

Beauty and the Beast

Legacies

Airing date: August 4, 1990

Episode Transcription

Opening Credits.

FADE IN to the last scene from The Reckoning, Vincent looking at his son and then picking him up tenderly.

FADE TO shots of NYC and then to Joe's office at night. Diana, Jimmy, Joe, and a few others are sitting around the room briefing each other on the case.

JIMMY

Well forensics came through. The ashes are definitely human remains.

JOE

All right let's hit up the city mortuaries. Work up a list.

JIMMY

Joe, the lab said the cremation took place between twenty and thirty years ago. I mean we can start looking at the reports, but it's gonna take time.

JOE

Jimmy, we don't have time. What else?

JIMMY

You're lucky you got that ashes don't tell you much. What's the bureau say?

JOE

They ran a computer check. No similar crimes anywhere in the United States. As far as they know our guy's an original.

JIMMY

Papers calling him the Ashman.

JOE

Look people we gotta do better than this. Our guy kills every Thursday at ten o'clock and until we can get a beat on him, there's not a damned thing we can do to stop him.

CUT TO a clock in a darkening room. A man is seen putting books away from outside.

JOE

There's got to be something we're overlooking, some minor detail any clue to this guy's pattern.

JIMMY

What if there is no pattern?

JOE

Then we don't have a prayer of catching him. And I don't want to hear that, Jimmy. I don't even want to think it.

JIMMY

Look Joe I know it stinks, but there's no connection between the victims. None.

DIANA

There is a connection.

CUT TO the library.

MAN

I'm coming. I'm coming. Who is it?

GREGORY

Gregory.

MAN

(peering outside)

Do I know you?

GREGORY

You used to.

MAN

My lord, you're Gregory Coyle, aren't you?

CUT TO to the DA's office.

DIANA

This guy's compulsive. His whole life's pattern, order, routine. Kills once a week, same day, same time, uses the same ashes to paint the faces. Whose ashes? You tell me that I'll tell you the connection. This not random killing, it's retribution.

JIMMY

For what?

DIANA

Something that happened twenty years ago.

JOE

Yeah, maybe Jimmy

JIMMY

I don't buy it, Joe. This isn't police work. This is guess work

DIANA

There's a connection, Jimmy. You're just not seeing it.

JIMMY

I don't see it cause it doesn't exist. Deborah lived in a high rise in Yorkville. Winston Burke had a grungy walkup on the east side. He lived off of social security she had a six-figure income. He's a native New Yorker, she moved here from Dubuque. As far we know they never met. We can't find a single person who knew them both.

DIANA

One person knew them both. The killer knew them both.

CUT TO to Gregory standing in the threshold of the library.

MAN

Sorry I don't mean to stare, it's just been so long.

GREGORY

I look just like him, don't I?

MAN

Yeah... ugh come in, Gregory. Come in.

Man turns and walks back inside as Gregory follows.

HENSON

You're dad was a good man, a fine man. Terrible what happened. I still got this bum leg, can't go Below no more, not since that night. Feeling all that weight over my head. Guess I'm the lucky one, huh? Why don't you come in the back with me and you can catch me up on your life? Tell me where've you've been, tell me what you've been doing. It's been what twenty, twenty-five years?

CUT TO to Jessica's apartment the following morning.

JESSICA

There's nothing you can do, all the Helpers have been alerted. They'll be safe.

FATHER

Will they? Some of them are elderly, poor. This city of yours, if only this wasn't happening now.

JESSICA

Well if it wasn't this, it would be something else. It's never been easy, Jacob. Above or Below life seldom is.

FATHER

I suppose you're right.

JESSICA

Well of course I'm right. I'll tell you what - it's such a lovely day. Why don't we go for a walk up there in the park?

FATHER

Yes, I'd like that.

CUT TO Father and Jessica strolling down a street in Central Park.

FATHER

I find it extraordinary to find these parks-

A frisbee lands in front of them.

JESSICA

It's a frisbee

FATHER

What?

JESSICA

A frisbee.

FATHER

Oh yes, of course I knew that at once.

JESSICA

You can touch it.

FATHER (Picking up the frisbee)

I won't be attacked by Martians will I?

JESSICA

(chuckling)

Not today.

FATHER

(tries to make the frisbee go, but it just lands on the ground)

There it won't go.

(A boy comes up)

Oh is that yours? Here you are.

Father hands the frisbee over and the boy goes to join his friends.

JESSICA

You see somethings we do better up top.

FATHER

Oh I don't know, you ought to see our children skipping subway tiles across the mirror pool.

As Father and Jessica walk, they pass a man reading a paper. The man, Gregory, lowers the newspaper and follows Father and Jessica.

END OF ACT ONE

ACT TWO

FADE TO to Vincent's chamber, where he is looking through his trunk. Mary enters the chamber.

MARY

Vincent.

(Seeing the book Vincent's found) Kipling?

I remember how you and Devin used to love these stories.

VINCENT

Mowgli, Riki Tiki Tvi, The Elephant's Child, they were like friends, Mary. Then one day I stopped visiting, put them away. I suppose I thought I was too old for children's books.

MARY

Why are children always in such a rush to grow up, Vincent?

VINCENT

(goes over to the crib, watching his son)

It's all right now. Whatever I've lost along the way, I'll find again, with him. We think we've left the far off times behind us, but they're never far. They're always just around the corner.

(looking up at Mary)

But you didn't come here to talk about Kipling.

(seeing her uneasy)

What's wrong, Mary.

MARY

(shakes her head and turns to leave)

It's nothing you have enough to worry about

VINCENT

Let me help you, Mary, please. It's Father isn't it? You miss him.

MARY

More than I should.

VINCENT

(goes to her side)

Please. Sit.

MARY

(sits on his bed)

When I first came Below, I was so confused, lost. Father helped me find myself, help me make a new life. He was strong, wise. He's a very charming man.

VINCENT

And you fell in love with him.

MARY

Father belonged to all of us and yet it somehow it seemed selfish to want him for myself. Besides there was a memory standing between us.

VINCENT

Margaret.

MARY

I didn't know her name, not then. Father never spoke of his life Above. But I could see her in his eyes. She left him, but he never stopped loving her. So, I just excepted the way things were and I told myself that... that he would never be able to love anyone the way he loved her.

VINCENT

And then Jessica came back into his life.

MARY

I've made a terrible mistake, Vincent.

Mary cries and Vincent holds her.

FADE TO the exterior of Diana's apartment and then to the roof. Vincent and Diana stand there.

VINCENT

There's been another killing

DIANA

I'm so sorry.

VINCENT

As soon as they brought your message, I knew. (a pause) Who was it?

DIANA

His name was Raymond Henson

VINCENT

Raymond Henson? Diana, there is no helper by that name.

DIANA

His face was smeared with ash like the others, there's gotta be a connection, Vincent.

VINCENT

I know all of our helpers.

DIANA

This is a black man, he's over fifty, worked for a public library, walked with a limp. The coroner said it was about 25 years ago that he had his leg crushed.

VINCENT

Wait... there was a black man. Father used to take me to see him in the hospital chamber. Sometimes we used to take turns reading to him he was afraid to go to sleep.

DIANA

Why?

VINCENT

He had terrible nightmares. He was involved in a terrible accident at the cave in, the dreams made him relive it. Finally, he went back up top, we lost all ties with him.
(looks at her)

Diana, Winston and Deborah were also caught in that same tunnel collapse.

DIANA

Were there any others?

VINCENT

A man was killed. didn't know him, his name was Nathan... Nathan Coyle.

DIANA

What about his body, was he cremated?

VINCENT

(Nods)

Nathan had a son... his name was Gregory. He was seven years old. After his father died he ran away and we never found him.

DIANA

Well he just found you. If it is Gregory, the other Helpers are safe. This guy's been working down a list and he just ran out of names. You're sure there were only four.

VINCENT

(nods)

Yes

DIANA

At least the killing's over.

CUT TO the sound of wood being hammered as Georgy makes a wooden coffin. Cut to Diana sitting in a doctor's office, trying to get more information on Gregory.

DOCTOR

He was released two months ago

DIANA

Do you have an address?

DOCTOR

Hm

(calls on the phone)

Yes, Dr. Nehard, I need a current address for Geogory Coyle. Yeah C as in crazy, thanks.

DIANA

So why was this guy released?

DOCTOR

Because he was functional,

DIANA

What does that mean, functional?

DOCTOR

Competent enough to be self-sufficient. That's what it says here.

DIANA

But you didn't think so.

DOCTOR

Georgy was a patient in this hospital for 26 years. He was released because of federal budgetary cutbacks. Period.

DIANA

Do you consider him dangerous?

DOCTOR

Maybe. I don't know. Frankly, I think he's more a threat to himself than anybody else.

DIANA

Suicidal?

DOCTOR

This is a man who lost his father at a very young age. He never had a chance to legitimately grieve that loss. How that pain's gonna manifest itself, now that he's on his own, I can't tell you.

DIANA

Did he ever talk about his father?

DOCTOR

Everything's in the file.

DIANA

In the file which I can't get unless I get a subpoena, correct?

DOCTOR

I'm sorry, but I imagine you won't having any trouble getting it. Excuse me.

takes a call and scribbles the address down. Hands it over)

Here's the address, I hope I was able to help.

DIANA

(taking the paper with the address)

Very much, thank you.

DISSOLVE TO Jessica's apartment. Father sits in a chair, contemplating. Jessica wakes up in bed and looks over at him.

FATHER

Good morning

JESSICA

Jacob.

FATHER
You look vey beautiful.

JESSICA
(With a smile and laugh)
Oh please....

FATHER
No I mean it.

JESSICA
What's the matter didn't you sleep?

JESSICA
You just can't let go. Oh, Jacob I do understand. I mean the world Below has been your home for so many years, you can't expect it to go out of your thoughts so easily.

FATHER
No, it's not the place. It's the time. Maybe when all this is resolved... if you want to, we can start again. But until then... until I'm sure our helpers are safe. I must go back

JESSICA
Jacob, I do want you to be happy. You know that, don't you?

FATHER
Yes, I know that.

JESSICA
And promise me something. ‘

FATHER
Of course

JESSICA
Be careful.

Father smiles and caresses Jessica's face.

FADE TO shots of the tunnels. Gregory is seen digging a grave.

FADE TO Father walking down the stairs and through the tunnels. He hears or senses something and turns.

FATHER
Hello? Anyone there?

Father looks around, debates tapping on the pipes, but then continues walking. A loud noise startles him.

FATHER
(Spins around)
ALL right who's there?

Father now begins tapping on the pipes with his cane, but Gregory grabs his arm.

GEOGORY
His hand moved

FATHER
His hand? Who are you?

GREGORY
Gregory. His hand moved.

FATHER
Gregory, do I know you?

GREGORY
Yes

Father escapes and tries to run. Gregory follows and bashes him over the head. Father collapses and Gregory draws his body off as it fades to black.

END OF ACT TWO

ACT THREE

FADE TO Vincent's chamber. A girl is holding baby Jacob while Jamie and Vincent stand by.

GIRL
Oh Vincent, he's so beautiful.

VINCENT
He's so much like Catherine

GIRL
He's got your eyes though.
(looks to Jamie.)
You wanna to hold him?

JAMIE
Oh no, I don't know how.

Pascal enters the room.

PASCAL
Vincent, come quickly.

VINCENT
What's wrong?

PASCAL
A call for help over the pipes, urgent

VINCENT
Who sent it?

PASCAL
Don't know. The message broke off. No one's reported an intruder.

GIRL
Go ahead, we'll look after him for you.

VINCENT
(grabbing his cloak and leaves)
Show me the place Pascal.

CUT TOO Gregory carry Father down the tunnels. Father stirs and Gregory sets him down.

FATHER
(confused)
What are you doing?

GREGORY
Making it right, now walk. Walk

FATHER
(seeing him more clearly)
Dear god, you're Nathan's boy.

GREGORY
Yes. Walk.

CUT TO Diana entering Gregory's dark apartment. She begins to look around.

CUT TO Father and Gregory climbing the stairs.

FATHER
Please, Gregory.

GREGORY
Shut up

FATHER
I can't climb so fast.

GREGORY
Shut up and climb

FATHER

Your father, he helped us build this world. When he died we all lost part of ourselves.

GREGORY

Climb

FATHER

Please, Gregory.

GREGORY

Climb.

CUT TO Pascal and Vincent examining the scene where Father for hurt.

VINCENT

Blood. I thought then danger was over I was wrong. Go back to the pipe chamber, Pascal. Tell William to gather all the others in the great hall, alert all the sentries.

PASCAL

I'll have to warn the helpers too, I'll put out the call

VINCENT

Good.

PASCAL

What's happening Vincent? Who's doing this?

VINCENT

A boy...a lost boy. Someone from our past

PASCAL

Don't remember

VINCENT

No, but he does.

CUT TO Diana examining the apartment, looking for Gregory and the ashes.

DIANA

Where are you, Gregory?

(finds and looks at a blank postcard)

You finished your work and straightened everything up for Nathan. So, when are you coming home?

(looks in a dresser to find an empty drawer)

You're not coming home. It's over and you're tired, but you're not coming home. Okay, where are the ashes? Where are the ashes? You took them, why? You took them. Why did you need them? It's over. Who are the ashes for?

CUT TO Gregory continuing to dig. Father sits bound on the side of the grave.

FATHER

Gregory, please. You don't understand. Your father's death was a tragic accident. Nathan was a good man, a brave man. You see Gregory, there was a gas seepage and many of our children were sick.

GREGORY

You made him come here.

FATHER

He volunteered. Without his help we might never have found the gas leak. He saved many lives. Gregory.

GREGORY

You let him die.

FATHER

It was too late, he was already dead.

GREGORY

(frustrated and angry, tosses the shovel to the side)
His hand moved.

FLASHBACK – Young Gregory runs into the cave in site, seeing his father crushed.

YOUNG GREGORY (running forward, but is held back by other adults)
Help my Daddy, help him.

FATHER

Jason, get Gregory out of here? Quickly.

YOUNG GREGORY

Help him. Help my daddy.

FATHER

(looks at young Gregory)
I'm sorry, Gregory. Your father's gone.

YOUNG GREGORY

No, he isn't I saw him move. Help him somebody, please. Help him somebody, please.

END OF FLASHBACK

GREGORY

His hand moved.

FATHER

Gregory will you listen to me. No one abandoned your father, he was dead. His chest was crushed.

GREGORY

His hand moved; I saw it.

FATHER

What you saw was a muscle spasm, it's not uncommon. It doesn't mean anything.

GREGORY

Quiet.

(prepares to put the ashes on Father's face) No more words.

FATHER

Your father was dead. I couldn't do anything about it then and you can't do anything about it now.

(as Gregory smears the ashes on Father's face)

Please Gregory you must let go of your father. Don't you see you have to let his memory rest?

Gregory pulls Father into grave.

FATHER

Gregory please, what are you doing? For god's sake let me help you.

CUT TO Jessica sleeping in her apartment that night. A noise startles her awake.

JESSICA

Who's there? (Gets up and goes down into the dark apartment) Jacob? Jacob? (She looks out the window for a moment and then turns. A hand lands on her shoulder and she turns, startled) Oh, Vincent.

VINCENT

I'm sorry to disturb you, Jessica. I need to speak to Father, it's urgent.

JESSICA

Well Jacob left here hours ago, he's Below.

(concerned)

Isn't he?

VINCENT

There was a call for help.

JESSICA

My god.

VINCENT

I must go, Jessica.

JESSICA

Oh, find him.

Vincent bows out.

CUT TO the lid of the coffin being laid on top on Father.

FATHER

Gregory please don't do this. Don't do this. Gregory, stop it please. Please. For gods sake let me out of here. Gregory, I'll help you I promise.

GREGORY

You can move your hands now. No one will help you.

Gregory begins to refill the grave, shovel by shovel. Father continues to call for help.

FATHER

Gregory, please. Help. For god's sake Gregory, you're making a mistake. Gregory
(cringing)
Gregory.

CUT TO Father crying out for help and cringing as the dust/dirt pours in.

CUT TO Diana walking through the tunnels.

FADE TO Diana coming down the stairs, spotting Gregory below. She goes down and sits a step or two above where Gregory sits.

DIANA

Gregory?

GREGORY

Not for long

DIANA

What are you doing?

GREGORY

I made it right. I made it all right again.

DIANA

Are those your father's ashes?

GREGORY (looking at her)

Did... did you know my father?

DIANA (calm)

Yes, he was a very brave man

GREGORY

His hand moved, but... I made it all right. I made it all right again

DIANA

(Leaning closer)

Gregory, get back from the ledge.

(Gregory slips off and Diana grabs his arm)

No!

(holding onto Gregory)

Gregory pull up. Gregory pull up... you're slipping... I can't hold on, give me your other arm.

Diana feels herself slipping. Vincent comes down the stairs and keeps Diana steady.

DIANA

Give me your other arm. Gregory.

Gregory slips and falls down the abyss. Vincent pulls Diana back against him to safety.

END OF ACT THREE

ACT FOUR

FADE TO Father cringing as dust filters into the coffin.

FADE TO Father's chamber where Diana, Vincent, Jessica, and the other tunnel community members are gathered.

DIANA

He said that it was all right now, that he had made it all right.

JAMIE

That could mean anything. Are you sure he was talking about Father?

PASCAL

It had to be Father who set on the call for help. We've accounted for everyone else.

JESSICA

Jacob left hours away...

MARY

Maybe Father got away from him somehow. Maybe he's lying somewhere hurt, bleeding, maybe unconscious.

DIANA

Gregory was ready to die when I found him. That meant it was finished... he couldn't have left it unfinished... He couldn't.

MARY

No...

(shaking with sobs, Jessica goes over to comfort her)

PASCAL

I don't believe it. What will we do without him? He's always been there.

VINCENT

Father is not dead. He's alive some place. If he were dead, I would know it.

PASCAL

Where is he then? Why hasn't he answered our calls?

DIANA

Gregory is a compulsive personality, once he sets his mind to something, he has to finish it, even if it's only in his own mind. Now... how, how did he make it all right? There was no body, Father wasn't with him... an eye for an eye

(She looks up, the final piece clicking)

Where did the accident happen? Where did Gregory's father die?

MARY

It was under the river... past the old landfill

DIANA

Do you know exactly where it was?

PASCAL

Those tunnels have been sealed for years. We'd have to find the exact location in Father's maps. Why?

DIANA

Because that's what made it all right, he buried him.

Vincent runs off down long tunnels. Finds the grave. He digs up the grave and pulls the lid off.

VINCENT

Father? Father? Father?

FATHER

(stirs)

Vincent

FADE TO Father's chamber. Jessica runs over to Jacob.

JESSICA

Oh Jacob. Oh thank god you're all right.

FATHER

(hugs her and looks at Mary)

Mary

MARY

Father.

Fades to Joe's office.

JIMMY

I don't believe it, we're gonna downgrade this.

JOE

No, I want to catch this guy and bring him to trial. I didn't make the call.

JIMMY

I don't see you fighting it.

JOE

No and you're not going to either, Jimmy. It's the right call. We need the manpower on other cases.

JIMMY

The ashman is still out there.

JOE

Maybe, maybe not. It's been three weeks, Jimmy. Three Thursdays without one new painted corpse.

JIMMY

So maybe he's got the flu. Maybe he's on vacation. All I know is he's a murders prey waiting to happen.

DIANA

No. It's over.

JIMMY

(turning to Diana)

Oh great, the oracle has spoken. We can call off the hounds. What did your ouija board tell you it's safe, or what?

DIANA

It's not a joke, Jimmy.

JIMMY

What would you call it?

DIANA

I'd call it imagination. If all you're willing to see is what you've seen before, you're gonna miss half of what's going on. See that's the difference between you and me.

JIMMY

Difference? I don't see the difference Bennet. Seems to me we both struck out on this one.

Jimmy leaves and Diana gets up to follow. She gets up and grabs her coat.

JOE

He's wrong, isn't he?

DIANA

What do you mean?

JOE

You know what I mean. You're not gonna make this any easier for me are you?

DIANA

Nothing's ever easy in life, Joe.

JOE
The killings are over. You know that, don't you?

JOE
No, you know that don't you?

DIANA
I guess.

JOE
No you don't guess, you know. How do you know Diana? How do you know?

DIANA
(smiling)
Ouija board
She turns and exits the office.

FADE TO to Central Park as Father and Jessica stroll down the street.

JESSICA
I forgot a nurturing world you built.

FATHER
Nurturing for some.

JESSICA
Oh, for you.

FATHER
Yes

JESSICA
It is your world, Jacob. You belong there and I don't think you'll ever leave it.

FATHER
(looks at her)
I do love you, Jessica.

JESSICA
Oh, and I love you, Jacob. But when you love someone, you really want them to be happy and your happiness is down there.

FATHER
And yours?

JESSICA
Up here, somewhere. Oh, don't worry about it Jacob, I'll find it.

FATHER
Where will you go?

JESSICA

The sea of Cortez. The gray whales are migrating.

FATHER

(chuckles)

Of course, the gray whales.

JESSICA

Every winter the great gray whale leaves the arctic waters of Alaska and swims the length of this continent to procreate off the Mexican coast.

FATHER

Procreate? Of course you'll be there to take photographs.

JESSICA

(laughs softly)

You bet.

FATHER

I thought so. He's resilient, the old gray whale.

JESSICA

Not so old.

FATHER

Maybe not.

JESSICA

Goodbye Jacob.

Jessica and Father embrace.

FATHER

Goodbye Jessica.

Jessica smiles and leaves.

FADE TO Vincent's chamber. Diana kneels over the crib watching baby Jacob while Vincent stands at the foot.

VINCENT

Every time I look at time the miracle fills me anew.

DIANA

He is beautiful

VINCENT

I've looked in his eyes a thousand times. Why does his power never diminish?

DIANA

You can never run out of hope for a newborn child.

VINCENT

Sometimes in my nightmares I relive what happened. The loss, violence. All the pain - all that I put us both through. Then in an instant it vanishes, carried off by his waking cries.

DIANA

(stands)

He can make it all right

VINCENT

Nothing can make it all right.

(turns and looks at her)

Diana, you've done so much for both us, why?

DIANA

It's funny when it was happening, I never even questioned it. I don't know Vincent; you make everything so possible. I... I couldn't help but want to help you.

VINCENT

(looks down at his son)

Jacob is not my only blessing,

DIANA

You're thinking of Catherine.

VINCENT

Always

(looks up)

And I'm thinking of you.

DIANA

Sometimes I wonder how all this can be happening. And whether I belong here or not? Your world is... I don't know where I'm going anymore. I don't know where I'm gonna be tomorrow.

VINCENT

Tomorrow will come, Diana. We can only live each day as it comes to us. With its pain and joys and all its gifts.

DIANA

(looks down at the crib)

Could... I hold him?

Vincent bends down and picks up Baby Jacob and hands him to Diana. They each watch the child and then look up at each other as the scene and series fades to black.

End of Act Four

THE END of Episode and THE END of the series.

