

BEAUTY AND THE BEAST

“God Bless The Child”

Aired Episode Transcript – original air date: December 16, 1988

Opening credits:

Starring

Linda Hamilton

Ron Perlman as “Vincent”

Roy Dotrice

Jay Acovone

Ren Woods

Guest Starring

Katy Boyer

and

Willard E. Pugh

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Editor - Craig Ridenour

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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

Written by - Alex Gansa & Howard Gordon

Directed by - Gus Trikonis

ACT ONE

FADE IN

EXTERIOR NIGHT- SCENES OF NEW YORK CITY SKYLINE

Various montage scenes of New York City dressed in Christmas holiday decorations; people are ice skating with Santa at Rockefeller Center; the Christmas Tree is lit with white angels trumpeting before it. A young woman’s voice can be heard in conversation with another person.

Woman

(as voice on a telephone)

I don’t know what’s happening to me. I’m on the street, I keep moving, but it’s like I’m invisible, you know? Like if I’m not around tomorrow, believe me, no one’s even going to notice. I just can’t...

CATHERINE
(as voice on a telephone)
I'm listening. What's your name?

Woman
Lena.

CATHERINE
Lena. Are you alone right now?

LENA
I'm always alone. Look, just forget it. It doesn't matter.

CATHERINE
It does matter.

LENA
No, you're wrong. I just want it to be over.

CATHERINE
Lena! Think! There must be someplace you can go, someone you could talk to, a friend...

FADE TO:
INTERIOR- CRISIS CENTER
A non-descript office, a desk. A hand is seen holding a pencil and lightly touching a sign taped to the desktop, that reads:

Crisis Counselors
Please Remember: Effective Intervention
Not Personal Involvement

Catherine sits at a desk with the phone to her left ear. A nicely-decorated Christmas tree sits in the back of the room. We keep hearing Lena's voice on the phone.

LENA
God, I'm scared.

CATHERINE
(holds the phone with her right hand to free her left hand look at her watch)
My shift is over in about 15 minutes. Can you meet me for a cup of coffee?
(listens)
How does that sound?

LENA
I don't know.

CATHERINE
Where are you calling from?

LENA

Broadway...down by 12th.

CATHERINE

We can just talk if you want, that's all. Okay?

LENA

(hesitating)

Yeah, okay.

CATHERINE

Good. I know a diner two blocks from where you are.

FADE TO:

EXTERNAL – CITY STREET IN FRONT OF AGAMENON'S DINER

A city street, in front of a diner. A lone figure stops to look in the window.

FADE TO:

INTERNAL – INSIDE OF DINER

Inside, Catherine and a young woman are seated in a very ordinary diner, in a booth. The benches are an avocado green and the tabletop is brown and bare of any covering.

Catherine sits on the left side with a cup of coffee in front of her and her companion sits across from her on the right, a young blonde woman, wrapped up in a leopard coat and brown scarf. The song "Jingle Bells" plays in the background.

CATHERINE

I'm glad you came.

LENA

Free cup of soup, right?

CATHERINE

Sure. Why not.

(sighs)

I know it's hard, opening up to a stranger. I have a tough time with that myself. But you sounded...

(exhales)

I'm not exactly sure why I'm here, or what I can do. You could just tell me what's on your mind. Or if you want, we can just sit.

LENA

(avoids looking directly at Catherine)

You never told me your name.

CATHERINE

Catherine.

FADE TO:

INTERNAL – INSIDE OF DINER

Lena stirs an almost empty bowl of soup with different kinds of vegetables in it. We get our

first good look at Lena. Her coat is now off. Her hair hangs limply down the sides of her face; it looks as if it hasn't been washed in a while. She still doesn't look Catherine in the eye. It's obvious that the young woman is pregnant. "The First Noel" is playing in the background.

LENA

I...did what I had to do.

CATHERINE

You don't know who the father is?

LENA

(shakes head slightly)

No.

CATHERINE

That's okay.

LENA

(finally looking directly at Catherine)

Then how come it feels so bad?

CATHERINE

Lena...

LENA

It's gonna grow up to be just like me. When I think of that...

CATHERINE

Your baby... is about what can be, not about what is. If you don't believe that, then nobody will. I'm not saying it is easy because it isn't. But it is possible.

LENA

(desperate)

Don't tell me that, cause you don't know. Things don't change, not on the street. You... look into the houses and... you can see what it's like inside. You see the lights, the Christmas tree, people... talking and laughing. And... you get this cold feeling on the outside. Like... you're never gonna be the one who's in there.

Lena looks down at the table, defeated, near tears.

FADE TO:

EXTERNAL NIGHT – CATHERINE'S BALCONY

Vincent leans against the balcony railing, listening to Catherine. Catherine stands in front of her closed balcony doors which are outlined with multicolored little Christmas lights. She wears a sweater coat, her hands in the pockets.

CATHERINE

There was something in her voice. I don't know, a calling out to be a part of something, to belong.

(sighs)

She's really just a girl, alone in a dangerous city.
(sighs)
And it's Christmas.

Catherine moves closer to Vincent, then away again, as if pacing.

VINCENT

So many come into your life, Catherine. This girl must have truly touched you.

CATHERINE

She's dying, Vincent. The streets are killing her. And she's fighting to hold on to her spirit. And she's carrying a child. She told me that she would rather see the baby die than bring another life into this world.

Catherine has moved to Vincent's side at the balcony rail, leaning toward him to emphasize the despair in Lena.

VINCENT

How can it be that this world could have no more to offer her?

CATHERINE

(sighs, and turns away, then comes back again)

I've talked to a dozen social workers and a dozen shelters, but I don't think... I know she won't respond. She doesn't have the strength anymore, or the hope.

VINCENT

Then she has lost her way.

CATHERINE

(walks to the left side of Vincent)

I am afraid to think what might happen to her, Vincent, if she's left alone. She's so far away from herself. I broke every rule by going to see her.

VINCENT

Perhaps Father can break a few rules of his own.

FADE TO:

INTERIOR – CATHERINE'S SUB-BASEMENT

Catherine has taken Lena to meet with Father at the tunnel entrance under her apartment building. Lena looks better with her hair washed and combed, and wearing some makeup on her face. She stands, looking stoically forward. Catherine leans against the tunnel wall beside Lena. Father stands a little distance from both of them. They form a triangle in the basement room, with Lena standing in the ray of light from Catherine's building.

FATHER

You were a prostitute.

(long pause)

Was there nothing else for you to do?

(Lena doesn't answer)

What has Catherine told you about where we live?

LENA

She told me it's a secret place where people live together and take care of each other. I thought she was making it up.

FATHER

No, she wasn't making it up. We have made a life together down here. We built a home, and yes, we really do try to take care of each other.

CATHERINE

And each of us is also responsible for keeping this place safe from those who wouldn't understand.

LENA

I can keep a secret.

FATHER

Whatever may happen?

LENA

Whatever happens.

FATHER

Good. Now I'm going to ask you a difficult question. Ordinarily, there's a process by which people come to live with us. It's a slow and gradual process. Our friends Above, like Catherine, act as our eyes and ears, judging need... trustworthiness. Sometimes, as with you, we are forced to make exceptions. But we must ask ourselves: why should we risk everything we worked so hard to create? Why should we trust you?

CATHERINE

It's all right. Just...tell him what you're feeling.

LENA

What I'm feeling? I'm feeling you got no reason to trust me and I should just save you the trouble and walk outta here myself. But I can't. I've got someone else to think about now. And it's not fair that this baby should have to suffer just 'cause it's unlucky enough to get stuck inside of me, instead of someone else.

(pauses, tearing up)

You give my baby a chance for something better and I won't mess it up.

FATHER

Don't be frightened. You spoke your heart. I want to welcome you.

Lena smiles, looks as if this is the first bit of kindness she has had in a long time.

CATHERINE

(sighs)

Good luck, Lena.

Father leads Lena through the basement entry into the tunnel proper as Catherine stands framed by the white light shining down, watching them leave.

FATHER

Come.

CATHERINE

I'll come to see you soon.

Father and Lena progress down the tunnel. Messages on the pipes can be heard.

LENA

What's that sound?

FATHER

Oh, that's how we communicate with each other, tapping upon the pipes.

LENA

Come on, really?

FATHER

Yes, really.

LENA

(clutches stomach)

Oh!

Lena slides down the tunnel wall, finally sitting against it.

FATHER

(kneels down to Lena)

It's all right! Now, don't worry. Sit, sit down. Ok, breathe, breathe deeply.

(demonstrates)

Breathe into the pain.

FADE TO:

INTERIOR – FATHER'S CHAMBER.

Mary, standing slightly to Lena's right, has her arms about Lena's shoulders. Lena is seated, listening to Father during his examination.

Father finishes listening with his stethoscope and removes them from his ears.

FATHER

It's a false alarm. And rest assured, your baby's heart is strong and regular.

MARY

Come...I'll take you to your chamber. It's a stone's throw from mine, so I'll be close when you're ready.

She helps Lena stand and begin to leave.

MARY

And don't worry. I've delivered a hundred babies.

Samantha runs excitedly into Father's chamber. She goes directly to Father, who has moved to where his medical bag sits on the table, and begins putting away the instruments he used to examine Lena.

SAMANTHA

Father! Father! Look what I made for Vincent!

She holds up what looks to be a green rock with holes in it, which Father takes from her and examines quite curiously.

MARY

Oh, that's beautiful! What is it?

SAMANTHA

It's a pen holder. For Vincent.

FATHER

Why, of course. What else? And I happen to know, that's exactly what he needed.

SAMANTHA

(excitedly)

I'm giving it to him right now!

Samantha turns and prepares to leave as quickly as she came.

FATHER

Uh, Samantha...

Samantha pauses at the top of the short stairway into the chamber.

FATHER

This is Lena. She's our new friend.

SAMANTHA

Hi! Bye!

LENA

Who's Vincent?

FATHER

He's, uh, one of us. Go now, child, and rest.

Mary helps Lena up the short stairway.

FADE TO:

INTERIOR – LENA'S GUEST CHAMBER

Lena is resting in bed, and hears hear children singing "It Came Upon A Midnight Clear" echoing in the tunnels. She rises, grabs her robe, and goes to search for the singing. She comes to the chamber where Father is leading the children in song. She hangs back in the tunnel hallway to listen. Eventually, the music stops, and Lena now sits on a rock outcrop,

leaning against the tunnel side, listening to the conversations. Father is seated with the children gathered around him.

CHILDREN

Please, Father!

You promised!

Tell us a story about Vincent!

FATHER

Aren't you at all tired of that?

CHILDREN

(all speaking at once)

No! Father please! It's great! Tell us!

Please! It's Christmas!

FATHER

Very well, very well!

It was the twelfth of January... the coldest day in the year.

SAMANTHA

You're the one who found him, right, Father? Near St. Vincent's Hospital?

FATHER

Ahh, not exactly Samantha, no. He was found and then he was brought to me. And he was wrapped in rags, rather like a present, but nobody wanted him. Because of the way he looked.

KIPPER

"Throw him out," they said! "He's not our problem."

ZACH

We don't want him! Leave him to the Topsiders!

FATHER

Yes, Vincent was different, and you see, people are terribly afraid of what they don't know. But soon, very soon afterward, the people -- and they were mainly your parents and grandparents -- they accepted Vincent and they grew to love the very differences that at first made them so afraid.

SAMANTHA

You left out the part about his being sick.

FATHER

I'm so sorry. You're quite right, I did, Samantha. When Vincent first came to us, he was very tiny and very sick.

ZACH

And he cried for three straight days.

FATHER

And he cried for three straight days. And no one thought he would survive.

SAMANTHA

But you knew, didn't you, Father?

FATHER

Yes, I felt the strength in him. But then came a time of terrible darkness in our world... a time we must never forget. Then when I brought a friend...

Mary comes down the tunnel way and sees Lena seated.

MARY

Are you all right?

LENA

I was just listening.

FATHER

(in background, indistinct)

...a man on whom I built...

MARY

Well, it's Father's time to be with the children.

FATHER

(in background)

...many of you know...

MARY

It's time for you to be in bed.

Mary helps Lena stand and they begin to walk back toward Lena's chamber.

MARY

Are you worried about the delivery?

LENA

I just wish it would be over already.

MARY

That's what everyone says.

LENA

Yeah?

MARY

Yes.

They reach the chamber, and Mary pulls back the covers, and pats the bed, beckoning Lena

to it.

MARY

Good night, now.

She turns and heads toward the chamber entrance to leave.

LENA

Good night. Mary... can I ask you something?

MARY

Humm?

Mary stops, and returns to Lena's bedside. She helps Lena get her feet up on the bed and under the covers.

MARY

Of course.

LENA

I heard Father talking back there. About Vincent.

MARY

What did you hear?

As they talk, Mary removes Lena's robe from around her shoulders.

LENA

Not much. Just that he's different from everybody.

MARY

Vincent is very special to us. In some ways, it's his fate. It's his life, that holds us all together. He protects us...and we protect him.

She helps Lena settle against the headboard and brings the covers up.

LENA

Will I ever get to meet him?

MARY

You'll meet him. You sleep now.

She lightly caresses Lena on her chin before parting.

FADE TO:

INTERNAL – CHAMBER OF THE FALLS

Vincent sits, casting pebbles down into the cavern's river. Pulling back, a waterfall is seen in the distance, and Vincent sits with one leg over the side of the ledge. Rays of light shine in from the left, showing a haze. He hears someone approach, and pulls up his hood. It is Lena, carrying a water jug.

LENA
You're Vincent.

VINCENT
Yes.

LENA
Mary said this was the best water.
(fills a cup)
Want some?

VINCENT
(turns slightly in her direction)
No, thank you.

She puts down her cup and slowly approaches Vincent. Vincent tries to turn away.

LENA
Don't turn away! What's wrong?

VINCENT
You don't understand.

LENA
I've been hearing about you. It's almost like you don't exist. You're never around.

VINCENT
There are reasons.

LENA
What reasons?

VINCENT
We didn't want to frighten you.

Vincent begins to get up, turns to go with his back still toward Lena. She reaches out to stop him, holding onto his cloak at his back. He looks down, but stops.

LENA
I want to see you.

She gradually moves around Vincent, coming to his front. She reaches to remove his hood to better see his face.

Vincent stops her movement with his hands on her wrists, where she clearly looks at his furred hands and clawed fingers. She looks intently, curious but not alarmed.

VINCENT
Lena...

Vincent drops his hands. Lena continues to lower his hood, looking into his face. Vincent avoids looking her in the eyes.

VINCENT
Don't be afraid.

LENA
I'm not afraid.

She slowly lowers her hands by sliding them down his vest. Vincent finally looks into her eyes. They share a long look.

FADE TO BLACK

END ACT ONE

ACT TWO

FADE IN:
INTERNAL – CHAMBER OF THE FALLS

Both Lena and Vincent are seated on the ledge by the cavern river. Vincent sits with one leg tucked under, and one knee up with his hands wrapped around holding him upright. Lena sits facing the river, both legs dangling over the ledge.

VINCENT
Don't punish yourself for feeling alone, Lena.

LENA
I'm trying not to feel that way anymore.

VINCENT
Good.

LENA
It's hard. It's all I'm used to. But I never...would have dreamed that there was a place like this, or anyone like you.

She turns and smiles at Vincent.

VINCENT

Sometimes, if you let your mind go, you can accept things you wouldn't believe possible.

LENA
Yeah. I got real good at letting my mind go.

VINCENT
Where has it taken you?

LENA

Promise you won't laugh?

(Vincent nods)

The mountains. Every day I used to pass this travel agent. I could see the poster through the window. Steep, green mountains. That's where I went.

(long pause)

Don't you sometimes feel like your whole life could be different?

VINCENT

It can be.

LENA

Vincent, have you ever been to the mountains?

VINCENT

(he looks up, gazing outward)

No.

LENA

Me, either.

LENA

(grimaces in pain, doubling over)

Oh, God!

Vincent leaps up, picks up Lena, and carries her away.

FADE TO:

INTERNAL – LENA'S CHAMBER

There is a bed, and privacy screens about. Mary is walking Lena around the chamber to ease her labor pains. Father and Vincent are off to the side.

MARY

How do you feel?

LENA

Like I'm about to explode.

MARY

Is your back hurting you?

LENA

Yes.

MARY

Come here, Vincent!

(he walks over)

Now I want you to bend over just a little. Now Lena, I want you to wrap your arms around him. Go on, it's all right. It takes the pressure off the spine. Now Vincent, very slowly, I want you to lift her up. Just a little!

Lena has her arms around Vincent's neck as Vincent bends slightly downward. Vincent straightens up, slightly lifting Lena off her feet.

LENA
Ohhh!

Lena sags into Vincent, looking directly into Vincent's face.

MARY
How's that feel?

LENA
Better...

MARY
You let her down now.

As Vincent moves to let her down, their faces come very near; Lena stares intently at him the entire time.

FADE TO:

INTERNAL – LENA'S CHAMBER

Lena in bed and in labor, looking very uncomfortable. Mary is seated by her left side; Father stands next to Mary, holding Lena's left wrist as he takes her pulse.

MARY
If it hurts, it's all right to cry out.

FATHER
(notices Lena drawing up her knees)
If you if you can, try not to raise your legs yet. That's it.
Keep them straight.
(measuring Lena's pulse while looking at a pocket watch)
Well, you're doing fine.

FADE TO:

INTERNAL – LENA'S CHAMBER

Later. Father and Vincent stand to the right side of Lena by the bed. Mary still sits on the left side.

MARY
Remember, breathe in when you feel the muscles contract, breathe out when they release.
That's good. Breathe with the contraction.

Lena grasps Vincent's hand when another contraction hits.

MARY
You're very close now. It won't be very much longer.

VINCENT
Be brave.

LENA
I'm trying.

Father looks at Lena, looking at Vincent, and looks up at Vincent, looking back at Lena.

FADE TO:

INTERNAL – LENA'S CHAMBER

Lena lying flat in bed, looking tired, sweat beading on her face. She lies in bed panting from the exertion of labor.

MARY

That's good! You're almost there. Don't bear down yet, don't bear down. Short breaths.
(Lena pants)

That's right. That's good, Lena. Let the baby do the work. Go ahead, cry out if it hurts. It helps.

Lena screams out, then cries.

MARY

It's time now, Lena. Bear down.

Lena grunts, pushing as hard as she can. Soon, a baby is heard crying. Vincent bends down to Lena, and moves a pillow under her head. Father, muttering to the baby, wraps it and lays it in the crook of Lena's arm.

FATHER

Yes, there we go, there's a good girl. It's a little girl.

LENA

A girl?

FATHER

Yes, a daughter.

Lena smiles as she gazes at her daughter.

FADE TO:

INTERNAL – LENA'S CHAMBER

Catherine sits by Lena's bed, visiting her and the baby. A bright bouquet of flowers sits at her bedside.

LENA

I've almost forgotten how much it hurt. Let me tell you something -- it hurts! But when I look at her, I forget.

CATHERINE

She's amazing.

LENA

Isn't she? I mean yesterday, she wasn't even here. Now suddenly, there's this new life.

CATHERINE

You have a lot to be proud of. You're very lucky.

LENA

I guess I was due for some good luck, huh?

CATHERINE

You deserve it, Lena. And no one can take it away from you.

LENA

I didn't...think it was possible. So much has happened so fast. Yet it feels incredible, Cathy! Like I filled up a part of me I didn't even know was there.

Cathy and Lena move closer together, to the baby and marvel at her together.

CATHERINE

Hello.

(she touches the baby's face)

Hello.

They giggle with the baby. Off in the distance, Father is speaking to someone. It turns out to be Vincent. They enter Lena's chamber.

FATHER

... Rosalind, no Imogen.

VINCENT

Please, Father. Imogen?

FATHER

What's wrong with Imogen?

VINCENT

For one thing, it's difficult to pronounce.

FATHER

It was good enough for Shakespeare.

VINCENT

Well, if it's Shakespeare you're set on, why not Juliet, or Maria?

CATHERINE

What's going on?

FATHER

Oh! We were discussing possible names for the child.

VINCENT

After every birth, the child is welcomed into the community with a naming ceremony.

CATHERINE

(wryly)

Don't you think Lena should have a say in it?

VINCENT

Of course!

FATHER

Yes, by all means! We were just, ah... speculating.

CATHERINE

I see.

Vincent nods.

LENA

Here, Vincent.

Lena gathers the baby to hand her to Vincent.

LENA

(to the baby)

It's okay.

(to Vincent)

Hold her. Go on...

Vincent reaches to safely tuck the baby in his arms. Catherine looks on with wonder, longing, and perhaps some realization of Lena's feelings. Vincent gazes tenderly down at the baby.

FADE TO BLACK

END OF ACT TWO

ACT THREE

FADE IN:

INTERIOR – OUTSIDE OF CATHERINE'S SUB BASEMENT

Vincent and Catherine stand across from one another in the entry; the light shining from above.

VINCENT

Our time together is always so short.

CATHERINE

Tell me something, Vincent, before I have to go.

VINCENT

What should I tell you?

CATHERINE

(looking wistful)

Tell me how it felt to hold a baby in your arms.

VINCENT

(sighs after a long pause)

There are no words.

They share a long look.

FADE TO:

INTERIOR - VINCENT'S CHAMBER

Lena walks toward the entrance to Vincent's chamber with the baby held in a sling in front of her, a book in her hand. Vincent sits at his table, reading.

LENA

Hello, Vincent?

VINCENT

Come in. Lord Byron. You're already finished?

LENA

(smiling)

No, not yet. But I'm liking it. Especially the letters.

VINCENT

Well then, you should keep the book.

LENA

Thank you.

Lena comes further into the chamber, crossing behind Vincent's chair to his right side.

LENA

Vincent...when we first met, you remember how we talked about feeling alone?

VINCENT

I remember.

LENA

Well, I've been thinking...

(she kneels down in front of him)

It doesn't have to be that way. Not anymore. All these things keep coming back into my head ... Everything we talked about, things I never talked to anybody about before. And I keep thinking about when the baby came... how you were there, close to me... close to her.

Vincent draws back a bit, closes his eyes briefly, and begins to look away.

LENA

Let me love you, Vincent.

VINCENT

(expels a short breath, casting his head backward)

Lena...

Lena reaches out and places her hand over Vincent's chest.

LENA

I can feel your heart.

Vincent covers her hand with his, gently removing it.

VINCENT

I will always cherish the moment we first met ... How you saw me, how you accepted me.

LENA

You did the same for me.

VINCENT

I know, but what you ask now is impossible.

LENA

Why?

VINCENT

(Vincent looks down before looking directly at Lena)

Because, my heart is bound to another.

LENA

Catherine?

VINCENT

Yes.

LENA

Do you love her?

VINCENT

With all that I am, with all that I can ever become.

LENA

But she's not here. Why isn't she with you?

VINCENT

She is where she needs to be. I... I can't expect...

LENA

If she's not here, how can she love you?

VINCENT

Lena, you don't understand. Her love opened the world for me.

LENA

What...do you think you've done for me?

Lena comes up to her knees in front of Vincent, shaking her head.

LENA

Don't you see? I've never... loved anybody before.

Vincent looks away, shaking his head. Lena continues to look at Vincent, hurt.

FADE TO:

INTERIOR. – FATHER'S CHAMBER

Father and Vincent are talking in his chamber. Father is seated at his desk on the left; Vincent sits across the chamber at another desk.

FATHER

Well, clearly, she has misplaced her feelings, projecting them onto you.

VINCENT

It's more than that, Father. There is something true between us.

FATHER

Then you believe her love for you is real?

VINCENT

It is what Lena believes. To deny that would be unfair.

FATHER

(rising from chair and walking toward Vincent)

Perhaps Catherine could speak with her, help her understand.

VINCENT

No, Father. Not now. Not yet. Lena is still too fragile.

FATHER

Vincent, you must be very careful. Allow time to come between yourself and Lena, and hope, in the meanwhile, she will gain some perspective.

VINCENT

All her life she has known nothing but rejection, and now... just when she's come so far.

FATHER

You cannot encourage her, Vincent!

VINCENT

I know.

FATHER

Lena will not be alone in this. That I promise you.

(pause)

I'll have a word with Mary. And I'll be there for Lena myself.

Father pulls back from Vincent and walks away.

VINCENT

Father?

Father turns and come back to Vincent, looking concerned.

VINCENT

When Lena came to me, there was a moment, a ... pull beyond thought, when I felt what it might be like to be someone else's possibility.

Vincent grasps a nearby candle sitting on the table and pulls it in front of himself, staring into it.

VINCENT

But it was just a moment.

Father grasps his hand in comfort before turning and walking away. Vincent continues pondering, still holding the candle.

FADE TO:

INTERIOR - LENA'S CHAMBER

Lena's chamber. The bed lies empty, but humming can be heard.

Lena sits holding the baby, who is fussing.

LENA

Ssh! Don't cry! Go to sleep. Don't you know I never had a Momma to sing to me!

(pause)

Don't you worry! Nothing like that is ever going to happen to you. You're not going to be anything like me. You're going to have a different life, you're going to have a real family and they're never going to do anything to you that you don't want, 'cept teach you things you need to know and take care of you when you need taking care of. So don't you worry!

Lena kisses the baby's forehead.

FADE TO:

INTERNAL – VINCENT'S CHAMBER

Vincent is lying asleep in bed. Lena walks into his chamber and stands next to the bed gazing at him. She is dressed in her nightgown. Vincent startles, awakes, and props himself up on his right elbow

LENA

Vincent! I didn't mean to wake you.

Lena sits on the side of the bed.

LENA
I couldn't sleep.

Vincent reaches for a blanket behind him, turning to place it on Lena.

VINCENT
Please, cover yourself...

Lena refuses the blanket, drawing her hand above it and taking Vincent's hand in hers.
Vincent sits up in bed.

VINCENT
Lena...

LENA
Don't be afraid.

Lena lightly strokes Vincent's hand. Vincent looks down.

LENA
I want to stay with you tonight.

Vincent quickly looks up at her again

LENA
Please, Vincent.

Vincent looks down, shaking his head.

LENA
For the first time, it means something to me. Don't send me away again.

Vincent looks at her face, sighs, pulls his hands away from hers, and places them on her shoulders as Lena leans closer to him. He struggles with what to say.

VINCENT
Lena, you must go.

They look at one another, Vincent with resolve, and Lena with growing sadness. She withdraws, stands, and turns to leave, walking slowly with her arms hugging herself. Vincent gazes after her.

FADE TO BLACK

END OF ACT THREE

ACT FOUR

FADE IN:

EXTERIOR – NIGHT - CITY SKYLINE BY THE PARK

Vincent is with Catherine. She is wearing her nightgown and robe. They stand on her balcony looking out at the city.

VINCENT

She's gone. She fled in the night. Her child...

(long pause)

She left her child behind. Mary is watching over her.

CATHERINE

(sighing)

You couldn't have done anything, Vincent. Lena wasn't ready. It was my fault for not seeing that.

VINCENT

No, Catherine. It's I that didn't see, or didn't want to see.

CATHERINE

That she would leave?

VINCENT

That she would fall in love.

He sighs, leaning down on the balcony wall.

VINCENT

She was so vulnerable and so frightened... And yet I saw part of myself in her and I thought if I just reached out to her she would accept my friendship.

CATHERINE

Her need was too great.

Vincent rises to face Catherine.

VINCENT

Perhaps I should have come to you sooner.

CATHERINE

I understand why you didn't.

VINCENT

There was no gentle way to refuse her love.

CATHERINE

I'm sorry Vincent. I'm sorry for what's happened.

Grasping Vincent's cloak, Catherine hugs him. He sighs, embracing her with one arm. Catherine rests her head on his chest.

VINCENT

I fear for what is still happening, for Lena.

CATHERINE

I know. I'll try to find her.

She turns and walks back into her apartment.

FADE TO:

EXTERIOR – NEW YORK CITY STREET

Prostitutes and pimps are all along the street as Catherine drives her car slowly looking for Lena. She stops before a small group to ask for information. A prostitute, Lady, with spiky blonde hair, heavy makeup, a flashy red scarf around her neck leans into the car.

LADY

Happy Christmas!

CATHERINE

I'm looking for a girl. She's about 20, blonde, her name is Lena.

LADY

Hey, what she can do, I can do better.

CATHERINE

I'm sure you can, but it's her I'm looking for.

LADY

What's the name again?

CATHERINE

Lena.

Lady turns to her pals.

LADY

Yo! Anybody know a Lena?

WOMEN ON THE STREET

Lena? Lena who? Nah!

LADY

No luck, lady. What you want her for, anyway?

CATHERINE

She's in trouble.

LADY

Who isn't?

Catherine just looks at her pleading. Finally, the prostitute relents.

LADY

Try Maurice at the Penthouse. 989 Avenue C.

She turns away and walks from the car.

FADE TO:

INTERIOR - BUILDING

Catherine walking up a dark stairway littered with trash. She approaches a dark room at the top of the stairway.

CATHERINE

Hello? Hello?

Catherine opens the apartment door.

CATHERINE

Maurice?

(pause)

Maurice?

Suddenly a bright light shines in her face. She holds up her hands in front of her face trying to block it.

CATHERINE

Hey!

(pause)

Are you Maurice?

MAURICE

Some people call me Maurice.

CATHERINE

Would you mind putting down the flashlight?

MAURICE

Not if you don't mind putting down that purse.

Catherine puts down the purse. Maurice comes over to pick it up, still keeping Catherine in the beam of his light. He moves back to sit, finally pointing the light away.

CATHERINE

I'm looking for a girl.

MAURICE

Lena, right? Word travels fast on the street, faster than light. Street speed.

CATHERINE

Then you know where she is?

MAURICE

I'm an information broker.

CATHERINE

Does that mean yes?

MAURICE

It means I got to get my commission. Twenty-five dollars?

(holds up the money from her purse)

Woman, I don't sell the time of day for that chump change.

He starts to leave.

CATHERINE

Then I'll have to owe you!

MAURICE

What you think? I'm running a credit store?

They stare at one another. Finally, Maurice shifts the light back into her face. She reacts by covering her eyes again with her hands.

MAURICE

Don't think I'm going to forget the debt.

1157 39th street, Apartment 202.

Maurice leaves.

CUT TO:

INTERIOR - APARTMENT

Lena sits in a robe at a makeup table, putting on lipstick. The door is behind the table, facing Lena. There is a knock. The door opens, and Catherine walks in. She stands there, looking at her.

LENA

What do you want?

CATHERINE

(closing the door)

I came to see how you were.

LENA

Nothing you say is going to make me go back there.

CATHERINE

You're your own person, Lena. I can't force you. But your baby's down there.

LENA

She belongs there.

CATHERINE
So do you.

LENA
I hate it there. It doesn't matter, it's not a real place to me anymore.

She draws a black beauty mark above the right corner of her mouth.

CATHERINE
(gesturing to the room)
This is real?

LENA
(removes her robe to reveal a lacy camisole top)
This is what I know. This is what I do. I do anything. Anything you want, I'll do it.

She puts on a sleeveless bronze-colored, shiny top.

CATHERINE
And you're okay with that now?

LENA
(walks around the table to stand in front of Catherine)
Damn right.

She puts on a red skirt.

CATHERINE
It keeps you alive.

LENA
Keeps me alive.

CATHERINE
A week ago, you said it was killing you.

LENA
So that was then! Things change.

CATHERINE
What things?

LENA
Things.

CATHERINE
Like your voice? You don't even sound the same!
(pauses as Lena approaches her)
Don't you see what you're doing? Painting your face. Putting on this costume. You're trying to make yourself into someone else.

LENA

Don't you give me that.

She walks behind Catherine to sit back at her table, puts her hearings on..

CATHERINE

It hurts me to see like this! I can't...

(sighs)

You remember what you told me that first night? About being outside? That cold feeling?

Well, you can hide there if you want, but you've got a place on the inside now, with friends.

People that care about you! It's your choice. If you want me to leave, just say so.

LENA

(looks up at Catherine)

Leave.

CATHERINE

(nods slightly)

If you ever want to talk with someone, I'm there.

Catherine turns and heads to the door.

LENA

Please....

(Catherine turns back to look)

Don't leave.

Lena looks down, crying. Catherine walks over and hugs her.

CATHERINE

It's Vincent...

LENA

I love him.

CATHERINE

I know. So do I.

Catherine leans back, tilts Lena's face up with her gloved hand to her chin, lightly touches her cheek. She gets a tissue and begins to remove some of the makeup from Lena's face.

FADE TO:

INTERIOR - TUNNELS

Lena and Catherine come striding down the tunnel way. They approach where Vincent stands waiting, a torch in his right hand and Lena's baby in the crook of his left arm. Lena and Catherine draw near. Vincent looks at Lena. Lena quietly looks back at Vincent. Catherine watches them both. He moves to give her baby back to her.

VINCENT

Welcome home, Lena.

LENA
Thank you.

Lena gazes fondly at her baby, while Vincent and Catherine share a look between them. Catherine smiles.

FADE TO:

INTERIOR - FATHER'S CHAMBER

Father's chamber where the naming ceremony is taking place. Father stands next to Lena on the right side of the chamber. Lena holds her baby. Tunnel residents surround them. Catherine and Vincent stand opposite Lena and Father.

FATHER

It has been said that the child is the meaning of this life. Today, we celebrate the child. This new life that has been brought into our world. We welcome the child with love, that she may be able to love; we welcome the child with gifts, that she may learn generosity; and we welcome the child with a name, upon which I believe Lena has decided.

LENA
Catherine.

Catherine looks shocked and pleased. Father looks over, approvingly.

LENA
Her name is Catherine.

Catherine breaks into a big grin, sighs happily, looking at Vincent, who smiles back. Several others laugh appreciatively. Samantha steps up.

SAMANTHA
Isn't it time for the presents, now?

FATHER
Yes, Samantha, it's time.

Everyone starts to pass by to lay their gifts on the table. Children sing "It Came Upon a Midnight Clear" in the background as various tunnel scenes transition to the park tunnel opening.

FADE TO BLACK

THE END

Closing credits

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Costume Designer - Judy Evans
Casting by - Joyce Robinson C.S.A. & Penny Eilers C.S.A.
Beast designed & created by Rick Baker
Matte Painting & Special Visual Effects - Illusion Arts
Lenses and Panaflex ® Camera by Panavision ®

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