

BEAUTY AND THE BEAST

“Ashes, Ashes”

Aired Episode Transcript – original air date: December 2, 1988

Opening credits:

Starring

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

Guest starring

Adrian Paul
Joseph Campanella
and
David Greenlee

Director of Photography - Stevan Lerner A.S.C.

Production Designer - John Mansbridge

Editor - Howard Kunin A.C.E.

Theme by - Lee Holdridge

Music by - Don Davis

Supervising Producer - Stephen Kurzfeld

Producer - George R.R. Martin

Produced by - Kenneth R. Koch

Co-Producers - Alex Gansa, Howard Gordon

Created by - Ron Koslow

Teleplay by - Durrell Royce Crays

Story by - Roy Dotrice & Durrell Royce Crays

Directed by - Gus Trikonis

EXT. NEW YORK CITY PANORAMA - NIGHT

EXT. HARBOR - NIGHT

Camera pans across a panorama of the harbor, finally focusing on one ship. It's foggy. We see a searchlight crossing the water. Vincent is on the docks. The searchlight continues to cross the water as we hear fog horns. Vincent watches, then steps behind boxes to hide as the searchlight nears the dock. We see it's on a small motorboat; men on the boat are talking in Russian.

MAN IN BOAT

(speaking in Russian)

(subtitled) There! Over there!

As Vincent continues hiding, the boat gets closer and closer to the dock and two men in the boat become visible, looking all around.

MAN IN BOAT

(speaking in Russian)

(subtitled) Nothing. Keep Looking.

Vincent steps out from behind the boxes as he sees the boat turn around and head elsewhere, still searching. The fog rolls in more heavily. Vincent watches the boat retreating into the darkness, until he hears another sound: coughing.

A man swims towards the dock, and Vincent notices the man is in distress. he reaches the dock as the fog closes in but he doesn't have the strength to pull himself out of the water. Vincent jumps down to the edge of the dock and pulls the faltering swimmer out with one arm, then cradles him. The man has passed out. We can see the dilemma on Vincent's face.

CUT TO: CITY STREET - NIGHT

CUT TO: INT. DISTRICT ATTORNEY'S OFFICES - NIGHT

Rita walks through the office carrying files while a janitor empties trash cans in the background. She puts the files on her desk and notices Catherine.

RITA

You still here?

(walks towards Catherine's desk)

I thought everybody left hours ago.

CATHERINE

(as she talks, she gets her gloves out of her purse)

Dante should have reserved a special circle in hell for lawyers who make unnecessary motions.

Catherine gets up and grabs her coat.

CUT TO: JOE MAXWELL'S OFFICE

Through the glass walls we see him escorting an older man, Dr. Peter Alcott, to the door. Joe opens the door and they walk through it, talking.

JOE

You gotta realize, doc, it may be a year or more before we get to trial. Cases like this...

PETER

...can go on forever. Don't worry, Mr. Maxwell, I've been through all this before.

While they are talking, Peter is straightening his collar, as he has just put on his overcoat. Joe and Peter look over towards Catherine and Rita.

CATHERINE

How'd the deposition go?

RITA

Terrific. It was great.

PETER

Cathy?

Catherine turns as her name is called and recognizes Peter.

CATHERINE

Peter! Hi!

She rushes over to embrace him.

PETER

Oh, Cathy!

Catherine kisses Peter's cheek.

JOE

Five will get you ten says they know each other.

PETER

Huh...you'd win that bet. First time I met Cathy she was stark naked.

JOE

Oh, do tell.

CATHERINE

You might mention that I was also upside down and screaming at the top of my lungs.

PETER

What, and spoil a good story?

(chuckles)

Susan'll be delighted to hear that I ran into you. She asks about you all the time.

CATHERINE

Will you send her my love? I really wanted to get out to Santa Fe for the wedding, but... you know how it is.

PETER

You work this girl much too hard.

JOE

Oh, don't blame me. I don't chain her to her desk.

RITA

That's not what she tells me!

Everyone laughs.

CATHERINE

Oh, it won't be so long next time, I promise.

PETER

All right.

CATHERINE

Good night.

JOE

G'night.

Peter looks after Catherine as she walks out of the office.

CUT TO: BELOW

A slow resolve from fuzzy to sharp focus on a lone candle burning. The swimmer, Dmitri, is sweaty and delirious.

DMITRI

(speaking in Russian, increasingly agitated)

No...no...no...no...!

CUT TO: VIEW OF A CHAMBER BELOW

We see that Dmitri is lying down in a storage chamber filled to overflowing with furniture, with cobwebs hanging all around. Vincent is standing behind Dmitri.

VINCENT

Don't be afraid.

DMITRI

(looks around in panic; speaking in Russian)

(subtitled) This place...where...what?

VINCENT

(speaking in Russian)

(subtitled) There is nothing to fear. You are safe here.

(switching to English)

Do you speak English?

Vincent kneels beside Dmitri but Dmitri doesn't see his face.

DMITRI

Yes, a little. Who are you? You are American?

VINCENT

My name is Vincent.

DMITRI

I Dmitri, from Kiev, Soviet Union. This place...

VINCENT

It's a hidden place, a safe place. There were men on a boat searching for someone.

DMITRI

From my ship. I jump, swim. Your police, they put me back. You understand, yes?

VINCENT

There are no police here, but you are in need of medical attention. Can you walk?

Dmitri tries to rise, but stumbles and falls. Vincent helps him up. Dmitri sees Vincent's face and recoils.

DMITRI

(looking around in terror; speaking in Russian)

What are you, a demon?

(switching to English)

I am dead.

VINCENT

(very calmly)

You're alive, safe, among friends. My father is a doctor. Would you let me take you to him?

FADE TO: FATHER STUDY

Father is cleaning and bandaging Dmitri's wounds.

FATHER

And what exactly were you looking for in the East River?

DMITRI

(speaking in Russian)

Love.

FATHER

Hmmm?

DMITRI

(switching to English)

Love. Is not for politics. I-I-I show. It's for Anna.

Dmitri hands Father a photograph of a young woman.

FATHER

Oh, yes, she's very beautiful.

Father hands the photograph to Vincent.

VINCENT

Is she here in New York?

DMITRI

Four years. We were... how do you say... to m-m-marry.

FATHER

Mmm.

DMITRI

I apply also to come. Four years I wait, but is *(in Russian)* no.
(switching to English)

Then Anna send me letter. She says she have no more hope I come to America. But I come!
Perhaps you understand loving so much someone.

VINCENT

Do you know where she is?

DMITRI

Brooklyn. Is possible you help find?

FATHER

After you've rested for two or three days and I'm sure this is not infected.

DMITRI

But is important. In letter she says she marries.

VINCENT

She's married someone else?

DMITRI

No, but she is thinking, soon.

CUT TO: CATHERINE'S BALCONY – NIGHT

Vincent and Catherine stand at the balustrade. Catherine is looking at the photograph of Anna.

CATHERINE

She's beautiful.

VINCENT

If only you could hear the love in his voice when he speaks of her. He's crossed half the world, risked his life, left everything and everyone behind him, all for Anna.

CATHERINE

He can never go back now, can he? He's burned his bridges home, all for a dream.

VINCENT

He comes from a land of dreamers.

CATHERINE

He must love her very much. Does he know where she is?

VINCENT

Brooklyn.

CATHERINE

(amused)

Brooklyn is a big place.

VINCENT

This is what Father is trying to explain to him.

CATHERINE

We'll find her for him, Vincent. I know we will.

CUT TO: TUNNEL PASSAGEWAY

Children are laughing.

CUT TO: HOSPITAL CHAMBER

Children are gathered around Dmitri's bedside as he tells them a story.

DMITRI

Look every place, search the whole ship. Remember, ship is middle of ocean, but is no peoples on ship.

ERIC

Where'd they all go?

DMITRI

Is plates on table, cooking in kitchen, even is radio plays.

Father pushes aside the curtains and enters the chamber.

DMITRI

Ah, it's very strange, yes? Is, how you say? Oooo!

The children all laugh.

ERIC

People were ghosts?

DMITRI

No. Whole ship was ghost. Ooooo!

The children squeal and run.

DMITRI

(coughing - to Father)

I ask them to come, or is not permitted?

FATHER

Well, it's not exactly my idea of resting in bed, but... I must say I'd quite like to hear the end of the story myself! Now, let's have a look.

Father begins to inspect Dmitri's arm. The curtain parts and Ellie, who had been in the group of children listening to Dmitri's story, returns.

ELLIE

Can I help?

FATHER

Well, I can't see any reason why not. Here.
(handing a bandage to her while sharing a smile with Dmitri)
Tell me, Dmitri, do...uh... do you play chess?

DMITRI

You say because I Russian, yes? Yes?
(both laugh)
And you?

FATHER

Oh, a little.

Father holds out his hand for the bandage he'd given to Ellie. She doesn't notice his gesture. She has eyes only for Dmitri. When she finally realizes both Father and Dmitri are staring at her, waiting, she runs out.

FATHER

One minute she wants to help, and the next...
(he and Dmitri chuckle)
Well, I have a chess board in my chamber if you'd care for a game.
(at Dmitri's nod)
When you feel up to it, that is.

CUT TO: INT. DISTRICT ATTORNEY'S OFFICES – LATE IN THE DAY

The janitor is cleaning. Joe leaves his office, coat over his arm. Catherine is at the coffee machine. Rita's at her own desk.

JOE

'Night, Radcliffe.

CATHERINE

Good night.

JOE

What? Are you bucking for a gold star, Escobar? You can go home at nights, you know.
(looking down at what's on Rita's desk)
What's this stuff? I don't remember assi...
(as he sees Catherine coming over to Rita's desk)
Ahhh, I might have known.

CATHERINE

(very innocently)
Known what, Joe?

JOE

Look, if this is a conspiracy to get my job, it won't work. Moreno left hours ago. Watch this one, Escobar. Good night.

CATHERINE

Good night. Did you find anything, Rita?

RITA

Well, I tried Social Services and hospitals like you said: nothing. I even checked traffic tickets.

CATHERINE

Schools?

RITA

How'd you know?

Anna Makovah is enrolled in an adult English program at Beaumont High School.

CUT TO: INT. TUNNELS

Subway trains can be heard in the background. Vincent turns a corner and walks down a tunnel.

FADE TO: FATHER'S CHAMBER

Dmitri and Father are seated, playing chess, as Vincent enters.

VINCENT

We made all the arrangements, whenever you feel well enough.

DMITRI

Is no good times for leaving friends, but better now look for Anna.

(he rises)

We leave game unfinished.

FATHER

Well, in that case you'll have to come back sometime, so we can finish it.

Dmitri puts on a jacket and picks up a small suitcase. As he does so, he begins coughing.

FATHER

You know, I wish you'd stay here for a few more days until that cough of yours has cleared up properly.

DMITRI

Is nothing.

He and Father hug warmly.

FATHER

Good luck.

DMITRI

(in Russian)

Goodbye, dear friend.

(switching to English)

Don't forget, it's your move.

Vincent and Dmitri leave. Father sits down and stares at the chessboard. He moves a piece in triumph.

FATHER

Check.

FADE TO: A TUNNEL

Vincent and Dmitri are walking.

VINCENT

The rooming house is owned by one of our Helpers. Catherine will reach you there as soon as she finds Anna.

DMITRI

(sweating, panting)

Is difficult leaving. Is... how your English writer say?

VINCENT

Shakespeare?

DMITRI

(laughing)

Yeah.

VINCENT

“Parting is such sweet sorrow.”

DMITRI

Yes, is that: sweet and sad. He was little bit Russian, I think.

Dmitri begins coughing. He coughs so much, he stops walking and leans on the tunnel wall for support.

VINCENT

Perhaps we should go back.

DMITRI

(his face now shiny with sweat)

I must go on.

VINCENT

Are you strong enough?

DMITRI

For Anna, very strong. Is you, Vincent, understand me best of all, yes? Is little bit of Russian in you too.

They continue to walk. Vincent leads him through a final passage until they are standing at a tunnel leading out Above.

DMITRI

Is Russian to be like baby to say goodbye.

VINCENT

(after hugging Dmitri)

We will think of you often.

(in Russian)

Goodbye, dear friend.

As Dmitri leaves, he's overcome by another fit of coughing that brings him up against the tunnel wall.

VINCENT

Dmitri, what's wrong?

DMITRI

(panting and heavily sweating)

Is nothing. Is nothing...

Vincent helps him stand and assists him as they return Below.

FADE TO: HOSPITAL CHAMBER

Dmitri is back in bed. Father is taking his temperature.

FATHER

You have a temperature of a hundred and two degrees. In America we hardly call that nothing.

DMITRI

It's your revenge, yes? For me winning you at chess.

FATHER

Well, let me know if you feel any pain.

Father palpates Dmitri's neck, which elicits a gasp of pain. Father casts a worried glance at Vincent. Dmitri begins to cough again.

FATHER

Yes, I've got to get some antibiotics into you, and there are tests we need to run.

DMITRI

Is better soon, then I go to Anna.

VINCENT

Soon.

CUT TO: FATHER'S STUDY

Father is looking at a specimen through his microscope. He inspects it, then raises his head, worry on his face.

FATHER

Oh, dear God.

CUT TO: HOSPITAL CHAMBER

Dmitri is in bed, coughing. His photograph of Anna is taped to the wall near him. Ellie comes in, holding a candle.

DMITRI

Ellie. Is so late.

ELLIE

I... I just wanted to see if you needed anything.

DMITRI

Is good of you to come.

ELLIE

(as she hears Dmitri coughing)

How... how are you?

DMITRI

Sometimes good, sometimes...

(laughs)

not so good.

He coughs and Ellie rushes to adjust his pillows.

DMITRI

You are very kind, like Anna.

Ellie smiles, smitten.

DIMITRI

In Kiev first we meet, long time ago. You are like her, young, beautiful.

Ellie listens, basking in his words.

DMITRI

Anna and I, we marry, have family, like you maybe, beautiful children.

ELLIE

(recoiling)

I'm not a child.

Ellie turns and leaves the hospital chamber.

DMITRI

Ellie! Ellie, wait!

CUT TO: EXT. BRICK SCHOOL BUILDING – NIGHT

CUT TO: INT. CLASSROOM

A man, a teacher, is cleaning up after a night class. He's apparently in mid-conversation with Catherine.

TEACHER

She hasn't been to class in over a month. I don't know why.

CATHERINE

But do you know where she lives?

TEACHER

We have an old address from when she first enrolled, but if she's moved...

CATHERINE

Well, maybe someone at the old address will know where.

TEACHER

It's worth a try...

(opens a file cabinet and pulls out a file)

But I wouldn't count on getting a lot of answers, especially from the newer Russians. Not all that surprising when you consider where they came from. I mean, for all they know, you're KGB.

CUT TO: EXT. OLD APARTMENT HOUSE – DAY

CUT TO: INT. APARTMENT HOUSE HALLWAY

Catherine is walking down the hall. Sounds of music and voices can be heard as she approaches an apartment door. She knocks and a man wearing a yarmulke opens the door. The apartment is filled with people, all dressed up. Anna is wearing a wedding dress. Everyone stops what they're doing and saying and stares at Catherine with suspicion and fear. Catherine takes it all in and realizes she cannot complete her mission. It's too late for Dmitri and Anna.

CATHERINE

I'm sorry, I must have the wrong apartment.

Catherine turns away and walks back down the hall as music and talking resume in the apartment. She stops and leans against the wall, a sad look on her face.

FADE TO: FATHER'S STUDY

Ellie, in a nightdress and carrying a lantern, runs into Father's study, looking around desperately. Vincent, looking through some books, notices her.

VINCENT

Ellie?

ELLIE

Lana's sick. Geoffrey too.

Vincent grabs his cloak and takes the lantern. They leave, and as they rush through the

tunnels, Vincent throws his cloak on.

VINCENT

When did it start?

ELLIE

An hour ago.

As they walk, Ellie suddenly leans against the tunnel wall, rubbing her neck.

VINCENT

You all right?

ELLIE

I'm just a little tired, that's all.

VINCENT

You should be in bed, go on.

(hands Ellie the lantern)

Don't worry, I'll find Father.

ELLIE

Good night, Vincent.

Ellie turns back down the corridor.

CUT TO: HOSPITAL CHAMBER

Dmitri is lying still. Father, sitting at his bedside, is staring despondently at him, holding his hand. Vincent enters.

VINCENT

Father, three children are ill.

FATHER

(distractedly)

Yeah.

VINCENT

They need your attention! Dmitri, is he worse?

Not responding, Father gently disengages Dmitri's hand from his and places it on his chest. Vincent realizes that Dmitri has passed away.

VINCENT

But how?

FATHER

I'm not sure. I've been sitting here with him.

VINCENT

But he was so strong, so determined... to get well to go to Anna.

FATHER

Strong or weak, young or old... makes no difference. We desperately need vaccine, antibiotics, IVs... Oh, dear God, the children... I knew it was serious, but I had hoped against hope...

VINCENT

Tell me.

FATHER

Plague. Untreated, the fatality rate is almost 100 percent. Even with the drugs...

(shaking his head)

Oh, dear God, help us all.

(hugs Vincent)

FADE TO: FATHER'S STUDY

Many Tunnel dwellers are gathered . Father has been alerting them to the illness.

FATHER

Fever, coughing, chills, even simple fatigue. Anyone with any symptoms must be isolated immediately. Now, I cannot stress this too strongly.

MARY

Is there a vaccine?

FATHER

Well, Mary, most of us have been exposed already. It's too late for the vaccine. However, there are certain drugs which may help, and supplies of these are being arranged.

ZACH

Will there be enough for everybody?

FATHER

Zach, our friends Above have never let us down before, but we must isolate ourselves. The pneumonic form of this plague is highly contagious.

JAMIE

I'll go tell Pascal to send the word out.

FATHER

Use the pipes. You've been exposed, Jamie. Pascal hasn't. We cannot risk any spread of this contagion.

MOUSE

Have to bring medicine down. Bring it down fast.

MARY

You'll need a nurse.

Everyone begins to talk at once. Excited, fearful voices fill the chamber.

FATHER

We... we will need all of you. I know you're frightened. Well, so am I. I don't want to minimize the gravity of the situation, but I can assure you that all those who are sick...

ERIC

Are we all gonna die?

FATHER

Eric, some of us are going to be very sick. Some are sick already and they have to be put into quarantine.

ERIC

What's quarantine?

FATHER

(walking towards Eric and Ellie)

It means, Eric, to keep the sick people from infecting those who are well.

(taking a close look at Ellie)

Ellie, you should be in the Hospital Chamber, you know that.

ELLIE

I'm okay.

FATHER

It's very brave of you, Ellie, but you know that's not true. You're very sick, and you could easily make Eric sick. Please, come along with me.

ERIC

I'm going too.

ELLIE

You can't. It will be ok, Eric. It's just until I get well.

ERIC

(grabbing Ellie's arm)

No!

ELLIE

(sharply)

You have to stay here. I mean it.

FATHER

We'll take good care of her, Eric. I promise you.

ERIC

You won't come back! You said you'd never leave me again! You promised!

(as Mary tries to hold his arm)

Let go of me!

Eric breaks free of Mary and runs after Ellie. He grabs her. She turns around.

ELLIE

(shouting)

Don't be a little baby! We have to do as Father says.

ERIC

But you promised.

MARY

She doesn't want you to get sick, Eric.

ERIC

I don't care.

MARY

Well, Ellie does. She loves you very much, the same way you love her.

ERIC

I don't. I don't love her at all. I hate her!

Ellie is shocked and hurt by Eric's words. She turns to Father, who shakes his head as if saying that Eric doesn't mean it. Ellie and Father leave the chamber. Mary holds Eric and kisses his forehead as Eric angrily stares after Ellie.

CUT TO: VIEW OF NYC – DAY

FADE TO: EXT. CATHERINE'S OFFICE BUILDING

CUT TO: INT. THE DISTRICT ATTORNEY'S OFFICES

A sandwich seller is pushing his cart through the office.

SANDWICH MAN

Hey! Sandwich man! Get your homemade sandwiches right here.

(sees Catherine at her desk)

Sandwich, lady?

CATHERINE

You got a chicken salad?

SANDWICH MAN

Try the tongue, on the house.

Sammy puts the sandwich on Catherine's desk. Joe comes over and starts to take it.

JOE

Hey, on rye? Great stuff.

SANDWICH MAN

(slapping Joe's hand away from the sandwich)

Naw!

Sammy hands Joe a different sandwich. Catherine unwraps her sandwich and finds a note inside.

SANDWICH MAN

(to Joe)

For you, I got anchovy loaf.

JOE

You actually get people to pay these prices?

SANDWICH MAN

Hey, I pay your salary, don't I? One hand washes the other, right?

Joe slaps money into Sammy's hand as Catherine gets up hastily, grabs her jacket and purse, and leaves her desk.

JOE

It's ridiculous.

(sees Catherine laving)

Where are you going?

CATHERINE

Lunch.

JOE

Lunch...?

FADE TO: INT. TUNNELS

A subway train is heard in the background.

FADE TO: HOSPITAL CHAMBER

Father wrings out a cloth and places it on Ellie's forehead.

FATHER

The medical supplies will be here soon, don't worry. It's gonna be all right, Ellie.

(kisses her)

I promise you.

(standing and walking over to Vincent; in a whisper)

Have you heard from Pascal?

VINCENT

He sent out the word that the Helpers are not to come down under any circumstances.

FATHER

If the drugs don't arrive soon....

VINCENT

They will, Father.

CUT TO: INT. ABANDONED WAREHOUSE

Catherine is standing in a large warehouse. It looks disused; a few boxes and old cars are all that are inside. She's impatient. She takes another look at the note, as if checking to be sure she's waiting in the right place. Suddenly a van arrives, screeching tires indicating the driver is in a hurry. The van stops and a man gets out.

CATHERINE

(surprised)

Peter?

PETER

(equally surprised)

Cathy? What on earth are you doing here?

CATHERINE

The message said to meet a... Helper.

PETER

You? No wonder you've been so secretive this past year.

CATHERINE

Peter, how long have you been involved?

PETER

Since the beginning. Jacob and I went through medical school together. Someday I'll sit down and tell you all about it, but right now there are more pressing matters to take care of. I brought as much as I could, the rest I'll get as soon as possible.

(opening the hatchback to reveal boxes of supplies)

It's not easy to get these amounts without a lot of questions.

CATHERINE

What is all this?

PETER

Streptomycin, tetracycline, lvs... It's hard to find enough sulfa drugs...

(seeing her confusion)

My God, you don't know what's going on down there, do you?

CATHERINE

Tell me, what is it?

PETER

It's very bad. It's an epidemic. Cathy, it's pneumonic plague.

CATHERINE

(shock turning into determination, she gets into the van)

I'll get them the drugs right away.

PETER

You don't understand. They... They've sealed themselves off.

It's a strict quarantine.

CATHERINE

You vaccinated me for plague when I went to Asia.

PETER

Two years ago! Without the booster shots... No, it's impossible.

CATHERINE

One thing I learned from Vincent: nothing is impossible.

Catherine drives off.

CUT TO: INT. ELEVATOR

Jamie and Mouse stand in a rising, open-sided freight elevator. It stops and they open the grate. They see Catherine standing there. Catherine seems about to speak when Mouse lifts his hand to stop her.

MOUSE

Catherine, mustn't come close!

CATHERINE

I have to. Let me help.

Mouse and Jamie look at each other. They'll be breaking the rules, but they reluctantly nod. Catherine rushes to open the hatch of the van. Several boxes inside the van have medical labels that say "Horwich."

CUT TO: INT. TUNNEL OUTSIDE HOSPITAL CHAMBER

Father exits through a curtain into the tunnel. He is wiping perspiration from his face. He sees Tunnel folk rushing down the tunnel carrying boxes of supplies.

FATHER

Thank God.

(seeing Catherine come into view carrying a box)

Catherine, you shouldn't have come here!

CATHERINE

How can I stay away?

FATHER

Pneumonic plague is the most contagious form of this disease! The risk is enormous...

CATHERINE

It's mine to take.

CUT TO: HOSPITAL CHAMBER

Catherine enters. She sees it filled with the sick on cots and Tunnel folk caring for the ill.

FATHER

Dmitri is dead.

CATHERINE

Vincent?

FATHER

He's all right. He appears to be immune, thank God.

CATHERINE

(sighs in relief and takes off her coat)

Tell me what I can do.

CUT TO: HOSPITAL CHAMBER – LATER

Ellie, pale and perspiring, is lying on a cot. Catherine is sitting beside her.

CATHERINE

Would you like some more water, Ellie?

Ellie nods weakly. Catherine cradles her head with one hand while holding a glass of water to her lips with the other. Ellie sips.

CATHERINE

A little more.

(as Ellie sips again)

That's good.

ELLIE

Eric?

CATHERINE

He's waiting outside. So far he hasn't shown any symptoms. He may be all right.

Ellie, exhausted and shaking, just lies there. Catherine takes her hand. She begins to stroke back the damp tendrils of Ellie's hair.

CATHERINE

(singing softly)

'Sleep, my pretty one, rest now, my pretty one.

Close your eyes, the day is nearly done.

Rest your head, tomorrow will surely come.

Sleep, my pretty one, rest now, my pretty one,

Close your eyes, the day is nearly done...'

As Catherine sings, the camera pans across the chamber to where Vincent is caring for a patient. He rises and watches Catherine with Ellie.

FADE TO: FATHER'S STUDY

Father is administering shots to a line of Tunnel folk, Mary is helping, Zach is the next one.

FADE TO: HOSPITAL CHAMBER

Catherine is wringing out a wet cloth. Vincent comes over to her.

VINCENT

I watched you a moment ago with Ellie.

CATHERINE

My mother used to sing me that song. I haven't heard it since.

(smiling)

I think she must have made it up.

VINCENT

(sighing)

You're remarkable.

CATHERINE

(deflecting his praise)

I hope you're not talking about my singing.

VINCENT

No, about how much you give to all of us.

CATHERINE

To be able to give is what all of you have given to me.

Vincent walks away and out of the Hospital Chamber to speak to a crowd gathered there.

VINCENT

I'm sorry, there's been little change. Father is doing all he can.

ERIC

(pushing to the front of the crowd)

I gotta see Ellie! I gotta tell her something!

VINCENT

(crouching down to talk with him)

s it something I can tell her?

Eric, despondent, sighs and shakes his head. Vincent pats his arm in comfort.

CUT TO: WAREHOUSE SUB-BASEMENT

At the bottom of the freight elevator shaft, several Tunnel folk are carrying more boxes of supplies. Mouse is coughing as he works. Jamie rushes up to him.

JAMIE

Mouse...

MOUSE

(ignoring the concern in Jamie's voice)

Come on! Work to do!

JAMIE

Please.

FADE TO: HOSPITAL CHAMBER

Mouse is in bed, coughing. Catherine helps Father hang a new IV for him.

ELLIE

Catherine, Catherine!

CATHERINE

(running to Ellie's bedside)

What is it?

ELLIE

(barely breathing)

He said... that I was... beautiful...

Ellie slowly stops breathing as Catherine watches. Father hastens over. Catherine takes Ellie's body into her arms, rocking her. Vincent comes over to the bedside.

CATHERINE

Ellie...

(crying)

No, no, no...

Father checks Ellie for a pulse. There is none.

FATHER

Dear God, I've lost her.

Catherine stands, stunned, and turns, crying, into Vincent's embrace. Father sighs, defeated.

CUT TO: TUNNEL PASSAGEWAY

CUT TO: INT. HOSPITAL CHAMBER – LATER

Father is hanging an IV for a patient. He drops something and hangs on to the IV stand to steady himself before returning to his task. Vincent notices.

VINCENT

Father, you can't go on like this. You haven't eaten nor slept since this all began. You must get some rest.

MARY

(coming up to Father)

Father? Eric. He's awake now, asking about Ellie. He won't leave. He... he says he has to talk to her.

FATHER

I'll go to him.

VINCENT

No, Father.

FATHER

It's my place.

VINCENT

Your place is here with the sick. You're exhausted. Rest. I'll talk to Eric.

Father nods.

CUT TO: PASSAGEWAY OUTSIDE OF HOSPITAL CHAMBER

Vincent walks out of the Hospital Chamber. He sees Eric sitting on the ground, waiting. Vincent sits beside him.

VINCENT

I have something very hard to tell you, Eric, and no words of mine will make it any easier.

ERIC

Is it about Ellie? Is she better now?

VINCENT

(sighing)

She wanted to get better, to come back to you. She fought with all the strength she had in her. But sometimes bad things can happen in life, and all our courage and all our love can't change them, and then all we can do is cry for those we've lost and remember them always in our hearts... and go on.

ERIC

Ellie will get better. She promised!

VINCENT

Ellie loved you very much, Eric, but we can't always keep our promises, no matter how hard we try, no matter how much we love.

ERIC

Ellie will. She's different.

VINCENT

(with tears in his eyes)

Eric, Ellie is gone.

ERIC

(after a moment, Vincent's words sink in)

You liar!

(begins striking Vincent)

Liar!

He strikes again and again at Vincent, who offers no resistance. Then Eric runs off.

FADE TO: HOSPITAL CHAMBER

Father is lying on a cot. Vincent enters and sits by him.

FATHER

I failed her, Vincent. How could I let a beautiful child like that die?

VINCENT

You did all you could.

FATHER

(sighing)

It wasn't enough. She put her life in my hands.

VINCENT

Others have put their lives in your hands as well. Lana's fever has broken, and Geoffrey is sitting up. Mouse is stronger. They need you, Father. Eric needs you.

FATHER

(running his fingers through his hair)

Eric... Ellie was the last family he had left in all the world.

VINCENT

No. He has us. He has you. But he doesn't know that now. He ran off. He's alone with his fear and his grief.

FATHER

I must go to him.

(rises)

Do you know where he is?

VINCENT

I'll take you there.

FADE TO: A COBWEB-COVERED STORAGE CHAMBER FILLED WITH FURNITURE AND KNICKKNACKS.

Father and Vincent, carrying a lantern, enter the chamber. Vincent points over to a large wardrobe.

FATHER

Eric? It's Father. May I come in?

We see Eric inside the wardrobe, writing on a tablet. Father sits in front of the wardrobe.

FATHER

It's all right... uh... not to talk if you don't want to.

(hears Eric writing)

What are you writing?

ERIC

A letter. To Ellie.

FATHER

A letter?

ERIC

It's to say I'm sorry because I said I hated her, but it wasn't true.

FATHER

Then... uh... just... just say that. I know she'll understand.

ERIC

Will she be mad at me?

FATHER

No.

ERIC

But how am I gonna send it to her?

FATHER

(thinking for a moment)

I think I know of a way. And... I'd like to write a letter to Ellie too. Maybe you could lend me a piece of writing paper.

Eric tears a blank sheet of paper from his tablet. His hand emerges from the wardrobe, holding the piece of paper out to Father. Father takes it. Vincent has been watching this whole exchange, tears in his eyes.

FADE TO: MIRROR POOL – NIGHT

Stars are reflecting in the pool. The camera pans so we can see a crowd standing around a small campfire.

FATHER

It's time, Eric.

Eric kneels by the fire and places his letter in the flames.

ERIC

I wanted you to read my letter first, Ellie, so you know I'm sorry, and that I miss you... and that I really do love you.

Father helps Eric rise and kneels in his place.

FATHER

Forgive me Ellie. Love you.

Father kisses his letter and places it in the flames. Catherine mouths the words "I love you," kisses her letter, and repeats Father's gesture. One by one, sad Tunnel folk place their letters into the flames – Mouse, Zach, Mary... Vincent. Eric watches as the letters burn and bits of ash fly upward, traveling up the rock funnel into the night sky Above.

FADE TO: FATHER'S STUDY

Vincent and Catherine are walking through it. Catherine has her coat.

CATHERINE

(to Father)

It was a beautiful thing you did for Eric.

VINCENT

(putting his hand on Father's shoulder)

It was for all of us.

Catherine kisses Father on the cheek and leaves with Vincent. Father gazes down at the unfinished chess game on his table.

FADE TO: EXT. CATHERINE'S BALCONY – NIGHT

Vincent and Catherine gaze at the city at night, standing on her balcony.

CATHERINE

Poor man. To come so far, only to have his dream turn to ashes in his hands. Even if Dmitri had lived, he would have found his Anna too late.

VINCENT

Perhaps he knew that, even when he first received her letter.

CATHERINE

And he came anyway.

VINCENT

He loved her. He had no choice.

CATHERINE

Even though he already knew?

VINCENT

(sighing)

One either moves toward love or away from it, Catherine. There is no other direction.

They hug.

FADE OUT

THE END

Closing credits

Executive Producers - Paul Junger Witt, Tony Thomas, Ron Koslow

Associate Producer - Anthony Mazzei

Coordinating Producer - David F. Schwartz

Co-starring

Irina Irvine – Jamie

Kamie Harper – Ellie
Joshua Rudoy – Eric
Ellen Geer – Mary
Zachary Rosencrantz – Kipper (sic!)
Carolyn Finney – Rita
Scott Hunter – Teacher
Yevgeny Lanskoj – Boatman

Unit Production Manager - Tony Brown
1st Assistant Director - John Hockridge
2nd Assistant Director - Gabriela Vazquez
Set Decorator - Peg Cummings
Property Master - Allan C. Gordon
Literary Consultant - Patricia Livingston
Stunt Coordinator- John C. Meier
Special Effects Coordinator - Gary Bentley
Script Supervisor - Patience Thoreson
Beast Make-up - Margaret Beserra
Make-up Artist - Fred Blau Jr.
Hair Stylist - Josephine McCarthy
Costumers - Mary Taylor, Ron Hodge
Sound Mixers - Pat Mitchell, Rick Ash
Sound Editing - David Hankins
Music Editor - Erma Levin
Main Titles - Robert Farina, Chris Arnold
Costume Designer - Judy Evans
Casting by - Joyce Robinson C.S.A & Penny Ellers C.S.A.
Beast designed and created by - Rick Baker
Matte Painting & Special Visual Effects by ILLUSION ARTS
Lenses & Panaflex ® Camera by Panavision ®

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