

Beauty and the Beast

“A Happy Life”

Teleplay and Story by: Ron Koslow

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Opens on Catherine sleeping in her bed dreaming of a time when she was a little girl seated at her table pouring tea for her dolls. Her mother walks in, nicely dressed, squatting down to hug her. Catherine awakens and, sitting up, begins to cry. She reaches for the phone and dials.

CATHERINE

Yeah, hi, this is Catherine Chandler. Would you tell Joe that I probably won't be in today? Yeah, it must be that flu. All right, thanks, Charlene.

INTERIOR LIVING ROOM OF CATHERINE'S APARTMENT

She is in her pajamas and robe, tearful, sitting on the couch, embraced by her father.

CHARLES

Every year when this day comes around it brings something different. I can't believe it's been twenty years.

CATHERINE

Strange thing is, just hit me like it's never hit me before. It just came crashing down. The loss of her and what that meant...

CHARLES

I don't think the loss of a mother, or a wife, is ever behind you.

CATHERINE

I just felt her so strongly this morning. Her memory, all the things we never got to share... Wondering what she would think of me now.

CHARLES

She very much wanted you to have a happy life. Your mother didn't have a lot of happiness in her childhood. She wanted that for you.

CATHERINE

A happy life...

CHARLES

Come on, get dressed. I'll take you to lunch.

CATHERINE

Oh, I... I promised I'd see Nancy Tucker. She's in from Westport.

CHARLES

Yeah? How's she doing?

CATHERINE

I haven't seen her for a while; she's got two kids. I'll find out if she's having a happy life. Thanks for coming.

He kisses her head as she buries her face against his chest.

EXTERIOR FRONT OF RESTAURANT

INTERIOR RESTAURANT

Catherine and Nancy are seated at a table.

CATHERINE

Here we are... past and present converged over shrimp salad.

(Reaches over and touches Nancy's shoulder)

It's really great to see you.

NANCY

I want you to come up to Westport. Spend some time with us. Rebecca and Bill moved up last year and they live three blocks away.

CATHERINE

Really? That sounds great.

NANCY

Bring somebody if you want. Is there a man in your life? Are you in love?

(Catherine looks away, staring at nothing)

That's a very enigmatic look.

CATHERINE

It's rather complicated.

NANCY

It always was with you. The guys you ended up with never understood you.

CATHERINE

This one does.

NANCY

What's the problem? Is he married?

CATHERINE

No.

NANCY

Gay?

CATHERINE

(Laughs)

No.

NANCY

Uh... unemployed? Uh... behind bars? What's left?

CATHERINE

No, none of that. Um... we'll talk about it next time.

NANCY

Does he make you happy? That's all that matters, Cath.

CUT TO young Catherine being tucked into bed by her mother. Little Catherine clutches a stuffed toy lion.

EXTERIOR CATHERINE'S BALCONY

Catherine is standing by the railing looking very forlorn.

CATHERINE

I didn't know that she'd been sick for a long time. I was ten when she died.

VINCENT

The sadness must have been overwhelming.

CATHERINE

It was. But what I felt this morning, what I feel now, is deeper and more terrifying than anything I felt then.

VINCENT

Yes?

CATHERINE

The loss. A terrible feeling of loss. Not just my mother... for a part of my life... of safety, of simplicity... things that I've never been able to know before. I saw an old friend today and I looked at her and I knew that she had those things. I was happy for her, but it made me sad.

VINCENT

(Sighs)

Perhaps these feelings, these memories, are calling out to remind you.

CATHERINE

Of what?

VINCENT

Of something you need.

CATHERINE

I don't know anymore...

VINCENT

Of what you long for.

CATHERINE

My life is full of complications and risks. I don't know how to have a simple life.

VINCENT

Catherine, your mother's memory reminds you of your aloneness... of the family you lost when she died, of all the friends you left behind when our paths crossed. Because that secret that you carry now, our secret, sets you apart... from your past, your friends, even from the family you are yet to have... the children waiting to be born. Catherine... the burden you bear with that secret... is your aloneness. Know that our bond, our dream exists at the cost of all your other dreams. Know that, Catherine.

CATHERINE

It's worth it.

EXTERIOR CITY NIGHT VIEW

RAPID FADE TO CITY DAY VIEW

INTERIOR CRIMINAL COURTS BUILDING CATHERINE'S OFFICE

Catherine is seated at her desk. Joe is standing in front of it.

JOE

The Omanski case just got remanded back to a new trial.

CATHERINE

Aw, they threw out the partner's confession?

JOE

Yeah. Now we go back to square one. We build a new case independent of the confession. Go down to the vaults; bring it all back up.

CATHERINE

All right.

JOE

Go through everything: police reports, witness interviews, evidence files, all the transcripts. And we got to move, they're gonna be pushing. They know we're at a disadvantage.

CATHERINE

(Sighs, resigned)

OK.

JOE

OK.

INTERIOR HALLWAY

Catherine is opening a door marked 220 - JAMES GRAFTON MD PSYCHIATRY

INTERIOR OFFICE

Catherine and Dr. Grafton sit down in leather wing chairs.

DR. GRAFTON

So, how can I help you?

CATHERINE

I'm not sure. I'm not even sure you can.

DR. GRAFTON

Give me a chance.

CATHERINE

I'm not even sure why I'm here. I've never done anything like this before.

DR. GRAFTON

On the phone, you... you mentioned the anniversary of your mother's death.

CATHERINE

On Monday. Twenty years. It hit me pretty hard, very unexpectedly. I've been feeling pretty bad ever since.

DR. GRAFTON

Feeling like how?

CATHERINE

Like... my life is impossible, like I'll never be able to find happiness. Everything just feels hopeless.

DR. GRAFTON

What feels hopeless?

CATHERINE

Everything! My life! What used to make me happy suddenly makes me... it feels painful, tragic.

DR. GRAFTON

Do you think these feelings might have anything to do with what happened when you were attacked a year ago?

CATHERINE

How do you know about that?

DR. GRAFTON

It was in the papers. As I remember it, a lot of circumstances were left unresolved.

CATHERINE

That's not why I'm here.

DR. GRAFTON

Why are you here?

CATHERINE

(Irritated)

I suppose to reconcile myself with my mother's death!

DR. GRAFTON

Are you sure? Are you sure that's the issue?

CATHERINE

Why don't you tell me?

DR. GRAFTON

I wish I could, but I think you have to tell yourself first.

CATHERINE

(Struggles for a moment before deciding to say more)

It's a relationship I'm involved in.

DR. GRAFTON

Yes?

CATHERINE

A relationship I've never talked about with anyone.

Fade out and then fade back. It's obvious that Catherine has told the doctor about Vincent to some extent.

DR. GRAFTON

You haven't introduced Vincent to any of your friends or family?

CATHERINE

No.

DR. GRAFTON

Is it that he doesn't want to take part in your life... or you don't want him to?

CATHERINE

He can't.

DR. GRAFTON

Why not?

CATHERINE

(Frustrated trying to explain)

He's not able to. He has to live separate and apart from me, from my life... for reasons I'm not able to go into.

DR. GRAFTON

Do you wanna end it?

CATHERINE

No... I don't want to.

DR. GRAFTON

What do you think you're getting out of this relationship?

CATHERINE

Everything. He gives me everything. All the things I never had before.

DR. GRAFTON

So, what's the problem?

CATHERINE

A part of me wants to go and be with him, live with him in his world... and a part of me is just a woman living in New York and trying to be happy.

DR. GRAFTON

And that feels impossible?

CATHERINE

It is impossible.

INTERIOR VINCENT'S CHAMBER

Vincent and Father are playing chess. At least, Father is; Vincent is staring off into space.

FATHER

Vincent? It's your move.

VINCENT

Perhaps we should continue this game on another day.

FATHER

Well, with all due respects, Vincent, I think perhaps we should. What is it? What's distracting you so?

(Vincent looks away)

As if I had to ask.

VINCENT

She's in great turmoil. Don't worry yourself about me, Father.

FATHER

I sometimes feel... I'm standing on the bank of a raging river, watching you try to swim across. How could I not worry? I'd be a fool! And yet, Vincent, at the same time, I have to marvel at your courage.

VINCENT

Catherine swims across that river as well. She faces the same dangers, shows the same courage, and in many ways, the toll on her is even greater.

FATHER

You really think that's so?

VINCENT

On her side of the river there is no one standing on the bank watching. On her side of the river there is no one praying for her safe passage. On her side of the river, Father, there is no one but Catherine.

FATHER

Then I shall stand watch and pray
(Takes Vincent's hand in both of his)
for both of you.
(Kisses Vincent's hand)

FADE TO CATHERINE

She is looking lost and alone.

EXTERIOR CITY AT NIGHT

EXTERIOR CATHERINE'S BALCONY

Catherine is standing on her balcony looking out at the city, staring at it but not really seeing it. The phone rings. She goes into her bedroom to answer it, setting down the cup of tea she had been holding.

CATHERINE

Hello?

NANCY

Hi, it's Nancy.

CATHERINE

That's so funny! I was just thinking of you!

NANCY

Thinking of coming up for a visit?

CATHERINE

Nothing that specific.

NANCY

Well, listen, next Friday is Rebecca's birthday, and a bunch of us are getting together and... I thought it might be a good chance to get you up here.

CATHERINE

I don't know, Nance. I got a load of work, just a lot of loose ends.

NANCY

Oh, no excuses! Jenny Aronson's coming and you can get a ride with her.

CATHERINE

Well, I'll work on it. I'll call you early in the week.

NANCY

Rebecca's big brother Buddy will be there!

CATHERINE

You will stoop to anything, won't you?

NANCY

To get you up here? You're damn right!

CATHERINE

I will do my best.

NANCY

You better!

CATHERINE

OK, bye!

EXTERIOR CRIMINAL COURTS BUILDING

INTERIOR OFFICE AREA

Catherine is seated at her desk, a report in her hand, staring out the window. Joe rushes up.

JOE

Have you finished the breakdown of the neighbor's testimony?

CATHERINE

I just put it on your desk.

JOE

When?

CATHERINE

(Looks at her watch)

Half an hour ago?

JOE

No, that was the building manager's testimony. I asked you to break down the neighbor's testimony.

CATHERINE

Oh, God, Joe, I ... got it mixed up somehow. I ... I don't know how I did that. I'll have it on your desk by the end of the day.

JOE

All right, look, Cathy, we've gotta stay on top of this, OK?

CATHERINE

I know.

INTERIOR DOCTOR'S OFFICE

Catherine and the Dr. Grafton are again seated across from one another.

CATHERINE

He's overcome tremendous hardship, he's suffered great pain, and yet he has the most beautiful spirit, the most generous heart of anyone I've ever known.

DR. GRAFTON

But you say it's impossible.

CATHERINE

We can never have a life together.

DR. GRAFTON

How can that fulfill you?

CATHERINE

It does fulfill me! In ways I never even knew existed. It's the rest of my life that doesn't seem to fit.

DR. GRAFTON

Then how can you find the happiness that you say you want? You do want to be happy?
(She looks at him, exasperated)

No... it's-it's just that I'm wondering whether you're not using this impossible, problematic situation with Vincent to... uh... avoid a commitment to the real thing.

CATHERINE

It is the real thing.

DR. GRAFTON

(Hesitating, considering his words)

If I'm gonna help you at all, I'm going to need more to work with... more information.

CATHERINE

OK. Like what?

DR. GRAFTON

Why is this relationship a secret? What makes it impossible? Is he a fugitive? Are you concerned about his safety?

CATHERINE

In a way.

DR. GRAFTON

Well, you're an attorney, surely you must know that anything you say to me will be kept confidential.

CATHERINE

I'm sorry. I made a promise.
(Shrugs)

DR. GRAFTON

(Considers a moment)

Why did you come to me?

CATHERINE

I'm not sure. I guess because I needed to talk to someone about it, to let someone else know.

DR. GRAFTON

Why don't you?

CATHERINE

I can't.

INTERIOR JOE'S OFFICE

Joe is seated at his desk flipping through some papers with his back to the door. Catherine enters.

CATHERINE

Joe?

JOE

(Distracted)

What's up?

CATHERINE

I'm gonna have to take some time off.

JOE

(Finally looking at her)

What?!

CATHERINE

I need to get away for a while.

JOE

(Angry)

When?

CATHERINE

Right away. Joe, you know I wouldn't be asking...

JOE

Cathy, you can't leave! The Omanski case is a mess. I've got ten other fires to put out. I can't let you go. I can't even believe you're asking!

CATHERINE

Then I'll have to quit.

Joe throws a pencil at his desk as he gets up and comes around the desk towards her.

JOE

All right, Cathy, what's wrong?

CATHERINE

I'm having some personal problems.

JOE

(Sarcastic)

Really?

CATHERINE

I can't go into it. As you always say, trust me. For my sake, for the sake of the work, I need a break.

JOE

(Concerned)

Well, you're all right? I mean, it's not your health?

CATHERINE

I'll be OK.

JOE

All right. All right, don't worry, uh... you take some time off. Take as much as you need. I'll get Ellis and one of the interns to help out.

CATHERINE

Thanks. I appreciate it.

JOE

You know, you work yourself too hard... and I take advantage.

CATHERINE

We all work too hard.

JOE

Yeah, but I pushed it. I knew you were trying to prove yourself.

CATHERINE

And you gave me the chance to. It's OK.

JOE

I owe you, Radcliffe. If there's anything I can do for you, I mean, anything...

CATHERINE

I won't hesitate.

JOE

Good. You got a friend here, kiddo.

CATHERINE

I know that.
(*She hugs him*)

INTERIOR MUSEUM OF NATURAL HISTORY

A benefit piano concert is about to be held. Charles Chandler and Kay are waiting for Catherine.

CHARLES

Oh, there she is. Catherine!

CATHERINE

Hi, Dad. Sorry I'm late. Hi, Kay.

KAY

Oh, nice to see you. How are you?

CATHERINE

Actually, I'm pretty good.

CHARLES

Are you?

CATHERINE

Yes, I am.

KAY

We better get to our seats. I am so happy you could join us.

CHARLES

Where are the proceeds going again? I keep losing track.

They find their seats among rows of chairs set up in front of an elephant exhibit and sit down.

CATHERINE

I'm gonna take some time off work.

CHARLES

Good! Good idea. Got any plans?

CATHERINE

On Friday I'm gonna visit Nancy Tucker up in Westport. Then... I may just rent a car and take a long drive up through New England.

KAY

It's a great time of the year.

CHARLES

I can't tell you how glad I am that you're going to do that.

CATHERINE

Me too.

Applause sounds as the performer enters. He sits down at a piano and begins to play the Grieg Piano Concerto in A Minor, Op. 16. Catherine listens, becoming more and more upset, and finally begins to cry.

CATHERINE

I forgot how sad it was.

(Gets up)

I have to go get a tissue.

She leaves the museum, running down the steps and into the park, heading for the culvert and Below. As she bends to pick up a rock to use on the pipes, Vincent touches her arm. She turns, he's standing there.

VINCENT

I'm here.

(She collapses sobbing into his arms)

Catherine... Tell me...

CATHERINE

Tonight I went to a piano recital. I was actually feeling OK, and then I sat down and he started to play the Grieg piano concerto. The one that we heard in the park that night.

VINCENT

Was it beautiful?

CATHERINE

Yes, it was beautiful, and I kept remembering how much you loved it, and I wanted you there with me so badly, it became unbearable to me, almost physically painful. I just had to run. I actually ran from it. Vincent, what are we going to do? We have to do something before there's nothing left for either of us.

Vincent walks away from her, and leans against the gate.

VINCENT

This was the risk we faced.

CATHERINE

And now... what?

VINCENT

Now... perhaps we awaken from our dream. Return to our lives.

CATHERINE

No. Let me come Below. Let me live in your world. Let me try.

VINCENT

Catherine, you have a life Above. To leave that now would be to turn your back on who you

are, on who you are to become. That you must never do.

CATHERINE

Then... what am I to do?

VINCENT

You're in such a pain, I know.

CATHERINE

Vincent, I don't think I have the strength to continue.

VINCENT

Then you mustn't continue.

CATHERINE

Maybe if I just went away for a while...

VINCENT

Catherine, it must end!

CATHERINE

No!

VINCENT

It must!

CATHERINE

I ... I don't want that! How can you say that?

VINCENT

To see you in such pain because you dare to love, knowing that I am the reason, the cause of that pain, is more than I can bear to live with. It mocks our dream. So it must end. Catherine, you have a life waiting to be lived.

CATHERINE

No...

VINCENT

Let the memory of what we are, of what we share, remind you that love in its deepest and purest form exists. Use that memory to give you the courage to love... someone else.

CATHERINE

I can't.

VINCENT

You must.

Vincent leaves her to enter the tunnel, shutting the door on her.

CATHERINE

No, wait...wait!

She stands for a moment, staring at the door, then turns away and leaves.

EXTERIOR CATHERINE'S APARTMENT BUILDING

INTERIOR CATHERINE'S APARTMENT

Catherine is on the phone, still very upset and shaken.

CATHERINE

Nancy? It's Cathy. How would you feel if I came up a little early? You sure? I could catch a train tonight. OK, see you soon.

CUT TO BELOW

Vincent is walking through a tunnel, stunned at what has just happened, bumping into walls, his face a mask of despair.

EXTERIOR STREET

Catherine is getting into a taxi with luggage.

CATHERINE

Grand Central.

EXTERIOR BUILDING

Vincent climbs to the roof of a building and sits staring at the city, crying.

EXTERIOR NANCY TUCKER'S HOUSE

INTERIOR NANCY'S KITCHEN

Catherine, Nancy and her husband Paul are in the kitchen preparing food for the party. Nancy has a cantaloupe that she is cutting up for a watermelon fruit basket.

CATHERINE

What is that thing?

NANCY

It's a melon baller.

PAUL

Life wouldn't be the same without it.

CATHERINE

A melon baller?

NANCY

Stick with me and you'll learn all the secrets.

(There's a crash from another room and a child's cry)

Ah, just another nuclear accident. Take over here, will you?

(Hands Catherine the melon baller)

Paul is cleaning carrots in the sink. He shoves the cantaloupe over to Catherine.

PAUL

Come on, pitch in. Be brave.

EXTERIOR NANCY AND PAUL'S YARD

Catherine is chasing after Nancy's son.

CATHERINE

You are too fast for me!

(Catches him and swings him up in the air)

I'm an old lady, you know.

JEREMY

How old?

CATHERINE

Same age as your mom.

JEREMY

That's old!

She swings him in a circle and sets him down, watching as he runs past his younger sister, a wistful look on her face.

INTERIOR NANCY AND PAUL'S HOUSE

The men are out at the barbeque while the women are chatting inside.

JENNY

Talk about compulsive men over thirty-five. I mean, he asked me to take my shoes off before I walked into his apartment.

All the women laugh.

REBECCA

What did you do?

JENNY

I took my shoes off!

CATHERINE

You are truly a disturbed person, you know that?

(Laughs)

JENNY

Oh, yeah?

Jenny throws a pillow at Catherine.

INTERIOR NANCY AND PAUL'S KITCHEN

The gang is around the table; a birthday cake with candles blazing is set in front of Rebecca.

A WOMAN'S VOICE

Don't forget to make a wish.

Rebecca blows out the candles and everyone applauds. She kisses her husband as her brother Buddy looks on. Buddy's glance shifts to Catherine.

Some time later: Catherine is at the sink washing dishes while Buddy clears the table. Some conversation has already passed between them.

CATHERINE

I don't believe you.

BUDDY

I swear, it's true.

CATHERINE

Well, why didn't you ever tell me?

BUDDY

I don't know. I guess because you were Rebecca's friend.

CATHERINE

And you didn't want to jeopardize your sister's social life by dating and dumping one of her friends?

BUDDY

No. More like I didn't want Becky in a position to know everything I was doing. How long are you gonna be in Westport?

CATHERINE

Through the weekend.

BUDDY

Do you think we could spend some time, say tomorrow? I'd really like that.

CATHERINE

Why don't we talk about it tomorrow?

EXTERIOR CITY NIGHT

INTERIOR CATHERINE'S APARTMENT

Vincent is seen prowling around the balcony of the darkened apartment. He leans against the rail and remembers their times together: we see images of their first anniversary when he gave her the crystal necklace, a time when she is lighting candles, a shared embrace, the time he crushed a voodoo shell and tossed its powdered remains out into the air.

VINCENT

(Audience hears his thoughts)

What we shared will never die. I'll always be with you. Goodbye, Catherine. Be happy.

INTERIOR NANCY'S HOUSE

Catherine is asleep in the guest bedroom, dreaming that she and Vincent are standing in a glade, in the sunshine, holding each other.

CATHERINE

Oh, Vincent!

VINCENT

Your hair! The sunlight in your hair is so beautiful, Catherine.

(Gazes around)

The colors! It's like another world.

They begin to walk with their arms around each other.

CATHERINE

I feel like I'm seeing it for the first time.

They gaze into each other's eyes.

VINCENT

Where shall we go?

CATHERINE

Everywhere! I want to show you everything.

VINCENT

And we can go together?

CATHERINE

Yes, together!

They stop walking and face each other.

VINCENT

Catherine, how can this be?

CATHERINE

Because it's what I wished for, more than anything.

They continue their walk, hand in hand.

FADE TO: They are seated on the ground as for a picnic.

VINCENT

I dreamed of this!

CATHERINE

The two of us... in the sunshine. Vincent, you are so beautiful!

VINCENT

Catherine, I'm a part of you. What you see in me is the beauty in your heart.

CATHERINE

It's all so perfect... this moment. I've never been so happy!

VINCENT

If only it could last forever.

CATHERINE

It can. It will. I love you so much!

They move towards each other, closing their eyes, anticipating a kiss. She opens her eyes to see Buddy moving towards her for a kiss instead of Vincent. Vincent is walking away. She is startled.

BUDDY

What? What's wrong?

CATHERINE

Vincent! Vincent!

She wakes up from her dream disoriented, knocking over a lamp as she tries to turn it on and screaming when she knocks it over. Nancy comes rushing in.

NANCY

Are you all right?

CATHERINE

No...no!

(Weeps despondently on Nancy's shoulder)

Some time later:

CATHERINE

What a night. Nancy, I'm sorry!

NANCY

Don't be silly!

CATHERINE

It just tears me apart that we can never share a life together.

NANCY

You sure there's nothing else you can do?

CATHERINE

I'm sure.

NANCY

Maybe it's enough.

CATHERINE

I want a home like this and children and a family. It's sad knowing that that may never be.

NANCY

We all make our tough choices. Don't you think there are days and nights when I regret not having gone to Paris to study? Not ever doing something with my photography? I was good!

CATHERINE

You were better than good.

NANCY

I'll never know where I could have taken that. Cath, I love my life, I love being a mother, but it's not the only path. It was a hard adjustment. Paul and I have been through some sticky times. Don't think I haven't had my doubts.

CATHERINE

Hmmm. I guess the anniversary of my Mom's death reminded me of all those choices. Hmmm. It's forced me to take a look at myself and wonder... what would she think of me? Would she be proud? Does my life honor her memory? All those things. I don't know.

NANCY

I know. I know what she'd think because I know what I think. Cathy, of all of us, you're the one that's come the greatest distance and gone the farthest. I mean, when you were in law school we used to joke about you majoring in fashion law.

(They both laugh)

You've over come a terrible accident. You've changed your life. Now you're giving to others, and you have this extraordinary relationship. You should be so proud of yourself. We're all so proud. And to hell with what anybody else thinks about what you should or shouldn't do. I mean, when all's said and done, you've got to follow your heart. It's the only thing you can every really count on.

CATHERINE

That's what Vincent always says!

NANCY

Will we ever meet him?

CATHERINE

I'm beginning to think that anything is possible.

They smile and hug, sighing.

CATHERINE

I think I'm going to head back to New York.

NANCY

Right now?

CATHERINE

Yes!

She gets off the bed.

NANCY

But it's four a.m.!

CATHERINE

(Going to the closet and pulling out her suitcase)

I need to get back.

NANCY

There's not a train till 5:20.

CATHERINE

Could I borrow your car?

NANCY

You're serious!

CATHERINE

You said follow your heart. It can't wait.

NANCY

All right, sure, take the car! Paul can pick it up on Monday.

They hug.

CATHERINE

Thanks, Nance, for everything!

FADE TO:

Vincent at the Chamber of the Falls. He sits on the edge staring at Catherine's rose in his hand, deep in thought. Suddenly he is alert, lifting his head as if listening to something.

CUT TO:

Catherine starting Nancy's car as Nancy stands in the doorway. She is smiling and happy.

CUT TO:

Vincent. He gets up and begins running to the park entrance.

CUT BACK AND FORTH:

Between Catherine's drive home and Vincent's run through the tunnels.

EXTERIOR PARK CULVERT NIGHT

Catherine is running across the park toward the culvert. Vincent has come out of the tunnel entrance at full run and bounces to a stop, seeing her running towards him. She runs into his open arms and he crushes her to him.

CATHERINE

Oh, forgive me... forgive me for doubting! What we have is all that matters. It's worth everything!

VINCENT

Everything!

They gaze deeply into each other's eyes as their spirit selves kiss. He pulls her back into his embrace.

THE END