

LILITH

The Vampire

Argument
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1 EXT. PORT OF NEW YORK CITY - NIGHT 1
SUPER: AMERICA - NEW YORK CITY - 2016
It rains in New York City. A huge ship anchored in the port of New York City. Great local police apparatus. Chargers remove huge boxes of the ship and carry into trucks.
CAMERA adjusts to reveal Raphael who is talking to a man. He watches intently the boxes being placed in the trucks.
CAMERA adjusts to the other shore of the Hudson River where a woman wearing a red cape 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. GARDEN OF THE SCULPTURES - MOMA - NIGHT 3
Long-Shot Sculpture Garden.
Travelling between the works of the Garden of Sculptures to the Hall of MoMA.
CUT TO:

4 INT. HALL - MOMA - NIGHT 4
Men carry the boxes at the MoMA lobby to the elevators.
Close-up - Man is pressing elevator button. Elevator bell rings and the elevator 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. There are exhibited works by Jasper Johns, Yayoi Kusama, Roy Lichtenstein, Jackson Pollock, Robert Rauschenberg, 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 exhibited works of Paul Cézanne, Frida Kahlo, Henri Matisse, Piet Mondrian, Claude Monet, Pablo Picasso and 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: Movie presentation credits.

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

Raphael looks closely at the torture devices strategically placed in the special exhibition room of MoMA. The entire sixth floor of MoMA was reserved for the exhibition of the cruelest torture instruments of the Middle Ages: The Judas Cradle, Rack Torture, 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 contemplation 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 at it with care:

RAPHAEL (CONT'D)
The silence of each instrument
counts more than 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 of fire. The Breast Ripper is incandescent. The monk walks toward a naked woman who is tied with her hands up. A woman begs in vain:

WOMAN TORTURED 1
No, please, I am a worshiper of
God, I beg you, please ...

The monk ignores the supplication of woman and slopes the glowing tip of Breast Ripper on her. She screams in pain:

WOMAN TORTURED 1 (CONT'D)
Ahhhhhhhhhhhhhhhh!!

The monk further tightens the Breast Ripper against the woman's chest making circular movements. The woman keeps screaming desperate. Other women scream.

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

WOMAN TORTURED 2
I confess! I confess everything. I
am a witch, I am all that you guys
want, but get me out of here, I can
not stand it anymore...

The monks continue torturing 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 very hurt. The villagers are holding torches in their hands around the central square.

The Knights tie the naked women in trunks in the square's center. A Knight approaches women holding a torch. He approaches his face from the woman's face and asks:

KNIGHT OF THE ORDER OF THE CROSS 1
Any more desire, witch?

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

KNIGHT OF THE ORDER OF THE CROSS 1
(CONT'D)

On behalf of our beloved Church, I,
The Knight of the Order of the
Cross, perform the Holy Inquisition
judgment. This daughter of the
devil goes up in flames.

The Knight turns to the woman and throws the torch on the
trunks which are on the ground at women's feet. Fire spreads
quickly. Women scream in pain. One of them speaks loudly:

WOMAN IN CAMPFIRE 1

Great Mother, Lady giving 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 flames rise up and
consume their souls.

Suddenly the fire flames become more intense flames forming
tongues of fire. The villagers are scared. A sudden wind
blows some torches. The flames return to normal. Some
villagers cry, others laugh and others do not understand the
situation. The Knights of the Order of the Cross move their
torches celebrating 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. Lunar eclipse transforms the full
moon in Black Moon. Dark clouds are forming on the forest.
High winds, thunder, lightning and thunder announcing a
storm. In the middle of the forest, a huge and millennial
twisted willow is struck by lightning that traverses the
entire length since the Cup up to the root. The interior of
the Willow wet and slimy changes the color to dark red and
starts bleeding. Like a uterus, blood swarm, forms a
shapeless mass which gradually turns and generates a be: the
beginning of the process of creating a birth. It takes the
form of a woman, Lilith, the first wife of mythical beauty,
naked, slim and statuesque, beautiful, sexy, seductive, with
long hair. In your head are two pairs of horns. The first
pair of horns is front, one on each side of his head, lightly
curved forwards and upwards.

The second pair of horns is born in the later half of the head, and takes the rear direction. Are horns greater than the first, more curved, and the base to the tip, almost form a circle with the tip returning and that almost touches the head. Lilith up off the ground within the willow, Willow's blood drips from her naked body forming a cloak that covers from the neck down to the feet. Lilith makes an effort and leaves the womb of willow. The forest is cut down by black lightning, lightning and Thunder that break the silence and the darkness, showing in first Lilith plan and in the background the ancient willow tree. Lilith in the midst of darkness, walks among the trees of the forest, extends his left arm forward. From your hand your nails grow gradually and become a menacing claw.

FADE TO BLACK

13 EXT. FOREST - NIGHT 13

SUPER: AUSTRIA - INNSBRUCK - 1484

A dark and foggy night, inside 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 in a desperate way, trips and falls down rolling downhill until hitting in a tree. He hears 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 rises the left hand calling the boy with a gesture. The scared boy stares the scene and sees the red demon looking and laughing at him in a very frightening way.

CUT TO

14 INT. ROOM OF HOUSE - DAY 14

The Dominican inquisitor Heinrich Kraemer wakes up screaming after a nightmare.

HEINRICH KRAEMER

Mommmmmmm!

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

CUT TO

15 AT THE BACK OF INNSBRUCK CHURCH - DAY 15

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

HEINRICH KRAEMER

The defendants are accused of the crime of cursing adulterous lovers to cause illness and death.

A woman is the main accused.

HEINRICH KRAEMER (CONT'D)

You, demonic Witch!

The Inquisitor Kraemer approaches the woman and the face.

HEINRICH KRAEMER (CONT'D)

This woman wears his devilish influence when copula with their lovers!

Kraemer claims to those present.

HEINRICH KRAEMER (CONT'D)

Sexual promiscuity is the portal for their magical powers. But the reason is natural in that the woman is more carnal than men, which is evidenced by its many abominations of the flesh.

Kraemer involves the public.

HEINRICH KRAEMER (CONT'D)

And should note that there was a failure in the formation of the first woman, as she created from a bent rib, or be. a rib of the chest, whose curvature and, so to speak, against the righteousness of man. And how, as a result of this failure, the woman is imperfect animal, always disappoints and mind.

A lawyer sent by the Bishop of Innsbruck intervenes forcefully accusing the Inquisitor:

LAWYER

Lord Inquisitor, his 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 processes Church.

LAWYER

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

HEINRICH KRAEMER

Look at your body. He was molded to
seduce, men, women and even
animals!

PUBLIC

Ohhhhhh!!!

Starts a buzz. The Lawyer and Kraemer still 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 is sitting 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, say a Latin pray 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, touches kindly a book cover on the table, opens this book, leafing through the pages until finding an incomplete page. He takes the fountain pen, dips in ink and starts to write. Kraemer writes carefully but frantically. While Kraemer writes, in a time ellipsis, time passes by, showed through the difference in the landscape and in the alternation of light and darkness. The unlit candle on the table, now is lit again and melts until the end, 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", smiles, and kisses the book. He writes a letter, then stands up, takes a backpack, puts the book and the letter inside it. He goes to a counter and opens a small box; takes away lots of coins, placing them in a sack and then he puts it inside the backpack.

CUT TO

17 EXT. KRAEMER HOUSE - DAY 17

Kraemer puts a knapsack in a horse and rides on it.

CUT TO

18 EXT. APOSTOLIC PALACE - VATICAN - DAY 18

Long-Shot The Apostolic Palace, the official residence of the Pope in Vatican City.

CUT TO:

19 INT. APOSTOLIC PALACE - VATICAN - DAY 19

Travelling through building complex that comprises 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 from sumptuous bath house of Pope Innocent VIII, a room with 30 meters height. Below the Summit, 12 stained-glass windows for sunlight, two large sculptures of Saints with open arms are supported by a structure of four columns of 20 meters height 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 of 10 meters with marble floor. The side walls are adorned by frescos and lighted up by chandeliers. The bathtub has 6 meters long. In the center of the bathtub, Pope Innocent VIII is naked and takes 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 the highest
 representative of Him on earth.
 Just as Jesus Christ washed the
 apostles' feet, I humble myself and
 now I wash all this filthy body in
 sin. God imposed 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 5 year old peasant's 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 shadow shaped claw is formed into 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 is composed of several rock landscapes. He goes through many poor villages until reaching the entrance porch 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, a kind of outdoor market, full of street vendors, fabric merchants, carpenters, woodworkers, basket weavers, potters. Women carrying baskets of vegetables. Carts with bags of agricultural products, tents for trading small animals such as chickens, ducks, goats and fish. 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 are sitting on the ground begging for alms and bread. Ragged children and old dying people sleep amid rats and pigeons. No sanitary and hygienic conditions. Unfinished wood and stone buildings, ruins of old 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 Apostolic Palace, construction which impresses by its sumptuousness. Kraemer carries a backpack with the book, the letter and the money bag. At the entrance of the Basilica of Constantine, two soldiers open passage to the inquisitor.

CUT TO

Kraemer enters the Basilica, a Byzantine structure.

Travelling through 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 in 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 sitting Pope Innocent VIII. Kraemer kneels in obeisance. The Pope extends his right hand toward the Inquisitor. Detail of the Pope's hand covered by a white glove highlighting even more the Pope's ring on his ring finger. Kraemer approaches and kisses the ring. Kraemer still kneeling withdraws from his backpack book Malleus Maleficarum, opens the book and places 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 will becoming an intriguing expression to worried. In the end, the Pope shakes his head positively, closes the book, touch the shoulder Kraemer that guards the book again in her backpack. Kraemer backpack Strip a letter and delivery to the Pope.

POPE INNOCENT VIII

(reads)

I request Your permission...

The Pope faces Kraemer.

POPE INNOCENT VIII (CONT'D)

Witches?

Kraemer is Yes. The Pope back to read the letter. After facing 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 back to read the letter. Kraemer rises, approaches the Pope, whispers in his ear and delivers a bag full of coins. The Pope holds the bag, looks at 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. Detail of the names of the two Dominican inquisitors, Heinrich Kraemer and James Sprenger, are named (Henrici Institoris and Sprenger Iacobus)

FADE OUT.

27 EXT. MONASTERY REGENSBURG - DAY 27

Ten mercenaries ride and enter the Monastery of Regensburg. 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 kiss the hand of the Inquisitor.

HEINRICH KRAEMER

Are you the leader of these men?

MICHAEL

Yes, Sir.

HEINRICH KRAEMER

Order his men to kneel down. I am an Inquisitor!

MICHAEL

Sir, they are mercenaries.

HEINRICH KRAEMER

Put his men on their knees before an authority of the Holy Mother Church!

Michael does so, turns around and comes up to his men.

MICHAEL

Get on your knees.

The mercenaries if they look.

MICHAEL (CONT'D)

That's an order!

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

HEINRICH KRAEMER

(latin)

I sanctify myself, that sword in
the name of the Lord and to
consecrate a Knight of the order of
the cross. With the nickname of
Michael, the sword of God. From now
on, you have permission granted by
Pope Innocent VIII inquisitorial,
for hunt, sue, torture and kill
witches.

Kraemer put the sword touching his left shoulder gently,
right shoulder and Michael's head.

HEINRICH KRAEMER (CONT'D)

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

Kraemer repeats the ritual in mercenaries.

CAMERA moves away slowly.

CUT TO

29 INT. MONASTERY DUNGEON REGENSBURG - DAY 29

A woman, already quite bruised and handcuffed to chains on
Dungeon's wall. Michael and Kraemer enter when an executioner
uses the Crushes, Breasts in Braising, by smashing and
burning the two women's breasts who screams of pain and then
faint. Michael and Kraemer look impassive. The heretic's fork
is placed on the chest and under the another woman's chin.
The executioner pushes the leather strap against the neck,
penetrating the tips into the flesh. Michael and Kraemer
remain impassive. Michael smiles satisfied.

CUT TO:

30 EXT. MONASTERY REGENSBURG - DAY 30

The Knights led by Michael leave the Regensburg monastery in
witch hunt journey through the city.

CUT TO

31 EXT. ROAD AND VILLAGES GERMANY - HUNGARY - DAY 31

Long-Shot - The Knights go through the borders of Germany,
passing by the Kingdom of Hungary toward the Ottoman Empire,
leave a horror and blood trail through villages where they
pass. They chase women, children and old people who are
killed without the slightest pity.

FADE IN:

32 EXT. VILLAGE CARPATHIAN MOUNTAINS - EVENING 32

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

The Knights go through a village near the Carpathian Mountains on the border of Transylvania with Wallachia, a region of constant religious conflicts, where mysticism is predominant. They look for a group of women considered witches, devoted the worship of Mother Goddess.

CUT TO

33 EXT. FOREST CARPATHIAN MOUNTAINS - EVENING 33

The Knights follow amid the forest, lighted by the Moon and some torches. Howls of wolves disrupt the silence leaving unmanageable horses. The Knights whip their horses to accelerate 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 with the approach of the horses until is visible another knight. Michael follows the front of the group and is the first to arrive and closing. The Knight holding a torch is a tall, long beard and Brown, 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 to the forest interior, in a narrow path between the trees. Michael does sign with his hand indicating that his knights follow the narrow way. The knight follows in front along with Michael.

CUT TO

34 EXT. FOREST CARPATHIAN MOUNTAINS - EVENING 34

In the middle of the Woods, in a small clearing, ten naked women, holding hands in a circle around a stone support that sustains and serves as the basis for a fire, which in turn heats a cauldron with water bubbling. Lisbeth Priestess runs 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's stronger than a thousand
 thunders
 She comes with Dragon wings
 and with all his creatures
 from their mouths gushes blood
 she cries blood on speaker
 making men get seduced
 saying the mysteries of death and
 increasing the flame of life.
 Come Lilith! Lilith Appears!

They cease to sing, laugh, release your hands, one after the other and throw into the pot some herbs and vegetables. Each time that an herb is introduced into the cauldron, the fire increases, the flames make the water bubbled even more. Some of the women before launching your herbs into the cauldron, make small prayers and other kiss the herbs. Some women turn out colored liquids into the Cauldron. They hold hands, sing and move up around the campfire. They look each other with complicity and smile. Release their hands and begin to make an ancient ritual dance which repetitive movement is based in the pelvic region. In an intense frenzy women fondling each other. Hands touches over their hair, ears, and lips. Light kisses on the neck, and delivering mutually to cuddling.

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 touch on her breasts and genital regions. The intensity of the pelvic movements increases, while some go into a kind of trance. Form two pairs and two trios of women exchanging caresses each other. Some kiss on the mouth, other fall to the ground in Ecstasy.

The knights leave the forest interior and interrupt the ritual. They brandish their axes and spears in the air and throw their horses on women.

Women are surprised by the action of the Knights and panic. They try to escape, but the Knights are faster. They are victims of scams of axe, spears and whips. One of them is chased by two Knights and overturned by a network of ropes. All women are subjugated. The most wounds are tied up on the horses. Those who can walk are tied behind the horses.

CUT TO

35 EXT. FOREST - NIGHT 35

With the first morning rays, the Knights return slowly with their prisoners through the forest until they reach a small village where they had left the afternoon before.

CUT TO

36 EXT. VILLAGE CARPATHIAN MOUNTAINS - DAY 36

The Knights cross the village until reach a house linked to small local church. They dismount and are greeted by a monk, they open the house's door. The monk is extremely nervous. At the house's backyards, Inquisitor Kraemer has a smile on his face. Michael approaches the Inquisitor, kneels, makes the sign of the cross, stands up and speaks to the Inquisitor:

MICHAEL

My Lord, we capture the heretics
daughters of the devil as the Lord
ordered.

HEINRICH KRAEMER

Take them to the Church which is a
Holy land to lessen the influence
of the devil. That the trial start
right away. My brother faith Monk
Ignacio, summon residents of this
village to be witnesses at the
trial.

CUT TO

37 INT. CHURCH OF THE VILLAGE CARPATHIAN MOUNTAINS - DAY 37

The Knights get in the Church, tie women with his back to the altar and facing the banks. The villagers begin to arrive and a riot is installed, because the female prisoners are daughters and relatives of several villagers.

HEINRICH KRAEMER

Silence in the House of God, this is a sacred environment and of devotion to our mother church, not an environment for Defilers pagans and heretics. Those who dare to stand against God and defend the demon and its witches also will be judged and convicted of complicity with the practice of witchcraft.

Some villagers, defendants relatives, become more exalted and try to release the women. The Knights use force to contain them. The monk attempts to intervene:

MONK IGNACIO

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

HEINRICH KRAEMER

I realize that the devil is more cunning and audacious, and does not respect even the clerical robes. Monk Inágcio, you are interceding for witches and putting himself against God?

MONK IGNACIO

But never is that these women have always had normal behavior.

HEINRICH KRAEMER

Then the Lord challenges the power of judgment and trial of Knights invested by God and by Pope Innocent VIII to exterminate heresy?

MONK IGNACIO

No, Your Honor.

HEINRICH KRAEMER

To start the trial.

The resigned monk departs from Kraemer and sits on a church's bank. Kraemer makes a Latin pray, reads excerpts from papal bull Summis Desiderantes Affectibus.

HEINRICH KRAEMER (CONT'D)

Holy Spirit, grant me the gift from the fear of God, for me always remember, with utmost reverence and profound respect, your divine presence, unlaut as their own Angels in front of your divine Majesty.

(MORE)

HEINRICH KRAEMER (CONT'D)
 Come, Holy Spirit, stay with me and
 pour out on me your divine
 blessings. Amen.

The trial begins with the prosecution, calling Michael as 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 sex

Some villagers protest and are contained with violence by the other Knights. Michael ends the narrative. Kraemer asks:

HEINRICH KRAEMER
 Someone present intends to face God
 and make the witches defense, under
 penalty of being accused an
 accomplice of heresy and
 witchcraft?

The unhappy villagers scream and start a riot making strides against the Inquisitor. They are contained with violence by the Knights of the order of the cross. Kraemer says:

HEINRICH KRAEMER (CONT'D)
 The devil has already taken account
 of this community. The harmful
 influence of Satan does not respect
 even more the sacred ground,
 preventing a fair and impartial
 trial. The Knights of the cross, in
 name of God, and the powers to me
 invested by the Holy Pope innocent
 VIII, determine that the accused be
 conducted until the monastery
 Dominican Priory in Regensburg to
 be questioned about the rigour and
 with the instruments of persuasion
 of the Holy Inquisition.

Some villagers start a principle of turmoil and try to prevent the withdrawal of women, but the Knights act with more violence leaving several wounded villagers. Kraemer and Miguel are the first to leave the church, followed by the Knights who drag the prisoners violently.

CUT TO

38

EXT. VILLAGE CHURCH CARPATHIAN MOUNTAINS - DAY

38

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

OLD VILLAGE
 Lord have mercy 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 runs and crying, grabs the Michael's leg. He kicks the boy throwing him away. The Monk Ignacio supports the child who cries desperately. The knights begin the journey toward the Dominican Monastery in Regensburg at Germany.

CUT TO

39 EXT. ROAD RAVENSBURG GERMANY - NIGHT 39

Women are injured and filthy. Lisa, one of the prisoners, realizes her rope is loose and manages to escape. She enters the forest.

HEINRICH KRAEMER
Only you will be able to reach her.

MICHAEL
I'll follow her.

Michael brings out the horse and enters the forest. Women apprehensive. The other Knights are continuing the journey.

CUT TO

40 EXT. FOREST - NIGHT 40

Lisa runs through the forest. Michael chases Lisa into the forest to a certain point where his horse cannot enter because of trees and thorny bushes. Michael dismounts and continues the persecution on foot, using the ax to make way. Lisa, exhausted, falls and Michael catches her up. He raises his axe to hit her. Lisa in a submission position, looks at Michael's eyes. He stares into her eyes and after a second of hesitation lowers the axe without hitting her.

MICHAEL
Come!

Michael takes Lisa by the arms. He puts Lisa on the 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 in Ravensburg road at Germany.

POV Michael, he sees from far away the knights, following them with 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 Ravensburg city.

CUT TO

42 EXT. HOME CABIN MICHAEL - NIGHT 42

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

CUT TO

43 INT. HOME CABIN MICHAEL - NIGHT 43

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

CUT TO

44 EXT. HOME CABIN MICHAEL - NIGHT 44

Michael climbs the horse and begins to ride.

CUT TO

45 EXT. ROAD RAVENSBURG GERMANY - NIGHT 45

Michael returns to Ravensburg road at Germany. Near the end destination Michael meets the Knights group. Michael approaches Kraemer.

MICHAEL

I was chasing the woman to an
abyss. She were without option,
jumped and fell apart on the rocks.

Near the town of Ravensburg in Germany, the Knights of the Order of the Cross expedition, face a sudden hail storm.

HEINRICH KRAEMER

This damned hail storm!

MICHAEL

What does Inquisitor mean?

HEINRICH KRAEMER

Witchcraft of local women,
followers of the cult of the Mother
goddess.

The Knights protect themselves as they can. Michael sees the prisoners

MICHAEL

Your heretics companions won't free you!

Michael and Kraemer also protect from the rain.

Long-Shot the rain pelting down and razing the plantations.

Macro-Shot 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 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

I know. That's what the Church ordered to 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 aware of all the facts, even if strangers to our faith, knowing that many accept or preach their own belief starting from them, but the Bible warns us to live our devotion "Not giving heed to Jewish fables, and commandments of men who deviate the truth.

RAPHAEL

Tito 1:14.

Raphael looks at night by one of the windows at MoMA.

MERGER:

47 INT. RAVENSBURG CHURCH - DAY

47

In the Church of Ravensburg city, with the aid of the Knights and local ecclesiastical 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
by invoking this natural disaster.

Kraemer after examining a woman says:

HEINRICH KRAEMER (CONT'D)

This woman has the devil in her head, she has copulated with the devil and is her lover. Cut her hair and shave all hair of her body searching for spots that could be considered a sign of the devil touch. After this, subject her to torture of the Pendulum until she confesses her crimes of witchcraft against the people and against the Holy Church. The other women are also accomplices and must have the same treatment.

CUT TO

48 INT. BACKWARDS RAVENSBURG CHURCH - DAY

48

Women are totally shaved to supposedly show their signs of the devil and are subjected to torture of the Pendulum. Suspended by the wrists, women get hung up until their arms get dislocate from their shoulders.

WOMAN 1

(screams)

Stop! I can't take 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 woman when it's hanging scale legs.

WOMAN 2

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

Michael does a gesture and torture continues.

WOMAN 2 (CONT'D)
 (Scream)
 Ahhhhhhhhhhhh!

Two knights hold another woman. She screams in despair.

WOMAN 3
 The devil don't stop talking to me!
 I am an accomplice of him!

HEINRICH KRAEMER
 How the devil speaks to you?

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

Kraemer utters the sentence:

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

Kraemer take a razor and mumbles words in Latin.

HEINRICH KRAEMER (CONT'D)
 The Holy Cross be my light! Don't
 be the Dragon my guide, remove it
 if Satan, advise me things in vain,
 is hardly what you offer, you drink
 your poison. Amen.

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

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

Women are hooked by the Knights.

CUT TO

49

EXT. RAVENSBURG - NIGHT

49

Women are taken out of the church, are naked and tied in trunks. The Knights perform 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 follow 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 woman's lips are cracked and very dry.

On the following day the knights enter and chained women. They are tortured in instruments such as the Breaking Wheel, for move their bodies joints. One of the executioners released a woman and takes her to the Iron Maiden: a small compartment in female form, with knives on the inner surfaces where the victim enters and has the organs pierced; Can be heard the cry of the woman.

WOMAN TORTURED 1

Ahhhhhhhhhhhhhhhh!!!

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

MICHAEL

Do you worship the devil?

Women do yes with her head.

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 burnt with hot iron in various parts of the body.

Another woman is placed on the Breaking Wheel, aimed at crushing the bones, in front of others that watches terrified.

WOMAN TORTURED 3
Ahhhhhhhhrrrrrrrggggghhhhhh!

At the end of 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 burning some women accused of witchcraft in the presence of villagers. The women crying, desperate.

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

Macro-Shot - A tear runs down her face. Lisbeth has scars on the face and body because of the torture she 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 the place where 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 herbs. Lisbeth has a dagger in her right hand. The base of the dagger has an ornament in the shape of a serpent.

Macro-Shot - She cuts the left wrist with a dagger. Blood begins to drain away from Lisbeth's pulse. She makes the blood pours down inside 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
 prostitute. She is stronger than a
 thousand thunders. She comes up
 with dragon wings and with all his
 creatures. Blood gushing from his
 mouth. She cries blood aloud making
 men become intoxicated, saying the
 mysteries of death and increasing
 the flame of life.
 Come Lilith! Show up Lilith!

Lisbeth finishes speaking.

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. Coming out of darkness forest, Lilith
 arises with his red cape. Lightning hits the floor near her.

Medium-Shot - Lilith approaches Lisbeth.

Close-up 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 torments and
 your suffering will come to an end.
 Woman, you were not born to pain,
 you were born to love.

Close-up - Lilith runs his 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 wrist's
 wound closes and stops the blood flow.

Macro-Shot - A trickle of blood runs down the beautiful Lilith's lips. Lilith kisses passionately Lisbeth's lips. The Lisbeth body trembles.

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

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

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

POV - A lightning storm cuts the sky.

CUT TO:

56 EXT. FOREST - NIGHT 56

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

CUT TO

57 EXT. VILLAGE - NIGHT 57

The wind blows in a field rolling straws toward a poor village with houses made of woods and stones. The land is dry and dust rises with the wind on the only road to the village.

Lilith's shadow moves across the street to the little central square. In the square, the remains of a charred trunk, wood and ashes on the floor. Lilith crouches, grab a handful of ashes in her hand and a tear of blood drips from her eyes.

CUT TO:

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

The wagons of an acrobat's troupe 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 make juggling show and attract people's attention. A clown with a basket in hand announces:

CLOWN

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

(MORE)

CLOWN (CONT'D)

But, we only accept donations from people of good heart and who have a smile in the mouth. Do not be shy! You need not have all the teeth.

Some people laugh showing the mouth without teeth.

CLOWN (CONT'D)

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

The clown leaves the basket on the floor in front of the stage. Jugglers and acrobats get in, jumping on 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 performance:

CLOWN (CONT'D)

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

A 10-year-old girl takes the stage. She's dressed in white, with a wreath of flowers on head and has angel wings on her back. The audience is silent. Amira begins to sing an italian carnival song of the XIV century. The audience is amazed. It's the most beautiful song never heard before. People walk up to the front of the stage, and put coins in the donation basket. The audience is perplexed and 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 singing. They descend from their horses and walk toward the stage. The knights' leader is perplexed and gaped, as if bewitched by music. He comes in front of the stage and looks at the basket full of coins. His face changes:

KNIGHT OF THE ORDER OF THE CROSS 6

Witchcraft! Witchcraft! The demon possessed the girl's body!

The girl's mother despairs and cries out:

AMIRA'S MOTHER

She's my daughter, it's just a girl.

KNIGHT OF THE ORDER OF THE CROSS 6

A girl can't sing like that! She's dressed in angel! Blasphemy! She is possessed by the devil!

A knight draws his sword:

KNIGHT OF THE ORDER OF THE CROSS 6

(CONT'D)

You! Witch! Belly, from where this
devil has left, you are doomed! The
bonfire! Burn it all!

The troupe tries to defend the mother and child. Knights hold swords; attack the troupe members and arrest mother and child. The knight's leader takes the coin's basket. They improvise trunks on center stage, tie up the mother and child to the trunks and then, set both on fire. The mother cries out in despair. The girl sings a beautiful song which anybody never 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 hold fire torches. The hysterical cries incite that the witches should be burned. The knights tie women up in trunks and put fire in the wood, at their feet. The women scream in pain while the fire is burning their flesh. The crowd is delirious and brandish their torches in the air.

CROSSFADE:

60 EXT. VILLAGE - NIGHT 60

Lilith is crouched with a handful of ashes in her hand. A teardrop of blood drips from her eyes. The tear of blood falls on the ashes on the ground. Gradually all the ground turns into red- blood sprawling the village.

CUT TO

61 EXT. HOME CABIN MICHAEL - NIGHT 61

Long-Shot from the Michael's hut.

CAMERA adjusts for Michael who arrives. Michael dismounts from his horse in front of his hut.

CUT TO

62 INT. HOME CABIN MICHAEL - NIGHT 62

Michael enters his hut. He takes off the currents of Lisa and pulls by the arm to the room.

LISA
What are you going to do?

MICHAEL
Be quiet, woman!

Michael opens the bedroom door with his foot.

CUT TO:

63 INT. BEDROOM CABIN MICHAEL - NIGHT DAY 63

Michael throws Lisa over the bed.

LISA
No, don't do that.

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 while Michael penetrates.

Sun rays invade the room through the window. Michael rapes Lisa once again. He is violent and uses her as if she were an animal. Michael enchains Lisa, puts a tin cup with water and leftover food and leaves.

FADE TO BLACK

64 EXT. FACULTY THEOLOGY OF COLOGNE UNIVERSITY - DAY 64

SUPER: GERMANY - COLOGNE - 1487

Long-Shot - Faculty of Theology of Cologne University.
Heinrich Kraemer and James Sprenger arrive at the University.

CUT TO:

65 INT. HALLWAY COLOGNE UNIVERSITY - DAY 65

Heinrich Kraemer and James Sprenger walk down the hallway.

CUT TO:

66 INT. AUDITORIUM COLOGNE UNIVERSITY - DAY 66

Kraemer and Sprenger present the book Malleus Maleficarum, a kind of diagnostic manual for witches, describing the dangers of witchcraft in detail and figures drawn:

HEINRICH KRAEMER
I present you the work we have just
write: Malleus Maleficarum.
(MORE)

HEINRICH KRAEMER (CONT'D)

This is a diagnostic manual made in order to recognize witches and the dangers which they represent for the Church and humanity.

James Sprenger opens a huge block of drawings showing graphics: Spells to lethal diseases, kidnapped and killed babies; Conjurations of natural disasters; Cannibalism and consumption of blood; witches in meeting with demons; Ceremonies of Black Magic; Sabbats. Sprenger explains the drawings but he is not heard. The bishops talk to each other.

BISHOP COLOGNE UNIVERSITY

We thought it is an illegal and unethical work.

Kraemer gets disappointed and furious.

HEINRICH KRAEMER

Illegal? Unethical? These women copulate with demons! They do 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 are in the halls of the Apostolic Palace.

CUT TO:

Pope Innocent VIII is lying in his bed. He agonizes on his deathbed. Six doctors take turns unsuccessfully by attempting to save the dying Pope. Besides the bed, there are several instruments of sangria.

Cardinals dressed in red tunics sway censers through the room. One of the doctors whispers in the ear of the others. After silent consent of the other doctors, he finds courage and says:

DOCTOR POPE 1

We need to adopt an extreme measure. Otherwise the Pope won't last this night.

DOCTOR POPE 2

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

DOCTOR POPE 1

There is something else. We haven't 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. Your Holiness is doomed.

DOCTOR POPE 2

But who could cooperate with this?

DOCTOR POPE 1

We need to find a volunteer.

DOCTOR POPE 4

This is a very risky technique.

At a room's corner the Cardinal Rodrigo Borgia opens a box on a counter. From inside the bag he pulls out a handful of coins and with the right hand leaves them drop to the left hand. The Cardinal Rodrigo Borgia says:

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?

The Doctor Pope 4 approaches the Cardinal Rodrigo Borgia.

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

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

Reaction of the people's room.

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 roam the streets of Rome.

CUT TO:

73 EXT. VILLAGE - DAY 73

The four Knights of Rome ride through the central street of the village. Women who were in the streets enter with their children in their homes.

A five year old girl plays in the street. The Knights stop with their horses before the girl. The girl looks at a knight and smiles. The knight smiles back. The girl's mother runs desperate and takes the girl on her lap. She goes quickly into her house and slams the door. The four knights walk through the village streets.

The sun is setting.

CAMERA adjusts for a man of poor garments. He counts some coins in his dirty hands. The four knights leave the village kicking up dust from the ground. A ten year old boy is mounted on one of the horses' back. The boy's mother is kneeling at the door of her house cuddled her other three children. She cries.

CUT TO:

74 INT. APOSTOLIC PALACE - VATICAN - DAY 74

The four knights walk quickly the halls of the Apostolic Palace. They carry with them the boy of ten years old.

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 bed. He receives the knights and the boy. Cardinal Rodrigo Borgia runs his hand on the boy's head and says:

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

Boy makes negative nod. Cardinal Rodrigo Borgia keeps talking:

CARDINAL RODRIGO BORGIA (CONT'D)
Which a lack of education with our guest of honor! These are the ways of a good host? See child, here. 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, breads and sweets.

CARDINAL RODRIGO BORGIA (CONT'D)
Come on, do not be afraid. Our Lord said once, let the little ones come to me, for theirs is the kingdom of heaven. Take, eat a grape.

Cardinal Rodrigo Borgia takes a bunch of grapes and reaches out to the boy. The shy boy picks up the bunch of grapes.

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

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

CUT TO

76 INT. APOSTOLIC PALACE - VATICAN POPE ROOM - DAY

76

The boy screams wildly of pain. The boy is tied on a stretcher next to the Pope's bed. The doctors make sangria on the boy to drain his blood. The blood is packaged in glass bottles. Gradually, because of lack of blood, the boy loses energy and he faints. One of the doctors asks the other:

DOCTOR POPE 2

Do we have drained enough?

DOCTOR POPE 1

We need more. The amount needed for an adult.

DOCTOR POPE 2

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

DOCTOR POPE 1

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

Doctors continue making sangria. 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 to of the Pope's mouth, making him drink the boy's blood. The Pope drinks some blood but spews on his clothes and white sheets. The Cardinals, all dressed in red tunics, swing their censers making a 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 boy's 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 the Inquisitor Kraemer which together with other monks and priests is uttering the judgment. The Inquisitor Heinrich Kraemer pronounces:

HEINRICH KRAEMER

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

Kraemer turns to the monks.

HEINRICH KRAEMER (CONT'D)
 More reasonable, therefore, those
 who, deserting the faith offend
 Jesus, the Son of the Lord, must be
 separated from Christian communion
 and stripped of their property,
 because it is much more serious
 offending the Divine Majesty than
 harm the majesty human.

Kraemer addresses himself to the public.

HEINRICH KRAEMER (CONT'D)
 Still, here is how did St. Thomas
 Aquinas: "It's much more serious
 corrupt the faith, which is the
 life of the soul, than fake
 currency which is a means of
 providing the temporal 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 the secular princes, with more
 reason, heretics, provided they are
 proven as such, can not only be
 excommunicate, but in all fairness,
 be condemned to death.

Reaction of those present.

CUT TO

79 EXT. FRONT OF REGENSBURG MONASTERY - DAY 79

Women sentenced to death are conducted by Michael and other
 knights, out of Regensburg Monastery. They are tied to
 trunks, has his clothes rent and are burned alive in the
 presence of popular.

CUT TO

80 INT. HOME CABIN MICHAEL - DAY 80

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

MICHAEL
 How are you?

Lisa doesn't respond. He released her for the first time and
 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 anything. 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 brings the bag.

CUT TO:

82 EXT. RIVER WATERFALL - DAY/NIGHT 82

Long-Shot waterfall with a nest and rainbow.

CAMERA adjusts to Lisa and Michael who observe fascinated.

MICHAEL

Remove your clothes, wash yourself.

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

CAMERA adjusts into the forest where there is eyes watching the couple. Michael helps Lisa in the bath. He runs his hands through her hair. Lisa continues aloof.

CAMERA adjusts again to the forest where Lilith's eyes are watching the scene. Michael feels he is being observed and attentive, looks at the forest. Realizes that the shadow was gone. He leaves the river, pulling Lisa. He opens the bag and gives her a dress. Lisa is surprised. She puts 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. HOME CABIN MICHAEL - NIGHT 83

Michael and Lisa enter the house. Michael locks the door and looks out the window apprehensive. Lisa still in silence. Michael takes from inside the bag: bread, fruit, a piece of roast and wine. He puts everything on the table.

MICHAEL

Sit down. You must be hungry.

Lisa obeys without saying anything. Michael fills the cup of wine and offers to her. Lisa drinks. Michael puts the piece of roast on the plate and offers too. 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 through her body.

MICHAEL

What's your name?

LISA

Lisa.

MICHAEL

Lisa...

He approaches her face and kisses her on the lips.

MICHAEL (CONT'D)

I think I fell in love for you!

Michael kisses her passionately. Lisa does not match. 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. HOME CABIN MICHAEL - DAY

85

Michael leaves the bedroom and enchains 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 CABIN MICHAEL - NIGHT 87

Michael in front of the hut with the bare back. He self-plagues whilst mumbles.

MICHAEL
Forgiveness, my God! Forgiveness!
My flesh is weak!

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

CUT TO:

88 INT. HOME CABIN MICHAEL - DAY/NIGHT 88

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

LISA
Love the Lord, your God of 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 current and gives him. Michael throws the current 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 holds it in Lisa's leg.

CUT TO:

89 INT. HOME CABIN MICHAEL - NIGHT

89

Michael opens the hut's 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 nor demonstrates enthusiasm.

MICHAEL (CONT'D)
Why do you treat me this way? Not
even look at me nor make any
cuddle. You do not seem happy when
I arrive.

Lisa stares coldly.

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

LISA
Your honor?

MICHAEL
Aren't you feel grateful?

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

MICHAEL
I fell in love with you.

LISA
I need to finish cooking.

MICHAEL
I'm going to show you that I'm a
good man.

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

CUT TO:

90 EXT. FRONT CABIN MICHAEL - DAY 90

Michael cut firewood. Then take the firewood into the house.

CUT TO:

91 INT. HOME CABIN MICHAEL - DAY 91

Michael arrives with 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'm nauseous.

MICHAEL

I am ordering, drink that!

Lisa drinks wine and leaves the table, running. She spews. Michael holds her tightly dragging her to the room.

CUT TO:

92 INT. ROOM CABIN MICHAEL - DAY 92

Michael rips Lisa's clothes and penetrates her violently.

FADE OUT.

93 EXT. FRONT CABIN MICHAEL - DAY 93

Lisa with a huge belly collects sticks while whispers a prayer to the Goddess mother.

LISA

... Her will holds the flood.
And I, your little creature,
Do the greeting:
My Great Queen,
My Great Mother!

Lisa makes a pained expression. She secures the 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.

The amniotic sac, ruptures itself.

Macro-Shot - A lot of amniotic fluid runs through Lisa's legs.

CUT TO:

94

INT. ROOM CABIN MICHAEL - NIGHT

94

Lisa is lying feeling the pain of childbirth. Lisa is still having contractions. She's bathed in sweat.

LISA

Great Mother, Lady giving 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 who do not
understand. Fill me courage to face
the preconception, head high
Purify me so that I can
praise you as you deserve.

Lisa has a very strong contraction, but the child doesn't born. 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 will be!

Lisa has a very strong contraction. She pushes. It's heard a baby crying. Lisa faints.

CAMERA focuses on the newborn all bloody and crying. Hands of woman hold the baby, cut the umbilical cord with teeth and carry the child.

Close-up on Lisa's face, she has fainted. One hears a baby crying. Lisa looks toward the crying and the woman's hands deliver to her the baby washed and wrapped, in clean cloths. Lisa seems fascinated while looks toward the woman who delivered her baby. Camera doesn't show the woman's face. Lisa looks at her son and breast feeds the baby.

FADE OUT.

95 INT. VATICAN - SISTINE CHAPEL - DAY TWENTY-THREE 95

Cardinals with coral robes walk down the Sistine Chapel in solemn procession. They sing the "Veni Creator" song, 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

The apprehensive crowd waits in the square before the Apostolic Palace for the new Pope's election. The people talk. Most of them is poor with humble clothes. The population's face shows tension and sadness expressions.

Macro-Shot - From the Vatican's chimney, gets out black smoke.

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 clothes. In the population's face predominates tension and sadness expressions.

Macro-Shot - From the Vatican's chimney, gets out white smoke.

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

CUT TO:

100 INT. SISTINE CHAPEL - DAY

100

In the Sistine Chapel occurs the solemn Papal Mass. During the singing of the Third Hour, Cardinal Rodrigo Borgia, elected Pope Alexander VI, sits on the throne and all the cardinals make the ritual called "first reverence" for him, approximate one by one, and kiss his hand. Archbishops and bishops approach them and kiss their feet.

After the Mass, Pope Alexander VI is still sitting on the throne. The seat 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 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 down the Sistine Chapel to a mounted altar 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. People are happy and celebrate the election of the new Pope. Pope Alexander VI ascends the altar set up in front of the Palace and pronounced 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 Mariae
semper Virginis, beati Michaelis
Archangeli, beati Ioannis Baptistæ,
et sanctorum Apostolorum Petri et
Pauli et omnium Sanctorum
misereatur vestri omnipotens Deus;
(MORE)

POPE ALEXANDER VI (CONT'D)
 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 verae et
 fructuosae poenitentiae, cor semper
 penitens, et emendationem vitae,
 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.

Amid popular 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:

LUCRECIA 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.
 (MORE)

FRIAR GIROLAMO SAVONAROLA (CONT'D)

I preach against this bloody Pope
 immersed in a life of lust and
 carnal pleasures. I ask you: who
 sustains all this pomp, this wealth
 of life bathed in gold and jewelry?
 Who pays for this moral decay? You!
 The people, the faithful! Where
 will stall your donations and
 charity? It'll be at the Medicis
 bank, in Florence, multiplying
 itself by usury, condemned by our
 Lord. Adam needed gold coins? Eva
 needed jewelry studded in diamonds?
 The bank of the Medicis is a temple
 of usury's worship. 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 ending 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 on prowling
 tiger sex position and the man penetrates her from behind.

CAMERA adjusts and shows Pope Alexander VI who is penetrating
 his lover Giulia Farnese from behind. Giulia Farnese moaning
 of pleasure looks at Pope Alexander VI, smiles at him. The
 Pope slaps on Giulia Farnese's 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 ornaments stop outside Apostolic
 Palace's door.

Noble couples costumed, descend from their carriages are
 greeted by a deacon who explains the fantasy prom's rules
 organized by the Pope Alexander VI to celebrate Easter.

DEACON

By express determination of Your Holiness, is forbidden pulling off the masks and costumes and also talk during the dance. Such attitudes are considered sins, subjected to severe penance. All other forms of God worship and celebration are allowed. It is mandatory drinking the sacred "punch".

The couples come into the Apostolic Palace.

CUT TO:

105

INT. VATICAN - APOSTOLIC PALACE - NIGHT

105

The Palace is full of nobility's couples. All of them are wearing costumes. In the entry and throughout the length of the palace, there are arranged tables plentiful of breads, meats, fruits and flowers; on the center of each table, a huge recipient full of sacred drink. The sacred drink, is a mixture of alcoholic beverages and aphrodisiac herbal.

Musicians spread across diverse environments performing festive music. The environment 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 between everyone. Two men have sex with a woman, two women have sex with a man, the women have sex each other.

Pope Alexander VI wears a golden costume, a fantasy of king. The fantasy covers his entire body and face making impossible the identification.

Lucrecia Borgia, wears a queen costume, predominantly white color and blue stripes. Her fantasy covers the entire body and face that makes impossible any identification, but valuing the contours of her sensual body. Lucrecia Borgia walks sensually between couples having sex. She runs her hand on the back of some women. Sometimes she kisses the neck of a woman. Other times she kisses gently the lips of other women.

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 touches with his body the woman's body. He begins to nibble the ear of the woman. The woman sighs. Pope lifts the woman's dress and penetrates behind vigorously. The woman begins moaning and screaming of pleasure.

CUT TO:

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 in fire their luxury belongings.

FRIAR GIROLAMO SAVONAROLA

Come! Fearing-God men and women!
 Leave the addiction and the lust.
 Choose virtue.
 Get rid of your stylish clothes,
 your perfumes.
 Your debauchery lives and sensual
 pleasures are preventing you to
 reach the Kingdom of Heaven.
 Throw all these profane objects in
 Bonfire of the Vanities.
 Rome has already been burned down
 by its sins.
 Nowadays, Rome lives in debauchery
 and lust led by Pope Fornicator.
 God ignites the profane with
 heavenly rays and Rome flare up
 again for their 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 it is time. The
 apocalypse is near.
 Aristotle and Plato are paying
 their sins in hell because of their
 pagan works.
 As our Lord said, "Come to me the
 little ones, for theirs is the
 Kingdom of Heaven.
 With the purity of the children
 soul, we will form a true army of
 God, an army of children to go
 through the city streets in search
 of objects of vanity and lust in
 homes.

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

Some artists, converted by Girolamo Savonarola, come join the party. Sandro Botticelli, throws on the fire some of his paintings of mythological inspiration.

CUT TO:

107 INT. VATICAN - APOSTOLIC PALACE - NIGHT 107

The Pope continues penetrating the woman vigorously from behind. The woman is moaning and screaming of pleasure.

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

The Pope becomes extremely excited and seduced by the woman dressed in 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 breasts of Lucrecia. The Pope kisses Lucrecia's neck. Lucrecia moans of pleasure. The Pope kisses her mouth. The other woman turns facing and the they kiss each other.

CUT TO:

108 INT. VATICAN - APOSTOLIC PALACE - STAIRCASES - NIGHT 108

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

CUT TO:

109 INT. VATICAN - APOSTOLIC PALACE - ROOM - NIGHT 109

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 in the big bed. He puts Lucrecia on a prowling tiger sex position lifting her dress. The Pope is in ecstasy seeing the beautiful white ass of Lucrecia. He immediately raises the bottom of his fantasy of King and penetrates Lucrecia from behind vigorously. Lucrecia cries of pleasure.

CUT TO:

110 EXT. FLORENCE - PIAZZA DELLA SIGNORIA - NIGHT 110

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

More popular approach the bonfire, throw on the fire personal belongings, musical instruments, works of art, playing cards, carnival masks, mirrors, ornaments, perfume bottles, wigs, books and supposedly indecent images.

The Friar Savonarola criticizes the immorality, the Florentines' life of pleasure, urging the population to return to the Christian virtue's life. His sermon and his strong personality cause a profound impact on the population.

Savonarola intensifies their criticism at ecclesiastical life abuses, the immorality of much of clergy - especially the immoral lives of Roman Curia members, princes and courtiers.

FRIAR GIROLAMO SAVONAROLA

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

CUT TO:

111 EXT. VATICAN - APOSTOLIC PALACE - ROOM - NIGHT 111

The Pope has an orgasm penetrating her daughter Lucrecia on prowling tiger sex position. Pope screams in ecstasy:

POPE ALEXANDER VI

Arrrrrgggggghhhhhh! 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:

112 EXT. VATICAN - APOSTOLIC PALACE - NIGHT 112

Lightning cut the sky and reaches the Apostolic Palace.

CUT TO:

113 EXT. FLORENCE - PIAZZA DELLA SIGNORIA - NIGHT 113

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

FRIAR GIROLAMO SAVONAROLA
... I will walk over fire for prove
the righteousness of my preaching.

In the crowd, the Friar Francis of Apulia challenges:

FRIAR FRANCIS OF APULIA
Friar Savonarola, how can a Friar
pronounce such a blaspheme saying
that he was touched by God, that he
is a prophet, makes predictions and
have visions?

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

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

FRIAR GIROLAMO SAVONAROLA
The Pope is not representative of
God, is an emissary of Satan to
destroy the Church. He is a
corrupt, fornicator.
I cry out that Power Divine
fulminate me with lightning if I am
wrong.
I'll walk on the fire to prove the
righteousness of my preaching.

FRIAR FRANCIS OF APULIA
The Friar believes this?

FRIAR GIROLAMO SAVONAROLA
God speaks through me!

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

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

FRIAR FRANCIS OF APULIA (CONT'D)

Then Friar Savonarola, if you really were anointed by God, God will protect you from the flames. I insist, in view of our entire congregation, I challenge you to walk on fire with me.

The Friar Savonarola retreats.

FRIAR GIROLAMO SAVONAROLA

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

A rumor 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 "faker" cries are heard from the crowd. The Friar Domenic Buonvicino, defends his friend Friar Savonarola:

FRIAR DOMENIC BUONVICINO

The Friar Savonarola is a prophet who has been proving his righteousness and devotion to God for years, he does not need to prove anything more ...

The crowd screaming stops the Friar Dominic Buonvicino:

CROWD

Bonfire! Bonfire! Bonfire!

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

FRIAR DOMENIC BUONVICINO

Calm down! On behalf of Friar Savonarola, I accept the challenge instead. God is with us and will protect me from the flames.

The crowd reassures. The Friar Francis of Apulia shouts:

FRIAR FRANCIS OF APULIA

We will prepare the fire immediately!

FRIAR DOMENIC BUONVICINO
 Nope! This is a trial by fire, a
 test not only for the presents but
 a reverence to the living God, who
 should be revered by all the people
 of Florence.

FRIAR FRANCIS OF APULIA
 So be it! Be convened the people of
 Florence to witness the challenge
 of fire.
 Tomorrow we will raise the biggest
 bonfire ever seen in Florence and
 we both Friar Domenic and I will
 walk on it, definitely proving who
 has the divine approval.

The crowd screams in ecstasy:

CROWD
 Bonfire! Bonfire! Bonfire!

CAMERA adjusts for an aerial overview showing the crowd at
 Piazza della Signoria.

CUT TO:

114 INT. VATICAN - APOSTOLIC PALACE - POPE'S ROOM - DAY 114

Cardinal Cesare Borgia, son of Pope Alexander VI, enters
 running in the Pope's room. Pope Alexander VI is lying in
 bed, desolate. Cardinal Cesare Borgia speaks:

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

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

CARDINAL CESARE BORGIA
 The Friar Girolamo Savonarola was
 challenged to walk at the bonfire!

Pope Alexander VI stands up on bed:

CARDINAL CESARE BORGIA (CONT'D)
 It's what your Eminence just heard!
 The Friar Savonarola was challenged
 to walk on fire! But refused, he is
 demoralized! Another Friar took up
 the challenge instead.

POPE ALEXANDER VI

This is news that pleased God! It's comforting and the Pope's soul.

CARDINAL CESARE BORGIA

Get out of bed, Eminence!

POPE ALEXANDER VI

Sure, my beloved son. When it will happen, I mean, that divine work?

CARDINAL CESARE BORGIA

Tonight my father!

POPE ALEXANDER VI

But then, we need to take urgent measures!

CARDINAL CESARE BORGIA

Yes my father. I determined that an official delegation of the Holy Church composed of judges and Vatican soldiers, moves immediately to Florence.

POPE ALEXANDER VI

My son, blood of my blood, only you can animate the Pope's soul.

CUT TO:

115 EXT. FLORENCE - DAY 115

The Arabbiatris entourage travels through Florence announcing the challenge of fire.

CUT TO:

116 EXT. FLORENCE - PIAZZA DELLA SIGNORIA - DAY 116

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 starts to consume the timber.

CUT TO:

117 EXT. FLORENCE - PIAZZA DELLA SIGNORIA - DAY - AFTERNOON 117

A crowd begins to form at Piazza della Signoria in front of the platform where the wood piles are.

CUT TO:

118 EXT. ROAD ROME - FLORENCE - DAY 118

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

CUT TO:

119 EXT. FLORENCE - PIAZZA DELLA SIGNORIA- DAY - AFTERNOON 119

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

CUT TO:

120 EXT. ROAD ROME - FLORENCE - DAY 120

Near Florence, the Vatican soldiers whip their horses violently.

CUT TO:

121 EXT. FLORENCE - PIAZZA DELLA SIGNORIA - NIGHT 121

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

The Friar Domenic Buonvicino wants to enter carrying a cross. Friar Francis of Apulia doesn't agree, because 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 for hours waiting for the challenge of fire.

A storm forms on the horizon. Torrential rain falls on Florence. The rain is intense and goes out the fire. The people begin to disperse to protect from rain. Among the crowd, Arabbiatis start screaming against Savonarola:

ARABBIATIS

Savonarola faker! Savonarola is a liar! It's a farce!
Burn Savonarola at the bonfire!

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

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

CUT TO:

122 EXT. FLORENCE - PIAZZA DELLA SIGNORIA - NIGHT 122

Soldiers of Vatican are accompanying two judges sent by Pope Alexander VI. They enter in 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:

123 INT. FLORENCE - SAINT MARK CHURCH - NIGHT 123

The Church of St. Mark is invaded by Arabbiatis and the soldiers of Vatican. The Friar Savonarola, the Friar Domenic Buonvicino and Friar Silvestro Maruffi are arrested.

CUT TO:

124 INT. FLORENCE - SAINT MARK CHURCH - NIGHT 124

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

The judges bring a confession letter to Friar Savonarola for him to sign. The 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 confessed!
In the name of God, by the powers
invested by the most Holy Pope
Alexander VI, I condemn the heretic
to death by fire. That this
sentence be applied immediately!

CUT TO:

125 EXT. FLORENCE - PIAZZA DELLA SIGNORIA - DAY 125

SUPER: ITALY - FLORENCE - 1498

In Piazza della Signoria the soldiers of Vatican use the same platform mounted to the challenge of fire. They build a platform and place on it three gallows. Below forces soldiers put wood piles.

The Piazza della Signoria is filled by the 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:

126

EXT. FLORENCE - PIAZZA DELLA SIGNORIA - NIGHT

126

The Piazza della Signoria is fully packed as never been 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 Vanities are among those present. The hanging Friar Savonarola became the largest public event in Florence.

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

The crowd gets agitated. The crowd screams:

CROWD

Bonfire! Bonfire! Bonfire!

The soldiers place the three friars, side by side, on the gallows. The executioners approach and place the rope around the neck of the Friars. The judges place themselves in front of damned ones. The main judge tells the crowd:

JUDGE

Through the powers invested and with the authority granted by the Blessed God's representative on earth, Pope Alexander VI, and to put an end to the reign of blasphemy against our Holy Church, I inform the population that the heretic dictator of Florence, Friar Girolamo Savonarola, the man who claimed to be a prophet, who was excommunicated by the Pope in May 12, 1497, under judgment of the Holy Office, along with his accomplices, has confessed the practice of heresy, and was sentenced to the gallows. That be comply the conviction in God's name.

The crowd screams angry:

CROWD

Savonarola Impostor! Bonfire!
Bonfire! Bonfire!

The judge makes a sign and the executioners pull the levers that open the trapdoor under the feet of the friars. The bodies of the friars fall down and are hang on the ropes by neck. The bodies of the friars swing on a last spasm until they are totally immobile.

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

The crowd becomes euphoric. The bodies of the friars burn in flames.

Medium-Shot - The Friar Savonarola's right arm, comes out from the rope. His right hand goes up with two fingers, as if blessing the people of Florence for the last time.

CUT TO:

127 INT. VATICAN - APOSTOLIC PALACE - DINING ROOM - NIGHT 127

Pope Alexander VI with white papal robes is sitting the table. The table is covered with a white towel. The table is rich, full of breads and fruits. The Pope has a bunch of grapes in his hands. He eats a grape, takes a glass of wine and leads it to mouth. The Pope drinks wine and put the glass back on the table; he drops the cup and the wine falls in his white robes and white tablecloth.

CUT TO:

128 INT. HOME CABIN MICHAEL - DAY 128

SUPER: GERMANY - REGENSBURG - 1505

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

MICHAEL

(latin)

Thank you Lord for this food that we will eat.

They sustain us giving our body health and resistance to the daily work.

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

FADE TO BLACK

129 EXT. VILLAGE TAVERN - NIGHT 129

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

KNIGHT OF THE ORDER OF THE CROSS 1

The witches screamed like demons!

KNIGHT OF THE ORDER OF THE CROSS 2
They were screaming in pain!

KNIGHT OF THE ORDER OF THE CROSS 3
Weren't they who shouted, was the
devil in them!

The tavern keeper is approaching.

TAVERN KEEPER
It's closing time, gentlemen.

KNIGHT OF THE ORDER OF THE CROSS 3
We are drinking to the death of
witches!

TAVERN KEEPER
Those women were good!

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

KNIGHT OF THE ORDER OF THE CROSS 1
And sir, are you also a heretic?

TAVERN KEEPER
I am God-fearing. But I cannot
approve these deaths such cruel.

KNIGHT OF THE ORDER OF THE CROSS 1
I told you, they were witches!

TAVERN KEEPER
No, they were good women villagers.

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

Macro-Shot Knight drawing his sword.

KNIGHT OF THE ORDER OF THE CROSS 1
Witches! Daughters of the Devil!

TAVERN KEEPER
Yes, Sir.

The Knight of the order of the cross 2 also gets up.

KNIGHT OF THE ORDER OF THE CROSS 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. Knights
leave the tavern. The tavern keeper closes the door.

TAVERN KEEPER
Assassins!

CUT TO:

130 EXT. ALLEY VILLAGE - NIGHT

130

Three Knights of the Order of the Cross walk down the narrow street. They're laughing. One of them looks in one direction and makes signal with his arm to the others. The Knights look stunned, watching forward. Lilith looks seriously at them.

CAMERA adjusts to the Knights.

KNIGHT OF THE ORDER OF THE CROSS 1
Stop there! Who are you, woman?

CAMERA adjusts for Lilith walking toward the Knights.

KNIGHT OF THE ORDER OF THE CROSS 2
Watch out! Can be a witch!

KNIGHT OF THE ORDER OF THE CROSS 3
May be possessed by the devil!

The three knights wield their swords.

LILITH
I'm not possessed, I am the devil!

Lilith takes off the hood. The Knights terrified can see her horns. The claws arise in her hands and she kicks off the Knights head. After that, Lilith back to normal, quietly.

CUT TO:

131 EXT. ALLEY VILLAGE - DAY

131

Michael sees the three knights beheaded. Michael looks around. Villagers and other knights look at it, too.

MICHAEL
It had to be an animal.

MAN OF THE VILLAGE
Or the devil!

Man makes the sign of the cross on his face. 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 death of women.

MICHAEL
The death of witches, you mean.

MAN OF THE VILLAGE 2
Yes, Sir.

Michael looks at the one of the Knights head that was cut off.

Close-up on a neck detail with scars made by claws.

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 men
group looking for this beast.

Three knights rushed out.

CUT TO:

132 EXT. FOREST - DAY. 132

Michael and 10 knights roam the forest behind beast. Michael beckons for them to stop.

MICHAEL
Stop. Go back to the village. I'm
going follow 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 follow a direction. Michael goes in the opposite direction.

CUT TO:

133 EXT. DIRT ROAD - DAY/NIGHT 133

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

CUT TO:

134 EXT. FRONT MICHAEL CABIN - NIGHT 134

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

CUT TO:

135 INT. HOME MICHAEL CABIN - NIGHT 135

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

CUT TO:

136 INT. RAPHAEL ROOM - MICHAEL CABIN - night 136

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

CUT TO:

137 INT. ROOM MICHAEL CABIN 137

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

CUT TO:

138 INT. HOME MICHAEL CABIN - DAY 138

Michael brings wood. Lisa is cooking. She puts bread on the table. Raphael leaves the room and seeing the 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 these foods that we will take now. They sustain us giving our body health and resistance to the daily work.

Michael and Raphael do 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 Lisa lowering his head.

RAPHAEL

Demon? Why my father, do you think so?

Michael answers staring Lisa:

MICHAEL

Because we burn some witches in 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 there. I'm commanding.

Lisa sits down again.

MICHAEL (CONT'D)

Eat.

LISA

Please, sir, I'm not feeling well.

MICHAEL

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

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

MICHAEL (CONT'D)

Come on, 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 comes out with his father carrying the accoutrements for the hunt. Lisa then gets up and visibly angry, begins to clear the table.

CUT TO:

139 EXT. FRONT CABIN MICHAEL - DAY 139

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

CUT TO

140 INT. BEDROOM CABIN MICHAEL - DAY 140

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

MERGER:

141 INT. BEDROOM CABIN MICHAEL - NIGHT (FLASH BACK PREVIOUSLY 141 UNRELEASED)

Lisa is lying on and Michael covers her mouth. He lies down over her. He rapes her. A tear runs down her face. Michael touches in private parts of Lisa and sees his bloodstained fingers. Michael goes out from the top 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:

142 INT. BEDROOM CABIN MICHAEL - DAY 142

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

CUT TO:

143 EXT. FOREST - DAY

143

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

MICHAEL
You must calm down. Need 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
Because of the beast, isn't it?

Michael looks serious at his son while walking by the forest. Raphael goes after the father carrying the hunt.

CUT TO:

144 INT. BEDROOM CABIN MICHAEL - DAY

144

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:

145 EXT. FRONT CABIN MICHAEL - DAY

145

Michael and Raphael arrive and descend from their horses.

MICHAEL
Take the animals and take out their
mounts.

Raphael
Yes, sir, my father.

Raphael goes out, pulling the horses. Michael enters the hut.

CUT TO:

146 INT. HOME CABIN MICHAEL - DAY

146

Michael enters bringing hunting and delivers it to Lisa.

MICHAEL
Prepare our food.

Lisa looks at the little rabbit.

MICHAEL (CONT'D)
You feel sorry for him? Or would
you prefer 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's jug and drinks.

CUT TO:

147 EXT. HOME CABIN MICHAEL - DAY 147

Lisa strips the rabbit's skin and guts upon a stone. She's
crying. Raphael approaches and observes her.

RAPHAEL
Why are you crying?

Lisa clears the tears with the apron.

LISA
It's nothing, Raphael.

RAPHAEL
It's 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
preparing the food.

Raphael leaves distrustful. Lisa continues her work.

CUT TO:

148 EXT. FRONT CABIN MICHAEL - NIGHT 148

Long-Shot from the cabin. Through the one of the windows, one
can see the burning lamps.

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

CUT TO:

149 INT. HOME CABIN MICHAEL - NIGHT

149

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

MICHAEL

(latin)

Thank you Lord for this food that
we will eat.
They sustain us, giving our body
health and resistance to the 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 the cup, drink, while devours the rabbit using his hands. Lisa takes away the empty wine's jug from the table.

CUT TO:

150 INT. BEDROOM CABIN MICHAEL - NIGHT

150

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

CUT TO:

151 EXT. HOUSE CABIN MICHAEL - NIGHT

151

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

Long-Shot moon. Lisa, concentrated, begins to make the conjuration.

LISA

I will never be controlled the
light or the darkness.
I am the manifestation of the
Goddess on Earth. There will no
fire or bonfire able to hold me.
(MORE)

LISA (CONT'D)

There will any forces of patriarchy
 to 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 are no
 forces in heaven or on Earth
 capable of stop me, for I am an
 untamed woman.
 I am the Female Principle
 I am Lilith

CUT TO

152 EXT. FOREST - NIGHT

152

Full moon night. Lunar eclipse turns the full moon in black moon. Clouds form over the forest. Strong winds, lightning, thunder announce 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. Like a uterus, the blood joins, forming a shapeless mass which gradually transforms and generates one being: The beginning of the creation process, a birth. This being takes the shape of a woman, Lilith, the First Woman of mythical beauty naked, slim, a shapely body, beautiful, seductive with long hair. In your head, two pairs of horns. The first pair of horns is in front, one at a side of the head, slightly curved forward and upward. The second pair of horns, born in the posterior half of the head, directs itself backwards. These horns are larger than the first ones, more bowed and the base to the tip, almost form a circle with that tip returning and nearly touching her head.

Lilith raises the ground from inside the willow. The Willow blood runs through his naked body forming a cap that covers from the neck to the feet. Lilith makes an effort and goes out from willow's womb. The forest is dark, cut by lightning and thunders breaking the silence and the darkness, showing Lilith in first plan, and in second plan, 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 that moves toward the hut where Michael and Lisa live.

CUT TO

153 EXT. HOUSE CABIN MICHAEL - NIGHT

153

Lilith stops in front of the hut door that opens with the Wind violence.

CUT TO

154 INT. BEDROOM CABIN MICHAEL - NIGHT 154

Michael wakes up startled. Lisa wakes up too. He makes motioned for her to be quiet. He catches his ax from the wall and goes out of the room.

CUT TO:

155 INT. HOME CABIN MICHAEL - NIGHT 155

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 he hears the cry of Lisa:

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 did the spell casting...

Lisa nods his head. Lilith goes toward her. Lilith caresses Lisa's hair and looking inside her eyes, says:

LILITH (CONT'D)
It's destination of all living, to die. Everything passes and is gone. I bring comfort and consolation 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 the life, but through me everyone can 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 the life is just a trip for death, death is just one passage back to life, and on me, the circle always 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 in Lisa's neck. It runs a trickle of blood on Lisa's neck. Lisa's eyes widen and his pupils dilate, she sighs in ecstasy. A kind of power flows through the Lisa's body from the head to the feet. Your heartbeat accelerates and blood pressure increases, breathing becomes fast and gasping. The muscles of her body dilate and constrict while they warm up as if they were on fire. Adrenaline dilates the superficial blood vessels of her body and facial skin and other body parts become red and hot. The activity of neurons increases greatly, multiple images are formed in her brain as if Lisa could understand all existence: images of the universe, planets, comets, etc.

Michael raises, still dazed, realizes the scene and stays perplexed for a few seconds, watching his wife surrender herself to Lilith. He gets up, attacks Lilith again, that with one blow claw rips off his head from the body. The Michael's body falls on one side of the room, spouting blood and his head falls in another corner with her eyes wide with terror, languid and bloodied. Raphael appears at the door of his bedroom and he has an expression terror: his father bloody and headless; blood dripping down the neck of his mother. Lilith carries Lisa in her lap out of the hut. Raphael runs to the door and stays looking horrified.

CUT TO:

156 EXT. FRONT CABIN MICHAEL - NIGHT

156

POV Raphael. Lilith walks toward the leading forest Lisa in his arms.

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

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

CUT TO:

157 INT. HOME CABIN MICHAEL - NIGHT 157

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

CUT TO

158 EXT. FOREST - NIGHT 158

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

CUT TO:

159 EXT. VILLAGE NEAR RAVENSBURG - DAY 159

Dawns in the village near the town Regensburg. Gradually residents start out of their homes.

CUT TO:

160 INT. CHURCH RAVENSBURG - DAY 160

The Priest opens the doors of the church and sees Raphael lying on ground with bloody clothes. Raphael is in a state of shock. Father 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 reaches Raphael leading him to the church.

CUT TO:

161 EXT. HOME CABIN MICHAEL - DAY 161

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

Long-Shot of the hut with the door open. They descend from their horses and enter the hut.

CUT TO

162 INT. HOME CABIN MICHAEL - DAY 162

The Priest is the first to enter the house of Michael, followed by the Knights.

The interior of the hut is completely destroyed. Michael's body is separated from the head and is thrown on the ground, all bloody and covered with flies. The Priest does the sign of the Cross.

CUT TO

163 EXT. CEMETERY REGENSBURG - DAY 163

Michael, is buried with honors in the Monastery Dominican Cemetery, in Regensburg. Raphael, beside the Father, cries.

CUT TO:

164 INT. CHURCH BOHEMIA - DAY 164

SUPER: BOHEMIA - 1505

Four Knights of the Order of the Cross enter by the door of Bohemia's Church. The inquisitor Heinrich Kramer stops preaching. The knights' leader speaks:

KNIGHT OF THE ORDER OF THE CROSS 5
Heinrich Kramer, you are accused of practicing crime against the Holy Church, tampering with documents, and book publishing rated in the "Index Librorum Prohibitorum. You will be taken to the Holy Office's interrogation.

HEINRICH KRAEMER
Blasphemy! I am the inquisitor Heinrich Kraemer...

KNIGHT OF THE ORDER OF THE CROSS 5
(interrupting)
You are no longer!

HEINRICH KRAEMER
That is heresy! I will complain to the Pope.

KNIGHT OF THE ORDER OF THE CROSS 5
Your arrest order was signed by the Holy Father Julio II. Knights, arrest this man!

The Knights hold Heinrich Kramer's arms dragging him outside the church.

CUT TO

165 INT. DUNGEON MONASTERY REGENSBURG - DAY

165

SUPER: MONASTERY OF REGENSBURG - 1505

Travelling 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 off from the fire a red-hot iron and approaches a prisoner:

MONK

The evil influence of Satan does not respect the sacred 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 instruments of the Holy Inquisition.

Close up of the red-hot iron.

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

Close up on Kraemer's face. He screams:

HEINRICH KRAEMER

No! No! Noooooooooooooooooo!

CUT TO

166 INT. DUNGEON MONASTERY REGENSBURG - DAY

166

Travelling - Regensburg Monastery's dungeon. The inquisitor Heinrich Kraemer is in a dark corner of the dungeon, chained to the wall. He's sitting on the floor, badly hurt, in the middle of his own urine and faeces.

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

CUT TO

167 INT. MONASTERY REGENSBURG - DAY

167

Raphael spent his adolescence in the Dominican Monastery Priory in Regensburg receiving religious education.

Raphael spent his youth in the Dominican Priory Monastery in Regensburg being trained to be started as a Knight of the Order of the Cross.

At 20 years old, Raphael is ordained as a Knight of the Order of the Cross.

BISHOP OF REGENSBURG

(latin)

I sanctify this sword. 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, process, torture and kill witches.

The Bishop lowers the sword touching his left shoulder, the right one and Raphael's head.

BISHOP OF REGENSBURG (CONT'D)

(latin)

In the name of the father...
the Son, and the Holy Spirit, Amen!

CUT TO:

168 EXT. VILLAGE NEAR RAVENSBURG 168

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

CUT TO:

169 EXT. ROAD REGENSBURG - DAY 169

Raphael and two knights lead half naked women, tied to ropes. One of them falls down. Raphael without mercy sticks his sword in his heart. He cuts the rope. The caravan moves leaving the woman's body on the road to the vultures eat.

CUT TO:

170 INT. CHAPEL MONASTERY REGENSBURG - DAY 170

Raphael at 30 years old, his deeds are considered higher than those of his father Michael. He gets in at a ceremony a special honor, the "Grand Cross" of the Knights.

BISHOP OF REGENSBURG

(latin)

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

CUT TO

171 EXT. RAVENSBURG FIELD - DAY 171

The first Raphael mission after his honor is just 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 that come out on the trip.

CUT TO

172

EXT. FOREST RAVENSBURG - NIGHT

172

The knights follow a path that leads to forest near Ravensburg. As they entered the forest immediately feel an atmosphere difference which changes gradually starting to become more oppressive and gloomy.

The animal noises do contribute. An owl hoots. The knights have the impression of being observed since the time they have entered the forest. Some Knights start feeling chills and are visibly terrified.

As the knights move forward into the forest, path becomes more winding, full of twisted and thorny trees, some of them resembling a distorted human form, with its branches pointing threateningly toward their heads. The fatigue begins to be felt by the knights. Two of them are left behind. Raphael realizes this and goes toward them.

RAPHAEL

Forward!

The men straighten themselves out the mounts and return following the others. Raphael goes before the entourage.

The reflection of the moon light on the trees gives them the impression of seeing a woman. A lightning strikes a tree, the horses whinny and they get restive. 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
living or dead!

With a hand he signals the Knights to launch themselves to the pursuit. The woman disappears behind the trees and back to reappear in a more distant point. They use the spurs and whips to persuade the horses to move faster. More rays are seen and thunders are heard in what appears to be the beginning of a storm. Dark clouds make the environment inhospitable and hostile.

The path taken by the knights in the naked woman's pursuit goes funneling more and more, till the branches of trees begin to hurt both, horses and Knights, ripping part of his garments.

The persecution of the naked woman takes an increasing pace. Raphael and his men are ready to capture the woman at any cost.

At this time, the trees are so close to the knights that make further unbearable their way. Raphael distances himself from his men, and enters alone in the forest.

CUT TO:

173 EXT. FOREST CLEARING - DAY 173

Raphael ends at a small clearing where a cabin with abandoned aspect, 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 is with the hinges rusty and there are parts of broken wood on several points. Raphael forces the door pushing it back.

CUT TO

174 INT. HOME CABIN - NIGHT 174

The interior of the cabin is extremely dark, your visibility only by shadows. Every step taken by Raphael is followed by a snap of twigs breaking underfoot. A shade and a wind move abruptly behind Raphael, he turns quickly, but cannot see anything. Raphael continues walking with uncertain steps toward the background of the cabin. Again the displacement of a shadow and wind are felt by Raphael vainly tries to find out what is happening. He feels a shiver running through his entire spine.

Something stirs in the cabin of the background, in the darkest corner. Once Raphael approaches, the shadow hut background seems to take the form of a woman with her back to him. Raphael extends his hand toward the shade and when is about to touch her, the shadow turns to face Raphael, proving to be his mother, just as he knew her when he was a child. Raphael screams and falls back scared. Raphael gets 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 from Raphael's face.

Big-Close - Lilith approach her lips half open of Raphael's mouth.

Medium-Shot - Raphael passes out.

CUT TO

175

INT. BEDROOM MONASTERY REGENSBURG - DAY

175

Raphael wakes up sweaty, startle after the terrible nightmare. He is lying on a bed in the Monastery Dominican in Regensburg. A priest of Monastery, sitting next to the bed.

PRIEST OF MONASTERY

Calm down, my son.

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

PRIEST OF MONASTERY (CONT'D)

Lie down, son, you aren't well.

RAPHAEL

What happened?

PRIEST OF MONASTERY

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?

PRIEST OF MONASTERY

You were attacked by a wild animal.

RAPHAEL

And ... the woman?

PRIEST OF MONASTERY

What woman? No one mentioned any woman.

RAPHAEL

There was a woman in the hut!

PRIEST OF MONASTERY

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!

PRIEST OF MONASTERY

You are still very confused. You lost a lot of blood and took too many medications.

RAPHAEL

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

PRIEST OF MONASTERY

Demon?

RAPHAEL

Beautiful! The demon is a beautiful woman!

PRIEST OF MONASTERY

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

RAPHAEL

How long have I been like that?

PRIEST OF MONASTERY

More than ten days.

RAPHAEL

My God!!!

PRIEST OF MONASTERY

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

The Priest helps Raphael getting out of the bed.

CUT TO

176

INT. MONASTERY REFECTORY REGENSBURG - DAY

176

The Priest enters with Raphael backed by his arms in the refectory. The Priest sits down with Raphael in one of the kitchen nearby tables. He leaves, then comes back bringing a bowl of soup and puts on the table. Raphael tries to take the soup, but feel nauseous and spit the soup on the table.

PRIEST OF MONASTERY

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

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

RAPHAEL

Make the noise stop!

PRIEST OF MONASTERY

It's just the cook.

Raphael gets up, tottering , moves towards the cook that is in the kitchen, in front of to the refectory.

CUT TO:

177 INT. KITCHEN OF THE MONASTERY REGENSBURG - DAY 177

The Cook keeps giving cutlass blows to the raw meat. Raphael stops in front of him, looks at the cutlass, looks at raw meat pieces on the table. Raphael grabs with both hands few pieces of raw meat, the meat is bleeding. He bites the raw meat. The cook and the Priest get scared.

PRIEST OF MONASTERY
What's going on here?

The Priest tries to contain Raphael.

RAPHAEL
(hurray)
Arrrrrgrrrrrrrrrr!

Raphael pushes the Priest with violence. The Cook supports the Priest. Raphael attacks the cook biting him on the neck, ripping his jugular, gushing blood everywhere. The Priest shouts to Raphael:

PRIEST OF MONASTERY
Nosferatu! Nosferatu!

Raphael throws the priest against the wall.

CUT TO:

178 INT. MONASTERY REFECTORY REGENSBURG - DAY 178

Raphael wobbly goes out the refectory. His face and his clothes are bloodstained.

CUT TO

179 INT. CHAPEL MONASTERY REGENSBURG - DAY 179

Raphael wanders around the monastery until find the chapel, he walks through the door and falls again on the ground. Raphael crawls up to get in front of the altar, he gets on his knees, smoke comes out of his body. He is on his knees with open arms. Raphael says:

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

CAMERA focuses the altar's image.

CAMERA adjusts for Raphael.

RAPHAEL (CONT'D)

God, you allowed to bring forth out all of me, my father, my mother, my blood... and now as a reward for my last devotion, you allow the devil drags me into the darkness and make me a freak. God, why have you forsaken me? The blood is the life.

After Raphael say that, the images, the walls, and the chapel floor shed blood. Raphael falls to the ground, mixing himself to the blood.

FADE OUT.

180 EXT. FIELD OF FLOWERS - NIGHT

180

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

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

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

CUT TO

181 EXT. SHIP - NIGHT

181

Through graphics, it's shown the trajectory of Lilith and Lisa. Blood detail where they pass. Ship trips scenes. Lilith and Lisa kiss each other.

FADE TO BLACK

182 EXT. FOREST - NIGHT

182

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 carts 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 are watching the show, fascinated.

The artists take turns on stage: musicians, jugglers, acrobats, contortionists, fire-eaters, clowns and actors. Every incoming and outgoing of the artists, the audience applauds enthusiastically. Parents comment with the 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 each side of the stage, drag themselves on the floor doing contortionism until center stage. The audience is impressed:

AUDIENCE
Ohhhhhhhhhhhhhh !!!!!

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)
Ohhhhhhhhhhhhhh !!!!!

The jugglers who stand beside the stage turn themselves at each other and perform their juggling: throwing their Malabar toward each other across the entire length of the stage. The Malabar go over the structure of twigs and feathers created by the equilibrist. The audience is impressed:

AUDIENCE (CONT'D)
Ohhhhhhhhhhhhhh !!!!!

Two acrobats behind the jugglers, one on each side of the stage, begin a sequence of somersaults until center stage. The audience is impressed:

AUDIENCE (CONT'D)
Ohhhhhhhhhhhhhh !!!!!

The audience applauds. The Clowns throw confetti up. Beside the acrobats, two fire eaters, spit fire towards the audience. The audience gets scared:

AUDIENCE (CONT'D)
Ohhhhhhhhhhhhhh !!!!!

The fire-eaters spit fire on the structure of twigs and feathers. The feathers and twigs burn and the structure falls. The equilibrist falls to the ground along with the structure.

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, passes through the fire eaters, by the acrobats, by the jugglers, by the contortionists and by 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 hands to the contrary by increasing and totally ripping his mouth and displacing his head. Scaramouche falls.

The stage torches are off; staying lit only the torches of the audience. The crowd goes silent. The stage torches light up. All artists are side by side in a row and do reverence thanking the public. Scaramouche is not on stage with other artists.

The audience applauds enthusiastically. Raphael steps out the audience and walks to the back stage. More carts of Mummies Troupe "Compagnia dei Comici Gelosi" form a circle, there's a bonfire in the center.

Scaramouche is in the dark, sitting on a tree trunk, outside the carts' circle.

Raphael holding an ax approaches behind Scaramouche. Scaramouche realizes the presence of Raphael and says:

SCARAMOUCHE

You cannot imagine how long I hope your visit. Long years, an eternity that I share lonely only with the stars. What is life without the spark that burns and makes us consume inside? Night after night, get up, inspire, and feel that the air does not reach the lungs. That's as if your heart had not the strength enough to pump blood that runs through the veins; a feeling of choking, drowning, the lack of air. My heart is black. I was 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 mouth. I miss so much, I'm so homesick and it's like an old rag on a cold night that covered our love on fire.

CAMERA adjusts to the bonfire.

FADE TO BLACK

183

EXT. BOLOGNA - NIGHT

183

SUPER: BOLOGNA - 1576

The "Compagnia dei Comici Gelosi" of the comedians Francesco Andreini and Flaminio Scala presents his show in Bologna, Italy. After the show a 14 year old girl stays in place, waiting to talk to the comedians;

she is Isabella Canali, daughter of humble parents of Venice, but extremely cultured; makes compositions and improvises verses.

CUT TO

184 EXT. ROAD BOLOGNA TO FRANCE - DAY 184

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

CUT TO

185 INT. ITALY - DAY 185

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

FADE TO BLACK

186 INT. FLORENCE - DAY 186

SUPER: FLORENCE - MAY - 13 - 1589

Ferdinand de Medici and Lorraine Christine get married.

The Compagnia dei Comici Gelosi presents his show during the wedding festivities.

Isabella Andreini Isabella plays his character, pretending to be mad, starts to speak several languages and touch the private parts of all male and female comedians in her troupe.

Among the spectators is Giuseppe Pavoni, owner of a daily newspaper. Pavoni is impressed by the performance of Isabella and comments with your friends:

GIUSEPPE PAVONI

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

CUT TO:

187 EXT. ROAD FLORENCE - BOLOGNA - DAY 187

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

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

FADE TO BLACK

188 EXT. FONTAINEBLEAU CASTLE - DAY 188

SUPER: FRANCE - FONTAINEBLEAU - 1603

Long-Shot - Fontainebleau Castle.

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

CUT TO:

189 INT. PALACE FONTAINEBLEAU - DAY 189

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

FADE TO BLACK

190 EXT. ROAD FONTAINEBLEAU - LYON - NIGHT 190

SUPER: FRANCE - FONTAINEBLEAU - 1604

It's moonless night. The Fontainebleau road to Lyon is covered in darkness and fog. The fog is so thick that there is no visibility between the lamps of the carts. The road is lit only by lamps of the carts of the Compagnia dei Comici Gelosi.

In the last cart the couple Isabella Andreini and Francesco Andreini. The cart is delayed and distances itself from other carts. The horses are restless.

The couple, Isabella and Francesco Andreini argues harshly.

Shadows move in the forest next to the road. Wolves howl in the forest. The horses of all the carts start gallop fast.

The carts' drivers try to stop the horses in vain. The horses do not obey the drivers' commands and run at high speed.

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

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

Fall leaves Isabella with a deep cut on her head from where gushes blood. Isabella is lying on the floor and semi-unconscious, stunned by the fall and loss of blood. Isabella notices a shadow coming out of the woods and coming toward her. The shadow is Lilith and her big red cape.

Lilith bends down on Isabella, puts her hand behind her head supporting Isabella's neck. Isabella tries to say something but has no strength. Lilith puts her finger on the lips of Isabella, looks at the cut on her head from where gushed blood.

Close-up - Lilith approaches her face from Isabella's face.

Macro-shot - Isabella's eyes.

Macro-shot - Lilith's red lips.

Lilith passionately kisses Isabella, and then bites Isabella's neck. From Isabella's neck drips blood fillets.

Isabella's eyes widen and her pupils dilate, she sighs ecstatic. An energy runs through the body of Isabella from the head to the feet. Isabella feels the increased heartbeat and blood pressure, breathing becomes rapid and breathless. Isabella faints.

CUT TO:

191

EXT. ROAD FONTAINEBLEAU - LYON - NIGHT

191

Francesco Andreini cannot control the horses and jumps off the cart. He falls to the ground, rolls embankment below knocking on shrubs and trees. He gets up, is injured and his clothes torn. Francesco goes up the ravine and back to the road. He is far from where Isabella fell down.

The night is dark, without the lighting the torches, Francesco cannot see Isabella. Even injured, Francesco runs down the road to help Isabella.

The trees become dark and winding; several branches overhanging the road looking like diminish it, obstructing the passage for Francesco.

Francesco approaches Isabella and sees a woman with a huge cape over her. Francesco screams.

Lilith releases Isabella on the ground. In a quick and violent gesture Lilith hits with her claw Francesco's face, throwing him away.

Francesco's body shocks up against trees and falls to the ground. Francesco is stunned. Tries to raise but Lilith holds him by the neck. Lilith raises Francesco by the neck. The Francesco's feet do not touch the ground. Francesco struggles but does not get rid of Lilith. Lilith tightens the claw on Francesco's neck. Francesco begins to choke. Lilith pulls Francesco close to her face.

Close-up- Lilith's face while stares Francesco.

Lilith looks into Francesco's eyes. Lilith smells Francesco; Lilith smiles. Lilith says:

LILITH

A clown needs a bigger mouth to
make people laugh.

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

LILITH (CONT'D)
Your penalty will be the eternity.

Lilith throws Francesco against the trees. Francesco's body
collides with the trees and falls to the ground.

FADE TO BLACK

192 INT. MANSION ROOM - NIGHT 192

SUPER: ENGLAND

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

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

CUT TO

193 INT. STAIRCASES HALL MANSION - NIGHT 193

The noble man climbs the stairs of the mansion with a
candlestick at his hand. The mansion is in the dark. At the
top of the stairs he screams for his wife:

NOBLE MAN
Woman, where are you?

The woman did not answer him. The noble man becomes furious:

NOBLE MAN (CONT'D)
Woman!

CUT TO:

194 INT. MANSION ROOM - NIGHT 194

The noble woman begs on his knees, in front of red candle:

NOBLEWOMAN
Protect me, Great Goddess!

The noble woman goes off the candle and put it into a drawer.
She gets up and adjusts her dress. The woman answers:

NOBLEWOMAN (CONT'D)
I'm here sir!

The noble woman rushes out of the room.

CUT TO:

195 INT. HALL MANSION - NIGHT 195

The noble man cursing approaches the bedroom door.

CUT TO:

196 INT. MANSION ROOM - NIGHT 196

The woman opens the door and quickly leaves the room into the hallway.

CUT TO:

197 INT. HALL MANSION - NIGHT 197

The woman accidentally coming up the man; he drops the candlestick with lighted candles on the stairwells.

POV - of the candlestick falling down the stairs.

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

Macro-shot - of the desperate woman.

The noble man gets enraged.

NOBLE MAN
Look what you've done! Will burn
the house down!

Woman speaks desperate:

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

The noble man takes the woman by both arms and begins to shake her. He speaks:

NOBLE MAN
Are you crazy?

The noble woman starts crying and begs:

NOBLEWOMAN
Do not hit me sir, please!

Uncontrolled, the man feels the candle smell in the woman clothes. He shouts:

NOBLE MAN

What a filthy smell is that? That's candle smell? Come on, answer!

The noble man shakes the woman. The woman sobs and cries.

NOBLEWOMAN

No sir, it's nothing.

NOBLE MAN

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

NOBLEWOMAN

I was just praying.

NOBLE MAN

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

The enraged man shakes the woman with more violence. The woman tries to escape. The noble man steps on a fallen candle on the hall's floor, loses balance, the woman releases one arm but loses his balance and falls, rolling down the stairs. The man falls to the ground.

POV woman rolling down the stairs.

Macro-Shot woman banging my head on the handrail's corner.

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

The man raises the floor, goes down the stairs and sees the dead woman and blood dripping on the floor. The man looks around and the house is empty. The man takes the woman by the legs and drags her down the hall floor. There is a trail of blood on the floor.

The man is in front of the basement door; he opens the basement door; the basement is dark. The man throws the woman down on the basement stairs. He closes the basement door and back down the hall. He looks at the bloody floor and says:

NOBLE MAN (CONT'D)

Look at the mess you've made!

The noble man picks up the fallen candles on the floor, grabs the candlestick, and puts the candles back on the candlestick. One of the candles is lighted. With the lighted candle he lights the other candles.

Noble Man climbs the stairs. When the man reaches the top of the stairs, he hears a loud noise in the basement. He speaks in a low tone:

NOBLE MAN (CONT'D)

Does even to die this unfortunate one will give me work?

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 jumps out and grabs the man by the waist and legs and knocks him to the ground. The man tells the police:

MAN

I don't know anything. I did anything.

The cops saw the man face down and handcuffed his hands behind his back. Two police officers raises the man with violence. The other two officers come through the door the man had out. The door gives access to a staircase leading to the basement of the house.

The officers descend the ladder, a stink becomes stronger. The basement is dark, unlit, unventilated, totally dirty, abandoned, full of garbage, bad smell and gutters falling from the ceiling forming unhealthy water puddles on the floor.

From a basement's dark corner the officers hear a noise. They point their flashlights into the dark corner and see a battered woman, ragged, dirty, and stinking. The light of lanterns hurt 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 and bleeding.

CUT TO

201 EXT. HOUSE - NIGHT 201

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

CUT TO

202 EXT. HOUSE - NIGHT 202

Two paramedics leave the house with a stretcher. The woman is lying on the stretcher and covered with a thermal blanket.

The paramedics carry the stretcher to an ambulance. The paramedics put the stretcher in the ambulance. The ambulance comes out the street.

CUT TO

203 INT. POLICE CAR - NIGHT 203

The back door of the police car opens. Lisa enters and sits next to the man. Lisa smiled at the man and closes the car door.

The other side's car door opens. Lilith gets in the car, sits next to the man closes the door and smiles at the man. Lilith and Lisa violently attack the man tearing his body and ripping off his head.

CUT TO

204 EXT. POLICE CAR - NIGHT 204

POV Blood drips beneath the back door of the police car.

CUT TO

205 EXT. HOUSE - NIGHT 205

A policeman takes notes in a notebook. Two police officers pass him by and go toward the police car where the man is arrested.

One of the police officers stops by side of the car, he steps on something wet, looks at the shoes and realizes that it is blood, and that the blood is streaming beneath the back door of the police car.

The police officer opens the back door and sees the man who was arrested: completely lacerated, his head, arms and legs separated from the body. The police officer staggers back horrified.

FADE TO BLACK

206 EXT. STREET - FRANCE - NIGHT 206

SUPER: FRANCE - PARIS - 2016

In a dark street a prostitute is attacked by a man who knocks down the woman on the ground, drags her for 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 hitting back against the wall, falling to the ground. Lying on the ground the man drags on trying to escape. The man screams desperate.

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

CUT TO

207 EXT. STREET - FRANCE - DAY 207

The man is found dead with his head separated from his body and with the whole body torn apart.

FADE TO BLACK

208 INT. HOME YOGINI - NIGHT 208

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

209 EXT. STREET - NIGHT 209

The Yogini walks down the street to the bus stop.

CUT TO

210 EXT. STREET - BUS STOP - NIGHT 210

The Yogini awaits the bus arrival at the bus stop.

Long-Shot - The bus comes down the street and stops.

Medium-Shot - The bus door opens, the Yogini gets on the bus.

CUT TO

211 INT. BUS - NIGHT 211

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.

Close-up. The Driver smiles. Is missing a teeth in his mouth.

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

CUT TO

212 EXT. STREET - NIGHT 212

Long-Shot - The bus leaves.

CAMERA adjusts for Yogini that is fallen on the sidewalk. She is bloodied and groaning of pain.

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

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

CUT TO

213

INT. BUS - NIGHT

213

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

Women take off the hoods of their heads and show 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 are transformed into demonic faces.

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

Blood gushes from the driver's neck. The collector stunned watching the scene.

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

Medium-Shot - The collector and the nine passengers scream and run off the bus corridor toward the front door.

One of the passengers desperately tightens bus panel buttons trying to open the door. The passenger pushes a button and finally gets open the door. Relieved the passenger jumps toward the door but Lisa 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

214

EXT. STREET - NIGHT

214

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

CUT TO

215 EXT. SHORES OF GANGES RIVER - NIGHT 215

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

CUT TO

216 EXT. STREET - NIGHT 216

Scenes of Lilith and Lisa, her vampire lover, biting people by several countries across continents and several centuries transform other women in vampires.

FADE TO BLACK

217 EXT. MANSION - DAY 217

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.

The coachman dressed all in black descends the carriage and knocks on the mansion's door.

The butler opens the door and the coachman delivers a letter.

The coachman rises in the carriage and continues with the delivery of letters.

The butler closes the mansion's door.

CUT TO

218 INT. MANSION - DAY 218

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

CUT TO:

219 INT. MANSION OFFICE - DAY 219

Detail of the sealed letter with red wax seal and the monogram in handwriting "L", special English cursive font, on a huge table, in the office. A man comes and picks up the envelope. Opens and reads its contents:

HUNGARIAN MAN

I have the honor to invite you to the masked ball in Castle of Bran, in the Carpathian Mountains on the border of Transylvania with Wallachia. Countess Lilith.

CUT TO

220 EXT. FOREST CARPATHIAN MOUNTAINS - EVENING 220

Lilith is at the highest point of the Carpathian Mountains.

POV of Lilith - Aerial view of forest on the Carpathian Mountains, on the border of Transylvania with Wallachia. Lilith jumps the cliff.

Travelling - the highest point of the Carpathian Mountains to the Medieval Castle of Bran.

CUT TO

221 EXT. MEDIEVAL CASTLE OF BRAN - NIGHT 221

Long-Shot of Castle of Bran, wedged in the Carpathian Mountains. A fortress of pointy stone towers built in 1378, encrusted in a rock wall.

CUT TO

222 INT. BEDROOM MEDIEVAL CASTLE OF BRAN - NIGHT 222

It's total darkness. Two eyes open up in the darkness. 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 the center of the bed, lying down on her back. A hundred of naked women, some in bed and others scattered on the floor, all of them asleep. All women have bite marks on their neck. Lilith gets up and walks to the door, looking for the women lying down and smiles happy. Lilith leaves the bedroom.

CUT TO

223 INT. HALLWAY STAIRCASE BRAN MEDIEVAL CASTLE - NIGHT 223

Lilith walks down the corridor leading to the castle bedrooms. While Lilith walks, gradually your body covers itself with blood forming her clothes and the red cape. Lisa goes 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 leads to the central hall of the castle.

CUT TO

From the top of the staircase of the Medieval Castle of Bran, Lilith looks at the Salon 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. To notice the radiant presence of Lilith at the top of the staircase the 100 couples stop dancing. Lilith smiles and says:

LILITH

The blood had pulsed burning in my veins and my heart was afflicted, anxiously awaiting the arrival of you, my select guests of the noblest families of Europe, whose exploits, bravery and honor are notorious and belong to history.

Lilith descends some stairs.

LILITH (CONT'D)

I wish the surprises tonight can provide you an unforgettable pleasure, which you will remember for the rest of your lives. You are very special, my existence would not make sense if it was deprived of sharing of lives. You are very special; my life would be meaningless if I were deprived of sharing of your life.

Couples are impressed by the words of welcome from the host. The music will start playing, couples dancing again and Lilith descends the stairs to the central hall.

Lilith passes between couples individually and thanks the presence tenderly kissing the face of each one of the wives.

Couples dance happily. After Lilith kisses the last wife simultaneously the music stops and all the lights go off. A silence dominates the room; you hear only the breathing and the beating of anguished hearts. The silence is broken by a growl of open mouth of an animal. One of the husbands lights a candle and sees in front of him Lilith in demonic form with two pairs of horns on her head; two huge and salivating fangs in her mouth and claws instead of hands. The man screams desperate and is fiercely attacked by Lilith that bites his neck gushing blood everywhere. The candle that the man was holding falls to the ground and turns off. The environment is involved by desperate shouting followed flashes of candle lights, interrupted by new brutal's Lilith attacks. Horror involves the environment. Men and women try to escape in the midst of darkness, stumble and fall on bodies mutilated and bloodied men.

Lilith's attack destroys, mutilates and kills hundred of husbands. She bites hundred of wives neck turning them into vampires.

FADE OUT.

225 EXT. FOREST - NIGHT

225

SUPER: ITALY - 1886

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

SCARAMOUCHE

In the beginning was 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 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 heaven 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. 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 realizes the Raphael 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 each other that you cannot get, and between these points there is darkness. If God created light, he was in the darkness.

Raphael raises the ax and...

FADE TO BLACK

226 EXT. STREET WHITECHAPEL LONDON - DAY/NIGHT 226

SUPER: ENGLAND - LONDON - 1888

Long-Shot - Aerial view of London.

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

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

CUT TO:

227 EXT. STREET WHITECHAPEL LONDON - NIGHT 227

Long-Shot - It's moonless night in London. Silence reigns on the Whitechapel neighborhood streets, covered by darkness and fog. The fog is so thick that there is no visibility in the space between two lamps. From the fog one can hear a trotting horse. A black carriage with two horses emerge the fog and in less than ten meters is no longer visible.

A man runs through the streets frightened, he looks back, sees a shadow that haunts him and he runs even more desperate. When move away from a lamp, man is pulled into the fog. One can hear only the cry of the man and then the sounds of an animal, feeding itself fiercely.

Silence returns the streets, but is interrupted by a whistle of a policeman from Scotland Yard. The policeman is standing still, stunned. Fallen to the policeman feet on the street, one can see a completely lacerated man's body, bloodied and his head cut off and separated from the body.

CUT TO

228 EXT. STREET WHITECHAPEL LONDON - NIGHT 228

Four police officers from Scotland Yard are talking.

Frederick Abberline, First Class inspector from Scotland Yard is crouching beside the man's torn body.

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

The inspector takes a small pocket notebook 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 used violence, can
 only have been a large and wild
 animal. But what beast would be
 able to commit an attack over here,
 in this region and sneaks itself
 unnoticed?

SCOTLAND YARD POLICE 1
 What did you say Inspector?

INSPECTOR FREDERICK ABBERLINE
 Nothing important young man,
 nothing.

The inspector stands and walks intrigued.

CUT TO:

229 EXT. HEADQUARTERS SCOTLAND YARD - WHITEHALL - LONDON - DAY 29

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

CUT TO:

230 INT. HEADQUARTERS SCOTLAND YARD - WHITEHALL - LONDON - DAY 30

The Inspector Frederick is at his table in his office.

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

The Inspector takes a teapot in his right hand and serves up
 by pouring warm tea into a cup.

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

Close-up - The Inspector Frederick lifts the cup to his mouth
 and takes a sip of tea. He put back the cup on the table.

CUT TO

231 INT. LIVERPOOL STREET STATION - LONDON - DAY 231

Gray light filters go 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.

One can see the station, with its newspaper stands,
 bootblacks and passengers moving.

A boy is bored, sitting on a pile of luggage bags. He looks at adults passing by. His mother is beside him. An elderly couple walks down the platform.

A train stops at the platform. Many people getting off the train. Uproar with shouting, followed by lot of running people takes place at Liverpool Street Station.

Several police officers run toward the commotion origin and face a scary-looking man, Joseph Merrick, with the whole body deformed because of excessive development of his bones and tissues. In his head, has a huge forehead and several nodules that go down the right side, making his right ear locates itself at the same place the mouth. The right part its body is much more deformed than the left side. Because of his severe bronchitis crisis he can barely speak and move because of deformities.

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 shows no other reaction. The police officers take Joseph Merrick to the ground and immobilize him.

CUT TO

232 INT. HEADQUARTERS SCOTLAND YARD - WHITEHALL - LONDON - DAY 32

Police officers enter the headquarters of Scotland Yard - Whitehall by carrying Joseph Merrick. The other officers present at the headquarters of Scotland Yard approximate curious, generating noisy comments.

SCOTLAND YARD POLICE OFFICER 1
What is this?

SCOTLAND YARD POLICE OFFICER 2
May be the beast!

Joseph Merrick Screams.

JOSEPH MERRICK
(Scream)
Ahhhhhhhhhhhhhhhh!

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

JOSEPH MERRICK (CONT'D)
Ahhhhhhhhhhhhhhhh!

Tears streams down his face.

CUT TO

233 INT. HEADQUARTERS SCOTLAND YARD - WHITEHALL - LONDON - DAY 33

Police enters busy and panting in the inspector's office.
Frederick and says:

SCOTLAND YARD POLICE OFFICER 3
Inspector! Inspector! Sir, need to
see this. A murder suspect of the
Whitechapel District was 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, comes out of his office
and goes to the lobby where dozens of police officers
surround the man arrested. He opens path through police to
get in front of the arrested man. It takes a scare with the
man's appearance. The Inspector breathes, recomposed, asks:

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 the murder?

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

INSPECTOR FREDERICK ABBERLINE
And how you got to the conclusion
that it is the killer?

SCOTLAND YARD POLICE OFFICER 1
We thought that...

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

SCOTLAND YARD POLICE OFFICER 1
Inspector, take a look at him. Can
only have been him. We arrested him
while he was doing turmoil in
LIVERPOOL STREET STATION.

INSPECTOR FREDERICK ABBERLINE
My God! You have forgotten
everything you learned ??
Where is the evidence? The
motivations? The evidence?

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

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

Inspector Frederick withdraws police aggressors from above Joseph Merrick that extends his left hand toward the Inspector. In his hand a card. The inspector takes the card and reads:

INSERT

Dr. Frederick Treves
Royal London Hospital

The Inspector Frederick Abberline looks at police officers.

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

Police officers react. The Inspector Frederick Abberline approaches Joseph Merrick and helps him to get up.

CUT TO

234 EXT. ROYAL LONDON HOSPITAL - DAY 234
Long-Shot of the Royal London Hospital.

CUT TO

235 INT. ROYAL LONDON HOSPITAL - DAY 235
The Inspector Frederick Abberline and Joseph Merrick comes in Royal London Hospital.

The reception is a simple lobby, consisting of a row of banks where patients and family are waiting for service, and by a counter where the nurses and receptionists provide and request information about the of patients hospitalization.

CUT TO

236 INT. AMPHITHEATER - PATHOLOGICAL SOCIETY OF LONDON - DAY 236
The amphitheater of pathological SOCIETY OF LONDON is a lounge with large windows covered by curtains.

Two columns flank the entrance door. Next to each column, several busts of eminent doctors. In each of the four corners of the room a vase with natural plants.

Joseph Merrick is in the center of the hall, on a circular podium. It is covered with white sheets that prevent it from being seen.

Next to the podium is Dr. Frederick Treves and two assistants. Surrounding the circular podium there are two semicircles with several rows of cushioned chairs. All chairs are occupied by important medical and illustrious persons, patrons of charity of London Pathology Society. They talk to each other. In the environment predominates the curiosity.

Outside the semi-circles, two photographers prepare their big cameras.

Dr. Frederick Treves begins his presentation speaking:

DR. FREDERICK TREVES

Ladies and gentlemen, I would like to thank everyone, and particular, the kindness of our patient, who 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 saw unfortunate face deformities due to injury or disease, as well as mutilations and contortions of the body, but at no time had faced me with a perverted version of a human being like this man.

The doctor faces the guests.

DR. FREDERICK TREVES (CONT'D)

I would like to draw your attention to the treacherous conditions that affect this patient.

The doctor points to the head of Joseph Merrick still covered.

DR. FREDERICK TREVES (CONT'D)

Note that since the extreme enlargement of the skull, of the upper limb, through the alarming curvature of the spine, the laxity of the skin, and the fibrous tumors cover 90% of your body.

Dr. Frederick Treves faces the presents again.

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

Assistants remove the sheets, the people present see Joseph Merrick naked. The astonished audience comments to each other.

CUT TO

237 EXT. STREET WHITECHAPEL LONDON - NIGHT 237

Long-Shot from St. Jude Church, in Whitechapel. You can hear the bell chimes.

CAMERA adjusts to the streets of London, full of begging people. Hungry and unemployed people are a constant routine in the streets. Mothers and their ragged children are sitting on the sidewalk begging for food.

CUT TO

238 EXT. WHITECHAPEL STREET LONDON - NIGHT 238

Long-shot - Moonless night in London.

The Whitechapel neighborhood streets are covered by darkness and fog. The fog is so thick that there is no visibility in the space between two lamps.

Joseph Merrick walks down the streets of Whitechapel. He is dressed just with the ROYAL LONDON HOSPITAL's patient's jacket. Joseph Merrick stops walking and looks at the dark street and misty forward.

Lilith in its most seductive form, with his red cape, steps out of the fog and walks over to Joseph Merrick. Lilith stops in front of Joseph Merrick. Lilith's red cover moves 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 goes away without biting Joseph Merrick's neck, and walks into the fog. The Lilith's red cover unfolds of Joseph Merrick.

CAMERA adjusts for Lilith disappearing into the fog.

Joseph Merrick stands still.

FADE TO BLACK

239 INT. FIRST-CLASS PLANE - NIGHT 239

SUPER: AMERICA - NEW YORK CITY - 2016

Raphael looks out the airplane window, to New York City.

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

FADE TO BLACK

240 EXT. MEDITERRANEAN SEA - NIGHT 240

SUPER: ATLANTIC OCEAN - MEDITERRANEAN SEA - 1830

It's night of full moon in the Mediterranean Sea. A gray haze covers the Mediterranean Sea near Algiers.

Suddenly, a huge ship emerges from the gray fog, the "Man of War", a vessel which consists of three masts, with 200 feet (61 m) in length, the line ship is first class and has 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 of crew is 700 people.

The ship "Man of War" closes the outlet to the sea from the pirate ship "Bloody Mary" led 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, with 165 feet (50m) long, weighing 1,200 tons and 40 cannons, with a garrison of 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 in order the ship "Bloody Mary" can outline the ship "Man of War" and then escape to the open sea.

Raphael is at the poop deck of the "Man of War", with his arm raised. He lowers his arm and shouts by ordering the attack against the "Bloody Mary" ship.

RAPHAEL

Fire!!!

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

The pirate ship "Bloody Mary" is mercilessly hit by the "Man of War" ship's artillery. The commander Anne Bonny stares stunned to 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's 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
not make prisoners.

Lilith raises her arms and her hands transform into claws.
The crew of vampires opens their mouths and shows their teeth
protruding canines. The vampires raise their hands to the sky
and then, cry out a war cry.

Lilith, with claws to heaven, invokes a storm. The sky is
darkest. Dark clouds hide the moon. A thunderstorm hits the
ship "Man of War". Lightning reach the ship's cannons. A
lightning strikes the main mast of the ship "Man of War".

The main mast breaks over the crew. The ship sails burn up.
The ship's crew becomes disoriented. Many of them are
overwhelmed by the main mast.

The pirate ship "Bloody Mary" docks at the "Man of War".

The Vampires of pirate ship "Bloody Mary" throw some ropes
with harpoons and approach the ship "Man of War". The fight
is bloody. The crew of "Man of War" attacks the Vampires with
swords, spears, flaming torches and pistols.

The Vampires attack the crew of the ship "Man of War" with
her claws, ripping off them pieces of meat. With their fangs
they bite men's necks, spouting abundant blood.

Men totally lacerated, fall overboard, tinting the water in
red. The crew of the ship "Man of War" is decimated by
vampires.

Raphael is injured several times by several vampires. Lilith
approaches Raphael to strike him mortally. Lisa stands
between Lilith and Raphael. Lilith stops, looks at Raphael,
look at Lisa, then grins and kisses Lisa in the mouth.

LILITH (CONT'D)

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

Lilith, Lisa, the Commander Anne and the vampires' crew
return to the pirate ship "Bloody Mary".

The pirate ship "Bloody Mary" navigates to the open sea.

Raphael is very injured and agonizing, fallen in the "Man of War" ship's floor. Powder barrels explode in the ship "Man of War" which is on fire, entirely broken and drifting.

FADE OUT

241 EXT. JFK AIRPORT - NEW YORK CITY - NIGHT 241

SUPER: AMERICA - NEW YORK CITY - 2016

Lilith and Lisa disembark in JFK International Airport - NYC.

FADE TO BLACK

242 EXT. BERLIN - DAY 242

SUPER: GERMANY - BERLIN - 2016

Raphael is in Berlin 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 the phone and buying a ticket to New York City.

FADE TO BLACK

243 EXT. NEW YORK CITY - BRONX - NIGHT 243

SUPER: AMERICA - NEW YORK CITY - 2016

Long-Shot - Air shows the greatness of city of New York at night. Aerial view of the Bronx, predominates in the landscape the houses and buildings of low rise. Police car passes at high speed with the siren and lights on.

CUT TO

244 EXT. JFK AIRPORT NY - DAY 244

Raphael disembark in JFK International Airport - NYC. He carries a large backpack and a briefcase. He takes a taxi.

CUT TO:

245 INT. OFFICE OF MOMA'S DIRECTOR - DAY 245

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

CUT TO:

246 EXT. NEW YORK CITY - BRONX - NIGHT 246

2016 - New York City - Bronx County, is located in north of the city, the only district of New York that is located on the mainland. It is the poorest and more violent district of the city.

CUT TO:

247 EXT. NEW YORK CITY - BRONX - DINER - NIGHT 247

It's almost midnight. At Bronx County, a waitress serves a cup of coffee to a man seated on the small cafeteria's table. Man is the only customer, he calmly stirs his coffee.

CUT TO

248 EXT. NEW YORK CITY - BRONX - SUPERMARKET - NIGHT 248

The small neighborhood grocery store is almost empty. Mark, a white man, 30 years old, long hair and a goatee grabs a six beers box from a freezer. On the wall it is written "Please do not consume drinks in the market." Mark ignores the poster, take one of the beers, opens it and starts drinking. He walks rushed to the supermarket cashier. In the checkout line, a lady over 60 years old talks to the attendant.

ATTENDANT

Good night.

OLD LADY

Good night. Can you help me?

The attendant is helpful with the old lady. They continue to talk but cannot be heard what they say, just the sound of the cash register.

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

CAMERA adjusts for the lady who pays the purchases using bonus tickets and the remainder paid in cash, using a few coins to complete the payment.

OLD LADY (CONT'D)

I have some bonus tickets. I will pay part of purchase with them.

Mark is more impatient and takes a few more sips of beer. The attendant put the products in bags and delivers to her.

OLD LADY (CONT'D)

Thank You. Have a good night.

The lady comes out the supermarket cashier and calmly walks with difficulty. Mark places with violence their bottles of beer on the counter. The attendant smiles at Mark and says:

ATTENDANT

Good night.

MARK

(answers gruffly)

Good night

The attendant passes the optical reader at the beer bottles' barcode and registers on the machine. The attendant says:

ATTENDANT

I need to register the beer that's
in your hand.

MARK

Register by other code you have
been through.

The resigned attendant passes the reader again in another bottle and asks the man:

ATTENDANT

Did you find everything you needed,
sir?

MARK

(Harsh)

Yes.

ATTENDANT

Do you want anything else, sir?

MARK

(Harsh)

No.

ATTENDANT

Do you have already our loyalty
card, sir?

MARK

No.

ATTENDANT

Would you like to have it?

MARK

No.

ATTENDANT

Mr., will you pay in cash, purchase
tickets or credit card?

Mark extends his hand with a card to the attendant. The attendant takes the card, pass it in the machine and says:

ATTENDANT (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". The attendant tries again and asks the Mark:

ATTENDANT (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: "Invalid transaction". The attendant informs the result to Mark:

ATTENDANT (CONT'D)

Mr., again the information:
"invalid transaction"

MARK

What?

ATTENDANT

The card administrator is not authorizing the payment and is returning the message: "invalid transaction".

Furious, Mark loses his temper with the attendant:

MARK

What are you suggesting? That this is not my card or that I don't have enough money to pay these six beers?

ATTENDANT

Mr., the card manager doesn't authorize the payment.

MARK

It can only be a problem of this machine of shit, of this market of shit, your shit attendant. You're so stupid that you cannot even do your work right! Pass the card again.

ATTENDANT

Mr., if I pass the third time, they will block the card.

MARK

Shut your mouth and do what I said. I did not ask your opinion.

Nervous and almost crying the attendant passes the card in the machine again. Mark enters the password. An audible beep and appears on the machine's display the message "Invalid transaction", followed by "Locked card" and then "Contact the administrator". The attendant tells the man:

ATTENDANT

Mr., the administrator has blocked your card.

Mark gets furious, throws the beer's bottle that was in his hand on the ground, the bottle breaks into many pieces; the attendant gets frightened, nervous and begins to sob. The man yells at the attendant.

MARK

You bitch, you did it on purpose. Are you thinking that you are what? Your insignificant clerk suburb store, just because you're at the supermarket checkout, you think it's better than anyone? You're nothing, you're trash.

The attendant starts to cry. The supermarket manager comes over and asks:

SUPERMARKET MANAGER

But what's going on here?

MARK

(Furious)

What's going on here? Ask for your incompetent employee. This donkey informed the wrong codes and blocked my card.

The manager asks the attendant:

SUPERMARKET MANAGER

That's true?

The attendant wipes away the tears and nervous, tries to explain but is interrupted by Mark:

MARK

What? But is it true that I am really witnessing this? Do you doubt my word? Do my lawyers will have to file a case against this establishment? You know who you're talking about?

To prevent further turmoil the manager tries to put an end to discussion and talks to Mark:

SUPERMARKET MANAGER

That was not my intention. Please, I'm sorry. We will immediately solve this incident.

The manager tells the attendant:

SUPERMARKET MANAGER (CONT'D)

You realize the embarrassment
you're causing to our supermarket,
by mistreating our customers.

The attendant gets perplexed and cries. The manager says:

SUPERMARKET MANAGER (CONT'D)

Please, I apologize for what
happened. Sir, take with you these
courtesy beers as apology of our
market. We will make arrangements
for this not happens again.

The manager helps Mark to pack the beers. Mark with an
attitude of superiority, accept the excuses, get the beers
and says:

MARK

I will accept the excuses because I
am a benevolent person. I really
hope that this does not ends here
that measures will be taken,
because the customers cannot take
damage because of the incompetence
of your employees.

SUPERMARKET MANAGER

You can be sure that we'll be
energetic.

MARK

I really hope. Have a good evening.

SUPERMARKET MANAGER

A good evening, sir, and again,
forgive us.

Mark takes the beers pack and goes out of the market. The
manager tells the attendant:

SUPERMARKET MANAGER (CONT'D)

You saw what you did? Know that all
this will be deducted from your
salary. Starting tomorrow you no
longer work in the market cashier,
you will replace the products on
the shelves.

ATTENDANT

But... he was wrong.

SUPERMARKET MANAGER

Do not argue with me. You were
wrong. The customer is always
right. You're not satisfied, go
away, go look for another job.

The attendant begins to sob.

Mark looks out the window and see the almost deserted street environment; on the corner, only a man wearing a hooded jacket.

A car passes slowly, stops in front of the man. The driver lowers the car window; the man puts his head into the car and talks to the driver.

The man delivers a pill's package 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 on another number and says:

MARK (CONT'D)
Julie? It's Mark, how are you?
What? What Mark??! Mark, the Jessica's friend. Don't you 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. And, how is your 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 and I'll call you back later okay?

Mark hangs up and looks for another name on his agenda.

MARK (CONT'D)
Slut! I knew it would end like this: paunchy 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. 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)

Imagine, if I will spend on an international call. Not worth it. But I will not give up! If by telephone the things are not working, let's try direct approach tactics. That's right; I go straight to the club. A little drink, a whiskey, some pills and everything will be solved. Everything will be dominated.

Mark goes into the kitchen, opens the closet's door and grabs a vial of eye drops with GHB, another vial with Ketamine pills and a small Poppers vial. Mark leaves the medicine on the kitchen counter. He seeks some more things and not finds. Rummages in medicine boxes and cannot find. Open the drawers, rummages again and finds nothing.

MARK (CONT'D)

Where Is It? Where Is It? It's missing! I don't believe it's over.

Mark continues desperate rummaging in drawers and can't find what he seeks.

MARK (CONT'D)

Where is the fuck of Rohypnol? Come my little friend, where are you?

Mark finds nothing. Nervous moves from side to side in the room. When he passes by the window 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 pill of Ketamine and kneads to powder; mixes water with GHB and drinks the mixture.

Mark places the vials of GHB and Ketamine in his pants pocket, takes out his wallet, confers the amount of money, puts the wallet in his pocket, leaves the kitchen, opens the room door and goes out the apartment.

CUT TO

253 INT. NEW YORK CITY - BRONX - MARK'S BUILDING - NIGHT 253

Mark runs down the stairs of the building where he lives. It is a four story building; he lives on the third floor. Mark goes to the building's door, opens the door and leaves the building.

CUT TO

254 EXT. NEW YORK CITY - BRONX - STREET - NIGHT 254

Mark runs crossing the street. The street is dark. At the corner, Mark approaches the hooded man. Mark tells the man:

MARK

Friend, friend, it's an emergency.
I need meds.

HOODED MAN

I'm not a doctor.

MARK

Friend, don't play hard, please. I live there above. I admire your work. All night you come here, give a hard darn.

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 origin;
last package, take it or leave.

MARK

Okay, okay, done. Give me.

HOODED MAN

First, give me the money.

MARK

No problem. Here it goes.

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 Rohypnol's package as a treasure. Mark says:

MARK (CONT'D)

The evening is sinister!

Mark laughs, put the medicine package in his pocket and walks away quickly disappearing down the street, in the dark.

CUT TO

255 EXT. NEW YORK CITY - NIGHT 255

Long-Shot - An aerial view shows the enormity of New York.

CUT TO

256 EXT. NEW YORK CITY - HELL'S KITCHEN DISTRICT - NIGHT 256

Mark arrives at the Pacha New York City Nightclub 618 W. 46th, at Hell's Kitchen district. The place is split into four levels, each with its own character and customized décor.

It is night of October 31, 2016, Halloween party. On a huge security entrance door prevents the queue of people without VIP invitation to cause turmoil. Mark is already stoned, he ignores the line and go straight to the security. Mark greets the security guard and whispers in his ear. Mark has in his hand a \$ 100 note which he discreetly delivery to the guard. The guard let Mark in without any inspection.

CUT TO

257 INT. NEW YORK CITY - PACHA NEW YORK CITY NIGHTCLUB - NIGHT 257

The powerful sound fills the entire space. The intelligent, LED in each room is vibrant. 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 environment sound is loud.

Mark sits. Ketamine is mixed with GHB, he feels stoned, anesthetized, 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 arteries dilatation.

A waitress dressed in butterfly wings and Leopard's bra comes attend him. He makes the request, she notes and smiles to him. The waitress comes out and Mark looks at her ass.

Mark still seated, watching women dancing. Drugs alters his perception and causes hallucinations. The waitress brings the order: a smooth version of "Russian Kiss" drink, a glass of water, an energy drink; she puts all on Mark's table. Mark kisses her hand. She takes away the hand and goes out.

Mark takes the GHB eye drops vial and drips five drops on the cup of "Russian Kiss" drink. Mark kneads a Ketamine pill and adds in the drink. Picks up a Rohypnol pill, kneads and also puts into the cup. Mark moves the liquid with his finger.

Mark takes the drink and goes to the dance floor. The drug makes him feel floating and seeing people in another dimension. He sees beams of colored lights around people. Mark begins to dance with glass in hand. He can't dominate the body members, sometimes he becomes unbalanced and coming up in some women.

Women don't like this and begin to walk 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 shapes 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 insists and the woman tries to get away from him. Mark holds the woman by the arm, but she can get rid of him, pushes Mark and knocks down the drink on his shirt. Mark uncontrolled threatens attack the woman but Lilith arises between both.

Lilith stares at Mark's eyes. Mark feels the tension of Lilith's look, he calms down and sit near the dance floor. Mark drinks another dose, looking at Lilith and at the woman.

Lilith stares into woman's eyes. Lilith talks to her. Lilith smiles and kisses the woman's mouth. They come out together from the dance floor and pass next the table where Mark is. Mark drinks another shot and then goes right behind them.

CUT TO

258

EXT. NEW YORK CITY - HELL'S KITCHEN DISTRICT - NIGHT

258

Lilith and the woman leave "Pacha New York City Nightclub". They walk the 618 W. 46th and are followed by Mark. Lilith and the woman go into a dark, narrow street. Mark yells:

MARK

Hey lesbians. You are thinking that
you are too good for me?
I know what you really need.

Lilith turns to Mark and starts walking toward him. Mark opens the zipper and takes off his erect member from his pants, rattling 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. On Lilith's head is born two pairs of horns. The Lilith's face becomes a red devil's face. Mark's eyes widen and he screams, terrified. The red cape of Lilith increases and involves Mark. Lilith raises the left claw and strikes a blow in Mark ripping off his penis. Mark's penis hits the wall and falls to the ground. Mark falls to his knees and looks at his genitals. When the penis was pulled it squirted a lot of blood. Lilith picks up from the ground the penis of Mark she walks toward Mark and puts Mark's penis on his mouth. Only then, one can see Lilith's face turned into a demon. Lilith turns facing the woman in black dress. The woman panics to see Lilith transformed. Woman screams and starts running. The Lilith's red cape increases and begins to involve the woman. The Lilith's claw advances over woman alarmingly. The woman enters another narrow and dark street, breathlessly. She looks back and doesn't see Lilith. The woman stumbles and falls. The darkness advances on her. A huge claw comes from darkness and drags the woman. One can hear a cry of terror.

CUT TO

259 EXT. 54TH STREET - WARWICK NEW YORK HOTEL - NIGHT 259

The Warwick New York Hotel is located in Midtown Manhattan, on 54th Street, number 65. The hotel entrance is 50 meters from the secondary MoMA's entrance.

On 53rd Street, near the MoMA's main entrance, several street performers sit in chairs next to easels with paintings, exposing their work on the sidewalk.

CUT TO:

260 INT. WARWICK NEW YORK HOTEL - PENTHOUSE - NIGHT 260

From the Warwick New York Hotel's penthouse, Raphael, dressed in black coat and boots, looks closely at MoMA's entrance.

CUT TO

261 EXT. 54TH STREET - MOMA - NIGHT 261

A long line forms on the 54th Street, outside the MoMA. A reporter makes the news report for a television station.

REPORTER

Hundreds of people await the opening of the Medieval Instruments of Torture exhibition, it occupies all the sixth floor of the Museum.

The reporter points out the large poster before the museum.

CAMERA focuses the poster.

REPORTER (CONT'D)

The unusual exhibition aroused so much curiosity and interest of the cultural community that the Museum broke its traditions, granting space to the art works and changing its release schedule and visitation, becoming this one, the first exhibition that was opened at night in the Museum's history.

CAMERA adjusts to the reporter again.

REPORTER (CONT'D)

Because of the eccentricity of the exhibition pieces owner, Raphael Angel, the exposure can only be visited from 8 p.m. The Sixth Floor Museum is the only floor allowed for the visitors, during the exhibition night.

CUT TO

262 INT. MUSEUM OF MODERN ART - MOMA - NIGHT 262

A particularly strong security apparatus with trained men and latest generation equipment are also part of the Raphael Angel's requirements. Ten men per floor, all connected by intercom earphones to a central security. The Museum's security cameras were also connected to a central.

CUT TO

263 EXT. 53RD STREET - MUSEUM OF MODERN ART - MOMA - NIGHT 263

At 53rd Street in front of the museum's main entrance, a van is parked and also three black buses.

CUT TO

264 INT. 53RD STREET - BUS - NIGHT 264

Inside each bus, there are 50 heavily armed mercenaries.

CUT TO

265 INT. VEHICLE VAN - SECURITY CENTRAL - MOMA - NIGHT 265

Inside the vehicle is centred all the security command. On the back, 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:

266 EXT. WARWICK NEW YORK HOTEL - PENTHOUSE - NIGHT 266

Raphael gets directly on his laptop, the real-time images. On the penthouse of the Warwick New York Hotel, Raphael, dressed in his black trench coat and boots, looks carefully at the entrance of Museum of Modern Art - MoMA.

CUT TO

267 EXT. 54TH STREET - MOMA - NIGHT 267

Lights outside the Museum of Modern Art - MoMA in 54th Street begin to fail. The lights flash intermittently. Lilith walks down the street toward the MoMA. Lisa and 100 Vampires are approaching the MoMA by peripheral streets.

CUT TO

268 INT. SIXTH FLOOR - MOMA - NIGHT 268

Visitors enter the main room, where several torture instruments are exposed. A woman approaches the Iron Maiden and sees rivulets of blood running down through the side opening, toward the ground. She extends her hand and opens it. The woman screams of terror.

CAMERA adjusts inside The Iron Maiden, where MoMA's director is, killed by several blades. The public begins screaming, running, causing a widespread turmoil. The people run desperate and aimless. Some people fall to the ground and are trampled underfoot. The lights dim. Panic screams.

FADE TO BLACK

BLACK FRAME

SUBTITLE APPEARS (RED LETTERING):

THE END CREDITS OF THE FILM.

SUBTITLE FADES
OUT