

# Beauty and the Beast

## Beast Within

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### Guest Stars

*Mitch Denton* – Asher Brauner  
*Sam Denton* – John McLiam  
*Frank De Corsia* – Michael Pniewski  
*Jack Sweeney* – Michael Alldredge  
*DA John Moreno* – Bill Marcus  
*Ned* – Stan Kamber

### Supporting Cast

*Jack McGee* – McQuade  
*Monty Bane* – Rado  
*Gisela Caldwell* – Mrs. Sweeney  
*Cory Danzinger* – Kipper  
*Michael J. London* – Shanks  
*Robert Factor* – Garza  
*Glen Fagin* – Tom  
*Lindsay Fisher* – Laura  
*Tom Flynn* – Nico  
*J. Bill Jones* – Frazer

### ACT ONE

FADE IN:

EXTERIOR – DAY:

Opens on the docks, sea gulls are crying and flying about while long shore men are

unloading heavy containers off a ship with a large crane. A truck drives away already loaded with a container. Workers in hard hats are handling boxes; another worker stands atop a container directing the crane. A Corvette pulls up and MITCH DENTON steps out.

**MITCH**

Ned!

NED a heavy set man walks over to him, chewing on a toothpick.

**NED**

Six hundred and twenty three guys at five bucks a head, not a bad slice.

**MITCH**

Any trouble?

**NED**

Nah, the usual.

**MITCH**

What about Flynn?

He nods at the MAN who is directing the crane.

**NED**

He's still making noises.

**MITCH**

Enough is enough.

Ned nods, knowing what Mitch wants done. Mitch opens his car door, gets in and pulls away. Ned catches the eye of the crane operator and gestures with the toothpick. The crane operator nods, turning the crane with the heavy container. One of the workers looks over at Ned.

**NED**

Flynn, middle container! Now!

CHARLIE FLYNN jumps off the container he was standing on to the ground.

**NED**

Okay, take it up.

The crane lifts the container high up into the air.

**NED**

Rado, let's get those drums off!

Flynn catches hold of one of the guide ropes attached to the rising container, ANOTHER WORKER stands close behind him. When the container is in position, the worker behind Flynn shoves him to the ground beneath the container.

JACK SWEENEY, another worker, has just walked up behind the two men and yells as Flynn is tossed to the ground.

**JACK**  
Charlie!

The crane operator releases the container, and it falls to the ground right on top of Flynn. Flynn screams as he sees the container hurtling towards him, unable to get out of its way. He is crushed beneath it. Jack is thrown back. The workers converge on the fallen container, yelling. As Ned looks on, a small smile tugs at his lips.

**NED**  
Hey.

Jack is shocked and leans back on a pile of boxes for support.

CUT TO:  
EXTERIOR – NIGHT:

A lone taxi drives down a deserted street, a building boasting a sign that reads Kato's contains the apartment of a helper that Vincent is currently visiting. He stands above the bed as the flashing sign illuminates him. SAM, the man in the bed, groans in pain, turning his head and opening his eyes as he realizes that someone is in the room with him.

**VINCENT**  
Hello, Sam. Are you all right?

**SAM**  
I just drifted off. Wasn't sure you were coming.  
(Wheezes painfully)

**VINCENT**  
Father sent you more medicine.

Vincent moves a chair closer to the bed, puts the bottle of medicine down on the night table and sits down.

**SAM**  
Oh, that must be expensive. Where did he find it?

**VINCENT**  
One of our friends, a helper ... like you've been.

**SAM**  
I guess it all comes around, huh? The good and the bad.

**VINCENT**  
Kipper will be here tomorrow with food.

**SAM**

Thanks, I appreciate it. All of it.

**VINCENT**

You rest.

(He rises)

I'll see you again soon.

**SAM**

Vincent? I don't know, but . . . maybe you shouldn't come around here again. Not for a while.

**VINCENT**

(Putting the chair back where he found it)

Why not?

**SAM**

I hear Mitch is back.

**VINCENT**

(He freezes, his back to Sam)

Have you seen him?

**SAM**

No. He hasn't come around here yet. But if he does, I don't want him causing you, or anyone down there, any trouble. Mitch is poison. That'll never change.

**VINCENT**

(Turning around and going to the bed)

You try not to worry about that.

**SAM**

Don't care so much, Vincent. Not about people, people always let you down.

**VINCENT**

(Sitting on the bed)

You never let us down, Sam, when we needed supplies or food, you were always there for us. We'll be here for you.

Vincent rises up off the bed and heads for the window. As he sits on the ledge, he looks back at Sam compassionately before leaving.

CUT TO:

INTERIOR – CRIMINAL COURTS BUILDING – DAY:

Catherine is walking through the busy common room, a pile of files tucked under one arm and a coffee mug in her other hand. She nods to co-workers as they bustle by, phones are ringing; the buzz of conversations is noisy.

**CATHERINE**

Morning.

She places her mug under the coffee urn as Edie comes up to her.

**EDIE**

Hey, girlfriend.

**CATHERINE**

Hi, Edie.

**EDIE**

What's going on in the conference room? Something high level.

They look over and see Moreno shaking hands with someone.

**EDIE**

Are we preparing to invade New Jersey? Why don't they consult me on these things?

**CATHERINE**

(Laughing)

'Cause they know what you'd say.

**EDIE**

Yeah: forget Jersey, go directly to Rio.

**CATHERINE**

Rio? Staying home nights watching old Fred Astaire movies?

**EDIE**

(Swinging her hair back)

My relationship with Fred is none of your business, and if you must know, is more fulfilling than all recent boyfriends put together.

They share a laugh and Edie once again looks over at the men in front of the conference room.

**EDIE**

Who are those guys?

**CATHERINE**

Union officials from the docks.

**EDIE**

Sounds serious to me.

**CATHERINE**

It must be; they've got me reading case files.

**EDIE**

Shh, you better get to it.

As Catherine leaves Edie and heads for her desk, Edie picks up a mug of coffee and calls out

to her.

**EDIE**

Cat! Let's do lunch, you buy.  
(She points her finger at her)

**CATHERINE**

If they don't need me. As she rounds her desk, Joe comes over to her.

**JOE**

Hey, how're you doing with that stuff?

**CATHERINE**

Getting a pretty grisly picture of life on the docks.

**JOE**

The mob's making a major move against the union. This could be a big one for everybody, Radcliffe. High visibility.

**CATHERINE**

Am I on it?

**JOE**

We need somebody we can trust not to make mistakes. A mistake down there not only blows the case, it could kill you.

**CATHERINE**

(Eagerly)  
Am I on it, Joe?

**JOE**

Look, I want you to know going in; it could be dangerous.

**CATHERINE**

I can handle it.

**JOE**

(Smiling)  
Yeah, I know you can; that's why we want you on it. Come on, the boss wants to see you.

Joe knocks on the door of the conference room. Moreno is sitting on the table in front of a man seated in a chair. They both stand as Joe and Catherine enter the room.

**MORENO**

There's someone I'd like you to meet. Frank De Corsia ... Cathy Chandler.  
(They shake hands)

**FRANK**

Ms. Chandler, good to meet you.

**CATHERINE**

That was an impressive piece on your union in Sunday's paper.

**FRANK**

Made me sound a lot more important than I am.

**JOE**

Not according to the Waterfront Commission.

**MORENO**

Frank cleaned up his local almost single-handedly, and he's done a fine job of keeping the mob off the docks.

**FRANK**

It's like killing roaches, they always come back.

**CATHERINE**

The accident on the docks last week?

**FRANK**

The strong-arm guys are trying to turn back the clock and muscle their way in again. We've gotta move fast before they get their hooks in too deep, especially now that Denton's out of prison.

**MORENO**

Mitch Denton was the enforcer on the docks a few years ago.

**CATHERINE**

I read the summary of his trial. He went up for extortion.

**JOE**

Yeah, we tried to nail him for murder. He beat the rap.

**FRANK**

Now he's back ... and his lousy circus is starting again.

**CATHERINE**

And Charlie Flynn is dead.

**FRANK**

Flynn had guts; he was prepared to testify against Denton. Denton got to him first.

**MORENO**

Ms. Chandler's been quite successful in bringing witnesses forward.

**FRANK**

I'd like you to meet some of the men who were there when Charlie Flynn was killed.

**CATHERINE**

Fine ... Sounds like a good place to start.

CUT TO:  
EXTERIOR – DAY:

Catherine is with Frank in his car driving along the docks. There's a boat tied up, men are walking to and fro, trucks loaded with containers and pulling out.

**FRANK**

My dad swore I was not going to spend my life in the hold of a cargo ship like him. I went to college on a union scholarship.

**CATHERINE**

But it sounds like you have the waterfront in your blood.

**FRANK**

(Chuckling)

Yeah, they say this place breaks the backs of its workers and harbors the scum of the world. That's all true. But I love it ... stink and all.

They get out of the car.

**CATHERINE**

You have witnesses who saw the container fall?

**FRANK**

D and D witnesses.

**CATHERINE**

D and D?

**FRANK**

Deaf and dumb.

He leads her to a door, opening it for her. Inside, they enter a lunch room where three longshoremen are currently eating.

**FRANK**

I'd like you to meet a friend of mine. This is Cathy Chandler from the DA's office.

**JACK**

What makes you so sure we want to meet her?

**MAN ONE**

I thought this was supposed to be a union inquiry?

**MAN TWO**

About the accident.

**FRANK**

Nobody's so sure it was an accident.



**CATHERINE**

You were all there. I'd like to know what you saw.

**MAN TWO**

I didn't see nothing.

**MAN ONE**

I was loading boxes. I didn't get there 'till afterwards, after he was dead.

Catherine looks at Jack who is standing with his back towards her at one of the vending machines. He turns to look over his shoulder.

**CATHERINE**

Did you see the container come down?

**JACK**

I don't know anything about it.

**FRANK**

Come on Sweeney, Charlie Flynn was your friend. Aren't you sick and tired of Denton breathing down your necks? Every time that hiring boss blows his whistle, you're paying him off just to keep working.

**JACK**

I got nothing to say to either of you.

**CATHERINE**

Okay, Mr. Sweeney.

**JACK**

Let's get out of here.

The three men leave the room.

**FRANK**

(Imploringly)  
Come on, guys.

Frank and Catherine leave the building.

**FRANK**

You can't give up down here; that's the first rule.

**CATHERINE**

It's a good rule.

**FRANK**

Keep hitting from all sides.  
An altercation is going on a few feet away from them.

**RADO**

(Shoving another man in the chest)

Want to stay healthy? Hmm? Hmm? So wise up, eh?

Frank walks over to them; he pushes the man into the side of a building.

**FRANK**

(shouting)

Get the hell off this pier.

The man comes back at him, and Frank grabs him by the front of the shirt and smashes a knee into his groin. The man sinks to the ground, and Frank pins him down with a foot.

**FRANK**

Keep your hands off my men. Tell your boss. Got that?

Frank lets the man up and he stands up and moves away.

**CATHERINE**

What was that about?

**FRANK**

One of Denton's gorillas.

They head back to the car.

CUT TO:

EXTERIOR – CATHERINE'S APARTMENT BUILDING - NIGHT:

The city at night viewed from her balcony.

**CATHERINE**

It's so peaceful and quiet out there tonight.

**VINCENT**

But there's a storm raging within you.

**CATHERINE**

You felt it?

**VINCENT**

(Closing his eyes)

I can almost hear it. All your feelings, colliding, thundering.

**CATHERINE**

Vincent, I've been given a chance to do something important at work. It's a great challenge, the risk...

**VINCENT**

Is it a risk worth taking?

**CATHERINE**

It's a chance to help honest men keep their jobs, a chance to make a difference. It's everything I wanted. But I'm afraid.

**VINCENT**

Of what, Catherine?

**CATHERINE**

Failure? The danger ...

**VINCENT**

You can't fail.

**CATHERINE**

I hope not.

**VINCENT**

You have the strength, you have the courage, we both know that, so you must use them. I only wish I could be there for you, to keep you safe ... always.

**CATHERINE**

You are.

CUT TO:

EXTERIOR – NIGHT:

Outside of Sam Denton's apartment, TWO YOUNG THUGS head into the building.

INTERIOR – SAM'S APARTMENT:

Sam is perched on crutches, spooning some food out of a pot into a plate. The two thugs rush up the stairs as Sam carefully maneuvers himself and his meal to the table. The two men crash through the door as Sam eats his meal, startled he turns around.

**THUG ONE**

Hey, grandpa, how ya doing?

**SAM**

Get outta here, leave me alone.

**THUG ONE**

All alone.

**SAM**

There's a cop down the hallway, and there's the door.  
(He points)  
Use it!

**THUG TWO**

You're telling us where the door is? You think we're stupid?

(Turning to his friend)  
He thinks we're stupid.

**SAM**

(Grabbing his crutches)  
Help me! Someone help me!

He tries to stand but he is pushed back into his chair.

**THUG ONE**

We don't want to hurt you, grandpa.  
(Suddenly there is a knife in the man's hand)  
But you gotta talk to us. You gotta tell us where the money is.

**SAM**

I don't have any money. Please.

**THUG TWO**

The old man's wasting our time. Cut him!

The man with the knife lunges at Sam. Sam grabs the man's wrist, deflecting the thrust but falls to the floor, the second thug holds him.

**SAM**

Help me! Help me!

Suddenly Mitch Denton appears and kicks the knife out of the man's hand. He grabs him by the shirt and punches him in the face. The second thug throws a lamp at him. He ducks and throws the man into the wall, his forearm tight against his throat.

**SAM**

Mitch!

The first thug tries to pull Mitch away, but gets an elbow to the face. Mitch throws the man he was choking into the other and pushes them both out the door. The two robbers go racing down the stairs; Mitch turns to his father.

**MITCH**

Pop! Pop, you okay?

**SAM**

(Rolling to his side)  
Yeah, I'm fine ... fine.

Mitch helps him up to the couch.

**MITCH**

What the hell happened?

**SAM**

They're scavengers, lousy scavengers. They broke in.

**MITCH**

You're lucky I come by.

**SAM**

Yeah.

Mitch grabs a chair from the table and places it closer to his father.

**SAM**

Why did you?

**MITCH**

Is it so terrible to want to see your old man? I heard you were sick; I was worried.

**SAM**

I can't complain about your timing.

**MITCH**

Yeah, that's more like it.

Mitch shifts from the chair to the couch.

**SAM**

Mitch, what is it you want from me?

**MITCH**

I just wanted to see you, Pop. I swear that's all.

**SAM**

You think that coming back here to see me is going to open up a place in heaven for you?

**MITCH**

That's not it.

(He stands)

I had plenty of time to think. I know I caused you a lot of grief, what I don't want ... I don't want you to hate me, Pop.

**SAM**

I don't hate you.

**MITCH**

(Sitting back down on the couch)

Look, let me get you out of here. Let me move you into a decent place.

**SAM**

No, no.

**MITCH**

Listen to me, I'll get you a nurse to take care of you.

**SAM**

I got people to take care of me.

**MITCH**

Who? Vincent?

**SAM**

He's been a friend, more than a friend.

**MITCH**

(Get's up)

More like a son?

**SAM**

Vincent's been good to me.

**MITCH**

Vincent wasn't so good to me.

**SAM**

He always wanted to help you.

**MITCH**

I put in five years behind bars because Vincent wouldn't let me hide out in those tunnels until the heat blew over!

**SAM**

Why can't you forget?

**MITCH**

I don't forget ... and only God forgives.

Mitch leaves the apartment and heads down the stairs; he slams the stair post, then goes through the door that leads to the basement, an evil smile on his face. Light streaks in from a window as he walks to some boxes. Moving them, he uncovers a hole in the brick wall. Pushing some of the loose bricks aside, he cautiously steps through. He flicks on his lighter for a moment to get his bearings and then moves deeper into the tunnels. A tunnel sentry spots him and raises the alarm.

FADE OUT:

**END OF ACT ONE**

**ACT TWO**

FADE IN:

INTERIOR – TUNNELS:

Father's chamber, Vincent and Father are studying some maps.

**VINCENT**

Here, just below the twin chambers.

**FATHER**

A freshwater spring?

**VINCENT**

I knew there was one.

**KIPPER**

(Running into the chamber)

Intruder! Luke just tapped out a warning! He spotted an intruder in the tunnels.

Vincent runs through the tunnels, his cloak flapping out behind him. Mitch walks slowly peering down the different tunnels. Vincent streaks by heading for Luke's post. A door squeaks on rusty hinges as Mitch pulls it open. He goes through, pulling it shut behind him. Mitch stands in a large room full of pipes and pieces of equipment; he hears a noise.

**MITCH**

Who's there?

Vincent strides out in front of him, and then slowly walks towards him.

**MITCH**

Vincent, don't you recognize me? I've come home, old friend.

**VINCENT**

You're not welcome here.

**MITCH**

I couldn't resist a little nostalgia. Came by to see my old man. I thought I'd check out the tunnels.

**VINCENT**

What do you want?

**MITCH**

You changed the tunnel entrances;  
I got lost.

**VINCENT**

We changed them to keep out intruders.

Vincent stands like a rock, solid and still as Mitch walks around him.

**MITCH**

Me, an intruder? I used to live down here, remember?

**VINCENT**

What I remember is our friendship as children. Those times I remember.

**MITCH**

The day we went to the train yard: you, me, Rennie, and Ike. Those hobos were chasing us; they had their knives; they were going to carve us up; and they were right on your heels. Who held open the grate so you could slip through by the skin of your teeth? Who held open the grate? Remember?

**VINCENT**

Yes ... I remember.

**MITCH**

(Shouting)

Not well enough! Not enough to help me when I needed help, when I was in trouble!

**VINCENT**

You betrayed our faith in you, our trust. You ceased to be a part of us years ago.

**MITCH**

That's right, my old man stuck me down here for eight years and what did it get me?

**VINCENT**

We offered you a chance for a better life.

**MITCH**

Living like a rat? I had a chance for a better life and I took it.

**VINCENT**

(Shaking his head)

No ... not a better life.

**MITCH**

Don't tell me that. You don't know anything. Do you want to hear about the real world?

**VINCENT**

Is that the real world?

**MITCH**

It beats living in this hole! Up there, if you're smart, you get anything you want. After I ran away from here, I had to sweat blood to get work. Getting onto those docks took some doing. A lot of mean guys were in the way.

**VINCENT**

So you killed them.

**MITCH**

Law of the jungle, you ought to know something about that.

**VINCENT**



You were better than this ... You still can be.

**MITCH**

Noble Vincent. Forget it.

**VINCENT**

I'll guide you out. Don't ever come back.

Vincent turns, walking away.

**MITCH**

Come back? Don't worry.

He follows Vincent out.

CUT TO:

INTERIOR – TUNNELS – FATHER'S CHAMBER:

He is looking at a map of the tunnels by Sam's building.

**FATHER**

And we absolutely must seal up the entrance below his father's building.

(He points with his glasses)

He can't be allowed to return.

**VINCENT**

We've already begun.

**FATHER**

Good, and we must secure all the other entrances in that area.

(He waves his glasses over the map, finally throwing them down, then walking around the table.)

I was afraid this might happen, now he'll never leave us in peace. How can an act of kindness go so wrong?

**VINCENT**

Your act of kindness to him was the only kindness he ever knew.

**FATHER**

His father Sam was too ill to look after him; I had to accept him. Besides he was ... was full of promise then; I know you were fond of him. Maybe if I'd been more attentive, tried harder, worked with him, but he would never listen.

**VINCENT**

I know what you feel, I felt it too, when I looked at him, I tried to find the face of a little boy I knew... all I saw was hatred... and evil.

CUT TO:

EXTERIOR – CRIMINAL COURTS BUILDING – DAY:

Catherine approaches the computer console where Edie is busy typing on a keyboard. She sets down a Styrofoam cup by her friend.

**CATHERINE**

Anything?

**EDIE**

Denton's walking the straight and narrow since he got out of stir.

**CATHERINE**

He's shaking down the whole waterfront.

**EDIE**

Nice and legal, at least on paper anyway. This guy owns a bunch of small service corporations that have contracts with the shipping companies. It's extortion disguised to look like straight business.

**CATHERINE**

There's got to be a way to get him off the street, even if it's for a day. Otherwise I'll never get the cooperation of those men; they're all terrified of Denton.

**EDIE**

Yeah, I wish some of that terrified would rub off on you. Denton is not the kind of cat you play with, Catherine.

CUT TO:

EXTERIOR- STREET - NIGHT:

CUT TO:

INTERIOR - BAR:

Frank and Catherine are seated at a table.

**CATHERINE**

You look tired.

**FRANK**

Sometimes fighting the good fight beats the hell out of you.

**CATHERINE**

What do you do when you're not doing this?

**FRANK**

I'm always doing this. Seems like I'm always in a bar waiting to meet somebody or on my way to a bar to meet somebody after a meeting.

**CATHERINE**

No family?

**FRANK**

(Shaking his head)  
Wouldn't be fair, would it?

**CATHERINE**

I guess not, not with your kind of commitment.

**FRANK**

And there is some risk in this job.

**CATHERINE**

There is.

**FRANK**

Nothing you can do about it; can't let it stop you, but it does make you think twice about a family.

They spot Jack Sweeney strolling by the bar counter.

**FRANK**

Jack.

**CATHERINE**

Mr. Sweeney.

**JACK**

You didn't say anything about her being here.

**FRANK**

Just sit down for a minute.

**JACK**

I got nothing to say.

**CATHERINE**

We haven't asked you anything.

**JACK**

Want to ask some questions? Ask him about the union's investigation of Charlie's death.

**FRANK**

You know our investigators couldn't prove anything.

**JACK**

Who paid off the investigators?

**CATHERINE**

You know something, do you?

**JACK**

(Quickly)

No! I don't.

He goes to the bar and then turns back to them.

**JACK**

(Whispering)

Look, I've got to think of my family. I'm sorry.

**CATHERINE**

Please believe me, I know the risk I'm asking you to take, but we can put you and your family into a witness protection program.

**JACK**

I've said too damn much already.

He leaves the building.

Frank and Catherine leave as well.

**FRANK**

It's tough to fight back when Denton's threatening their families with steel pipes and baseball bats.

**CATHERINE**

All we need is Sweeney.

**FRANK**

Patience. Down here, that's as important as muscle. Want me to give you a lift?

**CATHERINE**

(Shaking her head)

Thanks. I got my own car.

**FRANK**

I appreciate you hanging in there with me, Cathy.

**CATHERINE**

See you in the morning.

They part, each going their separate ways. As Frank starts his engine, the car blows up. Catherine is horrified, people are screaming.

FADE OUT:

**END OF ACT TWO**

**ACT THREE**

FADE IN:

EXTERIOR – CATHERINE'S BUILDING - NIGHT:

She is curled up on her couch in her night clothes, a sad expression on her face. Vincent taps on the window of the balcony door. Slowly she opens the door.

**VINCENT**

Catherine.

**CATHERINE**

(Her eyes are filled with tears)

Vincent ... A good man was murdered tonight.

**VINCENT**

Death almost took you ... I felt it.

**CATHERINE**

It came close.

**VINCENT**

Catherine, you're in grave danger.

**CATHERINE**

I know.

**VINCENT**

Go no further with this.

**CATHERINE**

(Shocked)

What? What are you saying?

**VINCENT**

Stop ... You must.

**CATHERINE**

I can't ... I have to see this through.

**VINCENT**

(Turning away from her, clutching the balcony rail)

If I ever lost you ...

**CATHERINE**

Vincent, you're the one who taught me to face my fear and to find courage. I can't pull back now; it would compromise everything ... me, the case ... even what you think of me. I have a chance to bring down the men responsible for all of this. I have to.

**VINCENT**

A life without you...would be unbearable.

(Turning to look at her)

Take great care.

She nods. They gaze at each other for a moment and then he leaves.

FADE TO:  
EXTERIOR – NIGHT – STREET:

Catherine pulls her car up to Jack Sweeney's house, parks, and gets out. Inside JACK'S SON AND DAUGHTER are doing homework on the coffee table in the living room while he sips a cup of coffee at the dining room table. Catherine knocks on the door and JACK'S WIFE opens it.

**CATHERINE**  
Mrs. Sweeney?

**MRS. SWEENEY**  
Yes?

**CATHERINE**  
I'm Catherine Chandler with the District Attorney's office.

**MRS. SWEENEY**  
Come in.

**JACK**  
You don't give up, do you?

**CATHERINE**  
Not very easily; I'd like to talk to you

**JACK**  
Look, Miss, uh ...

**MRS. SWEENEY**  
Please, sit down.  
(She takes a seat at the dining room table next to Jack)

**JACK**  
What are you doing, coming to my home?

**CATHERINE**  
Mr. Sweeney, I wouldn't be here if it wasn't extremely important.

**MRS. SWEENEY**  
Would you like some coffee?

**CATHERINE**  
Yes, thank you.

**JACK**  
I'll tell you right now you're wasting your time.

**CATHERINE**  
Was Frank De Corsia wasting his time? Mr. Sweeney, it's got to stop.

**JACK**

What do you want from me?

**CATHERINE**

You know what I want, I want to know if it was an accident. I want to know if Mitch Denton was involved.

**JACK**

The only way to fix Denton is a baling hook in a dark alley. Maybe one night I'll try just that.

**CATHERINE**

He'll kill you first and plead self-defense. You want to fix Mitch Denton? Fight him in court with the union and the D.A.'s office behind you.

**MRS. SWEENEY**

She's right, Jack.

**JACK**

Stay out of this, huh?

**MRS. SWEENEY**

Not this time. We're in this together.

**CATHERINE**

Someone has to take the first step. It's the only way to stop the intimidation. Mitch Denton and his men are counting on no one having the courage to stand up to them.

**JACK**

You know what you're asking? If I testify against Denton, my life, my family's lives aren't worth this cup of coffee. I'd be risking everything.

**CATHERINE**

I'm aware of the risks, Mr. Sweeney. But our witness protection program can keep you and your family safe. If necessary, we'll relocate you.

**JACK**

Now you're asking me to give up my life here; just pick up and move.

**MRS. SWEENEY**

What kind of life, Jack? Living in fear, not knowing if you're gonna have work from day to day.

Jack's children come into the room

**JACK**

What are you doing?

Don't you have homework?

**MRS. SWEENEY**

This affects them, too. Don't think it doesn't.

**TOMMY**

Stand up to him, Dad. Don't worry about us. Just do what you have to do.

**JACK**

Come here, Tommy. It isn't only me, it's all of us. We have to move, start over again somewhere else, you have to leave your friends, your school.

**LAURA**

You always told us doing the right thing can be hard sometimes.

Jack looks around at the faces of his family and then locks eyes with Catherine.

**JACK**

Okay...I'll testify.

CUT TO:

INTERIOR – CRIMINAL COURTS BUILDING – DAY:

Catherine, Joe, Jack Sweeney and a stenographer are in the conference room.

**JACK**

Then Charlie Flynn started talking about going to the union, trying to get Denton off our backs 'cause Denton was shaking us down again since he got out of prison.

**JOE**

And this Rado worked for Denton?

**JACK**

Sure, right from the beginning.

**JOE**

And you saw Rado push Charlie Flynn under the container?

**JACK**

I was standing right there.

**JOE**

All right. Mr. Sweeney, what you've just told us is enough to send Denton away again with any luck at all, for murder.

**JACK**

Sounds pretty good to me.

**JOE**

(Turning to Catherine)

Let's get Mr. Sweeney and his family in the witness protection program, ASAP. Will you handle that personally?

**CATHERINE**

Right away.



**JOE**

We're going to move you to a nice comfortable house in the country with complete protection. We'll all breath a lot easier.

**JACK**

Finally get my house in the country.

**JOE**

Mr. Sweeney, I know this wasn't easy. Thank you.  
(He reaches across the table to shake hands)

**JACK**

Pretty persuasive lady you have here. You know, it's been a long time since I stood on my own two feet ... feels pretty good.

CUT TO:

INTERIOR – RESTAURANT:

Mitch Denton is having a meal with Ned and Rado.

**MITCH**

Sounds like Sweeney's getting ready to sing for the D.A.; doesn't it?

**RADO**

All I know is the chick from the D.A.'s office was at his house last night. Didn't Sweeney go to the D.A.'s office this morning? I ain't taking the rap, Mitch.

**MITCH**

He hasn't testified yet.

**NED**

What do you want to do?

**RADO**

We can hit him today on his way home.

**MITCH**

It's gotta be bigger than that. It's gotta be a sign for everybody. We'll do it tonight ... late.

**NED**

Make a house call.

**MITCH**

Make it a family affair.

CUT TO:

EXTERIOR – NIGHT:

Sweeny house, inside Catherine is helping the family pack their belongings into boxes.

**LAURA**

(Walks into the room with an arm load of stuff teddy bears)  
Will there be enough room for all of them?

**CATHERINE**

Sure.

**MRS. SWEENEY**

Laura, you're taking all of those? You haven't even looked at them in years.

**LAURA**

I don't want to leave them behind.

**CATHERINE**

There'll be lots of room in the van that's coming, and anything you forget, we'll pick up later.

CUT TO:

EXTERIOR - NIGHT

Mitch, Rado and Ned are in a car driving to the Sweeney residence.

**MITCH**

It figures he lives way out in Queens.

CUT TO:

INTERIOR - SWEENEY HOME:

Jack comes down with some suitcases as the rest of the family tapes up boxes.

CUT TO:

Denton in the car.

CUT TO:

Inside the Sweeney house.

**CATHERINE**

(On the phone)

We're just about ready here. Okay, thank you, see you soon.

CUT TO:

EXTERIOR - SWEENEY HOUSE:

Denton and his men pull up to the sidewalk.

**MITCH**

Let's go.

They're just about to get out of the car when a police car and van pulls up to the house.

**NED**

What's that?

**MITCH**

Easy ... just pull out easy, Ned, real slow.

Catherine and the Sweeney's walk out of the house while police go in to collect their belongings.

**JACK**

Ms. Chandler, I don't know how to thank you.

**CATHERINE**

I'm proud of you both.

Mrs. Sweeney and Catherine hug.

**MRS SWEENEY**

Thanks for what you did for us.

**CATHERINE**

See you soon.

CUT TO:

INTERIOR - CATHERINE'S APARTMENT BUILDING:

Catherine gets out of the elevator and is just fitting her key into the lock when Denton and Rado come through the stairway door.

**MITCH**

Hey, I'm looking for a guy named Sweeney, maybe you can help me.

FADE OUT:

**END OF ACT THREE**

**ACT FOUR**

FADE IN:

EXTERIOR – NIGHT:

Mitch and his men drive Catherine to a building by the docks.

**MITCH**

There's two things you're gonna do for me tonight; you're gonna tell me what Sweeney told you, and then you're gonna tell me where I can find Sweeney ... Believe it, you're gonna tell me.

**CATHERINE**

Never!

**MITCH**

No?!

He grabs her and shakes her.

CUT TO:

Vincent feels her fear and begins to run.

CUT TO:

Interior of car.

**MITCH**

Don't you understand, this is the end of the line, right now it's just a question of whether it's quick and easy or slow and ugly.

Vincent speeds through the tunnels.

**CATHERINE**

Maybe we can make a deal.

**MITCH**

What kind of deal?

She hits him across the Adam's apple and takes his gun out of his pocket, then bolts out of the car, running for cover. She hides behind a dumpster and fires off a shot at her pursuers. Rado returns her fire. Vincent is in the building and running towards her. Rado fires off another round, Catherine shoots him and he falls backward. Mitch runs towards her and she shoots again. Vincent comes upon the scene just as Catherine breaks from cover and Mitch shoots her in the back; she screams and falls to the ground right in front of him. Mitch sees him.

**MITCH**

(Frightened)

Let's get out of here.

Vincent crouches beside Catherine, rolling her over; she is limp, lifeless. Vincent anguished roar splits the air. Denton drives away as Vincent picks up Catherine and runs her to the hospital. Gently he lays her on the steps of the emergency entrance.

**VINCENT**

(Whispering)

Don't die, Catherine, if you die... so do I.

A car approaches and he reluctantly leaves her, turning for one last look before he goes.

Someone comes out of the hospital and sees her there. Catherine is wheeled into surgery as Vincent runs in search of Mitch.

**DOCTOR**

Operating team is scrubbed and ready. We're going to O.R. Five.

Vincent races to a building where Mitch is hiding, guarded by a bunch of his men. Steam escapes from pipes making a hissing sound. Ned checks his revolver as he stands watch. Mitch paces nervously, smoking a cigarette.

**NED**

Mitch, relax you're gonna have a heart attack.

Mitch moves along the cat walk high above the floor.

**MITCH**

George, if anything moves, shoot it!

He walks to the other end, another man is there armed with a rifle.

**MITCH**

Anything?

He goes back to where Ned is waiting.

**NED**

You scared of this guy or something?

**MITCH**

You idiot, you don't know what we unleashed.

**NED**

How do you know he's gonna come after you?

**MITCH**

He'll come.

**NED**

I still don't get it, who is he?

**MITCH**

When he comes, you'll know who he is.

One of the guards thinks he hears a noise and goes to investigate, as he shines his flashlight around, Vincent soundlessly sneaks up behind him and breaks his neck. He throws the lifeless body to the ground. Mitch paces nervously as George now looks around. Vincent drops down right in front of him, growls and swats him.

**MITCH**

What was that?

(He runs to where he had last seen George.)

George! George!

He runs to the other side of the building, looking for the other guard.

**MITCH**

Alex!

He signals to Ned to go down to investigate.

**MITCH**

Go! Now!

Ned cautiously heads down the stairs with Mitch looking on. When he reaches the landing where the stairs turn, he spots a flashlight lying there. He squats down to pick it up and uses it to illuminate the way before him. As he disappears around the corner, Vincent growls, and Ned screams.

**MITCH**

Ned?

Ned staggers around the corner

**MITCH**

Ned?

Slowly Ned climbs the stairs, whimpering. As he gets nearer, Mitch starts to back up. He can see that Ned is covered in blood. He backs into a cement wall and suddenly Vincent's arm smashes through the wooden slats of the adjacent wall. Mitch screams and squirms away, falling to the ground. Terrified, he crouches there as Vincent breaks all the way through, roaring. Quickly Mitch gets up and runs, Vincent follows close behind. Mitch scrambles around the cat walk trying to get away, but it's no use. Vincent confronts him on a narrow walkway and backs Mitch into a wall. Mitch is sobbing in fear, pleading with him.

**MITCH**

Please, please, Vincent, Mother of God, don't. Please don't.

Vincent is terrifying in his anger as he growls and snarls at his quarry, his teeth bared and gleaming in scant light.

PAN AWAY TO:

EXTERIOR – HOSPITAL:

CUT TO:

Catherine lying in a bed connected to a beeping monitor; slowly she wakes up.

**CATHERINE**

(Whispers)

Vincent...

CUT TO:

INTERIOR – BUILDING:

Vincent suddenly stops in mid growl, his eyes widen; he looks at the sobbing man in front of him.

**MITCH**

Please, don't.

**VINCENT**

(Looking down at Mitch)

There's nothing left of you ... nothing.

Vincent walks away.

CUT TO:

EXTERIOR – HOSPITAL – NIGHT:

Catherine slowly opens her eyes and focuses on Vincent.

**CATHERINE**

Vincent?

**VINCENT**

Shh...

**CATHERINE**

(Sighing)

You're here?

**VINCENT**

I'm here.

**CATHERINE**

I had a dream about you.

**VINCENT**

About me?

**CATHERINE**

We were walking down Fifth Avenue, the sky was blue ....

**VINCENT**

And then?

**CATHERINE**

Then .... you bought me ice cream. No one looked twice.

Vincent chuckles as Catherine closes her eyes and drifts back to sleep. He stands over her hospital bed, watching over her.

FADE OUT:

**THE END**