

DIRTY HANDS

Written by

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EXT. FOOTBALL FIELD/IMMACULATE CONCEPTION CATHOLIC SCHOOL -
DAY

Scene is idyllic, almost dreamlike. Students are assembled to say the "Living Rosary".

In the bleachers saying the prayer responses stand the rest of the student body and teachers.

The FIRST BOY in the square of students representing the rosary steps up to the microphone and says the "Apostles' Creed".

FIRST BOY

I believe in God, the Father Almighty,
Creator of Heaven and earth and in
Jesus Christ, His only Son Our Lord,
Who was conceived by the Holy Spirit...

CROWD

I believe in the Holy Spirit, the holy
Catholic Church, the communion of
saints, the forgiveness of sins, the
resurrection of the body and life
everlasting. Amen.

FIRST BOY then moves past it to represent the crucifix.

A GIRL then steps up to the microphone.

GIRL

Our Father, Who art in heaven,
Hallowed be Thy Name...

CROWD

...And lead us not into temptation,
but deliver us from evil. Amen

She moves past it to represent the first bead.

STUDENT ONE follows,

STUDENT ONE

Hail Mary, full of grace. The Lord is
with thee.

JUMPCUT

STUDENT TWO

Blessed art thou among women, and
blessed is the fruit of thy womb,
(MORE)

(CONTINUED)

CONTINUED: (2)

STUDENT TWO (CONT'D)

Jesus.

JUMPCUT

CROWD

Holy Mary, Mother of God, pray for us
sinners, now and at the hour of our
death. Amen.

Now the stage is set to say the mysteries and body of the
rosary.

A boy, YOUNG JON (12), steps up to the microphone.

YOUNG JON

Glory be to the Father,
and to the Son, and to the Holy
Spirit.

CROWD

As it was in the beginning, is now,
and ever shall be, world without end.
Amen.

YOUNG JON

The First Glorious Mystery, "The
Resurrection". Our Father, Who art in
heaven, Hallowed be Thy Name. Thy
Kingdom come. Thy Will be done, on
earth as it is in Heaven.

CROWD

Give us this day our daily bread. And
forgive us our trespasses, as we
forgive those who trespass against us.
And lead us not into temptation, but
deliver us from evil. Amen.

He steps past the microphone to represent the final bead on
the frontispiece of the rosary.

A Hispanic girl, YOUNG MARIA ALICIA (13), steps up to the
microphone.

The sun comes into position behind the goalpost to cast the
shadow of an upside down cross on her. A sudden fierce wind
arises and blows over the microphone and buffets all, save
YOUNG MARIA ALICIA who, though clothes and hair flap around
her, stays erect.

(CONTINUED)

CONTINUED: (3)

Everyone looks around wondering what to do.

Before one of the priests can go to retrieve the microphone, a furious rainstorm causes everyone to abandon the field and seek shelter.

EXT. FACADE/IMMACULATE CONCEPTION CATHOLIC SCHOOL - LATER

The students are just getting out of school.

FATHER DAMON (32) comes out with his arms around YOUNG JON and YOUNG MARIA ALICIA.

He gets a hug from each of them, his hug lingering a bit with MARIA ALICIA.

EXT. STREET - AFTERNOON

YOUNG JON and YOUNG MARIA ALICIA walk home.

On their way, they stop to wait.

YOUNG MARIA ALICIA seems to be trying to get YOUNG JON to continue on to their respective homes. But YOUNG JON refuses.

Finally, a school bus arrives and EMILY (13) steps off to join them.

She is the ideal picture of purity, a blond-haired beauty dressed in virginal white. She comes between YOUNG JON and YOUNG MARIA ALICIA and takes YOUNG JON's hand.

There is a slight reaction from YOUNG MARIA ALICIA.

EXT. STREET/YOUNG JON'S HOUSE FACADE/EMILY'S HOUSE FACADE - AFTERNOON

EMILY and YOUNG JON wave goodbye to YOUNG MARIA ALICIA as they go into their respective homes next door to each other.

YOUNG MARIA ALICIA continues walking.

EXT. STREET/MARIA'S HOUSE FACADE - AFTERNOON

YOUNG MARIA ALICIA arrives at her own rather dreary house.

As YOUNG MARIA ALICIA steps inside the screen door, we see from outside that her mother angrily confronts her. YOUNG MARIA tries to defend herself; it is evident she is trying to explain and apologize. Her mother strikes her repeatedly.

EXT. POND - DAY

YOUNG JON is hidden in brush.

From his POV, we see EMILY and a boy swimming in a pond.

They come up on the bank.

The boy watches her intently, facing away from us.

EMILY secretes herself behind a bush to dry off and change clothes.

The boy goes around the bush and pulls her down, trying to force himself on her.

She scratches his face.

He grabs a rock to hit her.

YOUNG JON bursts out of the brush and runs to save her.

He starts to turn the boy around.

INT. BEDROOM/JON'S APARTMENT - MORNING

Close-up of ADULT JON's (27) eyes opening in potent fear.

JON
(calling out as he awakens)
Emily!

He sits up, sweating and breathing heavily. He tries to calm himself.

The cell phone rings on his nightstand.

He jumps at the sound as though it were a gunshot. Finally, he calms himself enough to answer.

JON (CONT'D)
Y-yeah, this is Jon.

I/E. MULE'S CAR/STREETS - MORNING

JON's detective partner, Thomas "MULE" Mueller (52) is driving and talking on his cell phone hands free.

MULE
Hey Partner, you up?

INT. BEDROOM/JON'S APARTMENT - MORNING

JON
 (Still trying to clear his head)
 Yeah...Yeah, I'm... What's up?

I/E. MULE'S CAR/STREETS - MORNING

MULE
 We caught a real weird one. It's not too far from you, so I'll be there in 20-25. You be ready?

JON
 (off)
 Yeah...Yeah.

MULE
 Yo Buddy, you awright?

INT. BEDROOM/JON'S APARTMENT - MORNING

JON
 Yeah, yeah. I'm okay. I'll... I'll see you in a few.

JON hangs up the phone; tries to get a hold of himself, shakes his head to clear it.

INT. BATHROOM/JON'S APARTMENT - MORNING

JON in the shower lets water run over his head, trying to clear it.

There is a faint high-pitched squeal from the pipes. It resembles a girl's scream.

JON's attention is caught by something on the shower door.

We see from his POV what might be the figure of a young girl.

Jon wipes the shower door.

There is nothing.

He becomes aware of the sound from the pipes. It unnerves him as he listens intently. It almost sounds like the girl is screaming his name.

He quickly turns off the water; the sound stops on what sounds like an n.

(CONTINUED)

CONTINUED: (2)

He's not completely reassured, but grabs a towel and begins drying off as the scene fades.

I/E. MULE'S CAR/STREETS/JON'S CONDO FACADE - DAY

JON gets into MULE's car and MULE reacts to his appearance.

MULE

Whoa, Partner! I hope you look like that 'cuz of a night of incredible sex and debauchery.

JON

(as they drive off)
Yeah, I wish.

MULE

...Do you?

JON

Yeah. Why?

MULE

I dunno, partner. Guys at the precinct've taken to callin' you Father Jon.

JON

Oh, fuck them.

MULE

Yeah well, that right there might be their concern.

JON

You're fulla' shit, Mule.

MULE

So my wife's fond 'a tellin' me.

JON

The only girls I get to know in this business are cops and whores.

MULE

So...? Whatsa' problem?

(Jon laughs, exasperated)

What about Maria Alicia back home in...whatsa' name 'a yer little town?

(CONTINUED)

CONTINUED: (2)

JON

Eden. She's like a sister.

MULE

Oh, Jesus Lord, deliver us!

JON

She is! I look at her and it's like looking in a mirror. I'd be making love to myself.

MULE

Somethin' I got to do a lot of since the wife discovered headaches. What about that hot little number lives in your building.

MULE pulls the car over at the scene.

MULE (CONT'D)

Now if there's one thing she's not, it's *aaanybody's* sister.

EXT. STREET/CONDO FACADE - DAY

There are parked patrols. MULE and JON go through a crowd.

JON

She's got that little girl.

MULE

Damn! You are so fulla' excuses! I've seen you with that little girl; she adores you, Jon! And like daughter like mother, to coin a phrase. C'mon Jon, the whole precinct's waitin' with bated breath.

They cross the area cordoned off with police tape.

JON

Fuck you.

MULE

Not right now, thanks. We got work to do.

Some agents guard the scene, letting them pass. They enter the apartment building.

INT. BASEMENT HALLWAY/CONDO - DAY

JON and MULE walk down a rather long, dark basement hallway. JON seems to falter.

MULE
(steadies JON)
Whoa partner, you awright?

JON
Yeah, yeah. I don't know...long, dark hallways, they... My senses just go haywire.

MULE
Yeah, that happens to me those rare occasions when the wife actually asks for sex.

They come to a door and enter.

INT. BASEMENT/CONDO - DAY

JON and MULE come through the door.

What they see stops them in their tracks.

It is a young girl crucified upside down. There is a tiny symbol made with ashes on the victim's forehead and a chalice beneath her to catch the blood dripping down.

JON is stunned.

FLASHBACK: EXT. POND - DAY

EMILY in the same position as the crucified girl.

INT. BASEMENT/CONDO - DAY

JON falters, backing up. Then he goes to a corner and vomits.

MULE watches with concern.

As JON comes back, MULE consoles him.

MULE
That's OK, kid. It's a gruesome scene.
I've done the same myself.
(They look at the victim)
And I thought I'd seen it all.

(CONTINUED)

CONTINUED: (2)

JON

(Looking more closely)

Hey, wait a minute, that's... Oh, my God! Oh, Jesus God!

MULE

(As JON goes to the victim)

Whoa, Jon! The scene, don't contaminate...!

JON

No, I know this girl, Mule! She's a runaway I got back together with her mother. Rescued her from human trafficking. I worked with her for... Oh, Jesus Christ.

MULE

It's OK, kid. Just...take it easy. Sit down a minute.

JON

No, I'm okay, I'm okay.

MULE

Naw now, c'mon sit. Catch your breath.

JON

(after a moment)

What kinda' sick fuck would do this?

MULE

I don't know, buddy, but we'll find out, awright? We'll get the SOB. Look, let's...get some air outside and check with the neighbors. See if anybody saw or heard anything.

JON

She was just a baby.

MULE

I know, I know. Jon, you gotta' keep your objectivity.

(leading him out)

It's a vic, awright? Just another vic.

EXT. STREET/CONDO FACADE - DAY

MULE and JON pass by two uniformed officers as they approach the crowd.

(CONTINUED)

CONTINUED: (2)

1ST UNI

(as they pass by, JON in front)
Hey Mule, Wonderboy gonna' be okay?

MULE

(stops and goes back to them)
Why don't youse get your dicks outta'
your hands and do somethin' useful,
uh?

He continues on.

1ST UNI

Just expressin' my concern. Hey, let
me know when you two're gettin'
married. I'd like to attend the
ceremony.

MULE walks away toward where JON is talking to the JANITOR,
shooting them the finger behind his back.

The two "unis" laugh.

JON is finishing up the interview with the janitor.

JON

Bueno, gracias. Aquí tiene mi tarjeta.
Por favor, llámeme si se acuerda de
algo más.

JANITOR

Sí, señor.

He exits.

MULE

I sure am glad you speak the lingo.

JON

Yeah, I just wish he knew something.

MULE

(As they start walking to the
corner)
C'mon, let's start canvassing the
neighborhood, see if anyone saw
anything outta' the ordinary.

EXT. CORNER/STREET - DAY

Just as they turn the corner, MULE sees a dope peddler, SPEED

(CONTINUED)

CONTINUED: (2)

(36, but looking older) just finishing up a transaction with a TEENAGER.

MULE

Oh! Looka' what we got here!

SPEED recognizes MULE and tries to hurry away. The TEENAGER escapes.

MULE (CONT'D)

Hold it right there, trash!

(as MULE catches up to him)

Now you know it ain't polite to walk away from an old friend like that.

SPEED

Oh, how ya' doin', officer? I didn't recognize ya'.

MULE

We've hit the jackpot here, Jon. This little roach knows everything goes on in this neighborhood.

(grabs him by the neck; ostensibly friendly)

My ole' pal Speed. Care to guess how he got his name?

SPEED

(offering his hand to Jon)

Hello officer. Nice to make your acquaintance. Name's Spiro, actually. It's Greek. Uh, what's up, Detective?

(to MULE)

I do somethin' wrong?

MULE

You mean aside from just existing?

SPEED

Aw, come on, Sergeant Mueller. I don't hurt nobody.

MULE

Yeah well, I'll ignore that piece 'a mendacity. You're in luck, all I want's information today.

SPEED

Oh, anything I can do to help the city's finest. Heh.

(CONTINUED)

CONTINUED: (3)

JON

What do you know about this murder?

SPEED

Murder! What murder?

MULE

(Intensifying his grip)

Now, see. I was just beginnin' to entertain the possibility that you weren't the lowest form 'a life in the universe and bam, there you are swimmin' with the amoebas again.

SPEED

(In pain)

Ah! OK, I'm sorry! I'm sorry.

JON

(Uncomfortable with the rough stuff)

There was a child murdered just down the block.

SPEED

A child! Hey, I keep my eyes 'n' ears open but I don't know nothin' 'bout killin' no kids.

MULE

Wrong, Speedo brother. You just kill 'em slow with the poison you sell.

JON

Mule, come on.

MULE

(His affect becoming deadly serious)

You know what, Jon? This neighborhood, this whole city'd be much cleaner without scum like this pollutin' it. The only thing he's good for is information and I think he's holdin' out on us.

SPEED

I'm not! I swear to you!

MULE

Yeah well, I think you're a lyin'
(MORE)

(CONTINUED)

CONTINUED: (4)

MULE (CONT'D)
 piece 'a scum. And you know what else
 I think?

He takes out his gun and puts it to SPEED's temple.

MULE (CONT'D)
 I think without information, you're a
 complete waste 'a human flesh.

JON
 Hey, Mule! Mule!

SPEED
 (to MULE)
 Oh please, Detective! For God's sakes,
 please! OK! OK! I-I-I did see one
 thing.

JON
 MULE! Put it away!

MULE
 (taking the gun away from Speed's
 temple)
 Well, please do enlighten us.

SPEED
 (trembling)
 Uh...uh... Somebody...didn't look like they
 belonged around here. Uh...blonde hair.
 I think. Uh... wearin' one a them coats
 like in those old movies?

JON
 A trench coat?

SPEED
 The very thing—yeah, yeah!

MULE relaxes his hold on Speed.

MULE
 Now see, that's bein' a good citizen.
 I knew you just needed a little
 incentive.
 (holstering his gun as he starts
 to straighten Speed up)
 Now, keep goin': Male, Female? Black,
 White? Height, weight?

(CONTINUED)

CONTINUED: (5)

SPEED

I swear to you, Detective, I don't know. I only saw the dude from behind, from a couple' a blocks away. I swear!

MULE

(As he continues to smarten Speed up)

Well now, don't you feel better for doin' your civic duty? You been a good boy. Now, go 'n' play.

(as SPEED starts to leave)

And keep in touch.

SPEED hurries off.

JON looks at MULE and without a word starts for the car.

MULE looks after him, sighs and then follows.

I/E. MULE'S CAR/STREETS - DAY

JON is in the passenger seat.

MULE gets into the driver's seat and looks at JON.

JON stares straight ahead.

MULE

Somebody yank your dick the wrong way?

JON

(Not looking at him)

You pull shit like that you think you're any different from them?!

MULE

Oh Jon, Jon...

JON

According to department regulations it's my duty to report you, Mule!

MULE

Jon, listen for a second..

JON

He can go to the Civilian Review Board and what do I do if I'm called as a witness? I can't lie for you, Mule!

(CONTINUED)

CONTINUED: (2)

MULE

He ain't goin' to the CRB.

JON

How do you know that?!

MULE

It's somethin' comes with experience.

JON

If that's what comes with experience...!

MULE pulls over to talk directly to JON.

MULE

Jon, you wanna' get this murderin'
scum of a child killer or not?

JON

(looks hard at MULE)
You go to hell.

He exits car.

MULE

Jon! Jon, don't...! Where ya'...? Jon!

He follows JON.

EXT. STREET/BLIND ALLEY - DAY

JON enters a blind alley and MULE follows.

JON kicks over a garbage can.

MULE

Bud, will you stop and listen to me
for a second?

(JON slowly calms down)

Jon, I know guys like Speed. Their
world is a world of fear—of those who
feel it 'n' those who instill it.
That's who we're dealin' with in this
world. And I'll tell you this, you can
be pure or you can be effective. You
can't be both. You wanna' stop the bad
guys, you gotta' get your hands dirty.

JON

I won't become one of them.

(CONTINUED)

CONTINUED: (2)

MULE

You wanna' keep your virginity, buddy,
you find another line 'a work.

JON

Then what difference is there between
us?!

MULE

Cuz you 'n' me wanna' stop this
murderin' psycho. Speed, if he didn't
actually do it, don't give a shit.

He sits; after a pause, sighs.

MULE (CONT'D)

Yeah, maybe you get to be like 'em.
And the reason is 'cuz if you're
gonna' stop 'em you gotta' know 'em.
You gotta dig down to the depths of
their miserable, dessicated hearts.
Without that, you *don't stand a*
chance. And there ain't no way some of
it ain't gonna' rub off. That's the
price. You wanna' be good at this,
that's the price you pay.

JON looks at him, then away. Finally he stands and looks MULE
directly in the eye.

JON

My father wasn't like that. And he was
a great cop.

JON walks back in the direction of the car, the camera
staying on MULE watching him.

MULE's look is enigmatic.

INT. DETECTIVE BUREAU/POLICE DISTRICT HEADQUARTERS - DAY

JON and MULE are at MULE's desk, JON standing, bent over
looking for evidence of similar crimes.

CAPTAIN FELICIA HOGAN (46) comes out of her office.

CAPTAIN HOGAN

Mueller, McCann, my office!

(CONTINUED)

CONTINUED: (2)

MULE

(As they start toward office)
Get ready, kid. The heat's gonna' be
on for this one.

INT. CAPTAIN HOGAN'S OFFICE/POLICE DISTRICT HEADQUARTERS -
DAY

MULE and JON enter. Also present is police psychiatrist,
RICHARD "DOC" HUANG.

MULE

Hey Doc, how's it goin'?

DOC

Not bad. Jon, how you holdin' up?

JON

(Made a bit defensive by the
solicitude)
I'm fine.

CAPTAIN HOGAN

OK guys, this is one we all want to
get as quick as possible. Vigilantes
are already getting restless. Mule,
whatta' we got from the scene?

MULE

Basically zip, chief. The victim never
made it home from school. She was
found in the basement of her own
buildin'.

JON

We did find out from a local that
there was a blonde-haired figure in
the area the local didn't recognize.

MULE gives JON a very brief glance of approval for sharing
information obtained extra-judicially.

CAPTAIN HOGAN

That's it?

MULE

We talked to the vic's mother, the
neighbors. It's weird, nobody saw
nothin'.

(CONTINUED)

CONTINUED: (2)

DOC

Did you get any sense from the mother of a pathological devotion to religion? Is she Catholic?

JON

Yeah, I think she is. Why?

DOC

Judging from what I've heard so far, this was done by someone who's devoutly religious—and almost certainly Catholic.

CAPTAIN HOGAN

Go on, Doc. Give us a profile.

DOC

(Hesitates, shaking his head)
I've never heard of anything like this. No apparent sexual abuse. Preliminary toxicology says she was drugged, probably dead before being crucified. We're not dealing with the typical child killer who feeds on fear. This was...a sacrifice.

MULE

Jesus, this job keeps gettin' weirder and weirder.

CAPTAIN HOGAN

I've got Seagrave and Bravacci checkin' FBI files for similar cases but I'm not hopeful.

JON starts, like something just hit him.

DOC

Jon...?

JON

Yeah. What?

CAPTAIN HOGAN

I need everyone's complete attention here, detective.

JON

No, I'm with you. Previous cases...Mule and I were looking.

(CONTINUED)

CONTINUED: (3)

MULE

(Quietly, taking care of JON)
He's got people workin' on that, Jon.

JON

(Embarrassed)
Oh... Well, the ME outta' have something
for us by now.

CAPTAIN HOGAN

That's a good idea, Jon. Why don't you
go check?

(Mule starts to go with him)

Mule, stick around.

There's an uncomfortable moment of recognition that HOGAN is
getting rid of JON, who hesitates a moment before exiting.

CAPTAIN HOGAN (CONT'D)

How's he doing?

MULE

(Defensive)
He's awright.

DOC

We heard what happened at the crime
scene.

MULE

Yeah, so what? It was a gruesome
scene. I wanted to puke myself.

CAPTAIN HOGAN

As far as I'm concerned, you can both
puke your guts out. What I can't have
is anyone contaminating a crime scene.

MULE

Look Chief, he's just getting' his sea
legs. He'll be—

CAPTAIN HOGAN

It's not the first problem we've had.

DOC

When the subject of previous cases
came up, something struck him.

MULE

What the hell're you suggestin'?

(CONTINUED)

CONTINUED: (4)

CAPTAIN HOGAN

What I'm suggesting is we might've brought him along too soon.

MULE

Aw, chief-

CAPTAIN HOGAN

We all may have deferred too much to his father's memory. Now I need everybody, and I mean everybody, working at top capacity on this. If your partner's not up to the job, I need to know. Are we clear on that, Sergeant?

MULE

...Yeah, yeah, awright.

EXT. STREETS - SUNSET

JON walks, distressed.

FLASHBACK: INT. BASEMENT/CONDO - DAY

The crucified girl.

EXT. STREETS - NIGHT

The flash from the past haunts JON.

VISION: EXT. POND - DAY

EMILY by the waterside, spread out almost in a crucified position.

EXT. STREETS - NIGHT

JON starts, then continues walking, but stops again and looks around as if someone is following.

There is nothing.

INT. BEDROOM/JON'S APARTMENT - NIGHT

In the gloom of the room, JON goes into the bedroom.

He sits on bed physically, mentally and emotionally drained.

He pulls the gun out of its holster and puts it on the nightstand. He looks at a picture on his chest of drawers.

(CONTINUED)

CONTINUED: (2)

The photo is of his father in dress uniform at a decoration ceremony.

His look lingers.

Finally, he leans back on the bed.

He closes his eyes, and quickly falls asleep.

NIGHTMARE: EXT. POND - DAY

EMILY swimming in the body of water. Suddenly, something starts to pull her down.

YOUNG JON goes after her.

The water turns viscous like quicksand and YOUNG JON is pulled down with her.

He sinks completely.

INT. CONFESIONAL/EDEN'S CHURCH - DAY

Suddenly, YOUNG JON is in the confessional.

The silhouette of the priest behind the screen is menacing.

PRIEST/MONSTER
(In a very gruff voice)
Is there anything else, my son?

YOUNG JON
(Hesitates)
N-no, Father.

A low moan, almost a growl comes from behind the screen.

YOUNG JON (CONT'D)
That's...all, Father.

There's a faint ringing like a girl's scream and another horrendous growl from the PRIEST/MONSTER as he breaks through the confessional screen as the beast of the apocalypse.

INT. BEDROOM/JON'S APARTMENT - NIGHT

JON wakes up with a jolt, reflexively reaching for his weapon that he cannot find.

He is startled to see something unexpected.

(CONTINUED)

CONTINUED: (2)

The silhouette of someone standing at the foot of his bed. For just a split second, he sees it with the face of the beast.

JON, immediately, jumps out of bed, throws himself on top of the *figure*, and wraps his hands around its neck, choking it.

VOICE FEM

(choking)

Jon, it's me! Jon, you're hurting me!

JON moves the figure into a beam of light from the street and looks intently at the figure's face. The light is projected on her face. It is adult MARIA ALICIA (28)

JON

(unsure)

Maria Alicia...?

JON releases her and backs away.

MARIA ALICIA

You *scared* me!

She, visibly frightened, points with her eyes at the bedside table.

MARIA ALICIA (CONT'D)

It's in the drawer...the gun.

He opens the drawer, takes out the gun and holsters it.

MARIA ALICIA (CONT'D)

Sorry. I thought you could hurt yourself. You were so restless...
tossing and turning.

JON, embarrassed, comes out of the room, she follows him.

INT. LIVING ROOM/JON'S APARTMENT - NIGHT

He, distressed, walks out of the room.

She follows him.

JON turns around.

JON

How'd you get in here?

(CONTINUED)

CONTINUED: (2)

MARIA ALICIA

I rang the bell and knocked, but nobody answered, I got worried, even more when I realized the door wasn't locked. So I let myself in; I didn't want to disturb your sleep, so I just waited.

JON

Did I hurt you?

MARIA ALICIA

Oh Juanito, what has this city done to you?

JON, embarrassed, falls on the couch.

JON

Sorry, Mari.

She sits on the couch next to him.

MARIA ALICIA

Look at you! You're all...

She takes out a Kleenex and starts wiping the sweat from his brow.

MARIA ALICIA (CONT'D)

...so tense! Attacking your poor lonesome *compañera del alma*.

He finally comes to himself.

JON

I'm so sorry. I think I was having a nightmare.

She sits on the coffee table facing him.

MARIA ALICIA

Now see, I can tell that you need to confess to your loving *amigona*. What's got you so tense?

JON

No, jus... You see an uglier side of life when you're on the job.

MARIA ALICIA

Especially here in Sodom and Gomorrah.

(CONTINUED)

CONTINUED: (3)

MARIA ALICIA (CONT'D)
 (she stops, takes his hands)
 You know you don't belong here, Jon.

JON
 Oh now, don't start.

MARIA ALICIA
 I can't help it! I worry about you here. You're too decent, too good for this...pocilga. You belong in Eden. Back at Immaculate Conception.

JON
 Oh, that reminds me! I heard Father Damon was back—even comes into the city to hear confessions and say Mass on occasion.
 (there's no response)
 Have you seen him?

MARIA ALICIA
 (cold; distant)
 No. I haven't.

JON
 I always wondered why he went away in the first place.
 (silence)
 Mari...? You have any idea?

MARIA ALICIA
 (she gets ready to go)
 Come home, Jon. You belong there. You're needed there. And you need to be there. The city is making you crazy.

He looks at her for a moment in silence.

JON
 I'll...think about it.

She smiles but the smile quickly fades. She rises.

MARIA ALICIA
 I need to go.

JON
 It's late. I can sleep here on the sofa.

(CONTINUED)

CONTINUED: (4)

She puts her hand on his cheek with tenderness.

MARIA ALICIA
 (cracking a smile)
 You know I'd like to, but I have to
 get back to Eden tonight.

He nods.

EXT. PARKING DECK/STREET/CONDO FACADE - NIGHT

They walk in silence through the parking lot, and stop
 outside her car.

MARIA ALICIA
 Sorry to drop by unannounced.

He shakes his head, downplaying the comment.

He opens the door for her. She fusses over him, fixing his
 hair, straightening his collar.

JON
 You sure you can't stay?

She responds with a smile.

MARIA ALICIA
 (affectionately)
 You're a mess, Juanito. You need to be
 home.

She kisses him on the cheek and hugs him, cups his face in
 her hands.

MARIA ALICIA (CONT'D)
 The evil in this city will destroy
 you.

She gets behind the wheel, starts the vehicle and drives off,
 mouthing the word "home" to him as she goes.

JON watches MARIA ALICIA going away until he's alone in the
 parking lot. Suddenly, he hears a faint sound in the
 background that could be a girl moaning.

JON looks around, and something catches his attention.

In the shadows at the far corner of the garage. A blinking
 street light reveals that it is nothing.

(CONTINUED)

CONTINUED: (2)

He's relieved, but still slightly unnerved, he continues on.

EXT. FACADE/CITY CHURCH - DAY

JON is finishing an ESL class he teaches.

JON
 (off)
OK now.
 (speaking slowly and distinctly)
Remember: label...

INT. CLASSROOM/CITY CHURCH - DAY

JON points to labels of items in the classroom.

JON
 ...all the things in your home just like
 we do here.

STUDENT
 Eh, if we no can spell...?

JON
 Use your...
 (he holds up a dictionary)
 ...dictionary. OK, that's all for
 tonight. See you Thursday.
 (modeling for the class)
Good night class.

STUDENTS
 Goodnight, Mr. McCann.

The students exit as JON collects his things. One student, MASHA (10), stays behind and approaches him.

JON
 Yes, Masha.

MASHA
 Eh... they say me you policeman?

JON
 (carefully articulating)
 Yes, I'm a policeman.

MASHA
 Then why you teach English?

(CONTINUED)

CONTINUED: (2)

JON

Oh, well... It's kind of hard to explain.

(rather uncomfortable talking about it)

I want to help, uh...make the world a better place.

MASHA

But you policeman. You help.

JON

Well, like I said, it's hard to explain. Come on, we gotta' get outta' here. They need to lock up.

MASHA

No, Father Damon here; he take confessions.

JON looks at her.

MASHA (CONT'D)

OK, just thank you for teaching. You good teacher. Good man.

She spontaneously hugs him. He seems uncomfortable with it.

She exits. JON watches her thoughtfully, then comes back to himself and finishes collecting his things.

EXT. FACADE/CITY CHURCH - LATE AFTERNOON

An imposing church. Deep in thought, JON passes in front of it, and stops, considering. After a moment, he enters.

EXT. STREET/BUS STATION - LATE AFTERNOON

MASHA and another girl and boy enter the bus station, speaking Russian and laughing. The bus enters and they board it.

INT. SANCTUARY/CITY CHURCH - LATE AFTERNOON

JON comes into the church. There is a circular window with a cross in it.

It casts a very faint shadow across the church and on him as he looks up at it.

I/E. BUS - LATE AFTERNOON

The children are seated on the bus, laughing at a man sleeping whose toupee has slid off to the side of his head.

INT. SANCTUARY/CITY CHURCH - LATE AFTERNOON

JON goes to the confessional, thinks for a moment, then enters.

INT. CONFESSIONAL/CITY CHURCH - LATE AFTERNOON

He kneels down. He is silent for a moment.

The sliding window opens, and we discover, behind the lattice, the face of FATHER DAMON (46), hand on chin, staring thoughtfully down. It is the same priest, looking older now, from the earlier scene hugging YOUNG JON and YOUNG MARIA ALICIA.

FATHER DAMON

Do you wish to confess?

JON

Father Damon?

FATHER DAMON

(looking up)

Yes!

JON

It's Jon McCann, Father.

FATHER DAMON

Jon! The sisters told me you were volunteering here.

JON

I heard you were back at Immaculate Conception in Eden. Why'd you ever leave, Father?

FATHER DAMON

(there is a slight hesitation)

Well Jon, I...go wherever the church needs me.

(pause)

Jon, do you need to confess?

JON

I... I'm not sure what I need.

EXT. BUS STATION 2/STREET - LATE AFTERNOON

In the window of the bus. MASHA's friends wave goodbye to her. The bus moves on and MASHA is left alone.

She walks down the street and a gust of wind blows her coat open, causing her to wrap it tightly around her.

INT. CONFESSIONAL/CITY CHURCH - LATE AFTERNOON

FATHER DAMON

Jon, I can tell you're troubled. I'm here to forgive and guide you, not judge you. Only God can do that.

EXT. STREET - LATE AFTERNOON

MASHA pauses to button her coat. A light behind a street sign casts a shadow of an upside down cross on her.

JON

(off)

*I...don't know what sin is anymore,
Father. The things I see, the people I
deal with...*

INT. CONFESSIONAL/CITY CHURCH - LATE AFTERNOON

FATHER DAMON

Jon... let me say that there is no commandment that states, "Thou shalt not doubt." I've had doubts myself. Agonizing doubts.

JON

You?

FATHER DAMON

Yes, me. So don't despair.

JON

...The sin of Judas.

FATHER DAMON

Yes, and it was despair of God's forgiveness that was the unpardonable sin.

EXT. STREET - LATE AFTERNOON

MASHA continues on her way.

(CONTINUED)

CONTINUED: (2)

FATHER DAMON

(off)

God's forgiveness is boundless. We all must remember that.

She has a feeling of being followed.

JON

(off)

I'm...not worthy, Father.

INT. CONFESSIONAL/CITY CHURCH - LATE AFTERNOON

FATHER DAMON

Jon, Jon, none of us are! I'm as black a sinner as any!

JON's face acquires an expression of discomfort.

VISION: INT. BASEMENT HALLWAY/CONDO - DAY

YOUNG JON is opening a door at the end of long hallway, looking in and seeing something that terrifies him.

INT. CONFESSIONAL/CITY CHURCH - LATE AFTERNOON

JON

Ahh!

FATHER DAMON

Jon...? Jon, what is it?

JON

I...I have to go.

He exits the confessional.

INT. SANCTUARY/CITY CHURCH - LATE AFTERNOON

Jon hurries out of the church. FATHER DAMON comes out of the confessional himself.

FATHER DAMON

No, Jon, please! Don't...!

Together with the look of disappointment as he watches JON leave, there is something akin to fear.

FATHER DAMON (CONT'D)

Jon...?

EXT. STREET - LATE AFTERNOON

As MASHA turns around to the person following, she smiles as though she knows him.

FADE TO BLACK.

EXT. ALLEY/ABANDONED MILLS - DAWN

A HOMELESS WOMAN walks along the sidewalk, pushing a cart full of junk.

Her gangly dog accompanies her.

The dog perceives something and runs into the open door.

HOMELESS WOMAN
(impatient)
Swansea.

The dog doesn't respond.

HOMELESS WOMAN (CONT'D)
(frustrated)
Swansea!

As the dog does not answer, she despairs and goes after her.

HOMELESS WOMAN (CONT'D)
Dang you!

She goes through the door.

INT. ABANDONED MILLS - DAWN

On the other side, she doesn't see the dog.

HOMELESS WOMAN
Swansea

The dog barks. The vagrant insists.

HOMELESS WOMAN (CONT'D)
Girl!

The dog returns. The HOMELESS WOMAN tries to grab her, but the dog evades her.

HOMELESS WOMAN (CONT'D)
Swansea, Come on! We're late for the
breakfast line!

(CONTINUED)

CONTINUED: (2)

The dog barks at her, as if calling her attention to something and runs back to where she disappeared.

Frustrated, she follows her.

A few meters away, she reaches a basement door.

Her dog is at the door, barking at something the HOMELESS WOMAN can't see.

Curious, she peeks in the door, and is stunned at what she sees.

HOMELESS WOMAN (CONT'D)

Oh my Lord in heaven!

LATE:

INT. BASEMENT/ABANDONED MILLS - MORNING

JON and MULE at the crime scene taped off in basement.

The HOMELESS WOMAN is being interviewed by two uniformed police officers, crime-scene unit examines a body, taking pictures.

JON stares at the body, stunned.

It is MASHA crucified upside down. There is a tiny symbol made with ashes on her forehead and a chalice beneath her to catch the blood dripping down.

He exits. MULE follows.

INT. FACADE/ABANDONED MILLS - MORNING

JON sits on the stoop outside the building away from the site, staring straight ahead, looking physically ill.

MULE walks up to him.

JON

(bedeviled)

She was one of my students.

MULE

Yeah, I'm sorry. That's gotta' be tough.

JON

No, I mean...

(CONTINUED)

CONTINUED: (2)

MULE

...What?

JON

They're both girls I knew.

MULE

Yeah, like I said, it's... Wait, what're you...? Oh hey, Jon, this is just a coincidence you knowin' both the vics. You can't-

JON

What if it's not a coincidence?

MULE

(pause)

Jon, what're you sayin'?

JON

Why didn't I walk her home. I knew the killer was out there.

MULE

Jon! Jon, don't do that to yourself! you can't save the world! *You're not Jesus Christ!*

JON looks at Mule with a feeling of resentment.

JON

Let's get to work.

He exits back to the crime scene.

MULE stares after him, trying to figure out what just happened.

INT. CAPTAIN HOGAN'S OFFICE/POLICE HEADQUARTERS - DAY

JON and MULE wait with DOC for the captain.

JON is preoccupied and apparently very sick.

DOC looks at him, concerned; turns to MULE.

MULE doesn't acknowledge.

Throughout the scene, DOC studies JON.

(CONTINUED)

CONTINUED: (2)

DOC
I'm sorry about your student, Jon.

DOC (CONT'D)
(absently)
...Yeah, thanks.

There is a momentary pause as DOC studies JON rather intently. MULE takes note.

DOC (CONT'D)
Was she, uh...just one of your students, or was she...special in some way?

JON
...Special how?

DOC
I don't know... Were you particularly close to her, maybe?

MULE
Where you goin' with this, Doc?

DOC
I'm not sure. Final report on the first victim confirms the initial: no physical or sexual abuse, lethal dose of fentanyl found in the chalice.

MULE
So what does that tell you?

DOC
(focusing on JON)
Just that the killer's not in any way sadistic. He's...gentle. He really cares about these girls—in a pathological way. And he's passionately religious.

MULE
Great. All we gotta' do is comb through every church in the city.

JON
Every *Catholic* church.

Both MULE and DOC look at him.

DOC
Right. But there's incredible conflict
(MORE)

(CONTINUED)

CONTINUED: (3)

DOC (CONT'D)

about the church. This person desperately wants to believe, *needs* to believe, but feels that the church has betrayed him.

MULE

And you know this because...?

DOC

A tiny symbol made with ashes on the victim's forehead. It's visible right here in the photo. It's the symbol for the clergy, the priesthood.

MULE

So why young girls? If the perp has a problem with the clergy, why not priests?

DOC

The million dollar question. Every part of the scene is symbolic. Perhaps the answer lies there.

MULE

OK. What do young girls symbolize?

JON

Innocence. Purity.

DOC

Yes. Young pre-pubescent girls are pure. Perhaps he's trying to destroy purity.

They consider that a moment.

JON

No. He's trying to preserve it.

They both turn to look at him but before they can question him about it, the captain enters.

MULE

Hey, chief.

CAPTAIN HOGAN

Jon, you look like hell. Go home, get some rest.

(CONTINUED)

CONTINUED: (4)

JON

Go home? Captain, we got tons of—

CAPTAIN HOGAN

I know what we got. And you're no help in your present state. Go home. *That's an order, Detective.*

JON

...Shit.

He exits.

CAPTAIN HOGAN

Doc, first thing tomorrow I want a full evaluation of his mental state.

MULE

Aw, for Christ's sakes, chief, he ain't crazy, he's just sick! He just completed the profile!

DOC

(perhaps saying something else)
He's...under tremendous stress, Mule.

CAPTAIN HOGAN

I shoulda' never recommended him this soon.

DOC

I'm...not sure it's just a lack of experience. I'll know more after I talk to him alone.

MULE

Hey, when I was just getting' started these kinda' cases got to me. If it ain't that, what is it?

CAPTAIN HOGAN

Like he said, he'll know more after he talks to him.

EXT. JON'S CONDO FACADE - DAY

The weather is terrible; snow is beginning to fall, the wind blows.

JON arrives at his apartment building.

(CONTINUED)

CONTINUED: (2)

He is just opening the front door as his neighbor, LYDIA (26) and her daughter, DULCE (6) are exiting.

As soon as the child sees JON, she runs up to hug him.

DULCE
¡Juanito! ¡Juanito!

JON
(picking her up)
Hola, mihija.

LYDIA
¡Ah, Juan! Perfecto. ¿Puedes cuidarla?
Es que tengo que ir al trabajo y mi
cuñada está ocupada.

JON
Sí, ¿cómo no?

LYDIA
Oye, ¿qué te pasa? Te ves...

JON
No, no es nada. Un poco de gripe, no
más.

LYDIA
¿Estás seguro, entonces?

JON
Seguro. Ya, véte. Está bien.

LYDIA
Bueno, pues...

She hesitates, then kisses him on the cheek. It is quite tender.

LYDIA (CONT'D)
Gracias, Juan. Hablemos después,
¿okei?

INT. STAIRCASE/JON'S CONDO - DAY

Jon carries DULCE upstairs to his apartment.

DULCE
(rubbing his beard)
Tienes que afeitarte.

(CONTINUED)

CONTINUED: (2)

JON
Thanks for the reminder.

DULCE
¿Me lees un libro?

JON
I will if you ask me in English.

DULCE
You read me a book?

JON
Will you read me a book?

DULCE
Weel you read me a book?

He opens the door.

JON
Ugh, you're getting too heavy.

DULCE
(as they enter)
Malo.

INT. LIVING ROOM/KITCHEN/JON'S APARTMENT - DAY

JON comes in, and closes the door with his body.

JON
(putting DULCE down)
Go find one you want me to read.

He goes to kitchen, puts his things down and takes a bottle of flu medicine from on top of the fridge.

He takes a big swig and then looks at what's left.

He downs that, looks at the empty bottle

JON (CONT'D)
Oh great!

DULCE
¿No tienes más?

JON
No, d-darn it. Now I'll have to go out in this... Did you find a book?

(CONTINUED)

CONTINUED: (2)

DULCE
(holding up a book to him)
Este.

JON
English, please.

DULCE
Thees. Eh, thees one.

He moves to the living room, meanwhile she follows him.

JON
Ah Dulcita, I've read that one to you
so many times. Why do you always pick
that one?

DULCE
(puts off her coat)
Because you say me ees your favorite.

JON
(sits on an armchair)
Because you *tell* me.
(pulls her up on his lap)
C'mon. One of these day you're gonna'
have to choose your *own* favorite.

DULCE
I already choos, and ees thees one.

He smiles, opens the book and begins to read.

JON
*This is the story of a gallant knight
of King Arthur's Court.*

As he reads, it becomes clear that this story is special for
him.

JON (CONT'D)
*Of all the valiant, virtuous knights
of the Round Table, only Sir Galahad
was brave enough of spirit, keen
enough of mind and pure enough of
heart to find the Holy Grail.*

DULCE
Juanito, ¿qué es éso?

(CONTINUED)

CONTINUED: (3)

JON

(starting to get sleepy)

It was the cup Jesus drank from at the Last Supper. Uh...supposedly. It symbolizes--uh, stands for-- sinlessness...purity. Shall I read?

DULCE

(her eyelids are getting heavy as well)

Yes, please.

JON

But on his quest, Sir Galahad suffered much adversity.

JON glances at the picture of his father.

The window casts the shadow of an upside down cross on Dulce as she falls fast asleep.

JON (CONT'D)

At every turn he was tempted to lose heart, for this, his quest, was the most arduous of any man, and its achievement...

He almost falls asleep. His eyes close and he says the rest from memory.

JON (CONT'D)

And its achievement would be the crowning glory and salvation of all mankind...

He falls into a profound sleep.

DREAM: EXT. LIVING/YOUNG JON'S HOUSE - AFTERNOON

YOUNG JON sits on a chair, looking at the same picture of his father in the previous scene.

BLANCA comes up behind and embraces him. Camera closes in on YOUNG JON'S face.

TRANSITION TO

INT. LIVING ROOM/KITCHEN/JON'S APARTMENT - NIGHT

Close up of JON'S face, sleeping. Camera pulls back to show DULCE in his lap.

(CONTINUED)

CONTINUED: (2)

The upside down cross is still visible on DULCE, who slowly begins to awaken. She sees that JON is fast asleep. She carefully extricates herself from his arms and slides off his lap.

She goes over to the empty Nyquil bottle and picks it up.

She looks at JON, puts on her coat and very quietly slips out his door with the empty bottle.

EXT. STREET/JON'S CONDO FACADE - NIGHT

DULCE exits the main door of the apartment complex.

A sudden gust of wind almost blows her over.

A hanging sign above her sways in the breeze. Its creaking sounds vaguely like a girl screaming.

The brace holding it casts the shadow of an upside down cross on her.

INT. LIVING ROOM/JON'S APARTMENT - NIGHT

JON sleeps restlessly in his armchair.

EXT. PHARMACY FACADE - NIGHT

DULCE opens the door and enters the drug store.

INT. LIVING ROOM/JON'S APARTMENT - NIGHT

JON sweats and squirms nervously, moaning.

NIGHTMARE: EXT. POND - DAY

YOUNG JON is at the lake.

A boy is straddled over EMILY with a rock he is about to bring down on her head.

YOUNG JON tries to run save her. He can hardly move.

He strains to reach out to her.

EXT. PHARMACY FACADE/STREET - NIGHT

DULCE exits the store with a bag. As she walks, it is dark and cold with a wicked wind blowing.

She now has the feeling of being followed and occasionally

(CONTINUED)

CONTINUED: (2)

turns her head behind her.

EXT. STREET/JON'S CONDO FACADE - NIGHT

DULCE reaches the door of her building and opens it.

She looks up behind her...and smiles.

INT. LIVING ROOM/JON'S APARTMENT - MORNING

JON is awakened by a knock on the door. He takes a moment to orient himself. There is another knock.

LYDIA
(from behind door)
¿Juanito...?

JON opens the door.

LYDIA (CONT'D)
Ah Juan, te desperté. Discúlpame.

JON
No no, está bien. What time...uh, ¿Qué hora es?

LYDIA
Casi las siete. ¿Y Dulce?

JON is still trying to wake up completely and looks around.

JON
Pues, no sé. Me quedé dormido en el sillón.

He goes to his bedroom.

INT. BEDROOM/JON'S APARTMENT - MORNING

JON
¿Dulce?

JON enters. LYDIA follows him. He opens the bathroom door, and checks.

JON (CONT'D)
Dulce, ¿estás...?

They look at each other with a dawning fear.

(CONTINUED)

CONTINUED: (2)

JON (CONT'D)

¿No puede estar en tu departamento?

LYDIA

No tiene llave. ¡Ay, Juan! ¿Qué has hecho? ¡La dejé bajo tu cargo! ¿Qué hiciste?

JON

OK, ¡cálmate, cálmate! Vamos a buscarla.

They leave the room.

INT. LIVING ROOM/KITCHEN/JON'S APARTMENT - MORNING

JON, worried, takes his cell phone and calls.

JON

(on phone)

This is Detective Jon McCann. I've got a missing 6-year-old girl. Two fifty-four East 10th street. Send everybody you can.

LYDIA

Pero ¡Juan! ¡La dejé en tus manos! ¡Ay, Dulcita! ¡Mi Dulcita!

JON

Bueno, vamos a pensar con calma. Llama a tu cuñada. A lo mejor fue con ella.

He sees at something that catches his attention.

The empty medicine bottle is missing.

JON (CONT'D)

Yo sé a dónde fue. Vamos, vamos.

He takes her out the door.

LATER

EXT. STREET/JON'S CONDO FACADE - DAY

One police car after another arrives at the scene.

MULE steps out of his car.

Outside the apartment building: there are several uniformed

(CONTINUED)

CONTINUED: (2)

police officers, neighbors and passersby. JON directs the search.

JON

All right, Murphy and Laidlaw, go to every apartment in the building, see if anyone's seen her. Felder and Alpaugh around the corner and down Avenue A. Talk to every merchant and passerby. You two, up tenth the other way, one up First and one down, same m.o.

MULE

(stops JON)

Jon...have you checked the basement?

JON looks at him. All the blood drains from his face; after a moment, without a word said, they proceed there, followed by an AFRICAN-AMERICAN SUPER.

INT. BASEMENT/JON'S CONDO - DAY

JON comes to a door and stops, MULE and the AFRICAN-AMERICAN SUPER behind.

JON goes to open the door. It is unlocked.

MULE stops him.

MULE

Listen Bud, maybe you better let me handle this.

JON stops momentarily, then yanks the door open.

MULE (CONT'D)

Jon, please...

JON freezes in his tracks. The look on his face says it all.

MULE and the AFRICAN-AMERICAN SUPER come up behind him and the super backs up horrified. MULE puts his hand on JON's shoulder.

MULE (CONT'D)

I'm sorry, Bud.

(trying to get JON to withdraw)
C'mon, partner. I'll take it from here. Go on out-

(CONTINUED)

CONTINUED: (2)

JON pulls violently away and stares at him, a look of murderous hate on his face.

MULE (CONT'D)

Jon...? Jon, c'mon. It's all right. It's gonna' be alright. Just-

JON pulls his gun and goes to the AFRICAN-AMERICAN SUPER.

MULE (CONT'D)

Jon! Jon!

JON puts his gun to the SUPER's head.

JON

Did you do this?! Huh!?

The SUPER, frozen with fear looks at MULE terrified.

MULE

(trying to pull him away)

Jon! Jon, stop! C'mon, Buddy. Stop!
Now it's-

JON violently pulls away and heads back out of the room as MULE follows.

MULE (CONT'D)

Jon! Jon, wait!

EXT. JON'S CONDO FACADE - DAY

JON bursts onto the scene in a mad rage, pointing the gun at different members of the crowd. MULE follows closely behind.

JON

Awright, I wanna' know who did this!
Who did this?!

(goes up to one civilian)

Was it you? Huh?!

(points at others)

You? You? Somebody here knows something and I wanna'know *right now!!*
Right now!!

MULE

(steps in front of JON's gun)

Jon...? Jon, it's me, buddy. It's yer partner, Mule. C'mon now, you gotta' listen to me. It's gonna' be awright. But you gotta' calm down. You're

(MORE)

(CONTINUED)

CONTINUED: (2)

MULE (CONT'D)
 scarin' these people, Jon. Look at
 'em. They're scared and they need you
 right now. These people need you.
 Lydia needs you.

He pauses; it seems to be registering on JON.

MULE (CONT'D)
 Now come on, buddy. Just take it easy
 'n' lemme have the gun, huh?

He puts his hand on JON's gun.

MULE (CONT'D)
 Come on, Jon. Let loose. The people're
 scared, OK? They need us both right
 now. They need you, Jon.

There is a moment as the two look at each other. JON unsure
 but beginning to come to his senses.

Finally, he lets loose of the gun.

LYDIA
 (a moment of silence, then off,
 screams)
 NOOOOOO!!!

CUT TO BLACK

Lydia's scream is transformed into the chords of a
 heartrending music that will fill the entire soundtrack.

SURVEILLANCE CAMERAS: INT. INTERVIEW ROOM/POLICE HEADQUARTERS
 - DAY

A screen turns on. We are viewing a pixelated image, typical
 of security cameras. JON sits across a table from DOC in an
 interview room.

He stares blankly in front of him. We pull back from the
 video.

CONTINUES TO:

INT. CAPTAIN HOGAN'S OFFICE/POLICE HEADQUARTERS - DAY

The camera pulls back from the screen to discover it's on top
 of Hogan's desk.

(CONTINUED)

CONTINUED: (2)

CAPTAIN HOGAN is ripping MULE a new one.

INT. INTERVIEW ROOM/POLICE HEADQUARTERS - DAY

DOC appears to be speaking to JON, trying to get a reaction from him.

JON stares straight ahead in an almost catatonic state. The music stops suddenly.

DOC

Jon...? Jon, you need to talk to me. Or someone.

(pause)

Your silence is only hurting you.

(silence)

Is that what you want? To hurt yourself? To punish yourself?

(pause)

I spoke with your friend in Eden...Maria? She's coming down. She wants to take you back there. Do you want to go home?

Long silence; DOC studies JON.

DOC (CONT'D)

Jon... who is Emily?

JON sharply turns and looks at DOC.

DOC waits a long time, studying JON.

DOC (CONT'D)

Who is she, Jon? What happened to her?

There is a fierce struggle inside JON as he starts to remember and tries to avoid the memories.

FLASHBACK: EXT. POND - DAY

The BOY brings the rock down on EMILY's head.

INT. INTERVIEW ROOM/POLICE HEADQUARTERS - DAY

JON jolts upright

DOC

Jon, what is it? What do you see?

JON looks around a moment.

(CONTINUED)

CONTINUED: (2)

He comes to a determination. He takes out his badge and boot gun and puts them on the table.

JON

...All I ever wanted was to be a cop.

He turns to leave.

INT. DETECTIVE BUREAU/POLICE HEADQUARTERS - DAY

As JON heads to exit the precinct, CAPTAIN HOGAN sees him and leaves off dressing MULE down. She exits her office in order to stop JON.

CAPTAIN HOGAN

Jon, where do you think you're going?

JON continues toward the door.

CAPTAIN HOGAN (CONT'D)

Hold it right there, Officer!

JON continues.

CAPTAIN HOGAN (CONT'D)

Detective McCann!!

This stops JON. After a moment, he turns around and walks right back to CAPTAIN HOGAN.

JON

I'm not a detective anymore. I'm not even a police officer.

(pause)

I'm nothing.

He turns and this time exits with CAPTAIN HOGAN and MULE staring after him, mystified. DOC watches with interest.

EXT. TRAIN STOP 1 - DAY

JON walks to a train stop in an almost catatonic state.

At the train stop, SOMEONE tries to talk to him.

He's completely oblivious.

As the train comes to a stop, it makes a high-pitched squeal vaguely sounding like a girl screaming.

He boards the train.

INT. METRO TRAIN CAR 1 - DAY

JON sits. ANOTHER PERSON tries to ask him a question.

He doesn't even acknowledge being spoken to.

A YOUNG GIRL with her MOTHER boards the train.

It catches JON's attention.

The figure of EMILY supplants that of the girl.

It causes JON to startle.

When he sees the YOUNG GIRL again, there is a faint shadow of an upside down cross on her.

JON hurriedly stands and goes to another car.

INT. METRO TRAIN CAR 2 - DAY

The train comes to JON's stop. Again the train squeals, sounding somewhat like a girl screaming.

He deboards. Stands, staring. The train departs.

INT. CAPTAIN HOGAN'S OFFICE/POLICE HEADQUARTERS - DAY

The atmosphere is extremely tense.

CAPTAIN HOGAN

All right gentlemen, back off! And let's talk—*calmly*—about our situation.

MULE

He just needs some time, Chief.

CAPTAIN HOGAN

I'm pretty sure you know that's not what I'm talking about.

(MULE looks away)

Doc...? Is he capable?

DOC

(hedging)

...Given the right circumstances, we all are.

CAPTAIN HOGAN

I'm still waiting for an answer.

(CONTINUED)

CONTINUED: (2)

DOC
(with difficulty, conceding)
...We need to keep an eye on him.

MULE
Goddammit to hell!

DOC
He's my friend too, Mule!

MULE
He ain't yer partner!

DOC
No, he's my patient!

There is a stunned silence. DOC did not intend to reveal this.

CAPTAIN HOGAN
(accusatory)
Uh...you got something you wanna' share with us, Doc?

DOC
(after a moment's embarrassment)
...Jon came to me the day after the first murder. He was having trouble sleeping, recurrent nightmares... Possibly lost time.

MULE
Jesus Christ on a crutch!

DOC
I told him I couldn't treat him myself and recommended a colleague.

CAPTAIN HOGAN
And...? Did he go?

DOC
...I don't think so.

CAPTAIN HOGAN
(stares at DOC, furious)
And it didn't occur to you to bring this to my attention?!

DOC
He said he wouldn't go if I told
(MORE)

(CONTINUED)

CONTINUED: (3)

DOC (CONT'D)

anyone. There was one curious thing: when he talked about the victim, he kept calling her Emily. How he'd saved *Emily* from human trafficking. When I corrected him, his reaction was... It was like his mind went haywire for a few seconds.

MULE

So...? Wha'd he say?

DOC

That's the interesting part: he just stood up like we'd been talking about the weather and said, "Thanks, Doc. Thanks for the recommendation," and left.

MULE

So who the fuck is Emily?

They all look at each other.

DOC

That...is the question.

INT. BEDROOM/JON'S APARTMENT - DAY

JON enters, drops down on the bed.

He is visibly confused, crestfallen. Suddenly, his cell phone vibes several times in his pocket.

He reluctantly takes out the device. It is MARIA ALICIA.

He rejects her call, and, phone in hand, stays in bed lost in thought.

A sound notifies him that he has a voice message.

As a reflex, he activates his voice mail without looking.

MARIA ALICIA

(through the phone)

Jon...? Please answer!

(pause)

I can feel that you're in trouble.

Please Jon, I need to talk to you.

Please call me.

(CONTINUED)

CONTINUED: (2)

He throws the phone on the nightstand. The phone vibrates again and again.

JON lies down, takes a deep breath, and closes his eyes.

TIME LAPSE

He tosses and turns in bed.

STOP TIME LAPSE

JON opens his eyes, and stares at the ceiling when something occurs to him.

He suddenly gets up, goes to the closet, and opens it.

JON parts the hanging clothes, one of which is a trench coat.

He reaches back, rummages through several boxes, and pulls one out, tied with a black ribbon.

He unties and opens the box on the bed.

In it are a policeman's cap and dress uniform, neatly preserved, medals, and another picture of his father in full dress uniform with medals and citations.

At the bottom is a revolver.

JON stares at it.

He takes it out and opens the cylinder.

It is loaded.

He closes the cylinder, sits back on the bed with the gun in hand.

INT. CAPTAIN HOGAN'S OFFICE/POLICE HEADQUARTERS - DAY

CAPTAIN HOGAN

We just brought him along too quick,
based on reverence for his father.

MULE

Chief, he has the potential to be even
better'n his old man. If he can just
get over the need to be Jesus-H-
Christ.

(CONTINUED)

CONTINUED: (2)

CAPTAIN HOGAN

As much as I value your expert opinion, Sergeant, how would he know the killer is "preserving innocence" if he's not the doer?

MULE

That's the sign of a good detective, he gets inside the perp's head!

DOC

I have to agree with Mule on that one, Cap. Jon tends to divide the world into absolutes of good and evil. In some cases, that kind of idealism can spark dissociation.

MULE

English, Doc!

DOC

Separating into alternate personalities. If Jon is capable—and that's a huge *if*—it would have to be in a separate identity, an alter.

MULE

This is so much bullshit psychobabble. I been his partner goin' on two years and I never seen any sign 'a that.

DOC

You wouldn't.

DOC hesitates, then takes a chance.

DOC (CONT'D)

There had to have been some trigger, some specific stresser.

(pause)

Cap, I think we should let him go back to his hometown.

HOGAN looks at him like he's gone completely off his nut.

CAPTAIN HOGAN

What?!

DOC

I've just got a feeling this is all tied to something from his

(MORE)

(CONTINUED)

CONTINUED: (3)

DOC (CONT'D)
 childhood...and this girl, Emily. And
 whatever the trauma was, it happened
 there.

CAPTAIN HOGAN
 You want to let the prime suspect in a
 triple homicide just waltz out of our
 jurisdiction?!

DOC
 He won't abscond. I'd stake my career
 on it.

MULE
 Unless we arrest him, we have no way
 of keepin' him here anyway, Chief. 'N
if we do that...

CAPTAIN HOGAN
 If we do that, what?

There's a pause in which they look at each other.

DOC
 Cap... If he's there and the murders
 stop...

HOGAN takes a long time considering. Shakes her head and
 sighs as she finally decides.

CAPTAIN HOGAN
 ...I gotta be outta' my ever-lovin'
 mind. You guys'll have to follow him
 up there. Go on, go tell him. Get
 outta' here.
 (As DOC and MULE start to exit)
 And by the way, Doc, you are betting
 your career on it.

DOC acknowledges the implications, then follows MULE out.

INT. BEDROOM/JON'S APARTMENT - DAY

We see JON's father's medals neatly arranged on the bureau in
 front of the picture of his father. Camera moves to JON
 sitting on the edge of his bed, looking at the photo.

He is now dressed in his father's uniform, clean shaven, with
 his father's gun in hand. There is a look of determination on
 his face.

(CONTINUED)

CONTINUED: (2)

He looks longingly at the picture of his father when there is a loud knock at the door.

INT. FRONT DOOR/JON'S APARTMENT - DAY

MARIA ALICIA knocks on Jon's door

MARIA ALICIA
Jon...? Jon...? Jon, *please open this door.*

INT. BEDROOM/JON'S APARTMENT - DAY

JON listens to MARIA ALICIA.

MARIA ALICIA
(off)
I've talked to Mule and Doc. They want me to take you to Eden. And that's where you belong, Jon. Jon...?

Hearing her is truly agonizing.

INT. FRONT DOOR/JON'S APARTMENT - DAY

MARIA ALICIA bangs on the door.

MARIA ALICIA
All right Jon, I am going to camp here outside your door until you open it. I will not leave until you let me in!

After a moment hoping for some response, she sits with her back against the door and closes her eyes.

MARIA ALICIA (CONT'D)
...Please, Jon.

INT. BEDROOM/JON'S APARTMENT - DAY

JON stands, looking at the picture of his father. He suddenly squares to attention and salutes his father.

He picks up the gun and puts it under his chin.

His finger moves from alongside the barrel to the trigger.

He starts to pull the trigger. It slowly recedes.

The hammer inches back.

(CONTINUED)

CONTINUED: (2)

He closes his eyes.

INT. FRONT DOOR/JON'S APARTMENT - DAY

MARIA ALICIA's eyes open in panic. She suddenly winces in pain.

MARIA ALICIA

Ah!

When she raises her head again, her demeanor is changed—she moves with a new decisiveness.

She quickly rises and bangs on the door.

MARIA ALICIA (CONT'D)

Jon! I want you to open this door
right now!

She speaks now with an authority we haven't heard from her. It almost sounds like a different voice.

INT. BEDROOM/JON'S APARTMENT - DAY

JON opens his eyes, and suddenly stops. There is something in MARIA ALICIA's manner and tone that strikes him.

It makes him release his finger from the trigger and lower the gun.

INT. FRONT DOOR/JON'S APARTMENT - DAY

MARIA ALICIA

(shaking the door)

Jon, open this door!

Suddenly the door opens.

She is relieved to see JON poke his head out the door.

He seems surprised to see MARIA ALICIA there.

JON

Mari...?

She pushes open the door and looks him up and down. He tries to hide the gun behind his back.

MARIA ALICIA

(seeing the gun)

Oh, Jon...I am taking you home right
(MORE)

(CONTINUED)

CONTINUED: (2)

MARIA ALICIA (CONT'D)

now!

EXT. HIGHWAY - DAY

MARIA ALICIA's old car travels along the highway, leaving the city skyline behind.

We follow the car in an aerial shot.

From now on, the vehicle will be framed, below, in the center of the shot, while the road and the background will be changing as a time transition effect.

I/E. MARIA ALICIA'S CAR/HIGHWAY - DAY

MARIA ALICIA drives in silence. She looks over to JON in the passenger seat.

JON is in a state of deep depression staring out the window.

MARIA ALICIA turns on the radio, changes stations until she finds a cozy country religious song that will be the soundtrack for the whole trip.

She reaches across and takes JON's hand. He doesn't respond at first, then slowly closes his hand around hers.

EXT. ROAD TO EDEN - AFTERNOON

The tires roll on the asphalt.

MARIA ALICIA's vehicle is now on a narrower road, surrounded by dense forest. They continue on a winding road going up into the mountains.

I/E. MARIA ALICIA'S CAR/ROAD TO EDEN- AFTERNOON

MARIA ALICIA looks at JON out of the corner of her eye and gently turns the wheel.

EXT. ROAD TO EDEN -AFTERNOON

MARIA ALICIA's car pulls off onto a scenic overlook with Eden visible below.

The little town, nestled in a valley, appears ideal, almost fairy-tale like in its perfection. The song ends.

I/E. MARIA ALICIA'S CAR/ROAD TO EDEN- AFTERNOON

She breathes deeply, sighing.

MARIA ALICIA

Well, there it is, in all its glory.
It's really perfect, isn't it?

JON's reaction is quite the opposite—one of dread, of fear increasing to panic.

He jumps out of the car.

MARIA ALICIA (CONT'D)

(alarmed)

Jon!

EXT. ROAD TO EDEN - AFTERNOON

He starts down a path in the woods.

I/E. MARIA ALICIA'S CAR/ROAD TO EDEN- AFTERNOON

MARIA ALICIA

Jon, where are you...?

Alarmed, she immediately exits the car.

EXT. ROAD TO EDEN - AFTERNOON

She follows him down the path in the woods.

MARIA ALICIA

Jon...?

EXT. PATH IN THE WOODS/POND - EVENING

MARIA ALICIA finally catches up to JON at the little lake of his nightmares.

He stares at it in emotional turmoil.

MARIA ALICIA

Jon...? Jon, what is it? What's the matter?

(trying to herd him back)

Come on. Come back to the car.

He will not budge; long wait.

(CONTINUED)

CONTINUED: (2)

JON

...What happened to Emily?

MARIA ALICIA's reaction is intense, which she represses.

MARIA ALICIA

Come on, Jon. You need to be home.
Your mami's expecting you.

She finally succeeds in getting him to return to the car.

I/E. MARIA ALICIA'S CAR/EDEN STREETS - EVENING

They travel along the streets of Eden and pass Immaculate Conception Church.

MARIA ALICIA crosses herself.

As a reflex, JON starts to do the same, but then stops.

EXT. STREET/YOUNG JON'S HOUSE FACADE - NIGHT

A dog (PINTO) sleeps on the porch. The sound of a car coming alerts him.

PINTO raises his head and stands up to welcome them, barking at the approaching vehicle.

MARIA ALICIA and JON pull up to JON's mother's home.

PINTO advances to the car.

MARIA ALICIA immediately gets out of the car.

The dog wags its tail and goes up to MARIA ALICIA who ignores him.

JON stays in the passenger seat.

MARIA ALICIA stops when she notices JON doesn't get out of the car.

MARIA ALICIA

Jon...?

She goes around to his side of the car.

MARIA ALICIA (CONT'D)

Jon, what's the matter?

She opens the door.

(CONTINUED)

CONTINUED: (2)

MARIA ALICIA (CONT'D)

Come on, Jon. Your mami can't wait to see you.

She almost pulls him out.

MARIA ALICIA (CONT'D)

Come on.

JON pets the dog as an afterthought. PINTO is excited to see him.

BLANCA

(off)

¡Ay, mihijo!

JON's mother, BLANCA, comes out to greet them. PINTO goes to BLANCA. She gives JON a huge hug which he returns with affection mixed with pain.

JON

Hi, Ma.

BLANCA

(as she releases JON and looks to MARIA ALICIA)

Gracias por traerlo.

MARIA ALICIA nods.

BLANCA (CONT'D)

Pues entren, entren. ¿No tienen hambre?

She pushes JON before her into the house.

MARIA ALICIA

(holding BLANCA back)

I have to get home.

BLANCA

(indicating JON)

¿Cómo está?

MARIA ALICIA

(shaking her head)

I'm worried, Blanca. What that city did to him...

BLANCA

Well, he's home now. And we'll take
(MORE)

(CONTINUED)

CONTINUED: (3)

 BLANCA (CONT'D)
care of him.

 MARIA ALICIA
Yes, we will. Bueno, lo deajo en tus
queridas manos.

She opens the door of the car.

 BLANCA
Gracias, gordita.

MARIA ALICIA gets in her car and drives off.

BLANCA enters the house.

INT. LIVING ROOM/YOUNG JON'S HOUSE - NIGHT

PINTO is lying in a corner, on his dog bed, looking affectionately at JON who is at the mantle in the living room.

On it is an almost cult-like altar to his father.

 BLANCA
 (as she enters)
Hijo, ¿tienes hambre?

JON doesn't respond.

Blanca comes up behind him and holds him a moment before speaking.

 BLANCA (CONT'D)
Don't worry, Mihijo. Your father
understands. He understands.

INT. BATHROOM/YOUNG JON'S HOUSE - MORNING

JON is shaving.

It is a beautiful spring morning with the sun shining and birds singing.

As he finishes shaving, he takes note of it as he looks out the window.

EXT. BACKYARD/YOUNG JON'S HOUSE - MORNING

It is a truly charming bucolic scene.

INT. BATHROOM/YOUNG JON'S HOUSE - MORNING

In JON's reaction there is a hint that he might begin to respond to and accept the tranquility that surrounds him.

He hears his mother call from downstairs.

BLANCA

(off)

¿Hijo...? Your breakfast is ready. Come on before it gets cold.

INT. LIVING ROOM/KITCHEN/YOUNG JON'S HOUSE - DAY

JON comes down the stairs and stops at the entrance to the kitchen to survey the scene he remembers so well.

BLANCA

Espero que tengas hambre.

He sits down at the table.

JON

I better be hungry with this feast.
I'm not a teenager anymore, you know.

BLANCA

Whatever you don't eat I'm sure Pinto can take care of.

JON

(Looking down at the dog begging)
I think Pinto could eat the furniture.

BLANCA

¿Qué piensas hacer hoy, hijo?

He thinks for a second and is struck by the fact that he has no idea.

JON

...I don't know. This is the first time I can remember not having anything to do.

BLANCA

Well, Maria Alicia told me she's *atrasada* on orders. She can probably use some help in her workshop.

(CONTINUED)

CONTINUED: (2)

JON
 (a bit of a smile comes across his
 face)
 You are so transparent.

BLANCA
 ¿Qué quieres decir con éso?

He thinks for a moment.

JON
 When I look at her...it's like I'm
 looking in a mirror.

BLANCA
 ¡Ay, qué muchacho tan terco!

JON
 (quiet laugh)
 Pero precioso, ¿no?

EXT. YOUNG JON'S HOUSE FACADE/STREETS - DAY

JON steps out on the front porch. It is a beautiful spring
 day, just cool enough for a light jacket.

Everything seems ideal.

A next-door neighbor waves hello.

NEIGHBOR
 Hello, Jon! Good to have you back.

JON waves and smiles reservedly. He then goes down the steps.

He passes a couple with whom he exchanges greetings.

He takes in the trees, the birds singing, people going about
 their business pleasantly.

EXT. CHILDREN'S PLAYGROUND - DAY

JON comes to a playground and stops dead.

A girl with short-cropped blond hair and a boy play on the
 swings.

We hear a faint voice in JON's mind. At first it seems to be
 the voice of the little girl on the playground.

(CONTINUED)

CONTINUED: (2)

FEMALE VOICE

(off)

Jon? Jon McCann?

He turns.

JON

...Yes.

It's a middle-aged, attractive woman.

JOAN DAVIDSON

Joan Davidson. Joan Spivak when you knew me. I was your lay teacher in second grade.

JON

(it takes him a moment)

Oh, Yes, yes! Miss Spivak. How are you?

JOAN DAVIDSON

You on break from the city police?

JON

...Something like that.

JOAN DAVIDSON

It's funny... I always thought you'd wind up a policeman or district attorney or something. You were always so committed to the rules. I never had to discipline you.

JON

(a little self-conscious)

Oh?

JOAN DAVIDSON

Yes. You even helped keep the other kids in line.

(she senses his embarrassment)

Well, it's good to see you again. You just visiting, or...?

JON

Oh, I uh...I'm not sure.

(he hesitates a moment)

It's... Everything seems so perfect here. I...I'm beginning to wonder why I left.

(CONTINUED)

CONTINUED: (3)

JOAN DAVIDSON

Umm. I think the operative word there
may be *seems*. Well, take care. Say
hello to your mother for me.

JON just looks at her, taking in the statement.

EXT. FACADE/IMMACULATE CONCEPTION CATHOLIC CHURCH - DAY

JON walks up to his old school.

He stares, transfixed, and starts up stairs to the church.

INT. NAVE/IMMACULATE CONCEPTION CATHOLIC CHURCH - DAY

As JON enters there are sounds of construction going on.

FATHER DAMON is exiting the confessional. JON walks toward
him. FATHER DAMON doesn't immediately recognize him.

FATHER DAMON

I'm sorry, confession's over for the
day.

JON

(as he walks up to him)
Hello, Father.

FATHER DAMON

Oh, Jon! Ha! How are you? I've been
worried about you since...that time in
the city.

JON

Yeah, I... Listen, if confession's over,
I could-

FATHER DAMON

Not a chance! Not for you.
(reacting to loud construction
noise)
But let's go someplace a little
quieter.

FATHER DAMON put his hand on JON's shoulder and leads him
toward a door.

FATHER DAMON (CONT'D)

So, tell me how you've been. You just
visiting, or...?

(CONTINUED)

CONTINUED: (2)

JON

Well, that's part of what I wanted to talk to you about. I'm...not really sure.

FATHER opens a door to a long corridor that leads to the rectory.

INT. LONG HALLWAY/IMMACULATE CONCEPTION CATHOLIC CHURCH - DAY

FATHER DAMON lets JON go ahead of him.

FATHER DAMON

Jon...did something happen in the city?

The effect of being in the corridor immediately sends JON into a state of panic.

FLASHBACK: INT. LONG HALLWAY/IMMACULATE CONCEPTION CATHOLIC CHURCH - DAY

YOUNG JON looks down the same hallway.

INT. LONG HALLWAY/IMMACULATE CONCEPTION CATHOLIC CHURCH - DAY

A pounding heart is heard and gradually increases in volume drowning out FATHER DAMON.

JON sees the corridor twist and stretch to infinity.

He valiantly tries to keep going.

FATHER DAMON

Jon...? Jon, are you all right?

He tries to steady JON but JON knocks his hands away.

FATHER DAMON (CONT'D)

Jon!

FLASHBACK: INT. LONG HALLWAY/IMMACULATE CONCEPTION CATHOLIC CHURCH - DAY

JON has a very distorted, barely distinguishable flashback of opening the door at the end of the hallway and seeing FATHER DAMON with a CHILD whose back is to him.

FATHER DAMON

(voice over distorted)

Jon, what is it?

(CONTINUED)

CONTINUED: (2)

The child is partially dressed.

INT. LONG HALLWAY/IMMACULATE CONCEPTION CATHOLIC CHURCH - DAY

FATHER DAMON

What's the matter? Come on, let's get
you some air.

He leads JON back to a door that opens outdoors.

EXT. FACADE/IMMACULATE CONCEPTION CATHOLIC CHURCH - DAY

They go outside. JON is overwhelmed and quickly moves away,
FATHER DAMON following.

FATHER DAMON

You look like you're having an anxiety
attack.

JON reaches a tree, leans against it for support, and begins
to gain control over his breathing.

FATHER DAMON (CONT'D)

Is this better?

JON

Yeah. I don't know what...

He looks at FATHER DAMON quizzically.

FATHER DAMON

(now becoming concerned)
What is it, Jon?

JON

(he steels himself)
...Do you know why I'm back here,
Father?

FATHER DAMON

No I don't. Why don't you tell me?

JON

I did something...
(hesitates, then forces himself)
I disgraced the uniform. My father's
name means something in the
department... I disgraced that as well.

FATHER DAMON

Knowing you as I do, Jon, I doubt the
(MORE)

(CONTINUED)

CONTINUED: (2)

FATHER DAMON (CONT'D)
 sin was as mortal as you make it out
 to be. Tell me what happened.

JON takes a breath.

JON
 It was a gruesome case, the worst I'd
 ever seen...

EXT. ROAD TO EDEN - DAY

MULE's vehicle drives on a winding narrow road, surrounded by
 dense forest, going up into the mountains.

I/E. MULE'S CAR/ROAD TO EDEN- AFTERNOON

MULE is driving. He looks askance at DOC in the passenger
 seat.

DOC looks out at the road.

MULE
 I can't believe you're fallin' fer
 this shit.

DOC
 Mule, as Jon's friend I don't want to
 believe it anymore than you do.

MULE
 So don't.

DOC
 But he is the only link between the
 three victims.

MULE
 You sayin' Jon's a fuckin' psycho?!

DOC
 Dissociative Identity Disorder is not
 Schizophrenia.

MULE
English, Doc.

DOC
 (sighs)
 Like I said to the captain, we're all
 capable if pushed far enough.

(CONTINUED)

CONTINUED: (2)

MULE

(after a silent moment)

I dunno' 'bout little girls, but I think I could kill you right about now.

DOC laughs off the comment.

EXT. FACADE/IMMACULATE CONCEPTION CATHOLIC CHURCH - DAY

FATHER DAMON sits on a bench

JON

I let down my father. I threatened innocent people.

FATHER DAMON pauses, thinking.

FATHER DAMON

Jon... I've committed sin. Horrible sin.

JON

Oh Father, what could you be guilty of?

FATHER DAMON

That's between me and the Lord. But I know He forgives me. And He forgives you.

JON

(thinks long and hard)

...There are some sins beyond forgiveness.

FATHER DAMON rises and puts his hands on JON's shoulders.

FATHER DAMON

Oh Jon, you are the most Catholic non-practicing Catholic I've ever known. No Jon. You must believe in the infinite capacity of our Lord to forgive. You *must*.

(he lowers his hands)

Jon, I'm sorry, but I have to get ready for five o'clock Mass.

JON

Of course, of course.

(CONTINUED)

CONTINUED: (2)

FATHER DAMON

Just remember, Jon: there is no sin
beyond forgiveness.

FATHER DAMON goes back inside.

JON thinks for a moment and then starts walking.

EXT. STREET/LIBRARY FACADE - DAY

As JON walks, he comes to the library and stops, considering.

He decides to go in.

INT. QUIET ZONE/LIBRARY - DAY

JON goes to a computer monitor.

He sits, hesitates, obviously apprehensive. Finally he
decides, and starts to look up information on Emily's death.

We see newspaper articles, reporting the death as an
"accident".

Another article notes that she was "swimming alone".

We see JON's reaction and then that part of the article as he
sees it: "must have fallen and hit head on rock". It distorts
and grows larger.

Finally it is too much for JON and he rises and goes to the
restroom.

INT. RESTROOM/LIBRARY - DAY

He goes to the lavatory and throws water on his face, trying
to calm himself.

He looks in the mirror long and hard.

VISION: EXT. POND - DAY

Flashes of EMILY and the BOY raising the rock to hit her.

We see JON starting to turn the boy around.

INT. RESTROOM/LIBRARY - DAY

He starts at the vision, and then douses his head again.

Finally he just stands, hands on the sides of the lavatory,

(CONTINUED)

CONTINUED: (2)

head down.

INT. NAVE/IMMACULATE CONCEPTION CATHOLIC CHURCH - DAY

FATHER DAMON is alone in church. Workers have gone home.

He looks up at the Crucifix above the altar and kneels down to pray.

INT. QUIET ZONE/LIBRARY - DAY

JON back at the computer.

He thinks a moment, apprehensive.

He types in his father's name: *Jonathan McCann*.

At first we see articles of him looking regal in his uniform. We see the words "commendation"; "heroism"; "Local Boy Hero In Big City"; etc.

INT. NAVE/IMMACULATE CONCEPTION CATHOLIC CHURCH - DAY

FATHER DAMON is having a hard time concentrating.

He looks up at the Crucifix.

It has a window behind it and casts a barely perceptible upside down cross on him.

He trembles in agony.

INT. QUIET ZONE/LIBRARY - DAY

JON comes across another article about his father in a newspaper other than the local one.

He is about to pass over it when something catches his eye: the headline, "Local Hero Disgraced".

We see the shock on his face as he begins to read.

INT. NAVE/IMMACULATE CONCEPTION CATHOLIC CHURCH - DAY

FATHER DAMON covers his face in despair.

INT. QUIET ZONE/LIBRARY - DAY

As JON reads, he is becoming nauseous.

Finally, he sees the words, "...to avoid indictment for

(CONTINUED)

CONTINUED: (2)

corruption".

He abruptly stands, knocking over his chair.

Others react to the sound and then to JON.

He staggers away from the computer and out of the library.

EXT. STREET/LIBRARY FACADE - DAY

JON staggers out of the library to an alley behind it.

He then braces himself against a wall, trying to get a hold of himself.

JON makes his way to a fountain, drinks and douses himself with water.

He sits on the edge of the fountain and thinks, bedeviled.

He comes to a determination, stands and goes.

EXT. STREET/YOUNG JON'S HOUSE FACADE - DAY

JON coming home, bursting through the front door.

INT. LIVING ROOM/KITCHEN/YOUNG JON'S HOUSE - DAY

JON comes up to the doorway to the kitchen.

BLANCA has heard him approaching and turns to greet him.

BLANCA

Hola mihijo, tien...

(she is stopped by his demeanor)

¿Juanito...? ¿Qué te pasa?

JON

...Who was my father? ...What was my father?

BLANCA

(she knows)

What do you mean?

JON

Tell me the truth, Ma! I want to know the truth!

(CONTINUED)

CONTINUED: (2)

BLANCA

(defiant)

Your father was the finest man I have ever known.

JON

¡No me mientas, ya!

(after a pause)

How could you lie to me? All these years...?

BLANCA

I never lied to you.

JON

I saw the article in the newspaper, Ma!

BLANCA

Those are the lies!

JON

Indicted for corruption! He took his own... You told me he was killed!

BLANCA

They *did* kill him! They *did*! All the years he dedicated himself. Up in the middle of the night, working every weekend. I was a widow before I was a widow! And how did they pay him back? With disgrace—con desprecio! One time trying to protect innocent children beyond their stupid rules...and he becomes so much *basura* to them.

She turns away, crying; there is a silence.

JON

What did he do, Ma?

BLANCA

I don't know and I don't care!

JON

I care!

(pause)

You should have told me the truth.

BLANCA

I told you that your father was a man
(MORE)

(CONTINUED)

CONTINUED: (3)

BLANCA (CONT'D)
of honor—a great man—decent and
dedicated. I never told you anything
more true than that. He was the finest
man I have ever known, *and nothing*
will ever change that!

There is a knock on the door. They both look and then look at
each other.

JON
Who the hell can that be?

He goes to the front door to answer.

EXT. YOUNG JON'S HOUSE FACADE - DAY

JON opens it.

There stand MULE and DOC looking a bit sheepish for their
presence there. Their greetings overlap.

DOC
Hello, Jon.

MULE
Hey, how's it goin', Bud?

JON
...What're you guys doing here?

BLANCA can be heard crying in the background

MULE
What's goin' on, Jon? Is that yer ma?

JON
...What do you guys know about my
father?

DOC
Your father?

MULE
Jon, what's goin' on?

JON
Yeah, that's what I'd like to know.
What the hell're you guys doing here?

There's a sheepish pause in which DOC looks at MULE and MULE

(CONTINUED)

CONTINUED: (2)

looks away.

DOC

Cap sent us up here to check on you,
Jon.

JON

(sarcastic)

...You can tell the captain there
haven't been any child murders up
here.

MULE

Lemme' go check on yer ma, Jon. She
knows me pretty well.

JON just stares at them both, so MULE pushes past him.

JON

Is it true?

DOC

Is what true?

JON

All I ever wanted to be was the cop my
father was. What kind of a cop was he?

DOC

Where's all this coming from, Jon?

JON grabs him roughly by the lapels.

JON

Why can't you just answer my damn
question?!

DOC

(trying to stay calm to keep JON
calm)

All right, Jon. I only knew him for a
short time. He was one of the best:
efficient, dedicated...incredible
instincts.

JON

(shaking DOC)

I want to know how dirty he was! I
want the truth about him! You tell me
the goddamn truth!

(CONTINUED)

CONTINUED: (3)

MULE comes out of the house and pulls JON off DOC.

MULE

Jon! Jon, come on now, settle down.

JON pulls away and turns to look at both of them.

MULE (CONT'D)

Doc, lemme' handle this. You know
Jon's mother?

DOC shakes his head.

MULE (CONT'D)

Well, go introduce yourself. She's
calmed down now.

(he grabs JON)

C'mon buddy, let's go fer a drive.

JON pulls away.

MULE (CONT'D)

Hey, you wanna' know about yer old
man?

JON's ambivalent reaction says "yes".

MULE (CONT'D)

Then *let's go fer a drive.*

I/E. MULE'S CAR/STREETS - DAY

MULE drives, meanwhile JON, upset, is seated shotgun.

Both are silent for a while. Finally JON speaks.

JON

Were all of you laughing at me...seeing
my father as some kind of conquering
hero?

MULE pulls over to talk directly to JON.

MULE

Hey, there's one thing I wanna' make
real clear to you: every man in that
department'd give his left nut to be
the cop yer old man was.

JON

Dammit Mule, I saw it in print! He
(MORE)

(CONTINUED)

CONTINUED: (2)

JON (CONT'D)
committed suicide! To avoid
prosecution for falsifying evidence!
Why can't you tell me the plain,
simple truth!

MULE
Because the truth is never plain or
simple!

JON looks at him, fuming.

JON
Go to hell.

He exits car.

MULE
Jon! Jon!

He gets out of the car, too.

EXT. STREET/CHILDREN'S PLAYGROUND - DAY

MULE exits the car, slamming the door and follows JON, who
stops at the children's playground.

MULE comes up beside JON, looks at him. Then they both look
at the children playing for a moment. Then MULE decides.

MULE
Awright, Jon. Awright.
(he takes a moment)
It was the nastiest case of child
rape/homicide you could imagine. Guy
would lure young boys into his truck,
take 'em to his private torture
chamber and do his thing with 'em fer
three-four days. It was yer father who
finally broke the case—tracked the guy
down 'n' got him indicted. But you
know how it goes from there: lawyers
play their tricks, evidence/priors get
excluded 'n' presto, he's free to
pursue his sick delights again.

He looks at kids on the playground.

MULE (CONT'D)
(emphasizing)
Kids were dyin' Jon. In unspeakable
(MORE)

(CONTINUED)

CONTINUED: (2)

MULE (CONT'D)

ways. Well, it happened that after the trial was over I came upon his little hideaway--simple break-in I was called to. 'N there it was, all the evidence we needed. So I took one 'a this scum's instruments--with a good, clear fingerprint on it--'n'I saved it. Yer old man and me never said a word to each other. We just knew.

(long pause as MULE remembers in pain)

Your father took the whole rap. Wouldn't let me 'fess to my part. *That was the kind of cop yer ole' man was!*

JON

(ambivalent)

...He falsified evidence...

MULE

Kids were dyin', Jon!

JON

My father was dirty.

MULE

Hey, you wanna' judge your old man, Jon? You think back to your neighbor and her little girl. *You remember a mother's scream--the most horrible sound in the world. Now, you go and tell her there was NOTHIN' you coulda' done. You tell me you could do that, then you judge yer ole' man.*

JON stares at him, looks at the children playing.

Finally he just stumbles off. MULE starts to follow but gets a call.

MULE (CONT'D)

(on the phone)

Yeah Doc, I gotta'--

(listens)

What new information?

(listens as he watches JON continue walking)

Yeah, OK, OK. I'll be right there.

Jon walks not knowing which way to turn.

EXT. STREETS - DAY

So he walks and walks.

It starts to rain and he continues walking.

EXT. FACADE/ROADSIDE TAVERN - DAY

Finally he comes to a roadside tavern.

It seems to have some significance to him, so he decides to go in.

INT. ROADSIDE TAVERN - DAY

JON enters the bar and stands just inside the door.

BARTENDER

Whoa buddy! You walk all the way here
from Palestine 'er somethin'?

JON just stares at him, so the BARTENDER gets together a bunch of bar towels.

BARTENDER (CONT'D)

(throws the towels to JON)
Here ya' go, pal.

JON takes the towels and perfunctorily dries off his face.

BARTENDER (CONT'D)

C'mon, siddown.

JON sits at the bar.

BARTENDER (CONT'D)

Listen, we got some soup cookin' in
the back. Chicken noodle, just what
the doctor ordered.

JON thinks for a second.

JON

Gimme me a whiskey.

BARTENDER

...OK. Uh...bourbon, scotch, rye?

JON

...Yeah... Whatever... on the rocks.

(CONTINUED)

CONTINUED: (2)

BARTENDER serves him a single shot of rye.

JON takes a drink and almost chokes. It is clear this is the first time he's had hard liquor.

A GUY AT BAR glances at him with some concern.

GUY AT BAR

You awright, pal? Hey, ya' know, you look familiar. What's yer name, pal?

JON

Uh...it's Jon. Jon McCann.

GUY AT BAR

Yeah, I remember you. You were real tight with Emily Reich, right?

JON

Yeah. You knew her?

GUY AT BAR

(snickers lasciviously)

I'll say I knew her. I lost my virginity to that girl.

JON reacts but the GUY AT BAR is taken up with the memory and doesn't notice.

GUY AT BAR (CONT'D)

You musta' got some 'a that yerself. Man, that girl was insatiable-. I had her everywhere: the lake, her place, the men's room at Wagner's diner.

(laughs again)

Jus' couldn't get enough, that girl.

As the GUY AT BAR turns to JON to share the memories, JON clocks him with a furious right.

Guy goes reeling off bar stool and onto the floor, stunned.

BARTENDER

Hey! What the hell's the matter with you?! I don't want any 'a that in my place!

GUY AT BAR

(getting up and heading for JON)

You son-of-a-bitch!

(CONTINUED)

CONTINUED: (3)

He goes after JON and the fight is on. BARTENDER breaks it up.

BARTENDER

Hey! I said none 'a this in my place?
Now I don't know what's eatin' you,
buddy, but...

JON is already heading for the door, bleeding from his mouth.

The BARTENDER and GUY watch him leave, bewildered.

EXT. FACADE/ROADSIDE TAVERN - DAY

JON slams the door, and leaves.

EXT. ROAD - DAY

JON walks as the rain begins to taper off.

FLASHBACK: EXT. POND - DAY

EMILY at the lake; the BOY poised to hit her with the rock; he running to save her; turning the boy around. It is himself.

EXT. ROAD - DAY

JON suddenly stops on the road.

FLASHBACK: EXT. LAKE - DAY

EMILY trying to seduce YOUNG JON, inviting him; his own reaction of desire and shame at his desire.

EXT. ROAD - DAY

JON's face is wracked with revulsion. He continues walking.

EXT. FACADE/IMMACULATE CONCEPTION CATHOLIC CHURCH - DAY

JON arrives at the church. He stops to look at it, all the feelings it inspires evident on his face.

He approaches it to enter.

INT. HALLWAY/IMMACULATE CONCEPTION CATHOLIC CHURCH - DAY

JON approaches the long corridor door and opens it.

INT. LONG HALLWAY/IMMACULATE CONCEPTION CATHOLIC CHURCH - DAY

JON goes through the door to the same corridor as in the former scene.

The same thing happens: the hallway stretches and twists and distorts.

He pushes himself on, vertigo causing him to stumble from side to side.

JON finally gets to the door of the rectory.

FLASHBACK: LONG HALLWAY/IMMACULATE CONCEPTION CATHOLIC CHURCH - DAY

YOUNG JON comes to the same door.

INT. LONG HALLWAY/IMMACULATE CONCEPTION CATHOLIC CHURCH - DAY

JON opens the door and hesitates.

FLASHBACK: LONG HALLWAY/RECTORY/IMMACULATE CONCEPTION CATHOLIC CHURCH - DAY

YOUNG JON opens the same door and sees FATHER DAMON younger and a YOUNGSTER partially undressed. She turns. It is YOUNG MARIA ALICIA.

The image frightens him. He retreats down the hall.

INT. LONG HALLWAY/IMMACULATE CONCEPTION CATHOLIC CHURCH - DAY

JON, devastated, also retreats down the hall stumbling from side to side.

EXT. FACADE/IMMACULATE CONCEPTION CATHOLIC CHURCH - SUNSET

JON makes it outside and stops to catch his breath.

As he does so, MARIA ALICIA pulls up in her car, gets out of and approaches JON as she speaks.

MARIA ALICIA

Jon, I've been looking all over town
for you! We were so worried..
(as she sees evidence of the fight)
Juanito, ¿Qué te pasó?! Have you been
in a fight?

(CONTINUED)

CONTINUED: (2)

JON
(barely coherent)
I was...looking for Father Damon.

MARIA ALICIA
Yes, I thought you'd come here. I've
been by many times. But... what
happened? You're all...
(she leads him back to the car)
Well, come on, come on. I'm taking you
back to my house. I don't want your
mother to see you like this.

MARIA ALICIA puts him in passenger seat.

I/E. MARIA ALICIA'S CAR/FACADE/IMMACULATE CONCEPTION CHURCH -
EVENING

MARIA ALICIA gets in the driver's seat.

She wets a tissue with her own saliva and starts cleaning JON
up.

MARIA ALICIA
You were in a fight, weren't you? What
happened?

JON
(with a sense of dread)
What happened to Emily, Mari?

MARIA ALICIA
Jon... What does that have to do with
anything?

JON
...He said she was a whore.

He bangs his fist into the dashboard.

JON (CONT'D)
He said she was a whore!

MARIA ALICIA
Juanito, calm down! Calm down!

She starts up the car and drives.

Shhh. It's okay. It's okay.

(CONTINUED)

CONTINUED: (2)

JON

Oh God, Mari, I'm so sorry. I'm...so sorry.

MARIA ALICIA

Jon, don't apologize to me. You only hurt yourself doing these things. And obsessing over these things.

JON

I didn't protect you.

MARIA ALICIA

Jon! you're not making any sense. Protect me from what?

JON

I saw it, Mari, and I did nothing. I didn't protect you from Father Damon.

MARIA ALICIA hits the brakes suddenly.

MARIA ALICIA

Jon! What in God's name are you talking about? Why would you need to protect me from Father Damon?

JON

I remembered. I saw it, Mari. I saw what he did to you. I didn't...understand. I couldn't believe... But I did nothing.

MARIA ALICIA

Jon, what on earth...?! That fight has done something to your head. I'm taking you to the hospital.

She starts to go again.

JON

I just... When we were kids, they were our guides, God's representatives on earth. And Father Damon... He was the only father I knew. I'm so sorry.

MARIA ALICIA

Jon, will you tell me once and for all what on earth you're talking about?!

(CONTINUED)

CONTINUED: (3)

JON

...He abused you, Mari. And I did nothing to stop it.

She stares at him in disbelief, and turns the ignition off.

MARIA ALICIA

Jon...! How could you *believe* such a thing?! How...? Juanito, look at me. I don't know where this is coming from—from the fight, from those years you spent in the city seeing such perversity every day... But to believe that Father Damon could do such a thing... Come on.

She gets out of the car.

EXT. FACADE/MARIA ALICIA'S HOUSE - EVENING

MARIA ALICIA opens the passenger door, and helps JON out of the car.

MARIA ALICIA

Ven, mi vida. We're home.

INT. LIVING/MARIA ALICIA'S HOUSE - NIGHT

As soon as they enter, MARIA leads JON to the stairway, and they go upstairs.

MARIA ALICIA

You just need to rest, and all these...delusions will turn back into the nightmares they are.

INT. STAIRWAY/SECOND FLOOR/MARIA ALICIA'S HOUSE - NIGHT

They make it to the top of the stairs. Then, she leads JON to an open door.

MARIA ALICIA enters, but he stops before crossing the threshold.

She takes his hand, and leads him to the bedroom.

INT. BEDROOM/MARIA ALICIA'S HOUSE - NIGHT

MARIA ALICIA starts to unbutton JON's soaked shirt in a delicate manner, almost maternal. When she is beginning uncover his chest, she stops.

(CONTINUED)

CONTINUED: (2)

MARIA ALICIA looks at JON differently. She blushes and quickly moves away from him.

MARIA ALICIA
Now, get out of those wet, filthy
clothes and lie down.

She exits.

JON sits on the edge of the bed looking out the window.

INT. KITCHEN/MARIA ALICIA'S HOUSE - NIGHT

She's on the phone as she prepares tea for JON.

MARIA ALICIA
No-No, Mami. Lo tengo conmigo y está
bien. I...just asked him to stay here
because...well, I got an obscene phone
call and I didn't feel comfortable
here by myself.
(she listens)
No, it's probably nothing. I'd just
feel safer with Jon here.
(listens, concerned)
¡Ay, no me digas! ¿De qué?
(listens)
Uh huh... Oh... Uh huh. Well then maybe
it's good for him to stay here
tonight—give you both a rest.
(listens)
Oh, I will, por supuesto. OK bye,
flaquita. We'll see you soon. Bye.

Tea prepared, she adds some drops to it.

INT. BEDROOM/MARIA ALICIA'S HOUSE - NIGHT

MARIA ALICIA comes in with the tea and a robe.

She sees that JON still hasn't changed.

MARIA ALICIA
Jon, what are you doing? You need to
get out of those wet clothes and into
bed.
(gives him tea)
Here, drink. It's not too hot so,
bottoms-up.

He drinks.

(CONTINUED)

CONTINUED: (2)

MARIA ALICIA (CONT'D)
 You're going to catch your death.
 (referring to his clothes)
 I'll wash and dry your clothes so
 they'll be ready for you in the
 morning. Here, finish it.

He downs the rest of the tea. It immediately starts to affect him.

She hands him the robe and turns around to give him privacy to take off his clothes and puts on the robe. He then hands her the wet clothes as she reaches behind her.

MARIA ALICIA (CONT'D)
 ...¿Listo?

She turns around and pulls down the covers.

JON is already feeling very drowsy.

MARIA ALICIA (CONT'D)
 Now, into bed. And try to relax, mi
 amor. You're still so tense. Turn over
 so I can massage your shoulders.
 Andale, turn.

He does so rather reluctantly.

MARIA ALICIA (CONT'D)
 And get these terrible delusions out
 of your head.

INT. RECTORY/IMMACULATE CONCEPTION CATHOLIC CHURCH - NIGHT

FATHER DAMON, tormented himself, is sitting in a pitiful posture with his hands on his head and elbows resting on the solid wood desk.

On the desk, there is an open wine bottle and a chalice.

Suddenly, someone knocks on the door from the outside.

He reacts, shakes his head to clear it, and stands up.

He opens the door. On the other side we see MULE behind DOC.

FATHER DAMON
 ...Yes?

(CONTINUED)

CONTINUED: (2)

DOC
Father Damon Macniboe?

FATHER DAMON
Yes! How can I help you?

MULE
Uh, we're friends of Jon McCann's.

FATHER DAMON
Oh! From the city?

MULE
Yeah, we uh...

FATHER DAMON
(leading them into his den)
Well come in, come in. Any friends of
Jon's...

DOC
Thank you.

As FATHER DAMON sits at his desk, the men sit in the two chairs facing him.

FATHER DAMON
I was just having a glass of wine.
Will you join me?

MULE
Oh, no thanks, Father. We were
wonderin' if Jon's been-

DOC notices the cup that FATHER DAMON is drinking from.

FLASHBACK: INT. BASEMENT/CONDO - DAY

The cup is of the same design as the chalice found at the scene of the first murder.

FLASHBACK: INT. BASEMENT/ABANDONED MILLS - DAY

The cup is of the same design as the chalice found at the scene of the second murder.

FLASHBACK: INT. BASEMENT HALLWAY/JON'S CONDO - DAY

The cup is of the same design as the chalice found at the scene of the third murder.

INT. RECTORY/IMMACULATE CONCEPTION CATHOLIC CHURCH - NIGHT

DOC cuts MULE off.

DOC
I'll have a glass, Father.

He and MULE exchange a look.

MULE
(not sure what's up but playing
along)
...Oh yeah, I forget. Doc here's the one
with the refined tastes.

FATHER DAMON
(as he pours wine into a cup that
is a replica of the one he's
drinking from)
Oh, then I hope you can stomach the
cheap stuff I buy.

DOC
I'm sure it'll be fine.
(as he takes the wine)
These are interesting
glasses...cups...Father.

FATHER DAMON
Oh, a little joke from a teetotaling
atheist friend of mine. He said as
long as I was a drunk, I could at
least pretend the ritual had religious
significance.

DOC
Is that a...common type of chalice,
Father?

FATHER DAMON
(becoming curious about his
interest)
Oh, I don't suppose it's particularly
unique. Different priests have their
favorites. This one's always been
mine. Why?

DOC
Oh...I, uh...

(CONTINUED)

CONTINUED: (2)

MULE

(having caught on, he covers for
DOC)

Doc may not be a connoisseur of wine,
Father, but he's got a hell of a
collection of wine glasses.

DOC

Yeah, I'm...always looking to add to it.

FATHER DAMON

Well, I'm afraid I can't help you
there. These two and that one...

He points to one other on the shelf.

FATHER DAMON (CONT'D)

Are the only ones I have left.

MULE

Oh, that's too bad. Uh...what happened
to the others?

FATHER DAMON

(after a pause of suspicion)
Well, that is a complete mystery.
Maybe the help helped themselves.

MULE

Uh, huh.

(pause)

Tell me Father...you get down to the
city much?

The mutual suspicion intensifies. DOC's phone rings. He goes
off to answer it.

FATHER DAMON

...On occasion.

DOC

(in the background to phone)
Yes, hello Blanca.

FATHER DAMON

We have another church and a school
down there run by Ursuline nuns. I go
down to see how things are going...

(CONTINUED)

CONTINUED: (3)

DOC

(background to phone)

He is? Great. That's great. We will.
Bye.

He hangs up the phone and approaches them.

MULE

Oh man, what a small world it is. I
been there. Jon's my partner, you
know.

FATHER DAMON

...I was under the impression Jon had
quit the force.

MULE

Oh, yeah. *Was* my partner. We were jus'
lookin' fer him. His mother suggested
he-

FATHER DAMON

Can I ask what brought you here?

DOC

He's at Maria Alicia's. She says it's
not far from here.

FATHER DAMON reacts to the mention of Maria Alicia.

MULE

We'll see ya later, Father. Thanks fer
yer time.

(as they start to leave)

I'd keep the rest 'a those wine cups
in a safe place, Father. They look
expensive.

FATHER DAMON

Yes... Yes, I'll do that.

He watches them leave with a look of suspicion.

INT. BEDROOM/MARIA ALICIA'S HOUSE - NIGHT

MARIA ALICIA is massaging JON's shoulders. It gradually
becomes more and more sensual.

MARIA ALICIA

How you could ever imagine Father
Damon to be guilty of such evil.

(CONTINUED)

CONTINUED: (2)

JON
(sleepily)
I... It seemed so clear. I was sure...

She massages him for a while.

MARIA ALICIA
...Like you were sure about Emily?

JON
...Wha'? Whadda' you...?

He tries to turn around.

JON (CONT'D)
What're you... Wha' you saying?

MARIA ALICIA
That there was *one* girl who kept herself for you; one who truly loved you, Jon; who knew that if she couldn't have you, then no man would ever have her. Emily never loved you, Jon. No woman who truly, completely loves a man could ever give herself to another.

JON
Em...never... Wouldn't...

MARIA ALICIA
You were so blind. But it's because you are so...*perfect*. You just couldn't believe that anyone could descend into such...wantonness. Because you couldn't. Because you are so pure. I loved you, Jon. Not Emily. I did. And I do. Even if you don't love me. You and I...are one. Sleep, mi amor. Duérmete.

She stops for a moment and then suddenly keels over in pain, holding her head, just like when at JON's apt. door.

MARIA ALICIA (CONT'D)
Ohhh!

When she comes back up, her bearing, her entire demeanor, is different. Her movements are strong, self-assured, devil-may-care.

She goes to a chest of drawers, opens the bottom drawer and

(CONTINUED)

CONTINUED: (3)

pulls out a blonde wig and puts it on.

Then she takes out two pieces of rope and, turning JON over, goes to his one side and ties his wrist to the bedpost.

She goes around to the other side and ties his other wrist.

Jon starts to stir in a heavy stupor.

JON

Em...? Wha'...?

She answers in the same voice that came out of her when she ordered JON to open the door to his apartment.

MARIA ALICIA

Yes, Jon. I'm here.

She drops the robe she's wearing and is naked underneath. She then mounts JON.

JON

Em, wha'...? Oh God, wha'...? Oh, no... God, no...

MARIA ALICIA

(laughing seductively)

You say no, but your body says yes.

JON's eyes close.

FLASHBACK: EXT. POND - DAY

EMILY skinny-dips in the water.

YOUNG JON, sitting in a swimsuit, observes her from the shore.

She smiles at him, inviting him to join her in the pond.

He shakes his head.

She laughs splashing him, and comes out of the water.

JON turns his face to avoid looking at her.

She lies on the ground, trying to seduce him.

YOUNG JON sitting next to her is making an effort not to look, trying to hide his erection.

INT. BEDROOM/MARIA ALICIA'S HOUSE - NIGHT

JON has an orgasm.

MARIA ALICIA dismounts, puts on her robe, unties JON and exits.

EXT. FACADE/MARIA ALICIA'S HOUSE - NIGHT

MULE's car arrives, and stops in front of the driveway.

I/E. MULE'S CAR/FACADE/MARIA ALICIA'S HOUSE - NIGHT

MULE looks at the house.

MULE

Looks like they're asleep.

DOC

Yeah... Something tells me we should wake them up...just to make sure everything's okay.

He gets out.

MULE

(switches off the engine)
You're the doctor.

He gets out, too.

EXT. FACADE/MARIA ALICIA'S HOUSE - NIGHT

MULE joins DOC. They reach the door.

DOC knocks on door; it opens.

MULE

That ain't good. C'mon.

They enter.

INT. LIVING/MARIA ALICIA'S HOUSE - NIGHT

DOC finds a light switch.

MULE

Maria Alicia...? Jon...?

They look around downstairs, come back to the entrance and stairway to the second floor.

(CONTINUED)

CONTINUED: (2)

MULE (CONT'D)

(as they start up the stairs)
Anybody here? It's Officers Mueller
and Huang. We're just checkin' to make
sure everything's okay. We're comin'
up the stairs now. Is anybody here?

They hear a back door opening.

DOC

I got it.

He goes to check it out, finds a door to an addition to the
house, and goes through it.

INT. FURNITURE WORKSHOP/MARIA ALICIA'S HOUSE - NIGHT

It opens on MARIA ALICIA's furniture workshop.

There is furniture in various stages of repair.

On the main work table, there is the outline of a cross in
sawdust.

INT. BEDROOM/MARIA ALICIA'S HOUSE - NIGHT

MULE peeks in, turns on the light, finding JON.

MULE

Yo, Bud. It's Mule.

Getting no response, he shakes him.

MULE (CONT'D)

Jon, it's yer partner, Mule. Wake up,
buddy.

JON

(in a heavy stupor)
No... Emily, n...

MULE

Jon, you been drugged. Try to wake up.
Jon...

Realizing he's got to take some extreme measures, he gets JON
up and helps him to the bathroom.

MULE (CONT'D)

C'mon. Try to stand and walk on yer
own, bud.

INT. BATHROOM/MARIA ALICIA'S HOUSE - NIGHT

MULE stands JON up in the shower.

MULE

I'm sorry to do this, buddy, but there ain't no other way.

He turns on the cold water.

JON

Wha' the hell...?!

He tries to get out.

MULE

Naw Jon, you gotta' stay.

JON

Ah... Is col'...!!

MULE

I know, bud. I know...

DOC appears at the bathroom door.

MULE (CONT'D)

But it's the only way.

JON

(beginning to come to somewhat)
Mule...? Doc...? What the...? What's goin' on?

MULE

Doc, you find anything?

DOC

Yeah, I sure did. He's drugged?

MULE

On a different planet.

DOC

Let's dry him off and get some caffeine in him. I'll fill you in downstairs.

They turn off the water and start drying JON off.

INT. RECTORY/IMMACULATE CONCEPTION CATHOLIC CHURCH - NIGHT

The bottle of wine is half empty. Next to it, the chalice is lying next to FATHER DAMON's hand, who is sleeping off his drunk on the desk. Someone knocks on the door. FATHER DAMON opens his eyes, and raises his head with difficulty, wiping the drool coming out of the corner of his mouth.

He goes to open his front door. When he sees MARIA ALICIA there, he is shaken and tries to close the door on her.

FATHER DAMON

Maria Alicia, I told you we can't-

MARIA ALICIA

I need to confess, Father.

FATHER DAMON

I think it would be best if you-

MARIA ALICIA

Please, Father! I need to confess to you. I can't tell this to anyone else.

He reluctantly lets her in.

FATHER DAMON

You're shaking. Let me pour you a brandy.

He goes to do so.

MARIA ALICIA

Could I have wine, Father? In one of your chalices?

FATHER DAMON

(a bit curious and still drunk)

...OK

He pours them both wine and gives Maria Alicia hers.

FATHER DAMON (CONT'D)

Now, tell me-

MARIA ALICIA

Will you put on your chasuble?

FATHER DAMON

(a bit impatient)

...All right.

(CONTINUED)

CONTINUED: (2)

As he goes to find it and put it on, MARIA ALICIA slips a few drops in his cup from the same vial she used to drug JON.

FATHER DAMON comes back in and sits.

FATHER DAMON (CONT'D)

Now, what is it you want to confess?

MARIA ALICIA

Adultery, Father.

FATHER DAMON frowns in surprise.

INT. KITCHEN/MARIA ALICIA'S HOUSE - NIGHT

MULE and DOC are seated at the kitchen table. JON is standing, drinking coffee and trying to clear his head.

DOC

Are things clearing up any, Jon?

JON

Maybe a little. You didn't find anything around the house?

MULE

Other than the outline of the cross, not much. But there's been another development.

JON

Wha'?

MULE

It concerns yer pal, Father Damon.

JON

Father Damon. What the hell can he have to do...?

Something almost occurs to JON but with the drug, it eludes him.

JON (CONT'D)

Damn, I can't... Doc, is there anything else you can do to clear my head. I can't think straight.

DOC

(as he stands and approaches JON)
Well, yeah...there is one thing.

(CONTINUED)

CONTINUED: (2)

He quickly, before JON can react, he slaps him hard across the face.

DOC (CONT'D)
 Sorry Jon, but it'll get the
 adrenaline flowing.

JON seems to almost go into a trance.

FLASHBACK: INT. LONG HALLWAY/RECTORY/IMMACULATE CONCEPTION
 CHURCH - DAY

YOUNG MARIA ALICIA and FATHER DAMON.

INT. KITCHEN/MARIA ALICIA'S HOUSE - NIGHT

The realization comes to JON all of a sudden.

MULE
 Gee Doc, I think maybe you hit him a
 little too hard.

JON
 I know where Maria Alicia went.

EXT. FACADE/IMMACULATE CONCEPTION CATHOLIC CHURCH - NIGHT

MULE's car stops in front of the church.

JON sees MARIA ALICIA's car parked.

He gets out of the vehicle, looks at the illuminated rectory window, goes to the doorstep.

MULE and DOC get out of the car, following JON who gets to the door and sees that it is suspiciously ajar.

He gives it a little push and enters.

INT. RECTORY/IMMACULATE CONCEPTION CATHOLIC CHURCH - NIGHT

MULE and DOC enter the rectory behind JON.

They see the chalices on the desk, some overturned furniture, and the door to the long corridor that is open.

They all look at each other and enter the corridor.

INT. LONG HALLWAY/IMMACULATE CONCEPTION CATHOLIC CHURCH - NIGHT

The walk is long and tortuous for JON, who falters at first. Then seems to overcome his vertigo.

INT. HALLWAY/IMMACULATE CONCEPTION CATHOLIC CHURCH - NIGHT

They reach the door of the church, which JON opens, and they freeze at what they see.

MULE, JON and DOC rush into the church.

INT. NAVE/IMMACULATE CONCEPTION CATHOLIC CHURCH - NIGHT

FATHER DAMON is nailed to an upside down cross at the altar. A large knife protrudes from his side.

MARIA ALICIA is kneeling next to him in a blonde wig, praying. She is dressed in clothes similar to the school uniform the girls at Immaculate Conception wore in the first scene.

MULE immediately pulls his cell phone out of his pocket.

MULE
(to his phone)
Siri, call nine one one.

DOC goes to attend to FATHER DAMON.

JON goes to MARIA ALICIA.

JON
Mari...?

Deep in prayer, she doesn't respond.

JON (CONT'D)
Mari, it's me, Jon.

She finally turns around to him. There is a beatific look on her face.

MARIA ALICIA
Where is your grammar, Jon? "It's I", not "It's me". What would Father Damon say?

JON
...What have you done, Mari?

(CONTINUED)

CONTINUED: (2)

MARIA ALICIA

I've offered a sacrifice...for the
expiation of sin. To expunge the
stains that lead us away from the path
of pure love.

She takes off the wig and lays it aside.

MARIA ALICIA (CONT'D)

...I'm finally ready, Jon.

JON

Ready for what?

MARIA ALICIA

To be your wife, of course. To be one
flesh. One *pure* flesh.

JON

...Why did you need to do this to Father
Damon, Mari?

MARIA ALICIA can't look.

MARIA ALICIA

He...needed to atone for his sins.

JON

...What sin, Mari?

MARIA ALICIA

(hesitates)

...That's between God and him.

JON

Then why did you need to do this? If
it was between him and God?

MARIA ALICIA

I... Jon, please don't. I did this for
us; so that we could finally be
together.

JON

Why, Mari? Why was it necessary? What
did Father Damon have to do with us?

MARIA ALICIA

He... Our love was pure. I had to...

(CONTINUED)

CONTINUED: (3)

JON

...What, Mari? What sin did this purify?

MARIA ALICIA

(pleading)

Juanito, don't. Please don't.

JON

You were still a child, Mari. You committed no sin.

MARIA ALICIA

(completely breaking down)

I wanted to... I saved myself for...

JON

(after a moment)

What happened to Emily, Mari?

MARIA ALICIA

She didn't love you, Jon! She was a whore! A filthy whore! I had to save you from her!

MARIA ALICIA pushes DOC away, and pulls the knife out of FATHER DAMON, who writhes in pain.

DOC quickly tries to stop the gush from wound.

MARIA ALICIA backs away, knife in front of her.

MULE

(pulling his weapon)

Whoa! Put the knife down. Put it down!

MARIA ALICIA

I wanted... Jon, I wanted to be... For you...for you, Jon!

JON

Mari, give me the knife. Come on. It's all right. You were a child.

MARIA ALICIA

I AM A CHILD! A PURE...!

(in a state of complete confusion and desperation)

It was for you, Jon, for you!

JON

Mari, Mari...it's all right. What

(MORE)

(CONTINUED)

CONTINUED: (4)

JON (CONT'D)
happened to you is not your fault.
Just please, give me the knife.

MARIA ALICIA is struggling with herself.

JON (CONT'D)
None of us is pure, Mari.

This strikes MARIA ALICIA. A horrible realization comes to her, clearly visible in her face.

MARIA ALICIA
OH MY GOD! THE CHILDREN! THE CHILDREN!

She raises the knife to her throat, and slices through her carotid artery.

JON
Mari, no!

JON rushes to her and tries to stop the gush of blood.

JON (CONT'D)
Mari! Mari!

MARIA ALICIA grabs JON. We see her eyes open as she dies.

Sirens are heard approaching outside.

DOC still attends to FATHER DAMON.

MULE looks on.

EXT. FACADE/IMMACULATE CONCEPTION CATHOLIC CHURCH - NIGHT

The red and blue flashing lights from an ambulance and police cars flicker on JON's face.

He, DOC – both with their shirts bloodied – and MULE open a path for the paramedics who carry FATHER DAMON on the stretcher among curious onlookers.

They reach the ambulance.

Just as they are going to put the stretcher into the vehicle, FATHER DAMON grabs JON's arm tightly, preventing them from raising him into the ambulance.

JON tries to break free, but FATHER DAMON holds and stares at him.

(CONTINUED)

CONTINUED: (2)

Their eyes lock onto each other, JON's asking a piercing question.

FATHER DAMON tries to speak, mouthing the words, and pulls JON forcibly close to his face.

JON yields, and puts his ear up to FATHER DAMON's mouth.

FATHER DAMON
(barely a whisper)
...Because I'm human...

A continuous high-pitched beep from the vital signs monitor alarms the paramedics who urgently put the stretcher into the ambulance.

JON backs away and looks at FATHER DAMON, a look of surprise and wonder on his face. Is he trying to justify what he did?

In the ambulance, the paramedics perform CPR on FATHER DAMON as JON looks on. The music theme comes up and is heard through the following scenes.

He watches as FATHER DAMON dies.

MUCH LATER

EXT. FACADE/IMMACULATE CONCEPTION CATHOLIC CHURCH - FIRST LIGHT BEFORE DAWN

MULE, DOC and JON talk with the local sheriff. They're recounting the whole tragic story.

JON looks aside.

A forensic crew carries the stretcher with MARIA ALICIA in a body bag to the forensic vehicle. Locals are cleaning up the scene.

JON looks back at the sheriff. Then, finally, they all shake hands and start to exit.

EXT. ROAD TO CITY - DAWN

In an aerial shot, MULE's vehicle drives on the winding road, surrounded by forest, going down the mountainside.

I/E. MULE'S CAR/ROAD TO CITY- DAWN

JON sits in the passenger seat with MULE driving, returning to the city.

(CONTINUED)

CONTINUED: (2)

There is obviously something on MULE's mind. He looks over at JON.

JON just stares straight ahead.

MULE
How ya' doin', part-uh, Jon?

JON reacts to MULE's slip with a bit of a sad smile.

JON
I'm awright.

There's a period of silence during which MULE looks over at JON a few times.

JON (CONT'D)
What is it, Mule?

MULE
There's no...

He stops himself. Then goes ahead. Painfully.

MULE (CONT'D)
There's no way there gonna' let you back.

JON
(it is deeply painful to him)
I know.

MULE
(after a moment)
There is one thing.
(he hesitates)
...IAD and the DA might be interested to know yer ole' man wasn't the only one involved in the scandal brought him down.
(pause)
And accordin' to the books, it'd be the right thing to do.

There is a long silence as JON contemplates the possibility.

JON
(still facing forward)
...What do I know about something that happened when I was a little kid?

(CONTINUED)

CONTINUED: (3)

MULE looks over at JON and a half-smile comes over his face.

JON merely stares straight ahead.

EXT. ROAD TO CITY - DAWN

MULE's car moves away until it goes out of sight on the road leading to the city.

FADE TO BLACK

Musical theme and final credits to the end.