

THE GODS DEMAND FLESH

Written by

J.G. Follansbee

6713 42nd Ave SW  
Seattle, WA 98136  
206-932-7578

BLACK

MUSIC CUE: A cello plays mournful notes.

FADE IN:

INT. HIGH SCHOOL AUDITORIUM - NIGHT

A young woman in a modest, elegant black dress, HANNAH ST MICHAEL (18), plays alone on the stage under a single spot. She wears a thin necklace with a Latin cross pendant. Her concentration is intense and focused on her music.

The audience is still, their attention fully on Hannah.

In the last row, COLIN ST MICHAEL (43), watches with all the love and pride a father could have for his daughter.

SOUND: *Pop-pop-pop. Pop-pop-pop-pop-pop.*

Automatic weapons fire.

Screams. Mayhem. Bodies fall.

The music stops. Hannah's cello splinters into a thousand pieces.

She falls over the broken pieces.

Colin stumbles forward over broken bodies, pleading wounded, and wrecked chairs onto the stage.

Himself now broken, he holds his wounded Hannah, blood soaking his hands.

Another young woman, MAYA KROL (18), also dressed for a recital, screams.

MAYA  
Hannah!

CUT TO BLACK.

SOUND: Sirens rend the air. First one, then another, and another.

FADE IN:

EXT. SAINT BRIDGET CATHOLIC CHURCH - NIGHT

Fully engulfed in flames, a parish church in a major west coast city burns. Tongues of fire run up the bell tower. The roof collapses in a ROAR.

Scorched by the heat, a modest marquee reads, "Saint Bridget Catholic Church / Services: 10:30 a.m., Sunday".

CHYRON: Two years later

Flashing reds and yellows of fire trucks and aid cars compete with the blue flashers of police cars. It's a three-alarm blaze.

Firefighters pour streams of water onto the flames.

A CROWD gathers to witness the destruction. Some weep quietly.

POLICE CAPTAIN COLIN ST MICHAEL - fit, authoritative, somewhat careworn - exits an unmarked car. He's in his street uniform, but he doesn't normally work graveyard.

Like the people in the crowd, he's fascinated and frightened by the conflagration. But he has more on his mind.

He's approached by POLICE LIEUTENANT JOLENE BLACK (35) - businesslike, angular, restrained - Colin's second-in-command at the East Precinct, the toughest precinct in the city.

JOLENE

Sorry to get you up for this,  
Captain. But we finally got a  
break.

Colin spots a knot of YOUNG PEOPLE, their arms interlaced, eyes closed, praying. He knows one of them.

It's his daughter, HANNAH ST MICHAEL (20) - lithe, intense, thoughtful. Their eyes meet.

Colin forces himself back to the moment.

As they move away, they pass other bystanders. Some grumble "Stupid cops," "Never do shit", or "Assholes".

Colin pretends to ignore them.

Sitting on a curb, head down, his hands in cuffs, is TOM WEBER (22) - scraggly, skinny, intelligent. He's dressed in black.

COLIN  
Who found him?

JOLENE  
A swing-shift uniform lives across  
the street. He'd just got home and  
saw someone running from the scene.

Jolene indicates a plastic gasoline can set on the hood of a police cruiser.

JOLENE (CONT'D)  
The detainee had that in his hand  
when the officer found him.

COLIN  
Is he Mirandized?

JOLENE  
Thoroughly.

Colin goes down on his haunches next to Tom.

COLIN  
(indicating fire)  
You did this?

TOM  
"You are Peter, and upon this rock  
I will build my church."

COLIN  
I can smell the gas on you.

TOM  
You smell like pig shit.

After a beat, Colin rises.

JOLENE  
He keeps repeating the same Bible  
verse. Not sure what it means. No  
ID on him.

HANNAH (O.C.)  
(angry)  
What are you going to do about him?

Colin turns to his daughter. She's backed by her friends,  
including MAYA KROL (20), Hannah's best friend and fellow  
student at the Catholic university.

COLIN  
Hannah--

HANNAH  
(indicates Tom)  
They're the ones burning the  
churches.

Jolene edges closer, but she's unsure whether to intervene.

HANNAH (CONT'D)  
They give themselves the name of a  
saint, and they burn churches.

COLIN  
Hannah, not now.

HANNAH  
You should take him to jail.

Colin is aware of the eyes on him and Hannah.

COLIN  
We're going to find the arsonist.  
Before he or she hurts someone.

Hannah edges closer to Tom. Maya holds her back.

HANNAH  
You should crawl into a hole and  
die.

Maya grasps Hannah's face in her hands.

MAYA  
Hannah, look at me. He's been  
caught. God will see that justice  
is served.

Tom looks at Maya with a hurt expression.

COLIN  
Jolene?

Jolene nudges Hannah away. Maya helps.

Colin returns to Tom.

COLIN (CONT'D)  
You're going to tell us everything,  
aren't you?

TOM  
Fuck off.

COLIN  
Are you the one setting these  
fires?

TOM  
Go to hell.

COLIN  
Who helped you?

Tom looks away, dismissive.

COLIN (CONT'D)  
I don't like gangs, especially punk  
gangs. We'll find out if you or  
your friends set this fire, don't  
you worry. Just a matter of time.

A beat.

COLIN (CONT'D)  
Eternal damnation if you burn God's  
house. That's what I was taught.

Tom's defiance gives way to fear.

Colin and Jolene depart.

JOLENE  
Do you really believe that, sir?  
Eternal fire and all?

COLIN  
(indicating Tom)  
He might.

JOLENE  
What about you?

COLIN  
Life is hell as it is.

Colin returns to his car.

The fire has died down some. Hannah's attention, however, is on Colin.

MAYA  
Do you know him?

HANNAH  
Captain Colin St Michael, commander  
of the East Precinct.

MAYA  
St Michael?

HANNAH  
He's my dad.

Maya is in disbelief.

Colin steals a glance at Hannah and Maya before closing the door.

INT. ORDINARY HOUSE - NIGHT

Four male figures dressed in black huddle around a laptop screen in an ordinary house on a residential street. Their faces are partially obscured by hoodies and neck gaiters.

A fuzzed-out FACE fills the screen. The voice is distorted.

FACE  
Gentlemen, now is the time to be strong. The police have one of ours, but he won't break. I brought you together to defend our Mother Church. Our mission is more important than ever.

The hooded heads nod in agreement.

FACE (CONT'D)  
Evil forces are challenging the One True Religion and her journey to perfection. You will be called to defend her soon. Be vigilant and be ready.

The screen goes blank.

INT. A SUBURBAN HOME - DAY

As DAWN lightens the sky, the porch light comes on beyond the kitchen door.

Colin enters, flicking on the kitchen light. He's tired, having spent half the night at the fire scene. Today's another workday.

He loads the coffee maker and waits. He's still in uniform, but his shirt collar is undone. His phone BUZZES. The text is from "Erin".

ERIN (TEXT)  
Happy Fri-Yay!

Colin grins and pours a cup.

At the kitchen table, he opens his laptop.

Among the kitchen mementos is a photo of a woman in late middle age holding a young Hannah in her arms.

Hannah walks in from the porch. A small, but distinctive wooden cross dangles from the backpack over her shoulder. Father and daughter exchange glances.

COLIN  
Late night?

Hannah gives him a dirty look.

COLIN (CONT'D)  
Sorry. The coffee's fresh.

Hannah eyes the coffee, but decides against it.

HANNAH  
I'm going to bed.

COLIN  
Don't you have class this morning?

Hannah moves toward the next room.

COLIN (CONT'D)  
Who were those people with you?

Hannah stops.

HANNAH  
My friends.

COLIN  
You were praying. I've never seen  
you pray before. Not like that.

HANNAH  
All we have is prayer.

COLIN  
Prayer won't help.

Hannah moves away.

COLIN (CONT'D)  
Don't forget your meds.

Hannah stops.

HANNAH

There's a lot of people angry at  
you.

COLIN

Me?

HANNAH

The police. St Bridget's was really  
important to the neighborhood. It  
had a food bank. A clinic, once a  
month. People came in to talk.

COLIN

I know.

HANNAH

It's gone now. Second church burned  
down in a year. First Saint Mary's,  
now Saint Bridget's. What the fuck  
is going on?

COLIN

I want to stop these arsons as much  
as you.

HANNAH

Do you know what they're going to  
build? Luxury apartments.

COLIN

You mean on the land where the  
churches burned?

HANNAH

Where the first church burned. And  
probably this one. It's just wrong.  
It needs to stop.

(beat)

What about Tom?

COLIN

Tom?

HANNAH

Tom Weber. The guy you arrested  
last night.

COLIN

That's his name? You know him?

HANNAH  
Is he the arsonist?

COLIN  
You need to tell me everything you  
know about him.

HANNAH  
(evasive)  
He came to meetings a couple of  
times. That's all I know.

COLIN  
What about Saint Peter's Rock?

HANNAH  
They hate people who love justice.

COLIN  
Do you know other members?

HANNAH  
No! Why are you interrogating me  
like a criminal?

Colin wants to press, but backs off.

A beat.

HANNAH (CONT'D)  
I have something to tell you, Dad.  
I don't think I can live here  
anymore.

Colin is gobsmacked.

HANNAH (CONT'D)  
Maya Krol needs a roommate. I just  
think it's time.

COLIN  
What are you talking about?

HANNAH  
I'm moving out.

Colin doesn't know what to say. He watches Hannah leave.

INT. SAINT PETER THE MARTYR CATHEDRAL, PARISH HALL - DAY

In the parish hall of the archdiocesan seat, business people, non-profit leaders, and government officials listen to a luncheon speech. A few windows are open to circulate air.

Colin is at a table near the dais. With him is POLICE COMMISSIONER PAUL PEDERSEN (60), Colin's boss.

An attractive, mature WOMAN in a business suit sits at an adjacent table.

The speaker is ARCHBISHOP GIOVANNI "JOHN" ABRUZZO (59) - charismatic, affable, conservative - a powerful figure in the city, known for his fundraising prowess.

A group of protesters on the street outside the hall chant, "One, two, three, four. Give your money to the poor."

JOHN

...And so we find our city's spiritual community full of optimism, even as we enter a time of consolidation, even retrenchment.

The audience pays attention, but some are distracted by the protesters. A POLICE OFFICER lingers by the kitchen.

Abruzzo silently sends a signal to an AIDE.

JOHN (CONT'D)

Our faith is strong. Our resolve is strong.

The Aide and other WORKERS begin closing the windows, damping the protests to a whisper.

JOHN (CONT'D)

With your help, we will carry forward our stewardship of the archdiocese, emerging stronger than ever before. Thank you.

The audience applauds, a few enthusiastically. They approach Abruzzo. He shakes the men's hands. He touches cheeks chastely with an elderly woman.

Colin talks with other guests. He's not wholly comfortable with his de facto role as community leader.

Abruzzo keeps his eye on Colin. He excuses himself from well-wishers and approaches him.

JOHN (CONT'D)

Captain St Michael, I'm so glad to finally meet you in person.

COLIN

"Colin" is fine, Your Excellency.

JOHN  
(amiably)  
Please call me "John". But not too loudly. Join me for a treat?

Colin and Abruzzo browse the pastries. Abruzzo loads a small plate.

Colin catches the eye of the WOMAN.

JOHN (CONT'D)  
I've been watching you carefully, Colin, since you took over the East Precinct, erm, a year ago, is it?

COLIN  
Almost two. Have I been sinful?

JOHN  
On the contrary, you're an angel sent by Heaven. People can walk the streets now, even at night.

COLIN  
We're doing our best.

JOHN  
(conspiratorially)  
I was wondering. Have you considered the chief's job? There's rumors of retirement.

COLIN  
(embarrassed)  
I'm happy to serve where I am.

JOHN  
The correct answer. There are barriers to advancement, though. These arsons, for one. The people are suffering. And there's this group. "Saint Peter's Rock", they call themselves.

COLIN  
We're watching them.

JOHN  
I've only just heard about them. A reactionary group opposed to our social justice mission.

Abruzzo takes a large bite from a donut.

JOHN (CONT'D)  
We don't mind dissent over the  
parish consolidation plan, but  
these alt-right groups are  
disturbing. Bad for the digestion.

COLIN  
Bad for the heart.

JOHN  
Just so. But let me say it's  
important that such groups be, erm,  
discouraged. We don't like our holy  
saints co-opted.

(distracted)  
You should go talk to Erin  
Gallagher.  
(indicates WOMAN)  
She's been eyeing you like a choice  
roast.

Colin shuffles his feet.

JOHN (CONT'D)  
(winking)  
Sometimes I wish I weren't a man of  
God.

ERIN GALLAGHER (41) - confident, attractive, competitive -  
greets Colin as if she hasn't seen him in months. But they  
know each other well. She sent him the morning text.

ERIN  
Did you have a good chat with His  
Eminence?

COLIN  
He's an Excellency, not an  
Eminence.

ERIN  
Rising to cardinal is only a matter  
of time. In his mind, at least.

COLIN  
Should I tell you what's on my  
mind?

ERIN  
(joking)  
Evil man. Unless, you mean my rise  
to chair of Western Financial? I  
have to be the lowly president for  
a while longer.

COLIN

Only a matter of time.

ERIN

I think we should discuss it  
tonight in my apartment. Seven  
o'clock work--

A CRASH startles everyone. Colin flinches. He moves closer to  
Erin, as if protecting her.

A pane of glass shatters on the floor. Someone screams in  
pain. A angular rock bounces at Colin's feet.

A shadow skitters across the windows.

Colin gets the Police Officer's attention. Points in the  
direction of the door. The Officer understands and takes off.

Colin heads in the opposite direction. He's guessing where  
the shadow's going. He and the Officer can corner the owner.

INT. SAINT PETER THE MARTYR CATHEDRAL, NAVE - DAY

A door connects to the nave. The vast space is empty, lit by  
a few candles. A spot illuminates the altar.

At one end of the nave, the shadow flits by. Colin heads  
toward it.

The Officer appears. Colin points in the shadow's direction  
of travel. Can he trap it in a pincer?

The Officer appears. He shrugs. He's lost the shadow.

Colin breathes out. There'll be another opportunity.

He walks by a side chapel, a shrine to the Virgin Mary.  
Someone kneels in prayer, a young woman, by her outline.  
Colin feels he knows her.

He approaches from an oblique angle, not wanting to disturb.

After a moment, it's clear who it is: Hannah.

She notices him.

HANNAH

Dad.

They half-whisper to each other.

COLIN  
What are you doing... HANNAH (CONT'D)  
Why are you...

A sheaf of flyers is on the pew. The top one reads, "March for Justice," with date and time.

Colin points back, meaning the protesters.

COLIN (CONT'D)  
Are you with them?

HANNAH  
Yes. Yes, I am.

COLIN  
One of them just threw a rock  
through a window. Flying glass cuts  
people.

HANNAH  
You mean one of your rich friends  
might've been scratched? Maybe they  
deserved it.

COLIN  
Wait. You didn't--

HANNAH  
(sotto voce)  
It's time to call the rich and  
powerful to account. It's time to  
raise our voices in unity. It's  
time for justice.

COLIN  
What's gotten into you?

Hannah turns toward the beneficent gaze of the Virgin.

HANNAH  
I'm learning what's important,  
that's all.

Colin looks at the statue, seeing... a statue.

INT. A LUXURY APARTMENT - NIGHT

Erin sets a plate of food in front of a troubled Colin. After a beat, he's aware of his companion. He refills her wine glass. He leaves his half-full glass alone.

ERIN  
I was 20 years old once.

COLIN  
She's 21 next month.

They're sharing a meal in Erin's place, on the 30th floor of an exclusive downtown address. City lights stretch to the horizon.

ERIN  
My old man and I got along okay.  
Then I went to college and learned  
to see things differently.

COLIN  
She was going to study music. The cello. She was giving her senior recital in the school auditorium. Then the shooter came. She wanted me, but she wounded Hannah.

ERIN  
I'm sorry.

COLIN  
Hannah lost interest in music after that. Maybe it was the injury. Another millimeter and she would've died.

ERIN  
She's found a cause. I was already cynical at 20.

COLIN  
What cause? Parading around. Chanting nonsense. Fists in the air. Papier mâché puppets, for Chrissake.

ERIN  
Sounds like fun.

COLIN  
She's gonna be in this march, and the whole precinct is nervous about it.

ERIN  
She'll probably grow out of it. Most campus radicals I knew realized having a steady job that paid for a roof and fresh meals isn't such a bad thing.

Colin relaxes a bit. He looks about.

COLIN  
I like your roof. And your meals.

Erin joins him to enjoy the view.

ERIN  
The bank likes me.

They embrace and kiss.

ERIN (CONT'D)  
What did Cardinal Abruzzo want?

COLIN  
Archbishop.

ERIN  
Just practicing. Seriously, what  
did you talk about?

COLIN  
He wanted to know about the arson  
investigation.

ERIN  
And?

COLIN  
I'm not supposed to say.

ERIN  
I'm a banker. I know how to keep  
secrets.

COLIN  
We've got a suspect in custody.

ERIN  
Weber, isn't it? It's been in the  
news.

COLIN  
Isn't Abruzzo on your board?

ERIN  
And a good customer too.

COLIN  
Big customer?

ERIN  
It's a church. Asset rich, cash  
poor. Is there a problem?

COLIN  
Just curious. Can't help it.

ERIN  
Excuse me a minute. I have to use  
the girls room.

Erin leaves Colin to watch the stream of cars on the freeway.  
Stars peek through broken clouds.

ERIN (CONT'D)  
Captain Saint Michael?

Colin turns to find Erin in a costume. She's dressed in the  
jumper of a Catholic school girl. And little else.

A lacy thong dangles from her finger.

ERIN (CONT'D)  
I've been a bad girl. I need to be  
punished.

Colin goes to her. They kiss, deeply.

INT. PETER THE MARTYR CATHEDRAL - NIGHT

The nave is empty, except for Maya, who kneels near a  
confessional. The light over the central booth is on,  
signaling that a priest is hearing confessions. A light over  
the left compartment also glows. A penitent is confessing.

The compartment light dims. The PENITENT departs.

Maya glances about, then enters the compartment.

INT. PETER THE MARTYR CATHEDRAL, CONFESSORIAL - NIGHT

Maya kneels before a latticed window. A panel slides open,  
revealing the PRIEST in profile.

MAYA  
Bless me, Father, for I have sinned-  
-

PRIEST  
Gravely, you've sinned. Many, many  
times.

MAYA  
I only did what you asked.

PRIEST

You'll be forgiven, when the time comes.

MAYA

What do you want from me?

PRIEST

You've done well, my child. But you have a problem.

MAYA

Me?

PRIEST

The young man, Tom.

MAYA

From Peter's Rock?

PRIEST

Do you know him?

MAYA

Slightly. We've seen each other a few times.

PRIEST

He's being held in jail on a trespassing charge. The police believe he's tied to our project. I've made arrangements for his bail. He'll be released tomorrow.

MAYA

He'll probably be at the March for Justice.

PRIEST

Did he see you at Saint Bridget's?

MAYA

Probably. Yes.

PRIEST

He cannot be allowed near the police again. Especially Captain St Michael. Is that clear?

MAYA

I'm friends with his daughter.

PRIEST

Good. That could be useful. Now, about Tom Weber. He likes you, or you would've received a visit from a detective. I admire his sense of loyalty to you. You should thank him. And get rid of him.

MAYA

How?

PRIEST

You're a clever girl. There'll be plenty of opportunities.

Maya folds her hands in prayer.

MAYA

Do you have penance for me?

PRIEST

Let's save that for another time, my child.

Maya makes the Sign of the Cross.

Behind the lattice, the panel closes.

INT. EAST PRECINCT, LOCKER ROOM - DAY

Colin, Jolene, and other OFFICERS don anti-riot armor in the locker room of the East Precinct. The gear includes protection for arms, legs, a helmet, and a flak jacket.

COLIN

Do we know who bailed him out?

JOLENE

I asked the bondsman, but they never tell.

COLIN

(frustrated)

Did we get anything out of him?

JOLENE

Other than confirming his identity, no. By the way, how did you find out his name?

COLIN

Hannah knows him.

JOLENE

That suggests a connection. Should I follow up?

COLIN

I will. She's my daughter.

JOLENE

Maybe you shouldn't, because she's your daughter.

COLIN

Anything more on this 'Saint Peter's Rock' outfit?

JOLENE

Some chatter on social media. Seems they don't like social justice types and lefty politics in general.

COLIN

But why call themselves "Saint Peter's Rock"? Christian nationalist, maybe?

JOLENE

I'll look into it.

Fully kitted out, Colin, Jolene and the Officers depart.

EXT. PUBLIC PARK - DAY

Dozens of ACTIVISTS gather on the grass of a downtown public park. The day is bright and clear, but there's tension in the air.

The Activists carry signs denouncing social ills. Many follow a theme: "Save Our Parishes," "Housing for the poor", "No homes, no peace".

Most are dressed in ordinary street clothes. But a few wear N95 masks, random motorcycle helmets, and battered shin protection. They're ready for trouble.

Two Activists unroll a banner, which reads, "March for Justice".

Hannah and Maya mingle with the demonstrators. Hannah goes from one person to another offering encouragement.

Hannah's phone buzzes. The text is from "Dad" ..

COLIN (TEXT)  
Are you at the march?

HANNAH (TEXT)  
I'm at the park.

COLIN (TEXT)  
There might be trouble. You should  
go somewhere safe.

Hannah shakes her head and pockets her phone.

Maya trails her until she spots a group of young men away from the main group. They're clad entirely in black, wearing black surgical masks and hoodies. They wear an upside-down cross on their shoulders.

One of the men makes eye contact with Maya and pulls down his mask. Tom Weber offers a big grin.

Maya waves back discreetly.

HANNAH  
What are you doing?

MAYA  
Waving at Tom. What's it to you?

Tom walks toward Hannah and Maya. Hannah wants to hide.

HANNAH  
Oh, God.

TOM  
Hi Maya. Hi Hannah.

MAYA  
Hi Tom. Are you okay since the  
fire?

HANNAH  
We saw the cops arrest you.

TOM  
Yeah. Someone bailed me out.

MAYA  
Who?

TOM  
(sincerely)  
No idea.

HANNAH

Are you going to make trouble?

TOM

Who made you queen?

MAYA

She's just nervous. We heard rumors  
that Peter's Rock was going to  
disrupt the march.

HANNAH

(to Tom)

And here you are.

TOM

We've got a right to protest, same  
as you.

HANNAH

It's just that you're protesting  
us, instead of the powerful.

The other black-clad counter-protesters signal to Tom.

TOM

Gotta go.

(to Maya)

Maybe after the march, we can get  
together.

MAYA

(coyly)

Maybe, if you behave.

Tom trots back to his group.

HANNAH

Why do you even talk to him?

MAYA

He's cute. That grin of his makes  
me wet.

HANNAH

Jesus Christ.

Hannah goes to a knot of LEADERS. She takes her place among  
them. One Leader announces the start of the march over a  
bullhorn

LEADER  
(amplified)  
One, two, three, four! Housing,  
people, justice, more!

Hannah and the marchers echo: "Housing, people, justice, more!"

The marchers move down a street.

EXT. - DOWNTOWN SQUARE - DAY

A phalanx of POLICE OFFICERS in riot gear stand in a line. They are relaxed, but alert, as they wait in a public square for protesters to arrive.

Colin, Jolene, and a pair of POLICE SERGEANTS confer at a COMMAND POST.

COLIN  
(to Jolene)  
How many?

JOLENE  
Maybe two thousand. The bulk are from the well-behaved groups. Shouldn't cause trouble.

COLIN  
And the others?

JOLENE  
There's a few from Saint Peter's Rock. Also a few anarchists.

COLIN  
(to his staff)  
Keep an eye on these Peter's Rock people. They're unpredictable. We've connected them to the church arsons. If shit happens, I intend to shut the whole thing down. No riots in my town. Understood?

The group breaks up.

COLIN (CONT'D)  
Jolene, I have a personal favor to ask.

Jolene is attentive as Colin pulls out his phone and shows her a photo.

COLIN (CONT'D)

This is my daughter, Hannah. She's probably marching. I asked her to stay away, but... Watch out for her, will you?

JOLENE

What should I do if I see her?

COLIN

Just be a guardian angel.

JOLENE

I've got two kids of my own.

Colin pats Jolene on the shoulder.

EXT. DOWNTOWN STREET - DAY

The demonstrators, led by Hannah and the other Leaders, chant and sing as they walk toward the central square for a day of speeches and music. Their voices are clear and loud.

LEADER

(into bullhorn)

One, two, three, four. Who and what are we fighting for?

A few BYSTANDERS watch the marchers pass, their reactions ranging from cheers to indifference to laughter.

Clouds gather above.

EXT. DOWNTOWN ALLEY - DAY

In an alley adjacent to the marchers' route, black-clad young men dodge parked cars and dumpsters, paralleling the demonstration's path.

EXT. DOWNTOWN STREET - DAY

The marchers press forward through an intersection. Police cars and barricades block traffic from interfering with the march. OFFICERS watch the march.

Beyond Hannah and the vanguard, Saint Peter's Rock members slip behind the police, whose attention is on the marchers.

A light breeze gains force.

## EXT. DOWNTOWN SQUARE - DAY

Doing their best to keep a low profile, the Officers of the East Precinct track the marchers as they head directly toward them.

Colin paces up and down the police line, hoping he won't have to give orders that could trigger a brawl.

Above him, the clouds blot out the blue sky of morning.

Jolene has a bullhorn at the ready.

## EXT. DOWNTOWN STREET - DAY

The marchers arrive at the threshold of the downtown square. The vanguard, including Hannah, with Maya a step behind, slows, as if sensing something amiss.

Hannah scans the square, knowing the police--and likely her father--are near. She catches a glimpse of the Peter's Rock troublemakers, but she can do nothing about them.

The protesters press on.

## EXT. DOWNTOWN SQUARE - DAY

On normal days, the square is a gathering place for shoppers and tourists. Ground-level shops with large display windows line the square. Shady trees create a pleasant path for strolling.

Today, the wind shakes the leaves. The square is empty, save for a stage on one end.

Hannah, the other Leaders, and the marchers enter the square. They turn toward the stage, a few hundred feet away.

Hannah sees the police line, visible, but discreet.

On the other end of the square, with his Officers, Colin studies the demonstration, which turns away from him.

He sees Hannah, but can do nothing.

Loud, but orderly, the March for Justice reach the stage.

Hannah and the other Leaders gather near a short flight of portable stairs, waiting for the marchers to fill the square.

Rain threatens, but the air is dry.

The Leaders gather on stage. One steps up to a mic.

LEADER  
Today, everything changes!

A huge cheer goes up.

Hannah looks out over a sea of faces. Where is Maya?

AMONGST THE CROWD - CONTINUOUS

Maya edges her way through the crowd, which is focused on the stage. A cheer goes up at a statement from the stage.

Just as Maya reaches the entrance to an alley, she spots a half-dozen, masked black-clad men and women. Some wear eye protection. They hold axe handles and crowbars.

At an unseen signal, they fan out.

POLICE LINE- CONTINUOUS

Colin spots the anarchists and Saint Peter's Rock. He points.

COLIN  
Squad A, move out!

Jolene leads the squad toward the gang.

ONSTAGE - CONTINUOUS

Hannah applauds the Leader's speech.

A strange sound diverts her attention. High-pitched, random.

The sound of breaking glass.

Along the edge's of the square, the black-clad disruptors methodically smash every pane of glass, from picture windows to glass doors.

Shards of glass cut into nearby demonstrators.

The anarchists destroy restaurant windows, retail displays, hotel storefronts.

RIOT POLICE - CONTINUOUS

Colin and Jolene hear the commotion. Jolene speaks into her two-way.

JOLENE  
(to Colin)  
Got some injuries here.

COLIN  
(decisively)  
Squad B and C! On me! Clear the area!

Colin leads the police teams into the protest.

ONSTAGE - CONTINUOUS

Hannah and the Leaders see the police movement. The crowd surges away from the broken glass, concentrating in the center of the square.

THE CROWD - CONTINUOUS

An EXPLOSION. The BOOM echoes around the glass-covered skyscrapers.

Smoke rises and drifts over the scene. Screams and cries overwhelm the senses. The crowd scatters, some rushing into the surrounding streets.

Colin picks out two Officers and moves toward the stage.

Rain falls in torrents.

ONSTAGE - CONTINUOUS

Panicked, drenched marchers surge around the stage. Hannah and the Leaders are trapped.

Police climb onto the platform. They sweep through the cornered marchers. They want to break up the mob.

Hannah, pressed against a loudspeaker tower, fights back. She grabs a mic stand and pushes it into the belly of an Officer like a spear. The cop stumbles back.

A gloved hand snags Hannah's arm and pulls her out of the free-for-all.

THE CROWD - CONTINUOUS

Marchers pelt Colin and the Officers with bottles, stones, and insults.

Colin glances up on the stage, which is overwhelmed with Officers. Hannah is gone.

EXT. DOWNTOWN ALLEY - DAY

Maya has avoided the battle, but she has found her quarry.

Tom gets ready to throw a rock into the crowd.

MAYA  
Tom! Tom!

Despite the noise, he sees her, and stops himself. He goes to her.

She leads him down the alley. A pair of RETAIL WORKERS exit a door in a panic. Maya catches the door and takes Tom inside.

INT. RETAIL STORE - DAY

It's the stock room of a clothing store, semi-dark, filled with boxes and goods.

Maya and Tom kiss with the urgency of imminent danger. She unzips her jeans and drops her panties. Tom pushes down his pants and underwear. They fuck like crazed weasels.

Shouts and the crinkle of breaking glass catch their attention.

MAYA  
We have to leave.

Like teens caught under the bleachers, they dress.

Tom leads the way out.

Maya pauses when she sees a broom.

EXT. DOWNTOWN ALLEY - DAY

Tom emerges from the store. It's raining hard. He turns around, looking for Maya.

TOM  
We can go--

Maya whacks Tom across the temple with the broom handle.

Tom crumples to the pavement, unconscious.

Maya leaves him, disappearing into the downpour.

EXT. DOWNTOWN SQUARE - DAY

Most of the crowd has dispersed. Aide cars and paramedics tend to the wounded. Debris and broken glass is scattered about. Wisps of smoke hang in the air.

The rain shower has stopped.

Spattered with blood from the melee, Colin walks from hurt protester to exhausted officer to terrified bystander. His basic value--a sense of necessary order--has been violated.

He sees Maya enter the square.

COLIN  
Hey! You!

Maya freezes. Colin rushes to her.

COLIN (CONT'D)  
You're Hannah's friend. I saw you  
at the fire.

Maya moves her mouth, but nothing comes out.

COLIN (CONT'D)  
Where is she? Where's Hannah?

MAYA  
I don't know. I'm looking for her.  
She was on the stage.

Jolene and Hannah emerge from the wreckage.

Hannah's wrists are zip-tied behind her back as Jolene and other Officers escort the Leaders toward a waiting van.

Hannah offers a look of contempt at her father as Jolene leads her away.

INT. COURTROOM - DAY

In a courtroom, an elderly woman, once tall, still straight and proud, watches a proceeding through a window that separates a courtroom gallery from the bar. She is KATHRYN ST MICHAEL (74), Colin's mother and Hannah's grandmother.

Beyond the glass, Hannah and the other Leaders stand before a judge. Kathryn catches Hannah's eye.

Over a speaker, Kathryn and the other spectators--REPORTERS, Officers, and injured protesters--hear the judge BANG his gavel.

A cheer goes up from the gallery. Beyond the glass, Hannah and the other Leaders embrace. Hannah glances at the gallery and sees Kathryn. She reacts with a mix of happiness and trepidation.

Hannah exits the courtroom to embraces and kisses from her supporters, including Maya. She approaches Kathryn nervously.

HANNAH  
Gram. What a surprise.

KATHRYN  
Aren't you going to hug your grandmother?

Hannah relaxes and they embrace.

HANNAH  
I guess you know what happened.

KATHRYN  
Hard not to. You and your friends are all over the news.

HANNAH  
Is Dad here?

KATHRYN  
He had pressing business. Come with me, my sweet one.

INT. EAST PRECINCT, COMMANDER'S OFFICE - DAY

The commander's office in the Brick Pile has the gravitas of century-old public buildings. The oak paneling, never cleaned of cigar and cigarette smoke stains before tobacco use was banned, emanate rough justice.

Colin sits at his functional desk, pictures of Hannah and his deceased wife Gillian the only decorations, apart from a desktop phone, a yellow pad, and a laptop.

POLICE COMMISSIONER PAUL PEDERSEN (60) - chunky, anxious, a political wind vane - confers with Colin and Jolene.

PAUL  
The judge sent all of them home.  
All of them!

COLIN  
I know, Commissioner.

PAUL  
Something about free speech.  
(beat)  
I heard your daughter was arrested.

JOLENE

(glancing at Colin)

She got aggressive with one of my guys. But he wasn't hurt.

PAUL

No accountability. That's what's missing from the world. What about these Saint Peter's Rock people?

JOLENE

We got one. He's in the hospital.

PAUL

He'll get what's coming to him. But listen, Colin, I think you ought to focus your attention on these lefties.

COLIN

What? Why?

PAUL

Archbishop Abruzzo says there's a lot of hard dissenters among them. Anti-authority types. He's frankly more worried about them than a few post-Nazi punks with bats and crowbars.

COLIN

A bit cheeky for a man of the cloth.

PAUL

I'm just telling you what Abruzzo told me. Look at the march. There was a couple thousand of them, and a half-dozen of the anarchists. That's proof enough of trouble in my book.

Colin and Jolene share a look.

INT. HOSPITAL ROOM - DAY

Colin and Jolene talk with Tom, who's propped up in a hospital bed, his head heavily bandaged.

JOLENE

You're lucky to be alive, Mr. Weber.

Tom is indifferent to the police lieutenant.

JOLENE (CONT'D)  
We have surveillance video. But we  
can't see your attacker's face and  
body.

Tom folds his arms.

JOLENE (CONT'D)  
Tell us who it is.

Tom is non-committal.

COLIN  
Consider this, Mr. Weber. We also  
have video of you breaking windows  
with a crowbar. You're the one  
who'll wind up in jail if you don't  
cooperate.

TOM  
You can't hurt me.

COLIN  
Then you must be afraid of someone  
else who could hurt you or you'd  
tell us who attacked you.

Tom flinches. Colin is correct.

JOLENE  
We think this was planned. The riot  
was a convenient cover. Who wants  
you dead, Mr. Weber?

TOM  
I don't know.

COLIN  
Stop lying. You're not convincing  
with an acre of gauze on your head.

Tom shakes his head.

COLIN (CONT'D)  
Alright then, tell us where we can  
find your ninja-dress-up friends.  
They were clever enough to leave  
you behind. Where are they?

TOM  
I don't know.

Colin gets in Tom's face. Tom's fear rises, but it's not of Colin.

COLIN  
I'm losing my patience, Mr. Weber.  
You are up to your neck in shit.  
Talk to us and I'll pull you out.

Jolene puts her arm on Colin, who shakes it off. He calls her over to a corner to speak.

COLIN (CONT'D)  
I want him out of here.

JOLENE  
The doctor says he can't be moved.

COLIN  
If he stays here, whoever tried to kill him might try again. And I want to know where Peter's Rock is holed up.  
(beat)  
Keep a 24-hour guard on him. Don't let him out of your sight.

A NURSE in a nun's habit gives Tom a juice cup. He sips.

EXT. PETER THE MARTYR CATHEDRAL, FRONT STEPS - DAY

Hannah and her grandmother Kathryn stand on the steps leading to the cathedral's threshold. The sun is out.

KATHRYN  
Are you sure this is where you want to go? I can take you home, if you like.

HANNAH  
I like the quiet. Home isn't so home right now.

Hannah climbs a step or two. Kathryn holds back. Hannah reaches back, inviting Kathryn to follow.

INT. PETER THE MARTYR CATHEDRAL, SANCTUARY - DAY

Inside the empty nave, Hannah and Kathryn find the side chapel to the Virgin Mary.

Sunlight streams through the clerestory windows.

Hannah kneels at the shrine.

Kathryn takes a seat in a pew. She watches her granddaughter.

Hannah rises and takes a seat next to Kathryn.

HANNAH  
(sheepish)  
It probably looks silly.

KATHRYN  
(lovingly)  
No.

HANNAH  
I spent a month in the hospital  
after the shooting. Then it was six  
months of physical therapy, speech  
therapy, psychotherapy.

KATHRYN  
It was hard. I was there, remember?

HANNAH  
Dad insisted I start school. He  
said it would give me direction.

KATHRYN  
We were worried sick about you.

HANNAH  
When it was all too much, I came  
here. I'm not sure why. Childhood  
memories, maybe.

BEGIN FLASHBACK

INT. SAINT PETER THE MARTYR CATHEDRAL, NAVE - DAY

A four-year-old Hannah, angelic in a Sunday dress, holds the hand of her mother GILLIAN ST MICHAEL (27). They sit in a pew with a few dozen CONGREGANTS, hearing Mass.

HANNAH (V.O.)  
I was four when my mother brought  
me here for Mass. I didn't  
understand any of it, but I saw the  
statue of Mary.

LATER - CONTINUOUS

Mother and daughter are about to leave, when young Hannah pulls her mother toward the shrine.

HANNAH (V.O.)

Maybe the sculpture reminded me of  
my mother. Or it was just a  
beautiful thing to a child's eyes.  
I wanted to be close to it.

Young Hannah sits in a pew, staring at the statue. Gillian  
watches her daughter closely, noting her interest.

HANNAH (V.O.)

That's about all I remember, but  
it's never left me.

END FLASHBACK

KATHRYN

I never understand why Gillian took  
you to church, but it seemed, well,  
harmless.

HANNAH

After Mom died, coming here was a  
way of connecting. Anyhow, I went  
to school, like Dad wanted. And  
then I started going to some  
meetings. It was something to do.  
They started talking about the  
homeless, poor people who can't  
afford health care, and dying  
parishes.

KATHRYN

I don't understand.

HANNAH

Churches losing their people. Can't  
pay their bills. Can't fix the  
roof. It's happening all over the  
archdiocese. They're forcing them  
to close.

KATHRYN

And you want to do something.

HANNAH

It seems wrong. Close down a  
church. Tear it down. Build luxury  
apartments and condos. Shouldn't it  
be a shelter? Or affordable for  
poor people?

KATHRYN  
(puzzled)  
That would seem more natural for  
the archdiocese.

HANNAH  
Anyway, when I come here, that's  
what I think about. Pray about.  
Wonder about. I feel better  
afterward.

They sit together for a beat or two.

HANNAH (CONT'D)  
Dad will be angry when we get home.

Hannah gets up to leave. Kathryn follows, turning to the  
image of the Virgin for a last look.

INT. SAINT PETER THE MARTYR CATHEDRAL, CONFESSORIAL - DAY  
Maya kneels in the dim light. The lattice door slides open.  
The PRIEST'S face is obscured.

MAYA  
Bless me, Father--

PRIEST  
You failed.

MAYA  
I did what you asked.

PRIEST  
Tom Weber is alive.

MAYA  
(incredulous)  
I saw him fall. I hit him harder  
than I've ever hit anything.

A beat.

PRIEST  
Look at your knees.

Maya peers down. There's a small lamp, like a nightlight.  
Something dark and solid sits by it.

PRIEST (CONT'D)  
Take it.

Maya reaches for the object. It's a small revolver.

PRIEST (CONT'D)  
Weber's at the house. My people  
will help you. Don't fail this  
time.

The lattice slams shut.

Maya holds the gun, terrified, and fascinated.

INT. A SUBURBAN HOME - DAY

Colin sits at the kitchen table, poring over an email. He's had no sleep since the riot, but he can't bring himself to go to bed. There's a half-eaten pizza on the table.

The kitchen door breaks his concentration. Hannah comes through with a suitcase, followed by Kathryn.

Colin is unsure whom to greet first.

COLIN  
Hannah, where've you been?

KATHRYN  
She's been with me all day.

COLIN  
I asked you to pick her up and  
bring her home.

KATHRYN  
And here she is.

Hannah attempts to slip away.

COLIN  
Don't go anywhere, Hannah. We need  
to talk.

HANNAH  
I'm tired.

COLIN  
When you're in my house, you do as  
I say? Clear?

Hannah spears her father with her eyes. But she stays put.

KATHRYN  
I think I'd like a cup of coffee.  
Hannah, would you mind?

Hannah obliges, moving into the kitchen.

Kathryn hangs her coat on peg. She takes a seat.

Hannah sets a mug in front of Kathryn. Colin pretends to concentrate on an email.

Hannah waits.

COLIN  
Sit.

Hannah glances at Kathryn, who silently urges her to comply.

Hannah sits.

COLIN (CONT'D)  
Do you understand what happened  
yesterday?

HANNAH  
Yes, I do.

COLIN  
Well, let's hear it.

HANNAH  
Police thugs attacked peaceful  
demonstrators.

Kathryn looks down at her cup.

COLIN  
No. You placed yourself in danger  
after I asked you to avoid it. My  
job is to protect you, and you  
deliberately ignored me.

HANNAH  
I'm not a child. I make my own  
choices.

COLIN  
You have a child's judgement. It's  
a miracle you didn't have your  
skull cracked open.

HANNAH  
By one of your thugs.  
(beat)  
I was speaking my mind, along with  
a thousand others. You didn't like  
it, so you tried to stop it.

COLIN

I don't have time to think about your politics. I worry about the politics of politicians who hire me, of neighbors who expect me to keep the peace, of people who want me to stop arsonists. People like you.

This stings Hannah.

Kathryn stirs her coffee.

COLIN (CONT'D)

Why was Saint Peter's Rock at the rally?

HANNAH

They weren't invited. But they hate us.

COLIN

Your friend Tom Weber was there.

HANNAH

He's not my friend.

COLIN

Really?

Colin turns the laptop toward Hannah. It shows a picture of Hannah speaking to Tom at the Saint Bridget's fire scene.

HANNAH

You're spying on me?

COLIN

It come in on the tip email. Weber is now in the hospital. Someone tried to kill him. Now do you know why I'm so pissed? That could've been you.

Hannah is shocked at the revelation. She doesn't know what to think. She gets up from the table.

COLIN (CONT'D)

Wait. I didn't give you permission--

Kathryn touches his arm. Colin hesitates.

Hannah leaves the room.

KATHRYN

I'm going out on the deck. It's warm in here. Join me?

EXT. A SUBURBAN HOME, DECK - DAY

Kathryn sips from her cup. Colin comes out.

KATHRYN

Hannah tells me there's a lot of tension in the archdiocese. Over parish consolidations. Churches are getting replaced by high-rise apartments and condos.

COLIN

Yes, the archbishop gave a talk about it. Said it was best for the community.

KATHRYN

Archbishop Abruzzo?

COLIN

Do you know him?

KATHRYN

(knowingly)

Slightly.

Colin has a realization.

COLIN

No, Mother.

KATHRYN

I was this city's first female beat cop. Then I was the city's first female homicide detective. I'm proud of that. Your granddad, my dad, thought it was bullshit.

COLIN

I'm not interested in Hannah's politics. I only want her safe.

KATHRYN

I do too. But sometimes you have to take risks.

(beat)

People always say they can't wait to retire. When they do, they hate it.

COLIN  
Not everyone. Just you.

KATHRYN  
I'll admit to that.

COLIN  
Mom, you have to promise...

KATHRYN  
I will.

COLIN  
Let me finish.

A beat.

COLIN (CONT'D)  
Be a grandma. Stay in your lane.  
Don't go where you're not wanted,  
where you might get hurt.

Kathryn has a flash of anger, but immediately softens.

KATHRYN  
It's your house. Your rules.

Kathryn sips again.

INT. SUBURBAN HOME, BEDROOM - DAY

Hannah sits on her bed in her room, texting on her phone. Though she's a young adult, her room has echoes of her childhood: middle school art, classical music posters, Harry Potter mementoes.

HANNAH (TEXT)  
Did you know he was hurt?

MAYA (TEXT)  
No.

HANNAH (TEXT)  
You've been seeing him.

MAYA (TEXT)  
Okay. Yeah.

HANNAH (TEXT)  
You disappeared before the  
speeches. I looked for you.

MAYA (TEXT)

Okay. I went looking for him.

HANNAH (TEXT)

And???

MAYA (TEXT)

I couldn't find him. And then all the shit happened. I was almost arrested.

HANNAH (TEXT)

Where did you go?

MAYA (TEXT)

I went home. Where else?

Hannah sighs and puts down her phone.

A beat.

She retrieves her phone.

HANNAH (TEXT)

Are you lying to me?

Her phone shows the animated dots, indicating that Maya is typing. The animation stops.

A long beat.

HANNAH (CONT'D)

Liar.

Hannah tosses the phone aside.

INT. UNMARKED POLICE CRUISER - NIGHT

Lt. Jolene Black sits in an unmarked car on a residential street in a rundown neighborhood. She's watching an ordinary house with the windows darkened.

The passenger side door opens. Colin slides in.

COLIN

You said it was urgent.

JOLENE

(offering)

Coffee? It's cold.

COLIN

Too late for me. You said Mr. Weber left the hospital.

JOLENE

Doctor couldn't keep him any longer. We don't have enough to arrest him, so we let him go.

COLIN

You followed him.

JOLENE

Here.

COLIN

Safe house?

JOLENE

The intel guys figured that's where he'd go. Turns out this house is on their watch list. Noise complaints. Late night comings and goings. But nothing hard.

COLIN

Seen anyone else?

JOLENE

A couple of people. Gone in, but haven't come out.

Colin and Jolene settle in. Jolene raises a pair of night vision binoculars, then lowers them.

Watching and waiting.

COLIN

(sees movement)

Something there.

Jolene raises her binocs.

JOLENE

Two, no, three guys.

Jolene's POV: Three figures in hoodies, faces obscured, emerge from the house and get into a older-model SUV.

The car drives off.

COLIN

Let's go.

Jolene pulls away from the curb and follows the car.

INT./EXT. STREETS OF THE CITY - NIGHT

Our view intercuts between the interior of the unmarked patrol car and the street, though with Jolene and Colin's point-of-view.

Jolene stays two or three cars back from the suspect car. The traffic passes ordinary storefronts, parking lots, and chain restaurants.

The suspect's car makes a sudden turn into a side street.

COLIN

Where in hell are they going?

Jolene dashes ahead, cutting off a vehicle as she follows the suspect SUV.

It's red stop lamps mere dots in the distance, the SUV makes another sharp turn.

Jolene accelerates. She turns.

Through the windshield, the two cops see the bell tower of Saint Peter the Martyr church, brightly lit by floodlights.

JOLENE

Church service tonight?

COLIN

Not on a Tuesday.

The SUV is a block ahead. It stops in front of the church.

COLIN (CONT'D)

Hold on.

Jolene slows to a stop.

The SUV is motionless, but its headlights are on.

COLIN (CONT'D)

Let's get closer. Just a crawl.

Jolene lets off the brake. The idling motor edges them forward.

JOLENE

Shit!

The SUV suddenly accelerates.

JOLENE (CONT'D)  
Spotted us!

COLIN  
Don't lose them!

Jolene hits the gas. Colin turns on the flashers and SIREN.

COLIN (CONT'D)  
(into the two-way)  
Two-Alpha-5 in pursuit of a black  
SUV, plate unknown. Two blocks east  
of Saint Peter's on Marion. Three  
occupants. Possibly armed.

The SUV zooms down the quiet street. Jolene pursues, the  
siren blaring.

The SUV turns down an alley, but slows in the narrow way.

Jolene follows and gets closer, but the SUV finds an exit.

Jolene passes behind them without turning.

COLIN (CONT'D)  
You missed them.

JOLENE  
I know where they're going. This  
was my first beat.

COLIN  
(into the two-way)  
Two-Alpha-5. Suspect heading north  
on 43rd.

SIREN screaming, Jolene speeds down a street, then turns  
hard, almost crashing into a parked car.

She's doing 50 in a 20 zone.

A leashed dog wanders into the road. Jolene brakes. The owner  
yanks the dog back.

She floors it.

Ahead, lights loom on her left, coming out of an alley.

COLIN (CONT'D)  
You're going to overshoot.

JOLENE  
Flashers off!

Colin gets it. He turns them off. And the siren.

Jolene turns off the headlights.

She overshoots by inches. A hundred feet on, she stops, and turns off the motor. She hides in the darkness, idling.

The SUV driver, unaware of the police car, ends up following her.

JOLENE (CONT'D)  
Flashers on!

Colin does so. The lights startle the SUV driver, and he nearly rear ends the police car.

Colin jumps out, his weapon ready.

COLIN  
You in the car! Turn the motor off.  
Hands out where I can see them.

Colin takes a step forward. The SUV seems to hesitate.

It accelerates backward.

COLIN (CONT'D)  
Fuckin' A!

He jumps back into the police car.

Jolene accelerates in reverse before he closes the door. Another inch and three cars would've lost their paint jobs.

Jolene flies backward, chasing another backward-flying car.

A couple of blocks down, red and blue flashers.

The SUV driver knows the neighborhood. Still in reverse, he backs into a driveway. He's quick enough to shift to a forward gear and zoom out onto the sidewalk. He takes out flowers, bushes, a kid's bike.

He's heading straight for the backup police car.

Still zooming in reverse, Jolene and Colin parallel the SUV on the sidewalk.

COLIN (CONT'D)  
Those guys had better move.

As if hearing the captain, the backup moves out of the way.

The SUV narrowly avoids hitting it. It makes a hard turn down the street.

The backup then edges toward its original position.

COLIN (CONT'D)  
What the fu--

Jolene slams on the brakes. The unmarked car does a weird fishtail, but misses the backup. Instead, it climbs up a lawn, taking out a small tree.

COLIN (CONT'D)  
Shit, shit, shit.

The OFFICERS in the backup come out to check on Colin and Jolene.

Colin's door is jammed in the dirt.

COLIN (CONT'D)  
Motherfucker! We lost them.

Jolene lays her forehead on the steering wheel, uninjured, but shamed.

EXT. RESIDENTIAL STREET - NIGHT

Police cars converge on the house Jolene and Colin watched earlier, the SIRENS and flashers going.

Colin, Jolene, and other OFFICERS exit the cars. They race to the front door, flashlights slicing the night air.

They draw their service weapons.

COLIN  
Police! Open up! Open up now!

Colin signals an OFFICER in tactical gear. The Officer has a battering ram. He slams it against the door, which flies off its hinges.

INT. ORDINARY HOUSE - NIGHT

Colin, Jolene and the others pour into the living room. All of them shout, "Down! Down! Down!". Flashlights play on the walls and the furniture.

No one home.

Colin directs Officers to rooms. Jolene follows one group.

HALLWAY - CONTINUOUS

Colin moves into a hallway, flashlight piercing the darkness, pistol at the ready.

He looks in one room after another. Nothing.

COLIN  
Bedroom clear!

Faint VOICES from elsewhere in the house shout "Clear!".

He comes to a stairwell leading up.

STAIRWELL - CONTINUOUS

He climbs the stairs, slowly, one at a time.

He comes to a landing. An open door among three.

He approaches it.

COLIN (CONT'D)  
Police! No one's going to hurt you.  
Answer me!

Nothing. He points his flashlight into the room.

Pitch dark, except for an odd shape on the floor. The flashlight plays over it.

Colin guesses what it is. He relaxes slightly. He moves in.

BEDROOM - CONTINUOUS

He shines the flashlight on the body's face.

It's Tom Weber, lifeless and gray.

COLIN (CONT'D)  
Jesus Christ.

LATER - CONTINUOUS

The bedroom light is on, a bare bulb in a broken fixture. On the floor is a large blood stain.

Colin and Jolene watch out the window as ambulance ATTENDANTS bring a body out of the house and load it into an ambulance.

Flashers from police and aide cars light up the neighborhood.

JOLENE

The coroner's got the final word,  
but I'd say the gunshot to the  
chest is definitive.

COLIN

All he had to do was talk to us.

JOLENE

Maybe he still can.

In her gloved hands, she holds a laptop.

INT. SAINT PETER THE MARTYR CATHEDRAL, PARISH HALL - DAY

In the same room where Archbishop Abruzzo gave his speech, Kathryn St Michael, wearing a head scarf and neutral clothes as a light disguise, approaches a nun.

SISTER MILLICENT (69) is a member of the Sisters of Compassion. Wearing a simple headpiece and a distinctive wooden cross, she's kindly, but business-like.

She wears the same style of cross as on Hannah's backpack.

MILLICENT

May I help you?

KATHRYN

My name is Kate. I'm a new  
volunteer.

Long folding tables take up most of the basement. Each table is loaded with bags of food.

MILLICENT

I'm sorry. I wasn't informed--

KATHRYN

I'm new to the parish. I called the  
rectory this morning.

MILLICENT

Well, we can always use the help.  
We get more customers every month.

Millicent leads Kate to a group of volunteers bagging groceries. She hands Kate a bag.

MILLICENT (CONT'D)

The doors open in a few minutes. We  
need as many of these filled as you  
can manage.

Acknowledging the other volunteers, Kate fills her bag.

KATHRYN  
Sister?

MILLICENT  
Yes?

KATHRYN  
Do you suppose the archbishop might visit us? I was hoping to meet him. I know he's busy, but I heard...

MILLICENT  
Yes, he often hands out bags. He's an engaged manager. Please excuse me. I have to let people in now.

Millicent heads for the basement entrance. She opens the door and greets the crowd. Kathryn watches as people struggling to keep their dignity file into the basement.

Another nun types at a laptop, keeping a tally of visitors.

As other volunteers assist the food bank patrons, Kathryn studies the scene.

A commotion rises at a separate entrance to the basement. John Abruzzo has arrived, attracting attention. Abruzzo is a community leader who commands respect.

MILLICENT (CONT'D)  
(warmly)  
Excellency. We have plenty of customers again.

JOHN  
I see. I'll get right to work.

Kathryn watches from her corner.

For several beats, Abruzzo hands out bags to patrons, doing so in a way that ensures everyone sees. Millicent guides patrons toward him as a kind of assistant.

Kathryn abandons the packing and edges closer to the archbishop, handing bags to patrons as cover.

A HOMELESS MAN tries to get her attention.

HOMELESS MAN  
Excuse me. Do you have any gluten-free bread? I get terrible stomach aches.

KATHRYN  
(distracted)  
Yes. I saw some. Here it is.

After searching for a beat, she gives the man a bag. In the time it took, Abruzzo has vanished. Sister Millicent continues to distribute food, as if nothing is amiss.

Kathryn makes her way to the secondary exit. After dodging a patron or two, she exits the church basement.

INT. GROUND FLOOR CORRIDOR - DAY

Kathryn finds herself in a dimly lit, long corridor. She explores the echoing space for a short distance, then finds a staircase leading upward. She takes it.

INT. STAIRWELL - DAY

Kathryn cautiously climbs the stairwell.

INT. SECOND FLOOR CORRIDOR - DAY

Kathryn emerges into another corridor. At the other end of the hall is the entrance to the building. She's in the church rectory, which is also the diocesan offices.

Slowly, she explores the hall, peeking into empty offices.

She hears a VOICE. Abruzzo is on the phone.

JOHN (O.S.)  
...Yes, I've seen the preliminary designs. I've sent you a few notes...

Kathryn follows the voice to an office door. She comes to one labeled "Chancery Office".

JOHN (O.S.) (CONT'D)  
...I want a gym and possibly a lap pool...

INT. CHANCERY OFFICE - DAY

The suite is divided into a reception room and the archbishop's workspace, just beyond the secretary's desk. The secretary is elsewhere.

Kathryn enters, continuing to follow the voice. She peeks around a corner into Abruzzo's sanctum. He's on a desk phone.

He sees her and acknowledges her presence with a friendly wave. He covers the phone with his hand.

JOHN  
(to Kathryn)  
The volunteer coordinator is  
downstairs. Ask for Millie, erm,  
Sister Millicent.

He returns to the phone.

JOHN (CONT'D)  
(into the phone)  
...the permitting won't be a  
problem...

Kathryn shakes her head no. Abruzzo sees this.

JOHN (CONT'D)  
...Look, I have a visitor...I'll  
talk to the mayor...Okay...goodbye.

Abruzzo hangs up.

JOHN (CONT'D)  
My secretary called out sick today.  
Is there something I can help you  
with?

INT. CHANCERY OFFICE, ARCHBISHOP'S SANCTUM - DAY

Kathryn steps into Abruzzo's presence. His office has the well-worn look of an old church building, but with good furniture. A photo of the current pope hangs on a wall, as well as devotional art. A Rolex watch sits on his left wrist.

Abruzzo studies Kathryn's face.

JOHN  
Forgive me, but do I know you?

Kathryn removes her scarf.

KATHRYN  
Holy Names Parish, 1985.

A beat.

The expression on his face changes. He gets out of his chair. Keeping his eyes on Kathryn, he moves around her to close his office door.

JOHN  
(indicates sofa)  
Please. Sit. Make yourself  
comfortable.

Kathryn obliges. Abruzzo takes a seat near, but not too near.

JOHN (CONT'D)  
It never occurred to me--

KATHRYN  
That you might see me again?

Abruzzo is at a loss on what to do or say. Kathryn, in contrast, knows what she wants.

JOHN  
I was very young.

KATHRYN  
I was a young police officer. You  
were a young...

JOHN  
Punk.

KATHRYN  
A troubled youth.

JOHN  
Doing stupid things.

KATHRYN  
Stealing from the collection plate.  
Breaking into cars in the church  
parking lot while people  
worshipped. And so on.

JOHN  
Which I regret.

KATHRYN  
Do you?

JOHN  
You stopped me.

KATHRYN  
A year in jail stopped you. You and  
your friends.

A beat.

JOHN

Why are you here?

KATHRYN

I have a confession to make, Father Abruzzo. I've not attended Mass regularly for 40 or 50 years. I'm a Christmas and Easter Catholic.

JOHN

You're not alone.

KATHRYN

To be perfectly honest, I did not like the church's direction, especially with regard to women. The church wouldn't accept me as a leader. Why should I accept you?

Abruzzo is thoughtful.

JOHN

You wish to return to us?

KATHRYN

That is non-negotiable. But my granddaughter has discovered the solace that the church can offer. And its values, no matter how imperfectly executed. It's something I respect. That said, she is concerned, and therefore, I am concerned.

JOHN

How can I help?

KATHRYN

These terrible arsons. They're interesting, though. You've made no effort to rebuild the churches.

Abruzzo grows wary.

JOHN

It's an unfortunate fact that our membership is shrinking. The expense of rebuilding would be astronomical. It's best that we consolidate.

KATHRYN

But you are building. Specifically, high-rises for the wealthy.

JOHN

As our membership shrinks, so does our revenue. The land still belongs to the Church. Earning money for our mission is not a sin.

KATHRYN

Of course, not. It's brilliant, actually. Taking advantage of a God-given opportunity, you might say, helped along by an invisible ally. Especially given the land is in the most desirable parts of the city.

Abruzzo grows impatient.

JOHN

I can't say I like your tone.

Kathryn rises to view a mid-20th century painting of the Virgin Mary with the child Jesus.

JOHN (CONT'D)

Mrs. St Michael, erm, Kathryn. May I call you Kathryn?

KATHRYN

No, you may not.

JOHN

I am a busy man. I have calls to make.

Kathryn ignores him. She studies the painting.

KATHRYN

This is a Spafford. Am I correct?

JOHN

A gift from one of the city's leading institutions.

KATHRYN

Western Financial, to be precise. It's on your website. It would sell in the six-figures.

JOHN

What do you mean?

KATHRYN  
(indicating the Rolex)  
Western Financial is one of your  
investors. Perhaps that five-figure  
watch was a gift as well?

Abruzzo glances at his timepiece. He's had enough.

JOHN  
Mrs. St Michael, your insinuations  
are really tedious. I have friends.  
Your relationship to Captain St  
Michael won't protect you.

Kathryn moves toward the door.

KATHRYN  
I apologize, John. May I call you  
John? Or perhaps by your nickname  
at my old precinct: Saint Nick.

JOHN  
What?

KATHRYN  
Saint Nicholas of Myra, the patron  
saint of thieves.

Kathryn exits, leaving Abruzzo fuming.

INT. EAST PRECINCT, COMMANDER'S OFFICE - DAY

Colin and Jolene confer in Colin's office. Wearing nitrile  
gloves, Jolene works on an open laptop labeled "Evidence: Do  
not network".

COLIN  
How did you get in?

JOLENE  
Standard hacks.

COLIN  
Makes me want to change my  
passwords. So, anything?

JOLENE  
Plenty.

Jolene moves the mouse. She selects a video.

A video window opens. Tom Weber appears. He's nervous.

TOM

(in the video)

Okay. My name's Tom Weber. I'm recording this because, well, shit's getting weird...

COLIN

How long ago did he record this?

JOLENE

The date stamp is about three months ago.

Tom continues on the video.

TOM

...Abruzzo, or Father John, he wants to be called. He's been asking us to do stuff that I didn't sign up for--

COLIN

Wait.

Jolene stops the video.

COLIN (CONT'D)

Catch me up here.

JOLENE

It looks like Abruzzo started an informal, erm, club, for young men. He picked out a few kids he'd worked with over the years and promised them a sense of belonging, spiritual growth, and a job. Working for him.

COLIN

Saint Peter's Rock.

TOM

(in the video)

At first, it was just hanging out. Play some basketball. Religion talk. I didn't care much about that, but I made friends. There were a couple of girls, too.

COLIN

Stop.

Jolene halts the video.

COLIN (CONT'D)  
Grooming?

JOLENE

Not the kind you're thinking. I did some checking on Abruzzo's background. He was the usual punk kid hoodlum until he got two years of hard time on a racketeering and extortion rap. That's where he found his own religion. Got accepted into seminary, and so on.

COLIN

He's building a gang, like he had way back when.

JOLENE

Something like that. Listen to this next bit.

Jolene restarts the video.

TOM

(in the video)

He kept talking about how the diocese was running out of money. Too many churches, not enough people. I don't know for sure, but I think he set that first fire. Or hired someone...

Colin talks over Tom.

COLIN

(astonished)

Jesus Christ. But he's just speculating.

JOLENE

Nothing like that ever came up in the investigation, which is still open, by the way.

Tom continues.

TOM

(in the video)

...Then Maya asked me to help her with a job. Maya. She's something.

COLIN

Pause. Who's Maya?

JOLENE

Maya Krol, but she's associated  
with the anti-consolidation group.

COLIN

The one my daughter's in. Maya.  
Hannah told me her friend Maya  
needed a roommate.

JOLENE

Probably the same person.

Colin gestures to un-pause the video.

TOM

(in the video)

Anyway, Maya asks me to help her  
torch another church. She--

Colin hits the laptop space bar, pausing the video.

COLIN

Right, I know where this is going.  
Abruzzo formed this gang to do  
nasty shit, including asking a  
young woman to burn churches. Why?

JOLENE

It gets better. Weber somehow got  
emails between Abruzzo and the big  
bank--

COLIN

Western Financial. Anyone we know?

JOLENE

Erin Gallagher.

COLIN

Mother-holy-fuck.

INT. SUBURBAN HOME, BEDROOM - DAY

Hannah packs a suitcase. She does it slowly, deliberately, as  
if she's uncertain about her decision.

Kathryn appears. She watches Hannah for a moment.

KATHRYN

This seems serious.

HANNAH

I told Dad I'm moving out.

KATHRYN

You're giving up free room and  
board for what?

HANNAH

He practically asked me to spy on  
my friends for him.

KATHRYN

Friends?

HANNAH

Tom Weber. Maya Krol. She's my best  
friend.

KATHRYN

Tom is dead. Probably murdered.

HANNAH

(upset)

I know. He and Maya were...

KATHRYN

Together?

HANNAH

He loved her. She liked him, but...  
something was off.

Colin arrives.

COLIN

Good. You're both here. What's  
going on?

HANNAH

I'm going to Maya Krol's.

COLIN

Like hell you are.

Hannah zips up her suitcase.

HANNAH

In case you hadn't noticed, I'm an  
adult. You can't stop me.

Hannah tries to leave. Colin takes her arm, then releases it.

COLIN

I'm just... You moving out is...

Colin is having trouble finding the words, but he's worried.

COLIN (CONT'D)

You need to know something. Maya is now a person-of-interest in Tom Weber's killing. We're trying to find her.

HANNAH

You cops are all the same.  
Everyone's a suspect.

KATHRYN

It just means she's wanted for questioning.

HANNAH

Why are you taking his side?

Hannah pushes through them.

COLIN

Hannah!

Kathryn restrains her son, gently.

KATHRYN

Let her be, Colin. She knows something's not right. She's struggling.

Colin listens, but he doesn't like what he's hearing.

Colin's phone rings. The caller is "Pedersen".

COLIN

Crap.

Colin answers.

COLIN (CONT'D)

St Michael here.

Kathryn cleans up after Hannah, but listens in.

INT. POLICE COMMISSIONER PAUL PEDERSEN'S OFFICE - DAY

Paul Pedersen is in his office at City Hall.

PAUL

Colin, what the hell is wrong with your mother?

INTERCUT BETWEEN PAUL'S OFFICE AND HANNAH'S BEDROOM

COLIN  
(looking at Kathryn)  
Sir?

Kathryn pretends she cannot hear Paul's voice.

PAUL  
I got a call from Archbishop  
Abruzzo. He says Kathryn St Michael  
paid a visit to him.

COLIN  
(incredulous)  
What?

PAUL  
She made insinuations about  
kickbacks and bribes. And that you  
sent her.

COLIN  
Holy Mother of God.

PAUL  
Colin, I don't know what you're up  
to, but put a leash on her. I've  
got enough to worry about.

COLIN  
Sir, I--

Paul hangs up.

END INTERCUT

COLIN (CONT'D)  
Jesus God.  
(to Kathryn)  
That was my boss. He says you  
accused Abruzzo of taking payoffs.  
And that I sent you.

KATHRYN  
Well, did you?

COLIN  
Of course not.

KATHRYN  
Then what are you worried about?

COLIN

Look, I'm responsible for a precinct with 500 cops and 100,000 residents. I'm also seen as responsible for an old woman who still wishes she was on the beat, and a child who thinks a speech can change the world.

KATHRYN

I think I understand why Hannah is so upset with you. You won't take her, or me, seriously.

(beat)

I knew Abruzzo when he was a cheap hood. I'm a pessimist, son, and you're a cynic. We both know people don't change, even when they put on a Roman collar. I had a hunch. I wanted to check it out. He's getting kickbacks on contracts to build luxury condos on church land.

COLIN

You have no proof of that.

KATHRYN

No, I don't. But it's out there. I know it. He might even be connected to the arsons. So convenient that the contracts are signed only a few months after the fires.

COLIN

How do you know that?

KATHRYN

Don't you read the real estate section of the newspaper?

Colin struggles a bit. He wants to confide in his mother about the Weber information, but he doesn't quite trust her.

COLIN

Mom, stay in your lane. I'm asking as a favor.

KATHRYN

Okay, son. I was only trying to help.

COLIN

Things are going to get crazy. I  
don't want you or Hannah in the  
middle of it.

EXT. APARTMENT BUILDING - NIGHT

Hannah arrives at Maya's older apartment building in a residential neighborhood. She checks her phone; Maya has already given her the door code. She enters the building.

INT. APARTMENT BUILDING - NIGHT

Hannah exits the elevator into a hallway. She finds "3B".  
The door is slightly ajar.

She hears arguing VOICES. One of them is Maya.

MAYA (O.C.)

What are you complaining about? You  
got your money.

MALE VOICE (O.C.)

Money won't do me any good when I'm  
in jail.

Hannah slowly pushes the door open.

INT. APARTMENT BUILDING, UNIT 3B - NIGHT

Hannah eases in. Maya is arguing with a YOUNG MAN.

MAYA

(to Young Man)

I'm seeing him tonight. Did you put  
it where I told you?

YOUNG MAN

That's not--

Maya stops the Young Man when she spots Hannah.

MAYA

Hannah! What are you doing here?

HANNAH

(wary)

You said I could come whenever--

The Young Man gathers himself and brushes Hannah on his way out. She eyes him suspiciously.

MAYA  
Now's not a good time.

HANNAH  
Isn't he one of the Rock boys?

Hannah sniffs the air.

HANNAH (CONT'D)  
I smell gasoline.

MAYA  
(covering)  
I spilled some when I was gassing  
up my car.

HANNAH  
Whose car? You don't own a car.

MAYA  
Does your dad know you're here?

HANNAH  
What difference does that make?

Maya finds a wrap.

MAYA  
I have to meet someone. There's  
cold pizza in the kitchen.

HANNAH  
Maya, Tom Weber is dead.

Maya takes this in. She pushes past Hannah into the hall. The door closes.

Hannah thinks a moment, deciding her next move. She puts down her bag and opens the door.

The elevator DINGS.

Peering down the hall, but staying hidden, Hannah sees Maya step into the elevator.

Hannah heads down the stairs, racing to meet the elevator when it arrives on the ground floor.

INT. APARTMENT BUILDING, GROUND FLOOR - NIGHT

Coming to a landing before the last flight of stairs, Hannah hears the elevator DING.

The elevator doors close. Hannah sees Maya exit the building.

Hannah follows her from a discreet distance.

EXT. APARTMENT BUILDING - NIGHT

Maya hurries toward her destination. Hannah trails her.

EXT. STREETS OF THE CITY - NIGHT

Maya boards an articulated bus by its front entrance.

INT. CITY BUS - NIGHT

She sits near the driver.

A handful of riders.

Hannah boards by the rear entrance, taking a seat behind a plastic partition defaced with graffiti.

They ride a few blocks. Maya is absorbed by her phone. She pulls the cord.

The bus stops. Maya gets off at the front.

Hannah leaves via the back door.

EXT. STREETS OF THE CITY - NIGHT

Maya heads toward Hannah, who ducks into a shadow. Maya doesn't notice her.

Hannah slips behind Maya, unseen.

A moment later, Hannah sees Maya's destination: Saint Peter the Martyr cathedral.

EXT. SAINT PETER THE MARTYR CATHEDRAL, SANCTUARY - NIGHT

Maya comes into the sanctuary through a side entrance. The church's interior lights are on, though they cast a dim glow, complementing the candlelight.

Maya genuflects toward the altar, before finding a pew near a confessional.

Hannah enters, but she's intent on staying hidden. Maya kneels in her pew. Finding a place to hide, but still observe Maya, Hannah waits.

They are the only two people in the sanctuary.

A CLACK echoes. The sound of a door.

Hannah hunkers down.

A priest in a cassock wearing a purple stole and carrying a prayer book walks toward the confessional. He stops, making eye contact with Maya.

Hannah sees him: John Abruzzo. Hannah is shaken.

Abruzzo enters the center booth of the confessional. The light over the curtained door turns on. He's ready to hear confessions.

Maya makes the Sign of the Cross and enters one of the compartments.

Hannah moves nearer, careful to stay hidden. The church is so quiet, she can hear the MURMURS of Abruzzo and Maya's voices, but not the individual words.

Maya exits, heading straight for Hannah, who shrinks into hiding. Maya doesn't see her as she rushes past.

Hannah starts to follow Maya, then hears Abruzzo leaving the confessional. Hannah hides again, but Abruzzo departs by a different exit than Maya.

Hannah hastens to follow her friend.

#### EXT. SAINT PETER THE MARTYR CATHEDRAL - NIGHT

Hannah searches the street for Maya, but doesn't see her. Disappointed, believing she's lost her, she heads for the bus stop and home.

#### EXT. STREETS OF THE CITY - NIGHT

Coming to the bus stop, Hannah stops short. There's Maya, boarding the same number, but heading toward her apartment. It's too late for Hannah to board that bus, but she doesn't want to give up the chase.

She spots a car with a rideshare sign and runs over to the loitering DRIVER.

HANNAH  
Are you available?

DRIVER  
Depends.

HANNAH  
Follow the bus. Quickly, please.

She gets in. The Driver shrugs and starts the car.

INT. RIDESHARE CAR - NIGHT

Hannah pulls up the rideshare app as she watches the bus through the front window.

HANNAH  
Stay behind the bus. I want to see if someone gets off.

DRIVER  
Hey, I don't get involved in stalking.

HANNAH  
Fifty percent tip.

The Driver acquiesces.

The bus heads into an unfamiliar part of town.

HANNAH (CONT'D)  
Where is she going?

The bus pulls over.

HANNAH (CONT'D)  
(to Driver)  
Stay behind it, please.

Hannah can't see who gets off. The bus pulls away.

The car pulls away from the curb.

Maya, her face in her phone, stands under the bus shelter.

HANNAH (CONT'D)  
Stop! Stop!

The car stops. Hannah jumps out.

DRIVER

Hey!

Hannah fumbles with her phone and swipes.

DRIVER (CONT'D)

That's better.

EXT. STREETS OF THE CITY - NIGHT

Hannah slips into a shadow.

Maya is still under the shelter on her phone. Done with her message, she heads down the sidewalk.

Hannah follows. She's never been in this neighborhood before.

After a block or two, she sees Maya's destination.

EXT. OUR LADY OF THE MOUNTAINS CHURCH - NIGHT

Keeping her distance, Hannah trails Maya onto the grounds of Our Lady of the Mountains Church, one of the churches closed for consolidation. The building is dark, save for a single security light.

Ahead of Hannah, Maya uses her phone as a flashlight, searching for something hidden in the shrubbery.

Maya removes a plastic gasoline can. Hannah is dumbfounded.

Maya finds a concealed maintenance door, which is ajar. She goes inside.

Hannah knows what's going to happen. She decides to intervene.

INT. OUR LADY OF THE MOUNTAINS CHURCH, MAINTENANCE - NIGHT

Hannah stands at the door. The air stinks with fuel.

Maya is sprinkling gasoline over boxes, discarded furniture, and bags of old clothes.

HANNAH

Maya! Maya!

Maya doesn't hear. She drops the empty gas can.

Hannah goes in.

Maya tries to light a match, but it won't light.

HANNAH (CONT'D)  
Maya! Stop!

Maya sees Hannah.

MAYA  
Hannah! What are you doing here?

HANNAH  
Don't do it, Maya.

MAYA  
I have to. It's my penance.

Hannah doesn't understand.

MAYA (CONT'D)  
I asked God for forgiveness. Father John said God would forgive me if I did what he told me.

HANNAH  
That's crazy!

MAYA  
No. I killed Tom. He was going to tell people about Father John. But John said God would forgive me if I cleansed the church's land of this old church.

HANNAH  
He's twisted things up in your head.

MAYA  
I don't want to go to Hell!

HANNAH  
You're not going to Hell. Come out here with me. We'll go see my dad.

MAYA  
No! He'll interfere with God's plan for the diocese!

Maya tries another match. This time, it lights.

MAYA (CONT'D)  
Get out, Hannah. I don't want to hurt you.

Hannah is alarmed by the open flame.

HANNAH  
Come on, Maya. It's too dangerous.

Maya holds the match, which burns brightly. The flame burns too close to her finger, and she drops it.

Flames quickly race up a wall. Maya is frozen with fear.

Hannah moves closer. The flames are already searing hot.

HANNAH (CONT'D)  
Maya! Take my hand!

Maya reaches out, but a pile of burning boxes falls between her and Hannah.

Maya screams.

MAYA  
Hannah!

The heat is too much for Hannah. She retreats out the door.

HANNAH  
Maya!

EXT. OUR LADY OF THE MOUNTAINS CHURCH - NIGHT

Hannah is near panic.

She finds her phone. In her contacts, she selects "Dad". The call goes straight to voice mail.

COLIN (O.S.)  
You've reached Colin St Michael.  
Leave a message and I'll call you back.

Hannah is devastated as the church goes up in flames.

Reaching again for her phone, she finds "Gram". She dials.

EXT. LUXURY APARTMENT BUILDING - NIGHT

Colin arrives at the street entrance to Erin's building. He's in street clothes. He's fidgety.

He pulls at the door, but it's locked.

His phone rings. The call is from "Hannah".

He hesitates, but decides not to answer.

He presses Erin's apartment number on the buzzer keypad.

ERIN  
(audio distorted)  
Who is it?

COLIN  
I want to see you.

ERIN  
(audio distorted)  
Colin. You should've called first.

COLIN  
Can I come up?

A beat.

ERIN  
Okay.

He's buzzed in.

INT. LUXURY APARTMENT BUILDING, LOBBY - NIGHT

Colin presses "30" for the elevator. It's the top floor.

He goes in the elevator.

INT. LUXURY APARTMENT BUILDING, 30TH FLOOR - NIGHT

The elevator lets Colin out. The hall is empty.

He goes to the unit labeled "32" and presses the bell.

Erin opens the door, but she doesn't stand aside. She's dressed in sweats and slippers, but she's still attractive.

ERIN  
I wasn't expecting you.

COLIN  
Are you going to let me in or not?

Colin slips through.

INT. LUXURY APARTMENT - NIGHT

Erin's been working on her laptop. A half-full wine glass is next to a half-full bottle.

Colin regards the bottle.

COLIN  
Got anything stronger?

Erin finds a fifth of whiskey and two shot glasses from a liquor cabinet.

ERIN  
You're mad about something.

COLIN  
Just pour.

Colin downs his shot. Erin sips hers.

COLIN (CONT'D)  
You lied to me.

ERIN  
Why would I do that?

COLIN  
I asked you once if Archbishop Abruzzo was a customer of Western Financial.

ERIN  
He is. Or rather the archdiocese.

COLIN  
You made it seem as if he was an ordinary customer, like a small business or something. 'Asset rich, cash poor.'

ERIN  
It's the truth.

COLIN  
You didn't mention that your bank has invested 15 million dollars in the apartment complex going up on church land where a church once stood.

Erin is surprised, but she keeps a poker face.

ERIN

That's not a secret.

COLIN

One of the things an investigator  
asks is, Who benefits?

ERIN

Are you accusing me of something?

COLIN

Why would the biggest bank in the  
state give a clergyman an expensive  
piece of art, a Rolex watch, or  
tens of thousands of dollars in  
cash? Probably off the books.

Erin grows alarmed.

ERIN

You have no evidence. You're  
speculating.

COLIN

Another question: Who would be  
motivated to murder someone who had  
all this information and threatened  
to expose it? Who would benefit by  
his silence?

ERIN

What in hell are you talking about?

COLIN

What if a young drifter named Tom  
Weber joined a group that promised  
him a purpose in life. The leader  
of that group started asking him  
and the other members to do this  
thing that made Tom uncomfortable.  
He didn't mind vandalism, petty  
theft, maybe even extortion. But he  
didn't like arson. Someone could  
get hurt. He once got into trouble  
for hacking into his high school  
computer network. He decided to do  
the same thing to the archdiocese  
network. Should be easy. Might find  
something. He was right. What he  
found changed his life. He  
downloaded emails, files, and so  
on. He'd hit the mother lode. And  
so he contacted you. You gave  
goodies to Abruzzo, why not him?

Erin dials her phone.

COLIN (CONT'D)  
Who are you calling?

ERIN  
My lawyer.  
(A short beat)  
Ugh. Voice mail.

COLIN  
Keep trying. Bank regulators don't  
take kindly to bribery and  
accessory to murder.

ERIN  
What do you want?

COLIN  
Did you tell Abruzzo about Weber?

ERIN  
Of course I did. Weber was one of  
his boys. If anyone could scare the  
kid off, Abruzzo could.

COLIN  
You were certain of that.

ERIN  
There's a thing called due  
diligence. Before we sank money  
into his housing venture, we did a  
background check.

COLIN  
How cynical of you.

ERIN  
Just because you wear a cassock  
doesn't mean you're a saint. The  
man knows how to get a job done.

COLIN  
Did you order Weber killed?

ERIN  
God, no. Just scared off. And I  
only suggested it. Abruzzo is his  
own man.

COLIN  
Did Abruzzo have him killed?

ERIN

Even if I knew the answer, it would be hearsay. You'll have to ask him yourself.

COLIN

I intend to.

A beat.

COLIN (CONT'D)

You're a potential witness to murder, Erin. Stay in town. And we won't be seeing each other for a while.

ERIN

Except in court?

COLIN

Thanks for the drink. Keep the bottle handy, okay?

Erin watches him leave. The door closes behind Colin.

She takes out her phone and dials.

INT. LUXURY APARTMENT BUILDING, 30TH FLOOR - NIGHT

The door to Erin's apartment is closed behind Colin. Erin has confirmed his fears about the arsons and Weber's death. He has some decisions to make.

His phone rings. This time, the caller is "Mom".

EXT. OUR LADY OF THE MOUNTAINS CHURCH - NIGHT

Streams of water fall on the smoldering ruins of Our Lady of the Mountains church, illuminated by red and blue flashers.

Hannah huddles under a blanket, angry and depressed. Kathryn offers what comfort she can. A female OFFICER stands by.

Colin arrives in an unmarked patrol car. He strides toward his daughter and mother.

COLIN

Hannah!

Hannah turns away.

COLIN (CONT'D)  
Are you all right?

She doesn't want to talk to him. Kathryn answers for her.

KATHRYN  
Her friend, Maya...

A body covered by a sheet lays some distance away. Jolene lifts the sheet briefly to examine the body.

KATHRYN (CONT'D)  
(to Hannah)  
I'm going to talk to your father.

Kathryn glances at the Officer, who acknowledges.

Kathryn and Colin step away.

KATHRYN (CONT'D)  
She tried to call you.

COLIN  
I was with Erin Gallagher.

Kathryn gives him a look.

COLIN (CONT'D)  
You were right. What you told me about Abruzzo. Erin more or less confirmed it. He's enriching himself, using the construction financing to cover it up. Weber was a threat.  
(gestures to the church)  
But I can't account for this.

KATHRYN  
Hannah's not talkative. From what I gather, she followed Maya from Saint Peter's here after meeting with Abruzzo.

COLIN  
Christ, everyone in my family wants to be a detective.

KATHRYN  
Two deaths. Hannah knows. She's the threat now. You have to act.

A beat.

Colin waves Jolene over.

JOLENE

Yes, captain? Mrs. St Michael.

COLIN

We need to make an arrest. It's probably going to get us in trouble.

INT. ARCHBISHOP'S RESIDENCE, PRIVATE ROOM - NIGHT

Archbishop Abruzzo frantically packs a small suitcase. One compartment is open. The other is zipped closed. His belongings are scattered on his bed as he searches a bureau. He tosses a book onto the bed.

It lands next to a pistol, the same one he gave Maya to kill Tom Weber.

INT. ARCHBISHOPS RESIDENCE, HALLWAY - NIGHT

Sister Millicent walks up to a door. She KNOCKS lightly.

INT. ARCHBISHOPS RESIDENCE, PRIVATE ROOM - NIGHT

Abruzzo is startled by the knock. He starts throwing his clothes into the suitcase.

INT. ARCHBISHOPS RESIDENCE, HALLWAY - NIGHT

Sister Millicent knocks again.

MILLICENT

Father, may I come in?

INT. ARCHBISHOPS RESIDENCE, PRIVATE ROOM - NIGHT

Abruzzo zips up the suitcase, but forgets the gun at the last moment. He shoves it into a pocket of his jacket.

JOHN

One moment, please.

Abruzzo grabs the book and takes a seat. He opens the book, as if he's been studying it.

INT. ARCHBISHOPS RESIDENCE, HALLWAY - NIGHT

Millicent KNOCKS again.

MILLICENT  
Father?

INT. ARCHBISHOPS RESIDENCE, PRIVATE ROOM - NIGHT  
Abruzzo smooths out the wrinkles on the blanket.

JOHN  
Come in, Sister.

Millicent enters.

MILLICENT  
I apologize for interrupting,  
Father.

JOHN  
It's alright, Sister. I was  
absorbed in this volume of poems by  
Thomas Merton. How can I help you?

Millicent sees the suitcase, and notices his jacket.

MILLICENT  
Are you aware of the fire at Our  
Lady of the Mountain?

JOHN  
Of course. I plan to visit the site  
tomorrow.

Millicent is confused.

MILLICENT  
Are you going somewhere, Father?

JOHN  
No, no. Just doing a little  
inventory. To see if I could donate  
something to the clothing bank.

MILLICENT  
I see. Well, I have some more bad  
news.

JOHN  
Oh?

MILLICENT  
Father Paul is very ill. He asked  
that you conduct the vigil service  
tonight. His voice is nearly gone.

JOHN  
Me? I mean, I had plans...

Millicent eyes Abruzzo skeptically.

JOHN (CONT'D)  
Of course. Of course. Just give me  
a chance to collect myself.

MILLICENT  
Do you need help?

JOHN  
No, thank you. I'll be in the  
sacristy directly.

Satisfied, Millicent leaves, closing the door behind her.

Abruzzo sighs and curses silently. He finds his phone.

JOHN (TEXT) (CONT'D)  
I've been delayed. Pick me up after  
Mass tonight.

The response comes back, "Okay."

INT. SAINT PETER THE MARTYR CATHEDRAL, SANCTUARY - NIGHT

A dozen or so mostly elderly COMMUNICANTS line up in the central aisle of the nave to receive communion.

Abruzzo, in the traditional regalia of a celebrant, offers a wafer to each Communicant. An ALTAR BOY holds a paten underneath the chin of each person as they reach the front.

JOHN  
Body of Christ.

COMMUNICANT  
Amen.

Abruzzo places the wafer on the tongue of the Communicant, who makes the Sign of the Cross afterward.

Abruzzo notices movement in the back of the church.

In the semi-darkness, Colin and Jolene enter through the vestibule. They take seats in the last pew.

Abruzzo sees other movement to his left and right. Uniformed officers, DOWNS and PENCE, take positions at each side entrance.

ALTAR BOY  
Father?

JOHN  
(distracted)  
What?

The final Communicant waits for his wafer.

JOHN (CONT'D)  
Oh. Body of Christ.

COMMUNICANT  
Amen.

The Communicant crosses himself.

At the altar, Abruzzo finishes the last parts of the ritual. His hands shake as he turns the pages of the sacramentary. He feels trapped.

JOHN  
Let us pray.

The Altar Boy watches with growing alarm.

Abruzzo faces the congregation. He sees Colin and Jolene.

JOHN (CONT'D)  
(voice faltering)  
O God, by whose Son Jesus we are  
redeemed and forgiven, we  
beseech... We ask... We--

He runs from the altar, vestments billowing behind him. He heads for the sacristy behind the altar.

Colin and Jolene give chase.

INT. SAINT PETER THE MARTYR CATHEDRAL, SACRISTY - NIGHT

Abruzzo dashes into the vestment room, closing and locking the door behind him. He tosses away the chasuble and other vestments.

Someone is pushing and pounding on the door.

COLIN (O.C.)  
Father, open up. We won't hurt you.

Abruzzo reaches into a closet for his jacket and suitcase.

He exits through another door.

INT. SAINT PETER THE MARTYR CATHEDRAL, SANCTUARY - NIGHT

Colin and Jolene stand at the locked sacristy door.

COLIN

This old building is like a rabbit warren.

JOLENE

When rabbits run, they go underground.

Colin CLICKS his two-way radio.

COLIN

(into two-way)

Downs. Pence. Go outside and keep an eye on the streets. Don't let anyone in or out.

DOWNS (V.O.)

(distorted)

10-4.

PENCE (V.O.)

(distorted)

10-4, captain.

JOLENE

There's a maintenance door to the basement on the north side of the church.

COLIN

Cover it. I'll stay up here.

Jolene leaves.

EXT. SAINT PETER THE MARTYR CATHEDRAL, NORTH DOOR - NIGHT

Alarmed parishioners try to leave. Officer Downs blocks them.

DOWNS

I'm sorry. Please stay inside. For your own safety.

EXT. SAINT PETER THE MARTYR CATHEDRAL, SOUTH DOOR - NIGHT

Officer Pence herds frightened parishioners back inside.

INT. SAINT PETER THE MARTYR CATHEDRAL, BASEMENT - NIGHT

Abruzzo trudges through a dimly lit corridor under the church. The basement is damp. Conduit runs along the ceiling.

INT. SAINT PETER THE MARTYR CATHEDRAL, NAVE - NIGHT

Colin walks along the central aisle, watchful, ready for anything. The sacred vessels remain on the altar, but the church is deceptively peaceful.

EXT. SAINT PETER THE MARTYR CATHEDRAL - NIGHT

Jolene is near the maintenance door. She's also watching the surrounding area.

She notices a parked SUV. It's familiar to her.

JOLENE  
(into her two-way)  
Captain, remember that car we  
chased the other night?  
(startled)  
Hey!

The maintenance door opens. Abruzzo almost comes out, but he spots Jolene.

Jolene forgets her call to Colin and goes after Abruzzo.

She finds the door ajar and goes inside.

INT. SAINT PETER THE MARTYR CATHEDRAL, BASEMENT - NIGHT

Panicky, breathing hard, Abruzzo races down a different corridor.

He finds a staircase leading up. He climbs it.

JOLENE  
(into her two-way)  
Captain, suspect is still in the  
basement.

INT. SAINT PETER THE MARTYR CATHEDRAL, NAVE - NIGHT

Colin is listening to Jolene on the radio.

JOLENE (V.O.)  
I'm towards the west end of the  
church. He might be coming back in.

Colin hurries into the vestibule.

A noise gets his attention. A hidden door opens. Abruzzo's head pops out.

COLIN  
You! Stop! Stop now!

Startled, Abruzzo rushes back in, closing the door.

Colin runs for the door and opens it to a landing between flights of stairs. One goes down. Another goes up into a narrow passage.

Colin hears echoes from the rising flight. He follows.

INT. SAINT PETER THE MARTYR CATHEDRAL, VESTIBULE - NIGHT

Jolene emerges from the basement door, unaware of Colin and Abruzzo.

INT. SAINT PETER THE MARTYR CATHEDRAL, NAVE - NIGHT

She emerges from the vestibule into the nave, a little confused. She takes a few steps, then hears noise behind her.

She goes back into the vestibule.

INT. SAINT PETER THE MARTYR CATHEDRAL, VESTIBULE - NIGHT

Jolene sees the maintenance passage door partially open. She goes in.

INT. SAINT PETER THE MARTYR CATHEDRAL, BELL TOWER - NIGHT

Colin climbs the steps of the cathedral bell tower. The steps wind upward around a central shaft. The light is dim, but he has a clear view of John's climb upward.

COLIN  
Father! Stop now! I have officers  
all around the church.

Abruzzo is exhausted. He's not used to the exertion.

The suitcase slips. It tumbles down the stairs.

Colin hears a strange CLATTERING. The tumbling suitcase appears, CRASHING against a banister. It bursts open, scattering clothes, toiletries and wads of cash that float down the shaft.

For an instant, Colin is stunned.

So is Abruzzo.

COLIN (CONT'D)  
Father! There's nowhere to go. Stop now and wait for me.

Abruzzo ignores Colin and keeps climbing, but he's slowing.

Colin, in better physical shape, starts to catch up.

Two flights down, three MASKED FIGURES in black appear, members of Saint Peter's Rock. They take two steps at a time.

Abruzzo sees them and stops. He's gasping.

Colin halts as well. He sees the Figures, rapidly gaining.

JOHN  
(pointing to Colin)  
Take him out! Kill him!

Jolene, at the bottom of the stairs, holds and listens.

One of the Masked Figures aims a pistol and fires.

The bullet slams into the plaster near Colin's head. He drops to his stomach, but he's exposed.

Jolene hears the shot and hurries up the stairs.

The Figure with the pistol aims and fires. The bullet splinters the wood next to Colin.

JOHN (CONT'D)  
Kill him! Now!

Colin scrambles to a landing, trying to find cover.

Abruzzo climbs higher, but slowly.

The armed Masked Figure aims again at Colin.

A shot. The second Masked Figure drops dead.

Jolene aims again.

The first Masked Figure swings his gun around and fires.

The shot hits Jolene. She falls.

The first Masked Figure swings his pistol around.

Colin fires.

The first Masked Figure drops and rolls down the stairs to a landing. He's dead.

The third Masked Figure raises his hands. He's had enough.

Jolene approaches him, shoulder bleeding, gun on him.

JOLENE

Captain! You okay?

COLIN

I'm good. You?

JOLENE

Two down. One in custody.

After halting for a moment, Abruzzo continues his climb, going up a steep ladder. He reaches the platform with the cathedral bells.

Colin is at the bottom of the ladder. He looks up.

Abruzzo holds his gun on Colin. He's sweating hard.

JOHN

(out of breath)

I don't want to hurt you, Captain St Michael.

COLIN

Your Excellency, I'm asking you to drop your weapon and come with me.

JOHN

I have no intention of going with you. I've spent years in a prison. It's not an experience I want to repeat.

COLIN

The fight is over, Father. You've lost.

JOHN

I'm a sinner, same as all of us. For decades, I followed the Lord. Then Saint Mary's burned. It was no great loss.

(MORE)

JOHN (CONT'D)

The congregation was gone. But the city needed housing. Erin Gallagher approached me about developing the property. She offered gifts to the church. The old temptations of my youth returned. I gave in to them. And here I am.

COLIN

The sin can be redeemed. You know that, Father.

JOHN

God demands much for his forgiveness, sometimes flesh and blood.

Colin holds out his hand.

Abruzzo lowers his gun. He's still sweating and gasping. He wipes his brow with his bare hand.

He begins to climb down the steep ladder. His sweaty hand grasps a rung, but the grip is poor.

His hand slips. He loses his balance.

COLIN

Father!

He flails and falls down the center of the shaft. He lands amidst the cash.

Some of it flies up a few feet, disturbed by the force of the man's fall.

The currency drifts down on him, forming a shroud of death.

INT. SAINT PETER THE MARTYR CATHEDRAL, NAVE - DAY

Hannah sits in the side chapel to the Virgin Mary. She contemplates the image, as if asking questions.

Her phone buzzes.

KATHRYN (TEXT)

Goodbye, my dear. Take care of your father.

Colin stands near. He's in street clothes.

COLIN

Your grandmother said I'd find you here.

A beat.

HANNAH

She's gone home.

COLIN

She'll miss you. You know that.

A beat.

COLIN (CONT'D)

I've missed you. I suppose it's none of my business, but where've you been?

HANNAH

With friends.

Colin sits on Hannah's pew.

COLIN

Are you coming home?

A beat.

HANNAH

No.

Colin had been expecting this.

COLIN

We've pieced together Maya's story. Why she was doing the archbishop's bidding.

HANNAH

She was on academic probation for cheating. She didn't tell anyone, except me.

COLIN

She confessed it to Abruzzo. It's a guess, but it feels right. He threatened her if she didn't do what she was told.

HANNAH

She trusted priests, even the bad ones. Especially the bad ones.

COLIN  
I'm sorry you lost your friend.

A beat.

HANNAH  
What about your girlfriend?

COLIN  
Erin? Fired from her job. Out on  
bail. Rich family. She'll be fine.

A beat.

COLIN (CONT'D)  
You haven't changed your mind?

HANNAH  
No. I feel like I made this  
decision years ago, maybe right  
after Mom died. But it's only been  
a few weeks since I've become aware  
of it.

The ECHO of a door opening and closing. A moment later,  
Sister Millicent appears. Seeing father and daughter, she  
holds back.

COLIN  
Your mother would've been proud of  
you. I'm proud of you. But the  
house will feel empty without you.

Colin and Hannah notice Millicent. Hannah stands. She's  
between her father and the kindly, strong nun. After a  
moment's hesitation, she goes to Millicent.

MILLICENT  
Don't worry, Captain St Michael.  
Novices are rare gifts these days.  
We'll care for her like a treasure.

Hannah breaks away from the nun and goes to her father. She  
hugs him tightly. She hands him her phone.

HANNAH  
I won't need this.

Colin is near tears. Hannah returns to Millicent.

The two women disappear down the side aisle. Another ECHO of  
a door opening and closing.

Colin stands before the statue of the Virgin Mary. Her image is at once impassive and compassionate.

He wonders if she's calling out to him as well.

FADE OUT.