



EPISODE 12 "MAJOR ARCANA NUMBER TWELVE"

Limited Series: Tarot Twelve

:BEGIN ACT ONE:

EXT. THE CHAPEL AND GALLows - MORNING

WE HEAR "WHO KILLED COCK ROBIN" cover by Jill Trinka PLAYING ONSCREEN AS SOON AS WE OPEN ON FLAT BLACK, AND THEN WE

FADE IN:

ON A BROADSHOT OVERLOOKING THE FUNERAL PRECESSION, SMALL THOUGH IT IS, AND EVERYONE IS MARCHING SLOWLY AROUND THE SIDE OF THE CHAPEL AND WE CAN SEE THE TIP OF THE TOP OF THE CHAPEL IN THE SHOT TOO,

THICK STORM CLOUDS STILL BLOT OUT THE SKY ABOVE, CASTING ENDLESS SHADOW OVER THE ENTIRE VILLAGE, AND WHILE WE'RE ON A SHOT OF THE SKY FADE TITLE CARD **"MAJOR ARCANA NUMBER TWELVE"** IN AND OUT O.S.

AND NOW WE WATCH THE SMALL LINE OF VILLAGERS AS THEY WALK TOWARD US,

CROWS ARE LANDING ALL AROUND ON ROOFTOPS, AS IF THEY ARE GATHERING TO WATCH THE FUNERAL PRECESSION AS WELL

DOCTOR CORRANZ is helping MISS ROSALIA along, and shes sobbing somberly to herself with her head down,

BACK TO ANOTHER BROADSHOT,

THIS SCENE IS ESSENTIALLY LIKE A MUSIC VIDEO SET TO "WHO KILLED COCK ROBIN" AND

INTERCUT:

EXT. THE WOODS - MORNING

AND PAULO is running through the woods, BOW AND ARROW AT THE READY,

and we continue to hear "WHO KILLED COCK ROBIN" O.S. as PAULO and HANNAH hurry through the woods like they're hot on the hunt for something, and then

INTERCUT BACK TO:

EXT. THE CHAPEL AND GALLows - SAME TIME

THE VILLAGERS COME TO STANDING IN A ROW TOGETHER, AND THEN

WE DO A BROADSHOT OF THEM ALL STANDING IN A LINE AND THEY'RE FACING US AND THEN

FROM BEHIND THEM WE CAN SEE THAT THEY ARE FACING A SMALL GRAVE MARKER MADE OF TWO PIECES OF WOOD AND FASHIONED IN THE SHAPE OF A CROSS.

INTERCUT TO:

EXT. THE WOODS - SAME TIME

PAULO AND AND HANNAH, still on the hunt at a fast pace running through the woods,

and then we

INTERCUT BACK TO:

EXT. THE CHAPEL AND GALLows - SAME TIME

ON THE VILLAGERS AGAIN, EVERYONE HAS THEIR HEADS BOWED, AND

ANOTHER NICE SHOT OF THEM ALL PAYING THEIR RESPECTS AS THE MUSIC CONTINUES TO PLAY O.S.

then

INTERCUT TO:

EXT. THE WOODS - SAME TIME

PAULO crouching down in a bush hes eying something and creases his lips as he moves aside some branches from his line of stern vision,

INTERCUT BACK TO:

EXT. THE CHAPEL AND GALLows - SAME TIME

THE CROWS, WATCHING THE VILLAGERS, AND

THE VILLAGERS, ALL WATCHING THEIR OWN STATIONARY FEET,

AND ANOTHER SHOT OF THE CLOUDY SKY AND THEN

INTERCUT TO:

EXT. THE WOODS - SAME TIME

LOOKING AT THE TOP OF SOME TREES FROM AFAR, WE SEE A BUNCH OF CROWS FLYING UP OUT OF THE BRANCHES AND TAKING OFF INTO THE CLOUDY SKY!

INTERCUT BACK TO:

EXT. THE CHAPEL AND GALLows - SAME TIME

ON THE VILLAGERS AGAIN as the song continues

INTERCUT TO:

EXT. THE WOODS - SAME TIME

PAULO, readying his ARROW and,

DRAWING HIS BOW STRING BACK!

INTERCUT BACK TO:

EXT. THE CHAPEL AND GALLows - SAME TIME

We can hear the sound of THUNDER behind the music as it continues O.S. and

we see the villagers in mourning and then

INTERCUT TO:

EXT. THE WOODS - SAME TIME

PAULO, taking aim!

HANNAH, looking up at her master, just watching him.

INTERCUT BACK TO:

EXT. THE CHAPEL AND GALLows - SAME TIME

We hear the CROWS this time in the background as the song continues O.S. and we

see some more nice shots of the small village funeral and small makeshift grave-marker and then we

INTERCUT TO:

EXT. THE WOODS - SAME TIME

PAULO FIRES HIS BOW!

AN ARROW HITS A CROW!

HANNAH RUNS BARKING INTO THE WOODS IN THE DIRECTION PAULO HAD FIRED,

PAULO, smiling, standing up and looking pleased with himself,

INTERCUT BACK TO:

EXT. THE CHAPEL AND GALLows - SAME TIME

AS THE SONG FADES OUT THE THUNDER OVERTAKES THE MAIN AUDIO TRACK AND

NOW A CLOSE UP OF MISS ROSALIA SOBBING AND THEN

WE'RE ON THE GRAVE MARKER, CLOSE UP AND ZOOMING IN SLOWLY AND WE CAN SEE THAT IT SAYS "PAULO DARLINGTON"

then

INTERCUT TO:

EXT. THE WOODS - SAME TIME

HANNAH, running toward us with the DEAD CROW in her jaws,

PAULO, smiling as he retrieves his catch from her mouth,

AND A SHOT OF SOME OTHER CROWS IN TREE BRANCHES WATCHING AND THEN

CLOSE ON THE DEAD CROW IN PAULO'S HAND AND THEN

MATCH CUT TO:

EXT. THE CHAPEL AND GALLows - SAME TIME

CLOSE ON A CROW ON A ROOFTOP, BUT THIS ONE IS ALIVE.

and now we watch ALL THE VILLAGERS slowly raise their heads and then

THE CAPTAIN steps forward then

he turns halfway so he faces the GRAVE MARKER and the OTHER VILLAGERS on either side of himself and then

"THE CAPTAIN"
So uh ... I'll speak.

WE PAN AROUND THE SMALL CROWD A BIT, SO THAT IF WE HAVE NOT YET ALREADY NOTICED THAT LEVI IS NOT PRESENT, BY NOW WE CERTAINLY WILL

LILLY HAILSTAR
Well?

"THE CAPTAIN"
Uh ... right ...

"THE CAPTAIN" (CONT'D)
Old man, Paulo Darlington, was a nice old man, dang I remember when I was little he would smile and wave at me when I would go for a walk or be playin' cowboys outside with my ...

THE CAPTAIN turns away like he's suddenly confused

"THE CAPTAIN" (CONT'D)
(in shock like he's recalling lost memories)
... dog ...

"THE CAPTAIN" (CONT'D)
(muttering to himself confused now)
I used to have a dog. Wait who had a dog?

Everyone starts looking at him a little concerned

CORRANZ gives a pretend reassuring laugh to ROSALIA before he leaves her side and

DOCTOR CORRANZ
(going over to The
Captain)

Okay, Captain, thank you, for those kind words, but I think less is more in some cases and this is a good time to apply such a measure of etiquette to our formatting.

DOCTOR CORRANZ (CONT'D)
(hands on THE CAPTAIN'S
shoulders)

Let's get you inside, you have a big day ahead of you.

DOCTOR CORRANZ (CONT'D)
(to the rest of the
villagers)

Everyone else, the same goes for us each, we have a trial with which to concern ourselves.

DOCTOR CORRANZ (CONT'D)
Anyone here who seeks justice for the death of our dear old citizen Mister Darlington must be aware of the importance of this trial.

"THE CAPTAIN"
(still just muttering to
himself in confusion)

Where did the dog come from? Did I have a dog? Who had a dog? Do sailors even have dogs? Am I a sailor or a cowboy? Are they the same? ... What?

INT. THE CHAPEL AND GALLows - SAME TIME

LEVI is watching everyone through the window, and he has a concerned, dreadful scowl stricken across his features the entire time.

EXT. THE CHAPEL AND GALLows - SAME TIME

We can see LEVI in the window looking out at us still but we're far back so we get THE VILLAGERS in the shot too and they're all dispersing, heading back around toward the front door of the chapel and

we watch some CROWS take off into the cloudy sky as thunder and lightening clap within their dark looming billows once more, the rain isn't here yet but it will be soon, very, very soon.

NOW WE HEAR A HORRIBLE WRETCHED SCREAM O.S. and we

CUT TO:

EXT. THE HAUNTED FARM - MORNING

as the SCREAM CONTINUES, LONG AND LOUD AND WE'RE PANNING DOWN TO COME TO WATCHING WHO'S PRODUCING IT, ITS BARRIS STILL TIED TO THE CRUCIFIX AND HIS EYES ARE ROLLED BACK AND HIS FACE IS SMEARED IN BLOOD AND SPIT AND SWEAT AND

IT SEEMS LIKE THE SCREAM IS ALSO COMING FROM TOM WHO'S STILL STANDING RIGHT BENEATH THE CRUCIFIX AND WE'RE CLOSE UP TO HIS BLOODY FACE AND WE CAN'T TELL WHO'S PRODUCING THE SCREAM NOW BECAUSE OF THIS SHOT AND THEN WE'RE

BACK ON BARRIS and his head has flopped down and he seems silent now, but the SCREAMING CONTINUES

and TOM is the one doing it and

now we're looking at SABRINA, KRISSY,

and ABBY, as they watch in silent, eerie stillness, then

THE SCREAMING STOPS AND TOM SUDDENLY DROPS TO THE GROUND LIKE A SACK OF HAY!

ON THE SKY AS THUNDER CLAPS AGAIN AND THE RAIN FINALLY BEGINS TO FALL!

ON THE SCARECROW SISTERS AGAIN, AS THE RAIN FALLS DOWN AROUND THEM AND THEN

THE SCREAMING COMES BACK EVEN HIGHER PITCHED AND MORE WRETCHED AND

ITS BARRIS screaming again!

then he suddenly stops screaming and has a completely blank expression on, then he turns slowly to look at us,

KRISSY, rushing up to him,

KRISSY

Tom!?

BARRIS STARTS DRY HEAVING!

SABRINA smiles,

and ABITHA looks on with an expressionless stare through the rain.

KRISSY, watching as BARRIS tries his best to catch his breath and gags on his own tongue.

Hes choking and dry heaving and bits of straw and chunks of organic fleshy matter come out of his mouth, foamy, bloody, and gross.

ONE LAST SHOT OF SOME CROWS FLYING AROUND IN THE CLOUDY, RAINY SKY ABOVE AND THEN WE

MATCH CUT TO:

EXT. THE WOODS - SAME TIME

where we see some more CROWS as they all fly off and then

PAULO and HANNAH, backs to us walking away from the camera and we can see PAULO is holding the DEAD CROW by his side as he swings his arm back and forth casually as they walk along.

EXT. THE CHAPEL AND GALLows - SAME TIME

ZOOMING IN VERY SLOWLY ON PAULO DARLINGTON'S GRAVE MARKER.

:END ACT ONE:

:BEGIN ACT TWO:

EXT. THE CHAPEL AND GALLows - MORNING

We see the CHAPEL and GALLows in the whole shot, and the CLOUDS above, still looming and thick, ready to release their payload at any moment, as CROWS flutter around beneath them.

INT. THE CHAPEL AND GALLows - MORNING

LEVI, standing in the same spot he had everyone stand when he interrogated them, and looking up at

DOCTOR CORRANS, who is standing in Levi's usual interrogation spot.

Everyone else is sitting at the front of the pews, ROSALIA still weepy eyed, CREMMENS in the second pew behind everyone and not sitting with his wife, AVVA, who is sitting farther toward the back, three rows from the back to be precise.

A silent, somberness fills the room's atmosphere as The Doctor looks around the small crowd, peering into each of their eyes one by one, and then

DOCTOR CORRANZ
Where to begin ... where even to begin?

on LEVI,

AVVA (O.S.)
We can start with my son!

AVVA (CONT'D)
Where the hell is my son!?

on LEVI again, he's about to turn around to look at her but then

DOCTOR CORRANZ
Do not turn to face the members of this village until I instruct you to do so.

DOCTOR CORRANZ (CONT'D)
Do you understand, Constance Levi?

LEVI, not exactly bitterly compliant, but not fully compliant, more like, stupefied by the whole situation, and he nods once slowly under his low laid brow to show this all to The Doctor.

DOCTOR CORRANZ (CONT'D)
Good.

DOCTOR CORRANZ (CONT'D)
And yes, Missus Cremmens, let us begin with the disappearance of your son, young Paulo.

AVVA
As soon as you showed up here, my son changed!

DOCTOR CORRANZ

Missus Cremmens, please, I will do
the speaking on all of the
villagers' behalf.

she nods too, and then she remains silent, and with her we
take a look at her husband CREMMENS' back as he just sits
there rows and rows in front of her, silent and as still as
one of his wood carvings, which of course leaves AVVA gazing
at his cold shoulders with daggers in her eyes at his
incompetent lack of manhood.

DOCTOR CORRANZ (CONT'D)

Constance Levi, in addition to the
missing youth, there appear to be
two other missing persons cases of
which I feel must be addressed
first ...

LEVI, nervous brow, very, very unhappy and nervous brow,

DOCTOR CORRANZ (CONT'D)

... Constance Levi, where are the
two young men who had ventured with
you into the woods yesterday?

WARP CUT TO:

:FLASHBACK:

**FROM THE PRIOR EPIOSDE OF THE SCENE OF CLAUDE BEING FLOWN
AWAY BY A GARGOYLE!**

**AND OF BARRIS WHEN HE WAS LOOKING ABSOLUTELY DEVASTATED, AND
THEN**

WARP CUT TO:

:FLASHBACK:

**FROM THE PRIOR EPISODE OF TOM GRABBING BARRIS AND VANISHING
WITH HIM INTO THE DARKNESS OF THE WOODS AND THEN**

**OF LEVI WHEN HE WAS STANDING THERE LOOKING AROUND SCARED AND
CONFUSED AFTERWORDS AND THEN WE**

WARP CUT BACK TO:

INT. THE CHAPEL AND GALLOWS - SAME TIME

LEVI
The young boy is --

DOCTOR CORRANZ (O.S.)
(cutting him off)
Hold on a moment.

DOCTOR CORRANZ (CONT'D)
You will have a chance in which to
speak and make a defense for
yourself once we have gone over all
of the evidence that faces against
you.

LEVI, silent, tense,

DOCTOR CORRANZ (CONT'D)
And now, onto of course, the most
substantial and disheartening of
the evidence ...

he pauses a moment and,

WE SEE A FEW SHOTS AROUND THE ROOM OF EVERYONE IN SILENT
WITNESS AND

MISS ROSALIA, still red and moist faced from crying all
morning.

Now BACK ON CORRANZ, and

DOCTOR CORRANZ (CONT'D)
... the death of Paulo Darlington.

EXT. THE CHAPEL AND GALLOWS - SAME TIME

WE'RE LOOKING AT THE CHAPEL, AND THEN ... IT BECOMES AN OVER
THE SHOULDER SHOT WITH THE CHAPEL IN THE BACKGROUND AS TOM
ENTERS THE FRAME, WE SEE HIS ARM AND HIS HAT AND HIS
SHOULDER AND BACK AND WE CAN NOT SEE HIS FACE!

INT. THE CHAPEL AND GALLOWS - SAME TIME

ON AVVA as everyone else continues talking in the background
about the sequence of events surrounding the cane and Levi
and Mister Darlington that lead up to his death, shes
turning away from the groups' attention and instead starts
turning to looking out the window curiously, she must see
Tom!

ON THE WINDOW, BUT WE CAN'T SEE ANYTHING, OTHER THAN AVVA'S EVENTUAL HEAD AS SHE STANDS AND SNEAKILY CHECKS BACK TOWARD THE REST OF THE CROWD,

specifically her husband, CREMMENS, who is still sitting silently up front, and

AVVA turns and sneaks away.

EXT. THE CHAPEL AND GALLows - MOMENTS LATER

WORMS EYE VIEW, AVVA, sneaking out of the front doors of the chapel as quietly as she can and only opening them a crack as to be able to slip through and shut them without drawing any attention to herself in the process, and then quickly gazes around for Tom presumably, and then she exits scene and we

INT. THE CHAPEL AND GALLows - SAME TIME

LEVI, very, very tense,

DOCTOR CORRANZ, looking down his nose at Levi,

and all the remaining villagers, also looking at Levi with scorn, fear and disdain in their hearts and eyes

CORRANZ turns to the captain,

DOCTOR CORRANZ
Captain, do you have anything to add?

"THE CAPTAIN"
I do.

THE CAPTAIN stands up, takes his hat off and holds it with both his hands at his chest like he was in church and

takes a moment to gaze around the small crowd and then

"THE CAPTAIN" (CONT'D)
Ever since the Magus showed up
here, I don't know bout ya'll but,
my sleep just ain't been right.

"THE CAPTAIN" (CONT'D)

Shucks I ain't exactly an overly detail oriented man by any means, no, but what I know for sure I can tell ya is that before anybody from ROTAS showed up sayin' there was a demon hiding in the village, well I, up until then I never had a problem sleepin', and I certainly never scene any demons from the other side a the mountain prowlin' around, not even at night, and nobody went missin', kuz everybody knew where they aughta be at night, right?

Pretty much everyone in the small chapel all nod in solemn agreement to the captains long winded awkward speech,

"THE CAPTAIN" (CONT'D)

I'd like to get back to simple, to normal, to people not goin' missin' and worryin' that their neighbors are demons or that someone's gonna be hung tomorrow.

THE CAPTAIN looks at Levi with such a level of energy now that LEVI instinctively feels it and turns over his shoulder from facing the pews to meet eyes with the captain and

"THE CAPTAIN" (CONT'D)

The evidence against you is harsh,
Magus.

a tense moment passes of them looking across the room eye to eye like this and then,

LEVI turns back fully to facing The Captain, and

LEVI
... yes, indeed.

CORRANZ grins,

and then CORRANZ resumes the stand and

DOCTOR CORRANZ

So then, Constance Levi of ROTAS, is it to be guilty how you are to plead to the accusations of the disappearances of the youths of this village ...

DOCTOR CORRANZ (CONT'D)
... and the death of the old man as
well?

and so MISS ROSALIA bursts into tears,
everyone looks really sorry for her and somber,
but MONIQUE attempts to console her.

CORRANZ clears his throat and

DOCTOR CORRANZ (CONT'D)
This court shall take a brief
recess now, as the captain and
myself are to discuss the evidence
presented here on this day and
attempt to formulate a proper suite
of action.

ON LEVI, nervous, stressed and without any words,
and ROSALIA'S sobbing, teary eyed face,

MATCH CUT TO:

EXT. THE CHAPEL AND GALLOWS - MOMENTS LATER

CLOSE UP, LILLY has as devious of a grin on as Rosalia's
face was heartbroken, and her eyes are following something,
they're following

THE SMALL CROWD OF VILLAGERS AS THEY WALK AWAY FROM THE
CHAPEL,

but LILLY is a good enough distance away from the chapel to
watch them all as

they congregate in a small crowd walking away from the
chapel,

LILLY looks like shes intentionally separating herself from
them, waiting for them to exit the scene and shes sure that
her and the chapel as well are well out of their potential
view, and then

LILLY heads directly in a hurry toward THE CHAPEL, her hips
and ass sway erotically as she strides and she has a look of
intent and virility about her with wicked confidence in each
step.

INT. THE CHAPEL AND GALLOWS - MOMENTS LATER

LEVI is being shown to a small door on the side of the back of the room by THE CAPTAIN and DOCTOR CORRANZ,

THE CAPTAIN opens the door and

DOCTOR CORRANZ

This is the deliberation room we had added to the chapel per your own instruction during construction.

"THE CAPTAIN"

We found it fitting and safe for you to be held here until we're able to figure out what to do with you.

LEVI looks absolutely perplexed,

LEVI

... I never requested for a deliberation room ... and why is it that you do not simply have me stay in my own room here at the chapel which I have been staying in the past few nights anyway?

now THE CAPTAIN and DOCTOR CORRANZ look as perplexed as Levi just had,

they take a moment to exchange a confused glance with one another and then they both slowly return their gazes to Levi

DOCTOR CORRANZ

... You ... never had a room here, Magus.

LEVI

What? How do you say?

LILLY HAILSTAR (O.S.)

The world is whatever we make of it.

LILLY comes in through the front doors,

LEVI, CORRANZ, and THE CAPTAIN all turn to look in her direction at her sudden appearance,

LILLY, standing there smiling at us like a sexy, wicked devil,

LILLY HAILSTAR (CONT'D)
 (kinky, playful wink)
 Right?

THE CAPTAIN takes his hat off again like he did when he was standing before during the trial,

LILLY HAILSTAR (CONT'D)
 I need you boys to leave me with
 the Magus for a moment alone, okay?

LILLY HAILSTAR (CONT'D)
 (CLOSER UP)
 I wanna talk to him.

"THE CAPTAIN"
 (nodding obediently to
 her as he steps away from
 LEVI)
 Yes, of course.

DOCTOR CORRANZ
 Mother, why do you reveal
 yourself now? It is not
 necessary.

LEVI looks ten times more confused now than he even had a few moments ago.

LILLY, suggestive, seductive wink and giggle.

EXT. THE WOODS - DAY - CLOUDS STILL LOOMING HEAVY AND THICK

AVVA is making her way through the woods, fast, and shes keeping an eye on the sky, it looks like it could start pouring at any moment!

AVVA doesn't know what to worry about more, running as fast as she can through the woods as to avoid the incoming inevitable rain or keep an eye on her footing through the dense, barely lit growth and brush of the woods as she runs,

THE TREE BRANCHES ABOVE HER ARE TREMBLING WITH THE BUILDING STORM WINDS,

FROM ABOVE LOOKING DOWN AT A FEW BARE BRANCHES AND THEN AVVA AS SHE RUSHES RUNNING BY BENEATH US, AND THEN,

WE'RE WORMS EYE VIEW WITH A THICK ROOT FORMING THE SHAPE OF A PROTRUDING RING HALF STICKING UP OUT OF THE GROUND AND AVVA RUNNING TOWARD US FROM AHEAD ... AND THEN AVVA'S FOOT COMING RIGHT AT US AND RIGHT UNDERNEATH OF THE EXPOSED ROOT RIGHT INTO THE LOOP!

AND SO SHE TRIPS AND FALLS!

AVVA, laying there looking like she might cry, some dirt on her face and leaves in her hair as she looks up eye level with the camera, and then

a low, creepy whisper, as if carried by the air,

TOM/BARRIS (V.O.)
Aaaaaavvvvaaaaaa.

AVVA'S eyes widen and she looks very, very happy, her vigor and resolve fully restored at the sound of the ghoulish disembodied voice and

AVVA rises to her feet, brushes only a few swipes of leaves off of herself and,

she continues onward through the woods.

A CROW in a tree, turning its head slowly to watch her presumably, and then we

CLOSE ON A SHOT OF THE SKY AND THE CLOUDS AS THUNDER AND LIGHTNING BOOM AND FLASH.

:END ACT TWO:

:BEGIN ACT THREE:

EXT. THE CHAPEL AND GALLows - DAY - STORM CLOUDS STILL LOOM DOCTOR CORRANZ and THE CAPTAIN are standing beside THE GALLows and looking up at the sky,

neither man is saying a word, they both look like the incoming rain storm is all that's been on their minds all day.

INT. THE CHAPEL AND GALLows - SAME TIME

LILLY, standing with LEVI and facing him,

LEVI looks completely confused still of course,

LEVI
Why did they call you mother?

LILLY HAILSTAR
(stern hand gesturing
toward the open door)

In.

LEVI nods, apprehensive and puzzling, and then

INT. THE NEW ROOM IN THE CHAPEL - MOMENTS LATER

There are no windows in here and the room is very small, with minimal decor besides a small desk and chair, a bed, and a small shelf without any books on it.

LILLY comes in and looks like shes showing LEVI the place like a gracious host and he a guest in her house as he follows behind her and gazes around, albeit keeping a cautious eye on her all the while,

LILLY HAILSTAR
Welcome to the new room.

LEVI
... the ... new room???

EXT. THE WOODS - DAY - STORM CLOUDS STILL LOOMING

AVVA is still running through the woods, we hear her breathing heavy and we also hear V.O. of the GHOULISH TOM/BARRIS VOICE, LONG, LOW, DEEP BREATHS, LIKE GUSTS OF WIND BUT WE CAN ALSO TELL FOR SURE THAT THEY ARE BREATHS,

AREAL BROAD SHOT AVVA RUNNING BY, AND THEN

WORMS EYE VIEW BROAD SHOT AVVA AS SHE RUNS AWAY FROM US, CROWS LINE THE BRANCHES ABOVE HER, ALL SILENTLY LOOKING DOWN AT HER AS SHE VANISHES INTO THE DISTANCE.

INT. THE NEW ROOM IN THE CHAPEL - SAME TIME

LILLY HAILSTAR
Life is what we make of it, however we choose to see it.

she moves in closer to him,

LILLY HAILSTAR (CONT'D)
We get a will, like a magician's wand, a strong, built up sensation of passions, like fire, combustive and burning, hot and bright like the sun ...

LILLY wraps her arms around the unsuspecting LEVI, and one of her legs too ...

LILLY HAILSTAR (CONT'D)
... and we seek out a cup, a womb of wet, encompassing water ...

LILLY licks LEVI'S EAR,

LILLY HAILSTAR (CONT'D)
(whispering in his ear
now)

... and then we blow hot smoke and
whisper sweet nothings of the wind
in each others ears like horny
school children ...

LILLY HAILSTAR (CONT'D)
(CLOSE UP ON HER LIPS
AGAINST HIS EAR)

... and the earth grows fertile,
hard, warm, and sweet, daddy, as
the illusion is birthed.

ONE LAST SENSUAL CLOSE UP LICK and then LILLY BITES LEVI'S EAR!

LILLY climbs on top of LEVI, pushing him onto the bed like
an unsuspecting flustered victim,

spreads herself out over top of him, straddling him and

LILLY HAILSTAR (CONT'D)
I am the mother, daddy.

LILLY KISSES LEVI, LONG, FORCEFUL SEDUCTIVE FRENCH KISS,
DEEP, PERVERSE TONGUE, AND THE SOUNDTRACK FOLLOWS IN
INTENSITY,

LEVI looks like hes struggling to get away but he also seems
to have no control over himself for some reason, as though
he were under some kind of wicked temptress' evil spell,

EYE LEVEL PROFILE SHOT OF LILLY ON TOP OF LEVI, STRADDLING
HIM AND MAKING OUT WITH HIM AND DRY HUMPING HIM, AND HE
CAN'T HELP BUT BEGIN TO RUN HIS HANDS ACROSS HER LEGS AND UP
HER WAIST AND BACK,

FACING THE TOPS OF THEIR HEADS AS THEY FINISH KISSING AND
LILLY LOOKS UP DIRECTLY INTO THE CAMERA AND SMILES AT US
REVEALING SHARP, BLOODY TEETH AND HER EYES ARE BRIGHT RED!

CLOSE UP LEVI, horrified, staring up at her,

LEVI
(trembling)
Wh -- what are you?

when she speaks, her voice sounds like herself but also like a low voiced male demon and we're looking up at her from Levi's P.O.V.

LILLY HAILSTAR
I am Lilly Hailstar, I am the
mother.

she leans in close to his ear again, this time for a sexy demonic whisper, nearly pinching his soft tender earlobe with her sharp teeth,

LILLY HAILSTAR (CONT'D)
And you, Magus, are my fucking god
damned boyfriend ...

LILLY HAILSTAR (CONT'D)
(screams in his ear!)
my lover, daddy!

EXT. THE CHAPEL AND GALLows - STORM CLOUDS STILL LOOMING
THE CAPTAIN and CORRANZ, still side by side staring up at the looming storm clouds,

"THE CAPTAIN"
She really gotta do it with him to
like, make it happen?

DOCTOR CORRANZ
Yes.

"THE CAPTAIN"
... Sucks.

DOCTOR CORRANZ
We can't hang him until after
they've sacrificed one another to
each other.

"THE CAPTAIN"
(scratching his head)
I still don't know what that means
exactly, not really sure that I
want to, sounds painful.

DOCTOR CORRANZ
Sacrificing one another through one
another, would perhaps be a more
proper terminology.

"THE CAPTAIN"
... nope, don't get it, don't
wanna.

"THE CAPTAIN" (CONT'D)
I'm done wonderin' shit. My
wonderin' shit days are done, after
this whole fiasco.

CORRANZ smiles, and pats THE CAPTAIN on his back,

DOCTOR CORRANZ
A wise choice, my Captain, a wise
choice.

THE CAPTAIN NODS, extra reassured now, and then

him and THE DOCTOR return their gaze to the sky above, where
we watch the LIGHTNING FLASH BEHIND THE CLOUDS AND HEAR THE
THUNDER ROLL AND BILLOW, foreboding.

INT. THE NEW ROOM IN THE CHAPEL - SAME TIME

RED EYED SHARP TOOTHED LILLY STILL ON TOP OF LEVI, and shes
cackling like a slutty witch demon,

LEVI
I don't understand ... what are
you!? What is going on in this
village!?

LILLY, CACKLING AT HIM,

GRIPPING HIS WRISTS, DIGGING SHARP BLACK NAILS INTO THEM,
PINNING HIM DOWN, and

SHE DRY HUMPS HIM AND MOANS A PERVERTED DEMONIC MOAN,

LEVI (CONT'D)
You are the demon! Someone, come
quickly! The demon of Sator has
exposed itself and made itself
known to me here in this room!

LILLY HAILSTAR
I am not a demon of Sator, you
stupid prat, I already told you, I
am The Mother!

LEVI
The mother of what!?

LILLY HAILSTAR
You saw me that night in the woods
...

LILLY HAILSTAR (CONT'D)
(hissing in his ear)
... at my Sabbath!

and then a CLOSE UP of her licking his ear with her LONG RED, SNAKELIKE TONGUE,

LILLY HAILSTAR (CONT'D)
That's where the babies are made,
daddy!

she wretches in ecstasy and moans demonically,

LILLY HAILSTAR (CONT'D)
And now, Magus ...

LILLY GRINS, and wipes some slobber from her face,

LILLY HAILSTAR (CONT'D)
... you and I shall make the new
world!

EXT. THE CHAPEL AND GALLows - SAME TIME

DOCTOR CORRANZ
Its the real reason that he was
sent here.

"THE CAPTAIN"
So that means ... ?

DOCTOR CORRANZ
That is correct.

INT. THE NEW ROOM IN THE CHAPEL - SAME TIME

LILLY, toying with LEVI like a horrible perverted monster, drying humping him violently and comically like she was lap dancing on him and shes cackling the whole time, and her features are starting to take on more and more horrific monstrous demonic aspects,

LEVI, helpless with her claws digging into his wrists as he winces in agony and struggles to squirm free of her grasp, but to no avail

EXT. THE CHAPEL AND GALLows - SAME TIME

DOCTOR CORRANZ
He is the father.

THE CAPTAIN, looking like, grossed out by this statement,

DOCTOR CORRANZ (CONT'D)
In The Tarot, The Magus is the
hanged man, and the hanged man is
the Magus.

"THE CAPTAIN"
You know stuff about those cards he
uses?

"THE CAPTAIN" (CONT'D)
You never told me that before.

DOCTOR CORRANZ
I did study in Rotas as a child,
our fathers had a plan, and
everyone, from Rotas to this very
village and everywhere else on this
mountain as well have played along
to it like a perfectly orchestrated
story line, or a mathematical
system like that of one belonging
to a deck of cards.

THUNDER CRACKS ONE MORE TIME,

SHOW THE CHAPEL AS THE SKY ABOVE STARTS TO OPEN UP AND MORE
THUNDER BOOMS AND THEN

CLOSE UP ON PAULO DARLINGTON'S GRAVE MARKER, AND WE HEAR THE
THUNDER AND IT STARTS TO DRIZZLE ON THE GRAVE, DARKENING IT
AS IT MOISTENS, AND THEN

CORRANZ and THE CAPTAIN, feeling the rain on their faces and
their hands and

DOCTOR CORRANZ (CONT'D)
Well, I'd say its about time that
everything aught had likely to have
finished its playings out by now
then, yes?

"THE CAPTAIN"
I guess.

DOCTOR CORRANZ
Let us summon the villagers back to
the chapel.

INT. THE NEW ROOM IN THE CHAPEL - SAME TIME

LILLY, GROWLING LIKE A HORRIBLE HELL HOUND NOW AND BRUSHING HER CHEST ACROSS LEVI'S FACE,

THEN SHE SITS UP AND ROARS IN HIS FACE AND THE ROAR FADES ITSELF INTO A HIGH PITCHED CACKLE AND SHE SNUGGLES HER HEAD INTO HIS CHEST GIGGLING DEMONICALLY, STILL GRIPPING HIS WRISTS WITH HER CLAWS, HIS BLOOD, COATING THE BED AROUND THEM AND SHES BEEN BITING AT HIS NECK AND EARS DEEPLY TOO,

LEVI, struggling and wincing,

and now LILLY reels her head back and SCREAMS LIKE A WICKED WITCH! LONG AND EAR SHATTERINGLY HORRID! And

LEVI
What do you want from me, witch!?

LILLY HAILSTAR
I've told you, Magus! I am no demon
and It is not I who is the witch,
it is not I who possesses of the
wand!

SMILING hellishly in his face, she REACHES DOWN AND GRIPS HIS CROTCH, causing him to scream in sheer and utter agony at the top of his lungs!

then she leans in close to his ear again and

LILLY HAILSTAR (CONT'D)
I want you to convict me ...

LILLY HAILSTAR (CONT'D)
... and punish me ...

LILLY HAILSTAR (CONT'D)
... personally, Magus!

LEVI SCREAMS AND FINALLY, SOMEHOW, HE FORCES HIS HANDS UP FROM UNDER HER GRIP, SHREDDING HIS WRISTS MORE IN THE PROCESS

AND GRABS LILLY BY HER THROAT WITH BOTH OF HIS HANDS!

LILLY, DEMONICALLY CACKLING at Levi, PLEASED WITH HIS GRABBING OF HER THROAT,

LILLY HAILSTAR (CONT'D)
I am the mother of this village,
the whore of these people, my
children!

LILLY HAILSTAR (CONT'D)
And they love me, daddy!

LILLY HAILSTAR (CONT'D)
They love me like the Magus Hangs!

LILLY HAILSTAR (CONT'D)
Thieeeeeef! Thieeeeeef! Thief of fire!
Thief of water, earth and air!
hahahahahahaha!

LEVI, screaming ...

... and strangling LILLY!

AND LILLY'S DEMONIC LAUGHING IS GROWING SILENT, MORE AND MORE SILENT EVERY MOMENT AS LEVI CONTINUES TO STRANGLE HER!

LEVI'S SCREAM AND GRIP ON HER THROAT GROW LOUDER AND MORE VIOLENT,

and then he forces her back backwards, shes gurgling at the back of the mouth now and her eyes are rolling back in her head,

LEVI continues to choke her to death, her half hanging off the bed now like a limp doll and him mostly the one straddling her with her legs still spread open, them waist to waist like lovers only instead of love making, hes strangling her throat.

Hes strangling her to death! And most of her human features have fully begun to start returning now!

But LEVI continues to grip and crush her throat,
now she's the one who looks helpless, and then
LILLY is clearly dead, and

LEVI, sweaty and with his hands still around her throat, finally stops screaming and he quiets his intense rage instead into a heavy gasping and breath catching session,

seeming to come to his wits now, he slowly lets go of LILLY'S NECK and his fingers are tight and almost feel to him hard to unfurl.

LILLY'S LIFELESS BODY drops to the floor beside the bed.

LEVI, staring down at her, shock stricken across his face, and then

we hear from outside, the sound of THUNDER AND LIGHTNING and THE RAIN BEGIN TO FALL.

LEVI looks around at the ceiling as he listens to this.

CLOSE THE SCENE ON LILLY'S DEAD BODY ON THE FLOOR.

EXT. THE WOODS - SAME TIME

AVVA, frantically hurrying through the woods still, and then

THE SOUND OF THUNDER, A FLASH OF LIGHTENING AND RAIN STARTING TO FALL ON THE LEAVES AND BRANCHES ALL AROUND HER!

AVVA stops running momentarily to look up at the sky, she looks nervous at first, maybe a little upset, but then, she takes a deep breath and closes her eyes almost peacefully and she raises her face to the sky above and seems to enjoy the feeling of the rain hitting the skin of her face.

JUMP CUT TO:

EXT. THE WOODS - SAME TIME

We're a good distance away now, and we're watching AVVA as she continues her action from the prior shot ... AND THEN PAULO WALKS INTO FRAME FROM BEHIND US, STANDS THERE WITH HIS BACK AS HALF THE SHOT NOW AND THEN

we see his face as he watches his mother,

HANNAH is by his side, just standing there patiently like a well trained dog as the rain soaks her fur,

PAULO, watching his mother,

AVVA, basking in the rain,

PAULO, watching, and

CLOSE UP PAULO'S HAND, hes raising it slowly along with his whole forearm and

AVVA, basking in the rain, then

HANNAH, looking up at Paulo, and

PAULO is about to ready his BOW AND ARROW! About a quarter of the way there! Hand on the bow and other already on its way to the quiver!

AVVA, still basking in the rain,

PAULO, watching his mother, he has such a cold, empty expression on.

HANNAH, acting like she isn't enjoying the rain now because its picking up intensity,

PAULO'S COLD FACE,

PAULO'S "ALMOST READY TO KILL" HANDS,

AVVA, still basking in the rain, and now she slowly raises her arms up too, like shes in praise of the rain, or of life itself or perhaps some aspect of it,

and then we see PAULO'S HANDS retreat from their readying of the bow and arrow,

HANNAH, impatient pacing around in the thickening rain now beside PAULO,

AVVA, praising and basking in the rain still, and then

PAULO, a surprising and warm, and very short lived smile creeps across his face, and then he immediately signals HANNAH to follow him as

PAULO walks away, leaving the scene and his mother behind.

JUMP CUT TO:

BACK UP CLOSE WITH AVVA again, still basking and praising in the rain, she never even noticed her son there as he watched and seemingly forgave her perhaps as well.

INT. THE NEW ROOM IN THE CHAPEL - SAME TIME

LEVI, frantically shutting the door behind him, hes sweaty and looks an absolute mess,

LILLY'S lifeless body remains on the floor beside the bed.

LEVI, still breathing heavy, eyes wide, in shock and confusion about the entire turn of events and what her words could have all meant, and even more so, fearful of whatever it is that is to come of this newest development and his own awful actions and now blatantly blood stained hands,

AND THEN A KNOCK AT THE DOOR RIGHT BEHIND HIS BACK STARTLES HIM! Good thing he had just shut it at least, because someone is right there now!

"THE CAPTAIN" (O.S.)
Heya, its time!

LEVI looks like he completely has no idea what to do. then the door opens and LEVI simply steps away from it, THE CAPTAIN, as well as all the other REMAINING VILLAGERS all standing there facing Levi through the doorway and also staring in utter shock and disbelief at the sight of Lilly's corpse on the floor behind him.

LEVI doesn't know what to do, in desperation as his eyes dart around the small crowd he takes notice of MONIQUE AND SOVAIJH and

LEVI
Please! Monique! Sovaikh! You have to help me! Something wicked is going on in this village!

SOVAIJH
(In Aramaic:English
Subtitle)
The only thing wicked going on in this village is you, Magus!
Murderer of the mother! Rapist!
Rapist of the womb!

LEVI
(shocked)
... What? ... What did you just call me?

MONIQUE
(staring sourly at
Lilly's corpse)
... He called you the raper of the mother.

MONIQUE (CONT'D)
(redirecting her
attention to Levi, and
becoming instantly
furious)
You killed the one who makes the babies! Shes dead now! You ... you
... you --

MISS ROSALIA
(pointing a hateful,
trembling finger at
Levi, protected from
deeper within the small
crowd of other
villagers)

Demon!

DOCTOR CORRANZ (O.S.)
Everyone!

DOCTOR CORRANZ (CONT'D)
Our mother, the Tennet Whore, will
have her vengeance.

DOCTOR CORRANZ walks sternly past the other villagers and
right into the room,

and right up to LEVI, and

DOCTOR CORRANZ (CONT'D)
In her new husbands death.

LEVI just stands there sweaty with wide eyed confusion all
over his face and breathing heavy still trying to catch his
breath.

DOCTOR CORRANZ (CONT'D)
The trial shall now continue ...

DOCTOR CORRANZ takes a glance at LILLY'S CORPSE, and

DOCTOR CORRANZ (CONT'D)
... with ... additional evidence
and accusations, of course.

and then he turns and heads back through the small crowd of
villagers who remain outside of the door with their faces
plastered with extreme hatred for Levi.

LEVI watches them all as they turn and follow the doctor out
of the doorway and back into the chapel's main room and then
we

CLOSE THE SCENE ON A CLOSE UP OF LEVI, he turns his head
slowly over his shoulder to look back at

LILLY'S CORPSE,

LEVI
(staring at the corpse)
... The mother? ... The ...

LEVI (O.S.) (CONT'D)
(ON LILLY'S CORPSE AGAIN)
... Tennet Whore?

EXT. THE HAUNTED FARM - DAY

THE RAIN is coming down here too, heavy, and we're PANNING SLOWLY ACROSS A SPOOKY BROAD SHOT OF THE FARM, the place seems eerie and empty in the sound encompassing rain, and then

AVVA emerges onto scene from the woods,

she comes to standing there just facing the farm, looking a little fearful and nervously on edge, and wet of course with sweat, rain, and dirt and debris from the woods, and she puts her hand up over her brow to shield her eyes from the numerous falling rain droplets and begins scanning the visible area through the dense heavy rain as best as she can, and then

WE SEE AVVA AS SHE STANDS THERE STILL DOING THIS FROM A FARTHER SHOT, GETTING HER AND THE WOODS BEHIND HER AND THE FARM IN FRONT OF HER.

AND CLOSE ON A MID LEVEL SHOT.

:END ACT THREE:

:BEGIN ACT FOUR:

INT. THE CHAPEL AND GALLows - DARK, RAINY DAY

DOCTOR CORRANZ
The Rape and Subsequent Murder Of
The Mother, The Murder Of The Old
Man, and The Kidnapping Of The
Youths.

and then CORRANZ nods to THE CAPTAIN, and then

"THE CAPTAIN"
How do you plead, Constance Levi?

LEVI
I'm ... truly not within full
awareness of the nature of what is
going on here. All of this ...

LEVI (CONT'D)
... has gotten so very ahead of
me, so very fast.

LEVI takes a deep breath,

LEVI (CONT'D)
I did not curse nor murder the old
man, Mister Darlington, nor am I
responsible in any way for his
death ...

LEVI (CONT'D)
... the youths are a ... complex
and concerning matter all their
own, of course, and this new
business about "The Mother" and
"Rape" and "Tennet Whores" ...

LEVI (CONT'D)
... well I'm afraid that I do not
fully understand what it is that is
exactly going on here in this
village of yours, now more so than
ever.

LEVI (CONT'D)
(adamant, confident)
I plead confounded and befuddled.

"THE CAPTAIN"
Its your village too, ya' prick.

LEVI
Excuse me?

DOCTOR CORRANZ
You are the demon Levi.

LEVI
Heresy!

DOCTOR CORRANZ
You are the demon who has entered
our village.

"THE CAPTAIN"
My dreams turned into nightmares
when you came along.

LEVI, mega confounded now,

DOCTOR CORRANZ
You are responsible for everything
that happens in your world. You are
the Magus after all, and you are
here, are you not?

LEVI
Is this ...

LEVI looks over his shoulder, and over the pews of villagers and toward the direction of the room he and Lilly had been in, where her corpse likely still remains.

LEVI (CONT'D)
... was the mother ... was that
village harlot ... ?

DOCTOR CORRANZ (O.S.)
(still on the turned
around Levi and then)
Ssshhh. You're going to wake the
little one.

LEVI turns back around to face the front and

CORRANZ looks as he usually does, but THE CAPTAIN IS A LITTLE BABY! ASLEEP INSIDE OF A WOMAN'S ARMS, ROCKING HIM GENTLY BACK AND FORTH,

THE WOMAN IS LILLY! And she has HUGE GARGOYLE WINGS! And HORNS and RED GLOWING EYES and SHARP TEETH and a BEAUTIFUL RED GOTHIC GOWN ON and

LILLY HAILSTAR
Thank you for making love with me,
his dreams can start over now.

LILLY HAILSTAR (CONT'D)
(CLOSE ON BABY EUGENE)
The fool can grow up big and
strong, and fat and round ...

LILLY HAILSTAR (CONT'D)
(CLOSE ON HER CREEPY
FACE)
... and become the world.

LEVI, just staring at this baffling horrific sight,

DOCTOR CORRANZ
Do you believe it is you who is
dreaming, Magus?

DOCTOR CORRANZ (CONT'D)
Did you believe it that you were
uncovering my personal plot to
become who I am?

DOCTOR CORRANZ (CONT'D)
 The plot to me becoming who I am is
 who I am! The journey is the
 reward, as they say! Ha!

DOCTOR CORRANZ (CONT'D)
 And who you are, is who you are.

MISS ROSALIA
 A demon!

MONIQUE	SOVAIJH
Murderer!	(In Aramaic:English
	Subtitle)
	Pig!

CREMMENS is sitting silently while this all goes on and is WHITTLING, and

we see CLOSE UP, what hes whittling is A DETAILED WOOD CARVING OF AN IMAGE OF THE MAGUS FROM THE RIDER WAITE TAROT AND BENEATH HIM THE CAMERA SLOWLY SPINS IN ON A SPIRALING PAN to reveal IS THE SHAPE OF THE BAPHOMET MIRRORED BELOW SO THE FIGURE HAS TWO HALVES AND NO BASE.

CUT TO:

BLARING HAUNTING HORROR SYNTH MUSIC AND AND IMAGE ONSCREEN OF THE CLASSIC RIDER WAITE MAGUS TAROT CARD,

AND WE MATCH CUT THE IMAGE BACK AND FORTH FASTER AND FASTER OVER AND OVER AGAIN WITH:

AN IMAGE OF THE CLASSIC ELIPHAS LEVI BAPHOMET AND SIGNIFICANCE IS ON THEIR HANDS AND THE FACT THAT EACH IS SHOWING THE "AS ABOVE SO BELOW" SYMBOLISM,

THEN WE END THIS BACK AND FORTH MATCH CUT SESSION WITH A

FINAL MATCH CUT TO:

IMAGE OF THE CLASSIC RIDER WAITE DEVIL TAROT CARD, AND OF COURSE, SIGNIFICANCE OF FOCUS IS ON THE "AS ABOVE SO BELOW" SYLBOMISM OF HIS HANDS.

CUT TO:

INT. THE CHAPEL AND GALLows - SAME TIME

LEVI frozen in confused terror for a moment, and then,

LEVI pulls out his DECK of TAROT cards from his coat pocket and

frantically draws two random cards from the middle of the deck,

CLOSER UP, we see the CARDS are THE MAGUS and THE HANGED MAN, and

WORMS EYE VIEW CLOSE UP, LEVI, ABSOLUTE UTTER DREAD COATS HIS FACE AND KEEPS HIM FROM BLINKING AT ALL AS HE STARES DOWN AT US, THE CARDS,

and then BACK CLOSE UP ON THE CARDS, we watch as Levi slowly moves the HANGED MAN CARD to be right ABOVE THE MAGUS CARD, AS THOUGH THEY MADE A WHOLE IMAGE TOGETHER OF THE MAGUS BURNING THE HANGED MAN ALIVE FROM BELOW WITH HIS CANDLE! THE LIGHTS AND COLORS OF THE IMAGES EVEN LINE UP! LIGHT BRINGER IS SATAN! LUCIFER!

EYE LEVEL CLOSE UP WITH LEVI NOW, AND THE SPOOKY SYNTH MUSIC COMES TO A SUDDEN JUMP SCARE OF A STOP!, REPLACED BY EERIE VIOLA, MEANWHILE, WE JUST STARE AT LEVI'S HORRIFIED FACE,

THEN WE GET TO SEE THE MAGUS AND HANGED MAN CARDS ONE LAST TIME.

EXT. THE HAUNTED FARM - DARK, RAINY DAY

THE FARM is silent other than the heavy rain, and there are not any crows around, or any life besides the plants.

and when AVVA walks into frame, CLOSE UP ON her as she looks around through the rain, "**No Pressure**" by "**Agar Agar**" starts playing O.S.

FOLLOW AVVA,

AS SHE WANDERS,

AND SHE CREEPS,

THROUGH THE FRONT PUMPKIN PATCHES OF THE FARM,

AND COMES TO THE SUNFLOWER PATCH,

SHOW THE WINDOWS OF THE FARM CLOSE UP AND WE SEE KRISSY
PEEKING OUT WATCHING HER,

AVVA BRUSHES HER FINGER TIPS THROUGH THE SUNFLOWERS,

Then, with an intent, "beyond the rainbow" type glare in her
eyes and heart, AVVA looks toward the house, and then she
sets forward toward it

AVVA, UP AT THE FRONT OF THE HOUSE DOOR,

SHE TAKES THE HANDLE BUT ITS LOCKED, SO THEN SHE
goes off around the side of the house and

OVER THE SHOULDER, AVVA STANDS THERE PEERING ACROSS THROUGH
THE HALL BETWEEN THE STRUCTURES OUT AT THE OTHER SIDE OF THE
FIELDS,

CLOSE UP, AVVA, AS SHE STARES OUT AT THE FIELDS BEYOND,

AND A BROADER SHOT SLOWLY ZOOMING OUT OF HER FROM BEHIND
STANDING THERE CONTINUING TO STARE OUT THROUGH THE RAIN, AND
THEN

EXT. THE CHAPEL AND GALLows - DARK, RAINY DAY

CLOSE UP ON THE GALLows,

AND EVERYONE IS GATHERING AROUND BENEATH THEM, ALL LOOKING
UP AT THEM THROUGH THE RAIN,

CREMMENS IS TYING A NOOSE,

and then we watch him as he readies it around the wooden
structure,

everyone is soaking wet standing there in the rain, as
CREMMENS hops down off the wooden base,

AND WE SEE THE CAPTAIN AND DOCTOR CORRANZ LEADING LEVI TOWARD THE SMALL CROWD AT THE GALLOWS FROM THE CHAPEL,

everyone turns to face them as they approach,

EXT. THE HAUNTED FARM - DARK, RAINY DAY

ON THE OTHER SIDE OF THE FARM, and AVVA is walking toward us from the THE HOUSES coming from the middle hall like she had climbed through to get here,

AVVA, walking out toward the vast expansive fields,

a dreamy look in her eyes, like her destiny was about to finally unfold before her,

A NICE BROADSHOT OF HER AS SHE WANDERS OFF THROUGH THE RAIN,

AND AN EERIE, ANGLED, DREERY SHOT OF THE HOUSE,

SOME CLOSE UPS OF THE VEGETATION AS ITS LEAVES BOUNCE AND BOBBLE IN THE RAIN,

FROM ON THE VERY TOP OF THE HOUSE, LOOKING DOWN AT THE WHOLE FRONT EXPANSE,

AND NOW STILL UP HERE LIKE THIS BUT LOOKING DOWN AT THE BACK EXPANSE, WHERE WE CAN SEE AVVA AS SHE CONTINUES TO STRAY FARTHER AND FARTHER INTO THE FIELDS,

BACK CLOSE UP WITH AVVA NOW AS WE WATCH HER PASS UNDER A SMALL CANOPY OF APPLE TREES, HER GRACE AND VIBE THAT OF A PRINCESS IN SOME FILM ON HER WAY TO MEETING UP WITH HER TRUE LOVE TO GO LIVE HAPPILY EVER AFTER,

NICE ELEGANT WORMS EYE VIEW BROAD SHOT OF HER COMING TOWARD US.

AND FINISH ON AN AREAL FROM IN FRONT OF HER WITH THE FARMHOUSE WAY BEHIND.

MUSIC AND SCENE FADE TO BLACK:

:END ACT FOUR:

:BEGIN ACT FIVE:

EXT. THE FIELDS BEHIND THE HAUNTED FARM - DARK, RAINY DAY

Start on the LUSH VEGETATION as it wobbles in the rain and wind, PANNING SLOWLY around at all the beautiful bright colors of the SUNFLOWERS, GOURDS, BERRIES, GREEN LEAVES, sparkling as if filtered through the haze of rainy mist and utter lack of sunlight by their own bright luminescence,

AND WE WATCH AS LEAVES FALL FROM BRANCHES ALL AROUND, BEING TAKEN AWAY WITH THE WIND AT FIRST AND THEN BUFFERED BY THE RAIN.

AND NOW WE'RE WATCHING FROM A DISTANCE THROUGH THE DENSITY OF THE WOODS, AVVA, AS SHE CONTINUES THROUGH THE RAIN AND THE FIELD

And now we're BEHIND A TREE WATCHING AVVA, and we're hiding and peeking out side to side as she makes her way past us, and darting tree to tree to keep up with her, creeping on her,

AND NOW THIS SAME TYPE OF SHOT BUT FROM A DIFFERENT AREA UP AHEAD AND ON THE OPPOSITE SIDE OF THE TREES

Now BACK IN THE WOODS watching her from a less frantic shot, and pretty close too! and

now EYE LEVEL UP CLOSE with AVVA as she's coming toward us, and then

HIDING BEHIND SOME TREES AGAIN,

AND NOW BACK FROM A DISTANCE HIDDEN DEEP WITHIN THE WOODS AGAIN,

now ON AVVA, as she continues along as shes been.

AND NOW BACK FROM BEHIND SOME TREES, THEN

FROM ANOTHER SPOT BEHIND THE TREES NOT TOO CLOSE BUT NOT TOO FAR, ...

... SAME SHOT AND NOW WE RUSH OUT RUNNING STRAIT AT AVVA, AND SHE HEARS US AND TURNS AROUND OVER HER SHOULDER TO LOOK AT US AS WE APPROACH HER FAST AND SHE SCREAMS!

NOW BACK IN THE WOODS HIDING BEHIND TREE AND WE WATCH AS KRISSY TACKLES AVVA TO THE GROUND!

FROM A SPOT DEEP WITHIN THE WOODS ON THE OPPOSITE SIDE, WE WATCH SABRINA STEP OUT FROM BEHIND A TREE AS KRISSY TACKLES AVVA, SABRINA STEPS SLOWLY AND MENACINGLY TOWARD THEM,

FROM AVVA'S P.O.V. - KRISSY, cackling in our face! Pinning us down!

ON THE SCREAMING AVVA AND KRISSY PILE, as SABRINA'S LEGS step into frame right beside them,

AND NOW BACK FROM A DISTANCE IN THE WOODS, WE SEE ABITHA WALKING WALKING AWAY FROM US, SHES GOING TOWARD THE KRISSY/AVVA/SABRINA GROUP!

BACK WITH THE PILE as ABITHA approaches,

still pinned down by KRISSY, AVVA is looking back and forth at THE THREE SCARECROW SISTERS in absolute horror,

SABRINA
Stop struggling.

KRISSY
Yeah, you'll get yourself all worn out and stringy, like pumpkin guts.

AVVA, sobbing,

ABITHA comes to standing right in front of Avva and Krissy, so that her and Sabrina are on either side of them, and then

ABITHA
What are you crying for?

KRISSY
Yeah!

SABRINA
Isn't this what you wanted?

ABITHA looks down at the scared, confused AVVA pitifully,

ABITHA
We're taking you to your husband,
consider us like, your brides-
maids, okay?

AVVA stops crying and she suddenly looks very, VERY confused as KRISSY STARTS LAUGHING HYSTERICALLY,

AVVA
My ... brides-maids?

ABITHA
Krissy, get off of her.

KRISSY
Aaaaw! But shes so cute!

KRISSY climbs off of AVVA, who still obviously looks very scared, but also realizes she is not going to be harmed it seems.

BROADSHOT THE GROUP AND THE TOM/BARRIS MONSTER STEPS OUT OF THE WOODS A GOOD DISTANCE AWAY AND HE STANDS THERE A MOMENT MOSTLY TOO FAR AWAY TO SEE AND KRISSY SABRINA AND AVVA ALL LOOK TOWARD HIM BUT ABITHA JUST STARES AT AVVA.

AVVA, leaning up and squinting through the rain to see the figure of him and

AVVA
... What ... is ... ?

SABRINA
That's the groom.

KRISSY
(childish smile)
Yup, and I'm gonna be the flower girl!

ABITHA leans down and runs her fingers through AVVA'S HAIR and places them to resting on her shoulders,

ABITHA
And you're his bride, my dear.

CLOSE UP, THE HORRIFYING TOM/BARRIS MONSTER AS IT SLOWLY AND MENACINGLY PACES TOWARD US THROUGH THE RAIN.

CLOSE UP, AVVA'S FACE, she looks scared, nervous, and soaked as she watches him approach.

CLOSE UP OF THE SMILING KRISSY.

CLOSE UP OF THE SCARY SABRINA.

CLOSE UP OF THE SULLEN ABITHA.

BROAD SHOT OF THE GROUP AS THE TOM/BARRIS MONSTER APPROACHES THEM, START THE SHOT LOW AND ITS RISING SLOWLY AS HE SLOWLY LUMBERS CLOSER AND CLOSER, WE FINISH VERY HIGH ANGLED ABOVE THEM AS HE FINISHES MAKING HIS WAY RIGHT UP TO THEM.

CLOSE UP AVVA, LOOKING UP WITH WIDE WET EYES AT

THE TOM/BARRIS MONSTER, BUT WE DON'T GET TO SEE HIS FACE YET, WE'RE BEHIND HIM LOOKING DOWN AT AVVA LOOKING UP AT US.

EXT. THE CHAPEL AND GALLows - EVENING

Its still raining, though not as heavy as before.

CLOSE UP ON THE WET PAULO DARLINGTON GRAVE MARKER,

CLOSE UP ON THE NOOSE, BLOWING IN THE WIND AND RAIN.

SHOW THE CHAPEL, AND THEN,

ON THE NOOSE AGAIN, AND WE'RE LOOKING DOWN FACING CREMMENS, SOVAIJH, MONIQUE, AND THE CAPTAIN ALL STANDING OUT IN THE RAIN, FACING UP AT US, AND AS WE PAN DOWN SLOWLY, WE SEE THAT LEVI IS STANDING ON THE PLATFORM BENEATH THE NOOSE, BESIDE CORRANZ, LEVI'S ARMS ARE TIED BEHIND HIS BACK, AND THE DOCTOR HAS HIS HAND AROUND ONE OF LEVI'S WRISTS.

CLOSER UP WITH THE FEW REMAINING VILLAGERS AS THEY STAND IN THE RAIN LOOKING UP AT THE GALLows, ALL SIDE BY SIDE ONE ANOTHER,

"THE CAPTAIN"

Its better this way, there's so few of us left in this story now, I mean, in this village, I mean, I don't know what I mean.

MONIQUE

(attempting to comfort
The Captain)

Don't worry, you'll forget all these details again soon when we're reborn.

SOVAIJH

(In Aramaic:English
Subtitle)

The mother has you in her arms now, fear not, Captain Eugene Applegate.

CLOSER UP WITH LEVI AND CORRANZ,

DOCTOR CORRANZ

Edward Alexander Constance Levi ...

DOCTOR CORRANZ (O.S.) (CONT'D)

(on LEVI)

... you have been found guilty today of being the Magus of Rotasatore ...

DOCTOR CORRANZ (CONT'D)

... and you have been sentenced

...

DOCTOR CORRANZ (CONT'D)

... to hanging.

LILLY, WITH HER RED EYES, SHARP TEETH, GARGOYLE WINGS AND A WICKED GRIN, AND HOLDING BABY EUGENE IN HER ARMS LOVINGLY, ROCKING HIM BACK AND FORTH TO THE SAME RHYTHM SHE SENSUALLY SWAYS HER HIPS TO AS SHE WALKS TOWARD US,

LEVI and CORRANZ, staring in her direction.

LILLY comes to standing directly behind THE VILLAGERS,

none of them take notice of her, they continue to just stare up at the Gallows, and

BROAD SHOT LILLY, HOLDING BABY EUGENE IN HER ARMS, AND STANDING BEHIND THE VILLAGERS, HER WINGS ARE SPREAD OUT LIKE A DEMONIC MOTHER ANGEL, THE SUN, SETTING IN THE RAINY CLOUDS BEHIND THEM.

EVEN BROADER SHOT OF THAT FROM BEHIND, HER WINGS FRAME TO FRAME AND THE GALLOWS SILHOUETTED IN THE DARKNESS BEYOND THE VILLAGERS AND HER.

UP ON THE PLATFORM, CORRANZ, tightening the ROPE around LEVI'S NECK

LEVI looks absolutely broken, mentally lost and spiritually confounded in every possible way,

SHOW THE SKY, AND THE SUN AS IT FINISHES SETTING FULLY.

DARKNESS FILLS THE STREETS,

AND COVERS THE VILLAGERS IN DARKNESS

AND LILLY'S FACE, OTHER THAN HER TEETH AND RED EYES WHICH SEEM TO SHINE IN THE DARKNESS AS SHE SMILES A WICKED GRIN.

AND MIST FROM SATOR BEGINS TO FILL THE STREETS!

THE FEW REMAINING VILLAGERS ALL HOLD HANDS WITH ONE ANOTHER IN A LINE AS GREEN MIST CREEPS IN ALL AROUND THEM

LILLY still standing behind them with her wicked grin,

and BABY EUGENE STARTS TO CRY!

LEVI'S trembling face,

DOCTOR CORRANZ (CONT'D)
(asking Levi)
After the hanged man, which card
comes next in the major arcana?

LEVI stares CORRANZ in the eye for a moment. And then

LEVI
Major Arcana Number Thirteen ...

LEVI (CONT'D)
... Death.

CORRANZ smiles and nods and

DOCTOR CORRANZ
Indeed.

and then LEVI turns from CORRANZ to face

LEVI'S P.O.V. OF LILLY'S WINGS, COMING TO FRAMING OUR SCREEN,

NOW BACK CLOSE UP LEVIS FACE, as

LEVI
(muttering to himself)
That which is above ...

and back to LEVI P.O.V. AND WE STAY THIS WAY as

LEVI (O.S.) (CONT'D)
... is like that which is below.

AND WE DISSOLVE HALF OVER SCREEN THE IMAGE OF THE MAGUS
UNDERNEATH OF THE HANGED MAN AND THEN WE CUT IT AND

DROP!

LEVI IS DEAD, well,

NOT QUITE, AS WE CHOKE AND WRITHE, STRANGLED BY THE ROPE AND
GRAVITY, WE WITNESS ALL OF THE VILLAGERS TRANSFORM INTO
DEMONS! EVERYONE IS A DEMON! EVERYONE!

:END OF ACT FIVE:

:END OF EPISODE: