



EPISODE 3 "THE BUILDING OF THE CHAPEL"

Limited Series: Tarot Twelve

:BEGIN ACT ONE:

EXT. SATOR - NIGHT

THE CAMERA WOBBLER AROUND HAPHAZARDLY AS WE SLOWLY PACE FORWARD THROUGH THE DARK, GRAY, MISTY ROCKY CLIFF PATHWAY. THE SKY IS NOT VISIBLY DISTINGUISHABLE FROM THE SHADOWS OF THE ROCKS AND PEAKS AROUND IT IS SO DARK AND FOGGY.

WE SWING AROUND IN A FRANTIC ONE EIGHTY. WE STAND THERE.

WE TURN BACK AROUND SLOWLY AND CONTINUE ONWARD,

THROUGH THE DARKNESS AND THE WINDING CLIFF PATH.

WE COME TO A LARGE OUTCROPPING WHERE WE CAN SEE THE SKY BETTER WAY OFF IN THE DISTANCE. WE REMAIN HERE FOR A BRIEF MOMENT, THEN

CONTINUE ONWARD.

PAST THE OUTCROPPING AND BACK INTO THE JAGGED FISSURE PATHWAY.

The fog is still dense and it encroaches all around us.

The camera remains wobbly and unfocused the entire walk and steadily slowly paces onward.

A DEAFENING HIGH PITCHED EAR PIERCING WAIL! HEARD FROM THE DIRECTION WE ARE WALKING IN BUT WE DO NOT REACT TO THE NOISE WE JUST KEEP WALKING.

THE WAIL AGAIN BUT CLOSER! And we just keep walking.

NOW THERE'S WHIMPERING AND SOBBING, A FEMALE'S,

INTERRUPTED BY YET ANOTHER SCREAM! VERY CLOSE NOW!

Something grabs us from behind, jostling the camera differently and,

We're jerked backwards CRASH!

WE'RE LAYING ON THE GROUND NOW AND A SILHOUETTE OF A WINGED MONSTER WITH HORNS AND GOAT LEGS STANDS OVER US. IT BREATHS HEAVY.

THE SCREAM AGAIN AND THE MONSTER TURNS ITS ATTENTION AHEAD AND TRAMPLES OVER US ROARING!

INT. LEVI'S ROOM - MORNING

LEVI wakes up in bed in a cold sweat, trembling from the visions of his nightmare.

The window is open and we can hear the birds as they chirp on the branches outside.

LEVI, with his attention now toward the window, is calmed by the birds, he takes a deep breath,

And a sigh.

LEVI
So that is what Sator looks like.

INT. THE "OLD ELF'S SHOE TAVERN AND INN" - MORNING

LEVI strolls down the stairs with his eyes closed and cane in his hand,

LEVI
(eyes closed)
Good morning, and tidings of all sorts!

Levi opens his eyes, stops walking and peers around at the EMPTY INN.

LEVI
Well now, tidings of all sorts indeed.

He begins walking down the steps again, still peering around below, jaw hanging down a little shocked and expecting to see somebody.

We turn our head to behind the bar as we come to the bottom of the stairs expecting the captain, no captain.

LEVI stands at the bottom of the stairs. Turns his head to the lower hall, back to the tavern, the bar, then back toward

The front door which he then walks up to and takes the handle of.

EXT. THE "OLD ELF'S SHOE TAVERN AND INN" - MORNING

The streets are as empty and quiet as the Inn.

LEVI, standing in front of the Inn now, turns his head to the left, then back to the right, then

He just stands there with the dusty wind blowing around him.

His robe blows and whips and waves and folds in the wind around his body.

LEVI, walking down the empty dirt road into the village.

EXT. THE VILLAGE IN BETWEEN - MOMENTS LATER

LEVI walks through the village. Its very quiet, we only hear Levi's footsteps as he moves along.

Hes looking up at various empty homes and their dark windows.

There is not even any wind now, no birds chirping, no crows landing, nothing but the empty village homes, the dirt road through the village, and Levi.

He continues his search style stroll.

He stops, stands there where he is, he puts his free hand on his chin and strokes his beard,

He turns and faces the way he came, still stroking his beard.

He begins walking back the way he had come

A LOUD 'BARK', PAWS SCURRYING THROUGH THE DIRT BEHIND LEVI FROM UP THE ROAD!

LEVI turns around quickly, startled, raises his arm and coat sleeve in defense but keeps his eyes facing ahead,

LEVI

Again!?

HANNAH runs up and starts playing with Levi's robe sleeve playfully.

PAULO(O.S.)

Hey! Mr.Wizard! Everyone's looking for you!

PAULO running toward us waving his arms.

LEVI bends down, begins petting HANNAH while looking at Paulo as he approaches.

PAULO

The captain sent me to go get you.
Everyone was freaked when you
weren't there but all the stuff for
building the interrogation hall
was!

LEVI

(standing back up)
It is a chapel.

PAULO

My mother calls it an interrogation
hall.

LEVI

It is far more than that, I assure
you of this my dear boy.

PAULO

Okay well, --

PAULO runs off and HANNAH follows him,

PAULO (CONT'D)

-- come on! We gotta get back!

LEVI

(even though Paulo is
already far away now)
... Assuredly.

EXT. THE VILLAGE IN BETWEEN - MOMENTS LATER

THE TOWN SQUARE.

It looks like the rest of the village, only with a bunch of very tightly spaced abandoned homes that form a literal large empty enclosed square of dirt within them, with a narrow exit at one end, and the other, parallel and diagonal. But it is not empty today, it is full of not only every villager other than the two elderly people, but a large stack of building supplies, LUMBER, BRICK, TOOLS, ETC. all neatly stacked in a corner of the town square.

THE VILLAGERS ALL STAND IN AWE, FACING THIS MASSIVE HEAP AND WE FADE TITLE CARD "**THE BUILDING OF THE CHAPEL**"

AVVA

How did it get here?

LILLY
Its huge.

LEVI (O.S.)
It is meant for the building of the
chapel.

LEVI, walking toward them with PAULO and HANNAH.

PAULO
I found the Wizard!

EVERYONE LOOKING TOWARD THEM

They join the group,

LEVI
Good morning!

LEVI bows,

LEVI (CONT'D)
Tidings of all sorts!

LILLY
Good morning.

LEVI
As you all well have noticed, the
supplies are here and here indeed
exists the place that you shall be
using them with which to erect for
this village a chapel, that of
which it is so severely lacking.

HANNAH BARKS.

BARRIS
And we're gonna be paid you said,
right? By Rotas?

LEVI

That is correct. When my work is through and I've taken my leave of this village, I shall carry on my person a piece of parchment detailing the logged labor hours of construction upon the chapel per each individual who is involved, I shall bring this parchment to the treasury, personally signed and authorized by my own hand, and they shall see to it that appropriate payment is awarded and returned via horseback.

CLAUDE

Then lets get to work!

LEVI

I have deemed it fit to leave the duty of the logging of your work hours as well as general overseeing of the project to none other than that of your humble captain.

LEVI waves a gracious hand and a half bow toward THE CAPTAIN. Everyone looks at the captain.

LEVI

Your ... *captain*, as he likes to be called, knows each of you far better than I, and therefor will best determine which of you is best suited for which duties necessary to the construction of the chapel.

MONIQUE

How did all this get here anyway?

SOVAIJH

(In Aramaic:English
Subtitle)

How could it just appear over night!?

LEVI

... magick.

Most of the crowd rolls their eyes. But PAULO smiles with excitement. LILLY giggles. AVVA giggles too, CREMMENS raises an eyebrow at his wife.

LEVI begins to stroll away, back in the direction he had come from.

LILLY bites her lip summoning her courage,
She RUNS after LEVI and catches up to him.

LILLY
Magus!?

LEVI
Yes?

LILLY
Why are your visits always so ...
brief?

LEVI
I've stated all that needed be
stated. What further instructing
could you possibly require?

"THE CAPTAIN"(O.S.)
Lilly!

"THE CAPTAIN"(CONT'D)
Leave the Magus alone!

LILLY
I'm askin' him a question! Don't
you have a job to do!?

The captain grumbles and leers back at the heap and other
villagers.

LILLY
Magus, you don't expect me to work
like the men do you?

LEVI
I expect you to work like yourself,
everyone is capable of anything, if
they so will it to be, and therefor
you shall work and produce in a
manor that is equal to what you are
as an entire entity, not just your
sex.

LILLY
... thanks?

LEVI
Are there any further questions I
may be of assistance with before I
make of my departure?

LILLY

... I ...

LEVI

Goodly that, goodly that.

Levi turns, his robes whip up at LILLY as he does and flutter behind him after he starts off walking away.

LILLY

(staring)

... he's still kinda hot, asshole or not.

We go back to seeing the villagers, THE CAPTAIN'S stomach is churning in his hands and his forehead is scrunched up, puzzling at the heap of building materials.

"THE CAPTAIN"

Claude! Barris!

CLAUDE and BARRIS, already moving lumber around, turn toward the captain,

"THE CAPTAIN"

You two start movin' some lumber!

BARRIS

... Whats it look like we're doing?

"THE CAPTAIN"

Cremmens! Foreign guy! The two of you can ... uh ... go help them?

CREMMENS and SOVIAJH look at one another with matching raised eyelids.

CORRANZ pats THE CAPTAIN on the back, shaking his head and laughing a sigh at his friend's awkwardness.

AVVA, MONIQUE, and LILLY, laughing.

PAULO and HANNAH watching the villagers as they begin their work,

DOCTOR CORRANZ

(to the Captain)

I don't want him at the Inn by himself.

"THE CAPTAIN"

Me either.

DOCTOR CORRANZ

I shall return after him, surely he
can't expect the village physician
toil in hard labor out here as
well.

CUT BACK TO LEVI, as he walks back through the empty village
area we can hear the clinking and clanking of wood from the
commotion of the villagers beginning working.

LEVI is strolling rather merrily along now, smiling even and
looking like he might hum as he walks toward us.

:END ACT ONE:

:BEGIN ACT TWO:

INT. THE "OLD ELF'S SHOE TAVERN AND INN" - DAY

LEVI strolls in and shuts the door behind him.

He stands there for a moment and peers around,

He goes to the lower hall and goes in.

INT. LOWER HALL - DAY

LEVI standing in the hall entrance, from his pocket he takes
out a small hemp rope with two feathers tied at the bottom
and holds it up and begins walking into the hall.

LEVI walking through the hall, his eyes are fixed on each of
the doors as he passes them, holding the rope up to each
one.

EXT. THE VILLAGE IN BETWEEN - DAY

CORRANZ, HURRIEDLY WALKING THROUGH THE VILLAGE.

INT. LOWER HALL - DAY

LEVI continuing on with the rope in his hands still.

He comes to a door where the FEATHERS begin to FLUTTER
autonomously at the end of the rope,

LEVI stares smug with a grin at the feathers as they
flutter,

Then he puts the rope back into his pocket while he places
his other hand on the doorknob. He turns it, it is locked,

LEVI holds both hands over the doorknob and closes his eyes and hums. We hear a CLICK like a lock unlocking.

LEVI takes the knob in his hand again and it turns, the door opens and he goes inside.

EXT. THE VILLAGE IN BETWEEN - DAY

CORRANZ IS STILL MAKING HIS WAY THROUGH TOWN IN A HURRY.

EXT. THE TOWN SQUARE - DAY

LILLY and AVVA are sitting on a low stack of lumber watching the MEN work. MONIQUE is among the men working as well.

LILLY

Your husband's kinda cute when he takes his shirt off, you know that?

AVVA

Ha! *When* he takes his shirt off.

LILLY

(cocking her head onto Avva's shoulder, smiling right in Avva's face)
I bet I could get him to more often.

AVVA

(shaking her off)
Woh hold on --

LILLY

(coy dirty humor)
Hold on? Hold onto what?

AVVA

(blushing and laughing)
sstttooooopp!

LILLY gives another passionate glare at Cremmens.

LILLY

(shrugging)
I'm just sayin', if you want me to, ya know, help ever, I wouldn't mind.

AVVA

Cremmens isn't like that.

LILLY
Honey, any man would become like
that with two horny women crawling
all over him.

AVVA
I just ...

LILLY, GLARING still at Cremmens.

AVVA (CONT'D)
... no. It's not in the cards,
trust me.

LILLY
You would want to though, wouldn't
you? Go on you can say it? I wanna
hear it.

AVVA
(blushing again)
I said sttooopp.

LILLY
Admit it. Come on, it'll make me
wild!

AVVA
(blushing even more,
giggly)
Oh my god!

LILLY
You know you would like it. Seeing
me with him ...

LILLY (CONT'D)
(whispering in her ear
now)
... him seeing you with me.

AVVA gulps her breath as LILLY slowly leans away, sensual,
creased eyes still glaring into Avva's.

LILLY
Go on, baby, admit it for mommy.

AVVA
It would be nice. There. I said it.
But he wont do it. Trust me. Even
with two girls, all he would wanna
do is the same thing he always
wants to do.

LILLY
Whats that?

AVVA
Go whittle his wood.

LILLY
... okay I'm not even gonna make a
dirty joke here, the fruit hangs
too low.

It takes AVVA a moment to realize what LILLY means,

LILLY
Hey, low hanging, get it? Ha.
Sorry, I'm silly,

AVVA
You're ... alotta things, that's
for sure.

LILLY
You really don't think he'd do it?

AVVA
No. Sorry. I do not.

LILLY
(looking longingly again
toward Cremmens)
It would be really nice though.

AVVA
Yeah ...

LILLY
See! I knew it!

AVVA
(intense blushing)
... well, duh!

LILLY leans her head onto AVVA'S shoulder again.

LILLY
(whispering in Avva's
ear)
Wanna go be really nice with some
of my friends?

LILLY leans back, giggling devilishly.

AVVA
Ew, who? Claude and Barris? No thanks.

LILLY
Fuck no, not them. They're like, little boys in young adult bodies, seriously.

AVVA
Who then? Not someone here?

LILLY has stopped paying attention to her now, shes distracted watching the shirtless Cremmens work.

LILLY
What? Oh, sorry.

"THE CAPTAIN" (O.S.)
Ladies!

They turn their heads to see,

THE CAPTAIN standing behind them, arms folded, scowling down at them.

"THE CAPTAIN"
You see Monique over there?

He points,

MONIQUE, lifting heavy lumber onto her back and carrying it away.

"THE CAPTAIN"
If she can work, why can't the two of you?

LILLY
Captain? Can I ask you something?

"THE CAPTAIN"
(rolling his eyes)
What, Lilly?

LILLY
Do you think that one of us could really be a demon?

"THE CAPTAIN"
That's not my concern right now. My concern is the construction of the chapel.

LILLY

And what, getting a check from Rotas?

"THE CAPTAIN"

Lilly, I'm just following orders from a high ranking whatever such from the kingdom and tryin' to get this thing built, why are you busting my balls?

LILLY

Why are you busting my balls when I'm just trying to talk to my friend!?

"THE CAPTAIN"

... fair enough. As you were ladies.

He walks away.

AVVA

... wow.

LILLY

Yup.

AVVA

How the hell ... do you --

LILLY

Do what I do?

AVVA

Yeah.

LILLY

(in Avva's ear whispering again)

I'm a demon.

LILLY gets up and rushes away from AVVA who remains sitting there stupefied.

WE SEE LILLY JOINING THE GROUP WORKING. SHE GOES STRAIT TO CREMMENS WHO IS CARRYING TWO LARGE ROPES WOUND AROUND EACH OF HIS ARMS.

LILLY

(to CREMMENS)

Hey! Need a hand? I wanna help!

An OVER THE SHOULDER SHOT with AVVA, watching CREMMENS hoisting LILLY one of the ropes onto her shoulder, it almost knocks her down and CREMMENS chuckles and helps her keep her balance with one of his arms, they walk off together carrying the ropes, CREMMENS helping LILLY along very attentively now as she struggles with the heavy thick wound rope.

AVVA
 (to herself, still half
 stupefied)
 ... What the fuck just happened?

EXT. THE VILLAGE IN BETWEEN - DAY

PAULO and HANNAH have wondered off into the village on their own.

THEY'RE RUNNING THROUGH THE DIRT ROAD PLAYING A CHASING EACH OTHER TAG SORT OF GAME, LEADING EACH OTHER FURTHER AND FURTHER THROUGH THE DUSTY DIRT ROADS AND INTO THE VILLAGE.

From on top of a rooftop, LONG TRUCK SHOT focused on PAULO and HANNAH as they continue their game.

Now from inside the window of an empty house, STAY ON PAULO and HANNAH as they pass, still playing their tag and chase game.

And now back with them stopped in the road for some petting and affectionate face nudging, and,

DOCTOR CORRANZ walking up behind them!

DOCTOR CORRANZ
 Child of Cremmens and Avva, go and
 help the others.

PAULO
 The Captain said I was too little.

DOCTOR CORRANZ
 (with his hand on his
 forehead sighing)
 Oh captain, my captain ...

PAULO
 So can me and Hannah keep playing?

DOCTOR CORRANZ
 I suppose, who am I to go against
 the captain's orders?

EXT. THE TOWN SQUARE - DAY

EVERYONE IS CONTINUING TO PREPARE THE LUMBER AND TOOLS.

We also see LILLY still following CREMMENS around like she was his personal assistant.

And we see the smiling happy expression on CREMMENS' FACE, he is enjoying her company,

We see LILLY'S FACE, giggling and blushing.

EXT. THE VILLAGE IN BETWEEN - DAY

AVVA is pacing, huffing and puffing angrily but with her face electrified still with the stupefaction from her prior scene.

AVVA
What the fuck!?

pacing,

AVVA (CONT'D)
He wont screw her. I know he wont.
He *doesn't* screw.

AVVA (CONT'D)
(close up)
And she can't be the demon.

More pacing, more sporadic now though with some hand and arm flopping and flapping too,

AVVA (CONT'D)
I can't tell anybody about any of
this, any of it.

INT. THE "OLD ELF'S SHOE TAVERN AND INN" - DAY

CORRANZ comes in and shuts the door behind him and

He rushes strait for the lower hall and goes in.

EXT. THE TOWN SQUARE - DAY

THE VILLAGERS HAVE ALL BEGUN LAYING OUT A FOUNDATION AND ARE NOW WORKING ON SETTING UP A FRAME. WE SEE EVERYONE SWEATING AND WORKING HARD.

THE CAPTAIN, sitting on the lumber that Lilly and Avva had been on, wiping his sweaty brow,

He takes a cigar out of his shirt pocket and a small box of matches.

He lights the cigar and

we see the smoke as it rises past the hot sun in the sky.

"THE CAPTAIN"
... hard work.

INT. DOCTOR CORRANZ'S ROOM - DAY

CORRANZ comes in and looks around with his eyes sunken deep below a confused knitted forehead.

He stammers to himself,

He looks around his own room like he has never scene it before, like what hes looking at should not be there, or rather, what he expected should be there he is in fact not looking at! Levi!

DOCTOR CORRANZ
He ...

DOCTOR CORRANZ (CONT'D)
... isn't here?

INT. SECRET LIBRARY - DAY

LEVI stands in a room we have not scene yet. Bookshelves full of books, Victorian artwork, a chandelier, and there are little model ships displayed on more shelves along with other various maritime memorabilia and nick-knacks.

LEVI
... Interesting.

:END ACT TWO:

:BEGIN ACT THREE:

INT. SECRET LIBRARY - DAY

LEVI is slowly pacing the parameter of the room with his finger tips perusing the many books across the shelves as he moves along.

All of the books are very old looking, plain leather binding, very dusty.

LEVI
... these are all Pre-Pleistocene
migration ...

LEVI pulls a random book out, looks at the cover, wipes dust from it with his sleeve and we see it has a renaissance style illustration of a hand holding a large tree branch like a baton, THE ACE OF WANDS, the title affixed above the wand reads 'IL BASTONI'.

LEVI

The wand of the Tarot?

He opens the book and skims through it briefly, closes it, puts it back into the shelf. Takes out another, wipes it off with his sleeve again.

The cover of this one, A CRUDE MID-CENTURY STYLE DRAWING OF THE BAPHOMET, HE'S HOLDING A BUCKET HES HANDING OFF TO A GROUP OF VILLAGERS, THE VILLAGERS ARE SMILING WITH THEIR ARMS OUTSTRETCHED TO RECEIVE THE BUCKET.

LEVI creases his brow, honing in at the image.

EXT. THE TOWN SQUARE - DAY

Everyone working still, CAPTAIN still sitting, sweating in the sun, and watching them.

CREMMENS and LILLY are still a team, as we see her handing him nails as he hammers away on a support beam and truss.

CLAUD and BARRIS, sawing lumber to proper fits and sizes,

CLAUDE

You think the kingdom is gonna pay us good?

BARRIS

No idea, hey this is more fun than working the fields though. Way less cow shit to step in!

CLAUDE

Good thing this all happened after harvest, I don't see how we could have done both.

BARRIS

I would have picked this.

CLAUDE

Same.

BARRIS
 And if the kingdom *does* pay us
 good, then we'll have *real* money
 that we can take to the kingdom
 with, not just vegetables.

CLAUDE snickers, still sawing

BARRIS
 Imagine, you and me, livin' the
 high life, even just for like, a
 couple days.

CLAUDE
 It would be pretty cool.

BARRIS
 Hey they're paying us with logged
 hours he said, right?

CLAUDE
 Right ...?

BARRIS
 So ...

BARRIS sets his SAW down,

he steps back a pace and stretches with his arms raised
 above his head and his hands clasped, cracking his neck and
 back.

CLAUDE, paused mid-saw hunched over the wood still, raises
 his head to look at his friend,

BARRIS (CONT'D)
 ... I say we take a little break!

INT. UPPER INN HALLWAY - DAY

CORRANZ, standing outside Levi's door,

He places an ear up to the door, trying to hear behind it,
 he hears only the distant muffled sound of the birds
 chirping on the branches through Levi's open window.

He steps back and knocks on the door three times.

DOCTOR CORRANZ
 ... Magus?

He knocks three more times.

Nothing, so he listens again with his ear to the door,

We see his hand raising toward and then resting on the doorknob,

His face, ear against the door still,

He turns the knob, its locked!

CORRANZ, standing there, looks away from the door, over his shoulder, lips stammering like he is ready to speak the very moment that he sees Levi.

He goes away from the door,

DOCTOR CORRANZ
Locking our doors with *his* magic,
accursed riotousness.

and back down the hall. His coat tails whip behind him with the energy of his own growing aggravation.

EXT. THE TOWN SQUARE - DAY

BARRIS and CLAUDE are sitting with THE CAPTAIN now, sweating together like three lazy pees in a pod and watching the others work.

CLAUDE
(gazing up at the sun)
I don't know about you guys, but
I'm kinda starting to miss the
rain.

THE CAPTAIN, CHUCKLING HARDY.

"THE CAPTAIN"
The grass is always green!

BARRIS stretches again like before and yawns this time,

then he kicks his legs up and lays himself stretched out on the lumber.

From right above him, looking directly down at him, he clasps his hands into a cradle under his head,

THE CAPTAIN lights another cigar.

CLAUDE, watching them, holding back laughter and an ever encroaching grin,

CLAUDE
... Havin' a good time, gentlemen?

BARRIS
It's the good life, for sure.

"THE CAPTAIN"
Yup.

THE CAPTAIN PUFFS his cigar
and BARRIS begins to WHISTLE peacefully with his eyes shut.
Then CLOSE UP THE CAPTAIN, hes puffing his cigar and smiling peacefully, and then, his brow narrows all at once. He turns his head toward CLAUDE,

Then back to BARRIS, who is still whistling and acting like hes on a hammock and not a plank of lumber.

"THE CAPTAIN"
Hey, fellas?

BARRIS
(eyes still closed)
Whats up, captain?

"THE CAPTAIN"
Get back to work!

BARRIS is startled up and slips and falls off of the lumber and onto the ground!

CLAUDE, snickering.

INT. SECRET LIBRARY - DAY

LEVI is turning pages through another book, he's standing there holding the book in his hands and his cane under his arm.

As he turns the pages, he has trouble not looking around in every direction of the room with his eyes all but jumping out of his head with intrigue,

A GLOBE, HELD BY AN ANGEL ARCHING HER BACK WITH HER CHEST PUFFED OUT AND ARMS OUTSTRETCHED, ONE ABOVE HER HEAD AND ONE BELOW, GLOBE IS SUSPENDED BETWEEN HER OPEN PALMS.

LEVI, turning a page but still looking off into the room,

THE CHANDELIER.

CLOSE UP the book, page is THE ELEMENTAL SYMBOLS FOR SULFUR, HYDROGEN, NITROGEN, CARBON.

LEVI TURNING THE PAGE AND LOOKING OFF INTO THE ROOM AGAIN,

A CROUCHING GARGOYLE STATUE ON THE WALL.

LEVI returns to reading the book,

We CLOSE UP the book again, page is another crude drawing of TWO TALL PEAKS, ONE WHITE, ONE BLACK.

LEVI turning the page,

CLOSE UP page again, another crude drawing, A FLEET OF SHIPS RIDING ON TURBULENT WAVES WITH A BLACK SKY BEHIND THEM.

LEVI TURNING YET ANOTHER PAGE,

CLOSE UP page, this one is the WEISER VERSION OF THE THREE OF PENTICALS, WHICH DEPICTS A FREEMASON STANDING BEFORE SOME PEASANTS WITH THE CHAPEL ARCHES ABOVE THEM.

LEVI
(shutting the book and
standing up)
I think I see what is going on
here.

LEVI brings the book back to a shelf,

He stands there with it half reinserted and his eyes and attention are honing in on a shelf directly above his head.

Angled from the shelf down at LEVI, we see him looking up at us, he raises his arm and reaches his hand at us,

LEVI takes down a book from the shelf above his head, wipes the cover with his sleeve,

CLOSE UP the cover, ROTASSATOR, the letters have reflections above and below each of them, and they are surrounded by an elegant Celtic rectangular boarder.

LEVI
Excellent.

LEVI tucks the book into his robe.

He goes to the door. Exits.

INT. THE "OLD ELF'S SHOE TAVERN AND INN" - DAY

LEVI coming out of the lower hallway

CORRANZ coming down the stairs.

They spot one another! Both a little caught off guard!

DOCTOR CORRANZ
 (fake friendly)
 Magus! I was just looking for you!
 You weren't in your room! What ever
 is it that you are up to down here?

LEVI
 Just looking over the damages from
 the other night.

DOCTOR CORRANZ
 Yes, I thank you again for not only
 your swift thinking with the wolf,
 but with the villagers as well.

LEVI
 Of course. No need they to know of
 that which they are not apt to
 understanding.

DOCTOR CORRANZ
 Good politics as well.

LEVI
 Yes ... Doctor Would you mind
 answering a question for me?

DOCTOR CORRANZ
 Have interrogations begun already?
 What haste must have been made on
 the villagers' part?

LEVI
 These are not personal questions of
 an interrogative sort, I assure
 you, my good Doctor

DOCTOR CORRANZ
 Well of what sort of matter do they
 concern, dear Magus?

LEVI
 An anthropological sort.

CORRANZ, friendly demeanor vanishes, replaced by a stern,
 piercing tension in his muscles and features,

DOCTOR CORRANZ
 Oh really?

LEVI

Yes, regarding to particular matters associated with that of this village.

DOCTOR CORRANZ

I am but a physician, anthropology and history are of matters best left to the concerns of men such as yourself, would you not agree, Magus?

LEVI

Yes, assuredly and most verily, I would ... I shall make presentation of my thoughts to you in the form of a question regardless.

DOCTOR CORRANZ

As you will.

LEVI

How long has this village stood here for? Do you know?

DOCTOR CORRANZ

(eyes narrow further)
... no, I do not, unfortunately.

LEVI

That is a shame, I had so hoped to be able to converse with you of the subject.

DOCTOR CORRANZ

I do apologize.

LEVI

Will you be returning to the square now?

DOCTOR CORRANZ

... yes.

LEVI

You seem able bodied enough ... is the compensation of no interest to you? Rotas certainly does pay handsomely in all of its affairs, I assure you of this.

DOCTOR CORRANZ

Of course, it is the kingdom we speak of, after all.

LEVI, BOWING to Corranz.

CORRANZ reciprocates with his own bow, though he does not bend as low as Levi had.

LEVI

Now, if you don't mind, good Doctor
I make for my room, I've some
reading material of urgent concern
of which I wish so direly to attend
to.

LEVI (CONT'D)

(as he walks away, headed
for the stairs.)

I bid you tidings of all sorts.

CORRANZ, stammers on his feet a moment, eyes still fixed on the leaving Levi, and then

CORRANZ begrudgingly goes to the front door and exits.

EXT. THE VILLAGE IN BETWEEN - DAY

AVVA still pacing and huffing,

She's walking through the dirt road, and then,

She's stopped in place, now curiously glaring into the woods behind a surrounding empty house,

AVVA, slowly pacing toward the woods, still glaring,

We see her coming toward us, still raised brow glare and cautious, almost sneaky natured slow steps.

Back behind her, we see over her shoulder into the woods,

A SCARECROW.

We're in front of her again as she keeps walking, and then,

CLOSE UP SCARECROW MAN'S FACE, HIS SKIN, LITERAL BURLAP TIGHTENED AROUND THE FEATURES OF A MAN'S SKULL, WITH SLIT-OPEN AND STAPLED BACK CUTS REVEALING A SET OF HUMAN EYEBALLS, MOIST MOUTH WITH A TONGUE AND TEETH, HE WEARS A STRAW HAT AND A FLANNEL SHIRT AND A PAIR OF DENIM SUSPENDERS. HE'S JUST STARING AT US,

AVVA is staring at him, still slowly pacing toward the woods,

He steps backward into the foliage.

AVVA following him as he disappears into the woods.

:END ACT THREE:

:BEGIN ACT FOUR:

EXT. THE TOWN SQUARE - DAY

Everyone is still working, they've gotten the basic frame and three of the walls up now!

We even see THE CAPTAIN has joined in the labor now.

INT. LEVI'S ROOM - DAY

LEVI at his desk, window open, birds absent however.

He has the SATOROTAS book on the desk in front of him.

He lifts the cover open,
and turns a few pages in,

LEVI
(reading from the book)
Of the war of the two great
nations, and of their outcomes, the
following is an unbiased historical
recollection of The Captain --

LEVI
(looking up from the
book)
The Captain ...

LEVI
(reading again)
-- of the Arc Of Aten, for the
sake of all of Eve's apples cut by
Michel's Sword.

EXT. THE TOWN SQUARE - DAY

PAULO runs up to CREMMENS.

PAULO
Dad!

CREMMENS continues the detailing he is etching into a piece of wood.

CREMMENS

Hey, Paulo! Wanna learn something about craftsmanship from your old man?

PAULO

Maybe later, dad.

CREMMENS

It's the most important form of art mankind ever learned ya know, woodworking, stone masonry and carpentry.

PAULO

Yeah.

CREMMENS, focused on his work.

PAULO

Do you know where mom is?

LILLY walks up holding two GLASSES OF LEMONADE.

LILLY

(handing a glass to
Cremmens)

I think she said she was taking a walk a while ago. I haven't scene her since.

LILLY

(handing Paulo the other
glass)

Have some lemonade, honey. It's hot out here right now.

INT. LEVI'S ROOM - DAY

LEVI is still reading from the book at the desk.

LEVI

Like Jhaken and Boez, these peaks shall serve as pillars of extremes, and like pillars they shall mark entry as well as support, as well as balance. For no path into the temple is safe on either side, therefore only the middle is where one must track if he wishes to gain entry unhindered. In between light and dark, day and night. In --

LEVI (CONT'D)
 (looking up wide eyed
 thoughts turning in his
 head)
 -- between.

EXT. THE VILLAGE IN BETWEEN - DAY

PAULO and HANNAH are walking through the empty town looking for Avva.

PAULO
 Mom!

PAULO
 (to Hannah)
 You see her anywhere, girl?

PAULO peering around.

HANNAH, panting and walking beside Paulo.

PAULO (O.S.)
 Moooom!

PAULO peering around again,

HANNAH STARTS BARKING TOWARD THE WOODS!

PAULO
 What is it girl?

HANNAH takes off into the woods!

PAULO
 (chasing after her)
 Hannah! Wait!

They run into the woods.

EXT. THE WOODS - MOMENTS LATER

HANNAH running through the woods. She BARKS.

PAULO chasing after Hannah.

PAULO
 Hannah!

Hannah doesn't listen to him, whatever she's spotted, she's after and that's that.

PAULO
 Hannah wait!

HANNAH darts up a steep sloping hill.

PAULO running.

PAULO comes to standing at the bottom of the slope, looking up at HANNAH who is standing at the top of the slope now and looking down at Paulo.

PAULO
Hannah!

PAULO, struggling up the slope to reach Hannah,

He gets to the top,

AND HANNAH TAKES OFF AGAIN! Down the other side of the slope which inclines far less than the one we came from.

PAULO shuffles himself up and scurries after her,

PAULO
Hannah stop!

HANNAH continuing to run through the woods.

PAULO too.

EXT. DILAPIDATED SHACK - DAY

HANNAH runs up to the structure hidden in the woods, its overgrown with grass and surrounded by tree branches, the windows are all dirty and broken, the wood is half rotted and warped, coming apart and riddled with cobwebs and birds nests.

HANNAH strafes with her attention toward the shack as we see PAULO running up behind her.

PAULO stands looking at the shack with HANNAH.

INT. LEVI'S ROOM - DAY

LEVI reading at the desk still,

LEVI (V.O.)
(reading)
It should stand to reason, here at the alter of the high priestess, that we be obliged to the handing off of the cubits as they were recorded, in the last era of our eternal city.

LEVI (V.O.)

The deluge is yours, the Kerubim of
the four corners await their
master's call. From atop the
fifteenth peak on the day of Saturn
storm wind shall rise, there is
stormwind, fullfilling his word,
storm wind, storm wind, storm wind!

He turns the page,

LEVI (V.O.)

We evoke thee, that thee may blow
and form of two great and final
phallic mounds of the pentical,
draw it up from the cup as it is
overflown, draw it up, oh great
storm wind, light the fire of the
sun and illuminate the moon,
showing us our way through the
darkness of the everlasting night.

He turns the page again,

LEVI (V.O.)

Oh storm wind, come unto us now.

LEVI'S face grows more and more enthralled as he reads, brow
ever creasing and eyes and head drawing closer and closer
ever so slowly to the book.

CLOSE ON NEXT PAGE AS HE TURNS IT AND WE SEE AN ILLUSTRATION
OF THE SUN AND THE MOON PHASES IN FRONT OF IT,

LEVI (V.O.)

And then the people departed from
the high priestess, grateful for
what she had done for them. They
again set out into a vast desert,
the method of the transmutation,
already in place before them. It
was to be an ever churning wheel,
of past, present ...

CLOSE UP LEVI looking up from the book,

LEVI

(mutters)
... and future.

EXT. DILAPIDATED SHACK - DAY

PAULO and HANNAH approach the shack together, Hannah is at Paulo's side now, and they're inspecting the outer walls of the structure.

PAULO
(excitement rising)
Hannah ...

PAULO
(smiling ear to ear now)
... we can use this as a secret
club house! Just for us!

They begin walking around the parameter of the small shack.

PAULO
It looks like nobody's been in this
thing for like, years! I bet nobody
knows about it!

PAULO
(to Hannah)
Nobody but us now, girl.

He leans down and nudges Hannah's face with his, smiling,

PAULO
Good girl, good girl, my best
friend, ever!

He stands back up and looks at a dirty, broken window,

PAULO
Lets find a way inside.

INT. LEVI'S ROOM - DAY

LEVI still reading, enthralled,

LEVI (V.O.)
As a population expands, a
population contracts, as a spirit
expands, a spirit contracts, like
the flapping of wings the churning
of waves or the rotation of a
wheel, betwixt the two poles is the
thermometer of reason and
cultivation.

LEVI (V.O.) (CONT'D)

When the end of days returns, there will be but a handful who remain, all of which shall be poised as wicked against he, and he shall be the wicked one come all under he and his wing of the Saturnal wind.

Levi turning the page very slowly, eyes still half glued to the prior,

CLOSE UP page, its A CRUDE DRAWING OF THE ITALIAN VERSION OF THE WHEEL TAROT CARD,

LEVI

La ruota.

He turns the page again.

A CRUDE DRAWING OF A DEMON WITH HUGE BAT WINGS, ITS ARMS ARE RAISED AND ITS MOUTH OPEN APPEARING TO BE ROARING, TWO HEADS HANG BY THEIR HAIR IN HIS HANDS, ONE A WHITE MALE, ONE A BLACK WOMAN, HE STANDS ATOP A PENTAGRAM AND IS SURROUNDED BY GOATS AND SHEEP ALL GAZING UP AT HIM.

LEVI turns another page.

This one, A VERY DETAILED RENAISSANCE STYLE DRAWING OF TWO MOUNTAINS, BETWEEN THEM IS A SPRAWLING MID-EVIL VILLAGE. AN ANKH HOVERS UPSIDE DOWN IN THE SKY BETWEEN THE MOUNTAINS ABOVE THE VILLAGE.

LEVI looking very ponderously at this page, turning it extra extra slow.

The next page, A TENNET SQUARE, the next page, THE SEAL OF SOLOMON, the next, A CRUDE DRAWING OF THE VILLAGE! BUT IT LOOKS BIGGER AND THERE ARE LOTS OF PEOPLE ALL OVER!

Levi taking a quick gaze out the window, then turning to the next page,

THE BAPHOMET,

LEVI gazing out the window again as he turns the page, he looks down at the next one, tilts his head slightly at it and lowers his neck,

CLOSE UP the page, PAINTING OF A MAN THAT LOOKS LIKE THE CAPTAIN, BUT WEARING A SAILORS OUTFIT. HE STANDS TRIUMPHANTLY WITH HIS LEG RAISED AND FOOT ON A LARGE ROCK AND LEANING WITH HIS HAND ON HIS RAISED KNEECAP, HIS OTHER HAND PLACED ON HIS HIP PROUDLY.

EXT. THE TOWN SQUARE - DAY

CORRANZ is walking over to the structure and others, his hands in his pockets.

He goes to THE CAPTAIN who is hammering nails into wall paneling.

DOCTOR CORRANZ
Got board?

"THE CAPTAIN"
Pretty much actually, yup.

DOCTOR CORRANZ
(stepping back admiring
the chapel)
You've all worked pretty fast.

"THE CAPTAIN"
It's a small structure.

DOCTOR CORRANZ
Doesn't appear much for me to do in
the way of labor now. Would you
like for me to go over some of the
paperwork the Magus had left for
you?

"THE CAPTAIN"
Oh thank god yes! Thank you,
Corranz.

DOCTOR CORRANZ
Of course, my pleasure, Captain.

"THE CAPTAIN"
Did you ever find the Magus?

DOCTOR CORRANZ
I did.

CORRANZ gives a friendly nod to BARRIS and SOVAIJH as they pass by carrying a long piece of lumber together.

DOCTOR CORRANZ
We'll have to discuss that later on
though.

"THE CAPTAIN"
Yeah.

THE CAPTAIN continues hammering another nail and CORRANZ turns and walks away.

EXT. THE "OLD ELF'S SHOE TAVERN AND INN" - DAY

Looking at LEVI from outside his window, he's staring out the window at us with the book still open in front of him at the desk.

INT. LEVI'S ROOM - SAME TIME

LEVI is staring out the window. He is deep in thought.

He pulls at his beard, pondering who knows how many things, his brow is more creased than we've ever scene it.

His eyes roll down to focus on the book again, his head remains stationary while,

He turns the page, we watch him return his full focus to reading the book.

EXT. DILAPIDATED SHACK - DAY

PAULO is on the backside of the shack now, HANNAH following.

PAULO, stepping toward the hanging open half off its hinge rotted door panel, and we hear PANTING coming from inside the shack,

PAULO, on the other side of the door listening,

He peeks his head in, OVER THE SHOULDER SHOT, we see AVVA bouncing up and down vigorously on THE SCARECROW MAN'S lap!

INT. DILAPIDATED SHACK - SAME TIME

We see PAULO in the doorway,

And AVVA'S face, eyes rolled back in ecstasy, sweaty, her blouse half pulled down,

We see her on the scarecrow close up. A BARK from Hannah outside!

CLOSE UP AVVA turns her head to the entrance!

Paulo is gone. Empty doorway.

AVVA resumes humping the SCARECROW MAN, MOANING.

EXT. DILAPIDATED SHACK - DAY

PAULO is dragging HANNAH by her collar away from the shack, there are tears in his eyes and he's trembling, physically begging his dog to follow him.

:END ACT FOUR:

:BEGIN ACT FIVE:

EXT. MR.DARLINGTON'S HOME - EVENING

PEACEFUL GENTLE BREEZE BLOWS SURROUNDING BRANCHES AND DUST FROM THE DIRT ROAD AROUND WHIMSICALLY.

INT. MR.DARLINGTON'S HOME - SAME TIME

DARLINGTON and ROSALIA are sitting together having tea and gazing out the open window at the breeze in the trees.

MISS ROSALIA

It'll be nice to have a chapel.
There hasn't been one here since my
grandmother was a little girl. She
used to tell us about going to
church on Sunday mornings --

MISS ROSALIA

(chuckling)
And about what a pain it was!

MR.DARLINGTON

Why Sundays?

MISS ROSALIA

Sunday is supposed to be the day
that god rested. It took him six
days to make the world, and on the
seventh day. He took a rest.

MR.DARLINGTON

How does *god take a rest*? Isn't he
supposed to be a ... a spirit?

MISS ROSALIA

Well, perhaps he sits and watches
his whole creation in action, maybe
he watches it play like a long
theater performance.

MR.DARLINGTON

Is that so?

MISS ROSALIA

Maybe he's watching us right now.

MR.DARLINGTON

So the world is just entertainment
for god then you're saying?

MISS ROSALIA

Maybe.

DARLINGTON gazes out the window as ROSALIA sips her tea.

MR.DARLINGTON

... I don't think it's quite like that.

MISS ROSALIA

Well, what do you think then?

MR.DARLINGTON

I think ...

MR.DARLINGTON (O.S.)

(we see out the window
angled up at the sky)
... we're more like food.

A cold sense of fear runs up ROSALIA'S spine and through her cheeks as she sets her tea down, staring at Darlington.

MISS ROSALIA

Like ... food?

DARLINGTON sips his tea, slurping it between his old man lips,

MR.DARLINGTON

(setting his cup back
down)
That's right, food.

MISS ROSALIA

What ever do you mean, *food*?

MR.DARLINGTON

Think of it like this, Rose, have you ever heard the phrase, "*consuming literature*"?

ROSALIA, nodding slightly.

MR.DARLINGTON (CONT'D)

Or the phrase "*devouring a book*"?

ROSALIA, just listening, blankly.

MR.DARLINGTON

And how about to "*intake information*"?

MISS ROSALIA
Those are just expressions.

MR.DARLINGTON
Maybe. But where does an expression
come from?

MISS ROSALIA
... I ... our minds?

MR.DARLINGTON
Right, and our minds are like, big
libraries full of all the pages of
our worlds and experiences, right?

MISS ROSALIA
Okay ...

MR.DARLINGTON
And where do we like to think our
minds go when our bodies give out?

MISS ROSALIA
...

MR.DARLINGTON
Back to god.

MISS ROSALIA
So you ... see that, and say it
looks like he's eating them?

MR.DARLINGTON
I do.

MISS ROSALIA
Why? That's so grim.

MR.DARLINGTON
Is it grim? What's so grim about
it?

MISS ROSALIA
In my view, god cares about the
stories he reads, in yours, he just
eats them like they were snacks!
Basic nourishment! Like a child
without focus, skimming a book!

MR.DARLINGTON
On the contrary, I'm shocked you
would say that about me, Rose.

He sips his tea, slurp slurp,

MR.DARLINGTON
 You of all people should know ... I
 enjoy every sip.

CLOSE UP ROSALIA'S FACE, while we hear Darlington SLURPING
 another sip of his tea.

MR.DARLINGTON
 Rose, are you scared?

MISS ROSALIA
 (looking out the window
 now)
 ... I am.

MISS ROSALIA
 (turning back to face
 Darlington)
 Will you stay with me?

MR.DARLINGTON
 Of course, Rose.

DARLINGTON gestures back out the window with a nod,

MR.DARLINGTON
 Its a beautiful evening.

We see them clasp their hands together on the table, and
 hear

MR.DARLINGTON (O.S.)
 Lets just enjoy it for now.

MR.DARLINGTON (O.S.)
(CLOSE UP ROSE SMILING)
 Together.

EXT. THE TOWN SQUARE - EVENING

Everyone has stopped working, they're putting things away
 and packing up.

The chapel is about half built, with four walls, a floor and
 a roof in place so far, the only thing left to do is put in
 windows, ventilation, doors, and possibly some pews.

BARRIS and CLAUDE approach THE CAPTAIN who is puffing
 another cigar.

BARRIS
 Hey, Captain?

"THE CAPTAIN"

What's your trouble?

BARRIS

There's like, a bunch of extra
lumber and stone over here.

"THE CAPTAIN"

It's for the pews, don't know about
the stone.

BARRIS

No we have that lumber all cut and
brought in already, this is
different stuff, like, a lot of it
too.

"THE CAPTAIN"

Well its just extra then, we did a
great job, probably should all be
paid extra for cuttin' down on
supplies.

CLAUDE

This wood is already cut and sized,
it seems like, well ...

"THE CAPTAIN"

Well what?

CLAUDE

Just come take a look, Captain?

"THE CAPTAIN"

(rolling his eyes)

Fine, but we're all headin' home
after.

EXT. THE VILLAGE IN BETWEEN - EVENING

AVVA COMING OUT OF THE WOODS, HER HAIR STILL A MESS AND HER
DRESS DISHEVELED.

Closer up now we watch as she brushes some leaves off of her
dress then we see her raise her head and smile a sneaky,
satiated half grin.

INT. LEVI'S ROOM - SUNDOWN

LEVI, still reading the book,

He glances up, out the window and notices the sun setting.

SHOT OF THE SUNSET THROUGH THE WINDOW,
 LEVI shuts the book,
 gets up and goes and retrieves his cane from beside the bed,
 He goes to the door, opens it and walks through,
 EXT. THE "OLD ELF'S SHOE TAVERN AND INN" - MOMENTS LATER

BIRDS EYE VIEW FROM THE TOP OF THE INN, LEVI COMING OUT OF
 THE FRONT DOOR AND STROLLING OFF INTO THE ROAD AT A FAST
 PACE.

EXT. THE TOWN SQUARE - SUNDOWN

THE CAPTAIN, CLAUDE and BARRIS, standing in front of an
 assortment of laid out lumber and stones.

BARRIS

See?

They all have grimacing faces on as they stand staring at
 the materials together.

CLAUDE

Got any ideas, Captain?

"THE CAPTAIN"

... it ... well it looks like ...

THE CAPTAIN relights his cigar.

The three men all look at one another slowly, still all
 grimacing, then their heads turn just as slowly back to the
 materials.

BARRIS

... you gonna just smoke or ...?

THE CAPTAIN PUFFING HIS CIGAR DEEP.

CLAUDE

Say somethin'?

"THE CAPTAIN"

I uh ... think it's a little like
 an um ... an elephant in the room
 situation, boys. I think we all
 know what we're lookin' at.

BARRIS

... yeah.

CLAUDE
I guess we just, didn't wanna
believe something so ... sick.

BARRIS
Yeah. Hearing you confirm it like,
makes it more acceptable at least,
I guess.

CLAUDE
Yeah.

"THE CAPTAIN"
Sick is the right word for it.

BARRIS
Yup.

LEVI (O.S.)
Good evening! And tidings of all
sorts!

They turn around and we see,

LEVI strolling up toward them.

He comes to standing directly in front of the chapel,
marveling up at it merrily, smiling in the twilight.

CLAUDE, BARRIS and THE CAPTAIN go to Levi.

LEVI
Where are the others? Do not tell
me the three of you are solely
responsible for this amount of work
and craftsmanship on your own in
but a day.

"THE CAPTAIN"
Everybody else went home for the
evening.

LEVI
Well, then they forfeit the
remainder of the work and its
applicable payment unto your lot,
congratulations.

BARRIS
... hhuuuhh?

"THE CAPTAIN"
They'll all be back tomorrow
morning to finish.

LEVI
 Tomorrow?

"THE CAPTAIN"
 Right ... when the sun comes back
 up.

LEVI
 No no no no you must all work
 through the night, the chapel must
 be completed by the morrow!

CLAUDE, BARRIS, THE CAPTAIN, all suddenly become stricken
 with dread, half gasping and the hair on their arms all
 raising along with their nerves and heart rates.

"THE CAPTAIN"
 We uh ... we stay inside when the
 sun goes down, Magus.

LEVI
 There is nothing to be afraid of in
 the dark, within the streets of
 your own small village.

"THE CAPTAIN"
 Magus, you're not from here, you're
 from the city, where everything is
 bright and fancy and safe and lit
 up at night, but down here, well,
 down here ya see, we --

BARRIS
 We don't go outside after sundown.
 We stay inside.

CLAUDE
 (shameful chuckle)
 Well, we try to.

LEVI
 And what happens when you do not?

"THE CAPTAIN"
 Magus, I think you should come back
 to the Inn with us for the night.

LEVI stands and takes a moment of analysis of each one of
 their faces and body language, how they stand stiff and on
 edge, genuinely afraid of something.

BIRDS EYE VIEW ALL FOUR OF THEM FROM ON TOP OF THE CHAPEL
WHILE,

"THE CAPTAIN"

The village isn't safe when the sun
goes down.

Back down EYE LEVEL them again,

"THE CAPTAIN" (CONT'D)

Same with when it rains.

LEVI looking up at the sunset, it's almost all the way down
now!

CLAUDE

Any time the sun isn't out.

LEVI

... very well then, scene as you
all seem so very adamant, I shall
accompany you back to the Inn.

He turns and begins to stroll away,

LEVI (CONT'D)

However, I strongly disapprove of
the fear your village chooses to
maintain, to paraphrase a wonderful
fictional character belonging to a
favorite book of historical fables
of mine from my childhood, "The
only thing of which a man ought
fear, is fear itself."

BARRIS

(whispering to the
captain)

Why didn't you bring up the ... ya
know,

BARRIS gestures with a nod of his head toward the extra
materials.

"THE CAPTAIN"

I'm gonna. Not here though, back at
the Inn.

BARRIS

That's not fair, I'm not sleeping
with the anxiety of this shit all
night while you sit and drink with
the Doctor and the Magus!

LEVI, taking notice of the yelling coming from Barris so he looks over his shoulder back at them and stops walking,

LEVI
Is ... something the matter,
gentlemen?

BARRIS
Yeah! We wanna know what all these
extra materials are for!

LEVI, looking toward BARRIS,

now we see the MATERIALS all spread out on the ground behind BARRIS, CLAUDE AND THE CAPTAIN.

CLOSE UP THE MATERIALS AS THE SUNSET STREAKS ACROSS THEM.

LEVI
Why, those are the materials meant
for the construction of the
gallows, of course.

GRIM SILENCE AS THE WIND BLOWS AND THE SUN SETS ON A LANDSCAPE SHOT OF THE CHAPEL, LEVI FACING THE OTHER THREE, AND THE MATERIALS ON THE GROUND BEHIND THEM.

LEVI
Do you see why I wish to work
through the night?

BARRIS
(grits his teeth,
muttering)
You son of a bitch.

LEVI (CONT'D)
There is still so very much that
must be completed in order that our
interrogations are to begin.

"THE CAPTAIN"
Barris, relax, go home.

LEVI
It's getting quite dark, do you all
wish to make for the Inn, or have
you had a change of heart due to
the realization of the excess of
work and the limited amount of time
with which we've to complete it in?

"THE CAPTAIN"
 (biting his tongue)
 Come on ...

BARRIS
 (another gritted teeth
 mutter)
 I wish he wouldn't say it like he's
 working.

CLAUDE
 He acts like he's doing us a favor.

LEVI (O.S.)
 Oh, captain!?

LEVI, already turned and strolling away.

LEVI(CONT'D)
 (still strolling away,
 not facing him)
 I would like to have a discussion
 and a drink with you upon our
 return to the Inn, if you would be
 so kind!?

"THE CAPTAIN" (O.S.)
 Delighted!

THE CAPTAIN throws his cigar on the ground and violently
 twists his foot back and forth on top of it, grumbling.

"THE CAPTAIN"
 I can't wait for this all to be
 over.

INT. AVVA AND CREMMENS' HOME - NIGHT

AVVA, standing in the doorway of Paulo's room, is about to
 close the door.

PAULO is tucked into bed already. He's not looking at his
 mother, he's just staring out his window with a blank
 expression.

AVVA
 ... are you alright, Paulo?

PAULO
 Just tired.

AVVA
 Alright ... you know you can talk
 to me if something is bothering you
 right?

PAULO
 (still not looking at
 her)
 Yeah.

AVVA
 ... is it ... your father?

PAULO looks at his mother now, still blank and
 expressionless however,

PAULO
 No.

He turns his head back to facing out the window.

AVVA
 (defeated)
 ... alright, Paulo.

She shuts the door, exiting.

INT. AVVA AND CREMMENS' HOME - SAME TIME

AVVA walks through the hall and comes to an open door of
 another room, we see CREMMENS inside, sitting on a stool and
 whittling, she goes inside.

She comes in and stands in front of CREMMENS, he continues
 to whittle, doesn't even look at her.

CREMMENS
 Hey.

AVVA
 ... Paulo's starting to talk like
 you. Ya know, barely speaking? So I
 guess he's not exactly *talking* like
 you, but he's acting like you.

CREMMENS
 Well, I am his father.

AVVA
 ... I don't like it.

He ignores her, keeps whittling.

AVVA
... Did you have fun today?

CREMMENS
Fun?

AVVA
With the town skank.

CREMMENS
I have no idea what that was about.
It was just useful to have someone
there handing me nails, Avva.
There's no reason you couldn't have
been the one handing them to me.

AVVA
The only time you ever say more
than two words is when you need to
defend something.

CREMMENS
Avva, what's this about?

AVVA
Your son is behaving freakin'
weird.

CREMMENS
He's a kid, and its a weird time
right now with everything.

AVVA
... I just wish we could ... I
don't know --

AVVA (CONT'D)
(giving up now
frustrated)
-- go back to your stupid
woodwork!

She stomps out huffy and puffy rolling her eyes.

CREMMENS shakes his head and sighs, returns to his
whittling.

INT. AVVA AND CREMMENS' HOME - NIGHT

In the kitchen now, AVVA comes in and she sighs a big sigh
and crosses her arms. She taps her foot a moment and drums
her fingers on her bicep while looking side to side, nodding
to herself and chewing her lower lip.

AVVA goes to the window.

She gazes out the window longingly, bites her lower lip hard, then smiles,

We see out the window, the SCARECROW MAN in the shadows standing in the road.

EXT. AVVA AND CREMMENS' HOME - SAME TIME

OVER THE SHOULDER SCARECROW MAN, we see AVVA in the window, looking longingly toward us and can hear the RASPY HEAVY BREATHING of the SCARECROW MAN.

:END ACT FIVE:

:END OF EPISODE: