



EPISODE 13 "THE GREAT WORK"

Limited Series: Tarot Twelve

:BEGIN ACT ONE:

EXT. THE CHAPEL AND GALLOWS - NIGHT

DEMONIC CREMMENS, DEMONIC MONIQUE, DEMONIC SOVAIJH, and DEMONIC CAPTAIN all writhing and retching as they finish transforming

and DEMONIC LILLY, grinning, and rocking in her arms,

THE CRYING EUGENE BABY.

LEVI P.O.V., watching them as they finish transforming, and then,

they begin to all stare at us, we're still gagging and writhing and choking and dangling on the rope, and they're starting to approach us now, gnashing their teeth at us and moaning!

JUMP CUT TO:

OVER THE SHOULDER LILLY as she watches THE DEMONIC VILLAGERS as they approach THE HANGED LEVI,

JUMP CUT BACK TO:

LEVI P.O.V. of the DEMONIC VILLAGERS as they surround us, and then

THEY BEGIN TO DEVOUR US!

RIPPING AND TUGGING AT OUR ARMS AND LEGS, AND CACKLING AND ROARING AND GNASHING THEIR TEETH IN OUR FACE!

WE SEE THEM PULLING OUR ORGANS OUT AND EATING THEM RIGHT IN FRONT OF US!

They look starved about it, yet also playful, like wicked children,

we're spitting up blood,

and the DEMONIC VILLAGERS continue to dig and rip into us, and they start swatting at us batting us around like a pinata,

and they play with our intestines like toys, making believe to jump rope and lasso with them and cackling hysterically about it cartoonishly!

JUMP CUT TO:

CLOSE UP OF LEVI'S SCREAMING, BLOODY FACE, AND **TITLE CARD**
"**THE GREAT WORK**" FADES IN AND OUT ONSCREEN, AND

BAPHOMET (V.O.)
Sophiaaaaaaaaa.

CUT TO:

EXT. THE HAUNTED FARM - NIGHT

IN THE BACK FIELDS, A GOTHIC DECOR OF LANTERNS DECORATE THE
APPLE AND PEACH TREE BRANCHES,

The rain is very light here now, less than a drizzle, a
light mist, with a certain warmth carried,

and we hear EERIE, YET PEACEFUL HYMNS O.S. coming from
presumably the spirits of the land,

CROWS are flocking to fill a line of DECORATED BRANCHES,
and they're all gazing down at something,

IT'S A SILHOUETTED GROUP OF THE SCARECROW SISTERS, AND A
THIRD FIGURE, THAT OF A HUMAN FEMALE, WALKING ALONG UNDER
THE PATH BETWEEN THE TWO SIDES OF TREES TOGETHER.

The CROWS up in the tree branches all gaze down at the group
as they pass by below them.

OVERHEAD SHOT FROM UP IN THE BRANCHES OF THE GROUP AS THEY
PASS BY BELOW US.

The music continues to play, growing more theatrical

And now we see up underneath a decorated arbor, BARRIS/TOM,
or lets just start calling him NEWTOM now, still retching
and wrenching a bit wobbly on his legs in his new human
flesh suite as he watches

THE SCARECROW SISTERS following behind AVVA, who is wearing
a wedding gown, and all four of them are carrying BOUQUETS
OF STRAW AND CORNCOBS as they slowly come toward us.

CLOSE ON SABRINA, WICKED GRIN ABOUT HER ALREADY SLIGHTLY
OFF-PUTTING BURLAP LIPS,

CLOSE ON KRISSY, SMILING LIKE A CREEPY, HAPPY LITTLE CHILD.

CLOSE ON ABITHA, SOLOMN, CREEPY THOUGH ALL THE SAME AND
PROBABLY MORE SO FOR IT.

And they walk up to

NEWTOM standing there UNDER THE ARBOR,

He looks so happy to meet his new bride.

AVVA, she looks so blissfully happy to be here with him

CLOSE ON THE TOP OF THE GORGEOUS ARBOR FROM RIGHT BELOW IT
FOR A MOMENT.

Now back with our wedding group,

THE CROWS all around in tree branches bare witness to this
freakish wedding precession as it begins

UNDER THE ARBOR, THE ALCHEMIST'S GHOST MATERIALIZES OUT OF A
HAZE OF MAGICAL GREEN AND TEAL BLUE SPARKLES

and he smiles at the group.

NEWTOM, retching in his new flesh,

AVVA, just smiling at him, a blushing bride, holding her
bouquet at her chest.

THE SCARECROW SISTERS step back a few paces, leaving AVVA
and NEWTOM front and center under THE ARBOR with

THE ALCHEMIST'S GHOST as he smiles a warm jolly smile, and
reaches into his coat pocket to pull out what we would
figure is a holy book.

THE ALCHEMIST'S GHOST
Dearly beloved.

We look around the small wedding precession with him, then

THE ALCHEMIST'S GHOST (CONT'D)
We have gathered here today, to
join under holy matrimony, this man
and this woman.

THE ALCHEMIST'S GHOST (CONT'D)
 Be they made of flesh, straw,
 stone, water, or sand.

THE ALCHEMIST'S GHOST (CONT'D)
 To have and to hold, in sickness
 and in health, until death is to do
 they both apart.

THE ALCHEMIST'S GHOST (CONT'D)
 If anyone among the birds of the
 trees or those on four legs lurking
 in the forests around should happen
 to object to this holy union, let
 them speak now, or may they forever
 hold their peace.

A MOMENT OF LOOKING AROUND AGAIN, BROAD SHOT.

THEN

JUMP CUT TO:

INT. THE WOODS - SAME TIME

PAULO is watching the wedding ceremony from the shadows of
 the woods nearby.

His expression seems strange, blank, and empty, like hes
 completely disconnected from himself as he watches, and he
 doesn't even have his bow and arrow drawn like we would have
 thought he would right now.

We watch the ceremony with him from behind him, HES OUT OF
 FOCUS as we hear THE ALCHEMIST'S ghost saying his lines
 about "*speak now or forever hold their peace.*" and then we
CHANGE FOCUS so THE CEREMONY IN THE DISTANCE is blurred and
 the foreground here with us, PAULO, becomes the subject IN
 FOCUS, and then he turns, and he walks away. We stay on the
 shot for a moment after he exits the frame, and then

WORMS EYE VIEW AS WE WATCH PAULO AND HANNAH AS THEY WALK
 AWAY, LEAVING THE AREA, HEADING IN THE OPPOSITE DIRECTION
 AND GOING FURTHER INTO THE DENSE WOODS.

and then

JUMP CUT TO:

BACK AT THE WEDDING CEREMONY - SAME TIME

ON THE ALCHEMIST'S GHOST'S WARM SMILE, AND THEN

ON NEWTOM AS HIS LIPS TWIST FREAKISHLY

and ON AVVA, smiling, and

ON THE SCARECROW SISTERS as they watch, BOUQUETS clasped in each of their hands to their chests.

THE ALCHEMIST'S GHOST

Then, without further ado ...

but THE ALCHEMIST'S GHOST smiles a sort of amused chuckle across the small crowd before continuing ... and then he nods and then finishes,

THE ALCHEMIST'S GHOST (CONT'D)

... you may now kiss the bride.

NEWTOM RETCHES A BIT AS HE STRUGGLES HIS WOBBLY ARMS UP TO EMBRACES AVVA,

WHO BLUSHES LIKE A BEAUTIFUL NORMAL BRIDE,

AND THEN

THEY KISS, ITS DISGUSTING HONESTLY FOR THE AUDIENCE BECAUSE, WELL, THIS IS A FLESH SUIT THAT A SCARECROW MONSTER IS WEARING ITS LIKE THE SKIN OF HIS FACE AND HIS LIPS BARELY FITS AS THEY PRESS THEIR MOUTHS UP AGAINST EACH OTHER, HE LOOKS PHYSICALLY AGONIZED AND DRIED BLOOD AND STRAW ARE STICKING OUT OF THE BOY'S MANGLED FLESH AND AVVA LOOKS COMPLETELY BLISSFUL ABOUT IT.

As the kiss continues, long and dramatic, we see THE SCARECROW SISTERS as they watch, clutching their bouquets to their chests and smiling like happy, albeit creepy, bridesmaids.

THE ALCHEMIST'S GHOST (CONT'D)

I now pronounce you ...

ON THE HAPPY COUPLE ONCE MORE as they continue to kiss and then

THE ALCHEMIST'S GHOST (CONT'D)

... man, and woman.

BROAD SHOT THE WHOLE FREAKISH CEREMONY FROM A GOOD DISTANCE ON THE OPPOSITE SIDE OF THE ARBOR, START EYE LEVEL TO IT AND THEN WE SLOWLY PAN UP AND START TO PULL BACK AND SOME EERIE MUSIC BEGINS TO PLAY O.S. AND THEN ALL THE CROWS IN THE TREES AROUND ALL FLY UP INTO THE AIR CROWING AT ONCE!

and then we

FADE TO BLACK:

:END ACT ONE:

:BEGIN ACT TWO:

EXT. THE KINGDOM OF ROTAS - HIGH COUNSEL - SUNSET

WE START ON THE TREES, CLOSE UP WITH THEIR MANY LEAVES AS THEY DANCE IN THE GENTLE BREEZE, their vibrant autumnal coloring almost sparkling in the rays of dimming sunlight.

AND NOW ON A BROAD SHOT, A THICK LUSH GARDEN OF RED ROSES ALL AROUND US, AND WE GET TO SEE THE LITTLE WOOD AND RED BRICK SHACK THAT WE ARE ABOUT TO BE ENTERING.

AND UP CLOSER TO THE LITTLE WOOD AND RED BRICK SHACK NOW, WE CAN SEE THERE IS MOSS GROWING THROUGH THE SEAMS OF THE BRICKS LIKE A TRAIL OF GREEN TRIMMING AS WE BEGIN TO HEAR

SOPHIA ROSE (V.O.)

Where do you think you are right now?

and then we PULL FOCUS ON THE SHOT and then

CLOSE UP SOME OF THE ROSES, OUT OF FOCUS,

SOPHIA ROSE (V.O.) (CONT'D)

Everything traces back to a single source. Everything can be traced. Outlined.

and then THE ROSES COME INTO FOCUS and then

INT. THE LITTLE WOOD AND BRICK SHACK - SAME TIME

We meet a YOUNG BOY, dressed in similar robes to the kind Levi wears, hes sitting in a chair at a small desk like he was at school. Hes all by himself in here, there are no other desks or students, just him and

His teacher, SOPHIA ROSE, a beautiful young woman, full lips, delicate complexion, elegant features, curly blonde hair, radiant, wearing a gentle white sun dress and

SOPHIA ROSE (CONT'D)
Levi? Can you answer me, sweetie?

YOUNG LEVI looks confused, like hes stuck in a daydream and

YOUNG LEVI
(snapping out of a
stupor)
I'm ...

he looks up at his teacher, their eyes meet and he still seems slightly unsure of himself,

YOUNG LEVI (CONT'D)
... The high counsel?

SOPHIA ROSE
That is correct.

SOPHIA has a very warm smile,

SOPHIA ROSE (CONT'D)
And our kingdom is called?

YOUNG LEVI
The kingdom of Rotas, Miss Rose?

SOPHIA ROSE
Correct again Levi! And you can just call me Sophia, sweetie.

YOUNG LEVI
Uh, yes Miss, Sophia.

SOPHIA ROSE
Good. So, onto our next question, my little star student.

SOPHIA ROSE (CONT'D)
Where is it that you think we all come from?

YOUNG LEVI
The kingdom? Or no, its overseas, right? After there was a great flood.

SOPHIA ROSE
No. That's the story, Levi.

SOPHIA ROSE (CONT'D)
 I asked you in the beginning of
 this class where you thought it was
 that we were. Look out the window,
 Levi.

WE LOOK OUT THE WINDOW AT DENSE FORESTATION PAST THE
 SURROUNDING FIELDS OF ROSES, AND

SOPHIA ROSE (O.S.) (CONT'D)
 Do you see a kingdom around here?

SOPHIA ROSE (CONT'D)
 Or any other students besides
 yourself?

YOUNG LEVI
 No, no I ... I do not.

SOPHIA ROSE
 You are the main character, Levi.

SOPHIA ROSE (CONT'D)
 I'm your teacher.

YOUNG LEVI
 And you're teaching me how to
 perform in the story I'm going to
 be involved in?

SOPHIA ROSE
 (her warm smile again)
 Star student.

YOUNG LEVI
 I ... don't understand.

SOPHIA ROSE
 The "I" does not, it can not,
 because it has to be part of the
 audience being tricked by the
 performance in order to function
 properly within the performance,
 and thus carry it all out.

YOUNG LEVI
 Are any of the people in the
 village real?

SOPHIA ROSE
 Are you real? Is the guy who sits
 and reads the book even real?

YOUNG LEVI
Where do the children come from?
Surely they must have parents!

SOPHIA ROSE
Do you have parents?

YOUNG LEVI
(genuinely perplexed)
I ... my mother is ...

FLASH A SHOT OF DEMON LILLY FROM THE SCENES IN THE LAST ACT
IN THE VILLAGE

THEN BACK TO INSIDE THE LITTLE BRICK BUILDING

SOPHIA ROSE
Your mother is the scarlet woman.

YOUNG LEVI
Is she ... a demon?

SOPHIA ROSE
Shes everyone's mother, so no, shes
not a demon.

YOUNG LEVI
Who is the demon then?

SOPHIA ROSE
We *all* are the demons, Levi.

SOPHIA ROSE (CONT'D)
Everyone's mother is the scarlet
woman, and their father, the knight
whole slayed the king.

SOPHIA ROSE (CONT'D)
Rotas is Sator spelled backwards.

SOPHIA ROSE (CONT'D)
And the Magus, well, he is also ...

SOPHIA ROSE (CONT'D)
... the hanged man.

SOPHIA points us toward the chalkboard, where we see THE
FAMOUS DRAWING OF THE BAPHOMET DONE BY THE REAL ELIPHAS LEVI
(Alphonse Louis Constant) FROM OUR WORLD and

SOPHIA ROSE (CONT'D)
 Have you ever noticed that the
 Baphomet stands in the same
 symbolic position as the Magus?

SOPHIA waves her hand across the board and the bottom half of the board reveals THE MAGUS TAROT CARD, its upside down though so its essentially mirroring the Baphomet image.

SHOW YOUNG LEVI staring at it, the young boy looks slightly scared now.

BACK ON THE BOARD, AND BEANEATH THE UPSIDE DOWN MAGUS NOW WE SEE THE IMAGE OF THE HANGED MAN CARD MATERIALIZE UPSIDE DOWN SO IT LOOKS LIKE THE MAGUS IS LIGHTING THE FIRE BELOW THE MAN'S HEAD, AND THEN THE ENTIRE IMAGE ALL THREE STILL CONNECTED LIKE THIS SPIN ONE-EIGHTY DEGREES SO THAT THE MAGUS IS THE ONE UPRIGHT AND BELOW HIM IS THE BAPHOMET MIRRORING HIM AND ABOVE HIM IS THE HANGED MAN HANGING ABOVE THE MAGUS' FIRE FROM HIS RAISED WAND.

SOPHIA ROSE (CONT'D)
 And he is he.

SOPHIA ROSE (CONT'D)
 And he is you.

She smiles and points at LEVI, and hes the Levi we are used to seeing again, his own age but just as scared and helpless acting as the young version of himself just was.

HARD CUT TO:

EXT. THE LITTLE WOOD AND BRICK SHACK - SAME TIME

WE'RE VERY LOW IN THE FIELD OF ROSES, AND WE'RE STARING UP INTO THE WOODS BEYOND WHERE WE CAN SEE THE SHADOWY FIGURE OF THE BAPHOMET STANDING THERE STARING BACK AT US FROM DEEP WITHIN THE DENSE FOLIAGE.

HARD CUT TO:

EXT. THE WOODS - NIGHT

We hear nothing but crickets chirping.

The air is stagnant and silent.

But then we start to hear someone walking through the woods, WORMS EYE VIEW, PAULO and HANNAH coming toward us.

CLOSER UP ON PAULO'S face as they make their way toward us. His serious little brow and his fixed strong eyes focusing ahead past us toward wherever it is that he is traveling toward.

Then he suddenly stops walking,

HANNAH stops by his side.

PAULO takes a deep breath and a look around, like hes thinking, and then

ON HANNAH as she watches him doing something, then

PAULO DUMPS HIS POUCH OUT ONTO THE GROUND.

ITS A PILE OF BOOKS HES DUMPED OUT! AND ON THE COVERS WE CAN SEE THEY ARE THE TYPE OF READING MATERIAL THAT THE CAPTAIN HAD BEEN READING.

PAULO stares down at the books for a moment, and then

WORMS EYE VIEW, SO WE HAVE THE BOOKS IN THE SHOT TOO, AND PAULO WALKS AWAY, HANNAH LOOKS AT THE BOOKS QUICK, SNIFFS THEM, BUT THEN TURNS AND FOLLOWS PAULO.

SHOW SOME TREE BRANCHES, OMINOUS AND STILL, THEN

WE'RE FAR FAR AHEAD OF PAULO AND HANNAH, BUT WE CAN SEE THEM COMING TOWARD US,

AND NOW ON THE BOOKS ON THE GROUND AGAIN, SPECIFIC FOCUS ON ONE OF THE COVERS WHICH HAS AN IMAGE OF A COWBOY READING A BOOK AND AN ARROW AND RIDING ON A CRUDE ILLUSTRATION OF A BOAT.

QUICK CLOSE UP ON ANOTHER ONE OF THE BOOK COVERS AND WE SEE ITS AN IMAGE OF A CROW EATING THE REMAINS OF THE ORGANS OUT OF THE STOMACH OF A DEAD CROW.

AND NOW CLOSER UP WITH PAULO AND HANNAH AS THEY STERNLY CONTINUE ONWARD INTO THE WOODS.

Then as they continue on through the woods together we

HARD CUT TO:

EXT. THE CHAPEL AND GALLOWS - NIGHT

and we're on a CLOSE UP OF PAULO DARLINGTON'S GRAVE MARKER, its raining still, coming down pretty heavy all around it and splashing up bits of mud even, and then

BROAD LOW ANGLED SHOT FROM BEHIND THE GRAVE SO WE HAVE THE CHAPEL IN THE SHOT TOO AND THEN WE SEE WORMSWORTH COME WALKING INTO FRAME AND HE COMES TO STANDING BESIDE THE GRAVE MARKER AND HES STARING AT THE CHAPEL, WE STAY HERE WITH HIM FOR A MOMENT AND THEN HE TAKES A FEW PACES FORWARD AND TURNS SLIGHTLY AND

WE CUT TO FROM RIGHT IN FRONT OF HIM AND KEEP THE GRAVE MARKER IN THE SHOT TOO AND WORMSWORTH IS STARING TOWARD

THE GALLOWS, THEY ARE EMPTY AND AS THEY USUALY WERE BEFORE ANYONE HAD BEEN HUNG, AND THEN

BACK ON WORMSWORTH AND

WORMSWORTH

Oh, my! It would seem that everything were but a dream, would it not?

INT. EVAKI'S LAIR - DARK

The cavern is very dark, and we're on an EXTREME CLOSE UP OF THE UPSIDE DOWN EVAKI AND HER WINGS ARE FOLDED AROUND HER LIKE SHE WAS SLEEPING AND HER GLOWING EYES OPEN UP SLOWLY ONLY SLIGHTLY TO HALFWAY AND THEN

EVAKI

Merrily, merrily, merrily, --

EXT. THE CHAPEL AND GALLOWS - SAME TIME

ON WORMSWORTH and THE GRAVE MARKER beside him, rain pouring down all around them and

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

-- my dear Wormsworth.

WORMSWORTH

But is that entirely accurate? A dream as the analogy for our universe?

EVAKI (V.O.)

Don't play word games with me, Wormsworth, I don't much care for that sort of thing.

WORMSWORTH

Yes, understandable. I think I know what you mean.

EVAKI (V.O.)

Good. Then you aught not dally there for long.

INT. EVAKI'S LAIR - SAME TIME

SAME EXTREME CLOSE UP ON UPSIDE DOWN EVAKI AND HER EYES ARE ONLY STILL HALFWAY OPEN AND

EVAKI (CONT'D)

By the time that the sun comes back out, the world will be remade.

EXT. THE CHAPEL AND GALLOWS - SAME TIME

HIGH ANGLE SHOT LOOKING DOWN AT WORMSWORTH AND THE GRAVE MARKER, AND WORMSWORTH NODS AND

WORMSWORTH

Yes, of course, my Lady.

BROAD HIGH SHOT FROM BEHIND WORMSWORTH AND THE GRAVE MARKER SO WE GET THE CHAPEL AND GALLOWS IN THE SHOT TOO AND THEN WORMSWORTH TURNS AND BEGINS TO WALK TOWARD US.

CLOSER UP SHOT OF WORMSWORTH COMING TOWARD US, AND THEN ONCE HES AT AN EXTREME CLOSE UP WE

MATCH CUT TO:

INT. EVAKI'S LAIR - SAME TIME

EVAKI, CLOSING HER EYES SLOWLY, AND

EVAKI

Now ... we sleeeeeep.

EXT. THE CHAPEL AND GALLOWS - SAME TIME

FROM ON TOP OF THE GALLOWS NOW, WE CAN BARELY SEE THE SHAPE OF WORMSWORTH IN THE DISTANCE AHEAD AS HE CONTINUES WALKING AWAY, RAIN POURING DOWN ALL AROUND, AND WE HAVE THE CHAPEL AND THE GRAVE MARKER IN THIS BROAD SHOT TOO OBVIOUSLY.

:END ACT TWO:

:BEGIN ACT THREE:

EXT. SATOR - NIGHT

LEVI, opening his eyes slowly, like hes coming out of a bad dream, its dark all around him, say for the thick green smog that floats all around settling on his shoulders. AND SUDDENLY HIS EYES AND MOUTH BURST OPEN IN A GASP FOR AIR!

Hes screaming! And WE'RE FAR AWAY IN THE CLIFFS SOMEWHERE FROM HIM NOW BUT HES SCREAMING SO LOUDLY THAT WE CAN STILL HEAR HIM EVEN THOUGH WE CAN'T SEE HIM!

AND NOW BACK UP CLOSE WITH HIM as he continues to scream!

ON THE SKY AS WE HEAR HIM FINISH HIS SCREAM!

AND NOW BACK ON LEVI as he takes a few deep breaths and then begins to get himself up, hes staggering in the darkness up against a cliff wall.

LEVI, peering around in shock, horror, and wide eyed perplexity.

CUT TO:

LEVI COMING OUT OF THE FISURE TOWARD US, HES USING HIS HANDS TO GUID HIMSELF ON THE ROCKS THROUGH THE DARKNESS.

He peers cautiously around the corner of a large mass of cliff as he makes his way around it.

THE DARKNESS THAT HE THOUGHT WAS MORE CLIFF BENEATH HIS NEXT STEP IS JUST DARKNESS! LEVI ALMOST SLIPS!

Grabs himself onto the cliff wall with his balance and hands though, gazing down past the THICK GREEN SATORAN FOG BELOW HIS FEET.

LEVI, breathing heavy as he catches his breath and gazes down at the fog.

BIRDS EYE VIEW OF LEVI making his way along what may or may not be steep, foggy cliff edges.

BACK UP CLOSE WITH HIM as he checks an area in front of himself with his foot before stepping,

It seems like the landscape is getting a little more traversable.

But LEVI'S step remains cautious and slow,

and then

LEVI slowly comes to finding himself in what seems like a
LARGE PLATEAU of the mountain.

LEVI stands a moment within the FOG, thick all around him,
billowing underneath his coat tails, and

LEVI, looking around with his jaw slightly hanging open and
his brow thoroughly furrowed as he scans his setting and

LEVI
Sator.

Peering around more in the foggy plateau.

LEVI (CONT'D)
What am I doing in Sator.

LEVI (CONT'D)
Have I ...

LEVI (CONT'D)
... I must have perished.

LEVI (CONT'D)
Taken by the demons.

LEVI walks a little farther through the foggy plateau,
peering around,

until

We come to what we can tell is the edge of the cliffs
because the fog slowly rolls off spreading thinly. Into the
darkness of the night sky beyond.

LEVI comes to standing there at this edge.

LEVI gazes out into the darkness of the side of the
mountain.

LEVI (CONT'D)
Mount Rotasatore.

LEVI (CONT'D)
I suppose, half aught be shrouded
in darkness.

LEVI (CONT'D)
But then ...

LEVI (CONT'D)
... what is the middle ground?

LEVI (CONT'D)
 If Rotas is one way, and Sator the
 other ...

LEVI (CONT'D)
 ... then ...

LEVI can not seem to figure the answer to his own ponderings out. He stands there stroking his beard and staring off the edge of the cliff.

He turns briefly now to look over his shoulder as though he were expecting to be attacked or something.

But it is silent and eerie. Nothing but dense fog and cliffs behind Levi.

So he turns to facing back out at the vast empty blackness beyond the edge of the plateau,

and resumes stroking his beard and pondering.

BIRDS EYE VIEW OF LEVI HERE. FROM WAY OUT AWAY FROM THE MOUNTAIN.

NOW BIRDS EYE VIEW AT AN ANGLE FROM RIGHT ABOVE HIM AND THE PLATEAU, FOG BENEATH US.

Then BACK UP CLOSE WITH LEVI, and hes still stroking his beard, and then

LEVI (CONT'D)
 Who was ... the demon?

"THE CAPTAIN" (O.S.)
 'Fraid you were, son.

We turn with LEVI to seeing standing in the fog a good many paces behind him, THE CAPTAIN! But we're going to call him just APPELEGATE from here on out, as he is dressed differently than we've ever scene him before. Hes wearing attire like that of today's in our reality! Very average, modern outfit a POLO JACKET, FLANNEL SHIRT unbuttoned revealing a "SUPERNATURAL" T-SHIRT DEPICTING THE FICTIONAL BROTHERS SAM AND DEAN WINCHESTER, CARHARTT HAT, and BLUE JEANS and a pair of cheap VELCRO WALL-MART BRAND SHOES.

CLOSE UP APPELEGATE, he smiles a jolly smile like The Alchemist's.

LEVI
 Eugene ... Applegate?

APPLEGATE

That's right.

APPLEGATE walks toward Levi through the fog, jolly look about himself as he strides fearlessly like he owned the place and

APPLEGATE (CONT'D)

And you my good friend, Edward
Alexander Constance Levi, High Mage
Of The Kingdom Of Rotas ...

APPLEGATE (CONT'D)

(patting LEVI on the back
like an old chum)

... are the demon of the village
in between!

LEVI just stares him in the eyes, dumbstruck and speechless,

APPLEGATE (CONT'D)

Congratulations, you found
yourself! Ha-ha!

LEVI just continues to stare back at him, APPLEGATE with his arm still draped over Levi's shoulder like good chums at the end of a movie or hanging out at a bar or a party.

APPLEGATE (CONT'D)

So look, lemme explain.

APPLEGATE (CONT'D)

The Magus is The Hanged Man, and
The Hanged Man is the Magus.

APPLEGATE (CONT'D)

And you, specifically you, Levi ...

APPLEGATE (CONT'D)

... are a fictional character.

LEVI, still at a complete loss for words and APPLEGATE with his arm still chummily draped over his shoulder,

APPLEGATE (CONT'D)

There were twelve people in the
village not counting yourself,
correct?

LEVI, no answer, just a slight nod as he continues to stare into Applegate's eyes.

APPLEGATE (CONT'D)

Didn't the whole thing seem kind of odd to you? Like it was some kind of strange Play, like a weirdly organized Theater performance?

LEVI

I ... suppose.

APPLEGATE takes his arm off of Levi's shoulder now and

APPLEGATE

You can't deny it! Ha-ha!

LEVI, absolutely perplexed, no response, and then we

FLASH DISSOLVE TO:

EXT. A CLIFF PEAK ON THE EDGE OF THE FOREST - DAY

HANNAH, STANDING BEHIND PAULO, AND THEY'RE BOTH LOOKING OUT AT THE OCEAN WAVES AND THEY AND THE POSITIONING OF THE SHOT RESEMBLE *THE FOOL TAROT CARD* AND

APPLEGATE (V.O.)CONT'D)

All of the entities in the town embody the characters of the first thirteen major arcana of the tarot, numbers zero through twelve.

AND THEN PAULO raises his arms up and down at the same time resembling briefly *The Magus Tarot Card* as he takes his bow and an arrow out from the strap and quiver on his back and then we

FLASH DISSOLVE TO:

INT. THE SECRET ROOM IN THE CHAPEL - NIGHT

The room is full of POMEGRANATE PLANTS now.

WORMS EYE VIEW UP AT LILLY, wearing a pure WHITE ROBE with an UPSIDE DOWN CRESCENT MOON SHAPED HOOD, and shes sensually sitting crossed legged in a satanic fancy chair and staring directly into the camera, and on either side of her now there are TWO PILLARS, one WHITE and one BLACK, and in her lap she has a SCROLL like the *High Priestess Tarot Card* has.

FLASH DISSOLVE TO:

EXT. THE CHAPEL AND GALLOWS - DAY

AVVA, dressed in a BLUE GOWN sitting on LAVISH CUSHIONS, and CREMMENS, dressed in a RED GOWN sitting in a STONE THRONE WITH SCULPTED RAMS' HEADS adorning it, and they're sitting side by side outside in front of THE CHAPEL and they're wearing the same CROWNS as the EMPRESS and EMPEROR OF THE TAROT, each of them also holding their respective SCEPTERS and SHIELDS and then

FROM BEHIND AVVA AND CREMMENS, we see they are staring at DOCTOR CORRANZ but hes dressed like The Pope and hes holding THE HIEROPHANT'S SCEPTER and staring Avva and Cremmens in their eyes.

CLOSE UP CORRANZ as his lips start to curl up in his classic wicked devious grin, and then we

FLASH DISSOLVE TO:

EXT. SATOR - BUT ITS BRIGHT AND SUNNY OUTSIDE

AND THERE ARE TWO NAKED EUGENES AND THEY'RE STANDING ACROSS FROM ONE ANOTHER RAISING THEIR ARMS AND EXTENDING THEIR HANDS TOWARD ONE ANOTHER LIKE THE LOVERS TAROT CARD.

The EUGENES ARE SMILING and have rosy red cheeks. Its a very goofy shot.

FLASH DISSOLVE TO:

INT. THE DESERT - DAY

SOVAIJH, RIDING AT THE HELM OF A LARGE GOLDEN CHARIOT PULLED BY TWO LIVING SPHINXES, ONE BLACK AND ONE WHITE, AND HES LEADING AN ARMY OF FOREIGN SOLDIERS BEHIND HIM,

They're heading toward MONIQUE, who's wearing an all WHITE GOWN and a CROWN OF THORNS and shes a good distance ahead of them and facing toward them but shes not looking at them, shes looking down at A LION AS SHE HELPS IT CHEW A PIECE OF MEAT SHES CAREFULLY STUFFING INTO ITS MOUTH, and shes smiling peacefully while.

CLOSE UP ON HER HANDS AND THE LION'S JAWS AS IT CHEWS THE MEAT AND SHE GRIPS INTO ITS LIPS, CAREFUL NOT TO GET HER FINGERS IN THE WAY OF ITS TEETH,

and then she looks up toward the oncoming army, she smiles at them.

CLOSE UP SOVAIJH, smiling back at her. And then

CLOSE UP THE LION, MONIQUE'S HAND STILL IN ITS MOUTH HELPING IT CHEW, and then we

FLASH DISSOLVE TO:

INT. THE VILLAGE IN BETWEEN - SUNDOWN

There's snow all over the ground, and its snowing, and

MISS ROSALIA is wearing a BROWN CLOAK with the hood up to protect her from the cold, holding a LANTERN and shes walking through the empty snow covered village roads.

APPLEGATE (V.O.)CONT'D)
Every single last one of 'em, Levi
...

and then as MISS ROSALIA continues on slowly through the snow we

FLASH DISSOLVE TO:

EXT. FIELDS OF TALL GRASS - DAY

BARRIS IS FASTENED TO A LARGE WOODEN WHEEL LIKE AT A CIRCUS AND ITS SPINNING AS CLAUDE THROWS KNIVES AT IT!

BOTH OF THE YOUNG MEN ARE LAUGHING HYSTERICALLY ABOUT IT AND ACTING LIKE THEY'RE HAVING A GREAT TIME.

BESIDE THE WHEEL IS A GOLDEN SCALE, BALANCED BUT TEETERING BACK AND FORTH, THOUGH NOTHING IS IN ITS MEASURING CUPS

APPLEGATE (V.O.)CONT'D)
... they're all each a part of
this grand performance.

SHOW CLAUDE, taking aim and THROWING MORE KNIVES AT

THE GRINNING AND SPINNING BARRIS and THE KNIVES PLOP INTO THE WOODEN DISK HES FASTENED TO, NARROWLY MISSING HIS BODY, which makes him burst out in laughter as

CLAUDE TAKES AIM AND THEN THROWS ANOTHER KNIFE and then we

FLASH DISSOLVE TO:

EXT. THE CHAPEL AND GALLOWS - NIGHT

MISTER DARLINGTON is HANGING FROM THE ROPE OF THE GALLOWS BY HIS FOOT and hes got ONE LEG BENT AT THE KNEE SO THE CALF IS BEHIND HIS OTHER THIGH and both of his ARMS ARE CROSSED BEHIND HIS BACK and hes wearing a prisoners TUNIC and pair of RED TIGHTS like *THE HANGED MAN TAROT CARD* and we SLOWLY PAN IN CLOSER to him and then we stop on a CLOSE UP AND DARLINGTON OPENS HIS EYES WIDE ALL OF A SUDDEN LOOKING RIGHT AT US! And

APPLEGATE (V.O.)CONT'D
Hahahahahahahahaha!!

FLASH DISSOLVE BACK TO:

EXT. SATOR - PLATEAU

with LEVI and APPLEGATE, and Levi still looks completely confused, and

APPLEGATE begins to come out of his laughing fit, and then he wipes some sweat from his brow and then looks back at Levi and

APPLEGATE
Listen, I've been reading and rereading this story for a while now, putting on the play in my head.

APPLEGATE (CONT'D)
You're an allegory, Magus. Just like each of the images on a tarot card, and just like every villager and every character in every book.

APPLEGATE (CONT'D)
Hell, I'm sure in my own reality I'm part of some grander unfolding of characters from some higher viewer as well, but so fuckin' what, bro!? Its still all a big fun fuckin' ride!

LEVI is staring at Applegate like he thinks hes crazy, but then he sighs and looks out into the fog of the Plateau and cliffs, ponders a moment to himself, then

APPLEGATE (CONT'D)
Your life, it exists to teach a lesson. Everyone's does.

APPLEGATE (CONT'D)
 (gesturing into the fog)
 Look at them.

IN THE MIDDLE OF THE FOGGY PLATEAU, HALF MUTILATED DISSOLVED
 ROTTING FLESHY ZOMBIE DEMON VERSION OF CLAUDE, BARRIS, AVVA,
 CREMMENS, RISING UP IN RETCHING AGONY OUT OF THE DENSE FOG,
 MOANING HORRIBLE MOANS OF HELLISH TORMENT!

MONIQUE, SOVAIJH, MISTER DARLINGTON, MISS ROSALIA, and
 DOCTOR CORRANZ, like this too with them! RISING UP FROM THE
 FOG AND MOANING IN AGONY LOOKING LIKE ROTTING ZOMBIES!

AND DEMON LILLY WALKS OUT OF THE DARKNESS OF THE CLIFFS TO
 STANDING BEHIND THEM ALL!

CLOSE UP ON HER AS SHE SMILES AT LEVI AND APPLEGATE!

APPLEGATE (CONT'D)
 Hey, mom!

LEVI
 (looking at Applegate in
 dire shock)
 Mom!?

DEMON LILLY SPREADS HER ARMS OUT OVER THE RETCHING ZOMBIE
 DEMON VILLAGERS AND SMILES AT US ONCE MORE.

Then

APPLEGATE
 The mother. The scarlet woman.
 Yeah.

APPLEGATE (CONT'D)
 (he puts his arm back
 chummily over Levi's
 shoulder now)
 Shes a real killer at Sabbath, if
 ya'know what I mean!

APPLEGATE (CONT'D)
 But then again ...

APPLEGATE (CONT'D)
 ... so are you, aren't you, mister
 judge, jury, and executioner?

THE ZOMBIE DEMON VILLAGERS, AS THEY CONTINUE TO WRITHE IN THE FOG IN RETCHING MOANING AGONY!

APPLEGATE (CONT'D)
You're a miserable systematic
bastard, Magus!

AND APPLEGATE PATS LEVI HARD ON THE BACK,

SHOVING HIM FORWARD! Sending LEVI staggering forward into the fog a few paces! and APPLEGATE CHUCKLES AND CHUCKLES!

LEVI catches his footing and turns to look back at the edge but now Applegate is gone!

LEVI immediately whips his attention back at

THE WRITHING AND RETCHING DEMONIC ZOMBIE VILLAGERS AND

DEMON LILLY!

LEVI, alone in the fog and darkness on the plateau with the SOUNDS OF THE WRITHING VILLAGERS.

AND NOW DEMON LILLY STARTS LAUGHING, CACKLING HYSTERICALLY AND WICKEDLY!

AND THE DEMONIC ZOMBIE VILLAGERS ALL SUDDENLY LOOK AT LEVI AT THE SAME TIME!

LEVI, preparing himself to run, while he keeps an eye on the terrors in the middle of the plateau,

AND THEY RUSH AT HIM AND HE TRIES TO RUN TO ONE SIDE TO RUN AROUND AND PAST THEM BEFORE THEY CAN CORNER HIM AT THE EDGE OF THE PLATEAU!

He makes it! Letting out terrified quick little shouts!

and LEVI runs back for the safety of the jagged cliff fissures!

We stay with him, as he comes rushing, staggering through a low sloping rocky trail!

Hes turning to check behind himself a few times, there is no evidence that anything is even following him and he continues

HASTILY TRAVERSING THROUGH THE ROCKY CLIFFS.

Breathing heavy.

LEVI

God!

LEVI (CONT'D)

How I do wish that I had my cane!

LEVI (CONT'D)

What on earth had happened to my
cane!?

LEVI (CONT'D)

What on earth had happened!?

LEVI stops running,

He looks frustrated now, confused.

LEVI (CONT'D)

What, did happen?

A silent moment of watching him stand here and we aren't sure if he is about to have a mental breakdown or if hes discovered some grand truth or a means of escape.

Then LEVI turns to look over his shoulder, LOW ANGLE SHOT with him here as he does this. Then

DEMONIC ZOMBIE ROSALIA LUMBERS OUT FROM AROUND THE EDGE OF THE SLOPING ROCKY PATH ABOVE LEVI!

CLOSE UP SHE MOANS IN OUR FACE!

LEVI SCREAMS and returns to running!

He gets away from her rather quickly of course.

checks quick over his shoulder behind him and then

LEVI turns back to face forward and

WE RUN RIGHT INTO A SATORAN GARGOYLE! ITS ROARING AND REACHING AT US!

LEVI SCREAMS AGAIN, LOUDER, and THE GARGOYLE IS SO TALL that LEVI is able to duck and scurry right through the monster's legs and

THE GARGOYLE turns at the hip and gnashes its clawed hands for Levi but is too late

LEVI runs for his life through the rocky cliffs and

THE GARGOYLE turns and ROARS and then begins running after him on all fours!

LEVI running and screaming!

THE GARGOYLE RUNNING ON ALL FOURS!

LEVI doesn't turn to check behind himself even once this time, and hes running much faster and looks discernibly more terrified in his gaping eyes and mouth.

Hes doing his best now to keep his COAT TAILS out of the way of his feet as he maneuvers as fast he can through the rough jagged half hidden foggy rocky terrain to get away from

THE GARGOYLE, who is gaining on LEVI! Only a few leaps behind him now and

THE GARGOYLE leaps ahead of LEVI to LANDING ON A PIECE OF ROCK STICKING OUT RIGHT ABOVE WHERE LEVI IS RUNNING TOWARD!

LEVI staggers himself to a stop, well, tries to,

realizes he can't and lets himself stagger forward on the rocks AS THE PERCHED GARGOYLE ROARS DOWN AT HIM!

LEVI falls downward into a dark cavern! Hollers loud as he does!

THE GARGOYLE CAN NOT FIT MORE THAN ITS HEAD DOWN HERE TO ROAR AT US!

HARD CUT TO:

INT. THE SCARECROW SISTER'S KITCHEN - EVENING

A PLATE OF COOKED, FRESH VEGGIES IS BEING PLACED ON THE TABLE BY KRISSY'S HAND.

KRISSY walks away from the table,

NEWTOM is at the table sitting in a chair, drooling and twitching a little

AVVA is at the other end of the table, gushing like a schoolgirl gazing across their meal at her new beloved husband.

ABITHA is in the corner standing in the entry of the hallway looking in at them, arms folded and scowling uncomfortably.

ABITHA
Does anybody else realize how
fucked up this all is?

SABRINA
(walking past her heading
into the kitchen)
I do, I just don't give a shit.

ON NEWTOM as SABRINA finishes walking in and comes to
sitting at the table.

SABRINA (CONT'D)
Abby, come sit.

ABBY rolls her eyes and
she comes in and she sits down.

CLOSE ON DROOLING NEWTOM as he just sits there, twitching
and drooling.

CLOSE ON AVVA as she continues to just stare at him across
the table gushing.

ABITHA
So ... your names Avva?

AVVA
(remains gushing at
Newtom)
Yeah.

ABITHA
(looking awkward)
That's ... nice.

SABRINA, snickering at Abitha's awkwardness.

KRISSY, SMILING AND WEARING A COOKING APRON, COMES BACK IN
CARRYING,

A PIE,

KRISSY
I made piiiie!

AND A KETTLE OF TEA.

KRISSY sets them down on the table and smiles around at
everyone,

and then she herself pulls out a chair and sits down.

NEWTOM LETS OUT AN AGONIZED MOAN.

KRISSY begins cutting slices of the pie and placing them on plates.

As SABRINA and ABITHA watch her

and AVVA continues to stare, gushing like a schoolgirl at Newtom.

BROAD SHOT OF THE WHOLE TABLE AS KRISSY SERVES PIE.

EXT. THE HAUNTED FARM - EVENING

WE HEAR EERIE MUSIC PLAYING O.S. AND WE GET TO SEE

OUR LAST SHOTS OF EVERYTHING HERE.

OF THE HOUSE.

THE VARIOUS VEGETATION.

THE CORNFIELD.

THE ORCHARD OUTBACK.

THE HOUSE FROM BACK HERE TOO.

THE ARBOR WHERE THE WEDDING TOOK PLACE.

BACK UP FRONT NOW WE SEE THE BARN.

THE PUMPKINS.

THE SUNFLOWERS.

AND CROWS FLYING AROUND IN THE CLOUDY SKY,
and LANDING around the property and
most of them we can notice are clearly focusing on the
HOUSE.

CLOSE UP ON ONE OF THE CROWS AS IT TURNS ITS HEAD, AND WE
CAN SEE THE REFLECTION OF THE HOUSE IN ITS EYE.

BROAD SHOT THE HAUNTED FARM.

FADE TO BLACK.

INT. SATORAN CAVERN - NIGHT

LEVI is waking up, wincing in pain,
he struggles himself to his feet in the cramped dark little
space.

LEVI, standing there grabbing at his many soar parts of his
body and

then fixing his coat,

and rubbing his eyes. Then he tries his best to see around
in the darkness.

LEVI
Where in god's name am I now?

LEVI staggers forward through the rocky cavern a little bit.

There is a very loud, dank, moist sounding echo to each of
his steps.

LEVI (CONT'D)
Its very damp down here.

ON LEVI'S FOOTING as we notice the rocks beneath his feet
are moist and growing ALGAE AND MOSS.

LEVI continues on only a few more paces and then

He slips!

LEVI SCREAMS AS HE SLIDES DOWN A WET SLOPE OF STONE!

He lands, winces in pain again.

And when LEVI begins to open his pain squinted eyes, he immediately opens them all the way up wide all at once because hes looking right at

THE BAPHOMET!

CLOSE UP on THE BAPHOMET.

BACK TO ON LEVI, then

LOW BROAD SHOT FROM RIGHT BEHIND LEVI AS THE BAPHOMET LETS OUT A DAMP RUMBLE OF A GROWL LOOKING DOWN AT US!

:END ACT THREE:

:BEGIN ACT FOUR:

INT. SATORAN CAVERN - NIGHT

START ON THE SAME SHOT WE LEFT OFF AT. AND THEN

BAPHOMET
Hello, Constance.

LEVI
You're ... The Sabbatic Goat.

BAPHOMET
(with a growl leaning
forward)
Yes.

THE BAPHOMET face to face with LEVI, noses nearly touching and

BAPHOMET (CONT'D)
And you are The Magus ...

BAPHOMET
... The Hanged Man.

LEVI
... The Hanged Man.

then THE BAPHOMET leans back up and laughs hysterically!

LEVI'S EYES are wide with fear,

and his MOUTH STAMMERS.

then

BAPHOMET (CONT'D)
 Have you figured out who the demon
 is yet, Levi?

LEVI
 Yes.

LEVI (CONT'D)
 Its me.

BAPHOMET
 Its everyone.

LEVI
 Its us.

BAPHOMET
 Its us.

AND THE BAPHOMET CHUCKLES AN EVEN LOUDER HARDER MORE
 HYSTERICALLY WILD LAUGH THIS TIME SPREADING ITS WINGS IN THE
 DARKNESS OF THE SMALL CAVERN COVERING MOST OF THE WALLS WITH
 THEIR LEATHERY BLACK SHEEN!

while LEVI just stares up at him in silence, and then

BAPHOMET hands LEVI Levi's CANE!

LEVI looks utterly shocked as he takes the CANE from
 BAPHOMET'S hands and

BAPHOMET (CONT'D)
 Now, what do you say we go and have
 ourselves a sabbath ...

BAPHOMET
 ... a hanging.

LEVI
 A hanging.

BAPHOMET WICKED LAUGH! THE MOST WICKED LAUGH WE'VE YET TO
 HEAR HIM MAKE!

AS WE CONTINUE TO HEAR THE BAPHOMET'S WICKED LAUGHING, WE
 CLOSE THE SCENE ON A HIGH ANGLE SHOT OF LEVI, ZOOMING DOWN
 IN ON HIM SLOWLY AS HE EQUALLY AS SLOWLY TURNS HIS HEAD AND
 EYES UP TO LOOKING DIRECTLY AT US AND THEN WE BEGIN TO

FADE TO BLACK. AND WE CONTINUE TO HEAR THE BAPHOMET
 LAUGHING WICKEDLY O.S.!

AND THEN

INT. THE SCARECROW SISTERS' HOUSE - HALL - NIGHT

LOOKING OUT A WINDOW WITH ABITHA,

SABRINA walks up to us out from the darkness of the hall to join her.

ABITHA

The Sabbath begins again soon. Hes
on his way back to the village now.

SABRINA

Everything will restart.

ABITHA

Yeah.

SABRINA

I'd say this was a pretty happy
ending, wouldn't you?

ABITHA stares out the window for a moment like she doesn't really want to be honest with her answer, then

ABITHA

Sure, Sabrina, whatever.

WE STAY HERE WITH SABRINA AND ABITHA and gaze out the WINDOW with them for a strange eerie off-puttingly suspenseful moment. And then

EXT. THE VILLAGE IN BETWEEN - NIGHT

THICK SATORAN MIST AND FOG ARE SETTLED IN THROUGH THE SILENT EMPTY DIRT ROADS OF THE VILLAGE.

THE WOOD PANELS OF THE HOUSES SEEM TO BE FALLING OFF AND ROTTING RAPPIDLY RIGHT BEFORE OUR VERY EYES!

AND SICKLY LOOKING HALF BALDED AND ALREADY ROTTED CROWS LAND ON ROOFTOPS AND INSTANTLY DROP DEAD AND

Coming out of the darkness from up the road leading out of the village, THE BAPHOMET, striding toward us slowly and ominously.

UP CLOSE WITH THE BAPHOMET as he prowls into the village, WE'RE LOW, AT HIS FEET AS THEY STEP through THE DIRT.

THUNDER BOOMS IN THE SKIES OVERHEAD.

BAPHOMET coming toward us. And then

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

THE ENTIRE CAST (BUT NOT LEVI, THE CAPTAIN, MISTER DARLINGTON, PAULO, LILLY, BARRIS, OR AVVA) are all inside the tavern area clinking and clanking their spoons and forks eating their dinners.

We can hear the HEAVY RAIN OUTSIDE POUNDING ON THE ROOF

then THUNDER BOOMS and silences their frivolity!

CLAUDE standing holding a drink stares up at the roof as we begin to hear HEAVY RAIN O.S.

DOCTOR CORRANZ

Don't worry everyone, its just a little storm wind, everything's normal. We can relax.

CREMMENS and SOVAIJH cheers their drinks and give a happy holler!

ROSALIA, eyes still up at the roof though, sipping her tea.

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

THE HEAVY RAIN POURING DOWN ON THE BUILDING.

BAPHOMET walking through the village as the rain pours down on him,

BROAD LOW SHOT OF THE FRONT OF THE INN, AND THEN THE BAPHOMET'S LEGS WALK INTO THE SHOT AND STOPS AND STANDS THERE AND WE HEAR HIS LOW HEAVY SNARLY BREATHING THROUGH THE HEAVY RAINFALL!

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

Everyone has resumed their frivolity, eating their meals, drinking from their cups,

but then

A LOUD THUD ON THE FRONT DOOR! EVERYONE TURNS TO LOOK AND THEN A LOUD THUD ON THE ROOF! EVERYONE TURNS TO LOOK UP!

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

WE'RE ON THE ROOF, AND THE BAPHOMET IS CROUCHING AND STARING DOWN OVER THE FRONT OF THE BUILDING, PERCHED LIKE A GIANT GARGOYLE, HE TAKES UP MOST OF THE SHOT AS WE STARE DOWN WITH HIM AT THE GROUND BELOW WATCHING THE RAIN COMING DOWN.

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

Everyone looks very nervous now. The room is silent except for the sound of the heavy rain outside and then

ANOTHER THUD ON THE ROOF! FOLLOWED BY YET ANOTHER!

EVERYONE KEEPS THEIR EYES ON THE CEILING.

AND THEN ANOTHER THUD!

CLAUDE

... What do you guys think that is?

MONIQUE

I don't know.

MORE THUDS ON THE ROOF and

MISS ROSALIA CLASPS HER HANDS TO HER CHEST AND SCREAMS!

and now it seems like she's having a lot of difficulty catching her breath and

SHES HAVING A HEART ATTACK!

Everyone stands up and crowds around her, unable though to help!

CLAUDE

What the fuck is going on!?

CREMMENS

Shes having a heart attack!

DOCTOR CORRANZ stands watching with wide eyes of helpless horror.

MONIQUE

Doctor! Can't you do something!?

CORRANZ, helpless terrified stammer,

AS MISS ROSALIA FALLS OUT OF HER CHAIR, CLUTCHING AT HER CHEST STILL AND GASPING FOR AIR DESPERATLY AND

MISS ROSALIA DIES ON THE FLOOR AS EVERYONE WATCHES!

A moment of horrific suspenseful silence plays out as everyone stands around staring down at her dead body in helpless, horrified shock.

And then ...

BAPHOMET (V.O.)
I took the old woman first ...

BAPHOMET (V.O.) (CONT'D)
... so that she would not, in her frail state, be forced to bare witness to the experience of horrors about to unfold here in this village, starting here in this room tonight.

Nobody in the room knows where the voice is coming from but they can all hear it, as if its speaking directly into their minds,

BAPHOMET (V.O.) (CONT'D)
For tonight ...

BAPHOMET (V.O.) (CONT'D)
... it is Sabbath.

Everyone looks very, very scared. Pale faces, stiff shoulders.

CORRANZ looks especially terrified.

CLAUDE
Bro! What the fuck was that!?

MORE THUDS ON THE ROOF!

Everyone turns their attention to DOCTOR CORRANZ.

MONIQUE
Captain Apothecary! What do we do!?

THE FRONT DOOR BLOWS OPEN! A TORRENT OF RAIN AND WIND BLOWS IN!

EVERYONE SCREAMS!

But not CORRANZ, he just stands there letting rain and wind smack him flat in the wide eyed face,

as everyone else runs screaming down the hall!

CLOSE UP ON THE DOOR AS WIND AND RAIN CONTINUE TO BLOW IN!

ON CORRANZ, HIS EYES JUST WIDE ON THE FRONT DOOR STILL.

BACK ON THE DOOR, AND THE BAPHOMET WALKS UP TO THE ENTRANCE FROM OUTSIDE!

CORRANZ staggers up against the bar and gasps in horror when he sees the creature!

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

THE BAPHOMET CROUCHING DOWN AND ENTERING THE DOORWAY, WE FOLLOW HIM, STAYING CLOSE ON HIS WET FURRY BACK AND LEATHERY WINGS

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

and we're inside now but Corranz is nowhere to be scene and THE BAPHOMET growls and snarls as he paces into the front of the room and stands there looking around,

NOW WE'RE COWERING UNDER A TABLE IN THE TAVERN AREA WITH CORRANZ, WATCHING THE MONSTER AS IT PROWLs AROUND LOOKING FOR US.

CLOSE UP ON THE BAPHOMET'S SNARLING FACE NOW THAT WE'RE FINALLY ABLE TO SEE HIM IN SUCH GOOD LIGHTING.

NOW BACK WITH CORRANZ UNDER THE TABLE, WE WATCH WITH HIM AS THE BAPHOMET GOES DOWN THE HALLWAY.

CORRANZ, still cowering under the table, lets out a sigh of relief.

INT. THE HALL - MOMENTS LATER

THE BAPHOMET, as it prowls through the halls, looking door to door, sniffing the air for the villagers' scents,

AS THE MONSTER CONTINUES TO MAKE HIS WAY DOWN THE HALLWAY,

HE STRETCHES OUT HIS ARMS AND CLAWS AT THE WALLS LIKE THE WEREWOLF HAD DONE IN *EPISODE TWO*, AND

THE BAPHOMET ROARS AND WE CAN SEE ITS LIPS CURLING AT THE CORNERS LIKE ITS GRINNING!

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

CORRANZ, creeping toward the front door, still open, hes so scared by the SOUND OF THE BAPHOMET'S ROAR from down the hall that he TRIPS ON A FEW RANDOM CHAIRS as he exits the tavern area, keeping an eye mostly on the hall the monster had gone down, and making the rest of his way toward the front door.

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

WE'RE FACING THE FRONT AREA FROM WAY INSIDE THE HALL AND WE'RE WATCHING CORRANZ AS HE COMES TO THE SWINGING OPEN FRONT DOOR AND GUSTS OF RAIN AND WIND, then

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

CORRANZ coming out of the front door, he only looks back over his shoulder once as he runs away, he doesn't even bother to shut the door, just runs off into the rain and wind, exiting scene.

INT. THE HALL - BACK WITH THE BAPHOMET

and still making our SNARLING way through the hallway,

LOW ANGLED SHOT NOW OF THE BAPHOMET COMING TOWARD US, and then

OVER THE SHOULDER THE BAPHOMET NOW, making his way down the hall, and then SOVAIJH COMES RUSHING OUT OF A DOOR ALL THE WAY AT THE END OF THE LONG HALLWAY!

SOVAIJH, screaming and charging like a war hero at us!

BAPHOMET ROARS AND SPREADS ITS ARMS AND WINGS TO THEIR FULL POTENTIAL CAPACITY WITHIN THE HALLS PERIMETERS AND THEN

SOVAIJH JUDO KICKS AT THE BAPHOMET!

BAPHOMET CLASPS ITS ENORMOUS CLAWED HANDS DOWN AROUND SOVAIJH'S ONCOMING LEG and

SOVAIJH SCREAMS AS THE BAPHOMET LIFTS HIM UPSIDE DOWN BY THE LEG,

HOLDING HIM THERE UPSIDE DOWN IN THE HALLWAY,

AND GRINNING AT HIM, HOLDING HIM UP AND LOOKING HIM DIRECTLY IN THE EYES AND SNARLING AT HIM.

SOVAIJH
(IN ARAMAIC:ENGLISH
SUBTITLE)

Please ... make it painless for
her.

BAPHOMET
(IN ARAMAIC:ENGLISH
SUBTITLE)

It always isssssssss.

INT. BEHIND A DOOR IN A ROOM IN THIS HALL - SAME TIME

MONIQUE CLENCHES HER SCREAMING MOUTH SHUT AND SOBS UP AGAINST THE DOOR AS WE HEAR SOVAIJH SCREAMING O.S. AND THE SOUNDS OF THE BAPHOMET RIPPING HUMAN FLESH TO SHREDS AND SNAPPING AND CRUNCHING BONES LIKE STICKS! AND A WET SLOSHY SOUND OF ORGANS AND ENTRAILS AND WHATEVER IS HAPPENING TO THEM TO PRODUCE SUCH AWFUL NOISES OF COURSE.

VERY HIGH ANGLE SHOT OF HER AS SHE KICKS AND SOBS AND WINCES ON THE FLOOR AND THE SOUNDS OF MURDEROUS HORROR OF HER HUSBAND CONTINUE O.S.

then, MONIQUE grits her teeth and her brow all at once, stands up

and

INT. THE HALL - CONTINUOUS

MONIQUE kicks open the hall door and

she comes to just standing there, fists still clenched and ready and just looking a cross between shocked and confused all by herself alone in the hallway, no sign of the monster or of her husband or even of any blood or gore,

MONIQUE, standing there looking confused, then she seems scared and her shoulders tense up, A HOT LOUD RASPY BREATH!

AT THE BACK OF HER NECK!

MONIQUE turns around slowly to face

THE BAPHOMET! STARING STRAIT DOWN AT US!

MONIQUE SCREAMS!

BAPHOMET ROARS UP AT THE HEAVENS, WINGS AND ARMS
OUTSTRETCHING AND MONIQUE CONTINUES TO SCREAM

WORMS EYE VIEW AT THE BAPHOMET ROARING AND MONIQUE SCREAMING
AND LOOKING UP AT HIM AND THEN IT CLASPS ITS HUGE ENVELOPING
SHAPE DOWN AROUND US and we

HARD CUT TO BLACK:

but we still hear MONIQUE SCREAMING O.S. and then the sound
of that FADES OUT, replaced by THE SOUND OF HEAVY POURING
RAIN AND GUSTING WINDS, and then THE SOUND OF FOOTSTEPS
RUNNING THROUGH MUD PLASHING and then

EXT. THE VILLAGE IN BETWEEN - NIGHT

THE RAIN POURING AND THE WIND GUSTING. AND THE SOUND OF
THOSE FRANTIC RUNNING FOOTSTEPS TOO.

Its CORRANZ who's making the sound of the running, running
for his life, looking over his shoulder occasionally to make
sure nothing is following him. And we can hear his heavy
nervous breath up closer to him now too as he runs.

His FEET, staggering as fast as they can, splashing through
MUDDY PUDDLES of the wet, dark, dirt roads of the village.

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

CREMMENS is in one of the hallway rooms and hes hiding
behind a small DRESSER CABINET and peering out at the door
nervously making sure that its still shut.

Everything seems silent, and so then CREMMENS starts to come
out from behind the cabinet slowly and cautiously, keeping a
fixed eye on the door, and

CREMMENS creeping slowly out from behind the DRESSER
CABINET, hes going toward the door of the room, very, very
slowly,

He stops, stands there in the middle of the room in dead silence,

EYE LEVEL WITH HIM NOW, as he stares at the door, helpless suspense, and then

THE DOOR OPENS UP SLOWLY AND GENTLY ON ITS OWN!

CREMMENS staggers backward a few paces scared, but only a few paces, and then

O.S. FOOTSTEPS, HEAVY ONES, AND A LOW GROWL, THE BAPHOMET!

CREMMENS terrified and frozen in wide eyed gaping mouthed fear as he watches

THROUGH THE OPEN DOORWAY AS THE BAPHOMET'S SHADOW DRAWS LARGER AND LARGER ON THE SIDE OF THE OUTSIDE HALL AS IT APPROACHES WITH EACH THUD OF ITS MIGHTY STEPS!

CLOSE UP ON CREMMENS, AND HIS EYES WIDEN TWICE THE SIZE OF WHAT THEY WERE AND WE SEE A SHADOW STREAK ACROSS HIS FACE AND HE SCREAMS AND THEN BARELY A SECOND AFTER THAT THE BAPHOMET ROARS AS THE CAMERA SHAKES VIOLENTLY AND THEN WE

HARD CUT TO:

EXT. THE VILLAGE IN BETWEEN - NIGHT

THE POURING RAIN ON ROOFTOPS BUT WE KEEP HEARING THE BAPHOMET ROAR AND CREMMENS SCREAM O.S. until they finish, and then

THEIR SOUNDS ARE REPLACED WITH THE SOUNDS OF CORRANZ RUNNING AND PANTING AND SPLASHING THROUGH THE RAINY ROADS!

HES STILL JUST AS TERRIFIED AS LAST TIME WE HAD SCENE HIM, AND HES SPRINTING PERHAPS EVEN FASTER!

A BIRD'S EYE VIEW SHOT OF HIM RUNNING THROUGH THE RAIN AND

A VERY LOW SHOT FROM FAR BEHIND HIM AS HE GOES DOWN A DARK ALLEY BETWEEN TWO VILLAGE HOUSES, EXITING SCENE VANISHING INTO THE DARKNESS OF THE HEAVY RAIN.

EXT. THE CHAPEL AND GALLOWS - MOMENTS LATER

WE HAVE THE CHAPEL ON ONE SIDE OF THE SHOT, AND WE CAN SEE FAR OFF IN THE DISTANCE COMING FROM THE ALLEYWAY THAT LEADS TO THE VILLAGE BEYOND IS CORRANZ, RUNNING AT US THROUGH THE HEAVY RAIN.

AND NOW WE HAVE A SHOT OF THE GALLOWS, THE NOOSE AS IT SWINGS AROUND DANGLING IN THE WIND AND RAIN.

FROM ON TOP OF THE CHAPEL NOW, WE WATCH AS CORRANZ RUNS ALL THE WAY PAST THE CHAPEL, WE FOLLOW HIM PANNING SLOWLY AS HE RUNS TOWARD THE GALLOWS.

NOW BACK UP WITH CORRANZ FROM BEHIND HIM AT A LOW ANGLED SHOT AS HE RUNS AWAY FROM US HEADING TOWARD THE GALLOWS,

AND NOW FROM ON TOP OF THE GALLOWS, WE'RE FOCUSED ON CORRANZ AND WE STAY ON HIM AS HE COMES UP THE STAIRS,

CORRANZ frantically grabbing at the ROPE in the rain and wind, and checking back down the way he came and at the alleyway making sure nothing is giving chase.

LOW ANGLED SHOT FROM BELOW THE GALLOWS LOOKING UP TOWARDS HIM AS HE READIES THE ROPE AROUND HIS OWN NECK!

AND ALSO FROM ABOVE HIM AS HE FINISHES,

Hes about to hang himself, and then

LILLY HAILSTAR (O.S.)
You aren't trying to run away, are
you, doctor?

CORRANZ turns in terror to seeing

DEMONIC LILLY coming sensually toward us through the rain and darkness to standing just in front. of the gallows facing up at us.

She smiles, wicked, her red lips and gorgeous soul cutting eyes, tauntingly playful.

LILLY HAILSTAR (CONT'D)
 I can't let you go, you wanted to
 be the big daddy in charge of this
 village, right mister Apothecary?

CORRANZ, looking at her and shaking, hopeless fear and then
 CORRANZ jumps!

DEMONIC LILLY WAVES HER ARM ACROSS THE AIR HORIZONTALLY AT
 THE GALLOWS AND

THE ROPE IS CUT BY HER MAGIC! CORRANZ DROPS STRAIT TO THE
 GROUND!

OOOMPH!

LILLY HAILSTAR (CONT'D)
 Coward!

CORRANZ, wincing in pain in the mud on the ground with the
 useless rope still around his useless neck, and then

SPOOKY ANGLED BROAD SHOT OF THE CHAPEL AS A CRACK OF
 LIGHTNING AND A BOOM OF THUNDER FINISH THE SCENE OUT, THEN

MATCH CUT TO:

INT. THE "OLD ELF'S SHOE TAVERN AND INN" - THE FRONT ROOM -
 NIGHT

We're looking at the FRONT DOOR which is still hanging open
 and we get to see another FLASH OF LIGHTNING and hear
 another BOOM OF THUNDER crack outside,

then,

Facing the hallway now, and CLAUDE comes walking out slowly
 and cautiously, peering around and keeping his hands on the
 walls like hes afraid to leave the safety of the hallway as
 he looks out around at all the tipped over tables and the
 disheveled emptiness of the room.

Up closer with him as he checks over his shoulder quick back
 down the hallway behind him, nothing, okay, cool, so he
 slowly

continues onward, leaving the hallway finally,

he seems like he isn't sure if he should go to the door and leave or not, kind of pacing almost the further he gets into the room. Every option seems hopeless.

CLOSE UP his poor, trembling face and stammering lips,

NOW ALL THE LANTERNS GO OUT AND THE WHOLE ROOM IS DARK!

Except for brief FLASHES OF LIGHTNING from outside the open doorway, illuminating the room,

as CLAUDE stands there trembling, he starts to breath heavy now, and then

CLAUDE creeps through the darkness over to the bar,

BEHIND THE BAR WORMS EYE VIEW, as CLAUDE creeps back here and comes to crouching down in the corner under some shelving.

NOW ABOVE THE BAR FROM THE OTHER SIDE, looking down over it like we were trying to see down to look over and under the bar itself, and we can see CLAUDE hiding under the shelving and then

ON THE BACK TAVERN AREA, AND A FLASH OF LIGHTNING ILLUMINATES FOR US THE DEMON SITTING IN THE CHAIR FROM
EPISODE ONE IS BACK!

CLOSE UP THE DEMON, IT LOOKS UP AT US AND GRINS AMIDST ANOTHER FLASH OF LIGHTNING AND BOOM OF THUNDER!

CLAUDE, cowering under the shelving BEHIND THE BAR still, and we HEAR THE SOUND OF A CHAIR from inside the tavern area SLIDE ACROSS THE FLOOR!

FOOTSTEPS NOW! AND THEY'RE GETTING CLOSER!

AND CLOSER!

AND EVEN CLOSER NOW STILL!

CLAUDE is starting to breath really heavy again and then, as THE FOOTSTEPS CONTINUE TO MOVE CLOSER AND CLOSER,

CLAUDE readies himself to escape, leans forward a little, grits his teeth, squeezes his eyes shut, and then

when CLAUDE leans out to attempt to stand up and attempt to run, he opens his eyes and looks up first and sees

THE DEMON IS LEANING OVER THE BAR COUNTER AND GRINNING RIGHT AT US!

CLAUDE SCREAMS AND STAGGERS ALMOST FALLING FORWARD ON ALL FOURS LIKE A TRIATHLON RUNNER TO GET UP AND

RUN OUT FROM BEHIND THE BAR AS THE DEMON, STILL LEANING OVER THE BAR HISSES AT HIM!

CLAUDE runs for the open front door,

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

CLAUDE comes running out at us, and then THE DOOR SLAMS SHUT BEHIND HIM ON ITS OWN!

Which scares him and he stops running to look back quick but

CLAUDE SLIPS IN THE MUDDY ROAD AND FALLS DOWN!

He shuffles himself up, as quickly as he possibly can, and HE SLIPS ON HIS PALMS!

Hes trying again to get back up now, slipping more in the mud though and sliding back down onto his side,

CLOSE UP ON CLAUDE IN THE MUD, AS THE BAPHOMET'S LEGS STEP IN FRONT OF HIM ENTERING THE FRAME!

CLAUDE'S P.O.V. AS WE LOOK UP SLOWLY AND WE HEAR CLAUDE WHIMPERING AND THE BAPHOMET SNARLING IN THE POURING RAIN.

CLOSE UP ON THE BAPHOMET'S COOLEST FEATURES AS THEY GLISTEN IN THE RAIN AND LIGHTNING, THEN

BAPHOMET

Do you want to come with me, or go back in there with the demon?

CLAUDE

There ... really was a demon? Who was it?

BAPHOMET

All of us.

BAPHOMET (CONT'D)

And now ... we shall all return to Sabbath.

HIGH ANGLE SHOT LOOKING DOWN AT CLAUDE, whimpering in the mud and rain,

WORMS EYE VIEW THE BAPHOMET IN THE RAIN LOOKING DOWN AT US, AND THEN

FINISH ON A BROAD SHOT OF THE INN AS WE GET ANOTHER BOOM OF LIGHTNING AND THUNDER.

:END ACT FOUR:

:BEGIN ACT FIVE:

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

START ON THE FRONT DOOR IN THE DARK, BRIEF FLASHES OF LIGHTENING ARE ALL WE HAVE TO ILLUMINATE THINGS FOR US AS WE PAN SLOWLY AROUND THE ROOM ... TILL WE SETTLE UPON THE DEMON, ITS HUNCHED OVER AND ITS EATING MISS ROSALIA'S CORPSE!

ITS PULLING OUT HUGE FIST-FULLS OF HER ORGANS AND STUFFING THEM INTO ITS MOUTH, CHEWING AND SWALLOWING LIKE A WILD HUNGRY ANIMAL!

UP CLOSE WITH IT A MOMENT AS IT CHEWS,

THEN IT REACHES ITS LONG FINGERED CLAWED HAND INTO HER OPEN STOMACH AGAIN AND

THE DEMON PULLS OUT HER HEART!

It stares at THE HEART, clutched in its hand for a moment, and its eyes glisten and it smiles licks its lips and then

THE DEMON TAKES A BIG BITE OF THE HEART, BLOOD GUSHES OUT RUNNING DOWN ITS HANDS AND FINGERS AND DOWN ITS ARM!

THE DEMON, CHEWING, SAVORY, and then

THE DEMON STARTS TO COUGH! GAGGING! GAGGING!

IT VOMITS UP A BUNCH OF NASTY GREEN SLIME AND RED BLOOD!

And then

ITS SKIN STARTS TO BOIL UP and it starts to CLAW AT ITSELF frantically like it were really itchy or trying to completely rip its own skin off and then

THE DEMON LETS OUT AN EAR PIERCING GUT WRENCHING SCREAM OF SHEER AGONY AND COLLAPSES OVER-TOP OF ROSALIA'S REMAINS ON THE FLOOR!

BIRD'S EYE VIEW OF THIS AWFUL PILE OF MANGLED MONSTER AND OLD LADY BODIES ON THE FLOOR, CAMERA SPINNING SLOWLY CLOCKWISE AND THEN THE DEMON'S CORPSE STARTS TO DISSOLVE INTO A THICK GREEN SMOKE THAT RISES SLOWLY UP TOWARD US AS

BAPHOMET (V.O.)
Everything is returning to
nothingness. Come child, it is time
to go back to the womb.

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

BAPHOMET standing over-top of CLAUDE in the rain still, and

BAPHOMET (CONT'D)
Come.

CLAUDE, helpless, still on the ground in the mud,

BAPHOMET (CONT'D)
Mother awaits.

and looking up at

THE BAPHOMET, ITS WINGS OUTSTRETCHED AS THE RAIN BEATS DOWN ON THE BACKSIDE OF THEM LIKE UMBRELLAS.

BAPHOMET (CONT'D)
Cooooome, child!

CLAUDE sobbing in the mud,

BAPHOMET (CONT'D)
You are food now, meat!

BAPHOMET REACHES DOWN AND JABS HIS CLAWS INTO CLAUDE'S BACK!

CLAUDE SCREAMS AND SPITS UP BLOOD AS THE BAPHOMET LIFTS HIM UP OFF THE GROUND AND THEN

THUNDER AND LIGHTNING BOOM IN THE SKY ABOVE AND WE SEE THE BAPHOMET FLY UP AND OUT OF SCREEN CARRYING THE SCREAMING CLAUDE AND BLOOD SPRAY MIXING INTO THE RAIN AND THEN

MATCH DISSOLVE TO:

EXT. THE CHAPEL AND GALLOWS - NIGHT

THUNDER AND LIGHTNING BOOMING AND ROARING OVER-TOP OF THE CHAPEL, AND THEN WE START TO PAN DOWN SLOWLY, AND THEN DOCTOR CORRANZ COMES RUNNING BY, LOOKING OVER HIS SHOULDER,

CORRANZ is running from DEMON LILLY and shes just slowly striding after him, shes just a silhouette in the background shes let herself lose so much distance on him

CORRANZ runs up to the FRONT DOOR OF THE CHAPEL,

he frantically struggles the wet mettles latch of the door-handle open,

INT. THE CHAPEL - CONTINUOUS

CORRANZ opens the door and comes inside and shuts it behind himself immediately.

CORRANZ runs for the pews,

he hides himself in a random row.

CLOSE UP CORRANZ, as he crouches down and attempts to catch his breath.

BROAD SHOT OF THE PEWS FACING THEM FROM BEHIND SO WE SEE THE ALTER UP FRONT TOO AS LIGHTNING OUTSIDE FLICKERS STROBING ILLUMINATION BRIEFLY THROUGH THE SMALL SPOOKY EMPTY ROOM AND THUNDER ECHOING.

NOW LOOKING DOWN THE CENTER OF THE PEWS FROM THE OPPOSITE SIDE SO WE CAN SEE THE DOOR, ANOTHER LIGHTNING FLICKER TOO, AND THEN

SHOW LEVI'S DESK QUICK TOO NOW DURING ONE OF THE LIGHTNING FLASHES, WE CAN SEE THAT HIS TAROT CARDS ARE ALL SPREAD OUT and then

CLOSER UP LOOKING RIGHT OVER THE DESK NOW, WE SEE THE MAGUS CARD IS STANDING BELOW THE HANGED MAN CARD, AND THE DEVIL CARD IS BESIDE THE MAGUS CARD AND ON THE OTHER SIDE OF THE MAGUS CARD IS THE TEMPERANCE CARD.

NOW BACK FACING DOWN THE PEWS AT THE DOOR, AND THEN

CORRANZ still cowering where we had left him previously.

NOW FROM BEHIND THE PEWS AGAIN, AND DURING ANOTHER LIGHTNING FLASH STROBE WE GET TO SEE THE BAPHOMET IS STANDING BEHIND THE ALTER!

Back down with CORRANZ now, still cowering, and

BAPHOMET (O.S.)
Are you praying, Apothecary?

CORRANZ raises his head up slightly in terror when he hears the voice

BAPHOMET (O.S.) (CONT'D)
Who is it that an apothecary prays
to, anyway?

BAPHOMET (CONT'D)
Your father?

CORRANZ STARTS TO SOB, then, he musters up all his courage in what looks like a self centered weak and shaky display of teeth gritted rage and

CORRANZ jumps up and makes a run back for the door!

BAPHOMET, UP BEHIND THE ALTER STILL, ROARS AND SPREADS ITS WINGS!

EXT. THE CHAPEL - SECONDS LATER

CORRANZ comes running out into the rain through the front door, leaves it swinging open in the wind and then

CORRANZ running through the rain, checking over his shoulder and laughing manically now, he thinks hes gotten away but a part of him must know that he's done for either way, and then

DEMON LILLY IS RIGHT IN FRONT OF US AND SHE LURCHES FORWARD AND HISSES RIGHT IN OUR FACE THROUGH THE RAIN AND DARKNESS DURING A BRIEF BRIGHT FLASH OF LIGHTNING!

DOCTOR CORRANZ
 (as he falls down in
 front of DEMON LILLY)
 God help me!

AND BAPHOMET IS SUDDENLY STANDING RIGHT BEHIND HIM NOW!

BAPHOMET STARTS TO LAUGH DEMONICALLY,

AND DEMON LILLY DOES AS WELL, CACKLING,

as CORRANZ sobs helplessly in the mud and rain on the ground between the two of them,

and then

EUGENE, caring BABY EUGENE in his arms, comes walking out of the shadows in the distance,

smiling, he comes up to join our group, and

EUGENE
 Hey, kuz, sup?

DOCTOR CORRANZ
 (looking bitterly up at
 Eugene)
 Why ... why did it have to be you
 who got to sit and hear the
 stories? My real body, my strong,
 useful, intelligent, ancestor's
 body, compared to your ... fat ...
 ignorant ... childish ...

CLOSE UP BABY EUGENE, sleeping peacefully in Eugene's arms.

EUGENE
 There's nobody to blame for any of
 our own sorrows and mistakes but
 ourselves.

EUGENE (CONT'D)
 That's what Captain California
 would say.

CORRANZ, staring up at him bitterly some more, and then

EUGENE (CONT'D)

Maybe you'll get to be more like him in the next story, if you don't try to tell the stories yourself so much to everybody else, makin' shit up for your own selfish reasons, then maybe you'll be able to hear the stories yourself like you were just bitchin' about wantin' to get to do.

CORRANZ, still just staring bitterly,

LILLY HAILSTAR

Once a scumbag, always a scumbag, we all take after our fathers.

BAPHOMET

And our mothers.

LILLY HAILSTAR

Yes, speaking of which ...

LILLY HAILSTAR (CONT'D)

The child of the new world is growing hungry, doctor.

LILLY HAILSTAR (CONT'D)

Won't you give yourself to me?

DOCTOR CORRANZ

(screaming up at the heavens)

Curse my birth! Curse it! Curse yours and his and hers and everyone's!

BABY EUGENE STARTS TO CRY!

LILLY HAILSTAR

Well now, you certainly aren't a very empathetic doctor now, are you? Making the child cry.

EUGENE

For shame, cousin, for shame.

then EUGENE starts to try to lull and shush the baby

LILLY HAILSTAR

Curse all you want to, doctor.

BAPHOMET

Everyone and everything is cleaned
of its foul decaying flesh at
sabbath.

EUGENE

You killed the old father, tricked
your own cousin, and now you're
making the new father cry, I'm
ashamed to call you my blood.

DOCTOR CORRANZ

The Magus! He was the doer of
wickedness, not I!

DOCTOR CORRANZ (CONT'D)

He meant to hang one of us! He
strove into our home, our world,
and laid accusation against each
and every one of us!

DOCTOR CORRANZ (CONT'D)

It was peace I toiled for! The
safety of our village!

DEMON LILLY STARTS CACKLING at him, and

BAPHOMET

You toiled for yourself. That is
why you chose to sacrifice the old
man, Paulo Darlington, and to lie
to your entire world and family,
you sought power, nothing more.

LILLY HAILSTAR

You feared the Magus because you
were jealous of him, of his task of
bringing an end to your world.

EUGENE

The same reason your forefathers
feared my forefathers, for the
beginning they were tasked with
bringing to this world.

BAPHOMET

No extreme is safe, doctor.

BAPHOMET (CONT'D)

Only through the middle path, can
one safely enter the temple, or in
this case, the village.

BAPHOMET (CONT'D)

Rotasatore does not exist. Rotas
does not exist, Sator does not
exist.

LILLY HAILSTAR

The mountain is within you, within
each of us.

THE EUGENE BABY STOPS CRYING, falls back to sleep in
EUGENE'S ARMS.

BAPHOMET

Do not fear death and birth,
doctor.

EUGENE

Its time to give up, kuz.

CORRANZ, bitter stare, and then

CORRANZ SCREAMS AND GETS UP AND TRIES TO RUN AWAY!

EUGENE AND DEMON LILLY just stand watching

BAPHOMET ROARS AND SPREADS ITS WINGS!

CORRANZ, running, hopeless through the rain, and

BAPHOMET LANDS RIGHT IN FRONT OF HIM AND SPREADS OUT HIS
ENORMOUS WINGSPAN AND ARMS AND ROARS AGAIN!

CORRANZ turns and tries to run

AND DEMON LILLY IS RIGHT BEHIND HIM AND SHE LURCHES AT HIM
AND HISSES IN HIS FACE AGAIN!

CORRANZ screams and turns again but

THE BAPHOMET ROARS IN HIS FACE!

CORRANZ, helpless scream between the two monsters and

DOCTOR CORRANZ

What do you want from meeeee!?

EXTREME CLOSE UP DEMON LILLY, wicked grin, and then

BAPHOMET

Balance.

DEMON LILLY SLOWLY RAISES AN ARM AND POINTS A FINGER TOWARD THE GALLOWS

CLOSE UP ON CORRANZ AS HIS FOCUS FOLLOWS TO WHERE SHE'S POINTING TO,

CLOSE UP ON THE GALLOWS, THE NOOSE, ITS BACK UP!

CLOSE UP ON CORRANZ again, staring toward the gallows and his eyes are wide and he gulps his own breath and nerves and

LILLY HAILSTAR
Kill yourself.

CORRANZ looks like hes about to cry, he drops to his knees in the mud, sobs and trembles,

SHOW THE BAPHOMET STANDING OVER HIM,

AND DEMON LILLY,

AND A BROAD SHOT OF THE WHOLE GROUP, AND THEN,

JUMP CUT TO:

WE'RE OVER UP ON TOP OF THE GALLOWS, AND WE'RE LOOKING AT DEMON LILLY, BAPHOMET, AND CORRANZ IN THE DISTANCE THROUGH THE RAIN, AND CORRANZ IS STILL ON HIS KNEES BETWEEN THE TWO OF THEM AND THEN

JUMP CUT TO:

EXT. THE CHAPEL - SAME TIME

EUGENE is walking up to the front door and he still has the sleeping BABY EUGENE in his arms and

EUGENE
(turning quickly to look
back at the others
before he finishes
entering the chapel)
Come on little one, lets get you
inside and out of the rain.

CLOSE UP ON THE EUGENE BABY AGAIN, STILL SLEEPING SOUNDLY IN EUGENE'S ARMS.

JUMP CUT BACK TO:

THE TOP OF THE GALLOWES - SAME SHOT AS BEFORE

WE WATCH AS CORRANZ GETS UP SLOWLY, AND JUST AS SLOWLY HE TURNS AND FACES US AND STARTS TO STAGGER THROUGH THE RAIN TOWARD US.

WE STAY ON THIS SAME SHOT AS HE WALKS ALL THE WAY OVER TO US, AND BAPHOMET AND DEMON LILLY REMAIN STANDING WHERE THEY WERE AS SILHOUETTES IN THE DARKNESS WITH THEIR HUGE WINGS SPREAD OMINOUSLY TO EACH SIDE LIKE A HORRIFIC GOTHIC FRAME,

STILL ON THIS SHOT AS CORRANZ COMES OUR WAY SLOWLY, HIS FACE LOOKS EMPTY AND BROKEN, AND ALL WE HEAR IS THE WHIPPING OF THE WIND, THE RAIN AND THUNDER, AND THERE'S OF COURSE A FEW SPOOKY FLASHES OF LIGHTNING,

and then

we're with CORRANZ now as he makes his way up the stairs of the gallows, we follow him up beside him and then

DOWN ON THE GROUND NOW IN FRONT OF THE GALLOWES, WORMS EYE VIEW UP AT CORRANZ AS HE COMES TOWARD THE ROPE,

and now back up here with him, and

in the distance, we can see that Demon Lilly and Baphomet are gone now!

and CORRANZ puts a shaky nervous hand on the rope as he looks out toward where the monsters had been,

then he slowly turns to look back at

THE ROPE IN HIS WET MUDDY HANDS.

CORRANZ is trembling and

JUMP CUT TO:

WORMS EYE VIEW FROM BELOW THE GALLOWS AGAIN AS CORRANZ
READIES THE ROPE AROUND HIS OWN NECK.

CORRANZ, ROPE AROUND HIS NECK, taking his last helpless look
out at the rainy dark sky.

BAPHOMET (V.O.)
An Apothecary is indeed like a
Magus, which is indeed a type of
leader ...

BAPHOMET (V.O.) (CONT'D)
... but the Magus ...

BAPHOMET (V.O.) (CONT'D)
... is also the hanged man.

ON THE ROPE AS IT DROPS AND THEN TIGHT! SNAP!

AND CORRANZ, DANGLING BELOW THE GALLOWS, HUNG.

PANNING DOWN SLOWLY, BEHIND DEMON LILLY AND BAPHOMET, WHO
ARE STANDING AND FACING THE GALLOWS.

LILLY HAILSTAR
The knight rides through the woods,
The Fool, he makes his way for the
village.

LILLY HAILSTAR (CONT'D)
(turns to face the
Baphomet)
Will you be going to retrieve him,
Magus?

THE BAPHOMET nods,

BAPHOMET
I will show him the tools and the
way to the temple to meet The High
Priestess.

LILLY HAILSTAR
And I will wait here to gather him
from Sophia, as the child within
the Chapel grows.

BAPHOMET (O.S.)
 (PANNING IN SLOWLY ON THE
 HUNG CORRANZ CORPSE AS
 IT DANGLES)

The Empress and The Emperor are the future, and The Hierophant is dead. He will return with The Lovers and the armor of The Chariot, and with The Strength of The Hermit he will traverse the desert to come to the Great Rotas.

NOW WE SHOW THE CHAPEL,

AND THE RAIN CONTINUING TO FALL DOWN HEAVY AROUND IT,

Then, after a BRIGHT LIGHTNING FLASH we

HARD CUT TO BLACK:

FADE IN:

EXT. THE VILLAGE IN BETWEEN - MORNING

We're just outside the road that leads into the village, so that we're looking down in toward the village and we can see THE INN in the distance.

The rain has all stopped, though the sun has not come out, its a very cloudy morning, dark, and everything is still clearly drenched and wet from the night before but there is no whipping wind and the atmosphere is generally silent.

Lightning flashes way up inside the thick clouds that hang over the village indicate that the rain could return at any moment, but its the kind of lightning that comes without thunder, silent, ominous.

WE'RE AT A LOW ANGLED SHOT NOW, AND WE'RE LOOKING AT THE INN, THE FRONT DOOR IS HANING OPEN, AND THEN HANNAH'S FURRY WHITE PAWS COME RUSHING PAST US AND WE SEE HANNAH RUNNING TOWARD THE INN,

and PAULO, standing there facing the inn,

PAULO
 Hannah! Wait!

HANNAH runs up to the OPEN FRONT DOOR and she runs inside the inn.

PAULO, as he readies his BOW AND ARROWS, hurries into the inn after her.

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

PAULO comes in as he finishes readying his BOW, and hes peering around with a stern, aware, hunter's brow.

HANNAH is running around sniffing at the many OVERTURNED TABLES in the tavern area,

and throughout the rest of the room and

around the other side of the bar,

as PAULO slowly strafes the room, BOW AT THE READY,

BEHIND THE BAR, HANNAH SNIFFING UNDER THE SHELVING, THEN

HANNAH COMING OUT FROM BEHIND THE BAR, SNIFFING AROUND SOME MORE,

PAULO WATCHES HER AS SHE GOES TO THE HALL,

HANNAH stops at the entrance to the hall. PAULO walks up behind her and we see his face cringe and he raises his BOW up as if ready to fire need be, then

FROM BEHIND PAULO, we see down the hall what HANNAH and he are looking at and its BLOOD, SMEARED ALL OVER BOTH WALLS AND THE CEILING OF THE HALL, ITS EVERYWHERE!

CLOSER UP SHOT DOWN THE HALL OF ALL THE BLOOD AND GUTS STREWN ABOUT,

CLOSE UP PAULO, staring at all the blood,

and CLOSE UP HANNAH, just standing at PAULO'S FEET staring down the hall with him,

AND ANOTHER SHOT DOWN THE HALL,

and then PAULO, still staring and vigilant, begins to lower his BOW a little, and

PAULO
Come on, Hannah ...

PAULO (O.S.) (CONT'D)
 (CLOSE UP ON HANNAH, SHE
 TURNS AND LOOKS UP AT
 HIM)
 ... lets go, girl.

PAULO and HANNAH as they turn and walk away, and PAULO looks over his shoulder toward us DOWN THE HALL twice in fearful vigilance as they make their way back to the front door of the inn.

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

PAULO and HANNAH coming out of the inn.

PAULO shuts the door behind them, and then before he can turn around, WE HEAR HANNAH START BARKING O.S. and so PAULO'S brow furrows and,

HIS HAND CLENCHES AT AN ARROW, READYING IT AS HE TURNS

HANNAH, BARKING!

PAULO, turning around like hes about to draw his bow and arrow, but then he seems to choose to not, letting his hands come slowly off of them as he studies whatever it is that hes looking at, and

PAULO
 ... So, you've come.

HANNAH, BARKING, AND

PAULO (CONT'D)
 Hannah, quiet!

HANNAH stops barking, looks toward Paulo then back ahead and

PAULO (CONT'D)
 Its the Magus.

THE BAPHOMET, STANDING A FEW YARDS IN FRONT OF PAULO AND HANNAH, STARING AT THEM.

CLOSER UP SHOT OF THE BAPHOMET.

then,

PAULO fearlessly begins pacing toward the Baphomet.

HANNAH doesn't follow him, she just stands there looking scared and watches, she wants to bark now but shes clearly confused about whats happening and trusts her master.

OVER THE SHOULDER BAPHOMET, of PAULO walking up to us, and then

PAULO (CONT'D)
Good morning, Magus.

PAULO (CONT'D)
Tidings of all sorts.

BAPHOMET, staring down at him, menacing.

HANNAH, watching from a safe distance and ready to pounce need be and defend her master.

then,

PAULO (CONT'D)
Shall we go, then?

THE BAPHOMET, nods a "yes"

PAULO nods back in agreement, and then

THE BAPHOMET holds up LEVI'S CANE, and

PAULO, looking up at the cane, and then

THE BAPHOMET reaches down and hands THE CANE to PAULO,

PAULO, holding THE CANE, and

BAPHOMET
The Staaaaaph.

PAULO, STAPH IN HANDS now, NODS to the Baphomet WITH A DEVIOUS GRIN, and then

PAULO TURNS AND WALKS OFF, TOWARD THE ROAD LEADING OUT OF THE VILLAGE, AND

HANNAH follows after him, and

the BAPHOMET watches them a moment as they depart, and then

WE DO A SHOT OF PAULO WITH THE CANE OVER HIS SHOULDER AND HANNAH AS THEY WALK OFF THAT RESEMBLES THE SYMBOLOGY OF THE DESIGN OF *THE FOOL TAROT CARD* AGAIN BUT LIKE THIS, AND "**THE DEVIL'S TRILL SONATA**" BY GIUSEPPI TARTINI STARTS PLAYING O.S. AND CONTINUES FOR THE REMAINDER OF THE EPISODE AND

THE ALCHEMIST'S GHOST (V.O.)
 And so the young knight went off to
 the Kingdom Of Rotas to be trained
 in the magical arts by The Goddess
 Sophia.

HARD CUT TO:

EXT. THE HAUNTED FARM - SAME TIME, SAME WEATHER CONDITIONS

THE BACK FIELDS, WITH THE ARBOR FROM THE WEDDING, AND

THE ALCHEMIST'S GHOST is standing with a smile on and
 admiring his fields and the sky, and

THERE ARE CROWS AND BATS FLYING AROUND IN THE SKY,

AND THEN GARGOYLES START TO SWARM IN AND JOIN THEM!

THE ALCHEMIST'S GHOST (V.O.) (CONT'D)
 That which is above is like that
 which is below, and that which is
 below is like that which is above.

AND NOW BACK ON A BROAD SHOT OF THE FIELDS,

THE ALCHEMIST'S GHOST (V.O.) (CONT'D)
 That which is within is a
 reflection of that which is
 without.

THE ALCHEMIST'S GHOST (V.O.) (CONT'D)
 And that which is without is a
 reflection of that which is within.

and then

GORGEOUS BROAD SHOT OF THE BACK OF THE FARMHOUSE,

THE ALCHEMIST'S GHOST (V.O.) (CONT'D)
 Only the middle path is safe,
 either extreme is dangerous.

ANOTHER SHOT OF THE SKY FULL OF GARGOYLES AND BATS AND CROWS AND ALSO THE FARMHOUSE IN THE SHOT AND THE ALCHEMIST'S GHOST, THE ARBOR, THE FIELDS, AND IT STARTS TO RAIN AGAIN BUT THE SUN ALSO STARTS PEAKING OUT BRIGHTLY THROUGH THE CLOUDS AT THE SAME TIME! AND

THE ALCHEMIST'S GHOST (V.O.) (CONT'D)
This is the path which one must
adhere to ...

CLOSE UP ON THE ALCHEMIST'S GHOST, still smiling, and

THE ALCHEMIST'S GHOST (V.O.) (CONT'D)
... when setting out to produce
creations in the image of the lord
above ...

EXT. THE CHAPEL AND GALLOWES - SAME TIME, SAME WEATHER
CONDITIONS

BROAD SHOT ON THE CHAPEL AND GALLOWES

THE ALCHEMIST'S GHOST (V.O.) (CONT'D)
... and to do The Great Work.

FADE TITLE CARD TAROT TWELVE

FADE TO BLACK:

:END OF ACT FIVE:

END OF SERIES. ROLL SERIES CREDITS TO REMAINDER OF SONG.