

BEAUTY AND THE BEAST

“A Gentle Rain”

Aired Episode Transcript – original air date: February 17, 1989

Opening credits:

Starring

Linda Hamilton

Ron Perlman as “Vincent”

Roy Dotrice

Jay Acovone

Ren Woods

Guest Starring

Piper Laurie

David Greenlee

Ritch Brinkley

Elayne Heilveil

and

Scott Jaeck

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

Production Designer - John Mansbridge

Editor - Craig Ridenour

Theme by - Lee Holdridge

Music by - Don Davis

Supervising Producer - Stephen Kurzfield

Producer - George R.R. Martin

Produced by - Kenneth R. Koch

Co-Producers - Alex Gansa, Howard Gordon

Created by - Ron Koslow

Written by - M.M. Shelly Moore & Linda Campanelli

Directed by - Gus Trikonis

ACT ONE

INT. - TUNNELS

In a large chamber BELOW. Pan slowly toward the right, showing lit and unlit candles of various sizes and shapes standing in carved niches all around the chamber walls until the camera comes to Vincent, who is lighting a candle on a tall pedestal standing on the floor. Vincent walks to his right carrying a lighted taper candle and goes to light another candle on the wall. Camera pulls back as he turns and walks forward crossing in front of the entry to light yet another candle.

CATHERINE (off camera)

Vincent?

VINCENT
(calling over his shoulder)
In here!

CATHERINE enters the chamber, holding a basket of flowers. She stops and looks around in wonder.

CATHERINE
Oh, Vincent.

VINCENT
(lighting more candles)
You like it?

CATHERINE
It's beautiful. It's perfect.
How could Kanin carve solid rock into something like this?

VINCENT
Because he trained himself. I don't think he knows what can't be done.

CATHERINE
That explains him asking me to get lilacs at this time of year.

Catherine pulls a lilac out of the basket and proceeds placing flowers on shelves carved into the cavern wall.

VINCENT
When he asked me to light the candles, I thought he meant four or five.

CATHERINE
How much time do we have?

VINCENT
We should hurry.

CATHERINE
Was Olivia's first husband this romantic?

VINCENT
How can I judge? I didn't know Kanin was this romantic.

Catherine laughs. Vincent nods his head toward an area behind her.

VINCENT
In there, too.

Catherine walks into the section of the cavern Vincent indicated, also lit by multiple candles. She stops short, seeing a double bed with a high, white carved headboard, with several delicate pillows atop a white bedspread. Catherine sighs at the sight. Still lighting candles in

the outer chamber, Vincent turns his head toward her. Catherine walks to the bed and lays the flowers about the bed. Vincent stands, watching. Catherine removes a large bouquet from her basket, rearranging the top pillow to place the bouquet center among the pillows. She backs up to look at the effect. Vincent comes up behind Catherine, and leans against the chamber wall, watching her.

VINCENT

Do you think Olivia will like this room?

Catherine pauses before answering, looking around the bedroom a final time. She turns and walks out, crossing in front of Vincent.

CATHERINE

(glancing at Vincent as she passes him)
Olivia will love this room.

Vincent stands, still holding his lighted taper. He looks down at it and then around, pensively.

KANIN (V.O.)

No, not yet.

OLIVIA (V.O.)

Kanin...

Catherine runs up to Vincent, reaching for him. He holds out his hand to her.

CATHERINE

(whispering)
Vincent, they're here.

Catherine takes his hand and they start to leave, realize they are trapped, and retreat to stand in front of the wall on the side of the entry. Kanin walks in holding Luke, their baby, and leading Olivia by the hand. She is wearing a blindfold and laughing. He looks at Vincent and Catherine hugging the wall, acknowledging them with a quick nod. He leads Olivia past Vincent and Catherine, and they slip out into the tunnel.

KANIN

Right here.

Okay, now come and stand right over here. Turn this way. Are your eyes closed?

OLIVIA

Yes.

KANIN

Keep them closed, now.

(he reaches up to undo the blindfold)

Okay, open them.

(Olivia opens her eyes)

Happy anniversary.

Olivia stands, taking it all in. Slowly, she turns, the camera panning with her, seeing all the lit candles, the space, the bed.

KANIN
You like it?

OLIVIA
Is it ours?

Kanin smiles.

INT. - TUNNELS

Vincent and Catherine standing just outside the Kanin's and Olivia's chamber, Vincent still holding his lit taper, Catherine with her hands thrust into the pockets of her coat.

VINCENT
There always seemed to be another family whose need for a chamber was greater than his own.

CATHERINE
I think Olivia had given up.

Kanin approaches, carrying his son.

KANIN
Hi. Here he is.

Kanin hands Luke to Catherine. Catherine smiles as she takes the baby.

CATHERINE
Hey, Luke.

KANIN
Tell Mary one of us will be by for him first thing tomorrow morning.
(to Luke)
You be a good boy. I love you. Vincent, Catherine, thank you.

Vincent takes Luke's outstretched hand and kisses it.

CATHERINE
Don't worry about Luke.

Kanin turns and goes back inside the chamber. Smiling, Vincent and Catherine turn and walk away down the tunnel. Vincent still holds the lit taper!

INT. - TUNNELS

Back in the chamber, Kanin gives Olivia a kiss on the cheek.

KANIN
I also have one more present for you.

OLIVIA
Kanin...

Kanin produces a small wooden box. Olivia takes it and slowly lifts the lid to discover a music box. It plays a gentle tune.

OLIVIA
Oh, it's beautiful.

As the melody continues to play, Kanin takes the box and places it on a shelf in front of two candles. He returns to Olivia, smiling.

KANIN
Dance with me, Livvy.

Kanin and Olivia begin to dance. Kanin kisses her hand. The camera pulls back to show them dancing.

CUT TO EXT. – CITY STREET
A city street in the daytime with traffic flowing.

INT. – HARDWARE STORE
Kanin is looking at some drill bits in a hardware store. He is dressed in more regular looking street clothes. He takes two long drill bits, turns and walks down the aisle, looking as he goes. He stops and picks up a small sledge hammer, feeling its heft. Camera switches to Kanin's view and there is a well-dressed woman in the next aisle. They look briefly at one another then look away, then the woman looks again, startled by recognition. Kanin looks again, and notices her recognition. Their gazes lock a moment. The lady looks off to her left, almost as if she can't believe what she sees. She slowly begins to walk away.

Kanin turns, lowering the hammer, then looks back. The woman turns back and looks again. Kanin looks away and the woman looks away. She continues walking. Kanin looks again briefly, then lays down his drill bits on the shelf.

The woman slows, finally stopping. She turns around. Kanin is gone. She walks rapidly back to where she was and beyond, going around the aisle to look for him. She walks a cross-aisle, looking down each aisle she crosses, moving more rapidly as she goes. She turns down an aisle that leads out, hastening into a slight jog. She goes out into what appears to be an alley. A crate-lifting tractor crosses in front of her, blocking her exit momentarily. She walks out.

EXT. – CITY STREET
Kanin peers around a corner to see if she followed him outside. He goes around a corner, trying to act casual, as there are men working nearby. He waits until no one is around and lifts a grate in the cement floor. He goes down, replacing the grate above him. He climbs down a short ladder to the city tunnel floor, turns and leans against the tunnel wall, panting from his exertion. These tunnels are rounded cement tube-like tunnels created by the city.

The woman continues walking down the alleyway. Men are bustling with activity all around her. She reaches the end of the alley, and looks out. She sees more men and some vehicles,

but no Kanin. She turns to walk back into the store.

INT. – CITY TUNNELS

In the city tunnels, Kanin runs back, heedless of stepping in puddles as he goes. Down one tunnel into another until he reaches a carved tunnel.

INT. - TUNNEL

Mouse and a man are carrying a heavy wooden beam. Kanin comes up behind them in the tunnel, stopping when he hears the man speak.

MAN

Set it down here, Mouse.

Kanin flattens himself against the tunnel wall. He leans his head back, panting, eyes tightly shut. He slows his breathing, and opens his eyes. Olivia enters the tunnel and stops short when she sees him. She's holding a container.

OLIVIA

Kanin...

(sensing something is wrong)

What's the matter?

KANIN

Nothing. What are you doing here?

OLIVIA

I brought you your lunch. What's wrong?

KANIN

Nothing.

(he reaches for the container)

Thanks.

(he leans over and kisses her cheek)

I... I... I have to go back to work.

OLIVIA

Are you sure you're all right?

KANIN

Yeah. Thanks for bringing this.

They stand looking at each other briefly. Olivia smiles, then turns to leave.

KANIN

Livvy?

She turns to look at him. They stand uncertainly. Kanin finally speaks.

KANIN

Your hair... I like it that way.

Olivia smiles and gives a quiet laugh while she fingers the braid she wears over her left shoulder. She turns and walks away. Kanin watches her go.

INT. – TUNNELS

The man is drilling a large hole in a big wooden beam by turning a hand drill. Mouse is doing something to a beam above him when Kanin walks up.

KANIN

Hey.

MOUSE

Just in time.

MAN

That was quick.

MOUSE

Get drills?

KANIN

No, they were out.

(he removes his jacket)

I'll pick some up next trip.

Kanin picks up his tools and begins chiseling some rock out of the tunnel wall.

INT. – TUNNELS – Much later

Kanin is wearing glasses, still chiseling rock. He's taken off his outer shirt. He looks as if he has been doing this quite a while. No one else is around. He gets flashes of memory of a car with a woman and a young boy in it. He sees the boy screaming in fright. A crash is heard, echoing in Kanin's memory. He stops and squeezes his eyes shut, as if to block the sound of the boy's cries. He collects himself, and starts pounding on the chisel as Vincent walks up.

KANIN

Hello, Vincent.

VINCENT

It's late.

KANIN

(pounding rock again)

Yeah, I know.

(he stops, looks at Vincent)

Thanks again for your help last night.

VINCENT

Was Olivia surprised?

KANIN

Yeah. Must be a world's record for keeping a secret.

VINCENT

How long before the room is ready to move in?

KANIN

Ah, well now that Livvy knows, I figure I've got about a week, at most.

VINCENT

Luke will probably celebrate the occasion by walking for you.

KANIN

Yeah.

(smiles to himself)

He's sure trying.

Vincent watches his smile disappear quickly. He watches as Kanin earnestly begins striking the chisel with a hammer, as if driven by something.

CUT TO EXT. – CRIMINAL COURTS BUILDING

INT. – CATHERINE'S OFFICE

Catherine is seated at her desk, talking on the phone while flipping through a case book.

CATHERINE

What about Harris versus Georgia? No, that's not the one I want. Wait, I got it.

(she reaches for another case book as someone drops off a couple more books on her desk)

What about... wasn't there some case against the Albany police department a couple of years ago? Yeah, well, read it to me.

JOE walks over to Catherine's desk, holding some files in his hand.

JOE

Radcliffe...

CATHERINE

(on the phone)

Hang on, Charlie.

Catherine watches Joe place the stack of files on her desk. She stares at the stack.

JOE

Sorry.

CATHERINE

No...

Joe opens a candy dish on her desk and helps himself.

JOE

It's your turn.

CATHERINE
No!

JOE
Just some odds and ends.

CATHERINE
Joe, I am swamped!

JOE
You're breaking my heart, Radcliffe.

Joe turns and walks away. Catherine resumes her phone conversation. At the same time she opens a couple of the files Joe has placed on her desk and glances at the first page.

CATHERINE
(on the phone)
Yeah, I'm here. Why don't you read it to me. Oh, that's perfect, I need the opposite decision. Well, what am I gonna do? This case is on the docket for next...

Catherine's train of thought is interrupted by what she sees in the third file she's opened. The top page is an arrest report listing a DWI Manslaughter charge for one Kanin Evans, age 20. Catherine looks at the file, as if disbelieving its contents.

FADE TO BLACK
END OF ACT ONE

ACT TWO
INT. – TUNNELS - STAIRWAYS TO THE GREAT HALL

Wind is heard blowing as Catherine rounds a corner, hair blown by the wind. She pauses at the top of the stairway. Kanin, Mouse and the man seen before are hauling a heavy beam up the stairs. She starts down the stairs.

MOUSE
Catherine!

CATHERINE
Hi, Mouse.

MAN
Be careful!

CATHERINE
I need to talk to Kanin.

KANIN
We're right in the middle of this.

CATHERINE
It's important.

MOUSE
(re: the beam)
Got this.

KANIN
Are you sure?

MAN
Yeah, go ahead.

KANIN
Okay.

Catherine continues down the stairs, followed by Kanin.

CUT TO INT. – TUNNELS – GREAT HALL

Catherine and Kanin enter the Great Hall. A single torch burns inside the large room. They struggle to shut the heavy doors. Kanin places the beam across the doors to keep them shut. They walk a little ways into the room. Catherine eventually turns around to look at him.

CATHERINE
Kanin, I got a file on my desk this morning. The person I was supposed to find is you.

Kanin turns away as Catherine is speaking, reaches up to remove his glasses. He looks over at Catherine for a few seconds, then walks past her. He looks about the room. He faces away from Catherine, and crosses his arms across his chest.

KANIN
Do you believe there's a God, Catherine?

CATHERINE
Yes.

KANIN
Do you believe if you pray very hard for something, God will answer your prayers?

CATHERINE:
(thinking a moment, then sighing)
Not necessarily.

Kanin slowly turns to face Catherine.

KANIN
I've been praying that woman didn't recognize me, even though I knew she did. But even then I've been telling myself, what difference would it make? How could she possibly find me down here? It's funny what the mind does. Not once did I ever think about you. Have you told anybody else?

CATHERINE
No. Why did you run, Kanin?

KANIN

I was twenty years old, I was scared. Jail isn't a place you wanna be when you're twenty. But every year after that I didn't go back, it got a little easier. Finally I just lived with it.

CATHERINE

Does anyone know?

KANIN

No. So what are you going to do?

CATHERINE

(sighs)

I... I think the question is, what are you going to do, Kanin?

Kanin and Catherine just look at one another.

CUT TO INT. – TUNNEL CHAMBER

Kanin and Olivia are talking in their chamber.

OLIVIA

What?

Kanin had Luke in his arms, and goes to put him down in his bassinet.

OLIVIA (cont'd)

What is it?

Kanin comes back, and sits at the table. Olivia stands holding onto a chair.

OLIVIA (cont'd)

You're scaring me. Just tell me.

Kanin holds his head with his hand at his temple. Then he sits up, clasps his hands together. Finally, Olivia sits down. He takes her hands in his.

KANIN

Catherine... Catherine found something out about me, about my past.

OLIVIA

What?

KANIN

When I was twenty years old, a year before I came to the tunnels, I was in a car accident coming home from a party one night. A little boy was killed. I was arrested for driving while intoxicated.

OLIVIA

But you don't drink.

KANIN

I'd had a couple of beers. I haven't had one since. The other day, while I was topside, the mother of that little boy spotted me. She's bringing it all up again.

OLIVIA

How is she bringing it up again?

KANIN

Livvy, I ran. Sixteen years ago, I jumped bail and I ran. There's a warrant for my arrest.

OLIVIA

Then, what you told us... why you came here...

KANIN

It was a lie.

Olivia stands up and turns away.

KANIN (cont'd)

Everything I told you was a lie.

Olivia turns to face him.

OLIVIA

Not everything.

Kanin stands up and walks over to Olivia. He stoops to kiss her hand. The track of a tear shines beneath his right eye.

KANIN

Catherine says I have to go back up.

Olivia looks at him, slightly shaking her head 'no.'

KANIN (cont'd)

I can't ask her to lie for me.

OLIVIA

No.

Kanin looks at Olivia with anguish. She reaches for him and he steps into her embrace.

OLIVIA (cont'd)

No.

CUTY TO INT. - VINCENT'S CHAMBER

Vincent and Catherine sitting at the table

CATHERINE

When I was talking to him, I kept seeing this look in his eyes... He wouldn't ask it but he was begging me: can I just let it go?

VINCENT

How much trouble is he in?

CATHERINE

He killed someone. He jumped bail, he hid out for sixteen years, he was spotted and he ran again. If there is a mistake he hasn't made, I don't know what it is.

VINCENT

Now he has a wife and a son, he's begun a new life...

CATHERINE

(sighs in exasperation)

Ten other desks in that office, why did this have to land on mine?

Vincent looks at Catherine.

VINCENT

So you could help him.

She looks at Vincent as he continues to look at her.

CUT TO INT. – JOE'S OFFICE

Joe in his office, on the phone. The camera looks out of his office door to see other people working and Catherine walking into the outer office.

JOE

Yeah, all right, well, check it out and get back to me, will ya? Yeah, all right. I'll talk to you later.

Cathy!

Catherine walks to his office door, holding her coat.

CATHERINE

Yes?

JOE

Those case piles I put on your desk? One was a DWI?

CATHERINE

Yeah?

JOE

Yeah, well the mother's here.

CATHERINE

(Catherine turns and glances behind her)
What?
(she moves in front of Joe's desk)
Why?

JOE
She wants to talk to you.

CATHERINE
Wh... what about?

JOE
I don't know. She's in the conference room.

CATHERINE
Uh, well, Joe, I haven't done anything with it.

JOE
I know. Look, just go in and see what she wants. I'll stick my head in in a few minutes and rescue you, okay?

CATHERINE
(nodding, very uncertain)
Okay...

JOE
Is there a problem?

CATHERINE
No... no.

Catherine turns and walks out of Joe's office.

INT. – DA OFFICE

Catherine goes to her desk and picks up a pad of paper, a pencil, and a file. She straightens the papers of the file by tapping the folder edge on her desk, tucks the paperwork into the crook of her arm, and goes to the conference room. She sees the silhouette of the woman through the marbled glass of the door. She hesitates a moment, then opens the door.

INT. – CONFERENCE ROOM

The elegant woman of the hardware store, stands alone in the conference room. He holds a black handbag and gloves. Her black overcoat is draped over one arm.

CATHERINE
Mrs. Davis?

MRS. DAVIS
(softly, nodding)
Yes.

Catherine closes the conference room door.

CATHERINE

I'm Catherine Chandler,
(they shake hands)

I'm the deputy district attorney assigned to your case. But I'm afraid I just got it, and I haven't really had a chance to do much with it yet.

MRS. DAVIS

Have you been able to do anything?

CATHERINE

No, not really.

MRS. DAVIS

Well, is there something you'd like me to do?

CATHERINE

(sighing)

No, not really.

Catherine walks around the table, pulls out a chair, but remains standing.

MRS. DAVIS

Are there any questions you want to ask me?

CATHERINE

(looking through the file)

Uh, not yet, but I do have your phone number if I need to call you.

MRS. DAVIS

You think you're going to find him?

CATHERINE

We will do everything we can.

MRS. DAVIS

And how long will it take? A week? Two weeks?

CATHERINE

Mrs. Davis...

(she sits down and looks up at Mrs. Davis)

I don't wanna make any promises.

MRS. DAVIS

I'm sorry.

(she glances away)

I can't believe this has all come back.

There is a knock at the door and the door opens.

JOE
(steps into the room)
Excuse me. Cath, but, uh...

CATHERINE
Joe, I'm in the middle of something.

Surprised, Joe looks from Cathy to Mrs. Davis, and back again.

CATHERINE
Can it wait?

JOE
(shrugs his shoulders)
Yeah, sure.

Joe backs out of the doorway and closes the door. Mrs. Davis sits down across the table from Catherine.

MRS. DAVIS
I'm very sorry. I know how uncomfortable this makes people.

CATHERINE
Don't apologize.

MRS. DAVIS
What will happen to him if you find him?

CATHERINE
Well, he'll be brought up on charges and there will probably be a trial.

MRS. DAVIS
And how long will that take?

CATHERINE
Maybe a year until it gets into court.

MRS. DAVIS
(briefly closes her eyes)
I wish I'd never walked into that hardware store.

CATHERINE
Mrs. Davis, don't you wanna see this man found?

MRS. DAVIS
I want it for Joey.

CATHERINE
And what about for yourself?

MRS. DAVIS

I just want it over. Sixteen years ago, in less than a minute, the world changed. I lost Joey, and after that, I... His father left me, he couldn't take me anymore and neither did my friends. And then, three days ago, I saw that face in the hardware store.
(the track of a tear shines beneath his right eye)
I don't wanna go back to where I was. I'm gonna lose everything all over again.

DISSOLVES TO:

CATHERINE sitting at her desk, staring at a photograph, the picture of Mrs. Davis' son, Joey.

FADES TO BLACK
END OF ACT TWO

ACT THREE

EXT. – CITY SKYLINE

A view of the New York City skyline at night. Catherine is speaking as the image dissolves to Catherine's balcony.

She is sitting on a bench and Vincent is sitting atop the balcony ledge.

CATHERINE

I knew I was withholding information from her she needed to know. Part of me wanted to tell her about Kanin, to promise her that the end is in sight. I don't know what I'm supposed to be here, Vincent! Am I a friend or a prosecutor? How can I be both?

VINCENT

You follow truth.

CATHERINE

The truth is...

(sighs)

... most of the time I think the people we prosecute deserve to be punished. But I know Kanin. He's a good man and I know what he means to all of us. Where is the justice in that?

VINCENT

Perhaps in making it possible for these two people to finally release their burden.

CATHERINE

To do that, Kanin has to come Above. I don't see any other way.

VINCENT

There is none. Father and I will talk to him.

INT. - KANIN'S CHAMBER

Father sits in a chair, Vincent stands with his arms crossed, listening. Kanin stands in front of both, stating his case. Olivia sits on the bed by the bassinet where Luke is. She watches the conversation with concern.

KANIN

If I go up, if I turn myself in, what do I say? "I've been a good guy, trust me. I've been a good guy for the past sixteen years. I haven't had one drink in the past sixteen years." Do you think they're just gonna take my word for that? Don't you think they're gonna wonder, if I am such a good guy, where all my friends are, why nobody is standing up for me?

VINCENT

Catherine will be there.

KANIN

Catherine can't say any more than I can. Not to the judge, not to that mother. They're going to put me on a witness stand and swear me to tell the truth, and what do I say? I can't tell them where I've been living or what I've done with my life. Is that fair? Is that justice?

Father looks away momentarily, his head propped up by his hand, his arm over the back of the chair. He sees the dilemma in Kanin's words.

OLIVIA

We're all supposed to be a family here, we're supposed to take care of each other. How can you just send him away?

FATHER

But for the safety of the community, we cannot harbor a criminal.

OLIVIA

He isn't a criminal!

FATHER

There's a warrant out for his arrest and he has admitted the crime. Technically, he is a criminal.

OLIVIA

"Technically" he is one of the most decent men you've ever met!

Kanin walks over to comfort Olivia.

VINCENT

Has Catherine explained to you that because this is your only offense, the sentence may not be as harsh as we thought?

KANIN

Vincent... I live with that night. A day doesn't go by when I don't think of it. There isn't one thing I've done that isn't in some way trying to make up for it, to give back... to give something back. Because that's my sentence, I'm already serving life. I had friends Above, a family. I was going to college, I had a life.

(he turns and looks at Luke lying in his bassinet)

I read in a paper eight years ago that my father died. It said he was survived by his wife, two sons and a daughter. Another son was deceased. That's me. I'm deceased, I don't exist anymore. All the topsiders wanted was one or two years of my life.

(he talks to Father, squatting down in front of him)

I'm the one that said forever. I'm the one that said this is going to be forever! And now you're telling me that I have to go back and serve their sentence, too?

Father looks at Vincent, Vincent looks back at Father. Father sits forward and grasps Kanin by his shoulders, then moves a hand to cup his cheek.

FATHER

Kanin, all we're telling you is that your presence here jeopardizes the whole community.

Kanin hangs his head, and Father starts to caress his hair, when Kanin stands abruptly, and walks away a few steps.

OLIVIA

Then we'll leave.

Kanin walks over to Olivia. She looks up at him.

KANIN

No.

OLIVIA

Yes! Yes, you know the tunnels, you know places. If these people don't want us here, we'll find someplace else.

KANIN

Livvy, this is your home, this is where you were born.

VINCENT

Olivia, no one wants you to find someplace else.

OLIVIA

Then don't ask me to say goodbye to someone I love, and don't ask Kanin to try to fix something that can't be fixed.

All three look at Olivia after her last words.

CUT TO EXT. - CITY STREET

City street filled with traffic and people on the sidewalks.

INT. – CRIMINAL COURT BUILDING

Catherine is buying something at a booth inside the court house. Joe can be seen approaching the doors from outside.

CATHERINE

Thank you.

VENDOR (off camera)

You're welcome, Miss Chandler.

JOE
Radcliffe!

CATHERINE
Morning.

JOE
Have I gotta talk to you.

CATHERINE
What's up?

JOE
I met this woman last night.

CATHERINE
Congratulations! Where'd you meet her?

JOE
I met her at the grocery store.

CATHERINE
That's a healthy start.

JOE
Radcliffe, this is serious. This isn't just any woman. In fact, she isn't like any other women I've ever met.

CATHERINE
So she wasn't wearing spandex?

JOE
Excuse me, did I just say this was serious?

CATHERINE
(laughing)
I'm sorry.

JOE
Now, my next move with this woman could affect the rest of my life. So what's my next move?

CATHERINE
Call her.

JOE
You don't think it's too soon?

CATHERINE
No.

JOE

Ok, good. So far, so good. I did. I called her.

CATHERINE

This morning?

JOE

Yes.

CATHERINE

What'd she say?

Joe and Catherine are interrupted.

MRS. DAVIS

Ms. Chandler...

Cathy turns and sees Mrs. Davis. Her appearance has vastly deteriorated. She's wearing sunglasses, no make up, hair not coiffed, her face worn out drained.

CATHERINE

Mrs. Davis.

MRS. DAVIS.

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

JOE

Ah, no, that's okay.

CATHERINE

Is something wrong?

MRS. DAVIS

I just haven't heard anything.

Catherine turns back to Joe.

CATHERINE

Um, I'll be up in a minute.

JOE

Yeah, sure.

Joe walks off.

CATHERINE

There's a coffee shop next door. Come on, let's go sit down.

Catherine takes Mrs. Davis' arm and leads the way.

CUT TO INT. – DINER

Mrs. Davis is seated at a table with a cup of coffee. Catherine is seated across from her, also with a cup of coffee.

CATHERINE

Well, we are working on your case. I just don't have anything to tell you yet.

MRS. DAVIS

Have you been to the hardware store and... and talked to the... the people who work there?

CATHERINE

No. The police will cover that.

MRS. DAVIS

No they aren't, I was just there, at the police station. Nobody is working on this case.

CATHERINE

Mrs. Davis, has something happened?

(Mrs. Davis sighs)

What's happened?

MRS. DAVIS

I want him found. It's... it's all such a joke, you know. Sixteen years ago, my life was going along just fine, everything's fine. Kanin Evans comes along and boom. Last week my life was wonderful. Great job, great man who loves me... Kanin Evans comes along, my life is falling apart again. I haven't been to my office in four days. I... I don't sleep...

(Catherine reaches out and takes her hand)

It's just, I keep seeing him.

CATHERINE

Kanin Evans?

MRS. DAVIS.

No, my little boy... Every time I close my eyes, I see him. Everywhere I look, I see him in that car. He looks up at me and he says, "Mamma, help me." But I can't, I can't reach him, I can't even touch him. I told him I loved him, I don't know if he heard me. (a tear runs down her cheek) The man who did that to my child has never spent one day in jail.

CATHERINE

(she wipes a tear from her face)

Kanin Evans will be prosecuted.

MRS. DAVIS

Who're you kidding! They're never gonna find him! Nobody's out looking for him! And then they're going to start telling me that I have to live with it.

Catherine looks upon Mrs. Davis somberly.

CUT TO INT. - FATHER'S CHAMBER

Father and Vincent are walking into Father's Chamber.

FATHER

Yes, but they can't go and live in the tunnels outside the perimeter.

VINCENT

Oh they can, they can survive. It's just not the life any of us would wish for them.

FATHER

Olivia was just being rash.

They reach the table. Father pulls out a chair while Vincent walks around to the other side.

VINCENT

She has her own concerns about Kanin going topside.

FATHER

Mmhm, yes, I suppose she does.

(Father sits)

Well, what are we going to do?

VINCENT

We can't ask Catherine to lie.

WILLIAM appears in the entry.

WILLIAM

Why not?

MARY follows William into Father's chamber, followed by John and Mouse.

MARY

We may have to, Vincent.

MAN

Or maybe we can just feed Kanin to the wolves.

FATHER

No one is gonna feed Kanin to the wolves.

MOUSE

Not being friend.

FATHER

But our rules state quite clearly...

MAN

(overriding)

Our rules don't apply here, Father!

WILLIAM

Or we have to change them.

MARY

Or make an exception.

FATHER

We can't do that. This particular rule is a fundamental principle to our world. It speaks to the trust we are able to have in each other, to our very security.

VINCENT

We should wait for Kanin's decision.

WILLIAM

The decision has been made.

MARY

They're going.

MAN

Kanin's leaving. He and Olivia are packing.

FATHER

They're not serious.

MAN

Are you forgetting what Kanin has meant to us?

FATHER

No, I am not forgetting. Unfortunately, what Kanin has done for us is not the point.

MAN

What the hell is?

MARY

Father, Kanin is no more criminal than you or I.

WILLIAM

It's not going to help anybody for him to turn himself in.

CATHERINE (off camera)

It'll help the mother.

Everyone turns to look at her, standing in the entry. She's arrived unnoticed.

CATHERINE (cont'd)

A woman up there is being destroyed by all of this.

MAN

Because of her own vengeance.

CATHERINE

That is not true.

WILLIAM

People, we're talking about Kanin here. We don't know even know this mother.

VINCENT

Does justice belong only to the people we know?

WILLIAM

No. We're saying the mother has friends Topside and Kanin doesn't.

CATHERINE

I am his friend.

MOUSE

Then let him go.

Everyone looks at Catherine. She bears their gaze stoically.

FADE TO BLACK

END OF ACT THREE

ACT FOUR

INT. KANIN'S NEW CHAMBER

The double bed in the new chamber, still strewn with some flowers. In the background, a music box tune is playing. Pan left to see that only a few of the candles are lit in the chamber; finally, Kanin is seen leaning on a ledge, holding the music box. He looks around the chamber, then abruptly closes the music box. He glances up and sees Vincent standing in the entry of the chamber.

KANIN

We're leaving. Livvy wanted something we left here.

VINCENT

Where will you go?

KANIN

I don't really know. There's nothing more to talk about here, Vincent.

Vincent grabs Kanin's arm, and Kanin looks at his hand, then up at Vincent.

VINCENT

Don't do this.

KANIN

Don't do what? Don't stay with my family? Don't care for them?

VINCENT

They'll be cared for here, you know that.

Kanin throws off Vincent's hand.

KANIN
No.

VINCENT
You prefer to run from this for the rest of your life?

KANIN
I'd walk into hell if it meant I wouldn't have to face that woman! I would. I can't face her, Vincent, I don't know how.

VINCENT
With courage.

KANIN
(shaking his head)
I don't have that kind of courage.

VINCENT
You do.

KANIN
No. If someone took Luke, if someone did to Luke what I did to her son, I'd never forget them. I'd tear off my arm if I thought that would bring her son back! I would do anything.

VINCENT
Then face her. That's what she needs. If that's the only thing you can do for her, then do that!

KANIN
It won't do any good.

VINCENT
It will give her somebody to blame and then, then it would give her somebody to begin to forgive.

KANIN
She's never going to forgive me.

VINCENT
You've never given her that chance! You're afraid there's nothing you can do for this woman. There is so much you can do for this woman! You can change her life.

KANIN
What do I say to her?

Kanin just looks at Vincent, then breaks eye contact and stares down at the floor.

CUT TO INT. – KANIN'S OLD CHAMBER
Luke in his bassinet. Kanin is packing, Olivia is seated on the edge of the bed.

OLIVIA

Why can't we go with you?

KANIN

Where would you stay?

OLIVIA

I don't care where we'd stay, we'd be with you!

KANIN

Livvy, I already jumped bail once, you know what that means?

OLIVIA

No.

KANIN

It means they're going to keep me in jail! Now, now you have to stay here.

Kanin throws up his hands in frustration. Olivia stands up and takes him in her arms.

OLIVIA

Come back to me.

KANIN

I will.

They hold each other.

CUT TO EXT. - CRIMINAL COURTS BUILDING

MRS. DAVIS (V.O.)

So how did you find him?

INT. – CONFERENCE ROOM

Mrs. Davis stands in the conference room, she's talking to Catherine.

CATHERINE

He turned himself in.

MRS. DAVIS

Will I be able to say anything to him?

CATHERINE

Yes.

MRS. DAVIS

I don't know what to say to him.

CATHERINE

Say anything you want. He'll listen.

MRS. DAVIS. So what's his story? Where has he been?

CATHERINE

He has a family. A wife, a ten months old baby.

Mrs. Davis looks away. She crosses back in front of Catherine and walks deeper into the room. There is a table in the middle of the room, with a flask of water and two glasses.

MRS. DAVIS

A boy or a girl?

Mrs. Davis keeps walking as she listens to Catherine, until she reaches the back of the room.

CATHERINE

A boy. It was hard for him to leave them.

MRS. DAVIS

I'm so nervous.

CATHERINE

Can I get you something? A glass of water or something?

Catherine steps to the table to reach for the flask and a drinking glass.

MRS. DAVIS

No.

A young policeman opens the door and lets Kanin in. He is dressed in a light blue shirt and jeans. Mrs. Davis is still facing the back wall. She slowly turns to look at Kanin. He looks at her as she continues to look at him. Both are anguished. Kanin finally speaks.

KANIN

(softly)

I'm sorry.

(a long pause, then he speaks a little louder)

I'm sorry.

Mrs. Davis closes her eyes as a tear runs down her cheek.

MRS. DAVIS

I am, too.

Kanin also has tears on his face. Mrs. Davis slowly approaches him. She pauses when along side him, not yet looking him in the eye. Kanin turns his head to meet her gaze. Finally, she is able to look at him. He feels uncomfortable under her gaze and shifts his around a bit, still coming back to look at her. She extends her fingers toward his hand. At the last moment, she drops her hand, and walks out the door. Kanin stands there, breathing somewhat heavily. Catherine looks on in sadness.

CUT TO EXT. - CENTRAL PARK

One shot of the bridge. Shift to another shot of a walkway in the park. Pull back to the city skyline at night.

CUT TO EXT.EXT. – CATHERINE’S BALCONY

Close up of Vincent sitting on the floor of the balcony, leaning up against the wall.

VINCENT

“What though the radiance which was once so bright
Be now for ever taken from my sight,
Though nothing can bring back the hour
Of splendour in the grass, of glory in the flower;
We will grieve not, rather find
Strength in what remains behind;
In the primal sympathy
Which having been must ever be;
In the soothing thoughts that spring
Out of human suffering;
In the faith that looks through death,
In years that bring the philosophic mind.”

Catherine sits next to him, her arms wrapped around one of his, her head resting against his shoulder, her eyes closed. Vincent looks at her and shifts as he closes the book.

CATHERINE

I’m not asleep.

VINCENT

No?

CATHERINE

Mm-mm... Just in that wonderful place in between.

VINCENT

Where everything shimmers and floats.

CATHERINE

Am I floating?

VINCENT

Yes. A great burden has been lifted.

CATHERINE

They both seem finally freed. Now maybe the healing can begin.

Vincent turns to Catherine, and kisses the top of her head.

VINCENT

Rest now.

CATHERINE

As long as you keep reading.

Vincent opens the book again. Catherine's eyes have remained closed.

VINCENT

“And O, ye Fountains, Meadows, Hills, and Groves,
Forebode not any severing of our loves!
Yet in my heart of hearts I feel your might;
I only have relinquished one delight
To live beneath your more habitual sway.
I love the Brooks which down their channels fret,
more than when I tripped lightly as they;
The innocent brightness of a new-born Day
Is lovely yet;
The Clouds that gather round the setting sun
take a sober colouring from an eye
That hath kept watch o'er man's mortality.”

FADE TO: a starry sky then to BLACK

THE END

Closing credits

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

Associate Producer - Anthony Mazzei

Coordinating Producer - David F. Schwartz

Co-starring

Ellen Geer – Mary

Chris Paul Davis – Man

Unit Production Manager - Tony Brown

1st Assistant Director - John Hockridge

2nd Assistant Director - Joseph John Kontra

Art Director - Joseph Hubbard

Set Decorator - Peg Cummings

Property Master - Allan J. Gordon

Literary Consultant - Patricia Livingston

Main Titles - Robert Farina, Chris Arnold

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 - Carl Swartz

Stunt Coordinator - John C. Meier

Special Effects Coordinator - Gary Bentley

Costume Designer - Judy Evans

Casting by - Joyce Robinson C.S.A. & Penny Ellers C.S.A.

Beast designed & created by - Rick Baker

Matte Painting & Special Visual Effects by ILLUSION ARTS

Lenses & Panaflex ® Camera by

Panavision ®

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