

The Bloodline

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FADE IN.

INT. TORTURE CHAMBER, 1500'S, HUNGARY

A pool of liquid in black and white fx. A drop from above falls loudly and sends a ripple throughout the calm, thick surface. This is the SIGNATURE DRIPPING SOUND referred to throughout.

As the drops slowly continue, moans, sighs, whispers, sounds of the lost, the dying, the forlorn, the tortured, are accompanied by soft, medieval-like chanting (Possibly - ÉN táncol-ban halál veled. Translation: I dance in death with thee.)

A woman's face, rising steadily upward, slowly surfaces in the thick liquid.

Angle changes to look directly down upon the face.

The woman's eyes spring open. They are a brilliant blue, madly intense.

FX: Slowly the color of the dark liquid on her face turns to color - red, blood red.

Close on an ornate goblet with a distinctive X crest within a circle being carried in a man's hands.

The woman in the bath, COUNTESS ELIZABETH BATHORY, sits up slowly, her nakedness barely concealed by the blood in which she bathes.

BATHORY'S PRIEST stands above her, beside the tub. He has strange, intricate (Middle-Eastern) markings painted on his face. In one hand he clutches a bible, embossed with a gold cross, to his chest. He mutters a series of incantations in an ancient tongue, concentrating intensely, and making slow gestures with the hand holding the goblet.

Note: All torture scenes may be shot more discreetly than they read, and are not invented but are based on historical records:

Another angle reveals the torture chamber and that young, naked women are strapped upside down on inverted crosses, being bled, their bodies streaked with blood. Collection bowls are placed below each corpse and drops are still filling the bowls.

SFX: Signature dripping sound. In this instance the sound progressively multiplies as the vast number of Girls are discovered.

There are four Torturers present, crones, ILONA JOO, DOROTTYA SZENTES, a Dwarf, FICZKÓ, and a maid, ANNA DARVULA.

The Priest recites his incantations, kisses the goblet, kneels, and offers it to Bathory. She also kisses it.

PREIST (Hungarian)  
 Láttam a lelked árnyékát,  
 Az örület amit benned látok,  
 Az mindörökké a sötétség és örület  
 tiszta lelke.  
 Rough Translation: I saw the shadow  
 of your spirit, the madness I see  
 within you, the pure spirit of  
 darkness and madness for evermore.

Subtitled:

PRIEST (Hungarian)  
 Ay Örök ifjúság a kívánsága.  
 Translation: You wish eternal youth?

Bathory nods.

PRIEST  
 Akkor egy szűz véréből kell igyon.  
 Then drink of the virgin blood.

The Priest tilts the goblet for her and she drinks.

Bathory finishes drinking and stares with animal lust into the Priest's eyes, his eyes reflecting the same passion.

INT. TORTURE CHAMBER, 1500'S HUNGARY

A DEAD GIRL is thrown across a table, her eyes rolled back, and stops before the CAMERA. The Torturers hold her across the table.

The PRIEST crosses to the table and looks down on the Girl as he undoes his robe.

The robe falls to the floor as the Priest's naked legs step from it.

Naked, he wears an insignia on a chain of the same X - CIRCLE symbol as appeared on the goblet. He is also covered in tattoos on his torso, front and back, in the same pattern as the markings on his face. The Priest grabs the Girl's bloodied buttocks. Although we see nothing explicit, he begins having sex with her.

Bathory waits like a crouching cat. She slides from the bath and creeps/slithers across the floor, standing behind the Priest. She is handed a cat-o-nine-tails by Ficzkó and begins whipping the Priest as he has sex with the corpse.

The Priest's face trembles with a combination of pain, lust, and physical effort. He approaches climax.

BATHORY/PRIEST  
(repeated, growing to climax)  
A Halállal táncolunk!

As he climaxes and screams...

SMASH CUT TO:

INT. CATHEDRAL BELL TOWER, PRESENT -- DAY

A giant bell rings loud.

EXT. CATHERDRAL, PRESENT -- DAY

Recommend opening credits here.

Looking up at the cathedral tower to a murky sky, CAMERA tilts down. As it does the sounds of traffic and the dress of those entering the cathedral reveals the modern era.

Various ghouls carved into the cathedral's exterior suggest its close connection over time to a more mystic and barbaric past.

INT. CATHERDRAL, PRESENT -- DAY

FATHER MICHAELS (to play late 50's, in flashback early 40's) an Irish Catholic Priest, dispenses wine and bread to WORSHIPPERS in a Mass/Eucharist ceremony filled with odd Catholic rituals.

INT. CHURCH ORPHANAGE, PRESENT -- DAY

A computer screen has an interesting infant's educational program running, with a cute/novel figurine interacting on screen.

BETH - 20's, with a striking resemblance to Bathory - blue eyes, black hair (although we don't know Bathory's full coloring as yet) sits before the computer with an INFANT on her lap, teaching the child.

GINA, another young teacher, enters taking off her scarf and jacket.

Beth notices.

BETH (to the child)  
Oh, look, aren't you lucky, Gina's here. And she's going to look after you while I go to the store. Aren't you a lucky girl.

Getting up she passes Gina, exchanging smiles.

BETH  
Hi.

GINA  
Doing another shift?

BETH  
No, but I promised to put in a few hours before class. Late night shopping.

GINA  
God, how do you do it?

BETH  
Gotta get ahead.

GINA  
Hi, Ashleigh! Are you playing on the computer?! What are you playing?!  
(etc..)

Beth puts on her coat and scarf as Father Michaels passes by. He is a loveable Irishman.

FATHER MICHAELS  
Evening to you there, Beth.

BETH  
Good evening, Father.

FATHER MICHAELS (confidentially)  
D'you know, Sister Clementine has been looking for you. (more confidentially)  
The choir.

Beth rolls her eyes.

FATHER MICHAELS  
Don't worry, told her you were much too busy.

BETH  
Well, you weren't lying.

FATHER MICHAELS  
Oh, damn, got a little thrill out of that. Even devised an atonement.

BETH  
Did you now?

FATHER MICHAELS  
Yes, red instead of black.

Beth looks perplexed. Father Michaels winks.

FATHER MICHAELS  
Mr. Walker. And I do without the ice.

BETH  
A true soldier for Christ.

FATHER MICHAELS  
(shrugs)  
He died for me...Besides, I'm sick of Hail Marys.

Beth grins and begins to leave.

FATHER MICHAELS  
Now listen here, youngster, unless you're being unfaithful to yours truly you've not had communion for a while, a long while. I can see a backlog of sins in those pretty blue eyes.

BETH (reluctant)  
Oh. After work? Oh, no, then I've got class.

FATHER MICHAELS  
Oh, you're off to the shop then?

BETH  
Yeah, gotta run.

FATHER MICHAELS  
Y'bike not working?

BETH  
No, it's...

She's fallen for his wit again. She tuts and slaps his arm as she leaves.

FATHER MICHAELS

Bye bye, and don't work too hard or  
the Devil may...

BETH

(exiting)

...may ask for me in hell.

FATHER MICHAELS

You're a little Miss Smarty Pants is  
what you are.

Beth grins and throws him a wave.

Father Michaels chuckles and continues on.

EXT. ORPHANAGE. PRESENT -- NIGHT

Beth exits while a plaque on an arched gateway reads "St  
Peter's Orphanage".

EXT. BRIDGE. PRESENT -- NIGHT

Beth cycles, city lights shining behind her.

EXT. BOOK STORE. PRESENT -- NIGHT

Beth's bike is chained to a lamppost as she enters a quaint  
bookstore.

INT. BOOK STORE. PRESENT -- NIGHT

Beth enters as MAGGIE, another store assistant, passes on  
her way out from behind the service counter.

MAGGIE

You're on tonight?

BETH

A few hours. Promised Bill.

MAGGIE

Well, it's dead. Get some sleep. You  
look like shit.

BETH

Can't, got a class.

Maggie rolls her eyes in sympathy as she puts books away  
and moves from frame. Beth enters a small back room behind  
the counter and sits before a computer.

INT. BOOK STORE. OFFICE. PRESENT -- NIGHT

A computer screen - Heroines of the 17th century are being investigated on the net. Beth stops on a page dealing with the poet, Mary Wroth.

O.S. A man clears his throat. Beth looks around, looks for Maggie, sees she is not around, and leans back. There is someone waiting at the counter, as yet obscured by the office doorway. She goes out.

INT. BOOK STORE. PRESENT -- NIGHT

RAIF stands by the counter. Late 20's - early 30's, handsome, but cold and distant. Beth grins perfunctorily.

BETH

Yes, can I help?

Raif looks up from a crumpled list in his hand. He sees her and stares a moment. Beth notes the look and shifts uncomfortably. Raif snaps out of it.

RAIF

Got any of these?

She takes the list.

BETH

I'll check.

She enters the office again.

INT. BOOK STORE, OFFICE PRESENT. -- NIGHT

A line of titles race across the computer screen, Beth's finger tracing down with the hand-written list held nearby. On the list some titles have already been crossed out. Beth's finger pauses on "Countess Bathory - The Virgin Slayer" She frowns, captivated.

FLASHBACK: Extracted from a later scene: JOHN, just shot, crashes to the bathroom floor.

Beth frowns at the memory, looking at the list intensely.

INT. BOOK STORE -- NIGHT

Coming from the office Beth returns the list to Raif. She still frowns, more withdrawn than before.



BETH

Sorry. All those books are out of print. The best I can do is inquire with the publishers, see if they have some old stock.

RAIF

How long?

BETH

Day or two. Do you have an email address, I can...

RAIF

No.

BETH

Well, if you give me your phone number I could...

RAIF

No, I...just moved here. No phone yet.

BETH

No cell?

RAIF

Never owned one.

BILL, Beth's boss, puts books away nearby. He stops and watches them.

BETH

Oh. Well, maybe if you come back in two days...

Raif is staring at her again.

RAIF

Beth.

BETH (surprised)

Do I know you?

RAIF

No, just this thing I do. Guess people's names. I was right, wasn't I?

Beth nods, suspicious.

Raif still stares, unnerving her.

RAIF

Don't worry, not prescient in any other way, just names...See you in two days, Beth.

He leaves the store. Beth is still, staring after him. Bill appears beside her, also staring after Raif.

BILL

He is seriously spooky.

Beth looks down. In her hand she has a printout of the book titles and "Countess Bathory - The Virgin Slayer" is uppermost.

INT. BOOKSHOP OFFICE, PRESENT - NIGHT

Beth reads from the computer screen.

BETH (VO)

Erzsebet, or Elizabeth, Bathory, first cousin to the Prime Minister, and also related to the Cardinal of Hungary, her uncle being the King of Poland. She was married to Count Nadasdy, a warmonger known as the black hero of Hungary. It is believed by many she is a descendant of Vlad the Impaler...

FLASH FX TO:

INT. TRANSYLVANIAN CASTLE, BANQUET HALL, 1400'S -- NIGHT

CGI - This sequence only a few seconds long: A castle banquet with 1400's period NOBLES dining around a long table, VLAD at the head of the table. As the Nobles dine, there are naked, impaled BODIES writhing in agony on sharpened poles around the table. After establishing, a FAST STAGGERED ZOOM into CLOSE UP on the sadistic Vlad, sitting at the head of the table.

SFX: animalistic screams.

BACK TO:

Beth studies the computer screen, her eyes intense.

INT. COFFEE SHOP, PRESENT -- NIGHT

A cookie dunks in a cup of coffee. The hand holding it travels to the owner's mouth, revealing Raif. He hesitates, noticing something through the window beside him.

Beth comes from the bookshop and unlocks her bike.

As Raif stares the soggy part of the cookie peels off and drops into his lap. Raif notices and makes a small annoyed sound. He cleans up with a napkin but quickly looks back toward Beth. Both she and her bike are gone.

EXT. CAR INT. PRESENT -- NIGHT

Medieval ominous music over...

Raining lightly. Looking through a windscreen - wipers moving to a mechanical beat. Raif drives slowly beside a park. Ahead, Beth rides her bike. She cuts away from the road and heads across a park.

Raif pulls up and watches her go.

INT. TORTURE CHAMBER, 1500'S.

Music continues over...

ECU: a Young Girl's bleeding hand, held rigidly, trembling, pins shoved under the nails.

ECU: Bathory is looking up, staring with the aroused fascination of a predator.

ECU: SERVANT GIRL 1 is trembles with fear and pain as she looks down on Bathory before her.

Bathory is on her knees, dressed in white, splashed with blood. Bathory's Priest is standing behind her, watching.

Bathory leans forward and kisses the Girl's breasts, revealing that the Girl is strapped upright and naked to a cross. Bathory makes her way down across the Girl's stomach OS.

On the Girl's face - Her bottom lip is stuck full of pins and bleeding badly. She is fighting to contain the fear, pain, revulsion.

ECU: An incision is made in her flesh with a rough knife. A stream of blood is released and courses down over white, perfect skin.

ECU: Bathory watches the blood's journey with perverse, sexual fascination.

Overcome with bloodlust, she suddenly bites the Girl's shoulder.

SMASH CUT:

INT LECTURE THEATER, PRESENT - NIGHT

Beth wakes with a start. Her Lecturer has his hand on her shoulder.

LECTURER

It's not that you're sleeping in my class. It's that you snore so loud.

Through the titterings of other STUDENTS, Beth realizes where she is and glances around, embarrassed.

LECTURER (to class)

"The Age of Revolution" by Eric J. Hobsbawm. Your assignment is twenty thousand words, and I don't want to see just blind regurgitation of Hobsbawm's theories, I want to see whether you as future historians are capable of forming your own actual insights.

Beth scribbles down the information.

INT. CATHEDRAL, PRESENT -- NIGHT

Alone with Father Michaels, Beth receives communion. She is on her knees as he blesses her.

FATHER MICHAELS

The grace and peace of God our Father and the Lord Jesus Christ be with you.

BETH

Blessed be God, the Father of our Lord Jesus Christ.

INT. CATHEDRAL, PRESENT -- NIGHT

One of the huge cathedral doors opens silently.

A man's well-polished shoes and cuffed business trousers cross the stone floor of the entrance way.

As he passes the back of his head is revealed and he comes to a halt within the shadow of a pillar, watching the altar a great distance off.

He could be Raif, but his image is indistinct.

The reverse shows the vague form of the man in the shadows by the pillar, watching.

EXT. JOHN & SHAUNNA'S HOUSE, 1988 -- NIGHT

JOHN (40's, detective) gets out of his car, a newspaper under his arm, and crosses to the front door of his modest terrace house. Before reaching it his wife, SHAUNNA (30's, attractive, blue eyes, black hair - usually tied back), comes out, leaving the door open.

SHAUNNA (irritated)  
 Couldn't you have even called?

JOHN (stopping)  
 Oh, hell, forgot. Sorry.

SHAUNNA  
 Well don't forget. You may not be religious but my religion is important to me!

JOHN  
 You're not still going?

She storms off. MITZ (to play 7, black hair, blue eyes) appears at the open door. John notices her, then calls after Shaunna.

JOHN  
 Did you make dinner?!

Shaunna ignores him. John looks back at Mitz.

JOHN  
 Hi, Mitz.

MITZ  
 Hi, daddy. Did you catch a bad guy today?

JOHN  
 (picking her up, going inside)  
 No...I caught two.

Mitz laughs as John throws a concerned look Shaunna's way.

INT. JOHN'S HOUSE, 1988 -- NIGHT

With his jacket off John wears a shoulder holster and police pistol. He's dropping the newspaper on the kitchen table as he looks in the oven. Mitz is quickly onto the paper, reading the headlines. John is disappointed to find nothing in the oven.

MITZ  
 Think it's in the fridge.

JOHN

Oh. Cold cuts again, huh?

He crosses to the fridge and gets out a salad wrapped in plastic.

MITZ

(referring to the newspaper)  
So who's this Pertocelli? He a wise guy?

JOHN

Oh, he's from the old country, part of the Rombarti family. They sent him down to whack Philip Moncarno, you know, the snitch in the Labranski case.

MITZ

So what happened, the hit turn sour?

JOHN

You wouldn't read about it, Mitz, he's just about to cap this schmuck and the Glock he had blew up in his face, killed him.

There is a brief hiatus, then Mitz suddenly bursts into raucous, almost derogatory laughter. John joins her. He slaps the table and they laugh another round, the two of them cut from the same coarse cloth.

BACK TO:

INT. CATHEDRAL, PRESENT -- NIGHT

Father Michaels turns from the altar, a goblet in his hands, the front of it covered with a white napkin. He approaches Beth, who is kneeling, but as he does so he glances toward the front doors to the cathedral. The man in the shadows is apparent.

FATHER MICHAELS

I'm sorry! This is the last service of the day!

After a moment, the shadow moves away and silently passes through the ajar door. Father Michaels goes to Beth.

FATHER MICHAELS

The blood of Christ.

BETH

Amen.

She drinks the red wine from the goblet.

INT. TWO-WAY BATHROOM, 1988 -- NIGHT

John shaves with a cut-throat razor.

JOHN

So how was church?

INTERCUT:

INT. JOHN AND SHAUNNA'S BEDROOM, 1988 -- NIGHT

Shaunna sits before a small dresser and brushes her long black hair as she looks into a mirror.

SHAUNNA

(muttering to herself)

Like you care.

JOHN

What's that?

SHAUNNA

Why are you shaving?

JOHN

What's that?

SHAUNNA

Why are you shaving?!

John appears briefly at the bathroom door then moves away.

JOHN (suggestive)

'Cause I don't want to do anything rash.

Shaunna realizes the implications of what he is saying. She looks at her face in the mirror, studying the lines appearing on her forehead and neck, getting upset.

SHAUNNA

I wonder you want to make love to me at all, I'm getting so old.

John opens the door, wiping his face with a towel.

JOHN

What?

SHAUNNA

I want a facelift.

John stares.

JOHN  
You're kidding, right?

She glances at him dismissively.

JOHN  
You're thirty-fucking-two years old.

SHAUNNA  
And I look it.

He takes her to the bed and sits her on his lap.

JOHN (gentle)  
Come here. Stop looking at yourself.  
What's wrong with you? You're  
getting so vain.

SHAUNNA  
It's not vain to want to stay young.

JOHN  
Shaunna, thirty-two is not old.  
(indicating himself) Forty-two is  
old. There's still hope for you. Me,  
well, I just take comfort in the  
fact I can still sleep with a nice  
piece of young ass.

He kisses her.

SHAUNNA  
Wouldn't you like to sleep with me  
as well?

JOHN  
You're right, get the facelift.

They grin at each other and kiss.

JOHN  
I honestly think you're more  
beautiful now than when I first met  
you. Honest. Honest to God.

Shaunna finds that appealing and kisses him back, and,  
laughing, they sink back onto the bed.



INT. BETH' BEDSIT ROOM, PRESENT -- NIGHT

Soft, ornate, sad, eerie music. Beth, in a nightdress sits before a small mirror in her tiny student's frat room, combing her long, black hair.

As she does so, the source of the music is revealed. It is an old, odd toy, like a dancing bear, rotating in accordance with the music.

Beth turns out the light and lies down on her bed, a splash of moonlight on her face.

She looks sadly at the dancing bear, watching it go round and round.

INT. JOHN AND SHAUNNA'S BEDROOM, 1988 -- NIGHT

Shaunna moves on top of John, having sex, and the sex is increasingly violent, almost vicious.

John's expression alters, not entirely comfortable with what's happening.

SHAUNNA

You're my warrior...my warrior...

Her fingernails dig into John's chest. He winces in pain.

BACK TO:

Beth's eyelids become heavy, her eyes rolling back, and in seconds she succumbs to sleep.

Music continues...

DISSOLVE TO:

EXT. MOUNTAIN OUTSIDE CASTLE CSEJTHE, 1500'S -- DAY

In a surreal setting, with mist around her and Castle Csejthe looming in the background, Bathory waits by a pathway.

Approaching from below, led by Bathory's Torturers, Dorottya Szentes and Ilona Joo, three young and virginal SERVANT GIRLS are being escorted toward the castle.

FX: As if floating in semi-slow motion, the Servant Girls pass Bathory. The last one, SERVANT GIRL 1 (as seen earlier in Beth's dream, being tortured) is particularly beautiful and with bare arms. She is touched lightly by Bathory and she pauses momentarily. Bathory's corrupt and lustful eyes dine on her. There's is confusion and uncertainty in the

Girl's eyes. She moves on, unsure, and glances back momentarily. Bathory, with steady gaze, watches the young, graceful gait as the Girl approaches the castle.

INT. BETH'S BEDROOM, PRESENT -- NIGHT

The wind-up toy comes slowly to a halt and the music stops.

Beth sleeps peacefully.

SFX: SIGNATURE DRIPPING SOUND.

A faucet in a hand basin on the wall opposite Beth's bed is dripping.

ECU: The drops form and fall slowly as the sound grows louder.

In the basin blood is forming, dribbling into the drain.

Beth frowns slightly in her sleep.

INT. JOHN AND SHAUNNA'S BEDROOM, 1988 -- NIGHT

In the darkness John lies beside Shaunna, post coital. He frowns and touches the scratches on his chest.

SHAUNNA

Did I hurt you?

John is surprised she is watching him.

JOHN

That's new.

SHAUNNA

Sorry...got carried away.

She winces in pain and touches her temple. John looks at her.

SHAUNNA

S'okay, just a little one.

JOHN

Made an appointment for you tomorrow, eight-thirty. Heard some good things about this guy.

SHAUNNA

Said that about the last one.

JOHN

Can I ask you something...What was all that 'you're my warrior' shit?

SHAUNNA

What?

JOHN

What d'you mean 'what?'. It's what you said.

SHAUNNA

I didn't say that.

JOHN (slight laugh)

Yeah.

Shaunna begins to laugh.

SHAUNNA (bashful)

I didn't, did I?

JOHN (laughing too)

Yep. You did. Said it, while you were being Freddy Kruger.

SHAUNNA (laughing)

Oh, I didn't.

JOHN (laughing)

Trust me. I just did three rounds with Jack the slasher.

SHAUNNA (laughing)

God, that's so corny! You're my warrior?!

She stops laughing suddenly, wondering if he's serious.

JOHN

Well don't look at me!

They laugh together and sober. She kisses him.

SHAUNNA

Well that's what you get for calling me beautiful.

JOHN

Oh, you remember that part! Yeah!

Shaunna smiles guiltily then laughs.

JOHN

Wouldn't have married you if I'd known you were so vain, you know.

SHAUNNA

Oh, shut up, you're vain too...I saw you combing your pubic hair in the bathroom.

JOHN

What?! You saw that?! You peeped through the keyhole?!

They laugh together.

INT. MITZ'S BEDROOM. 1988 -- NIGHT

Mitz, reads a hard cover book and hears her parents laughing in the next room. She grins, happy to hear them laugh, turns a page and goes back to reading.

INT. MUSEUM. PRESENT -- DAY

A portrait painting of Countess Elizabeth Bathory.

GUIDE (OS)

So, Reverend Andras Berthoni, a Lutheran pastor of Csejthe found out the truth when Elizabeth Bathory commanded him to secretly bury the bloodless corpses.

FLASH FX TO:

EXT. FOREST, 1500'S -- DAY

REVEREND ANDRAS BERTHONI stands before a pile of dozens of young, naked female corpses, piled on open ground. His look is one of utter bewilderment.

BACK TO:

Beth is in a TOUR GROUP. Unlike the others in the tour, she is intensely absorbed as she listens. The GUIDE moves on to reveal they are in the middle of a Bathory Exhibition.

Next is a large painting of an ornate palace-like hall with dozens of naked women engaged in a lesbian orgy.

Beth's eyes widen.

FLASH FX TO:

EXT. BATTLE FIELD, 1500'S -- DAY

COUNT NADASDY, in full armor and fearsome in appearance, brings down a knob-kerri again and again on a hapless opponent in the heat of battle.

GUIDE (VO)

While her husband, Count Nadasdy, was endlessly away waging war...

BACK TO:

GUIDE

....Countess Elizabeth Bathory often visited her aunt, Countess Klara Bathory, and together they indulged in mass female orgies.

FLASH FX TO:

INT. ORNATE PALACE-LIKE HALL, 1500'S -- NIGHT

Part of the orgy in the depiction briefly animates. Bathory kisses her AUNT KLARA.

BACK TO:

GUIDE

With her Aunt Klara and her maid, Dorethea Szentes, the Countess developed her interest in the occult and learnt the art of witchcraft. When she found the blood of peasant girls was not enough to stop her aging, she began killing girls of noble birth, and consequently her crimes could no longer be covered up. Yet she had so many relatives in the royal court that no one would dare acknowledge the truth.

EXT. MONASTORY, 1500'S -- NIGHT

The REVEREND BERTHONI writes with a quill by candlelight.

GUIDE (VO)

The Reverend Berthoni was threatened by Elizabeth Bathory, so he set down his findings in a note before he died...

BACK TO:

BETH  
And what happened to the note?

GUIDE  
It was found by Reverend Janos  
Ponikenusz and ...

INT. ORNATE ROOM, 1500'S -- DAY

The REVEREND JANOS hands the note to COUNT THURZO.

GUIDE (VO)  
...he handed the note to  
Elizabeth's cousin, Count Thurzo.

INT. TORTURE CHAMBER, 1500'S -- NIGHT

COUNT THURZO, followed by SOLDIERS, bursts through a heavy door and is shocked by what he sees. Bathory, torturing a young, naked girl, wheels to face him. Dozens of GIRLS, awaiting torture, are being held in small cages. To one side of the chamber there is a pile of naked DEAD BODIES of at least 6 Girls.

GUIDE (VO)  
Thurzo found her underground torture chamber and ...

BACK TO:

BETH  
Is the note in this exhibition?

GUIDE  
Yes, at the end of the corridor. But you know, he also found a personal diary of Elizabeth's, describing in detail the tortures and...

BETH  
What happened to Elizabeth Bathory afterward?

GUIDE (saccharin sweet)  
Could we please leave questions until the end of the tour, thank you.

Beth is embarrassed.

## GUIDE

Because so many of Bathory's relatives were influential in the Austro-Hungarian government, she was tried purely on a criminal basis, while her accomplices were charged with vampirism, witchcraft and practicing pagan rituals.

INT. EXECUTION YARD -- DAY

Anna Darvula is being beheaded with an axe, as a manacled and terrified Ficzkó waits his turn.

GUIDE (VO)

All of the torturers were beheaded...

INT. EXECUTION YARD -- DAY

Ilona Joo is sitting at a table, her arms manacled to it. A leather cord is tied to her finger and is being wound onto a wheel by a MALE TORTURER. Ilona is in great pain. By the jerk to her arm and the pain on her face, her finger has been torn off her hand. Dorottya Szentes, shackled, looks on in terror.

GUIDE (VO)

...except for Ilona Joo and Dorottya Szentes...whose fingers were pulled off one by one, before all were slowly burned alive.

Significantly the Priest, now looking like a normal Priest and without the tattoo-like markings on his face, stands to one side, watching. His eyes roam, watching the other ONLOOKERS, and betraying his guilt.

BACK TO:

The Tour Group moves on to a painting of Bathory. It depicts her inside a walled-up room. She looks haggard, near death, totally insane.

GUIDE

Elizabeth Bathory was found to be criminally insane and was walled up within a room in Castle Csejthe.

BETH

When did she die, exactly?

Guide sighs, her patience tested.

BETH  
You know, approximately.

GUIDE  
August 14, 1614... Twelve past three  
in the afternoon.

Muted Group laughter.

GUIDE  
A servant...

FLASH FX TO:

INT. PASSAGE/CHAMBER FLOOR -- DAY

Looking from within Bathory's chamber through a small opening on floor level, a SERVANT lies on the floor, struggling to push a bowl of food through with a stick. Reverse angle: the bowl of food is pushed out of the way to reveal Bathory's dead staring eyes right beside the opening. The Servant gasps in fright.

GUIDE (Cont'd) (VO)  
... was pushing food through to her chamber, and was startled to see her lying dead on the floor.

BACK TO:

The Guide moves on with the Group. Beth is not with them. She remains, fascinated by the painting.

INT. MUSEUM. PRESENT -- DAY

The group looks at numerous torture devices used by Bathory. As the Guide speaks, Beth stares into Bathory's insane eyes. She is entering a trance.

GUIDE (OS)  
These were the instruments of torture used to inflict pain and drain the blood from her victims. She favored voluptuous girls, mainly servants, lured by the promise of work to Castle Csejthe.

SFX: CHANTING (building) (as in Scene 1)

Beth's fascination grows. She receives a jab of pain to her temple and puts her hand to it, shutting her eyes, frowning. As her eyes come open and she looks up...



FX: Bathory's face in the painting animates.

BATHORY MOTION FX: Whenever Bathory or her Hand Maidens appear their motion is stilted, jerky, reptilian, surreal. This does not apply to anyone from the present era in the same shot or sequence.

Beth watches in a state of frozen terror. Bathory is talking to her, cold mist coming from her mouth, but no audible words.

Bathory's bloodied tongue licks the air.

FX: Without controlling her movement, Beth is rotated around and the museum distorts into BATHORY'S CASTLE BEDROOM.

Countess Bathory and TWO FEMALE LOVERS, all naked but covered in long, flowing hair, wait on a large bed, covered in red satin.

Without controlling her movement, Beth is moved to the bed, closer and closer.

BATHORY MOTION FX: The three women look at her with lustful anticipation. Their tongues are bloodied, as they lap the air, lick their lips, each other, and talk to her (mist, no sound).

All three suddenly scream...SFX: Shrill Scream.

SMASH CUT TO:

INT. MUSEUM, PRESENT -- DAY

Beth gasps. Raif has her by the arms.

RAIF  
I said are you alright?

BETH  
(coming out of it)  
God.

INT. CAFÉ, PRESENT -- DAY

Raif and Beth have coffee. Beth is embarrassed and confused.

RAIF  
Want to tell me about that?

BETH

I...I was hallucinating.

He's waiting but she's not giving more.

RAIF

Any idea why?

Beth shakes her head.

RAIF

Are you medicated?

BETH

Listen, I'm sorry that happened.  
I've been working at the orphanage,  
at the book store, my subject load  
at university is...

RAIF

Orphanage?

BETH (a little ashamed)

Yes.

RAIF

What do you do there?

BETH

I, ah...Look, thanks.

She begins to leave.

BETH

Oh.

She realizes she should help out with the check and looks  
for her purse.

RAIF

I got it.

She nods and begins to leave again but is stopped  
by...

RAIF

Hey, ah...

Beth waits. Raif decides against what he was going to ask.

RAIF

See you at the book store.

Beth leaves.

Raif wrestles with an inner conflict.

EXT. BOOK SHOP. PRESENT -- NIGHT

The light inside goes out. Beth exits, crosses to her bike, and is unlocking it as Bill comes out behind her. He locks the door and waves goodbye as they head in opposite directions.

EXT. PARK. PRESENT - NIGHT

Beth rides her bike, her breath steaming the cold air as she cuts in from the road. She notices a streetlight that glimmers and fades, glimmers and fades.

FX: The trees start moving in a sudden breeze.

Beth frowns, her eyes fixed on the dysfunctional streetlight.

Suddenly she has a jolt of pain to her temple and brings her bike to a halt. As the pain eases she opens her eyes to see...

FX: a large, faint image of Bathory's face appears momentarily in the darkness.

SOUND FX: A brief, deep, evil growl.

Beth gasps with fear. She searches the blackness. There is nothing.

The grounds are quiet. Beth is about to move on when...

A CYCLIST suddenly swishes by.

Beth gasps, then recovers.

EXT. CITY STREET. PRESENT - NIGHT

Beth cycles.

SUBLIM FLASH: The bloodied body of a naked BLOND WOMAN in a bedroom.

Beth has a stab of pain to her temple. She stops and puts her hand to her temple again. As the pain eases, she frowns, wondering.

She looks up, realizing something.

EXT. CRAZY HORSE NIGHT CLUB. PRESENT -- NIGHT

Establishing: The wind gusts in a murky corner of the city. A Pink fluorescent animated light of the American Indian, Crazy Horse, buzzes noisily.

The howling wind escalates. The sound transforms into the loud throb of music.

INT. NIGHT CLUB. PRESENT -- NIGHT

Loud aggressive music. Bodies are tangling on a dance floor. It is a bi-sexual frenzy of bizarre people dancing to blaring, lusty music.

Looking way out of place, Beth enters the club. She crosses to the bar and finds a spot not far from a BLOND WOMAN.

A BARTENDER takes Beth's order. As she waits for her drink she looks round and notices the Blond Woman watching her. Their eyes hold but the moment is broken as Beth's drink arrives.

Beth picks up her drink, a shot glass, throws it down, turns and looks at the dance floor.

Watching the writhing bodies before her, a change comes over Beth - the music, the orgy-like atmosphere. She sways with the rhythm, moving out onto the dance floor and beginning to dance seductively.

The Blond Woman moves along the bar, closer, watching, interested.

INT. CLUB, PRESENT -- NIGHT

Later. Beth still dances, but is now perspiring heavily, her hair matted. The Blond Woman dances near her. She moves closer and touches Beth, her hair, her shoulder. Beth abruptly moves away through the crowd.

The Blond Woman watches, but does not follow.

INT. CLUB. RESTROOM. PRESENT -- NIGHT

PEOPLE make out in the various cubicles and others imbibe drugs at the wash basins.

Beth enters, taking in her surroundings, then looks at herself in the mirror.

SFX: CHANTING starts.

Beth looks closer at herself in the mirror.

BETH (confused)  
 What are you doing here?

She begins to feel woozy. Pain jabs her temple. She leans against the wall but manages to look up.

INT. CLUB, RESTROOM. PRESENT - NIGHT

Same setting, but ...

FX: The toilet booths distort.

Music fades under to the SIGNATURE DRIPPING SOUND.

The restroom is abandoned. Beth swallows hard. She shudders and looks round.

SFX: Whispers and moans.

Beth looks back into the mirror.

FX: Beth's reflection morphs into Bathory. Bathory moves closer and appears from within the mirror until she steps into the restroom.

Bathory wears old moldy clothing as in the painting when she was entombed, and her hair is matted around her face. She stops before Beth.

BETH (afraid)  
 You're not real...What...what do you want?

Bathory is motionless, a cruel smirk on her bloodied face.

BETH  
 Why are you doing this?

Bathory leaves, moving backward as if on rewind.

Beth hugs herself hard. Sweat trickles down her face.

INT. CLUB, RESTROOM -- NIGHT

Beth is in the same position, but is now surrounded by the PEOPLE in the rest room. She realizes her hallucinations have ended.

She becomes aware of the BLOND WOMAN from the bar within the group surrounding her.

BLOND WOMAN

You okay? (to the others) C'mon,  
give her room. (to Beth) You need a  
drink, honey?

BETH

No, I... I just want to get out of  
here.

BLOND WOMAN

Well how 'bout I give you a ride?

SFX: CHANTING

Beth looks at her.

SUBLIM FLASH: The bloodied body of a naked BLOND WOMAN in a  
bedroom.

Beth stares at her, open-mouth wondering.

INT. A BLOND WOMAN'S APARTMENT. 1988 -- NIGHT

The room is in heavy shadow. A BLOND WOMAN (whom the  
audience would assume is the Blond Woman in the club) falls  
naked on a bed, along with a naked Black Haired Woman (whom  
the audience would assume is Beth).

SFX: SOFT CHANTING, BUILDING.

They kiss, the Black Haired Woman on top, her hair out. She  
quickly takes control and works her way down the Blond  
Woman's body. Soon, the Blond Woman is groaning with  
pleasure.

Within the heavily shadowed corner of the room, someone  
moves.

The Black Haired Woman sits up and looks round. But before  
her face is revealed cut back to the corner of the room.

FX: Bathory moves forward from the corner into better  
light, cast through a window. As well as the motion FX  
Bathory's image shimmers around its edges. She raises a  
finger and points at the bedside table. She speaks, mist  
coming from her mouth, but no sound.

The Black Haired woman looks in the direction she is  
pointing.

There is a large nail file on the bedside table.

She lies on the Blond Woman, kissing her.

Her hand reaches for the nail file and grasps it.

Suddenly she strikes. The nail file plunges again and again, long tails of blood flung into the air and across the walls.

Bathory smiles with aroused insanity as the Blond Woman screams.

EXT. BETH'S BEDSIT, PRESENT -- NIGHT

ECU: A match ignites, surrounded by blackness. A cigarette is brought to the flame, and lit, the inhale burning the tip well back.

Beth arrives on her bike outside her building. She secures the bike and enters the building. In little time her bed-sit light comes on upstairs.

The man sitting outside, looks up at her window. Beth is pulling off her top, revealing her bra, then turns out the light.

Although by his size and shape the man could be Raif, he is too much in shadow to tell. He throws his cigarette away, and checks his watch.

ECU: His watch light comes on. It reads 2 am.

The man walks into the night.

EXT. BLOND WOMAN'S APARTMENT BUILDING. 1988 -- MORNING

There is a strong POLICE presence outside. GEORGE (30's), a detective and John's partner, makes a call on a cell phone, while a CAPTAIN OF POLICE - a uniform cop - gives instructions to POLICEMEN nearby. George finishes his call and crosses to the Captain.

GEORGE

John'll be here any minute, Captain.

The Captain does not look pleased. He sees John's car approaching.

CAPTAIN

Well, speak of the devil.

EXT. BLOND WOMAN'S APARTMENT BUILDING. 1988 - MORNING

John arrives at speed and gets out. George is immediately beside him.

GEORGE

Where the hell you been? Captain's spitting chips.

JOHN

The doctor's.

GEORGE

She got them headaches.

JOHN

Yeah, had to drop Mitz at school.

CAPTAIN

(signaling them over)

When you're finished, ladies!

John and George cross to him.

INT. BLOND'S APT. STAIRS/CORRIDOR. 1988 -- MORNING

The CAPTAIN leads John and George up the stairs.

CAPTAIN

One a.m., a neighbor reports screams. So we sent a couple of uniforms over. Wasn't nice...Both guys threw up. Victim was twenty-nine year old Patricia Williams. School teacher. Her body is mutilated and we think she's been raped.

As they arrive at the apartment door the Captain's cell rings. As he takes the call John and George wait.

CAPTAIN

Yeah?...Hold 'em there.

He hangs up and begins walking down the stairs.

CAPTAIN

Wrap this one up, fellas. Get the bastard quick.

Captain exits and George looks at John.

GEORGE

So what'd the doctor say?

JOHN

Brain tumor. Week to live.



GEORGE  
Is that bad?

JOHN  
Nah. She's insured.

GEORGE  
Oh, thank God.

John enters the apartment. As George follows...

GEORGE  
Am I in the will?

INT. BLOND'S APARTMENT. BEDROOM. 1988 -- MORNING

As they enter the apartment a Forensic Photographer, LARRY, is in the bedroom taking shots of the gruesome scene.

GEORGE  
So what'd he say?

JOHN  
He's got no idea. Said headaches are sometimes impossible to diagnose.

GEORGE  
Gonna get a second opinion?

JOHN  
He's number five.

As they enter the bedroom a mutilated arm is showing from beneath the sheet covering the body. Blood splatters are everywhere. George lifts up the sheet and looks at the body.

GEORGE  
Whoa...What you think?

John stares for a long moment.

JOHN  
Measles?

George is shaking his head as he drops the sheet.

GEORGE  
Mumps.

JOHN  
Knew it was an 'M' word.

They are looking around. John stops and stares at a wall, covered in a spray of blood.

JOHN

Hey, Larry, you get a shot of that?

The photographer looks round.

LARRY

Why? It's everywhere.

JOHN

Just take a couple.

Larry shrugs and does as instructed.

An OFFICER hands George a case profile form. He looks at it.

CU: Crime Date: 23 November 1988. Time: 1:00am.

George signs it and hands it back. He picks up a photograph of the murdered woman from a dresser and begins to strip it from the frame.

GEORGE

I like blonds. You like blonds?

JOHN

Yeah, why I married a brunette.

GEORGE

(looking in a bedside table drawer)  
Yeah, well, Shaunna is special,  
but...

John is looking at the ceiling, examining the sprays of blood across it.

GEORGE (OS)

....blonds always have such great  
hobbies.

John looks round at him. George has activated and is holding up a big, wobbly, rotating dildo and a vibrating 'egg'. George giggles like a cute child.

INT. BLOND'S APARTMENT. 1988 -- DAY

John and George examine other rooms.

The place is shadowed, the curtains drawn. John opens a door that shows an extra guest bedroom.

INT. BLOND'S APARTMENT. GUEST ROOM. 1988 -- DAY

John enters.

JOHN  
She has a roommate?

GEORGE  
(passing the door)  
No. Lived alone.

The room is dim and stuffy, the drapes drawn. A single bed is in the center of the room.

As John looks the drapes suddenly move. He draws his gun, and approaches the drapes cautiously. He rips them back. There is nothing, but the window is open and there is a fire escape outside. He frowns, putting his gun away, about to leave the room when he notices a packet of complimentary matches labeled "Crazy Horse Nite Club" on the floor by the wall (previously covered by the curtains).

GEORGE (OS)  
What you got?

John turns to find George in the doorway.

He holds the matches up into ECU.

EXT. CASTLE COURTYARD, 1500'S -- DAY

Music over...

CU: a thin stick, alight, is held before a GUARD, shielded by his filthy hand against a cold wind. It is transferred down to some rags, stuffed between a woman's toes.

SERVANT GIRL 2 screams as the rags suddenly ignite. She is released by other GUARDS and runs around in panic as the strips of lit cloth burn her feet. Her hands are bound behind her back. The GUARDS surrounding her are amused, and there is the sound of women's laughter from afar.

The laughter is coming from above. Bathory and two FEMALE LOVERS are high up at a window, looking down.

EXT. HUNGARY. CASTLE. AERIAL 1500'S -- DAY

CGI FX: With a HAWK, flying high over Castle Csejthe.

A dark, foreboding sky looms.

Below, the castle is rapidly approached.

The castle and the courtyard are now apparent. Servant Girl 2, surrounded by a ring of Guards, has collapsed on the ground in the courtyard. She is not moving; her feet, though, are still ablaze.

SFX: RUMBLING THUNDER

MUSIC CONTINUES OVER...

DISSOLVE TO:

INT. BATHORY'S BEDROOM. 1614 - DAY

Bathory, arm in arm with two Female Lovers, watches with amusement from a window, looking down on the Girl being tortured in the courtyard below. All are barely clad in sexually provocative clothing. With the Girl's collapse the amusement is now over and they turn back into the room.

A fire is the only immediate source of light in the room.

As lightning flashes outside, a mechanical IRON MAIDEN is revealed standing not far from the fire. It is a steel and wood reproduction of a maiden, replete with long, human hair.

The door to the room opens, and Anna Darvula brings in SERVANT GIRL 3.

Bathory and her Lovers disengage and cross to her. The Servant Girl is afraid, but Bathory, aroused by her, kisses her cheek, somewhat relieving the Girl's anxiety.

Laughing, she takes her to the Iron Maiden and whispers in her ear that she should hug it.

Hesitantly the girl obeys, smiling awkwardly.

Bathory bids her touch the maiden's necklace of jewels.

The Girl looks up at the Iron Maiden's face. She reaches up and touches the necklace. The eyes on the Iron Maiden slowly open, and the mouth turns into a smile.

The Servant Girl looks around in wonder, smiling naively.

The arms on the Iron Maiden come up slowly and encompass the Girl. Slowly they draw her into a hug.

The Girl is smiling, now delighted with the wondrous toy. She lowers her head to its chest and hugs it in return.

Bathory grins in anticipation. Her Lovers begin to kiss her, working their way down her body.

The Servant Girl looks around at Bathory, not understanding.

Blades suddenly protrude from the Iron Maiden's breasts, impaling the Girl. They drive slowly all the way through her body and out her back. The Servant Girl eventually dies, looking up into the Iron Maiden's smiling face.

Bathory is in a high state of sexual arousal.

MUSIC CONTINUES OVER...

INT/EXT. CATHEDRAL. PRESENT -- DAY

It is raining. Through the open doorway the stairs leading up to the cathedral can be seen. Lightning flashes are frequent.

Oblivious to the rain, Beth moves up the stairs and enters the doorway.

INT. CATHEDRAL. PRESENT - DAY

Beth walks down the aisle between the pews where a mass is underway. Her drenched condition and automaton demeanor attract attention, especially from PRIEST 1, hosting the mass.

Beth right turns at the head of the aisle and continues on through the curtains and door to the inner sanctums, reserved for the priests.

MUSIC STOPS AS...

INT. OUTSIDE FATHER MICHAELS' OFFICE, HALL, PRESENT -- DAY

Beth knocks at the door.

FATHER MICHAELS (OS)  
Come in there.

Beth opens the door to reveal Father Michaels doing paper work at his desk. He sees Beth's condition and comes quickly to her.

FATHER MICHAELS  
Beth, whatever is it, child?

BETH  
I didn't mean to do it.

FATHER MICHAELS  
What?... Here, you must be frozen.

He closes the door and grabs a cloak from a rack, wrapping it around her.

FATHER MICHAELS  
It's okay. Everything will be okay.

Beth has difficulty finding the words.

BETH (Tears in her eyes)  
Father...I've killed someone.

FATHER MICHAELS  
What?

Beth sits.

BETH (crying)  
I woke this morning and realized.

FATHER MICHAELS  
You're sure?

BETH  
I...Oh God, I don't know what's real anymore.

FATHER MICHAELS  
Well, where did this happen?

Beth stares at him.

EXT. CRAZY HORSE CLUB. BAR. 1988 -- DAY

The place is drab and dirty during the day. George approaches along the street and enters.

INT. CRAZY HORSE CLUB. BAR. 1988 -- DAY

George approaches the bar. The place is all but empty.

BARMAN  
What can I get you, detective?

GEORGE  
Going to have to work on my disguise.

The Barman, an older man, grins. George holds up the picture of the murdered Blond Woman he took from the bedroom.

BARMAN

You know... yeah. She's a bit of a regular. Think she's a school teacher or something.

GEORGE

Was...Who'd she hang with?

BARMAN

Oh, who can say, they change from hetro to homo to hetro like they change their friggin' underwear. More often. Though I saw her with this straight looking dude a few times, you know, didn't fit. Guy had a disguise like yours. (remembering) Yeah, and with this dark-haired babe too, bit older like the dude, yeah, sometimes they were all together.

GEORGE

Can you tell us more about the guy?

BARMAN

Oh, could probably ID him. But he was, you know, nothing, Mr. Average, brown hair going grey, conservative, average height, guy in a crowd.

GEORGE

And the brunette?

BARMAN

Oh, she could sit on my face any time. Too good for the old guy, so he probably had dough. Looked pretty obvious the couple were having it each way with the blond, but then again I never got the impression the guy and the brunette were really together either. Not a couple, I mean.

George hands him his card.

GEORGE

You see 'em, give us a holler.

The Barman pushes the card into a vest pocket as George leaves.

EXT. BLOND WOMAN'S APARTMENT BLOCK. PRESENT -- DAY

Rain, thunder and lightning. Father Michaels and Beth arrive in his car. There are no signs of police activity.

They hurry inside.

INT. APARTMENT BLOCK STAIRS AND HALL. PRESENT -- DAY

They arrive at the apartment door. There is no police seal or activity.

BETH

This is...This is it.

FATHER MICHAELS (doubtful)

Here?

BETH

I'm sorry, I'm so sorry.

She opens the door.

FATHER MICHAELS (alarmed)

Shouldn't you knock first?

But Beth is already inside. The apartment is revealed to be empty. A doped-out TENANT passes in the corridor.

FATHER MICHAELS

Excuse me there, you know if anyone lives here at all at all?

TENANT

No, why? Looking for a place?

FATHER MICHAELS

Ah...She's interested.

TENANT

Landlord's down there, Number 10.

Father Michaels waves his thanks and the Tenant continues on.

Father Michaels enters the apartment.

INT. BLOND WOMAN'S APARTMENT. PRESENT -- DAY

Beth wanders around the empty apartment.

FATHER MICHAELS

Beth...This...is no crime scene.



BETH (Confused, upset)  
 But this is the place. I didn't  
 dream this. I had sex with  
 her...I...

FATHER MICHAELS  
 What? Wait, whoa, hold on now. You  
 had sex with her? A woman, you're  
 saying?

BETH  
 Then I killed her. I stabbed her  
 with a nail file until she bled to  
 death.

Father Michaels looks at her as though she might be insane.

INT. DETECTIVE'S ROOM, 1988 -- DAY

John has a forensic file on the Blond murder. A  
 messenger drops a large envelope on his desk.

JOHN  
 Thanks.

He's opening the envelope and pouring out ten by  
 eights of the murder scene. As he shuffles through  
 he comes to the picture he had Larry take of the  
 wall. Examining it closely he gets out a  
 magnifying glass and checks again. George is going  
 by.

JOHN  
 Hey, take a look.

George looks, then takes the magnifying glass.

GEORGE  
 Wanna give me a hint there, Johnny-  
 boy?

JOHN  
 See a pattern?

GEORGE  
 Circle maybe...at a stretch.

JOHN  
 What're you fucking blind? It's  
 almost a perfect circle.

GEORGE (indulgently)  
 Alright, it's almost a perfect  
 circle.

JOHN

Do you have any idea what the probability of random sprays of blood forming a perfect circle would be?

GEORGE

Same as winning the lottery, but every month someone other than me seems to manage it.

JOHN

And look at these. That's almost a perfect cross.

GEORGE

No, it's a droopy cross.

JOHN

(drawing with a pen)

Not inside the circle. See inside it's perfect.

GEORGE (irritated)

So what're we playing? Join the dots?

JOHN

Well look at it.

GEORGE

John...John, John...John John John John John. Had this girlfriend once, beautiful blond, know that comes as a shock, she once had me look at the moon for half an hour, 'cause I couldn't see the man in the fucking moon.

JOHN

So?

GEORGE

Yeah, well I did see him, finally. Only one problem...there ain't no fucking man in the fucking moon.

JOHN

What about mathematical improbability?

GEORGE

(Drawing a circle in the air.)  
It's nothing. We're better off with  
the hair.

JOHN

She was a dyke. Blond dykes like to  
fuck brunette dykes. They exchange  
jokes along with bodily fluids.  
Besides, she was raped.

GEORGE

No, she was penetrated, no semen,  
and let's not forget the big wobbly  
thing in her drawer. My money's on a  
female killer. (reading from the  
file) "Victim was killed with  
something thinner than a butter  
knife and not quite as long." Also,  
get this, there was no blade, just a  
point.

JOHN

So what's that? A shank?

GEORGE

Or, my guess, a nail file. One of  
them big metal ones. So how many  
male murderers you know go round  
killing dykes with nail files then  
leave their long, silky black hair  
all over the pillow?

John stares.

JOHN

Know half a dozen guys like  
that...Was one myself once.

George shakes his head as he walks away.

GEORGE

And you were dux at the Academy.

INT. NEWSPAPER RECORDS OFFICE, PRESENT -- DAY

Raif is being shown to a computer by a CLERK. There are  
many other RESEARCHERS using the facilities in the same  
room.

The LED screen on Raif's computer shows the search engine  
headed with whatever newspaper/city is relevant. Raif  
selects "Advanced Search" and types in 'Blond + nail file +  
murder + Venice' (or whatever suburb is relevant). He hits

'Enter' and the results come up. He clicks on the first hyperlink and is taken to a shot of the Blond's apartment building and an accompanying newspaper article.

He leans forward and reads the article with interest.

INT. DETECTIVE'S ROOM, 1988 -- NIGHT

An old vacuum screen computer screen - John is researching. He is checking symbols in the police data banks, looking in a clips browser under different folder headings e.g. Mafia symbols, Biker Gang symbols, Yakuza symbols, Triad Symbols.

He enters Biker Gang symbols and pastes in a scanned photo of the X-Circle symbol but with the drops of blood now joined with lines. He clicks on "Match Symbol". With a rejection noise the computer shortly beeps and returns on screen, "No Match".

John frowns, annoyed. The phone rings beside him and he picks up.

INTERCUT:

INT. JOHN AND SHAUNNA'S HOUSE, 1988 -- NIGHT

Mitz is calling from the kitchen.

JOHN  
Homicide, Detective Mason.

MITZ (whispering)  
Daddy, it's me.

JOHN  
Mitz?

MITZ  
Yeah.

JOHN  
Hi, baby, why you whispering?

MITZ  
You better come quick. Mommy's waiting by the door and she's really mad.

She leans out...

Shaunna's legs and coat are visible as she sits by the front door, waiting.

INT. JOHN AND SHAUNNA'S HOUSE, FOYER, 1988 - NIGHT

Shaunna is filing her nails aggressively.

INTERCUT:

MITZ

She wants to go to church again.

JOHN

(checking his watch)

Oh, Jesus, yeah, okay. Thanks for the tip.

SHAUNNA (OS) (fierce aggression)

Put that down!!

Mitz hangs the phone up instantly, afraid.

John has heard the exchange and reacts to the phone being hung up in his ear. He dials.

Mitz is standing beside the phone as her mother glares at her. Shaunna suddenly reacts to a pain in her temple.

SHAUNNA

I'm, I'm sorry, I...

The phone rings. Afraid to answer the phone, Mitz stares at her mother. It's ringing. Shaunna gets over the wave of pain and picks up the phone aggressively.

SHAUNNA

Where are you?!

JOHN

What the hell are you talking to Mitz like that for?!

SHAUNNA

I said, where are you?!

JOHN

And I said, what are you doing talking to our seven year old daughter like that?!

SHAUNNA

Oh, yeah, right, this coming from the guy who keeps her up to date on all the murders, robberies and rapes in this town!

JOHN

Listen, she was doing you a favor. I lost track of the time and she was just ringing to tell me to hurry, that's all, so don't take it out on her!

SHAUNNA

Yeah, and why is that, John? Why is it a seven year old has more idea of the time than you do? You know? I ask for one thing, to go to evening mass!

Mitz is growing more upset.

SHAUNNA

Is that so much to ask? But you can't even be bothered letting me have that time, can you? No, you're always too busy playing cops and robbers!

JOHN

Hey, that puts bread on our table, Shaunna! That pays for Mitz's schooling, and your clothes, and our house...

SHAUNNA

Oh, so now you're the big breadwinner, huh, and what does that make me? And what rights do I have?!

MITZ (crying)

Mommy, it wasn't Daddy's fault.

SHAUNNA

Well you know what, you're such a great parent, I tell you what, you get in your car and get your ass back here and you look after our kid, 'cause, me, I'm going out!

MITZ (crying)

It was my fault.

JOHN

Hey, don't you dare, don't you dare leave that little girl alone!

SHAUNNA

Well you just watch me, mister, you just watch!

MITZ

Mommy stop!!

Shaunna grabs Mitz by the collar and slams her against the wall. Mitz screams. Shaunna slams down the phone. John reacts to the sounds.

JOHN

(tapping the phone)

Hello? Hello?

Furious, he slams down the phone several times. George is just coming in with two coffees. John walks by, grabbing his coat from a chair.

GEORGE

Wrong number?

JOHN

You like her?! She's all fucking yours!

He continues on, George watches him go then looks at the two cups he holds.

INT. BETH'S BEDSIT, BATHROOM. PRESENT -- NIGHT

Beth examines herself in a mirror. Her eyes are swollen with crying, her features tense. A tear trickles down her cheek. She gasps as she realizes the next tears are blood. She grabs tissues and wipes her eyes, examining the tissues, seeing it is indeed blood.

Suddenly Beth looks in the mirror and sees Bathory standing behind her.

BETH (terrified)

What do you want from me?!

FLASH FX: The killing of the Blond Woman.

Beth falls back against a wall and collapses. She looks up and is amazed to see an X-Circle symbol drawn in dripping blood on the bathroom wall opposite. She begins to cry.

BETH

Oh, God help me!

Bathory is now at the doorway. She looks down on Beth and smiles evilly.

Beth is transfixed with fear.

DISSOLVE TO:

INT. BOOKSTORE. PRESENT -- NIGHT

It is raining outside. Beth, her manner withdrawn, is behind the counter. Bill appears, concerned.

BILL  
You okay?

Beth nods, but Bill is not convinced.

BILL  
You know I'm your friend too, not just your boss.

BETH  
I'm fine.

Bill pats her shoulder and continues on.

Raif enters, closing an umbrella. He and Beth exchange a long look, Beth uncomfortable under his gaze. Raif notices Bill not far off, sorting books, glancing their way. His attention goes back to Beth. She places a number of books on the counter and Raif looks at the invoice as he takes money from his wallet...

RAIF  
You've done well.

Beth places the books in a carry bag.

BETH  
May I ask why you're interested in Bathory?

RAIF  
(paying the money)  
Yes...you may ask.

He leaves the money, collects the bag and crosses to the door.

RAIF  
Keep the change.

He exits. Beth's eyes switch to Bill, watching her.

EXT. CITY STREET -- NIGHT

Raif walks down the street, carrying the books.

A long way back, Beth, with no protection from the rain, is shadowing him.



Raif crosses the street, looking round for oncoming traffic as he does.

This causes Beth to step into a shop doorway so as not to be seen.

Raif enters a building, a DOORMAN holding the door for him.

Beth comes to a halt, staring toward the building.

EXT. RAIF'S BUILDING -- NIGHT

Beth approaches the Doorman.

BETH  
Hi...Think it might rain.

DOORMAN  
(smiling)  
It's been known to happen.

He waits to see what she wants.

BETH  
Got caught. Say, you couldn't help me out, could you?

DOORMAN (smiling)  
Well now that's a leading question.

BETH  
Can you direct me to Wilmont, I've kinda got turned around here.

DOORMAN  
Oh, that's easy, you're only two blocks over that way. Just go up here, hang a right. What're you looking for?

BETH  
Oh, that's where I live. Wilmont.

DOORMAN  
Oh, well look, hang on a sec.

He ducks inside the door and comes out with an umbrella.

DOORMAN  
Here you go.

BETH  
Oh thanks, you're very kind.  
I'll be sure to drop it back.

DOORMAN

Oh, that's fine.

Beth begins to leave but comes back.

BETH

Say you know, this is going to sound crazy, but that guy just went in, from a distance he looked like this guy I knew. Raif. We used to date.

DOORMAN

Well, yeah, that's right, he is Raif, Raif Labrisco.

BETH

Raif Labrisco, wow, well I'll be darned, small world. He still into computers?

DOORMAN

Oh, I don't know what he does, ma'am, he's just new. Seems nice.

BETH

Oh, well, look, thanks again for this. I'll drop it back.

DOORMAN

You're welcome.

INT. RAIF'S ROOM -- NIGHT

Raif types an email - what appears to be a long report. Within it is posted the newspaper photograph of the Blond's apartment building. He sends it, and an 'ENCODING' bar comes on screen, followed by a "SENDING ENCRYPTION" bar.

A final message appears, "YOUR MESSAGE HAS BEEN ENCODED AND SENT".

Raif is thoughtful as he stares at the screen.

EXT. JOHN AND SHAUNNA'S HOUSE, 1988 -- NIGHT

John arrives outside, gets out of his car and goes inside.

As he reaches the front stairs...

INT. CATHEDRAL, 1988 -- NIGHT

SHAUNNA receives wine during mass. Her eyes open slowly and look up at the Priest. The Priest blesses her but only his hands are revealed.

INT. JOHN AND SHAUNNA'S HOME -- NIGHT

John enters, agitated.

JOHN  
Shaunna?!...Shaunna?!...Mitz?!

MITZ (small voice)  
In here, Daddy.

John enters the living room and finds Mitz sitting in the dark room alone, a faint reading lamp on behind her. She reads the hard covered book seen earlier in her bedroom.

JOHN  
Mommy went to church?

Mitz nods.

MITZ  
Don't be mad.

John forces himself to calm.

JOHN  
Reading a book?

Mitz nods, uncomfortable.

JOHN  
That's not the "True Crime" I gave you.

Mitz shakes her head. John nods, awkward.

Loud, aggressive music...

EXT. FRAT PARTY, PRESENT -- LATE DAY

Loud music circa 1988. There is a party going on inside. COLLEGE STUDENTS spill out from inside onto the front lawn. It is possible to see people inside dancing aggressively to the loud music. People smoke dope outside.

Beth appears by a tree on the front lawn, looking at the house. It is raining softly. Her eyes are dark-rimmed and devoid of emotion. Note: She does not appear in the same shot as the party or any of the guests.

EXT. STREET OUTSIDE PARTY -- LATE DAY

Raining. A car in shadow is parked nearby. A man - could be Raif - is inside, watching. He draws on a cigarette and expels the smoke through the open car window.

EXT. CASTLE CSEJTHE, COURTYARD, 1500'S -- DAY

Countess Bathory, looking resplendent and beautiful, comes down steps, attended by SERVANTS and a retinue of LADIES IN WAITING, previously recognizable as her Female Lovers, but now formally dressed.

Coming in from one side are BATHORY'S YOUNG CHILDREN - Three girls and one boy in descending order from ten years of age, with the boy the youngest at four. All are formally dressed.

A trumpet call heralds in the valley below Castle Csejthe.

Bathory takes up a formal position with her Children around her.

EXT. CASTLE CSEJTHE BATTLEMENTS, 1500'S -- DAY

Looking over a SOLDIER'S SHOULDER, through the mist-shrouded valley below, a small ARMY, mounted on horseback and wearing heavy armor, makes its way up the road to the castle. The distant trumpet sounds once more, eerie in the surreal setting.

EXT. CASTLE CSEJTHE FRONT GATE, 1500'S -- DAY

A heavy gate is being raised. It is at a sufficient height just in time to allow entry to the Army. They ride through without breaking pace.

EXT. CASTLE CSEJTHE COURTYARD, 1500'S -- DAY

Bathory looks toward the approaching army, and her husband, Count Ferencz Nadasdy, 'the black hero of Hungary' at its head.

He pulls his horse to a halt opposite her. He is a fierce and cruel looking warrior.

Bathory looks up at him and grins, her evil expression suggesting the sadistic pleasures ahead for them.

He returns her expression.

INT. TORTURE CHAMBER, 1500'S -- NIGHT

Count Nadasdy sits in a chair, holding a goblet of wine and looking somewhat drunk. The Priest stands dutifully behind him. The torturers Ilona Joo, Dorottya Szentes, Ficzkó, and Anna Darvula wrestle beautiful SERVANT GIRL 3 to an open steel cage, tearing her clothes from her as they do so. The cage has many razor sharp protrusions inside. They finally

get her inside and shut the cage door. By pulling on a rope they elevate the cage to several feet above the floor and tie the rope off.

The terrified Girl holds on desperately and has been able to find a position where she is not hurt by the blades and sharp points inside.

A small stool is placed below the cage.

A door opens, and Bathory, looking resplendent in all white, enters the room like a bride in procession. She sits on the stool, facing her husband.

Nadasdy sways in his chair slightly, drunk, waiting. Anna Darvula and Ficzkó are by a hearth; they pull red hot irons from the fire, and approach Bathory, who pays them no attention. Ficzkó steps up on a chair.

Standing beside Bathory, Ficzkó is handed the irons and inserts the red hot ends of the pokers into the cage.

CAMERA remains on Bathory. As the Servant Girl screams above and the sounds of her burning flesh and the rocking cage are heard, streams of blood flow down, falling on Bathory, covering her white dress in thick ribbons of red.

Drunk as Nadasdy is, he is strongly aroused by the spectacle.

Finally, Bathory is completely covered in red, and there is no white left on her dress.

Her eyes meet her husbands in savage desire.

EXT. FRAT PARTY, 1988 -- LATE DAY

Raining. A Woman with black hair, enters the frat house. She is only ever seen from behind. 1988 music plays.

INT. FRAT HOUSE, 1988 -- LATE DAY

As STUDENTS dance wildly in the packed house, the woman with black hair ascends stairs.

INT. UPSTAIRS HALL, FRAT HOUSE PARTY, 1988 -- NIGHT

Viewing her from behind the Woman with the black hair is slumped against the wall in the dark hall. Students pass her, barely registering her existence. GUY 1 and GIRL 1, snickering, pass by, on their way to a room.

They pass the Woman and enter a room further down the hall.

In the Woman's hand nearest the wall, a cut-throat razor drops down.

INT. A STUDENT'S ROOM, 1988 -- NIGHT

GUY 1 and GIRL 1 are kissing on the bed and stripping off each other's clothes. They are both enthusiastic and eager to get it on.

Preoccupied as they are, they do not notice the door silently open and the Woman entering.

SFX: SOFT CHANTING, BUILDING.

The Students are both naked on the bed.

FX: Bathory, on the other side of the bed, moves forward into better light, cast through a window. As well as the motion FX Bathory's image shimmers around its edges. She speaks to the Black Haired Woman, mist coming from her mouth, but no sound.

Seen from behind, the Black Haired Woman raises the cut-throat razor. She brings it down again and again with tremendous force.

Blood splatters across the wall.

GIRL 1 is screaming, holding up her hands trying to protect herself as the attack continues.

SMASH CUT TO:

INT. FRAT HOUSE, DANCE FLOOR, 1988 -- NIGHT

The music is deafeningly loud, Students dancing wildly.

EXT.CARRIAGE INT., 1500'S -- NIGHT

Dressed warmly in the most luxurious minks and sharing a mink blanket, Bathory and Nadasdy sit opposite in a carriage, taking them through the hauntingly stark countryside.

EXT. CARRIAGE, FOREST ROAD, 1500'S -- NIGHT

The carriage carries them through a dark pine forest covered in snow.

BACK TO:

Bathory, in position to see ahead, looks at her husband with an expression suggesting evil sexuality. A glow on her white face reflects the red and orange of flames ahead.

She looks to the far side of the carriage.

A beautiful young girl, NOBLE GIRL 1, also shares the carriage. She is similarly dressed in warm minks, and shares their blanket. She smiles back at Bathory.

EXT. FOREST CLEARING, 1500'S -- NIGHT

Bathory and Nadasdy alight from the carriage and Noble Girl 1 follows them. They walk through ankle deep snow to a clearing where several SOLDIERS stand, holding flaming torches.

As Noble Girl 1 arrives, she is looking around at the men, wondering what they are doing, as there is nothing in the middle of the clearing. Her eyes drop down and discover buckets of water at their feet, and the smile drops from her face in confusion.

Suddenly she is grabbed and pushed forward into the center of the group. Soldiers step forward one by one as she is pushed from man to man, tearing her clothes from her until she is naked.

The Girl cries in anguish, in total shock at what is happening, as all those around her laugh. Eventually, naked, she turns and is hit with the full force of a bucket of cold water thrown on her. In the freezing conditions it is utterly paralyzing. She tries to move in another direction, and is hit by another bucket of water thrown over her. The faces around her laugh, as she reels, shaking violently, and is hit with more water, now coming from all sides at once.

EXT. FOREST CLEARING, 1500'S -- NIGHT

CU: Noble Girl 1's face is frozen still in an expression of utter horror.

As CAMERA PULLS BACK, Bathory and Nadasdy are making a snowman out of her, and only her head is left to be covered. As Nadasdy covers her face, and the full effect of the snowman is revealed, Nadasdy is hit with a snowball. He turns around, smiling. Laughing, Bathory is revealed as the culprit. Laughing in return, Nadasdy gathers snow and retaliates, enjoying the game with his wife. The Soldiers look on and laugh.

INT. MITZ'S ROOM, JOHN AND SHAUNNA'S HOUSE, 1988 -- NIGHT

Mitz lies in bed reading the hardcover book she had earlier.

INT. JOHN AND SHAUNNA'S HOUSE, KITCHEN, 1988 -- NIGHT

John (still wearing his jacket) listlessly stirs a pot on the stove, cooking his own dinner.

SFX: The front door closes.

John looks round sharply.

INT. JOHN AND SHAUNNA'S HOUSE, FOYER, 1988 -- NIGHT

Shaunna comes down from upstairs to find John waiting at the base of the stairs.

JOHN (angry)  
(barely restraining his voice)  
What the hell do you think you're doing?

SHAUNNA  
Don't talk to me like that.

She begins to walk past to the kitchen. John grabs her by the arm and spins her round.

JOHN  
Don't walk away from me! What the hell are you doing going out and leaving a little girl unprotected!

SHAUNNA  
I'm not leaving her unprotected, you are!

JOHN  
What's that supposed to mean?!

SHAUNNA  
It means I look after her all day, I do the shopping, I do the cleaning, I drop her at school, I pick her up, I do the washing, the ironing, I even scrub your shit from the toilet. I ask for one lousy thing, to practice my religion, and, no, you can't even give me that!

JOHN  
You ever leave her alone like that again and so help me I'll...



SHAUNNA

You'll what?! C'mon, big man, you'll what? Divorce me? Take the kid? Throw in your job and go on Social Security? (finger in his face) You! Get your lazy ass home in time so I can go to church!

John sees red and crushes her hand in his. Shaunna whimpers and falls back.

SHAUNNA

You'll be sorry for that, you filthy atheist!

JOHN

What?

SHAUNNA

You heard me, you godless bastard.

JOHN

(advancing aggressively)  
You want to pick a fight with me?! You want to pick a fight?! I deal with low-lives all day. You think a nutcase like you is going to stick your finger in my face!

SHAUNNA

You don't scare me! You'll come home and I'll be gone, and so will Mitz! And just remember, I know how you find people so you will never find us!

JOHN

(grabbing her by the collar and shaking her)  
You want to steal my kid?! You want to steal my kid?!

She spits in his face. John loses it and barely stops his hand from slapping her.

EXT. JOHN AND SHAUNNA'S HOUSE, 1988 -- NIGHT

Their raised voices inside are audible but what is being said cannot be distinguished.

A window is raised in the house next door and a NEIGHBOR pokes his head out, listening.

SMASH CUT TO:

INT. JOHN AND SHAUNNA'S HOUSE, 1988 -- NIGHT

MITZ (hysterical)  
Stop it!! Stop it!! Stop it!!

She is at the top of the stairs, in her pajamas, looking down on her parents.

John looks up at her.

JOHN  
Oh, God, Mitz.

He hurries up the stairs and hugs her.

MITZ  
Daddy, don't be mad at mommy anymore!

JOHN  
I won't, honey, I promise, I won't.

SHAUNNA  
You bet you won't! 'Cause I'm not going to give you another chance!

Below, she walks from frame.

John looks at Mitz, shaking his head, unable to find the words.

JOHN  
You know, I'm, I'm so sorry, honey, I'm so...so sorry.

Mitz is sobbing. He holds her face.

JOHN  
Hey, I've never hit mom have I?

Mitz shakes her head.

JOHN  
I don't want to lose you. I'm sorry. You got to understand. I'm sorry.

Mitz nods in understanding and they hug once more.

Shaunna is standing in a dark nook, listening, bitter.

INT. UNERGROUND CAR PARK, RAIF'S BUILDING -- NIGHT

Raif comes from his car and crosses to the elevator. The Doorman to his building is coming off his shift, exiting the elevator. He holds the door for Raif.

DOORMAN

Oh, Mr. Lubrisco, been meaning to say, I ran into an old girlfriend of yours the other day.

RAIF

I've never been to this city before.

DOORMAN

Oh, well she sure knew you. Knew your name and everything.

RAIF

Really? What was her name?

DOORMAN

Oh, didn't catch it. Pretty little thing, 'bout five four, blue eyes, black hair.

RAIF

Oh...yeah, I know the one.

DOORMAN

Shouldn't'a let that one get away. Well, g'night.

Raif's expression turns dangerous. The elevator doors close before him.

INT/EXT. JOHN AND SHAUNNA'S HOUSE, 1988 -- NIGHT

The door opens, revealing John. Two uniform POLICEMEN stand on the doorstep. They are big men and professional in their approach. Policeman 2 is of Spanish origin.

JOHN (frowning, a bit aggressive)  
Yeah?

POLICEMAN 1

Sir, we have a report of a domestic disturbance in your home.

John looks at them for a long moment.

JOHN

This a fucking joke?

POLICEMAN 1

No, sir, and I would appreciate it if you would not curse. We had a report of screaming and shouting and possible physical violence in this house. Are you the...

Shaunna appears behind John.

John looks round and sees her.

JOHN (quietly)

Go inside.

Shaunna looks defiant.

POLICEMAN 1

(beginning to enter)

It's alright, ma'am, you can...

John puts a hand on his chest.

JOHN

Don't take another step.

POLICEMAN 1

Take your hand off me, sir.

JOHN

Step back on the porch right now.

Policeman 1 does not move and he is considerably bigger than John.

JOHN

Step back now. I do not grant you entry to my home.

Those words, as per the manual, induce Policeman 1 to step back onto the porch.

JOHN

Okay, you and Shirley Temple here hit the road. I'm a cop, John Mason, homicide, third precinct. This is my house.

POLICEMAN 1

ID?

John goes to put his hand inside his coat, and Policeman 2 puts his hand on his weapon in its holster.

JOHN (contemptuous, unafraid)  
Oh, gimme a fucking break.

He deliberately whips the badge ID out, scaring Policeman 2 who draws his gun. John laughs at him as he pushes his ID at arms length at Policeman 1.

JOHN (to Policeman 2)  
Tell you what, sonny, you take that 'pistola' out of my face, I won't take it off you and shove it up your ass sideways.

Policeman 2 is angered.

POLICEMAN 2  
Well I'd like to see you do that, hombre.

JOHN  
Well ask your partner here if this is a legit ID...Go ahead.

Policeman 2 looks at Policeman 1. The second he has done so, however, John whips the gun from his hand. He points it at Policeman 1.

JOHN  
You, drop that belt, now.

POLICEMAN 1  
Detective, I advise you that...

John cocks the revolver right in his face.

JOHN  
You think I'm fucking joking?!

Policeman 1 undoes his belt and drops it, dropping his gun and holster along with it. John points the gun at Policeman 2.

JOHN  
Assume the position.

Policeman 2 turns around slowly and faces a wall, placing his hands upon it. John looks at Policeman 1.

JOHN  
Normally I'd tell a guy like you to give me the piece strapped to your ankle, but you don't have one do you. 'Cause that's not in the fucking manual, is it.

He suddenly pushes Policeman 2 hard up against the wall and shoves the barrel of the gun into his ass.

JOHN

Hey, how's that feel? Good? Must feel just like Saturday night all over again, huh.

POLICEMAN 2

You motherfucker.

JOHN

Hey, I would appreciate it if you would not curse, sir.

Policeman 1 goes to jump John, and even though John is not looking at him, he points into his face, stopping him.

JOHN

Make a move, pal, and this thing goes off in your partner's ass, and with the barrel pointing up, the bullet goes through every major organ in his body.

Policeman 1 backs off.

JOHN

You boys know this is a good way to assassinate people? Know why?

He shoves Policeman 2 away, breaks the gun open and drops the bullets from the chamber onto the front porch.

JOHN

'Cause you stick a barrel up a man's ass, you don't need a silencer. Use it a lot down Chinatown. Funny, never see you guys there. What's the matter, too hot for you down there? Oh, sorry, forgot, you just do domestic, don't you.

He closes the gun and throws it hard to Policeman 2, who catches it.

JOHN

When a detective gives you an order, you piece of shit, you fucking obey it.

POLICEMAN 1

We'll be back with a full SWAT team.

JOHN

Ha. No you won't. I can just see you two pansies describing in triplicate how you had the drop on a suspect and then let him shove your own gun up your ass. Now you two girls hitch up your skirts and get off my porch... Go on. Get along now. Shoo.

Malevolently, the two Policemen leave. John closes the door. He looks at Shaunna, who is looking at him with disgust.

SHAUNNA

Big man.

She turns and goes toward the kitchen.

John watches her and shakes his head, bitter.

INT. BETH'S BEDROOM, PRESENT -- NIGHT

MUSIC begins.

Beth lies awake in the dark. She is in a bad way, dark circles under her eyes, a somewhat paranoid expression, tears sparkling in the moonlight.

INT. JOHN AND SHAUNNA'S HOUSE, BATHROOM, 1988 -- NIGHT

Music continues.

John has lather on his face and working at it with a cut-throat razor. He discovers the blade is blunt, and irritated, he sets about sharpening it on a leather belt attached to the wall.

INT. BETH'S BEDSIT, PRESENT -- NIGHT

Music continues.

With the blinds drawn, Beth lies still on her bed.

She sits up suddenly, about to go somewhere.

DISSOLVE TO:

EXT. DIRTY CITY STREET, PRESENT -- NIGHT

Music continues.

Beth, still in the same clothes, wanders. She experiences a jab of pain to her temple and stops.

DISSOLVE TO:

EXT. GRAVEYARD, PRESENT -- NIGHT

Music continues.

Raining. Beth, in the same clothes, walks through a graveyard, looking at the headstones. She appears lost, confused. She has no protection against the rain.

Not far from her a middle-aged man is standing before a grave. He wears a raincoat and carries an umbrella.

As he is leaving he turns and looks at her. Although we do not see him too clearly this time, it is George, but he is now a man of late middle age, wearing heavy glasses. He crosses to her, takes her hand and places the umbrella in it. She looks up into his face. He tips his hat, grins, and continues on.

EXT. THE CATHEDRAL, PRESENT -- NIGHT

Music continues.

The umbrella is on the ground outside.

DISSOLVE TO:

INT. OUTSIDE FATHER MICHAEL'S OFFICE, PRESENT -- NIGHT

Music continues.

Beth stands before a door. Father Michaels opens it. Beth breaks down crying and hugs him. Father Michaels embraces her, seeing something is seriously wrong with her, and ushers her inside.

DISSOLVE TO:

INT. FATHER MICHAEL'S OFFICE, PRESENT -- NIGHT

Music continues.

Beth sits in a chair, weeping. Father Michaels brings her a small glass of wine. He strokes her hair sympathetically and pats her shoulder. Beth is distracted, staring, trance-like.

Music fades under as...



BETH (VO)

Nobdody knows the truth about why Bathory took up her evil ways, but it seems it was sheer vanity; a woman who wanted to be young and beautiful forever. There are various versions of the story...

INT. BATHORY'S BEDROOM -- DAY

The room is filled with BLACK CATS. Bathory is being fitted with a dress. SEAMSTRESS 1, one of three SEAMSTRESSES, accidentally pricks Bathory with a pin. Bathory instantly backhands the Girl, giving her a bloodied nose. As Seamstress 1 is hurried away and Bathory is handed a cloth, she notices her skin where the blood was on her hand. She believes it shows signs of restored youth.

BETH (VO)

...that she struck a handmaiden or threw scissors at her, or bit her, but she did draw blood, and where that blood fell the Countess Bathory was sure her skin now appeared more youthful.

INT. BETH'S BEDSIT. PRESENT -- NIGHT

Beth, still in the same clothes, sits in front of her computer, reading an internet article on screen. The article contains a picture of Bathory.

BETH (VO)

It is thought that two of Bathory's torturers, Ilona Joo and Dorottya Szentes were also witches, and had convinced Bathory that the blood of young women, especially virgins, could restore her fading youth.

INTERCUT:

INT. MAIN HALL, CASTLE CSEJTHE 1500'S -- DAY

Bathory is inspecting a long line of beautiful YOUNG PEASANT GIRLS aged 12 to 18 lined up before her.

BETH (VO)

According to Bathory's own diary she tortured and killed six hundred and ten of the most beautiful young women in her realm.

INT. LARGE DOORS, CASTLE CSEJTHE 1500'S -- DAY

While two GUARDS stand before a set of doors, a NAKED SERVANT GIRL scrubs the floor before them. Although their heads do not move, their eyes are attentive to her.

BETH (VO)

The tortures varied from making house maids do their chores naked, in front of other male staff...

INT. TORTURE CHAMBER, 1500'S -- NIGHT

GIRLS are being tortured and drained of blood as per monologue.

BETH (VO)

...to night-time orgies of blood where girls were whipped until their stomachs were a bloodied mess, fingers were cut off with shears, open wounds had hot pokers plunged in, and before each poor child succumbed...

Bathory luxuriates in her bath of blood.

BETH (VO)

...their blood would be drained for their mistress's bath.

In a total frenzy of cruelty Bathory, dressed in white and covered in sprays of blood, whips a dead, naked Girl held up in a crucifix position via the wrists.

BETH (VO)

It was said that Bathory's bloodlust was so strong she often had girls held up and continued to whip them even though they were already dead.

INT. BATHORY'S BEDROOM, 1500'S - DAY

The room is filled with black cats. Bathory, looking distressed, is looking in a hand mirror, and the crones Ilona Joo and Dorottya Szentes step in and whisper into her ears.

BETH (VO)

It was when she realized the blood was not doing its job, that her witches convinced her it was not red blood that was needed, but blue.

Bathory lowers the mirror as she listens, coming to the realization the witches must be right.

INT. MAIN HALL, CASTLE CSEJTHE 1500'S -- DAY

Bathory is greeting young NOBLE GIRLS, richly dressed.

BETH (VO)  
 She lured the daughters of the local lesser nobility to her castle under the guise of teaching them the manners and etiquette of the Royal Court.

INT. BATHORY'S BEDROOM, 1500'S -- NIGHT

Two of the Noble Girls are naked, bound to chairs, and dead. Bathory is crossing to her bed via a pathway on the floor constructed of heaped ash, holding back large puddles of blood. Black cats lap at the blood on the floor.

BETH (VO)  
 When punishments took place in Bathory's chamber, large quantities of ashes were spread around her bed, to allow her passage between the vast pools of blood.

EXT. CASTLE CSEJTHE 1500'S -- DAY

POOR PEASANTS pick around a rocky slope at the base of the castle walls for scraps of food. Suddenly the naked body of a NOBLE GIRL hits the stones nearby. The Peasants look up in fright.

BETH (VO)  
 Despite all the rumors, it was only when Bathory became so careless about the killings, and so sure she was above punishment, that her inevitable arrest followed.

PEASANT'S POV: High up above on the castle walls, SOLDIERS throw off a second body, which races toward them. Just before it impacts...

SMASH CUT TO:

INT. BETH'S BEDSIT, PRESENT -- NIGHT

ECU: A drop of blood hits the porcelain base of the sink.

SFX: Signature dripping sound, louder.

With the blinds drawn, Beth lies on her bed. She looks to be almost catatonic. She looks to one side.

FX: The sink tap is dripping, and as she watches, the drips turn to red.

There is a loud knock at the door.

Startled, Beth stares at the door, frightened.

INT. FRONT DOOR, BETH'S BEDSIT, PRESENT -- NIGHT

The door opens slightly, revealing Beth peeping out, her door chain attached.

BETH  
What do you want?

RAIF  
My doorman would like his umbrella back.

A frown flicks across her face. Presently she leaves the door, collects the umbrella, and returns. She unlatches the door and opens it.

BETH  
How did you find out where I...

But Raif is gone. Beth frowns as she looks down the hall, not understanding. She is about to go back inside when she looks down and sees an envelope. She picks it up.

INT. BETH'S BEDSIT, PRESENT -- NIGHT

Beth's hand opens the envelope.

A slip of paper unfolds to read:

So that you understand.  
12 Cider Rd, Paddington.

Beth frowns heavily and ambiguously.

INT. JOHN AND SHAUNNA'S HOUSE. KITCHEN. 1988 - NIGHT

As Shaunna washes dishes, John enters and stands behind her, wanting to apologize but unable to find the words.

Shaunna leans against the sink. She massages her temples. John rubs her arms. She shrugs him off.

JOHN  
Sorry.

Shaunna holds her head, leaning down.

SHAUNNA

I am too...

JOHN

Here, sit down, I'll get you a drink.

John pours her a whisky. She takes it and sits.

JOHN

Made the appointment with the specialist yet?

Shaunna nods.

SHAUNNA

You worry too much. I'm sure these are just some sort of migraine.

He kisses her on the forehead.

SHAUNNA

You look tired.

JOHN

Do I?

She nods.

JOHN

On another case.

SHAUNNA

Huh...don't you ever stop?

JOHN

I will if they will.

SHAUNNA

(Grinning sadly)

You can't save the whole world, John.

Shaunna gets up.

JOHN

Hey, why don't you just take it easy...

SHAUNNA

(indicating the dirty dishes)  
No, got to get this cleaned up and  
get Mitz's lunch ready. Where is  
she?

JOHN

Reading that book you gave her.

SHAUNNA

I gave her?

JOHN

(shrugs)

It's a hardcover.

Shaunna half-laughs.

SHAUNNA

Well then we sure know it wasn't  
you.

John shrugs and they both grin, ready to make peace.  
Suddenly the lights begin to flicker, then go out.

JOHN

Oh, what the hell.

John searches in a cupboard.

JOHN

Where's the flashlight?

MITZ (OS)

Mommy!

SHAUNNA

Hold on, sweetie, I'll be up there  
in a sec!

JOHN

(bumping into something)  
Ouch! Shit!

SHAUNNA

You okay?

JOHN

(In pain)

Yeah... Where the hell's the  
flashlight?

SHAUNNA

Go get Mitz. I'll light a candle.

He exits, limping. Shaunna finds a candle.

INT. JOHN AND SHAUNNA'S HOUSE. UPSTAIRS HALL. 1988 - NIGHT

John finds his way to Mitz's room upstairs.

BACK TO:

Shaunna lights the candle and exits the kitchen, carrying it.

INT. JOHN AND SHAUNNA'S HOUSE. STAIRS. 1988 - NIGHT

John comes down the stairs carrying Mitz. Carrying the candle, Shaunna meets them.

SHAUNNA

Wonder what's with the power.

JOHN

Probably all the rain.

They enter the living room.

INT. JOHN AND SHAUNNA'S HOUSE. LIVING ROOM. 1988 - NIGHT

MITZ

Mommy.

SHAUNNA

Yes, darling?

MITZ

I'm scared.

SHAUNNA

It's okay, hon, it's only a blackout. Won't last long.

John sits with Mitz on his lap. Shaunna places the candle on a coffee table and rubs her arms, suddenly cold. Mitz nuzzles against John's chest, ready to go to sleep.

JOHN

What's wrong?

SHAUNNA

Just felt so cold all of a sudden.

Mitz yawns.

The candle flame flickers, swaying in a draft. Shaunna notices. John is not watching.

SHAUNNA  
You open a window?

JOHN  
No.

SHAUNNA  
The candle flickered.

JOHN (to Mitz)  
You open a window, sweetie.

MITZ (almost asleep)  
(yawning, shaking her head)

JOHN (to Shaunna)  
She's going off.

Shaunna nods and they sit in silence.

SHAUNNA  
It's taking a long time.

JOHN  
Mmm. I'll go check the fuse box soon  
as she's asleep.

SHAUNNA  
She is already. Been a long day.

John gets up, carrying Mitz to bed.

SHAUNNA  
Could you get my cardigan, please.

JOHN  
Sure.

She watches him leave and his footsteps are heard creaking  
on the stairs.

INT. JOHN'S HOUSE. LIVING ROOM. 1988 - NIGHT

Shaunna sits alone. She notices the candle flicker again,  
and frowns. She is suddenly much colder. Her breath steams  
the air.

She stands, almost unable to bear the cold and crosses to a  
window.

The houses across the road are dark, as are the  
streetlights.

Shaunna frowns.



The street light opposite flickers and comes on. The only light to do so.

Shaunna watches intently.

A dark figure now appears to be standing below the streetlight. It is Bathory.

Shaunna's blood runs cold. She moves closer to the window, trying to make out the person. Inadvertently, her breath frosts the glass.

Shaunna tuts, and rubs her hand over the pane, clearing it. She takes her hand away.

SMASH CUT TO:

Bathory's intense face is almost against the pane, staring straight into her eyes.

Shaunna gasps loud and long. She stumbles back and falls.

She immediately gets up, staring petrified at the window. There is nothing there.

She edges cautiously to the window, staring out.

Bathory is now below the streetlight again.

Behind Shaunna, the candle flickers once more.

SHAUNNA'S POV: BATHORY MOTION FX: She comes directly toward the house, but disappears.

Shaunna is staring out the window.

As she looks out, she is unaware that Bathory is now standing behind her.

Shaunna senses her presence and spins round. She gasps.

Bathory rubs a large knife against her own temple. She grins evilly. Her hair is matted.

Shaunna shivers violently, terrified. Panic rises, forcing her to find voice.

SHAUNNA

John!

FX: Bathory's temple begins to bleed, the knife cutting.

FX: Bathory disappears in a mist and John immediately appears (carrying Shaunna's cardigan).

JOHN

What?!

He sees her panic and rushes to her, grabbing her.

JOHN

What's wrong? What?

SHAUNNA

She was here, right here!

JOHN

Who?

Shaunna turns and looks out the window. Bathory is below the streetlight once more.

SHAUNNA

Look, there! Look!

BATHORY MOTION FX. She rapidly walks from view, the streetlight going out.

John looks out the window.

SHAUNNA

Tell me you see her! Tell me you see her!

JOHN

Where?

Shaunna looks. She sees there is no one there.

SHAUNNA

No...no.

JOHN

Well whoever it was, they're gone.

SHAUNNA

I swear there was someone, there was... She was so close that... her face was...

John embraces her, comforting her, putting the cardigan on.

JOHN

It's okay...it's okay. I believe you.

SHAUNNA

She was horrible...You believe me, don't you?

JOHN

Yeah, course I do, but... look, it's raining out. There's a blackout; it could have been anyone passing by.

SHAUNNA

This was not someone passing by!

JOHN

I'll go outside and check. Okay? You be okay?

SHAUNNA

I...I...

She hugs herself, and John kisses her gently on the forehead.

JOHN

Make sure the door is locked behind me.

Shaunna nods. John begins to leave.

SHAUNNA

John...

He pauses.

SHAUNNA

Be careful, she was...

JOHN

I'll be fine. Lock up behind me.

INT. JOHN AND SHAUNNA'S HOUSE. KITCHEN. 1988 -- NIGHT

Shaunna enters cautiously, carrying the candle. She places it on the table.

SFX: BREATHING

The candle flickers on the table.

The phone suddenly rings, shrill in the silence.

Shaunna jumps in fright. She picks up.

SHAUNNA

Hello, yes?

WOMAN'S VOICE (phone FX, mixed with static)  
A halállal táncolunk.

SHAUNNA

Sorry, what?

WOMAN'S VOICE

A halállal táncolunk.

SFX: The Woman's Voice distorts into a stronger male voice.

SHAUNNA

Who is this...?

Shaunna is about to put the phone down when...

GEORGE'S VOICE (phone fx)

Shaunna? Shaunna, what are you talking about?

SHAUNNA

George?

GEORGE'S VOICE

Yeah, what's wrong? Don't you know it's me?

SHAUNNA

Oh, um...We must've had crossed lines.

GEORGE' VOICE

Well... Look, I need to speak to John. You sure you're okay?

SHAUNNA

Oh, I'm fine, just had a bit of a scare. There's a blackout here. John's outside, won't be long.

SFX: STATIC NOISE

SHAUNNA

George?...Hello?

There is only static...then...

PHONE VOICE (Morphing voice)

No, he won't be back...(it becomes a fully male voice) A halállal táncolunk.

SHAUNNA

Who is this?...What do you want from me?!

PHONE

I... see... you... I... see...  
you... Shaunna.

SHAUNNA

Who the hell is this?!...George?!

SFX: STATIC MIXED WITH THE REPEATED WORDS

PHONE (Female voices)

A halállal táncolunk. A halállal  
táncolunk.

SHAUNNA

Why are you doing this to me?!

The STATIC increases to a piercing level. Shaunna drops the phone and steps back, very frightened.

Suddenly the kitchen light comes on.

Shaunna lets out a shout of fright, but is then relieved. She sinks into a chair, sobbing.

From another angle - she is unaware Bathory is now standing behind her.

INT. JOHN'S HOUSE. FRONT DOOR. 1988 - NIGHT

The key inserting in the lock is heard and a man's dark form, enters.

INT. JOHN'S HOUSE. KITCHEN. 1988 - NIGHT

John enters. He finds Shaunna at the table sobbing. He notices the phone dangling off the hook.

JOHN

What's wrong? ...Who you calling?

He crosses to her and kneels, holding her arms.

JOHN

Shaunna?

SHAUNNA

It said you wouldn't be back.

She begins to cry, losing control.

JOHN

Who said?...Answer me.  
What happened? Who said?

SHAUNNA

I don't know, someone...  
Something... I don't know...

SFX: Telephone FX. A faint voice on the line.

John hears it and crosses to the phone, picking it up.

JOHN

Hello? Who's this?

GEORGE'S VOICE

John? What the hell's going on?

JOHN

George?

GEORGE

Yeah, what's going on? Is Shaunna okay?

John looks at her.

JOHN

What do you mean by that?

GEORGE

I just meant...

JOHN (irritated, dismissive)  
Look, I'll get back to you.

GEORGE

No! No! This is official! We're back on deck. Our man's struck again, at one of the college frat houses...

John shuts his eyes, understanding.

JOHN (annoyed)

Oh, not now.

GEORGE

Look, the captain's all over me. I'll pick you up in ten.

JOHN

All right.

He hangs up.

SHAUNNA

No! No, don't... Don't!

JOHN

Honey... you know I have to.

Shaunna becomes strangely calm, fatalistic.

SHAUNNA

Fine...They need you, you just go.

JOHN (impatient)

Look, just tell me, what the hell happened?!

SHAUNNA

Don't talk to me like that!

John comes back and kneels beside her.

JOHN

I'm sorry. Just tell me what happened, okay?

SHAUNNA

A... A halállal táncolunk.  
...something like...halállal  
táncolunk.

JOHN

What? What's that?

SHAUNNA

That's what it said.

JOHN

That's what it said? George?

SHAUNNA

The thing. The thing on the line.

JOHN

What thing?!

SHAUNNA

I don't know! A voice, a strange voice...It said "A halállal táncolunk." and then "He won't be back". It kept repeating... Just repeating.... I've never been so scared... John...

He hugs her.

JOHN

Look, leave the phone off the hook until I get back, okay?

He takes the phone off the hook.

JOHN  
Don't worry about it now, get some  
sleep... The house is locked tight,  
and I'll flick the dead bolt on the  
way out.

SHAUNNA  
John...

JOHN  
Yeah?

SHAUNNA  
I...love you.

John looks at her for a long moment.

JOHN  
It's been so long since you said  
that. Don't know when we began to  
lose each other, sweetheart...  
Yeah...I love you too.

He stares at the still burning candle. The flame is steady.  
He blows it out.

SMASH CUT TO:

INT. JOHN AND GEORGE'S CAR - NIGHT

Windscreen wipers going. George drives. He glances across  
at John, noticing his preoccupation.

GEORGE  
Heard what went down between you and  
Shaunna.

John looks at him.

GEORGE  
They called it in.

John shakes his head.

JOHN  
Huh. Pussies.

GEORGE  
What do you expect? They're  
uniforms. They go by the book.  
You want to talk about it?



JOHN  
 (shrugs, shakes his head)  
 No...We made up...Just,  
 lately...she's...

George waits, ready to give support. John finally shakes his head, and looks away.

EXT. FRAT HOUSE, 1988 -- NIGHT

The flashing lights of a police car. Still raining lightly. A CROWD of onlookers has gathered outside the house, and a large POLICE presence. PARTY GUESTS huddle next to each other as they attempt to line up. A YOUNG OFFICER is addressing them with a megaphone.

YOUNG OFFICER (OS)  
 We need you all to line up...there.

YOUNG OFFICER points to a FEMALE OFFICER who is waiting with a pad and pen.

YOUNG OFFICER  
 Give this officer your name and a  
 phone number where we can reach you.  
 Please also have your ID ready.

Young Officer repeats the message, while John steps from the car.

As he heads inside some UNIFORM OFFICERS look sideways at him, disdain in their expression.

The Captain is present on the front lawn as John and George pass.

CAPTAIN (to John)  
 Want to talk to you.

George raises his eyebrows and shrugs to John as he proceeds. John crosses to the Captain.

CAPTAIN  
 Whoever did this did that blond job.

JOHN  
 Why so sure?

CAPTAIN  
 Long black hair everywhere.  
 Different weapon, but just as sick.  
 Sicker.

He sighs, not wanting to broach the subject.

CAPTAIN  
 Heard about the trouble at your  
 place. You'll get carpeted for that.

John nods and waits.

CAPTAIN  
 Uniforms are your first back up,  
 John, maybe you better remember  
 that.

JOHN (expecting worse)  
 S'that it?

Captain nods.

John nods and begins to move on. He is stopped by...

CAPTAIN  
 You know, records don't change, but  
 people's minds do.

John waits.

CAPTAIN  
 Means, with your record you'll  
 probably just get a reprimand. But  
 the uniform boys start spreading  
 rumors you're a wife-beater, that's  
 going to stick. Doesn't matter how  
 many commendations you have, when it  
 comes to a promotional  
 recommendation it boils down to a  
 value judgment.

John nods, and continues on.

INT. FRAT HOUSE. UPSTAIRS HALLWAY. 1988 -- NIGHT

As John comes down the hall, he grimaces at a bad smell. He  
 takes out a handkerchief and holds it over his nose.

He comes to the bedroom, where a FORENSICS TEAM is already  
 at work.

INT. FRAT HOUSE. BEDROOM. 1988 -- NIGHT

George is beside the bed with CLAIRE, a doctor of  
 forensics.

GEORGE  
 Reckon we might find some prints in  
 the blood on the sheets?

CLAIRE  
 Worth a try. See what the luminol  
 turns up.

George notices John in the doorway, holding the hanky.

GEORGE  
 Ah, shit-kickers party over here,  
 sir.

John comes closer, noticing the two bodies but going  
 straight past to the wall. He is studying the blood  
 splatter patterns. George, examining the bodies, looks  
 around at him and frowns.

GEORGE  
 Oh, John...

John looks round.

GEORGE  
 Just a hunch, but I think the bodies  
 are here.

John spots Larry, the forensic photographer.

JOHN  
 Larry.

Larry looks and John waves his hands at the wall as he  
 crosses to George. Larry acknowledges with a nod.

GEORGE  
 Still playing join the dots?

John looks at the bodies of the TWO DEAD STUDENTS.

JOHN  
 (putting his handkerchief away, indicating the bodies)  
 Beats counting dashes.

There are literally dozens of slashes on the bodies.

CLAIRE  
 We stopped counting at two hundred,  
 and by the way, that's per body.  
 These kids were already dead from  
 loss of blood but the killer kept  
 attacking. There isn't even bleeding  
 on some of these deeper wounds.

JOHN  
No puncture wounds?

CLAIRE  
Nope.

JOHN  
Doesn't seem possible.

GEORGE  
What's that?

JOHN  
Two young fit people. Now I'm sure if someone was slashing at me and my girlfriend with a knife, not stabbing us, then at least one of us would make it to the door, but from what I can see they both died where they are.

CLAIRE  
Mmm, yeah. It's as if they were so frozen with fear they couldn't move. Or the killer was just too fast and powerful.

JOHN  
Or something as obvious.

GEORGE  
Oh, I'm sorry, I must have left my obvious glasses in the car.

JOHN  
Wasn't just one attacker.

GEORGE  
Oh, latest twist. Our killer, or killers, are now sending us coded messages.

George nods toward an adjoining bathroom.

INT. FRAT HOUSE. BATHROOM. 1988 - NIGHT

John looks into the bathroom. Painted on the wall in blood is "A Halállal táncolunk."

JOHN  
What language is that?

GEORGE (OS)  
Swahili.

CLAIRE (OS)  
Think it's Hungarian.

JOHN  
What does it say?

CLAIRE (OS)  
I don't know. Just looks Hungarian.

John studies the message, frowning. Suddenly he remembers.

REPEAT FOOTAGE:

SHAUNNA  
A voice, a strange voice... A creepy  
voice...It said "A Halállal  
táncolunk."

BACK TO:

John's eyes are wide. His jaw drops.

JOHN  
No.

Music drives us through the following scenes...

INT. JOHN AND SHAUNNA'S HOUSE, UPSTAIRS HALL, 1988 -- NIGHT

Lit by a faint, vertical strip of light, a drop of BLOOD  
drips from Bathory's eye and down her cheek.

Through the slit in the slightly open door, Mitz can be  
seen in her bedroom. She has fallen asleep with the book  
resting on her chest.

Bathory studies her with the concentration of a predator.

BACK TO:

JOHN  
No!

John hurries from the room. George looks round, surprised.

INT. BETH'S BEDSIT, PRESENT -- NIGHT

Tears drip from Beth's eyes. She is staring at her  
reflection in a mirror over the hand basin.

SFX: SOFT CHANTING

Bathory appears behind Beth. Beth screams. Bathory smirks.

Beth looks down onto her hands. They are covered with blood, splashes from her tears, hitting them. She sobs.

BETH  
No, no, no, no...

SFX: The sound of her 'no' blends with John's voice also saying 'no'.

BETH  
A Halállal táncolunk...

Her voice, John's voice, and chanting mix and continue over...

DISSOLVE TO:

INT. JOHN'S CAR. 1988 -- NIGHT

John drives frantically, the windscreen wipers blending with the sounds.

John tries his cell phone, but a 'line busy' signal is heard.

INT. JOHN AND SHAUNNA'S HOUSE, KITCHEN, 1988 - NIGHT

The phone John took off the hook hangs by the cord.

BACK TO:

John hangs up the cell.

JOHN  
No...No...

GEORGE (Radio FX)  
John, pick up, what's happening?

INTERCUT:

EXT. FRAT HOUSE, 1988 -- NIGHT

George stands beside a black and white, using its radio.

GEORGE  
C'mon, speak to me.

John picks up the car mike.

JOHN

That message on the mirror! It's the same message a voice on the phone said to Shaunna!

GEORGE

What?

JOHN

I can't explain! It's just, Shaunna's in trouble! I got to get home!

He hangs up.

George switches frequency.

GEORGE

Come in dispatch, over.

INT. OUTSIDE FATHER MICHAEL'S OFFICE, PRESENT -- NIGHT

Raif appears in front of the large doors. He looks around, ensuring no one will detect him. He takes out a key and unlocks the door. He eases the door open and goes inside.

INT. FATHER MICHAEL'S OFFICE, PRESENT -- NIGHT

Raif enters. He crosses to the desk, looking around as if seeking clues. He sees a glass on the desk on the far side. He takes a plastic zip-lock bag from his pocket, wraps the glass in it, and puts it in his pocket. As he is now at the far side of the desk, he opens the drawer. He freezes.

There is a revolver in the drawer.

Raif stares at it.

INT. JOHN AND SHAUNNA'S HOUSE, UPSTAIRS HALL, 1988 -- NIGHT

Moving along the hall we pause beside Mitz's bedroom door, slightly ajar. She is still asleep as seen before.

Further down there are the sounds of grunting, heavy breathing, moans, like people having sex. Continuing on into the master bedroom camera arrives at an open door to the bathroom (bathroom can also be accessed via the hall door).

A naked woman with long black hair is leaning over the hand basin. A man, standing behind her is having sex with her. His back is covered in tattoos of the kind Bathory's Priest had. The sex is quite brutal, with the man pushing into her

viciously, and holding her hair. Her passion is growing, and she shares his vicious lust.

MAN (softly at first)  
 A Halállal táncolunk.  
 A Halállal táncolunk.  
 A Halállal táncolunk.

The woman picks up on the chant.

WOMAN  
 A Halállal táncolunk.  
 A Halállal táncolunk.

INT. MITZ'S BEDROOM -- NIGHT

Mitz is asleep. The chanting grows louder.

Mitz wakes. She becomes aware of the sound. Her eyes search the darkness of the hall outside, scared.

INT. JOHN AND SHAUNNA'S HOUSE, UPSTAIRS HALL, 1988 -- NIGHT

On floor level, looking toward the stairs. Slowly, John's head rises into frame. He keeps coming up the stairs until his hand, holding a pistol is revealed.

INT. JOHN AND SHAUNNA'S HOUSE, UPSTAIRS HALL, 1988 -- NIGHT

John comes silently along the hall. The sounds of the chanting are growing louder, now full-voiced.

John is tense, astonished at what he is hearing, confused.

INT. JOHN AND SHAUNNA'S HOUSE, BATHROOM 1988 -- NIGHT

The hall door to the bathroom is slightly ajar. John places his hand on the door. He suddenly pushes hard, opening it. The man having sex with the woman is revealed.

Instantly the man breaks away, pushing John's gun aside and rushing into the master bedroom, slamming that door behind him.

John, startled, shocked, looks at the woman who is now turned, leaning against the basin. It is Shaunna. She is panting, looking at him viciously, cruelly, out of her mind with lust.

A sound to one side attracts John's attention. Mitz is on the floor, her hands bound, her mouth gagged.

Confusion turns to utter outrage on John's face. He grabs Shaunna by the hair and shoves the gun hard against her



cheek. He drags her with him toward the door to the bedroom.

EXT. JOHN AND SHAUNNA'S HOUSE, STREET 1988 -- NIGHT

A black and white is parked outside, its doors open, the lights silently flashing. A small grab of dispatch radio is heard.

SMASH CUT TO:

INT. JOHN AND SHAUNNA'S BEDROOM, 1988 -- NIGHT

John kicks the bathroom\bedroom door open, entering the bedroom.

Instantly a gun is pushed against his head.

It is Policeman 2 who holds the gun.

John looks beyond him.

The bedroom window is open, a breeze blowing the curtains.

John looks further around.

Policeman 1 is at the hall/bedroom door, aiming his revolver at him.

JOHN

The suspect just went through that window. If you hurry you'll catch him. He's naked and covered in tattoos.

POLICEMAN 1

Shuddup.

POLICEMAN 2

Hey, hombre, looks like this is a Mexican standoff. Only trouble is, you're pointing your gun at your bitch, while the Mexican's got the drop on you.

JOHN

Well now...I bet you pussies would like me to surrender my weapon.

POLICEMAN 2

Not me.

JOHN

Huh...Well...maybe you could make detective after...

Policeman 1 fires, shooting John through the head. John's gun discharges, shooting Shaunna through the head.

INT. JOHN AND SHAUNNA'S HOUSE, BATHROOM 1988 -- NIGHT

(Possible SLOW MO) As John and Shaunna both crash into the bathroom, blood spraying from their heads, Mitz's eyes are wide with shock as she witnesses her parents killed.

INT. RAIF'S ROOM, PRESENT -- NIGHT

With tape and dusting powder Raif is lifting prints from the glass he took from Father Michaels' desk.

INT. RAIF'S ROOM, PRESENT -- NIGHT

Raif now has the print on his computer screen. The screen changes to a "Police Records" cover page. There are two interstices for name and password. Raif enters 'Goodmick' as his name, and enters a password.

EXT. JOHN AND SHAUNNA'S HOUSE, STREET, PRESENT -- NIGHT

Raining softly. Beth wanders along the street, carrying the umbrella George gave her. She checks the piece of paper taken from the envelope. She draws to a halt as she sees...

John and Shaunna's house. It is now old and boarded up, derelict.

Beth stares at it, knowing it.

INT. RAIF'S ROOM, PRESENT -- NIGHT

There is an internal search engine on screen. Raif types in Frat house murders, June, 1988.

A hyperlink is found and he clicks on.

INT. JOHN AND SHAUNNA'S HOUSE, PRESENT -- NIGHT

A board had been removed from a broken window. Beth pushes through into the house. The floor is covered in rubble and there is the Signature Sound of dripping water. It is also cold inside, her breath steaming the air.

INT. RAIF'S ROOM, PRESENT -- NIGHT

On the computer Raif now has a split screen with the luminol fingerprint on one side, and the print he took from the glass on the other side.

Raif clicks on and drags the print he took from the glass and places it on top of the luminol image.

A flashing message appears: Match 98%.

Raif nods slightly to himself, expecting that conclusion.

INT. JOHN AND SHAUNNA'S HOUSE, UPSTAIRS HALL, PRESENT -- NIGHT

Floor level matching shot to John coming up the stairs, but this time it is Beth's head rising into frame.

INT. RAIF'S ROOM, PRESENT -- NIGHT

Using the split screen, Raif clicks and drags a picture of the blood splatter marks on the wall from the blond murder onto the photo from the Frat house murder. Although the dots do not line up perfectly, the effect of the combined photographs is a clear cross inside a circle.

Raif knows he has the last piece to a puzzle.

INT. JOHN\SHAUNNA'S HOUSE, UPSTAIRS HALL, PRESENT -- NIGHT

The door to Mitz's room - Beth's hand appears and pushes it open. There is nothing inside, and even some of the floorboards have been ripped up.

Beth remembers:

INT. JOHN\SHAUNNA'S HOUSE, UPSTAIRS HALL, 1988 -- NIGHT

After the John\Shaunna shooting: The door to Mitz's room is pushed open and Policeman 1 looks in. As he enters the room Policeman 2 goes by in the hall, carrying an hysterical Mitz downstairs.

Following Policeman 1 into the room, he begins pulling clothes out from drawers and putting them on the bed. He stops as he notices the book.

He picks it up and looks at the cover: "Countess Bathory - The Virgin Slayer".

Policeman 1 finds it odd. He looks at the bedside table. The dancing bear toy is on it. He includes it with the clothes.

INT. JOHN\SHAUNNA'S HOUSE, UPSTAIRS HALL, PRESENT -- NIGHT

Beth stands, tears running down her cheeks, looking in at her old room.

EXT. CATHEDRAL, PRESENT -- NIGHT

As well as rain there is a howling wind about. Raif knocks on the front door.

It is opened by PRIEST 1. Raif enters, and the impression is that his presence is fully expected.

INT. CATHEDRAL, PRESENT -- NIGHT

Raif walks straight past the Priest and briskly toward the altar. As he walks he is pulling on soft leather gloves.

PRIEST 2, down near the altar, crosses to the right side of the room and opens another door for Raif (the door Beth earlier passed through). Raif passes straight through.

INT. OUTSIDE FATHER MICHAEL'S OFFICE, PRESENT -- NIGHT

PRIESTS 3 & 4 are standing before the door. When they see Raif, they immediately depart.

Raif composes himself before the door. He opens the door and enters.

INT. FATHER MICHAEL'S OFFICE, PRESENT -- NIGHT

Father Michaels looks up from his desk, surprised that someone has entered. Raif walks over and stands before him. Father Michaels has his hand on a glass of scotch on the desk. It has ice in it.

FATHER MICHAELS  
And who the hell are you?

RAIF  
I dance in death with thee.

Father Michaels sits back and grins almost sadly, knowing his life is over. Eventually he replies as though in courtesy.

FATHER MICHAELS  
A Halállal táncolunk. It seems  
you've caught me with ice in my  
scotch.

RAIF  
Meaning?

FATHER MICHAELS  
Means I'm no longer a soldier for  
Christ.

Raif takes a revolver out of his inner coat pocket. He takes out a silencer and begins to screw it on. Father Michaels shows no surprise. As Raif does so he wanders about the room, looking at various religious memorabilia with interest.

RAIF

I've always been curious. Was Rasputin one of yours? Last guy refused to tell me.

FATHER MICHAELS (OS)

Actually, yes, he was. But he was somewhat of a loose cannon. We don't encourage his type of showmanship.

RAIF

(not looking at him)

Why don't you stand up and take off your clothes. It's not fitting you should die in the garments you've so defiled.

There is no answer and Raif turns. He is not surprised to see Father Michaels pointing the gun from the drawer at him. He wanders back over, not aiming his gun, very relaxed.

RAIF

I jammed the firing mechanism...  
C'mon, show us your pretty birthday suit.

Father Michaels realizes he must have jammed the gun. He places it on the desk.

FATHER MICHAELS

Why don't you go to hell.

RAIF

Age before beauty.

SUBLIM FLASH: In the cellar Priests 3 & 4 are loading a roaring furnace by shoveling coal.

FATHER MICHAELS

You'll never defeat us. We follow the bloodline in every direction, and as Rasputin proved, we are in many churches other than yours.

RAIF (conceding, admiring)  
 Oh, the perfect parasite, invisible,  
 yet does not destroy the host. Me? I  
 just think you're a bunch of  
 necrophiliacs who can't get it any  
 other way. But...least I have job  
 security...that's important in these  
 uncertain times.

FATHER MICHAELS  
 As she wished it, our lady in white  
 is immortal. Her name and kind live  
 on forever.

He toasts.

RAIF  
 See, we don't care if you're in  
other churches...just not ours.

He suddenly picks up Father Michael's revolver and shoots him.

Father Michaels sits in his chair, his head back, a bullet through his forehead. Raif pulls off Father Michaels' collar and tears opens his shirt. His skin is tattooed below. Raif reaches in and pulls out a chain and jerks on it, breaking it. He brings the insignia closer to his face and examines it. It is the cross inside the circle.

INT. JOHN AND SHAUNNA'S HOUSE, BATHROOM -- PRESENT

Beth sits on the floor, staring at the place where she was as a little girl when her parents were killed.

A sudden gush of emotion explodes from Beth's lips as she fully remembers.

FLASHBACK HER POV: Mitz lies in the space, wide-eyed terrified. Her parents convulsing on the floor before her.

Beth cries fully, sobbing now with the full memory of her loss.

MUSIC MONTAGE:

1) High angle: Looking down from the cathedral ceiling, Raif enters from the side door and makes his way to the cathedral front door. As he goes, intercut with Father Michaels being shoved in the furnace as its door is slammed.

2) Footage not shown in Scene 1: Bathory's Priest's hands hold the goblet as before. An old woman's hands enter frame

carrying a small metal vial. The Priest separates the two halves of the vial by pulling on the vial as the woman holds it. He then pours a bright red powder into the goblet.

The Priest then gives Bathory the goblet as before and she drinks. The Priest watches her, and the faces of Ilona Joo and Dorottya Szentes are also watching.

3) Shaunna attends mass alone. As she kneels, waiting, Father Michaels has his back to her at the altar.

In a goblet with a circle and cross upon it, Father Michaels (we only see his hands) drops a red powder from a small vial into red wine.

He carries the goblet to Shaunna and she drinks. She looks up at him, and CAMERA TILTS, revealing his face. He is younger, in his forties.

4) The Crazy Horse Club, day, the younger Father Michaels, in civilian clothes, sits with Shaunna and the Blond woman who was murdered. PULL FOCUS to reveal the Barman, idly watching them.

5) The Crazy Horse Club, night. In L.S., Beth comes from the club with the other Blond Woman. She takes her bike from an alleyway and breaks away, signaling she wants to be alone. They separate, the Blond Woman's body language signaling disappointment. PULL FOCUS to reveal Raif sitting within a car, watching the scene across the street, and smoking a cigarette.

6) The Woman with long black hair in bed with the Blond turns round. But this time, the woman is revealed to be Shaunna. It is not Bathory who steps forward and points at the nail file, but a younger Father Michaels, naked, covered in tattoos, his face painted with the tattoo pattern.

7) Beth sits crying in Father Michaels' office. This time Father Michaels releases a red powder from a vial into a glass of wine. As before he hands Beth the glass and strokes her hair sympathetically as she drinks.

8) Later in the same scene Father Michaels is now moving around her, and Beth is in a hypnotic-like trance. Music fades under...

FATHER MICHAELS

You killed that blond haired woman,  
Beth, killed her with a nail file.

BETH

No.

## FATHER MICHAELS

Oh, yes. Yes. And you will kill again...and you will love it...for it is your destiny...It is in your blood.

9) Beth stands outside the Frat house under a tree watching the house, as before. But the frat house is quiet, there is no party. (Like her mother, Beth hallucinates due to the drug she was given.)

10) As before there is the car parked across the street and a man inside smoking. This time, inside the car, looking over Raif's shoulder: Through the windshield Beth walks away from the Frat house and again there is no party, no loud music.

11) In the Frat House murder room it is not Bathory on the other side of the bed moving forward into better light, but the younger Father Michaels, naked, and his face painted with the tattoos.

The Black Haired Woman is revealed to be Shaunna, not Beth, as she raises the cut-throat razor. She brings it down again and again with tremendous force. Father Michaels comes forward and holds the Students down.

12) George is in a forensics lab with Claire, the forensic scientist. They examine the sheets taken from the students' bed. The sheets now have bright 'luminol' fingerprints clearly revealed among the blood.

13) When Shaunna rubs the frost from the glass in the living room, it is not Bathory's face that is revealed, but the younger Father Michaels' face, covered in the tattoo-like markings.

14) Instead of Bathory's eye with the thin strip of light illuminating it, it is Father Michaels' face, covered in the tattoo-like markings, which looks in on the sleeping Mitz.

15) A grave headstone reads: John Mason, 1946 - 1988 Detective. Much loved father and husband. CAMERA PANS to reveal another headstone, which reads: Shaunna Mason, 1956 - 1988. Much loved mother and wife. It is revealed that the middle-aged George is standing in the rain under an umbrella, paying his respects to the graves. He turns and walks away, only to encounter Beth. He gives her the umbrella, tips his hat, and continues on.

MUSIC ENDS.

SMASH CUT:



INT. JOHN\SHAUNNA'S HOUSE, BEDROOM/BATHROOM, 1988 - NIGHT

Continuation of the earlier scene.

From Policeman 1's perspective, he shoots John, John's gun discharges, killing Shaunna. They fall back into the bathroom.

Policeman 2, stunned, looks round at his partner.

POLICEMAN 2  
Why'd you do that?

POLICEMAN 1  
Had a clear shot so I took it. (shrugs)  
By the book.

INT. GEORGE'S OFFICE, PRESENT -- DAY

Middle-aged George, wearing strong glasses and eating a sandwich, studies the form guide at his desk. He has a small radio on beside him as he listens to the races. The phone rings. George frowns and ignores it as long as he can. Finally, annoyed, he turns off his radio and picks up the phone.

GEORGE  
Homicide, Chief of Detectives Riley  
speaking.

INTERCUT:

INT. A POOR APARTMENT -- DAY

The Barman from the Crazy Horse Club is on the line, looking a lot older. He holds the business card George gave him many years prior.

BARMAN  
Yeah, Detective Riley?

GEORGE  
Said it was didn't I?

BARMAN  
Um, you probably don't remember me,  
but I was a barman at the Crazy  
Horse Club. And, um, you once came  
in and asked me about a guy and this  
brunette and this young blond school  
teacher that was murdered? You  
remember that?

George pauses, thinking.

GEORGE

Well I shouldn't, but in fact I do, yes.

BARMAN

Did you solve that case yet?

GEORGE

No.

BARMAN

Well I just remembered something.

George waits. Finally...

GEORGE

And that would be?

BARMAN

That guy, that guy that was with the two women...

FLASHBACK: The younger Father Michael is at the bar.

FATHER MICHAEL

Have you Johnny Walker black at all at all?

BARMAN

No, just red.

Father Michael looks disappointed.

Back to:

BARMAN

Well I remember now he had an Irish accent.

George waits.

BARMAN

That help you at all?

GEORGE

No.

BARMAN

Oh...Well, just thought I'd let you know.

GEORGE (reciting quickly)  
 Thank you for being a responsible  
 citizen and supporting your local  
 police force.

He hangs up, turns his radio back on, and takes a bite of his sandwich.

EXT. HEADLAND -- DAY

It is a bright beautiful day. Below the surf pounds on the rocks.

Beth sits on a rock shelf, overlooking the waves.

Raif standing on a higher level, perhaps at a fence line, looks down on her. He smokes a cigarette, and tosses it away.

Beth, grinning, is preoccupied with the view, and is unaware of Raif.

Raif grins, watching her, pleased. He leaves.

EXT. ORPHANAGE, STREET, 1988 -- DAY

Close on Mitz, a sad little girl, walking down the street. She holds her dancing bear in one hand, while the other hand is clasped in a man's hand. The man wears a dark suit and carries her little bag.

They come to a halt, and Mitz looks up at something.

There is a plaque on an arched gateway "St. Peter's Orphanage".

FATHER MICHAELS (OS)  
 Do you remember your name yet,  
 sweetheart?

Mitz shakes her head.

Father Michaels (younger) kneels beside her.

FATHER MICHAELS  
 Well, let me see now, I think I  
 might just call you...Beth. You like  
 that name at all at all?

Mitz nods.

## FATHER MICHAELS

Well, good. Y'know, it's a very, very special name that, 'cause you see, it's short for Elizabeth, and that is the oldest and finest name that there ever was in the whole wide world.

He grins, squeezes her shoulder, and stands up.

Hand in hand, the two of them walk through the arched gate and toward the orphanage.

CRANE UP.

FADE OUT.