner till Joe's cleared.

Catherine leaves Levinson's office.

CUT TO:

INTERIOR: APARTMENT BUILDING CORRIDOR

Catherine exits an elevator carrying her briefcase, approaches and knocks on a door.

JOE

(Calling from other side of door)

I don't want any.

CATHERINE

Joe, it's Cathy.

CUT TO:

INTERIOR: JOE'S APARTMENT

A small bachelor's pad, homey and comfortable. Dressed in jeans and a sweatshirt, Joe gets up from his chair and opens door.

JOE

Well, this is a real red-letter day, huh? Finally get my picture in the paper.

Cathy walks in. Joe closes door and both sit on opposite couches.

CATHERINE

I got a copy of the police report and talked to the arresting officers. There's no way this is ever going to stick. The phone tip was bogus. There was no robbery, no getaway car. So the search was illegal from the get-go. The evidence will be suppressed and we'll have the charges dropped by the end of the day.

JOE

The damage is done, kiddo.

(Shows Catherine the paper)

The headline, that's what people remember. I'll be just another damn rat who beat the system on a technicality.

Obviously angry, Joe stalks across the floor to the window.

JOE

Damn her!

CATHERINE

You're gonna come through this, Joe. Moreno will never abandon you. You're way too valuable.

JOE

Yeah, I'll just be shuffling papers, not trying cases. Lawyers in mud-splattered suits don't fair too well with juries, Cathy.

CATHERINE

Stop it. You're jumping to conclusions. We're gonna fight this thing!

JOE

(Angrily)

Hey! Will you save the pep talk? I am out to sea in a cardboard boat and we both know it.

JOE

(Takes a deep breath and speaks more calmly)

She played me like a bass fiddle.

CATHERINE

Are you sure it was Erika? Maybe Brannigan paid someone else.

JOE

No. It was Erika.

CATHERINE

Ok.

Catherine gets to her feet and heads for the door.

JOE

Cathy?

Catherine turns from doorway to face him.

JOE

Thanks. But forget about it. You'll never be able to prove anything.

CATHERINE

Trust me on this one, Joe.

Catherine exits the apartment, leaving Joe standing in the middle of the room.

CUT TO:

INTERIOR: ERIKA'S OFFICE

Erika is seated at her desk reading. The buzzer rings on her phone, she answers.

ERIKA

Yes?

(Listen for few seconds)

Yes. Of course. Send her in.

Erika walks to door and meets Catherine as she's shown in.

ERIKA

Would you hold my calls please?

SECRETARY

Yes, ma'am.

ERIKA

Miss Chandler...

Erika offers her hand but Catherine walks over to desk. Erika goes to other side.

ERIKA

I want you to know that I don't believe a word of these charges against Joe. And if there is anything I can do...

Erika takes her seat as Catherine interrupts her.

CATHERINE

Let's not waste each other's time. You had one purpose for getting involved with Joe. And that was to kill the Taylor investigation. You seduced him. You bribed him with the offer of a job here. And when that failed, you set him up for a drug bust to discredit him.

ERIKA

That's outrageous.

CATHERINE

You'll never get out of this intact, Erika. You're the one loose end in this. And Phillip Taylor and his people hate loose ends.

ERIKA

(Rises)

I will not stand here and listen to this.

CATHERINE

There must be some decency in you or Joe could never have fallen in love with you. Is it that easy to just throw him away?

ERIKA

I'd like you to leave now.

CATHERINE

I don't know what you're getting from this but it will never be enough.

Erika hangs her head and sits back down in her chair. Catherine reaches into her briefcase and puts a card on Erika's desk.

CATHERINE

Search your heart, Erika. And if you care about Joe, call me.

Catherine leaves as Erika sadly watches her go.

CUT TO:

TUNNELS BELOW: MOUSE'S CHAMBER

Mouse is working on something when Vincent walks in and gently lays a hand on Mouse's

shoulder.

MOUSE

Vincent. Where have you been? Gone yesterday. Gone the day before.

VINCENT

I've been to a magical place, Mouse. A crystal cavern.

MOUSE

Was it neat?

VINCENT

It was neat.

Vincent empties bag of crystals into his hand. He picks one large stone and hands it to Mouse.

VINCENT

For you.

Mouse picks up the crystal and admires it. He seems speechless. Then Vincent shows him another cylindrical shaped stone.

VINCENT

This one is for Catherine. To be worn around her neck.

MOUSE

Sparks of fire inside. Beautiful.

VINCENT

Perhaps you can help.

MOUSE

Me? Help make! Okay, good. Okay, fine.

Mouse picks up some wire and turns excitedly to another table, seemingly to search for something.

MOUSE

Gold wire. Make a thingy. Put a chain through. Polish it up, no problem.

Mouse turns to Vincent, and speaks solemnly.

MOUSE

For Catherine.

VINCENT

For Catherine.

Vincent smiles and places the crystal in Mouse's hand. He turns to gather his belongings

MOUSE

What's it like, Vincent, to have a love?

VINCENT

People have been searching for the words for centuries. I think for each person it must be something very different. For me, it was the beginning of a new life. And the end of my aloneness.

CUT TO:

INTERIOR: CATHERINE'S APARTMENT

Catherine is hand-sewing a crude suede pouch.

CUT TO:

EXTERIOR: ERIKA'S OFFICE BUILDING. NIGHTTIME

INTERIOR: ERIKA'S OFFICE

Erika sitting at her desk as Brannigan walks in. His expression is intense, almost angry.

BRANNIGAN

I understand you had a visitor from the District's Attorney's office.

ERIKA

Yes. Catherine Chandler. She's one of Joe Maxwell's investigators.

BRANNIGAN

Yes, and she suspects your involvement.

ERIKA

She has no proof.

BRANNIGAN

No? What did you tell her?

ERIKA

Nothing! I denied any involvement.

BRANNIGAN

You are going to have to hang tough now. You realize that?

ERIKA

There was no need to plant drugs in his car. Did you have to destroy him?

BRANNIGAN

You seem to be forgetting what we set out to do. I hope you haven't confused your loyalties. That could be dangerous.

ERIKA

Mr. Brannigan, I swear to you...

BRANNIGAN

There is no room in this for weakness!

Brannigan glares at her than leaves office. Erika watches him go, a shaken and worried expression on her face.

CUT TO:

INTERIOR: CATHERINE'S APARTMENT

The phone beside the bed rings. The sound of water running in a shower stops and Catherine rushes to answer it. She is wrapped in a large towel and her hair is dripping wet.

CATHERINE

Hello?

ERIKA

Catherine Chandler? It's Erika Salven. I think we should talk.

CATHERINE

Well, all right, Erika. Can you meet me tonight?

ERIKA

I'm still at the office. Maybe I'm being paranoid.

INTERCUT Erika Salven in her office. Erika is seated at her desk speaking to Catherine on the phone. She nervously glances toward the door of the office.

ERIKA

I think there's someone waiting for me.

CATHERINE

Oh, well. Have you called the police?

ERIKA

No. I don't think that's a good idea. I'd like to talk to you first.

CATHERINE

All right. Lock your door and don't open it for anyone but me.

ERIKA

Thank you.

CUT TO:

INTERIOR: CATHERINE'S APARTMENT

CATHERINE

I'm on my way.

Catherine hangs of the phone.

END ACT 4

ACT 5

EXTERIOR: ERIKA'S OFFICE BUILDING: LATE NIGHT INTERIOR: LOBBY

Catherine enters the office building and turns right. She stops and turns toward a man's voice calling out to her.

GUARD

Building's closed, Miss!

Catherine walks up to guard desk and shows her identification badge.

CATHERINE

I'm with the District Attorney's office. I'm meeting Erika Salven. She's expecting me.

GUARD

Who's she with?

CATHERINE

Proctor & Brannigan.

GUARD

Just a moment, please.

(Picks up phone)

Miss Salven? This is lobby security. There's a Miss Chandler here from the DA's office to see you. Fine. Thank you.

(to Catherine)

You can go up.

CUT TO:

INTERIOR: ERIKA'S OFFICE

Erika is pacing in her office and stops, startled as she hears a knock on her door.

ERIKA

Who is it?

CATHERINE

It's Catherine.

Erika rushes to the door and unlocks it.

ERIKA

Thank you for coming.

Catherine walks in and Erika closes and locks the door behind her.

ERIKA

I was so frightened. I thought someone was following me when I tried to leave.

CATHERINE

I didn't see anyone out there.

ERIKA

I didn't know anything about the drugs. Please believe that. I never thought it would go this far.

CATHERINE

Okay. Why don't you tell me what happened?

ERIKA

(Nervously paces the floor)

Brannigan was afraid that Phillip Taylor would be indicted. He wanted some information on Joe. On the case. He asked for my help. Maybe I could slow things down.

CATHERINE

Do you know who planted the drugs?

ERIKA

Brannigan has an investigator who handles all of his confidential matters. His name is Cassut. He's probably mixed up in this. After you left, I confronted Brannigan about the drugs. He made some veiled threats. He must be afraid I'll talk.

CATHERINE

I think we better get out of here.

CUT TO:

INTERIOR: ERIKA'S OFFICE BUILDING CORRIDOR

Erika and Catherine leave her office and go to elevator. While they wait, Catherine spots a shadow in a doorway. Catherine and Erika get on elevator. A man walks out of the shadows and speaks into walkie-talkie.

CASSUT

They're coming down. Both of them. First car.

CUT TO:

INTERIOR: ERIKA'S OFFICE BUILDING LOBBY

The security guard Catherine had spoken to listen to his walkie-talkie, then speaks into it.

GUARD

Got them.

Guard puts a silencer on his gun and walks to elevator, pointing gun at door. Elevator door opens to empty car. Guard walks inside and looks around, then grabs his walkie-talkie.

GUARD

The car's empty.

CUT TO:

INTERIOR: ERIKA'S OFFICE BUILDING STAIRWELL

Catherine and Erika are running down a dimly lit stairwell. Catherine stops at a door and tries the doorknob.

CATHERINE

Damn. They're all locked.

ERIKA

My god, we're trapped. We're never gonna...

CATHERINE

Shhh.

Catherine puts her hand over Erika's mouth as they hear footsteps.

CATHERINE

Take your shoes off. We have to outrun him.

Catherine and Erika continue to run downstairs, rounding several landings. Cassut runs down after them. The guard runs up the stairs. Erika stumbles and falls to landing floor. As the Cassut and the guard continue towards them, Catherine helps Erika up.

CATHERINE

Are you all right?

ERIKA

My ankle.

CATHERINE

We have to keep going.

The scene is hectic and Catherine helps Erika hobble down the stairs, Cassut follows and the guard runs up the stairs. As Catherine and Erika come toward another landing, they come face to face with the guard.

CATHERINE

Thank god. You've got to help us.

GUARD

No problem.

(Cocks gun)

Catherine kicks the gun aside as guard fires. Catherine knocks guard over railing. Cassut continues down stairs as they continue to try and get away.

CASSUT

Girls?

Catherine and Erika turn toward the Man. Just as he cocks gun, Vincent growls from just above the Man. Cassut to see Vincent baring his fangs as Vincent leaps down upon him. Vincent attacks Cassut, as Catherine pulls Erika into the shadows, shielding her view. The gun fires into the air twice as Vincent slashes at Cassut, finally allowing him to fall down the stair well. Once the attack is over, Vincent and Catherine exchange glances before Vincent moves away.

CUT TO:

EXTERIOR: DISTRICT ATTORNEY BUILDING: DAYLIGHT

INTERIOR: CATHERINE'S DESK

Catherine glancing at pictures of Joe and Brannigan printed on a folder newspaper and looks up as Joe approaches her desk.

CATHERINE

Well?

JOE

(Smiles)

Well, we've got a date with the grand jury two weeks from today. And when we take Taylor to trial, I'll carry the ball.

CATHERINE

All right!

Catherine and Joe share triumphant high-five hand-slaps, laughing.

CATHERINE

And how about everything else? Are you okay?

JOE

I am now. I owe you, Cathy. You stuck by me. I... ah... I don't know what to say.

CATHERINE

Seeing you at a loss for words is enough.

(They both laugh)

JOE

You know...

(Picks up newspaper)

I'm gonna frame this. Hang it next to my Westfield law degree.

Joe gives her a pat on the cheek and walks away.

CUT TO:

INTERIOR: CONFERENCE ROOM IN THE DISTRICT ATTORNEY'S OFFICE

Joe opens conference room door and walks inside. Several people are gathered in the room.

DDA Levinson is standing against the wall talking to Erika and another attorney. Levinson whispers to a man beside Erika.

ATTORNEY

Um-um. No problem. Excuse me.

Once the gathering leaves the conference room, Levinson closes door leaving Joe and Erika alone. They exchange glances across the conference table before Erika picks up her coat and purse.

ERIKA

What can I say to you?

JOE

You being here says something.

ERIKA

I... got lost, Joe. I don't know if you can understand that. After all this is over, behind us, maybe...

JOE

Maybe...

They stare at each other sadly. Erika nods her head slowly.

CUT TO:

EXTERIOR: CATHERINE'S BALCONY, LATE NIGHT

There are several lit candles at different levels around the balcony. Catherine is wearing in a long ivory and lace evening dress as she stands at a teacart lighting more candles. As she shakes out the match, she hears a rustling sound and turns to find Vincent. He is standing on the far side of the balcony, dressed in his formal white ruffled shirt.

CATHERINE

It was a year ago, tonight.

VINCENT

How remarkable you are, remembering such a dark moment with dancing light.

Catherine walks toward Vincent.

CATHERINE

It's a time for celebration. I found hope again that night. I found you.

VINCENT

I have something for you. I wanted to give you something from my world. Something for you to carry with you. A keepsake.

Vincent holds up the crystal he had shone to Mouse. The crystal hangs on a gold chain and sparkles in the candlelight.

CATHERINE

Vincent, it's beautiful.

VINCENT

It comes from our deepest chamber. Reminds me of a piece of eternity.

Vincent lifts chain over Catherine's head, placing the crystal around her neck.

CATHERINE

I'll cherish it.

Catherine picks up the leather pouch she had sewn earlier.

CATHERINE

I wanted you to have a part of me to hold close. When I was little, I was terrified of the dark. And I used to have an awful time falling asleep.

From the pouch, she shows Vincent a small pure white ivory rose.

CATHERINE

My mother gave me this rose. She told me that whenever I got frightened, to hold the rose and to think of her. And to know that wherever she was, she was thinking of me. It helped me to go to sleep.

(Places pouch and rose into Vincent's hands)

Until you came into my life, Vincent, I'd forgotten how it felt to know there was someone thinking of me. Someone who knows who I am.

(Places pouch around Vincent's neck)

Someone I'm connected to.

VINCENT

Every moment since that night, I'm reminded of what a gift life is.

Catherine moves in to place her head on his shoulder. Vincent encloses her in a warm embrace.

END