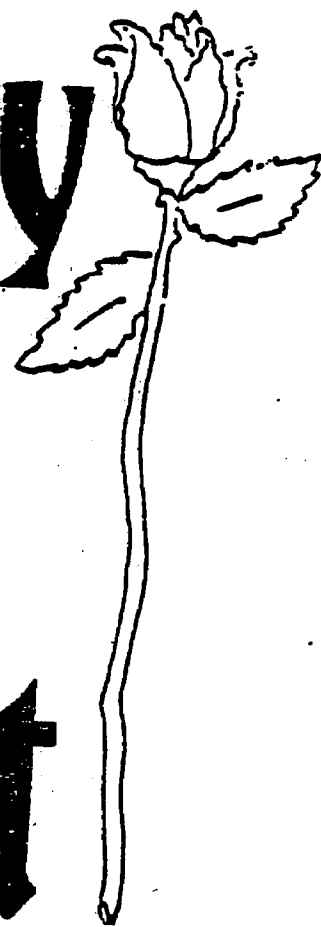


# Beauty and the Beast



"Walk Slowly"

Written by

M.M. Shelly Moore & Linda Campanelli

Directed by

Gus Trikonis

BEAUTY AND THE BEAST

"Walk Slowly"

Written by

M.M. Shelly Moore & Linda Campanelli

Directed by

Gus Trikonis

FIRST DRAFT  
August 23, 1989

BEAUTY AND THE BEAST

"Walk Slowly"

CHARACTERS

VINCENT  
CATHERINE  
FATHER

JOE MAXWELL  
DIANA BENNETT  
ELLIOT BURCH  
JENNY ARONSON  
MARY  
SAMANTHA  
ZACH  
GEOFFREY  
CORONER  
CORONER'S ASSISTANT  
STEVE  
MITCH  
DECT. GREG HUGHS  
FRANK  
OFFICER FRUITT  
DR. MARKS  
MARK

**FUNERAL:**

JAMIE  
MOUSE  
WILLIAM  
PASCAL  
OLIVIA  
MICHAEL  
REBECCA  
MINISTER  
LAURA  
TWO OTHER TUNNEL EXTRAS  
GROUP OF OLD FRIENDS  
CATHY'S CO-WORKERS

**EXTRAS:**

LARRY SHUMAN  
2ND CORONER'S ASSISTANT  
POLICE GUARD  
APARTMENT TENANTS  
BARTENDER  
D.A. OFFICE STAFF  
TUNNEL CHILDREN  
CHILD  
DAVE

BEAUTY AND THE BEAST

"Walk Slowly"

SETS

INTERIOR

CATHERINE'S APT. (N,D)  
-corridor  
-bedroom  
-living room

VINCENT'S CHAMBER

MANHATTAN BAR (D)

SMALL WAITING ROOM

FORENSICS LAB (D)

DIANA'S LOFT (D,N)

CHILDREN'S DORMITORY

D.A.'S OFFICE (late afternoon)  
-Joe's office  
-Catherine's desk  
-Outer office

HOSPITAL BASEMENT CORRIDOR (D)

ELLIOT BURCH'S OFFICE (D)

TUNNEL OF THE BLACK HOLE

FATHER'S CHAMBER

WHISPERING GALLERY (Matte)

TUNNEL THRESHOLD (D)

ROCK TUNNEL (D)

CEMENT TUNNELS (N)

STOCK

N.Y. CITY AT NIGHT  
N.Y. SKYLINE - TWILIGHT

EXTERIOR

LONELY BACK ALLEY (N)

VARIOUS N.Y. CITY LOCATIONS  
(Vincent carrying Catherine)

CENTRAL PARK (Dawn)

WATERFRONT AREA (D,N)  
-Renovated Brick Building  
-Freight elevator  
-Building entry

CATHERINE'S BALCONY

MANHATTAN BAR (D)

COUNTY HOSPITAL (D)

ELLIOT'S OFFICE BLDG. (D)

CEMETERY (D, Midnight)

PARK DRAINAGE ENTRANCE (N)

D.A. OFFICE BUILDING (D)

BEAUTY AND THE BEAST

"Walk Slowly"

ACT ONE

FADE IN:

- 1 DISSOLVE BETWEEN VARIOUS IMAGES of the City at night.... 1  
flickering lights... buildings looming, casting shadows...

Then, the EPISODE TITLE CARD: "Walk Slowly" over the last image of the MONTAGE, as a SHOOTING STAR falls across the dark sky...

DISSOLVE TO:

- 2 EXT. A LONELY BACK ALLEY - ESTABLISHING SHOT - NIGHT 2

Vincent emerges from the alley's blackness and sweeps past the CAMERA. He is carrying a woman's body. Catherine's body. He holds it tight against him. Protectively. His eyes glisten. There is a recklessness about him; he shows no caution.

DISSOLVE TO:

- 3 EXT. VARIOUS NEW YORK CITY LOCATIONS - NIGHT 3

A MONTAGE of Vincent carrying Catherine's body home... through the back alleys... across a deserted downtown street, the late night traffic moving perpendicularly along a street in the BG except for a lone YELLOW CAB whose headlights catch a dangerous glimpse of Vincent before he is again swallowed by the night... across the Park... a leap from one rooftop to the next... ENDING as Vincent carries Catherine across her balcony...

CUT TO:

- 4 INT. CATHERINE'S BEDROOM - NIGHT 4

The french doors are gently tugged open, the lock easily broken by Vincent's strength. Vincent stands at the threshold, haloed in moonlight and breeze-swept curtains. A tragic gothic image. He hesitates.

DISSOLVE TO:

5 ANOTHER ANGLE - A MOMENT LATER

5

Vincent tenderly, almost meticulously, lays Catherine's body on her bed. He looks at her face... focused... then gently sweeps a loose strand of hair from her cheek. A moment.

Reeling with emotion to the deepest part of his soul, he finally lowers his head... then looks at her again... taking her hand to press hard against his lips...

6 TWO-SHOT, CLOSE,

6

across Catherine's face, to Vincent... staying close, focused on her face, unable to leave. He will stay there, not moving, guarding his Catherine through the night.

DISSOLVE TO:

TIME LAPSE.

7 VINCENT

7

glances towards the balcony. The FAINTEST GLIMMER of DAYBREAK'S BLUE LIGHT spills in from the balcony, across his face. BIRDS SING, announcing the new day. As Vincent turns back to Catherine, his eyes down, head lowered, his great enemy Daylight on its way...

DISSOLVE TO:

TIME LAPSE.

8 DAWN

8

is evident beyond the billowing curtains. Tears trail down Vincent's cheeks. His eyes are on Catherine. He softly kisses her lips, his tears tumbling down her cheeks.

VINCENT

(choked with emotion)

...Catherine... While I live --  
you will live -- with me -- in  
me -- always...

He slowly rises and moves reluctantly toward the french doors. He now turns back -- and gazes at her one last time.

(CONTINUED)

8 CONTINUED:

8

VINCENT  
(in heartbreaking  
whisper)  
... always...

He then turns away -- and leaves his love behind...

9 ANOTHER ANGLE

9

to include Catherine as if asleep on the bed, as Vincent exits through the open french doors into the morning darkness.

DISSOLVE TO:

10 EXT. CENTRAL PARK - DAWN

10

A lonely figure in the distance at first, Vincent walks slowly across the park towards the tunnel entrance, the waking city rising up around him.

DISSOLVE TO:

11 INT. TUNNELS - MOMENTS LATER

11

MONTAGE: Vincent moves deeper and deeper into the tunnels, agonized. Everything, every place, the tunnels, the junctions, all seem unfamiliar, different, forever changed, forever less. Vincent moves as if dazed by grief...

DISSOLVE TO:

12 INT. WHISPERING GALLERY - MOMENTS LATER

12

13 VINCENT

13

enters, stops abruptly.

14 ANOTHER ANGLE

14

Out of breath, he looks around, as if just now realizing where he is... or perhaps not yet realizing where he is. Confusion. Disorientation.

15 WIDE SHOT - THE GALLERY (MATTE) 15

Vincent -- on the bridge -- finally lets out an agonized, enraged roar... WHICH REVERBERATES TO...

DISSOLVE TO:

16 INT. THE TUNNELS - SIMULTANEOUS 16

... the ROAR CONTINUES REVERBERATING as we...

DISSOLVE TO:

17 EXT. THE CITY - (STOCK) - SIMULTANEOUS 17

... the ROAR CONTINUES REVERBERATING as we...

DISSOLVE TO:

18 INT. CATHERINE'S BEDROOM - SIMULTANEOUS 18

... the french doors, the curtains, the emptiness...

Then SILENCE.

DISSOLVE TO:

19 INT. VINCENT'S CHAMBER - LATER 19

DARKNESS surrounds Vincent. Only the MERE HINT OF LIGHT FROM THE STAINED GLASS lights his face. He is staring off, his mind a thousand miles away. The CHAMBER LIGHTENS as someone (FATHER) enters O.C. with an OIL LAMP.

FATHER  
(gently)  
Vincent...?

Vincent stays silent, unable to communicate for a moment. His reticence and the room's darkness confirm what Father suspected -- that Vincent already knows the news Father has just received.

VINCENT  
I found Catherine last night.

Any attempt on Father's part to remain strong for Vincent is beginning to falter. Father reaches out to tenderly touch Vincent's arm. A sorrowful, comforting gesture.

(CONTINUED)



19 CONTINUED:

19

VINCENT  
I stayed with her... but the  
dawn...

Vincent cannot go on. He starts to weep, to break. Father  
draws Vincent into a deep embrace. As they both cry...  
PULL BACK to frame the sad tableau...

DISSOLVE TO:

20 INT. CATHERINE'S CORRIDOR - LATER THAT DAY 20

21 THE ELEVATOR DOORS 21

open. Joe is inside. He doesn't move. Twenty minutes  
ago the police called him, and he's been numb ever since.  
His body feels cold, but his palms are sweaty. He is never  
going to forget today.

We keep expecting him to step off the elevator, but he  
doesn't move. Afraid. The doors start to close. Finally  
he reaches to block the doors and exits the elevator.

22 JOE 22

rounds the corridor corner and fights a sudden sick feeling  
as he passes an empty gurney waiting outside Catherine's  
door. A POLICE GUARD is posted at the door; the officer's  
attention is inside the apartment. A POLICE WALKIE-TALKIE  
clipped to the officer's belt squawks constant chatter.  
Joe takes out his I.D. and clips it to his breast pocket as  
he passes. At the opposite end of the corridor, other  
APARTMENT TENANTS linger at their doors. (NOTE: this  
sequence is very much from Joe's POV: the sounds, the  
people, the frenetic activity, all filtered through his  
fragile, heightened senses.)

CUT TO:

As Joe enters, he can hear people in the bedroom.

CORONER  
(from bedroom)  
Did you bag her hands? I don't  
want to lose anything on the way  
in.

CORONER'S ASSISTANT  
(from bedroom)  
Yeah.

CORONER  
(from bedroom)  
Steve, I want --

STEVE  
(over/entering from  
bedroom)  
Hang on a second. I'm out of  
film.

The apartment is now infested with a POLICE HOMICIDE UNIT: a THREE-MAN FINGERPRINTING TEAM (including MITCH) divided between the living room and the bedroom, the CORONER, TWO CORONER'S ASSISTANTS, and a POLICE PHOTOGRAPHER (STEVE). Most of the activity is currently centered in the bedroom although the living room is scattered with evidence of the invasion: fingerprinting kits, a large camera bag, a thermos and half-drunk paper cups of coffee. Joe hangs back in the living room, acclimating. His POV of the bedroom only provides fleeting glimpses of Cathy's feet and lower legs on the bed, always surrounded by homicide crew activity.

Steve comes up next to Joe to dig in his camera case to change film rolls. As this scene progresses, Joe gradually fixates on the bedroom, and we gradually fixate on Joe. Steve gives Joe a quick once-over, takes in the D.A. I.D. with cognition...

STEVE  
How's it going?

Joe doesn't answer as the two Coroner's Assistants wheel the empty gurney PAST JOE, into the bedroom. Steve picks up on Joe's reaction.

STEVE  
You knew her, didn't you?

JOE  
... Yeah.

(CONTINUED)

23 CONTINUED:

23

STEVE

You're not supposed to be here,  
are you?

JOE

(asking a favor)  
I'm not here.

Steve seems to understand, offers a small nod. Meanwhile,  
Mitch has entered the dining area from the balcony to  
address Steve.

MITCH

Steve -- could you come out here  
for a second?

STEVE

Sure.

With a look back at Joe, Steve exits to the balcony,  
cranking his film forward.

In the B.G.: SOUND: THE O.C. BODY BAG IS ZIPPED UP, a  
jarring noise even amidst all other business.

HOLD ON JOE... unable to process right now... devastated.

DISSOLVE TO:

24 OMITTED

24

24A INT. ROCK TUNNEL - THAT DAY

24A

Vincent makes his way through a FAINTLY LIT tunnel.  
Suddenly, from the darkness:

CATHERINE'S VOICE

Vincent...

He stops abruptly, searching the shadows, hoping against  
hope...

CATHERINE'S VOICE

(whispering)  
... Vincent... Where are you..?

But he knows she is not there...

DISSOLVE TO:

25 OMITTED 25

26 EXT. MANHATTAN BAR - ESTABLISHING SHOT - DAY 26

DISSOLVE TO:

27 INT. MANHATTAN BAR - THAT AFTERNOON 27

Joe is jotting in a notepad, sitting beside DETECTIVE GREG HUGHS, who has come here to fill him in. A clandestine alliance. Joe has chosen to channel his emotional devastation by throwing himself headlong into this case; he's impatient, anxious, immersed. As the BARTENDER finishes refilling Hughs' coffee mug...

HUGHS  
 (consulting note pad)  
 -- Bruises around the wrists and ankles... and at least one needle mark, left forearm.

JOE  
 What kind of needle mark?

HUGHS  
 Autopsy's scheduled for tomorrow. They won't really know anything until then.

JOE  
 Who's doing it?

HUGHS  
 Dr. Marks?

Both men apparently believe Dr. Marks to be good.

JOE  
 What else?

HUGHS  
 There was evidence of a forced entry from the balcony, but nothing on the other doors.

JOE  
 What does that mean?

HUGHS  
 It means they haven't found anything on the other doors yet.

Hughs takes one last look before closing his notepad.

(CONTINUED)

27 CONTINUED:

27

JOE

That's it?

HUGHS

Until they hear from forensics.

JOE

What about the prints from the balcony?

HUGHS

They're still checking...

JOE

Let me know as soon as you hear.

HUGHS

(slight edge)

So you can do what?

Hughs feels bad for his last comment, which only worsens Joe's helplessness. The awkward moment between them is interrupted when Hughs' BEEPER SOUNDS. He switches it off without looking at it. Then:

HUGHS

Joe... you have to realize, this is not a normal homicide.

JOE

I just want you to do your best.

HUGHS

(matter-of-fact, not defensive)

I always do my best.

(beat)

I also know my limitations.

Joe looks down, instantly remorseful. Hughs shakes his head, sharing Joe's frustration.

HUGHS

All I'm saying is, maybe you should check out some alternatives.

JOE

Like what?

After a beat:

(CONTINUED)

27 CONTINUED: (2)

27

HUGHS

You know anything about a unit called the two-ten?

JOE

(vague knowledge)  
Special crimes...?

HUGHS

(nods)  
There's a woman on it -- Diana Bennett...

Hughs waits to see if the name means anything to Joe, but when Joe shows no recognition...

HUGHS

Remember the Beserra case last month?

Joe nods at what is clearly a distasteful memory.

JOE

Sure I remember...

HUGHS

Bennett's the one who dug out Tony Hernandez.

JOE

I thought that was the Bureau.

HUGHS

(a shake of the head  
"no")  
Bennett.  
(beat)  
See, I gotta take whatever they throw on my plate, but she gets to pick and choose. She's got this arrangement...

JOE

Because she's two-ten...?

HUGHS

Because she's good.

It is obvious that Hughs is greatly impressed by this woman.

JOE

How come I've never heard of her?

(CONTINUED)

27 CONTINUED: (3)

27

HUGHS  
 (shrugs)  
 She doesn't like her name in the papers.

JOE  
 Why not?

HUGHS  
 I don't know. Why don't you ask her?

Hughs remembers, glances down at his beeper.

HUGHS  
 (standing)  
 I gotta go.  
 (a clutch grip on Joe's shoulder)  
 Take it easy, okay? And do what I said...

Hughs heads off, but we STAY WITH JOE, processing...

DISSOLVE TO:

28 INT. TUNNEL THRESHOLD - SAME DAY 28

The shaft of light slices through the shadows...

29 VINCENT 29

He stands, gazing at the threshold light with a heartbreaking yearning...

Suddenly...

30 VINCENT'S POV 30

Through the shaft of light we SEE Catherine emerge with a loving look. She moves to him and tenderly kisses him... (from "Orphans")

30A VINCENT 30A

He stands at the threshold, alone now -- utterly alone... He slumps to the floor and begins to weep quietly...

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

31 EXT. RENOVATED BRICK BUILDING, LOWER EAST SIDE 31  
WATERFRONT AREA - ESTABLISHING SHOT - DAY

A tall, compact building along the waterfront, circa late 1800s...

DISSOLVE TO:

32 INT. DIANA'S BUILDING ENTRY - DAY 32

Joe searches the directory for Diana's name. He finds it and pushes the corresponding button. After a long beat, an intercom box squawks to life:

DIANA'S VOICE  
(futzed)  
Hello?

Joe leans in close to the speaker.

JOE  
(tentative)  
Hi... It's Joe Maxwell. I talked  
to you this morning...

Joe waits for an answer, but nothing comes over the intercom.

JOE  
Hello?

DIANA'S VOICE  
(futzed)  
I told you: it's impossible.

JOE  
Please... I have nowhere else to  
go. Please.

He waits.

JOE  
Hello?

Long beat.

JOE  
Hello?

(CONTINUED)



32 CONTINUED:

32

DIANA'S VOICE  
 (futzd)  
 Fifth floor.

And then the front door BUZZER sounds, and Joe steps quickly inside.

CUT TO:

33 INT. FREIGHT ELEVATOR - CONTINUOUS

33

WITH JOE as he rides up. The elevator comes to a stop. Joe slides the accordion gate aside... pushes open the solid iron door revealing DIANA BENNETT. She stands formidably in the center of her loft, hands on hips, wearing faded jeans and a T-shirt.

DIANA  
 (warily)  
 Hi.

JOE  
 Hi... Joe Maxwell.

He starts towards her a few steps... but she stops him with her words.

DIANA  
 Where'd you get my address?

JOE  
 (apologetic)  
 Your Watch Commander.

DIANA  
 You called in a favor.

JOE  
 (nodding)  
 A big one.

DIANA  
 You realize this is completely unfair of you....

JOE  
 I'm just asking you to take a look at --

(CONTINUED)

33 CONTINUED:

33

DIANA  
 (overriding)  
 You're asking me to set aside one case for another. I can't do that.

JOE  
 Not even for one day?

DIANA  
 Let me show you something.

Diana leads Joe around a partitioned corner into the main section of the loft. She gestures at her work space.

DIANA  
 This is where I've been for the last four months.

Joe's eyes wander over the wide pine desk littered with files, forensic and lab reports, a mini video monitor, a two-reel tape recorder etc. Above the desk on the wall, he notices a large bulletin board filled with newspaper articles chronicling the kidnap of ten-year-old Helen Rogers, family photos, a blow up fingerprint chart, and various police composite drawings of the suspect. (Note: CAMERA should linger on a photo of Helen as Diana begins speaking.)

DIANA  
 Ten years old. She was grabbed waiting for her mother outside school. Every third Sunday, the guy sends her parents something. A lock of hair, one of her shoes, a piece of clothing. Yesterday a package arrived... with a small finger inside.

Joe looks away.

DIANA  
 The lab says she's still alive.  
 (then)  
 Now what can I do for you, Joe Maxwell?

The story has shaken Joe. Put Cathy's death in its own perspective. He returns his gaze to Diana -- real pain in his eyes.

(CONTINUED)

33 CONTINUED: (2)

33

JOE

I'm sorry... I didn't mean to bother you.

He turns away and starts for the door. But Diana moves after him now, seeing his distress, and lays a compassionate hand on his shoulder.

DIANA

Hey... You okay?

After a still moment.

JOE

Yeah.

DIANA

My turn to be sorry. Sometimes I push too hard.

JOE

No. I was wrong to come here.

Diana senses the depth of Joe's integrity.

DIANA

This woman... she was important to you?

JOE

We worked together. But it was more than that.

DIANA

Romantic?

JOE

(shaking his head)  
Friends...

DIANA

And when she disappeared, you asked to head the investigation?

Joe nods.

DIANA

Let me guess: the trail went cold... fast. You blamed yourself. Drove yourself harder and harder... until your other work suffered.

(CONTINUED)

33 CONTINUED: (3)

33

JOE  
I was suspended.

DIANA  
You started to dream about her...  
Your mind took illogical leaps.  
You followed absurd leads.  
Intuitions. Pretty soon, you  
couldn't think of anything else.

Joe regards her significantly for a long beat.

DIANA  
It's why I only work one case at  
a time.

JOE  
They're all like that for you?

DIANA  
Yeah...

JOE  
You broke some tough ones.  
Miracles, I heard.

DIANA  
Exaggeration. Twice, it was pure  
coincidence.

JOE  
Can I ask you something?

DIANA  
Sure.

JOE  
What do you make of this? A woman  
is violently kidnapped. Six  
months later she turns up dead  
in her own bed. Only she wasn't  
murdered there. She was killed  
somewhere else, and then brought  
there later. Up seventeen  
flights, with no witnesses.

Diana thinks about this for a long intense moment. But  
she can make nothing of it.

DIANA  
(softly)  
I don't know.

(CONTINUED)

33 CONTINUED: (4)

33

Joe's face expresses his understanding. He knows he's already taken too much of her time... and motions to leave.

JOE  
I hope you find that girl.

DIANA  
I hope so too.

And Joe is gone.

DISSOLVE TO:

34  
thru  
35

OMITTED

34  
thru  
35

35A INT. VINCENT'S CHAMBER - EVENING

35A

Vincent sits at his table in flickering candlelight. He gazes into the distance, lost in mourning...

Mary enters with a tea kettle...

MARY  
(gently)  
Vincent..?

He looks up...

MARY  
Would you like some hot tea?

VINCENT  
(muted)  
No... Thank you, Mary.

A heavy beat...

MARY  
... Is there anything..? Anything  
I can do..?

Vincent looks up at her, his eyes wracked with grief. He cannot speak -- he can only shake his head...

MARY  
(heartfelt)  
We all -- all of us -- are with  
you... We share this with you,  
Vincent...

(CONTINUED)

35A CONTINUED:

35A

VINCENT  
The children..?

MARY  
Father spoke to them. They're  
very frightened -- very worried  
about you...  
(hesitant)  
They want to see you...

Vincent slowly, painfully shakes his head...

VINCENT  
... I can't... Mary, I can't...

She reaches out and puts a comforting hand on his  
shoulder...

DISSOLVE TO:

36 EXT. D.A.'S OFFICE - ESTABLISHING SHOT - LATE AFTERNOON 36

DISSOLVE TO:

37 INT. JOE'S OFFICE - LATE AFTERNOON 37

TIGHT ON - JOE

talking on the phone as he finishes filling a cardboard  
file box with his rolodex, a few personal items, and  
miscellaneous files.

JOE  
(on phone)  
What about the prints on the  
balcony door?

INTERCUT:

38 INT. FORENSICS LAB - CONTINUOUS 38

FRANK, an overworked forensics expert in a white lab coat  
with an I.D. badge, keeps his end of the phone conversation  
low and seems wary of being overheard while trying to not  
look suspicious.

FRANK  
Well, those were interesting.  
No one seems to know what they  
are.

39 INT. JOE'S OFFICE - CONTINUOUS

39

Joe continues filling the file box.

JOE  
(on phone)  
What does that mean? Gloves?

FRANK  
(matter of fact)  
No -- well, we don't know.

40 JOE'S POV - THE OUTER OFFICE

40

through the open door. He sees Cathy's empty desk. It affects him powerfully.

FRANK  
(continued non-stop from  
above)  
We're not sure what they are yet.

Frank's tone says they always figure these things out eventually. Frank reacts to the SOUND: OF SOMEONE ENTERING O.C. in the BG of the forensics lab.

FRANK  
I have to go.

JOE  
Call me back. I want to know--

FRANK  
(over/sympathetic but  
determined to cover  
his own ass)  
Maxwell, I can't call you back--  
--

JOE  
(imploring)  
Frank---

41 JOE

41

looks up and unexpectedly sees

42 JOE'S POV - JENNY ARONSON

42

walking through the outer office, towards his office. She has her coat on and is wearing dark glasses. The sight of her stops Joe cold just a second. He barely hears Frank ending the call:

FRANK (V.O.)  
 (filtered/over)  
 We're even now -- okay?  
 (feeling bad)  
 Good luck.

Click. STAY ON JOE, his strong facade sputtering for an instant. He hangs up the phone, pulling himself together as Jenny comes up to the door.

JENNY

Hi.

Jenny's voice cracks on the word. Suddenly all the emotions she had under control aren't under control at all. She reacts by moving uninvited into Joe's arms.

JENNY

I'm sorry I didn't call first.

JOE

That's okay...

Joe holds Jenny, who keeps her face so no one can see. Her pain rekindles some of the deep feelings he's been sublimating.

JENNY

(whispered, choked)  
 ...I thought I was ready for this.

43 JOE

43

His silence almost more painful to watch. A long moment.

43A ANOTHER ANGLE

43A

as Jenny finally collects herself, teetering on the fragile edge of control. She pulls back a little from Joe.

JENNY

I came because... I wasn't sure  
 who to call about... the  
 arrangements.

(CONTINUED)



43A CONTINUED:

43A

JOE  
I'll take care of it.

JENNY  
Do you need any money?

JOE  
No...

JENNY  
What about the service?

JOE  
I thought someone from...  
(trails off/chastises  
himself a moment)  
I forgot about her family.

JENNY  
I think that's you and me.

On their poignant recognition of this shared  
responsibility, we:

DISSOLVE TO:

44 EXT. NEW YORK SKYLINE (STOCK, TIME LAPSE) - TWILIGHT 44

The City's skyline reflects the last golden rays of daylight then gradually, through TIME LAPSE PHOTOGRAPHY, moves through THE MAGIC HOUR and into the NIGHT... the cloud-filled sky dark and foreboding, the buildings alive and twinkling...

DISSOLVE TO:

45 INT. CATHERINE'S LIVING ROOM - NIGHT 45

START ON the lonely, moonlit apartment. We hear an O.C. BREEZE curling in.

CUT TO:

46 INT. CATHERINE'S BEDROOM - CONTINUOUS 46

VINCENT

is standing in the balcony threshold. He enters, trying to will Catherine's presence back into this room. Catherine's outline is still taped on the bedcovers. Vincent notices something on the nightstand...

47 AN OLD, WELL-WORN BOOK...

47

A sudden AUDITORY RUSH:

CATHERINE (V.O.)  
 (from pilot episode)  
 It's still dark. There's still  
 time. Don't leave.  
 (overlapping; from  
 pilot)  
 "...and as the morning mists had  
 risen long ago when I first left  
 the forge, so, the evening mists  
 were rising now, and in all the  
 broad expanse of tranquil light  
 they..."

MOVE IN WITH VINCENT'S HAND so that we see the book is  
 "Great Expectations."

Suddenly a NOISE (key going into living room door then  
 turning) STOPS THE AUDITORY RUSH. Vincent turns sharply.

CUT TO:

48 INT. CATHERINE'S LIVING ROOM - CONTINUOUS

48

ANGLE - THE FRONT DOOR

the dead bolt turning, the door knob starting to turn...

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

49 INT. CATHERINE'S LIVING ROOM - CONTINUOUS 49

The front door opens. An OFFICER PRUITT has unlocked the door for Diana. He reaches in, SWITCHING ON THE LIGHT, and seems ready to enter with her.

DIANA

Thanks. Could you wait outside?

OFFICER PRUITT

(thrown)

Sure. Just let me know if you need something.

Diana practically closes the door in his face, almost as if no longer aware of his presence. Her focus is on the room.

50 ON DIANA 50

as she leans against the door, her eyes scanning

51 THE ROOM. 51

INTERCUT DIANA and VARIOUS SHOTS OF THE LIVING ROOM for several moments to give the sensation of memorizing the room, soaking it up. Momentarily, she reaches to SWITCH THE LIGHT OFF but does not otherwise move. INTERCUT DIANA, still against the door, and a PAN OF THE DARKENED LIVING ROOM. She's like a sponge. Finally, she moves to the stereo cabinet, studies it a second, setting a file folder she's brought with her on top of the cabinet. She SWITCHES ON THE POWER. MUSIC: GRIEG'S PIANO CONCERTO PLAYS.

51A CU - VINCENT 51A

watching from the balcony through the gossamer curtains, disoriented, flooded with a host of strange feelings...

51B HIS POV 51B

Diana taking in the music, registering it, feeling it...

51C INT. CATHERINE'S APARTMENT - RESUME DIANA 51C

as she moves through the dining area, sticks her head in the kitchen, SWITCHES ON THE KITCHEN LIGHT, takes a quick glance of that room, then SWITCHES THAT LIGHT OFF, and goes to the balcony doors, opening them.

CUT TO:

52 EXT. CATHERINE'S BALCONY - CONTINUOUS 52

The french doors open, and Diana moves onto the balcony... almost an identical image to that of Catherine moving onto the balcony used in the OPENING TITLES. Diana moves to the balcony railing, looks out over

53 THE CITY AT NIGHT 53

54 ON DIANA, 54

BEGIN A SLOW CRANE AROUND -- we half-expect the CAMERA at any moment to reveal Vincent in the balcony's shadows behind Diana. A BREEZE sweeps her hair. HOLD ON DIANA'S FACE as she looks out across the thousands of pin-prick lights, knowing this is a sight Catherine Chandler looked at a hundred times, a thousand times...

Momentarily, she comes back to the present and looks down, over the balcony railing... straining... looking for something... something in mind. Then she turns to look up... to survey... If someone did bring Catherine Chandler's body home via this balcony, how could they have done it? How would I have done it?

DISSOLVE TO:

55 INT. CATHERINE'S BEDROOM - MINUTES LATER 55

THE OVERHEAD LIGHT IS ON. Diana is sitting on the floor, at a mid-way point going through the large bottom drawer of the armoire. She is opening a small, slender box. She takes out a pair of antique lace gloves, the kind with no fingers. They remind her of something. She reaches for a small book-size cardboard box on the floor. We see, one-at-a-time, Diana has been taking hope chest-type items out of this bottom drawer and has surrounded herself with them, i.e. the mask Catherine wore on Halloween (from "MASQUES" episode), her mother's satin wedding dress, a child's ballet shoes, a Winterfest candle (its wick

(CONTINUED)

55 CONTINUED:

55

burned). In the small box are old family photographs, some several generations old. Diana rustles through the photos until she finds one of a high society 1920s bride. The lace gloves in Diana's hand match the ones the bride is wearing. Diana lets this sink in before setting the box of photos and the gloves aside. She reaches into the drawer again, this time coming up with a small, slender book that has been wedged into the front of the drawer.

56 DIANA'S POV - OLD BOOK OF SHAKESPEARE'S SONNETS

56

Diana opens the book and sees the inscription...

57 INSERT INSCRIPTION

57

"With love's light wings did I oe'er perch these walls.  
Vincent..."

58 RESUME DIANA

58

She turns a few pages, reading bits and pieces silently to herself, then sets the book down with the other momentos. Diana moves back to the drawer and pulls out a small bundle wrapped haphazardly in a worn pink baby blanket. Unwrapping the bundle, she finds a small baby doll, the kind with plastic arms and a cloth body, circa early 1960s. She takes time to look at the doll. She spreads the blanket across her legs and carefully rewraps the doll, as if it were a real baby. She props the doll against her knees, looking at it...

DIANA

(soft whisper)

I'll bet you had a name, didn't  
you?

She gently touches the doll's hair, noticing its amateurish haircut, the kind little girls love to give their dolls, and smiles sadly.

DISSOLVE TO:

59 INT. CATHERINE'S BEDROOM - LATER SAME NIGHT

59

Diana reaches to SWITCH OFF THE TABLE LAMP. She is sitting in the chair next to the small table. She sits for a moment in the dark, thinking about Cathy Chandler. She has put everything from the drawer back, so the room is neat again, as Diana found it.

- 60 DIANA'S POV - THE ROOM 60  
as Diana scans it.
- 61 TIGHT ON - DIANA'S FACE 61  
surveying, thinking... suddenly registering something.  
She reaches to SWITCH THE TABLE LAMP BACK ON. Her eyes  
are focused on the nightstand. She's rifling through her  
memory banks. Suddenly she stands and heads for the living  
room.  
CUT TO:
- 62 INT. CATHERINE'S LIVING ROOM - CONTINUOUS 62  
Diana crosses to the entertainment cabinet, gets the file  
folder left there earlier, heads back to the bedroom,  
sorting through 8x10 B&W photos in the folder as she walks,  
looking for something.  
CUT TO:
- 63 INT. CATHERINE'S BEDROOM - CONTINUOUS 63  
Diana stops in the doorway, finds the photo she's looking  
for, looks at it.
- 64 DIANA'S POV - PHOTO OF CATHERINE'S BEDROOM 64  
from almost the exact vantage point Diana is now in. The  
photo was taken by the police photographer when Catherine's  
body was still lying on the bed, the homicide scene as  
found (Catherine's face not visible).
- 65 DIANA 65  
looks back up, comparing the scene as it appears now. She  
looks back at the photo.
- 66 DIANA'S POV - TIGHTER ON PHOTO OF CATHERINE'S BEDROOM 66  
favoring the nightstand.
- 67 DIANA 67  
looks back up then down again.

- 68 DIANA'S POV - TIGHTER ON PHOTO OF CATHERINE'S BEDROOM 68  
favoring the nightstand. The book "Great Expectations"  
is on the nightstand in the photo.
- 69 DIANA 69  
looks back up, at the nightstand.
- DIANA  
(mumbled)  
... the book...
- 70 DIANA'S POV - THE NIGHTSTAND 70  
There is no book on the nightstand.
- DISSOLVE TO:
- 70A INT. CEMENT TUNNELS - SAME NIGHT 70A  
Vincent moves through the tunnels clutching the book...
- 70B CLOSE ANGLE 70B  
He has the distracted look of one in deep mourning...
- 70C FLASHBACK - THE ROOFTOP 70C  
He holds Catherine in his arms. She looks at him...
- CATHERINE  
... Though lovers be lost...
- VINCENT  
... Love shall not.
- 70D BACK TO SCENE 70D  
His pace quickens...
- VINCENT  
(under his breath)  
... And death shall have no  
dominion...
- A beat... moving faster...

(CONTINUED)

70D CONTINUED:

70D

VINCENT  
 (through gritted teeth)  
 ... Death shall have no dominion.

He disappears around a bend.

CUT TO:

70E INT. FATHER'S CHAMBER - NIGHT

70E

Father, weary and saddened, sits in his darkened chamber at his reading table, attempting to find solace in an old volume of Wordsworth. He glances up and finds...

70F ANGLE - VINCENT

70F

Vincent stands in the entry-way looking haggard and haunted. He doesn't move, just gazes at Father silently seeking refuge...

FATHER  
 (softly)  
 ... Come -- sit down with me...

Vincent enters, moves to the table...

VINCENT  
 (anguished)  
 Father...  
 (trails off)

FATHER  
 I know you're in great pain.  
 (gently)  
 Try to tell me...

VINCENT  
 ... This pain, this pain -- is  
 more than I can endure...

FATHER  
 I know... But you will.

VINCENT  
 No -- I, I cannot find my way  
 through it.

FATHER  
 (knowing)  
 ... There is no way through it.

(CONTINUED)



70F CONTINUED:

70F

VINCENT

... I'm lost...

FATHER

You must allow it to pass over  
you...

VINCENT

(painfully)

Father, it is crushing me.

FATHER

Then let it -- let it crush you.  
Let it carry you away...

VINCENT

No...

FATHER

It will bring you back...

VINCENT

(defeated)

It won't -- not this...

FATHER

(with strength)

It will -- I know this grief,  
Vincent. The one thing you must  
not do is turn away from it, or  
deny it...

(tenderly)

... What you feel, the enormity  
of it, is your love - for  
Catherine... And that is to be  
cherished, and never forgotten.

(quietly)

That is her gift to you...

VINCENT

... I do not know if I have the  
strength to accept it.

FATHER

You do... You had the courage to  
love her -- and you have the  
strength to honor her, now.

Father clasps Vincent's hand and holds him with his eyes...

FATHER

... And you have me beside  
you... This path I know...

(CONTINUED)

70F CONTINUED: (2)

70F

Hold a beat, and then...

CUT TO:

71 OMITTED

71

72 EXT. COUNTY HOSPITAL - ESTABLISHING SHOT - NEXT DAY

72

DISSOLVE TO:

73 INT. HOSPITAL BASEMENT CORRIDOR - DAY

73

Joe Maxwell follows an arrow painted on the wall under the word "Morgue." He rounds a corner. Down the corridor a MAN pulling off a surgical gown exits a room, pulling the door shut after him and tossing the gown into a clothes bin in the hallway.

JOE  
(calling)  
Dr. Marks.

Joe hurries to catch up as DR. MARKS turns at the sound of his name.

JOE  
Tell me, what did you find?

DR. MARKS  
(his attitude dismissing  
Joe)  
Maxwell, I'm not supposed to talk  
to you.

Before Marks can move more than a step away, another voice catches Joe.

DIANA  
It's okay. He's with me.

Joe turns and sees Diana exiting the exam room Dr. Marks just came out of. She unties her own (clean) surgical gown and beckons a dumbfounded Joe down the corridor.

DIANA  
Come on, Joe. I need to talk to  
you.

(CONTINUED)

73 CONTINUED:

73

JOE

What are you doing here?

DIANA

Working...

JOE

What happened to Helen Rogers?

Diana stops and turns to face him. Unflinching.

DIANA

We lost her...

Joe reacts to this horrific news.

JOE

Sorry.

She accepts his condolence with a small nod.

DIANA

Come on. In here.

She pushes open the door to a:

73A SMALL WAITING ROOM

73A

Joe goes in first. Diana follows and closes the door behind her.

DIANA

Sit down. I need to know some things.

JOE

Go ahead...

He sits at a square white table. Diana pulls up a chair.

DIANA

At the time Catherine disappeared, was she seeing anyone?

JOE

Seeing anyone?

DIANA

Dating? Involved?

(CONTINUED)

73A CONTINUED:

73A

JOE

Not that I know of. In her apartment we found notes from someone named Vincent.

DIANA

She ever mention him to you?

JOE

(shaking his head)

She was funny about that...

DIANA

And, besides this Vincent, can you think of anyone?

Joe thinks again. Then:

JOE

No.

Diana drags her chair closer to him.

DIANA

Okay, Joe. Clear your mind. I'm going to ask you a question... and I'm interested in your first response. No thinking. Just respond.

Joe's eyes narrow in anticipation.

DIANA

When you remember Catherine Chandler... who makes you jealous?

JOE

What do you mean makes me jealous?

Diana regards him.

DIANA

You were in love with her.

Joe is taken aback, but doesn't deny it.

DIANA

Did she ever look at anyone or mention anyone, and just for a second, out of nowhere, you were jealous?

Joe tries to get his bearings.

(CONTINUED)

73A CONTINUED: (2)

73A

JOE  
Cathy was a friend.

Diana feels his resistance, knows she has to break through it.

DIANA  
(gently)  
She was pregnant, Joe.

JOE  
(astonished)  
What?

DIANA  
Autopsy says she delivered a child  
less than an hour before she died.  
(while Joe is still  
reeling)  
Then she was given a lethal  
injection. Morphine.  
(Joe is still  
speechless)  
Whoever did this kept her alive  
just long enough to have the baby.

Joe looks at Diana, stunned by all of this.

JOE  
I don't know what to say.  
(pausing)  
She never said a word.

Diana feels for Joe, but also feels compelled to keep probing.

DIANA  
I'm just throwing out the  
possibility... but what if this  
has more to do with a baby than  
with a case...

JOE  
(resistant)  
No...

DIANA  
Why not?

Joe takes a breath of air.

(CONTINUED)

73A CONTINUED: (3)

73A

JOE  
(frustrated)  
I gave Cathy a key piece of evidence. She turns up missing, and then she turns up murdered. There's a connection there.

DIANA  
Of course there is. But you have to open your mind to the fact of her pregnancy. What it might mean...

JOE  
(overwhelmed)  
I don't know...

DIANA  
Consider it, Joe. It could be the piece that makes everything fit.

Joe is still stymied. He looks up at her as she softens.

DIANA  
That's why I need to know. I need to know who the father of the baby is... who might have wanted that baby.  
(then)  
I need to know who made you jealous.

A beat. She waits... a gut feeling Joe's going to help.

JOE  
(quiet, reluctant)  
Elliot Burch.

Diana reacts, her interest piqued... then the connection.

DIANA  
Okay...

JOE  
He wanted to marry her...

Diana processes. A little rush at having found something new.

DIANA  
How long ago?

(CONTINUED)

73A CONTINUED: (4)

73A

JOE  
Right after she came to work for  
us.

DIANA  
What happened?

JOE  
She turned him down.

DIANA  
Did they stay in touch?

JOE  
Yeah...

This line of questioning has gone too far in a tangent Joe considers way off.

JOE  
But I can't believe he had  
anything to do with this...

DIANA  
But are you positive?

Joe doesn't answer. To Diana no detail is incidental; they all fit together somehow, and she just got a new piece to the puzzle.

DISSOLVE TO:

74 EXT. ELLIOT BURCH'S OFFICE BUILDING - LATER SAME DAY 74

DISSOLVE TO:

75 INT. ELLIOT BURCH'S OFFICE 75

ELLIOT BURCH

is looking out his window, but the drapes are drawn so that his face is partly in shadow. The shadows protect him. When he finally speaks, we hear his pain...

ELLIOT  
You think I had something to do  
with Cathy's death...

He stays with the thought... if it didn't hurt so much, it would amuse him...

76 DIANA

76

watches him carefully. Even his back.

DIANA  
Do you know who did?

Elliot finally shakes his head...

ELLIOT  
(softly)  
No...

Now Diana comes up alongside him to look out the window too.

DIANA  
Are you going to find out?

ELLIOT  
I suppose if you do your job, I will.

Unexpectedly, Elliot walks towards the door.

ELLIOT  
I'm sorry I couldn't be more helpful.

DIANA  
So am I...

Elliot is ending this interview. Diana ignores that, stays put. She addresses him from across the room.

DIANA  
How did you feel about Vincent?

ELLIOT  
Who's Vincent?

DIANA  
The man she'd been seeing for the past two years.

ELLIOT  
... We never discussed him.

DIANA  
Did you ever meet him?

ELLIOT  
No.

Then, as he opens the door for her:

(CONTINUED)



76 CONTINUED:

76

ELLIOT  
I've already told you everything  
I know...

DIANA  
I don't believe you have. But  
I'd appreciate your telling me  
the truth about one thing...

This catches Elliot off-guard.

ELLIOT  
What's that?

Diana takes a card out of her purse, hands it to Elliot on  
her way out.

DIANA  
...If I'm looking for a dead  
man.  
(on her exit, turning  
back)  
I hate wasting my time.

As Diana leaves Elliot...

DISSOLVE TO:

77 EXT. DIANA'S BUILDING - ESTABLISHING SHOT - NIGHT 77

DISSOLVE TO:

78 INT. DIANA'S LOFT - NIGHT 78

Diana is at her desk. She finishes reading the tabloid  
article (seen in "Trial") with the photo of Cathy's slashed  
face under the headline: "D.A. Sucker For A Pretty Face."  
As she reads, she talks one-way on the phone:

DIANA  
...Did the second set of prints  
match the first ones?  
(pause)  
That's what everybody keeps  
saying. What does that mean, they  
don't know what they are?  
(pause)  
Call Roscoe and have him take a  
look.

(more)

(CONTINUED)

78 CONTINUED:

78

DIANA (Cont'd)  
 (glance to watch)  
 No, he'll still be up. Tell him  
 I told you to call.  
 (reaching for scissors,  
 then cutting out the  
 tabloid article)  
 And have a photographer at the  
 funeral tomorrow.

She tacks the article to a bulletin board on the wall in front of her. Two or three other articles are already there, from Cathy's disappearance two years ago, as well as a couple of society page stories.

DIANA  
 (on phone/off "Pictures  
 of everybody?")  
 Yeah. I want pictures of  
 everyone...

Unexpectedly, behind Diana, a MAN (MARK) comes up, putting his arms around her with great familiarity. He wears sweat pants and a white t-shirt. He kisses her neck, looks over her shoulder to her bulletin board. He seems familiar with her method of work, even appreciative of it. As Diana continues her phone conversation...

DIANA  
 ("Anything else?")  
 Nope. That oughta do it.  
 ("Okay, see you  
 tomorrow")  
 Thanks, Billy.

Diana hangs up the phone. Her focus is on the board, not Mark. After a moment...

MARK  
 You coming to bed soon?

DIANA  
 In a minute...

78A TIGHT ON DIANA

78A

focused on the board, not rude, just focused... thinking. Momentarily, Mark pulls away, headed back for bed. STAY ON DIANA... focused...

DISSOLVE TO:

79 INT. TUNNEL OF THE BLACK HOLE 79

Vincent, carrying a torch, makes his way toward the entrance to the black hole. The power of this place is almost palpable to him... At the mouth of the gaping hole he hesitates -- and then girding himself -- he enters...

79A INT. THE BLACK HOLE 79A

The torch illuminates the blackness with a warm glow. Vincent wedges it in a crevice...

He stands, gazing at a spot on the ground, a hallowed spot...

79B FLASH CUT - from "The Rest Is Silence" 79B

Catherine clings to Vincent on this spot, willing him back to life...

79C BACK TO SCENE 79C

He kneels at this spot, staring down, as if attempting to absorb what it offers... SUDDENLY...

79D A FLOOD OF AURAL AND VISUAL FLASHBACKS IN SHORT BURSTS... 79D

... Their tenderest, most shimmering moments. The moments Vincent will never forget...

(e.g. Their first embrace -- The Pilot  
The ending -- "A Happy Life"  
The embrace -- "The Watcher"  
The farewell -- "What Rough Beast")

79E INTERCUT WITH - FLASHCUTS 79E

... Of Catherine attempting to will Vincent back to life.

CATHERINE  
I will not -- I will not let you  
die...

She gives him the kiss of life...

- 79F INTERCUT WITH - VINCENT'S FACE 79F
- As these moments remembered wash over him -- and he experiences the fullness of his loss...
- SUDDENLY A HARSH WIND BEGINS TO BLOW...
- 79G THE TORCH 79G
- It is extinguished...
- 79H VINCENT 79H
- As the darkness envelops him, he HEARS:
- DARK VINCENT  
(O.S.)  
Gone...
- Vincent whirls around to FIND...
- 79I DARK VINCENT 79I
- He sits on a nearby rock with a self-satisfied smirk...
- DARK VINCENT  
(deadly)  
... She's gone.  
(beat)  
Now there is only you -- and me.
- VINCENT  
(rising up)  
No!
- Before Vincent can reach his feet, Dark Vincent lunges, bringing him down...
- 79J EXTREME CLOSE SHOTS -- THE STRUGGLE 79J
- ...FLASHING TEETH AND CLAWS -- as the two of them rip and tear at each other in a frenzy...
- 79K DARK VINCENT 79K
- throttles Vincent, face down in the dirt... He reaches out, clawing at the ground to pull himself away from the fatal assault...

79L VINCENT'S HAND

79L

He feels something in the dirt -- he clutches at it and now grasps hold of it. As he brings it up we can SEE that it's CATHERINES'S CRYSTAL...

SUDDENLY, THE ROOM IS FILLED WITH A BLINDING WHITE LIGHT...

79M DARK VINCENT

79M

falls away, vanishing...

VINCENT

Shielding his eyes, gasping, stunned -- he turns to SEE...

A CHILD

A small child stands in an inner archway, BACKLIT BY THE WHITE LIGHT... He appears to be two or three. All we can discern of his face is a halo of blond curls...

And we HEAR:

CATHERINE'S VOICE

... We loved... There is a child...

(then)

Remember...

79N VINCENT

79N

As the light begins to slowly fade on his face, we can see he has been struck by a truth -- the truth of what has been lost -- and what he must now find...

80  
thru  
82

OMITTED

80  
thru  
82

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

83 INT. FATHER'S CHAMBER - DAY

83

Father, dressed in a dark suit, stands before a mirror. He somberly regards himself -- this man who rejected the world above now must venture back yet one more time under tragic circumstances... He slowly puts a handkerchief in his pocket...

Now Vincent APPEARS in the mirror behind Father. The sadness is still in his eyes, but his utter despair has been lifted -- and replaced by resolve...

83A ANGLE - VINCENT AND FATHER

83A

Father turns to him...

VINCENT

You should be going.

FATHER

I know, I know, the others are waiting...

Father clasps Vincent's arm...

FATHER

(sadly)

I don't want to leave you here...

VINCENT

You must -- to be there -- for me.

FATHER

(nods)

... And I will.

VINCENT

(a beat)

... Father, there is something I could not tell you, before.

FATHER

Tell me...

(CONTINUED)

83A CONTINUED:

83A

VINCENT  
 Out of this darkness, this  
 terrible darkness -- has come a  
 miracle.

Father looks at him expectantly...

VINCENT  
 (simply)  
 Catherine left me a child.

Father is not sure what Vincent is saying...

FATHER  
 (astonished)  
 A child..?

VINCENT  
 ... A son...

A beat. Father tries to absorb this. He is reeling...

VINCENT  
 She said -- he is beautiful.

FATHER  
 (overwhelmed)  
 Vincent... Dear God...

VINCENT  
 And I must find him.

FATHER  
 Where..? Where is he?

VINCENT  
 ... He was taken from her.  
 (beat)  
 I only know that he is alive --  
 and that I will find him...  
 (with quiet conviction)  
 And bring him home... For her  
 - for all of us...

On this vow...

DISSOLVE TO:

84 OMITTED

84

85 EXT. CEMETERY HILLSIDE, CONNECTICUT - DAY

85

ANGLE - THE TREES, THE SKY, CLOUDS, SUNSHINE

- 86 ANOTHER ANGLE - A SMALL CROWD 86  
 gathers for Cathy's graveside service...
- 87 JENNY ARONSON 87  
 standing among a GROUP OF OLD FRIENDS: some of Cathy's  
 girlfriends, a couple of their husbands, and a few of their  
 parents.
- DISSOLVE TO:
- 88 JOE, 88  
 just getting through this.
- DISSOLVE TO:
- 89 VARIOUS SHOTS OF THE MOURNERS 89  
 Among them we find: CATHY'S CO-WORKERS (EXTRAS), and a  
 MINISTER.
- DISSOLVE TO:
- 90 OMITTED 90
- 90A INT. CHILDREN'S DORMITORY - SIMULTANEOUS 90A

Samantha, Geoffrey, Zach and several other tunnel children  
 are gathered in the dormitory, about to hold a service of  
 their own for Catherine... Flowers, paper garlands, a few  
 candles and a small pencil drawing of Catherine have been  
 placed on a low table...

Samantha lights the candles, then returns to her seat...

GEOFFREY

Now what are we supposed to do?

SAMANTHA

We're supposed to think about  
 Catherine -- we're supposed to  
 remember her.

ZACH

We shouldn't just sit here. We  
 should say what we're thinking.  
 We should tell what we remember  
 about her...

(CONTINUED)



90A CONTINUED:

90A

SAMANTHA  
 (to Zach)  
 You go first...

(Zach, and then the others begin to vocalize their memories of Catherine.)

(DIALOGUE TO FOLLOW -- 1 page)

DISSOLVE TO:

91 EXT. CEMETERY - SIMULTANEOUS 91

91A ANOTHER ANGLE - MOURNERS 91A

Dispersed among the crowd are Father, MOUSE, WILLIAM, PASCAL, JAMIE, REBECCA, OLIVIA, MICHAEL, and TWO OTHER TUNNEL EXTRAS, all dressed in appropriate topside attire.

92 ANOTHER ANGLE - LAURA 92

joins the crowd. She makes discreet eye contact with Father, Rebecca, et al.

DISSOLVE TO:

93 OMITTED 93

94 EXT. CEMETERY - DAY - SIMULTANEOUS 94

ELLIOT BURCH,

in dark glasses, steps out of a limosine and walks over to the gravesite, blending into the back of the crowd. His DRIVER waits at the car.

95 POV - ELLIOT 95

focused on the rose-draped casket. He looks up, noticing

96 FATHER. 96

We see Elliot remembering Father.

97 CLOSE ON - DIANA

97

seeing Elliot's moment of recognition. (This is the first time we've seen her at the service.) She looks from Elliot to Father. She is dressed appropriately for the funeral but is obviously working.

DISSOLVE TO:

97A INT. CHILDREN'S DORMITORY - SIMULTANEOUS

97A

As the children continue with their remembrances of Catherine, Vincent enters...

When they see him, they fall silent...

Vincent, then takes a seat among the children-- and he begins to tell them about Catherine, what she meant to him -- and why he loved her...

(DIALOGUE TO FOLLOW - approx. 1 page)

DISSOLVE TO:

97B EXT. CEMETERY - DAY

97B

The minister opens his Bible to begin the service. As the Minister is about to speak, we hear VINCENT'S VOICE OVER THE FOLLOWING...

VINCENT'S VOICE

(DIALOGUE TO FOLLOW)

DISSOLVE TO:

98 OMITTED

98

98A INT. CHILDREN'S DORMITORY - SIMULTANEOUS

98A

PANNING THE CHILDREN'S FACES...

DISSOLVE TO:

99 EXT. CEMETERY - SIMULTANEOUS

99

VARIOUS SHOTS

as the service continues.

DISSOLVE TO:

100 OMITTED

100

- 100A INT. CHILDREN'S DORMITORY - SIMULTANEOUS 100A  
 TIGHT ON - VINCENT'S FACE, HIS EYES  
Vincent's Voice-Over ends.
- DISSOLVE TO:
- 101 EXT. CEMETERY - LATER 101  
 VARIOUS SHOTS  
 of the mourners' goodbyes and embraces as the service ends  
 and the crowd slowly begins to disperse.
- DISSOLVE TO:
- 102 EXT. CITY - ESTABLISHING - NIGHT 102  
 DISSOLVE TO:
- 103 EXT. DIANA'S LOFT - THAT NIGHT 103  
 TRACK IN TOWARDS DIANA'S TWO-STORY HIGH WALL OF WINDOWS.  
 The loft appears dark...
- DISSOLVE THROUGH TO:
- 104 INT. DIANA'S LOFT - CONTINUOUS 104  
 We MOVE INSIDE the dark loft and through it until we see  
 Diana. She is alone, intently working in a POCKET OF LIGHT.  
 The CAMERA CONTINUES MOVING IN until we see what Diana is  
 doing: she is focused on Vincent's inscription in the book  
 of sonnets.
- 105 TIGHT ON - DIANA 105  
 looking up, her eyes studying something else, something in  
 front of her. Something large. She focuses on one item...
- 106 POV - ELLIOT BURCH PHOTO TACKED ON THE BULLETIN BOARD 106  
 The photo is a B&W enlargement of a telephoto shot taken  
 during Cathy's graveside service. Diana has written  
 "Elliot Burch" in black magic marker on the bottom half of  
 the photo, to identify.

- 107 ON DIANA, 107  
her eyes scanning across
- 108 POV - BULLETIN BOARD 108  
of similar tacked-up telephoto shots of Cathy's mourners, each labelled with the black magic marker: "Jenny Aronson," "Joe Maxwell," "D.A. Moreno," etc. Any unidentifiable tunnel members are labelled with black magic marker question marks. Her scanning finally stops and HOLDS ON the photo of Father. This photo has three question marks on it.
- 109 ON DIANA, 109  
wondering who this guy is, what is his connection to Elliot Burch... Diana is a person who needs the questions to be tough or she'd rather not be bothered. Cathy Chandler's disappearance and death are surrounded by tough questions. Diana is challenged.  
  
PULL BACK further to show Diana studying the bulletin board collage; for the first time we see how extensive it is becoming.
- DISSOLVE TO:
- 110 EXT. PARK DRAINAGE ENTRANCE - SAME NIGHT 110  
MOVE IN ON VINCENT  
standing at the park drainage entrance, looking out across the park, the breeze billowing his cloak.
- DISSOLVE TO:
- 111 OMITTED 111
- 112 EXT. CEMETERY - MIDNIGHT 112  
In the mist-shrouded cemetery, a hooded Vincent stands at Catherine's flower-covered grave. On his aloneness...
- FADE OUT

THE END