

BEAUTY AND THE BEAST

“Walk Slowly”

Aired Episode Transcript – original air date: December 13, 1989

Opening Credits:

Starring

Linda Hamilton
Ron Perlman as “Vincent”
Roy Dotrice as “Father”
Jay Acovone as “Joe Maxwell”
Edward Albert
Stephen McHattie
Jo Anderson

Created by Ron Koslow

Guest Starring

Lewis Smith
Terri Hanauer
Michael Pniewski
Marcie Leeds
Bill Calbert
David Greenlee
Armin Shimerman
Ritch Brinkley

Director of Photography - Stevan Lerner A.S.C.
Production Designer - John Mansbridge
Editor - Kaja Fehr
Theme by - Lee Holdridge
Music by - Don Davis
Co-Executive Producer - Stephen Kurzfeld
Co-Supervising Producer - George R.R. Martin -
Producers - Alex Gansa, Howard Gordon
Produced by - Kenneth R. Koch
Co-Producer - Patricia Livingston
Executive Consultant - Ron Koslow
Written by - M.M. Shelly Moore & Linda Campanelli
Directed by - Gus Trikonis

ACT ONE

FADE IN:

FOOTAGE OF NEW YORK CITY EXTERIOR LOCATIONS

A video montage, displaying aerial views of the city at night: a bridge with the Manhattan skyline

glowing in the background, a closer view of brightly lit Manhattan towers, a shot soaring above the towers, a top-down look at city blocks and traffic moving slowly through the streets, then the dark building where Vincent has found Catherine.

DISSOLVE TO:
EXTERIOR NIGHT – ROOF OF THE BUILDING

Vincent kneels on the roof between the stairway leading down into the building and the roof's empty helipad. He holds Catherine's body in his arms. Vincent's back is to the camera. His head is bowed over Catherine as the wind gusts across his hair.

DISSOLVE TO:
EXTERIOR NIGHT – ZOOMING OUT FROM THE TOWER ROOFTOP

Vincent, still kneeling on the roof, holds Catherine.

DISSOLVE TO:
EXTERIOR NIGHT – SOMEWHERE IN THE CITY

Vincent walks, carrying Catherine, silhouetted against the background towers and night sky.

DISSOLVE TO:
EXTERIOR NIGHT – AN ALLEY

Vincent holds Catherine upright against his chest so that her left arm is bent behind him and her head rests on his shoulder. Vincent walks steadily forward, carrying Catherine, looking straight before him.

DISSOLVE TO:
EXTERIOR NIGHT – A WALL BESIDE A RAILWAY TRACK

Vincent's cloaked shadow walks on, carrying Catherine so that she lies horizontally in his arms.

DISSOLVE TO:
EXTERIOR NIGHT – CENTRAL PARK, PANNING TOWARD CATHERINE'S BUILDING

DISSOLVE TO:
INTERIOR NIGHT – CATHERINE'S BEDROOM

Vincent's shadow crosses the balcony to the French doors into Catherine's bedroom. Vincent opens the doors. He is carrying Catherine upright again. He enters the room, pauses on the steps. Then he steps down into the bedroom. He places Catherine on her bed and kneels on the floor beside her, taking her hand and gazing at her face. He smooths her hair away from her forehead and presses the back of her hand to his mouth. Tears stream down his face.

DISSOLVE TO:
INTERIOR DAY – CATHERINE'S BEDROOM

Early daylight shines through the sheer curtains. Vincent is kneeling on the floor at Catherine's bedside, one elbow propped on her night table, his forehead resting on his fist. He watches over

Catherine, tearful and silent. He glances behind him at the advancing light from outside.

DISSOLVE TO:
INTERIOR DAY – CATHERINE'S BEDROOM

Vincent still kneels beside Catherine, his hands flat on the edge of the mattress, gazing at Catherine's body. At last he bends forward and gently kisses her lips.

VINCENT
(Softly, crying)
While I live, you live... with me. In me. Always.

Vincent bows head onto Catherine's pillow. Then he stands. Reluctant, he turns away, crossing to the balcony doors. He stops in the doorway, looking back at the bed.

VINCENT
(In a teary whisper)
Always.

After one last look at Catherine, Vincent returns to the balcony and walks away.

DISSOLVE TO:
INTERIOR DAY – TUNNELS

Vincent walks slowly through several tunnels. He stares ahead.

DISSOLVE TO:
INTERIOR DAY – BRIDGE IN THE WHISPERING GALLERY

Vincent walks onto the bridge. He stops at the middle of the wooden walkway, turning his tear-streaked face toward the Abyss. Emotion rises within him. Suddenly Vincent howls. His cry echoes through the chamber.

DISSOLVE TO:
A SERIES OF IMAGES, VINCENT'S HOWL ECHOING THROUGHOUT

We see an empty tunnel lined with pipes, Central Park in the morning light, then a view through Catherine's balcony doors of her body lying on the bed in her bedroom. The sound of Vincent's voice dies away. Vincent stands alone on the bridge. He bows his head in silence.

CUT TO:
INTERIOR DAY – FATHER'S CHAMBER

A boy runs in, holding a folded note in one hand. He gives the note to Father, who is sitting at his desk.

FATHER
Ah, thank you, Nick.

The boy runs back out of the chamber. Father opens the note and reads it. He looks away from the

sheet of paper, brow furrowed, deeply troubled.

DISSOLVE TO:
INTERIOR DAY – VINCENT'S CHAMBER

Vincent sits in his chair at his table, where one candle burns in a small candelabra. Father enters. Vincent does not look up at him.

FATHER
(Stopping just inside the entrance, eyes downcast)
Vincent.

VINCENT
(Quietly, crying)
I... found Catherine last night.

Father silently crosses the chamber to stand beside Vincent's chair.

VINCENT
I... stayed with her, but...
The dawn...
(Bends forward, sobbing almost silently)

Father kneels down on the floor. He reaches out and grips Vincent's arm, grieving with him. They cry together.

DISSOLVE TO:
INTERIOR DAY – CATHERINE'S APARTMENT BUILDING

Joe Maxwell is standing in the elevator that has opened onto Catherine's floor. The elevator doors begin to shut. Joe thrusts his hand out to stop the doors from closing and then shuffles out into the hall. He distractedly clips an identification badge to the front pocket of his shirt and makes his way past two onlooking neighbors toward Catherine's apartment, sniffing and wiping away tears as he goes. He passes a policeman exiting Catherine's front door and a wheeled gurney standing ready in the hallway. Another policeman is stationed at the door.

POLICEMAN
ID please?

Joe lifts his trenchcoat aside so the policeman can see his badge.

POLICEMAN
Thank you.

Joe walks into the apartment. He passes another man exiting the apartment. Men are in every room, gathering evidence and documenting the crime scene. Joe edges around the living room, still crying. The investigators murmur to each other.

VOICES OF INVESTIGATORS
Yup.

(A camera snaps photographs)
Okay, when you're through there.

Joe looks into the bedroom and sees the coroner standing beside Catherine's bed, where Catherine's body lies.

CORONER
Can you bag her hands? I don't want to lose anything on the way in. Steve, I want you...

STEVE'S VOICE
One second, one second.

Two attendants enter the apartment with the gurney. They roll the gurney through the living room, revealing an empty black body bag strapped to the stretcher. Joe stands by a couch, watching, stunned, crying.

DISSOLVE TO:
INTERIOR TUNNELS

Vincent walks slowly through the Tunnels.

CATHERINE'S VOICE
Vincent.

Vincent stops and looks up, listening.

CATHERINE'S VOICE
Vincent, where are you?

Vincent looks around but sees only empty tunnels and hears only silence. He continues walking.

DISSOLVE TO:
INTERIOR DAY – RESTAURANT

Joe sits at the restaurant counter with a police detective, Nick, as a waiter walks over and refills their coffee cups.

NICK
Bruises on her wrists and, uh, at least one needle mark, left forearm.

JOE
What kind of a needle mark?

Joe gestures to the waiter to stop pouring coffee.

NICK
Autopsy's scheduled for tomorrow. We won't know until then.

JOE
Who's doing it?
Joe sips his coffee while Nick gestures at the waiter to stop filling his cup.

NICK
Dr. Marks.

JOE
What else?

NICK
(Consulting his pocket notepad)
One set of prints, and evidence of forced entry from the balcony, but no prints on any of the other doors.

JOE
What does that mean?

NICK
(Closing the notepad, takes a packet of sugar from a bowl on the counter)
Means they haven't found anything on the other doors yet.

JOE
That's it?

NICK
(Tearing open the sugar packet)
Mm, until we hear from forensics.
(He pours the sugar into his coffee)

JOE
Well, what about the prints on the balcony?

NICK
(Picks up his spoon)
They're still checking.

JOE
Nick, as soon as you hear something, I wanna know about it.

NICK
So you can do what?
(His pager beeps; he reaches into his pocket to turn it off)
Joe, you gotta realize this is not your normal homicide.
(He stirs his coffee and takes a drink)

JOE
Look, just do your best.

NICK

I always do my best. I also know my limitations.

(Sets down his cup and slips his notepad into his inside jacket pocket)

All I'm saying is I think, ah, you might want to check out some other alternatives.

JOE

Like what?

NICK

(Takes a toothpick from a bowl on the counter and unwraps it)

Ever heard of a unit called the two-ten?

JOE

Yeah. Special Crimes, right?

NICK

(Putting the toothpick in his mouth)

There's a woman on it, uh, Diana Bennett?

Joe shakes his head. The name is not familiar to him.

NICK

Remember the Beserra case last month?

JOE

Yeah, sure, I remember.

NICK

Bennett was the one who dug out Tony Hernandez.

JOE

I thought that was the bureau.

NICK

(Shakes his head)

Bennett.

(Chews on his toothpick for a moment)

See, I gotta catch whatever they throw on my plate. But she gets to pick and choose. She's got this special arrangement.

JOE

Why? Because she's two-ten?

NICK

'Cause she's good.

JOE

Well, how come I never heard of her?

NICK

She doesn't like her name in the papers.

JOE

Why not, Nick?

NICK

I don't know. Why don't you ask her?

(Sets down the toothpick)

I gotta go.

(Claps Joe on the back)

Hey, take care of yourself, Joe, okay? And do what I told you?

JOE

(Nods as Nick gets up from the counter)

Thanks, Nick.

Nick walks out of the restaurant, leaving Joe sitting alone at the counter.

DISSOLVE TO:

INTERIOR TUNNELS – CATHERINE'S THRESHOLD

Vincent walks through the Tunnels. He goes to the threshold below Catherine's apartment building. Gazing at the beam of light from Above, he sees a vision of Catherine walking out of the light (footage from "The Alchemist"), and then standing still, looking at him (footage from "Orphans"). The image of Catherine fades away.

Vincent stares at the empty blue light with tears in his eyes. He sighs and slumps down against the brick wall until he's sitting on the ground with his head bowed.

FADE TO BLACK:

END OF ACT ONE

ACT TWO

FADE IN:

EXTERIOR DAY – A RESIDENTIAL BUILDING CONTAINING LOFT APARTMENTS

The camera zooms in on the building's front doorway. A buzzer sounds.

CUT TO:

INTERIOR DAY – ENTRY HALL

Joe stands at the building's intercom speaker, waiting for a response from Diana Bennett. She answers him over the intercom.

DIANA'S VOICE

Hello?

JOE
Hi, it's Joe Maxwell.
We talked this morning?

Diana does not reply.

JOE
Hello?

DIANA'S VOICE
I told you. I can't do it.

JOE
Look, I have no place else to go. Please? Hello?
(Pushes the buzzer again)
Hello?

DIANA'S VOICE
Fifth floor.

The door buzzes as Diana unlocks it for Joe. He enters and takes an old freight elevator up to the fifth floor. Diana is waiting for him at the gate into her loft as the elevator creaks to a stop and the door slides open. Joe pushes the waist-high elevator safety gate aside. Diana stands looking at him through the metal bars of the larger gate, arms crossed.

DIANA
Where'd you get my address?

JOE
From your watch commander.

DIANA
Did you call in a favor?

JOE
Yeah, a big one.

DIANA
You realize this is completely unfair of you.

JOE
All I'm asking you to do is take a look at something.

DIANA
You're asking me to set aside one case for another and I can't do that.

JOE
Not even for one day?

Diana opens the gate and looks Joe in the eye.

DIANA

Let me show you something.

Diana nods, inviting Joe inside, then crosses the room to her overflowing desk. Joe follows.

DIANA

This is where I've been for the last four months. And this is Sally Rogers.

(She gestures toward a photo tacked to the cluttered bulletin board on her wall)

Ten years old. Grabbed waiting for her mom outside of school.

(Gazing at the bulletin board)

Every third Sunday the guy sends her parents something. Either...a lock of hair, a piece of clothing. A shoe. Yesterday a package arrived with a small finger inside.

Joe looks down at the floor.

DIANA

And the lab says she's still alive.

(Looks across her desk at Joe)

What can I do for you, Joe Maxwell?

JOE

I'm sorry. I didn't mean to bother you.

DIANA

(Smiling awkwardly)

Sometimes I push too hard.

JOE

No, I was wrong to come here. I'm sorry.

Joe walks back to elevator. As he closes the safety gate, Diana goes over to him. She leans on one arm against the door frame to the elevator shaft.

DIANA

So... this woman. Was she important to you?

JOE

(Leaning a shoulder against the elevator wall)

We worked together, but it was more than that.

DIANA

Romantic?

JOE

(Shakes his head)

Friends.

DIANA

And when she disappeared, you asked to head the investigation.

Joe nods.

DIANA

Don't tell me, let me guess. The trail went cold, fast. And you blamed yourself. And then you worked harder and harder until all your other work suffered.

JOE

I was suspended.

DIANA

And then you began to dream about her and your mind took these illogical leaps. And you followed up absurd leads and intuitions, and pretty soon you couldn't think of anything else.

Joe just looks at her.

DIANA

That's why I only work on one case at a time.

JOE

They're all like that for you?

DIANA

Yep.

Diana walks back into the room. Joe slides the gate aside again.

JOE

Let me ask you something.

(He slides the safety gate out of his way and joins Diana in front of her desk)

What do you make of this? A woman is violently kidnapped. Six months later, she turns up dead in her own bed, only she wasn't killed there. She was murdered someplace else and then brought there later. Up seventeen flights with no witnesses.

DIANA

(Shaking her head)

I don't know.

JOE

Nobody does. And in three weeks, nobody's gonna care. And that's why I came here. I hope you find that girl.

Joe returns to the elevator and slides the gates shut. Diana watches him go.

DISSOLVE TO:

INTERIOR TUNNELS – VINCENT'S CHAMBER

Vincent sits in his chair, grieving. Mary enters, carrying a teapot.

MARY

Vincent?

Vincent raises his head but does not look at her.

MARY

(Approaching Vincent's table)
Would you like some hot tea?

VINCENT

(Looking down again)
No. Thank you, Mary.

Mary sets the teapot on the table.

MARY

(Walking around the table to lean down in front of Vincent)
Is there... anything... anything that I can do?

Vincent shakes his head no as Mary kneels on the floor. She looks up at him as she speaks.
Vincent's face shines wet with his tears.

MARY

We all... all of us are with you.
(Vincent leans away from her with a sigh)
We share this with you, Vincent.

VINCENT

The children.

MARY

Father spoke to them. They're very frightened. They're very worried about you. They want to see you.

VINCENT

(Crying, shaking his head)
I can't, Mary. I can't.

Mary grasps Vincent's arm, then gets up and leaves. Vincent clutches his head and cries.

DISSOLVE TO:

EXTERIOR DAY – DISTRICT ATTORNEYS OFFICE

CUT TO:

INTERIOR DAY – JOE'S OFFICE

Joe is standing in front of his office window, talking on the phone.

JOE

Well, what about the prints on the balcony door?

CUT TO:

INTERIOR DAY – FORENSICS LABORATORY

A lab technician leans over a counter, talking with Joe on the phone.

TECHNICIAN

Well, those were interesting. No one seems to know what they are.
(He jots a note on a printout)

CUT TO:

INTERIOR DAY – JOE'S OFFICE

JOE

Well, what does that mean? Gloves?

CUT TO:

INTERIOR DAY – FORENSICS LABORATORY

TECHNICIAN

No. Well, we don't know. We're not sure what they are yet.
(Looks up at the sound of approaching footsteps)
I gotta go.

CUT TO:

INTERIOR DAY – JOE'S OFFICE

Jenny Aronson walks up to Joe's office and stands in the open doorway.

JOE

Call me back. I wanna know. Frank, look, I ...
(Notices Jenny)

CUT TO:

INTERIOR DAY – FORENSICS LABORATORY

FRANK

(Hastily)

We're even now, Okay? Good luck.
(Hangs up the phone)

CUT TO:

INTERIOR DAY – JOE'S OFFICE

Joe's phone produces a dial tone. Joe hangs up the receiver.

JENNY

Hi.

JOE

Hi, Jenny. Come on in.

(He closes door after she enters)

JENNY
(Uncomfortable)
I'm sorry I didn't call first.

JOE
(Reaching out to touch her arm)
That's okay.

Jenny nods, upset. She tries to speak and can't. Joe hugs her as she begins to cry. Jenny hugs him back, weeping on his shoulder.

JOE
It's okay.
(They release each other)
Come on, sit down.

Jenny sits on the office couch as Joe kneels beside her in front of the closed door.

JENNY
(Taking a tissue from her purse)
I thought I would be able to handle this. I came here because I wasn't sure who to call for the arrangements.

JOE
Well, I thought somebody from her—
(He stops and sighs)
I forgot all about her family.

JENNY
Yeah. I think it's you and me.

JOE
Yeah.

JENNY
Did she suffer?

JOE
I don't know.

Jenny reaches for Joe again and cries. Joe holds her, sharing her grief.

DISSOLVE TO:
INTERIOR NIGHT – CATHERINE'S APARTMENT

Vincent enters Catherine's bedroom from the balcony. He looks at the empty chair in front of Catherine's vanity. He walks through the room, gazing at the walls and the bed, where an outline of Catherine's body has been taped to the bedspread and pillows. Vincent picks up a book from Catherine's night stand. He opens the book to the title page. It is *Great Expectations*, by Charles

Dickens. Vincent turns to the last page.

CATHERINE'S VOICE

And as the morning mists had risen long ago when I first left the forge, so the evening mists were rising now. And in all the broad expanse of tranquil light they showed me, I saw no shadow of another parting from her.

Vincent looks up quickly as he hears a key turning in the lock of the front door.

FADE TO BLACK:

END OF ACT TWO

ACT THREE

FADE IN:

INTERIOR NIGHT – CATHERINE'S APARTMENT

A uniformed police officer opens Catherine's front door for Diana Bennett. They enter. Diana switches on the lights.

DIANA

Thanks. Can you wait outside?

Diana ushers him out, already closing the door.

POLICEMAN

Ah, sure. Just let me know if you need something.

Diana shuts the door on the policeman. She leans against the door, glances around, and switches off the lights. Diana walks into the living room, setting a file folder on the table behind one of Catherine's couches, and dropping her large purse onto the floor in front of a hutch-turned-bookcase. She touches a photo frame on Catherine's desk, then sits on the edge of the desk, absorbing the room's atmosphere. She stands up, looks out a window, then opens the stereo cabinet. She turns on the stereo. Chopin's Ballade No. 1 in G minor begins to play softly.

Vincent stands outside on the terrace, watching Diana through the balcony doors.

Diana sits down on a couch. After a few seconds, she gets up and crosses the room to the balcony doors. There is no sign of Vincent on the balcony.

Diana opens the doors and steps out onto the terrace. She takes in the views of the city while the music plays on the stereo.

DISSOLVE TO:

INTERIOR NIGHT – CATHERINE'S BEDROOM, LATER THAT NIGHT

Diana kneels on the floor in front of Catherine's open closet. The overhead lights are on. Diana examines Catherine's white-feathered owl mask (from "Masques"). She sets the mask on the floor. It joins many other objects Diana has removed from a trunk she's found in Catherine's closet. There are books, a photo album, figurines, boxes, trays, a pair of ballet shoes. Diana reaches into the trunk

and takes out a volume of Shakespeare's Sonnets. She flips through the pages, then finds the inscription on the front flyleaf.

DIANA'S VOICE

(Mentally reading)

*'With love's light wings did I o'er perch these walls.
Vincent.'*

Diana closes the book and holds it in her lap. She reaches for the next object in the trunk, a bundle swaddled in white fabric. She unwraps a doll. Diana turns the doll's head and smooths its hair.

DIANA

(Smiling)

I'll bet you had a name, didn't you? Yeah?

She gently plays with the doll for a moment.

DISSOLVE TO:

INTERIOR NIGHT – CATHERINE'S BEDROOM, SOMETIME LATER

Diana sits on the bench at the foot of the bed. The bedroom lights are off. Studying the scene, she notices something wrong about the night stand nearest to the body outline on the bed. Diana hurries to get her file folder from the living room, turning on the bedroom lights as she passes the switch.

Diana returns to the bedroom and spreads a stack of crime scene photos across the seat of the bench. She finds a photo taken from the same position in the room as she now occupies. She compares the photo with the current arrangement of furnishings. She sees what's missing from the night table.

DIANA

(Softly)

Got the book.

CUT TO:

INTERIOR NIGHT – THE TUNNELS

Vincent's hand holds the missing book as he strides through the Tunnels.

CUT TO:

FLASHBACK – THE TOWER ROOFTOP WHERE CATHERINE DIED

Vincent remembers holding Catherine, hearing her last words to him.

CATHERINE

Though lovers be lost...

CUT TO:

PRESENT DAY – THE TUNNELS

Vincent walks, seeing and hearing the memory.

CUT TO:
FLASHBACK – THE ROOFTOP

VINCENT
Love shall not...

END OF FLASHBACK:

INTERIOR NIGHT – THE TUNNELS

VINCENT
'And death shall have no dominion.'

CUT TO:
INTERIOR NIGHT – FATHER'S CHAMBER

Father sits at his table, gazing into space, a book lying open in front of him. He sighs and starts to put on his reading glasses, but stops and looks up as Vincent enters. Vincent pauses at the top of the metal steps, head bowed, one hand gripping the rail. Father sets his glasses on the table and stands up.

FATHER
Vincent.
(He moves a chair)
Come here and sit with me.

Father sits again. Vincent walks down and sits beside him. He holds Great Expectations in his hands.

VINCENT
(Crying)
Father...
(He sits, rubbing the cover of the book with his fingers)

FATHER
(Tearful)
I know you're in great pain.
(He touches Vincent's wrist and grips Vincent's shoulder)
Try to tell me.

VINCENT
(Shaking his head)
Pain. This pain, I... I cannot endure.

FATHER
(Nodding, he touches Vincent's hand)
I know. But you will.

VINCENT
I can't fight my way through it.

FATHER

You must allow it to pass over you.

VINCENT

Father, it's crushing me.

FATHER

Then let it. Let it crush you.

(He caresses Vincent's hair as Vincent shakes his head)

Let it carry you away. It will bring you back.

VINCENT

No, not this time.

FATHER

(He rests his hand on Vincent's shoulder)

Yes it will, Vincent. I know this grief. The one thing you must not do... is to turn away from it. To deny it. What you feel, the enormity of it all, is your love for Catherine. That is to be cherished forever, never to be forgotten. That is her gift to you.

VINCENT

I don't think I have the strength to accept it.

FATHER

(Smiling briefly through his tears)

Oh, yes, you do. You had the courage to love her...and you have the strength now to honor her. And you have me beside you.

(A tear spills from his eye)

And hurt does pass.

They are both crying. Father pulls Vincent against his shoulder and grieves along with him.

DISSOLVE TO:

INTERIOR – HOSPITAL AUTOPSY ROOM

Doctor opens a door and deposits a medical gown into a laundry bag. Diana is doing the same behind him as the doctor goes out into the hallway. Joe is walking in the hall and sees Marks come out of the room. He jogs after Marks.

JOE

Oh, hey, Dr. Marks?

The doctor glances around, sees Joe, and keeps walking.

JOE

Tell me, what did you find?

DOCTOR MARKS

(Brusquely)

Maxwell, I'm not supposed to talk to you.

Diana walks up behind Joe.

DIANA

Joe. I need to talk to you.

She takes off her scrub gown as she walks. Joe falls into step beside her. He touches her arm to halt their progress down the hallway.

JOE

What are you doing here?

DIANA

I'm working.

Diana starts walking again, leading Joe to an empty examination room.

JOE

(Following Diana)

What happened to Sally Rogers?

DIANA

We lost her.

(Faces Joe as she opens the door, then enters the exam room)

Then the suspect killed himself.

Joe follows Diana inside. Diana drops her gown and surgical mask into a laundry bag.

JOE

Look, I'm sorry about Sally Rogers.

DIANA

Joe, sit down.

(She crosses the room and grabs a chair, straddling the seat to sit in it backwards)

I need to know some things.

(Joe sits on a rolling stool)

At the time Catherine Chandler disappeared, was she seeing anybody?

JOE

Seeing anybody?

DIANA

Was she dating? Involved?

JOE

Not that I know of. We found some notes in her apartment from some guy named Vincent.

DIANA

Did she ever mention him to you?

JOE

No, she was real funny about that stuff.

DIANA

Okay, and besides this guy, Vincent, was there anybody else?

JOE

No.

DIANA

Okay.

(Sighs and clears her throat, then looks intently into Joe's eyes)

Joe, I want you to clear your mind. Now I'm gonna ask you a question and I'm interested in your very first response.

No thinking. I just want you to respond.

(Joe nods)

When you remember Catherine Chandler, who makes you jealous?

JOE

(He bristles and stands up)

What do you mean, who makes me jealous?

(He walks behind Diana)

DIANA

(Over her shoulder)

You were in love with her.

They just look at each other.

DIANA

Now, did she ever look at anybody, mention anybody, and just for a second, out of nowhere, you were jealous?

JOE

Cathy Chandler was my friend.

DIANA

Cathy was pregnant.

Joe's face registers shock as he listens.

DIANA

Autopsy said she delivered a child less than an hour before she died. Then they injected her with morphine. Now, whoever did this kept her alive long enough just to have the baby.

JOE

(Shaking his head)

She never said anything to me.

DIANA

Now, I'm just throwing out the possibility here. But what if what all this has to do with the baby than with the case?

JOE

(His back to a pair of body lockers, shaking his head)

No.

DIANA

Why not?

JOE

Look, I gave Cathy a piece of evidence. First, she turns up missing, then she turns up murdered. There's a connection there.

DIANA

Of course there is a connection there, but you have to keep your mind open to the fact of the pregnancy. What this could mean—

JOE

(Sharply)

I don't—

(He lowers his voice)

I don't know what it could mean.

DIANA

Well, consider it, Joe! This could be the piece that makes everything fit. Now, I need to know.

(Stands up and faces Joe)

I need to know who the father of that baby is, who might have wanted that baby. I need to know who made you jealous.

JOE

(Sighs)

Elliot Burch.

DIANA

(Leaning on the sink behind her)

Okay.

JOE

He wanted to marry her.

DIANA

How long ago?

JOE

Right after she came to work for us.

DIANA

What happened?

JOE
She turned him down.

DIANA
Did they stay in touch?

JOE
Yeah. But I can't believe Burch would have anything to do with this.

DIANA
(Turns her eyes upward for a moment, then back to Joe, eyebrows raised)
You're positive?

Joe looks down and says nothing.

ELLIOT'S VOICE
So, you think I had something to do with Catherine's death.

CUT TO:
INTERIOR – ELLIOT BURCH'S OFFICE

Elliot stands at the window while Diana sits casually in a chair in front of his desk.

DIANA
You know who did?

ELLIOT
No.

DIANA
You gonna find out?

ELLIOT
I suppose...if you do your job.
(Crosses the room toward the door)
Sorry I couldn't tell you anything more.

DIANA
So am I. How'd you feel about Vincent?

Elliot opens the door. Diana stands and picks up her purse and coat.

ELLIOT
Who's Vincent?

DIANA
(As she walks to the door)
The man she'd been seeing for the last two years.

ELLIOT

We never discussed him.

DIANA

(Taking out a business card case)

Did you ever meet him?

ELLIOT

Nope. Listen, I told you everything I know.

DIANA

I don't believe you have, Mr. Burch.

(Hands Elliot a business card)

But I would appreciate you telling me the truth about one thing.

ELLIOT

What's that?

DIANA

I want to find him too, so call me. At least, tell me whether or not I'm looking for a dead man.

(As she walks out of the office)

I hate wasting my time.

Elliot glances at the business card in his hand and watches Diana leave.

CUT TO:

INTERIOR NIGHT – DIANA'S LOFT

Diana stands at her desk, roughly cutting a picture of Catherine from the front page of a newspaper, which headlines the Nolan case Catherine prosecuted in "Trial." While Diana snips with the scissors, she is also talking on the telephone.

DIANA

But did the second set of prints match the first? Well, what the hell is that supposed to mean, huh? Well, yeah, that's what everybody keeps saying but... Wh-wh-what does that mean... that they don't know what they are?

Diana's significant other, crosses the living room area to Diana's office space. He wears a t-shirt and sweatpants and looks sleepy.

DIANA

Look Billy, just call Roscoe and have him take a look at them. Yes, he'll be up. Just tell him that I told you to call.

Diana walks past boyfriend to tack Catherine's photo on the bulletin board. He leans backward out of her way.

DIANA

Yes, I want you to take pictures of everybody. Uh huh. No, that's it.

Boyfriend sighs. He blows in Diana's ear, smiling playfully. Diana ignores him.

DIANA
Okay, bye.

Diana hangs up the phone and drinks from her coffee mug. Boyfriend looks at her bulletin board as he massages her shoulders. Diana leans her head back upon his shoulder.

BOYFRIEND
Coming to bed soon?

DIANA
Mmm. Yeah, in a minute, babe.

Boyfriend rubs her shoulders and arms and walks away. Diana studies the photograph of Catherine, taken after her face was slashed and sutured.

DISSOLVE TO:
INTERIOR – THE DEEP CAVERN VINCENT RETREATED TO DURING HIS MADNESS

Vincent carries a burning torch to the cavern's entrance tunnel. He gazes into the cave. With a sigh, he walks inside, ducking beneath low overhangs of rock. Inside, he sets his torch in a wall sconce and kneels on the ground. Tears shine on his face. He brushes one hand over the sand and picks up a handful, remembering.

DISSOLVE TO:
“THE FIRST TIME I LOVED FOREVER” THEME SONG AND VIDEO MONTAGE

We revisit scenes between Vincent and Catherine from “Dead of Winter,” “Temptation,” “Chamber Music,” “To Reign in Hell,” “Once Upon a Time in the City of New York,” “The Alchemist,” “Shades of Gray,” “A Children's Story,” “Terrible Savior,” “Nor Iron Bars a Cage,” “Masques,” and “A Happy Life.”

DISSOLVE TO:
INTERIOR – THE CAVERN

Crying, Vincent looks up from the sand. The winds blows. He hears a voice that sounds much like his own.

OTHER VINCENT
Vincent.

The wind blows out the torch. Vincent looks around. He gets to his feet, turning as the voice speaks again.

OTHER VINCENT
Gone.

Vincent sees the Other Vincent crouched on top of a boulder. The Other Vincent spreads his hands.

OTHER VINCENT

She's gone. Now there's only you...
(He gives Vincent a dark smile)
And me.

VINCENT

(Rushing forward toward the Other Vincent)
No!

The Other roars and leaps at him. Vincent grapples with him as the Other tears at Vincent's head. Vincent staggers back against a wall. The two opponents tear through the cavern, separating, howling and roaring. The Other slashes at Vincent, driving him deeper into the dark cave. Vincent roars in pain. The Other roars in fury. He strikes Vincent, driving him to the ground. Vincent rises and the Other smashes him down again. Vincent gets up, only to fall with the Other onto the sand. They roll across the floor, struggling, biting, snarling, until Vincent shoves his attacker away. They both get to their feet and face off. Vincent launches himself at his opponent, and the Other throws Vincent to the ground. He looms over him, growling and roaring. But Vincent suddenly finds something in the sand.

He stares at the object, astonished. It is the crystal necklace he gave to Catherine on their first anniversary night. The Other growls, but the crystal flashes with light. Vincent looks up as a vision of bright light fills the cavern entrance.

CATHERINE'S VOICE

Vincent.

Vincent sees the silhouette of a child standing in the light.

CATHERINE'S VOICE

We loved. There is a child.

The child points the way out of the cave. The light fades. Vincent lies on the floor of the cave, breathing hard, eyes wide and staring. The Other Vincent has vanished. Vincent becomes calm.

FADE TO BLACK:

END OF ACT THREE

ACT FOUR

FADE IN:

INTERIOR DAY - TUNNELS

VINCENT'S VOICE

You should be going.

CUT TO:

INTERIOR DAY – FATHER'S CHAMBER

Father is finished getting dressed to go Above. He stands before his mirror with Vincent looking on

behind him.

FATHER

Yes.

(Turning to look at Vincent)

I know.

(He picks up his cane and walks to where Vincent stands)

Vincent, I don't like leaving you behind.

(He grasps Vincent's arm)

VINCENT

You must, to be there for me.

FATHER

(Nods)

And I will.

VINCENT

(Takes Father's arm and guides him past stacks of books)

Father... there's something... I couldn't tell you before.

FATHER

(Touching Vincent's arm to turn him so Father can see his face)

Tell me now.

VINCENT

Catherine left me a child.

FATHER

(Squinting up at Vincent)

A... a child?

VINCENT

A son. She said he is beautiful.

FATHER

(Softly)

Vincent, dear God.

VINCENT

He was taken from her. I only know he is alive and I must find him, bring him home.

Father is silent.

DISSOLVE TO:

INTERIOR DAY – VINCENT'S CHAMBER

A close-up of Vincent's claws passing over the ivory rose Catherine gave him as he holds the rose in his hands. Vincent is seated in his chair. He contemplates the rose, and its giver.

VINCENT'S VOICE

There was a moment when the way was still new...

DISSOLVE TO:

EXTERIOR DAY – A GRAVEYARD

People are gathering for Catherine's graveside funeral. Father stands beside Catherine's casket, looking down at the mound of red roses covering it. He holds a single rose wrapped with green ferns.

VINCENT'S VOICE

...and I was afraid to hope.

Father kisses the rose and adds it to the other flowers adorning Catherine's casket.

VINCENT'S VOICE

You put your hand on mine. Nothing had ever felt like that to me...

Jamie passes by the casket, stopping to look at it, then walking on. In the background, Joe Maxwell, wearing dark sunglasses, takes off his overcoat as he talks to a woman dressed in black.

VINCENT'S VOICE

...like your touch. I wanted to weep.

As Joe sits on a folding chair, Mouse passes behind him to sit beside Laura Williams, and in front of William and Michael.

VINCENT'S VOICE

You turned and looked at me. Your eyes were filled with dancing light.

Diana, her face shaded by a fedora hat, glances around at the crowd of people.

VINCENT'S VOICE

And I was bathed in your warmth.

Father, still standing near the casket, is joined by Laura. They shake hands. Father kisses Laura's hand before she returns to her seat.

VINCENT'S VOICE

And I believed in that moment that even for me, all things were possible. In that moment...

Elliot's black limousine pulls up.

VINCENT'S VOICE

... in your light...

Elliot gets out of the back seat of the limo. He walks to the grave.

VINCENT'S VOICE

I felt what it is to be beautiful. How many lives were touched by you?

Diana's photographer, Billy, stands behind a tree using a large-lens camera to take pictures of the people attending the service.

VINCENT'S VOICE

How many lives were transformed by your courage to give...

Father sits beside Laura and behind Pascal and a woman from the Tunnels.

VINCENT'S VOICE

...and to love? How many became beautiful in your light?

Elliot gazes at the casket.

VINCENT'S VOICE

How we promised, always, to share the truth, always. But, Catherine, there was a truth beyond anything...

DISSOLVE TO:

INTERIOR DAY – VINCENT'S CHAMBER

Vincent sits motionless in his chair. The rose is put away. The voice-over communicates his thoughts.

VINCENT'S VOICE

...beyond everything I had ever known, ever dreamed. It was the truth of all you gave, of all you sacrificed, for me.

DISSOLVE TO:

EXTERIOR DAY – THE GRAVEYARD

A minister in vestments is conducting the memorial ceremony.

VINCENT'S VOICE

The truth of your love humbled me, silenced me.

DISSOLVE TO:

INTERIOR DAY – VINCENT'S CHAMBER

Vincent sits, gazing ahead, surrounded by glowing candles, crying in silence.

VINCENT'S VOICE

And the truth I could never share with you was the truth of how deeply I loved you. I will remember.

DISSOLVE TO:

EXTERIOR DAY – THE GRAVEYARD

We see a sequence of shots capturing the expressions of individual mourners from Above and Below. Father, Elliot, William, Olivia, and Michael are featured.

VINCENT'S VOICE

I will remember every moment, every word, every look, every touch. Our love lives. It will live forever.

Nothing will destroy us. Love does not die.

DISSOLVE TO:
INTERIOR DAY – VINCENT'S CHAMBER

VINCENT'S VOICE
You're safe. You're safe now. Sleep, my love.

DISSOLVE TO:
EXTERIOR DAY – THE GRAVEYARD

The service ends. Pascal stands, shaking hands with the man beside him. Father stands and turns away. The crowd begins to disperse. Jenny kisses Joe's cheek before Joe turns to go. Jenny walks away from the grave. With many backward glances, all the people depart.

DISSOLVE TO:
INTERIOR DAY – VINCENT'S CHAMBER

Vincent sits quietly. A group of children files into his chamber, led by Geoffrey and Samantha. They gather around Vincent's chair and table. Vincent looks at their solemn faces. Then slowly, he reaches out to those standing nearest to him. The children step closer, silent, reaching to touch him, sharing the moment with him.

DISSOLVE TO:
INTERIOR NIGHT – DIANA'S LOFT

Diana holds Catherine's book of Shakespearean Sonnets. She looks from Vincent's inscription to the new photographs from the funeral that are tacked onto her bulletin board. Faces of people from the Tunnels are marked with question marks drawn in black ink. Father's picture has three question marks.

Diana leans back in the chair behind her desk and folds her arms around the open book.

DISSOLVE TO:
EXTERIOR NIGHT – THE GRAVEYARD

Vincent stands alone in the shadow of a tall grave marker. He gazes at Catherine's grave. It has been filled in with earth, and decorated with colorful flower arrangements from the funeral. Vincent's eyes gleam with tears. Mist swirls in the background as Vincent stands watch over Catherine's final resting place.

FADE TO BLACK:

THE END

Closing Credits

Executive Producers - Paul Junger Witt and Tony Thomas
Associate Producer - Anthony Mazzei
Coordinating Producer - David F. Schwartz

Executive Story Editors - Linda Campanelli & M.M. Shelly Moore
Story Editor - P.K. Simonds, Jr.

Co-starring

Ellen Geer – Mary
Terrylene – Laura
Irina Irvine – Jamie
Elayne Heilveil – Olivia
Philip Waller – Geoffrey
Michael O'Guinne – Mitch
Zachary Rosencrantz – Zach
John H. Evans – Pruitt
Oz Tortora – Frank Wyman
Lew Horn – Dr. Marks
Jace Kent – Steve
Martin Charles Warner – Coroner

Casting by - Joyce Robinson C.S.A. & Penny Ellers C.S.A.
Unit Production Manager - James T. Davis
1st Assistant Director - Joseph John Kontra
2nd Assistant Director - Richard Feld
Art Director – Woody Willis
Set Decorator – Cary Fettis
Property Master – Allan J. Gordon
Stunt Coordinator – John C. Meier
Special Effects Coordinator – Gary Bentley
Script Supervisor – Dianne Sullens
Make-up Artist – Fred Blau Jr.
Hair Stylist – Gud LePre
Costumers – Mary Taylor & Ron Hodge
Sound Mixers – Pat Mitchell & Gary Alexander
Sound Editing – David Hankins
Music Editor – Carl Swartz
Main Titles – Robert Farina & Chris Arnold
Costume Designer - Judy Evans
Beast designed & created by Rick Baker
Beast Make-up - Margaret Beserra
Executive in Charge of Production - Susan Palladino

Poetry excerpt from “And Death Shall Have No Dominion” by Dylan Thomas

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