

# BEAUTY AND THE BEAST

## The Song of Orpheus

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### ACT ONE

FADE IN:  
Pan across the city bridge, over the bustling city streets and into Lou's barbershop.

LARRY  
Well I'll see you next week.

LOU  
Ok Larry, you take care now.

Lou settles into a waiting chair with the morning paper. He expertly cracks and folds the paper down to manageable size. As if by ritual, he turns to the Classifieds. His eyes scan the Personals. Something there hooks his attention.

INSERT - NEWSPAPER  
An ad in the Personals

BACK TO SCENE:  
He sees an advertisement "The Wreck of My Memories" which he circles, writes FTR on it, cuts it out and then folds it into a bottle. He leaves the shop and drops the bottle into a storm drain.

CUT TO:  
FATHER'S CHAMBER  
He and Vincent are playing chess; Vincent has just made a move and it's Father's turn.

FATHER  
Hm, hm Fischer-Spassky forth game

VINCENT  
Seventh game

FATHER  
(laughs)  
I don't know what masochistic impulse ever prompted me to teach you chess.

Dustin appears at the top of the stairs

FATHER

Come in Dustin

(Dustin hands him the bottle with the note from Lou)

Thank you. Now if I recall that seventh game correctly Fischer was saved by a pawn.

Father studies the board while he absently slides out the clipping from the bottle and then makes his move.. He then opens the clipping and reads it... as some deep and distant anguish spreads over his face. Vincent is immersed in the game, until he notices Father, still staring at the clipping...

VINCENT

Father?

Father stands up from the chess board and moves away.

VINCENT

What is it?

Father turns and raises his eyes to Vincent.

FATHER

I'd always wondered when it would happen. Now it has. Vincent, I've.....I've never lied to you. The things I've taught you about the world above... so much was to protect you and it was also to help me to forget, forget a world I once loved.

VINCENT

I've always sensed that.

FATHER

I have kept certain things from you about my life before.

VINCENT

Father, what are you trying to tell me?

FATHER

I have to return, I have to go above.

VINCENT

When will you go?

FATHER

As soon as I prepare myself. I'll be back this evening. When I return, we'll talk.

VINCENT

Father, you.....

FATHER

Please Vincent don't ask me anything.

CUT TO:

## A HOSPITAL ROOM

Margaret Chase is lying in a hospital bed speaking with her lawyer and friend, Alan Taft.

MARGARET  
Still no answer?

ALAN  
You can't expect after all this time... The ad's run for seven days now. Do I have your permission to cancel this nonsense?

MARGARET  
No

ALAN  
Margaret...

MARGARET  
Listen to me. A day hasn't past when I haven't thought about him, of seeing him again, especially now.

ALAN  
He dropped off the face of the earth 35 years ago. We're not even sure....

MARGARET  
I know he's alive.

ALAN  
This is difficult for me Margaret. I'm worried about you, as your lawyer and as your friend. First this (he indicates the newspaper) and now these new provisions you've made for your will. Your judgment....

MARGARET  
Oh please Alan not now, Henry's due here any minute.

ALAN  
That's who I'm worried about.

MARGARET  
We've been through all this before, he's a sweet man. He's good to me; not to mention what he's done for others. You shouldn't worry.

There's a knock on the door and Henry Dutton enters carrying a huge vase of flowers.

HENRY  
I hope I'm not interrupting?

ALAN  
(annoyed)  
Would you excuse us please!?

MARGARET

Oh Henry, come on in. You're not interrupting anything.

ALAN

I'll call you tomorrow.

MARGARET

Don't go.

ALAN

Goodbye Margaret.

Alan leans over and kisses Margaret on the forehead.

MARGARET

Goodbye

Taft walks toward the door, stops and stares at Henry for a moment, and then leaves.

HENRY

Well!

Henry places the flowers on the hospital bed table.

MARGARET

I wish you and Alan would get along together better.

HENRY

Margaret I try, I really do

MARGARET

I know you do.

(She notices the flowers.)

They're beautiful Henry.

HENRY

Oh, thank you. So how are you feeling?

MARGARET

Better

HENRY

Yeah?

MARGARET

Much better.

HENRY

Well that's good.

MARGARET

I don't know how I'd manage without you.

HENRY

You're not going to have to. First thing in the morning, I'm taking you home.

DISSOLVE TO:

INTERIOR FATHER'S CHAMBER

Father sits alone, looking small in the vast room. During this, he is pensive, almost meditative.

Finally he stands and goes over to his armoire. He opens the double doors hesitantly and stares into it. Finally reaches for a fedora which he holds up to examine; on his face, betraying a faint, elegiac smile... a trace of nostalgia. Father dusts it off and places it on his head.

Next he reaches in and pulls out an old tweed suit, circa 1950, immaculately preserved. He holds it suspended for a long moment...

DISSOLVE TO:

INT TUNNELS – DAY

In the tweed suit and the fedora, Father turns a corner and takes a moment before this final leg: a short tunnel with a bright light glowing at its end. Father takes a breath and walks the length of the tunnel, his silhouetted back to us, receding, as...

CUT TO:

EXTERIOR TAFT'S OFFICE BUILDING

HENRY- VOICE OVER

You see, people want to believe what they're doing is right. I simply assure them they are. Is there anything wrong with that?

CUT TO:

INTERIOR TAFT'S OFFICE

Taft and Dutton are walking through the outer office.

ALAN

Nothing

Both men enter Taft's main office. Dutton remains standing while Taft walks behind his desk and sits down.

HENRY

Yet here I am defending myself.

ALAN

You made the appointment.

HENRY

Yes, and you agreed to see me. What was it? Just curiosity?

ALAN

Something like that.

Dutton needs to know if Taft has anything on him and so now tries another tack..

HENRY

You're a hard man to draw out Alan. Let me help you. You're worried. Six months ago Margaret is diagnosed with pancreatic cancer. She has an enormous estate and not a single living relation. Simply put, you question the coincidence of my arrival on the scene.

Taft isn't denying that one.

HENRY

Look, I'm not going to lie to you. We're a charity. I mean, who better to solicit. Wealthy people want to be remembered for their good works. I'm sure Margaret had other offers. She happens to have chosen us.

ALAN

She chose you, Dutton. That's what I'm worried about.

HENRY

Oh so you, you can be direct.

ALAN

Direct enough to advise Margaret against the trust she's established.

HENRY

Why?

ALAN

I commissioned someone to look into your fiscal affairs a couple of weeks ago. He called yesterday from the Cayman Islands. For Margaret's sake I'm willing to keep what he's found quiet, but only if you disassociate yourself from her completely.

HENRY

You're an old man Alan. You don't want to lock horns with me.

CUT TO:

EXT. MANHATTAN STREETS – DAY

Father comes up the stairs from the subway. The sidewalk teems with people from every color and class, skimming shoulders, walking fast. Over this, the WHITE NOISE of traffic sounds and people and rap music blasting. Frenetic urban pulse. CAMERA MOVES WITH HIM, an anachronism, awkward in this changed world.. He passes the justice building and remembers.....

DISSOLVE TO:

INT. FEDERAL BUILDING LOBBY - WASHINGTON D.C. (1953) DAY  
(NOTE: Flashbacks should be shot in black-and-white or sepia-toned.)

Reporters rush down the stairs. Flashbulbs pop as an elevator opens and a younger Father emerges, dressed in the same suit., holding the same hat, flanked by plain-clothes Federal Marshals. A crowd of reporters pushes in toward him, calling out questions...

REPORTER

What do you make of the committee's findings?

FATHER

I've said all I wanted to say at the hearing. I've nothing further to add.

DISSOLVE TO:

EXTERIOR OF THE JUSTICE BUILDING IN THE PRESENT

Father continues to walk past the building.

DISSOLVE TO:

NIGHT CITYSCAPE AND THEN THE INTERIOR OF TAFT'S OFFICE BUILDING.

Father steps out of an elevator. He walks down the hallways, looking for Alan's office. When he finds it, the door is ajar. A security light blinks on the wall. As Fathers moves through the outer office he calls...

FATHER

Alan? Alan?

He enters Alan's office and sees papers scattered all over the floor and then he sees Alan lying behind his desk on the floor. Rushing to his side he discovers that Alan is dead and at that moment the police rush into the office.

POLICE OFFICER

Move away from the desk – NOW! Larry, we got a man down, radio an ambulance.

FATHER

Look, I'm a doctor, he was already....

POLICE OFFICER

Shut up!

This is the law offices of Alan Taft. 4300 building and Park. We have a 1015, do you copy?  
Over.

While this is going on, Father is taken into the outer office, pushed against a wall and frisked.

LARRY

We have a 1015 already filed. Do you copy?

DISPATCHER

We copy unit two. Man down. Ambulance and paramedics dispatched to 4300 Building and Park. Back up not requested. 1015 has been filed.

POLICE OFFICER

You're under arrest. You have the right to remain silent. Anything you say can and will be held against you in a court of law.

Father is handcuffed.

CUT TO:

EXTERIOR CATHERINE'S BUILDING THEN CUT TO HER BALCONY

Vincent peers in through the balcony windows. Camera moves back to show Catherine sleeping in bed. Vincent taps on the door. Catherine gets up out of bed and goes out to him.

CATHERINE

Vincent

VINCENT

I'm sorry to wake you Catherine.

CATHERINE

Something's wrong.

VINCENT

It's Father.

CATHERINE

What's happened?

VINCENT

He went above today for the first time I can remember. He should have been back hours ago. He's somewhere in this city. I need your help Catherine.

CATHERINE

Of course I'll help.

VINCENT

I should never have let him go alone.

CATHERINE

Where was he going?

VINCENT

It had something to do with his life before.

CATHERINE

When he lived above?

(Vincent's nods yes.)

What has he told you about his life then?

VINCENT

Only that it was another life, lived by another person and that the memory of it was best forgotten. I know he was a doctor.

CATHERINE

Do you know his full name?

VINCENT

I've always called him Father.

CUT TO:

INT. POLICE DEPARTMENT - BOOKING AREA - ON FATHER – NIGHT

Getting his mug shot taken, holding a placard before his chest that reads: "John Doe - GL2S-43."

Close up on Father's haggard face as the camera flashes.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

INT. FATHER'S CHAMBER

Vincent enters the vault-like room. Without Father's presence, it's more like a shrine, and Vincent has trouble overcoming the feeling that he's somehow trespassing. He pauses in the center of the chamber, his eyes scanning for a place to begin his search for Father's past. His gaze lingers on the desk. He hesitates and then pulls open the first drawer and begins pulling out papers.

TIME LAPSE DISSOLVE:

Vincent hasn't turned anything up. Books and papers lie scattered all over the furniture and the floor. Father has clearly destroyed anything that might remind him of his former life.

Frustration and sadness are part of what Vincent's feeling. He now moves reluctantly to the only place he hasn't searched: the antique dresser...

Vincent turns the big key in the lock, and pulls open the doors. He scans the interior until something catches his eye. It's a badge.

INSERT -SECURITY CLEARANCE BADGE

The laminated letters read " Chittenden Research Institute –with a picture of Father on it.

VINCENT

Looking further, he removes a framed, black and white wedding photograph of a younger Father and a Woman (Margaret), radiant, in her wedding gown. He holds it up to the light and studies it. The image of Father in love has a powerful effect on him...

Turning the photograph over he finds... an envelope, threadbare and shiny with age, tucked into the frame. He starts to open it but again, his sense of betrayal prevents him from doing so.

CUT TO:

INT. POLICE DEPARTMENT - OUTSIDE INTERROGATION ROOM – DAY

CAMERA SHOOTS THROUGH a window: Father, now dressed in jail garb, his arms crossed on the long table.

*Note by transcriber: The names are confused here. From the next scene where Gutierrez starts the questioning, I think the wrong name is given for the first line. I think it starts as a voice over. At the end of the second speech, the last lines are spoken by the other officer. I think assigning the first line to Gutierrez*

GUTIERREZ

Guy still won't give his name huh?

PARKER

Nada. But check out this stuff we got from his pockets; silver certificates, they've been out of circulation for now what... twenty, thirty years? A pair of ticket stubs from a Dodger/Giants game.

GUTIERREZ

Brooklyn, New York...Ebbett's field 1952.

PARKER

Twilight Zone

GUTIERREZ

Huh?

PARKER

Twilight Zone

GUTIERREZ

Yeah

PARKER

So what do you think?

GUTIERREZ

What do I think? What I always think, why me?

CUT TO:

INSIDE INTERROGATION ROOM

GUTIERREZ

Why'd you kill Alan Taft?

FATHER

I didn't kill Alan Taft. When I found him, he was already dead.

GUTIERREZ

I see. So you know him?

FATHER

I knew him.

GUTIERREZ

What were you doing in his office? You were looking for something right? The place was torn apart.

Silence. Gutierrez takes the top sheet from the open folder. It's a Xerox of the classified ad. He pushes it over the table to Father.

Maybe this will help you remember. It's got Taft's address. We found it in your pocket; *the wreck of my memories*. What's it mean? Come on, maybe you start by telling us your name. What do you say?

PARKER

Hey mister, who the hell are you?

CLOSE UP - FATHER'S EYES

as they look into the past

DISSOLVE TO:

INT. FEDERAL BUILDING - WASHINGTON D.C. - HEARING HALL - (1953) DAY

A grim-faced INVESTIGATOR speaks into the microphone in a piercing monotone. On either side of him, a half dozen down-to-the-bone bureaucrats, all members of the inquisitional Un-American Activities Committee.

INVESTIGATOR

Will you answer the question. Please: Are you now or have you ever been a member of the Communist Party?

ANGLE - FATHER

seated at a long table. A microphone before him. He answers evenly, with dignity -- although he is obviously keeping his patience tethered.

FATHER

No I have not.

SPEAKER

What is your occupation?

FATHER

I'm a research physician. I was employed at the Chittenden Institute until some months ago.

SPEAKER

It is this committee's understanding that your security clearance was denied for subversive activities.

FATHER

I am a doctor; I was trying to save lives.

SPEAKER

Please confine your answers to the questions asked.

FATHER

Why is it that no one wants to hear that the atomic energy commission has grossly miscalculated radiation doses? Now this is not communist inspired propaganda. It is a medical fact, the result of intensive research. My God! In Nevada they are exploding nuclear devices in front of our own troops! Now I can cite you.....

ANGLE - INVESTIGATOR

as he flicks a switch beneath the long table, shutting off Father's microphone, imposing silence, as:

INVESTIGATOR

(coldly)

You will limit your testimony, sir, to the Committee 's agenda. And speechmaking is not on that agenda.

DISSOLVE TO:

INT. POLICE INTERROGATION ROOM - (PRESENT) DAY

Father sits in a chair bracketed by the two detectives who are standing.

PARKER

It's a waste of time, Renny. I'm telling you.

Gutierrez looks down at Father, trying to size him up, wondering what kind of nut case he's got on his hands. as:

FATHER

maintains his serene silence... as though he has learned a lesson from history.

DISSOLVE TO:

EXT. NEW YORK PUBLIC LIBRARY - ESTABLISHING - LATE NIGHT AND THEN TO THE INTERIOR AFTER HOURS

Catherine is sitting at a microfilm machine scanning back issues of newspapers while Vincent is sitting at a desk looking through a book.

CATHERINE

Here's something, in June 1951.

"The Chittenden Research Institute was given a grant by the defense department to conduct studies on the effects of nuclear fall out." There's something else in November of that year.

Here it is. One of the research doctors claimed that the Chittenden Institute was misrepresenting his findings. My God, it's him. There's a photo. He was forced to retire when he called for the abolition of atomic weapons, a halt of research. His name is Doctor Jacob Wells.

VINCENT  
Jacob

CATHERINE  
There's more, give me a second.

Vincent moves over to sit next to Catherine, taking the letter he found behind the wedding photograph out of his pocket.

ON ILLUMINATED SCREEN

As the images fast-forward -- a blur of history. They slow, then stop, jarring into focus. CAMERA ISOLATES a two-columned article with a photograph of Father and a headline that cries: "ANTI - ATOMIC RESEARCHER NAMED A COMMUNIST: The sub-head: "Stripped Of Medical License."

CATHERINE  
He was black listed! The un-American Activities Committee.

VINCENT  
I've read about that time. I also found this in his dresser,  
(he lays the envelope in front of her) behind a photograph, a wedding photograph.

CATHERINE  
And you haven't opened it?

VINCENT  
I couldn't.

His head is turned from her; she turns his head to look at her with a finger under his chin

CATHERINE  
Vincent, if we have any hope of finding him we need to learn everything we can about his life.

VINCENT  
I know.

She takes the letter out of the envelope and begins to read out loud.

CATHERINE  
*Dear Jacob,  
I am writing you from Paris, where my father has sent me. Spring has arrived early here, the time for lovers, and it's as if the season mocks my sadness.*

DISSOLVE TO:  
MARGARET'S HOSPITAL ROOM

Margaret lies in her bed, in the dark. Her voice over reads...

*But I'm beginning to understand that loss is sometimes necessary. I know of no gentle way to tell you, my father has annulled our marriage.*

DISSOLVE TO:

INT. HOLDING CELL - ON FATHER - NIGHT .

Lying awake on his cot, eyes open and unblinking. Margaret's voice continues to read the letter.

*I'd be lying to you if I said that I'd fought him. I can't even blame him. Forgive me, Jacob, because I know you're innocent and still I don't have the strength to stand by you. But you are strong and you will rebound of that I'm positive. Please don't hate me. We knew each other so short a time. All I can say seems useless and still I cling to the wreck of my memories before they sink forever.  
Goodbye Jacob. I'll love you always.  
Margaret*

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

EXTERIOR OF MARGARET'S APARTMENT THEN TO INTERIOR OF HER LIVINGROOM.

The place is decorated right out of Sotheby's. Cathy is sitting in an elegant love seat she sips from a cup of coffee. Dutton stands, indicating a huge oil portrait above the mantle of grim-faced older man. He speaks with a strange kind of fascination...

CATHERINE

Margaret's father?

HENRY

(moves to sit in a chair)

Classic robber baron. You know he helped finance both sides of the Spanish American War. He went through the depression untouched. It's all past history right?

CATHERINE

Possibly.

HENRY

Possibly? Listen, I'm awfully sorry Margaret wasn't up to it. Umm... maybe tomorrow?

CATHERINE

Tomorrows fine, just tell me when.

HENRY

Oh I wish I could. I can't. I mean her condition doesn't allow me to be that specific. Listen, why don't I help you. Whatever it is, I can help you with it.

CATHERINE  
I'm sorry. It's private.

HENRY  
I thought you said you were from the district attorney's office?

CATHERINE  
I am. It's still private.

Cathy puts down her coffee cup and fishes a card out of her purse. She places it beside the saucer.

CATHY  
My service number's on the card. So you can reach me tomorrow... whenever Ms. Chase feels up to it.

HENRY  
Well of course.

They both rise and Cathy crosses the room to leave:

CATHY  
Thank you.

HENRY  
Um hmm.  
(pause)  
Uh... Miss Chandler...?

At the door, she turns to face him.

HENRY  
Are you always so mysterious?

CATHY  
(shrugs)  
Occupational hazard. I guess.  
(then)  
Thank you for the coffee.

She lets herself out. Henry stand, for a moment in apprehensive silence. From another door, CONNOR enters and approaches Henry. He's clean cut, late-twenties, a muscular six feet, and dressed like an investment banker. But he's no investment banker.

CONNOR  
Miss Chase is awake, she's asking for you again.

HENRY

I'll see her in a moment. Connor? The woman who was just here...

CONNOR

Sir?

HENRY

Satisfy my curiosity would ya? Find out what she wants.

(Connor nods and moves toward door)

Good man.

Connor leaves by the same door as Catherine. Henry goes into Margaret's bedroom.

HENRY

Margaret?

MARGARET

I feel as if I've been sleeping for half a century. I think a walk in the park would do me good, see a little real green and smell some fresh air.

HENRY

You need your rest, Margaret.

MARGARET

What time is it?

HENRY

It's time for your medication.

MARGARET

Oh damn. Damn those things.

HENRY

Now you should be grateful for those things.

MARGARET

I hate pain killers, a little pain is good for the soul.

HENRY

Come on now, I've got a meeting with the planning commission, it started five minutes ago.

MARGARET

Please Henry, I'd rather not.

HENRY

Come on, come on Margaret. Take your medicine now, doctors orders... that's a girl.

(gives her a glass of water)

There you are.

MARGARET

I wonder why Alan hasn't called.

HENRY

Oh well, you know Alan.

MARGARET

That's just it, I... I do know Alan.

DISSOLVE TO:

EXTERIOR D.A. OFFICE AND THEN CATHERINE'S DESK

Catherine is talking on the phone.

CATHERINE

No he definitely has a beard...ok thank you.

(She hangs up the phone)

Damn.

(she grabs her head with her hands, rubbing her temples)

JOE

Headache, at 9 am? Hmm.... not a good sign

(He's got a bag of something that he keeps eating.)

CATHERINE

Keep eating those and my headache is going to move into my stomach. What are those?

JOE

Chocolate cheese nuggets. Mmmmm

CATHERINE

For breakfast?

JOE

Want some?

CATHERINE

No, thank you.

JOE

So what are you working on?

CATHERINE

Nothing.

JOE

Nothing, that's good.

(looking at his watch)

'Cause you're 15 minutes late for the Bartolli deposition.

CATHERINE

Great!  
(she grabs her coat and bag)  
See you later, Joe

JOE  
Have a nice day.

CUT TO:  
CITY JAIL.

Catherine walks past several cells getting wolf whistles from the inmates. Then she sees Father sitting in one. She stops outside his cell but when he sees her, he turns away. She is stunned but continues on.

CATHERINE  
Mr Bartolli, come with me, I'll take your statement now.

DISSOLVE TO:  
INTERIOR JAIL VISITING ROOM

Catherine is sitting on one side of a desk with a glass partition cutting it in half. Father is brought in by a guard and takes the seat opposite her.

CATHERINE  
(to the guard)  
Leave us alone please  
(the guard leaves)  
Are you alright?  
(Father nods)  
Can I get you anything?

FATHER  
No. Please stay out of it. You must. Anything you do to draw attention to me can only...

CATHERINE  
You're being charged with murder! You must tell me everything that happened. Don't you know by now that you can trust me.

FATHER  
It's not that. I maybe a stranger to your world, but I'm no stranger to the betrayals of your judicial system

CATHERINE  
I'm the only one who can help you.

FATHER  
If you really want to help me, please, go away.

CATHERINE  
I can't do that. Jacob...

(he reacts to the use of his name)  
I know who you were, what you went through....

FATHER  
What about Vincent?

CATHERINE  
He knows.

FATHER  
I didn't want to keep things hidden from him. I wanted to... forget. Does he understand that?

CATHERINE  
Yes. You have nothing to be ashamed of.

FATHER  
I'm not ashamed

CATHERINE  
Was it Margaret who sent for you?

FATHER  
Margaret, have you seen her?

CATHERINE  
I tried, she's too ill to have visitors.

FATHER  
Is she in a hospital?

CATHERINE  
No, she's at home.

FATHER  
She sent me a message, "the wreck of my memories."

CATHERINE  
Did her message to you mean that she was in trouble?  
(She takes out her notepad and pen)

FATHER  
I don't know, I took it to mean that she wanted to see me again.

CATHERINE  
And who was Alan Taft?

FATHER  
A friend, he defended me during the witch hunts, put his own reputation on the line.

CATHERINE

Was he Margaret's lawyer?

FATHER

He was a family lawyer.

CATHERINE

Do you know a man named Henry Dutton?

FATHER

(shakes his head)

Why?

CATHERINE

I don't know. Well, what else can you tell me about Margaret? Anything that would help me piece this together?

FATHER

I don't know. She was so young when I knew her... and so beautiful.

DISSOLVE TO:

WHISPERING GALLERY

Vincent on the bridge of the Whispering Gallery, with a book in his hand. Then we see him walking through a tunnel when he stops to listen to a message on the pipes. He turns in another direction to meet Dustin who hands him a message. He opens it.

VINCENT

(with a sigh of relief, he puts a hand on Dustin's shoulder)

She found him, he's all right.

DISSOLVE TO:

D.A. OFFICE

Catherine and Edie are walking to Catherine's desk.

EDIE

If Dutton's a player, he's playing by the rules.

CATHERINE

How far back did you go?

EDIE

All the way, poor kid from Queens, to four years in Cambodia with the Peace Corp, to his latest project.

CATHERINE

Which is....?

EDIE

A ten million dollar shelter for the homeless.

CATHERINE

Where does he get his hands on that kind of money?

EDIE

Got his own foundation, private fund raisers, grants, donations...

CATHERINE

No history of misappropriations or complaints filed?

EDIE

Nothing

CATHERINE

Impressive

EDIE

But you're not impressed.

CATHERINE

I don't know. I just didn't expect for him to come out so damn spotless

EDIE

I'm telling you the man is Noble Prize material.

CUT TO:

EXTERIOR ALAN TAFT'S OFFICE BUILDING

Catherine pulls up in a taxi. Unbeknownst to her she is followed by Connor. She goes to the Taft office door and picks up the mail that she finds on the floor. Entering the office she puts the mail on the desk and goes over to the rack of filing cabinets. Going through the files she finds one marked Dutton but it's empty. She goes through the mail that she had picked up and finds a fiscal report on Dutton clearly indicating that he is a crook. She is startled when a security guard opens the door. As she's leaving with the report, Connor and another man trap her in the revolving door.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

INTERIOR MARGARET'S BEDROOM

Margaret is sleeping in her bed. The camera pans to the door where Dutton stands watching her. He closes the door. Catherine is pacing in the livingroom being watched by Conner. Dutton enters and walks up to Catherine.

CATHERINE

You never had any intention of building that shelter.

HENRY

Oh, in the beginning, maybe.

CATHERINE

And instead you funneled everything into your private account.

HENRY

Do you have any idea what it's like to spend your life so close to so much wealth, to find a cause to rally and support and never see a dime? I got tired of doing unto others.

CATHERINE

Even though you had to kill for it?

HENRY

Especially because I had to kill for it.

CATHERINE

And now what?

HENRY

I wish I had a choice Miss Chandler, I really do.

INT. APARTMENT BUILDING CORRIDOR - ON CATHY - NIGHT

Catherine, Connor and Dutton walk down the hallway and enter the elevator. The elevator doors whoosh close, locking Cathy inside with Connor and Dutton

INT. ELEVATOR - CONTINUOUS

Typical elevator atmosphere -- going down. Tense, Cathy searches for a way out, a weakness she can exploit. But she has no chance in these close quarters.

INT. ELEVATOR SHAFT – VINCENT

Vincent has climbed down the shaft and now disables the elevator by shorting it out, causing the elevator to shudder to a halt.

INT. ELEVATOR

Confusion -- and Cathy takes advantage of it. She hits Connor with a vicious elbow to the man's solar plexus. Then she turns on Dutton.

INT. ELEVATOR SHAFT - VINCENT

Smashes open the elevator ceiling egress hatch.

VINCENT

Catherine!

Vincent thrusts his hand into the elevator compartment and pulls her to safety, slams the emergency egress shut

VINCENT

Hold on, Catherine.

She puts one arm over his shoulder and the other under his opposite arm linking her hands in front of him in a “fireman’s carry”. He shimmies up the cable effortlessly.

DISSOLVE TO:

DAYTIME CITYSCAPE AND THEN TO A SIDEWALK NEAR THE SUBWAY

Catherine and Father are approaching the subway stairs that he had come up from so recently.

CATHERINE

Well, goodbye.

FATHER

Catherine, you’ve been more than a good friend to me. I know what you’ve risked and believe me, I am grateful. Goodbye.

Father begins to walk down into the subway but Catherine calls to him.

CATHERINE

Father, I just want you to know. I would never hurt him. I love him

FATHER

I know. I also know it can only bring him unhappiness.

CATHERINE

Why do you say that?

FATHER

Because part of him... is a man

They turn and go their separate ways.

CUT TO:

FATHER’S CHAMBER

Vincent is reading a book in the lower level while Margaret sits in another chair on an upper level.. Father enters his study, looks around at the familiar surroundings and comes down the stairs and walks to Vincent.

VINCENT

Father, I’m so glad you’re safe.

They embrace each other warmly.

FATHER

It’s good to be home. Where is she?

MARGARET

Over here, Jacob.  
(she hurries down the stairs to him)  
Jacob, oh Jacob.

FATHER

You're too beautiful; I can't believe you're here.

MARGARET

No words... just hold me, hold me.

Father and Margaret reach for each other and hold each other tight.

DISSOLVE TO:

ANOTHER AREA OF BELOW.

Father is showing Margaret the sights of the tunnel world.

DISSOLVE TO:

FATHER'S CHAMBER

Father and Margaret are returning from their walk when Margaret doubles over in pain.

FATHER

Margaret!

MARGARET

I'm all right Jacob, really.

FATHER

Here sit down; you know we've done too much.

MARGARET

I just need to rest a bit. You've made a remarkable world here Jacob. I never felt so at peace.

FATHER

And all these years, I dreamed only of showing it to you.

MARGARET

If only I hadn't been such a fool.

FATHER

No, no, don't Margaret, please.

MARGARET

No I have to say it. I've...I've been meaning to all along. Now suddenly I don't know how to begin. I'm dying Jacob, sometimes it seems so damned unfair. Something in my body has turned against me. Then I remember what happened to you... what I did and I get the same feeling all over again, like some how I'm being punished.

FATHER

Don't, Margaret.

MARGARET

I know it's absurd, but I can't help thinking it.

FATHER

Margaret all is forgiven, I let go of all that anger years ago. Oh yes, there was a time when I gorged myself on bitterness and self pity, but then I came to know someone who had every reason to curse fate, to feel punished and yet he accepted all that life had to offer with gratitude and love.

MARGARET

Vincent. We must do that too.  
(they embrace then kiss)

DISSOLVE TO:

NIGHTTIME CITYSCAPE AND THEN CATHERINE'S BALCONY. CAMERA PANS UNTIL WE SEE VINCENT AND CATHERINE STANDING FACING EACH OTHER.

VINCENT

Margaret said the last seven days were the happiest of her life.

CATHERINE

And how is Father?

VINCENT

Healing... alone... grateful.

CATHERINE

They truly loved each other.

VINCENT

Yes

CATHERINE

It's so sad, to have had a beginning and an end and all the time in the middle empty.

VINCENT

They had seven days Catherine, seven days.

She regards him now, with all the poignancy of their impossible love.

FADE OUT

END OF ACT FOUR

THE END