

BEAUTY AND THE BEAST

A TIME TO HEAL

EPISODE TRANSCRIPTION

ORIGINAL AIRING DATE JANUARY 10, 1990

Opening Credits

ACT I

Open with night shots of NYC. Dissolve to a graveyard. Diana steps over then crouches over an unconscious and wounded Vincent. In her mind, she remembers what Joe told her and her own thoughts on Vincent.

DIANA (voice over)

The coroner said it looked more like an animal attack than a murder

JOE

(voice over)

Up seventeen flights no witnesses

DIANA's

(thoughts overlapping again with Joe's comment of 17 flights)

He was her protector.

Diana's eyes grow wide.

DIANA

(voice over)

Vincent.

Cut to Diana running through the graveyard, looking for help. Cut to the interior of an office for the night watchman. The man is startled when she enters.

WATCHMAN

Jesus, Lady.

DIANA

I didn't mean to scare you. I need your help.

WATCHMAN

At Midnight? What kind of help do you need?

DIANA

It'll take an hour tops I promise. I'll pay you.

WATCHMAN

How much?

DIANA (digging into her pocket)
I got sixty-two dollars.

WATCHMAN
You still haven't told me what for.

DIANA
A friend.

WATCHMAN
A friend? Lady, I'm a watchman I got work to do.
(seeing her face he relents)
Okay for a beautiful lady like you I guess I ...

DIANA
Let's go.

Dissolve to Diana and the watchman running, leading the watchmen back through the graveyard.

WATCHMAN
Hey where the hell are we going?

DIANA
Just a little bit further.
Cut to Diana and the Watchman coming upon an unconscious Vincent.

WATCHMAN
What happen? He drink too much?

DIANA
I don't know.

WATCHMAN
Better give him some air.

DIANA
Just give me a hand.

WATCHMAN
Fine, but don't tell me what this is about. I don't want to know, live in this city long enough you stop asking questions you know what I mean.

Together he and Diana host Vincent to his feet and stumble out of the graveyard.

DISSOLVE TO Below. Father is sitting neat the waterfall, thinking. Mary comes to check on him.

FATHER
Hello Mary.

MARY
(sits next to him)
You should sleep.

FATHER
Wish I could.

MARY
It's Vincent.

FATHER
I'm afraid, Mary. Terribly afraid

MARY
We all are

FATHER
The one person I thought... I hoped I could shelter from this world.

MARY
(concerned)
Father?

FATHER
Uh, it's an impossible hope. It makes me question or worse... everything we've taught ourselves everything we've learned. We've struggled so hard to maintain our isolation... our separateness. What kind of legacy is that to leave our people?

MARY
The legacy of love. The capacity to love ourselves and to love each other

FATHER
(sighing)
I'm afraid love holds no sway where fate has taken Vincent

Dissolve to exterior of a brick apartment building, fades into Diana's darkened loft. Diana tends to Vincent's wounds as best she can. She is tentative as she also examines the type of man he is.

DISSOLVE TO to her looking at her workstation out in the main floor before she sits down at her computer.

DIANA
(voice over typing on her computer)
October 10th 1989, 3:30 am, graveyard hunch paid off this morning, just after midnight. Hard to process the details, hard enough trying to explain to myself what's happened...what I found

DIANA
(out loud)
I found Vincent

DIANA

(typing again voice over)

I found him at grave half dead. Don't know if he's gonna make it, can't call the doctor. I'm scared, disoriented, even though he's in the next room it's hard to believe he's really there. The thought of him is too great to hold in my head-

A terrifying roar interrupts/startles her.

CUT TO Diana entering the bedroom where Vincent is thrashing about in a daze. Diana, afraid, backs up against the wall, just watching him. After a while Vincent settles back down. Diana gets her gun from her desk for protection. She sits in a chair across from the bed watching Vincent sleep, the gun at her side.

DISSOLVE TO Diana startling awake at the sound of the elevator coming up. She tucks the gun beneath the chair cushion and goes to out to answer it.

DIANA

(opening the gate to the elevator/lift to see boyfriend standing inside).

You can't stay Mark.

MARK

Can I at least come in?

(Diana shifts, blocking him from entering.)

You're working.

DIANA

Look I'll ride down with you

MARK

No... it's okay

DIANA

Mark...

MARK

You said Saturday.

DIANA

I know I said Saturday just don't be mad.

MARK

I am mad and I got a damn good reason to be mad.

DIANA

I'm really close on this one.

MARK

Yeah.

He hits the button and the lift doors close. Diana sighs, knowing she upset Mark, but not able to give him a good explanation.

CUT TO Diana reentering the bedroom. Vincent stirs and looked around.

VINCENT
(seeing a shadowy figure)
Catherine?

DIANA
No...my name is Diana.

Vincent sways and then collapses back onto the mattress.

DISSOLVE TO later that night, Vincent gets up and becomes irritated and frightened. He tries to leave, but only smashes through the door of Diana's bedroom before collapsing again.

END OF ACT ONE

ACT TWO

DISSOLVE To the morning with Diana sitting on the chair she's occupied through the night.

VINCENT startles awake and looks around his unusual surroundings
Where am I?

DIANA
In my loft. I found you in the graveyard behind St. Cleo's.

VINCENT
I don't remember... I must go

VINCENT tries to get up, but cannot lift himself from the floor.

VINCENT
(looking up at Diana)
You brought me...?

DIANA
You were hurt... you've lost a lot of blood. You're safe here. You need... you need help.

VINCENT collapses back onto the ground, exhausted. Diana places a comforter over Vincent as he sleeps. She closes the curtains of her workstation. She watches Vincent as he sleeps.

DISSOLVE TO the same shot, but now in daylight. Vincent sits partway up, watching Diana sleeping in the chair. Diana, stirs, and lifts her head to look at him. Diana and Vincent regard each other for a moment.

VINCENT
I know you

DIANA
I don't think so.

VINCENT
(almost to himself)
Yes.

VINCENT struggles to rise and Diana moves to his side.

DIANA
Vincent?

VINCENT
(looks at her)
You know my name?

DIANA
Let me help you
She assists Vincent up and onto the bed.

VINCENT
How long have I been here?

DIANA
Three days

VINCENT
(studying her)
You were in Catherine's apartment and below in her basement. Tell me why?
(pleading)
Please

DIANA
I'm with the police department. I was—I'm still investigating Catherine Chandler's death.

VINCENT
(bows his head, softly)
Her murder

DIANA
Yes, and I thought maybe you could help. I know your name from an inscription

She gets up and retrieves the book of sonnets from the table.

DIANA
I've been trying to find you.
(she hands him the book)
I've been trying to understand this.

VINCENT

(looking through the book)

These sonnets... she read them to me. I see the words and I hear her voice always to remind me... that she's gone.

DIANA

(quoting)

"Though lovers be lost, love shall not and death shall have no dominion ..."

VINCENT

(pulls away and stands up distraught)

DIANA

I didn't mean ...

VINCENT

(distraught)

You'll never know how those words live... in my heart... burn in my heart

DIANA

(moves over to him, comforting)

You're tired...you should sleep.

Diana moves the comforter over Vincent as he lies down on the bed.

DISSOLVE TO a tunnel Below where Mouse is leading a girl, who's carrying a bundle of cloths.

Mouse carries a lantern, lighting the way.

GIRL

How much further?

MOUSE

Close... very close.

GIRL

Are you sure this is the right way?

MOUSE

Only way. Come hurry.

Cut to the girl and Mouse entering an abandoned room.

MOUSE

(stepping inside)

Vincent?

GIRL

(steps inside and looks around the chamber, examining the untouched bed, and looks at Mouse)
He hasn't been here for at least three days.

Cut to William and the others in Father's study.

WILLIAM

Vincent's gone off by himself before. Maybe he just wants to be alone.

MOUSE

He is alone, worse than alone.

GIRL

We help one another that's what you taught me.

MARY

Yes, but we can't force Vincent to accept help he does not want.

MOUSE

(determined)

Mouse can!

FATHER

Mouse is right

MARY

Father what are you saying?

FATHER

The choice Vincent made was made to keep us safe. Can we do anything less for him? He's missing. Surely that's the only thing that matters.

WILLIAM

We don't know that he's any danger

FATHER

(cutting him off)

All right! So, if we're wrong, we look foolish.

(he sits, worried)

But if we're right... Mouse you said you took a message to Vincent three days ago

MOUSE

From Elliott Burch

FATHER

What did the letter say?

GIRL

Go on Mouse, tell him

MOUSE

'Meet me, Compass Rose, good news'

MARY

Father, what are we going to do?

FATHER

Something I should have done along time ago

Cut to the exterior of the police station and then to Diana and Joe are walking down a corridor.

DIANA

Joe, I said I'm sorry.

JOE

I cancelled a major depo this morning because you promised me a progress report

DIANA

I know. I said I'm sorry

JOE

So where is it?

DIANA

I didn't bring it

JOE

You didn't bring it?

DIANA

Actually, there is no progress report.

JOE

What are you talking about? Come here for a minute.

CUT TO inside Joe's office.

JOE

You want to tell me what's going on?

DIANA

You heard me Joe.

JOE'

Why are you doing this?

DIANA

Because I need some down time

JOE

Downtime? Oh that's just great. What the hell does that mean, down time? A week ago you were telling me about tunnels and this guy Vincent and how close we were and now

DIANA

Now I just need to step back for while.

JOE

You know what, Diana. I think you're holding something back.

DIANA

I'm not.

JOE

I don't believe you.

Diana turns and exits Joe's office without a word.

DISSOLVE TO Diana's loft. Vincent examines the blue bulletin board where Diana has placed all the pictures during her investigation into Catherine's death. Vincent hears the elevator/lift open and pulls the curtain across part of the display.

DIANA

(seeing what Vincent is studying)

That wall's my work.

VINCENT

That wall is full of half-truths and shadows.

DIANA

Maybe

VINCENT

(watches as Diana walks over.)

You'll discover nothing there. All you'll do is threaten the lives of those Catherine loved

DIANA

How? How can I threaten them? See I try to live inside of other people. I surround myself with them, I penetrate their minds and most of the time what I see... it frightens me.

VINCENT

(eyeing the pictures)

You were trying to spare me from myself

DIANA

All I have is a smattering of facts... a seed. Sometimes they take root in my imagination if I'm lucky

VINCENT

But there was no imagining me

DIANA

(glances between him and the pictures, after a beat)

No.

FADE TO street outside with Joe hailing a taxi.

JOE
Federal Courthouse building, please.

The taxi driver doesn't move.

JOE
Hey pal, I'm in a hurry, can we move?

The cab door opens and Father climbs in.

JOE
Hey. Hey.

FATHER
Mind if we share?

The taxi drives off.

JOE
What the hell is this?

FATHER
Now don't be alarmed

JOE
(to the taxi driver)
Hey, the Federal building's downtown, Pal.

FATHER
Mr. Maxwell

JOE
Stop this car right now

Father taps the cab driver and the car stops, having pulled into an alley. Joe and Father get out.

FATHER
Please Mr. Maxwell I know you to be good man, just listen to me. I have information concerning Elliot Burch.

JOE
(after a moment)
Okay, I'm listening

FATHER
Look I came to you because I need information too.

JOE
Where was Burch?

FATHER

He was on board a ship called the *Compass Rose*

JOE

Are you sure?

FATHER

Oh yes

JOE

How do you know?

FATHER

From Elliot Burch

JOE

He told you so himself?

(after seeing the look on the old man's face)

The *Compass Rose* exploded and was burned to its waterline three nights ago.

FATHER, shocked turns to go. Joe follows him.

JOE

Who are you? Is your name Vincent?

FATHER

No my name is Jacob

JOE

Jacob what?

FATHER

Mr. Maxwell have they recovered any bodies?

JOE

Not yet

FATHER

What do you mean not yet?

JOE

They have divers in the water today. Look if there's anything you can tell me about Cathy's death you have to.

FATHER

Believe me... I would tell you if I could

JOE

Why can't you? Are you afraid of someone, if you're afraid I can help you.

FATHER
(getting back into the cab)
Please Mr. Maxwell

The cab drives off, leaving Joe alone.

END OF ACT TWO

ACT THREE

CUT TO Diana's loft.

VINCENT
She led me from the darkness.... she sacrificed everything and I let her die.

DIANA
Vincent, you couldn't possibly have stopped what happened

VINCENT
There was a time I could have saved her. Between us there was a connection, a bond. I knew her, her thoughts, her fears. I could feel what she was feeling at the same moment as if we were one.

DIANA
When Catherine was in trouble you knew

VINCENT
Yes
(he turns away)

DIANA
What is it?

VINCENT
(sad)
I couldn't save her.

DIANA
Vincent... what you had with Catherine. I could only imagine what it would be like to love someone like that or to be loved like that.

VINCENT
If I could only remember

Fade to later that day as Vincent recounts the story.

VINCENT
I searched for weeks... months, but it was... the heartbeat that led to her, faint at first.

DIANA
Was it Catherine's?

VINCENT

No... it belonged... to her child

DIANA

You could actually sense the baby's heartbeat?

VINCENT

I followed it to the building where a man called Gabriel kept her, but I was too late... the child was gone... my son.

(shaking his head).

Huh, I've said too much.

DIANA

Vincent, you can trust me.

VINCENT

You mustn't involve yourself in ...

DIANA

I'm already involved. I was invol ...

She cuts cut off by the buzzer. She gets up and answers it

DIANA

Hello?

JOE

Diana, it's Joe. I have to talk to you.

JOE

Diana, let me up 'cause I'm not leaving till I see you.

DIANA

Okay I'll be right down.

DIANA (goes over to Vincent)

I have to do this, but I won't be long.

VINCENT

Diana

(looking up at her)

I'll never forget your kindness

CUT TO Joe and Diana on the lobby floor of Diana's apartment.

JOE

So then this old guy jumps in the back of the cab with me and he told me Burch was on the *Compass Rose* the night he disappeared

DIANA

What do you want me to say, Joe?

JOE

I want you to tell me that's amazing news, Joe. I'm dying with curiosity; I was wrong to drop out. How can you ignore this? I don't understand?

DIANA

You don't have to understand

JOE

No you're wrong I do. I know I got to thinking about our little discussion this afternoon and the more I think about the more unacceptable it becomes.

DIANA

Explain that to me.

JOE

I'm ordering you back on this case.

DIANA

You can't do that.

JOE

I'm the District Attorney and I can do a hell of a lot more than order you back on this case.

DIANA

You threatening me?

JOE

Look something's going on here right here in front of us and I think you're the only one who knows what that is and I'm not going to let that go.

DIANA

I'm calling the commissioner

JOE

I spoke to him about an hour ago. Look lady, I don't care if you hate my guts, but you take whatever you're holding back and you weigh that against your job and your pension and then you call me in the morning.

He pulls the gate across the lift with a slam and leaves.

CUT TO Diana returning to her loft. It's empty.

DIANA

(looking for her guest)

Vincent?

He's nowhere to be found. Diana goes up to the roof of her building and stares out into the dark night, her expression thoughtful.

END OF ACT THREE

ACT FOUR

DISSOLVE TO the chamber with the waterfall where Father is sitting, lost in thought as Vincent enters.

VINCENT
Father

FATHER
(looks up and rises)
Vincent?
(embraces him)
Thank god you're still alive. Where have you been?

VINCENT
Healing

FATHER
For days I've been wrestling with my worst fears.

VINCENT
I'm sorry to put you through so much worry.

FATHER
There's something about the water, the sound of the water. It drew me here when you were gone. I never dreamed of you having a child, now so many things seem possible.

VINCENT
One day he'll be raised here in the world you created.

FATHER
So let nothing stop you Vincent.
(Looking at his son, determined)
Nothing

CUT TO Diana's loft. Mark is pacing beside Diana's couch where Diana is sitting.

MARK
I feel like I've been lied to this whole time.

DIANA
Lied to how?

MARK
Lied to, made to believe one thing, something is true. We used to talk about it all the time. Growth, growing together.

DIANA

I remember

MARK

Well, I really thought you meant it - you know find someone - start a life.

DIANA

It is what I want.

MARK

No you don't, not with me anyway

DIANA

Mark...

MARK

It's okay... I'll get over it.

DIANA

You're making this more difficult than it needs to be.

MARK

Well, I can't make it easy for you... took me this long to get the hint.

DIANA

I wasn't trying to give you a hint.

MARK

You gave me these glimpses, wonderful little glimpses, but you never let me in. It was like somehow the shade always got pulled.

DIANA

I'm sorry.

MARK

You say that too much. Sorry wears thin after a while.

DIANA

What would you like me to say?

MARK

Nothing... I guess I came to do all the talking

Mark leaves while Diana remains on the couch. As the elevator/lift closes, Diana gets up and goes to her computer.

DIANA

(voice over, typing on her computer)

October 19th, a week has passed and nothing. Still no sign of him. I dreamt of him again last night, strange dream. I held his face close to mine... I spoke to him, but he was alone. Impressions. Am I finally losing my mind? Probably, but his sadness has carried over into me and these last few days especially.

DISSOLVE TO Diana unpinning the pictures from the bulletin board and putting them in a drawer. She sees the slab of concrete which says Vincent on it. Tucking it back in the cabinet, she gets up.

DISSOLVE TO Diana walking through Central Park at night. She walks to the culvert entrance.

DIANA
Vincent?

No reply and the tunnel is empty. Diana taps her fingers along the tunnel entrance, thinking. She turns and sees a hooded shape.

DIANA
(walking over to hooded figure)
Vincent?
(bends down)
Vincent?

The figure's hood drops and it's a drug addict with a gun. She stands up, holding her hands in surrendering motion. She backs up and sees another drug addict coming out from the shadows.

DIANA
Okay guys... look I was just down here looking for afraid of mine.

One of the drug addicts grabs Diana from behind and forces her to the ground.

DRUG ADDICT
(on top of her, looks to the other)
Give me the gun... give me the gun

The other man gives him the gun, watching. The first man pulls the gun, aiming it, when a roar is heard. Vincent enters, pulling the man off of Diana. Diana turns and watches as Vincent dispatches the two drug addicts. A heavy silence follows.

VINCENT
So... know you've seen.

DIANA
You've saved my life.

VINCENT
You should've stayed away.

DIANA
I couldn't.

Vincent turns and walks back through the tunnel entrance where Diana follows him.

DIANA
Vincent, it's not your fault. You can't continue alone in this.

VINCENT
I am alone

DIANA
Then you'll fail. What chance do you have in a world where you can't even show your face?
(moves to his side)
I can help you

VINCENT
I cannot except that responsibility.

DIANA
You're not responsible.

VINCENT
She was my world, but I could not protect her from everything.

DIANA
I'm not Catherine.

VINCENT
(tuns away)
Diana.

DIANA
You need me.

VINCENT
(Firm)
No!

DIANA
Please.

VINCENT
You must forget me.

DIANA
I can't

VINCENT (sighs)
Then remember me as you would a dream.

Vincent walks away from Diana back into the tunnels.

END OF ACT FOUR

THE END