

BEAUTY AND THE BEAST

"Fever"

Aired Episode Transcript – original air date: February 26, 1988

Opening credits:

Starring

Linda Hamilton
Ron Perlman as "Vincent"
Roy Dotrice
Jay Acovone
Ren Woods

Guest Starring

David Clennon
James Avery
Stan Ivar
David Greenlee
Alan Blumfeld

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

Production Designer - John Mansbridge

Editor - Craig Ridenour

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 - Mark Cassutt & Michael Cassutt

Directed by - Thomas J. Wright

ACT ONE

INTERIOR - TUNNELS:

Mouse, wearing his flashlight enhanced helmet, is determinedly attacking a tunnel wall with his home-made shovel. Suddenly the shovel blade encounters something, making a dull thumping sound.

MOUSE

(puzzled)

Wood! Down here?

Excitedly he rams the shovel against the wood. The wood gives way and falls inward. He peers through the hole he has created and sees an open space.

MOUSE

(excitedly)

Okay, good. Okay, fine!

CUT TO:

INTERIOR TUNNELS – CULLEN’S CHAMBER:

Cullen is seated at his work table, carving a piece of wood.

JAMIE

Cullen? Cullen...uh... Father needs to talk to you. He said...

(she looks at what he’s carving and recognizes the image)

Hey, that’s Vincent!

Close-up is on the carving, and Cullen hands a piece to Jamie.

CULLEN

Yeah. He’s a chess man, the queen’s knight. It’s for a set I’m gonna give Father at the mid-winter feast. You like it?

JAMIE

It looks just like him. It’s lovely, Cullen, really. So, you’re doing a whole set of these things?

CULLEN

Yeah, I’ve already done Winslow...
(points)

JAMIE

Uh-huh.

CULLEN

...and Pascal, I made them bishops. And Mouse is gonna be a rook.
(Jamie laughs)

Oh, the white king is gonna be guess who?

JAMIE

Who?

CULLEN

Father. You know, leaning on his stick...

JAMIE

Uh-huh.

CULLEN

...books under his arm. He’ll fuss and fume, but secretly, he’s gonna love it.
(gets up and pulls on a vest)

Oh and... uh... this is my surprise, okay? So, not a word to anyone?

JAMIE

Oh, my lips are sealed...if...

CULLEN

Good.

JAMIE

... if I can be a pawn?

CULLEN

(smiling)

Done, you blackmailer. Let's go see what Father wants.

CUT TO:

INTERIOR – TUNNELS – FATHER'S CHAMBER:

Catherine is there handing out clothing from a box she has brought down with her.

WINSLOW

Let's see. Will you look at this! Thank you, Catherine!

CATHERINE

(crouched down on the floor by the box)

Just a few odds and ends from around the house.

VINCENT

(showing an item picked from the box)

You should learn to remove the price tags from your odds and ends.

CATHERINE

(pulling a sweater out of the box)

My father bought this when he took up skiing and put it in a drawer after one trip down the slopes.

(she holds it up to measure it against Father)

What do you think?

CULLEN

(coming into the chamber and seeing Father holding the sweater)

It's him. Father, that is definitely you.

FATHER

This sweater?

CULLEN

Yeah.

FATHER

Yeah, well, it's... uh... just what I need for when I... um, go skiing.

Everyone laughs.

CATHERINE

There is one more thing, I – I brought something for Mouse. Where is he?

WINSLOW

Oh, he's supposed to be here, but Mouse isn't exactly the most dependable when it comes to...

Mouse comes rushing into the chamber.

FATHER

As Winslow was saying, Mouse hasn't entirely grasped the concept of time.

MOUSE

(from the top of the stairs)

Time? Easy. Early? Come before Mouse. Late? Come after.

He vaults over the stairs using the hand rails and joins the others.

FATHER

Yes, I see. Well now, tell me, Mouse, what have you been doing?

MOUSE

Working.

FATHER

Something useful, I hope?

VINCENT

Catherine has brought you a present, Mouse.

MOUSE

(Catherine hands him a box; he is awed)

Tools. For me?

Catherine nods and holds the box while he opens the lid and stares amazed.

MOUSE

Look. New!

CULLEN

Expensive.

WINSLOW

Uh, just say thank you and get it over with, Mouse.

MOUSE

Thank you.

CATHERINE

You're welcome. Well, I guess I'd better get going.

VINCENT

I'll guide you out. I won't be long, Father.

Vincent and Catherine leave.

FATHER

Now, we've been getting reports of erosion on the upper levels beneath Soho, and I think, finally, we've got our finger on the problem.

Jamie and Mouse look at something in Mouse's hand wrapped in cloth while Father unrolls a map, placing it on the table.

FATHER

It appears that there is a leak in one of the city's storm drains. Now, Winslow here thinks that we might be able to divert the flow... Look, Mouse, try to pay attention, will you please?

Mouse hastily puts the wrapped item in his pocket.

FATHER

It's vital we deal with this as soon as possible.

WINSLOW

Before the city crews wake up and come down here and try to find the problem.

CULLEN

Well, we should go out and survey the area, take some measurements...

Suddenly Mouse rushes to the stairs.

WINSLOW

Ahere the hell are you going?

MOUSE

(turning)

Out.

FATHER

Mouse, this is important. When will you be back?

MOUSE

Later.

He scurries up the stairs and out the chamber entrance. Winslow and Cullen exchange looks, smiling.

CUT TO:

INTERIOR – TUNNELS –

Vincent and Catherine approach her threshold

VINCENT

Catherine, your gifts brought much joy today.

CATHERINE

I wish I could do more. There's so many things I wish I could give you.

VINCENT

But you give of yourself, your generosity, friendship, to all of us. There is no more than that.

CATHERINE

You know what I mean.

VINCENT

(nods)

Well, with what our friends bring to us, and what the world above casts aside, we have everything we need.

MOUSE

(rushing to the pair, out of breath)

Vincent! Catherine! I'm...glad I, glad I caught you.

VINCENT

Is something wrong, Mouse?

MOUSE

(pulling the small bundle out of his pocket and handing it to Catherine)

For you. A gift, from me. You give, I give.

CATHERINE

Why, thank-you, Mouse.

She takes the bundle and begins to open it.

MOUSE

No! Not here. Better at home.

CATHERINE

(smiling)

Okay.

MOUSE

Have to go now, help Father. He's lost without Mouse.

He hurries away.

CATHERINE

(looks down at the bundle)

Do you think he...

VINCENT

Stole it? Mouse hasn't taken anything for weeks! Well, wherever he found it, you can be sure it came from his heart.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

INTERIOR – CATHERINE'S APARTMENT:

Catherine enters her apartment, locks the door and heads straight to her bedroom. Sitting on the bed, she picks up the phone, calling her friend Jenny.

CATHERINE

Yeah, hi, Jenn, it's me. I'm running a little late.

(she's pulling off her boots as she talks)

Okay, just give me time to shower and change and I'll meet you at the bookstore. Okay. Save a copy for me! Okay.

She hangs up the phone and heads into the bathroom, unzipping her jacket. The shower starts running. A moment later she comes back out, throwing the jacket on the bed. She goes to the closet and grabs her robe; the small bundle from Mouse that she had placed on the bedside table attracts her attention. Throwing her robe on the bed, she picks up the bundle, smiling. Carefully she unwraps it and finds a necklace. She holds it up and smiles.

FADE OUT:

FADE IN:

Catherine is sitting in front of her dressing table mirror, putting on some earrings; she is wearing the necklace Mouse had given her.

FADE OUT:

FADE IN:

INTERIOR – TUNNELS – MOUSE'S CHAMBER:

Mouse's chamber is filled with an assortment of odds and ends, with gizmos that light up or bubble. Arthur is sitting on one of the worktables, happily chewing away at a piece of food; he dunks his head into a big, silver goblet, lapping away at some liquid Mouse has apparently put in it for him.

WINSLOW

I still don't understand what it is you think we need.

Mouse enters the chamber with Winslow and Cullen trailing behind him.

MOUSE

Gizmo... Know it's here someplace.

Mouse ducks under one of his tables.

WINSLOW

Well, find it; we've got work to do.

He crouches down next to Mouse.

MOUSE

Okay, good. Okay, fine.

Cullen meanwhile walks over to the other work table where Arthur is guzzling away in the goblet.

CULLEN

Hi, Arthur.

He picks up a tasty tidbit from the table and shows it to the raccoon.

Arthur, look at this.

(whispers)

Look at this, Arthur. Look at that, huh?

He looks around at the assortment of things lying on the table, a look of surprise suddenly on his face, and picks up a plate. He hefts it feeling the unusual weight of it, then looks back to see if Mouse is paying attention to him. He grabs a candlestick and scrapes the edge of it along the plate, peering at it.

CULLEN

Mouse? Where'd you get this?

MOUSE

Found it.

CULLEN

Looks like gold.

MOUSE

Is gold. Makes good wire once you melt it down.

WINSLOW

Gold?

(he goes over to where Cullen is standing)

What are you talking about?

Cullen picks up the goblet Arthur has been drinking from and turns it upside down.

CULLEN

Check this out.

WINSLOW

Silver. Uh...uh...Mouse, where did this come from?

MOUSE

(indignantly)

That's Arthur's!

(he gets up and goes over to them)

You spilled his water! Found it. Didn't take it. Found it!

CULLEN

Up top or down here?

MOUSE

Below. Secret place.

WINSLOW

Uh...is there any more of this stuff?

MOUSE

(avoiding Winslow's eyes)

Don't remember.

WINSLOW

You sure you didn't steal it?

CULLEN

No Winslow, he couldn't have. Look. Look at the condition it's in. Grime. Mold. A man who owns a solid gold plate, he cleans it once in a while.

WINSLOW

Mouse, show us where you found this stuff.

MOUSE

It's only gold.

CULLEN

Mouse, just show us.

MOUSE

Okay, good. Okay, fine, but...

(whispers)

...you have to keep it secret.

Winslow and Cullen exchange a look.

FADE OUT:

FADE IN:

INTERIOR – TUNNELS – HOLE – INTERIOR OF A LARGE WOOD-LINED SPACE;
WOODEN SLATS ABOVE HAVE GAPS THROUGH WHICH LIGHT ENTERS. THERE IS A
HOLE, MAN-MADE.

Mouse, with his lighted helmet, slithers through the hole, causing dirt to cascade into the opening. Once he's through he stands up and turns back to help the others.

MOUSE

Winslow.

Winslow hands Mouse his lantern and struggles through the opening. Mouse gives him a hand.

Here.

Mouse holds him as he falls in head first; Cullen approaches the hole.

CUT TO:

A moment later. The three friends gaze around their surroundings, holding up their lanterns. The dust they've disturbed floats in the air, giving the room an eerie glow in the light.

CULLEN

A sword.

(he picks it up by the grip)

This is... a cutlass!

MOUSE

This is a bad saber.

Cullen swings the sword around and Mouse holds his hands up in the air in mock surrender. Winslow holds his lantern up so that it shines on the ceiling.

WINSLOW

Look at this! This is a sunken ship!

Cullen and Mouse move to stand beside him and shine their lights upward as well.

CULLEN

A ship? How would a ship get down here?

MOUSE

Like Father says, old New York. Could have been water here a long time ago.

Cullen moves a piece of cloth and spots a trap door.

CULLEN

Hey... hey....

WINSLOW

What's that?

(he crouches down next to Cullen)

Open it up.

Cullen tries to pull it open.

WINSLOW

Get it?

CULLEN

No, I can't get it.

WINSLOW

Wait.

Both men grunt with effort.

MOUSE

Stuck shut. I can open it.

WINSLOW

Hmm...how you gonna do that?

MOUSE

Back away.

(hands Winslow his lantern as the two men step away)

Ahoy!!

Shouting, Mouse leaps on top of the trap door feet first and falls through. There is the sound of splintering wood and clinking metal. Cullen and Winslow exchange a look then rush to the opening Mouse has created.

CULLEN

Mouse?

MOUSE

(exhaling a scared breath)

It's dark down here!

WINSLOW

You're gonna get yourself killed one day. You can't just...

Suddenly Winslow stops talking. He has just realized what Mouse has fallen on top of. Mouse rolls over off his backside and sees the pile of treasure he is sitting on. He starts pawing through it.

WINSLOW

Oh, my God.

MOUSE

Found it. Told ya!

FADE OUT

FADE IN

CULLEN

Here we go!

Cullen and Winslow pull Mouse and a heavy bag up out of the hole.

CULLEN

Let's see. Let's see what we got here.

He pulls the sack Mouse has brought up with him out of his hands and eagerly opens it and peers inside.

CULLEN

Aw, look at this!

He pours the contents of the sack out on the ground

CULLEN

Just look at this - holy...

WINSLOW

Ohhh, I see it. I don't believe it, but I *sure* see it!

MOUSE

More down there.

CULLEN

We should bring it up.

WINSLOW

Yeah.

CULLEN

We should bring it all up here.

WINSLOW

Yeah.

CULLEN

Huh?! We....

MOUSE

I'll get my chest. Carry lots.

CULLEN

Good! Good! Good!

As Cullen helps Mouse through the original opening, Mouse turns back to him.

MOUSE

We found good stuff, right?

WINSLOW

Better than good, Mouse. Better than good!

They all laugh.

CULLEN

Not bad! Not bad for a day's work.

Winslow laughs.

CULLEN

Mouse!

(calling after him)

Don't tell anyone, you hear?

Winslow looks up at Cullen, surprised.

CULLEN

Mouse? This is our secret! Mouse!

(to Winslow)

I don't think he heard me.

WINSLOW

Don't worry about it. He ain't gonna tell nobody but his damn raccoon.

CULLEN

Yeah...yeah. He doesn't understand what we found, does he? There's so much shiny metal to him.

Cullen picks up one of the jewels lying on the ground and holds it up to the light. Winslow looks at him, concerned.

CULLEN

(whispering)

Ohhh, yeah....

WINSLOW

Maybe he's the smart one at that.

FADE OUT

CUT TO:

EXTERIOR – NIGHT – CITY STREET – BOOK STORE

A standing poster announces

"Book Signing Tonite! From 8-11. ALAIN VISO Latest book, RE-DISCOVERING THE LOST CITY OF PETRA"

Many people are milling about with drinks in their hands, while the author, an elderly French adventurer-archaeologist, sits at a big table, a line of people waiting for him to sign their copy of his book

JENNY

So...how do you think it's going?

CATHERINE

Seems to be going great.

JENNY

Really? Oh, I was so nervous.

CATHERINE

Alain Viso is a fascinating character. You're gonna sell a lot of books.

JENNY

(relieved)

Yeah!

CATHERINE

And, even if it were a disaster, I'd still be your friend.

JENNY

(smiling)

Would you like to meet him?

CATHERINE

Yes!

JENNY

Okay, I'll be right back.

A man approaches from behind Catherine.

THORPE

Excuse me? You with the publishing house?

CATHERINE

No.

THORPE

Are you a collector?

CATHERINE

No, not really.

THORPE

Jonathan Thorpe. I'm he "without whom this book could never have been written."

He reaches for her hand. They shake.

CATHERINE

Catherine Chandler. Hello.

THORPE

Pleasure.

He kisses her hand, all the while staring at her necklace, holding her hand long enough for Catherine to become concerned.

CATHERINE

Something wrong?

THORPE

(still looking at her necklace)

I was merely admiring your... necklace. It's beautiful.

CATHERINE

Thank you.

Jenny approaches the pair with the author in tow.

JENNY

Alain, I'd like you to meet a very good friend of mine, Catherine Chandler.

Realizing that Viso will immediately recognize Catherine's necklace for what it is..

THORPE

(to Catherine)

Excuse me...

VISO

Jonathan.

THORPE

Have you seen this? Gerstner's new book on Egypt?

He heads Viso away from Catherine.

VISO

Let me look. I tell you, Jonathan, Gerstner could not tell a century...

As the two men walk away from them, Jenny turns to Catherine apologetically.

JENNY

Later.

Catherine laughs.

FADE OUT

CUT TO:

INTERIOR – TUNNELS – SUNKEN SHIP

Two children climb through the hole in the ship's hull.

CULLEN

Look at this! Oh...God....

While Cullen and Winslow are busy looking at more of the booty in the ship's hold, Mouse slides back through the hole in the ship's side with his chest. The floor creaks above them and more dust is dislodged, falling down on them. Cullen climbs up the ladder to see who is upstairs.

CULLEN

Mouse?

When he reaches the top he sees a whole bunch of people.

CULLEN

What are you doing?

KIPPER

Hey, is that where the treasure is?

Kipper looks down into the hold.

CULLEN

Now, you stay away from there.

Winslow climbs up the ladder.

CULLEN

You kids shouldn't even be here...it's dangerous. The walls are rotting, the floor is busted out. *(he looks at Mouse and points an accusing finger)*
And you sure know how to keep a secret.

MOUSE

(hugging a youngster)

I only told Jamie. Needed help with the trunk. Kids saw... followed.

CULLEN

(crouching down to Winslow, whispering sarcastically)

"Don't worry, he won't talk to anybody but his raccoon."

WINSLOW

What does it matter, Cullen? The gold belongs to all of us.

(raises his voice to speak to everybody)

Load up the treasure. I want you kids to stay back where it's safe.

VARIOUS CHILDREN

Wow! Look!

CUT TO:

Telephone ringing, Catherine punches the blinking button and answers. She is at her desk, at

the office.

CATHERINE

Catherine Chandler.

(pauses to listen)

Yes, I'll talk to Jonathan Thorpe. Hi. Yes, of course I remember.

(pauses again)

Sure, where?

CUT TO:

INTERIOR – RESTAURANT

The camera lingers on a man eating a hamburger; (it's George R.R. Martin reading one of his own books). The camera then picks up a waitress coming out of swinging doors carrying plates of food and follows her to the table at which Catherine and Thorpe are sitting. She delivers the food to them.

THORPE

I know the décor's not much, but you have my word: these are the best cheeseburgers east of St. Louis.

CATHERINE

Good! I'm hungry.

Thorpe laughs. They begin to eat.

CATHERINE

Have you worked with Viso for a long time?

THORPE

Officially? I've never worked with him at all. But the truth is, a man like Viso needs a man like me.

CATHERINE

What kind of a man is that?

THORPE

A man with an ulterior motive when he asks a beautiful woman out to lunch.

CATHERINE

Is that a compliment or should I be getting nervous?

THORPE

Maybe a little bit of both. I'm interested in the necklace you were wearing last night.

CATHERINE

Ah, well, that's blunt enough.

THORPE

The necklace. Would you consider selling it to me?

CATHERINE

No. It was a gift.

THORPE

There are gifts and there are gifts. That necklace is quite old and quite valuable.

CATHERINE

I didn't know that.

THORPE

Maybe there's something else you didn't know. Whoever gave you that necklace probably obtained it by... shall we say, less than legal means?

CATHERINE

I don't think so.

THORPE

There's one thing I'm an expert on, it's the laws regarding private ownership of antiquities. If you won't sell me the necklace, will you at least tell me where you got it?

CATHERINE

It was from a secret admirer. Well, Jonathan, I really should be going.

THORPE

If you change your mind and decide to sell, "discretion" is my middle name.

CATHERINE

I'll remember that.

Catherine grabs her coat and leaves, her lunch mostly uneaten.

FADE OUT

INTERIOR – TUNNELS – VARIOUS SCENES – FATHER'S CHAMBER

Father is at his desk, busy writing, as Vincent enters and steps down the stairs.

FATHER

Ah, Vincent. Ah...how's the work progressing?

VINCENT

It isn't.

Father looks up at him.

VINCENT

I just came from the site; no one is there.

FATHER

No one? Not even Winslow?

Father removes his glasses as Vincent shakes his head.

FATHER

Well, maybe they've just taken a break.

VINCENT

Then their tools are taking a break as well.

FATHER

Well, they're all aware of the urgency!

VINCENT

Mouse has vanished, too; none of the children seem to be around.

FATHER

They couldn't have just disappeared.

They stop and listen to a message coming over the pipes.

VINCENT

It's Catherine.
(he turns to go)

FATHER

Vincent, if you meet anyone along the way, you might remind them there is work to be done.

FADE OUT

CUT TO

INTERIOR – TUNNELS –

Catherine arrives from a tunnel entrance

CATHERINE

The gift that Mouse gave me...

VINCENT

What is it?

CATHERINE

It's a necklace. I thought at first it was just an old piece of costume jewelry, but I've been to the jeweler; it's solid gold. He wouldn't even begin to appraise it. He says it dates to the 17th century.

VINCENT

(astonished)

Mouse sometimes takes things from the world Above, but only the things he needs: tools, machine parts, but...a golden necklace?

FADE OUT

FADE IN

INTERIOR – TUNNELS

Inside the sunken ship, more tunnel residents have gathered. Jamie and Mary are looking at a mirror.

MARY

Just think of how old this is. It's so lovely.

JAMIE

Cullen says the frame is solid gold. I'm gonna hang it up in my chamber.

MARY

I know a woman who would love this - one of our helpers. She's given us so much over the years.

JAMIE

(grabbing the mirror out of Mary's hands)

But I wanted it!

MOUSE

Coming out! Whew!

Mouse climbs up the ladder from the hold of the ship. Children comment while looking at the treasure.

VARIOUS CHILDREN

It looks like the sun! Wow!

WINSLOW

(coming up out of the hold after Mouse)

This is heavy.

CULLEN

Gold gets that way, you know!

Cullen follows Winslow up as everyone laughs at his comment.

KIPPER

Wow, look at this ring!

JAMIE

It's amazing!

MARY

Look at these gold coins. I think they call them doubloons?

TUNNEL MAN

That's right.

Kipper and another young boy start fighting over the ring.

TUNNEL BOY

Hey, c'mon!

KIPPER

Let go!

WINSLOW

Hey, hey, hey! Cut that out. Now!

CULLEN

Hey, hey, what are you doing? Here!

JAMIE

Hey, they're just looking!

CULLEN

Well, keep your hands off it. Just put it back.

MARY

Cullen, this belongs to all of us, the whole community.

CULLEN

Sure, we do all the work and now you're gonna tell us who it belongs to.

WINSLOW

Come on, Cullen. We share down here, you know that.

CULLEN

Fine! You share your third.

WINSLOW

(shouting)

That's not how it works!

CULLEN

(shouting back)

Don't tell me how it works!

WINSLOW

Cullen, you've been here long enough to know that!

Everyone starts shouting and fighting over the precious cargo of the ship.

KIPPER

(tugging on a piece of treasure another child is holding)

Let go!

CULLEN

Don't start telling me the way it works!

JAMIE

Cullen, I want to keep this.

Mouse covers his ears against the shouting.

Vincent pokes his head through the hole in the side of the ship.

VINCENT

(loudly)

Stop this!

Everyone stops talking and stares at Vincent.

VINCENT

So this is where you've all been.

(looks down at some of the treasure)

Where did this come from?

MOUSE

Me. Found it... down there.

CULLEN

(shouting)

We found it. Mouse and Winslow and *me!*

WINSLOW

(exasperated)

Oh, come on, Cullen.

JAMIE

Wait a minute, I... I helped.

CULLEN

You didn't do anything. We found it...

WINSLOW

It doesn't matter who found it...

Everyone starts shouting again.

VINCENT

(shouting)

Enough! This is completely unlike us. Now, we will have a Council meeting and we will discuss this calmly, quietly...like friends.

He leaves and the others follow. Cullen turns his back on the others and secrets some of the gold coins inside his vest, then he follows, not realizing that Jamie had seen him take the gold.

FADE OUT

CUT TO:

EXTERIOR – DAY – CRIMINAL COURTS BUILDING

Catherine is walking through the office to the computer stations. She turns to a man sitting in front of a computer.

CATHERINE

Sol, where's Edie?

SOL

Oh, she's off this week. Her aunt's having an operation, something about her ear.

CATHERINE

I needed a favor.

SOL

So, what am I, chopped liver? I taught the girl everything she knows. What do you need?

CATHERINE

I need a background check on a man named Jonathan Thorpe.

SOL

Got a residence on him?

CATHERINE

(tears a piece of paper out of her notepad and hands it to him)
I have the impression he moves around a lot.

SOL

I had to ask. I'll see what I can dig up.

CATHERINE

Thanks, you're a sweetheart.

Sol smiles at her and as she walks away.

FADE OUT

CUT TO:

INTERIOR – TUNNELS – FATHER'S CHAMBER

A pile of treasure is heaped on Father's table; tunnel residents fill the chamber.

FATHER

Astonishing. These things are centuries old. Dutch, Spanish, and I think, yes, I do believe this is Mayan. You say there's more?

WINSLOW

Whole chest full. You wouldn't believe it: gold, silver, jewels. We had to leave most of it down in Mouse's chamber. The damn thing was too heavy.

VINCENT

It seems impossible. A ship? Buried beneath the city?

FATHER

The island shoreline has changed dramatically over the centuries; it's possible. A sunken ship lost and forgotten beneath the river, covered over with landfill until now. Now we, as a community, would have to decide what we will do with this extraordinary treasure.

The crowd begins to murmur throughout the chamber. Cullen looks astonished.

FATHER

And our decision will be a great test of our good sense and our loyalty to each other.

MARY

Think of all the good this can get accomplished for all of us, for the whole community.

WINSLOW

We could buy food, medicine, new toys for the kids.

MOUSE

Machines, parts and stuff.

MARY

Our helpers deserve part of this wealth. Some of them have so little, but they're always there whenever we've needed them.

There is group consent to what Mary is saying.

VINCENT

A moment, please.

(he holds up his hand for quiet)

There's a danger here that we all seem to be ignoring. The man buying goods with antique gold would surely be noticed. The world above will want to know where he came upon such treasures. To use any of this would pose a threat to our security.

FATHER

But this is not just gold; this is history...art. The archeological significance of these findings could be quite staggering, I mean, these things have to be catalogued, studied.

WINSLOW

Tell me about archeology the next time we run out of penicillin. You can't just...

CULLEN

Hold it!

(interrupting Winslow)

Winslow and Mouse, they can do what they want with their shares, but a third of this is mine.

Father, Mouse, Winslow, and Jamie stare at him in sadness or surprise.

FATHER

Are you saying the community has no stake in this?

CULLEN

What's mine is mine; that's what I'm saying.

MARY

Everyone helped.

CULLEN

Everyone came around to watch, you mean.

JAMIE

Hey, I did more than watch.

WINSLOW

I don't care who did what.

CULLEN

You're talking about *my* gold.

VINCENT

Cullen, you've always had such a generous soul.

CULLEN

Because I used to make carvings and give them out to people? That's no call for stealing what's mine.

Vincent stares at Cullen.

CULLEN

Don't look at me like that. All I'm saying: what's fair is fair. This is a dream come true.

VINCENT

Dreams can turn into nightmares.

CULLEN

I know the difference between dreams and nightmares. When I was selling door to door I'd see these houses, beautiful houses with swimming pools, trees all around, and inside, all this nice furniture...and in my whole life I had one piece of nice furniture. But always, I'd say to my wife, "Betty, someday our ship will come in. Someday, we'll have nice things, too. I'll have time to spend on my carving, maybe sculpt in marble." The day she died I looked around, and what did I have to show? A ten-year-old car with a bad transmission. I couldn't even pay the hospital bill.

FATHER

That was Above, Cullen. You have never wanted for anything since you have been with us.

VINCENT

We all know about the hardships that you've suffered.

CULLEN

Vincent, you don't know anything. All I'm saying is, I want what I found.

WINSLOW

Mouse found it.

MOUSE

Found it. Yes. Winslow and Cullen said dig.

CULLEN

We wouldn't have had any of this if it wasn't for me!

Everyone starts shouting.

CULLEN

I want my fair share.

FATHER

Listen! Listen! Will you listen? All of you! Just...just listen to what is happening. Now, if we are unable to deal with this matter rationally, humanely, then I think the best alternative, the *only* alternative, is to bury this treasure again, in a place which is safe from all of us.

The room erupts; there are cries of "No!"

WINSLOW

Who says? You? Who elected you king?

CULLEN

(to Winslow)

You're as bad as he is.

WINSLOW

Well the treasure belongs to the whole community.

CULLEN

You'd divide it up ten... twenty different ways...

The shouting starts again.

WINSLOW

Come on....

FATHER

Order! Order, please!

WINSLOW

I say we take a vote.

MARY

Our helpers *deserve* some of this wealth!

CULLEN

Will you shut up about the helpers!

Cullen picks up a handful of coins and flings them back down on the table. The room grows quiet.

CULLEN

Thieves! That's what you are, a bunch of thieves.

(pointing a finger at Winslow)

Thieves!

VINCENT

We're your friends, Cullen. Listen to Father.

CULLEN

What are you going to do if I don't? Kill me?

Cullen stares down Vincent then leaves the chamber.

Father and Vincent share an agonized look.

CUT TO:

EXTERIOR – DAY – CRIMINAL COURTS BUILDING

Sol walks over to Catherine, who is seated at her desk.

SOL

(sighs)

CATHERINE

That bad? I had a feeling. Tell me.

SOL

Well, Thorpe hasn't found a way to smuggle the pyramids out of Egypt yet, but I figure he's working on it. Try bribery, try theft of national antiquities, try smuggling. He's wanted in India, Egypt, and half of South America.

He hands her the paperwork and Catherine begins to look through it.

FADE OUT

FADE IN

INTERIOR – TUNNELS – FATHER'S CHAMBER

Father sits stunned in his chair. Vincent comes in and stands close, bending so that their heads are almost touching.

VINCENT

Father?

Father places his hand over the hand Vincent has on the chair arm. Vincent kisses his head.

VINCENT

Don't lose heart.

FATHER

The selfishness, the insensitivity...was shocking. I'm so sad.

VINCENT

Well... they'll come to their senses.

(pulls a chair over to sit next to Father)

They're all good people.

FATHER

(nodding)

Oh, did you, um, talk with Cullen?

VINCENT

He's gone.

FATHER

Gone? Gone where?

VINCENT

No one knows. He's not in his chamber. No one has seen him since he walked out. Jamie says he took some gold back by the ship.

FATHER

And... and the others? What are they doing?

VINCENT

Several have gone back to the ship to see if they can find more treasure.

FATHER

Don't they understand what they're doing to us? Everything we've worked for, everything we've tried to build down here....

VINCENT

All they see is the specter of wealth.

FATHER

The ship sank, and now, hundreds of years later... it threatens everything we are.

FADE OUT

FADE IN

INTERIOR – "EDMONTON'S ANTIQUITIES" ANTIQUE SHOP

The owner of the shop is inspecting several of the pieces that Cullen has brought from the ship. He gives Cullen a suspicious look.

CULLEN

How much?

EDMONTON

Seventeenth century Dutch. It's fascinating. Do you mind if I ask where you got this?

CULLEN

Do you want it or not?

EDMONTON

I'll give you two thousand.

CULLEN

Do I look that stupid?

EDMONTON

You can't blame a man for trying to make a profit, can you? How does ten thousand sound? I'll write you the check, here and now.

CULLEN

I want cash.

EDMONTON

Cash. Of course.

CULLEN

I've got more of this stuff, a lot more. Are you interested?

EDMONTON

I can't move too much of this, but I have an acquaintance who specializes in these kinds of transactions. I could arrange a meeting.

CULLEN

Okay. The money?

EDMONTON

Of course. Excuse me.

Edmonton goes into a back room. Cullen can see him pick up the phone. Cullen wanders the shop, inspecting items in display cases. Shortly the owner comes back with an envelope, which he hands to Cullen.

EDMONTON

I've arranged a meeting for you here, Tonight, at 8:30, if that fits into your schedule?

Cullen thumbs through the money in the envelope and then places it in his vest.

CULLEN

That'll be just fine.

He puts on his cap and leaves as Edmonton stares after him suspiciously.

CUT TO:

INTERIOR – TUNNELS - VARIOUS TUNNEL SCENES – CULLEN'S CHAMBER

Cullen is in his chamber getting a few things. As he leaves, he stops and stares at his carving tools that he left on his work table. After a moment he takes one of the sharp knives, placing it in his pocket.

CUT TO:

INTERIOR – TUNNELS - CATHERINE'S THRESHOLD

CATHERINE

How is Father?

VINCENT

Devastated. He sees his dream crumbling.

CATHERINE

And how are you?

VINCENT

Catherine, our world has never known such turmoil and dissention. It's being torn apart.

CATHERINE

There's another threat, Vincent, maybe just as dangerous. A man was interested in the necklace Mouse gave me. His name is Thorpe. I ran a check on him and found out he smuggles antiques. He's quite persistent.

VINCENT

Let's go talk to Mouse.

CUT TO:

INTERIOR – TUNNELS - MOUSE'S CHAMBER

Arthur is sitting on the chest which is filled with the treasure. Mouse is sitting at one of his work tables, tinkering with something, when Cullen walks in.

MOUSE

Cullen, everybody's looking for you.

CULLEN

(to Arthur)

Take a walk.

Cullen takes a swipe at the raccoon with a sack he has in his hand, shoving him off the chest. Then he kneels down and starts putting treasure into the sack.

MOUSE

Cullen!

CULLEN

They're looking for me, huh? I'll be they are. I came for what's mine.

MOUSE

Not yours... Father said.

CULLEN

Father said?! I don't care what Father said. You can do what you want with your third. I'm taking mine.

MOUSE

Stealing!

CULLEN

Not stealing, Mouse. Taking, remember?

Mouse comes over and crouches by the chest next to Cullen.

MOUSE

Cullen, it's not worth it.

CULLEN

I'll show you what it's worth.

(pulls out the envelope with the money in it)

Ten thousand dollars...

Mouse reaches out to touch it, but Cullen jerks it back.

CULLEN

...for half a dozen pieces. That's what it's worth.

MOUSE

Only paper. Not as pretty as what you took.

As Cullen reaches into the chest for more, Mouse stops him, throwing himself on top of the items in the chest..

MOUSE

Stop it, Cullen! My stuff! Leave it alone!

CULLEN

Mouse, get out of there!

They struggle until Cullen throws Mouse off the chest. They stand up. Mouse blocks Cullen's way.

CULLEN

Get out of my way, Mouse.

MOUSE

My stuff. Can't take!

CULLEN

Uh-uh.

MOUSE

Won't let you.

Cullen takes the knife out of his pocket and waves it.

CULLEN

I'm warning you, boy. I'm warning you.

MOUSE

Joke, right?

CULLEN

Uh-uh.

MOUSE

Won't cut me. Not you.

CULLEN

If I have to.

Cullen begins to move forward.

MOUSE

Cullen, leave it!

Mouse lunges at Cullen, knocking the sack to the floor and spilling its contents. Cullen shoves the knife into Mouse. Mouse touches the wound, seeing blood, and looks up uncomprehendingly at Cullen. Cullen's eyes are wide, seeing what he's done. Mouse sinks to the floor.

MOUSE

(whimpering)

Cullen.

Cullen watches as Mouse collapses then grabs the sack and runs off. Mouse is on the floor unconscious, surrounded by gold coins.

FADE OUT

END ACT II

FADE IN

ACT III

INTERIOR – TUNNELS - MOUSE'S CHAMBER

Catherine and Vincent enter the chamber.

CATHERINE

Mouse? Mouse?

They see Mouse lying on the floor.

CATHERINE

Mouse!

Vincent pulls Mouse into a sitting position.

VINCENT

We must get him to Father.

MOUSE

(weakly)

Vincent?

VINCENT

Save your strength.

MOUSE

Cullen...took the stuff up top...for paper, Vincent, just for paper.

CATHERINE

Where, Mouse? Where was he going?

CUT TO:

CENTRAL PARK ENTRANCE

Cullen works the lever that opens the massive steel door. He goes through the barred gate and pushes it shut, leaning on it for a moment, looking at the blood on his hand, Mouse's blood, with regret, and wipes it on his pants leg as he goes out.

CUT TO

THE EDMONTON'S ANTIQUITIES SHOP

Cullen waits anxiously inside the shop, still rubbing his hand on his pants.

CULLEN

Hello?

The door to the back room opens and Jonathan Thorpe steps out.

THORPE

Mr. Cullen?

CULLEN

Yeah.

THORPE

Those are the pieces?

CULLEN

Yeah. Where's Edmonton?

THORPE

Occupied. We don't need him.

CULLEN

Wait a minute.

(stops Thorpe from taking the sack)

He said he would be here. I don't know you.

THORPE

Now, take it easy, Mr. Cullen. I'm the man with the money. That's all you need to know.

Cullen lets go of the sack and sits down. Thorpe begins to take the pieces out of the sack.

THORPE

Amazing.

CULLEN

All I want is fifty thousand dollars. It's worth a lot more than that.

THORPE

Is this all of it?

CULLEN

(unconvincingly)

Yeah.

THORPE

"Yeah." Then there is more?

Cullen frantically shakes his head no. Thorpe pulls out a gun, and aims it at Cullen. It has a laser sighting device on top, its red light follows Cullen.

CULLEN

Look, please, we don't have to do it this way. Just give me the money. You'll never hear from me again. Please.

THORPE

(smiling)

I never pay for anything.

(pushing the sack toward Cullen)

Carry it. You're gonna take me to the rest of it.

FADE OUT

FADE IN

INTERIOR – TUNNELS – FATHER'S CHAMBER

Behind a white screen, Father and Mary are working on the injured Mouse while several people wait around a table.

WINSLOW

If Cullen ever shows his face down here again, I'll kill him.

CATHERINE

And what would that accomplish?

WINSLOW

It would make me feel better.

VINCENT

Catherine's right, there's been enough bloodshed.

JAMIE

I don't understand. They were friends.

VINCENT

Jamie, he's sick. He couldn't see us or hear us. There was no one, nothing, just himself.

CATHERINE

It's a disease that comes from my world; it's called greed.

Father steps out from behind the screen and pulls off his mask.

WINSLOW

Is he gonna be all right?

FATHER

He's lost a great deal of blood. However, he is young and strong. Yes, I think he's going to be all right.

Vincent throws back his head and sighs in relief. A series of taps on the pipes are heard.

VINCENT

Pascal is back in the pipe chamber.

CATHERINE

What's he saying?

VINCENT

Cullen is back. He's seen him with an intruder... a man with a gun...

(he and Catherine exchange looks)

our tunnels...toward the Abyss.

Vincent leaps up and leaves the chamber.

CUT TO:

INTERIOR – TUNNELS – STAIRWAY BY THE ABYSS

THORPE

Where the hell are we?

CULLEN

You said it: hell, where both of us belong.

Cullen turns around and takes a swing at Thorpe, Thorpe throws Cullen down onto the stairs, punching him. Cullen hangs precariously over the Abyss when Vincent emerges from a tunnel at the top of the stairs, roaring. He swipes at Thorpe, catching him under the chin, sending him flying down the stairs where he rolls down to the landing.

CULLEN

Vincent!

Vincent grabs Cullen and pulls him up. Thorpe manages to get to his feet and aims the gun, the red tracking light square on Vincent's forehead. Cullen throws the sack of treasure and in trying to hold on to it, Thorpe slips into the Abyss. He screams as he falls, clawing at the air. Cullen leans into Vincent's embrace.

FADE OUT

FADE IN

INTERIOR – TUNNELS – STAIRWAY OF THE ABYSS

Many of the tunnel community are standing on the stairs, Catherine with them.

CATHERINE

There's one more piece.

She takes the necklace Mouse had given her and throws it into the chest of treasure. Cullen closes the lid on the chest as Father speaks.

FATHER

Are we certain what we're about to do is the course of action we all wish to take?

WINSLOW

The only course.

MARY

It's caused enough grief.

JAMIE

We don't need it. It shouldn't be here.

WINSLOW

We have to get rid of it.

MARY

We almost lost everything.

CULLEN

It's time

As Cullen begins pushing the chest, Mouse sets his foot on the lid and places a hand on

Cullen's shoulder. Cullen puts his hand over Mouse's. As Cullen and Father lever the chest over the side, Vincent stops them.

VINCENT

We can't do this. By throwing this treasure into the Abyss, we admit defeat. Then it has beaten us.

WINSLOW

It's the only way.

MARY

I think it's the best thing for all of us.

VINCENT

There may be no place for it in our world, but there are others in the world above who go hungry and homeless, and although we live apart from them, we can never deny that we are all a part of each other *and* this city. We cannot turn our backs while there is a chance to help. We cannot turn our backs.

It is decided, and everyone helps carry and shove the chest up the stairs.

CUT TO:

EXTERIOR – NIGHT – ST. REGINA'S AID TO THE HOMELESS.

The chest has been left on the doorstep; two nuns open the door. They open the chest and stare in amazement at the treasure.

Voice-over:

CATHERINE

I wonder what they must think.

FADE OUT

FADE IN

EXTERIOR – NIGHT – CATHERINE'S BALCONY

VINCENT

That it was a miracle.

Catherine and Vincent are standing together on the balcony, She leans into him. They both sigh.

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

Raye Birk – Edmonton
Cory Danziger – Kipper
Ellen Geer – Mary
Terri Hanauer – Jenny
Irina Irvine – Jamie
Kay E. Kuter – Alain Viso

Unit Production Manager - Tony Brown
First Assistant Director - John Hockridge
Second Assistant Director - Debra Du Val
Set Decoration - 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 Supervisor - Fred Blau Jr.
Hair Stylist - Gus LePre
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 - Joyce Robinson C.S.A., Penny Ellers C.S.A.
Beast Designed and Created by: Rick Baker
Executive in Charge of Production: Harry Waterson

Special Thanks to Patricia Livingston

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