

-M O O N L I G H T I N G-

"Our Father, Who's Not In Heaven"

written by

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ACT ONE

FADE IN:

1

...on a man's hand making the sign of the cross in the air...  
and then, the wrist rolls toward camera revealing the face  
of a watch...

ANOTHER ANGLE

2

...on a priest, FATHER JOSEPH McCABE looking at the watch.  
Thirty-five, handsome, bespectacled, he stands next to a  
hospital bed where MRS. GAWELKO, a grey haired woman in her  
sixties lies propped up on pillows, her arm in a sling...

MRS. GAWELKO

Think they oughta keep me  
here for a few more days.  
You know...for observation.

...Father McCabe shifts impatiently...

McCABE

The doctor says it's only a  
sprain.

...Mrs. Gawelko winces as she feels her arm...

MRS. GAWELKO

Feels broken to me...  
(extends it to  
him)  
What do you think?

ON McCabe as he STANDS...

3

McCABE

Believe me, Mrs. Gawelko,  
you'll be a lot more  
comfortable in your own bed.

...Mrs. Gawelko looks up, alarmed...

MRS. GAWELKO

You're not leaving...

McCABE

Afraid I have to...I'm due  
back at the church.

(CONTINUED)

CONTINUED:

3

MRS. GAWELKO

But...

...McCabe puts a placating hand on her shoulder...

(CONTINUED)

CONTINUED:

3

McCABE

Father Estevez will look in  
on you tomorrow...at home.

...Mrs. Gawelko looks up at him...

MRS. GAWELKO

Father?...Before you go...will  
you pray with me?

...McCabe...sighs...duty bound...

McCABE

Of course...

...they each close their eyes and fold their hands...

MRS. GAWELKO

Glory be to the Father...

MRS. GAWELKO

...and to the Son and the  
Holy Spirit. As it was  
in the beginning, is  
now and ever shall be  
World without end..

McCABE

...and to the Son and the  
Holy Spirit. As it was  
in the beginning, is  
now and ever shall be  
World without end...

McCABE (cont'd)

Amen.

...as the priest starts to turn toward the door once again,  
Mrs. Gawelko continues on, freezing him in his place...

MRS. GAWELKO (con't)

God bless my mother and father  
...may they rest in peace...  
God bless my boys...Anthony  
and Michael...

ON McCABE

4

...impatient...

MRS. GAWELKO (cont'd)

And may He give my daughter,  
Marcia the strength to go out  
and find a husband...before

(MORE)

(CONTINUED)

CONTINUED:

4

MRS. GAWELKO (cont'd)  
I'm too old to dance at the  
wedding...

ON McCABE

5

...looking at his watch...he's elsewhere...

MRS. GAWELKO (cont'd)  
And God bless the Lakers...

...and then...

McCABE  
Is that it Mrs. Gawelko?

MRS. GAWELKO  
Oh...and God bless you, Father  
McCabe.

McCABE  
(offers a  
tight  
smile)  
Thank you...Have a good day,  
Mrs. Gawelko.

...McCabe turns and hurries into the hallway...

INT. HOSPITAL HALLWAY - DAY

6

...as McCabe checks his watch and bolts down the corridor...

CUT TO:

EXT. DOWNTOWN STREET - DAY

7

...Father McCabe hurries along the sidewalk past a pawn  
shop, bailbondsman and assorted run down business  
establishments...

ON McCABE

8

...as he rounds a corner, past a group of rough looking  
home boys who lounge on the street of a graffiti marred  
apartment building....

ANOTHER ANGLE

9

...as he crosses the street and mounts the steps of St.  
Ursula, a once grand, now faded, inner city parish. He  
takes the stairs two at a time and enters...

INT. CHURCH - DAY

10

...McCabe's footsteps echo throughout the nave, as he hurries down the aisle past rows of pews, nearly empty except for a handful of old women...

ANOTHER ANGLE

11

...as he crosses to the confessional at the far side of the nave where a few penitents wait to receive absolution... McCabe calls to an OLDER PRIEST who is about to enter the confessional...

MCCABE

Father Estevez...

(and then)

Sorry...got held up at the hospital.

ESTEVEZ

Mrs. Gawelko?

...McCabe nods...

ESTEVEZ (cont'd)

Figured as much. I'll pinch hit for you today.

...Estevez turns to enter confessional, but McCabe follows...

MCCABE

I don't want to put you to any trouble.

ESTEVEZ

No trouble at all. Take the afternoon off...just be back for vespers.

MCCABE

You're very kind...but I was looking forward to hearing confession.

ESTEVEZ

Don't polish my apple Father. May be the Lord's work, but it's also a pain in the clerical collar...Now scaddadle.

...as McCabe steps in front of Father Estevez, blocking his path...

(CONTINUED)

CONTINUED:

11

McCABE  
(firmly)  
Father Estevez...I want to  
hear confession today...  
(and then)  
Please.

...Estevez scrutinizes the young priest...and then...

ESTEVEZ  
You worry me sometimes,  
Father McCabe.

...Estevez turns and walks off shaking his head as McCabe  
enters confessional...

DISSOLVE TO:

INT. CONFESSIONAL - DAY

12

...McCabe sits, hands outstretched, eyes closed...

McCABE  
...May God give you pardon and  
peace and I absolve you from  
sin...

...an old man's voice interrupts him from the other side  
of the curtain which separates them...

OLD MAN (O.C.)  
Excuse me Father...Did I mention  
the impure thoughts?

McCABE  
Yes you did.

OLD MAN (O.C.)  
And taking the Lord's name in  
vain?

McCABE  
That too.

(CONTINUED)

CONTINUED:

12

OLD MAN (O.C.)  
Just wanted to make sure I  
didn't leave anything out...

MCCABE  
...In the name of the...  
(makes the  
sign of the  
cross)  
Father, Son and the Holy  
Spirit. Amen.

OLD MAN (O.C.)  
Thank you Father.

...the door creaks open on the other side of the curtain  
and we hear the old man shuffle out...

ANGLE

13

...on the priest as he settles against the wall of the  
confessional, plainly bored...and then, he looks at his  
watch, his face registers disappointment...he reaches into  
his pocket and pulls out a pack of cigarettes, shakes one  
out...and then he hears something...distant footsteps  
echoing through the church...he looks up, suddenly attentive  
as the footsteps approach...he puts the cigarettes back in his  
pocket...

CLOSE ON

THE PRIEST

14

...as an expectant smile plays around the corners of his  
mouth...the click of high heels against the stone floor  
grows louder...clearly, this is a familiar sound to him...  
the door to the confessional creaks open and someone enters...

YOUNG WOMAN (O.C.)  
It's me, Father.

...the words come out slowly in heavily accented English...  
recognition registers on his face...this is what he's been  
waiting for...McCabe straightens, he leans forward...renewed...

MCCABE  
Welcome...

...we're not sure if this is part of the sacrament or a  
personal greeting...and then...

(CONTINUED)



CONTINUED:

14

McCABE

...May the Lord be in your  
heart and on your lips to  
worthily confess your sins.

YOUNG WOMAN (O.C.)

I'm sorry Father...for not  
coming to confession last  
week...

(and then)

Did you miss me?

CLOSE ON

15

...FATHER McCABE...

McCABE

Yes...

(and then

as he

smiles)

Yes, I did miss you.

YOUNG WOMAN (O.C.)

I went to the park instead...  
stayed 'til it was almost  
dark...watching the swans  
swim in circles around the  
fountain.

ANOTHER ANGLE

ON McCABE

16

...as he settles back, caught up in the sound of this woman's  
voice...

YOUNG WOMAN (O.C.)

You're not supposed to feed them  
but I do anyway...they recognize  
me. And they make a terrible  
racket if I don't bring them  
something.

...and then...

McCABE

The sisters asked me to thank  
you for the money you sent them.  
They're putting it toward a new  
car for the school.

(and then)

You're very kind.

(CONTINUED)

CONTINUED:

16

YOUNG WOMAN (O.C.)  
(saddened;  
melancholy)  
It's not my money. It's his.  
Everything is his.  
(and then;  
darkly)  
Including me I suppose.

McCABE  
Still, the generosity is  
yours.

...after a long silence...the woman begins speaking again...

YOUNG WOMAN (O.C.)  
Father...do you ever think  
about heaven?

(CONTINUED)

CONTINUED:

16

McCABE

Sometimes.

YOUNG WOMAN (O.C.)

What's it like?

...he considers his thoughts...and then...

McCABE

There's no sorrow...no  
suffering...no tears.

YOUNG WOMAN (O.C.)

But what does it look like?

McCABE

Pick the most wonderful place  
you can imagine and multiply  
it...a million times.

...and then...

YOUNG WOMAN (O.C.)

Then heaven's a summer afternoon...  
after the heat of the day has  
passed. And a breeze is blowing  
across a lake...filled with  
magnificent white swans. And  
when the swans flap their wings  
...they turn into angels......and then...the woman begins speaking again...this time  
in Spanish, her words translated in subtitles...

YOUNG WOMAN (O.C.)

(in Spanish)

Sometimes I think it would be  
easier to die.

McCABE

(in Spanish)

One day all of us will join  
the Lord, but He needs us here  
to carry out His work.

YOUNG WOMAN (O.C.)

(in Spanish)

No...He doesn't need me...God  
has turned his back on me.

McCABE

(in Spanish)

That's not so.

(CONTINUED)

CONTINUED:

16

YOUNG WOMAN (O.C.)  
(in Spanish)  
Then why doesn't HE hear my  
prayers?

...and then...

McCABE  
(in Spanish)  
He's beaten you again, hasn't  
he?

YOUNG WOMAN (O.C.)  
(in Spanish)  
Last night when I got home...  
he said I'd been with another  
man, it wasn't true of course,  
but his suspicions never  
are...only excuses to hurt me.

McCABE  
(in Spanish)  
Would you like me to talk to  
him?

YOUNG WOMAN (O.C.)  
(in Spanish)  
No...if he found I'd spoken to  
anyone...I'm afraid what he  
might do to me.  
(and then)  
Father, have you ever been in  
love?

McCABE  
(in Spanish)  
Once a long time ago.

YOUNG WOMAN (O.C.)  
(in Spanish)  
I could tell. I hear it in  
your voice.  
(in English)  
I suppose I loved him once. I  
don't remember.  
(and then)  
With each blow he diminishes  
himself as a man...and I feel  
sorry for him. But that  
doesn't take away the hatred.

(CONTINUED)

CONTINUED:

16

McCABE  
(in English)  
You must ask the Lord for the  
strength to forgive this man.

(CONTINUED)

CONTINUED:

16

YOUNG WOMAN (O.C.)

(in English)

I've prayed. But I can't  
anymore. Nothing changes...  
nothing helps.

(desperate)

I have to get away from him  
Father...

(and then;

sadly)

...but there's nowhere to go.

McCABE

Pray with me now.

...McCabe extends his hand, almost as if he's reaching out  
to touch her through the curtain...

McCABE (cont'd)

God the Father of mercies  
through the death and  
resurrection of His Son has  
reconciled the world to...

...McCabe is interrupted by the sound of the door creaking  
open, he looks up...

YOUNG WOMAN (O.C.)

Forgive me Father...but there's  
nothing you can do for me...

(and then)

Goodbye.

...the Priest listens as she exits the confessional...

ON THE PRIEST

17

...a long moment...melancholy...as the footsteps recede...

CUT TO:

INT. HALLWAY - DAY

18

...on a familiar pair of legs striding out of the elevator...

ANGLE ON

19

...MADDIE reading newspaper as she continues down hall...

CUT TO:

INT. BLUE MOON AGENCY - DAY

20

...Maddie enters, still looking at paper as a phone rings insistently in the background...

ANGLE ON

21

...Maddie heading toward her office...perfunctorily...

MADDIE

Good Morning, Miss Di --

...she looks up from her paper at an...

EMPTY OFFICE

22

...the lights are on but nobody's home. Maddie looks around quizzically, then crosses to ringing phone...

ANOTHER ANGLE ON

33

...Maddie as she picks up phone...

MADDIE

Good Morning...Blue Moon  
Detective Agency...

...and then...as she looks around, trying to figure out where everyone is she reacts to what she hears through the receiver with a grimace...

MADDIE (cont'd)

Oh really?...well, I'm nude too.

...and she slams down the receiver...a growl...and then...she looks up from the sound of muffled laughter coming from David's office. Stay with Maddie as she crosses to the door, then opens it...we hear a burst of laugh track laughter...

CUT TO:

INT. DAVID'S OFFICE - DAY

34

...the room is dark...lights out, blinds drawn. Maddie threads her way through the knot of employees who are looking up at...

DAVID

35

...standing on desk top wearing shades...three day growth... He is illuminated by a single track light that throws a spotlight around him. He holds a stapler to his mouth as if it were a microphone...

DAVID

True story...true story...the nymphomaniac walks up to the golf pro and says --

ON MADDIE

36

...steaming...

MADDIE

Mr. Addison, I want to see you in my office immediately --

...David looks out into the audience, shielding his eyes against the light..

DAVID

Thanks anyway lady, but tennis is my game.

...rim shot...canned laughter...

DAVID (cont'd)

Do we have anybody here from New Jersey?

...a smattering of applause...

DAVID (cont'd)

...Too bad...But seriously folks...this young lady comes up to the golf pro and says --

...suddenly the lights come on...

MADDIE

37

...standing at the light switch, unamused...

(CONTINUED)



CONTINUED:

37

MADDIE

Okay...everyone back to work...  
Now!

...as the employees shuffle out of the office...

DAVID

Like to thank you all for  
coming...you've been a great  
crowd...and if you're out  
tonight...on your bike...  
wear white.

...Maddie crosses to David, who remains standing on his desk...

MADDIE

David, what's this all about?

DAVID

It's about time, it's about  
space. It's about two people  
in a strange new place?

MADDIE

I'm trying to run a business.

DAVID

And I was trying to tell a  
joke...You stepped on my  
punchline.

MADDIE

Will you get down.

ANGLE ON

38

...Maddie as David hops down into frame next to her...and  
then he follows her as she crosses to window...

DAVID

Maddie...the most  
important part of  
comedy is...

MADDIE

Timing.

...and then...Maddie snaps open the blinds...

DAVID (cont'd)

Old joke.

MADDIE

David, this is not a nightclub.

(CONTINUED)

CONTINUED:

38

DAVID

You're telling me...last time  
I played a room this cold,  
everyone in the audience  
was wearing toe tags.

...a rim shot...and then...Maddie looks around, confused...

MADDIE

What was that?

DAVID

Sound effects.

(and then)

...Come on, you're not really  
mad are you?

...but she is...

DAVID (cont'd)

I was entertaining the troops.

MADDIE

You call that entertainment?

DAVID

Okay, so I'm not Sonny and  
Cher...but those kids sit  
there in that outer office  
giving a hundred and ten  
percent...for who?...for us.  
The least we can do is hand  
'em a couple of yuks now and  
then.

MADDIE

Have you heard the one about  
the unemployed private invest-  
igator?

DAVID

You sure got up on the wrong  
side of the crypt this morning.

MADDIE

This office is not the place  
for that bathroom wall masque-  
rading as your sense of humor.

(CONTINUED)

CONTINUED:

38

DAVID

(as he  
settles  
against desk)

Here I sit broken hearted...  
What is wrong with a little  
ribaldry around the water  
cooler?

MADDIE

If you want to be tasteless  
...do it on your own time...  
and out of my earshot.

DAVID

Well Miss Manners...do I  
detect a note of prudishness  
here?

MADDIE

I am not a prude...I enjoy  
a good laugh as much as  
anyone. But when was the  
last time you told a joke  
that didn't make fun of  
someone's race, color,  
creed or sexual orientation?

DAVID

What about toilet habits?

MADDIE

Anyone can sling sludge. But  
whatever happened to wit,  
David?

DAVID

(pacing)

You know what I find amusing...  
apart from words that end in  
K and anything involving  
sheep?...your attitude.

MADDIE

My attitude?

(CONTINUED)

CONTINUED:

38

DAVID

Your attitude...  
(and then)  
Who elected you imperial  
arbiter of taste?

MADDIE

I'm sick of space shuttle  
jokes...and I'm sick of jokes  
about starving people in  
Africa...and I'm sick of jokes  
about golf pros and nympho-  
maniacs.

DAVID

Okay...what did the nympho-  
maniac say to the shoe  
salesman?

MADDIE

You're not listening to  
me David.

DAVID

Maddie...we're flying coach on  
a ball of rock in a hostile  
vacuum...the best we can  
hope for is to die in one piece.  
(and then)  
We laugh at things that make  
us afraid or uncomfortable.

MADDIE

Yeah...well, maybe I don't see  
the humor in other people's  
misfortunes.

...Maddie starts for the door...and then...

DAVID

So what do you want me to do  
...tell elephant jokes?

MADDIE

(turns)

I like elephant jokes.

DAVID

Real knee slappers...right  
up there with knock knock  
humor.

(CONTINUED)

CONTINUED:

38

...and then...a knock knock at the door...

DAVID  
Who's there?

MADDIE  
Who's there?

...door opens and MISS DIPESTO sticks her head in...

DIPESTO  
There's a gentleman to see you.

MADDIE  
We'll be with him in a moment.

...Dipesto withdraws...

DAVID  
Sure would be a bleak world  
if everyone was as humorless  
as you can be.

MADDIE  
I don't happen to enjoy bobbing  
for road apples in a cesspool...  
and neither would you if you  
were any kind of gentleman.

DAVID  
You're suggesting I'm not a  
gentleman?

MADDIE  
You have a remarkable grasp  
of the obvious.

...David crosses to door, opens it...

DAVID  
Miss Dipesto...would you ask  
the gentleman to step into  
my office?

ON MADDIE AND DAVID

39

MADDIE  
What are you doing?

DAVID  
I'm going to find out what  
a real gentleman finds amusing.

(CONTINUED)

CONTINUED:

39

MADDIE

You are not telling one  
of your filthy stories  
to a potential client.

ON DAVID

40

...turning back to Maddie...

DAVID

Why, 'cause he might  
split a gut laughing?

...Maddie looks up as someone enters the room..David follows  
her eyes and spins to greet the visitor...

DAVID

What'd the nymph --

ANGLE ON

41

...David, cut short...transfixed by what he sees...

ANGLE ON

42

...FATHER McCABE...

...David's off guard, Maddie savors the moment...and then...

MADDIE

Go on David...

(CONTINUED)

CONTINUED:

42

DAVID  
(clears  
throat)  
Yeah...um...Father...How  
many elephants can you fit  
in a Volkswagon?

ON DAVID

43

...chagrined...

DISSOLVE TO:

INT. MADDIE'S OFFICE - DAY

44

CLOSE ON

...McCabe's hands, fidgeting with crucifix...

McCABE (O.C.)  
My mother believed that every  
good Irish family should give  
one son to the police depart-  
ment, another to the priest-  
hood.

...on McCabe, seated in front of Maddie's desk...

McCABE (cont'd)  
So you see, my calling was pre-  
ordained...  
(smiles,  
and then;)  
if you will.

ANGLE

45

...to include Maddie, seated in chair behind her desk...David  
in front, leaning against it...

McCABE (cont'd)  
But I wasn't going to live  
my life for my mother's  
dreams...I had to find that  
conviction in my own heart.  
(after a  
pause;  
and then;)  
Father Anthony was the one who  
convinced me. I remember the night.  
(MORE)

(CONTINUED)

CONTINUED:

45

McCABE (cont'd)

A couple of rival gangs were getting ready to rumble in an empty lot behind our tenement...it was humid...nobody could sleep...who knows what the fight was about, but those kids were loaded for bear...knives, chains...zip guns...

ON MADDIE

46

...a look to David...and then...

McCABE (cont'd)

My brothers and I were watching from our room upstairs...waiting for someone to make a move...then Father Anthony came down the alley. God...he was old...seventy-five if he was a day...Told everyone to go home.

(and then)

Somebody threw a bottle...caught him in the forehead...He bled like Christ...but he stood his ground. He didn't say a word...didn't have to...just stood there...until one by one the kids dropped their weapons and left.

...a long pause...and then...

McCABE (cont'd)

That's when I knew I wanted to be a priest.

...David straightens and crosses behind McCabe...

DAVID

How can we help you Father?

ANGLE ON

47

...McCabe who hesitates...what he is about to say is painful...and then...looking up almost helplessly to Maddie and David...he confesses...

(CONTINUED)



CONTINUED:

47

McCABE

I don't know where to begin...  
You see...

(and then)

I've lost my faith.

ON MADDIE AND DAVID

48

...exchanging a look...and then...

MADDIE

I'm not sure we're the ones to  
help you find it.

McCABE

No...that's not what I want you  
to do...I want you to find a  
woman.

MADDIE

(surprised)

A woman?

ON DAVID

49

...his brow knit in consternation...

DAVID

I'm afraid I don't follow.

...and then...

McCABE

I can't tell you very much  
about her. I've only spoken to  
her in confession...So I'm  
bound by holy sacrament  
not to reveal anything she's  
told me.

(and then;)

But I can tell you one thing.

(hesitantly;  
the words seem  
unfamiliar)

I love her very much.

ANGLE TO INCLUDE MADDIE AND DAVID

50

...David shoots Maddie a stunned look...and then...

(CONTINUED)

CONTINUED:

50

DAVID

I don't know how to break this to you Father, but I think you missed Sunday school when the nuns explained celibacy.

McCABE

I've spoken to my superiors... a letter is on it's way from Rome relieving me of my duties.

ON DAVID

51

...surprised...and then...

DAVID

Just like that...flip, flop and fly...

McCABE

Leaving the priesthood is the hardest decision I've ever had to make...and the most painful ...I could stay, but my life would be a lie.

(and then)

I have to follow my heart.

...and then...after a silence...Maddie reaches for a pen and a piece of paper on her desk top...

MADDIE

Can you give us a description of this woman?

McCABE

She's very beautiful...

MADDIE

Can you be more specific? Height, weight, hair color?

McCABE

I don't know...I've never seen her...I don't even know her name.

DAVID

Then how do you know she's beautiful?

(CONTINUED)

CONTINUED:

51

McCABE

Has nothing to do with bone  
structure Mr. Addison. I've  
seen the beauty of her soul  
...and realized the emptiness  
of my own.

DAVID

I don't understand. You're ready  
to give up your life's calling  
for a woman you've never seen?

McCABE

I've never seen God...but  
I love him.

...after a pause...Maddie puts down the pen and gets up  
from behind the desk...

MADDIE

Father McCabe, even if we  
wanted to take this case,  
there's one big problem.

McCABE

I can pay you as soon as I  
get some sort of job.

MADDIE

Money's not the issue...  
You can't expect us to look  
for someone without any  
clues. We need more to go on.

DAVID

How old is this woman?

McCABE

(shakes his  
head...  
and then)

I really couldn't say...  
Twenty-five, thirty-five,  
maybe older.

MADDIE

Do you know where she works?

DAVID

What kind of car she drives,  
favorite Stones album, anything?

(CONTINUED)

CONTINUED:

51

McCABE

Her voice. I guess that's  
what first drew me to her...  
She speaks with an accent.

DAVID

(grasping at  
straws)

What kind of accent?

McCABE

Argentinian, I think.

(and then)

I can always tell when she  
arrives at church. Her high  
heels echo through the whole  
nave. Drives Father Estevez  
crazy.

DAVID

High heels...Narrows it down  
to ninety percent of the  
women in Los Angeles and a few  
guys on Hollywood Boulevard.

McCABE

She's very generous...she  
gives quite a bit of money  
to our parish. A few hundred  
dollars a week.

DAVID

Can't be hurting for do re mi.

MADDIE

What about the checks?...name,  
address?

McCABE

She leaves cash.

DAVID

(to Maddie)

Doesn't need the write off.

(CONTINUED)

CONTINUED:

51

MADDIE

Think. Is there anything else?  
Anything at all?

McCABE

Only that she spends a lot of  
time in the park...

DAVID

What park?

...the priest shrugs...

McCABE

She likes to watch the swans.

...David paces...clearly frustrated...and then...

DAVID

...Couldn't you talk to this  
woman next time she comes  
to your church?

McCABE

I don't think she's coming  
back...

(and then)

She may be in some sort of  
trouble.

MADDIE

What kind of trouble?

McCABE

(retreating)

I'm afraid I've said too  
much already...

(and then)

Will you help me?

ANGLE ON McCABE

52

...as he looks to MADDIE and DAVID imploringly...

MADDIE

You love her that much?

McCABE

This is what I want...I've  
never been more certain of  
anything in my life.

...and then...Maddie and David exchange a look...David is  
clearly troubled...and then...

(CONTINUED)

CONTINUED:

52

MADDIE  
We'll do our best.

MCCABE  
God bless you both.

ON MADDIE AND DAVID

53

CUT TO:

EXT. BMW - DAY

54

ESTABLISHING

INT. BMW - DAY

55

...Maddie at the wheel...David looking straight ahead...  
silence...Maddie looks over at him...and then...

MADDIE  
It's alright David, I understand.

DAVID  
Understand what?

MADDIE  
Why you're in a bad mood.

DAVID  
I'm not in a bad mood.

MADDIE  
The vein in the middle of your  
forehead only pulsates when  
you're in a bad mood...  
(looking over  
at him;  
and then)  
...and you're in a bad mood.

DAVID  
(more insistant)  
I'm not in a bad mood.

MADDIE  
You're right David. You're  
in a foul mood...an awful  
mood...a black mood with  
horns on it...and I know why.

ANGLE TO INCLUDE MADDIE AND DAVID

56

...as David settles back into his seat, annoyed...

MADDIE

You're afraid we're on a wild  
goose chase...

...Maddie looks over at David for a reaction, there is none...  
and then...

MADDIE (cont'd)

And since our client doesn't  
have any money...and we may  
never see a dime.

DAVID

I'm not worried.

MADDIE

Good, because neither am I.  
One way or another...Father  
McCabe will come through.

...and then...

MADDIE (cont'd)

I mean, if you can't count on  
a priest...what's the world  
coming to.

DAVID

(sits up)

That's why I'm in a bad  
mood.

MADDIE

(vindicated)

Ah ha...

DAVID

Maddie, do you know what  
we're doing?

MADDIE

(looking down  
at speed-  
ometer)

About seventy-five.

...as she steps on brake...

(CONTINUED)

CONTINUED:

56

DAVID

We're encouraging a priest to  
break his vows.

MADDIE

We're helping someone find  
the woman of his dreams.

DAVID

We're chasing a fantasy. He's  
never even met the woman.

MADDIE

Which makes it all the more  
romantic.

DAVID

I think it's a little rash...  
And chasing women you don't  
know is a good way to get a  
big rash.

MADDIE

We're talking about a man  
who's willing to sacrifice  
everything...for the sound  
of her voice.

(and then)

He doesn't care whether she's  
a blonde, brunette, or if  
she's got a good body...

DAVID

Yeah, well I don't want to  
be around when the Big Guy in  
the Sky finds out we helped  
one of his footsoldiers go  
AWOL...We're leading a man into  
temptation...when we oughta  
be delivering him from evil.

MADDIE

Know what I don't understand?  
...How you can go to the mat for  
the inalienable right to be  
revolting...then...wag your  
finger at Father McCabe...like  
some disapproving puritan.

(CONTINUED)



CONTINUED:

56

DAVID

He's a priest Maddie. He's taken  
vows of chastity and poverty...  
devoted his life to reflection  
and prayer. People look to  
him for spiritual guidance.

MADDIE

And he puts his pants on one  
leg at time. David, he's  
entitled to change his mind.

DAVID

Fine, but what about professional  
ethics? There're certain relation-  
ships where romantic advances just  
aren't appropriate...doctor-patient  
milkman-housewife, cellmates...

MADDIE

But this is true love, David.

DAVID

I know a testosterone storm  
when I see one brewing.

MADDIE

Why can't you accept the fact  
that Father McCabe might...  
just might...really love this  
woman?

DAVID

Okay, suppose you're right...  
still doesn't mean he should  
ride off into the sunset  
with the bimbo.

MADDIE

Why not?

DAVID

Look what he's giving up. A  
career...his identity...not  
to mention a complete ward-  
robe.

(shakes his  
head)

If you ask me...it's not  
worth the sacrifice.

(CONTINUED)

CONTINUED:

56

MADDIE

The King of England thought so  
...abdicated the throne... dis-  
owned by his family...banished  
to France...why?...

(then;  
dreamily)

All for the love of Mrs. Wallis  
Simpson.

DAVID

He was no fool. I'd take  
Lafitte Rothchild over  
warm beer any day.

MADDIE

You really wouldn't make the  
grand gesture, the supreme  
sacrifice...not even for the  
woman of your dreams?

...and then...

CLOSE ON

DAVID

57

...serious...

DAVID

The woman of my dreams wouldn't  
ask me to.

ON MADDIE

58

...silence...the disappointment plainly evident...  
and then...

MADDIE

Listen, if you don't want  
to take the case --

DAVID

I'm not saying we shouldn't  
take the case...it's just  
...I can't help feeling ookey.

MADDIE

Ookey?

(CONTINUED)

CONTINUED:

58

DAVID

You know, when something's  
not wrong, but not right  
either...like sleeping in  
sheets that haven't been  
washed in a couple of weeks...

MADDIE

David, I don't want you feeling  
ookey.

DAVID

It's okay, really. Besides, if  
we don't help Father, soon to be  
Mr., McCabe...somebody else will.

...a long pause...and then...

MADDIE

You're sure you want to  
do this?

DAVID

(reluctantly)

Yeah.

(and then)

Just don't blame me if  
we're struck by lightening.

CUT TO BLACK

END OF ACT ONE

ACT TWO

FADE IN:

EXT. PARK - DAY

59

CLOSE ON

...a pair of stunning legs WALKING past in high heels...

MUSIC

*I'm a girl watcher  
I'm a girl watcher  
Watching girls go by  
Oh my my...*

PICK UP AND FOLLOW

60

...another pair of legs WALKING past in the opposite direction...

MUSIC (cont'd)

*I'm a girl watcher  
I'm a girl watcher  
Here comes one now...*

ANOTHER ANGLE

61

...as a COUPLE of SECRETARIES WALK past in airy summer dresses...

MUSIC (cont'd)

*I was just a boy  
When I threw away my toys  
I found a new pastime well one...*

PICK UP AND STAY WITH

62

...a FEMALE JOGGER who RUNS past...and then...the CAMERA suddenly JERKS back to find the TWO GIRLS as ONE OF THEM LIFTS her SKIRT a bit to EXAMINE a run in her hose...

MUSIC (cont'd)

*...When I detect  
Members of the other sex  
I play the game I do so well on...*

CLOSE ANGLE ON

DAVID

63

...LOOKING through binoculars...we've been enjoying his P.O.V....

MUSIC (cont'd)

*I'm a girl watcher  
I'm a girl watcher*

(CONTINUED)

CONTINUED:

63

...as David LOWERS the binoculars, his sunglasses SLIP DOWN from his forehead onto his nose and the MUSIC CUTS OUT...

DAVID

Watching girls go by...  
oooh my my...

...PULL BACK TO REVEAL David SITTING next to Maddie in...a PADDLE BOAT FLOATING a few yards from shore in a small pond...

MADDIE

Maybe this isn't the right park.

DAVID

Only two parks in the city with swans...and the coyotes ate the other pair. This has gotta be where she hangs out.

MADDIE

Aren't you curious?

DAVID

Stayed awake all last night thinking about it.

MADDIE

And...

DAVID

I decided you've got way too much class to waste your life in pantyhose. Maddie, you were made to wear garter belts.

MADDIE

I'm talking about the woman we're looking for. What she's like...To be able to turn someone's life inside out with only the sound of your voice.

DAVID

Maybe she works for a fantasy hotline...Maybe we can get her to replace Dipesto on phones...

(CONTINUED)

CONTINUED:

63

MADDIE

Well, you seem to have overcome your reservations about taking this case.

DAVID

Sometimes you gotta take the bull by the horns, bite the bullet, throw yourself into the breach...Right full rudder.

...David and Maddie PEDDLE the BOAT as David SCANS the shoreline with the binoculars...

DAVID (cont'd)

No...definitely not a catholic girl. Wrong medallion between her...around her neck...

...and then, Maddie HEAVES a frustrated SIGH...

MADDIE

Let's face it...we're looking for a needle in a haystack.

DAVID

No...we're looking for a woman in a haystack...with high heels, a spanish accent, and a bag of breadcrumbs.

(CONTINUED)

CONTINUED:

63

MADDIE  
(exasperated)  
Some clues.

DAVID  
Okay...we're rebels without  
a clue...but I'm a girl  
watcher...

...as he CALLS OUT to a WOMAN on shore who is TOSSING POPCORN  
to a PAIR OF SWANS...

DAVID (cont'd)  
Ahoy there matie...how many  
bells is it?

WOMAN  
(in a southern  
accent)  
'Xcuse me?

DAVID  
The time?

WOMAN  
Ten after...but my watch may be  
a little fast.

DAVID  
(to Maddie)  
Right time...wrong accent.

...Maddie LOOKS over at a COUPLE who WALK past arm in arm...

MADDIE  
David, have you ever been so  
close to someone...you didn't  
even have to talk...you knew  
what the other person was  
thinking.

...David follows Maddie's eyeline...

DAVID'S POV

...as the couple KISS...

DAVID  
They keep doing that with  
their tongues they'll be  
able to finish each other's  
sentences.

64

(CONTINUED)

CONTINUED:

64

MADDIE

(ignores him;  
and continues)

...Just when you think you've  
figured out where you stand  
in that person's life...how  
important you are to them  
...even if a lot of it's  
unspoken...

DAVID

They say or do something that  
changes everything...

...Maddie TURNS...LOOKS at him...surprised...

MADDIE

Right.

DAVID

I'm glad we're having this  
conversation.

MADDIE

You are?

DAVID

Because I've been thinking  
about the same thing.

MADDIE

(expectant)

You have?

DAVID

...The expression on this woman's  
face when her parish priest  
shows up in a Hawaiian sport  
shirt...ready to twist and  
shout...I mean, is that gonna  
to rattle a few beads or what?

...but Maddie isn't listening...she's distracted by something  
she SEES...

DAVID (cont'd)

Course we've gotta find her  
first.



HER POV

65

...across the pond...through the fountain...a WOMAN, striking,  
dark haired, wearing sunglasses and tailored European clothes...  
TURNS AWAY from the water and WALKS toward a waiting limousine...

MADDIE

David...

(and then)

...if you could afford to  
give a few hundred dollars  
a week to a church...you  
could probably afford a  
limousine, right?

...David LOOKS over toward the woman...and then...

DAVID

Stroke...

...as Maddie and David PEDDLE furiously toward the shore...

DAVID (cont'd)

Stroke...stroke...

...they reach the shore, then SCRAMBLE out of the paddle boat...

ANGLE

66

...as Maddie and David HEAD for the BMW as the limo DRIVES OFF...  
...Maddie GETS behind the wheel and David GOES around to the  
passenger side...

ON THE BMW

67

...as it SCREECHES away from the curb, David WRESTLING to  
YANK the door CLOSED...

DISSOLVE TO:

EXT. ENTRANCE TO RACETRACK - DAY

68

...limousine PULLS into the entrance...the BMW follows CLOSE  
behind...

ANOTHER ANGLE

69

...as the limo DRIVES into the parking lot past sign reading  
"VIP Parking - Passholders Only"...the ATTENDENT WAVES the  
limo past, then tries to block the BMW...

ANGLE ON

MADDIE

70

...as she GUNS THE ENGINE and the attendant DIVES OUT of the way...

ANOTHER ANGLE

71

...as the limousine PULLS UP to the track entrance and the woman EXITS...

ANOTHER ANGLE

72

...as the BMW PULLS UP behind limo...Maddie and David EXIT and are descended upon by an irate parking attendant...

ATTENDENT

Hey lady, sign says no parking  
...move it.

...David PULLS his wallet from his pocket and SHOVES a bill at the attendant...

ATTENDENT (cont'd)

(icily)

Who are you, Santa Claus?  
Move the car.

ON DAVID

73

...as he EXTENDS the bill...

DAVID

You never heard of free  
enterprise?

...and then...LOOKING over his shoulder as the woman STEPS onto an escalator...

ATTENDENT (cont'd)

I don't want your money...I  
want the car outa here. Now.

ANGLE TO INCLUDE

MADDIE

74

MADDIE

Go on. I'll catch up.

...as David SETS OFF, Maddie GETS BACK into car...

ON DAVID

75

...as he STEPS onto the escalator and MAKES HIS WAY through the knot of people...

ON THE WOMAN

76

...as she STEPS off the escalator and ENTERS the turf club...

PICK UP DAVID

77

...as he REACHES the top and HEADS for the turf club entrance...

CUT TO:

INT. TURF CLUB - DAY

78

...as David ENTERS, the maitre d' approaches...

DAVID

I think I see my party.

...he INDICATES the woman who is in a booth across the room...  
he CROSSES to her...

ANGLE ON

THE WOMAN

79

...LOOKING OUT the window across the racetrack...

ANGLE TO INCLUDE

DAVID

80

DAVID

Excuse me...my name is David  
Addison.

...the woman LOOKS up at David, apprehensive...she LOOKS  
around the room nervously...

WOMAN (IN A HEAVY SPANISH ACCENT)

What do you want?

...David knows he's found her...but he registers surprise...  
she's not what he expected...too much make-up covering the  
fatigue in her face...a party girl who's partied out...

DAVID

Mind if I sit?

WOMAN

I'm expecting someone.

(CONTINUED)

CONTINUED:

80

DAVID

I won't take much of your  
time. I'm a private  
investigator.

MAN'S VOICE (O.C.)

(interrupts)

The lady doesn't want to be  
disturbed.

...David TURNS and LOOKS up at STEVEN GANT, forty-two, drawn,  
humorless...he's accompanied by an imposing form named BRUNO  
who is dressed in a chauffer's uniform...and then David TURNS  
back to the woman...

DAVID

Two minutes is all I ask.

GANT

Bruno...show the gentleman  
out, won't you?

...a beefy paw SETTLES on David's shoulder...David REGARDS it  
...and then...

DAVID

Yeah, well, kids...this has  
been swell...

...the hand SLIPS under David's arm as Bruno navigates  
him TOWARD the door...

DAVID (cont'd)

You'll come over to my place  
next time...

ANGLE

81

...as Bruno HUSTLES David out the door...PICK UP Maddie who  
ENTERS...

DAVID (cont'd)

...spin some disks...play a  
little twister...

...Maddie is about to intervene when David silences her with  
a QUICK LOOK then NODS TOWARD the table where Gant and the  
woman sit...

STAY WITH

MADDIE

82

...as David and Bruno EXIT...the maitre d' APPROACHES  
and LEADS her to a booth next to Gant and the woman...

ANGLE ON

MADDIE

83

...as she SITS...able to HEAR the conversation in the next  
booth...

GANT (O.C.)

(angry)

A detective. What the hell  
did he want with you?

WOMAN (O.C.)

I don't know.

GANT (O.C.)

You don't talk to anyone,  
understand?

WOMAN (O.C.)

I didn't --

GANT (O.C.)

Shut up...and go fix your  
face...

(and then)

...Angel...cross me...  
and it'll take more than  
mascara to make you look  
good.

ANOTHER ANGLE

84

...as the woman PASSES Maddie's booth...in the background,  
the track announcer is CALLING a race...Maddie STANDS, LOOKS  
over at Gant who SMILES at her...Maddie doesn't return the  
smile and HEADS off to the ladies room...

CUT TO:

INT. LADIES ROOM - DAY

85

...Maddie ENTERS...CROSSES to the mirror...and PRIMPS...then  
LOOKS around at the SOUND OF SNIFFLING coming from inside one  
of the stalls...almost as if someone were crying...and then...  
the door OPENS and the woman EMERGES and CROSSES to where Maddie  
STANDS at the mirror...

CLOSE ON

86

...the woman as she RUNS a finger across her eyeshadow...she  
SNIFFLES again, then LOOKS through her bag for something...  
Maddie's HAND EXTENDS a packet of kleenex...

ANGLE TO INCLUDE

BOTH OF THEM

87

...as the woman LOOKS at Maddie, a little unsure of the friendly  
gesture...

WOMAN

Thanks.

MADDIE

You okay?

...the woman NODS...

MADDIE (cont'd)

I couldn't help overhearing  
what happened out there.

WOMAN

Have to be deaf not to...  
like yelling at me in  
public.

MADDIE

So why do you put up with  
it?

...the woman gives Maddie a cool up and down.

WOMAN

'Cause women like you are the  
ones who find princes on white  
stallions.

...the woman HANDS the package of kleenex back to  
Maddie then LEANS TOWARD the mirror to fine tune her eye  
make-up...Maddie WATCHES her...curious...and then...

MADDIE

Have you ever been to St. Ursula's  
Church?

WOMAN

(turns, scrutinizing  
Maddie; suspicious)  
Who are you?

(CONTINUED)

CONTINUED:

87

MADDIE

My name is Maddie Hayes...  
I'm an investigator.

WOMAN

You're with that other guy.

MADDIE

...My partner.

...realizing she's been set up, the woman ABRUPTLY TURNS and  
HEADS for the door...

MADDIE (cont'd)

Please...hear me out.

WOMAN

What do you want?

MADDIE

Father McCabe hired us to find  
a woman...someone he met in  
confession.

ON THE WOMAN

88

...SURPRISED...

WOMAN

Father McCabe...  
(and then;  
musing)  
...never knew his name.  
(looks up  
at Maddie)  
But why?

...before Maddie can answer, someone BANGS on the ladies room  
door.

BRUNO (O.C.)

Hurry up in there. Mr. Gant's  
got a bet on the next race...  
wants you with him for good  
luck.

MADDIE

Steven Gant?

(CONTINUED)

CONTINUED:

88

WOMAN

You know him?

MADDIE

Let's just say his reputation  
precedes him.

WOMAN

I don't understand, what does  
Father McCabe want with me?

MADDIE

He'll explain.

...the woman hesitates, unsure, and then...

MADDIE (cont'd)

It's important you see him...Please.

...and then the woman relents, REACHES into her purse, TAKES OUT  
a pen and scrap of paper...as she writes...

WOMAN

He can reach me here.

...she hands the card to Maddie, who reads it...

MADDIE

(reads)

Alisia Cepeda...pretty.

...the woman reaches for her purse and knocks it off the  
counter, spilling the contents onto the floor...Maddie  
stoops, to help retrieve Alisia's things...

ANGLE ON

MADDIE

89

...as she picks up a brown glass vial from the floor, filled  
with a white powder and then...Alisia snatches it out of  
Maddie's hands...and then...

ALISIA

(shrugs)

Whatever gets you through the  
night.

...Alisia stands and exits...



ON MADDIE

90

...WATCHING her go...

CUT TO:

INT. DAVID'S OFFICE - DAY

CLOSE ON

DAVID

91

...as he SPINS around...astonished...

DAVID

Steven Gant?

ANGLE TO INCLUDE MADDIE

92

MADDIE

...and Alisia Cepeda are an  
item.

DAVID

Steven Gant?

...Maddie NODS...

DAVID

The Steven Gant...underworld  
maven...pornography magnate...  
drug dealer extraordinaire,  
capo de tutti capo...a thug  
for all seasons?

MADDIE

That Steven Gant.

...David DIGESTS the information...and then SETTLES into  
his chair, SHAKING his head...

DAVID

Our mystery woman couldn't  
be a museum curator...  
or somebody's spinster Aunt  
...no...she has to be a gun  
moll.

(and then)

Delightful...abso...boinking  
...lutely delightful.

...and then...

(CONTINUED)

CONTINUED:

92

MADDIE

I felt sorry for her really...  
burned out...used up...I got  
the feeling Gant keeps her  
on a string...just to have  
someone to kick around.

DAVID

Maddie, you've got a big  
heart...and our client's  
got big trouble.

...silence...and then...Maddie LOOKS up to David as it  
dawns on her...

MADDIE

Why does Father McCabe ever  
have to know we found her?

...David LOOKS at her puzzled...

MADDIE (cont'd)

He was out when I stopped  
by the rectory...so I left  
Alisia's address with the  
housekeeper...if we can get  
that envelope before he does...

DAVID

You're proposing we lie?

MADDIE

...Like a rug...We tell him  
we scoured the town...  
looked high and low, hither  
and yon...and came up empty  
handed.

DAVID

And what reason would we have  
for fabricating this little  
tale?...apart from some  
masochistic impulse to lose  
our license.

MADDIE

Do you really want to tell  
him he left the priesthood  
for a kept woman...and the  
crowd she runs with couldn't  
be more crooked if they

MORE

(CONTINUED)

CONTINUED:

92

MADDIE (cont'd)  
were on Miami Vice.

DAVID  
Why not?...It's the truth.

MADDIE  
We'd be sparing the feelings  
of a man who's given up  
everything...for nothing.

DAVID  
I've done some shady things  
in my life...coveted my  
neighbor's wife...coveted  
my neighbor's daughter...  
even coveted my neighbor's  
mom. But lying to a priest  
...bad karma Maddie.

DAVID  
Telling him the truth will  
destroy the one ideal he  
has left...David, he broke  
his vows for her.

DAVID  
His choice...we took the case  
...our choice. And all of us  
have to live with the  
consequences of those  
decisions...whether we like  
it or not.

...Maddie TURNS to David, FUMING...

MADDIE  
How can you be so cold?

DAVID  
Reality check Maddie...this  
is not, repeat, not the Big  
Rock Candy Mountain.

DAVID (cont'd)  
...love stories only  
sometimes, have happy  
endings...and the mounties  
get their man maybe seventy-  
five percent of the time...  
if they're lucky...Maddie...

MADDIE  
...not to mention heartless,  
insensitive, selfish, un-  
romantic, and mean. I bet  
you rooted for the Grinch  
when he stole Christmas.

(MORE)

(CONTINUED)

CONTINUED:

92

...they both run out of breath, then INHALE in unison...David begins...cooler now.

DAVID (cont'd)  
He's not going to stop  
looking just because we  
couldn't find her...and  
if Gant ever catches him  
fooling around with one  
of his girls, our ex-priest'll  
end up sleeping with the  
fishes.

CLOSE ON

93

...Maddie as David's logic sinks in...

DAVID (cont'd)  
We have to tell him the truth...  
for his own good...  
(and then)  
...and I think you know I'm  
right.

MADDIE  
(resigned)  
Yeah...  
(and then)  
but I hate you for it.

...Maddie WALKS past David out of the office...

ON DAVID

94

...watching her go...

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

EXT. RECTORY - NIGHT

95

ESTABLISHING

INT. RECTORY - NIGHT

CLOSE ON

JOSEPH McCABE

96

...dressed in polo shirt and sweater...he takes in the new look, SMILES...oddly peaceful...

McCABE  
What do you think? Do I pass  
as a civilian?

ANOTHER ANGLE

97

...we see that he is STANDING in front of a mirror...

MADDIE  
It's not too late for you to  
reconsider your decision.

McCABE  
Nothing to reconsider. The  
letter arrived from Rome  
this morning.

...he TURNS...

ANGLE

98

...to REVEAL a sparsely furnished room with a single bed, almost a cot...the other furnishings include a chair, desk, lamp, and a crucifix which hangs on an otherwise empty wall... Maddie STANDS in the doorway, while David LEANS against the desk...McCabe GESTURES TOWARD the chair to Maddie...

McCABE  
Sure you wouldn't like to  
sit?

MADDIE  
Father McCabe...

(CONTINUED)

CONTINUED:

98

McCABE

(correcting her)

Joe McCabe...just plain Joe  
McCabe.

...McCabe, pre-occupied as he CROSSES to a closet and REMOVES  
a long black cassock which HANGS on a rack...

McCABE

Won't be needing this anymore.

DAVID

I don't think you understand  
what Maddie and I are telling  
you.

McCABE

Wonder if it'll fit Father  
Estevez.

...and then he LOOKS up at Maddie and David as if he has  
suddenly remembered their presence...

McCABE (cont'd)

Forgive me. I must seem un-  
grateful...and I really do  
appreciate your concern. But  
nothing you've told me about  
Alisia changes the way I feel  
...not the police record...  
not this Mr. Ghent.

MADDIE

Gant.

McCABE

I love her.. And tomorrow  
morning I'm going to ask  
her to be my wife.

...he FOLDS the cassock and LAYS it on the bed...then, CROSSES  
to the desk and SORTS through a small stack of books...

DAVID

What's the rush?...you've been  
sitting out the last twenty  
years...play the field a little.

...Maddie SHOTS David a LOOK...and then...

MADDIE

All we're saying is Alisia  
Cepeda may not be the woman  
you think she is.

(CONTINUED)

CONTINUED:

98

...McCabe LOOKS up at David and Maddie...

McCABE

Jesus kept the company of  
thieves and prostitutes.  
It didn't matter to him  
what crimes they committed.  
He saw their inner light.

...and then...as McCabe ARRANGES the books in a small filing  
box on his desk...

McCABE (cont'd)

If He could do that - who am I  
to sit in judgement.

(and then:

a distant

expression

crosses his face)

Whatever's in her past I can  
forgive her...

(and then;

turning to

them)

Can you understand?

DAVID

I just hope Steven Gant does.

McCABE

Don't worry Mr. Addison...I  
can take care of myself...  
Something you learn growing  
up in the Bronx.

...and then...

MADDIE

Where will you go?

McCABE

I'll take a room at the  
Georgian...I'll get a job...  
Then, I don't know. Maybe  
we'll travel...or maybe I'll  
just sit by the fire and listen  
to her play the piano. Did  
you know she played the piano?

...he LOOKS up at Maddie and David who LOOK back at him...

(CONTINUED)

CONTINUED:

98

McCABE (cont'd)  
You think I'm crazy? But it's  
okay, really. I know what  
I have to do.

...McCabe LOOKS around the small room...

McCABE (cont'd)  
Well, guess that's everything.

...Maddie and David WATCH McCabe as he CLOSES box...

McCABE (cont'd)  
When Gandhi died, all his  
possessions fit into a shoe  
box.

...he LIFTS box with ease...

McCABE (cont'd)  
One of the benefits of re-  
nouncing worldly goods...  
(looks up  
to Maddie  
and David)  
...you travel light.

...McCabe SMILES...and then...as they EXIT room, McCabe  
STOPS and TURNS...

McCABE  
Almost forgot...

...he CROSSES to wall, TAKES DOWN the crucifix...KISSES it...  
then TUCKS IT into box...

ON MADDIE AND DAVID

99

...WATCHING him...

CUT TO:

EXT. BMW - NIGHT

100

...as the Beemer WINDS around a canyon curve...

CUT TO:

INT. BMW - NIGHT

101

...Maddie DRIVING...David RELAXED...silence...and then...

MADDIE  
Maybe they'll be happy  
after all.

(CONTINUED)



CONTINUED:

101

DAVID

Maybe...

MADDIE

I don't know who I thought  
I was protecting...certainly  
not McCabe.

DAVID

Don't beat yourself up,  
Maddie...I'm the one who  
should feel this big...  
(gestures with  
his fingers)  
Not in anatomical proportion  
of course...But I figured  
once he got the dirt on her  
they'd be history...instead...  
dum dum di dum...

...David HUMS the wedding march...

MADDIE

I guess he's just a bigger  
person than either of us are.

DAVID

Yep...

...and then...after a pause...

MADDIE

David...what actually goes on  
in a confessional anyway?

DAVID

Well, you go in and say  
"Bless me Father for I  
have sinned." The priest  
asks how long it's been  
since your last confession.  
You hem and haw a little, then  
confess your transgressions.

MADDIE

I know all that. I see DeNiro's  
films. But what really happens?

(CONTINUED)

CONTINUED:

101

DAVID

I don't know...after the  
priest gives you absolution  
you feel...like a million  
bucks...The weight of the  
world lifted off your  
shoulder.

...and then...

MADDIE

Just like that?

DAVID

Just like that.

...and then...the longest pause...and...

MADDIE

Oh.

...David LOOKS over at her...

DAVID

What's that suppose to mean.

MADDIE

Nothing.

DAVID

An insincere "oh"...followed  
by a less sincere "nothing"  
adds up to a something.

MADDIE

No, really, it just all means  
a little...

...as Maddie searches for the right word...and then...David  
TUGS on his ear lobe...

DAVID

Sounds like.

MADDIE

...a little easy.

DAVID

Easy?

...Maddie, satisfied with her word choice, NODS...

(CONTINUED)

CONTINUED:

101

MADDIE

Easy.

DAVID

...Telling someone the most intimate details fo your life  
...admitting failures...weak-  
nesses...and getting down on  
your knees...asking to be for-  
given...you call that easy?

MADDIE

All you have to do is show up,  
say you're sorry...and the slates  
wiped clean.

DAVID

It's called grace.

MADDIE

Look David...no offense...

DAVID

Yes offense.

MADDIE

...But I happen to believe it's  
a lot more complicated than  
simply asking forgiveness every-  
time you screw up.

DAVID

So instead you should feel  
guilty for the rest of your  
life.

MADDIE

No...but all you're talking  
about is alleviating guilt.

(and then)

You want a better world...  
change the way people act...  
And you do that by understand-  
ing the reasons for their  
behavior. Why they're angry,  
frustrated, why they cheat  
and steal.

DAVID

(disdainfully)

What've you been, eaves-  
dropping in some shrink's  
office?

(MORE)

(CONTINUED)

CONTINUED:

101

...and then, David LOOKS over at Maddie who is suddenly silent...  
and then...

DAVID (cont'd)  
Maddie...

MADDIE  
What?

DAVID  
You haven't...

...and then...

MADDIE  
What if I have?

...Maddie LOOKS up at David, regards his stunned expression...  
and then...

DAVID  
I don't believe you're  
telling me this. You pay  
money to lie down on some  
shrink's couch so he can  
look up your dress?

MADDIE  
I sit in a chair and he's  
a she.

DAVID  
How often?

MADDIE  
Now and then...

DAVID  
Once a month? Once a week?  
Everyday?

MADDIE  
(firmly)  
Now and then...  
(and then)  
David, you'd think I was  
admitting to cannibalism.

(CONTINUED)

CONTINUED:

101

...they each LOOK straight ahead...and then...after a long silence...

DAVID

Why didn't you tell me?

MADDIE

You never asked.

...David NODS...and then...

DAVID

Ever talk about me?...not that I care.

MADDIE

Sometimes...not that it matters.

...another long silence...David does a slow burn...then FOLDS his arms across his chest...and then...

DAVID

You have no right talking about me behind my back...If you've got a problem...you can come to me.

MADDIE

David, this is not about you ...this is about me...my problems...my life...

...uneasy pause...David breaks the tension with an amused SMILE and then...

DAVID

So...what does she say about me?...Not that it matters.

...Maddie SIGHS in frustration...resigned...

MADDIE

If you must know...she doesn't say much about anything...she listens mostly.

(CONTINUED)

CONTINUED:

101

DAVID

And I bet Madame Freud nicks you  
for a bundle while she sits there  
like a bump on a log.

MADDIE

She is not a bump on a log and  
how much I pay her is a personal  
question.

DAVID

I love this...it's okay for you  
to cast aspersions on other  
people's religion...

MADDIE

I was not casting aspersions.

DAVID

...But I can't ask you how  
much you're getting ripped  
off every week?

MADDIE

I'm not being ripped off.

DAVID

So it is every week.

DAVID

A forty-five minute hour  
...Spaulding doesn't have  
a racket that good...and  
if you want to talk about  
responsibility, why don't  
you watch where the hell  
you're going...

MADDIE

That is none of your business  
...and it is not a racket. An  
individual has to take respon-  
sibility for his own actions  
instead of looking for some  
authority figure to wave a  
wand and make it all better...

ANGLE

102

...as FLASHING RED LIGHT APPEARS in the rear window...

DAVID (cont'd)

...You just ran a red light.

SHOCK CUT TO:

EXT. CANYON ROAD - NIGHT

103

...as a CHP officer APPROACHES the BMW CARRYING a flashlight...

INT. BMW - NIGHT

104

...as officer LEANS over and LOOKS into window...

ANGLE TO INCLUDE MADDIE AND DAVID

105

MADDIE

What seems to be the problem  
officer?

OFFICER

See that light back there?

...Maddie LEANS out window and LOOKS back up road...

MADDIE

The green one?

OFFICER

It was red when you drove  
through it.

MADDIE

Really?

OFFICER

May I see your license and  
registration please?

...as Maddie SEARCHES through her purse, David LEANS forward...

DAVID

Excuse me officer, but I think  
the light turned red after the  
young lady entered the inter-  
section.

...as Maddie HANDS over the documents the cop LOOKS up at  
David, humorless...and then...

OFFICER

Would you step out of the  
car please, ma'am?

...Maddie SHOOTS David a withering look...

MADDIE

Thank you Clarence Darrow.

EXT. BMW - NIGHT

106

...as Maddie STEPS OUT of the car, the cop SHINES a light in her eyes...and then...

OFFICER

Ma'am, have you ever had a sobriety test?

MADDIE

No...but I haven't been...

OFFICER

(interrupts her)

Would you please put your arms out to the side?

...Maddie LOOKS at him...HEAVES a SIGH...then complies...

ANGLE

107

...as David CALLS from inside car...

DAVID

Simon didn't say.

OFFICER

Touch your finger to your nose.

...as she touches her finger to her nose...

DAVID

(triumphantly)

Yes...but can she pat her head and rub her stomach at the same time.

OFFICER

Buddy, how'd you like to be arrested for assault with an abrasive personality?

...she TURNS to the cop as he REACHES for ticket book...

MADDIE

Really officer...I'm terribly sorry...this will never happen again.

(she watches as

he begins writing)

Couldn't you...Won't you...

(CONTINUED)



...but PLEADING is useless and she SIGHS in frustration...  
resigned to her fate...as the police radio BLARES in background...

RADIO (O.C.)  
Possible 187 at 1021 North  
Adelaide...All units in the  
area please respond...See  
the man...

...the broadcast catches Maddie's attention...she LOOKS up  
at the officer...CONCERNED...

MADDIE  
Officer...what's a 187?

OFFICER  
(continues  
writing)  
A D.B.

MADDIE  
Excuse me?

OFFICER  
Dead body.

...Maddie's eyes WIDEN as he TEARS ticket from notebook...

OFFICER (cont'd)  
I'm letting you off with a  
warning this time...

...suddenly anxious...Maddie SNATCHES the ticket from the  
officer's hand then TURNS quickly and GETS into the car.

OFFICER (cont'd)  
...but if I catch you in a car  
with that clown again...  
(points to  
David)  
I'll book you for wreckless  
driving.

...Maddie lights up the tires and SCREECHES off...

INT. BMW - NIGHT

...Maddie TURNS to David...

(CONTINUED)

CONTINUED:

108

MADDIE  
1021 Adelaide...  
(and then)  
...is Alisia Cepeda's address.

SHOCK CUT TO:

EXT. 1021 ADELAIDE DRIVE - NIGHT

109

...the front of an art deco West Hollywood apartment building is illuminated by the FLASHING RED and BLUE lights of assorted emergency vehicles...as the BMW PULLS UP.

ANGLE

110

...as Maddie and David get out, making their way through the cluster of on-lookers on the sidewalk...David SAYS something to one of the cops and the two are USHERED PAST the police cordon...

ANGLE

111

...as they MOUNT the steps of the building...

CUT TO:

INT. ALISIA CEPEDA'S APARTMENT - NIGHT

112

...Feminine, deco artwork and furnishings...the kind of place kept woman are kept...but tonight the room is a flurry of activity as detectives DUST for prints...MEASURING, PHOTOGRAPHING, DOCUMENTING the events that resulted in the empty chalk outline on the hardwood floor.

ANGLE

113

...as Maddie and David ENTER, a detective LOOKS up from a HUDDLE of other cops and CROSSES to them...

DETECTIVE  
Either of you know the woman  
who lives here?

MADDIE  
Alisia Cepeda...just met her  
yesterday.

DETECTIVE  
We need a preliminary ID, mind?

...Maddie SHAKES her head no...

ANGLE

114

...as the detective LEADS Maddie and David over to a covered gurney...the cop NODS to a paramedic who PULLS BACK the sheet...

CLOSE ON

MADDIE AND DAVID

115

...REACTING...

MADDIE

Yeah.

...David LOOKS UP to the detective as the paramedic LOWERS the sheet...

DAVID

Murder?

DETECTIVE

She wasn't struck by lightning.

ON MADDIE AND DAVID

116

...REACTING to the news...

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

INT. DAVID'S OFFICE - NIGHT

117

...silent...as Maddie STANDS at the window LOOKING out at the city...

ANGLE TO INCLUDE

DAVID

118

...who SITS with his feet up on his desk...he TEARS sheets of paper from a pad, one after another, CRUMPLES them and TOSSES them into a wastebasket across the room...and then...David LEANS forward, elbows on desk...head in his hands...he SIGHS...

DAVID

I told you I felt ookey...But  
did I follow my instincts?...  
No.

...Maddie TURNS from window...

DAVID (cont'd)

That's the last time I help  
a priest break his vows.

MADDIE

David, how many times do we  
have to go through this.  
Alisia's murder was not some  
kind of divine retribution.

DAVID

Okay. Steven Gant was holding  
the gun, but the trigger finger  
of fate squeezed off the shot  
that killed her.

MADDIE

Fate has nothing to do with it.  
Alisia's dead because Gant's a  
thug...with a history of  
violence.

(and then)

And she was a doormat.

ANGLE ON MADDIE

119

...as she SETTLES into a chair.

(MORE)

(CONTINUED)

CONTINUED:

119

MADDIE (continued)

Something like this was bound  
to happen sooner or later.

(and then)

I hope they catch him and  
put him away for good this  
time.

DAVID

Are you kidding?...his prints  
all over the murder weapon...  
witnesses placing him in her  
building. Cops got him by the  
short hairs Maddie.

...another pause, then Maddie SIGHS with resignation...

MADDIE

Guess one of us should call  
McCabe with the bad news.

DAVID

Yeah...before he goes over to  
her house with a ring in his  
pocket...and finds an outline  
on the floor where Alisia used  
to be.

(and then)

You call.

...as David PUSHES the phone toward Maddie...

MADDIE

Why should I call?

DAVID

You're better at these  
things. You have a way  
of making death sound...

...Maddie LOOKS at David, WAITING to hear this one...David knows  
he's dug himself in...

DAVID (cont'd)

...Like it's not the worst thing  
that could happen to someone.

MADDIE

Addison.

(CONTINUED)

CONTINUED:

119

DAVID

Okay...okay...we'll both call.

...David LEANS forward, PICKS up the phone, DIALS...and then...

MADDIE

(gestures)

We were this close to a happy ending, David.

DAVID

(into phone)

In Santa Monica...a listing for The Georgian.

MADDIE

...a woman who was vulnerable and afraid.

...as David JOTS down the number and DIALS...Maddie STANDS and CROSSES back to the window...

MADDIE (cont'd)

...and the one guy who had a shot at turning her life around ...he really loved her.

DAVID

(into phone)

Joseph McCabe please.

MADDIE

The glass slipper fit.

DAVID

(into phone)

Any idea where he went?

MADDIE

...Only problem is... Cinderella's dead.

DAVID

(into phone)

Thank you.

...David HANGS up, TURNS to Maddie...

DAVID

Feel like taking a drive over to St. Ursula's?...he's at evening mass.

(CONTINUED)

CONTINUED:

119

MADDIE

(nods)

Rather he hear it from us  
then read about it in the  
morning paper.

...as David gets to his feet and REACHES for his sport coat,  
Maddie continues LOOKING out the window...

MADDIE

Eight million stories in the  
naked city and we have to  
tell him this one.

ON MADDIE

120

...as she TURNS and EXITS with David...

CUT TO:

EXT. CHURCH - NIGHT

121

...the BMW PULLS UP and Maddie and David GET OUT...

ANGLE

122

...as they mount the steps of the church, passing the last of  
the congregation who LEAVE the mass which has just ended...  
Maddie pauses to LOOK up at the stain glass windows which  
are backlit...and then...

INT. ST. URSULA'S - NIGHT

123

...as Maddie and David ENTER the chapel...even the  
faded, inner city church takes on an aura of mystery, and  
quiet majesty in the soft light...

ANGLE

124

...up on the altar, an altar boy wearing a robe and basketball  
shoes has just SNUFFED out the candles...he WALKS back down the  
aisle, PASSING Maddie and David...

DAVID

(to the boy)

Nice high tops.

...David SMILES after him as he EXITS...

DAVID

I used to have his job.

(CONTINUED)

CONTINUED:

124

MADDIE

You were an altar boy?

DAVID

(nods)

...until I got caught tapping  
into the communion's wine....David continues DOWN THE AISLE...LOOKING AROUND...an expression  
of wonder, curiosity...

ANGLE

125

...as Maddie LOOKS around the empty chapel...

MADDIE

Guess we missed McCabe...

(and then)

...wonder if he might have  
stopped by the rectory...  
you know, for old times....But David isn't paying attention as he LOOKS up at the  
cross HANGING above the altar...and then...Maddie, realizing  
he's in outer space somewhere...

MADDIE (cont'd)

I'll go have a look.

...she TURNS to leave, and then David snaps back...

DAVID

What?...oh yeah...right...  
I'll wait for you here....as Maddie LEAVES the church, David APPROACHES the altar...  
he runs his hand over the backs of the pews...he LOOKS around,  
almost as if he were in a museum...a re-creation of some  
forgotten past...

ANGLE

126

...as he LOOKS UP at the cross which now LOOMS overhead...

HIS POV

127

...of Christ looking heavenward...

ANOTHER ANGLE

128

...as David LOOKS up at the cross for the longest moment...  
and then, LOOKING around to make sure no one's watching he

(CONTINUED)



CONTINUED:

128

he traces a tiny little cross in the air...and then, he is startled by a noise coming from the back of the church...

ANGLE

129

...David TURNS to see someone EXIT the confessional...the sound of retreating footsteps...and then...a moment later, Father Estevez EXITS the other side of the confessional...he LOOKS over at David, smiles...

FATHER ESTEVEZ

Evening.

DAVID

(nods)

Father.

...and then...the priest TURNS and EXITS...

ANGLE

130

...as David casts another glance up at the crucifix...then TURNS away from the altar and crosses to the side aisle...he WALKS past an apse filled with votive candles...

ANGLE

131

...as David continues down the aisle past the confessional...and then he STOPS, TURNS, and APPROACHES the booth...a long moment and then he OPENS one side of the confessional...and then...he STICKS his head inside, examining the small booth...then he GOES to the other side.

ANGLE

132

...as David ventures inside...curious...he REACHES over and PULLS aside the curtain covering the window into the other side of the booth...and then he PEAKS through the opening...he lets the curtain fall back into place...then SETTLES into the seat...trying it on for size...and then, LOOKING around the booth...he muses...

DAVID

Been a long time...

(and then)

When I was good...I was very  
good...but when I was bad...  
I was horrid.

...and then...SUDDENLY WE HEAR the door OPEN on the other side as someone ENTERS...a look of near panic flashes into David's eyes as he SITS UP REACHING for the door...

(CONTINUED)

CONTINUED:

132

VOICE (O.C.)

I don't want absolution  
Father Estevez...just need  
someone to listen...

...David is rivetted to the spot...the voice is familiar...  
It's McCabe's...David is about to speak up but McCabe  
doesn't give him a chance...his tone is worried and upset...

MCCABE (O.C.) (cont'd)

Someone who knows how it really  
is...that a collar and a suit  
don't give you the keys to heaven.

ANOTHER ANGLE

ON DAVID

133

...TRAPPED by the awkwardness of the situation...not knowing  
what to do...

MCCABE (O.C.) (cont'd)

At seminary, I'd lie awake  
nights...there I was building  
a life dedicated to Christ's  
passion...

(derisively)

...all I could think about was  
my own.

(and then)

The world was way too much  
with me...I was a failure  
from the get go.

(and then)

Then I met the woman I told you  
about...here in this confessional.  
Sitting where I'm sitting now...  
Alicia...She came for forgiveness and  
all I could think about was  
tearing the curtain open and  
taking her in my arms. I don't  
know what it was about her...voice...  
her perfume...all that sadness...  
Maybe I thought I could rescue her.  
Doesn't matter now anyway.

(and then)

I thought I knew her. I thought  
I'd looked into her soul...Wrong.  
...Long as I wore a collar I was  
safe...out of bounds. But all of  
a sudden there I was in her apart-  
ment...

(MORE)

(CONTINUED)

CONTINUED:

133

...David straightens, his brow furrows in concern...and then...

McCABE (O.C.) (cont'd)

Just another guy with a hungry  
look in his eyes...She told me to  
leave...said her boyfriend was  
coming over...

(and then)

I told her I loved her...

(and then;

his voice

almost

breaking)

She laughed at me...

...David shifts uncomfortably...

McCABE (O.C.) (cont'd)

I never heard her laugh before.  
I hated the sound...Cheap and  
hard.

(angry)

After everything I'd given  
up to be with her...she had  
no right to laugh at me...

(and then;

almost

without

emotion)

I hit her.

(after

a long

pause)

I completely lost it...but  
you know what?...it was the  
most passionate thing I've  
ever done in my life. Didn't  
mean to kill her though...it  
was an accident...she hit her  
head on the corner of the  
mantle...

(and then;

after a

long pause)

She'd told me her boyfriend  
kept a gun in the apartment.  
So I shot her to make it  
look like murder...

ANOTHER ANGLE

ON DAVID

134

...as David TAKES this in, impassively...

(MORE)

(CONTINUED)

CONTINUED:

134

McCABE (O.C.) (cont'd)  
Know what's sad...that we live  
in a world where we destroy  
with more passion than we  
create...

(and then)  
I don't want your forgiveness  
Father Estevez. It's too late  
for me...I just came to say  
goodbye.

...and he's gone...and we HEAR the sound of receding footsteps...

ON DAVID

135

...SHAKEN as we...

CUT TO:

INT. NARTHEX - NIGHT

136

...as Maddie re-enters the church, she encounters McCabe  
as he HURRIEDLY EXITS from the nave...

MADDIE  
There you are.

...McCabe LOOKS tense, nervous...Maddie gauges him...and then...

MADDIE (cont'd)  
Mr. Addison told you?

...McCabe LOOKS up at Maddie, confused...

McCABE  
Told me what?

ANGLE

137

...Maddie takes a deep breath...steeling herself as she's about  
to deliver the bad news...and then...she LOOKS up...into the  
nave...

ANGLE

MADDIE'S POV

138

...As David slips out of the confessional...she calls to him.

(CONTINUED)

CONTINUED:

138

MADDIE

David?

...McCabe SPINS around and SEES David as he closes the confessional door...McCabe stiffens with the realization...David, not Father Estevez, was the one in the confessional...

ANGLE

139

...as David APPROACHES...searing McCabe with his gaze...and then...

MADDIE (cont'd)

You look like you've seen a ghost. What's wrong?

...David doesn't take his eyes off McCabe...and then...

DAVID

Nothing.

...the tension's palpable...Maddie LOOKS between David and McCabe uncertainly...silence, and then...McCabe TAKES OFF down the aisle of the church...Maddie TURNS to David...

MADDIE

David, what's ...

...but he's gone...following McCabe in pursuit...

ON THE PRIEST

140

...as he tries a side exit door at the front of the church...but it's locked...he LOOKS UP as David closes in, then disappears through another door behind the choir.

ON DAVID

141

...as he follows...

ANGLE TO INCLUDE

MADDIE

142

...who catches up to him...

MADDIE

David...what's going on?

ANOTHER ANGLE

ON DAVID

143

...a serious look, hesitation...and then...

(CONTINUED)

CONTINUED:

143

DAVID  
I can't tell you.

MADDIE  
What do you mean?

DAVID  
Please...just don't ask, okay?

...and then...David continues through the door...

INT. STAIRWELL - NIGHT

144

...as David scrambles up a steep winding flight of stairs...

ANGLE

ON McCABE

145

...several flights above, out of breath as he reaches a dead end at the top of the stairs...he LOOKS overhead at...a hatch in the ceiling, then CLIMBS up a wall mounted ladder, OPENS the hatch, and disappears into the black opening...

ANGLE

146

...a moment later, David BOUNDS up the stairs, SEES the hatch and FOLLOWS up the ladder...

STAY ON DAVID

147

...as he OPENS the hatch and crawls into...

THE BELFRY

148

...a narrow 10 X 10 column, pitch black, except for the shaft of light pouring in through the open hatch...the belfry is traversed by beams, one above the other from which several bells, of different sizes hang...

ON DAVID

149

...who LOOKS around in the darkness, and then...he calls out...

DAVID(cont'd)  
McCabe...

...no answer, only his own voice echoing back to him out of the mouths of the bells that hang above him...and then he HEARS a noise overhead...and continues climbing up the ladder...

(CONTINUED)

CONTINUED:

149

...he pauses...and then...a flutter of wings in the darkness as something screeches past David...a bat...he WAVES it off... and then...

DAVID (cont'd)

Joe...you have to turn  
yourself in.

...and then...McCabe's voice answers from below...

McCABE

Why?...police will think Steven Gant  
killed her. His gun, his girl, his record.

DAVID POV

150

...down at McCabe who STEPS out of the darkness...backlit by the light from the hatch...

McCABE (cont'd)

They've been wanting to put  
him away for a long time,  
right?...Now, I've given  
them an excuse.

ANGLE ON

DAVID

151

...as he STEPS off the ladder onto a catwalk next to a large bell...

DAVID

Padre, if I remember my Good  
Book, isn't there a little  
ditty in the commandments  
about false witness?

McCABE

Gant would've killed her  
eventually anyway. With his  
fists...or drugs...I beat him  
to it, that's all.

ANOTHER ANGLE

152

DAVID

Give yourself up now...they'll  
go easy.

(and then)

What you did wasn't premeditated...

McCABE

It was a crime of passion.

(and then)

But you're the only one who  
knows I did it.

DAVID

Hey, I didn't hear anything.  
You thought you were talking  
to a priest. I won't...I  
can't violate the confessional.

McCABE

Very noble Mr. Addison...

(and then)

But I'm afraid your reward  
is going to be in heaven.

ANGLE

ON McCABE

153

...as he reaches for a bell rope and yanks on it...

ANGLE

ON DAVID

154

...as the large bell SWINGS toward him...he ducks the leading  
edge of the bell as it SWINGS ACROSS the narrow catwalk...

ANOTHER ANGLE

155

...as the tailing edge of the bell catches him in the midsection,  
nearly knocking him off the catwalk...

CLOSE ANGLE

ON DAVID

156

...as he manages to grab hold of the clapper...

(CONTINUED)



ANGLE

ON DAVID

157

...as he HANGS on inside the bell, slamming back and forth  
as the tongue clangs against metal...

ANGLE

ON McCABE

158

...LOOKING UP at David as he continues pulling the rope...

ANGLE

ON DAVID

159

...HANGING from the bell, his feet dangling from the opening  
as he SWINGS from side to side...and then, he manages to catch  
hold of the rope with one leg...

ANGLE

160

...as he WRAPS his legs around the rope...

ANGLE

ON DAVID

161

...as he lets go of the clapper and SLIDES DOWN the rope...

ANOTHER ANGLE

162

...as David LANDS on top of McCabe...and then...David and McCabe  
struggle, rolling around on the floor...finally, McCabe PULLS  
AWAY...

ANGLE

ON McCABE

163

...as he clambers up the ladder...

ANGLE

ON DAVID

164

...getting up...following...

ANGLE

ON McCABE

165

...as he REACHES the steeple opening and crawls out...

CUT TO:

EXT. STEEPLE - NIGHT

166

...as McCabe STEPS out of the opening onto a ledge...

CLOSE ON

McCABE'S POV - OF THE PAVEMENT BELOW

167

ANOTHER ANGLE

...as McCabe moves, one step at a time around the steeple to where the tower meets the peak of the roof...

ANOTHER ANGLE

168

...as David LEANS OUT through the steeple opening...

ANGLE

169

...as McCabe STEPS OFF the ledge out onto the peak of the roof...he takes a tentative step...and then a black form swoops down at him with a screech...another bat...

ANGLE

ON McCABE

170

...as he waves it off...and then he loses his balance...

ANOTHER ANGLE

TO INCLUDE DAVID

171

...watching him helplessly as McCabe wobbles unsteadily...and then...he falls...

ANGLE

172

...as he rolls head over heels down the steep pitch of the roof...

ANGLE

DAVID'S POV

173

...as McCabe drops out of sight over the edge...all we hear is a SCREAM and a DULL THUD against the sidewalk...

ANOTHER ANGLE

ON DAVID

174

...impassive...and then we...

CUT TO:

EXT. STREET IN FRONT OF CHURCH - NIGHT

175

...a couple of police cars on hand...and ambulance and coroner's van are also in attendance...LIGHTS FLASHING...  
RADIO'S SQUAWKING...

ANGLE

ON MADDIE AND DAVID

176

...who watch as Father Estevez administers last rites to the inert form of Joseph McCabe...and then...

ANGLE

ON DAVID

177

...shaking the cobwebs from his head after his ordeal...and then  
...to Maddie as he LOOKS UP at the steeple...

DAVID

Wish those bells'd stop ringing.  
It's late.

...Maddie LOOKS UP at the bells...but the bells are silent,  
and then...she LOOKS at David in confusion...

MADDIE

David, what's going on? Why  
were you two up in the steeple  
anyway?

DAVID

I can't tell you Maddie.

MADDIE

(frustrated)

David...

DAVID

Don't ask me.

...but they're interrupted by...

ANGLE

178

...the detective who we recognize from Alisia Cepeda's apartment walks past, WRITING something in a notebook...he LOOKS up at Maddie and David...a flash of recognition...

DETECTIVE

Nothing like the scene of an  
accident to take the edge off  
a scene of a murder. What  
are you two doing here?

(CONTINUED)

CONTINUED:

178

DAVID

(nods to  
Maddie)

She likes men in uniform.

...the detective indicates McCabe's body...

DETECTIVE

Any idea what happened?

MADDIE

Fell off the roof.

...no help at all...the detective SHAKES his head...starts to  
walk off...and then...he STOPS and TURNS back...

DETECTIVE

By the way...they just picked up  
Gant at the airport, buying a  
ticket to South America.

DAVID

What's the charge?

DETECTIVE

Murder One...

...and then...the detective TURNS and WALKS off...as David  
REACTS to the news...

ANGLE

179

...as Father Estevez gets to his feet...and then, the paramedic  
PULLS THE SHEET over McCabe's body...and then...David goes to  
Father Estevez and PULLS HIM ASIDE...

DAVID

Father...by any chance did he  
make a confession before he...?

FATHER ESTEVEZ

No.

...David reacts, nods...

DAVID

Any last words?

FATHER ESTEVEZ

Yes.

(MORE)

ANGLE

ON DAVID

180

...expectant...

FATHER ESTEVEZ (cont'd)

He said it hurt.

...David NODS, and then...

DAVID

Father...I know this is probably  
a bad time...but I gotta ask  
you a technical question.

(and then)

Suppose you weren't a priest...

ANGLE TO INCLUDE

FATHER ESTEVEZ

181

...as he listens...

DAVID (cont'd)

...but somebody thought you were  
anyway...and you found yourself in a...

(looks for word)

...situation where that somebody  
confessed something to you...

FATHER ESTEVEZ

I can't imagine anything like  
that happening.

DAVID

Look, you gotta swing with me on  
this...

(and then)

Anyway, this something that this some-  
body told you had major implications  
...like sending another person to  
prison for the rest of their lives.  
Would you still be bound by a vow  
of silence?

FATHER ESTEVEZ

Well...if the confession was made  
under false pretense...

(ponders;

and then)

I think it would be a matter of  
individual conscience. You'd have  
to look into your heart...and per-  
haps pray for the wisdom to know  
what is right.

(CONTINUED)

CONTINUED:

181

...David NODS, and then, LOOKS UP as McCabe's body is being loaded into the coroner's van...

DAVID

Stop!

ANGLE

182

...as David TURNS to the detective...

DAVID

Officer...arrest that body for the murder of Alisia Cepeda.

ON DAVID

183

...looking at Maddie...

ON MADDIE

184

...looking at David...the revelation written all over her face... and then...as David CROSSES to her, David LOOKS back at Father Estevez...

DAVID

And Padre, you gotta do something about those bells. It's the middle of the night.

ON DAVID

185

...TAKING Maddie's arm...

FADE TO BLACK

END OF ACT FOUR