

THE UNSPOKEN

Written by

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"THE UNSPOKEN"

FADE IN:

EXT. THE SIMMONS HOME, BOSTON - ESTABLISHING - NIGHT

A modest middle class home in a working class Irish neighborhood. The weather is hot, humid. The shades are drawn on the house, but dim lights are on.

INT. THE SIMMONS HOME, BOSTON - CONTINUOUS

The interior of the house is illuminated by dozens and dozens of candles. Incense is burning, putting a slightly smoky haze in the air. The scene looks ritualistic, creepy...

CLOSE ON: pictures. They're Joan's collection of photos of her son, Ryan - they date from the time he was a baby until his teen years.

JOAN SIMMONS, 40s, lifts a picture out of a box and stares at it. Tears stream down her face. Her hands tremble.

She takes a puff of a cigarette that's been smoked down to the filter and puts the photo down. Joan has the pictures arranged in neat little rows.

She tries to look at another - but she starts sobbing and slumps against the couch, overcome with grief.

Suddenly, a DARK FIGURE moves past Joan - we only get a fleeting glimpse of them.

CLOSE ON: A GLOVED HAND as it starts an ipod. Macabre gothic sounding music comes out of the stereo. The song is "Gravity of Love" by Enigma.

Joan looks up at the FIGURE.

JOAN

No... please don't... not now... I
can't take it anymore...

But the Figure shakes it's head and puts a finger to shadowed lips.

Joan goes silent. The Figure takes out a small bottle and fills a crystal glass with a GREENISH LIQUID and offers it to Joan. She takes it hesitantly and drinks.

She makes a face at the bittersweet taste.

The drink has an immediate effect on her. Joan closes her eyes and lets the hypnotic music wash over her.

She begins to hum and sway to the beat. Soon, she's in another world.

The Figure walks over to Joan and takes her by the hand. They go upstairs...

INT. BATHROOM - JOAN'S HOME - NIGHT

The Figure helps Joan to undress. Joan is too intoxicated to resist. Once she's naked, the Figure lifts Joan off her feet and carries her over to a bathtub filled with water.

The Figure slides Joan into the tub. She smiles and puts her head back, feeling relaxed in the warm bath water.

Joan's eyes flutter open for a moment. She sees an OLD HOMEMADE CROSS made out of clay hanging on the wall.

The Figure whispers into her ear. Joan repeats the words.

JOAN
(whispering)
Yes... let the pain go... let it
all go...

The Figure hands Joan a STRAIGHT RAZOR. Joan looks at it and admires how the light shimmers off its cold steel.

The Figure pulls her wrist up. Joan closes her eyes for a moment... everything goes BLACK. When she opens them again, her WRIST is cut to the bone. Blood is gushing out.

The water in the tub is filling up with billowing crimson clouds. Joan looks down at her hand and sees the bloody razor in it.

JOAN (CONT'D)
No...

Joan drops the razor onto the floor and tries to get up, but the Figure pushes her back down into the tub.

Joan doesn't have the strength to fight. The Figure puts its hand over her mouth and holds her still as she slowly stops fighting back and bleeds out.

FIGURE
(whispering)
Shush....

Joan looks up at the HOMEMADE CROSS on the wall. She stares at it, horrified, pleadingly as we DISSOLVE TO:

A LARGE ORNATE CROSS hanging over an altar.

INT. ST. ANTHONY'S CHURCH, CHARLESTOWN - MORNING

A large Catholic Church. A PRIEST breaks the Eucharist. He begins to celebrate the morning mass. A few parishioners fill the pews.

KATIE O' DONNELL, 40s, sits quietly, praying. Katie is pretty, but fiercely intelligent. She clutches a rosary tightly - next to the rosary we see a BOSTON DETECTIVE BADGE on her belt.

Physically Katie is not a typical state police officer, she is short with blond hair and blue eyes, but she is in shape.

As the other Parishioners rise to receive the sacrament, Katie remains in her pew, watching silently, refusing to participate.

A curtain to a confessional booth opens up nearby. Katie gets up and heads into the booth.

INT. CONFESSIONAL BOOTH - MORNING

Katie closes the curtain behind herself and kneels in front of the partition.

On the other side of the partition is an OLD PRIEST, his face can be seen vaguely through the fabric.

KATIE

Bless me Father, for I have sinned.
It has been three years since my
last confession.

PRIEST

What troubles you, my child?

KATIE

About two years ago, I suffered a
breakdown and I... I attempted
suicide.

There's a pause.

PRIEST

Suicide is a mortal sin.

KATIE

I know, father... I tried to stop myself, but I'm ashamed to admit I couldn't. Suicide runs in my family. I never knew my father. My mother committed suicide by jumping in front of a car when I was five. After that I moved into my grandparents, but my grandmother had a schizophrenic breakdown, so my grandfather asked his nephew, Patrick, to take me in. He was like a father to me. And my second cousin, Paul, was like a brother. Paul was gay though and he contracted the Aids virus. He suffered for years, until two years ago...

(beat, this is still hard)
He hung himself. That pushed me over the edge.

PRIEST

I'm so sorry.

KATIE

Yeah... I try not to think about these things, but sometimes the thoughts are overwhelming. After my attempt, they put me in a state hospital for a while.

PRIEST

Did that help?

KATIE

It probably saved my life. But lately, I've been slipping into it again. I'm a homicide detective, Father. It's the one thing I'm good at. But they keep giving me these bullsh- excuse me, these cupcake assignments to keep me out of trouble. I can see it in their faces... everybody treats me with kid gloves. I'm damaged goods. It feels like my career is over. I'm just going to be treading water behind a desk from here on.

PRIEST

So, you're frustrated at work and you've had suicidal thoughts?

KATIE
Yes, Father.

PRIEST
Are you seeing a therapist?

KATIE
Yes.

PRIEST
Is it helping?

KATIE
Would I be here?

PRIEST
Have faith, my child. The Lord has been with you, through all your trials. It took tremendous strength to endure so much pain and loss. But suicide is an affront to God. It is a repudiation of the life given to you and a stain on your immortal soul. Are you sorry for these thoughts and acts?

KATIE
Lord, I am sorry for my sins. In choosing to escape through death, I have sinned against you. I firmly intend, with the help of your Son, to do penance and to sin no more.

PRIEST
Your penance is to say five our Fathers and ten Hail Marys and to read the Psalms every night until these self-destructive thoughts pass.

KATIE
Yes, Father. But if they don't...?

Beat.

PRIEST
You will you make a solemn vow to reach out to someone the next time you feel yourself losing the will to live.

KATIE
Yes, Father.

PRIEST

I grant you forgiveness, child, and
absolve you of your sins. Give
thanks to the Lord for He is good.

KATIE

For His mercy endures forever.

Katie crosses herself.

PRIEST

Amen.

She starts to get up.

PRIEST (CONT'D)

Katie...

KATIE

Yes, Father?

PRIEST

It's good to see you again. I hope
you come back to us one day. There
are many here who miss you.

Katie says nothing. She crosses herself and gets up and
leaves.

EXT. ST. ANTHONY'S CHURCH, CHARLESTOWN - MORNING

Katie steps outside the church and immediately lights up a
cigarette. She takes a long, satisfying drag.

Katie wipes a tear away. Her cell phone goes off. Katie
looks at the caller ID: "MARK". Katie answers it.

INTERCUT WITH:

INT. BOSTON POLICE HEADQUARTERS - MORNING

Katie's partner, MARK MOYNIHAN, 30s, sits behind his desk in
a busy police department. Mark's been Katie's partner for
ten years. He is analytical, soft spoken, but he can be
tough.

KATIE

Hey.

MARK

Where the hell have you been? I've been trying to reach you for over an hour.

KATIE

I had my phone off.

MARK

You're okay though... right?

KATIE

Yeah, I'm fine.

MARK

You sure?

KATIE

What's going on?

MARK

The Chief called down. He wants to see us right away.

KATIE

Don't tell me: another cat got stuck up a tree.

MARK

This is serious, Katie. He's got a real case for us this time.

KATIE

(shocked)

You're shittin' me. Who put a gun to his head?

MARK

Your old buddy, the DA.

KATIE

Frank?

MARK

He insisted you be assigned to it. But...

Mark pauses. He looks very serious, concerned.

KATIE

I knew there was a catch.

MARK

This one is close to home, Katie.
Real close. You may not want it.

Katie thinks it over for half a second.

KATIE

I'll be there in ten.

She hangs up. She glances back at the church as if to say,
"Thank you." She hustles over to her car.

INT. BOSTON DA'S OFFICE - DAY

FRANK SULLIVAN, the Boston DA sits behind his desk, crying.
Across from him sits Katie, Mark and the head of the homicide
department CHIEF JOHN HORTON, 50s, who's known as a great
cop, but also a relentless hardass.

Frank composes himself.

DA SULLIVAN

I'm sorry. I'm still processing
this.

CHIEF HORTON

You don't have to apologize, Frank.
She was your niece.

DA SULLIVAN

I just keep seeing her as this
happy little girl playing in my
backyard.

Katie stares at DA Sullivan, feeling his pain. Chief Horton
sighs.

CHIEF HORTON

I can't begin to imagine how I'd be
feeling right now if it had been
someone in my family...

Horton shakes his head.

DA SULLIVAN

I want this thoroughly
investigated, John. Joan didn't
kill herself. I'm convinced: This
is a homicide.

KATIE

What makes you say that?

DA SULLIVAN

I knew my niece, Katie. She was a devout Catholic. She would never take her own life. Never.

A doubtful, almost pitiful look crosses Chief Horton's face.

CHIEF HORTON

With all due respect, Frank... your niece did have mental health issues, didn't she? Wasn't she committed for depression to that hospital run by the monks, Danbury?

DA SULLIVAN

I know how it looks, but I knew Joan.

DA Sullivan looks over at Katie.

DA SULLIVAN (CONT'D)

That's why I want you doing the investigation, Katie. You're the best detective in the department. If anyone can figure this thing out it's you.

(pause)

I know you're familiar with these issues... I hope I'm not asking too much.

Mark and Chief Horton stare at Katie, but she nods to Sullivan.

KATIE

No, I'm fine with it.

DA SULLIVAN

You sure?

KATIE

Absolutely. Did Joan have any enemies?

DA SULLIVAN

No. Not that I'm aware of. Everyone loved her.

Mark cuts in.

MARK

It would have to be someone who knew her well, the report says there were no signs of forced entry.

DA SULLIVAN

Take a good look at her husband, Tom. He was abusive. They were separated for a while because of it. Supposedly he went to counseling, but assholes like that don't change.

KATIE

Is there anything else?

DA Sullivan shakes his head. Katie gets up and goes over to him.

KATIE (CONT'D)

I've known you for over twenty years, Frank. You're like family to me. You have my word, I'll get to the bottom of this.

She rubs his hands.

DA SULLIVAN

Thank you.

CUT TO:

INT. HALLWAY, OUTSIDE THE DA'S OFFICE - DAY

Katie, Mark and Chief Horton exit the DA's office. As soon as they're out of the area, Chief Horton turns to Katie and Mark.

CHIEF HORTON

I don't mean to be unsympathetic, but Frank's niece, God rest her soul, killed herself.

Chief Horton looks at Katie.

CHIEF HORTON (CONT'D)

If it makes him feel a little better, fine, we'll do him a solid, but don't waste a lot of time on this.

Katie and Mark nod. Chief Horton looks at Katie.

CHIEF HORTON (CONT'D)
You sure you really want this one,
Katie? I can get another
detective...

KATIE
(firmly)
I can handle it.

He stares at her a moment.

CHIEF HORTON
Alright. Give it the once over,
then move on.

Chief Horton walks away. Katie and Mark look at each other.

MARK
Well, what you thinking, partner?

KATIE
I'm thinking, I just gave a dear
friend my word, and I'm going to
keep it - no matter what.
(pause)
And I need a smoke.

MARK
Let's get out of here.

They head out. Katie glances at Chief Horton walking away.

KATIE
What a prick.

EXT. THE SIMMONS HOME, BOSTON - DAY

Katie and Mark arrive and park their car.

A POLICE CAR is out in front. Yellow police tape is strung
across the front door. There's some media there. A small
crowd of NEIGHBORS is milling about outside.

Katie and Mark step around gifts of flowers that have already
begun to pile up on the porch.

Katie knocks on the front door. Joan's sister-in-law, MEG
CALLAHAN, 30s, opens it. She looks angry and suspicious.

MEG CALLAHAN
What do you want?

Katie shows her badge.

KATIE
Can we come in?

Meg looks at them for a moment and moves aside. Katie and Mark enter the house.

INT. THE SIMMONS HOME, BOSTON - CONTINUOUS

As Katie and Mark enter they see several people in the living room, one of them is TOM, Joan's Husband, the other is a Priest, FATHER BLAKE.

TOM SIMMONS, 40s - working class Irish man with a big chip on his shoulder is arguing at the foot of the stairs, arguing with a UNIFORMED POLICE OFFICER.

KATIE
(to Meg)
And you are?

MEG CALLAHAN
Meg Callahan, Joan's sister-in-law.
That's our priest Father Blake.
And that's Tom, Joan's husband.

Katie and Mark look over at the stairs: Tom's trying to get past the Uniformed Officer - his shirt has blood stains all over it. Father Blake is trying to settle him down.

TOM SIMMONS
Get the hell out of my way! I just want to go upstairs and change my fucking clothes.

POLICE OFFICER
I'm sorry, sir. I can't let you go up there until it's cleared by the detectives.

FATHER BLAKE
Tom, maybe it would be best if you went to Meg's for a while and got some rest.

TOM SIMMONS
I'm staying right here. With her.

Katie steps over to them.

KATIE
(gently)
Mr. Simmons?
(MORE)

KATIE (CONT'D)

I'm detective O' Donnell and this is my partner detective Moynihan, Massachusetts State Police.

Tom looks them over.

TOM SIMMONS

Took you long enough. I just want to change my shirt. Is that asking too much?

KATIE

I'm sorry, I know this is a difficult time for you-

TOM SIMMONS

You don't know what the fuck I'm going through right now, lady. Trust me.

Katie leans in close to him.

KATIE

Look, Mr. Simmons, let us do our job and we'll be out of your way as quickly as possible. But you are not going up there until the coroner and I are finished. Now, you can either wait down here, or in the back of the police car - it's up to you.

Katie and Tom stare at each other. Katie ain't backing down and he knows it. Meg comes over to him.

MEG CALLAHAN

C'mon, Tommy. Let's let them get this over with.

Finally, Tom takes a step back from Katie.

TOM SIMMONS

Fucking bullshit. It ain't right you just leaving her up there in the tub like that.

Katie turns to the group.

KATIE

All of you should stick around. I'm going to need to talk to you when I'm done up there.

TOM SIMMONS
I ain't going nowhere.

Katie and Mark head upstairs. Tom turns to Meg and shakes his head, angrily.

TOM SIMMONS (CONT'D)
Bitch.

INT. JOAN'S BATHROOM - MORNING

Katie and Mark pull on rubber gloves and plastic booties around their shoes. She pushes the door open to reveal...

JOAN'S BODY. She's slumped over in the blood filled tub. She's turned completely white.

Her eyes are wide open, but empty, staring into nothingness. The image is disturbing.

If it affects Katie, she doesn't show it.

KATIE
(to Mark)
Get prints from the light switches,
the doors, the tub and faucet...

Katie indicates the area around the tub.

KATIE (CONT'D)
Check the medicine cabinets for
medication.

MARK
You got it.

Katie goes over to Joan and carefully examines her. She rolls up her sleeve and reaches into the bloody bathwater.

She takes out the RAZOR. Katie looks it over and examines it. She hands it to Mark.

KATIE
This looks like the implement.
Check for prints and bag it.

Mark nods and takes the Razor. Katie examines the body: she looks in Joan's mouth, up her nose, checks under her fingernails.

Katie sniffs around her mouth and smells something funny. Mark notices.

MARK
Smell something?

KATIE
Vomit. Must have been earlier...
there's no signs of it in the tub.

Katie smells Joan's lips again.

KATIE (CONT'D)
And something else... I can't quite
place it. Smells sweet like cheap
perfume or wild flowers.

MARK
Liquor?

KATIE
No... But close.

Katie thinks.

KATIE (CONT'D)
Make sure the coroner checks to see
if she was pregnant.

MARK
Pregnant?

Katie shrugs.

KATIE
Maybe she vomited from booze, or
drugs, but my rule of thumb is to
never assume anything...

Mark nods. Katie lifts up Joan's arms and examines her wrists. She sees that the SLASH WOUNDS are down to the bone.

Katie runs her finger across the SEVERED TENDONS. She glances at the bloody razor. A look of realization crosses her face.

KATIE (CONT'D)
This isn't a suicide.

MARK
What? How do you know?

Katie directs Mark's attention over to Joan's wrist injuries.

KATIE
The tendons are cut. Once these are
severed, you can't use your hands.
(MORE)

KATIE (CONT'D)

So, she couldn't have held onto the razor and cut both her wrists.

MARK

She must have had help...

Mark and Katie look at each other.

INT. LIVING ROOM, JOAN'S HOME - MORNING

The CORONER and an ASSISTANT head upstairs with a BODY BAG as Katie and Mark interview Tom, Meg and Father Blake.

KATIE

If you don't mind, go over the sequence of events with me.

TOM SIMMONS

Like I told the officer earlier. I was at work. I called Joan, but when she didn't answer, I started to panic. I called Meg to come over and check on her.

KATIE

Why was she in the Danbury Mental Asylum?

TOM SIMMONS

She had a nervous breakdown after...

(breaking down)

O-Our only son, John, died. He was killed by a drunk driver last summer... He was only seventeen. It crushed us, but it really got to Joan.

FATHER BLAKE

Joan was deeply religious. She prided herself on her faith and her stoicism, but this loss... I've never seen a mother so distraught over the loss of a child.

MARK

How was she when she got back from the hospital?

TOM SIMMONS

She was functioning, sorta... something was "off" though.

(MORE)

TOM SIMMONS (CONT'D)

To be honest, she was in La-La land most of the time.

KATIE

What meds was she taking?

TOM SIMMONS

Xanax, Zoloft... Prozac. It was a laundry list. You can get a complete inventory from her doctor.

Katie turns to Meg.

KATIE

What time did you get here?

MEG CALLAHAN

It must have been about 3 AM. She wasn't answering, so I let myself in. As soon as I came in, I knew it wasn't going to be a happy ending. There was this creepy music playing on the stereo. She had the place all lit up with candles and incense was burning. It was like it was midnight mass or something. I went upstairs to the bathroom and... there she was.

KATIE

(to Tom)

What did you do when you got here?

TOM SIMMONS

When I saw her in the tub. I just lost it...

QUICK FLASHBACK - TOM DISCOVERS JOAN

INT. BATHROOM - NIGHT

Tom holds onto Joan's lifeless body, sobbing uncontrollably as Meg looks on.

TOM SIMMONS

What kind of God would allow this?
How dare you say you are a loving
God!!

Meg tries to calm him.

MEG CALLAHAN

Tom, please, please, lay her back
down. We have to call the police!

END OF FLASHBACK - BACK TO SCENE

Meg continues.

MEG CALLAHAN (CONT'D)

After that, we went downstairs and
called 911.

KATIE

You said something about "creepy"
music?

MEG CALLAHAN

She must have been playing it. The
CD's still in the stereo.

Katie goes over to the Stereo. She points at it.

KATIE

Did anyone touch this?

MEG CALLAHAN

Just me, when I turned it off.

KATIE

(to Mark)

Mark, check for prints over here.

MARK

Ok.

Katie puts on a pair of rubber gloves. She hits play.
"Gravity of Love" by Enigma plays. Everyone looks a little
disturbed by it.

KATIE

Was this something she listened to
a lot?

TOM SIMMONS

No. I've never heard it before.

KATIE

Who is it?

Mark checks the song with an APP on his smart phone.

MARK

Just a sec...

The APP identifies the song. Mark reads the title.

MARK (CONT'D)
"Gravity of Love" by Enigma.

Tom shrugs. Mark takes the CD out of the Stereo and puts it in a zip-lock bag.

KATIE
This is a personal question, but were you and Joan trying to conceive another child?

Tom looks a little surprised.

TOM SIMMONS
No. Why?

KATIE
Just wondering. A lot of people do... after one...

TOM SIMMONS
I got snipped years ago.

KATIE
How was the state of your marriage?

TOM SIMMONS
Solid.

KATIE
Of yeah? Cause, I heard you had some problems in the past.

TOM SIMMONS
We had some fights. Who doesn't?

KATIE
She had a restraining order out on you after you smacked her around in '06.

Tom looks at her - Katie's face says: don't lie to me.

TOM SIMMONS
I loved Joan. We were working things out. It wasn't easy, she had a mental breakdown. What do you want me to say?

KATIE
I'm just trying to get the facts straight, Tom.

Tom and Katie eye each other. Father Blake gets choked up.

FATHER BLAKE

If I might interject a few personal thoughts here, Detective. I can't believe Joan killed herself. She was devout. Even when she hit rock bottom after John's death, it was never an option. Suicide scared her more than death. She thought it would be sacrificing her immortal soul.

Katie nods, she understands perfectly.

TOM SIMMONS

That's why we chose Danbury. We thought it was a good place since it's run by the Benedictine Monks. We thought it was her best shot at regaining some semblance of her life. I guess I was wrong about that.

Just then, Tom looks over at the stairs. The Coroners were bringing Joan's body down in a PLASTIC BODY BAG.

Tom's heart starts to pound. He turns to Father Blake.

TOM SIMMONS (CONT'D)

Please, Father, give Joan her last rites, now.

FATHER BLAKE

Yes, Tom. I will.

Katie goes over to the Coroners and stops them. They set the Body Bag gently down on the floor in the living room and unzip it at Katie's request.

Father Blake goes over to his black bag and opens it. He removes a violet stole and kisses it.

Katie and Mark look on as Tom, Meg and Father Blake gather around Joan's now lifeless body for prayer.

Tom leans over Joan's Body and whispers into her ear.

TOM SIMMONS

We will be together again.

He tenderly kisses her cold forehead.

As Father Blake finishes his prayer, the Coroners zip up the cold, impersonal bag and proceed out the door.

Katie watches them go, looking slightly shaken.

EXT. HOUSE, BOSTON SUBURB - NIGHT

A nice home in a fashionable neighborhood. "PAMELA", 40s, an attractive mother of two, steps out of her house with two small dogs on leashes. She's talking on her cellphone.

As Pamela walks up the block, lost in her phone conversation, we focus on a NEARBY CAR.

INT. THE PARKED CAR - CONTINUOUS

"Gravity of Love" by Enigma plays softly on the stereo.

An UNSEEN FIGURE sits inside, observing Pamela. They have a KNIFE in their hands - it looks like a ceremonial blade.

The Figure waits until Pamela walks past and has her back turned to them. Then, the Figure turns down the music and step silently out of the car...

EXT. HOUSE, BOSTON SUBURB - CONTINUOUS

Pamela scoops up her dogs' doo-doo and bags it. She turns to go back to her house - the unseen Figure's parked car can be seen, but he has vanished.

Pamela continues up the block. She passes a hedge. The Figure steps out behind her.

From the FIGURE'S POV: we creep up behind Pamela. The Figure is almost upon her, getting closer... and closer...

Suddenly, her dogs bark! Pamela stops. She turns around. But there's no one there...

She turns back around to her house. A look of surprise crosses her face.

There's a SMALL GIFT BOX on her porch. Pamela walks over to it and picks it up. There's a card. It says simply:

"For Him"

Pamela opens it. Inside: a SMALL PORCELAIN LAMB. Pamela looks both touched and uncomfortable by the gift.

She looks around the empty block - sees no one. A chill comes over her. She heads quickly back inside.

From inside their car, the Unseen Figure watches her.

The Figure plays with their Ritualistic Knife for a moment or two, toying with it in their hands. Then, the Figure quietly drives away.

INT. CHIEF HORTON'S OFFICE - AFTERNOON

Chief Horton sits across from Katie and Mark.

CHIEF HORTON

You sure there's no other way she could have cut herself?

KATIE

Had to be the razor, there was no other sharp object in the room.

CHIEF HORTON

Maybe she did it somewhere else and walked in there.

Katie shakes her head.

KATIE

There would have been bloodstains on the carpet.

CHIEF HORTON

A homicide... Fucking beautiful.

Horton rubs his temples.

CHIEF HORTON (CONT'D)

You got any suspects? What do you make of the husband?

KATIE

He loved her... but there's something up with him.

MARK

We'll run his alibi, interview his co-workers, make sure his story checks out.

CHIEF HORTON

This scene, from the way you describe it, sounds like a ritual killing by a religious wacko.

(MORE)

CHIEF HORTON (CONT'D)

This isn't an abusive husband
killing his wife in a fit of rage,
it's premeditated.

KATIE

Maybe he wanted to make it look
like that so we'd think Joan lost
her marbles.

CHIEF HORTON

Yeah, but you still haven't
answered "why?" What's the motive?

KATIE

Betrayal. The guy had his balls
cut. So, if it turns his wife was
pregnant, that means she was having
an affair.

CHIEF HORTON

Wait a minute. Back up. You have
evidence that Joan was pregnant?

KATIE

Not sure. Waiting for the autopsy
report. You asked me for a motive.

Chief Horton stares at Katie.

CHIEF HORTON

Jesus Christ. Do me a favor,
Katie; don't waste your fucking
time on bullshit. Just stick to the
facts.

Just then, there's a KNOCK on the door.

CHIEF HORTON (CONT'D)

Yeah?

An ASSISTANT enters and hands him a REPORT.

ASSISSTANT

Initial autopsy report on Joan
Simmons.

CHIEF HORTON

Thanks.

Chief Horton looks it over. A look of surprise crosses his
face.

CHIEF HORTON (CONT'D)

Shit... she was pregnant.

Katie smiles and looks at Mark. He smiles back. Chief Horton hands the REPORT to Katie.

CHIEF HORTON (CONT'D)
Ok. Great. Proceed.

KATIE
Sir, I think we should go out to Danbury Hospital too.

CHIEF HORTON
The nut house run by the monks?

KATIE
Joan might have made a connection with a doctor or patient.

Chief Horton nods. As Katie and Mark leave, Chief Horton calls after her without looking up.

CHIEF HORTON
Katie... good work.

KATIE
Thanks.

Katie and Mark leave.

EXT. STATE POLICE HEADQUARTERS, BOSTON - DAY

Katie and Mark exit the building and head for their car.

MARK
You mind driving? I gotta call my sponsor.

KATIE
Sure.

Katie unlocks the car and they climb in. Mark takes out his phone.

KATIE (CONT'D)
How's that going, by the way? The AA thing?

MARK
Fine. Been two years four months, four days since my last one.

Mark knocks on the car's dashboard, as if "knocking on wood."

MARK (CONT'D)
One day at a time, right?

KATIE
Yep.

Mark starts his call as Katie starts the car.

KATIE (CONT'D)
(to herself)
... one day at a time.

DISSOLVE TO:

EXT. KATIE'S CAR, MOVING - NIGHT

They drive north along the state highway to the towns outside of Boston. They drive in silence. Mark is wrapped up texting on his phone.

Katie stares out the window at the countryside going by. Staring at the cars on the highway, Katie's mind wanders back to a stark memory.

FLASHBACK - KATIE'S MOM

EXT. GRANDPARENT'S HOME, BOSTON - DAY - FLASHBACK

Katie, age 5, looks up with confusion at her MOTHER, 20s. They're standing in front of her GRANDPARENTS home. Katie's Mother has tears streaming down her face.

She mumbles something to Katie.

KATIE'S MOTHER
You're going to stay here with
Grandpa and Nana for a while.

YOUNG KATIE
Why, Mommy?

KATIE'S MOTHER
Mommy has to... go.

Katie's mother leans in close and whispers into her ear.

KATIE'S MOTHER (CONT'D)
I love you...

She rubs Katie's cheek, then lets go of her hand. She rings the bell of the house. She turns from Katie and walks away.

Young Katie calls after her.

YOUNG KATIE
Mommy?! MOMMY!!

But her Mother doesn't turn around. Katie's grandfather comes to the door. He sees Young Katie standing on the porch and looks surprised.

KATIE'S GRANDFATHER
Katie...?

He calls after Katie's Mom, as she climbs into her car.

KATIE'S GRANDFATHER (CONT'D)
Margaret? WAIT!

But Katie's mom drives away. Young Katie watches her go with tears in her eyes...

Suddenly, a familiar VOICE snaps Katie out of the memory.

MARK (O.S.)
God, this place is far.

END OF FLASHBACK - BACK TO PRESENT DAY

Katie snaps out of her memory. She hides her pain from Mark.

KATIE
Yep... it's half way to fucking
Salem, alright.

Katie lights a smoke. She subtly wipes a tear away from her eyes. The car passes a ROAD SIGN that reads: "Danbury Psychiatric Hospital - next exit."

EXT. DANBURY PSYCHIATRIC HOSPITAL - ESTABLISHING - DAY

The facility is an old, sprawling, Victorian style complex. Built in the 1800s, the asylum could easily pass for the campus of an historic liberal arts college.

There's a huge central administration building (that features a tall bell tower) and four extended wings that spread off the main structure.

Katie pulls into the parking lot and parks.

As she and Mark step out of their car, A CREEPY POV watches them from a WINDOW high up in the main building, OBSERVING as they walk to the front entrance.

INT. THE ABBOT'S RECEPTION AREA, DANBURY - DAY

Katie and Mark sit in the waiting area. Presently, the abbot, FATHER KEGAN, 60s, steps out of his office. He wears a MONK'S ROBE.

Father Kegan has a friendly, outgoing personality, but behind his smiles, he has the air of a powerful, somewhat arrogant man.

FATHER KEGAN

Detectives O' Donnell and Moynihan?
I'm Father Kegan, the abbot of the
monastery and hospital.

KATIE

It's a pleasure, father.

FATHER KEGAN

Come, let's go into my office.

INT. ABBOT KEGAN'S OFFICE - DAY

Father Kegan takes a seat behind his desk. He gestures to empty chairs.

FATHER KEGAN

Please, have a seat.

Katie's eyes scan the walls as she sits down.

She sees: OLD PHOTOS of Danbury dating back to the 1800s. Also, there are pictures of Father Kegan with various church officials.

KATIE

I was telling my partner how
impressive the architecture is.
When exactly was this place built?

FATHER KEGAN

1802. Originally it was just a
monastery, and then the hospital
was added on in 1870.

KATIE

But it still functions as a
monastery?

FATHER KEGAN

Yes, around fifty brothers live
here year round.

MARK

Who cares for the patients? Just the monks?

FATHER KEGAN

Oh, no, no. The hospital has a regular clinical staff. Danbury is licensed as a joint institution administered by both the church and the state of Massachusetts.

KATIE

But the church handles the direct overall operation?

FATHER KEGAN

Yes, that's correct.

Katie notices a framed picture on the wall of ARCHBISHOP DANIEL BEAUMONT - the archbishop of Boston.

KATIE

That's Archbishop Beaumont?

Father Kegan smiles, proudly.

FATHER KEGAN

Why, yes. His holiness has a particular interest in this institution. Many years ago, he actually trained as a monk. I think it made a very strong impression on him. He still personally gives blessing to the patients. You could say he's our patron saint.

KATIE

Really? I had no idea.

MARK

Yeah, I've never seen anything about that in the press.

FATHER KEGAN

The Archbishop is proud of his work here, but believes it's something personal and private - so he rarely speaks about it. In fact, he visited the very patient you came to see me about, Joan Simmons, on two occasions.

KATIE

Did he know her?

FATHER KEGAN

Not personally. No. But knowing how devout Joan was, I asked him as a personal favor to give her his blessing. I thought it would help... it seemed to comfort her.

KATIE

What can you tell us?

FATHER KEGAN

Not much. I only dealt with Joan in an administrative capacity. But she seemed like a very kind, intelligent, decent person. I didn't get involved from a medical standpoint. But I understand from Brother Michael that she had made excellent progress towards stabilizing her depression while she was a patient here.

KATIE

Brother Michael?

FATHER KEGAN

He's the senior monk in charge of patient services.

KATIE

He's a trained therapist?

FATHER KEGAN

Yes, he has a degree in psychology from the University of Massachusetts.

MARK

What specific types of therapy did Joan undergo here?

FATHER KEGAN

Brother Michael can give you a more informed answer. He has all her case files down in his office.

KATIE

Is there anything else you can tell us about Joan?

Father Kegan stares off, sincere emotion in his eyes.

FATHER KEGAN

Only that she was a wonderful human being. It deeply saddens me to hear of her passing. I pray that her troubled soul finds its peace with the Lord.

INT. HALLWAYS, DANBURY STATE HOSPITAL - DAY

Katie and Mark are led through the back halls of Danbury by the Abbot Father Kegan.

KATIE

What about you, Father? Did you spend time with her? Take walks? Speak with her?

FATHER KEGAN

Well, sometimes I would ask her how she was feeling. We are understaffed, we do the best we can.

KATIE

Ok, we will need a list of all personnel who were in charge of her.

FATHER KEGAN

Yes, of course.

They pass through the Monastery area. MONKS chant, pray and swing smoke-filled urns, throwing the place into a murky candle-lit otherworldly scene.

INT. RECREATION ROOM - DAY

Katie and Mark are lead to a room where several PATIENTS are sitting in front of easels, attempting to paint a still life of some flowers.

BROTHER MICHAEL, 40s, a young, bright, energetic monk is leading the "art therapy" exercise. Like Father Kegan, he also wears a MONK'S ROBE.

He's going from patient to patient, offering encouragement.

BROTHER MICHEAL

That's it Helen, nice even strokes... you're doing wonderful.

He moves on to another SCHIZOPHRENIC PATIENT, who's throwing colors together in a wildly violent abstract painting.

BROTHER MICHEAL (CONT'D)
Charles... very interesting.

SCHIZOPHRENIC PATIENT
(mumbling to self)
... the colors make music, but it's
frequency is inhospitable to the
fragility... the fragility of the
inner ear...

BROTHER MICHEAL
Yes, of course, Charles.

Father Kegan knocks on the door and enters with Katie and Mark.

FATHER KEGAN
Brother Michael, sorry to interrupt
your session.

BROTHER MICHEAL
That's quite alright, Father.

FATHER KEGAN
Michael, these are Detectives Katie
O'Donnell and Mark Moynihan.
They're here to get information on
a former patient of ours, Joan
Simmons.

BROTHER MICHEAL
Joan? Why?

FATHER KEGAN
I'm afraid she passed last night,
Michael.

Michael gasps. He looks shocked and saddened.

BROTHER MICHEAL
Oh my. T-That's terrible. Poor
Joan. Did she... ?

Katie shakes her head. Michael looks relieved.

KATIE
We're treating this as a homicide.
You mind giving us a tour and
answering a few questions?

BROTHER MICHEAL
Of course. Whatever you need.

FATHER KEGAN

I'll leave you to your business,
then. I'll be in my office if you
need anything further from me.

KATIE

Thank you, Father Kegan.

INT. MENTAL WARD, DANBURY - DAY

The trio moves through the monastery and enters a newer wing where the walls are a sterile whitewashed cinder block, and the floor a cracked asbestos black and silver tile.

BROTHER MICHEAL

The wards are separated by gender.
I'm in charge of the female
patients. We administer around 60
mentally ill women.

They pass by a NURSES STATION. An ATTENDANT nods to Brother Michael and pushes a button. A BUZZER sounds.

Brother Michael pulls open a thick metal door with the word "Ward" painted on it.

They enter the main ward where the patients are kept. Brother Michael leads them past blabbering, cowering, and shrieking patients.

BROTHER MICHEAL (CONT'D)

Most of our patients conditions are
chronic and fairly severe. Sadly,
few of them will ever leave this
place.

As they walk through the ward, a FEMALE PATIENT, 40s, watches them intently from a distance...

Mark has his "game face" on and isn't intimidated or bothered by the sights and sounds of the mental ward. Katie, however, is struggling - this place brings back memories...

QUICK FLASHBACK IMAGE

-- Katie looks at an empty bed, but she sees herself, circa two years ago, sprawled out, hopeless, staring off into outer space.

END OF QUICK FLASHBACK

Katie turns away from the empty bed and continues with Brother Michael.

KATIE

What type of treatment did you give Joan Simmons?

BROTHER MICHEAL

She was on several different Serotonin stimulating meds. She participated in group therapy as well as one-on-one counseling. Her psychiatrist, Dr. Levenson, also prescribed several sessions of ECT.

MARK

What's that?

KATIE

Electroconvulsive therapy.

Mark makes a face.

MARK

You mean, "shock" treatment?

BROTHER MICHEAL

Today, we use much smaller amounts of voltage. It's shown very positive results in treating severe depression.

Brother Michael directs their attention to a room where a Patient is undergoing the treatment. It looks very clinical, not barbaric at all.

BROTHER MICHEAL (CONT'D)

Only the senior psychiatrists on staff are allowed to prescribe and administer it.

KATIE

Was it working?

BROTHER MICHEAL

I think the combination of drugs, ECT, and counseling all helped. But Joan's problem was as much spiritual as mental in my humble opinion.

MARK

How so?

BROTHER MICHEAL

She lost faith in God after her son died. That's what drove her into depression. Once she overcame her spiritual crisis, she started to heal.

KATIE

And you were the main one who attended to her spiritual needs?

BROTHER MICHEAL

I don't know about that, but I prayed with her everyday.

KATIE

Did she develop any close relationships with anyone here, good or bad?

BROTHER MICHEAL

Not that I'm aware of. Joan was very quiet. She kept to herself mostly. This was her room.

Brother Michael opens the door to a private room.

INT. JOAN'S ROOM, DANBURY - DAY

The room is empty. There's a small metal cot, made, awaiting the next patient.

BROTHER MICHEAL

That was her bed.

Katie looks around the bare room. There's not much she's going to get here.

BROTHER MICHEAL (CONT'D)

All her personal items were sent home with her.

POV FROM OUTSIDE THE ROOM, the FEMALE PATIENT who was following them through the ward, stares at them through the open door. She's talking to herself non-stop.

BACK IN JOAN'S ROOM, Katie, Mark and Brother Michael continue.

KATIE

We'll need copies of her medical records.

BROTHER MICHEAL

Certainly, her files are in my office.

KATIE

Oh, by the way... did Joan ever listen to any music.

Brother Michael looks puzzled.

KATIE (CONT'D)

Play some for him, Mark.

Mark takes out his smart phone and plays a sample of "The Gravity of Love" that he downloaded.

KATIE (CONT'D)

Have you ever heard anyone, patients or staff, listening to this?

Brother Michael looks a little disturbed by the creepy dirge.

BROTHER MICHEAL

No. Never.

KATIE

How much time did you spend with her?

BROTHER MICHEAL

Just her therapies and sometimes I would sit next to her during mass. She did enjoy working with Bill Cobb. He is in charge of the herb gardens.

The FEMALE PATIENT, ELIZABETH, the one who was watching them, suddenly appears out of nowhere and grabs Katie by the arm. She WHISPERS into Katie's ear.

ELIZABETH

I am married to God... Mea Culpa...
Mea Culpa!

Brother Michael comes over.

BROTHER MICHEAL
 It's alright. This is Elizabeth.
 (quietly to Katie and
 Mark)
 She's a paranoid schizophrenic.

KATIE
 Hi there.

ELIZABETH
 I'm Elizabeth.

KATIE
 I'm Katie.

ELIZABETH
 I'm Elizabeth. Brother Michael is
 a monk, did you know that?

KATIE
 Yes.

ELIZABETH
 The time has come... the time has
 come... I want to go to the end of
 my fantasies... I know it's
 forbidden... I'm mad. I surrender.
 Mea Culpa. Mea Culpa!

Katie looks at Mark.

BROTHER MICHEAL
 (to Elizabeth)
 Come on, Elizabeth, let's go see
 Brother Shane. I think it's time
 for your afternoon recreation
 session. Let's leave these nice
 people alone.

But Elizabeth starts to go and then stops. She looks at
 Katie and Mark and points at the smart phone.

ELIZABETH
 I've heard that song before.. *The
 Gravity of Love.*

KATIE
 The song we were playing?

Elizabeth nods.

KATIE (CONT'D)
 (to Mark)
 Play it again.

Mark plays the song "Gravity of Love" on his phone.
Elizabeth begins to sing along - she knows the words.

ELIZABETH

*Yes... In the eye of storm you'll
see a lonely dove... The experience
of survival is the key... To the
gravity of love.*

KATIE

How do you know this song,
Elizabeth?

ELIZABETH

I heard it once... in my dreams.

KATIE

Your dreams? Did someone in here
play it for you?

Elizabeth stares at her, then she suddenly pushes Katie away.

ELIZABETH

Stop that you fucking brat or
you'll get a hot poker shoved in
your damn eye!!

Elizabeth looks off and begins to babble incoherently.

KATIE

Elizabeth...?

But Brother Michael shakes his head.

BROTHER MICHEAL

You can't talk to her when she's in
a state like this. Maybe she'll be
able to tell you more later. She's
usually more clear in the morning
after she's had her meds.

Brother Michael leads the babbling Elizabeth out of the room.
Katie watches her go, curious about the strange encounter.

KATIE

I need a smoke.

EXT. HALLWAY, DANBURY - DAY

Katie walks off the main ward to an area where the Monks are
praying and burning incense.

She lights up a smoke. She looks out A LARGE WINDOW that looks out into the back area of the of facility.

A MONK comes over to her.

MONK
There's no smoking here.

KATIE
Tough shit, it's incense.

The Monk looks at her, then shakes his head and walks away. Katie takes a drag off her cigarette and wanders over to the WINDOW.

From Katie's POV: she sees a SMALL FARM AREA outside. There's a MAN tending to it.

Suddenly, she gets an idea. A realization hits her.

KATIE (CONT'D)
(to herself)
Incense...

CUT TO:

EXT. THE FARM - DAY

Small herbs and plants are laid out in neat rows. Katie looks over and sees that SAGE is being grown in large quantities along with other HERBS.

Katie walks up to the MAN watering the rows. He's dressed in overalls. It is BILL COBB, 50s, a tall, taciturn figure, who immediately gives off a "don't bother me" vibe.

KATIE
How you doing?

Bill Cobb says nothing and continues watering.

KATIE (CONT'D)
Do you grow all the sage for the brothers out here?

Bill looks at her, but says nothing.

KATIE (CONT'D)
I'm sorry, I should introduce myself, Katie 'O Donnell, Massachusetts State Police.

Katie extends her hand, but Bill just spits on the ground and ignores her. He continues to water his plants.

KATIE (CONT'D)

Ok...

Katie bends down and starts to pull a SAGE plant from the ground. Suddenly, Bill grabs her arm.

BILL COBB

NO!! NO!! Don't touch!!

KATIE

Easy, I'm not here to hurt you!

Katie tries to pull her arm away, but Bill's grip is like steel.

BILL COBB

You'll kill it!!!

Just then, Brother Michael and Mark run up to them.

BROTHER MICHEAL

BILL! STOP!

Bill immediately let's go of Katie's arm.

BROTHER MICHEAL (CONT'D)

There you are. We've been looking for you everywhere.

MARK

You shouldn't wander off without telling anyone... especially around here.

KATIE

I just stepped out for a smoke. I saw someone in the garden.

Brother Michael turns to Bill Cobb.

BROTHER MICHEAL

Detective, this is Bill Cobb. He tends to our farm.

Bill looks at Katie. He shakes his head.

BILL COBB

Don't touch... leave my children alone!!

BROTHER MICHEAL
It's ok, Bill. Why don't you
fertilize the back acre.

BILL COBB
Strangers have no reason to be
here. Don't touch!!

Brother Michael leans in close to Bill and says something to him. Bill spits on the ground and reluctantly trudges off.

Mark looks at Katie.

MARK
Friendly guy.

KATIE
So, he was friends with Joan?

BROTHER MICHEAL
Well, put it this way; he was very
gentle with her. He's actually
been with us since he was a little
boy. This is his whole world.
He's a little protective of it.

KATIE
What's his disorder?

BROTHER MICHEAL
High functioning autism. He's a
savant. He struggles in all basic
cognitive tasks, but in one
specific area - he's a documented
genius.

Mark shrugs.

BROTHER MICHEAL (CONT'D)
Bill's specialty is horticulture.
He literally knows everything about
almost any plant in the world.
He grows all the sage for the
monastery out here. And many other
herbs and vegetables we use in our
cooking.

KATIE
Is Bill allowed to leave the
grounds?

BROTHER MICHEAL
Not unsupervised.

Brother Michael looks over at Bill watering plants and giving them a suspicious look.

BROTHER MICHEAL (CONT'D)

He actually hasn't left the facility in many, many years. We're always trying to get him to go on an outing, but he's more comfortable here.

KATIE

Do you mind if I take a sample? I love the aroma of fresh sage.

BROTHER MICHEAL

Please, be my guest.

Katie bends down and plucks a bit of SAGE from out of the soil. She puts it inside a ZIP LOCK BAG.

BROTHER MICHEAL (CONT'D)

Is there anything else you'd like to see? I can give you a tour of the men's ward as well.

KATIE

No, I think we have what we need for now. Mark...

MARK

No, I'm good.

BROTHER MICHEAL

Well, if you need anything else, please don't hesitate to ask. Anything I can do to help. Joan was one of my favorite patients. She will be deeply missed.

KATIE

Thank you.

Katie and Mark shake hands with Brother Michael and start to walk away.

ACROSS THE FARM, Bill Cobb watches them go with a scornful look on his face.

FROM THE PATIENT WARD, Elizabeth watches them through a window, she's still muttering to herself, but she's transfixed on Katie...

EXT. STREET, NEAR JOAN SIMMONS - MORNING

It's the next day. Katie waits next to her car, smoking a cigarette, reading the paper and sipping a cup of coffee.

She looks at her watch.

KATIE
(to herself)
Jesus, Mark... Where the fuck are
you?

She sighs.

KATIE (CONT'D)
You better not have gone out last
night and gotten fucking pissed...
I'll kill ya.

Katie looks up the street, a YOUNG BOY and a LITTLE GIRL are playing stickball.

A MEMORY flashes through her mind.

QUICK FLASHBACK - KATIE AND PAUL PLAYING

The Young Boy and Girl DISSOLVE into Katie and her Cousin PAUL playing stickball in the street together.

Paul hurls the ball. Katie swings and misses.

PAUL
Strike one! What's the matter,
cuz? I thought you said my stuff
was weak.

Katie retrieves the ball and tosses it back to him.

KATIE
It is weak. I'm just waiting for
my pitch, that's all.

PAUL
Uh-huh.

Paul throws another pitch. Katie swings and misses.

PAUL (CONT'D)
Strike two! If you want I can
pitch slower.

KATIE
Now, you're just pissing me off!

Katie tosses the ball back to him.

PAUL

You sure you don't want me to go underhand? You being a girl and all?

Katie grits her teeth and tightens her grip on her stick.

KATIE

PITCH THE FUCKING BALL!

Paul smiles. He winds up and throws. Katie swings with all her might and smashes the ball! She sends it flying over Paul's head and halfway up the block.

KATIE (CONT'D)

Yeah! See! Who's talking now, big mouth!

Paul laughs and smiles - he actually wanted to see Katie hit it, that's why he was goading her on.

PAUL

I knew you could do it, cuz. I just like busting your chops! You play better when you're pissed.

Young Katie smiles - she knows he's right.

DISSOLVE BACK TO: PRESENT DAY - END OF FLASHBACK

Katie stares at the kids in the street with a tear in her eye.

KATIE

(to herself)

I miss you, cuz...

Just then, Mark taps her on the shoulder, startling her.

MARK

Hey Partner.

KATIE

What the fuck?! You shouldn't sneak up on people like that.

MARK

Shit, you're jumpy.

Katie puts out her smoke and subtly wipes her tear away.

KATIE

Where the fuck have you been? I've been waiting a God damn hour.

MARK

Sorry, I got caught up talking to people in the neighborhood and some of Joan's husband's pals down at the plant.

KATIE

Find out anything?

MARK

Oh yeah...

INT. JOAN SIMMON'S HOME - MORNING

Joan's husband, Tom, sits across from Katie and Mark. His sister Meg Callahan hovers on the second floor staircase, watching them.

KATIE

Joan was murdered.

Tom stares at them, incredulously.

TOM SIMMONS

Murdered... What? How?

KATIE

That's what we're trying to figure out. But we know for certain that it was physically impossible for her to cut her own wrists like that - she had help. Someone tried to make it look like a suicide.

TOM SIMMONS

Who the fuck would do that?

KATIE

I was hoping you could enlighten us. By the way, the first lab results came back in, your wife was pregnant.

TOM SIMMONS

That's impossible.

KATIE

No, Tom. The lab got it right.
So, you didn't know your late wife
had cheated on you?

Tom stares at Katie like he'd like to punch her.

TOM SIMMONS

Joan could barely get out of the
fucking house! She was not
cheating on me!!

KATIE

I know it's hard to accept, but
unless she had an immaculate
conception, I'm afraid she did,
Tom.

Tom clenches his fist, enraged.

KATIE (CONT'D)

Here's the other problem I got:
You told us you were at work the
night she was killed.

TOM SIMMONS

Yeah?

KATIE

Yeah. Well, we checked in with
your boss and you called in sick
that night. So, how about you stop
jerking our chain and tell us -
where the fuck were you?

Tom says nothing. He's caught off guard.

KATIE (CONT'D)

What's the matter?

TOM SIMMONS

I want you to leave. Now.

Katie smirks and shakes her head.

KATIE

You don't get it do you? I'm doing
you a favor. See, if I leave now,
you're coming with me downtown.
This here is your opportunity to
explain yourself, in private.

Katie lights up a smoke.

KATIE (CONT'D)

See, I have a theory. I think it went down something like this: you found out that Joan was pregnant, you couldn't handle it and flipped out. You plotted out a scheme to take care of her and the kid you didn't want. You cut her wrists, then you threw some incense around the joint and put on some creepy music to make it look like a suicide.

Tom stares at her like he'd like to beat the crap out of her.

TOM SIMMONS

If you weren't a fucking cop...

Katie smiles and turns to Mark.

KATIE

Listen to him. I think we touched a nerve or something.

TOM SIMMONS

GET THE FUCK OUT OF MY HOUSE!!

KATIE

Or what? You're gonna do me like you did Joan?

Tom leaps to his feet and lunges for Katie. Mark cuts him off.

MARK

Sit down!

On the staircase, his sister, Meg gasps. She calls out.

MEG CALLAHAN

Tommy... listen to them.

Tom grits his teeth. He reluctantly backs off and sits down.

KATIE

It doesn't have to be this way. I just want the truth. Where were you that night?

Tom bites his lip. He sighs.

TOM SIMMONS

Ok... I was with somebody.

KATIE

She have a name?

TOM SIMMONS

Lisa Reyes. She lives over in
Newton. She works with me at the
plant.

Mark nods and writes the information down.

KATIE

You were with her all night?

TOM SIMMONS

We were at Malone's until about two
AM. Ask the bartender, Rich, a lot
of people saw us there.

KATIE

How long you two been seeing each
other?

TOM SIMMONS

A year. After we lost our son...
Joan just wasn't there anymore. I
needed someone. I wanted to tell
her, but... I didn't want to kick
her when she was down.

KATIE

Know who Joan was seeing?

TOM SIMMONS

No. If I did, I would have killed
him, not her.

Tom pauses and wipes a tear away.

TOM SIMMONS (CONT'D)

How many months was she..?

KATIE

Four.

Tom thinks about this.

TOM SIMMONS

She was committed then. It must
have been with someone at Danbury.

Katie and Mark look at each other - he's right.

Tom stares off with a murderous look in his eye.

TOM SIMMONS (CONT'D)
You better find the son-of-a-
bitch...

CUT TO:

EXT. JOAN'S HOME - MORNING

Katie and Mark walk to their car.

MARK
What you think?

KATIE
I'm pretty sure his alibi will
check out.

MARK
I dunno, he's got the perfect
motive: cute girlfriend, crazy
wife who's in the way...

Katie shakes her head.

KATIE
The way Joan was killed doesn't
feel like a set up to me. The
ritual was real. Too real.
Especially the music. It means
something to someone.

Just then, Tom's sister, Meg Callahan calls out to them from
the porch.

MEG CALLAHAN
Detective! Wait.

Katie stops. Meg comes over to them.

MEG CALLAHAN (CONT'D)
There's something... I didn't tell
you... Joan gave it to me last week
before she died.

Meg reaches into her purse and pulls out a SMALL DIARY BOOK.
She hands it to Katie.

MEG CALLAHAN (CONT'D)
I didn't want to show it to you
before because I was embarrassed,
for Joan.

KATIE

What's this?

MEG CALLAHAN

It's Joan's journal. She kept it out at there...

Katie flips through JOAN'S JOURNAL - page after page is filled with strange, erratic writing, poems and drawings: it's a window into a disturbed mind.

Katie pauses on a page where the words: "Mea Culpa" "Mea Culpa" are written over and over again, dozens of times.

MEG CALLAHAN (CONT'D)

She said it had "important secrets" in it. She gave it to me for safekeeping. I thought she was just being weird, you know?

KATIE

Thanks.

Katie tucks the book away. She gets in the car with Mark and they drive away. Meg watches them go, looking very concerned.

INT. POLICE HEADQUARTERS, BOSTON - DAY

CLOSE ON: PAGES OF JOAN'S DIARY. Katie sits at her desk reading the cryptic and strange entries to Mark.

KATIE

(reading with difficulty)
... tonight... the ravens will gather... in the dungeon... beyond the river of snakes... the torches will be lit... the sacred chants spoken... blood and feces smeared on the Madonna... laughter in the belly of the beast... he will step out of the circle... and consume me... until I am nothing but bones and shame.

MARK

Nice. Sounds like a rape scene from a cheesy horror movie.

KATIE

She's describing a black mass.

Katie flips through the journal, past pages where the word "Guilt" is written over and over again, hundreds of times.

KATIE (CONT'D)

The question is... is it all in her head, or did it really happen?

MARK

I wouldn't take anything she says in there too seriously.

Suddenly, Katie holds up a finger.

MARK (CONT'D)

What? You actually found something useful?

KATIE

I think this entry is from a month or so ago.

(reading)

"The signs are all there... a seed has taken root in the garden... The Child of God is coming.... but who is the father? Do as Mary, I am told... look up at the heavens and say, he is our father..."

MARK

She thought her child was the second coming of Jesus?

Katie shrugs.

KATIE

Or maybe she was told to believe that.

MARK

Either way, it's fucked up.

Just then, an ASSISTANT comes over to their desk. He holds out some PAPERS to Katie.

KATIE

What's this?

ASSISSTANT

Toxicology report on Joan Simmons.

Katie signs for it. The Assisstant hands her the REPORT.

KATIE

Thanks.

The Assisstant nods and walks away. Katie starts flipping through the REPORT. Mark looks on.

MARK

You wanna share that, or is it confidential?

KATIE

Just a minute....
(reading)
Absinthe! Of course!

MARK

What?

KATIE

That sweet odor I smelled on her breath. It was absinthe.

MARK

I had some of that shit once back when I was boozing it up big time - it gets you cranked, but you pound enough and you'll see pixies dancing around the room.

KATIE

Somebody dosed her with it. But it looks like she had a cocktail of organic narcotics in her system. Fresh cut ground herbs were found in her stomach.

MARK

Herbs, huh?

Katie nods. They look at each other.

MARK (CONT'D)

Who's driving?

DISSOLVE TO:

INT. SOMEWHERE, DANBURY HOSPITAL - DAY

A dimly lit room somewhere. Nothing is really visible except for a dozen candles flickering in the shadowy space.

A large crucifix sits on a wooden table covered with a white tablecloth.

A FINGER presses a button on a ipod. EERIE MUSIC, "MEA CULPA" by Enigma begins to play.

CLOSE ON: A WHITE DOVE, sitting quietly on a perch, cooing softly. A HAND comes into view.

It picks up the dove and strokes it softly, comforting the trusting bird. Something in the Unseen Person's hand catches the light...

It's an ATHAME, a small ceremonial knife used in witches' rituals.

A blindfolded and gagged NAKED WOMAN is lying on a table with her wrist tied down by leather straps. She's half-drugged, moaning softly.

The Unseen Person holds the cooing DOVE up. Then, suddenly, twists the poor birds head around, breaking it with a small snap!

The Unseen Person cuts the Dove's head off with the Athame. They hold the headless bird's body over a golden chalice and let the dove's blood drain into the goblet.

The goblet is lifted up like an offering. Then, the Unseen Person drinks the blood down in one gulp, leaving a small bit of crimson fluid on his lips.

He wipes the blood off with a white napkin. Lastly, he takes the dead dove's head and holds it up, considering it.

He pops the head into his mouth and begins chewing, making disturbing CRUNCHING SOUNDS as he eats the head...

EXT. PARKING LOT, DANBURY - ESTABLISHING - DAY

Katie and Mark arrive and park.

INT. THE ABBOT'S OFFICE - DAY

Katie and Mark sit across from the Abbot, Father Kegan. He seems much less friendly than the first time.

FATHER KEGAN

I still don't see what this report has to do with us.

KATIE

We found herbal narcotics in Joan's system. You have an herb farm here. We'd like to take a closer look and see if the herbs match the ones found in her stomach.

FATHER KEGAN

I can assure you that we do not cultivate illegal drugs.

KATIE

I didn't say you grew pot. I said, herbs. Like: sage, wormwood, etc.

FATHER BLAKE

Joan was released from Danbury several months ago, there's no way there could be any connection.

Katie smiles politely.

KATIE

I'm sure you're right, Father, but we'd like to check it out anyway - if you don't mind.

Father Kegan looks a bit annoyed.

FATHER KEGAN

Fine.

KATIE

Excellent.

Katie and Mark get up to leave.

FATHER KEGAN

And detective, there's no smoking in the monastery area. Try to remember that. There were several complaints from your last visit.

KATIE

Oh. Sorry.

Katie and Mark exit the room.

Father Kegan picks up the phone. He dials a number.

FATHER KEGAN

Hello. It's Abbot Kegan at Danbury. Get me the archbishop...

INT. THE MONASTERY STORAGE AREA, DANBURY - DAY

Brother Michael escorts Joan and Mark into a large storage room where HERBS are collected in bags.

BROTHER MICHEAL

Most of the herbs from the farm are stored in here. Bill keeps some out in his storage shed as well.

KATIE

I'll need a complete list of all the different types of vegetation you grow here.

BROTHER MICHEAL

Of course.

KATIE

(to Mark)

Get a sample of each one for the lab.

MARK

Right.

BROTHER MICHEAL

Umm... Detective, there's something I wanted to tell you... I don't know. I probably shouldn't say anything.

KATIE

Yeah?

MARK

Like what?

BROTHER MICHEAL

I can't point to anything specific - just little things that seem out of place: patients complaining of hearing noises at night. I've seen lights from time to time in the old abandoned east wing. Now this thing with Joan. I'm getting a little concerned...

KATIE

Have you told the Abbot?

BROTHER MICHEAL

Yes, and he told me that I was working too hard and suggested I take a sabbatical.

Katie and Mark look at each other.

KATIE
Thank you, Brother Michael.

He leaves.

KATIE (CONT'D)
That's interesting. Keep getting
samples.

Katie heads for the door.

MARK
Where you going?

KATIE
I'm gonna poke around.

Mark shakes his head.

EXT. THE FARM, DANBURY - DAY

Katie walks outside the main building towards the FARM AREA.
As she approaches, she looks around for Bill Cobb...

She doesn't see him anywhere. She sets her duffle bag down.
Takes out a zip lock bag and starts collecting herb samples.

Just then, she hears CHURCH BELLS RINGING from the high tower
of the main building. It's just struck noon.

Across Danbury, PATIENTS begin to head to the main cafeteria
for lunch.

Katie hears a sound coming from inside a nearby WOODEN
STORAGE SHED. She steps behind a TRACTOR. The door to the
Shed swings open and Bill Cobb steps out.

He closes the door behind himself and ambles away, heading to
the main building for lunch.

Katie watches him enter the building. She steps out from
behind the tractor and heads over to the STORAGE SHED.

She goes over to the door and sees that it's padlock is left
unlocked.

Katie takes the open padlock off the door and enters the
shed.

CUT TO:

POV OF SOMEONE, watching through a nearby window: he waits as Katie goes inside the storage shed and closes the door behind herself...

INT. THE STORAGE SHED, DANBURY - DAY

Katie looks around the storage shed. The shed is messy, filled with random tools, empty pots, hoses and seedbags. Drying herbs hang from the ceiling.

Katie pokes around. At first, she finds nothing of interest. Then, she spots an OLD BOOM BOX made for CDs.

Katie opens the BOOM BOX and finds a CD of CLASSICAL MUSIC inside. Katie taps the CD with her finger and looks around the BOOM BOX.

She looks around the desk and sees nothing. Then, she sees a TOOLBOX on the floor near the BOOM BOX.

Katie opens it up and discovers a SMALL STACK of CDs inside. She flips through them. The second one makes her pause.

CLOSE ON: the CD - it's marked "MEA CULPA". Katie takes the CD and puts it in the Boom Box. She hits play.

Music by the band Enigma fills the air. Katie recognizes it as the same band she heard in Joan's stereo right away.

KATIE
Mother fucker...

Suddenly, there's a CLICK outside the door to the shed.

CUT TO:

OUTSIDE THE SHED

A gloved hand secures the PAD LOCK on a METAL CHAIN pulled across the shed's door, locking it.

CUT TO:

INSIDE THE SHED

Katie goes over to the door and tries to open it - but discovers that it's held in place by the lock and chain.

KATIE
Shit.

She kicks it with her legs several times, but gets nowhere.

KATIE (CONT'D)

God dammit!!

(calling out)

Bill Cobb, or whoever the fuck's
out there, this is detective
O'Donnell of the state police!
Open the door! NOW!

There's no reply. Suddenly, Katie hears the sound of LIQUID splashing up against the sides of the wooden shed. Some of the LIQUID leaks through the space at the bottom of the wall.

Katie reaches down and touches it. She sniffs her fingers.

KATIE (CONT'D)

Gasoline...

Suddenly, there's a LOUD WHOOSH. Flames shoot up the walls of the Storage Shed. Katie quickly realizes that the Person outside has set the structure on FIRE!

The flames spread very quickly. Smoke fills the wooden shed. Katie coughs and covers her mouth with a loose rag.

She tries desperately to open the door by running into it with all her might.

But she merely bounces off of it.

KATIE (CONT'D)

HELP!! HELP!!!!

But there's no reply. Katie takes out her gun and fires at the door, hoping to hit the lock - blam, blam, blam!

She puts some holes in the wood, but the bullets are useless against the chain strung across the door.

Katie puts her gun back in her holster.

She grabs a RAKING TOOL and beats it against the wall. She manages to tear off a few chunks of wood, but can't pry the board loose and escape.

She makes a small hole and sticks her mouth to it, desperately trying to suck in some fresh air.

KATIE (CONT'D)

SOMEBODY, HELP ME!! PLEASE!!!

The flames are everywhere now, racing across the roof, setting the drying herbs on fire.

Katie stumbles away from the hole, coughing and gagging. Fire and sparks rain down from the ceiling.

The entire structure is on the verge of collapsing in on itself. Katie can't breathe or see in all the smoke. She falls to her knees, covering her face.

Katie moans on the ground.

KATIE (CONT'D)
Help... please... help...!!

Burning boards begin to fall on her, setting her clothes on fire. Suddenly, a huge force hits the shed. The whole building shakes and lurches to one side.

Suddenly, there's a LOUD BANG as something very heavy makes impact against the shed again. The wall across from Katie falls down.

Through the haze, Katie sees the front end of the TRACTOR. A FIGURE jumps out of the driver's seat and races through the smoke and flames to her.

Its... Mark! He puts his arm around her and helps her stagger out of the burning shed.

OUTSIDE

Just as Katie and Mark stagger out, the storage shed collapses behind them into a pile of burning rubble.

They fall into the field, coughing their lungs out. Patients, Monks and Psychiatric personel come out of the buildings and stare. Fire alarms start going off.

DISSOLVE TO:

INT. NURSES STATION, FEMALE WARD, DANBURY - DAY

Katie is attended to by a NURSE who treats her for minor burns and smoke inhalation. Mark, Brother Michael and Father Kegan are with her.

BILL COBB can be seen through a nearby window. He sits at a table, guarded by two ORDERLIES.

MARK
You ok?

KATIE
(still coughing)
Ya... I'm ok.

BROTHER MICHEAL
Thank goodness you're alright.
This is very disturbing.

KATIE
Tell me about it.

MARK
Did you see anybody?

KATIE
Nah. I just heard them.

Katie peers at Bill Cobb through the window.

KATIE (CONT'D)
Where was he?

BROTHER MICHEAL
He was in the cafeteria, I believe.
I saw him come in at the beginning
of lunch.

MARK
You were watching him the whole
time?

BROTHER MICHEAL
No... not the whole time. I had to
attend to a patient.

FATHER KEGAN
What are you implying, Detective?

MARK
That Bill might have slipped out
and done this to Katie.

Father Kegan snorts and shakes his head.

FATHER KEGAN
Bill Cobb is a gentle, simple
person, Detective. He would never
"plot" to hurt anyone.

KATIE
He practically tore my arm off when
I touched his plants the other day.

FATHER KEGAN
Ok, Bill's a little gruff at times,
but in the 30 plus years he's been
here, he's never been violent.

(MORE)

FATHER KEGAN (CONT'D)

He has absolutely no reason to harm either one of you.

KATIE

Maybe he wanted to keep us from finding this.

Katie reaches into her pocket and pulls out the CD of "Mia Culpa" by Enigma.

KATIE (CONT'D)

It's the same band that Joan Simmons was playing on her stereo the night she was killed. It was in his toolbox.

BROTHER MICHEAL

Are you sure?

Katie nods.

FATHER KEGAN

That doesn't prove anything. I'm sure thousands of people listen to that band's music. It's just a coincidence. It's highly unlikely this was a deliberate act. It's far more plausible that this was simply an accident. Perhaps a patient, or a member of the staff, saw that the shed was open and locked it back up.

KATIE

And accidentally doused it with gasoline and set it on fire?

FATHER KEGAN

Gasoline is a very flammable substance. Perhaps a spark from one of those cigarettes you're always smoking set it off.

KATIE

You know what I think, Father? I think somebody around here tried to kill me because they don't like me poking around.

Katie gestures at Bill Cobb through the window.

KATIE (CONT'D)

And your boy over there is my prime suspect. I'm taking him in for questioning.

Katie gets up, but Father Kegan blocks her way to the door.

FATHER KEGAN

You are not taking him anywhere.

KATIE

With all due respect, Father. I'm a state police officer and if you impede me in my line duty, I will arrest you too.

Katie and Father Kegan stare daggers at each other. Mark gets between them.

MARK

Whoa. Whoa. Why don't we all just take a deep breath here and calm down.

(to Father Kegan)

Father, we have to do our job, we need to interview him.

Brother Michael comes over.

BROTHER MICHEAL

Of course, detectives. All we're trying to do is protect Bill. He's not going to respond well to being taken to an unfamiliar environment like a police station.

FATHER KEGAN

Can you please just talk to him here? Except for a random CD you found - what evidence do you have that this poor man has done anything wrong?

Katie and Mark look at each other.

KATIE

Let's see what he has to say.

INT. THE NEXT ROOM - CONTINUOUS

Katie, Mark, Brother Michael and Father Kegan walk over to Bill Cobb sitting at the table. He looks nervous. He taps his foot rapidly on the ground.

KATIE

Bill Cobb.

Bill ignores her.

KATIE (CONT'D)

Do you recognize this?

Katie holds up the CD of "Mea Culpa." Bill says nothing.

BROTHER MICHEAL

Bill, answer her.

Bill glances at the CD.

BILL COBB

No.

KATIE

It was in your storage shed.

BILL COBB

It's not mine.

BROTHER MICHEAL

Are you sure, Bill?

BILL COBB

I don't like that music. It makes me sad.

Mark shoots a look at Katie.

MARK

So you have heard it before. When? Where?

Bill shakes his head and says nothing.

KATIE

How did this CD get into your toolbox?

Bill taps his foot even more rapidly and ignores them.

BROTHER MICHEAL

Bill...?

Suddenly Bill explodes.

BILL COBB

Leave me alone! I'm not talking to you!!

He abruptly turns away from them. He begins to rock and hum quietly to himself. Katie looks at Mark - he nods.

Katie takes hold of Bill's hands and pulls them behind his back.

BILL COBB (CONT'D)
Wait! What are you doing?!

Bill tries to pull away from Katie, but Mark grabs him.

BILL COBB (CONT'D)
Don't touch me!

Father Kegan tries to intervene.

FATHER KEGAN
Detective, I strongly object to
this! Let go of him!

Katie manages to get the handcuffs on Bill, but he struggles violently. The scene quickly turns chaotic as everyone starts yelling at each other.

Suddenly, Bill Cobb head butts Mark. Mark doubles over, holding his nose.

MARK
AHHHH!!

Bill shoves the Orderlies out of the way. He jumps over the table and takes off running out the door.

BROTHER MICHEAL
BILL! STOP!!

Katie turns to Mark.

KATIE
You ok?

Mark nods, holding his bloody nose.

MARK
Son of a bitch!

KATIE
C'mon!

Katie and Mark take off, running out the door after Bill.

EXT. BACK WOODS AREA - DANBURY - DAY

Bill runs out of the main building of Danbury and heads into the thick BACK WOODS that extend for several miles behind the facility.

Bill runs through the woods in a wild panic with his hands, handcuffed behind his back. He runs like a man possessed.

Faintly, Bill hears distant voices calling his name - which makes him even more panicked.

As Bill runs headlong through the forest, TREE BRANCHES and BUSHES hit him in the face. He looks over his shoulder to see if the police are behind him...

He sees nothing, but when he turns back around, he runs face first into SOMETHING hard.

Bill falls to the ground. Bill looks up and his face goes wide with horror.

PAN UP with BILL'S POV: A DECOMPOSING FEMALE BODY hangs from a tree in front of him. It's dangling from a branch with a NOOSE around its neck.

Bill starts to scream and cry. His body goes into convulsions.

Katie and Mark rush upon the scene and stop dead in their tracks, staring at the DEAD BODY as Bill wails and crawls backwards.

Katie looks up at the corpse, choked up, lips perched.

KATIE
Mother of God...

MARK
Jesus Christ.

DISSOLVE TO:

LATER

The decomposing Corpse has maggots on her face. CROWS are perched on tree branches, squawking.

EMTs lower the CORPSE to the ground from the tree.

The Abbott and Brother Michael are there along with the local law officer, SHERIFF PAPPAS.

Sheriff Pappas speaks to Katie and Mark.

SHERIFF PAPPAS
Detectives, I'm Sheriff Pappas.

He shakes their hands.

SHERIFF PAPPAS (CONT'D)
You're a long way from Boston,
aren't you?

KATIE
We're investigating the homicide of
a former patient, Joan Simmons.

SHERIFF PAPPAS
Can't tell you anything about that
situation. This one is pretty cut
and dry though. The Abbott ID'd
the victim as patient Shirley
Chishom. They filed a missing
persons report on her about a month
ago. Looks like a typical suicide.
Nothing too unusual about it.

KATIE
Nothing unusual? You're saying
people just wander off and kill
themselves every day around here?

Sheriff Pappas shrugs.

SHERIFF PAPPAS
It's an asylum - it's been
happening for years. The grounds
are pretty large. Patients slip
off from time to time. If they
don't turn up, we either find them
like this, or, if it's the winter,
extreme weather gets them.

The Sheriff shakes his head.

SHERIFF PAPPAS (CONT'D)
Found one in a heating duct last
year. I guess he crawled in there
and got stuck. The top half of his
body was completely incinerated.
It was pretty gruesome.

Katie looks over at the Abbott, Brother Michael and some
Monks. They kneel over the decomposing body and pray.

CUT TO:

INT. BOSTON POLICE HEADQUARTERS

INTERVIEW ROOM -- Bill Cobb sits in a chair, rocking himself back and forth, humming to himself.

A POLICE OFFICER is trying to talk to him, but he's in a catatonic, non-responsive state.

THIS IS SEEN THROUGH A TWO-WAY GLASS by Katie.

Chief Horton enters. He looks pissed.

CHIEF HORTON

What the hell happened up at Danbury? A fucking fire, and then you and Moynihan drag a deranged patient down here?

KATIE

Chief, I could have died that fucking fire, and the patient we questioned almost ripped my fucking arm off. So, yeah, we had every right to drag him down here. We found some evidence in his shed linking him to the crime.

CHIEF HORTON

Yeah, I head about the CD. It's weak. Until you get some solid evidence on the fucking guy, no more questions. We're sending him back to Danbury.

The Chief Horton taps the two-way glass. The Cop inside nods and begins to take Bill out of the room.

KATIE

Why are you doing this?
(realizing)
Someone called you didn't they?

The look on the Chief's face confirms this.

KATIE (CONT'D)

Who was it, Father Kegan?
Archbishop Beaumont? It was him
wasn't it?

Horton sighs - he can't fool Katie.

CHIEF HORTON

Ok. Yeah, I spoke to the Archbishop.

(MORE)

CHIEF HORTON (CONT'D)

He demanded that we release Cobb immediately or he was going to shove a dozen archdiocese lawyers up our ass. I also got a call from the Abbott saying that you set fire to a storage shed and they want to file an official complaint.

KATIE

Are you fucking kidding me? Chief, this is fucking bullshit and you know it! Something happened out there! They're just trying to cover their tracks.

CHIEF HORTON

Maybe, maybe not. So far, you haven't found shit and I'm not letting my ass dangle in the wind while you fumble around in the dark trying to find a match.

KATIE

You're a good cop, Chief. C'mon, in your gut, you know something's up here. Where there's smoke, there's fire - no pun intended.

Chief Horton clenches his jaw - he's torn.

KATIE (CONT'D)

Please... Don't bury this thing because of politics. An innocent woman was murdered and her unborn child. We have a sworn duty to find out what happened, otherwise, they'll be more.

Just then, an ASSISTANT comes into the room.

ASSISSTANT

Excuse me, Chief, but you have DA Sullivan on the line - he says it's urgent.

CHIEF HORTON

Tell him... I'll be right there.

Chief Horton thinks about the situation. He looks at Katie. He shakes his head.

CHIEF HORTON (CONT'D)

Take one more field trip and that's it.

(MORE)

CHIEF HORTON (CONT'D)
 Try not to burn the fucking place
 down...
 (muttering to himself)
 Goddammit why did I ever put you on
 this miserable fucking case...

INT. KATIE'S HOME, BOSTON - ESTABLISHING - NIGHT

A modest home in an Irish neighborhood.

INT. KATIE'S BEDROOM - NIGHT

Katie goes over her paperwork on the case. It's late. She's exhausted and drinking beers. She tries to focus, but GRUESOME IMAGES keep flashing through her head:

-- JOAN SIMMONS lying dead in her tub.

-- THE MAGGOT COVERED DEAD WOMAN hanging from the tree.

Katie tries to shake the images out of her mind. She rubs her temples, but then, stares at her own hand.

CUT TO:

FLASHBACK - KATIE'S MOTHER'S FUNERAL

EXT. GRAVEYARD, BOSTON - DAY

Katie, age 5, holds her GRANDMOTHER'S hand. Her Grandmother is mumbling quietly to herself as tears roll down her face.

Little Katie is also crying. She looks down at a HEADSTONE. Her Mother's name is written on it. Little Katie looks up at her Grandmother.

LITTLE KATIE
 Nana... will I ever see Mama again?

Her Grandmother bends down to her level and wipes her tears away.

KATIE'S GRANDMOTHER
 Katie, Mama is with God in heaven.
 You'll see her again one day and
 it'll be so beautiful, baby. All
 the love she has for you will pour
 out of her, right into your heart.

Little Katie nods, sadly, still heartbroken.

END OF FLASHBACK - BACK TO SCENE

Adult Katie closes her eyes, and shakes her head - feeling intense pain at the memory. Her hands are shaking. She pushes her papers aside and begins to sob.

EXT. MARK'S HOUSE - DAY

Mark is waiting. Katie pulls up and he climbs into her car.

INT. KATIE'S CAR, MOVING - DAY

Mark says nothing he looks over his case notes. He's smoking a butt.

KATIE

So they released Cobb last night.

MARK

Ya. I heard.

KATIE

The cheif is gonna bury this thing.

MARK

Well, then we better find this lunatic before he does.

KATIE

Did you interview anyone of interest while I was almost being torched?

MARK

Ya, I spoke with two monks that worked in the field with her. They both said she loved the garden.

KATIE

What about the orderlies?

MARK

It's the same fucking story. One orderly said, Joan was quiet, never had problems with her. The other one just gave her her meds. Trying to talk to those people up there, you get nothing.

KATIE

We're gonna have to do some digging on our own...

INT. THE ABBOTT'S GARDEN - MORNING

Katie and Mark walk into the beautiful private rose garden. The Abbot, Father Kegan is busy clipping flowers.

He sees Katie and Mark coming and he angrily clips a ROSE BUD. Father Kegan stands, almost shaking with rage at the sight of them.

He's ready to kick them out, but Katie hands him a LEGAL DOCUMENT. He looks it over. It's a subpoena. He looks surprised and enraged.

INT. RECORDS ROOM - MORNING

Brother Michael leads Katie and Mark down a flight of stairs to the BASEMENT area.

BROTHER MICHEAL

We keep all our permanent records
down here in the subbasement.

They reach the bottom of the stairwell. Brother Michael turns on a light, illuminating a decrepit abandoned ward.

Mark makes a disgusted face. Cobwebs are everywhere. Padded cells line the hallway - they look like prison cells. Old, rusty medical equipment is strewn about. Roaches scurry away under rotting mattresses. The place is very creepy.

KATIE

Lovely.

BROTHER MICHEAL

Sorry about the mess. This is the
old isolation ward. We haven't
used it in decades. It's due to
undergo renovations next year.

As they walk through the room, Katie glances at the old equipment and imagines their uses:

-- she sees an old table with straps and imagines a patient strapped down to it and being put through an agonizing shock therapy treatment.

-- she sees rusty scalpels and nose insertion tools. Katie imagines patients getting lobotomies.

-- she sees a decrepit washtub and imagines patients being tormented with a water boarding technique.

A chill goes through Katie. They arrive at TWO DOORS. On one door is marked "RECORDS".

BROTHER MICHEAL (CONT'D)

Here we are.

Katie looks at the SECOND DOOR.

KATIE

What's this room?

BROTHER MICHEAL

Oh that. That door leads to the old tunnels.

MARK

Tunnels?

BROTHER MICHEAL

They go under the whole facility. The brothers used to use them to transfer patients to and from the old morgue and infirmary.

Katie opens the door to reveal: a wall of BRICKS.

BROTHER MICHEAL (CONT'D)

They've been sealed off for the safety of the patients.

Katie nods and closes the door. Brother Michael unlocks the record room.

INT. RECORD'S ROOM - DAY

Katie and Mark stare at rows of filing cabinets that seem to go on forever. They sigh and get to work.

KATIE (V.O.)

Check the medical records of all the female patients for the last five years. Check in and out dates. Visits to the hospitals. Look for anything unusual. Patterns.

DISSOLVE TO:

A QUICK MONTAGE - SEARCHING THE FILES

Katie and Mark spend hours, combing through file, after file, after file. Katie has several files spread out before her. She looks intrigued by something she's noticing in each file.

KATIE

Huh.

MARK

What? Find something?

Katie lights a cigarette.

KATIE

Maybe... it's what I'm not seeing that intrigues me. Look at this file for Shirley Chisom, she's the one we found hanging in the woods.

Katie shows Mark the PATIENT FILE.

KATIE (CONT'D)

Her files says she was psychotic. They had her on a regime of heavy meds 24/7, but then all of sudden they cut off all her meds for a six-month period.

MARK

Maybe she was sent home or something?

KATIE

No, she was still here. But they moved her to the isolation unit for a while.

MARK

Why?

KATIE

It says because she was posing a threat to herself and others. But why would you cut off the meds of a person who's schizophrenic? It's just going to make them worse. Afterwards they returned her to the general population, and put her back on meds, but then she ran off and killed herself.

Katie hands Mark several other files.

KATIE (CONT'D)
And these too. Same pattern.

MARK
We should talk to some of them.

KATIE
Yeah, thing is... all of them have
either been transferred to other
facilities, or died.

CUT TO:

SOMEONE'S POV, he creeps up to the record room and peers
through a crack in the half-closed door at Katie.

CUT BACK TO:

KATIE AND MARK

MARK
You think they were knocked up
that's why they were taken off
their meds?

KATIE
Yeah, that's exactly what I think
happened.

Just then, Katie hears a small, faint creaking sound behind
the door. Katie pauses - aware of that someone's watching
them.

She taps Mark on the leg. He looks up at her. Katie
gestures to the door.

Katie quietly reaches down and unholsters her gun. Katie
gets up like she's going to light another cigarette, but she
creeps up slowly to the door.

THE POV watches her, and then, loses sight of her momentarily
as Katie moves out of view...

IN THE RECORDS ROOM, Katie takes out her gun and slowly
reaches out for the door...

Suddenly, Katie flings the door open!

KATIE (CONT'D)
Freeze!!

A DARK FIGURE stumbles backwards, covers her face with her arm, and cowers on the ground.

FIGURE

Don't! Don't! Don't hurt me!

Katie and Mark look at the figure...

It's the schizophrenic patient ELIZABETH who they met the first day.

MARK

Christ. It's the "Mea Culpa" lady.

KATIE

(to Woman)

It's Elizabeth, right?

Elizabeth nods.

KATIE (CONT'D)

What are you doing here?

ELIZABETH

I-I heard you... I want to help.

MARK

How?

ELIZABETH

Secrets... many secrets... the women, I knew them. They were carriers of His seed... Poor souls... I've seen them come and go. They're very strict about it. If it's not a boy, they suck it out of you and they take it to the woods and bury it.

KATIE

Who's "they?"

ELIZABETH

I don't know.

KATIE

Elizabeth, you do know. Tell me.

Elizabeth stares at her and shakes her head.

KATIE (CONT'D)

TELL ME!

ELIZABETH

No... no... NO!

Elizabeth starts to get hysterical. Katie stares at her.

A QUICK FLASHBACK flashes through Katie's mind.

-- Katie sees her GRANDMOTHER, going through a similar schizophrenic breakdown, writhing on the floor in hysterics as she looks on as a little girl.

BACK TO SCENE

Katie is overcome with a surge of emotion. Her lips quiver and her hands tremble uncontrollably. Tears well up in her eyes as she looks down at Elizabeth speaking gibberish and pawing at the air.

Suddenly, a male voice calls out to them.

FATHER KEGAN (O.S.)

That's enough.

They all look up and see Father Kegan approaching.

FATHER KEGAN (CONT'D)

Elizabeth, you shouldn't be down here. Go back to the ward.

ELIZABETH

Y-Yes, father.

Elizabeth scurries off. Father Kegan turns to Katie and Mark.

FATHER KEGAN

How dare you interrogate my patients like this after what happened! I'm calling your chief right now.

Father Kegan takes out his phone.

KATIE

We know about the babies.

FATHER KEGAN

What? I have no idea what you're talking about.

KATIE

Yes, you do. It's right here in these files and Elizabeth just confirmed it.

Katie holds up the files.

KATIE (CONT'D)

All these women were pregnant,
weren't they? And you knew about
it - that's why you had them
transferred to the isolation ward.

FATHER KEGAN

That's an outrageous accusation!

KATIE

Yeah? We'll see, I'm gonna bring a
whole forensic team down here and
examine every female patient in
this place. We'll see who's
imagining things.

Katie and Mark start to walk away. Father Kegan lowers his
phone.

FATHER KEGAN

Wait. Wait.

(pause)

Ok.

KATIE

Ok, what?

FATHER KEGAN

Let's talk, but not here...

EXT. FATHER KEGAN'S ROSE GARDEN - DAY

Katie walks among the rows of beautiful roses.

KATIE (V.O.)

You go talk to the Abbot, Mark, I
need some fresh air...

Katie takes a seat in the garden and smokes.

QUICK FLASHBACK images flash through Katie's mind again.

-- Katie sees her GRANDMOTHER in a mental hospital being tied
down and getting intensive "old school" shock therapy
treatments.

-- She sees herself as a little girl in a hospital trying to
talk to her Grandmother and comfort her after a treatment.

-- Her grandmother just stares off into space.

-- Tears roll down Katie's face as she's dragged away by her uncle Patrick.

END OF QUICK FLASHBACK - BACK TO SCENE

Katie holds back tears, her whole body is trembling.

INTERCUT WITH:

INT. FATHER KEGAN'S OFFICE - DAY

Mark takes a seat across from Father Kegan.

MARK

So, talk to me, Father.

FATHER KEGAN

Yes, it's true we do have some pregnancies to deal with at Danbury. By and large, it occurs because female patients check in with undisclosed existing conditions. Once discovered, we isolate them from the other patients on the ward for the safety of the baby. After the child is born, the matter is turned over to the Massachusetts Department of Family Services. The family court decides on custody. If a suitable relative is found, the child is placed with them, otherwise they go into the system. Occasionally, we arrange for private adoptions, if it's appropriate and there's consent by the relatives or the court.

MARK

What about the ones who get pregnant when they're here?

FATHER KEGAN

It's extremely rare.

MARK

But it happens, right?

FATHER KEGAN

(grudgingly)

Yes. But we're quite certain it's entirely through patient to patient contact.

(MORE)

FATHER KEGAN (CONT'D)

Try as we might to monitor all male and female contact, things occur outside of our control. It's unfortunate, but we handle it discreetly and completely within the framework of the law.

MARK

You're certain none of the brothers could have...

FATHER KEGAN

Yes, I'm absolutely certain none of the brothers have ever broken their vows.

MARK

How? I'm just curious. Do you do DNA tests on them?

FATHER KEGAN

I personally speak to each and every brother in this facility during confession. I would know.

Mark has a cynical look on his face.

MARK

Of course.

MARK (CONT'D)

So all this stuff Elizabeth said about abortions being performed if the child is female and the babies being buried in the woods is just what? Psycho-babble?

FATHER KEGAN

Detective, she's a delusional, hysterical woman - use your common sense.

CUT TO:

EXT. THE ROSE GARDEN - DAY

Katie sits on a bench, smoking - holding back tears. She stares at a STATUE OF THE MADONNA.

KATIE

I'm so sorry...

Brother Michael suddenly arrives in the garden and walks over to Katie. She wipes away her tears and composes herself.

BROTHER MICHEAL

Oh. Hi, Detective. Mind if I join you?

KATIE

Go ahead.

BROTHER MICHEAL

Thank you.

Brother Michael takes a seat on the bench beside her.

BROTHER MICHEAL (CONT'D)

I come out here to get some peace of mind myself from time to time. Are you alright?

KATIE

I'm fine.

Brother Michael looks into her eyes.

BROTHER MICHEAL

You don't look it.

KATIE

It's just hard for me, Brother Michael... being in this place. My grandmother was schizophrenic. It killed her.

BROTHER MICHEAL

Oh. I'm so sorry. I knew there was something. I could see the sadness in your eyes from the first time I saw you.

Katie nods and looks down.

KATIE

It's that obvious, huh?

BROTHER MICHEAL

I know this is a personal question, Detective, but do you have a relationship with God?

KATIE

Off and on. It's hard to have faith when you see so much sickness and death in the world...

(MORE)

KATIE (CONT'D)

I've lost a lot of dear people I care about. Sometimes I feel like my hope for something better died with them.

BROTHER MICHEAL

I'm sure, it's been very, very hard for you. You've been through a lot.

KATIE

I just wonder... how can a loving God allow for all of this? I know you don't have an answer for that. No one does.

BROTHER MICHEAL

That's the nature of faith. All of us struggle with that challenge of facing the darkness and horrors of the world. We cry out for answers, signs, anything to give us comfort, but most often we get only silence in return. It's maddening. Life's an uncanny riddle that each person has to come to terms with for themselves.

Brother Michael takes her hand.

BROTHER MICHEAL (CONT'D)

But I have faith, Katie. I've struggled long and hard to find it and fortify it within my soul. But I know God is real. I know your loved ones are safe and at peace with the Lord, Katie. His son will return. Everyone will be in the kingdom of God someday.

Katie squeezes his hand.

KATIE

Thank you, brother Michael.

INT. MARK'S CAR, MOVING - DAY

Mark drives. Katie thumbs through Joan's diary, staring at the weird pictures and the word "Mea Culpa" written over and over again.

MARK

So that Abbot really tried to sell me on the idea that Joan got knocked up by another patient.

KATIE

Maybe, but a patient wouldn't have snuck out to kill her. It's gotta be something bigger than that... They're hiding something.

MARK

What?

KATIE

I don't know... but whatever it is, it's something a lot darker than two patients having a love connection in a broom closet.

Mark nods.

KATIE (CONT'D)

Can you pull up the home address of that patient who spoke to us about the babies. Her full name is Elizabeth Martin.

MARK

Why?

KATIE

Maybe she spent some time up in the "isolation ward" too.

EXT. HOUSE, BOSTON SUBURB - AFTERNOON

A nice house in an upper middle-class neighborhood. Katie and Mark wait. Presently, a nicely dressed woman comes to the door. We recognize her as PAMELA - the woman who the Unseen Figure left a package for earlier.

WOMAN

Yes? Can I help you?

Katie shows her badge.

KATIE

Good afternoon, ma'am. Detective Katie O'Donnell. You're Pamela Martin-Robinson, the sister of Elizabeth Martin who's committed over there at Danbury?

WOMAN

Yes, what is this about? Is Elizabeth ok?

KATIE

We'd just like to ask you a few questions.

INT. ELIZABETH'S ROOM, DANBURY - AFTERNOON

Elizabeth is on her hands and knees, searching the floor and listening to unheard sounds through the wall.

The DOOR opens and closes. SOMEONE has entered her room.. Elizabeth looks up.

ELIZABETH

Oh, it's you. I'm trying to find the device... they've hidden it somewhere in here... the CIA... They're recording me.

The UNSEEN VISITOR hands Elizabeth a cup of water and a pill.

ELIZABETH (CONT'D)

Pills... pills! Always with the fucking pills!

The UNSEEN VISITOR gestures to her to take the PILL. Finally, Elizabeth swallows the pill and washes it down with the water.

The UNSEEN VISITOR locks the door...

CUT BACK TO:

INT. ELIZABETH'S SISTER'S HOUSE, BOSTON - AFTERNOON

Katie and Mark sit across from Elizabeth's sister, Pamela.

Through a sliding glass door they can see three kids playing in the backyard. Two older kids and an adorable MALE TODDLER. Pamela gestures to the Toddler.

PAMELA

He was brought here immediately after the birth. Elizabeth named him Luke. He's never really interacted with her.

KATIE

You never brought him to Danbury for a visit?

PAMELA

We tried once, but it didn't go very well. Elizabeth became hysterical. She almost hurt him. So we figured it would be best to wait until he was older and could process it better, emotionally.

MARK

Elizabeth doesn't know he's hers?

PAMELA

She might be aware, at times, but I'm not sure anything really registers with her.

KATIE

Who brought him here?

PAMELA

Father Kegan, the abbot. He said Elizabeth had been impregnated by another patient. We didn't know what to do. My husband, Vincent, and I didn't really want another child, but we didn't want him ending up in the system. Its funny, it turned out to be an amazing blessing. Luke is the most incredible, wonderful child. He's brought so much joy to our entire family. I love him like my own.

Suddenly, Pamela gets emotional.

KATIE

It's ok.

PAMELA

I'm sorry... We just pray that Luke grows up happy and healthy. And doesn't have to go through the same suffering as his mother.

Katie looks shaken by this.

MARK

Schizophrenia usually skips a generation, so you're probably ok.

PAMELA

Yes, that's what the doctors told us.

KATIE

Did Elizabeth ever say which patient was the father? Did she discuss the circumstances of the pregnancy at all?

PAMELA

No. She acted like it never happened.

MARK

Did Father Kegan conduct a DNA test of the other patients or staff?

PAMELA

I would assume so.

KATIE

But he never said anything to you about it?

PAMELA

No.

KATIE

One last question: has Father Kegan or anyone at Danbury kept in contact with you about the child?

PAMELA

No. Not since turning the baby over to us for adoption.

(pause)

Why are you asking me all these questions? Is there a problem with the adoption? Is my sister in trouble?

KATIE

There's been a death of another patient who was pregnant at Danbury. We're just trying to fill in some blanks about how these adoptions are handled. But no, you're not in any trouble.

Pamela looks relieved. Katie stares deeply into her eyes.

KATIE (CONT'D)

You're absolutely sure no one from Danbury has been in contact with you about the child.

PAMELA

Yes.

CUT TO:

THE FRONT DOOR

Pamela escorts them out.

PAMELA

Thank you, Detectives. If you need any more information, please don't hesitate to drop by or call.

KATIE

Thank you.

Katie and Mark leave. Pamela closes the door. She sits for a moment, looking uneasy about something as she stares at her adopted son playing in the yard...

And then looks over to THE PORCELAIN LAMB (the gift left by the Unseen Figure) that's now sitting on a bookshelf.

CUT TO:

INT. ELIZABETH'S ROOM, DANBURY - AFTERNOON

Elizabeth lies on her bed, slumbering in a deep sleep. Drool runs out of her mouth.

The UNSEEN VISITOR reaches up to the ceiling and unscrews a LIGHT BULB. He takes the LIGHT BULB, opens Elizabeth's mouth and carefully forces the light bulb down her throat.

Once the light bulb is lodged inside her throat, the Unseen Visitor presses down on Elizabeth's throat until the light bulb shatters. Blood oozes out of Elizabeth's mouth.

Although, unable to awaken, her body immediately goes into violent convulsions as she struggles to breath. The Unseen Visitor puts a pillow over her face and holds her down.

In a few moments, she stops moving.

The Unseen figure dips Elizabeth's finger in her own blood and writes on the wall, using her finger:

"MEA CULPA"

The Figure lets go of Elizabeth's bloody finger and lets it drop lifelessly on the bed. He leaves, locking the door behind himself...

EXT. KATIE'S HOUSE - EVENING

Katie arrives home. She looks exhausted. As she steps out of her car and heads towards her front door, Katie is totally unaware of A DARK FIGURE "creeping" up behind her.

She takes out her keys,

-- Just as the DARK FIGURE takes up a position directly behind her.

-- Katie fumbles to find the right key for her front door.

-- the Dark Figure reaches out for Katie.

-- Katie suddenly "feels" his presence.

-- The Dark Figure suddenly speaks.

DARK FIGURE
Detective O' Donnell?

Katie spins around, startled. A MAN in an expensive, tailored suit stands before her.

KATIE
Who the fuck are you?

MAN IN SUIT
I work for someone who would like
very much to meet you...

INT. LINCOLN TOWNCAR, MOVING - NIGHT

Katie sits in the back of the Lincoln, chain smoking as they the Man in the Suit, drives silently through Boston. Finally, they arrive at the city's largest Cathedral.

INT. BOSTON CATHEDRAL - NIGHT

Katie is led through cavernous gilt halls lit by candles, then the door to the Archbishop's Office.

INT. THE ARCHBISHOP'S OFFICE - NIGHT

It's late. Most of the Archbishop's personal staff have gone home. The Man in the Suit leads Katie inside the office. He goes over to a LARGE WOODEN DOOR and knocks.

A VOICE calls out from within.

VOICE (O.S.)

Yes?

The Man in the Suit opens the door and pokes his head inside. He mumbles a few words with the Archbishop, then swings the door open and motions for Katie to head inside.

Katie is hesitant at first, but finally goes inside. The Man in the Suit closes the door behind her.

IN THE OFFICE

THE ARCHBISHOP, 60s, a brilliant, intimidating, powerful man sits behind his large, six-foot wide, mahogany desk. He speaks to her without getting up.

ARCHBISHOP

Come forth.

Katie sits in a cushy leather chair.

KATIE

Hello, your holiness.

He smiles.

ARCHBISHOP

Hello, Detective O' Donnell. It's a pleasure to finally meet you, I've heard a lot about you.

KATIE

I've heard a lot about you as well, sir.

ARCHBISHOP

I'm going to get right to the point, Katie. I wanted to speak to you personally because I'm very disturbed about these reports I've been hearing about you trying to implicate Danbury State Hospital in some type of scandal.

KATIE

With all due respect, sir-

The Archbishop interrupts her.

ARCHBISHOP

Apparently you've been going around saying that there's a conspiracy involving people at Danbury to kill a former patient, Joan Simmons.

KATIE

I haven't accused anybody of doing anything, yet. I'm still investigating.

ARCHBISHOP

Investigating? It seems like what you're engaging in is more along the lines of a glorified witch hunt. According to the Abbot, you've gone out there repeatedly to harass not just the staff, but the poor, lost souls who are interned there. You have already driven one patient into hysterics by brutally dragging him downtown and interrogating him. And I just received word that another severely mentally ill woman you interviewed, Elizabeth Martin, took her own life this afternoon.

Katie is stunned.

KATIE

What...?

ARCHBISHOP

She was found dead in her room shortly after you spoke to her.

KATIE

They killed her.

ARCHBISHOP

Stop it. There is no conspiracy, detective - except in your head and it's going to stop now - before more patients are hurt, or subjected to your bullying. I am a tolerant man, and I would like to handle this discreetly without harming you or your career...

The Archbishop looks over a PIECE OF PAPER in front of him on his desk.

ARCHBISHOP (CONT'D)

I've been in communication with your parish priest, Katherine, and he has told me of your fall from grace - or should I say sanity?

Katie shifts in her chair, unsure where this is going, but certain the outcome will be bleak.

KATIE

And?

The Archbishop lifts up the piece of paper in front of him and silently peruses it. Finally...

ARCHBISHOP

It appears you've attempted suicide, Katherine, and were diagnosed with severe depression and post traumatic stress syndrome.

Katie gulps, her mouth dry as Death Valley. She's dying to have a smoke. The Archbishop studies her, watching her squirm, relishing his power.

ARCHBISHOP (CONT'D)

I can - and will, use the full power of this office to file a formal lawsuit on behalf of the patients of Danbury against you and have you removed from the homicide division. Is that what you want; a ruined career, maybe, another suicide attempt? Is that something you would like, Katherine?

Katie's sweating now. Seething inside.

KATIE

(through clenched teeth)

No.

ARCHBISHOP

Well, good, so we have an understanding then?

KATIE

Oh, yes, we have an understanding. Are we done here?

ARCHBISHOP

Yes.

The Archbishop waves his hand, signaling she can leave. He goes back to his work.

Katie is numb. She gets up and walks out in a daze from the office. She follows the Man in the Suit through the halls of the Cathedral.

As she walks, the VOICE of CHIEF HORTON is heard, leaving a message on Katie's cellphone.

CHIEF HORTON (V.O.)

Katie... look there's no easy way to say this, but I'm taking you and Mark off the Simmons case. I reassigned Martinez and Johnson to it. This one is too close to home for you. Plus, the Archdiocese is breathing down our neck. They're about to lodge a formal complaint against you. It would be best for you and your career if we put this one aside. Why don't you take a few days off for yourself...
Sorry.

CLICK. Chief Horton hangs up. Katie staggers into the Lincoln and it disappears into the Boston night.

DISSOLVE TO:

INT. KATIE'S HOUSE - DAY

Two days have gone by. The shades are drawn. The house is a total wreck. Dishes are piled up in the sink. Liquor bottles and beer cans litter the coffee table. Cigarette butts overflow from the ashtrays.

Katie sits on the edge of her couch with a blanket wrapped around her. She looks completely out of it, like she hasn't sleep in days.

She lights a cigarette from the one that she's already smoking. Katie takes a gulp from a bottle of booze. On the table in front of her is her SERVICE REVOLVER.

Katie stares at it - thinking...

CUT TO:

FLASHBACK

INT. KATIE'S GRANDPARENT'S HOUSE - NIGHT

Katie - now a young girl - lies in bed. She hears a LOUD KNOCK at the door. She goes to her bedroom door and peeks out...

She sees her GRANDPARENTS get up and talk to each other, wondering who it is this late. Her Grandfather goes to the door.

GRANDFATHER
(through door)
Who is it?

Patrick, Katie's uncle, answers back.

PATRICK
It's Pat. Open the door, Dad.

Her Grandfather opens the front door. Patrick is standing there with a POLICE OFFICER and a PRIEST. Patrick has tears in his eyes.

PATRICK (CONT'D)
Ma, Dad... Margret was killed. She was hit by a car.

Katie watches as her Grandparents both start to breakdown, screaming and crying.

GRANDPARENTS
No... no... no!!!

The Priest tries to console them. Young Katie runs out of her room and tugs on her Grandparent's arms.

YOUNG KATIE
Where's Mom?! Where's my mommy...?

Katie starts to cry too. Patrick picks young Katie up and holds her. Patrick carries Katie to her room. He puts her down on the bed, she's still crying, confused.

YOUNG KATIE (CONT'D)
What's happening?

PATRICK
Sweetheart... remember when we go to mass, the priest tells us when someone is really sick, Jesus takes them to heaven with him and they aren't sick anymore?

YOUNG KATIE
 (sobbing)
 Y-Yes.

PATRICK
 Well, Mommy was very sick and Jesus
 took her.

YOUNG KATIE
 When is she coming back?

PATRICK
 I'm sorry, baby... she's is never
 coming back. You will see her
 again, when God wants you to.

Katie goes into hysterics.

YOUNG KATIE
 I want Mama!! I want my mama!!!
 Mama please come back!!!!

Patrick just holds her as tears run down his face.

END FLASHBACK - BACK TO SCENE

CUT TO:

ADULT KATIE

She wipes tears away and picks up her GUN. She loads a
 BULLET into it.

Painful memories and emotions cascade over her, building to a
 crescendo as she makes her decision...

CUT TO:

MONTAGE FLASHBACK - VARIOUS IMAGES

Katie is in a MENTAL HOSPITAL (at rock bottom) during her
 emotional breakdown two years ago.

-- She lies strapped down to a hospital bed, desperately
 trying to work her hands free from her straps so she can
 reach a SCALPEL that's lying on a nearby table.

-- Katie with her GRANDMOTHER at her Mother's grave.

-- Katie watching through an half-open open door as her GRANDMOTHER has a psychotic breakdown, hurling objects around her bedroom. Her Grandfather arrives. He pushes past Katie and closes the door to spare Katie the sight.

-- Katie playing stickball as a kid with her cousin, Paul, in the street.

-- Katie, as an adult, comforting Paul in a hospital. He looks emaciated and disease ravaged from AIDS.

-- Katie arrives at Paul's apartment with food. She goes up to his room and discovers him hanging from a self-made noose in his closet.

CUT BACK TO - KATIE TOYING WITH HER GUN

-- Tears rolls down Katie's face. She takes her MOTHER'S PICTURE off a dresser and stares at it.

-- She takes off the "safety" on her GUN and loads a round into the chamber.

KATIE

Moma... I just can't take it.

She holds it in her hand, staring at it, trying to work up the nerve to use it.

INTERCUT WITH - FLASHBACK - THE MENTAL HOSPITAL

-- Katie wanders the halls in a catatonic state. Bumping into other mentally disturbed women, totally out of it.

-- BACK IN HER APARTMENT, Katie puts the loaded gun in her mouth...

-- IN THE MENTAL HOSPITAL, Katie sits in a group therapy session. She's not in a catatonic state anymore, but still looks pretty bad. The DOCTOR asks her a question:

DOCTOR

But you're still alive, Katie. In spite of everything, you haven't killed yourself?

Katie thinks for a long while. She rubs a CROSS around her neck and smirks sarcastically at herself.

KATIE

I guess... I'm just too damn stubborn to die.

-- BACK IN HER APARTMENT, Katie's fingers tighten on the trigger of her gun. She closes her eyes. But her hand starts to tremble and shake. She suddenly begins to SOB.

KATIE (CONT'D)
I'm sorry... I'm sorry...

She looks at her MOTHER'S PICTURE.

-- An QUICK FLASHBACK of young Katie saying goodbye to her Mother flashes through her mind.

Katie's mother leans in close and whispers into her ear.

KATIE'S MOTHER
I love you...

CUT BACK TO - KATIE, holding her Mother's Picture, sobbing.

KATIE
I-I... forgive you.

Katie opens the chamber to her gun and pops the BULLET OUT, letting it fall to the table. She puts the gun down and curls up on the couch, holding herself.

Just then, the PHONE RINGS. Katie composes herself and answers it.

KATIE (CONT'D)
Hello?

INTERCUT WITH:

INT. ELIZABETH'S SISTER'S HOUSE - DAY

Elizabeth's Sister, Pamela, is on the phone. Her adopted son is playing downstairs with the other kids. Pamela is keeping a watchful eye on him as they talk.

PAMELA
Detective o' Donnell?

KATIE
Y-yes. This is she.

PAMELA
This is Elizabeth's Sister, Pamela.

Katie is surprised.

KATIE

Oh. I... I'm very sorry to hear about your sister's passing. I know it must be a terrible loss for you.

Pamela tears up.

PAMELA

Thank you. I just wanted to call and tell you something. It's been on my mind... the other day when you asked me if anyone from Danbury ever came out here to check on my son, I didn't tell you the whole truth. I was afraid. Father Kegan does check on the child. Frequently. He calls at least once a month. Sometimes he visits. To be honest, it was nice at first, but we're getting to the point that we'd really like it to taper off. Especially now that my sister has...

She cries, unable to finish her sentence.

KATIE

That's ok. I understand. Thank you for telling me. My thoughts and prayers are with you and Elizabeth.

PAMELA

Thank you.

Pamela ends the call. Katie sits for a moment, lost in thought.

CUT TO:

A SHORT TIME LATER

Katie listens to the RADIO while she cleans. "Hey Jude" by the Beatles comes on.

Katie begins to slowly clean up her apartment, piece by piece: picking up clutter, washing her dishes, throwing out trash, vacuuming the rug, she pours her booze into the toilet...

Katie picks up PICTURES of her LOST FAMILY MEMBERS that have fallen to the floor. She pauses on a picture of her mother.

KATIE
(to the picture)
I love you, Mama, and I know you
are always with me...

CUT TO:

EXT. KATIE'S HOUSE - DAY

Mark stands outside, ringing the bell. He looks totally disheartened. He shouts out.

MARK
C'mon, Katie... open the fucking door! It's been two days and you haven't answered your phone, you're making me very fucking nervous.

No response.

MARK (CONT'D)
Don't make me kick in the front door to get in there to check on you.

Just then, the door suddenly swings open. Katie stands there, looking freshly bathed and dressed, totally cleaned up.

KATIE
What the fuck is all this shouting about out here?

Mark looks at Katie, breathing a sigh of relief. He walks up to her and gives her a hug.

MARK
Glad you're alright.

KATIE
Me too. You want a cup of tea.

MARK
Honestly, I could use something a bit stronger, but I'll settle for tea.

INT. KATIE'S HOUSE - DAY

Mark sits on the couch. Katie sips a cup of tea.

KATIE

I can't ask you to go along with me on this, Mark. It's just a personal thing that I have to do, for myself, my grandmother, for Joan, for Elizabeth, for anyone who's been helpless and victimized in a situation like that. I know something is going on out there. And I got a pretty good idea of where to look, but if I get caught, it's gonna be ugly. Really, really ugly. So, it would be best if you stayed out of it.

Mark thinks for half a second.

MARK

Yeah, right. Fuck that. I'm driving.

DISSOLVE TO:

EXT. MARK'S CAR, MOVING - NIGHT

Mark and Katie drive out to Danbury.

KATIE (O.S.)

We need to get into Father Kegan's personal files and see why he's so interested in that kid. He's hiding something...

EXT. DANBURY HOSPITAL - NIGHT

It's late. The hospital is closed. All the lights are off. The patients and monks are all asleep.

Mark and Katie park a short distance away. They're dressed in black clothing and ski masks. They hop over the chain link fence that guards the perimeter.

They sneak up to the main building. They look inside the main door and see a lone, bored SECURITY GUARD sitting at a desk, reading a paper.

Katie and Mark silently signal each other. They make their way to a side door. Mark takes out some liquid hydrogen and the pours it on the door lock.

MARK

Good thing about catching crooks is
you learn their tricks real fucking
good.

He smacks the frozen door knob with a hammer and the mental
lock shatters. They swing the door open.

They head inside the dark building, closing the door behind
them.

INT. DANBURY HOSPITAL - NIGHT

Katie and Mark creep quietly along the dark hallways. They
walk carefully, so as not to make any sounds with their feet.

Suddenly, a DOOR swings open in front of them. Katie and
Mark jump! There's no where to hide.

A PATIENT steps right out in front of them. He looks them
over, but doesn't seem to register that they shouldn't be
here.

PATIENT

Gotta take a piss, Moma. Is that
ok with you and Daddy?

Katie nods and puts her finger to her lips. The Patient nods
and quietly continues across the hallway to a nearby
BATHROOM.

Katie and Mark continue on their way. They arrive at Father
Kegan's office. Katie turns to Mark.

KATIE

Stay here. I'll check it out.

MARK

Set your walkie talkie to vibrate.
I'll signal you if there's a
problem.

Katie nods and sets her walkie talkie to "vibrate."

Mark quickly unlocks the Abbot's door with the LOCK PICK.
Katie heads inside Father Kegan's office, while Mark stands
guard in the shadows.

INT. FATHER KEGAN'S OFFICE - NIGHT

Katie takes out a small flashlight and begins to search the
office. She starts with Father Kegan's desk.

All the drawers are locked, but Katie finds a small key hidden under a paper weight.

She opens the drawers and rifles through the papers, she sees personal letters from the Archbishop, but nothing of any real interest.

Katie turns to the Abbot's PERSONAL FILING CABINET. She tries to pull it open, but it's locked. Katie takes out a small LOCK PICK and works it inside the top key slot.

After some jerking around, it finally opens. Katie puts her small flashlight in her mouth so she can use both hands as she looks through the files.

At first she sees nothing. Her walkie-talkie vibrates.

INTERCUT WITH:

MARK standing guard in the shadows, outside the office.

MARK
Find anything?

KATIE
Not yet.

MARK
Hurry up. I'm starting to get
fucking nervous.

KATIE
Just sit tight.

Katie hangs up. Mark rolls his eyes. He tucks his walkie talkie away. When he looks up, a DARK FIGURE suddenly smashes him in the head with a HEAVY OBJECT.

Mark falls to the ground, unconscious, blood dripping down his forehead. A GLOVED HAND reaches down and turns off his walkie talkie...

CUT BACK TO:

KATIE IN KEGAN'S OFFICE

Katie is about to stop searching. She starts to slide back the drawers of the filing cabinet, when she notices something: one of the filing cabinet drawers is visually a bit shorter than the others.

She pulls it out all the way and shines a light inside the cabinet...

She notices a small, hidden space - where a series of unmarked files are tucked away in the very back of the filing cabinet - behind a second partition lock.

Katie works her pick again and manages to get the second locking system open. She takes out the files and sets them down on Father Kegan's desk. She opens a file.

CLOSE ON THE FILE, it's a confidential internal church document. It discusses the transfer of a monk from a monastery in France.

KATIE

(reading quietly)

"Five young girls and their families complained to the Archbishop in Leon about this particular monk having coerced them into having sexual relations with him. No formal charges were ever filed against the brother in question, however, the weight of evidence does appear to verify some legitimacy to the claim. A transfer to a diocese outside of continental Europe has been requested. The monk's legal name is..."

Katie's eyes go wide when she reads the name.

KATIE (CONT'D)

"Michael Scott Beimer."

(pause)

Brother Michael...

Katie puts her hand to her mouth. She flips to a picture in the file: it shows Brother Michael, ten years younger, sitting with a Sunday School Class of YOUNG FRENCH GIRLS.

Katie closes the file and reaches for her walkie-talkie.

-- just then, a HAND holding a cloth doused with Ether, goes over her mouth. Katie struggles, but the UNSEEN FIGURE holds her tight. In seconds her eyes flutter and roll back in her head. Katie passes out.

BROTHER MICHAEL stands over her, staring down at her with a creepy look on his face.

INT. SUBTERRANEAN TUNNELS, BELOW DANBURY - NIGHT

Katie lapses in and out of consciousness as she's rolled on a gurney through the back hallways of Danbury. Dreamy IMAGES drift past her fluttering eyes.

She's wheeled through the entrance of one of the access tunnels that has been unsealed - TWO OLD MEDICAL SYMBOLS with SNAKES are on either side of the entrance.

She's taken through the decrepit tunnel into an abandoned hospital area. Katie sees a door marked "MORGUE" - she's taken inside.

INT. THE OLD MORGUE - NIGHT

Katie starts to come around. She discovers that she's strapped down to a rusted metal table, beside which rests a pumping machine, with rubber and metal tubes. RUSTY SURGICAL EQUIPMENT is strewn about the room.

Katie looks around and sees OPEN METAL BODY DRAWERS. Some are half open. Katie sees 10 SMALL BABY BODIES lying on top on the metal drawers. They're loosely wrapped in gauze. Time and the elements have invaded these packages, and worms, ants, and flies have reduced the bundles to heaps of oozing gauze.

Katie recoils in horror. She fights against her restraints, but it's useless. Just then, A HOODED FIGURE enters the room, sets down a boombox, and puts on a CD. Music plays.

It's "Sadness" by Enigma. The eerie music echoes through the halls. The Hooded Figure pulls back his hood...

It's Brother Michael. He has a ceremonial blade in his hand.

KATIE

It's... it's you. It's been you
all along... You piece of shit.

Brother Michael doesn't answer her at first. Instead he spins and dances to the music. He's lost in his own world.

Finally, he speaks.

BROTHER MICHEAL

Since I was young, Katie, I've
always felt different... Special...
chosen. I never met my mother.
Like your mother she was unwed, a
fallen flower.

(MORE)

BROTHER MICHEAL (CONT'D)

She gave me over to an orphanage run by the monks in Leon. I was raised by the church, but I knew I was different. I understood the scriptures better than anyone. One day, when I was just ten years old, I fasted for forty straight days. I secluded myself in a cave and prayed to the Lord to reveal His special purpose for me. And my prayers were finally answered... On the fortieth day, I was filled with the Holy Spirit. I spoke in tongues. I gave prophecy. When I returned, the monks were amazed. They saw the change in me. They knew I was blessed. Everyone knew this was a sign from God that I had been chosen.

KATIE

For what?

BROTHER MICHEAL

To be the conduit... for a second coming of Christ.

Brother Michael bends down to Katie, getting close to her face.

BROTHER MICHEAL (CONT'D)

You see, I alone was granted unique, elite privileges and powers.

KATIE

You're a rapist and murderer.

BROTHER MICHEAL

It is my calling to impregnate a vessel so that the Lord might choose one of their offspring to be the second coming of Christ. I am to be His teacher and his disciple. But those little whores in Leon weren't worthy of me. Tainted by the material world, they turned on me. But it was what the Lord wanted anyway, to bring me here. Where the Christ child could be born of a mother who had lost contact with the material world and would be devoted only to him.

Katie glances at the DEAD BABIES.

KATIE

So you killed all the female babies...

Brother Michael smirks.

BROTHER MICHEAL

Christ is a man, Katie. There is no need for them. Their souls are given to me as well. In their sacrifice, they increase my power and fill me with their strength.

Brother Michael strokes her face.

BROTHER MICHEAL (CONT'D)

Poor, Katie... you're so lost in this world. You think only of yourself and your perverted notion of justice. Only when you have been released from this mortal coil will you see the Lord and understand the mistakes you have made - the mistakes which have torn your life to shreds.

He touches her eyes.

BROTHER MICHEAL (CONT'D)

I could see it in your eyes... so much pain... so much confusion... I love you, Katie - that's why I must help you.

CUT TO:

INT. TUNNEL, ABANDONED HOSPITAL - NIGHT

Mark lies on the ground. His head is bleeding. His mouth is gagged and his hands and feet are tied together.

He begins to stir. Mark's eyes flutter open. He looks around and sees that he's lying in front of the INCINERATOR. The Incinerator has a barred metal grating in front of it, FLAMES leap up behind it.

Mark realizes that's where Brother Michael intends to dispose of him. Mark struggles violently against the ropes binding his hands and feet - but it's no use.

He looks around and spots the BOTTLE OF ETHER and a RAG sitting on a nearby table. Mark begins to wiggle over to the table. By contracting and expanding his legs, he's able to push himself inch by inch towards it.

CUT BACK TO:

BROTHER MICHAEL AND KATIE

Brother Michael pours Absinthe into Katie's mouth. She gags and spits it out.

BROTHER MICHEAL
Don't resist... take the
sacrament...

Katie gurgles down a little of the absinthe. She seems to calm down.

BROTHER MICHEAL (CONT'D)
That's it, good.

Brother Michael puts the absinthe down. He begins to dance again, and disrobe...

When he turns his back to her, Katie spits out the absinthe. She looks around the room, desperately. She sees her GUN and PHONE lying on a morgue slab nearby.

With Brother Michael momentarily distracted, she tries to pull her hand out of the leather straps.

The strap is tight very tight, but the rusty table its attached too isn't very solid. The rusty, old buckle starts to give a little...

CUT TO:

MARK

He manages to worm his way over to the table with the Ether Bottle. He swings his legs around and kicks the table as hard as he can...

The bottle of Ether flies off the table and shatters on the floor in front of the incinerator. Ether spills on the ground.

Sparks from the Incinerator land on it. The Ether ignites immediately - WHOOSH! A small fire starts to burn in the room. It quickly spreads to debris and loose papers around the room.

Mark begins to quickly crawl to the open doorway...

CUT BACK TO:

KATIE AND BROTHER MICHAEL

Katie pulls with all her might and manages to twist the rusty buckle holding the strap a bit loose. Just then, Brother Michael whips around and looks at her...

Katie lies motionless on the table (faking intoxication).

BROTHER MICHEAL

I must purify your soul before it's released back to the Lord... Just as I purified Joan and the others... have no fear... don't resist...

Brother Michael, now naked, comes over to Katie. He bends down over her and kisses her softly on the lips.

BROTHER MICHEAL (CONT'D)

In love... there is no wrong...

He starts to unbutton Katie's blouse.

CUT TO:

THE INCINERATOR ROOM

Mark continues to crawl, as best he can, away from the fire.

The fire has spread everywhere - the entire room is ablaze now. The fire burns out of the room towards...

A stack of spare HEATING OIL JUGS. The flames lick at the jugs, melting the warning labels off.

Suddenly, the oil jugs EXPLODE!!! There's a huge BOOM! Flames shoot out everywhere. Debris rains down on Mark.

CUT BACK TO:

THE MORGUE

Brother Michael, startled by the explosion, stops unbuttoning Katie's blouse and instinctively turns to see what's going on.

This is Katie's chance. She instantly snaps out of her fake trance. She pulls at the rusty buckle with all of her might. The buckle tears loose from the table.

Katie smashes Brother Michael across the face with it. The rusty buckle slashes his face. He lets out a yelp and tumbles off of Katie.

The rusty table is overturned and they tumble to the floor. As they land, there's another LOUD EXPLOSION. Dust and debris rain down from the ceiling.

With her free hand, Katie yanks her other hand free from the leather straps. Just then, Brother Michael slashes her in the leg with his ceremonial knife.

Katie SCREAMS and kicks him square in the face, knocking the naked Monk backwards.

Katie scrambles across the room and grabs her GUN. She whips around and fires at Brother Michael - blam! - but she misses.

The shot ricochets off the wall as Brother Michael dashes out of the room into the darkness of the tunnels.

Katie clutches her bloody leg and staggers after him.

CUT TO:

INT. THE ABANDONED HOSPITAL AREA - CONTINUOUS

Katie stumbles out of the morgue. The whole abandoned hospital area is on fire now.

Katie scans the area for Brother Michael, but can see almost nothing in the smoke, flames and darkness.

She makes her way carefully through the dark passageway and rooms, looking for Brother Michael. She spins into rooms, but sees nothing except shadows darting away.

Brother Michael starts to taunt her with a wicked laugh. Katie feels something creeping up behind her, she turns and shoots - her shot hits nothing but a shadow of Brother Michael running along the wall.

Katie curses to herself. Brother Michael's eerie laugh echoes away in the darkness.

Muffled FIRE ALARMS suddenly start to RING OUT from the hospital and monastery above them.

Katie continues to make her way carefully down the dark tunnel.

A SHORT DISTANCE AWAY, Brother Michael crouches, naked in a small, dark alcove, holding his ceremonial knife at the ready. He waits patiently for Katie to walk past in the darkness, then he silently slips out behind her.

-- He raises his knife over his head, and is about to plunge it into the back of her head...

-- right at that moment, Katie catches a glimpse of Brother Michael's reflection in a half broken mirror.

-- Katie whips around and shoots, just as Brother Michael brings down his blade.

-- Katie's shot hits him first.

-- Brother Michael is thrown backwards, shot in the gut.

-- his ceremonial knife clatters to the ground.

-- Brother Michael staggers into an examining table, holding his bloody stomach. He looks up and sees a LARGE METAL CROSS hanging above him, suspended by a rope that's tied up next to him. The bottom part of the CROSS is broken into a "spear-like" tip.

Katie moves into the room. She approaches Brother Michael, keeping her gun trained on him.

KATIE

It's over!! Get your fucking hands
up NOW!!!

But Brother Michael just smirks at her.

BROTHER MICHEAL

Love is forever, Katie...

Brother Michael suddenly slashes at a cord holding the LARGE CROSS. It snaps! Brother Michael throws his arms wide and smiles.

The heavy cross comes down right on top of Brother Michael - CRASH!! It impales him to the table, going right through the middle of his chest.

Katie turns away in horror.

There's another big explosion. Debris rains down from the walls and ceiling. Katie knows she has to get out of here.

She stumbles through the maze of passageways and comes upon Mark, crawling along the ground. Katie quickly unties his bonds and together they make their way through the smoke-filled hell.

EXT. DANBURY HOSPITAL - NIGHT

Katie and Mark emerge from a basement stairwell and stumble out to the back lawn of Danbury.

They collapse on the grass, coughing their lungs out. All around them fire trucks and firemen arrive and begin evacuating the building.

KATIE

I-It's ok... it's ok... we got
him....

DISSOLVE TO:

INT. THE ARCHBISHOP'S RESIDENCE - DAY

A PRESS CONFERENCE is in progress. A herd of REPORTERS takes notes and snaps pictures as a SPOKESPERSON for the Archdiocese stands at a podium making a statement into a mic.

SPOKESPERSON

The archbishop, having just learned of these horrific events that have been recently uncovered at Danbury State Hospital, is both shocked and deeply, deeply saddened. Archbishop Beaumont is cooperating fully with local authorities to get to the bottom of the situation.

CUT TO:

INT. FATHER KEGAN'S OFFICE - DAY

Father Kegan and an Assistant are busy, shredding and destroying numerous SECRET DOCUMENTS from his files.

Father Kegan picks up a PICTURE of ELIZABETH'S SON off the pile of documents.

He takes in the picture as he wanders over to the window and looks down at Bill Cobb trimming roses in the garden below.

SPOKESPERSON (V.O.)

All evidence, however, points to these terrible crimes being entirely the work of a single, deranged individual acting alone beyond the reach of church authorities...

CUT BACK TO:

THE PRESS CONFERENCE

The Spokesperson continues.

SPOKESPERSON

The heart and prayers of the archbishop and indeed the entire archdiocese goes out to the victims in this matter. The church wants to assure everyone, especially the patients and the families who have loved ones being treated at Danbury, that it will not rest until the whole truth behind this disturbing incident is revealed and justice is served. Thank you.

Reporters shout out a million questions as the Spokesperson steps away from the mic.

INT. CHIEF HORTON'S OFFICE - DAY

Chef Horton sits across from Katie.

CHIEF HORTON

Alright... I fucked up. I'm a big man, I can admit that.

Chief Horton shakes his head.

CHIEF HORTON (CONT'D)

You know, my biggest mistake was hiring you in the first place, Katie. You're a real pain in the ass you know that? You disobeyed my direct fucking orders and almost got yourself and your partner killed...

(pause)

My second mistake was underestimating you.

(MORE)

CHIEF HORTON (CONT'D)

I treated you like damaged goods and I should have seen all along that you're the best detective I have in this department. Sullivan wants you nominated for a special commendation.

KATIE

I don't need a medal. What about Father Kegan? What's gonna happen to him?

CHIEF HORTON

You didn't hear? He's being transferred. They'll write the whole mess off to one crazy monk, wash their hands and forget about it - just like all the other shit they sweep under the rug.

Katie nods.

KATIE

Sounds about right.

Katie gets up to leave. As she gets to the door, Chief Horton stops her.

CHIEF HORTON

It's good to have you back, Detective.

KATIE

Thanks.

EXT. GRAVEYARD, BOSTON - DAY

Joan Simmons' funeral service is in progress. Her husband, DA SULLIVAN, and Joan's family and close friends are in tears as Joan's Priest, FATHER BLAKE, gives a eulogy.

Katie and Mark stand solemnly with the other guests as a BAGPIPE PLAYER plays a haunting version of "Amazing Grace."

A tear rolls down Katie's face as the song plays. As the song ends, guests embrace and watch as the coffin is lowered into the Earth. Joan's Husband Tom thanks Katie.

She shakes his hand and then stares for a while at the grave.

KATIE (O.S.)

What's the cliché? What doesn't kill you, makes you stronger...

(MORE)

KATIE (O.S.) (CONT'D)
 So, I must be made of titanium
 steel by now.

The Service ends. Katie leaves a ROSE on Joan's grave. Her
 OFF SCREEN VOICE continues as we DISSOLVE TO:

KATIE (O.S.) (CONT'D)
 Sometimes I wonder if any of this
 suffering is worth it...

INT. SAINT ANTHONY'S CHURCH, CHARLESTOWN - DAY

Katie sits in confession, speaking a the same old Priest she
 confessed to at the beginning.

KATIE
 Maybe I would be better off taking
 a desk job and forgetting about all
 this tragedy and pain. It'd be a
 lot easier.

PRIEST
 What does your heart tell you to
 do, my child?

Katie thinks about this.

KATIE
 My heart tells me... I don't know
 what God wants from me, father. But
 I realized long ago that finding
 the truth and giving comfort to
 those who've lost someone is the
 only therapy that works for me.
 It's just a little thing I suppose,
 knowing that I've brought a little
 light into a world full of
 darkness. It ain't much, I know...
 but it's enough for me most days.

The Old Priest nods.

EXT. ST. ANTHONY'S CHURCH, CHARLESTOWN - DAY

Katie walks out of the church. She looks up at the clear-
 blue, sunny sky. It's a beautiful day.

Katie smiles - happy, at this moment, to have her demons at
 bay and to be alive.

Her phone rings. Katie looks at it: it's Mark. Probably calling about a new case.

Katie sighs. She lights up a cigarette, answers the phone, and walks away into the city.

FADE OUT.

CREDITS ROLL