

Beauty and the Beast

Promises of Someday

Opening Credits:

Starring

Linda Hamilton

Ron Perlman as "Vincent"

Roy Dotrice

Jay Acovone

Ren Woods

Guest Starring

Bruce Abbott

and

John Franklin

Director of Photography - Frank Beascoechea A.S.C.

Production Designer - John Mansbridge

Editor - Howard Kunin A.C.E.

Theme by - Lee Holdridge

Music by - Don Davis

Supervising Producer - Ron Koslow

Co-Supervising Producer - Stephen Kurzfeld

Producer - David Peckinpah

Producer - George R. R. Martin

Produced by - Kenneth R. Koch

Created by - Ron Koslow

Written by - George R. R. Martin

Directed by - Thomas J. Wright

ACT ONE

FADE IN:

EXTERIOR DAY – LARGE AIRFIELD

An airplane flashes overhead against a sunny blue sky, heading for an airport landing strip.

CUT TO:

INTERIOR DAY – AIRPORT

A crowd of debarking people are coming through customs.

AIRPORT ANNOUNCER

Standby passengers on flight 102, please report to Worldwide ticket counter.

A customs official walks along the line of passengers who are waiting their turn to present their passports to customs agents. A large sign directs US citizens in one direction and non-citizens in another. A customs official finishes with one passenger and beckons to the man who is next in line. A tall, dark haired, bearded gentleman with an Australian passport steps

up to the customs counter. The official checks the passport photo with the man standing before him. The passport declares the new arrival to be Derek Sanders.

CUSTOMS OFFICIAL

What's an Aussie doing in Kenya?

DEREK

(He drawls in an Australian accent)

Runs photo safaris, hunts for a decent mug of beer in his spare time.

CUSTOMS OFFICIAL

Purpose of visit, Mr. Sanders?

DEREK

Tourism. Still looking for that mug of beer.

CUSTOMS OFFICIAL

(The official stamps the passport and hands it back)

Good luck.

Derek smiles as he takes back his passport.

CUT TO:

INTERIOR DAY – AIRPORT RESTROOM

Derek enters a men's restroom. He hangs his garment bag on one of the stall rails and proceeds to lather his beard with shaving cream.

AIRPORT ANNOUNCER

Flight 222, now arriving.

Derek carefully shaves off his beard with a straight razor to reveal three parallel scars on the left side of his face running from ear to mouth. He changes out of his khakis and into a three piece business suit complete with tie.

AIRPORT ANNOUNCER

Global Air paging Mr. Fortunato. Mr. Fortunato, please proceed to a white courtesy telephone.

DISSOLVE TO:

INTERIOR DAY CRIMINAL COURTS BUILDING – JOE MAXWELL'S OFFICE

Through the interior window of Joe's office, we see Catherine Chandler, holding a file folder, walk from a table to Joe's doorway. As she moves, we hear Derek speaking to Joe Maxwell in an American accent.

JEFF'S (DEVIN'S) VOICE

So the PD motions for a dismissal, and we hear this loud voice from the bench: "Motion granted." No one's more startled than the judge, of course, because he hasn't heard a word...

(Catherine walks into the office)

...a word.

Both men were perched on opposite sides of Joe's desk. Now they stand.

CATHERINE

I'm sorry, I didn't mean to interrupt.

JOE

Catherine Chandler, Jeff Radler. Uh, Jeff's going to be joining our...

CATHERINE

Trial division. Oh, so I've been told.

(Jeff and Catherine shake hands)

Welcome to New York.

(She looks over at Joe's befuddled face)

Never underestimate the power of the grapevine.

JEFF (DEVIN)

Joe tells me you're as good as they come... and you have an enormous crush on him you're desperately trying to keep secret.

JOE

Hey, wait a minute. I didn't say that!

CATHERINE

I finally managed to get it under control.

Jeff (Devin) and Catherine share a laugh.

JOE

(Joe chuckles too)

I think I'm being framed.

JEFF (DEVIN)

So, um, Joe tells me we're going to be working together.

JOE

Jeff's taking over the Ehringer appeal.

CATHERINE

(Catherine looks at Joe, surprised, then turns to Jeff)

Ehringer? Are you familiar with the case?

JEFF (DEVIN)

No, not yet.

CATHERINE

Joe, what is this? That brief is due on Friday.

JOE

Which is why I want you to work with him on it. Go over the file, Cathy. Look, the subject's not open for debate. Just do it.

Catherine walks away in a huff, closing the door to Joe's office behind her.

CUT TO:
EXTERIOR DAY – PAN OF CITY

CUT TO:

INTERIOR DAY – AN OFFICE IN THE CRIMINAL COURTS BUILDING

Jeff stands at the window peering through the mini-blinds out at the city. He then sits down at the desk, opening his briefcase. He takes out some papers and removes a false bottom, revealing an assortment of passports, IDs and academic certificates. Beneath these lies stacks of currency from several different countries. He pulls two of the certificates out, one a diploma from Norton University, the other from State University. Both certificates bear the name, "Jeffery Radler." A knock on the door heralds Catherine's entrance and Jeff quickly closes the case, setting it down on the floor as he stands to greet her. She is carrying an armload of files.

CATHERINE

I brought the Ehringer transcripts.
(She sets them down on the desk)
Sorry if I got a little hot. This one means a lot to me.

JEFF

Well, Joe told me. You had to interview all the victims. Sit down. Tell me about it.
(They both take a seat)
I need to know.

CATHERINE

Well, it broke my heart. All those little girls. The youngest one was only four. It's hard to believe that anyone can be that vile, until you have to sit with the children and listen to them tell their stories. When we put Ehringer away, that was the moment that I knew I belonged here. And if his conviction is overturned, I don't know what I'll do.

JEFF

It won't be. We'll make sure of it. You and me together. But I can't do it without your help.

CATHERINE

You got it. Anything you need.

CUT TO:
EXTERIOR NIGHT – PAN UP OF MAYFAIR HOTEL

JEFF'S VOICE

(Narrating as the new location is established)
I'll take these back to the hotel tonight and look them over. In the meantime, it would be really helpful if you could just give me a brief summary of the issues involved.

CUT TO:
INTERIOR NIGHT – JEFF'S HOTEL ROOM

Jeff sits on the couch. As he reads a file, Catherine's remembered explanation is heard.

CATHERINE'S VOICE

The first issue is the admissibility of the video-taped testimony. They also claim that the judge erred in his instructions to the jury.

CUT TO:
INTERIOR NIGHT – DISTRICT ATTORNEYS OFFICE

Catherine is closing a cabinet behind her desk as Joe approaches, handing her a file.

JOE

Halloway's notes on Ehringer. Would you drop these off on your way home? Radler's hotel's just a few blocks from you.

CATHERINE

(She takes the files, sighing and smiling)

Just when I thought I'd made a clean getaway.

CUT TO:
INTERIOR NIGHT – JEFF'S (DEVIN)'S HOTEL ROOM

Jeff is flipping through the pages of a legal pad. Unable to concentrate on them, he gets up and goes to the window, which overlooks Central Park.

CUT TO:
EXTERIOR NIGHT – PAN OF CENTRAL PARK

CUT TO:
INTERIOR NIGHT – CLOSEUP OF JEFF'S FACE

Jeff stares at the view.

CUT TO:
EXTERIOR NIGHT – STREET IN FRONT OF MAYFAIR HOTEL

Jeff emerges from his hotel, wearing casual clothes. He crosses the street and enters the park. Catherine has just pulled up in a taxi and sees him. She calls out to him.

CATHERINE

Jeff! Jeff!

He doesn't acknowledge her, so she follows him into Central Park.

CUT TO:
EXTERIOR NIGHT – CENTRAL PARK

Catherine follows while Jeff walks to the darkened carousel and stands staring at it, remembering another time.

DISSOLVE TO:

FLASHBACK – CENTRAL PARK CAROUSEL

Jeff sees the carousel in motion, a blur overlapping his present-day view. He hears calliope music ringing over the laughter of children.

END OF FLASHBACK:

DISSOLVE TO EXTERIOR NIGHT – CENTRAL PARK CAROUSEL

Carefully, Jeff climbs over the iron fencing. From a distance, Catherine, perplexed, watches him as he moves past the ticket booth and leans his head against the closed door to the pavilion that leads into the carousel. Abruptly, he turns back the way he came in, leaps over the fence, and heads toward the drainage pipe that serves as an entrance into the Tunnels. Still puzzled, Catherine follows. She watches him enter the culvert, then carefully follows behind him, keeping out of sight.

CUT TO:

INTERIOR NIGHT – CENTRAL PARK TUNNEL ENTRANCE

Catherine enters the junction of tunnels near the secret door. She sees Jeff standing at the closed gate that blocks the door. She sneaks behind him to hide in one of the other tunnels, watching what he is doing. Jeff lights a match and rubs at a spot on the wall inside the barred gate, looking for something.

CUT TO:

FLASHBACK – CENTRAL PARK TUNNEL ENTRANCE

A teenaged boy carves his name into the concrete wall while a younger boy watches. The observing boy is a Young Vincent. The older boy hands a clasp knife to his companion. Young Vincent begins to carve his name in the wall too. Both boys are smiling.

END OF FLASHBACK:

CUT TO INTERIOR NIGHT – CENTRAL PARK TUNNEL ENTRANCE

Jeff shakes his match, extinguishing it. He turns and walks out of the tunnel. When he is gone, Catherine goes up to the gate to see what Jeff uncovered. Carved in the wall are the names “Devin” and “Vincent.”

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

INTERIOR DAY CRIMINAL COURTS BUILDING – JEFF'S (DEVIN'S) OFFICE

Jeff is leaning against the credenza in front of his office windows, flipping through the pages of a book. There is a knock on the door and Catherine enters.

CATHERINE

Halloway's notes. They're incomplete, but they still might be useful.
(She looks at the pile of books on his desk)
What is all this? Looks like you made off with half the law library.

JEFF (DEVIN)

Just going over a few possible precedents for the video tape issue.

CATHERINE

Well, there's an appellate case in the Nineteenth Circuit that's right on point. You might want to have a look at that.

JEFF (DEVIN)

You must be mistaken. There is no Nineteenth Circuit.
(They stare at each other for a moment)
These will prove very useful.
(He indicates the notes)
Thank you.

CATHERINE

You're welcome.

She leaves the office with Jeff's stare following her.

FADE TO:

INTERIOR – TUNNELS BENEATH CATHERINE'S APARTMENT BUILDING

Catherine waits anxiously, then steps towards Vincent as he emerges through an opening in the brick wall.

VINCENT

Tell me.

CATHERINE

There's a new man in our office, a trial attorney named Jeff Radler. Does that mean anything to you?

Vincent shakes his head, no.

CATHERINE

Well, I think he knows about your world. I followed him across the park, and he went to the drainage tunnel, and straight to the secret door. And he uncovered a name there: *your* name. Someone had scratched it on the tunnel wall.

VINCENT

(Smiling)

I'd almost forgotten. I'm the one that wrote that name there, Catherine. I was only a boy. It was the sort of thing boys do.

CATHERINE

He was looking for your name, Vincent. He ran to the tunnel all the way across the park from the carousel.

VINCENT

Carousel? This man, what did he look like?

CATHERINE

He's in his thirties, I guess. Tall, dark hair, dark eyes. And he has three deep scars on his left cheek. Who is he, Vincent?

VINCENT

Not now. Not until I'm certain.

He turns away from her, deep in thought. Vincent and Catherine go their separate ways.

DISSOLVE TO:
INTERIOR TUNNELS – VINCENT'S CHAMBER

Vincent is kneeling on the ground, opening an old chest. From it he takes out an old toy and spins its wheel. He sets it aside and takes out another toy, placing it on the floor as well, then two children's books and finally a musical carousel. The toy evokes memories.

DISSOLVE TO:
FLASHBACK – VINCENT'S CHAMBER

The carousel music box plays as a Young Vincent listens. He is sitting at his table with an open book in front of him. Several toys and candles are also on the table, but only one candle is lit. Young Vincent gazes wistfully at the toy carousel as it turns around and around, its miniature horses moving up and down.

END OF FLASHBACK:

DISSOLVE TO INTERIOR TUNNELS – VINCENT'S CHAMBER

In the present day, Vincent gets up from the floor. He slides an open book aside and places the toy carousel carefully on his writing table.

CUT TO:
INTERIOR TUNNELS – CHAMBER OF THE WINDS

Vincent stands at the top of the stairs in the Chamber of the Winds. The wind whips his mane back from his face and he remembers another time from when he was a child.

DISSOLVE TO:
FLASHBACK – CHAMBER OF THE WINDS

Tears course down Young Vincent's cheeks as his colt-like legs take the steps downward.

END OF FLASHBACK:

DISSOLVE TO INTERIOR TUNNELS – CHAMBER OF THE WINDS

A full-grown Vincent stands on the steps, thinking of the past.

CUT TO:

INTERIOR NIGHT CRIMINAL COURTS BUILDING – JEFF'S (DEVIN'S) OFFICE

Jeff is at his desk. He tears a yellow sheet off the legal pad he has been writing on and crumples it up between his hands, throwing it into the waster paper basket. He goes over the material again in his mind, using a finger to silently emphasize some point he is making. Looking at his watch he gets up, grabs his briefcase and jacket, and heads for the door, almost bumping into Catherine as she enters.

JEFF

I'm sorry, I'm running late. I have to go see a man about an apartment.

CATHERINE

How's it going?

JEFF (DEVIN)

Everything's under control. I'll see you tomorrow.

He moves past her. Catherine turns to watch him go, then she picks up the paper he has thrown into the trash and reads it.

CUT TO:

INTERIOR NIGHT CRIMINAL COURTS BUILDING – JOE'S OFFICE

Catherine drops the uncrumpled paper from Jeff's (Devin's) office onto Joe's desk.

JOE

What's this?

CATHERINE

You tell me.

JOE

(He reads the notepaper)

The Ehringer case? What, does Jeff got one of the interns roughing out his brief?

CATHERINE

No. That's his own work.

JOE

So his first draft's a little rough.

(Joe crumples it up and throws it away)

He threw it in the trash, didn't he? Maybe that's where it should have stayed. Come on Cathy,

give him a break. He's probably just feeling pressure. Five'll get you ten he's just nervous.

CATHERINE

He's nervous, all right.

CUT TO:

INTERIOR NIGHT – JEFF'S HOTEL ROOM

Jeff has changed into casual attire and is putting on his leather jacket. He places tools inside a black duffel and checks to make sure a flashlight works before putting it into the bag as well. He zips the duffel shut and walks across the room toward the door.

CUT TO:

EXTERIOR NIGHT – CENTRAL PARK CAROUSEL

Jeff's duffel bag drops onto the ground in front of the carousel compound. Jeff touches the scars on his face. He is looking at the fence around the carousel building, but he is experiencing the past.

DISSOLVE TO:

FLASHBACK – CENTRAL PARK CAROUSEL

The carousel is in motion, the music playing and children laughing. Young Jeff is standing by the controls, operating the machine. A mounted policeman rides up to the fence.

POLICEMAN

Hey, what's going on in there?

VARIOUS CHILDREN

(Shouting)

Go! Hurry up! Get out of here!

The children run, pursued by the policeman. They run across a bridge and into the drainage tunnel. Young Jeff is the last one to enter the tunnel.

END OF FLASHBACK:

DISSOLVE TO EXTERIOR NIGHT – CENTRAL PARK CAROUSEL

Jeff comes back to the present, picks up his duffel bag and walks across the park.

CUT TO:

INTERIOR NIGHT – CENTRAL PARK TUNNEL ENTRANCE

Jeff enters the tunnel, the sound of water dripping loud in his ears. He places the bag on the ground by the steel gate and takes out a bolt cutter. After cutting the chain that locks the gate, he pulls the gate open. He takes out his pocket knife, squats down and begins trying to jimmy the great round door that guards the tunnel. Before he can get started, the door opens. He gets up and backs away, dropping the knife. Vincent stands on the other side of the open doorway. Vincent stares at him and then steps through the entrance.

VINCENT

Devin?

DEVIN

No one's called me that for twenty years. Oh, God, Vincent!

The two men reach for each other. They hug.

END OF ACT TWO

ACT THREE

VINCENT

We thought you were...

DEVIN

Dead? Well, you know what Mark Twain said: "The reports of my death have been greatly exaggerated."

Devin steps away from Vincent, hanging his head and hooking his fingers into the back pockets of his jeans. Vincent lowers his hands slowly, studying the adult appearance of his childhood friend.

VINCENT

We searched for you for weeks, months. Father was afraid you were lost in the maze.

DEVIN

I didn't want to hurt anyone. I just had to get out.

(He picks up the knife from the floor)

Twenty years is a long time. I wasn't even sure anybody'd be...home.

(He walks to the other side of the underground chamber)

I tell you, there's been a few dark nights where I thought I imagined the whole thing...the tunnels, the old man, you. Especially you. So, what are you doing here, anyway? It's like you knew I was gonna be here.

VINCENT

Catherine saw you last night at the carousel, and...followed you here.

DEVIN

Catherine? You mean Chandler, from the DA's office?

Vincent nods silently.

DEVIN

(Smiling)

Small world. So, you have a helper in the DA's office.

VINCENT

Catherine is... more than a helper.

DEVIN

Things change, I guess. So...the old man. Is he...

VINCENT

Father is well. Let me take you to him.

DEVIN

I don't...think that would be such a good idea. The old man and I never got along too well. You know that. After I left, I never set foot in New York again. I think I was scared he'd know if I did... come drag me back down again.

VINCENT

Well...you're here now.

DEVIN

So I am. I've been having these dreams lately, about the tunnels. Weird, isn't it? I've been to Casablanca, the Himalayas, Paris, all over the world. Everywhere south of Oz and north of Shangri-La! And I dream about a hole in the ground.

VINCENT

It's not so weird... when that hole in the ground is home.

CUT TO:

INTERIOR TUNNELS – FATHER'S CHAMBER

Vincent precedes Devin down the short flight of steps, turns and catches the tool bag Devin throws down to him. Devin then grabs the hand rails and swings down to the floor. He looks around the room, his back toward Father as older man approaches.

FATHER

Ah, Vincent, there you are. Pascal said you had gone Above, so we weren't expecting...
(Seeing Devin, Father stops in mid-sentence)

Devin turns around and looks at Father, staring hard.

FATHER

Devin?

(He is shocked, but quickly composes himself)

You've changed. It's...it's been so long. We thought, uh...you know, after all these years, and, ah... never a word, never a hint as to whether you were alive...or dead.

DEVIN

Well, you're not exactly listed in the phone book.

FATHER

No, but you knew the names of our helpers. I mean, they could have got a letter to me. Would that have cost you so much? Have you any idea of the pain... and the grief you have caused?

(Father bows his head and reaches out to the table for support)

VINCENT

(Worriedly)
Father?

FATHER

It was so sudden. Such a shock.

DEVIN

I'm sorry if I've upset you by not being dead.

FATHER

Devin, please. You know there is...um, so much I want to say. So many questions I'd like to... I just don't know where to begin.

DEVIN

How about, "It's nice to see you, Devin"? Or, "We missed you"? Those would have been nice places to begin.

Father nods silently.

VINCENT

We have missed you. You know that, don't you?

DEVIN

Yeah. I, um...hell, I'm sorry. This isn't easy. Maybe we could just start over.

FATHER

(Relieved)

Yes. Yes, Devin, I'd like that. Well, now. Come on, tell us where you've been, what you've done.

DEVIN

(Perching himself on the edge of Father's desk)

Well, um... I'm currently an attorney with the DA's office, rubbing elbows, as it turns out, with Vincent's friend.

FATHER

An attorney! Oh, well, that's a considerable achievement. But then, Devin, I always knew, even when you were a boy, that, ah, once you'd made up your mind to apply yourself, you would do great things. You must have studied very hard.

DEVIN

I'm working on that part.

Devin looks guilty for a moment, checking Vincent's and Father's reactions. He stands up and begins to pace slowly, away from the desk and then back again.

DEVIN

Last month I was in Kenya.

(He slips into an Australian accent)

Derek Sanders, mate, pleased to meet you. Ran photo safaris.

(Back in his own voice)

It was fun. The land is gorgeous, and you meet some interesting women. And, before that... I was a monk in Tibet. Shaved my head, got in touch with my spiritual side. It was tranquil. Hell, I've been just about everything by now. Respected professor, a knife thrower in a carney, a decorated soldier, a famous chef, a...a doctor.

Father looks up at him sharply. Vincent looks from Father to Devin, sensing new tension rising between them.

DEVIN

(Becoming excited as he walks closer to Father)

I delivered a baby, Father. There were complications. I had to perform a Cesarean. I was... I was terrified but I didn't let it show...

FATHER

Just...just a minute, I mean, the procedure you've described is...is major surgery! Have you had any medical training?

Father advances toward Devin, while Devin backs away.

DEVIN

(Defensively, glancing at Vincent, then back to Father)

I had some medical books.

FATHER

Oh, you had some medical... oh, well, that's fine, isn't it? You... had... some... medical... books! Do you realize the risks you put this poor woman through? Infection, internal hemorrhage...

CUT TO:

FLASHBACK – FATHER'S CHAMBER

Young Devin is standing in front of Father's desk. Father is approaching him, wagging a finger in his face.

FATHER

You were completely irresponsible. You're the oldest of the boys; the others all listen. Vincent looks up to you. Now, maybe you don't care what happens to you, but what about him? Hmm? Supposing he had been hurt, or caught up there? You risked his life! And for what? So that you could have a ride on a merry-go-round?

FLASHBACK ENDS:

CUT TO INTERIOR TUNNELS – FATHER'S CHAMBER

Devin comes back to the present. Father's finger is in his face, just as it was all those years ago.

FATHER

You might have lost that woman, or the baby, or both!

DEVIN

(Devin grabs Fathers arm)

But I didn't! Which is more than you can say, isn't it? You and all of your medical knowledge couldn't save my mother from dying in child birth!

VINCENT

Devin!

(He shakes his head)

DEVIN

You too? Fine. I don't care. I told you this was a mistake! I'll find my own way out.

Devin picks up his bag and goes up the stairs, leaving the chamber.

FATHER

No, Devin. Don't, please. Devin, come back here! Devin? Please!

VINCENT

(To Father, compassionately)

That was his pain talking, not his heart.

Father stands, stricken. He hears what Vincent says and nods.

CUT TO:

INTERIOR TUNNELS – CHAMBER OF THE WINDS

Devin emerges from a passage to stand at the top of the stone stairs. He moves downward, stops, and drops his bag on the steps. He leans against the wall. He remembers the moment in the past when he and Vincent had a fight at this very spot.

DISSOLVE TO:

FLASHBACK – CHAMBER OF THE WINDS

Young Devin is standing on the stair.

YOUNG VINCENT'S VOICE

I did not!

Young Devin begins to descend the stone steps while he makes his accusations. Young Vincent stands on the landing below him, protesting.

YOUNG DEVIN

You did so!

YOUNG VINCENT

(Shaking his head emphatically)

I did not! It wasn't me!

YOUNG DEVIN

Liar! It was so you! It's always you! I hate you! I hate you, I hate you!

Young Devin pushes Young Vincent and Vincent pushes back, causing Devin to fall. Angry, Devin stands up again and punches Vincent in the face. Vincent touches his nose and his hand comes away bloody. He growls and pulls back his arm to deliver a slashing blow to Devin's left cheek. Devin falls onto the steps, three bloody lines burning on his face.

FLASHBACK ENDS:

CUT TO INTERIOR TUNNELS – CHAMBER OF THE WINDS

Devin comes back to the present when Vincent lays a hand on Devin's shoulder.

DEVIN

You startled me.

VINCENT

I thought you might come here.

(Vincent walks past Devin, going down the stairs to the landing)

DEVIN

I guess you would. My scars and my old clasp knife... that's all I took with me when I left this place. Gotta have something you can count on, right? The old man? Is he all right?

VINCENT

You and Father were always so hard on each other.

DEVIN

I'm well into my thirties, Vincent. I walked into that chamber and I was fourteen again.

(He moves down to Vincent, picking up his bag as he goes)

Maybe it's because of my mother, because he couldn't save her. Maybe that's why he's been so hard on me all these years. He sees me, and he remembers that failure.

(Devin pats Vincent on the chest and turns to go)

VINCENT

You won't come back?

DEVIN

Maybe in another twenty years.

(He starts to walk away, then stops and turns back)

that baby I delivered? He's doing fine. Him and his mother both. They named him after me, Vincent. Harvey. That's the name I was going by at the time, so they named the baby Harvey.

Vincent laughs softly as he watches Devin walk away.

DISSOLVE TO:

EXTERIOR SUNSET – PAN OF NEW YORK CITYSCAPE

CUT TO:

EXTERIOR NIGHT – CATHERINE'S BALCONY

VINCENT

Father will not speak of it, although I can sense how troubled he is. And Devin... with all the places he's been, all the lives he's led, he still seems lost.

CATHERINE

Father's right, you know. Your friend is irresponsible. This charade of his may end up putting a monster back on the street to molest little girls.

VINCENT

Devin would never allow that to happen, I know him.

CATHERINE

You knew the boy he was many years ago. You don't know the man he's grown into.

VINCENT

I know his heart.

CATHERINE

I'm sorry, Vincent. I can't allow this to go on. There's too much at stake.

VINCENT

We were gonna build a raft together. Huck and Jim on the Mississippi. I had other friends, others who grew up with me in the tunnels, but Devin... Devin was the only one who... was *irresponsible* enough... to dream dreams that included me. Years after he left, I would still hear his voice in the Whispering Gallery, see his face reflected in the Mirror Pool, and when I would turn, he would be gone. If you expose him, Catherine, he will be gone again.

CATHERINE

I'm sorry, Vincent, but I have no choice.

Vincent turns his back to her, hanging his head as leans over the balcony railing, gripping the railing with his hands.

END OF ACT THREE

ACT FOUR

FADE TO:

EXTERIOR DAY – CRIMINAL COURTS BUILDING

CUT TO:

INTERIOR DAY DISTRICT ATTORNEYS OFFICES – DEVIN'S OFFICE

Devin is in his office, writing furiously. Catherine walks in.

CATHERINE

Good morning, Jeff. Or should I say Devin?

DEVIN

(He throws his pen on the desk, crosses his arms and leans back in his chair)

Doesn't matter. I answer to just about anything. Did Vincent tell you?

CATHERINE

I'm not gonna have you arrested. I know what that would do to Vincent and to Father. But I want you off the Ehringer case and out of this office.

DEVIN

I appreciate that. You give me the rest of the day to sort this out and figure out what I'm going to tell Moreno, I'll be out of your life by night.

CATHERINE

I can live with that. Tell me one thing?

DEVIN

I'm charming, intelligent, and hard working, so...why? Is that what you want to know? I never figured out what I wanted to be when I grew up.

CUT TO:

INTERIOR TUNNELS – VINCENT'S CHAMBER

Vincent sits in his chair, elbows on the chair arms, his fingers interlaced in front of him. Father is standing beside Vincent's chair, leaning on his crutch.

VINCENT

She will not expose him, but he has agreed to resign.

FATHER

Yes. Well, I suppose it's for the best.

VINCENT

(Angrily)

The best? How can you say that!

FATHER

Not easily, I assure you. Some relationships can only bring us pain...no matter how much we wish otherwise. You loved Devin as a brother, I know that. I loved him too. And yet, he left both of us for over twenty years, without so much as a goodbye.

VINCENT

And last night you made sure he would leave again.

(Vincent gets up out of the chair and leans on the table)

FATHER

You blame me?

VINCENT

I blame both of you. How could you be so hard on him?

FATHER

(He touches Vincent's arm)

If I was hard on him as a child, it was for his own good.

(He walks behind Vincent to Vincent's bed)

His little escapades endangered not only himself but all the other children.

(Now Father sits on Vincent's bed)

Especially you. I know what happened that night at the carousel, and I know why it happened.

VINCENT

(The volume of his voice increasing until he is shouting)

You don't know anything about what happened that night!

As Vincent speaks, he sweeps the toy carousel off his table and throws it across the room behind him. Father looks up from where the toy has landed, troubled by Vincent's outburst.

VINCENT

(Beginning to pace back and forth in front of Father)

For as far back as I can remember, you were always harder on Devin than on anyone else.

FATHER

(Defensive, pleading with Vincent)

Look, Vincent, please, I swear to you... I've always tried to be fair.

VINCENT

(In a quieter tone of voice, but still speaking urgently)

No one knows better than I how hard you tried, and how well you succeeded. You were a father not only to me, but to... to anyone who needed one. You were always there, for more children than I can name, but not for Devin. Why, Father? How could you shut him out when he needed you so?

FATHER

Oh, dear God, have I really?

(Father becomes more emotional as he remembers the past)

It was the year after I lost everything. My work, my good name, and the woman I loved. My home. I think I might have frozen to death that winter, if it hadn't been for her. Grace. She told me about the tunnels, showed me the way down here. And slowly, I began to live again.

VINCENT

Grace... was Devin's mother?

FATHER

(He nods)

She was a good woman, older than myself. Not an educated woman, but...with her own wisdom and a kind heart. One night...

(He begins to cry)

She died giving birth to him, and afterwards... I, um...I didn't want to set him apart from the others. Besides I...I always intended to tell him, later.

Vincent sinks down into his chair, astonished.

FATHER

I had you to consider, as well.

VINCENT

(Stunned)

Devin is your son?

Father nods. Vincent rests his forehead in his hand, overcome by the revelation.

CUT TO:

EXTERIOR NIGHT – STREET IN FRONT OF DEVIN'S HOTEL

CUT TO:

INTERIOR NIGHT – DEVIN'S APARTMENT

Devin is getting his things together when there is a knock on the door.

DEVIN

Hold on.

Devin opens the door to find Catherine on the other side of it.

CATHERINE

May I come in?

(Devin lets her inside and she sees his luggage)

Running away again?

DEVIN

(Chuckling)

I prefer to think of it as a strategic retreat, one step ahead of the law.

CATHERINE

No one's asking you to leave New York.

DEVIN

Why the sudden concern? You didn't seem to be all that worried this morning about my future.

CATHERINE

Because I know how much you mean to Vincent, and how much it would hurt him to lose you again.

DEVIN

(Bitterly)

Vincent! Why does it always come down to *Vincent*, and how I'm going to hurt him?

CATHERINE

Like at the carousel that night, when you almost got him killed?

DEVIN

(Angry)

What the hell do you know about the carousel?

(He grabs his coat and Catherine's arm)

Why don't you come with me! Maybe it's time you heard what really happened.

CUT TO:
EXTERIOR NIGHT – CENTRAL PARK CAROUSEL

Devin has taken Catherine to the carousel; he picks the lock on the gate.

CATHERINE

What are you doing?

DEVIN

Nothing I haven't done before. This all started with me wanting a knife. Father said no, knives weren't toys, they were dangerous and someone might get hurt. I scrounged for bottles, and I saved my nickels, and I bought one anyway.

Devin and Catherine enter the carousel compound. Devin begins to pick the lock on the pavilion door while Catherine watches him.

DEVIN

Someone told Father. I thought Vincent had squealed. I found out later it was somebody else, a boy named Mitch, but by then it was too late. Father had already taken away my knife. And I tried to take it out on Vincent. We fought.

(He points to his scars)

I lost.

Devin opens the door and they enter the carousel enclosure.

DEVIN

Father was angry with me for fighting. So one night, a few days later... we came here. Me, and Vincent, and a few others. But it was my idea. I pushed them into it... and it worked like a charm.

CUT TO:
FLASHBACK – CENTRAL PARK CAROUSEL

Devin remembers back. He is fourteen again, picking the lock on the carousel door. The other children are with him.

CHILDREN'S VOICES

Come on! Hurry up! I don't wanna get caught! What's taking you so long?

The group goes inside and Young Devin stands at the carousel controls. The others are riding the horses, laughing while the carousel spins around and around.

CHILDREN'S VOICES

(Laughing together as they ride)

Yeah! Hey, Vincent! This is great!

FLASHBACK ENDS:
CUT TO INTERIOR NIGHT – CENTRAL PARK CAROUSEL

DEVIN

(Frustrated, explaining to Catherine)
But something went wrong.

CUT TO:
FLASHBACK – CENTRAL PARK CAROUSEL

A mounted policeman has ridden up to the carousel fence.

POLICEMAN
Hey, what's going on in there?

YOUNG DEVIN
Come on! Run for it!

The children abandon the carousel, scrambling to get away from the policeman. The carousel slowly stops spinning. Young Vincent, still astride his horse, is left behind.

POLICEMAN
Hey! Come back here! Halt!

The children run, making their way across the bridge and into the drainage tunnel. The policeman chases them on horseback. Devin falls down on the bridge and the policeman leaps off his horse, grabbing Devin by the arm.

POLICEMAN
Hold it right there now!

Vincent roars nearby and stands his ground, distracting the policeman. Devin gets away. The policeman pulls out his gun to shoot at Vincent, but Devin picks up a rock and throws it, knocking the policeman into the stream beneath the bridge.

YOUNG DEVIN
Vincent! Come on!

The two boys race into the tunnel and are safe.

END OF FLASHBACK:
CUT TO INTERIOR NIGHT – CENTRAL PARK CAROUSEL

Back in the present, Catherine and Devin are standing on the carousel platform with a carousel horse between them.

CATHERINE
You saved him.

DEVIN
After he saved me.

CATHERINE
Did Father ever know what happened?

DEVIN

Some of it. I left out the worst parts. Still, Father heard enough.

Shaking his head, Devin thinks back to the past again, remembering his confrontation with Father.

FATHER'S VOICE (FROM THE PAST)

You risked his life!

CUT TO:

FLASHBACK – FATHER'S CHAMBER

FATHER

And for what? So that you could have a ride on a merry-go-round? Maybe you did it deliberately. I mean, was that it? You seem to take a perverse pleasure in defying me, and exposing Vincent to danger. Did you want him to get caught? Was that it? Was that your way of getting back at him for your fight?

YOUNG DEVIN

Yes. I wanted him to get caught! I hate him! He's a little freak, and I hate him!

Father stares at the boy in horror and disbelief.

DEVIN'S VOICE

(Commenting from the present)

I can't even say he was all wrong.

END OF FLASHBACK:

CUT TO INTERIOR NIGHT – CENTRAL PARK CAROUSEL

DEVIN

There were times...

CATHERINE

But not this time.

CUT TO:

FLASHBACK – CENTRAL PARK TUNNEL ENTRANCE

Back to the past, Young Devin is standing inside the tunnel with a group of the tunnel children.

YOUNG MITCH

Merry-go-rounds are for babies, and if we wanted to go, why don't we go when it's open?

YOUNG DEVIN

Vincent can't go during the day. Vincent's never been on a merry-go-round. Look, are you going to help, or are you chicken?

CUT TO:

INTERIOR NIGHT – CENTRAL PARK CAROUSEL

The tunnel children are laughing together at the carousel, while Devin narrates from the present day.

DEVIN'S VOICE

I felt so bad about blaming Vincent for the knife that I wanted to do something special for him.

CATHERINE'S VOICE

Why didn't you ever tell Father the truth?

END OF FLASHBACK:

CUT TO INTERIOR NIGHT – CENTRAL PARK CAROUSEL

DEVIN

(Answering Catherine's question)

I don't know. Maybe pride...or...

Father and Vincent suddenly appear on the other side of the carousel.

FATHER

Or maybe... because we never learned how to talk to each other.

DEVIN

What the hell are you doing here?

FATHER

Listening... learning.

DEVIN

It's a little late for that, old man.

VINCENT

It's only late if you want it to be.

DEVIN

(Glancing from Vincent to Catherine, then to Father)

I think I've been set up. What is this supposed to accomplish?

FATHER

Perhaps nothing. Perhaps it will make you hate me even more. But whatever happens, I think you deserve to know the truth, Devin... my son.

Vincent moves away from Father. Shocked, Devin steps off the carousel onto the floor and stands in front of his father.

FATHER

My real name is Jacob Wells. I first met your mother in the early fifties...

Vincent has moved away from Father and Devin to where Catherine is still standing by one of

the carousel horses.

CATHERINE

When I got your message, I tried the office first.
(She takes an envelope out of her purse)
And I found this on my desk.

She places the fat envelope on the saddle of the horse between them.

VINCENT

The brief. How is it?

CATHERINE

It's rough in spots, and the language isn't really turgid enough... but I think it'll keep Ehringer in prison for a long time. Look at this.

Catherine shows Vincent some writing on the outside of the envelope.

VINCENT

(Reading)
"Yes, I'm a fraud."

CATHERINE

(She flips the envelope over to read the other side)
"But I'm a good fraud."
(They laugh)
Do you think he'll stay?

VINCENT

No. Not for long. Even as a child, he dreamed of mountains, and raging seas, and palaces shining golden in the sun. But now, no matter where he goes, he has a place to come home to.

Vincent and Catherine smile at each other.

CUT TO:

INTERIOR DAY – TRAVEL AGENCY

Devin enters the agency and heads for a travel agent's desk, carrying his suitcases.

TRAVEL AGENT

(Hanging up a telephone and turning to speak politely to Devin)
And what will your destination be today, sir?

DEVIN

(As he examines a brochure of Alaska from a display on the desk)
What about, uh, Alaska?

TRAVEL AGENT

(Checking her computer readout)

We have a seat on the 3:15 flight to Anchorage.

DEVIN

Good.

TRAVEL AGENT

Name?

DEVIN

(Smiling)

Wells. Devin Wells.

DISSOLVE TO:

FLASHBACK – VINCENT’S CHAMBER

Young Vincent is seated at his table. The toy carousel is spinning slowly in front of him. He is mesmerized by it. Behind the younger boy, Young Devin stands in the entrance of the chamber, watching over him.

FADE OUT:

THE END

Closing Credits:

Executive Producers - Paul Junger Witt and Tony Thomas
Executive Story Editors - Alex Gansa & Howard Gordon
Associate Producer - Christopher Toyne
Associate Producer - Anthony Mazzei

Co-starring

Andrew Held – Young Devin
Fred Dennis – Inspector

Featuring

Max Battimo – Young Mitch
Fred Lerner – Mounted Cop
Janet Cole Notey – Travel Clerk
Holly Sampson – Tomboy

Unit Production Manager - Tony Brown

1st Assistant Director - Mary Ellen Canniff

2nd Assistant Director - Debra Du Val

Set Decorator Peg Cummings

Property Master - Wally Wall

Assistant Producer - David F. Schwartz

Special Effects Coordinator - Gary Bentley

Stunt Coordinator - Fred Lerner

Script Supervisor - Kathy Barrett

Make-up Artist - Fred Blau Jr.

Hair Stylist - Josephine McCarthy
Beast Make-up - Margaret Beserra
Costumers - Mary Taylor, Ron Hodge
Sound Mixers - Pat Mitchell, Rick Ash
Sound Editing - David Hankins
Music Editor - Don Sanders
Main Titles - Robert Farina, Chris Arnold
Costume Designer - Judy Evans
Casting by - Joyce Robinson C.S.A. & Penny Ellers C.S.A.
Beast designed & created by - Rick Baker
Executive in Charge of Production - Harry Waterson
Special thanks to Patricia Livingston