

BEAUTY AND THE BEAST

"When Churchyards Yawn"

Written by

P.K. Simonds, Jr.

Directed by

Victor Lobl

WITT/THOMAS PRODUCTIONS  
846 N. Cahuenga Blvd.  
Bldg. C  
Hollywood, CA 90038  
(213) 466-6171 - Hollywood, CA  
(213) 583-1630 - Vernon, CA

FIRST DRAFT  
September 6, 1989

BEAUTY AND THE BEAST

"When Churchyards Yawn"

CHARACTERS

VINCENT  
FATHER

JOE MAXWELL  
GABRIEL  
DIANA BENNETT  
ELLIOT BURCH  
ZACH  
JOHN MORENO  
CLEON MANNING  
PIERSON  
GEORGE WALKER  
BURTON FITCH  
ARVIN CATES  
CHILD

EXTRAS

YOUNG ASSISTANT  
WELCH  
BURCH ADVISORS (3)  
LIMOUSINE DRIVER  
JAPANESE BUTLER

BEAUTY AND THE BEAST

"When Churchyards Yawn"

SETS

INTERIORS

VINCENT'S CHAMBER (D,N)

FATHER'S CHAMBER

THRESHOLD

TUNNELS (N)

CAROUSEL (N)

D.A.'S BUILDING (N)

-Moreno's office

DIANA'S LOFT (D)

ELLIOT BURCH'S OFFICE (D,N)

-inner office (N)

-outer office (N)

-elevator (N)

-conference room

-hallway

-parking garage

CATHY'S LIVINGROOM (N)

CATHY'S BUILDING (D)

-lobby

-basement

-sub-basement (N,D)

-threshold

JOE'S APARTMENT (D)

GABRIEL'S LONG ISLAND RESIDENCE (N)

-nursery

-dining room

EXTERIORS

VARIOUS STREETS (N)

VARIOUS ALLEYS (N)

CAROUSEL (N)

GABRIEL'S TOWER (N)

CENTRAL PARK (N)

-park drive entrance

-walking path crossing

-near drainage duct

DRAINAGE DUCT (N)

ROOFTOP OVERLOOK (N)

CATHY'S BALCONY (N)

BURCH'S PLAZA (N)

INTERIOR (CONT'D)

GABRIEL'S TOWER (N)

-stairwell

-penthouse

-hallways

-rooftop stairwell

LIMOUSINE (N)

BEAUTY AND THE BEAST

"When Churchyards Yawn"

ACT ONE

FADE IN:

1 DARKNESS

1

A moment of silence -- then a tiny wheeze and an attenuated baby's CRY, shrill and urgent. The cries grow stronger, more compelling, until the darkness suddenly parts as a door is opened in:

2 INT. NURSERY - GABRIEL'S RESIDENCE - NIGHT

2

A trim figure appears silhouetted in the bright doorway. And as he emerges from the darkness, we see that it is GABRIEL. We view him through the slats of a baby's crib. He crosses toward us, looming larger and larger...

3 HIS HAND

3

seeming huge from this angle, reaches slowly into the crib toward the unseen child. We see the hand close gently around the baby's tiny arm (though we don't see the child's face), and hear a soft "shhh..." The baby's cries die down. The hand comes out of the crib and rests on the rail, as Gabriel quietly contemplates the child...

Then Gabriel turns and leaves, closing the door gently behind him, returning the room to darkness...

DISSOLVE TO:

A DIFFERENT DARKNESS

Now in:

4 INT. VINCENT'S CHAMBER - NIGHT

Hardly any light. Apparently empty. Then Vincent passes CLOSE through FRAME. And again. He is pacing, restless. By the darkness of the chamber and his relative undress, we know he must have risen from bed, unable to sleep.

(CONTINUED)

4 CONTINUED:

4

He takes a candle to his writing table, picks up his journal. But even his thoughts cannot offer him the solace he desires. His emotions swirl upon him. Vincent sits, his eyes staring blankly ahead... a body and mind trapped by grief and confusion....

DISSOLVE TO:

5 EXT. VARIOUS STREETS, ALLEYS - NIGHT

5

Vincent moves quickly through the night. His hood is raised and his head hangs low, but otherwise he seems to move without caution, only knowing his purpose, his destination:

DISSOLVE TO:

6 EXT. GABRIEL'S TOWER - NIGHT

6

Vincent stands at the foot of the soaring edifice. It looms, filling him with some chaotic mix of anger and fear...

A moment of uncertainty -- and then he goes inside...

DISSOLVE TO:

7 INT. STAIRWELL - GABRIEL'S TOWER - NIGHT

7

Vincent ascends, without haste. We're EXTREMELY CLOSE on him, leading him up, watching his eyes move about, as he half-expects the nightmare to resume...

DISSOLVE TO:

8 INT. PENTHOUSE - GABRIEL'S TOWER - NIGHT

8

Vincent standing at the center of the large space. EMPTY now, but with the look of a place quickly abandoned: remnants of packing materials on the floor, refuse in corners; etc. Nothing for him to remember it by...

9 INT. PENTHOUSE HALLWAY - GABRIEL'S TOWER - NIGHT

9

Vincent moves down the passage cautiously. It's not clear what exactly he hopes to find here -- until suddenly it finds him:

He stops, turning side to side as if sensing something...

10 ECU - VINCENT'S EYES

10

flitting to and fro, haunted. Then his eyes close -- against some unseen vision. We hear GUNSHOTS, ROARING and SCREAMING -- a three second bite of sound from "Though Lovers Be Lost..."

Vincent opens his eyes. Silence. He turns, and --

A HEARTBEAT grows in his ears. Quickly it becomes so loud it is CRUSHING.

He looks frantically about -- the sound very real to him. He starts moving. The HEARTBEATS drive him, faster and faster, to:

11 INT. ROOFTOP STAIRWELL - NIGHT

11

Vincent hits the stairs, gripping his ears against the rising chaos in his brain. He looks up suddenly when the sound of a HELICOPTER joins the HEARTBEAT he hears. Is it real? Could Gabriel be returning? Vincent races up the steps and ~~smashes~~ opens the door, finding:

12 EXT/ ROOFTOP - NIGHT

12

SILENCE. A light wind whistling eerily past. He moves out toward the helipad, turning his head to pick up any sound -- but there is nothing...

Vincent stops at the edge of the roof, looks out over the city... until something appears to him, holds his gaze:

13 VINCENT'S POV - BURCH PLAZA

13

the midtown tower reaching high above its peers, gleaming silver in the glow of the moon. A new path revealed...

FATHER (OVER)  
Elliot Burch?!

DISSOLVE TO:

14 INT. FATHER'S CHAMBER - NIGHT

14

Father rounds his book-filled desk to approach Vincent, who firmly stands his ground.

VINCENT

He is my only recourse.

Father fights to control his feelings.

FATHER

You want to find the child,  
Vincent -- I understand that.  
But at what risk to yourself?  
What risk to our world?

VINCENT

The only risk is to myself...

FATHER

No...

VINCENT

Elliot Burch has had a thousand  
chances to betray this world...

FATHER

Even so... how can you possibly  
trust him in this?

VINCENT

Because he loved her too.

Vincent regards Father directly. His tone is even, his  
appeal is soul-deep...

VINCENT

The child is all that is left of  
her in this world...

FATHER

You've nothing left of her inside  
you?

VINCENT

Of course I have...

FATHER

Then ask her if this is right  
course...

(beat)

(CONTINUED)

14 CONTINUED:

14

Vincent reacts.

FATHER

Think of those who love you  
now.

\*

Father regards Vincent expectantly. After a long beat:

VINCENT

I did not come here for your  
counsel...

FATHER

Vincent... you know I support your  
purpose --

VINCENT

But you cannot give me your  
blessing...

\*

Father surveys his own soul, but cannot find it within  
himself to condone Vincent's intended action...

FATHER

The child may be lost to us...

VINCENT

The child...is my son...

Vincent's determination is reflected in his blazing eyes,  
but the brilliance there only illuminates Father's  
desperate fear, as we:

CUT TO:

STREAMING SUNLIGHT

slants in bars from a skylight, into:



15 INT. DIANA'S LOFT - DAY

15

Diana passes through the yellow lightshaft with a mug of coffee in hand, headed toward:

CATHY'S WALL. The spreading mosaic of photos, letters, and other artifacts from the bizarre puzzle that is Cathy's life. It's now taken over nearly the whole side of the room...

Diana stands before this amalgam of Cathy's life, searching familiar ground for an unseen clue. \*

She then crosses to her dining room table, where an open file marked "VINCENT" displays a handful of notes and letters in Vincent's hand. Nearby on the table sits a thin volume of Dylan Thomas poems. She picks up the book and thumbs to a dog-eared page where "And Death Shall Have No Dominion" is printed. She begins to read a passage as she crosses back toward the bulletin board and its pictures of death and destruction...

DIANA

"... Though they go mad they shall  
be sane,/ Though they sink through  
the sea they shall rise again;/  
Though lovers be lost love shall  
not;/ And death shall have no  
dominion...

(beat, looking up at  
the photos)

"... And death shall have no  
dominion..."

She continues gazing at the photos, trying to comprehend the being where poetry and violence could so coexist. Looking at her gallery of photos of Cathy's acquaintances, she sees no such creature. She shakes her head. Who is he? Where is he?

DISSOLVE TO:

16 INT. CONFERENCE ROOM - ELLIOT'S OFFICES - DAY

Late afternoon sunlight illuminates this meeting among ELLIOT BURCH and six or seven high-level advisors. Most are in shirtsleeves with ties off. GEORGE WALKER and BURTON FITCH are buffed-suede attorneys from the corporate law firm of Cautious & Non-Committal. CLEON MANNING sits off to one side, keeping his silence for now. A portentous mood hangs over the proceedings. Elliot paces impatiently:

(CONTINUED)

16 CONTINUED:

16

ELLIOT

Then issue more partnership shares.

WALKER

No good. Share values are low enough as it is. You can't risk any more dilution.

ELLIOT

(fed up)

Gentlemen -- there are twenty-two buildings in this city with my name on them! Are you telling me Elliot Burch is a bad credit risk?!

Fitch ventures an explanation:

FITCH

Elliot, you know how it works out there -- profile is everything... And right now the profile of Burch Properties Group is at a bit of a low ebb. People are nervous...

ELLIOT

I don't believe that. Business is business. The Group is worth as much as it ever was.

WALKER

(on eggshells)

The settlement on the casino fire will likely exceed liability coverage by a figure in the high tens of millions. You've got loss of portfolio value from dumping of l.p. shares...

FITCH

With everything taken into account -- liquidation value of the Burch Group today is about sixty percent of what it was six months ago...

Elliot is shell-shocked. He takes a long moment to digest this...

ELLIOT

Sixty percent?

(CONTINUED)

16 CONTINUED: (2)

16

WALKER

Not including the cash drain we're seeing with the D.A.'s restraining order on the Battery project...

ELLIOT

I thought you said we could finesse Moreno...

FITCH

It's not just Moreno. Selling of Group shares is across the board -- pension funds, overseas banks, you name it.

WALKER

There's no single hand behind this, Elliot. No one man has that kind of power...

Manning speaks up for the first time:

MANNING

Don't be so sure about that, gentlemen...

ELLIOT

What are you saying, Cleon?

Manning takes a pause, a bit uncomfortable venturing outlandish suppositions among these degree types. He addresses Elliot as he speaks.

MANNING

I'm saying there is someone out there, and he's taking you apart. Piece by piece...

Walker and Fitch exchange a look. Elliot notes this without sharing in it...

WALKER

(sarcastic)

Who do you hear this from, Mr. Manning?

(CONTINUED)

16 CONTINUED: (4)

16

MANNING

(cool)

I hear it from people like you,  
Mr. Walker. People with nice jobs  
at banks and nice families in the  
suburbs. People so scared they  
hang up the phone before we get  
out the question...

Walker and Fitch get the smirks wiped from their faces.  
Elliot thinks a moment, then addresses them:

ELLIOT

I want you to work with Cleon on  
this thing. There has to be a  
connection somewhere...

(beat: a command)

Find it.

Reactions. Fitch, Walker, and the others rise and file  
out, talking among themselves. Manning is last to leave:  
he turns at the door, exchanges a look with Elliot before  
closing the door behind him...

TIME DISSOLVE TO:

17 INT. BURCH'S INNER OFFICE - NIGHT

17

Elliot is alone in his darkened office, looking out the  
window over the city. His city. Then, Elliot hears a  
NOISE. He turns to open a desk drawer, revealing a gun.  
He picks it up and checks that it's loaded, when the noise  
SOUNDS again. He clicks the chamber shut, flips the safety  
off, and moves off...

17A ELLIOT'S POV - MOVING

17A

slowly toward the sound... and as he reaches the doorway,  
a shadow moves across the far wall...

17B RESUME ELLIOT

17B

as he turns the corner, tensing... but he stops there, and  
exhales his great relief.

17C ANOTHER ANGLE

17C

reveals that it's ARTHUR, the night janitor, and he's just  
leaving. Elliot turns slightly to conceal his gun.

ELLIOT

Goodnight, Arthur.

(CONTINUED)

17 CONTINUED:

17

Arthur waves and exits. Elliot heads back into his inner office. He opens his desk drawer, about to put the gun away, when he senses something and looks up, startled to see: \*

18 VINCENT

18

standing motionless by the door, his face concealed by his cowl (completely), so Elliot cannot see him, even from the short distance between them.

Elliot tenses, about to shoot, when:

VINCENT

Elliot Burch.

The voice stops Elliot, who nevertheless keeps the gun trained on the silhouetted intruder, as we:

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

19 INT. ELLIOT BURCH'S OFFICE - CONTINUOUS - NIGHT 19

Elliot squints at the shadow-figure, his gun poised...

ELLIOT  
Who are you?

VINCENT  
No one to fear...

But Elliot's fear remains coiled. He keeps the gun pointed as he moves quickly around the desk toward Vincent. And as he reaches for the switch to a table lamp, Vincent speaks with sudden authority:

VINCENT  
Don't...

Elliot stops, almost surprised to find himself respecting the command of this strange intruder.

VINCENT  
(softer)  
Please...

As Elliot lifts his hand from the switch...

ELLIOT  
How do you know me?

VINCENT  
We shared something -- a friend  
-- very dear to us both...

ELLIOT  
Who?

VINCENT  
(beat)  
... Catherine...

A moment -- as Elliot begins to put it together...

VINCENT  
My name is Vincent.

Elliot is overwhelmed; he can only echo the elusive name...

(CONTINUED)

19 CONTINUED:

19

ELLIOT  
Vincent...

Then, realizing with awe:

ELLIOT  
You know me from what she told  
you...

VINCENT  
Yes.

A long moment as Elliot continues to watch Vincent closely.

ELLIOT  
What do you want from me?

VINCENT  
... I need your help.

The irony of Vincent's request is not lost on Elliot.

ELLIOT  
Why would I help you?

Vincent turns his cowed face toward Elliot.

VINCENT  
(powerfully)  
I don't do this for myself...

Elliot considers this. He looks at the gun in his hand  
-- still poised to shoot -- then lowers it. A moment of  
conciliation...

VINCENT  
I saw the man who killed her.

ELLIOT  
(stunned)  
What?

VINCENT  
(with difficulty)  
I was there... with her... at the  
end, but...

As Elliot tries to imagine the moment, Vincent girds  
himself...

VINCENT  
... I was too late.

(CONTINUED)

19 CONTINUED: (2)

19

Elliot looks up at him, fighting for clarity.

ELLIOT  
Where? Where was this?

VINCENT  
A building where he lived. He  
kept her there.

ELLIOT  
Who kept her there?

VINCENT  
The man...  
(then)  
I need your help to find him.

Elliot peers into the darkness for a long moment, trying  
to discern the shadowy figure...

ELLIOT  
What makes you think you can  
trust me?

VINCENT  
(beat)  
Because you loved her too...

Elliot regards the dark form before him with wonder...  
seduced, as all men are, just by beholding him.

CUT TO:

20 INT. JOE'S APARTMENT - DAY

20

Joe lies with his feet up on the couch reading a newspaper.  
Empty soda cans, food containers, etc., lie about. A t.v.  
plays at low volume. An unemployed workaholic with too  
much time on his hands...

(CONTINUED)



20 CONTINUED:

20

A knock at the door. Joe looks around at the mess, suddenly jumps up in a panic.

JOE  
Yeah! Coming!

Joe slaps the newspaper on the floor and tosses refuse onto it. He picks the paper up by the corners and carries it to the kitchen. Another knock.

JOE  
Coming! Hold your horses!

Joe disappears with his pile of garbage, and we hear a RACKET O.S. as it falls to the floor.

Joe reappears, tucking in his shirt. As he goes for the door he flings something at the t.v. to shut it off. It stays on. He opens the door.

21 ELLIOT

21

stands in the doorway. Flanked by two bodyguards -- PIERSON and WELCH. Joe and Elliot look at each other. Without warmth:

JOE  
Elliot Burch on my doorstep. I'm speechless.

ELLIOT  
Hello Joe.

JOE  
(looks at bodyguards)  
Let's see -- you bought my building and you're here for the rent.

ELLIOT  
(smiles)  
No...

JOE  
Good, because I'm broke.

ELLIOT  
Joe, would you mind if I came in for a minute?  
(off Joe's hesitation)  
... It's about Cathy.

(CONTINUED)

21 CONTINUED:

21

Joe looks at Elliot. A difficult moment.

JOE  
She's dead, Elliot. Why don't  
you stop chasing her.

ELLIOT  
Why don't you?

The truth hurts. After a beat:

ELLIOT  
I have a lead on her killer.

Joe reacts. He gives Elliot a very long look. He drops  
his hand from the door and steps back. Elliot gestures  
the bodyguards to stay outside and enters.

22 ELLIOT - LATER

22

sitting on Joe's couch, sipping from a can of soda. He  
looks painfully out of place, dressed impeccably as usual  
in dark suit, Chesterfield overcoat, scarf. Joe is  
standing in a corner, watching him. Impatient:

JOE  
All I'm hearing are complaints  
about the D.A.'s office. I don't  
even work there now.

ELLIOT  
That's right -- and did you ever  
ask yourself why?

JOE  
I didn't have to. My boss made  
it real clear -- I was acting  
against orders.

ELLIOT  
You think he was right?

JOE  
(beat; searching)  
Maybe...

ELLIOT  
Moreno worked with her too.  
Doesn't the D.A. look after his  
own?

(CONTINUED)

22 CONTINUED:

22

JOE

... What are you driving at?

Elliot gathers his courage. A beat.

ELLIOT

Six months ago Cathy Chandler disappears, and a lot of people start looking into it. But two look harder than the rest... Because these two -- they were people who couldn't let her go...

Joe looks at him. It's true...

ELLIOT

... After a while it looks hopeless, and everyone gives up -- except you and me.

(beat)

We both start checking out rumors we're hearing about a man with a lot of connections. We both get warned to leave it alone. We both don't listen... and bad things happen...

JOE

C'mon. You're giving me not very strange coincidences like they proved something--

ELLIOT

They're not coincidences, Joe. It's coming from the same man.

JOE

(incredulous; scoffs)

Who? Moreno?

ELLIOT

No...

(then)

The man Moreno works for...

Joe thinks about it for one full second.

JOE

Not a chance.

ELLIOT

You can't know that.

(CONTINUED)

22 CONTINUED: (2)

22

JOE

(strong)

I'll tell you what I know. I know  
Moreno. He's not the type.

ELLIOT

The man who killed Cathy has ties  
to somebody in your office, Joe.  
I'm sure of it. Somebody powerful  
enough to suspend you and launch  
a witch hunt against me. Tell  
me who else it could be.

Joe thinks a moment. He fixes Elliot with a nasty look.

JOE

Maybe it's this Vincent character  
nobody seems able to find...

ELLIOT

(carefully)

It isn't him.

JOE

How do you know?

ELLIOT

I know...

Joe lets this by for now...

JOE

Then maybe it's nobody...  
(looks hard at Elliot)  
How much is it costing you to have  
those building permits held up  
by Moreno's inquiries? You'd do  
just about anything to get the  
heat turned down, wouldn't you?

ELLIOT

(strong)

That's not it, Joe--

JOE

You know what else bugs me about  
this picture, Burch? Time after  
time I saw you put Cathy on the  
line when there was something in  
it for you. Now you're back  
trying to play games with me.

Elliot takes an angry step at him, temper flaring:

(CONTINUED)

22 CONTINUED: (3)

22

ELLIOT  
You have no idea how wrong you  
are... no idea.

Joe knows he may have overstepped, but it doesn't matter.  
He's heard enough...

JOE  
Maybe you'd better go...

ELLIOT  
Not until you promise to look into  
this.

JOE  
I'm not promising anything to you.

A long moment. Elliot goes to the door and opens it. He  
takes a chance:

ELLIOT  
Ask Moreno about the tower at  
twelve hundred Sixth Avenue.

Joe stares at him, says nothing. Elliot knows he's taken  
as far as he possibly can, and leaves. ON Joe, feeling the  
weight of the world, we:

DISSOLVE TO:

23 EXT. CATHY'S BALCONY - NIGHT

23

Diana looks out over the city. She closes her eyes,  
feeling the light breeze on her face, trying to know how  
Cathy felt this breeze, where it sent her... She turns and  
notices the withered rose bush. She stoops and examines a  
severed stalk where one of the blooms had been. Then she  
rises and goes inside...

24 INT. CATHY'S LIVING ROOM - NIGHT

24

Diana is looking through bookshelves, sideboards, etc.,  
searching for something, anything, she might have missed  
before... when she spots something new that was right under  
her nose: a hand-made card in a wood and glass frame.  
It's a child's colorfully crude rendering of a violin, with  
a legend in crayon: "YOU ARE INVITED".

(CONTINUED)

24 CONTINUED:

24

Diana takes it off the hook, and studies it for a long beat. Then something occurs to her, a sudden intuition, and she turns the frame over and pulls out the cardboard backing. She gently slides the card out of its frame. On the reverse side, in Vincent's handwriting, is a message which Diana reads aloud:

DIANA

"The children are giving a concert tonight. Meet me below at the threshold. Vincent."

Diana studies the words carefully, trying to guess their meaning. Finally she repeats two of them:

DIANA

The threshold...

DISSOLVE TO:

25 INT. TUNNEL - NIGHT - MOVING WITH VINCENT

25

as he strides down the tunnel...

FATHER (O.S.)

Vincent!

Vincent glances back over his shoulder, and continues, slowing a little to allow Father to catch up. We MOVE WITH THEM, and after a few paces:

FATHER

Have you been to see Elliot Burch?

Vincent nods.

FATHER

Did he help you?

VINCENT

He has agreed to help...

FATHER

(disturbed)

So you will risk seeing him again...?

(CONTINUED)

25 CONTINUED:

25

Vincent senses Father's grave struggle with this. He stops and turns to Father, bracing his shoulders firmly, looking squarely, compassionately into his eyes. \*

VINCENT

Yes. I will risk seeing him. \*  
I would risk everything... Would  
you do any less for me?

CUT TO:

26 INT. ELLIOT BURCH'S INNER OFFICE - NIGHT

26

Elliot sits behind his desk listening to a report from Fitch and Walker, as well as Cleon Manning, who stands somewhat off...

FITCH

It's true we've found some  
connecting threads, but there's  
no substantive evidence...

ELLIOT

(overlapping)

What threads?

FITCH

Several of the biggest sellers  
of Burch Group shares have ties  
to a certain investment bank in  
Singapore. One of the fastest  
growing in the world...

Fitch takes a breath, as if he's about to say something else, but doesn't. Elliot picks up on this.

ELLIOT

And?

WALKER

(with some hesitation)

We're fairly certain it's backed  
by South American drug  
interests...

Elliot reacts: this is an area with which he is all too familiar..

(CONTINUED)

26 CONTINUED:

26

ELLIOT  
Any of these drug interests have  
New York connections?

WALKER  
Possibly, but there's no way of  
knowing for certain--

MANNING  
(overlapping)  
The answer is yes.

Elliot addresses the next question to the lawyers, but  
watches Manning for a response...

ELLIOT  
What about a connection to the  
D.A.'s office?

WALKER  
John Moreno has a sterling  
reputation in this town. I  
wouldn't even want to ask.

Manning says nothing. He looks at Elliot, then at the  
lawyers, with some unspoken meaning. Elliot turns to the  
lawyers, smiles:

ELLIOT  
Gentlemen, you've done first rate  
work. I want to thank you.  
(stands, offers his hand  
to them)  
I'll be in touch.

Walker and Fitch make some reaction to this rather abrupt  
dismissal, as we:

CUT TO:

27 THE DOOR CLOSING - MOMENTS LATER

27

Elliot shutting it behind the departing Walker and Fitch.  
He turns back to Manning:

ELLIOT  
So tell me.

MANNING  
I can't prove anything, Elliot,  
and I don't want to try--

(CONTINUED)



27 CONTINUED:

27

ELLIOT  
(interrupts)  
Just tell me.

MANNING  
(conclusively)  
It's Moreno.

Elliot nods slightly: Manning's word is proof enough.

ELLIOT  
Who's the one pulling his strings?

MANNING  
Nobody knows, and nobody can  
figure it out.

ELLIOT  
What about the address I gave you?

MANNING  
If he lived there, he hid himself  
well -- mazes of holding  
companies, third-party  
leasebacks... it'll take months  
to trace...  
(then)  
The man doesn't want you to know  
who he is...

ELLIOT  
Too bad -- because I intend to  
find out.

Manning looks at Elliot for a long moment. He only works  
for the man, but he can't help wondering:

MANNING  
... Why?

ELLIOT  
(surprised)  
Why?

MANNING  
Elliot -- you got what you wanted  
-- you found out you weren't  
imagining things: somebody bad  
is after you...  
(beat)  
So why the hell don't you back  
off?

(CONTINUED)

27 CONTINUED: (2)

27

As Elliot digests this sudden about-face from his most trusted employee...

MANNING

You think you can win a game like this?

(then)

He's dangerous, Elliot...

ELLIOT

There are people who say that about me.

MANNING

You ever kill a man?

Elliot doesn't answer. Maybe he has...

MANNING

Ever kill a man just to make a point?

ELLIOT

Of course not.

MANNING

Ever kill two hundred to make a point?

ELLIOT

The casino fire?

Manning looks at him evenly.

MANNING

That's the difference between you.  
(carefully)  
That's why you can't win...

Elliot fights this. He paces, goes to the window...

ELLIOT

I can have the law on my side,  
Cleon... I can get him put away...  
I just need to find something --  
we'll find it together...

A pause. Manning speaks softly, sadly:

MANNING

No, Elliot. Not with me.

(CONTINUED)

27 CONTINUED: (3)

27

ELLIOT

... What?

MANNING

I'm getting out.

ELLIOT

I can't do this without you.

MANNING

I'm sorry.

ELLIOT

I'll double your retainer.

MANNING

That's not it --

ELLIOT

(overlapping)

Plus a bonus. A hundred thousand  
if you find him.

MANNING

(angry it has to be this  
way)Two of my field people have  
disappeared already!

(beat; humbled)

I have a family...

Then:

ELLIOT

... You've made up your mind...

Manning offers Elliot his hand.

MANNING

Be careful, Elliot. Be very, very  
careful...

Elliot gives him a long look, then takes his hand.

28 INT. ELLIOT'S OUTER OFFICES - NIGHT

28

Manning leaves Elliot's office. The large complex of  
suites is empty and darkened. Spooky. Manning passes a  
bank of desks and heads into the hallway.

29 HAND-HELD POV

29

picking Manning up from a doorway alcove, and starting to FOLLOW. The POV stays a safe distance behind him, ducking back when Manning senses something and slows...

30 MANNING

30

reaches the elevators, pushes a button. He checks around, sees nothing. The elevator doors open and he steps in.

31 INSIDE THE ELEVATOR

31

Manning pushes the "Lobby" button, waits. The doors start to close -- when a GLOVED HAND suddenly stops them. The glove is distinctive -- tan leather with an open back, like a driving glove.

32 MANNING

32

reacts, goes for his gun. He stops as:

33 THE GLOVED HAND

33

produces an ugly black automatic pistol and loudly COCKS it. We never see the face of the man who steps onto the elevator with Manning now, letting the doors close behind him...

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

34 INT. MORENO'S OFFICE - NIGHT

34

District Attorney John Moreno is at his desk, poring over voluminous legal briefs. He's an important man and a busy man, and as CAMERA MOVES around behind him, we see through his office door that most of his staff has already gone home for the night.

There's a small knock at the door and Moreno looks up. Joe stands at the threshold. He smiles softly.

JOE

Hey, boss. Burning some midnight oil?

Moreno looks at Joe a moment. He smiles.

MORENO

You know it never stops coming down around here...

(then)

Does time fly that fast? Is your two months up already?

JOE

No -- no, I just felt like dropping by for a visit...

MORENO

If you tell me you actually miss this place, I'm gonna give you another two months.

JOE

(puts up his hands)

I'm guilty, boss. What can I say? Soap operas got nothing on this circus...

Moreno smiles and puts down his pencil. Gestures for Joe to take a seat.

JOE

So what's new?

(CONTINUED)

34 CONTINUED:

34

Moreno leans back in his chair, hands behind his head, enjoying this intimate lawyers' exchange with his protege...

MORENO

Plenty's new -- but nothing's different. I got more cases than I have lawyers, more convicts than I have jails, more paperwork than I have hours in the day...

JOE

(wry)

God I miss it...

Moreno gives him a look.

JOE

... Seems like a terrible waste to keep me out of commission, doesn't it?

MORENO

Relax, Joe. Enjoy your vacation...

Joe waits a moment before getting into it...

JOE

So what's this new mess Elliot Burch's stepped in?

Moreno's face sags slightly. He tosses a cursory glance at Joe.

MORENO

That one's no fun, Joe... You know I don't live to poke sticks at rich guys, whatever the papers say...

JOE

I know...

MORENO

Fact is, the guy's dirty.

JOE

(carefully)

He's been saying since it's all from confidential sources he can't defend himself...

(CONTINUED)

34 CONTINUED: (2)

34

MORENO

Not many people want to stand in the light when they're pointing fingers at a guy like Burch.

JOE

You think he's dangerous?

Moreno doesn't answer for a moment or two. He looks away. From far off:

MORENO

Anybody with that much power is dangerous. Believe me...

(returning)

... Why the interest?

JOE

I don't know... guy like that spends so much time on the front page, he starts seeming bigger than life. Whatever happens to him is interesting...

Moreno says nothing. Joe watches him carefully...

JOE

John... the other day I was cleaning out some files and I found something on the Chandler case I never got the chance to look into--

MORENO

(regards him a beat)

Joe -- for your own sake, you have to let that thing rest.

JOE

I know, I know... I just wanted to see if it rang any bells for you...

A beat.

MORENO

What is it?

JOE

An address somebody gave me.

MORENO

Yes?

(CONTINUED)

34 CONTINUED: (3)

34

JOE  
Twelve hundred Sixth Avenue.

A beat. Moreno says nothing...

JOE  
That tower off fifty-third--

MORENO  
(abrupt)  
I know where it is.

A moment. If Moreno has shown anything, he quickly recovers. Easier:

MORENO  
Doesn't do anything for me, Joe.  
Sorry.

JOE  
Think it might be worth checking  
the tenants? The tip was from  
a solid source...

MORENO  
... I'll get somebody to look into  
it.

JOE  
... I got nothing else to do.  
Why don't I just--

MORENO  
(stands up; firmly)  
You're on suspension, Joe.

A long moment. Joe looks into Moreno's eyes, measuring the man as carefully as he can...

JOE  
You're right...

But we see that Joe is lying: he doesn't think this is right at all...

DISSOLVE TO:

35 INT. ELLIOT'S INNER OFFICE - NIGHT

35

Elliot is alone in his office, packing up to leave. He shuts his briefcase, picks up the phone and dials three numbers...

(CONTINUED)



35 CONTINUED:

35

ELLIOT  
Pierson? I'm ready.

He hangs up and walks out of the office...

36 INT. HALLWAY - ELLIOT'S OUTER OFFICE - NIGHT

36

As Elliot strides down the hallway his two bodyguards, Pierson and Welch, fall in alongside him, uzi's visible under their jackets...

37 INT. ELEVATOR LOBBY - NIGHT

37

Elevator doors open and Pierson pokes his head in to check it out before Elliot gets on...

38 INT. PARKING GARAGE - NIGHT

38

Different elevator doors open and Welch checks around before escorting Elliot the short distance to his waiting limo...

The limo pulls out around a concrete pillar and approaches an electric garage gate. The driver hits an automatic opener, and the steel gate begins to lift... hoisting with it the lifeless body of Cleon Manning, until he hangs full length in the garage opening, bound by his wrists...

CUT TO:

39 INT. LIMO - CLOSE ON ELLIOT BURCH

39

reacting to the gruesome sight.

40 HIS POV - THROUGH THE LIMO WINDOW

40

The hanging body, frozen in the headlights.

41 BACK TO ELLIOT

41

as he turns his head away..

DISSOLVE TO:

42 EXT. CENTRAL PARK - NIGHT

42

Elliot's limo turns into the empty park. It travels very slowly. Reaching a crossing at the junction of a walking path, it stops. Pierson gets out, checks around, then signals. Elliot steps out, gets his bearings.

ELLIOT

Stay here with the car.

Elliot starts to leave.

PIERSON

Mr. Burch?

ELLIOT

Yes?

PIERSON

(eyes the night-shrouded park)

Are you sure...?

ELLIOT

I'm just taking a little walk.  
I'll be back in ten minutes.

Elliot starts down the walking path...

43 EXT. CAROUSEL - NIGHT

43

Elliot finds his way in the darkness toward the boarded up carousel. He's been here before, but it's still a little forbidding at this hour... He hesitates before he enters through a wooden door...

44 INT. CAROUSEL - NIGHT

44

With Elliot as his eyes adjust to the blackness. The dark shapes of the carousel animals become clearer, unicorns and horses. He steps further inside, the SOUNDS of his breathing and his echoing footsteps emphasize the strangeness of the surroundings... He stops again, listens. A voice comes out of the darkness...

VINCENT (O.S.)

I am here.

Elliot turns quickly, a little startled, to see Vincent in the shadows across from him. Again, Vincent's face is completely obscured from Elliot's view by his cowl. Elliot takes a step toward Vincent...

(CONTINUED)

44 CONTINUED:

44

ELLIOT  
Vincent?

VINCENT  
Come no further... please.

Elliot freezes.

VINCENT  
You are alone?

ELLIOT  
I have someone waiting at the car.

Vincent's eyes roam over the space, as if to verify  
Elliot's words. Finally:

VINCENT  
Tell me what you have found...

Elliot hesitates.

ELLIOT  
Not much. A possible connection  
to the District Attorney of New  
York. A friend of Cathy's is  
looking into it.  
(then; with difficulty)  
But, I don't know if...

His voice trails off... Vincent senses his great distress.

VINCENT  
(gently)  
What is it?

ELLIOT  
The man you described, the man  
you saw in the helicopter... If  
he can control the District  
Attorney...

VINCENT  
He frightens you...

It's a tough admission for Elliot... but he nods.

ELLIOT  
He killed two hundred and thirteen  
people in a hotel fire, my  
hotel...  
(then)  
What kind of man is that?

(CONTINUED)

44 CONTINUED: (2)

44

VINCENT

A man without a conscience. A  
man that must be stopped.

ELLIOT

His power is beyond anything I  
thought possible.

Vincent regards him.

VINCENT

Elliot... the way is dangerous.  
You are not bound to continue with  
me.

After a long beat.

ELLIOT

A part of me says it's suicide.

Vincent half-turns away from Elliot, forcing himself to say  
what he must.

VINCENT

Then there is something more you  
should know...

Elliot looks up to regard him closely. The words are  
trapped way down in Vincent's throat. Finally:

VINCENT

There is a child...

(beat)

This... man... is raising  
Catherine's child.

ELLIOT

(stunned)

My god.

Both men are absolutely still for a long moment. Elliot  
raises his eyes to Vincent, realizing:

ELLIOT

Your child...

Vincent sees the pain in Elliot's eyes, before Elliot turns  
away.

VINCENT

It's her child, Elliot. It's all  
she has left to us in this world.

(CONTINUED)

44 CONTINUED: (3)

44

Elliot feels Vincent's hand on his shoulder. If he turned he would see the strangeness of it, he would know the secret. But he doesn't look. And we:

DISSOLVE TO:

45 OMITTED

45 \*

45A INT. CATHY'S APARTMENT - DAY

45A

Diana EXITS the apartment quickly, moving with a sense of purpose...

46 INT. BASEMENT - CATHY'S BUILDING - DAY

46

Diana wanders around the room, sensing she's not there yet... She cases the perimeter, checking behind things, finally finding the hidden door, which she opens.

DIANA  
(to herself)  
The threshold... below.

She climbs through...

47 INT. SUB-BASEMENT - DAY

47

Diana descends the metal rungs and steps into the shaft of light. She hesitates there, gazing about with immense curiosity. A long beat, as she fills herself up with the magic of this place.

48 ANOTHER ANGLE - HAND-HELD POV

48

reveals a pair of young eyes watching her through a hole in a brick wall, blinking...

CUT TO:

49 INT. ELLIOT'S OFFICE - DAY

49

Joe is sitting before Elliot's desk. He looks drawn, distracted by something that's very much on his mind.

ELLIOT  
So you talked to Moreno?

(CONTINUED)

49 CONTINUED:

49

JOE  
... Yeah, I did..

ELLIOT  
And?

Joe hesitates, plagued by the burning question with which he now confronts Elliot:

JOE  
First tell me what's at  
nineteen hundred Sixth Avenue?

Elliot weighs the question, then answers it evenly.

ELLIOT  
... It's where Cathy died.

Joe is floored.

JOE  
Jesus...  
(suddenly angry)  
How do you know this?

After a beat:

ELLIOT  
I can't tell you.

JOE  
Why not?!

When Elliot doesn't answer:

JOE  
What, are you protecting  
someone? How do you know so  
much...?

ELLIOT  
It doesn't matter how I  
know...

JOE  
The hell it doesn't!

ELLIOT  
(flashing)  
Moreno's dirty, Joe! We both  
know that!

(CONTINUED)

50 INT. SUB-BASEMENT - VINCENT'S POV - DAY 50

Diana has moved away from the shaft of light, and now stands in the center of the sub-basement, her back to the tiny brick opening...

51 REVERSE ANGLE 51

shows Vincent silently watching her.

52 RESUME DIANA 52

as she suddenly turns, sensing another presence. Her eyes seem to bore right into the brick wall.

53 VINCENT 53

doesn't dare blink. It's as if she's staring right at him, right into his soul. But:

54 DIANA 54

sees only empty space, and finally she turns away and is swallowed by the shaft of light.

55 VINCENT 55

is staggered by the visual similarity to Catherine. He pulls away from the observation point, his heart heavy and sorrowful.

Next to him stands the young sentry -- ZACH -- who brought him here.

(CONTINUED)

49 CONTINUED: (2)

49

Joe sags under Elliot's strong words: he knows he's been taking out his anger and hurt on Elliot.

\*

ELLIOT

And you'd better start accepting it... because he's our only link to whoever killed Cathy.

\*

Joe sits back heavily in his chair...

\*

JOE

I don't believe this is happening...

\*

Joe looks up at Elliot across the stark silence of this place. He seems distant and small.

\*

JOE

He's my friend...

\*

On Joe's utter despair, we:

\*

DISSOLVE TO:



49 CONTINUED: (2)

49

JOE

What do you want me to say? Why  
the hell should I trust you?

ELLIOT

Because you know I'm right.

Joe regards him in the stark silence of this place. Then  
he turns to leave.

DISSOLVE TO:

50 INT. SUB-BASEMENT - VINCENT'S POV - DAY

50

Diana has moved away from the shaft of light, and now  
stands in the center of the sub-basement, her back to the  
tiny brick opening...

51 REVERSE ANGLE

51

shows Vincent silently watching her.

52 RESUME DIANA

52

as she suddenly turns, sensing another presence. Her eyes  
seem to bore right into the brick wall.

53 VINCENT

53

doesn't dare blink. It's as if she's staring right at him,  
right into his soul. But:

54 DIANA

54

sees only empty space, and finally she turns away and is  
swallowed by the shaft of light.

55 VINCENT

55

is staggered by the visual similarity to Catherine. He  
pulls away from the observation point, his heart heavy and  
sorrowful.

Next to him stands the young sentry -- ZACH -- who brought  
him here.

(CONTINUED)

55 CONTINUED:

55

ZACH

What should we do, Vincent?

Vincent struggles a moment with it, but he already knows the difficult answer:

VINCENT

Tell Mouse we must seal this section of the tunnels.

ZACH

Forever?

VINCENT

... Yes... forever...

As Vincent contemplates the symbolic closure, we HOLD a moment on the threshold -- the place where so much has been shared... where Vincent can never return again...

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

56 EXT. D.A.'S OFFICE - NIGHT 56  
to establish.

57 INT. D.A. MORENO'S OFFICE - NIGHT 57

Moreno and a young assistant are consulting on a case.  
Joe appears in the doorway and watches for a few moments...

MORENO

... Yes, but let the guy cop to  
a misdemeanor and there's no heat  
on him to testify. We can't take  
the easy win. There's a principle  
here--

Just now Moreno looks up and notices Joe. A beat. Mildly  
questioning:

MORENO

Hello, Joe...

JOE

Hi, John.

Moreno can't miss the portent in Joe's greeting...

MORENO

... Charlie, let's pick this up  
later, okay?

The young assistant retrieves some papers and leaves.  
Moreno waits for Joe to say something...

MORENO

Everything okay?

JOE

... I remember when you used to  
give me those lectures...

MORENO

(smiles)

You remember wrong, Joe -- you  
used to lecture me... I never saw  
anyone so thirsty for justice...

A beat. Joe is saddened by the memory...

(CONTINUED)

57 CONTINUED:

57

JOE

Justice seems like the wrong word  
sometimes... All we do is punish  
people. I'd feel a lot better  
if we could help them take it all  
back somehow...

MORENO

Sure... but that's not how it  
works in the here and now...

(then, rueful)

Today it's every man for himself.  
Forget the common good, the  
meaning of the thing...

JOE

Is that the way you feel?

MORENO

That's the way it is...

JOE

... I remember it almost caught  
me once...

(looks at Moreno)

How did it catch you, John?

Moreno is surprised. He looks at Joe for a long moment.

MORENO

I beg your pardon?

Joe proceeds evenly, with a tone of sadness, regret...

JOE

I heard some things. Things I  
didn't want to hear...

MORENO

... What things?

JOE

About the ones who killed Cathy...

MORENO

You just can't let that go...

JOE

The man behind it, John -- you  
know him, don't you?

MORENO

What??

(CONTINUED)

57 CONTINUED: (2)

57

JOE  
You worked for him.

MORENO  
What are you talking about?

JOE  
(heartfelt)  
Deny it for me... please.

Moreno rises from his desk, glares at Joe a long beat.

MORENO  
I'm going to let you apologize  
for this, Maxwell, and then I'm  
going to let you leave.

JOE  
Look at me, John -- do you think  
I'd come here if I didn't know  
it?

Moreno is a very cool customer. His face may show some  
sign, but nothing he says betrays any guilt...

MORENO  
You don't know what you're  
saying--

JOE  
Cathy Chandler is dead. Her blood  
is on you!

MORENO  
You'd better leave, Joe--

JOE  
What are you doing here?! This  
office stands for something!

MORENO  
Get out!

Joe stands his ground. They stare at each other. A beat,  
then Joe moves to the desk and leans close to Moreno,  
pleading for his friend's salvation:

(CONTINUED)

57 CONTINUED: (3)

57

JOE

How many times have you told me  
the only difference between us  
and the people we put away is  
what's here?

(punching his chest)

It's like a religion! It's faith!  
It has to be!

MORENO

(beginning to crack)

I also told you a few things about  
loyalty, didn't I? Where's your  
loyalty, Joe?

Joe gives Moreno a hard look. This isn't fair..

JOE

Where should it be? With you?  
With the law? I thought there  
wasn't any difference...

Moreno can't answer this. Joe resumes his plea for the  
man's redemption...

JOE

I know you didn't kill her. Help  
me get the one who did.

MORENO

(closing up again)

Who told you all this?

JOE

I'm not the only one who knows.  
It could go public any moment--

MORENO

Was it Burch?

Joe clams up. But maybe his eyes let on...

MORENO

Burch got to you, didn't he?

Joe shakes his head sadly...

JOE

The truth got to me, John... Just  
the truth...

Moreno suddenly gets up from his desk and leaves the  
office. Joe sags with defeat, his mission a failure...

CUT TO:

57A INT. DIANA'S LOFT - NIGHT

57A

A soothing Red Garland piano riff plays as Diana reclines on her couch, immersed in a thick historical novel. A glass of white wine on the coffee table. Her intercom BUZZES and she jumps, yanked from some previous time. As she scurries toward the intercom, the buzzer SOUNDS again...

DIANA  
(mutters)  
I'm coming, I'm coming...  
(as she reaches the  
speaker, hits the  
button, pissed)  
It's past midnight --

JOE (OVER)  
(futzied)  
I'm sorry... I had to talk to you.

DIANA  
Maxwell?

JOE  
-- Can I come up?

Even over the intercom, Diana hears that something is very wrong. As she presses the buzzer to let him in...

DISSOLVE TO:

57B INT. DIANA'S LOFT - MINUTES LATER

57B

Diana is waiting as the elevator grate opens and she sees Joe. He looks awful and feels even worse.

DIANA  
(concerned)  
Come in...

JOE  
Thanks...

He moves past her, sits heavily on the couch. She sits at the other end.

JOE  
I should've come to you first,  
but... I had to find out for  
myself...

A tough moment. Just saying this is difficult. She prompts him...

(CONTINUED)

57B CONTINUED:

57B

DIANA  
What is it, Joe?

JOE  
-- Moreno... He's right in there  
with the people who killed Cathy.

Diana is floored. As she tries to digest this monumental news...

DIANA  
Are you sure?

JOE  
Yeah. He's also responsible for  
what's happening to Burch...

DIANA  
What kind of evidence are we  
talking about?

Joe looks up at her, helpless and miserable.

JOE  
Not enough. Not even close.  
(beat; berating himself)  
And he knows I know.

DIANA  
Joe...

JOE  
I really blew this thing --

DIANA  
(overriding)  
Don't say that.  
(then)  
You found out the truth.

Joe takes a long moment, letting her logic seep in. But  
it's Moreno's betrayal that lingers.

JOE  
I thought I knew some things...  
not much -- just a few things I  
was pretty sure about people.  
(beat: hurt)  
He was my friend...

(CONTINUED)



57B CONTINUED: (2)

57B

DIANA  
 (consoling)  
 All you ever really know is  
 yourself, Joe. If you're a decent  
 person, you can't know much about  
 the world... Not this world.

CUT TO:

57C INT. GABRIEL'S LONG ISLAND RESIDENCE - DAY

57C

MOVING WITH MORENO

down a long, exquisitely-appointed hallway. Hunter green  
 walls, granite sconces, paintings of the masters. Moreno  
 grows more and more uneasy with each step, until he enters:

57D INT. DINING ROOM

57D

Moreno stands at the doorway: waits for the Japanese  
 BUTLER to remove Gabriel's plate at the far end of a very  
 long, very old table. Daylight squeezes in at the edges of  
 the heavy drapes that cover the floor-to-ceiling windows.  
 Moreno reminds himself to breath before starting out across  
 the vast room. Gabriel finishes the last of his wine --  
 allowing the taste to resolve itself in his mouth -- before  
 looking up at Moreno.

MORENO  
 Burch knows the address.

Gabriel takes a sharp breath of air, then releases it.

GABRIEL  
 This is not a profitable  
 situation, Mr. Moreno. Too many  
 liabilities...

MORENO  
 (scared)  
 I can handle him.

GABRIEL  
 But can you handle your assistant?

MORENO  
 (protecting Joe)  
 He's no threat. Trust me.

GABRIEL  
 I would like to trust you...

(CONTINUED)

57D CONTINUED:

57D

MORENO  
 (scrambling for footing)  
 I can take care of this...  
 (then)  
 I just thought you should be  
 aware...

GABRIEL  
 (evenly; assuredly)  
 I am aware. Be certain of that.

A moment. Moreno nods slightly. And on his abject and  
 barely-contained fear, we:

CUT TO:

58  
 thru  
 59

OMITTED

58  
 thru  
 59

60 EXT. PARK DRIVE ENTRANCE - NIGHT

60

A limo enters the darkened Central Park.

CUT TO:

61 EXT. WALKING PATH CROSSING - NIGHT

61

The limo pulls to a stop where it did before. Elliot and  
 Pierson step out.

ELLIOT  
 Ten minutes.

PIERSON  
 Right.

Elliot starts down the path, toward the Carousel. Pierson  
 waits a moment, then gets into the limo. We can see from  
 outside that he picks up the car phone and makes a discrete  
 call...

62 LONG SHOT - ELSEWHERE IN THE PARK

62

A dark sedan sits with its lights out.

63     INSIDE

63

are Moreno and another man -- ARVIN CATES, a no-nonsense contract man. He sits behind the wheel, his hands on the steering wheel. Moreno is on the car phone:

MORENO

... Okay.

CATES

We on?

Moreno nods and hangs up the phone. Cates starts the car and lets it roll...

CUT TO:

64     EXT.   PARK NEAR CAROUSEL   .   NIGHT

64

Elliot paces down the hillside toward his rendezvous with Vincent. He gets just to the carousel gate when a voice from nowhere stops him:

MORENO (O.S.)

Wait a second, Mr. Burch.

Elliot freezes. He looks around. Moreno steps out from behind a tree.

ELLIOT

I'm impressed...

MORENO

How's that?

ELLIOT

That you came here to kill me yourself.

MORENO

(shakes his head)

No, Mr. Burch...

As Cates steps into view now, his silenced semi-automatic pistol aimed at Burch.

MORENO

... I came here to watch you die.

ELLIOT

What's it getting you, Moreno?!

(CONTINUED)

64 CONTINUED:

MORENO

More than it's getting you...

(then)

You must be crazy, Burch... What  
could be worth all this?

ELLIOT

You wouldn't understand.

MORENO

Probably not...

As Cates raises his gun, Elliot chops down hard on his arm. The gun FIRES into the ground -- Burch vaults the gate, and ducks through the makeshift plywood door into the carousel. Cates recovers quickly, crouched as he FIRES two rounds into the darkness where Burch hides.

MORENO

(muttering to himself)

Dammit...

Moreno draws his own gun now, and follows Cates:

65 INTO THE CAROUSEL

65

Silence and tilting shadows and carousel horses frozen at various levels. Cates and Moreno split up...

66 ANGLE - ELLIOT

66

on the inside hub of the carousel, peering up over a horse...

67 HIS POV

67

as Cates steps up, sweeping the darkness with his gun, then angling toward:

68 ELLIOT

68

who quiets his breathing, prepares himself.

69 CATES

69

moving closer...

- 70 ELLIOT'S POV 70  
Cates is almost upon him, on the other side of the horse...
- 71 RESUME SCENE 71  
as Elliot reaches and grabs for Cates' wrist, smashing it down hard on the saddle, until the gun drops to the ground. But Cates reacts fast and strong, and pummels Elliot backward.
- 72 MORENO 72  
reacts to the sound.  
  
MORENO  
Cates!  
  
And as Moreno hurries toward the struggle...
- 73 RESUME CATES AND BURCH 73  
Cates picks up his gun. Elliot scrabbles to his feet, and Cates kicks him hard in the ribs, sends him sprawling into a half-conscious stupor. As Cates levels his gun on Elliot, a tremendous ROAR rocks the night.
- 74 VINCENT 74  
emerges from the shadows, swiping the gun from Cates, then tearing into him with a ferocious blow, as:
- 75 ~~MORENO~~ 75  
comes upon the scene and watches terrified, forgetting his gun until Vincent turns toward him. Moreno's shaky hand FIRES TWICE, catching Vincent in the GUT. Vincent slows but keeps coming, death in his darkened eyes.
- 76 OMITTED
- 77 ~~ELLIOT~~ 77  
recovering, orienting himself as he turns toward the horrific sound of Moreno's death scream.
- 78 HIS POV 78  
Vincent's back obscures the carnage.

79 RESUME ELLIOT

79

as cognition spreads over his face.

ELLIOT

Vincent?

80 VINCENT

80

his rage just diminishing, looks back over his shoulder. Then: he staggers to one knee, feeling the full effect of his wounds.

ELLIOT

Vincent?

Elliot moves to him. Vincent tries to get up to get away but can't. Elliot helps him stand. Vincent's bloody hands leave red stains on Elliot's jacket.

Vincent tries to keep his face turned away, but Elliot is right there, gazing at him with awe. Vincent starts limping away now, dragging himself toward the drainage duct.

ELLIOT

Vincent -- wait...

But Vincent does not stop.

Elliot starts after him but stops after a few strides. He knows somehow that he can't help -- there's too much he doesn't understand...

HOLD on Elliot's look of admiration and wonder as Vincent disappears into the misty night...

DISSOLVE TO:

81 INT. JOE'S APARTMENT - NIGHT

81

82 JOE'S FACE

82

looking out the window at the night, unsettled...

DISSOLVE TO:

83 INT. DIANA'S LOFT - NIGHT

83

84 DIANA

84

kneeling as she pulls dead leaves from Cathy's wilted rose bush -- leaving a precious few green ones hopefully to grow. She looks up slowly then, as if disturbed by something she vaguely senses...

DISSOLVE TO:

85 INT. THRESHOLD - NIGHT  
(FORMERLY: DRAINAGE DUCT TUNNEL JUNCTION)

85

Vincent drags himself to the secret door and manages with great effort to get it open. He stumbles through the opening and sees it closed -- then collapses heavily to the floor...

His terrible wounds bleed profusely. He tries to keep his head up but can't. He falls into unconsciousness...

FADE OUT

THE END