

Beauty and the Beast

Nevermore

Original air date: December 20, 1989

Written by – P.K. SIMONDS, JR.

Vincent's Voice Over:

In this city of night, in this city of millions, there are countless stories.

This is one...of two lovers who shared a bond that changed their lives forever.

It is my story.

Her compassion opened my heart to a world where goodness and truth were stronger than hate or fear.

Then, one day, she was taken from me, by the forces of evil she had battled so bravely.

And now, alone with her memory, yet armed with her courage, I have sworn to fight those who would kill or harm or destroy. In the hope that one day, I will find what all men seek to find—my destiny.

Opening credits:

Starring

RON PERLMAN as “Vincent”

JO ANDERSON as “Diana”

ROY DOTRICE as “Father”

JAY ACOVONE as “Joe Maxwell”

EDWARD ALBERT

STEVEN McHATTIE

Created by RON KOSLOW

Guest Starring

STANLEY KAMEL

BILL MARCUS

M. SCOTT WILKINSON

and RICHARD ROUNDTREE as Cleon Manning

Director of Photography – STEVAN LARNER A.S.C

Production Designer – JOHN MANSBRIDGE

Editor – J.W. KOMPARE

Theme by – LEE HOLDRIDGE

Music by – DON DAVIS

Co-Executive Producer – STEVEN 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 P.K. Simonds, Jr.
Directed by – VICTOR LOBL

ACT ONE

Opening scene – A dark night. A cloaked and hooded figure stands beside a pillar in a cemetery, facing a new grave covered with flowers. Slowly Vincent is revealed, unmoving and solemn, watching over Catherine's last resting place. We pan up his body to his face and tearful eyes. The music rises...

FADE TO BLACK.

CUT TO

A dark room. A baby cries. A door opens. A thin man in a dark suit enters. As the baby continues to cry, the man comes closer. His hand reaches into the crib to touch the baby.

MAN

Shh. Shh.

He strokes the baby's hand, then rests his own hand on the rail of the crib. He wears a gold ring set with a black stone on his right hand.

CUT TO

Vincent pacing his dimly lit chamber. He picks up a candle and carries it to his table. He picks up his fountain pen and opens his journal. He tries to write but can't. He looks away, sighing.

CUT TO

Vincent leaving the tunnel entrance, followed by stock footage of Vincent walking through the city. Vincent descends a slope and arrives in front of the building where Catherine died, looking up. He moves forward.

CUT TO

Vincent climbing an interior stairway. He appears next in the center of an empty office space strewn with rubbish. As he strides through a corridor, the sound of a heartbeat stops him. He turns, intent, seeing a flashback of Catherine dying in his arms. He shuts his eyes. The heartbeat echoes loudly and is joined by the sound of a helicopter. Vincent remembers the image of a man through the window of the helicopter door. Vincent turns around quickly, his eyes searching the past. The heartbeat continues, and the sound of the helicopter, and he sees another glimpse of the man's face. Vincent leaves the corridor and runs up another flight of stairs. He stops in the stairwell, swaying, and puts his hands to his head, overwhelmed by the remembered sounds. Then he emerges through a door and ascends another flight of steps to the roof. At the top, he hears Catherine.

CATHERINE'S VOICE

Vincent.

Vincent turns to the place where she died, experiencing a flashback of catching Catherine in his arms. He turns away and runs to the empty helipad. He regards it in silence, then turns and walks toward edge of the roof. He rests his hands on the low wall and stands looking out over the city. He studies the skyline and the towers of New York.

FATHER'S VOICE
Elliot Burch!

CUT TO
Father's chamber. Father, wearing a sheepskin dressing gown, comes down the winding staircase from the balcony, while Vincent stands waiting for him beside the library table.

VINCENT
He is my only recourse.

FATHER
Look here, Vincent. You want to find your son. And I can understand that.
(Stops with one hand resting on the back of a chair)
But at what risk to yourself? What risk to this world?

VINCENT
The risk is only to myself.

FATHER
No, that's not true.

VINCENT
Elliot Burch has had a thousand chances to betray our world.

FATHER
Even so, how can you possibly trust him in this?

VINCENT
(Close up, voice full of emotion)
The child is all that is left of Catherine in this world.

FATHER
(Moving closer to Vincent)
You have nothing of Catherine left inside you?

VINCENT
(Defensive)
Of course I have.

FATHER
Then ask her to make the right choice.
(Turns away)
And think of those who love you now.

VINCENT
(Unapologetic, head lowered)
I did not come here for your counsel.

FATHER

(Turning to face Vincent again)

Believe me, Vincent. I support your purpose.

VINCENT

But you cannot give me your blessing.

FATHER

I think the child may be lost to us.

VINCENT

(With controlled anger)

"The child" is my son.

DISSOLVE TO

Diana Bennett's building, Diana's apartment. With a coffee cup in her hand, Diana moves from the kitchen to her evidence wall, where photos, newspaper clippings, a watch, and other objects are displayed. Diana picks up a blue-covered copy of *"The Collected Poems of Dylan Thomas."* She opens the book and begins reading. As she reads, the camera pans across the wall of evidence.

DIANA

*"Though they go mad, they shall be sane,
Though they sink through the sea, they shall rise again.
Though lovers be lost, love shall not,
And death shall have no dominion."*

With the last line, the camera zooms in on a police crime scene photo of Catherine Chandler's body lying on Catherine's bed.

DIANA

(Gazing at the photograph)
Death shall have no dominion...

CUT TO

Elliot Burch's building

ELLIOT'S VOICE

Well, then issue more partnership shares.

CUT TO

A board room where a group of well-dressed men and women sit around a large table. George Walker and Burton Fitch are attorneys from a corporate law firm. Cleon Manning sits off to one side. Elliot Burch paces impatiently..

WALKER

No good Elliot, share values are, ah, low enough as it is. You can't risk any more dilution.

ELLIOT

Gentlemen, ladies, there are twenty-two buildings in this city with my name on them. You telling me now that Elliot Burch is a bad credit risk?

FITCH

Well, no, but, uh... people are worried. Burch Properties Group is at a bit of a low ebb right now.

WALKER

Elliot, is...is there something you're not telling us? Because if you're devaluing shares for a buyback...

ELLIOT

What are you talking about? Burch Properties is worth what it was always worth.

WALKER

No. No, that's not true. The settlement on the casino fire will probably exceed liability coverage by a figure in the high tens of millions.

FITCH

And taking everything into account, the liquidation value today of Burch Properties is...about sixty percent of what it was six months ago.

WALKER

And... and that's not counting the cash drain with the DA's restraining order on the Battery Project.

ELLIOT

I thought you said we could finesse Moreno.

FITCH

Well, it's not just Moreno. It's, uh, coming from everywhere. Selling of group shares is across the board. Overseas banks, pension funds, you name it.

WALKER

Elliot, there can't be a single hand behind this. No one man has that kind of power.

CLEON MANNING

(Speaking from a chair behind Walker)

I wouldn't be so sure about that, gentlemen.

ELLIOT

What are you saying, Cleon?

CLEON

I'm simply saying there is someone out there, and he's taking you apart piece by piece.

WALKER

Where... where do you hear this, Mr. Manning? On the street corner?

CLEON

I hear it from people like you, Mr. Walker. People who have nice jobs in banks, nice families in the suburbs, people so scared, they hang up the phone before we get out the question.

ELLIOT

I think you boys should work with Cleon on this thing. Now there is a connection out there. Please go and find it.

Walker and the others leave the boardroom. Cleon and Elliot share a meaningful look as Cleon leaves as well, closing the door behind him.

DISSOLVE TO

Elliot standing by the window in his office after dark, thoughtfully looking out. He hears a noise and turns. The outer office is lit, his office door is open. Elliot moves to his desk and removes a 9mm handgun from the top drawer. Sliding the bolt, he holds the gun ready and cautiously moves to the outer office. Outside his office, he stops and hides the gun behind his back as he recognizes the janitor.

ELLIOT

(Waves with a smile)
Evening, Arthur.

The janitor gives Elliot a friendly pointing-at-you salute and pulls his cart away down the hall. Elliot returns to his office and sits at his desk, smiling, about to return the gun to his desk drawer. Suddenly he stops and looks up. Vincent, cloaked and in shadow stands back-lit in the doorway. Elliot aims the gun at him.

VINCENT

Elliot Burch.

FADE TO BLACK.

ACT TWO

FADE IN:

ELLIOT

Who the hell are you?

VINCENT

No one to fear.

Elliot stands, still pointing the gun at Vincent. He approaches Vincent and bends to turn on a lamp.

VINCENT

Don't. Please.

Elliot obeys and slowly stands up straight.

ELLIOT
How do you know me?

VINCENT
We shared something, a friend very... dear to us both.

ELLIOT
Who?

VINCENT
(With pain in his voice)
Catherine. My name is Vincent.

ELLIOT
Vincent. You know about me from what she told you?

VINCENT
Yes.

ELLIOT
What do you want from me, Vincent?

VINCENT
I need your help.

ELLIOT
Why should I help you?

VINCENT
I do not do this for myself. I... saw the man who killed her.

ELLIOT
(He lowers his gun)
You what?

VINCENT
I was there... with her... at the... end... I was too late.

ELLIOT
Who is this man? Do you know him?

VINCENT
No, but his face is burning inside my mind. I know where he kept her. Will you help me?

ELLIOT
Why should I help you?

VINCENT
Because you loved her too.

DISSOLVE TO

An apartment building, then Joe Maxwell's apartment. Joe is lying on his couch, watching TV, eating Chinese food. There's a knock at the door.

JOE

Yeah. Coming.

Joe sets aside a newspaper section, gets up off the couch, and mutes the TV. He opens the door to find Elliot Burch standing there, flanked by two bodyguards.

JOE

(In a sarcastic tone)

Elliot Burch at my doorstep? I'm speechless.

ELLIOT

Hello, Joe.

JOE

Let me guess. You bought my building and you're here for the rent.

ELLIOT

(Gesturing to the open door)

You think I could come in?

Joe hesitates, glancing back into the apartment.

ELLIOT

It's about Cathy.

JOE

She's dead, Elliot. Why don't you stop chasing her?

ELLIOT

Why don't you?

JOE

Look, what do you want?

ELLIOT

I got a lead on her killer.

JOE

Come on in.

Elliot enters the apartment. Joe looks briefly at the bodyguards and closes the door.

DISSOLVE TO

Joe's apartment, sometime later – Elliot is sitting in an arm chair and Joe is pacing in front of him, on the opposite side of a coffee table.

JOE

All I'm hearing are complaints about the DA's office. And I don't even work there now.

ELLIOT

That's right. D'you ever ask yourself why?

JOE

I never had to. My boss made it real clear. I was...

(Gesturing with his hands in quotation marks)

... acting against orders.

ELLIOT

Do you think he was right?

JOE

Maybe. Why? What's your point?

ELLIOT

Cathy worked there too. I mean, doesn't the DA take care of their own?

JOE

What are you driving at?

ELLIOT

Six months ago when Cathy disappeared, everybody got interested and started looking into it. Two people looked harder than the rest. And after a while, it started looking hopeless. People lost interest. Except... you and me. We got warned off. We didn't pay attention to the warnings. And then the warnings started to hurt.

JOE

Come on, you're giving me coincidences like they prove something.

ELLIOT

They're not coincidences, Joe. It's all coming from the same man.

JOE

Who, Moreno?

ELLIOT

The man Moreno works for.

JOE

Not a chance.

ELLIOT

You can't know that.

JOE

I'll tell you what I know. I know Moreno.

ELLIOT

Whoever killed Cathy has a direct line into your office, to somebody powerful enough to suspend you, and to launch a witch-hunt against me.

JOE

Well, maybe it's this guy Vincent nobody seems to be able to find.

ELLIOT

(Glances down, then looks up at Joe, shaking his head)
It's not him.

JOE

How do you know?

ELLIOT

I know.

JOE

Then I don't know. Maybe it's... nobody. Let me ask you something. How much is Moreno costing you, holding up your building permits?

ELLIOT

That's not it Joe.

JOE

You know what else I don't like about this picture, Burch? Time after time, I saw you put Cathy on the line when there was something in it for you. And now you're back here doing the same thing to me.

ELLIOT

(Getting to his feet and angrily approaching Joe)
I'll tell you something. You got no idea how wrong you are!

JOE

I think its time for you to leave.
(Walks past Elliot toward the door to the apartment)

ELLIOT

No, Joe. Joe, listen. I'd at least like you to promise me that you'll look into it.

JOE

I'm not promising you anything.
(Opening the door)
Have a nice day.

(He points out at the hallway)

ELLIOT

(Walks out the door and turns back to Joe)
You ask Moreno what's at 1900 Sixth Avenue.

Elliot walks away, leaving Joe standing inside the open door.

DISSOLVE TO

The tunnels and the sound of the pipes. Vincent turns out of one tunnel into a branching passageway, directly in front of Father as Father exits a different tunnel.

FATHER

Vincent!

Vincent glances back at Father and continues walking forward.

FATHER

(Walking toward Vincent)

Did you see Elliot Burch?

VINCENT

(Walking)

Yes.

FATHER

(Hurrying to keep up)

Is he going to help you?

VINCENT

He has agreed to help.

Vincent stops walking and turns toward Father as they reach a place wide enough for them to stand together in the tunnel.

FATHER

So does this mean you're gonna risk seeing him again?

VINCENT

Yes, I will risk seeing him.

(Places his hands on Father's arms and looks into his eyes)

I would risk everything. Would you do any less for me?

Troubled, Father lowers his eyes, then raises his head to give Vincent a tiny nod. He watches silently as Vincent walks away.

DISSOLVE TO

A view of New York at night and Diana standing on Catherine's Balcony, looking out at the city. She turns to the sad-looking rosebush in the corner. Diana crouches to touch a brittle stem. She reaches her other hand to touch a fat, truncated stem and pulls her hand away, looking over her shoulder. She stands and opens the balcony doors. She enters the apartment.

CUT TO

Catherine's living room. Diana walks down the dining area steps, stands for a moment in the living room, then crosses to Catherine's desk and sits in the chair. On Catherine's desk is a

plain wooden photo frame containing a card: a crayon drawing of a stringed instrument and bow on the front, with the words, "You Are Invited," printed in a child's handwriting beneath the drawing. Diana removes the card from the frame, opens the card and reads aloud what is written inside in a bold, inked script.

DIANA

*"The children are giving a concert tonight. Meet me below at the threshold.
Vincent."*

(Puzzled, she lowers the card)

Threshold below.

DISSOLVE TO

Elliot's building at night. Elliot is walking down a corridor with Walker and Fitch.

FITCH

Well, some of the biggest sellers have ties to a certain investment bank in Singapore.

ELLIOT

And?

WALKER

And we're fairly certain they're backed by South American drug interests.

ELLIOT

Wait. Any of these South American drug interests have connections in New York?

WALKER

Possibly, but there's no way of knowing for certain.

ELLIOT

What about a connection to the DA's office?

WALKER

Elliot, John Moreno has a sterling reputation in this town. I wouldn't even want to ask.

ELLIOT

(Shakes hands with both men)

Gentlemen, you done wonderful work. I want to thank you. I'll be in touch.

Elliot turns and walks down the corridor to his office leaving both men behind. They glance at each other.

CUT TO

A close-up of Cleon Manning standing at the window in Elliot's office, his arms crossed. Elliot enters behind him, pushing the door shut loudly as he walks in. Elliot starts taking off his suit coat as he moves across the room toward his desk. Cleon turns to him.

ELLIOT

(Removes his jacket, dropping it on a chair and unfastens his cuff links to roll up his shirtsleeves)

Okay, so tell me.

CLEON

(Uncrosses his arms and moves toward Elliot)

I can't prove anything Elliot... and I don't want to try.

ELLIOT

(Angry)

Would you, would you just say it?

CLEON

Definitely Moreno,

ELLIOT

Yeah. Yeah, but who's pulling the strings?

CLEON

No one knows.

ELLIOT

(He finishes rolling up his sleeves)

What about the address I gave you?

CLEON

(Walking away from Elliot, hands behind his back)

If he lived there, he hid himself very well. Mazes of holding companies, third party leasebacks. Take months to trace.

(Sits on a couch)

Man doesn't want you to know who he is.

ELLIOT

Well that's too damn bad, because I'm gonna find him.

CLEON

(Looks up rubbing his hands together in concern)

Why?

ELLIOT

What do you mean... "Why?"

CLEON

Elliot, you got what you wanted.

(Stands and walks to Elliot)

You found out you weren't imagining things. Somebody is after you. Why the hell don't you back off? Do you think you can win a game like this? This man is dangerous.

ELLIOT

There are people who'd say that about me, Cleon.

CLEON

You ever kill a man?

(Elliot stays silent)

You ever kill a man just to make a point?

ELLIOT

(Disgusted)

Of course not.

CLEON

(Moving back across the room)

You ever kill two hundred men, just to make a point?

ELLIOT

(Shocked)

The casino fire.

CLEON

That's the difference between you. That's why you can't win.

ELLIOT

I can have the law on my side. I can get him put away.

(He walks to the window, looks out)

It's just a matter of finding the right stuff. And we can do it, Cleon. I know we can.

CLEON

(Re-seating himself)

Not with me, Elliot.

ELLIOT

(Looking across the office at Cleon)

What?

CLEON

I'm out of it.

ELLIOT

No, no, no. Cleon.

(Leaving the window to walk slowly toward Cleon)

I can't do this without you.

CLEON

Sorry.

ELLIOT

I'll double your retainer.

Cleon looks up, eyes wide, one eyebrow raised.

ELLIOT

I'll give you a bonus. You get a hundred thousand dollars when we find the man.

CLEON

I've lost two of my field men.

Elliot absorbs this information in silence.

CLEON

I've got a family.

ELLIOT

(Walks away, then chuckles in resignation)

Well, you do look like you've got your mind made up.

CLEON

(Gets to his feet, walks over to Elliot, and shakes his hand)

You be careful. Be very, very careful.

(With a slap on Elliot's arm, Cleon leaves the office)

CUT TO

An outer corridor. Cleon Manning walks to the elevator. When the elevator arrives he steps in, but before the doors close a gloved hand stops them and a gun is aimed at Cleon's chest. The gunman enters the elevator.

FADE TO BLACK.

ACT THREE

FADE IN

Elliot's building, night. Elliot's office. Elliot stands at his desk, placing folders into his briefcase, then closing it.

ELLIOT

(Presses the button on the desk intercom)

I'm ready, Pierson.

Elliot leaves the office and walks to a desk where two men wait for him, one of them, Pierson, an armed bodyguard. The three of them walk to the elevators.

CUT TO

Parking Garage. A black limo is parked, waiting. One of Elliot's men opens the back door of the car for Elliot. The bodyguard gets into the front seat. Elliot climbs inside and the car drives away from Elliot's second employee. The limo begins the long winding trip out of the parking garage. At the last turn, the body of Cleon Manning comes into view, hanging from the ceiling by heavy chains. Elliot stares.

DISSOLVE TO

John Moreno working at a table piled high with paperwork in the DA's office. A knock at the door disturbs him.

JOE

(Standing in the open doorway, smiling)

Hey, boss. Burning the midnight oil?

MORENO

Hey!

(Smiling as he sets down some papers and removes his reading glasses)

Well, you know, Joe, it never stops coming down around here. Wait a minute. Time fly by that fast? Are two months up already?

JOE

No, I just felt like dropping by for a visit.

MORENO

You tell me you actually miss this place, I'm gonna give you another two months.

JOE

Hey, I'm guilty. What can I say? Soap operas got nothin' on this circus.

MORENO

Relax, Joe.

(Gestures for Joe to have a seat at the table)

Enjoy your vacation.

JOE

(Enters Moreno's office, throws his coat over the back of a chair and then sits down)

So. What's this new mess Burch stepped in?

MORENO

Ah, this one's no fun, Joe.

You know I don't like to poke sticks at rich guys. I don't care what the papers may say.

JOE

(Dismissively)

No, I know.

MORENO

Fact is the guy is dirty.

JOE

Well, he keeps saying he can't defend himself because all of his sources are confidential.

MORENO

Well, no one likes to stand in the light when they're pointing a finger at a guy like Burch.

JOE

Do you think he's dangerous?

MORENO

Anybody with that kind of power is dangerous, Joe, believe me. Why the interest?

JOE

I don't know. A guy like that, spends most of his time on the front page. After a while he seems bigger than life.

Moreno nods.

JOE

(Gets to his feet)

John... The other day I was cleaning out some old files, and I found something on the Chandler Case that I never got a chance to look into.

MORENO

Joe. You gotta let this thing rest.

JOE

No, I know, I know. I just wanted to run it by you to see if maybe it rings a bell.

MORENO

What is it?

JOE

(Watching Moreno's face closely)

An address someone gave me. 1900 Sixth Avenue?

Moreno sits in silence.

JOE

You know, that tower right off of Fifty-third Street.

MORENO

Yeah, I know where it is. But, ah, it doesn't do anything for me, Joe, I'm sorry.

JOE

Think it would be worth checking the tenants? My tip came from a solid source.

MORENO

(With a dubious expression)

Oh, I can put some people on it.

JOE

I've got nothin' else to do, why don't I just go down—

MORENO

(Interrupting)

Joe. You're still on suspension.

JOE

Yeah, right. I'll see you later.

Joe picks up his coat. He walks to the door and turns back to look at Moreno before he walks away. Moreno hold his gaze. Joe leaves. Alone, Moreno sighs and pinches the bridge of his nose.

DISSOLVE TO

Night in Central Park, the full moon overhead, followed by multiple shots of street lamps at intervals throughout the park. The headlights of a car illuminate a road. Elliot's black limo pulls into the curb. Pierson climbs out and opens the back door, looking out across the dark landscape. Elliot climbs out.

ELLIOT

Stay with the car.

PIERSON

Mr. Burch...

ELLIOT

Uh huh.

PIERSON

Are you sure?

ELLIOT

Ten minutes.

(Elliot walks away from the car)

DISSOLVE TO

The carousel, dark and closed up. Elliot walks toward a door standing ajar, and opens it to enter the carousel pavilion. He opens a glass-paneled interior door and walks inside, toward the carousel horses.

ELLIOT

(Calling softly)

Vincent!

(Steps cautiously around the carousel, searching)

Vincent!

VINCENT

(From behind Elliot)

I'm here...

Elliot turns to see a shadowed figure step onto the pathway behind him. Elliot begins to walk toward Vincent.

VINCENT
Come no further.

Elliot stops moving forward.

VINCENT
You're alone?
(Turns his head from left to right)
Tell me what you have found.

ELLIOT
Well, what I found was a connection to the District Attorney of Manhattan.

VINCENT
What is it Elliot?

ELLIOT
This man that you recognized, the man you saw in the helicopter. If he's powerful enough to control the District Attorney... Why, he killed two hundred and thirteen people in a hotel fire. My hotel! And tonight he killed a man who worked for me... a friend... and he left his corpse as a warning. What kind of man is this?

VINCENT
The way is dangerous, Elliot. You are not bound to continue.

ELLIOT
Vincent, it's not dangerous, it's suicide.

VINCENT
There is...something more you should know. There is a child. This... man... is raising Catherine's child.

ELLIOT
(Staring hard at Vincent)
It's your child.

VINCENT
The child is hers, Elliot.

DISSOLVE TO
A baby's hand clutching the male hand that wears the black and gold ring.

MAN
Go on. Look, grasp it. Don't be afraid. The day will come. You'll know the truth.

The baby lies in the crook of the man's left arm. The baby's face is in shadow. The man caresses the baby's arm. The camera pans up to the thin face of the man bending over the child.

MAN

(With a little smile, speaking gently)

When the ring is on your finger... that day, your life will truly begin. Listen... to the shadows. Nothing is impossible. The truths are so simple. Their fear will build your castles. Their greed will make them slaves. Look... when they close their eyes. Push forward whenever they pull back. Eat the meals they dare not taste. The power will come so easy. Century after century, the truths never change. Hmmm... hmm. Someday.

DISSOLVE TO

Diana in Catherine's apartment, sitting on the back of a couch, still puzzled. She slides down to sit on the seat of the couch.

DIANA

The threshold below... uhn.

(Shakes her head, thinking, then she gets up off the couch)

DISSOLVE TO

Diana in a storeroom in the basement. She passes cobweb-covered furniture on her way to the wall where the ladder leads down to the sub-basement. She turns her back on the access door, gazing around the room.

DIANA

Okay, below... The threshold below...

Diana turns to the wall and looks at the hatchway. She opens the doors, peers through, and is bathed by the blue beam of light from above. She climbs down the iron steps and looks around.

CUT TO

A view of Diana through a gap in the wall behind her, and a pair of child's eyes watching her. The eyes slide out of sight as Diana turns around.

DISSOLVE TO

Elliot's office, Elliot Burch's face.

JOE

What's at 1900 Sixth Avenue?

ELLIOT

(Walks around his desk and looks at Joe, who seated before it, wearing a suit and tie)
You talked to Moreno?

JOE

I did.

ELLIOT
And?

JOE
(Leaning forward in his chair as Elliot sits down across from him)
Why don't you tell me what 1900 Sixth Avenue is?

ELLIOT
It's where Cathy died.

JOE
(Shocked)
Jesus...
(Rising slowly to his feet, suspicious)
How do you know?

ELLIOT
I can't tell you.

JOE
Why not? What, are you protecting someone? How do you know so much?

ELLIOT
It doesn't matter how I know.

JOE
The hell it doesn't!

ELLIOT
(Stands quickly)
Moreno's dirty, Joe! We both know that! What's important is that he may be the only link we have to whoever killed Cathy.

JOE
(Slowly sits down again)
I don't believe this is happening.

ELLIOT
I am so sorry.

Joe rubs hand over his mouth and shakes his head.

DISSOLVE TO
Catherine's sub-basement and Diana. Vincent's eyes look through the brick-sized spyhole in the wall. He watches as Diana walks back into the light, returning to the ladder. He straightens and leans against the brick wall, troubled.

ZACH
What should we do now, Vincent?

VINCENT

Tell Mouse we must... seal this section of the tunnels.

ZACH

Forever?

VINCENT

(Painfully)

Yes, forever.

FADE TO BLACK.

ACT FOUR

FADE IN

DA's building at night and Moreno's voice speaking inside Moreno's office. Joe enters.

MORENO

(Speaking to another man)

Yeah, but you see, if we let this guy cop to a misdemeanor, there won't be any heat on him to testify. You cannot take the easy win. There's a principal here.

(Notices Joe in the doorway)

Hey, Joe.

JOE

(Expression solemn)

Hello, John.

MORENO

(To the other man)

Ah, Charlie, let's pick this up later.

(Pats Charlie on the shoulder, prompting Charlie to leave)

Joe enters Moreno's office and stands in front of Moreno, eyes downcast, running his hand over his hair.

MORENO

Everything all right?

JOE

I remember when you used to give me those lectures.

MORENO

You remember wrong. You used to lecture me all the time. I never met anybody with a bigger thirst for justice.

(Walks away from Joe to stand behind his desk)

Ah, these new guys, they don't know. Today it's every man for himself.

JOE

Is that the way you feel?

MORENO
That's the way it is.

JOE
(Stepping closer to Moreno)
No, I mean for you. Is that the way you feel?

MORENO
What's on your mind, Joe?

JOE
I heard some things. Things I didn't want to hear.

MORENO
What things?

JOE
About the ones who killed Cathy.

MORENO
You can't let that go, can you?

JOE
About someone bought and paid for in this office. Deny it for me. Please?

MORENO
(Angry)
I'm gonna let you apologize for that and then I'm gonna let you leave.

JOE
(Coming forward and resting his hands on the desk)
Do you think I'd come here if I wasn't sure?

MORENO
You don't know what you're talking about.

JOE
Cathy Chandler is dead and her blood is all over you.

MORENO
You better get out of here Joe.

JOE
What are you doing here? This office stands for something!

MORENO
Get outta here!

JOE

How many times have you told me the only difference between us and the people we put away is what's here?

(He jabs a finger at own his chest)

'It's like a religion, Joe! It's like a faith, Joe! It has to be.'

MORENO

I also remember telling you something about (suddenly shouting) loyalty!

(Resuming a quieter tone of voice)

Where's your loyalty?

JOE

Where should it be, John? With you, or the law? I didn't think there was a difference.

(Calmer)

Now, I know you didn't kill her. Help me get the one who did.

MORENO

Who told you this?

Joe looks down.

MORENO

It was Burch, wasn't it?

Joe looks up at Moreno again in silence.

MORENO

Burch got to you.

JOE

No, John. The truth got to me. Just the truth.

Joe leaves Moreno's office, snatching his overcoat off the back of a chair and swinging the door hard so it slams shut behind him.

FADE OUT

FADE IN

Night in front of a building, possibly a parking garage entrance. Moreno is talking to the man who has Vincent's and Catherine's baby.

MORENO

Burch knows the address.

MAN

This is not a profitable situation, Mr. Moreno. Too many liabilities.

MORENO

I can handle it.

MAN

Can you handle your assistant?

MORENO

Maxwell? He's no threat. Trust me.

MAN

I would like to trust you.

MORENO

I can take care of this.

MAN

Then do it.

(Walks away from Moreno)

DISSOLVE TO

A black limo traveling down a dark street. It continues driving and pulls up to the curb in Central Park. Elliot's bodyguard steps out and opens the back door. Elliot exits the car.

ELLIOT

Ten minutes.

PIERSON

Right.

The bodyguard watches Elliot leave. He gets back into the car, picks up the car-phone and dials a number.

CUT TO

Moreno sitting in the passenger seat of a car with another man at the wheel. Moreno talks on the phone.

MORENO

Yeah, thanks.

(He hangs up the phone)

CATES

We on?

Moreno nods. Both men climb out of the car.

CUT TO

Elliot, walking towards the door to the carousel. He opens the door and enters. He opens the inner glass door and looks around.

ELLIOT

(Loud whisper)

Vincent!

(Walks toward the carousel)

CATES
(From behind Elliot)
Hello, Mr. Burch.

Elliot turns to see Moreno and man standing in the doorway.

ELLIOT
(Turns, shocked)
Moreno.

MORENO
You must be crazy, Burch. What could be worth all this?

ELLIOT
You wouldn't understand.

MORENO
Probably not.

Man pulls a gun and fires at Elliot. Elliot dodges onto the carousel platform and hides among the horses. Man keeps firing as he chases after Elliot. Elliot ducks behind a horse and stands silently as man stalks him across the platform. Moreno searches the platform from the opposite direction. As man nears Elliot's hiding place, Elliot lunges for the gun. The two men wrestle over the back of a carousel horse. The gun goes off.

MORENO
Cates!

Elliot wrests the gun out of the other man's hand. It drops to the floor. Cates punches Elliot in the face. Elliot lands on his back, briefly stunned. The gunman scoops his weapon up off the floor. He aims the gun at Elliot, who looks up at him, helpless. From behind Cates, a roar is heard and Cates turns as Vincent drops from the roof of the Carousel. Cates whirls to aim his gun at the new threat. Vincent slashes Cates and the man goes down. Elliot stares.

Moreno and Vincent see each other. Vincent snarls. Horrified, Moreno fires his gun twice at Vincent. Vincent is shot in the chest and abdomen. He recoils, but quickly straightens and comes for Moreno, roaring. Quick shots of carousel horse heads as Moreno's dying screams are heard.

CUT TO
Vincent, gasping and panting, falls to his knees. Elliot rushes out of the shadows to support him. Vincent struggles to his feet with Elliot's help. They face each other and Elliot finally sees Vincent's face. Breathing hard, Vincent turns and hurries away.

ELLIOT
Vincent!

Vincent keeps going. Elliot stares after him.

DISSOLVE TO

Joe Maxwell in his apartment, staring out the window, wearing a dressing gown.

DISSOLVE TO

Vincent stumbling through the Central Park Tunnel entrance. He struggles to open the screen that conceals the switch to open the secret door. He flips the switch. The iron door opens. Vincent slams the screen shut and pulls the gate open. He ducks through the door. The gate clatters shut behind him.

DISSOLVE TO

Diana's loft where Diana sits on her couch, pruning Catherine's shriveled rose bush. She finishes cutting dead leaves away, leaving one long stem uncut. She fingers it and lets it go, looking away, thinking.

DISSOLVE TO

Vincent, right hand pressed to the wound in his abdomen, pulls the inner lever to close the iron door just before he collapses. He crawls on his stomach gasping and fearful, and then rolls over on his back. His vest and shirt are blood-soaked and sandy. Vincent passes out.

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

Zachary Rosenkrantz – Zach
Mike Jolly – Pierson
Patrick St. Espirit – Arvin Cates

Casting by- Joyce Robinson C.S.A. & Penny Ellers C.S.A.
Unit Production Manager - James T. Davis
1st Assistant Director - Robert Yannetti
2nd Assistant Director - Richard Feld
Art Director – Woody Willis
Set Director – Bruce Gibeson
Property Master – Bill Dietz
Stunt Coordinator – John C. Meier
Special Effects Coordinator – Gary Bentley
Script Supervisor – Sandy Mazzola
Make-up Artist – Fred Blau Jr.
Hair Stylist – Gus 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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