



SECOND ROUND 2015
sundance
SCREENWRITERS LAB

WINNER
HIMPFF
2016

WINNER
SUNSET
FILM FESTIVAL
2016

WINNER LA NEW MOVIES, FILM, & SCRIPT FESTIVAL WINNER
GOLD
WINNER

Official Selection
Oaxaca Filmfest
Global Script Challenge

2015 INTERNATIONAL
BEVERLY HILLS
FILM FESTIVAL

LILITH THE VAMPIRE
BEST SCREENPLAY
MAYKOP INTERNATIONAL
FILM FESTIVAL
MIFF
2017

LAIFFA
Official Selection
December, 2016

WINNER
LOS ANGELES
CineFest

2016 INTERNATIONAL
BEVERLY HILLS
FILM FESTIVAL

Bahamas
International
Film Festival

OFFICIAL SELECTION
All Genre
Screenplay Contest
2016

NNF
Official
Selection
Near Nazareth
Festival
2016

SEMI-FINALIST
Sunset Boulevard
Film Festival
2016

OFFICIAL SELECTION
Los Angeles
Lift-Off
Film Festival

OFFICIAL SELECTION
CHANDLER
INTERNATIONAL
FILM
FESTIVAL

FINALIST
IndustryBOOST
Competition
2016

OFFICIAL
SELECTION
BEST FILM FEST
2017

FINALIST
IndustryBOOST
Competition
2017

Official Selection
LOS ANGELES
CineFest

3rd
ANNUAL
SCREEN CRAFT
2016

SCREEN CRAFT
2016
HORROR

SCREEN CRAFT
2017
SCIFI
& FANTASY

SCREEN CRAFT
2017
HORROR

4th
ANNUAL
SCREEN CRAFT
2016

Preselected
2nd Annual
Cinema New
York City
2017

SEMI-FINALIST
Malta Film
Festival
2017

Pre-Selected
2nd Annual
Eurocinema Film
Festival
2017

OFFICIAL SELECTION
**TABLE
READ
MY SCREEN
PLAY**
2016

LILITH THE VAMPIRE
OFFICIAL SELECTION
PECCOSIYA INTERNATIONAL
FILM FESTIVAL
2017

LILITH THE VAMPIRE
OFFICIAL SELECTION
KIEV INTERNATIONAL
FILM FESTIVAL
2018

LILITH THE VAMPIRE
OFFICIAL SELECTION
SOCHI FILM FESTIVAL
2018

LILITH THE VAMPIRE
OFFICIAL SELECTION
WHITE NIGHTS
FILM FESTIVAL
2018

BEST FILM AWARD
FINALIST
2017

OFFICIAL SELECTION
FILMQUEST
2017

**MADHOUSE
MOVIES**
OFFICIAL
SELECTION
2017

LILITH
The Vampire

1 EXT. PORT OF NEW YORK CITY - NIGHT 1

SUPER: AMERICA - NEW YORK CITY - 2018

It rains in New York City. A huge ship is anchored in the port. There is a significant police presence. Longshoremen remove huge boxes from the ship and carry them into trucks.

CAMERA adjusts to reveal RAPHAEL who is talking to a MAN. He intently watches the boxes being placed in the trucks.

CAMERA adjusts to the other shore of the Hudson River where a WOMAN wearing a red cloak observes the ship.

CUT TO:

2 EXT. 54TH STREET - MUSEUM OF MODERN ART - MOMA - NIGHT 2

Long-Shot of MoMA. Men unload the boxes from the truck and take them carefully inside the museum.

CUT TO:

3 INT. SCULPTURE GARDEN - MOMA - NIGHT 3

Long-Shot Sculpture Garden.

Travelling between the works of the Sculpture Garden to the Hall of MoMA.

CUT TO:

4 INT. HALL - MOMA - NIGHT 4

Men carry the boxes through the MoMA lobby to the elevators.

Close-up - a Man presses the elevator button. The elevator bell rings and the door opens.

CUT TO:

5 INT. SECOND FLOOR - MOMA - NIGHT 5

POV second floor of MoMA. We see the Marron Atrium and Contemporary Galleries.

CUT TO:

6 INT. THIRD FLOOR - MOMA - NIGHT 6

POV third floor of MoMA. We see the rooms of Architecture and Design, Drawing, Photography and Special Exhibitions.

CUT TO:

7 INT. FOURTH FLOOR - MOMA - NIGHT

7

POV fourth floor of MoMA. We see the rooms of Painting and Sculpture II. On display are works by Yayoi Kusama, Roy Lichtenstein, Jackson Pollock, Mark Rothko and Andy Warhol.

CUT TO:

8 INT. FIFTH FLOOR - MOMA - NIGHT

8

POV fifth floor of MoMA. We see the rooms of Painting and Sculpture I. There are works by Paul Cézanne, Frida Kahlo, Henri Matisse, Claude Monet, Pablo Picasso, Vincent van Gogh.

CUT TO:

9 INT. SIXTH FLOOR - MOMA - NIGHT

9

POV sixth floor of MoMA. We see the Special Exhibition room, for temporary exhibitions.

SUPER: Opening credits.

Men unload the boxes on the sixth floor. The boxes are opened carefully and instruments of torture used in the Inquisition are removed from them.

Raphael looks closely at the torture devices strategically placed in the special exhibition room of MoMA. The entire sixth floor of MoMA has been reserved for the exhibition of the cruelest torture instruments of the Middle Ages: The Judas Cradle, The Rack, The Chair of Torture, Pear of Anguish, Breast Ripper, Head Crusher, The Iron Maiden, Breaking Wheel, Knee Splitter, The Impaler, The Evisceration Table. The Director of MoMA interrupts Raphael's moment:

MOMA's DIRECTOR
Contemplating the artwork?

RAPHAEL
Revering the history, my good friend.

Raphael begins to walk among the instruments of torture. He stops in front of the Breast Ripper. He touches it with care:

RAPHAEL (CONT'D)
The silence of each instrument speaks more than a thousand words. The texture... the smell... the memories...

FADE IN:

10

INT. DUNGEON MONASTERY REGENSBURG - NIGHT

10

SUPER: GERMANY - REGENSBURG - 1484

POV DOMINICAN MONK takes the Breast Ripper from a fire. It glows, incandescent. The monk walks toward a naked WOMAN who is tied with her hands up. The woman begs in vain:

TORTURED WOMAN 1

No, please, I am a worshiper of
God, I beg you, please ...

The monk ignores the woman's pleas and angles the glowing tip of Breast Ripper toward her, touching her flesh. She screams:

TORTURED WOMAN 1 (CONT'D)

Ahhhhhhhhhhhhhhhh!!

The monk grinds the Breast Ripper against the woman's chest with circular movements. The woman continues screaming desperately. Other women scream.

CAMERA adjusts and shows the interior of the Dungeon of Regensburg Monastery. Several women are simultaneously tortured by Dominican Monks. A woman is tied to the Breaking Wheel, another one is bound beneath a Pendulum, another in the Chair of Torture, another in The Judas Cradle, another is tortured in the Evisceration Table. One of them screams:

TORTURED WOMAN 2

I confess! I confess everything. I
am a witch, I am all that you say,
just let me go, I can not bear it
any longer...

The monks continue torturing the women.

CUT TO:

11

EXT. VILLAGE - NIGHT

11

Two naked women are dragged by four Knights of the Order of the Cross to the central square of the Village. They are seriously injured. The villagers stand around the central square, torches in their hands.

The Knights tie the naked women to tree trunks atop a pyre in the square's center. A KNIGHT approaches the women holding a torch. He stands face to face with one of them and asks:

KNIGHT 1

Any final desire, witch?

The woman spits on the Knight's face. He wipes his face and laughs. The knight moves away from the woman, turns to the villagers and says:

KNIGHT 1 (CONT'D)

On behalf of our beloved Church, I,
 Knight of the Order of the Cross,
 carry out the judgement of the Holy
 Inquisition. This daughter of the
 devil goes up in flames!

The Knight turns back to the women and throws the torch on
 the pile of wood around their feet. The fire spreads quickly.
 The women scream in pain. One WOMAN IN THE FIRE speaks:

WOMAN IN FIRE 1

Great Mother, Lady Giver of life,
 Give me today and every day,
 The strength of Heaven, Sunlight.
 I am a woman-snake, I am the
 daughter of the sun and moon.
 I am the daughter of Lilith.
 I curse you all... the hell fire
 rise up and consume your souls.

Suddenly the flames become more intense, forming tongues of
 fire. The villagers are scared. A sudden wind blows some of
 the torches out. The flames return to normal. Some villagers
 cry, some laugh and others do not understand the situation.
 The Knights of the Order of the Cross wave their torches
 celebrating the execution.

FADE TO BLACK.

BLACK FRAME

QUOTE APPEARS (RED LETTERING):

"Thou shalt not suffer a witch to live"
Exodus Chapter XXII Verse XVIII

QUOTE FADES OUT:

12

EXT. FOREST - NIGHT

12

Night of the full moon. A lunar eclipse transforms the full
 moon into a Black Moon. Dark clouds are forming over the
 forest. High winds, thunder, and lightning announce a storm.
 In the middle of the forest, a huge, millennial twisted
 willow is struck by lightning that traverses its entire
 length from the topmost limbs to the root, splitting it open.
 The interior of the willow, wet and slimy, changes color to a
 dark red and starts to bleed. Like a uterus, drops of blood
 swarm about, forming a shapeless mass which writhes and
 gradually becomes a being, the beginning of creation, a
 birth. The mass takes the form of a woman, LILITH, the first
 wife of mythical beauty, naked, slim and statuesque, sexual,
 seductive, with long hair. On her head are two pair of horns.
 The first pair of horns faces forward, one on each side of
 her head, lightly curving upward. The second pair of horns
 forms on the back of her head, facing backward. They are
 greater than the first, more curved, almost forming a circle
 with the tip returning and almost touching the head.

Lilith slowly stands within the willow, it's blood dripping down her naked body to form a cloak that covers her from neck to foot. Lilith makes an effort and leaves the womb of willow. Black lightning cuts through the forest, shredding the silence and the darkness, showing Lilith in the foreground and the ancient willow tree behind her. Lilith moves through the darkness, walking among the trees. She extends her left arm forward. Her fingernails grow, gradually becoming a menacing claw.

FADE TO BLACK

13 EXT. FOREST - NIGHT

13

SUPER: AUSTRIA - INNSBRUCK - 1484

A dark and foggy night, deep in the woods. A boy runs breathless and terrified through the trees. He runs away from a red fiendish being, with sharp teeth and huge horns. The boy runs desperately. He trips and falls, rolling downhill until he hits a tree. He hears the moans and screams of a woman. The fallen boy looks through the tree and sees a naked woman, on her hands and knees, copulating with the red demon who was chasing him. The woman moans insistently, turns her face and stares fixedly at the boy. With a smile, she raises her left hand and beckons the boy with a gesture. The scared boy stares at the scene and sees the red demon looking at him and laughing in a frightening way.

CUT TO

14 INT. ROOM OF HOUSE - DAY

14

The Dominican inquisitor HEINRICH KRAEMER wakes up screaming after a nightmare.

HEINRICH KRAEMER
Mamaaaaaaaaaa!

He is wide-eyed, sweating and terrified. After a while his screams are replaced by copious weeping.

CUT TO

15 THE BACK OF INNSBRUCK CHURCH - DAY

15

At the back of Innsbruck church - Austria, the judgment of 48 women and two men accused of practicing harmful witchcraft takes place.

HEINRICH KRAEMER
These stand accused of the crime of
seducing and then cursing
adulterous lovers to cause illness
and death.

A woman is the main accused.

HEINRICH KRAEMER (CONT'D)
You, demonic Witch!

Inquisitor Kraemer approaches the woman, standing face to face with her.

HEINRICH KRAEMER (CONT'D)
This woman rears her devilish
influence when copulating with her
lovers!

Kraemer claims to those present.

HEINRICH KRAEMER (CONT'D)
Sexual promiscuity is the portal
for their magical powers. Further,
it is natural reasoning that the
woman is more carnal than the man,
as is evidenced by their many
abominations of the flesh.

Kraemer involves the public.

HEINRICH KRAEMER (CONT'D)
And need it be stated that there
was a failure in the formation of
the first woman? That she was
created from a bent rib? A rib of
the chest, whose curvature, so to
speak, pits it naturally against
the righteousness of man? And how,
as a result of this failure, the
woman is an imperfect animal, which
always disappoints and fails to
mind?

A LAWYER sent by the Bishop of Innsbruck intervenes
forcefully, confronting the Inquisitor:

LAWYER
Lord Inquisitor, this conduct is
inappropriate and illegal. On
behalf of the Bishop of Innsbruck I
demand that all charges be dropped.

HEINRICH KRAEMER
This is outrageous! An unacceptable
interference! Blasphemy against the
Holy Inquisition of the Church!

LAWYER
There is no evidence that this
woman is possessed by a demon, or
that she is a witch.

HEINRICH KRAEMER

Look at her body. She was molded to
seduce, men, women and even
animals!

PUBLIC

Ohhhhhh!!!

A buzz starts in the crowd. The Lawyer and Kraemer continue debating earnestly, but we can't hear what they say. Kraemer is expelled from the site.

CUT TO

16

INT. KRAEMER HOUSE - DAY

16

Heinrich Kraemer sits on a chair before a writing desk. There are many books on it, a water pitcher, an unlit candle, a fountain pen. Behind him an opened window shows part of the vegetation and the daylight comes in. He raises his hands toward sky and after joins them before his chest, saying a Latin prayer begging for God's inspiration:

HEINRICH KRAEMER

Crux Sacra Sit Mihi Lux Non Draco
Sit Mihi Dux Vade Retro SĀitana
Nunquam Suade Mihi Vana Sunt Mala
Quae Libas Domine Deus, firma fide
credo et confiteor omnia et singula
quae Sancta Ecclesia Catholica
propĀnit, quia tu, Deus, ea omnia
revelasti, qui es aeterna veritas
et sapientia quae nec fallere nec
falli potest. In hac fide vĀ-vere
et mori statuo.

Kraemer makes the sign of the cross. He gently touches the cover of a book on the table. Opening the book, he leafs through the pages until he finds an incomplete one. He takes the fountain pen, dips it in ink and starts to write. Kraemer writes carefully but frantically. As he writes, in a time lapse sequence, time passes by, shown through differences in the landscape and in the alternation of light and darkness. The unlit candle on the table is lit again and melts until the end as simultaneously, Kraemer writes down the last word in the last page of the book. He closes it and writes on the book cover "Malleus Maleficarum." He smiles and kisses the book. He writes a quick letter. He then stands up, takes a backpack, puts the book and the letter inside it. He goes to a counter and opens a small box; removes a number of coins and places them in a pouch which he then he puts inside the backpack.

CUT TO

- 17 EXT. KRAEMER HOUSE - DAY 17
Kraemer puts a saddlebag on a horse, mounts it and rides off.
CUT TO
- 18 EXT. APOSTOLIC PALACE - VATICAN - DAY 18
Long-Shot of The Apostolic Palace, the official residence of the Pope in Vatican City.
CUT TO:
- 19 INT. APOSTOLIC PALACE - VATICAN - DAY 19
Travelling shot through the building complex comprised of rooms and 20 patios: the Papal Apartments (offices of Government of the Roman Catholic Church), the Vatican Museum and the Vatican Apostolic Library.
CUT TO:
- 20 INT. BATH HOUSE - VATICAN - DAY 20
Travelling shot through the sumptuous bath house of Pope Innocent VIII, a room with 30 meter high ceilings. Below the summit and 12 stained-glass windows for sunlight, two large sculptures of Saints with open arms are supported by a structure of four 20 meter columns forming the sides of a central arch. Ten meters below the sculptures is the room's door. From the door to the bath, a corridor with a marble floor stretches 10 meters. Its walls are adorned by frescos and lit by chandeliers. The bathtub is 6 meters long. In the center of the bathtub, POPE INNOCENT VIII is naked and takes a bath with a 15 year old boy. The Pope caresses the back and the boy's neck. The Pope speaks:
POPE INNOCENT VIII
My poor child. How dirty you are!
Before God's eyes so much dirt can only be cleaned by His highest representative on earth. Just as Jesus Christ washed the apostles' feet, I humble myself and now I wash all this body, filthy in sin. God imposes upon me this burden and with humility, I will fulfill this divine mission.
CUT TO
- 21 EXT. CARPATOS HILLS VILLAGE - DAY 21
In a small poor village, with few wooden houses, a peasant's 5 year old daughter plays on the floor.

She hears unintelligible whispers coming from the forest. The girl stops playing, gets up and runs towards the woods. The whispers become louder and louder. When the girl is about to enter the woods, her mother screams:

MOTHER

Lisa! Come back here. Don't enter the forest.

A claw-shaped shadow forms in the woods and advances toward the girl. The girl looks at the entrance of the woods, turns her head and looks at her mother. She still can hear the whispers. The girl looks again to the woods, smiles and runs back to the village. The shadow dissipates into the woods.

CUT TO

22 EXT. ROAD TO ROME - DAY

22

The Dominican inquisitor Heinrich Kraemer travels on horseback to Rome. The road traverses several rocky landscapes. He passes through many poor villages before reaching the entrance of Rome.

CUT TO

23 EXT. ENTRANCE OF THE CITY OF ROME - DAY

23

POV after entering Rome, Kraemer sees the population of the city. Just after the entrance gate, in the courtyard in front of the Apostolic Palace, is a kind of outdoor market, full of street vendors, fabric merchants, carpenters, woodworkers, basket weavers, potters. Women carry baskets of vegetables. Carts with bags of agricultural products pass by tents where small animals such as chickens, ducks, goats and fish are sold. Prostitutes offer sex. On a cart, a Mummers Troupe stages a comedy and gathers an audience of dozens of people. Dogs walk among beggars who sit on the ground begging for alms and bread. Ragged children and old dying people sleep amid rats and pigeons. The conditions are unsanitary. Unfinished wood and stone buildings, along with the ruins of older buildings contrast with the imposing Apostolic Palace.

CUT TO

24 EXT. CONSTANTINE BASILICA - VATICAN - DAY

24

Heinrich Kraemer dismounts his horse at the entrance of the impressively sumptuous Apostolic Palace. Kraemer carries a pack with the book, the letter and the money bag. At the entrance of the Basilica of Constantine, two soldiers make way for the Inquisitor.

CUT TO

25

INT. CONSTANTINE BASILICA - VATICAN - DAY

25

Kraemer enters the Basilica, a Byzantine structure.

Travelling shot through the building with four-sided portico, with five ships (a large nave, accompanied by four aisles) supported by eighty monolithic granite columns. He passes through the belfry and the Byzantine door from the 11th century, and the mosaics of the facade by Pietro Cavallini, the beautiful cloister of Vassalletto, the famous Gothic baldachin of Arnolfo di Cambio and the Paschal chandelier of Nicola d'Angelo and Pietro Vassalletto, 13TH century. Kramer walks among the granite columns of the Basilica of Constantine until approaching the altar-throne, where sits Pope Innocent VIII. Kraemer kneels in obeisance. The Pope extends his right hand toward the Inquisitor. Close of the Pope's hand covered by a white glove highlights even more the Pope's ring on his ring finger. Kraemer approaches and kisses the ring. Kraemer, still kneeling, withdraws from his pack the book Malleus Maleficarum. He opens the book and lifts it over his head so that the Pope can read. The Pope rises, approaches Kraemer and starts flipping through the book quietly. The expression on the face of the Pope gradually shifts from intrigued to worried. In the end, the Pope shakes his head positively, closes the book. He touches Kraemer's shoulder. Kraemer places the book back in his pack. Kraemer takes the letter from the pack and delivers it to the Pope.

POPE INNOCENT VIII

(reads)

I request Your permission...

The Pope faces Kraemer.

POPE INNOCENT VIII (CONT'D)

Witches?

Kraemer nods. The Pope blesses himself and goes back to reading the letter. He faces Kraemer again.

POPE INNOCENT VIII (CONT'D)

And the Lord wants my full consent
to this persecution and
extermination of these evil
creatures!

HEINRICH KRAEMER

Yes, Your Holiness.

The Pope goes back to reading the letter. Kraemer rises, approaches the Pope, whispers in his ear and delivers the bag full of coins. The Pope holds the bag, looks at the coins and then gives Kraemer a smile of consent.

CUT TO

26 INT. APOSTOLIC PALACE - VATICAN - DAY 26

Detail of Pope Innocent VIII signing and writing the Papal Bull Summis Desiderantes Affectibus, the main papal document on witchcraft. Close up of the passageway were the names of the two Dominican inquisitors, Heinrich Kraemer and James Sprenger, (Henrici Institoris and Sprenger Iacobus) are listed.

FADE OUT.

27 EXT. REGENSBURG MONASTERY - DAY 27

Ten mercenaries on horseback enter the Regensburg Monastery. The leader of the mercenaries is MICHAEL. They dismount from their horses and are greeted by Dominican monks.

CUT TO

28 INT. MONASTERY LIBRARY REGENSBURG - DAY 28

The Inquisitor Heinrich Kraemer receives the mercenaries in the monastery library. Michael approaches Kraemer, kneels in reverence and kisses the hand of the Inquisitor.

HEINRICH KRAEMER

Are you the leader of these men?

MICHAEL

Yes, Sir.

HEINRICH KRAEMER

Then order your men to kneel. I am an Inquisitor!

MICHAEL

Sir, they are mercenaries.

HEINRICH KRAEMER

You will put these men on their knees before an authority of the Holy Mother Church!

Michael turns around and walks to his men.

MICHAEL

Get on your knees.

The mercenaries hesitate, look at him questioningly.

MICHAEL (CONT'D)

That's an order!

The mercenaries kneel side by side. Michael takes a step and kneels down front and center. Kraemer takes a sword and lifts it up toward the ceiling.

HEINRICH KRAEMER

(latin)

I do sanctify this sword in the name of the Lord and do hereby consecrate these Knights of the order of the cross. I dub thee Michael, the Sword of God. From now on, you have permission granted by Pope Innocent VIII inquisitorial, to hunt, persecute and if need be, torture and kill witches.

Kraemer touches the sword gently to Michael's left shoulder, right shoulder and head.

HEINRICH KRAEMER (CONT'D)

In the name of the Father... the Son... And the Holy Spirit, Amen!

Kraemer repeats the ritual on each of the mercenaries.

CAMERA moves away slowly.

CUT TO

29 INT. MONASTERY DUNGEON REGENSBURG - DAY

29

A woman, already quite bruised hangs handcuffed in chains on the dungeon wall. Michael and Kraemer enter as an executioner uses the Crushes, or Breasts in Braising, smashing and burning the woman's breasts. She screams in pain and then faints. Michael and Kraemer look on impassively. The Heretic's Fork is placed on the chest and under the chin of another woman. The executioner pushes the leather strap against her neck, the tips penetrating her flesh. Michael and Kraemer remain impassive. Michael smiles satisfied.

CUT TO:

30 EXT. REGENSBURG MONASTERY - DAY

30

The Knights led by Michael leave the Regensburg Monastery on a witch hunt through the city.

CUT TO

31 EXT. ROAD AND VILLAGES GERMANY - HUNGARY - DAY

31

Long-Shot - The Knights cross the borders of Germany and pass through the Kingdom of Hungary heading towards the Ottoman Empire. They leave a trail of horror and blood in villages along their way. They chase down women, children and the elderly, killing them without the slightest pity.

FADE IN:

32 EXT. CARPATHIAN MOUNTAIN VILLAGE - EVENING

32

SUPER: TRANSYLVANIA BORDER WITH WALLACHIA - CARPATOS HILLS -
MAY - 4 - 1486

The Knights pass through a village near the Carpathian Mountains on the border of Transylvania and Wallachia, a region of constant religious conflicts, where mysticism is predominant. They speak briefly with residents, looking for a group of women considered witches, devoted to the worship of the Mother Goddess.

CUT TO

33 EXT. FOREST CARPATHIAN MOUNTAINS - EVENING

33

The Knights make their way through the forest, lit only by the moon and some torches. Howls of wolves disrupt the silence, spooking the horses. The Knights whip their horses to pick up the pace. The path through the forest becomes increasingly tight and twisty. In the distance a small light in the middle of the woods becomes larger. As the Knights draw nearer, it reveals itself to be a torch held by a lone armored man. Michael leads the group and is the first to arrive near him and approach. The Knight holding the torch is tall, wears a long brown beard, and is mounted on a black horse.

MICHAEL

I'm Michael, the Sword of God.
Knight of the Order of the Cross.

KNIGHT OF THE FOREST

I know what you are looking for...

The Knight points deeper into the forest, to a narrow path between the trees. Michael makes a gesture indicating that his knights should follow the small trail. The Knight accompanies them, riding in front with Michael.

CUT TO

34 EXT. FOREST CARPATHIAN MOUNTAINS - EVENING

34

In the middle of the woods, in a small clearing, ten naked women hold hands in a circle around a stone support that sustains and serves as the base for a fire, which in turn heats a cauldron of bubbling water. LISBETH THE PRIESTESS leads the ritual. She speaks:

LISBETH THE PRIESTESS

"Why should I lie down under you? I
am made of dust, and therefore we
are the same."

Led by Lisbeth, the women sing something in an incomprehensible language.

LISBETH AND THE WITCHES
 OL GOHE DO AO IP KI-SIKIL-UD-KAR-RA
 DAS I VAMAD BABALON BABALOND
 PI GIU EORS CORAXO
 PA MAZABA VAPAAH VOUINA
 I TOLTORGI BUTMONI PARM ZUMVAI
 PA BAHAL CINILA
 EOLIS OLLAG ORSABA
 OD GOHIA CICELES OD TELOCHI
 MALPIRGAY
 MAZABA LILITH! ZAMRAN LILITH!
 I invoke the name of Ki-Sikil-Ud-
 Kar-Ra that which is called vicious
 whore. She who is stronger than a
 thousand thunders. She comes with
 Dragon wings and with all her
 creatures from their mouths gushes
 the blood. She sheds tears of blood
 Making men her subjects
 speaking the mysteries of death and
 increasing the flame of life.
 Come Lilith! Lilith Appears!

Each time that an herb is introduced into the cauldron, the fire increases, the flames making the water bubble even more. Some of the women say small prayers before tossing their herbs into the cauldron. Others kiss the herbs. Some women pour colored liquids into the Cauldron. They join hands again, singing and moving around the fire. As they do, some exchange looks and knowing smiles. Again they release their hands and begin to perform an ancient ritual dance with gyrating, repetitive movements of the pelvis. As their dancing builds to an intense frenzy, the women begin fondling each other. Hands brush through hair, graze ears and lips. They exchange light kisses on the neck, gently embracing and undulating with one another.

WITCHES
 Omari tessala marax,
 tessala dodi phornepax.
 Amri radara poliax Armana piliu.
 Amri radara piliu son,
 mari narya barbiton madara anaphax
 sarpedon andala hriliu.

The song sung by women becomes increasingly unintelligible and turns into moans. They stroke each others' breasts and genitals. The intensity of the pelvic movements increases. Some go into a kind of trance. The group dissolves into two pairs and two trios of women exchanging caress. Some kiss deeply on the mouth, others fall to the ground in ecstasy.

The Knights spring from the forest, interrupting the ritual. They brandish their axes and spears, bearing down on the women with their horses.

The women are surprised by the Knights and panic. They try to escape, but the Knights are faster.

They fall beneath the strokes of axes, spears and whips. One of them is chased by two Knights and thrown to the ground under the weight of a in a coarse rope net. All of the women are captured. The most wounded are tied across the backs of the horses. Those who can walk are led on ropes behind the horses.

CUT TO

35 EXT. FOREST - NIGHT

35

With the first rays of morning sunlight, the Knights return slowly with their prisoners through the forest. They reach the small village they had left the afternoon before.

CUT TO

36 EXT. CARPATHIAN MOUNTAIN VILLAGE - DAY

36

The Knights cross the village, reaching a house attached to small local church. They dismount and are greeted by MONK IGNACIO, who opens the door to the house. The monk is extremely nervous. In a small yard behind the house, Inquisitor Kraemer waits, a smile on his face. Michael approaches the Inquisitor, kneels, makes the sign of the cross. He stands and addresses the Inquisitor:

MICHAEL

My Lord, we have captured the heretic daughters of the devil as the Lord ordered.

HEINRICH KRAEMER

Take them into the Church, as it is Holy ground and will lessen the influence of the beast. Let the trial begin immediately. Brother Ignacio, summon the residents of this village to bear witness.

CUT TO

37 INT. CHURCH OF THE CARPATHIAN MOUNTAIN VILLAGE - DAY

37

The Knights enter the Church. They tie the women with their backs to the altar, facing the pews. The villagers begin to arrive. Almost immediately a commotion ensues, as several of the villagers recognize the female prisoners as their daughters and relatives.

HEINRICH KRAEMER

Silence in this House of God! This is Holy ground, sanctified to our mother church, not an environment for defilers, pagans and heretics!
(MORE)

HEINRICH KRAEMER (CONT'D)

Those who dare to stand against God
and defend the demon and its
witches will also be judged and
convicted of complicity with the
practice of witchcraft!

Some villagers, relatives of the accused, become more
outraged and try to release the women. The Knights use force
to contain them. Monk Ignacio attempts to intervene:

MONK IGNACIO

Excellence, these women are members
of this community, devoted to our
Lord.

HEINRICH KRAEMER

See how the devil is cunning and
audacious? He does not respect even
the clerical robes! Brother
Ignacio, you are interceding for
witches and putting yourself
against God?

MONK IGNACIO

Never have I seen these women
behave in any abnormal manner.

HEINRICH KRAEMER

Then you, Brother Ignacio,
challenge the right to try and
judge, to exterminate heresy,
vested in these Knights and myself,
by Pope Innocent VIII and our Lord
God?

MONK IGNACIO

No, Your Excellency.

HEINRICH KRAEMER

Then start the trial.

Resigned, the monk steps away from Kraemer and takes a seat
on a church pew. Kraemer says a prayer in Latin, then reads
excerpts from the papal bull Summis Desiderantes Affectibus.

HEINRICH KRAEMER (CONT'D)

Holy Spirit, grant me the gift of
the fear of God, that I may always
remember, with utmost reverence and
profound respect, your divine
presence, humble as the very Angels
in front of your divine Majesty.
Come, Holy Spirit, stay with me and
pour out upon me Your divine
blessings. Amen.

The trial begins with the prosecution, calling Michael as a
witness. Michael narrates how the defendants were found.

MICHAEL

The defendants were naked in the forest practicing witchcraft and lustful acts, summoning the demon for fornication...

Some villagers protest and are violently restrained by the other Knights. Michael ends the narrative. Kraemer asks:

HEINRICH KRAEMER

Does anyone present intend to face God and offer defense for these witches, under penalty of being accused an accomplice of heresy and witchcraft?

The unhappy villagers shout and react violently, surging forward towards the Inquisitor. The Knights contain them with force and increasing effort. Kraemer addresses them:

HEINRICH KRAEMER (CONT'D)

The devil has already taken hold of this community. The perilous influence of Satan does not respect even this sacred ground, preventing a fair and impartial trial. Knights of the Cross, in name of God, and the powers vested in me by our Holy Father Pope Innocent VIII, I hereby order the accused be conducted to the Dominican Priory in Regensburg to be further questioned with rigor and the instruments of persuasion of the Holy Inquisition.

Some villagers descend into turmoil. Some try to prevent the removal of the women, but the Knights react with outright violence, leaving several villagers wounded. Kraemer and Michael are the first to leave the church, followed by the Knights who drag the prisoners roughly behind them.

CUT TO

38

EXT. CHURCH OF THE CARPATHIAN MOUNTAIN VILLAGE - DAY

38

Kraemer and Michael are mounted on their horses. The Knights secure the prisoners in line behind one of the horses.

OLD VILLAGE

Lord have mercy on these poor women

HEINRICH KRAEMER

Get away, old man!

A five year old boy cries beside the father.

THE VILLAGE BOY

Mommy! Mommy!

ELDERLY WOMAN FROM THE VILLAGE

Mercy! Mercy!

The boy, crying, runs forward and grabs Michael's leg. He kicks the boy away, throwing him to the ground. The Monk Ignacio helps the child up and holds hi as he weeps desperately. The Knights begin the journey toward the Dominican Priory in Regensburg, Germany.

CUT TO

39 EXT. ROAD RAVENSBURG GERMANY - NIGHT

39

The women stumble along, injured and filthy. LISA, one of the prisoners, realizes her rope is loose and manages to escape. She runs into the forest.

HEINRICH KRAEMER

You will only be able to catch her alone.

MICHAEL

I will.

Michael guides his horse out of formation and enters the forest. The women look on, apprehensive. The other Knights continue the journey.

CUT TO

40 EXT. FOREST - NIGHT

40

Lisa runs through the forest. Michael chases Lisa into the forest until his horse can go no further enter because of the trees and thorny underbrush. Michael dismounts and continues the pursuit on foot, using an axe to clear his way. Lisa, exhausted, falls and Michael catches up to her. He raises his axe to strike her. Lisa cringes in submission, looking into Michael's eyes. He stares back at her and, after a moment of hesitation, slowly lowers the axe to his side.

MICHAEL

Come!

Michael takes Lisa by the arms and leads her away. He puts her on his horse and makes his way back toward the rest of the group. She's in front of him, almost in his lap.

CUT TO

41 EXT. ROAD RAVENSBURG GERMANY - NIGHT

41

Michael rides Ravensburg road in Germany.

POV. Michael, sees the Knights from far away, followed by the prisoners. Michael looks to Lisa, who stares at him sweetly. Michael is touched by her eyes. Michael changes direction and takes Lisa to a small hut near the city of Ravensburg.

CUT TO

42 EXT. CABIN - NIGHT

42

Long-Shot from the hut. Michael stops in front of the hut. He dismounts, takes Lisa in his arms and carries her inside.

CUT TO

43 INT. CABIN - NIGHT

43

Michael enters the hut and chains Lisa to the tree trunk that supports the hut. He leaves a canteen of water near her and some provisions. He looks at her, closes the door and leaves.

CUT TO

44 EXT. CABIN - NIGHT

44

Michael climbs the horse and begins to ride.

CUT TO

45 EXT. ROAD RAVENSBURG GERMANY - NIGHT

45

Michael returns to Ravensburg road. Michael meets the group of Knights near their destination. Michael approaches Kraemer.

MICHAEL

I chased the woman to an abyss.
Without any option for escape, she
jumped and was dashed to pieces on
the rocks.

The group continues on. As they near the city of Ravensburg, the Knights face a sudden hail storm.

HEINRICH KRAEMER

Damned hail!

MICHAEL

What does my lord Inquisitor mean?

HEINRICH KRAEMER

This is the witchcraft of local
women, followers of the cult of the
Mother goddess.

The Knights protect themselves as best they can. Michael addresses the prisoners.

MICHAEL
Your heretic companions won't free
you!

Michael and Kraemer try to protect themselves from the rain.
Long-Shot of the rain pelting down and razing the plantations
Macro-Shot of heavy rain destroying flowers in the field.

CUT TO

46

INT. SIXTH FLOOR - MOMA - NIGHT

46

Raphael and the MoMA's Director continue the conversation.

MOMA's DIRECTOR
As descendants of the Knights of
the Order of the Cross we have
kept the faith's flame, in honor of
our Creator and Master, Michael,
the Sword of God.

RAPHAEL
Michael was a man of the Church.

MOMA's DIRECTOR
He was. And he did what the Church
ordered be done against the
witches.

RAPHAEL
Against the witches, devotees of
pagan cults and all anomalies and
carnal abominations.

MOMA's DIRECTOR
We should be wary, even of
strangers to our faith. Many do not
accept us, or preach beliefs of
their own creation. But the Bible
warns us to live our devotion "Not
giving heed to Jewish fables, and
commandments of men who deviate
the truth.

RAPHAEL
Titus 1:14.

Raphael looks at out at the night through one of the grand
windows of the MoMA.

MERGER:

47 INT. RAVENSBURG CHURCH - DAY

47

In the Church of the City of Ravensburg, with the aid of the Knights and local ecclesiastic authorities, Kraemer questions and leads to trial eight women accused of witchcraft and invocation of the natural disaster.

HEINRICH KRAEMER

You will be judged for sorcery and
for invoking this natural disaster.

Kraemer finishes examining a woman, then speaks.

HEINRICH KRAEMER (CONT'D)

This woman has the devil in her mind. She has copulated with the beast and is his lover. Cut her hair and shave all the hair from her body. Search her for any mark that may be a sign of the devil's touch. When this is done, subject her to torture of the Pendulum until she confesses her crimes of witchcraft against the people and against the Holy Church. These other women are her accomplices and must have the same treatment.

CUT TO

48 INT. BENEATH RAVENSBURG CHURCH - DAY

48

The women, now totally shaved to show their supposed signs of the devil, are subjected to torture of the Pendulum. Suspended by the wrists, other women are hung until their arms dislocate from their shoulder sockets.

WOMAN 1

Stop! I can't bear it anymore!

HEINRICH KRAEMER

Confess that you coupled with
Satan! Demon!

The woman crying, mumbles:

WOMAN 1

I confess. I confess anything, but
stop this torture!

Another hanging woman kicks her legs wildly.

WOMAN 2

I am the daughter of the devil. I
curse you all.

Michael makes a gesture and the torture continues.

WOMAN 2 (CONT'D)
Ahhhhhhhhhhhh!

Two knights hold another woman. She screams in despair.

WOMAN 3
The devil won't stop talking to me!
I am his accomplice!

HEINRICH KRAEMER
How does the devil speak to you?

WOMAN 3
I hear his voice in my head ...

Kraemer utters the sentence:

HEINRICH KRAEMER
The devil has entered this woman's
head and we must rid her of this
evil.

Kraemer take a razor and mumbles words in Latin.

HEINRICH KRAEMER (CONT'D)
The Holy Cross be my light! Let not
the Dragon be thy guide. Remove it!
If Satan advise thee things in
vain, take not what he offers, lest
you drink of his poison. Amen.

He slices open the woman's head in a cross shape, exposing the bone to the brain, onto which he pours salt. The woman dies instantly. The Inquisitor points out the two other women.

HEINRICH KRAEMER (CONT'D)
These two witches are to be burned
alive!

The Women are seized by the Knights.

CUT TO

49 EXT. RAVENSBURG - NIGHT

49

The Women are taken out of the church naked and tied to tree trunks. The Knights carry out the sentence, setting fire to their bodies. The people present are scared. Some cry, others laugh and others do not understand.

CUT TO

50 EXT. ROAD TO REGENSBURG - NIGHT

50

The Knights continue the journey to the Dominican Priory monastery in Regensburg, northern Germany, a place that Kraemer uses to make inquisition of heretics.

CUT TO

51 INT. MONASTERY REGENSBURG - DAY

51

Long-Shot from the monastery in Regensburg. Kraemer, the Knights and the prisoners arrive at the Monastery.

CUT TO:

52 INT. MONASTERY DUNGEON REGENSBURG - NIGHT

52

Dominican monks and knights receive the prisoners and lead them to the monastery's dungeons. The prisoners are chained and left without water.

PRISONER

Water, water, please!

Close-up - the prisoner's lips are cracked and very dry.

On the following day the knights enter and unchain the Women. They are tortured with instruments such as the Breaking Wheel, which twists and stretches the joints of their bodies. One of the executioners releases a woman and takes her to the Iron Maiden: a small compartment in female form, with blades on the inner surfaces which pierce the organs of the victim that is closed inside of it; The woman's cries ring out.

WOMAN TORTURED 1

Ahhhhhhhhhhhhhhhhh!!!

The other women are terrified. The torturers pick three women and put them on the ground.

MICHAEL

Do you worship the devil?

The women nod their heads, affirming.

MICHAEL (CONT'D)

A Lie! You are witches! Demon lovers!

WOMAN TORTURED 2

Noooo! Mercy, Lord, mercy!

One of the Knights brings a melting pot and pours hot lead in the mouth and in the ears of the women. They writhe and die. Two more women have their nails torn out and have various parts of their bodies burnt with hot irons.

Another woman is placed on the Breaking Wheel, in front of others, who watch terrified.

WOMAN TORTURED 3
Ahhhhhhhhrrrrrrrggggghhhhhh!

After several days the prisoners finally confess.

SORCERESS 1
I'm a Witch!

SORCERESS 2
I sleep with the devil!

SORCERESS 3
I Practice Witchcraft! I practice
witchcraft! I Practice Witchcraft!

CUT TO

53 EXT. VILLAGE - DAY

53

Three Knights burn some of the women accused of witchcraft in the presence of villagers. The women cry out, desperate.

CAMERA adjusts to Lisbeth, black cape and hood dressed, further away, watching.

Macro-Shot - A tear runs down her face, which, like her body, bears the scars of the torture she has suffered in the Inquisition. She turns and walks away.

CUT TO:

54 EXT. FOREST - DAY

54

Lisbeth collects some herbs in the woods. She puts the herbs in a clay cup.

CUT TO:

55 EXT. VILLAGE - NIGHT

55

Lisbeth returns to the place where the women were burned. The place is empty. Lisbeth bends down and picks up the ashes of burnt women. She puts the ashes into the clay cup with the herbs. Lisbeth draws a dagger from within her robes and holds it in her right hand. The hilt of the dagger is carved in the shape of a serpent.

Macro-Shot - Lisbeth cuts her left wrist with the dagger. Blood begins to drain from the wound. She catches the blood in the cup. With the dagger, she mixes the blood, ash and herbs. She speaks in an ancient language:

LISBETH THE PRIESTESS

OL GOHE
 DO AO IP KI-SIKIL-UD-KAR-RA
 DAS I VAMAD BABALON BABALOND
 PI GIU EORS CORAXO
 PA MAZABA VAPAAH VOUINA
 I TOLTORGI BUTMONI PARM ZUMVAI
 PA BAHAL CINILA
 EOLIS OLLAG ORSABA
 OD GOHIA CICELES TELOCHI
 MALPIRGAY
 MAZABA LILITH! ZAMRAN LILITH!
 I invoke Ki-Sikil-Ud-Kar-Ra
 that which is called the perverse
 whore. She is stronger than a
 thousand thunders. She rises with
 dragon wings and with all her
 creatures, blood gushing from her
 mouth. She sheds tears of blood,
 making men intoxicated, speaking
 the mysteries of death and
 increasing the flame of life.
 Come Lilith! Lilith Appear!

Lisbeth finishes speaking. His eyes roll. She's in a trance.

POV - Clouds form in the sky.

Macro-Shot - The cup is full of blood.

Lisbeth raises the cup to the sky and says:

LISBETH THE PRIESTESS (CONT'D)
 I invoke thee Great Mother Goddess.

Lisbeth drinks the mixture of blood, ash and herbs.

POV - Lightning storm cuts the sky. It reaches the forest, near the village. From the darkness of the forest, Lilith appears in her red cloak. Lightning strikes the ground around her.

Medium-Shot - Lilith approaches Lisbeth.

Close-up on Lisbeth's face. She smiles at Lilith. Lilith is face to face with Lisbeth. Lilith says:

LILITH
 My daughter, my sister, woman.
 This night your life's torments and
 your suffering will come to an end.
 Woman, you were not born to feel
 pain, you were born to love.

Close-up - Lilith runs her hand gently over the scars on Lisbeth's face. The scars begin to disappear from Lisbeth's face and body. Lilith kisses Lisbeth's cut wrist. The knife wound closes and the flow of blood stops.

Macro-Shot - A trickle of blood remains on the beautiful Lilith's shapely mouth. Lilith passionately kisses Lisbeth's lips. Lisbeth's body trembles.

Macro-Shot - The dagger and cup fall from Lisbeth's hands.

Macro-Shot - Lilith sinks animal-like fangs into Lisbeth's neck. A trickle of blood runs down Lisbeth's neck.

Close-up - Lisbeth's face is rejuvenated and ecstatic.

POV - A lightning storm cuts the sky.

CUT TO:

56 EXT. FOREST - NIGHT

56

A shadow moves among twisted trees in the middle of the forest.

CUT TO

57 EXT. VILLAGE - NIGHT

57

The wind blows in rolling waves through a field of straw, toward a poor village with houses made of woods and stone. The land is dry and the dust rises with the wind on the little town's only road.

Lilith's shadow moves across a street to the little central square. In its center stands the remains of a charred trunk, wood and ash on the ground. Lilith crouches, grabs a handful of ashes as gleaming tears of blood drip from her eyes.

CUT TO:

58 EXT. VILLAGE - AFTERNOON/NIGHT (FLASH BACK PREVIOUSLY UNSEEN)

The wagons of a troupe of acrobats arrive in the village square. On the central wagon, they assemble a stage. The curious population starts to accumulate in front of the wagons of the troupe. Clowns perform a juggling show to attract attention. A clown with a basket in hand announces:

CLOWN

Ladies and Gentlemen! Gather round!
Tonight, this troupe of gifted
comedians will present their show
to entertain this prosperous
community.
During the show, feel free to show
them the hospitality and generosity
to this wonderful land, leaving a
donation in this basket! Artists,
after all, do not survive on wind!
(MORE)

CLOWN (CONT'D)

Mind you, we will only accept donations from the good of heart and from those who wear a smile on their face. Do not be shy! You need not have all of your teeth!

Some people laugh showing their mouths are indeed without teeth.

CLOWN (CONT'D)

I see that I am understood. Let the spectacle begin!

The clown leaves the basket on the ground in front of the stage. Jugglers and acrobats enter, leaping onto the stage. The audience is impressed. Clowns present their show. The audience laughs and applauds. People throw coins in the basket. The clown announces the final act:

CLOWN (CONT'D)

Now I am pleased to present the attraction which thrills worldwide, from the west to the east. Coming directly from the County of Netherlands, a little angel, a piece of heaven on earth: Amira Netherlands!

AMIRA, a 10-year-old girl takes the stage. She's dressed in white, with a wreath of flowers on her head and angel wings on her back. The audience is silent. Amira begins to sing a XIV century Italian carnival song. The audience is amazed. It's the most beautiful song they have ever heard. People walk up to the front of the stage, and put coins in the donation basket. The audience stands mesmerized, mouths gaping.

VILLAGER

It's an angel! It's a miracle!

CAMERA adjusts to a group of ten Knights of the Order of the Cross who are attracted by the girl's singing. They dismount their horses and walk toward the stage. The Knights' leader is entranced, as if bewitched by the music. He arrives at the front of the stage and looks at the basket full of coins. His face changes:

KNIGHT 6

Witchcraft! Witchcraft! The demon has possessed this girl's body!

The girl's mother despairs and cries out:

AMIRA'S MOTHER

She's my daughter, she's only a girl!

KNIGHT 6

A mere girl cannot sing this way!
 She's dressed as an angel!
 Blasphemy! She is possessed by the
 devil!

A knight draws his sword:

KNIGHT 6 (CONT'D)

You! Witch! Your belly, from whence
 this devil has come, you are
 doomed! The pyre! Burn it all!

The troupe tries to defend Amira and her mother. Knights hold swords; attack the troupe members and arrest mother and child. The knight's leader takes the basket of coins. The Knights improvise posts on center stage, tie Amira and her mother to them and set both on fire. The mother cries out in despair. Amira sings a beautiful song which no one has heard before. They are consumed by the flames.

CROSSFADE:

59 EXT. VILLAGE - NIGHT

59

Knights of the Order of the Cross chase, torture and burn women in the public square. They drag women down the street.

The crowd holds torches. Hysterical cries demand the witches be burned. The knights tie women to posts and set fire to piles of brush at their feet. The women scream in pain as the fire burns their flesh. The crowd is delirious, brandishing their torches in the air.

CROSSFADE:

60 EXT. VILLAGE - NIGHT

60

Lilith is crouched with a handful of ashes in her fist. A teardrops of blood fall from her eyes. The blood tears fall on the ashes on the ground. Gradually, all of the ground turns red with blood, spreading throughout the village.

CUT TO

61 EXT. CABIN - NIGHT

61

Long-Shot from the Michael's hut.

CAMERA adjusts for Michael as he arrives. Michael dismounts his horse in front of the hut.

CUT TO

62 INT. HOME CABIN MICHAEL - NIGHT 62

Michael enters the hut. He takes off Lisa's chains and pulls her by the arm to a separate room.

LISA
What are you going to do?

MICHAEL
Be quiet, woman!

Michael opens the bedroom door with his foot.

CUT TO:

63 INT. CABIN BEDROOM - NIGHT 63

Michael throws Lisa over the bed.

LISA
No, don't.

Michael lies down on top of her and rapes her. Lisa tries to resist but she can't. A tear runs down on Lisa's face as Michael violates her.

Rays of morning sun invade the room through the window. Michael rapes Lisa once again. He is violent and uses her as if she were an animal. Michael chains Lisa, puts a tin cup with water and leftover food near her and leaves.

FADE TO BLACK

64 EXT. SCHOOL OF THEOLOGY, UNIVERSITY OF COLOGNE - DAY 64

SUPER: GERMANY - COLOGNE - 1487

Long-Shot - School of Theology of University of Cologne. Heinrich Kraemer and JAMES SPRENGER arrive at the University.

CUT TO:

65 INT. HALLWAY, UNIVERSITY OF COLOGNE - DAY 65

Heinrich Kraemer and James Sprenger walk down the hallway.

CUT TO:

66 INT. AUDITORIUM UNIVERSITY OF COLOGNE - DAY 66

Kraemer and Sprenger present the book Malleus Maleficarum, a kind of diagnostic manual for witches, describing the dangers of witchcraft in detailed text and diagrams:

HEINRICH KRAEMER

I present you the work we have just completed: Malleus Maleficarum. This is a diagnostic manual made in order to recognize witches and the dangers which they represent to the Church and humanity.

James Sprenger opens a huge tablet of drawings: Spells for lethal diseases, kidnapped and murdered babies; Conjurations for natural disasters; Cannibalism and consumption of blood; witches in meeting with demons; Black magic ceremonies; Sabbaths. Sprenger explains the drawings but he is not heard. The bishops talk to each other. The BISHOP of COLOGNE UNIVERSITY speaks:

BISHOP COLOGNE UNIVERSITY

It is our opinion that this is an illegal and unethical work.

Kraemer is disappointed and becomes furious.

HEINRICH KRAEMER

Illegal? Unethical? These women copulate with demons! They perform human sacrifice! Provoke natural disasters! They eat human flesh!

BISHOP COLOGNE UNIVERSITY

Enough. This book will not be accepted here in Cologne!

CUT TO

67 EXT. VILLAGE - DAY

67

Michael and the Knights chase and capture women.

FADE OUT.

68 INT. MONASTERY REGENSBURG - DAY

68

Kraemer, accompanied by Dominican monks and the Knights, torture women in the dungeon of the Regensburg Monastery.

CUT TO

69 INT. VATICAN APOSTOLIC PALACE - DAY

69

SUPER: ITALY - ROME - 1492

Cardinals circulate through the halls of the Apostolic Palace.

CUT TO:

70

INT. VATICAN POPE ROOM - DAY

70

Pope Innocent VIII lies agonizing on his deathbed. Six doctors take turns unsuccessfully attempting to save the dying Pope. Besides the bed, there are several instruments of bloodletting.

Cardinals dressed in red tunics gently swing incense burners throughout the room. One of the doctors whispers in the ear of the others. After silent consent of the other doctors, the DOCTOR finds courage and says:

DOCTOR POPE 1

We must adopt extreme measures.
Otherwise the Pope won't last the
night.

DOCTOR POPE 2

But what do you suggest? We have
done all that Medicine prescribes
and nothing has worked. There is
nothing else to be done, gentlemen!

DOCTOR POPE 1

There is something else. We have
not done everything. There remains
one last experimental treatment.

DOCTOR POPE 3

You're not talking about ...

DOCTOR POPE 1

Yes gentlemen, I am sure. It's the
only chance. His Holiness is
doomed.

DOCTOR POPE 2

But who would cooperate with this?

DOCTOR POPE 1

We need to find a volunteer.

DOCTOR POPE 4

This is a very risky technique.

In a corner of the room, CARDINAL RODRIGO BORGIA opens a box on a counter. He removes a pouch, from which he takes a handful of coins. He lets them drop from his right hand to his left.

CARDINAL RODRIGO BORGIA

Gentlemen, perhaps we will need to
persuade some good Christian to
collaborate with the Holy Mother
Church.

DOCTOR POPE 4

Yes, but whom?

Doctor Pope 4 approaches Cardinal Rodrigo Borgia.

DOCTOR POPE 4 (CONT'D)
Cardinal, as a man who knows more
about politics and affairs of the
Church than I, can you imagine
someone who would make this
sacrifice?

CARDINAL RODRIGO BORGIA
In these times, when the land does
not bless us with abundant crops,
there is always a good peasant with
a large family willing to give
their children the chance of a
better life.

The assembled react to the Cardinal's comments.

CUT TO:

71 EXT. VATICAN APOSTOLIC PALACE - DAY 71

Four knights leave the Apostolic Palace quickly.

CUT TO:

72 EXT. STREETS OF ROME - DAY 72

The four Knights search the streets of Rome.

CUT TO:

73 EXT. VILLAGE - DAY 73

The four Knights of Rome ride through the central street of a village. Women who are in the streets with their children hurry inside their homes.

A five year old girl plays in the street. The Knights stop their horses before the girl. The girl looks at a Knight and smiles. The Knight smiles back. The girl's mother runs to her desperately and takes the girl in her arms. She goes quickly into her house and slams the door. The four Knights continue through the village streets.

The sun is setting.

CAMERA adjusts, coming to rest on a man in tattered garments. He counts some coins with dirty hands. The four Knights ride out of the village, their horses kicking up dust from the ground. A ten year old boy is mounted on one of the horses' backs. The boy's mother kneels in the doorway of her house, clutching her other three children to her. She cries.

CUT TO:

74 INT. APOSTOLIC PALACE - VATICAN - DAY

74

The four Knights walk quickly through the halls of the Apostolic Palace. They carry the ten year old boy with them.

CUT TO

75 INT. APOSTOLIC PALACE - VATICAN POPE ROOM - DAY

75

The Knights and the boy enter the Pope's room. Cardinal Rodrigo Borgia is standing next to the Pope's bed. He receives the knights and the boy. Cardinal Rodrigo Borgia runs his hand over the boy's head.

CARDINAL RODRIGO BORGIA
Come closer my good youth, do not
be afraid. The Church appreciates
your devotion. Your kind soul is
received by our Lord. Have you been
fed?

The boy shakes his head no. Cardinal Borgia continues:

CARDINAL RODRIGO BORGIA (CONT'D)
What a lack of manners with our
guest of honor! Are these the ways
of a good host? See here, child. At
your age it is very important to
eat well.

Cardinal Rodrigo Borgia puts his arm around the boy and takes him to an abundant table, full of fruits, bread and sweets.

CARDINAL RODRIGO BORGIA (CONT'D)
Come, do not be afraid. Our Lord
said once, let the little ones come
to me, for theirs is the kingdom of
heaven. Here, do you like grapes?

Cardinal Rodrigo Borgia takes a bunch of grapes and holds them out to the boy. The shy boy takes them hesitantly.

CARDINAL RODRIGO BORGIA (CONT'D)
Go on, eat. You need to be very
healthy.

CAMERA shows an apple on the table. Cardinal Borgia grabs the apple and eats. The boy watches the Cardinal eat, loses his shyness and begins eating the grapes, voraciously. It is the first time he has ever eaten fruit. Cardinal Rodrigo Borgia grabs an apple and offers it to the boy. The boy takes the apple from the Cardinal's hand and bites into it.

CUT TO

76

INT. APOSTOLIC PALACE - VATICAN POPE ROOM - DAY

76

The boy screams wildly in pain. He is tied to a stretcher next to the Pope's bed. The doctors practice bloodletting on the boy, draining his blood. The blood is sealed in glass bottles. Gradually, due to lack of blood, the boy loses energy and faints. One of the doctors asks another:

DOCTOR POPE 2

Have we drained enough?

DOCTOR POPE 1

We need more. The amount necessary for an adult.

DOCTOR POPE 2

He is just a boy, we already have a lot of blood. He could die.

DOCTOR POPE 1

Whom do you prefer to save: the boy or the Pope?

Doctors continue to take blood. The chief doctor takes a bottle full of blood and approaches the headboard of the Pope's bed. Another doctor raises the head of the Pope and the chief doctor puts the vial of blood near the Pope's mouth, making him drink the boy's blood. The Pope drinks some blood but vomits onto his clothes and white sheets. The Cardinals, all dressed in red tunics, swing their censers in prayer. The boy's hand falls from the stretcher.

CUT TO

77

INT. APOSTOLIC PALACE - VATICAN - DAY

77

Two doctors carry the boy's lifeless body through the halls of the Apostolic Palace. The body is wrapped in a bloodstained white sheet.

CUT TO

78

INT. DUNGEON MONASTERY REGENSBURG - DAY

78

A group of eight women, quite bruised, are led by Michael and other Knights to Inquisitor Kraemer who, before an assembly of Other monks and priests, pronounces sentence.

HEINRICH KRAEMER

Per the words of Pope Innocent III and the civil law, "defendants of high treason are to be punished with the death penalty and their possessions confiscated".

Kraemer turns to the monks.

HEINRICH KRAEMER (CONT'D)
 Is it not reasonable, therefore, to
 assert that those who desert the
 faith and offend Jesus, the Son of
 God, must be separated from
 Christian communion and stripped of
 their property? Is it not far more
 serious offending the Divine
 Majesty than harming the majesty
 human?

Kraemer addresses the public.

HEINRICH KRAEMER (CONT'D)
 Further, St. Thomas Aquinas tells
 us: "It is far more serious to
 corrupt the faith, which is the
 life of the soul, than fake
 currency which is a means of
 providing material life".

Kraemer turns again to the monks.

HEINRICH KRAEMER (CONT'D)
 Therefore if counterfeiters of
 coins and other evildoers are
 through good law condemned to death
 by secular princes, all the more
 reason heretics, provided they are
 proven as such, can not only be
 excommunicated, but in all
 fairness, condemned to death.

The crowd reacts.

CUT TO

79 EXT. FRONT OF REGENSBURG MONASTERY - DAY

79

The condemned Women are conducted out of Regensburg Monastery
 by Michael and the other Knights. They are tied to stakes,
 their clothes are rent and they are burned alive in the
 presence of populace.

CUT TO

80 INT. CABIN - DAY

80

Michael is back at the hut. He brings a bag and places it on
 the floor. Lisa, chained, looks scared.

MICHAEL
 How are you?

Lisa doesn't respond. He releases her and for the first time,
 he isn't aggressive with her. Lisa is dirty and bruised.

MICHAEL (CONT'D)
 Let's go to the River, you need a bath.

Lisa looks and doesn't answer. Michael helps her to stand up. He takes the bag and leaves the hut with Lisa.

CUT TO:

81 EXT. FOREST - DAY 81

Michael and Lisa walk through the woods. He supports Lisa once in a while but Lisa rejects him. Michael carries the bag.

CUT TO:

82 EXT. RIVER WATERFALL - DAY/NIGHT 82

Long-Shot of a waterfall with a small pool and a rainbow.

CAMERA adjusts to Lisa and Michael who watch it fascinated.

MICHAEL
 Remove your clothes, wash yourself.

Lisa removes the rags she's wearing. She has a gorgeous body. Michael watches her, mesmerized. Lisa dives into the waterfall. Michael admires her, removes his clothes and also dives in.

CAMERA adjusts into the forest to where a pair of eyes watches the couple. Michael helps Lisa in the bath. He runs his hands through her hair. Lisa continues to be aloof.

CAMERA adjusts again to the forest where Lilith's eyes are watching the scene. Michael suddenly feels he is being observed and cautiously, looks at the forest. He realizes that the shadow has gone. He leaves the river, pulling Lisa out after him. He opens the bag and gives her a dress. Lisa is surprised. She puts on the dress.

MICHAEL (CONT'D)
 Let's go home.

The both go back to the hut.

CAMERA adjusts for the mysterious eyes watching them.

CUT TO:

83 INT. CABIN - NIGHT 83

Michael and Lisa enter the house. Michael locks the door and looks out the window apprehensive. Lisa is still silent.

Michael takes bread, fruit, a piece of roast and wine from the bag. He puts everything on the table.

MICHAEL

Sit down. You must be hungry.

Lisa obeys without a word. Michael fills a cup with wine and offers it to her. Lisa drinks. Michael puts the piece of roast on the plate and offers it as well. Lisa eats. Michael drinks wine, eats some fruit and observes. Michael is falling in love. They have finished eating. He drinks a sip of wine and gets up. He approaches Lisa and extends his hand.

MICHAEL (CONT'D)

Come with me.

Lisa looks at him for few seconds without saying anything.

MICHAEL (CONT'D)

Do not be afraid.

She reaches out for him. Michael takes her to the bedroom.

CUT TO:

84

INT. BEDROOM MICHAEL CABIN - NIGHT

84

Michael and Lisa are in the room. She remains motionless. He carefully, removes her dress. He puts her on his lap and then lays her on the bed. Then he runs his hand over her body.

MICHAEL

What's your name?

LISA

Lisa.

MICHAEL

Lisa...

He moves near to her and kisses her on the lips.

MICHAEL (CONT'D)

I think I have fallen in love with you!

Michael kisses her passionately. Lisa does not return his kiss in kind. After the kiss, he looks at her.

MICHAEL (CONT'D)

I'll make you fall for me.

He kisses her on the neck and penetrates. They have sex.

CUT TO:

85 INT. CABIN - DAY

85

Michael leaves the bedroom and chains Lisa. He leaves food and water.

MICHAEL
I won't be long.

Lisa looks at the chain.

MICHAEL (CONT'D)
I'm afraid you run away.

Michael gets up and leaves the hut.

CUT TO:

86 INT. ROOM CABIN MICHAEL - NIGHT

86

Michael and Lisa are having sex. He is carried away by lust and carnal pleasures.

CUT TO:

87 EXT. FRONT OF CABIN - NIGHT

87

Michael stands in front of the cabin with a bare back. He self-flagellates while mumbling.

MICHAEL
Forgive me, my God! Forgive me! My
flesh is weak!

CAMERA adjusts for Lisa watching the scene through a chink in the window.

CUT TO:

88 INT. CABIN - DAY/NIGHT

88

Michael teaches Lisa how to read. He obliges her to read the Bible. She reads a verse with difficulty.

LISA
Love the Lord, your God with all
your heart, and with all your soul,
and with all your understanding.
This is the first and greatest
commandment. And the second is like
it: love your neighbor as yourself.
Matthew 22:37-39

MICHAEL
Very good.

Michael is ready to leave. Lisa grabs the chain and gives it to him. Michael throws the chain on the ground, leaves the hut and slams the door. Lisa looks at the chains and looks at the door. Michael kicks the door violently. Michael speaks:

MICHAEL (CONT'D)
Do not think it will be that easy.

Michael grabs the chain and fastens it around Lisa's leg.

CUT TO:

89 INT. CABIN - NIGHT

89

Michael opens the cabin door. He brings groceries, clothes and things for the house. Lisa prepares a soup. He comes from behind and kisses her. Lisa keeps cooking.

MICHAEL
Look at me, Lisa.

Lisa turns to him.

MICHAEL (CONT'D)
I brought gifts for you.

Lisa doesn't say a word or demonstrate enthusiasm.

MICHAEL (CONT'D)
Why do you treat me this way?
Neither look at me nor favor me
with any caress? You do not seem
happy when I arrive.

Lisa stares coldly.

MICHAEL (CONT'D)
I will never hurt you. I have
risked my honor bringing you here.

LISA
Your honor?

MICHAEL
Do you not feel grateful?

LISA
Grateful for what? Because you have
stolen my life?

MICHAEL
I have fallen in love with you.

LISA
I need to finish cooking.

MICHAEL
I will show you that I am a good
man.

Lisa turns to continue cooking, but Michael holds her tightly and kisses her passionately. Lisa does not react but it is obvious she does not reciprocate.

CUT TO:

90 EXT. FRONT OF CABIN - DAY 90

Michael cuts firewood, then takes it into the house.

CUT TO:

91 INT. CABIN - DAY 91

Michael enters with the firewood. Lisa is setting the table for the lunch. Michael puts the wood aside and grabs a bottle of wine. They sit at the table. Michael serves wine to Lisa.

MICHAEL
Drink it.

LISA
I am unwell.

MICHAEL
I am ordering you. Drink it!

Lisa drinks the wine and suddenly runs from the table. She vomits. Michael seizes her roughly and drags her to the room.

CUT TO:

92 INT. CABIN ROOM - DAY 92

Michael rips Lisa's clothes and penetrates her violently.

FADE OUT.

93 EXT. FRONT CABIN MICHAEL - DAY 93

Lisa, now with a huge belly, collects sticks as she whispers a prayer to the Goddess Mother.

LISA
... Her will holds the flood.
And I, your little creature,
Call to you:
My Great Queen,
My Great Mother!

Lisa makes a pained expression. She holds her belly.

Macro-shot - twigs falling to the ground.

Lisa tries to get into the house. She supports herself on the house's door.

Macro-Shot - Lisa's sweaty face and her pained expression.

Her water breaks.

Macro-Shot - A torrent of amniotic fluid runs over Lisa's legs.

CUT TO:

94

INT. CABIN ROOM - NIGHT

94

Lisa lies on the bed, feeling the pain of childbirth. Having contractions, she's bathed in sweat.

LISA

Great Mother, Lady giver of life,
Give me today and every day,
The strength of Heaven,
Sunlight... Comfort me in your
breasts when need be. Give me light
to lighten the minds of those who
do not understand. Fill me with
courage to face their judgements,
head high Purify me so that I can
praise you as you deserve.

Lisa has a very strong contraction, but doesn't deliver. Panting, she has another contraction. The moon lights the room. Lisa looks up and sees a huge full moon in the sky.

LISA (CONT'D)

(panting)

...the brightness of the moon,
The transparency of the air,
The clarity of Fire,
The depth of the water,
The stability of the Earth,
The rock firmness,
So be it and so shall it be!

Lisa has a very strong contraction. She pushes. A baby's cry rings out. Lisa faints.

CAMERA focuses on the newborn, bloody and crying. A woman's hands lift the baby. Teeth cut the umbilical cord. The child is carried off.

Close-up on Lisa's face, she has fainted. The baby's crying can still be heard. Lisa looks toward the crying and the woman's hands deliver the baby to her, washed and wrapped in clean clothes.

Lisa seems fascinated as she looks at the woman who delivered her baby. Camera doesn't show the woman's face. Lisa looks at her son and breast feeds him.

FADE OUT.

95 INT. VATICAN - SISTINE CHAPEL - DAY 95

Twenty-three Cardinals in choral robes walk through the Sistine Chapel in solemn procession. They sing the "Veni Creator", invoking the assistance of the Holy Spirit, announcing the start of the new Pope's election process. The Cardinals sit in their chairs.

CUT TO:

96 EXT. VATICAN - APOSTOLIC PALACE SQUARE - DAY 96

An apprehensive crowd waits in the square before the Apostolic Palace for the new Pope's election. The people talk. Most of them are poor with humble clothes. The faces of the population show tension and sadness.

Macro-Shot - Black smoke issues from the Vatican chimney.

CAMERA adjusts to the crowd. The people show disappointment. Some of the faithful begin to pray.

CUT TO:

97 EXT. VILLAGE - DAY 97

Michael and the Knights chase and capture women.

FADE OUT.

98 INT. MONASTERY REGENSBURG - DAY 98

Kraemer, accompanied by Dominican monks and the Knights, torture women in the dungeon of the Regensburg Monastery.

CUT TO

99 EXT. VATICAN - APOSTOLIC PALACE SQUARE - DAY 99

The crowd waits in the square before the Apostolic Palace for the new Pope's election. The people talk. Most of the crowd is poor with humble clothing. Tension and sadness continues to dominate the scene.

Macro-Shot - White smoke pours from the Vatican's chimney.

CAMERA adjusts to the crowd screaming in joy. People embrace. Some faithful pray and raise their hands to heaven. The New Pope has been elected.

CUT TO:

100 INT. SISTINE CHAPEL - DAY

100

In the Sistine Chapel, the solemn Papal Mass is performed. During the singing of the Third Hour, Cardinal Rodrigo Borgia, elected POPE ALEXANDER VI, sits on a throne as all the cardinals execute the ritual "first reverence," each approaching him in turn and kissing his hand. Archbishops and bishops then approach them and kiss their feet.

After the Mass, Pope Alexander VI remains seated on the throne, which has "flabellums" on each side. CARDINAL FRANCESCO TODESCHINI-PICCOLOMINI, PROTO-DEACON of S. Eustachio, approaches the throne, removes the Pope's mitre and places the papal tiara on his head. The Proto-Deacon speaks:

CARDINAL PROTO DEACON
Accipe tiaram colonels tribes
ornatam, et scias you this Patrem
Principum et Regnum, Pastorem Orbis
in land, land in vicarium
Salvatoris nostri Jesu Christi, cui
est honor et gloria in saecula
saeculorum. Amen.

Cardinal Proto-Deacon solemnly places the tiara on the head of Cardinal Rodrigo Borgia (Pope Alexander VI), arranging "infulas"-two ribbons on the Cardinal's Mitre - behind his neck. After his coronation, Pope Alexander VI walks through the Sistine Chapel to an altar mounted in front of the Apostolic Palace. The Cardinals accompany the Pope in procession.

CUT TO:

101 EXT. APOSTOLIC PALACE - VATICAN - DAY

101

The square in front of the Apostolic Palace is full of people. They are happy and celebrate the election of the new Pope. Pope Alexander VI ascends the altar set up in front of the Palace and pronounces the solemn blessing Urbi et Orbi.

POPE ALEXANDER VI
Sancti Apostoli Petrus et Paulus:
de quorum potestate et auctoritate
confidimus ipsi intercedant pro
nobis ad Dominum.

CARDINALS, BISHOPS AND PEOPLE
Amen.

POPE ALEXANDER VI
 Precibus et meritis beatæ Mariæ
 semper Virginis, beati Michaelis
 Archangeli, beati Ioannis Baptistæ,
 et sanctorum Apostolorum Petri et
 Pauli et omnium Sanctorum
 misereatur vestri omnipotens Deus;
 et dimissis omnibus peccatis
 vestris, perducatur vos Iesus
 Christus ad vitam æternam.

CARDINALS, BISHOPS AND PEOPLE
 Amen.

POPE ALEXANDER VI
 Indulgentiam, absolutionem et
 remissionem omnium peccatorum
 vestrorum, spatium veræ et
 fructuosæ poenitentia, cor semper
 penitens, et emendationem vitæ,
 gratiam et consolationem Sancti
 Spiritus; et finalem perseverantiam
 in bonis operibus tribuat vobis
 omnipotens et misericors Dominus.

CARDINALS, BISHOPS AND PEOPLE
 Amen.

POPE ALEXANDER VI
 Et benedictio Dei omnipotentis,
 Patris et Filii et Spiritus Sancti
 descendat super vos et maneat
 semper.

CARDINALS, BISHOPS AND PEOPLE
 Amen.

Amidst the populace in the first row, there are his sons,
 Giovanni Borgia, CESARE BORGIA, LUCREZIA BORGIA and Gioffre
 Borgia, accompanied by their mother, Vannozza dei Cattanei.
 Lucrecia is the happiest, clapping, hopping around. She says:

LUCREZIA BORGIA
 Look Mom! Look Cesare! Our father
 is the Pope! It's the happiest day
 of my life! Save Rodrigo Borgia!

Lucrecia claps her hands and greets Pope Alexander VI.

CUT TO

102 EXT. FLORENCE - PIAZZA DELLA SIGNORIA - DAY

102

The Dominican Friar GIROLAMO SAVONAROLA preaches to a crowd
 at Piazza della Signoria, in Florence.

FRIAR GIROLAMO SAVONAROLA

I preach against Rome. I preach against the sale of indulgences, against immorality. I preach against abuses of ecclesiastical life and the immorality of much of clergy, the immoral lives of the members of the Roman Curia, of princes and courtiers. I preach against this bloody Pope immersed in a life of lust and carnal pleasures. I ask you: who sustains all this pomp, this life bathed in gold and jewelry? Who pays for this moral decay? You! The people, the faithful! Where will your donations and charity fall? They'll be at the Medicis bank, in Florence, multiplying through usury, as condemned by our Lord. Adam needed gold coins? Eve needed jewelry studded in diamonds? The bank of the Medicis is a temple dedicated to the worship of usury. This bank is the perdition of the city and should be put down with the sword of righteousness. My brothers, pray with me for the end of this realm, earthly and decaying.

The Dominican friar Girolamo Savonarola kneels. The crowd kneels. The friar begins to pray in Latin:

FRIAR GIROLAMO SAVONAROLA (CONT'D)

Ave Maria, gratia plena, Dominus tecum. Benedicta tu in mulieribus, et benedictus fructus ventris tui, Iesus.

CUT TO:

103 INT. APOSTOLIC PALACE - POPE'S ROOM - NIGHT

103

Medium-Shot - A man has sex with a woman. She is in the prowling tiger position and the man penetrates her from behind.

CAMERA adjusts and shows it is Pope Alexander VI and his lover GIULIA FARNESE . Giulia Farnese moans with pleasure. She looks at Pope Alexander VI, smiles at him. The Pope slaps her ass.

CUT TO:

104 EXT. VATICAN - APOSTOLIC PALACE - NIGHT

104

Long-Shot - Apostolic Palace.

CAMERA adjusts to the Apostolic Palace's gateway. Several carriages with noble coats of arms stop outside Apostolic Palace's door.

Costumed Noble couples descend from their carriages and are greeted by a DEACON who explains the rules of a masked ball organized by the Pope Alexander VI to celebrate Easter.

DEACON

By express determination of His Holiness, it is forbidden to remove your masks or costumes, and also to speak during the ball. Any such actions shall be considered sins, subject to severe penance. All other forms of Godly worship and celebration are allowed. It is mandatory to drink of the sacred "punch".

The couples enter the Apostolic Palace.

CUT TO:

105 INT. VATICAN - APOSTOLIC PALACE - NIGHT

105

The Palace is full of noble couples. All of them are wearing costumes. In the entry and throughout the length of the palace, there are plentiful tables of breads, meats, fruits and flowers; on the center of each table, a huge chalice full of "sacred drink," which is a mixture of alcoholic beverages and herbal aphrodisiacs.

Musicians are scattered through diverse environments performing festive music. The ball is an orgy. Couples have sex with each other. Many women and men are naked, keeping only the masks on their faces.

Groups are formed where sex happens indiscriminately. Two men have sex with a woman, two women have sex with a man, the women have sex with each other.

Pope Alexander VI wears a golden king costume which covers his entire body and face, making him impossible to identify.

Lucrecia Borgia wears a queen costume, predominantly white with blue stripes. Hers masks her identity as well, but still emphasizes the contours of her sensual body. Lucrecia walks sensually between couples having sex. She runs her hand over the backs of several women. She gently kisses the neck of a woman, the lips of others.

The Pope Alexander VI walks among couples who have sex. A white-skinned woman with voluptuous body draws the Pope's attention. He reaches behind the woman and begin running his hand on her neck and her back. The woman feels a shiver. The Pope brushes against the woman's body with his own.

He begins to nibble her ear. The woman sighs. The Pope lifts the woman's dress from behind and penetrates her vigorously. The woman begins moaning, then screaming with pleasure.

CUT TO:

106

EXT. FLORENCE - PIAZZA DELLA SIGNORIA - NIGHT

106

The Dominican Friar Savonarola is preaching to a crowd in Piazza della Signoria in Florence. Savonarola encourages the population, bourgeois society, ladies and artists to throw their luxury belongings into a fire.

FRIAR GIROLAMO SAVONAROLA

Come! God-fearing men and women!
 Leave the vice and the lust. Choose
 virtue. Get rid of your stylish
 clothes, your perfumes.
 Your debauched lives and sensual
 pleasures are preventing you from
 reaching the Kingdom of Heaven.
 Throw all these profane objects
 into the Bonfire of the Vanities.
 Rome has already been burned down
 by its sins.
 Now, Rome lives in debauchery and
 lust led by Pope Fornicator.
 God ignites the profane with
 heavenly rays and Rome will flare
 up once again for its sins.
 My brothers and sisters come and
 participate of this great fire of
 virtues.
 We will burn all the vanities. Let
 the fire purify your souls.
 Repent while there is time. The
 apocalypse is near.
 Aristotle and Plato are paying for
 their sins in hell because of their
 pagan works. As our Lord said, "Let
 the little ones come to me, for
 theirs is the Kingdom of Heaven.
 With the pure souls of children, we
 will form a true army of God, an
 army of children to march through
 the streets in search of objects of
 vanity and lust in our city's
 homes.

People approach the fire. The bourgeois society, ladies and artists throw games, musical instruments, art works, playing cards, carnival masks, mirrors, ornaments, perfume bottles, wigs, naked statues, and books, including the works of Boccaccio and Petrarch, into the raging pyre.

Some artists, converted by Girolamo Savonarola, come to join the party. Sandro Botticelli throws some of his mythology-inspired paintings on the fire.

CUT TO:

107 INT. VATICAN - APOSTOLIC PALACE - NIGHT

107

The Pope continues penetrating the woman vigorously from behind. The woman moans and screams with pleasure.

Lucrecia Borgia approaches a couple without knowing that the man is her father. She is impressed with the force of the man and the moans and cries of pleasure of the woman. Lucrecia caresses the woman. Lucrecia is very excited, raises her queen dress and begins to masturbate.

The Pope becomes extremely excited by the woman dressed as a queen who is masturbating. He doesn't realize that she is his daughter, Lucrecia. The Pope pulls Lucrecia closer to the couple. While the Pope penetrates the woman, he touches the Lucrecia's breasts. The Pope kisses Lucrecia's neck. Lucrecia moans with pleasure. The Pope kisses her mouth. The other woman turns to face them as they kiss each other.

Pope Alexander VI, Lucrecia and the other woman climb the stairs leading to the rooms atop the Apostolic Palace. The Pope is between the two women. The Pope's left hand is on Lucrecia's ass as his right hand runs over the other woman's ass. The Pope kisses Lucrecia and the other woman alternately.

CUT TO:

108 INT. VATICAN - APOSTOLIC PALACE - ROOM - NIGHT

108

The Pope Alexander VI kicks the door, opening it. The Pope, Lucrecia and the other woman enter the room kissing each other. The Pope throws the two women onto a large bed. He puts Lucrecia in a prowling tiger position, lifting her dress. The Pope is in ecstasy seeing the beautiful Lucrecia's white ass. He raises the bottom of his costume and penetrates Lucrecia from behind vigorously. Lucrecia cries out in pleasure.

CUT TO:

109

EXT. FLORENCE - PIAZZA DELLA SIGNORIA - NIGHT

109

The Dominican Friar Girolamo Savonarola is still preaching vigorously to a crowd in Piazza della Signoria in Florence.

More of the populace approaches the bonfire, throwing personal belongings, musical instruments, works of art, playing cards, carnival masks, mirrors, ornaments, perfume bottles, wigs, books and supposedly indecent images onto the fire.

Friar Savonarola criticizes the immorality, the Florentines' life of pleasure, urging the population to return to a life of Christian virtue. His sermon and his strong personality cause a profound impact on the population. Savonarola intensifies their criticism the abuses of the ecclesiastical life, the immorality of much of the clergy - especially the immoral lives of the members of the Roman Curia, princes and courtiers.

FRIAR GIROLAMO SAVONAROLA

God has touched me with the gift of prophecy. God speaks through me in dreams and visions. He has told me that Rome will fall again because of the Pope's promiscuity. While we are here in devotion to heavenly virtue, the Pope is there in Rome surrendering himself to carnal sins. This certainly will attract the divine fury against Rome. I cry out to the Divine Power, that He may strike me down with lightning if I am wrong. I shall walk through fire to prove the righteousness of my preaching.

CUT TO:

110

EXT. VATICAN - APOSTOLIC PALACE - ROOM - NIGHT

110

The Pope has an orgasm while penetrating his daughter Lucrecia in the prowling tiger position. The Pope screams in ecstasy:

POPE ALEXANDER VI

You are the best woman of my life!

The Pope takes off his mask and reveals his identity. Lucrecia is astonished, turns around takes off her mask and shouts:

LUCRECIA BORGIA

Father?????

The Pope looks at his daughter Lucrecia, terrified.

Close-up on Pope Alexander VI face:

POPE ALEXANDER VI
Daughter? My God, what have I done!

CUT TO:

111 EXT. VATICAN - APOSTOLIC PALACE - NIGHT 111

Lightning cuts the sky and reaches the Apostolic Palace.

CUT TO:

112 EXT. FLORENCE - PIAZZA DELLA SIGNORIA - NIGHT 112

The Dominican Friar Girolamo Savonarola preaches vigorously to a crowd in Piazza della Signoria in Florence.

FRIAR GIROLAMO SAVONAROLA
I shall walk through fire to prove
the righteousness of my preaching.

From the crowd, FRIAR FRANCIS OF APULIA challenges him:

FRIAR FRANCIS OF APULIA
Friar Savonarola, how can a Friar
pronounce such blasphemy, saying
that he has been touched by God,
that he is a prophet, making
predictions and having visions?

FRIAR GIROLAMO SAVONAROLA
Friar Francis, God has anointed me
with these blessings!

FRIAR FRANCIS OF APULIA
Heresy! Friar Savonarola puts
himself above the representative of
God on earth, the Holy Father.

FRIAR GIROLAMO SAVONAROLA
The Pope is not the representative
of God, but an emissary of Satan,
sent to destroy the Church. He is a
corrupt, a fornicator.
I cry out to the Power Divine to
strike me down with lightning if I
am wrong.
I shall walk through fire to prove
the righteousness of my preaching.

FRIAR FRANCIS OF APULIA
You, Friar, believe this?

FRIAR GIROLAMO SAVONAROLA
God speaks through me!

FRIAR FRANCIS OF APULIA
 If it is as you say, I challenge
 you to walk through fire with me,
 so we know which of us has the
 divine approval.

Savonarola becomes confused and unresponsive. Friar Francis notes how Savonarola is perplexed and insists on the challenge:

FRIAR FRANCIS OF APULIA (CONT'D)
 Friar Savonarola, if you really
 have been anointed by God, God will
 protect you from the flames.
 I insist, in view of our entire
 congregation, I challenge you to
 walk through fire with me.

Friar Savonarola retreats.

FRIAR GIROLAMO SAVONAROLA
 I do not accept this provocation.
 My community has had all evidence
 of my prophecies.

A murmur begins in the crowd. A ARABBIATI, a member of a political party contrary to supporters of Friar Savonarola, shouts from the crowd:

ARABBIATI
 Faker!

Several "fake" cries are heard from the crowd. The Friar DOMENIC BUONVICINO, defends his friend Friar Savonarola:

FRIAR DOMENIC BUONVICINO
 Friar Savonarola is a prophet who
 has proven his devotion and
 righteousness to God for years, he
 doesn't need to prove anything more

The crowd screaming stops the Friar Dominic Buonvicino:

CROWD
 The Fire! The Fire! The Fire!

Friar Savonarola is astonished at the reaction of the crowd. He looks perplexedly at Friar Domenic Buonvicino. The Friar looks at Friar Savonarola, swallows, looks at the crowd and raises his arms, asking for silence:

FRIAR DOMENIC BUONVICINO
 Calm yourselves! On behalf of Friar
 Savonarola, I accept the challenge.
 God is with us and will protect me
 from the flames.

The crowd reassures him. Friar Francis of Apulia shouts:

FRIAR FRANCIS OF APULIA
We will prepare the fire, now!

FRIAR DOMENIC BUONVICINO
No! This is a trial by fire, a test
not only for those present, but a
reverence to God, who should be
revered by the Florence's people.

FRIAR FRANCIS OF APULIA
So be it! Let us be convened,
people of Florence, to witness the
challenge of fire. Tomorrow we will
raise the biggest bonfire ever seen
in Florence and we shall walk
through it, proving beyond any
doubt who has the divine approval.

The crowd screams in ecstasy:

CROWD
Bonfire! Bonfire! Bonfire!

CAMERA- Aerial overview showing the crowd at Piazza Signoria.

CUT TO:

113 INT. VATICAN - APOSTOLIC PALACE - POPE'S ROOM - DAY 113

Cesare Borgia enters the Pope's room running.

CARDINAL CESARE BORGIA
Father! Get out of this bed, the
Pope is God's representative, God
cannot be desolate in bed. I have
news that will cheer you up.

POPE ALEXANDER VI
Nothing can cheer my soul! The soul
of the Pope is disconsolate.

CARDINAL CESARE BORGIA
Friar Girolamo Savonarola has been
challenged to walk through the
bonfire!

Pope Alexander VI stands up on the bed:

CARDINAL CESARE BORGIA (CONT'D)
It is as your Eminence has just
heard! Friar Savonarola was
challenged to walk through fire!
But he refused! He is demoralized!
Another Friar has taken up the
challenge instead.

POPE ALEXANDER VI
This is news that pleases God! It
comforts the Pope's soul.

CARDINAL CESARE BORGIA
Get out of bed, Eminence!

POPE ALEXANDER VI
Surely, my beloved son. When will
it happen, this divine work?

CARDINAL CESARE BORGIA
Tonight my father!

POPE ALEXANDER VI
We must take measures in urgency!

CARDINAL CESARE BORGIA
Yes, my father. I have ordered an
official delegation of the Holy
Church, composed of judges and
Vatican soldiers, move immediately
to Florence.

POPE ALEXANDER VI
Only you lift the Pope's soul.

CUT TO:

114 EXT. FLORENCE - DAY 114
Arabbiatis travels through Florence announcing the challenge.

CUT TO:

115 EXT. FLORENCE - PIAZZA DELLA SIGNORIA - DAY 115
People erect a platform on Piazza della Signoria. Over that
platform are placed large piles of wood, separated by a
narrow space that must be traversed by the friars when the
fire begins to consume the timber.

CUT TO:

116 EXT. FLORENCE - PIAZZA DELLA SIGNORIA - DAY - AFTERNOON 116
A crowd begins to form at Piazza della Signoria in front of
the platform where the wood piles are.

CUT TO:

117 EXT. ROAD ROME - FLORENCE - DAY 117

Soldiers of the Vatican and judges sent by Pope Alexander VI whip their horses to ride faster.

CUT TO:

118 EXT. FLORENCE - PIAZZA DELLA SIGNORIA- DAY - AFTERNOON 118

The crowd is increasing in front of Piazza della Signoria. Friars light the wood piles on the platform. The public becomes stirred up.

CUT TO:

119 EXT. ROAD ROME - FLORENCE - DAY 119

Near Florence, the Vatican soldiers whip their horses.

CUT TO:

120 EXT. FLORENCE - PIAZZA DELLA SIGNORIA - NIGHT 120

The crowd becomes impatient. The Friars prepare to enter the platform amid the piles of wood burning in flames.

Friar Domenic Buonvicino wants to enter carrying a cross. Friar Francis of Apulia doesn't consent, as he thinks that the cross is a form of divine protection. A heated discussion occurs between the two. The crowd screams, insane:

CROWD

Bonfire! Bonfire! Bonfire!

The Friars do not reach an agreement. The crowd is hungry, thirsty and tired after hours of waiting for the challenge.

A storm forms on the horizon. Torrential rain falls on Florence. The rain is intense and puts out the fire. The people begin to disperse to find shelter from the rain. From the crowd, Arabbiatis starts screaming against Savonarola:

ARABBIATIS

Savonarola is a fake! Savonarola is
a liar! It's a farce!
Burn Savonarola in the bonfire!

The rain becomes more and more intense, totally dispersing the crowd. Some Friars try to relight the fires, but the wood piles are very wet and foil their attempts.

Friar Buonvicino and the Friar Savonarola run away seeking shelter from the rain. Only a few Arabbiatis remain.

CUT TO:

121 EXT. FLORENCE - PIAZZA DELLA SIGNORIA - NIGHT 121

Soldiers of the Vatican accompany two judges sent by Pope Alexander VI. They enter Florence mounted on their horses and are greeted by an entourage of Arabbiati, members of a political party contrary to supporters of Friar Savonarola.

CUT TO:

122 INT. FLORENCE - SAINT MARK CHURCH - NIGHT 122

The Church of St. Mark is invaded by Arabbiatis and the Soldiers of the Vatican. Friar Savonarola, Friar Domenic Buonvicino and FRIAR SILVESTRO MARUFFI are arrested.

CUT TO:

123 INT. FLORENCE - SAINT MARK CHURCH - NIGHT 123

Friar Savonarola, Friar Buonvicino and Friar Silvestro are put on trial for heresy. They are tortured mercilessly.

The judges bring a letter of confession to Friar Savonarola for him to sign. Friar Savonarola spits in the face of one of the judges.

The JUDGE is furious, grabs a pen and by himself signs the confession by Savonarola:

JUDGE

It's done! The heretic has
confessed! In the name of God, by
the powers vested in me by the most
Holy Pope Alexander VI, I condemn
the heretic to death by fire. Let
this sentence be carried out
immediately!

CUT TO:

124 EXT. FLORENCE - PIAZZA DELLA SIGNORIA - DAY 124

SUPER: ITALY - FLORENCE - 1498

In Piazza della Signoria the soldiers of Vatican use the same platform erected for the challenge of fire. They build an additional level and place on it three gallows. Below it, other soldiers stack piles of wood.

The Piazza della Signoria is filled by a crowd that looks forward to the hanging of Friar Savonarola. Most of the crowd is made up of political opponents of Savonarola, the group supported the Médices called Bigi, the group of Arabbiati.

CUT TO:

125

EXT. FLORENCE - PIAZZA DELLA SIGNORIA - NIGHT

125

The Piazza della Signoria is packed as never before. Small traders walk among the people, selling delicacies. Artisans sell small ornaments and wood carvings showing the Friar Savonarola on the gallows. Artists who had their works burned at the Bonfire of the Vanities are among those present. The hanging of Friar Savonarola has become the largest public event in Florence.

The Vatican soldiers bring the three convicts, Friar Savonarola, Friar Domenic Buonvicino and Friar Silvestro Maruffi to the platform. The executioners come behind the Friars, followed by the judges.

The crowd becomes agitated and begins to scream:

CROWD

Bonfire! Bonfire! Bonfire!

The soldiers place the three friars, side by side, on the gallows. The executioners approach and place ropes around the necks of the Friars. The judges place themselves in front of the condemned. The ranking judge addresses the crowd:

JUDGE

Through the powers vested in me,
and the authority granted by the
God's blessed representative on
earth, Pope Alexander VI, in
bringing an end to blasphemy's
reign against our Holy Church, I
inform you that the heretic
dictator of Florence, Friar
Savonarola, the man who claimed to
be a prophet, was excommunicated by
the Pope on May 12, 1497, under
judgment of the Holy Office, along
with his accomplices. Having
confessed the practice of heresy,
they are sentenced to the gallows.
Let their sentence be carried out
in God's name.

The crowd screams, angry:

CROWD

Savonarola Impostor! Bonfire!
Bonfire! Bonfire!

The judge gives a sign and the executioners pull levers that open the trapdoor under the feet of the friars. The bodies of the friars fall and suddenly jerk to a stop, hung by the ropes around their necks. They swing and spasm until, at last, they are totally immobile.

The judges, executioners and soldiers take torches and set fire to the wood piles beneath the hanging bodies of the friars.

The crowd becomes euphoric. The bodies of the friars go up in flames.

Medium-Shot - Friar Savonarola's right arm reaches out from the flames. With two fingers raised, his right hand moves, as if blessing the people of Florence for the last time.

CUT TO:

126 INT. VATICAN - APOSTOLIC PALACE - DINING ROOM - NIGHT 126

Pope Alexander VI sits at a table in white papal robes. The table is covered with a white cloth. It is rich, full of bread and fruit. The Pope holds a bunch of grapes in his hand. He eats a grape, takes a glass of wine and raises it to mouth. The Pope drinks wine and goes to put the glass back on the table; he drops the cup and the wine spills on his white robes and the white tablecloth.

CUT TO:

127 INT. CABIN - DAY 127

SUPER: GERMANY - REGENSBURG - 1505

Michael, Lisa and Raphael, 12 years old, at the table. Michael says a prayer before their meal.

MICHAEL

(latin)

Thank you Lord for this food that
we shall eat. May it sustain us
giving our bodies health and
resistance for our daily work.

Michael and Raphael bless themselves. Lisa doesn't. They begin to eat.

FADE TO BLACK

128 EXT. VILLAGE TAVERN - NIGHT 128

Three Knights of the Order of the Cross drink in a tavern.

KNIGHT 1

The witches screamed like demons!

KNIGHT 2

They were screaming in pain!

KNIGHT 3
Wasn't them who shouted, it was the
devil in them!

The TAVERN KEEPER is approaching.

TAVERN KEEPER
It's closing time, gentlemen.

KNIGHT 3
We are drinking to the death of
witches!

TAVERN KEEPER
Those were good women!

The Knight of the Order of the Cross 1 gets up.

KNIGHT 1
And you sir, are you also a
heretic?

TAVERN KEEPER
I am a God-fearing man. But I
cannot approve of deaths so cruel.

KNIGHT 1
I told you, they were witches!

TAVERN KEEPER
No, they were good women of this
village.

The Knight of the Order of the Cross pulls out his sword.

Macro-Shot Knight drawing his sword.

KNIGHT 1
Witches! Daughters of the Devil!

TAVERN KEEPER
Yes, Sir.

The Knight of the Order of the Cross 2 also gets up.

KNIGHT 2
Let's go.

The last Knight of the Cross gets up too. The Knight of the
Order of the Cross 1 throws a few coins on the floor. The
Knights leave the tavern. The tavern keeper closes the door.

TAVERN KEEPER
Murderers!

CUT TO:

129

EXT. ALLEY VILLAGE - NIGHT

129

Three Knights of the Order of the Cross walk down a narrow street, laughing. One of them looks in one direction and makes a signal with his arm to the others. The Knights look stunned, their gazes frozen forward. Lilith stands before them, staring.

CAMERA adjusts to the Knights.

KNIGHT 1

Stop there! Who are you, woman?

CAMERA adjusts for Lilith walking toward the Knights.

KNIGHT 2

Careful! She could be a witch!

KNIGHT 3

She may be possessed by the devil!

The three knights wield their swords.

LILITH

I'm not possessed, I am the devil!

Lilith takes off her hood. The terrified Knights can see her horns. Claws spring from her hands and she deftly slashes off each of the Knights' heads. Immediately reverting to her previous form, Lilith slips quietly away.

CUT TO:

130

EXT. ALLEY VILLAGE - DAY

130

Michael stands over the three beheaded Knights. He looks around. Villagers and other knights look on as well.

MICHAEL

It had to be an animal.

MAN OF THE VILLAGE

Or the devil!

The Man makes the sign of the cross. Michael faces the man. The man lowers his head.

MICHAEL

The devil would not dare.

MAN OF THE VILLAGE 2

May have been revenge...

MICHAEL

Revenge for what?

MAN OF THE VILLAGE 2

... for the deaths of the women.

MICHAEL
The deaths of witches, you mean.

MAN OF THE VILLAGE 2
Yes, Sir.

Michael looks at the one of the Knights' severed heads.

Close-up on a neck detail of claw marks.

MICHAEL
It was an animal.

Everyone looks at Michael.

MICHAEL (CONT'D)
An animal, a bear, or another
animal that came from the forest.
Take away the bodies. I want a
group of men looking for this
beast.

Three Knights rush out.

CUT TO:

131 EXT. FOREST - DAY 131

Michael and 10 Knights roam the forest, following the Beast.
Michael signals the group to stop.

MICHAEL
Stop. Go back to the village. I'm
going looking for it.

KNIGHT OF THE ORDER OF THE CROSS 4
Alone, Sir?

MICHAEL
I'm Michael, the Sword of God!
Go back to the village. That's an
order!

The knights make a half turn and heads off one way. Michael
goes in the opposite direction.

CUT TO:

132 EXT. DIRT ROAD - DAY/NIGHT 132

Michael rides on the road. It's already night. Michael keeps
riding.

CUT TO:

133 EXT. FRONT OF CABIN - NIGHT 133

Michael arrives home. He dismounts. He looks at the sky. The moon is almost full. Michael enters the hut.

CUT TO:

134 INT. CABIN - NIGHT 134

Michael enters the hut. On the table, bread. He lights a candle in the wood stove. He walks and opens a door.

CUT TO:

135 INT. RAPHAEL'S ROOM - CABIN - NIGHT 135

POV Michael sees his son, Raphael, sleeping. He closes the door.

CUT TO:

136 INT. ROOM MICHAEL CABIN - NIGHT 136

Michael opens the door and enters. He brings the candle in his hand. He approaches Lisa and illuminates her face. Lisa wakes, frightened. Michael slaps her mouth. He pulls the blanket, lies down over her. Michael rapes Lisa, who cries.

CUT TO:

137 INT. CABIN - DAY 137

Michael brings wood. Lisa is cooking. She puts bread on the table. Raphael leaves the room and seeing his father, smiles.

MICHAEL
Sit down, Raphael, let's get
something to eat.

Raphael sits down. Lisa sits down also.

MICHAEL (CONT'D)
Thank you, Lord, for this food of
which we now partake. May it
sustain us, giving our body health
and resistance for our daily work.

Michael and Raphael make the sign of the cross but Lisa doesn't. They start to eat.

MICHAEL (CONT'D)
A beast ripped off the heads of the
three knights.

RAPHAEL

Beast?

MICHAEL

Or it was the demon himself.

Michael stares at Lisa, lowering his head.

RAPHAEL

Demon? Why, my father, do you think so?

Michael answers staring Lisa:

MICHAEL

Because we burnt some witches on the same day.

Lisa gets up.

MICHAEL (CONT'D)

Come back and keep eating.

Lisa looks at Michael.

LISA

Please, sir, I am not feeling well.

MICHAEL

Stay here. I command you.

Lisa sits down again.

MICHAEL (CONT'D)

Eat.

LISA

Please, sir, I'm not feeling well.

MICHAEL

You will only get up from that chair after I have finished eating.

Lisa says nothing. Michael finishes eating. He gets up.

MICHAEL (CONT'D)

Raphael, let's hunt. You need to learn to be a man like your father.

Raphael rises excited.

RAPHAEL

In the forest?

MICHAEL

Yes, in the forest. We'll have a roast tonight.

Michael looks at Lisa.

MICHAEL (CONT'D)
Clean the house, woman.

Lisa nods. Raphael leaves with his father carrying their hunting gear. Lisa then gets up irritated, and clears the table.

CUT TO:

138 EXT. FRONT OF CABIN - DAY 138

Michael and his son Raphael ride their horses and move away from the hut for a hunt. They take bows and arrows.

CUT TO

139 INT. BEDROOM CABIN - DAY 139

Lisa is making the bed. When she takes off the bed sheet she sees a bloodstain.

MERGER:

140 INT. BEDROOM CABIN - NIGHT (FLASH BACK PREVIOUSLY UNRELEASED) 140

Lisa is lying on the bed and Michael covers her mouth. He lies down on top of her. He rapes her. A tear runs down her face. Michael touches her private parts and sees his bloodstained fingers. Michael gets off of her.

MICHAEL
Why didn't you tell me you were
dirty?

Lisa
You covered my mouth.

Michael slaps Lisa's face.

MICHAEL
Filthy!

MERGER:

141 INT. BEDROOM CABIN - DAY 141

She strips the bed sheets and throws them on the floor. She grabs Michael's clothes, smells them. She feels disgusted and throws them on the floor. She searches for his leather bag. Opening it, she finds manuscripts that describe witchcraft, devil invocation, excerpts on the Mother Goddess cult. She reads carefully.

CUT TO:

142 EXT. FOREST - DAY

142

Raphael tries to hunt a rabbit, but he fails to. He prepares the bow and arrow, he shoots, but fails.

MICHAEL
You must calm down. Stop holding
your breath.

Raphael nods. Another rabbit appears. Michael positions his bow and shoots. Raphael runs and takes the rabbit.

MICHAEL (CONT'D)
We already have enough to eat.

Raphael
Let me hunt one more, father.

MICHAEL
Come on. I do not want to leave
your mother alone.

RAPHAEL
It's because of the beast, isn't
it?

Michael looks seriously at his son while walking through the forest. Raphael follows his father carrying their kill.

CUT TO:

143 INT. BEDROOM CABIN - DAY

143

Lisa is still reading the manuscript when she hears the sound of galloping horses. Michael and Raphael are coming back. She quickly hides the manuscript and leaves the bedroom.

CUT TO:

144 EXT. FRONT OF CABIN - DAY

144

Michael and Raphael arrive and dismount.

MICHAEL
Take the animals and take off their
saddles.

Raphael
Yes, sir, my father.

Raphael leaves, leading the horses. Michael enters the hut.

CUT TO:

145 INT. CABIN - DAY

145

Michael enters, delivering their kill to Lisa.

MICHAEL
Prepare our food.

Lisa looks at the little rabbit.

MICHAEL (CONT'D)
You feel sorry for him? Or would
you prefer to rip its head off with
your teeth?

Lisa doesn't answer and lowers her gaze. She takes the rabbit
and leaves the hut. Michael grabs a wine jug and drinks.

CUT TO:

146 EXT. CABIN - DAY

146

Lisa skins and guts the rabbit on a stone. She's crying.
Raphael approaches and observes her.

RAPHAEL
Why are you crying?

Lisa wipes her tears with her apron.

LISA
It's nothing, Raphael.

RAPHAEL
Is it because of the rabbit?

LISA
Do not tell your father.

RAPHAEL
Did he hit you?

LISA
No more questions, Raphael!

RAPHAEL
I don't like when he hits you.

LISA
Go inside, Raphael, I need to
prepare the food.

Raphael leaves, warily. Lisa continues her work.

CUT TO:

147 EXT. FRONT OF CABIN - NIGHT

147

Long-Shot of the cabin. Through one of the windows, a burning oil lamp shines.

CAMERA adjusts into the starry sky. The moon appears between some clouds. It's a full moon.

CUT TO:

148 INT. CABIN - NIGHT

148

Michael and Raphael are at the table. On the table, a bowl of potatoes, wine, dishes and metal bowls. Lisa arrives with the roast rabbit. Michael looks at it satisfied.

MICHAEL

(latin)

Thank you Lord for this food that
we shall eat. May it sustain us,
giving our bodies health and
resistance for our daily work.

Michael and Raphael bless themselves. Lisa doesn't. They have dinner. Lisa barely touches the food. Michael drinks wine.

MICHAEL (CONT'D)

Bring more wine, woman.

Lisa gets up and brings over a jug of wine. Michael fills his cup, drinks, as he devours the rabbit using his hands. Lisa takes away the empty wine jug from the table.

CUT TO:

149 INT. BEDROOM CABIN - NIGHT

149

POV of Lisa. Michael sleeps sprawled out on the bed. It is obvious that he passed out completely drunk. He still has his boots on his feet. She closes the door.

CUT TO:

150 EXT. HOUSE CABIN - NIGHT

150

The cabin door opens. Lisa comes out and stands in front of the house. She looks at the full moon.

Long-Shot of the moon. Lisa, concentrating, begins to recite an incantation.

LISA

I will never be controlled by the
light or the darkness.
I am the manifestation of the
Goddess on Earth.
(MORE)

LISA (CONT'D)

There will be no fire or bonfire
 able to hold me. No forces of
 patriarchy will control me because
 I am a free being. I am a woman-
 snake. I am the daughter of the sun
 and moon. I cannot be controlled. I
 can be conducted by the Power of
 Mother, but never controlled. There
 is no force in heaven or on Earth
 capable of stopping me, for I am
 woman untamed. I am the Female
 Principle. I am Lilith.

CUT TO

151 EXT. FOREST - NIGHT

151

Full moon night. Lunar eclipse turns the full moon into a black moon. Clouds form over the forest. Strong winds, lightning, thunder herald a storm. In the forest, a huge, ancient and twisted willow tree, is struck by lightning running through its length from the crown to the roots. The interior of the humid and sticky willow changes color to dark red and starts bleeding. Inside the ancient willow, Lilith, the First Woman of mythical beauty, naked, slim, a shapely body, beautiful, seductive with long hair. On her head, two pair of horns.

Lilith rises from the ground inside the willow. The Willow blood runs over her naked body, forming a cloak that covers her from neck to foot. With some effort, Lilith emerges from the willow's womb. The forest is dark, cut by lightning and thunder breaking the silence and the darkness, showing Lilith in foreground, and behind her, the ancient willow. Lilith, in the midst of darkness, walks among the forest trees and extends her left arm forward. Her nails grow gradually and her hand starts to become a threatening claw which moves toward the hut where Michael and Lisa live.

CUT TO

152 EXT. CABIN - NIGHT

152

Lilith stops in front of the hut door, which opens with the a violent wind.

CUT TO

153 INT. BEDROOM - CABIN - NIGHT

153

Michael and Lisa wake up startled. He commands her to be quiet. He takes his ax from the wall and leaves the room.

CUT TO:

154 INT. CABIN - NIGHT

154

Michael attacks Lilith with the ax, but he is subdued several times. Thrown against the wall, he collapses and stays unconscious. Lilith raises her hand transformed into a claw to deliver a fatal blow against Michael, at the very moment she hears Lisa cry out:

LISA
Noooooooooooo!!!

Lilith looks at Lisa and sees a beautiful naked woman with her naked breasts.

LILITH
It was you who called me...

Lisa says no with her head, terrified.

LILITH (CONT'D)
You cast the spell...

Lisa nods her head. Lilith goes toward her. Lilith caresses Lisa's hair and looking into her eyes, speaks:

LILITH (CONT'D)
It is the destiny of all that lives
to die. Everything passes and is
gone. I bring comfort and
consolation to those who cross the
Portals. You are the desire of my
heart, accept me and follow me.

Lilith gently kisses Lisa's lips. Lisa trembles.

LILITH (CONT'D)
This is the circle of rebirth.
Through you, everyone leaves life,
but through me everyone can be
reborn again. Everything passes,
everything changes. Even death is
not eternal. Mine is the mystery of
the womb, which comes to be the
cauldron of rebirth. Surrender to
me and know me so you will be free
of all fear.

Lilith kisses Lisa with passion. Lisa surrenders.

LILITH (CONT'D)
Because life is just a journey to
death, death is just a passage back
to life, and on me, the circle ever
spins. I am the Goddess of Shadows,
the one who comforts and offers
consolation, the one who gives
peace and rest.

Lilith and Lisa caress each other. The desire is visible between the two women.

LILITH (CONT'D)

The Graceful Mother of all life; in me, all things are born and must return to me again. In me, are the mysteries of death and birth; in me, the realization of all love.

Lilith digs her teeth into Lisa's neck. A trickle of blood runs down Lisa's neck. Lisa's eyes widen and her pupils dilate. She sighs in ecstasy. A kind of power flows through Lisa's body from head to foot. Her heartbeat accelerates and her blood pressure increases, her breathing becomes fast and gasping. The muscles of her body constrict and warm up as though they were on fire. Adrenaline dilates the surface blood vessels of her body and facial skin as other body parts become red and hot. The activity of her neurons increases greatly, multiple images are formed in her brain as if Lisa is understanding all existence: images of the universe, planets, comets, etc.

Michael rises, still dazed, takes in the scene and is confused for a few seconds, watching his wife surrender herself to Lilith. He gets up, attacks Lilith again, who with one blow from a ragged claw, rips the head from his body. Michael's body falls on one side of the room, spouting blood as his head falls in a corner, its eyes wide with terror, languid and bloodied. Raphael appears at the door of his bedroom, an expression of terror on his face. He sees his father bloody and headless; blood dripping down the neck of his mother. Lilith takes Lisa in her arms and carries her out of the hut. Raphael runs to the door and stands staring out, horrified.

CUT TO:

155 EXT. FRONT OF CABIN - NIGHT

155

POV Raphael. Lilith walks toward the forest, Lisa in her arms.

CAMERA adjusts to show Raphael at the cabin door, with tears streaming down his face.

CAMERA adjusts again to Lilith carrying Lisa in her arms until they disappear into the forest.

CUT TO:

156 INT. HOME CABIN MICHAEL - NIGHT 156

Raphael runs near the father's body. He kneels and cries uncontrollably.

CUT TO

157 EXT. FOREST - NIGHT 157

Lilith takes Lisa into the forest, disappearing within the darkness.

CUT TO:

158 EXT. VILLAGE NEAR RAVENSBURG - DAY 158

Dawn in the village near the town of Regensburg. Gradually residents emerge from their homes.

CUT TO:

159 INT. CHURCH RAVENSBURG - DAY 159

The PRIEST opens the doors of the church and sees Raphael lying on the ground in bloody clothes. Raphael is in a state of shock. The Priest bends down.

PRIEST

Raphael? What happened, my boy?

Raphael looks at the Priest, but cannot say a word.

PRIEST (CONT'D)

Come with me.

The Priest helps Raphael up and into the church.

CUT TO:

160 EXT. CABIN - DAY 160

In the afternoon, the Priest accompanied by the Knights of the Order of the Cross, ride to the hut where Michael lived.

Long-Shot of the hut with the door open. They dis mount their horses and enter the hut.

CUT TO

161 INT. CABIN - DAY 161

The Priest is the first to enter Michael's house, followed by the Knights. The interior of the hut is completely destroyed.

Michael's body lies separate from his head, thrown on the ground, covered with gore and flies. The Priest makes the sign of the Cross.

CUT TO

162 EXT. REGENSBURG CEMETERY - DAY

162

Michael is buried with honors in the cemetery of the Dominican Monastery in Regensburg. Raphael stands crying beside the Priest.

CUT TO:

163 INT. CHURCH BOHEMIA - DAY

163

SUPER: BOHEMIA - 1505

Four Knights of the Order of the Cross enter a Church in Bohemia. The inquisitor Heinrich Kramer stops preaching. The Knights' leader speaks:

KNIGHT 5

Heinrich Kramer, you are accused of crimes against the Holy Church, tampering with documents, and the publishing of a book included in the "Index Librorum Prohibitorum." You will be taken for interrogation of the Holy Office.

HEINRICH KRAEMER

Blasphemy! I am the inquisitor Heinrich Kraemer...

KNIGHT 5

(interrupting)
You are no longer!

HEINRICH KRAEMER

This is heresy! The Pope himself will hear of this.

KNIGHT 5

Your arrest order was signed by the Holy Father Julio II. Knights, arrest this man!

The Knights seize Heinrich Kramer by the arms and drag him out of the church.

CUT TO

164 INT. DUNGEON REGENSBURG MONASTERY - DAY

164

SUPER: MONASTERY OF REGENSBURG - 1505

Travelling shot through the dungeon of Regensburg Monastery shows the monks torturing prisoners. The book Malleus Maleficarum is on a table next to torture devices. A MONK takes a red-hot iron from the fire and approaches a prisoner:

MONK

The evil influence of Satan does not respect holy ground or clerical robes. In the name of God, and by the powers invested in me by the Holy Pope Julius II, Giuliano della Rovere, the interrogation of a heretic proceeds with persuasion by the instruments of the Holy Inquisition.

Close up of the red-hot iron.

CAMERA adjusts to the chained prisoner, showing that it is the inquisitor Heinrich Kraemer.

Close up on Kraemer's face. He screams:

HEINRICH KRAEMER

No! No! Nooooooooooooooooooooo!

CUT TO

165 INT. DUNGEON REGENSBURG MONASTERY - DAY

165

Travelling - Regensburg Monastery dungeon. The inquisitor Heinrich Kraemer is in a dark corner of the dungeon, chained to the wall. He sits on the floor, badly hurt, amidst his own urine and feces.

CAMERA adjusts to Kraemer's face, smiling, showing chapped lips, a mouth without teeth and bulging eyes.

CUT TO

166 INT. REGENSBURG MONASTERY - DAY

166

Raphael has spent his adolescence and youth in the Dominican Monastery Priory in Regensburg receiving religious education, and being trained to be initiated as a Knight.

At 20 years old, Raphael is ordained as a Knight.

BISHOP OF REGENSBURG

(latin)

I sanctify this sword.

(MORE)

BISHOP OF REGENSBURG (CONT'D)

In the name of the Lord I
consecrate thee Knight the Order of
the Cross. From now on, you have
the inquisitorial permission
granted by Pope Innocent VIII, to
hunt, prosecute, torture and kill
witches.

The Bishop lowers the sword touching Raphael's left shoulder,
followed by his right, then his head.

BISHOP OF REGENSBURG (CONT'D)

In nomine Patris et Filii et
Spiritus Sancti. Amen!

CUT TO:

167 EXT. VILLAGE NEAR RAVENSBURG 167

Raphael attacks a group of women dancing in a ceremony to the
Mother Goddess and decimates them all.

CUT TO:

168 EXT. ROAD REGENSBURG - DAY 168

Raphael and two knights lead half naked women, tied to ropes.
One of them falls. Raphael mercilessly thrusts his sword into
her heart. He cuts the rope. The caravan moves on, leaving
the woman's body on the road for the vultures to eat.

CUT TO:

169 INT. CHAPEL MONASTERY REGENSBURG - DAY 169

Raphael at 30 years old, his deeds considered greater than
those of his father Michael. He is honored at a special
ceremony, where he is awarded the Knights' "Grand Cross."

BISHOP OF REGENSBURG

(latin)

I grant you the "Grand Cross" of
the Knights of the Order of the
Cross.

CUT TO

170 EXT. RAVENSBURG FIELD - DAY 170

Raphael's first mission after his honor is on the outskirts
of the city of Ravensburg.

The goal is to pursue, capture and bring to trial women accused of belonging to the Mother Goddess cult. Raphael is the leader of a group of ten Knights of the Order of the Cross designated for the task.

CUT TO

171 EXT. FOREST RAVENSBURG - NIGHT

171

The Knights follow a path that leads to a forest near Ravensburg. As they enter the forest the atmosphere immediately changes, becoming more oppressive and gloomy. The animal noises contribute. An owl hoots. The Knights get the impression of being observed from the time they enter the forest. Some Knights start feeling chills and are visibly terrified.

As the Knights move deeper into the forest, the path becomes more winding, full of twisted and thorny trees, some of them resembling distorted human forms, with their branches pointing threateningly toward the Knights' heads. The Knights begin to feel fatigued. Two of them are left behind. Raphael realizes this and goes toward them.

RAPHAEL

Forward!

The men straighten themselves on their mounts and return to the others. Raphael goes ahead of the company.

The reflection of the moonlight on the trees gives them the impression of seeing a woman. Lightning strikes a tree, the horses whinny and become restless. A nude female figure is sighted near the tree where the lightning bolt struck.

RAPHAEL (CONT'D)

There they are! I want all of them,
dead or alive!

He gives a hand signal and the Knights launch into pursuit. The woman disappears behind the trees and reappears at a more distant point. They spur their horses on, using whips to make them move faster. More lightning is seen and thunder is heard in what appears to be the beginning of a storm. Dark clouds make the environment treacherous.

The path taken by the Knights in their pursuit narrows more and more, until the branches of the trees begin to hurt both horses and Knights, tearing at their garments.

The pace of the chase accelerates. Raphael and his men are determined to capture the woman at any cost. By now, the trees are so close the Knights can go no further. Raphael distances himself from his men, and is alone in the forest.

CUT TO:

172 EXT. FOREST CLEARING - DAY

172

Raphael enters a small clearing where a dilapidated cabin, nearly overrun by trees and shrubs seems to be the last remnant of human life within the forest.

Raphael falls from his horse and walks slowly toward the cabin entrance. The door, broken in places, hangs on rusty hinges. Raphael forces the door.

CUT TO

173 INT. RUINED CABIN - NIGHT

173

The interior of the cabin is extremely dark. Every step taken by Raphael is punctuated by a snapping of twigs underfoot. A shadow moves abruptly behind Raphael. He turns quickly, but cannot see anything. Raphael continues walking with uncertain steps toward the back of the cabin. Again, Raphael feels something move behind him. He tries vainly to find out what is happening. A shiver runs down his entire spine.

Something stirs in the back of the cabin, in the darkest corner. Once Raphael approaches, the shadowy back of the hut seems to take the form of a woman with her back to him. Raphael extends his hand toward the shape, but as he is about to touch her, the shadow turns to face Raphael. It is his mother, just as he knew her when he was a child. Raphael screams and falls back scared. He quickly scrambles up. A shadow comes out of the darkness.

Medium-Shot - Lilith appears in her most seductive form. Lilith approaches Raphael.

Close-up - Lilith brings her face near Raphael's face.

Big-Close - Lilith approaches, her lips half open near Raphael's mouth.

Medium-Shot - Raphael passes out.

CUT TO

174 INT. BEDROOM REGENSBURG MONASTERY - DAY

174

Raphael wakes with a start, sweaty after the terrible nightmare. He is lying on a bed in the Dominican Monastery in Regensburg. A MONASTERY PRIEST sits next to the bed.

MONASTERY PRIEST
Calm yourself, my son.

The Monastery Priest presses a damp towel to Raphael's forehead, he tries to get up.

MONASTERY PRIEST (CONT'D)
Lie down, you aren't well.

RAPHAEL
What happened?

MONASTERY PRIEST
We do not know for sure, but you
were found by your men, bloodied
and lifeless in a hut, in the
forest.

Raphael looks at the Priest.

RAPHAEL
Bloodied?

MONASTERY PRIEST
You were attacked by a wild animal.

RAPHAEL
And... the woman?

MONASTERY PRIEST
What woman? No one mentioned any
woman.

RAPHAEL
There was a woman in the hut!

MONASTERY PRIEST
She must have been devoured by the
animal that bit you.

Raphael stirs in his bed.

RAPHAEL
No, it was her, she is the beast!

MONASTERY PRIEST
You are still very confused.
You lost a lot of blood and have
taken many remedies.

RAPHAEL
I saw the woman who attacked me. It
was the demon, Priest!

MONASTERY PRIEST
Demon?

RAPHAEL
Beautiful! The demon is a beautiful
woman!

MONASTERY PRIEST

Do not repeat this, my son.
You are still feeling the weight of
what happened to you. It is natural
for you have hallucinations.

RAPHAEL

How long have I been like this?

MONASTERY PRIEST

More than ten days.

RAPHAEL

My God!!!

MONASTERY PRIEST

You need to feed yourself. Let's go
to the refectory.

The Priest helps Raphael get out of the bed.

CUT TO

175

INT. REGENSBURG MONASTERY REFECTORY - DAY

175

The Priest enters the refectory, steadying Raphael by the arms. The Priest sits down with Raphael at one of the tables near the kitchen. He leaves, then returns, bringing a bowl of soup which he puts on the table. Raphael tries to take a spoonful of the soup, but feels nauseous and spits the soup out on the table.

MONASTERY PRIEST

My son, if you do not feed yourself
you will not have the strength to
pursue your mission.

Raphael hears the noise of the blows of the cook's cleaver, cutting pieces of meat. For Raphael, the noise is extremely loud, as if it were inside his head. He puts his hands on his head.

RAPHAEL

Make the noise stop!

MONASTERY PRIEST

It's just the cook.

Raphael gets up, tottering, and moves towards the cook in the kitchen.

CUT TO:

176

INT. KITCHEN OF THE MONASTERY REGENSBURG - DAY

176

The COOK continues to deliver powerful cleaver blows to the raw meat. Raphael stops in front of him, looks at the cleaver, looks at the pieces of raw meat on the table. With both hands, Raphael snatches up a few pieces of bloody meat. He bites into it hungrily. The Cook and the Priest become frightened.

MONASTERY PRIEST

What's going on here?

The Priest tries to contain Raphael.

RAPHAEL

Arrrrrgrrrrrrrrrr!

Raphael violently shoves the Priest. The Cook catches the Priest. Raphael attacks the Cook, biting him on the neck, ripping his jugular. Blood gushes everywhere. The Priest shouts at Raphael:

MONASTERY PRIEST

Nosferatu! Nosferatu!

Raphael throws the priest against the wall.

CUT TO:

177

INT. REGENSBURG MONASTERY REFECTORY - DAY

177

Raphael staggers out into the refectory. His face and his clothes are bloodstained.

CUT TO

178

INT. REGENSBURG MONASTERY CHAPEL - DAY

178

Raphael wanders through the monastery until he finds the chapel. He walks through the door and falls to the ground. Raphael crawls towards the altar. He gets to his knees, smoke beginning to come off of his body. Still on his knees he opens his arms. Raphael says:

RAPHAEL

Oh Lord, I was your faithful
servant all my life. Each breath of
my existence glorified thy name. I
fought the infidels and heretics
with all my strength.
I washed Your honor with the blood
of the impure.

CAMERA focuses the altar's image.

CAMERA adjusts to Raphael.

RAPHAEL (CONT'D)

God, you allowed me to offer up all of myself, my father, my mother, my blood... and now as a reward for my last devotion, you allow the devil to drag me into the darkness and make of me a perversion? God, why have you forsaken me? The blood is the life.

As Raphael finishes speaking, the images, the walls, and the chapel floor begin to shed blood. Raphael falls to the ground, the blood washing over him.

FADE OUT.

179 EXT. FIELD OF FLOWERS - NIGHT

179

Lilith, in her red cape, walks through a field of white flowers. Where Lilith passes through the flowers, they change from white to red. Lisa runs to Lilith. Lilith looks at Lisa tenderly, running her hands through her hair. The two kiss each other passionately.

A drop of blood falls on a white flower. Then, another.

POV from flower to the sky, a blood rain falls on the field transforming white flowers to red flowers.

CUT TO

180 EXT. SHIP - NIGHT

180

Through graphics, the trajectory of a ship Lilith and Lisa are on is shown. Blood details appear where they pass. Scenes of the sea voyage, Lilith and Lisa kissing each other.

FADE TO BLACK

181 EXT. FOREST - NIGHT

181

SUPER: ITALY - BOLOGNA - SEC. XVIII

Long-Shot - At the entrance of a village, in a small clearing in the forest lit only by torches, three wagons of the Mummers' Troupe "Compagnia dei Comici Gelosi" are aligned side by side forming a makeshift stage.

The audience is made up of about 30 villagers: men, women and children. They watch the show, fascinated.

The artists take turns on stage: musicians, jugglers, acrobats, contortionists, fire-eaters, clowns and actors. At every entrance and exit of the artists, the audience applauds enthusiastically. Parents comment excitedly with their children and point to the stage.

In the final scene, two jugglers, one on each side of the stage are juggling. Two contortionists, one on either side of the stage, drag themselves along the floor in various contortions, arriving at center stage. The audience is impressed.

AUDIENCE
Ohhhhhhhhhhhhh!!!!

MIYOKO SHIDA, an eastern equilibrist, places herself at center stage among the contortionists and starts to balance twigs and feathers; she builds a structure of twigs and feathers that stands balanced in an incredible way. The audience is impressed:

AUDIENCE (CONT'D)
Ohhhhhhhhhhhhh!!!!

The jugglers on the sides of the stage turn to each other and play their juggling towards each other, crossing the entire length of the stage. The juggling passes over the branches structure of the equilibrist. The audience is impressed:

AUDIENCE (CONT'D)
Ohhhhhhhhhhhhh!!!!

Two acrobats behind the jugglers, one on each side of the stage, begin a sequence of somersaults to center stage. The audience is impressed. The audience applauds. The Clowns throw confetti. Beside the acrobats, two fire eaters spit fire towards the audience. The audience is momentarily frightened.

The fire-eaters spit fire on the structure of twigs which burns and falls down. The equilibrist also falls to the ground.

Coming from behind the stage, Scaramouche, a sad clown with a huge mouth full of sharp and overlapping teeth, like the mouth of a shark, walks among the clowns. He passes through the fire eaters, the acrobats, the jugglers, the contortionists and past the equilibrist.

Scaramouche positions himself at center stage in front of audience. The crowd goes silent.

Scaramouche opens his big mouth, showing his teeth. He places his left hand in the mouth over the lower teeth; He places his right hand in the mouth over the upper teeth. Scaramouche pulls his hands in opposite directions, widening and totally tearing his mouth open, and ultimately displacing his head. Scaramouche falls.

The stage torches go out; only the torches of the audience remain lit. The crowd goes silent. The stage torches light up. All of the artists stand side by side in a row and bow, thanking the public. Scaramouche is not on stage with the other artists.

The audience applauds enthusiastically. Raphael steps out the audience and walks around behind the stage. More wagons of the Troupe form a circle, a bonfire in the center.

Scaramouche is in the dark, sitting on a tree trunk, outside of the circle of wagons.

Holding an ax, Raphael approaches Scaramouche from behind. Scaramouche senses Raphael's presence and speaks.

SCARAMOUCHE

You cannot imagine how long I have hoped for your visit. Long years, a lonely eternity that I share only with the stars. What is life without the spark inside that burns and makes us consume? Night after night, awake, inhale, and feel that the air does not reach your lungs. As if your heart had not strength enough to pump the blood that runs through your veins; a feeling of choking, drowning, the lack of air. My heart is black. I have been condemned for eternity. Every night I look at the stars. Every night I remember everything. Every night I remember every moment, how it all began, and how the smile ran away from my lips. I miss so much, I'm so homesick. It's as if our love, once on fire, has been smothered by filthy sackcloth on a cold night.

CAMERA adjusts to the bonfire.

FADE TO BLACK

182 EXT. BOLOGNA - NIGHT

182

SUPER: BOLOGNA - 1576

The "Compagnia dei Comici Gelosi" of the comedians FRANCESCO ANDREINI and FLAMINIO SCALA presents its show in Bologna, Italy. After the show a 14 year old girl stays, waiting to talk to the comedians; she is ISABELLA CANALI, daughter of humble parents of Venice, but extremely cultured; she composes music and improvises verse.

CUT TO

183 EXT. ROAD BOLOGNA TO FRANCE - DAY

183

Isabella joins the troupe and travels to France with the "Compagnia dei Comici Gelosi" to perform for Henry III.

CUT TO

184 INT. ITALY - DAY 184

In 1578, Italy, after the "Compagnia dei Comici Gelosi" returns from France, Isabella, 16 years old, marries Francesco Andreini, fifteen years her elder.

FADE TO BLACK

185 INT. FLORENCE - DAY 185

SUPER: FLORENCE - MAY - 13 - 1589

FERDINAND DE MEDICI and LORRAINE CHRISTINE get married.

The Compagnia dei Comici Gelosi presents its show during the wedding festivities. Isabella Andreini plays his character Isabela, pretending to be mad, starts to speak several languages and touch the private parts of all the comedians, male and female, in her troupe.

Among the spectators is GIUSEPPE PAVONI, owner of a daily newspaper. Pavoni is impressed by the performance of Isabella and comments to his friends:

GIUSEPPE PAVONI
Mentre durerá il mondo, semper Sara
lodata la sua bella eloquenza, e
valore.

CUT TO:

186 EXT. ROAD FLORENCE - BOLOGNA - DAY 186

The wagons of the Compagnia dei Comici Gelosi travel the road from Florence to Bologna. In the last wagon is the couple Isabella Andreini and Francesco Andreini.

They argue because of Isabella's having touched the private parts of all the male comedians during the presentation in the wedding festivities.

FADE TO BLACK

187 EXT. FONTAINEBLEAU CASTLE - DAY 187

SUPER: FRANCE - FONTAINEBLEAU - 1603

Long-Shot - Fontainebleau Castle.

The wagons of the Compagnia dei Comici Gelosi reach the Palace of Fontainebleau. The troupe descends from the wagons.

CUT TO:

188 INT. PALACE FONTAINEBLEAU - DAY

188

The Compagnia dei Comici Gelosi presents a show for Henry IV, King of France, and his wife Maria de Medici.

FADE TO BLACK

189 EXT. FONTAINEBLEAU ROAD - LYON - NIGHT

189

SUPER: FRANCE - FONTAINEBLEAU - 1604

It is a moonless night. The Fontainebleau road to Lyon is lit only by the lanterns of the Compagnia dei Comici Gelosi, and covered in a fog so thick there is no visibility from one wagon to the next.

In the last wagon are the couple Isabella and Francesco Andreini. The wagon falls behind and distances itself from the others. The horses become restless. The couple argues harshly.

Shadows move in the forest next to the road. Wolves howl. The horses of all the wagons begin galloping faster. The drivers try in vain to stop the horses. The horses continue to run at high speed.

Francesco Andreini loses control of the reins, the wagon's left wheel hits a stone on the road, and Isabella falls from the cart, hitting her head on a rock.

Macro-shot - Isabella's head hitting the stone.

The fall leaves Isabella with a deep cut on her head from which gushes blood. She lies on the ground semi-conscious, stunned by the fall and loss of blood. Isabella notices a shadow coming out of the woods and towards her. The shadow is Lilith in her flowing red cloak.

Lilith bends down to Isabella, puts her hand behind her head supports Isabella's neck. Isabella tries to speak but has no strength. Lilith puts her finger to Isabella's lips, looks at the cut on her head, still gushing blood.

Close-up - Lilith moves her face near to Isabella's.

Macro-shot - Isabella's eyes.

Macro-shot - Lilith's red lips.

Lilith passionately kisses Isabella, and then bites her neck. Rivulets of blood drip from Isabella's neck.

Isabella's eyes widen and her pupils dilate, she sighs in ecstasy. An energy runs through her body from the head to foot.

Isabella feels her heartbeat and blood pressure increase. Her breathing becomes rapid and shallow. Isabella faints.

CUT TO:

190

EXT. FONTAINEBLEAU ROAD - LYON - NIGHT

190

Francesco Andreini cannot control the horses and jumps from the wagon. He falls to the ground, rolls down an embankment knocking into shrubs and trees. He gets up injured, his clothes torn. Francesco struggles up the ravine and back to the road. He is far from where Isabella fell.

The night is dark, Francesco can't see Isabella. Despite his injuries, he runs down the road to help her.

The trees become dark and twisted; several branches hang over the road, obstructing the Francesco's passage.

Francesco approaches Isabella and sees a woman with a huge cloak crouched over her. He screams.

Lilith releases Isabella to the ground. With a sudden gesture, Lilith violently rakes her claw across Francesco's face, throwing him backward.

Francesco's body slams into a tree and he falls to the ground, stunned. He tries to get up, but Lilith seizes him by the throat. Lilith raises Francesco by the neck until his feet are off the ground. Francesco struggles in vain. Lilith tightens her claw on Francesco's neck. He begins to choke. Lilith pulls Francesco close to her face.

Close-up- Lilith's face as she stares at Francesco.

Lilith looks into Francesco's eyes. She sniffs him and smiles. Lilith says:

LILITH

A clown needs a bigger mouth to
make people laugh.

Lilith puts her claw on Francesco's mouth and moves his jaw. She bites his neck and sucks his blood. Lilith looks into Francesco's eyes:

LILITH (CONT'D)

Your punishment will be eternity.

Lilith throws Francesco into the trees. His body collides with a tree and falls to the ground.

FADE TO BLACK

191 INT. MANSION ROOM - NIGHT

191

SUPER: ENGLAND

A woman married to an English nobleman suspects that her husband plans to kill her. The woman is in her room, on her knees, before a small hanging lantern at the bed side. There is a lighted red candle in the lantern. The NOBLEWOMAN invokes Lilith:

NOBLEWOMAN

O Lilith, Scarlet Deity, Great
Goddess, protector of women, do not
forsake me at this difficult time.
I ask your protection against all
the evil that lurks about me.

CUT TO

192 INT. MANSION HALL STAIRCASE - NIGHT

192

The NOBLEMAN climbs the stairs of the darkened mansion with a candlestick at his hand. At the top of the stairs he screams for his wife:

NOBLEMAN

Woman, where are you?

The Noblewoman does not answer him. The Nobleman becomes furious:

NOBLEMAN (CONT'D)

Woman!

CUT TO:

193 INT. MANSION ROOM - NIGHT

193

The Noblewoman begs on her knees, before the red candle:

NOBLEWOMAN

Protect me, Great Goddess!

The Noblewoman blows out the candle and puts it in a drawer. She gets up and adjusts her dress before answering.

NOBLEWOMAN (CONT'D)

I'm here sir!

The Noblewoman rushes out of the room.

CUT TO:

194 INT. MANSION HALL - NIGHT 194

Cursing, the Nobleman approaches the bedroom door.

CUT TO:

195 INT. MANSION ROOM - NIGHT 195

The Noblewoman opens the door and quickly exits the room into the hallway.

CUT TO:

196 INT. MANSION HALL - NIGHT 196

The Noblewoman accidentally runs into the man; he drops the candlestick with lighted candles down the stairwell.

POV - of the candlestick falling down the stairs.

Macro-shot - of the enraged man's face.

Macro-shot - of the desperate Noblewoman.

The Nobleman becomes enraged.

NOBLEMAN

Look what you've done! You'll burn
the bloody house down!

The Noblewoman speaks desperate:

NOBLEWOMAN

Pardon my lord. It was an accident.
I did not do it on purpose.

The Nobleman takes the Noblewoman by both arms and begins to shake her.

NOBLEMAN

Are you mad?

The Noblewoman begins to cry.

NOBLEWOMAN

Do not hit me sir, please!

Furious, the man catches the candle smell on the woman's clothes. He shouts:

NOBLEMAN

What is that filthy smell? Come on,
answer!

The Nobleman shakes the Noblewoman. She sobs.

NOBLEWOMAN

No sir, it's nothing.

NOBLEMAN

You think I'm a fool? Do not lie to me, answer me!

NOBLEWOMAN

I was just praying.

NOBLEMAN

This disgusting smell! You were performing witchcraft, again! Today this story ends! I'll put a stop to it!

The enraged man shakes the woman more violently. The Noblewoman tries to escape. The Nobleman steps on a fallen candle on the hall floor, loses his balance. The Noblewoman frees one arm but loses her balance and falls, rolling down the stairs. The man falls to the ground.

POV Noblewoman rolling down the stairs.

Macro-Shot Noblewoman banging her head on the corner of the bannister.

Macro-shot blood dripping from the head of the Noblewoman.

The Nobleman gets up from the floor, goes down the stairs and sees the dead Noblewoman, her blood dripping on the floor. The Nobleman looks around at the empty house. He takes the Noblewoman by the feet and drags her down the hall floor, leaving a trail of blood behind her.

The Nobleman arrives at the basement door and opens it. The basement is dark. The Nobleman throws the Noblewoman down the basement stairs. He closes the basement door and walks back down the hall. He looks at the bloody floor.

NOBLEMAN (CONT'D)

Look at the mess you've made!

The Nobleman picks up the fallen candles from the floor. He grabs the candlestick, and puts the candles back. One of the candles is lit. He uses it to light the other ones. The Nobleman climbs the stairs. When he reaches the top, he hears a loud noise in the basement. He speaks in a low tone.

NOBLEMAN (CONT'D)

Even dying this miserable woman will give me work?

He keeps walking toward the room but he hears a louder noise coming from the basement.

He comes downstairs again, and opens the basement door. He looks into the dark basement.

He stretches his arm into the darkness, holding the candlestick trying to see better, but to no avail. He goes down the basement stairs.

A frightening, shapeless shadow writhes across the basement ceiling, unnoticed by the Nobleman.

The Nobleman walks through the basement trying to see anything in the dark. He hears a noise coming from the darkness. The Nobleman curses:

NOBLEMAN (CONT'D)
What the hell! Who's there?

The shadow slithers across the ceiling. The basement door closes abruptly. A wind blows out the candles. The basement is completely dark. The shadow savagely attacks the man. The Nobleman cries out in terror. There are noises like animals tearing into their prey. The Nobleman screams wildly. The cry echoes through the mansion halls.

CUT TO:

197 INT MANSION HALL - DAY 197

The servants stand looking at the trail of blood on the hall floor. A MAID follows the trail to the basement door. The Maid carefully opens the basement door, she goes downstairs and screams. The noble man's body lies shattered on the floor, his head severed.

FADE TO BLACK

198 EXT. HOUSE - NIGHT 198

SUPER: BRAZIL - SAO PAULO - 2018

Four police officers with guns drawn are in the yard of a house, near the front door. They break through the front door and invade the house.

CUT TO

199 INT. HOUSE - NIGHT 199

The four police officers enter the living room of the house. The house is dim, the curtains drawn, in a state of disrepair, with a musty smell.

A man comes out of a room, sees the police and runs down the hall toward the back door. The police run after the man. One of the police officers jumps and grabs the man by the waist and legs, tackling him to the ground:

MAN
I didn't do anything!

The cops pin the man face down and handcuff his hands behind his back. Two policeman violently pick him up. The other two officers go through the door the man had left, discovering an access to a ladder leading to the basement of the house.

As the officers descend the ladder, the stench becomes stronger. The basement is dark, unventilated, totally dirty, abandoned, full of garbage, with a bad smell. Pipes hang broken from the ceiling, forming unsanitary water puddles on the floor.

From a dark corner the officers hear a noise. They point their flashlights toward it and see a battered woman, ragged and filthy. The light hurts the woman's eyes and she hides her face. The woman is chained by the ankle to a basement support beam. The ankle of the woman is badly injured.

CUT TO

200 EXT. HOUSE - NIGHT 200

Various police cars are in front of the house with their lights on. Two police officers put the man in the back of the police car and close the door.

CUT TO

201 EXT. HOUSE - NIGHT 201

Two paramedics leave the house with a stretcher. The woman is lying on the stretcher covered with a thermal blanket. They carry the stretcher to an ambulance and lift it inside. The ambulance pulls out onto the street.

CUT TO

202 INT. POLICE CAR - NIGHT 202

The back door of the police car opens. Lisa enters and sits next to the man. Lisa smiles at the man and closes the car door. The opposite door opens. Lilith gets into the car, sits next to the man. She closes her door and smiles at him. Lilith and Lisa violently attack the man, tearing his body and ripping off his head.

CUT TO

203 EXT. POLICE CAR - NIGHT 203

POV Blood drips from under the back door of the police car.

CUT TO

204 EXT. HOUSE - NIGHT

204

A policeman takes notes in a notebook. Two policeman pass him by and go toward the police car where the man is captive. The policeman stops by the side of the car. He steps in something wet, looks at his shoes and realizes that it's blood, and the blood is streaming from the police car's back door.

He opens the back door and sees the man who was just arrested: slashed to pieces, his head, arms and legs separated from the body. The police officer staggers back horrified.

FADE TO BLACK

205 EXT. STREET - FRANCE - NIGHT

205

SUPER: FRANCE - PARIS - 2018

In a dark street a prostitute is attacked by a man who knocks her down, drags her to a dark alley and rapes her.

The man gets up and straightens his pants. The man walks out of the alley showing satisfaction. Leaving the alley, the man is thrown back violently. He hits a wall, then falls to the ground. The man crawls along, trying to escape. He screams desperately.

Lilith and Lisa come out of the darkness and attack the man, tearing pieces of flesh from his body.

CUT TO

206 EXT. STREET - FRANCE - DAY

206

The man is found dead with his head separated from his mutilated body.

FADE TO BLACK

207 INT. HOME YOGINI - NIGHT

207

SUPER: INDIA - 2012

Medium-Shot - The YOGINI meditates in lotus position. She makes the transition to Vajrasana position. Then to Svanasana position and following the Shirshasana position.

CUT TO

208 EXT. STREET - NIGHT

208

The Yogini walks down the street to the bus stop.

CUT TO

209 EXT. STREET - BUS STOP - NIGHT 209

The Yogini awaits the bus arrival at the bus stop.

The bus comes down the street and stops. The bus door opens, the Yogini gets on the bus.

CUT TO

210 INT. BUS - NIGHT 210

The Yogini sits on the bus seat.

The DRIVER looks at the COLLECTOR. The Collector smiles to the driver. The Driver parks the bus at a dark street. The Driver and the Collector walk toward the Yogini.

POV Yogini sees the Driver unbuckling the belt.

Close-up. The Driver unbuckles the belt of his pants. The Driver smiles. Is missing a teeth in his mouth.

The Yogini is raped by 11 men. After the Yogini is raped, she is thrown through the bus door.

CUT TO

211 EXT. STREET - NIGHT 211

Long-Shot - The bus leaves.

CAMERA adjusts for Yogini who lies on the sidewalk. She is bloodied and groaning in pain.

Close-up - Lilith's hand is extended to the Yogini.

Close-up - The Yogini looks at Lilith and reaches out.

CUT TO

212 INT. BUS - NIGHT 212

The bus stops and two hooded women enter the bus. The women sit in the back seats of the bus.

The collector looks at the driver. Passengers look each other and smile. The driver stops the bus on a dark street. The driver, the collector and the nine passengers rise out of their seats and walk towards the two women.

POV Women are looking at the eleven men. They get closer and stay in front of them.

Medium-Shot - The driver unbuckles the belt and opens his pants.

The women take off the hoods of their heads and reveal their faces. They are Lilith and Lisa.

Macro-Shot - The driver's eyes widen and a bead of sweat trickles down his face.

Close-up - The faces of Lilith and Lisa transform become demonic.

Medium-Shot - Lilith and Lisa voraciously attack the driver, knocking him to the ground bloodied.

Blood gushes from the Driver's neck. The stunned Collector watches the scene.

Close-up - Lilith and Lisa look at the Collector.

Medium-Shot - The Collector and the nine Passengers scream and run down the aisle toward the front door of the bus.

One of the passengers desperately pushes buttons on the dashboard trying to open the door. The passenger pushes a button and finally gets the door open. Relieved the passenger jumps forward, but Lisa suddenly stands between him and the door. Passengers try to return to the back of the bus but Lilith stops biting the driver's neck and stands up. The men are attacked from both sides by Lilith and Lisa.

CUT TO

213 EXT. STREET - NIGHT

213

The bus swings with the violence of Lilith and Lisa's attack against the rapists. Blood jets splatter the bus windows. The rapists scream in panic.

CUT TO

214 EXT. SHORES OF GANGES RIVER - NIGHT

214

On the shores of the Ganges river, a crowd participates in the Diwali Festival, releasing hundreds of small lanterns made of rice paper, lighting up the sky of India.

CUT TO

215 EXT. STREET - NIGHT

215

Scenes of Lilith and Lisa, her vampire lover, biting people of various countries across continents and centuries, transforming other women into vampires.

FADE TO BLACK

216 EXT. MANSION - DAY 216

SUPER: HUNGARY - 1885

Long-Shot - the mansion.

A black carriage with four black horses stops in front of the mansion of a noble Hungarian family.

A Coachman dressed all in black gets down from the carriage and knocks on the mansion door.

The Butler opens the door and the Coachman delivers a letter.

The Coachman climbs back onto the carriage and continues delivering letters.

The Butler closes the mansion door.

CUT TO

217 INT. MANSION - DAY 217

The Butler walks through the mansion, goes up the stairs and knocks on a door.

CUT TO:

218 INT. MANSION OFFICE - DAY 218

Detail of the letter, which bears a red wax seal and the handwritten monogram "L" in an elaborate English cursive font, on a huge table, in the office. A man approaches and picks up the envelope. He opens it and reads its contents:

HUNGARIAN MAN

It is my honor to invite you to a
masked ball in the Castle of Bran,
in the Carpathian Mountains on the
border of Transylvania and
Wallachia. Countess Lilith.

CUT TO

219 EXT. FOREST CARPATHIAN MOUNTAINS - NIGHT/THE DOWN 219

Lilith is at the highest point in the Carpathian Mountains. She contemplates the end of the night and early morning.

POV of Lilith - Aerial view of the forest of the Carpathian Mountains, on the border of Transylvania and Wallachia. Gradually the first rays of sun appear on the horizon. Sunlight advances menacingly to Lilith. Lilith jumps from the cliff. As Lilith's body projects into the air, it turns into thousands of bats.

Traveling accompanies the bats hallucinated flight escaping from the sun's rays.

The sun's rays hit the last bats that burn and smash into thin air. The bats flight is frantic until they reach the Medieval Castle of Bran, entering through the side window of one of the towers.

CUT TO

220 INT. MEDIEVAL CASTLE OF BRAN - NIGHT/THE DAWN 220

Bats fly frantically at Castle of Bran interior by fleeing from sunlight. Bats enter the largest and darkest room in the Castle.

CUT TO:

221 INT. MEDIEVAL CASTLE OF BRAN - BEDROOM - NIGHT/THE DAWN 221

Lilith is sitting naked on the bed. Lilith's left foot is burned and badly injured.

Lilith bites her wrist until she sheds blood. Lilith lets the blood from her wrist drain over her wounds. Her wounds heal.

CUT TO:

222 EXT. MEDIEVAL CASTLE OF BRAN - NIGHT 222

Long-Shot of the Castle of Bran, wedged in the Carpathian Mountains.

CUT TO

223 INT. BEDROOM MEDIEVAL CASTLE OF BRAN - NIGHT 223

In total darkness, two eyes open. Lilith wakes from her sleep in a huge bed of the most sumptuous room at Bran Castle. The sheets covering the bed are made of red satin. Lilith is naked, lying on her back in the center of the bed. A hundred naked women, some in the bed and others scattered on the floor, all lie asleep around her. All of them have bite marks on their necks. Lilith gets up and walks to the door, looking at the women lying around her. She smiles happily and leaves the bedroom.

CUT TO

224 INT. HALLWAY STAIRCASE BRAN MEDIEVAL CASTLE - NIGHT 224

Lilith walks down the corridor leading to the castle bedrooms.

As Lilith walks, her body gradually covers itself with blood which forms her clothes and red cloak. Lisa comes out of a room. Lilith looks at Lisa. Lilith and Lisa kiss each other passionately. Lilith continues walking down the hall and stops at the top of the stairs that lead to the central hall of the castle.

CUT TO

225

INT. CENTRAL HALL MEDIEVAL CASTLE OF BRAN - NIGHT

225

From the top of the staircase of the Medieval Castle of Bran, Lilith looks at the ballroom at the foot of the staircase. A masquerade ball is happening with 100 couples invited to dance a waltz. The wives are the 100 most beautiful women of the nobility of several cities in the region. Noticing the radiant presence of Lilith at the top of the staircase, the 100 couples stop dancing. Lilith smiles and says:

LILITH

The blood has pulsed burning in my veins and my heart has been afflicted, anxiously awaiting your arrival, my select guests. You are of the noblest families of Europe, whose exploits, bravery and honor are legendary and belong to history.

Lilith descends a few steps.

LILITH (CONT'D)

I hope the surprises I have in store tonight can provide you an unforgettable pleasure, which you will remember for the rest of your days. You are very special. Indeed, my existence would be senseless if I were deprived of this chance to share your lives.

The Couples are impressed by Lilith's words. The music starts playing, the couples begin dancing again and Lilith descends the stairs to the central hall.

Lilith passes between couples and thanks them individually for their presence, tenderly kissing the face of each of the wives. Lilith arrives at the last couple. The wife is the most beautiful woman.

Lilith takes the wife's hand, looks into her eyes.

The sound of an "Adios Nonino" Astor Piazzolla's tango floods the whole environment. Lilith and the woman dance softly, as if levitating, to the sound of Astor Piazzolla's tango.

The couples, dazzled, watch the dance.

Lilith gently bites the woman's neck.

Macro-shot - Two streams of blood trickle down the woman's neck.

All the lights go out. A silence dominates the room. Only breathing and the beating of anguished hearts can be heard.

The silence is broken by an animal growl. Astor Piazzolla's tango is heard again.

A husband lights a candle and sees in front of him Lilith in demonic form with two pairs of horns on her head; two huge fangs in her salivating mouth and claws instead of hands. The man screams desperately and is fiercely attacked by Lilith. She bites his neck, sending blood gushing everywhere. The candle that the man was holding falls to the ground and goes out. The atmosphere is filled by desperate shouting illuminated by flashes of candle light, interrupted by Lilith's brutal attacks. Horror consumes the room. Men and women try to escape in the midst of darkness, stumbling and falling on the bloodied and mutilated bodies of men. Lilith's attack mutilates and kills the hundred husbands. She bites the hundred wives on the neck, turning them into vampires.

FADE OUT.

226 EXT. FOREST - NIGHT

226

SUPER: ITALY - 1886

In a small clearing in the forest, the wagons of the Mummerys Troupe "Compagnia dei Comici Gelosi" form a circle. There is a bonfire in the center. Scaramouche is in the dark, sitting on a tree trunk outside the circle of wagons.

SCARAMOUCHE

In the beginning was there light or darkness? Have you ever thought about it? Have you thought seriously about it? Not with the faith's ignorance but with self-respect and your own accumulation of knowledge, have you ever thought about it?

Raphael, holding the ax in his right hand, approaches Scaramouche from behind.

SCARAMOUCHE (CONT'D)

If... "In the beginning God made the heavens and the earth. And the earth was waste and without form; and it was dark on the face of the deep: and the Spirit of God was moving on the face of the waters.

(MORE)

SCARAMOUCHE (CONT'D)

And God said, Let there be light:
and there was light; And God,
looking on the light, saw that it
was good: and God made a division
between the light and the dark,
Naming the light, Day, and the
dark, Night."

Scaramouche senses Raphael's presence and speaks:

SCARAMOUCHE (CONT'D)

Have you ever looked at the sky at
night? What did you see? The dark
mantle with so many white dots,
that you cannot count them. Each
white dot is so far from any other
that you could not reach, and
between these points there is
darkness. If God created light, he
was in the darkness.

Raphael raises the ax and...

FADE TO BLACK

227 EXT. STREET WHITECHAPEL LONDON - DAY/NIGHT

227

SUPER: ENGLAND - LONDON - 1888

Long-Shot - Aerial view of London.

Travelling - Maze of small courtyards. Jewish refugees, Irish
immigrants, and prostitutes walk the Whitechapel streets.
Twelve years old girls prostitute themselves.

Whitechapel is a block of slaughter houses; animal cries are
heard all day.

CUT TO:

228 EXT. STREET WHITECHAPEL LONDON - NIGHT

228

Long-Shot - It is a moonless night in London. Silence reigns
on the Whitechapel neighborhood streets, which are covered by
darkness and fog. The fog is so thick that there is no
visibility in the space between two lamps. From the fog comes
the sound of a trotting horse. A black carriage with two
horses emerges from the fog and in less than ten meters is no
longer visible.

A man runs through the streets. Frightened, he looks back,
seeing a shadow that haunts him and forces him to run even
more desperately. As he moves away from a lamp, the man is
pulled into the fog. Only his cries can be heard, and then
the sounds of an animal, feeding itself fiercely.

Silence returns to the streets, but is broken by the whistle of a policeman from Scotland Yard. The policeman stands still, stunned. Fallen at his feet on the street, is a completely mutilated man's body, bloodied and beheaded.

CUT TO

229

EXT. STREET WHITECHAPEL LONDON - NIGHT

229

Four police officers from Scotland Yard speak in the street.

FREDERICK ABBERLINE, First Class inspector from Scotland Yard is crouches beside the man's torn body.

Medium-Shot - Using a pencil in his hand he moves the severed head beside the body on the ground and notices two laceration marks on the victim's neck. The body is bruised all over; various parts are torn and have claw marks.

The inspector takes a small notebook from his pocket and makes some notes. Thoughtful, the inspector lets slip a comment in a low voice.

INSPECTOR FREDERICK ABBERLINE

Intriguing! Judging by the state of the body and the violence used, this can only have been a large and wild animal. But what beast would be able to commit an attack here, in this region, and steal away unnoticed?

SCOTLAND YARD POLICE 1

What did you say Inspector?

INSPECTOR FREDERICK ABBERLINE

Nothing important young man, nothing.

The inspector stands and walks away, intrigued.

CUT TO:

230

EXT. HEADQUARTERS SCOTLAND YARD - WHITEHALL - LONDON - DAY

230

Long-Shot of magnificent Building Number 4, Whitehall Place, on the Great Scotland Yard Street, headquarters of the Metropolitan Police.

CUT TO:

231

INT. HEADQUARTERS SCOTLAND YARD - WHITEHALL - LONDON - DAY

231

Inspector Frederick sits at his desk in his office.

On the wall behind his desk is a frame with felt and pins which the Inspector uses to attach photos, papers and other elements important to support his investigations.

The Inspector takes a teapot in his right hand and pours warm tea into a cup.

Macro-Shot - Smoke rises from the cup of tea.

Close-up - Inspector Frederick lifts the cup to his mouth and takes a sip of tea. He puts the cup on the desk.

CUT TO

232

INT. LIVERPOOL STREET STATION - LONDON - DAY

232

Gray light filters through the windows in the roof over the trains at Liverpool Street Station. The lower platforms are full of people coming and going with the trains.

The station is filled with newspaper stands, bootblacks and passengers moving to and fro.

A bored boy sits on a pile of luggage. He watches adults pass by. His mother is beside him. An elderly couple walks down the platform.

A train stops at the platform. Many people get off the train. An uproar with shouting, followed by many people running takes place at Liverpool Street Station.

Several police officers run toward the origin of the commotion. They encounter a man of hideous appearance, JOSEPH MERRICK, his whole body deformed because of the excessive development of his bones and tissues. He has a huge forehead and several nodules that go down its right side, where his right ear is located very near his mouth. The right side of his body is far more deformed than the left side. His deformities have caused him to suffer from severe bronchitis, which leaves him barely able to speak and move.

Two women scream hysterically. The police officers, frightened and uncertain about how to proceed, grab the man's arms. Joseph Merrick cries out in pain, but gives no other reaction. The police officers bring him to the ground and immobilize him.

CUT TO

233

INT. HEADQUARTERS SCOTLAND YARD - WHITEHALL - LONDON - DAY

233

The Police officers enter the headquarters of Scotland Yard - Whitehall carrying Joseph Merrick. The other officers present approach curiously, making noisy comments.

SCOTLAND YARD POLICE OFFICER 1
What is this?

SCOTLAND YARD POLICE OFFICER 2
May be the beast!

Joseph Merrick Screams.

JOSEPH MERRICK
Ahhhhhhhhhhhhhhhh!

The policemen step back. Joseph Merrick moves to leave, but three policemen throw themselves over him. Joseph Merrick screams again.

JOSEPH MERRICK (CONT'D)
Ahhhhhhhhhhhhhhhh!

Tears stream down his face.

CUT TO

234 INT. HEADQUARTERS SCOTLAND YARD - WHITEHALL - LONDON - DAY 234

A police officer enters the Inspector's office, distracted and panting.

SCOTLAND YARD POLICE OFFICER 3
Inspector! Inspector! Sir, you need to see this. A Whitechapel murder suspect has been arrested! It's a monster.

INSPECTOR FREDERICK ABBERLINE
Arrested? What do you mean monster?

SCOTLAND YARD POLICE OFFICER 3
Come and see inspector!

The Inspector gets up from his desk, leaves his office and goes to the lobby where dozens of police officers surround the arrested man. He opens a path through the police officers and steps in front of the arrested man. He is startled by the man's appearance. The Inspector breathes, regains his composure.

INSPECTOR FREDERICK ABBERLINE
Who is the police officer responsible for arresting this man?

SCOTLAND YARD POLICE OFFICER 1
I am, Inspector!

INSPECTOR FREDERICK ABBERLINE
He confessed to the murder?

SCOTLAND YARD POLICE OFFICER 1
We have not interrogated him yet.

INSPECTOR FREDERICK ABBERLINE
And how did you arrive at the
conclusion that this is the killer?

SCOTLAND YARD POLICE OFFICER 1
We thought that...

INSPECTOR FREDERICK ABBERLINE
You thought what? Where, why and
under what circumstances was he
arrested?

SCOTLAND YARD POLICE OFFICER 1
Inspector, take a look at him. It
can only have been him. We arrested
him in the midst of turmoil in
Liverpool Street Station.

INSPECTOR FREDERICK ABBERLINE
My God! Have you forgotten
everything you learned ??
Where is the evidence? The motive?
The evidence?

Joseph Merrick puts his hand in his pocket. The police
officers are frightened by the gesture and attack Merrick
with batons, knocking him to the ground. Inspector Frederick
yells.

INSPECTOR FREDERICK ABBERLINE (CONT'D)
Stop this madness!

Inspector Frederick pulls the police officers off Joseph
Merrick, who extends his left hand toward the Inspector. In
his hand is a card. The inspector takes the card and reads.

INSERT
Dr. Frederick Treves
Royal London Hospital

Inspector Abberline looks at the police officers.

INSPECTOR FREDERICK ABBERLINE (CONT'D)
This man came looking for Dr.
Frederick Treves at the Royal
London Hospital!

The police officers react. The Inspector approaches Joseph
Merrick and helps him up.

CUT TO

235 EXT. ROYAL LONDON HOSPITAL - DAY

235

Long-Shot of the Royal London Hospital.

CUT TO

236 INT. ROYAL LONDON HOSPITAL - DAY

236

Inspector Abberline and Joseph Merrick enter the Royal London Hospital.

The reception area is a simple lobby, consisting of a row of benches where patients and family wait for service and a counter where the nurses and receptionists provide and request information about the patients.

CUT TO

237 INT. AMPHITHEATER - PATHOLOGICAL SOCIETY OF LONDON - DAY 237

The amphitheater of the Pathological Society of London is a lounge with large windows covered by curtains.

Two columns flank the entrance door. Next to each column are several busts of eminent doctors. In each of the four corners of the room is a vase with plants. Joseph Merrick is in the center of the hall, on a circular podium. He is covered with white sheets that prevent him from being seen.

Next to the podium is DR. FREDERICK TREVES and two assistants. Surrounding the circular podium there are two semicircles of several rows of cushioned chairs. All of the chairs are occupied by important medical and illustrious persons, patrons of the Pathological Society of London. They speak quietly to each other. An air of curiosity permeates the environment.

Outside the semi-circles, two photographers prepare large cameras.

Dr. Frederick Treves begins his presentation.

DR. FREDERICK TREVES

Ladies and gentlemen, I would like to thank everyone, and in particular, the kindness of our patient, who has voluntarily agreed to participate in this meeting and give us the opportunity to study his case. He is English and is 21 years old.

The doctor straightens his glasses.

DR. FREDERICK TREVES (CONT'D)

Gentlemen, in the course of my profession I have seen unfortunate facial deformities due to injury or disease, mutilations and body contortions, but at no time have I been faced with with as perverted a version of a human being as this man.

The doctor faces the guests.

DR. FREDERICK TREVES (CONT'D)
I would like to draw your attention
to the patient's conditions.

The doctor points to the covered head of Joseph Merrick.

DR. FREDERICK TREVES (CONT'D)
Note the extreme enlargement of the
skull, of the upper limb, the
alarming curvature of the spine,
the laxity of the skin, and the
fibrous tumors covering 90% of his
body.

Dr. Frederick Treves faces the assembled again.

DR. FREDERICK TREVES (CONT'D)
Ladies and gentlemen I present to
you Joseph Merrick.

Assistants remove the sheets, the audience sees Joseph
Merrick naked. The astonished audience makes comments.

CUT TO

238 EXT. STREET WHITECHAPEL LONDON - NIGHT 238

Long-Shot from St. Jude Church. The bells chime.

CAMERA adjusts to the streets of London, full of beggars. The
hungry and unemployed are commonplace in the streets. Mothers
and their ragged children sit on the sidewalk begging for
food.

CUT TO

239 EXT. WHITECHAPEL STREET LONDON - NIGHT 239

Long-shot - Moonless night in London.

The Whitechapel neighborhood streets are covered by fog.

Joseph Merrick walks down the streets of Whitechapel. He is
dressed only in a patient's jacket from the Royal London
Hospital. Joseph Merrick stops walking and looks down the
dark street and into the mist.

Lilith, in her most seductive form, wearing her red cloak,
steps out of the fog and walks to Joseph Merrick. She stops
in front of him. Lilith's red cloak winds around Joseph
Merrick.

Macro-Shot - The red and sensual lips of Lilith approach the
deformed neck of Joseph Merrick.

Macro-shot - Joseph Merrick's face.

Macro-Shot - Lilith smells Joseph Merrick.

Medium-Shot - Lilith walks away without biting Joseph Merrick, disappearing into the fog. As she goes, her red cloak trails after her, unwrapping itself and slithering off of Joseph Merrick.

CAMERA adjusts for Lilith disappearing into the fog.

Joseph Merrick stands still.

FADE TO BLACK

240 INT. FIRST-CLASS PLANE - NIGHT 240

SUPER: AMERICA - NEW YORK CITY - 2018

Raphael looks out the airplane window at New York City.

POV of Raphael as he looks at the Statue of Liberty while the plane approaches. Raphael leans back in his seat and becomes thoughtful.

FADE TO BLACK

241 EXT. MEDITERRANEAN SEA - NIGHT 241

SUPER: ATLANTIC OCEAN - MEDITERRANEAN SEA - 1830

A full moon over the Mediterranean Sea near Algiers. A gray haze covers the sea.

Suddenly, a huge ship emerges from the gray fog, a "Man of War", a vessel which consists of three masts, 200 feet (61 m) in length, with 124 cannons (4 in front, eight behind and 56 on each side). All these cannons are arranged on three decks. Its top speed ETA 8-9 knots (9 mph to 10 mph - 15 km/h to 17 km/h). Its garrison and crew number 700 people.

The ship Man of War closes the outlet to the sea, cutting off the pirate ship Bloody Mary commanded by Anne Bonny, Lilith, Lisa and their vampires.

The pirate ship "Bloody Mary" is an English galleon, a ship with four masts, high board, armed for war, 165 feet (50 m) long, weighing 1,200 tons, with 40 cannons, and a crew of 100 vampires. The number of sails is variable. Its hull is predominantly black with scarlet tones. The sails are scarlet.

The commander Anne Bonny makes a maneuver so the Bloody Mary can outrun the ship Man of War and then escape to the open sea.

Raphael is on the poop deck of the Man of War, with his arm raised. He lowers his arm and shouts, ordering the attack on the Bloody Mary.

RAPHAEL

Fire!!!

The cannons of the Man of War are fired against the Bloody Mary ship. Cannonballs and red flames color the gray fog.

The pirate ship Bloody Mary is mercilessly pummeled by the Man of War's artillery. Anne Bonny stares stunned at Lilith. Lilith is raging. Her eyes turn red. Lilith tells to the commander Anne Bonny:

LILITH

If it is blood what they want, it
is blood they will have.
Commander Anne! Pair the ships!
Let's approach them.

Lilith turns to the vampire crew and shouts:

LILITH (CONT'D)

Warriors! Daughters of the Great
Mother Goddess! These men think
they can defeat us with their guns.
They do not know they are fighting
their last battle. Tonight we will
take no prisoners.

Lilith raises her arms and her hands transform into claws. The crew of vampires opens their mouths and shows their protruding canine teeth. The vampires raise their hands to the sky and let loose a war cry.

Lilith, with claws to heaven, invokes a storm. The sky becomes even darker. Dark clouds hide the moon. A thunderstorm hits the ship Man of War. Lightning reaches the ship's cannons. A bolt strikes the main mast of the Man of War.

The main mast breaks over the crew. The ship sails catch fire. The ship's crew becomes disoriented. Many of them are crushed by the main mast.

The pirate ship Bloody Mary comes alongside the Man of War.

The fog thickens, completely preventing visibility.

The vampires throw grappling irons onto the Man of War.

The Man of War's crew is apprehensive.

The Vampires emerge from the fog, violently attacking the Man of War's crew.

The fight is bloody. The crew of the Man of War attacks the Vampires with swords, spears, flaming torches and pistols.

The Vampires attack the crew of the Man of War with their claws, ripping pieces of meat from them. Their fangs tear into the men's necks, spewing torrents of blood.

Mutilated men fall overboard, tinting the water red. The Man of War's crew is decimated by the Vampires.

Raphael is injured several times by several Vampires. Lilith approaches Raphael to strike the fatal blow. Lisa stands between Lilith and Raphael. Lilith stops, looks at Raphael, look at Lisa, then grins and kisses Lisa on the mouth.

LILITH (CONT'D)

Let's go, my warriors. There is nothing else of value, here.

Lilith, Lisa, the Commander Anne and the vampire crew return to the Bloody Mary.

The pirate ship Bloody Mary navigates to the open sea.

Raphael is gravely injured and in agony, collapsed on the deck of the Man of War ship. Rafael curls into a fetal position. Powder explode on the Man of War, which is already in flames, completely broken and drifting.

FADE OUT

242 EXT. JFK AIRPORT - NEW YORK CITY - NIGHT 242

SUPER: AMERICA - NEW YORK CITY - 2018

Lilith and Lisa disembark in JFK International Airport - NYC.

FADE TO BLACK

243 EXT. BERLIN - DAY 243

SUPER: GERMANY - BERLIN - 2018

Raphael is in Berlin and receives a message by mobile:

Message Detail: Lilith is in New York City.

POV Raphael: The image of St. Michael the Archangel.

Detail of Raphael typing on the phone and buying a ticket to New York City.

FADE TO BLACK

244 EXT. NEW YORK CITY - BRONX - NIGHT 244

SUPER: AMERICA - NEW YORK CITY - 2018

Long-Shot - Aerial shot shows the greatness of New York City at night. Aerial view of the Bronx, houses and low rise buildings dominate the landscape. A police car passes at high speed, its lights and sirens on.

CUT TO

245 EXT. JFK AIRPORT NY - DAY 245

Raphael disembarks at JFK International Airport - NYC. He carries a large backpack and a briefcase. He hails a taxi.

CUT TO:

246 INT. MOMA - OFFICE OF THE DIRECTOR - DAY 246

Raphael talks to the Director of Museum of Modern Art - MoMA. He shows the director Images of medieval instruments of torture from the fifteenth century. The director is interested. He opens his note book and writes something.

CUT TO:

247 INT. NEW YORK CITY - BRONX - SUPERMARKET - NIGHT 247

The small neighborhood supermarket is almost empty. MARK, a white man, 30 years old, long hair grabs a six pack of beer from a freezer. On the wall is a sign reading "Please do not consume drinks in the market." Mark ignores the poster, take one of the beers, opens it and starts drinking. He walks hurriedly to the supermarket cashier. In the checkout line, a OLD LADY over 60 talks to MARY, the attendant.

MARY

Good evening.

OLD LADY

Good evening. Can you help me?

Mary is helpful to the Old Lady. They continue to talk but only the sound of the cash register can be heard.

CAMERA adjusts to Mark, annoyed. He takes a few more sips of beer.

CAMERA adjusts for the Old Lady who pays for purchases using mostly coupons and a few coins for the remainder.

OLD LADY (CONT'D)

I have some coupons. I'll use them for these things.

Mark is more impatient and takes a few more sips of beer.
Mary puts the products in bags and hands them to her.

OLD LADY (CONT'D)

Thank You. Have a good night.

The Old Lady leaves the supermarket, calmly walking with some difficulty. Mark violently slams the six pack on the counter. Mary smiles at Mark and says:

MARY

Good evening.

MARK

(answers gruffly)

Evening.

Mary passes the optical reader over the six pack barcode and it registers on the machine.

MARY

I need to scan the beer that's in
your hand.

MARK

Just scan one of the other ones.

Mary, resigned passes the reader over another bottle.

MARY

Did you find everything you needed?

MARK

(Harsh)

Yes.

MARY

Will there be anything else?

MARK

No.

MARY

Do you already have our loyalty
card?

MARK

No.

MARY

Would you like to register for one?

MARK

No.

MARY

OK, will this be cash, debit or
credit card?

Mark extends his hand with a card to Mary. Mary takes the card, swipes it through the machine:

MARY (CONT'D)
Please, your password.

Mark types the password on the machine's keyboard. An audible beep and the machine's display shows the message: "invalid transaction". Mary tries again and asks the Mark:

MARY (CONT'D)
Can you enter the password again?

Mark becomes more impatient and types the password again. A new sound and the message is the same.

MARY (CONT'D)
I'm sorry, but this card doesn't seem to be working.

MARK
What?

MARY
The card company is not authorizing the payment. I'm just getting the message: "invalid transaction".

Furious, Mark loses his temper with Mary:

MARK
What are you suggesting? That this is not my card or that I don't have enough money to pay for these six beers?

MARY
Mr., the card company isn't authorizing the payment.

MARK
The problem is with this shit machine, this shit market, or you, the shit cashier. Are you so stupid that you can't even do this job right? Swipe the card again.

MARY
Mr., if I swipe it a third time, they'll block the card.

MARK
Shut your mouth and just do what I said. I didn't ask your opinion.

Nervous and almost crying, Mary passes the card through the machine again. A new sound and the message is the same. Appears on the machine's display "Locked card - Contact card administrator.". Mary tells Mark:

MARY

Mr., the card has been blocked.

Mark becomes furious, throws the beer bottle in his hand on the ground. The bottle breaks into many pieces; Mary gets frightened and begins to sob. Mark yells at Mary.

MARK

You bitch, you did it on purpose.
What are you thinking? You're an insignificant clerk at some suburban store, but just because you're at the checkout, you're better than anyone? You're nothing, you're trash.

Mary starts to cry. The supermarket manager comes over.

SUPERMARKET MANAGER

What's going on here?

MARK

(Furious)

What's going on here? Ask your incompetent employee. This idiot got my card blocked.

The manager asks Mary:

SUPERMARKET MANAGER

Is that true?

Mary wipes away the tears and nervously tries to explain but is interrupted by Mark:

MARK

What? Am I really hearing this?
Are you doubting my word? Do my lawyers have to file a case against this establishment? Do you know who you're talking to?

To prevent further turmoil the manager tries to put an end to discussion.

SUPERMARKET MANAGER

That wasn't my intention. Please,
I'm sorry. We will resolve this immediately.

The manager turns to Mary.

SUPERMARKET MANAGER (CONT'D)

You realize the embarrassment
you're causing this business, by
mistreating our customers?

Mary gets perplexed and cries. The manager says:

SUPERMARKET MANAGER (CONT'D)

Please, I apologize for what happened. Sir, take the beers as a token of our apology. We will make arrangements to be sure this never happens again.

The manager helps Mark to pack the beers. Mark with an attitude of superiority, accepts the apologies and takes the beers.

MARK

I will accept your apology because I am a benevolent person. I really hope that this ends here and that measures are be taken. Your customers shouldn't suffer because of the incompetence of your employees.

SUPERMARKET MANAGER

You can be sure that we'll be thorough.

MARK

I really hope so. Have a good evening.

SUPERMARKET MANAGER

Good evening, sir, and again, very sorry.

Mark takes the six pack and leaves the market. The manager turns on Mary.

SUPERMARKET MANAGER (CONT'D)

You saw what you did? Know that all of this will be deducted from your salary. Starting tomorrow you will no longer work as a cashier, you will be stocking and mopping up.

MARY

But... he was wrong.

SUPERMARKET MANAGER

Do not argue with me. You were wrong. The customer is always right. You're not satisfied, leave, go get another job.

Mary begins to sob.

SUPERMARKET MANAGER (CONT'D)

Stop crying. This is a company not a charity.

CUT TO

248 EXT. NEW YORK CITY - BRONX - STREET - NIGHT 248

Mary walks down the street toward the subway station. She is crying. The night is dark and the street is dimly lit. A shadow passes quickly behind Mary. Mary walks faster, until she arrives at the subway entrance. She goes downstairs and enters the subway station.

CUT TO

249 INT. NEW YORK CITY - BRONX - SUBWAY STATION - NIGHT 249

The station is poorly maintained, dirty and empty. Mary waits for the train on the platform; the lights blink, fail, leaving the station darker and gloomy. From the station's roof, water drips on the floor. A fly flies toward a flashing light. The fly clashes several times against the light. A rat runs down the platform and walks on the track till it goes into the dark tunnel where the train passes. The subway train arrives at the station, and its doors open.

Mary hears a noise and looks around but cannot see anything. She enters the train.

CUT TO

250 INT. NEW YORK CITY - BRONX - TRAIN WAGON - NIGHT 250

The subway car is empty. Mary sits on a bench. The train door closes. The train starts moving noisily along the tracks. Mary feels a cold chill. The car lights start flickering. A shadow passes behind Mary.

BLACKOUT

251 INT. NEW YORK CITY - BRONX - MARK'S APARTMENT - NIGHT 251

Mark opens the fridge and grabs a beer bottle. He opens the bottle and takes a sip. He throws the bottle cap in the kitchen sink. Mark throws himself on the couch, pouring a few drops of beer on his shirt. He shouts:

MARK

Shit!

Mark attempts to wipe the beer off his shirt. He takes another sip. Mark goes to the window. Mark looks out to see the almost deserted street; on the corner, only a man wearing a hooded jacket.

A car passes slowly, stops in front of the HOODED MAN. The driver lowers the car window; the Hooded Man puts his head into the car and talks to the driver.

The Hooded Man delivers a small plastic bag to the driver. The driver starts up the car quickly and the man walks toward another corner, fading into the darkness.

Mark leaves the beer bottle on a corner table and picks up the phone. Looking out the window Mark types a number in his mobile. Someone answers and Mark says:

MARK (CONT'D)
Hello, Tatiana? It's Mark, what's up? I am calling you to...

The woman on the other side hangs up the phone and Mark can't say anything more. Mark speaks to himself:

MARK (CONT'D)
Bitch!

Mark types in another number and says:

MARK (CONT'D)
Julie? It's Mark, how are you?
What? What Mark??! Mark, Jessica's friend. You don't know any Jessica?
Okay, okay, you don't need to be rude. I'm sorry, it was a mistake.

Mark types another number.

MARK (CONT'D)
Hello, Flavia? How are you? It's Mark. Remember me? That's cool. So, how's life, everything okay?
Married? You married Philip. I remember, yes! You have three children? Wow! I'm glad to hear that. No, no, I'm single. Look, I need to answer another call, but I'll call you back later okay?

Mark hangs up and looks for another name.

MARK (CONT'D)
Slut! I knew she'd end up like this: fat and full of children.
Thankfully I escaped in time!

Mark types another number and listens: "This number has changed and the user has not authorized its disclosure".

MARK (CONT'D)
What the fuck? What is happening to the women of this planet?

Mark types another number on the mobile.

MARK (CONT'D)
Hello, Rose? Rose my love, I miss you, my flower.
(MORE)

MARK (CONT'D)

My garden was so faded after you left. The connection is bad, speaks louder, my sweetie. What? Are you in Paris?

Mark hangs up.

MARK (CONT'D)

Like I'm going to spend money on an international call. Not worth it. But I will not give up! If things aren't working by telephone, let's try direct approach tactics. Straight to the club. A drink, a whiskey, maybe some pills and everything will be fine.

Mark goes into the kitchen, opens the pantry door and grabs a vial of eye drops with GHB, another vial with Ketamine pills and a small Poppers vial. Mark leaves the drugs on the kitchen counter. He looks for a few other things unsuccessfully. He rummages through some medicine boxes, opens drawers, rummages again and finds nothing.

MARK (CONT'D)

Where is it? Where is it? It's just lost. It can't be gone.

Mark continues desperately rummaging in drawers and can't find what he seeks.

MARK (CONT'D)

Where the fuck is the Rohypnol? Come my little friend, where are you?

Mark finds nothing. He goes back and forth through the room. When he passes by the window he sees the hooded man standing on the corner.

MARK (CONT'D)

That's it, my savior! I knew I wouldn't be left high and dry! The night is sinister!

Mark goes to the kitchen, take the drugs, grabs a half of a glass of water, adds a dose measured with drops, in the cap of GHB's vial; picks up a Ketamine pill and kneads it to powder; he mixes water with the GHB and drinks the mixture. Mark places the vials of GHB and Ketamine in his pants pocket, takes out his wallet, checks the amount of money, puts the wallet in his pocket, leaves the kitchen, opens the hall door and goes out of the apartment.

CUT TO

252 INT. NEW YORK CITY - BRONX - MARK'S BUILDING - NIGHT 252

Mark runs down the stairs of the building where he lives. It is a four story building. Mark goes to the building door, opens the door and leaves.

CUT TO

253 EXT. NEW YORK CITY - BRONX - STREET - NIGHT 253

Mark runs across the dark street. At the corner, Mark approaches the HOODED MAN.

MARK

My friend, my friend, it's an emergency. I need meds.

HOODED MAN

I'm not a doctor.

MARK

Please. I live right up there. I admire your work. Every night you're out here, on the grind.

HOODED MAN

Ok, ok. What do you need?

MARK

I need those tiny pills of love: Rohypnol.

HOODED MAN

It will cost \$ 50.

MARK

\$ 50? At the club it's \$ 30.

HOODED MAN

Here, it costs \$ 50, good source; last package, take it or leave it.

MARK

Okay, okay, done. I'll take it.

HOODED MAN

First, give me the money.

MARK

No problem. Here.

Mark gives \$ 50 note to the hooded man. He puts the money in his pocket; he passes a Rohypnol package to Mark. Mark grabs and kisses the package.

MARK (CONT'D)

The evening is sinister!

Mark laughs, put the package in his pocket and walks away quickly disappearing down the street.

CUT TO

254 EXT. NEW YORK CITY - NIGHT 254

Long-Shot - An aerial view shows the enormity of New York.

CUT TO

255 EXT. NEW YORK CITY - HELL'S KITCHEN DISTRICT - NIGHT 255

Mark arrives at the Pacha New York City Nightclub 618 W. 46th, Hell's Kitchen. The place is split into four levels, each with its own character and custom décor.

It's Halloween party. A huge security guard at the entrance door prevents the queue of people without VIP invitations from entering. Mark is already stoned, he ignores the line and goes straight to the guard. Mark greets the security guard and whispers in his ear. Mark discreetly slips a \$100 bill to the guard. The guard lets Mark in without any inspection.

CUT TO

256 INT. NEW YORK CITY - PACHA NEW YORK CITY NIGHTCLUB - NIGHT 256

Powerful sound fills the entire space. Intelligent LED lights pulse and swoop in every room. Pacha also boasts a fully integrated video system with moveable screens, and LED walls.

The first room, just inside the entrance, is crowded with people. Women are dancing seductively, smiling, and exchanging glances. Mark is excited. The ambient sound is loud.

Mark sits. Between the Ketamine and the GHB, he feels stoned, anesthetized. He can't feel any part of the body, as if he were floating in a dream state, with the feeling of being outside the body, but excited, due to the dilation of his arteries.

A waitress dressed in butterfly wings and leopard spotted bra approaches him. He orders, she jots it down and smiles at him. As the waitress leaves, Mark looks at her ass.

Mark sits, watching women dancing. The drugs alter his perception and cause hallucinations. The waitress brings his order: a smooth version of a "Russian Kiss", a glass of water, an energy drink; she puts it all on Mark's table. Mark kisses her hand. She pulls her hand away and leaves.

Mark takes the GHB eye drop vial and drops five drops into the "Russian Kiss". Mark crushes a Ketamine pill and adds it to the drink. He takes a Rohypnol pill, crushes it and also puts it into the cup. Mark stirs the liquid with his finger.

Mark takes the drink and goes to the dance floor. The drug makes him feel as though he were floating and seeing people from another dimension. He sees beams of colored lights around people. Mark begins to dance with glass in hand. He can't quite control his limbs, sometimes he becomes unbalanced and runs into several women.

The women don't like this and begin to move away from him. While dancing, Mark harasses several women unsuccessfully.

Mark sees a WOMAN, beautiful and sensual, with a short, tight black dress, outlining the shape of her body, dancing alone. He gets very excited and approaches the woman.

Mark starts to talk to her but she pays no attention. Mark persists and the woman tries to get away from him. Mark holds the woman by the arm, but she shakes him off, pushing him and knocking his drink down shirt. Mark snaps and threatens to attack the woman but Lilith appears between them.

Lilith stares into Mark's eyes. Mark feels the tension of Lilith's look, he calms down and sits near the dance floor. Mark drinks another shot, looking at Lilith and the woman.

Lilith stares into the woman's eyes and talks to her. She smiles and kisses the woman's mouth. They leave the dance floor together, passing the table where Mark is. Mark drinks another shot and then goes out right behind them.

CUT TO

257 EXT. NEW YORK CITY - HELL'S KITCHEN DISTRICT - NIGHT 257

Lilith and the Woman leave "Pacha." They walk W. 46th street and are followed by Mark. Lilith and the woman turn down a dark, narrow street. Mark yells:

MARK
Hey, ya dikes! You think that
you're too good for me?
I know what you really need.

Lilith turns to Mark and starts walking toward him. Mark opens his zipper and pulls his erect member from his pants, shaking it.

Lilith looks into Mark's eyes. Mark looks into Lilith's eyes and begins to feel fear. Lilith begins to transform. Lilith's left hand becomes a claw. Two pair of horns grow from her head. Lilith's face becomes a red, demonic face. Mark's eyes widen and he screams, terrified. Lilith's red cloak expands and envelops Mark.

Lilith raises her left claw and strikes a blow, ripping off Mark's penis. Mark's penis hits the wall and falls to the ground. Mark falls to his knees and looks at his genitals. Blood spurts from where she has castrated him. Lilith picks the severed penis up from the ground and walks toward Mark. She shoves Mark's penis into his mouth. Lilith turns to face the woman in black dress. The Woman panics to see Lilith transformed. She screams and starts running. Lilith's red cloak grows and begins to ensnare the woman.

Lilith's claw advances toward the Woman alarmingly. The Woman reaches the end of another narrow and dark street, breathless. She looks back and doesn't see Lilith. The Woman stumbles and falls. A huge claw comes from darkness and drags the Woman back in the direction she came from. Only her cry of terror can be heard.

CUT TO

258 EXT. 54TH STREET - WARWICK NEW YORK HOTEL - NIGHT 258

The Warwick New York Hotel in Midtown Manhattan, 54th Street, number 65. The hotel entrance is 50 meters from the Museum of Modern Art - MoMA's secondary entrance.

On 53rd Street, near the MoMA's main entrance, several street artists sit in chairs next to easels with paintings, showing their work on the sidewalk.

259 INT. WARWICK NEW YORK HOTEL - PENTHOUSE - NIGHT 259

From the Warwick New York Hotel's penthouse, Raphael looks closely at the MoMA's entrance.

CUT TO

260 EXT. 54TH STREET - MOMA - NIGHT 260

A long line forms on 54th Street, outside the MoMA. A REPORTER gives a news report for a local television station.

REPORTER

Hundreds of people await the opening of the Medieval Instruments of Torture exhibition, currently occupying the entire sixth floor of the Museum.

The reporter points out the large poster in front of the museum.

CAMERA focuses on the poster.

REPORTER (CONT'D)

The unusual exhibition has aroused so much interest in the cultural community that the Museum has broken its traditions, granting space to the art works and changing its release schedule and visiting hours, making this the first exhibition that has opened at night at the Museum.

CAMERA adjusts to the reporter again.

REPORTER (CONT'D)

Because of the eccentricity of the owner of the pieces on display, one Raphael Angel, the exhibit can only be visited starting at 8 p.m. The Sixth Floor Museum is the only floor open to visitors during this night exhibition.

CUT TO

261 INT. MUSEUM OF MODERN ART - MOMA - NIGHT 261

Particularly strong security precautions, with trained men and latest generation equipment, are also part of Raphael Angel's requirements. Ten men per floor, all connected by intercom earphones to a central security. The Museum's security cameras are also connected to this command center.

CUT TO

262 EXT. 53RD STREET - MUSEUM OF MODERN ART - MOMA - NIGHT 262

At 53rd Street in front of the museum's main entrance, a van sits parked, along with three black buses.

CUT TO

263 INT. 53RD STREET - BUS - NIGHT 263

Inside each bus, there are 50 heavily armed mercenaries.

CUT TO

264 INT. VEHICLE VAN - SECURITY CENTRAL - MOMA - NIGHT 264

Inside the van is the security command center. In the cargo area, TV monitors, radios and a video station are monitored by three operators that report to the head of the operation. Images are also transmitted by Wi-Fi.

CUT TO:

265 EXT. WARWICK NEW YORK HOTEL - PENTHOUSE - NIGHT 265

Raphael receives real-time images from the command center directly on his laptop. From the penthouse of the Warwick New York Hotel, Raphael carefully watches the entrance of MoMA.

CUT TO

266 EXT. 54TH STREET - MOMA - NIGHT 266

Lights outside the Museum of Modern Art - MoMA in 54th Street begin to fail. The lights flash intermittently. Lilith walks calmly down the street toward the MoMA. Lisa and 100 Vampires approach the MoMA via side streets.

CUT TO

267 INT. SIXTH FLOOR - MOMA - NIGHT 267

Visitors enter the main room, where several torture instruments are on display. A woman approaches the Iron Maiden and sees streams of blood running out through a side opening, toward the ground. She extends her hand and opens it. The woman screams in terror.

CAMERA adjusts inside The Iron Maiden, where the MoMA's Director is dead, impaled by several blades. The public begins screaming, running, causing a widespread turmoil. The people run desperately and aimlessly. Some people fall to the ground and are trampled underfoot. The lights dim. Panicked screams.

FADE TO BLACK

BLACK FRAME

SUBTITLE APPEARS (RED LETTERING):

THE END CREDITS OF THE FILM.

SUBTITLE FADES
OUT