

ANDERRA

Written by

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Based on the novel "Peppers and Popcorn"

FADE IN:

1. EXT. UNKNOWN HOUSE - DAWN

Rain descends quietly upon an average residential neighborhood. A solitary light illuminates what appears to be a homeless person, standing catatonic in front of a house. This is BIAGIO. The camera frames him in a wide shot, capturing the desolation of the scene.

The camera follows him as he heads towards the driveway until he reaches the door.

Biagio knocks, and the camera transitions to a frontal view, simulating the door's perspective. Rain intensifies, emphasizing the tension.

Getting no response, Biagio grows impatient. He starts slamming his head into the door, each headbutt echoing through the air. The camera stays fixed, capturing the raw intensity without cutting. Blood's everywhere.

CUT TO:

SUPERIMPOSED: "ANDERRA"

2. INT. HOUSE - MOMENTS LATER

A pale, tall blond guy in pajamas and Ray-Ban eyeglasses opens the door, letting Biagio in. This is ARIELE.

BIAGIO

(covered in his own blood)
You've set yourself out nicely...
cute.

ARIELE

What the hell? You scared the shit
out of me! What are you doing here?

BIAGIO

I need you to take me back. I have
to go back, Ariele.

ARIELE

You what? Listen, you've been told
yet; games are over, man. We shut
it down. Just get over it, ok?

BIAGIO

(shouting)
Get over? I said take me back
goddammit!

ARIELE
 (nervously)
 Shit, keep your voice down. Karen
 and the baby are sleeping.

A heavy silence falls.

BIAGIO
 (sarcastic)
 So, you're a father now.
 Congratulations.

Biagio moves to the sleek, modern kitchen, grabbing paper towels to tend to his wounds. He finds a pack of cigarettes. Takes one and lights it.

ARIELE
 Why go back?

BIAGIO
 C'mon...

ARIELE
 No, I'm serious. What happened
 inside that thing?

Biagio hesitates. He stares into space for a couple of seconds, then he calmly replies.

BIAGIO
 Just give me an address, a phone
 number, anything. Do this, and I
 won't kill you with my bare hands.

They both stares at each other for a moment, then Ariele realizes Biagio is not bluffing. Eventually, he grabs his wallet from a small cabinet and he takes out a business card.

Biagio observes it for a moment, then puts it in his pocket and heads towards the door.

ARIELE
 I don't know what you expect to
 happen, anyway.

BIAGIO
 (throwing the cigarette
 butt outside the door)
 You go back to sleep, kid.

FADE TO:

3. EXT. BIAGIO'S MOUNTAIN CABIN - MORNING

We see a cabin nestled in the greenery of a clearing, surrounded by woods. Biagio is replacing some old wooden planks on its walls.

BIAGIO (V.O.)

The memories come back clearly to my mind. I relive my story like the hero of a movie, probably one directed by David Lynch, where events take such a strange turn that nothing seems to make sense.

Biagio, absorbed in his work, realizes he's out of nails. As he glances up, he spots Ariele walking up the path.

BIAGIO

(muttering)

Out of nails, and now this.

Ariele approaches, visibly distressed.

ARIELE

Excuse me! I saw your house, and I'm in trouble. My car broke down, and I can't get a signal.

Biagio eyes him skeptically.

BIAGIO

What's your business here?

ARIELE

I need help. My name's Ariele Martini. Perhaps you know my grandpa, he owns the bar down in Comunanza.

BIAGIO

(sarcastic)

Grandpa? Hope he's not serving spirits to angels now.

Ariele's expression changes.

ARIELE

Why? Did something happen?

BIAGIO

You'll find out soon enough, kid.

Biagio heads to get his RED FIAT PUNTO FIRST SERIE.

4. INT. FIAT PUNTO - LATER

Biagio drives, tension lingering in the air. Ariele, eager for answers, persists.

ARIELE

So, what's the deal with my grandpa?

BIAGIO
He's not around anymore. Passed
away.

ARIELE
What? When?

BIAGIO
Does it matter? Look, I'm taking
you to Comunanza. End of the line
for me.

Heavy silence falls for a few seconds.

ARIELE
(silently crying)
Thanks for the ride, but can you at
least tell me how he died?

Biagio glances at Ariele, then offers a cigarette pack.

BIAGIO
The hell do I know?

BIAGIO (CONT'D)
(tilting his head)
Here, might help.

Ariele takes a cigarette and lighter, lights it, but coughs
after the first drag. Biagio chuckles.

BIAGIO
(laughing)
First time?

Ariele nods, and Biagio's laughter fades into seriousness.

BIAGIO (CONT'D)
(sincere)
My name's Biagio, by the way. I'm
sorry about your grandpa. Look,
I'll make a quick stop for
something, then I'll take you to
the cemetery so you can pay your
respects, ok? After that, you're on
your own, kid.

Biagio focuses on the road, leaving room for Ariele to
process the information.

5. INT. FIAT PUNTO - HARDWARE STORE PARKING LOT - LATER

BIAGIO
I'll be right back.

Biagio steps out of the car, leaving Ariele inside.

He heads towards the store. Ariele watches him from the car.

Sudden tension fills the air as a black Lexus approaches Biagio's car. Three BALD agents emerge. They're AGENT 1, AGENT 2 and AGENT 3.

Ariele panics, attempting to flee, but secret agents swiftly capture him.

Soon after, Biagio exits the store, unaware of Ariele's abduction. The camera captures him from a distance.

Suddenly, the perspective shifts to Biagio's first-person view as he walks back to the car. He notices Ariele struggling inside the Lexus. Before he can react, a hood is thrown over Biagio's head, plunging him into darkness.

JUMP CUT TO:

6. INT. LORIS' OFFICE - A FEW DAYS BEFORE

The office is dimly lit, cluttered with dusty files, and shelves overflowing with documents. A scruffy looking man enters, quickly flipping through a pile of bills and fines. This is LORIS COSTANTINI. He shakes his head, visibly weary of the routine.

BIAGIO (V.O.)

Investigator Loris Costantini was what you might call "a straight-shooter."

Loris tosses the bills onto the desk and moves towards the swivel chair. Sitting heavily, he absentmindedly grabs a cigar from the drawer, lighting it. The smoke wafts through the air.

BIAGIO (V.O.)

I liked calling him "detective." It's so "American crime show." I hate Americans, but they sure know how to make fucking epic movies.

Loris, with a distracted gaze, spots something in the stack of bills and fines. He hurries to pick it up. It's a note. He opens it and reads quickly.

BIAGIO (V.O.)

He led a dull, unremarkable life, and that's why he plunged headfirst into the cesspool I'd just waded into without a second thought.

Loris jumps up, grabs his jacket, and rushes out, leaving the note on the desk. The camera catches a glimpse of the content: "07/29/2017, Comunanza (AP). Someone will die, YOU will prevent it."

BACK TO:

7. INT. CAVE - DAY

The camera simulates Biagio's perspective by showing the blurred outlines of a new environment through a jute sack. His breathing, initially slow and regular, quickly changes into a panicked panting as he regains consciousness.

A sharp blow is followed by a groan of pain, then Ariele bursts into tears. Biagio wriggles, trying to free himself.

AGENT 1

Mozzarella keeps on whining here.
Let's hear this other one.

The hood is removed, and Biagio looks around, dazed. The men took them into a cave. There is little light, but it is evident that it's daytime.

AGENT 1 (CONT'D)

(rubbing his knuckles)
Your turn now, asshole.

Loris rushes in, gun drawn.

LORIS

Nobody move! What the fuck is going
on here?

The agents freeze, allowing Loris to untie Biagio and Ariele. But as soon as they're free, chaos erupts. Loris grapples with one assailant, losing hold of his gun. Another moves to restrain Ariele, while Agent 3 advances on Biagio. In a split-second reaction, Biagio seizes the gun, firing a fatal shot.

The scuffle halts, and an opportunity for escape arises. The three rush outwards.

8. EXT. WOODS - MOMENTS LATER

Loris, Biagio, and Ariele sprint through the dense foliage.

ARIELE

Who are you? How did you find us?

LORIS

Loris Costantini, private
investigator. Got a tip a few days
back and heard some witnesses out
the hardware shop.

BIAGIO

Cut the chatter. Got a car,
detective?

LORIS

Course I have a car. Not that we'll need it. Cops'll be swarming this place any minute now, and I'll be the hero.

ARIELE

Wait, cops?

AGENT 1 (O.S.)

(yelling)

Over there!

The trio pauses, scanning the woods for their pursuers, then resumes their desperate flight.

BIAGIO

Yeah, well, if the goddamn Hitmen don't catch us first.

As they run, Agent 2 lunges at Biagio from the bushes, narrowly missing. Biagio veers off, diving into a ravine with Ariele and Loris, their escape fraught with danger.

AGENT 2 (O.S.)

Fuck!

9. EXT. WOODS - MOMENTS LATER

The trio emerges into a clearing, Loris' VOLKSWAGEN PASSAT visible in the distance.

ARIELE

Oh, that must be your car. How about you take me back to Comunanza? That way, I won't be a bother, and you can take your time to...

LORIS

What are you talking about? Cops'll handle it, nab the crooks, do their paperwork.

BIAGIO

What the hell just happened anyway? Who were they? What is going on, Ariele?

Ariele opens his mouth, but before he can speak, four cars pull into the clearing with sirens blaring. They screech to a halt, and swiftly, the officers take cover behind the opened doors of their vehicles, guns aimed at Biagio, who still holds the pistol with which he killed Agent 3 in his hand.

Loris smiles at the cops, raising his hands.

LORIS
I saved them! It's over!

Agent 1 and Agent 2 emerge from the vegetation, startling an officer. However, by displaying their badges, they manage to approach and begin to confer with the commander.

LORIS
Wait, what? They're the ones in the wrong, not us!

LORIS (CONT'D)
(glaring at Biagio)
And you, drop that goddamn piece!

BIAGIO
I believe your brilliant plan to become the hero of the day just went straight to hell.

ARIELE
Oh, it was a terrible idea, a terrible idea!

LORIS
(shouting)
I said, drop it!

At Loris' shout, the spotlight shifts back to the trio.

BIAGIO
Get in the car. Now.

They bolt towards the Passat in perfect sync. Bullets rain down as the officers open fire, one finding its mark on Biagio's shoulder. Undeterred, they leap into the car without missing a beat.

ARIELE
Go, go, go!

The car speeds off, tires screeching as it bursts through the police blockade, leaving a thick cloud of dust in its wake.

10. INT. LORIS' PASSAT - MOMENTS LATER

Biagio grips the steering wheel tightly as the Passat hurtles down the winding mountain road. Loris sits beside him, his eyes scanning the road behind for any sign of pursuit. Ariele's curled up in the back seat, his face pale with fear.

BIAGIO
(hitting the steering wheel)
Fuck-fuck-fuck! We just killed a man and now the police's after us!

ARIELE
No, you just killed a man!

BIAGIO
Oh, I swear to God...

LORIS
Cut this shit!

LORIS (CONT'D)
(pointing the gun at
Ariele)
Talk.

A tense silence fills the car as Ariele squirms under Loris's intense gaze, his breaths shallow and rapid.

ARIELE
I... it's a long and complicated
story... and you probably won't
believe me anyhow. In fact, I'm
sure you won't believe me.

LORIS
(pressing the barrel of
the gun right on Ariele's
family jewels)
Try me.

ARIELE
Ok, ok! I hacked the CIA!

BIAGIO AND LORIS
You what?

The sound of approaching sirens shatters the tense atmosphere, prompting Biagio to make a split-second decision.

As they round a bend in the road, they see a precipice beyond the guardrail.

BIAGIO
Jump, now!

Biagio, Ariele and Loris jump out of the car just as it hurtles over the edge, falling into the abyss below.

Their bodies roll on the asphalt, then they rise and, limping, disappear into the bush.

FADE TO:

A rapid succession of disjointed images flashes across the screen.

A redhead girl smiles while selling a movie ticket to young Biagio. This is VIVIANA.

Young Biagio and Viviana kiss during an old film screening at the cinema.

Biagio and Viviana have just gotten married, rain of rice as they leave a church.

Pregnant Viviana looks at Biagio before jumping out of the window of their apartment.

The images blur together, creating a sense of disorientation and confusion.

11. INT. MOUNTAIN SHELTER - NIGHT

Suddenly, Biagio jolts awake, close-up of his eyes. The chaotic dream evaporates, replaced by the silent darkness that has descended into the crumbling interior of an abandoned mountain shelter. Biagio, just waking up, props himself up with his elbows on the ground and looks around. Ariele and Loris are sitting on opposite sides of the room. The overall mood is downcast.

LORIS

Well, you look like you've just seen a ghost.

BIAGIO

Yeah, kind of. What's the time, anyway?

LORIS

11:00 pm. We can't stay here forever. What's the plan?

BIAGIO

Plan? I thought you had a plan, detective.

LORIS

My plan was to save two innocents, not two criminals. You crashed my car, led us here; what now?

BIAGIO

(sarcastic)

I don't know, maybe we can visit his dead grandpa. By the way, what was the point of that, kid?

ARIELE

Trying to hide in a safe place, I guess.

LORIS
 (laughing desperately)
 Jesus Christ, we're so fucked... I
 think I'll go take a leak.

Loris leaves the room, and that's the last time we see him.

ARIELE
 Are we fucked?

BIAGIO
 Yes we are, kid.

The old, rotten wooden door is forcefully kicked open, and several armed soldiers burst in, commanding them to face the wall. Biagio and Ariele rise and comply.

A soldier approaches Biagio and strikes him on the temple with the rifle butt.

CUT TO BLACK

12. INT. CIA SECRET FACILITY - HOURS LATER

Biagio is tied to a chair, bloodied and bruised, in an empty, brightly lit room devoid of furniture or windows. He strains to keep his head upright, his physical state evident.

Suddenly, a powerful punch to the face jolts him awake from his semi-catatonic state. He finally confronts his aggressor.

A distinguished man in his forties wipes his bloodied hands with a handkerchief, his shirt sleeves rolled up and his tie loosened. This is AGENT JOHNSON.

AGENT JOHNSON
 You're awake. About time. I was
 starting to get bored. So, let me
 guess... Russia? China?

BIAGIO
 (in a hoarse voice)
 What?

AGENT JOHNSON
 Maybe I hit you too hard.

AGENT JOHNSON (CONT'D)
 (bending down and showing
 him three fingers)
 How many are these?

BIAGIO
 (hesitating)
 T-three?

AGENT JOHNSON

Very good. Now, who do you work for?

BIAGIO

What?

Johnson loses his temper and hits Biagio again, causing him to fall down with the chair.

Suddenly, an elderly man in a white lab coat enters the frame. This is DR. SHERMAN KOPINSKY.

KOPINSKY

That would be enough, don't you think, Mr. Johnson?

AGENT JOHNSON

You think it's enough? I'm just getting started.

KOPINSKY

Well, sorry to interrupt your fruitful interrogation, but it seems that your man isn't an accomplice. The boy admitted to indirectly involving him in his escape attempt.

AGENT JOHNSON

He killed one of ours.

KOPINSKY

Wouldn't you have done the same?

Johnson rolls his eyes and exits the room with a sigh. Kopinsky approaches Biagio, takes out a cigarette, and without untying him or helping him to stand up, he puts it in his mouth and lights it for him.

BIAGIO

Where am I? Who are you?

KOPINSKY

I'm Dr. Sherman Kopinsky, scientist, researcher and head of the Looking Glass Experiment.

BIAGIO

Thanks for the smoke, Doc, but I swear I ain't got nothing to do with all this. I just wanna get back home.

KOPINSKY

Home? Are you crazy? The test is in less than three weeks, and you must be in top form for this historic occasion!

BIAGIO

Test? What the hell are you talking about? What did you do to Ariele and Loris?

KOPINSKY

Oh, don't worry about them. Detective Costantini is in the hands of Italian justice, while Mr. Martini has just joined our IT team. Too bad we were unable to make our extraordinary work known to the public.

Close-up of Biagio's questioning expression.

KOPINSKY

Yes, it was me who informed Costantini about Ariele's imminent kidnapping, just as I helped the boy gather information about the project. You'll understand that, in my position, I couldn't disclose it to the public. Oh well. Anyway, before leaving, you might be able to say goodbye to him.

BIAGIO

Leaving?

13. INT. TESTING CHAMBER - MOMENTS LATER

Biagio and Kopinsky enter a MASSIVE white chamber occupied by a white HUGE machinery shaped like a spherical cockpit inside a gigantic cube, within a set of rotating concentric rings.

Dozens of scientists are working on various equipment and monitors.

BIAGIO

That's huge. What's the plan here, gonna stick Jodie Foster in there to say "Hi!" to little green men?

Kopinsky slowly turns his head to Biagio, an eloquent expression printed on his face.

BIAGIO

Son of a bitch, I am your Jodie Foster...

(MORE)

BIAGIO (CONT'D)

Are you serious? You really think this hocus pocus is gonna work?

KOPINSKY

Of course it'll work. The world's best scientists designed it.

BIAGIO

(panicking)

You want me to go inside that monster and meet the aliens. No way this is real.

KOPINSKY

Your consciousness will create an alternate dimension, one that, the moment it's brought into being, has always existed, exists now, and will keep existing until the end of time. What you'll encounter there depends entirely on your consciousness. Just make sure we come out looking good, okay?

BIAGIO

(looking at the machinery)

Fucking Americans...

14. INT. BIAGIO'S ROOM - DAYS LATER

A Biagio in good health and stunning physical shape sits on a camping bed with Ariele, the two are smoking. Biagio wears something very similar to a white diving suit; everything in the room is WHITE.

BIAGIO

So, you're working for them now. Lucky break, considering you could've ended up pushing daisies.

ARIELE

(smiling)

What can I say? I'm no longer a goldfish; I'm a shark now!

The two share a bitter laugh.

ARIELE (CONT'D)

You're the man of the hour, though! Aren't you excited for what you're about to do?

BIAGIO

I don't know, kid. I feel like a damn guinea pig.

(MORE)

BIAGIO (CONT'D)

What if it doesn't work? What are they gonna do to me? And what if it does? Hell, I don't even wanna think about it...

ARIELE

You should be honored. You'll be remembered like the Christopher Columbus of the 21st century!

BIAGIO

Yeah, but why me?

Kopinsky enters the room.

KOPINSKY

This, or death. You've seen too much, son, and you mean nothing to us. You can thank me later, now it's time for us to make history! Shall we go?

15. INT. ON THE WAY TO THE TESTING CHAMBER - MOMENTS LATER

Epic music playing in the background. Tension fills the air. Biagio, Ariele, and Kopinsky walk down a long corridor, flanked by dozens of scientists and facility personnel crowded along the walls, paying homage to the protagonists of the impending venture. Brief close-up shots of the tense faces of the three, and then, finally, the short procession enters the testing chamber.

16. INT. TESTING CHAMBER - THEN

The trio stops at the base of the machinery.

ARIELE

Well, good luck, Biagio! I'll watch you from the observation room with the technical team. See you in a few minutes!

Biagio nervously nods, then Ariele leaves the scene.

BIAGIO

Minutes?

Some scientists approach Biagio and begin attaching sensors, cables, and various equipment to him. Biagio pays them no mind; he's seeking reassurance from Kopinsky.

KOPINSKY

For those of us who will be watching, it won't be an exciting show; it will only last a few moments, just long enough to start the machine, bring it up to speed, and all the rest. For you, however, time will pass differently. It could be minutes, days... even years.

BIAGIO

(horrified)

And you are telling me this now??

Kopinsky leaves the scene as the scientists urge Biagio to get into the machinery.

BIAGIO

Hey! Hey!

Biagio climbs into the cockpit at the center of the spherical section. The cockpit is narrow, dimly lit, and packed with buttons, indicators, and small monitors. He reclines in the seat as some scientists finish performing procedures. Once they're done, they exit the cockpit, and the hatch closes, leaving Biagio motionless in the semi-darkness.

BIAGIO (V.O.)

As soon as the boarding maneuver was completed, I found myself alone in the tight grip of fate. Terror overcame me, like a starving bear pouncing on a deer.

The machinery starts up, and the cockpit begins to shake.

BIAGIO (V.O.)

The whole cabin began to shake. The world began to shake. I screamed, I think... then darkness fell upon me, silent and unchallenged.

CUT TO BLACK

17. INT. COMPLETELY DARK CORRIDOR - LATER

We can't see what is happening, everything is pure darkness. Biagio's panting is out of control. He starts running into the void and we can hear him whining. Then, an infinite red carpet appears, illuminating the scene. The carpet just dives into the dark nothingness on both sides.

He stops right on it. Pure terror on his face, as he looks around in search of something that may seem familiar. Then he realizes that his outfit has changed, and now he's wearing a black coat and some gritty clothes.

BIAGIO
(muttering)
Shit... Is this real?

Darkness comes back, along with a sinister hissing that makes him freak out. He resumes his flight, his face barely visible. He turns his head back and forth to try to catch a glimpse of what is after him, until we see a giant cadaverous floating head with its mouth spread open.

Biagio screams and keeps running until he gets exhausted. He eventually stops again and we can barely see him collapsing to the ground, his hand squeezing on his heart. The giant head disappeared. He struggles to normalize his breathe.

BIAGIO
(raging)
You know what? Fuck you! You hear me? Fuck all of this creepy shit! You think it's funny? You think it's exciting? Well, I got some bad news; the experiment failed, cause it's the goddamn Twilight Zone down here!

BIAGIO (CONT'D)
(sobbing)
God, I need a smoke so bad... like, right now.

We hear the sound of a little object just dropped into Biagio's coat pocket. He senses it, then starts to panicky tapping on the coat, like it is covered in bugs, takes it off and hears a pack of cigarettes falling out of the pocket.

Biagio hesitates, then he starts looking for the object in the darkness and finds it. Once he got what it is, he grabs back his coat and begins to search for a lighter in every single pocket.

He finds it, lights up a cigarette, puts the coat on his shoulders and begins to smoke until he finishes the whole pack and falls asleep.

FADE TO BLACK

18. INT. FIAT PUNTO - YEARS BEFORE - NIGHT

What we see now is a dream Biagio is having in the dark corridor.

A younger Biagio is driving on the seafront road in the city of Rimini. Viviana's with him and she's eating some chips.

BIAGIO
 (pointing at the endless
 row of parked cars)
 How the hell am I supposed to
 park this damn car?

VIVIANA
 Who cares! Just pull over and turn
 on the hazard lights.

BIAGIO
 (looking proudly at her)
 That's my girl!

Biagio stops the car, opens the glove compartment and takes
 out a plastic bag filled with cocaine.

VIVIANA
 Jesus Christ! Where did you get
 that?

BIAGIO
 Our Colombian friend, of course.
 And we, honey, are just about to
 make some extra cash...

They smile at each other, Viviana's mouth covered in crumbs,
 then they kiss and it's a very passionate kiss.

VIVIANA
 You know, it's so sad it can't be
 Christmas for us too...

BIAGIO
 You can't be serious.

VIVIANA
 Of course I am! Come on, just a
 tiny, little quality check...

BIAGIO
 (smiling)
 You'll be my ruin.

They open the bag and start to sniff the coke, and they do it
 again and again, and they laugh at each other, as their faces
 are covered in coke and chips crumbs.

19. EXT. SHORE - LATER

Younger Biagio and Viviana are walking on the shore. They
 seem nervous.

BIAGIO
 (pointing at three people
 in the distance)
 There! He must be our contact.

VIVIANA

Who are the gorillas, anyway? You think they're his thugs or something?

BIAGIO

Maybe. You just act normal.

VIVIANA

You think they'll notice that some of that is missing?

BIAGIO

Honey, please, relax. Everything is gonna be alright, I promise.

Viviana nods, as the three men are approaching them. Two of them are way too big and menacing looking. These are GORILLA 1 and GORILLA 2; the third one is MOBSTER, a short and fancy man on his fifty.

MOBSTER

You have it?

Biagio gives him the plastic bag. He passes it to Gorilla 1, who takes out a digital scale and weigh it.

Viviana wiggles. Biagio takes her hand and a heavy silence falls, as Gorilla 1 shakes his head showing the weight to Mobster.

MOBSTER

Where's the rest?

BIAGIO

What are you talking about, man?

MOBSTER

Oh, I think you know what I'm talking about. See, either is my fucking cocaine that on your idiotic faces, or you've stocked up on pandoro.

Biagio and Viviana look at each other as they can't help but start laughing. They turn back in synchro and flee from the trio, laughing even more. The slow gorillas trying to keep up with them.

JUMP CUT TO:

20. INT. COMPLETELY DARK CORRIDOR - LATER

The floating giant head roars at Biagio, dangerously close to him. He jolts awake, screaming his lungs out. A new pursuit begins, but a few seconds later, Biagio crashes into what appears to be another person. This is FOLCO.

They both fall down, the giant head gone for good.

BIAGIO
Fuck! What the...

FOLCO (O.S.)
A person? A person? Are you real?

BIAGIO
Who's talking? Where's the giant head?

FOLCO (O.S.)
Oh, it's gone, you're safe for now.
I can't believe a person finally came!

Biagio stands up, we can barely see their silhouettes.

BIAGIO
I'm real, head to toes. Can't say the same about you, for what I'm able to see. Are you gonna eat me, or something?

FOLCO
Excuse me? Do I look like a cannibal?

BIAGIO
Again, can't say, too dark.

FOLCO
Right.

FOLCO (CONT'D)
(offering a handshake)
My name's Folco, nice to meet you.

BIAGIO
Biagio. So, you're a local. Where are we?

FOLCO
Actually, I'm more like a resident, at this point. I've been stuck here for years, I believe. But I'm not so sure, you know, my perception of time got altered by the constant darkness. However, I think that we may be right under the city of Anderra.

Biagio takes a moment to assimilate all the informations, then he finally replies.

BIAGIO

You know, actually I don't really care. I just wanna get my ass out of this crap. Any idea, Folco?

FOLCO

How rude. But yes, I want to get out too. And, maybe, there is a solution. Or, at least, that's what I hope.

BIAGIO

I'm all ears.

FOLCO

A few days ago, I would swear I ran into a draft. I believe a door is hiding in this darkness, and if we keep walking close to the walls, sooner or later we will come across it.

BIAGIO

You've been here for years and this is all you've got? A motherfucking draft?

FOLCO

Again, how rude.

BIAGIO

(sighing)

No, it's ok. Come on, Folco. Let's find it.

21. INT. COMPLETELY DARK CORRIDOR - HOURS LATER

Biagio and Folco are walking close to the walls, looking for the draft.

BIAGIO

So, you said you've been here for years. How is that possible? I mean, why? What happened?

FOLCO

I honestly don't know. The last thing I remember is me eating peppers in oil in my own kitchen. What about you?

BIAGIO

Me?

FOLCO

Yes, you. What's your last memory before all of this happened?

BIAGIO

Um... Peppers, yes! I was eating peppers too. That must be a thing... By the way, how did you survive all this time?

FOLCO

I ate rats and drank their fluids.

BIAGIO

I shouldn't have asked. Hey, wait a sec! Folco, I think I've found it!

A ray of artificial light pierces the darkness. It's a keyhole. Folco crosses the corridor and joins Biagio, their silhouettes are a bit more visible, showing us an indistinct preview of Folco's precarious conditions.

FOLCO

Open the door, Biagio!

Biagio opens the door, but he does it very slowly. We hear the hinges creak, as their faces are slowly bathed in light and we can finally see that Folco is almost blind, with a pale complexion and the physical shape and outfit of a homeless man.

The two men stand still at the doorstep. The artificial, yellow light is too intense to let Folco focus on what's beyond them. On Biagio's face, the excitement turns into fear as he realizes what they're looking at.

Beyond the door there's a cozy, warm kitchen. A rustic one, with a big fireplace, dozens of pots hanging on the walls and a wooden table. Right above it, pieces of human flesh are being cut by a monstrous anthropomorphic pig-like creature. This is EUSTACHIO.

Eustachio grunts indignantly.

FOLCO

What's going on, Biagio?

Biagio quickly shuts the door, grabs Folco's arm and the two flee back into the darkness. As soon as they do that, another door opens and a third silhouette pulls them beyond it.

22. INT. ATTIC - A MOMENT LATER

A scar-faced blond guy stands in front of the duo. This is TARSO. Sunlight illuminates the scene, coming out of a skylight above. Rags, barrels and boxes are everywhere. It's a regular attic.

TARSO
 (tending his arm to
 Biagio)
 That was close!

FOLCO
 Biagio, please, can you tell me
 what is happening?

Biagio looks around, visibly shocked and confused.

BIAGIO
 I wish I could.

TARSO
 (clearing his throat)
 Gentlemen, welcome to my modest
 home! It's been a while since I had
 guests... Actually no, I never had.
 But please, make yourselves
 comfortable. I'm sure we will get
 along!

FOLCO
 Biagio, who's talking? Are we out?

TARSO
 I'm Tarso, and you are...?

BIAGIO
 Are we out?

Tarso's enthusiasm quickly fades out. He turns back and goes
 sit on a rags pile.

TARSO
 No, we're not. We are inside the
 attic of the "glorious" Cathédrale
 Souriant. Yeah, I know what you're
 thinking. Can't we just escape
 through the skylight? No, we can't
 because if we fall, our bodies will
 just turn into human jam and the
 pigeons will eat it.

FOLCO
 A skylight?

TARSO
 You wanna check? Alright then,
 come.

The trio climbs some pegs secured to a supporting column.
 Once they're on the roof, a breathtaking panorama unfolds
 before them.

A beautiful sunset illuminates an ancient metropolis made by
 bizarre buildings shining with an archaic beauty.

Everything appears faded, like in an old sepia photograph,
but at the same time very much alive.

TARSO

Ah, Anderra. You never get used to
its overwhelming charm.

Biagio is stunned by the scene. His face is pure marvel.

BIAGIO

You can say that again.

CUT TO BLACK

CREDITS ROLL