

A Marcus Thompson Film

Middleton's Changeling

By
Thomas Middleton
&
William Rowley

Screenplay
By
Marcus Thompson

High Time Pictures Limited
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MIDDLETON'S CHANGELING DIALOGUE SCRIPT WITH TIME-CODE

1 EXT. ALICANTE SHORELINE. - NIGHT.

1

PICTURE CUTS IN:

(10. 00. 00. 00)

Static view of ALICANTE from the sea. High above, the CASTLE OF SANTA BARBARA dominates the city, silhouetted against a night sky. Waves roll in towards the modern-day city and break on the shoreline. Car headlights, street lamps, vibrant city. Sea atmosphere surrounds us. We HEAR distant FOG HORNS sounding eerily across the water.

MUSIC FADES UP. A threatening bass note rumbles.

SUPER WHITE TITLES:
(one after the other)

High Time Pictures Present

A Marcus Thompson Film

**Written By
Thomas Middleton & William Rowley**

**Screenplay By
Marcus Thompson**

FADE TITLE.

Without warning, FIREWORKS explode from out of the sea filling the screen.

CHOIRS SING.

SUPER WHITE TITLE:

MIDDLETON'S CHANGELING

FADE TO BLACK.

2 INT. CHURCH OF SANTA MARIA. - DAY.

2

PICTURE CUTS IN:

(CONTINUED)

BEATRICE lights a CANDLE in the empty church. BELLS toll.

CUT TO:

3

EXT. CHURCH OF SANTA MARIA. - DAY.

3

The large BELL turns and tolls in the bell-tower, the CRUCIFIX at its top swinging through frame.

CUT TO:

4

INT. CHURCH OF SANTA MARIA. - DAY.

4

BEATRICE blows out the taper that she has been using to light the candles. ALSEMERERO opens the heavy church door, and pauses in the entrance. BEATRICE looks round as he steps in, and walks slowly towards the altar. She pauses for a moment and then crosses herself.

CUT TO:

5

EXT. CHURCH OF SANTA MARIA. - DAY.

5

The church BELL tolls and swings around once again.

CUT TO:

6

INT. CHURCH OF SANTA MARIA. - DAY.

6

BEATRICE walks slowly up the church on the far side, with ALSEMERERO's eyes firmly fixed on her as he stalks her up the aisle. Church pillars pass through frame, occasionally obscuring them from view. At the top of the aisle BEATRICE pauses momentarily and glances coyly across to ALSEMERERO, before moving on out of frame.

CUT TO:

7

INT. BELL TOWER. - DAY.

7

The large church BELL swings in the semi-darkness of the bell tower. Drums roll.

CUT TO:

8

EXT. COUNTRYSIDE. - DAY.

8

The tempo of the MUSIC changes. The screen is filled with bleating goats that are herded towards CAM.

9 SUPER WHITE TITLES:

9

Executive Producers

PETER GREER & MARIA FIGUEROA

Associate Producers

PETER KING & CAROLE KING

CUT TO BLACK:

10 SUPER WHITE TITLES:

10

(one after the other)

Director of Photography

RICHARD KJ BUTLAND

Costumes by

ELIZABETH EMANUEL

FADE TITLE.

CUT TO:

11 EXT. CASTLE OF SANTA BARBARA BATTLEMENTS. - DAY.

11

VERMANDERO and ALONSO are sitting under a tree. They stand, shake hands, and embrace, as though a mutually agreeable deal has been struck (The marriage).

CUT TO BLACK:

12 SUPER WHITE TITLES:

12

Music Composed by

BRIAN GRAY

The Changeling Theme by

GARY MOORE

(CONTINUED)

12 CONTINUED:

FADE TITLE.

CUT TO:

13 EXT. BULLRING. - DAY. 13

DE FLORES sits alone in the amphitheater tapping his silver-tipped fingers on a metal safety barrier, in time with the MUSIC.

14 SUPER BLACK TITLES: 14

Starring

IAN DURY, AMANDA RAY-KING, COLM O MAONLAI,

And

BILLY CONNOLLY, CAMPBELL MORRISON, MOYA BRADY,

RICHARD MAYES, LEO WRINGER , JULIA TARNOKY ,

JAMES MAKER, GUY WILLIAMS

With

JOE DIXON and DUNCAN DUFF

FADE TITLE.

CUT TO BLACK:

15 SUPER WHITE TITLES: 15

FRANK SCANTORI, VIVIAN STANSHALL, JOHN COOPER CLARKE

FADE TITLE.

CUT TO:

16 INT. BELL TOWER. - DAY. 16

With a squeak the CRUCIFIX on the BELL swings into frame and settles.
CAM PULLS FOCUS from the top of the BELL to the CASTLE look-out tower high up on the hill outside.

CUT TO BLACK:

17 SUPER WHITE TITLES:

17

Directed and Produced by

MARCUS THOMPSON

FADE TITLE.

CUT TO:

18 EXT. PLAZA SANTA MARIA. - DAY.

18

CAM TILTS down from the CASTLE high above the church tower to the empty square below. The facia and intricate carvings of the building are partially veiled behind chicken wire. White DOVES adorn the stone ledges. We HEAR HORSES' hooves on cobble stones approaching. JASPERINO and his COMPANION pass by in the distance on HORSEBACK.

The MUSIC ends.

19 SUPER BLACK TITLE:

19

Alicante

FADE TITLE.

ALSEMERO exits the heavy doors of the church. He steps down onto the cobbled square and walks slowly and thoughtfully away from the building.

ALSEMERO

(v/o)

(03. 07. 18)

It was in the church that I first saw her, and now again the same thing.

(03. 14. 07)

What omen follows that? The place is holy and so is my intent.

(03. 23. 17)

The church first brought us together and shall join us into one. (03. 27. 20)

He turns to look back at the building. We SEE a series of C/Us of the wire-veiled statues on the facia of the church. JASPERINO approaches. A DOVE flies off in fright.

(CONTINUED)

JASPERINO

(03. 36. 14)

Boss, why are you still here?

(03. 39. 10)

Come man, the wind's fair.

JASPERINO and his COMPANION slowly enter the square on HORSEBACK, and approach ALSEMERO.

ALSEMERO

(03. 40. 23)

That's where you're wrong my friend, not in my best judgement.

JASPERINO

(03. 43. 20)

For Malta! Man, it couldn't be better.

He dismounts.

(Contd.)

(03. 47. 00)

I've never known you to delay travel when the wind is fair, what's wrong?

ALSEMERO

(03. 51. 20)

Nothing,

(03. 53. 04)

unless there is some hidden sickness in me.

JASPERINO

(03. 55. 06)

But this is madness compared to your haste yesterday!

ALSEMERO

(03. 58. 00)

I'm still going, man!

JASPERINO

(03. 59. 12)

Yeah, backwards. Look, your servants.

(CONTINUED)

To one side of the square two SAILORS lean over a railing. One of them shouts across to ALSEMERO.

SAILOR

(03. 01. 12)

The seamen beckon, my Lord, shall I load your trunks?

ALSEMERO

(03. 04. 13)

No, not today. Keep all on shore!

He turns back to face JASPERINO, who is preparing to mount his HORSE.

MUSIC FADES IN under the dialogue.

ALSEMERO (cont'd)

(04. 09. 16)

I must get to the end of an affair at hand, before I go to sea.

JASPERINO turns to pat his HORSE with a shake of his head, surprised by his friend's unusual behavior.

CUT TO:

20 EXT. ALICANTE. - DAY.

20

Wide ESTABLISHING shot of the CASTLE OF SANTA BARBARA high on the hill.

CUT TO:

21 EXT. ROAD TO CASTLE. - DAY.

21

A black STRETCH-LIMO escorted by two motorcycle OUT-RIDERS, sirens blaring, turns a sharp bend on the road down from the castle.

CUT TO:

22 EXT. ALICANTE. - DAY.

22

White painted houses cluster together stacked around the base of the castle walls. We HEAR the sound of the motorcycle SIRENS drifting across the city.

CUT TO:

23 EXT. ALICANTE BACK-STREETS. - DAY.

23

With the aid of a STICK, DE FLORES who is disabled, awkwardly descends the steps that lead down through the houses beneath the castle. He pauses to look ahead into the square below. His face is hideously disfigured by a mass of erupting acne and scarred skin tissue, and his mangy scalp contains patches of sore looking baldness.

CUT TO:

24 EXT. PLAZA SANTA MARIA. - DAY.

24

BEATRICE and her lady-in-waiting, DIAPHANTA, exit the church. BEATRICE passes her prayer book disdainfully back to her servant. JASPERINO watches as ALSEMERERO approaches BEATRICE and takes her gloved hand to kiss. BEATRICE responds to ALSEMERERO's advances with a coy smile, and walks away with him. DIAPHANTA looks on disapprovingly, then follows.

CUT TO:

EXT. ALICANTE BACK-STREETS. - DAY.

DE FLORES, who has been watching from afar, continues his arduous journey down from the castle.

CUT TO:

25 EXT. PLAZA SANTA MARIA. - DAY.

25

ALSEMERERO and BEATRICE cross the square followed by DIAPHANTA. JASPERINO leaves his HORSE in the care of his COMPANION and follows also.

CUT TO:

26 EXT. ALICANTE. - DAY.

26

The CASTLE is seen high up above the city. In the foreground a tower of the City Hall is seen veiled in blue plastic. It's as if all the main buildings of the city are hidden behind surreal veils.

CUT TO:

27 EXT. ROAD TO CASTLE. - DAY.

27

The STRETCH-LIMO and OUTRIDERS screech round a corner as they descend the hill.

CUT TO:

28 EXT. PLAZA SANTA MARIA. - DAY.

28

BEATRICE and ALSEMERERO walk side by side laughing flirtatiously as they approach the steps that lead down from the church square. DIAPHANTA and JASPERINO follow.

BEATRICE

(05. 09. 15)

Are you a scholar, Sir?

ALSEMERERO

(05.11. 20)

A weak one, Lady.

BEATRICE

(05. 14. 12)

Which of the sciences is this love you speak of?

In C/U we glimpse that BEATRICE is wearing SNEAKERS under her period costume.

ALSEMERERO

(05. 18. 19)

From your tongue, I take it to be music.

BEATRICE

(05. 21. 03)

You are skilful at it, Sir. 'Seems you sing at first sight.

ALSEMERERO

(05. 27. 09)

And I have shown you all my skill at once.

They pause on the steps.

(CONTINUED)

ALSEMERO (cont'd)

(05. 33. 04)

I lack words to express it further, and can only repeat myself.

(05. 37. 20)

I love you dearly.

BEATRICE hides her slight smile behind a Spanish fan, and leaves frame. As DIAPHANTA descends the steps JASPERINO picks up some pebbles and throws them down at her in an attempt to gain her attention.

CUT TO:

29 EXT. ESPANADA. - DAY.

29

White DOVES fly out of the way as the STRETCH-LIMO and OUTRIDERS proceed between the palms trees of the ESPANADA, with sirens blaring.

CUT TO:

30 EXT. PLAZA SANTA MARIA. - DAY.

30

DE FLORES reaches the top of the steps that lead away from the square and pauses to shout after BEATRICE.

DE FLORES

(06. 11. 13)

Lady!

DOVES take off in fright.

DE FLORES (cont'd)

(06. 13. 00)

Lady!

(06.14. 04)

Lady!

DE FLORES descends the stairs.

CUT TO:

31 EXT. ALICANTE CITY HALL. - DAY.

31

ALSEMERO escorts BEATRICE through the streets as she is mobbed by children that tug at her dress playfully. They are followed by DIAPHANTA and JASPERINO. Beatrice cannot hear DE FLORES calling her.

(CONTINUED)

DE FLORES (cont'd)

(06. 28. 23)

Lady!

DE FLORES tries to catch up. In C/U his hob-nail BOOTS thump down the steps awkwardly, in marked contrast to Beatrice's footsteps of earlier.

On hearing DE FLORES' shouts BEATRICE stops walking, freezes, and turns to face him. He approaches her leaning heavily on his STICK.

DE FLORES (cont'd)

(06. 51. 08)

Lady... your father...

BEATRICE

(as she walks to him)

(06. 53. 24)

Is in health, I hope!

DE FLORES

(06. 55. 20)

Your eye shall instantly instruct you, Lady. He's on his way.

BEATRICE

(06. 58. 24)

Why bother me then? I would rather he came unexpectedly. Must you stall a good presence with your unnecessary blabbing?

With an angry swipe of her fan BEATRICE turns and walks impetuously back to join ALSEMERO and the CHILDREN, walking through the city.

DIAPHANTA halfheartedly ignores JASPERINO's tiresome advances. He claps his hands to disperse the distracting CHILDREN.

ALSEMERO

(07. 10. 15)

You seem suddenly displeased, Lady.

BEATRICE

(07. 13. 10)

I'm sorry. It's an allergy. Just as some must abandon as deadly poison a thing that to others is wholesome, such to my eyes is the fellow back there.

We CUT TO DE FLORES who still stands where BEATRICE humiliated him. His eyes follow her as she walks on ahead.

(CONTINUED)

BEATRICE (o/s, cont'd)

(07. 24. 03)

But, he's loyal to my father, and well respected by him. (07. 27. 03)

DE FLORES

(v/o)

(07. 28. 10)

Will this scorn never end, one way or another?
Must I follow still while she flies from me? I know
she'd rather see me dead than living, for no other
reason than a peevish will. (07. 40. 23)

32 EXT. ESPANADA. - DAY.

32

Overhead palms reflect vividly in the black bonnet of the STRETCH-LIMO as it travels up the ESPANADA, flanked by police OUTRIDERS. ALSEMER, BEATRICE, DIAPHANTA and JASPERINO walk along the ESPANADA followed close behind by DE FLORES. JASPERINO puts his hand on DIAPHANTA's shoulder.

JASPERINO

(07. 53.05)

...that would tame the hottest blood in town, for at least two hours.

DIAPHANTA

(08. 00. 11)

A little poppy, Sir, would get you to sleep.

JASPERINO

(08. 04. 10)

Poppy? I'll give you a pop in the lips!

The STRETCH-LIMO reaches the group. DE FLORES thumps his STICK heavily on the ground as he catches up with everyone.

The MUSIC finishes.

We SEE BEATRICE and ALSEMER reflected in one of the tinted windows of the car. It slowly opens to reveal VERMANDERO sitting behind.

VERMANDERO

(08. 15. 22)

Joanna, I went to meet you. Is your devotion ended?

(CONTINUED)

BEATRICE

(08. 20. 06)

For the time being, Father. Sir, I am beholden to this gentlemen who went out of his way to greet me...

JASPERINO eyes DIAPHANTA up and down as they stand together close by.
DE FLORES listens intently from the other side of the vehicle.

BEATRICE (cont'd)

(08. 27. 09)

...and in talking to him, I find him keen to see your castle. He deserves to, Sir, if you would grant it?

VERMANDERO

(08. 33. 24)

With all my heart, Sir, but...

(08. 36. 00)

I must know your country. We do not give tours of our chief strengths to strangers.

(08. 42. 20)

Our citadels are conspicuous on the outside,

(08. 46. 00)

but inside there are... secrets.

ALSEMERO

(08. 50. 02)

I'm a Valencian, Sir

VERMANDERO

(08. 51. 10)

A Valencian! What's the name, I beseech you?

ALSEMERO

(08. 54. 08)

Alsemero, Sir.

VERMANDERO

(08. 56. 04)

Alsemero. Not the son of John de Alsemero?

ALSEMERO

(09. 00. 00)

Why the same, Sir.

(CONTINUED)

VERMANDERO

(09. 02. 02)

My best love bids you welcome. (09. 04. 00)

MUSIC FADES IN.

Seen as reflections in the tinted windows ALSEMERERO and BEATRICE step into the vehicle. JASPERINO gives DIAPHANTA another glance up and down. The car screeches away through frame, leaving them standing together alone. After a pause DIAPHANTA runs away up the ESPANADA laughing provocatively. JASPERINO quickly pursues her.

JASPERINO

(09. 31. 12)

Hey... come back here!

CUT TO:

33 EXT. ROAD TO CASTLE. - DAY.

33

The STRETCH-LIMO and OUTRIDERS blast through frame on their way up to the castle.

34 INT. LIMO. - DAY.

34

BEATRICE and ALSEMERERO sit side-by-side opposite VERMANDERO.

VERMANDERO

(09. 51. 10)

Sir, I knew your father. We were acquainted long ago.

(09. 57. 09)

Well, he's gone... and a good soldier went with him.

ALSEMERERO

(09. 02. 00)

You were together in that, Sir.

VERMANDERO

(10. 03. 18)

No, I was behind him.

MUSIC ENDS.

CUT TO:

35 EXT. ROAD TO CASTLE. - DAY. 35

The STRETCH-LIMO and OUTRIDERS continue swiftly up the hill.

CUT TO:

36 INT. LIMO. - DAY. 36

VERMANDERO turns to speak to his daughter.

VERMANDERO

(10. 11. 22)

Oh, Joanna, I should have told you, I saw Piracquo recently. He's hot preparing for his day of triumph...

(10. 20. 00)

you'll be a bride within the week.

BEATRICE turns to look out of the window as the news sinks in. She opens her FAN carefully and fans herself. ALSEMERO turns to look at her, surprised at the news, then looks away thoughtfully out of the window.

CUT TO:

37 EXT. CASTLE. - DAY. 37

With a roar of engines the STRETCH-LIMO and its OUTRIDERS pass through the gates to the castle and then the tunnel that leads to the courtyard within.

CUT TO:

38 EXT. ALICANTE. - DAY. 38

Wide ESTABLISHING shot of the CASTLE OF SANTA BARBARA.

CUT TO:

39 EXT. CASTLE. - DAY. 39

Watched by several uniformed POLICE OFFICERS and FRANCISCUS and ANTONIO the vehicles move slowly into the castle courtyard. An OFFICER approaches the limo and opens one of the doors, as DE FLORES gets out from the front. ALSEMERO and VERMANDERO step out into the sunshine.

VERMANDERO

(11. 06. 20)

You must see my castle and her best
entertainments before we part, otherwise I shall
find myself unkindly used.

DE FLORES follows BEATRICE as she walks around the limo to join the
others. She is listening intently as her father talks to ALSEMERERO.

VERMANDERO (cont'd)

(11. 13. 14)

I had hoped that your stay would be long enough
for you to come to my daughter's wedding.

ALSEMERERO

(11. 18. 02)

If I had my way, I would be there.

BEATRICE

(once again from behind her fan)

(11. 21. 12)

I shall be sorry if your not there, but must it be so
soon, Father?

VERMANDERO

(11. 24. 20)

I tell you the gentleman's a courtier and a gallant,

(11. 28. 15)

enriched with many fair and noble qualities.

(11. 32. 02)

I would not change him for as a son in-law for any
man in Spain,

(11. 36. 24)

and we have great ones as you know.

ALSEMERERO

(11. 38. 22)

He is much bound to you, Sir.

FRANCISCUS and ANTONIO look on as BEATRICE removes a glove and
purposefully drops it to the ground in the hope that ALSEMERERO might stay
behind and pick it up for her.

(CONTINUED)

VERMANDERO

(11. 40. 05)

He shall be bound to me! As fast as this tie shall
hold him. But, come, on the way I'll tell you more
about him.

(11. 46. 20)

Look, girl! Your glove's fallen. De Flores, come and
help!

VERMANDERO and ALSEMERO walk past and into the castle leaving DE
FLORES to pick up BEATRICE's glove. He stoops and then hands it to her.

DE FLORES

(11. 56. 15)

Here, Lady.

BEATRICE

(11. 57.13)

Mischief on your officious forwardness! Who bade
you stoop?

(12. 00. 23)

They touch my hand no more. There! for the
other's sake, I part with this. Take them and draw
your own skin off with them!

BEATRICE flings her other glove at DE FLORES and storms off. He is left
once again to follow her with only his eyes.

DE FLORES

(v/o)

(12. 10. 13)

I know she hates me, yet I can not choose but to
love her. No matter, if but to vex her I'll haunt her
still, though I get nothing else I'll have my will.

(12. 22. 24)

CUT TO:

40 EXT. ALICANTE SHORELINE. - DAY.

40

MUSIC.

Shoreline palms and road signs flash by as we travel along the ALICANTE
coast road. We HEAR John Cooper Clarke's voice above the throbbing sound
of a V8 trike engine. Via a series of C/Us of the machine we SEE PEDRO
driving with ANTONIO hanging on behind.

(CONTINUED)

WHIP-PANS of the sea shore and C/Us of the massive engine blast through frame. This is INTERCUT with shots of the POET (Cooper Clarke) performing.

POET

(12. 26. 05)

Suspicious. Vicious. Superstitious.
Genetically defective.
Folks round here get real officious
and they're very well connected.
The Marshall 'aint impartial,
the Sheriff's out of town.
There's no law but the luck of the draw,
and I'm penitentiary bound.

(12. 41. 16)

Hog jowls and a mess of beans.
Real fancy victuals.
A down-home southern scene-
all beer and skittles.
Then this gun-happy child-bride squeezed off a
round...

CUT TO:

41 INT. ASYLUM DUNGEON. - DAY.

41

We SEE JOHN COOPER CLARKE in vision, hold a burning TORCH.

POET

...Somebody died, her sister lied,
and I'm

(12. 55. 02)

penitentiary bound.

CUT TO:

42 EXT. ASYLUM. - DAY.

42

CAM CRASH-ZOOMS into a barred ground floor window of the circular
stone building.

CUT TO:

43 INT. ASYLUM. - DAY.

43

ISABELLA rides a white STALLION amongst the insane INMATES of the
asylum.

(CONTINUED)

The circular space is lit by shafts of blue light that stream in from small barred windows, and by the warm flames of burning TORCHES that hang from pillars around the arena. INMATES hang from the bars of the cage that surrounds them. Some shiver and tremble outstretched on the sand that covers the ground, others rock to and fro' maniacally, or wander around in a daze. Hooves pound as straw blows into the faces of mad CHILDREN as they search for fleas to eat in the hair of their fellows. PEDRO and ANTONIO enter the asylum and hang onto the cage as they look in on the mayhem. On the pillars around the pit hang distorted metal mirrors that throw back grotesquely hideous reflections of the inmates. The CAM tilts up the legs of an extremely TALL LADY as she strides across the arena and comes to rest on ALIBIUS and LOLLIO who are surveying the scene from a BALCONY above.

MUSIC FADES.

ALIBIUS

(13. 43. 15)

I must trust you with a secret, Lollio, but you mustn't tell.

LOLLIO

(13. 47. 13)

I was always close to a secret, Sir.

ALIBIUS

(13. 51. 01)

The diligence I have found in you; the care and industry already shown, assures me of your good continuance. Lollio, I have a wife.

ISABELLA rides assuredly around the arena throughout the scene.

LOLLIO

(14. 01. 14)

That is no longer a secret, Sir. She is known to be married all the town and country over.

ALIBIUS

(14. 08. 14)

But my wife is young, Lollio.

LOLLIO

(14. 10. 15)

All the worse if she's kept a secret, Sir.

ALIBIUS

(14. 14. 00)

Now you are beginning to see the point. I am old, Lollio.

(CONTINUED)

LOLLIO

(14. 18. 04)

No, Sir. I am old Lollio.

ALIBIUS

(14. 24. 06)

Shrewd application. But there's the fear, man. I would wear my ring on my own finger, but should it be borrowed, it's no longer mine, but his that use it.

LOLLIO

(14. 33. 22)

Then you must keep it on; if it just lies there someone will thrust into it.

LOLLIO thrusts his middle finger phallically through the circle created by the thumb and forefinger of his other hand.

ALIBIUS

(14. 39. 14)

You understand me, Lollio.

LOLLIO

Umm...

ALIBIUS

(14. 41. 21)

But here your watchful eye must find good employment. I cannot always be at home.

LOLLIO

(14. 46. 20)

I will try my best. But I cannot see who you should be jealous of.

PEDRO and ANTONIO gaze in at ISABELLA as she rides around, then leave frame.

ALIBIUS

(14. 51. 20)

I cannot allow my daily visitors who come to look upon my brain-sick patients, to see my wife.

LOLLIO

(14. 56. 19)

But if they come to see the madmen and the fools then you and I may leave my mistress alone, for she is neither one, nor the other.

(CONTINUED)

ALIBIUS

(15. 03. 12)

Then you must give them no less than they come for, by this constituent they shall not see her. I'm sure my wife is no fool.

LOLLIO

(15. 10. 20)

And I'm sure she's no madman.

CUT TO:

44 EXT. ALICANTE SHORELINE. - DAY.

44

FRANCISCUS fills the frame as he rides a MOTORBIKE frantically screaming lines from some unknown opera.

CUT TO:

45 INT. ASYLUM. - DAY.

45

From the balcony above we SEE PEDRO carrying ANTONIO through the crowded asylum. They are lit by a large fire burning in the centre of the ring. ALIBIUS and LOLLIO are interrupted by a shout from below.

PEDRO

(15. 22. 20)

Save you, Sir. My business speaks for itself. This sight saves the labour of the tongue.

PEDRO reaches into his smock.

ALIBIUS

(15. 31. 06)

Yes, yes, it's plain enough; you want him to be my patient.

PEDRO throws a small PURSE up to ALIBIUS on the balcony above.

PEDRO

(15. 38. 00)

His name is Antonio, but we call him Tony.

LOLLIO

(15. 41. 12)

Tony, To-Tony, that's enough! What a lovely name for a fool! What is your name, Tony?

(CONTINUED)

ANTONIO

(head bowed, and grunting insanely)

(15. 52. 20)

Very well, thank you.

LOLLIO

(15. 54. 23)

Thank you, lift up your head, Tony. See! He laughs!
He's no animal.

INMATES finger and stroke the new arrival.

PEDRO

(16. 01. 10)

But I assure you, Sir, he's a gentlemen.

LOLLIO

(16. 05. 11)

Oh, I have no doubts; I took him for a gentlemen...
and still do.

PEDRO

(16. 11. 10)

Be generous, take good care, I beseech you.

PEDRO turns away and walks back across the pit leaving ANTONIO behind
amongst the INMATES.

ALIBIUS

(16. 17. 18)

Go to your charge, Lollio, I will go to mine.

LOLLIO

(16. 21. 07)

You look after your madmen, Sir, and I'll take care
of your fools.

ALIBIUS

(16. 25. 06)

You, remember our agreement!

ISABELLA crosses the ring now on foot winding her hair round her fingers,
obviously bored. ALIBIUS and LOLLIO leave frame in opposite directions.

CUT TO:

MUSIC FADES IN.

(CONTINUED)

In the coolness of a room in the castle BEATRICE sits on a window ledge, with strong sunlight streaming in from behind, writing a LETTER resting on the knee of her torn jeans.

BEATRICE

(v/o)

(16. 34. 23)

My dearest friend, I have to see you. My woman
will come and bring you to me later today.

CUT TO:

47 EXT. GARDENS OF ELCHE. - DAY.

47

We glimpse JASPERINO strolling quickly through the undergrowth of the tropical gardens. Lilies float on dark stagnant water. With a ripple, palm trees appear reflected on the surface of the water. BEATRICE walks on her own through the gardens. DE FLORES stands alone and motionless, surrounded by phallic cacti, appearing only as a reflection in the stagnant water. In a secluded spot, hidden by palms, BEATRICE takes the LETTER from her bodice, unfolds it and reads it to herself, checking the contents once more, but what we HEAR is DE FLORES.

DE FLORES

(v/o)

(17. 34. 00)

There she is. I might as well be hanged as refrain
from seeing her. Twenty times a day or more I force
errands, frame ways and excuses to come into her
sight, and with little reason for it, and less
encouragement.

Movement on the surface of the water causes DE FLORES' reflected image to gently distort.

(17. 50. 24)

At no hand can she abide the sight of me, as if
danger or ill luck hung in my looks. I must confess,
my face is bad enough, but I know far worse has
better fortune, and not endured along, but doted
on. (18. 08. 20)

We TRACK and CRANE UP through exotic plants as JASPERINO appears and surprises BEATRICE.

JASPERINO

(18. 18. 05)

Yo, Sister!

(CONTINUED)

BEATRICE

(18. 19. 12)

Fitness of time and place is here set down, Sir.

BEATRICE carefully slips the LETTER into JASPERINO's hand and leaves frame.

JASPERINO

(18. 22. 06)

The joy I shall return shall reward my service!

JASPERINO leaves as BEATRICE dances happily back into frame from behind a flower covered bush, and off through the gardens.

DE FLORES

(o/s)

(18. 41. 08)

Though the stones pelt me, I'll stand this storm of hail.

BEATRICE's joy is cut short as DE FLORES steps out from behind a tree. She stops dancing and walks on.

MUSIC ENDS.

BEATRICE

(with childish contempt)

(18. 50. 02)

Your business! What's your business, you stagnant toad-pool!

We TRACK with them through palm trees.

BEATRICE (cont'd)

(18. 53. 20)

Who sent you? What's your errand? Get out of my sight!

DE FLORES

(18. 57. 06)

My lord, your father, asked me to deliver you a message.

BEATRICE

(19. 00. 19)

What again? Do it and be hanged then. Just get out of my sight!

(CONTINUED)

DE FLORES

(19. 05. 00)

Let beauty stay, but in patience, you shall hear all.

BEATRICE

(19. 09. 06)

You dallying, trifling, torment. You're wasting my
fucking time!

BEATRICE swings around and childishly exits frame leaving DE FLORES all
the more eager to pursue her.

MUSIC STARTS.

We DISSOLVE through to a wide STATIC ESTABLISHER of the stagnant
pond. A canopy of date palms is reflected on the still surface. The CAM TILTS
up to find BEATRICE entering frame on the far side, soon followed by DE
FLORES.

DE FLORES

(purposefully pompous)

(19. 29. 00)

Signor Alonso De Piracquo, Lady, only brother to
Tomazo De Piracquo...

BEATRICE stands with her back to DE FLORES, hands on hips.

BEATRICE

(interrupting)

(19. 36. 03)

Slave, when will you finish?

DE FLORES

(19. 36. 17)

Too soon I shall. The said Alonso, and aforesaid
Piracquo... have just arrived.

BEATRICE

(19. 43. 10)

Is there no one else to send me this message?

BEATRICE picks up her skirts and moves around DE FLORES to escape from
him over some stepping stones.

DE FLORES

(19. 45. 22)

It seems my luck to be still in the way.

(CONTINUED)

BEATRICE

(19. 48. 22)

Get away from me!

With a series of small leaps BEATRICE disappears across the water and away into the tropical gardens. DE FLORES follows with his eyes. His distorted face reflected in the stagnant pond.

DE FLORES

(v/o)

(20. 02. 18)

So, am I not an ass to devise ways thus to be railed at? I must see her still. I shall have an urge within the hour again, I know it!

The water ripples more forcibly, distorting DE FLORES' reflection completely.

DE FLORES (v/o cont'd)

(20. 13. 06)

These foul chops may come into favour one day.

MUSIC ENDS.

CUT TO:

48 INT. ASYLUM. - DAY.

48

Two INMATES bring FRANCISCUS through the asylum, pausing in front of ANTONIO as they pass by the metal bars of the cage.

FRANCISCUS

(20. 21. 17)

Antonio, what are you...?

ANTONIO blows a kiss to his friend and waves as FRANCISCUS is carried away.

CUT TO:

49 EXT. CASTLE OF SANTA BARBARA BATTLEMENTS. - DAY.

49

Beside a tree up on the battlements ALONSO talks with his brother, TOMAZO. CAM gently CRANES down as BEATRICE enters frame turning her head away as ALONSO takes and kisses her hand. VERMANDERO enters and approaches ALONSO. BEATRICE sits.

(CONTINUED)

VERMANDERO

(20. 37. 22)

You are both welcome, but a special welcome
belongs to you, Sir, to whose noble name, our love
presents the addition of a son, our son, Alonso.

The two men hug.

ALONSO

(20. 51. 12)

The treasury of honour cannot bring forth a title I
so rejoice in!

VERMANDERO

(20. 54. 10)

You have improved it well.

VERMANDERO turns and bends down towards BEATRICE, taking her hand.

VERMANDERO (cont'd)

(20. 56. 21)

Prepare, Daughter, the day will steal upon you
suddenly.

BEATRICE stands and leaves with VERMANDERO.

TOMAZO

(21. 06. 08)

Alonso.

ALONSO

(21. 07. 18)

Brother?

TOMAZO

(21. 08. 09)

I see no welcome in her eye. She lies as if with
another in your arms, the half-father to your
children in the conception. It is not to be thought
on without suffering.

ALONSO

(21. 18. 16)

You speak as if she loves some other.

TOMAZO

(21. 20. 07)

Do you learn so slowly?

(CONTINUED)

ALONSO

(21. 21. 23)

I'm safe enough, save your friendship and advice
for times of more distress, Brother.

VERMANDERO and BEATRICE walk away arm in arm, chatting. They stop
and kiss.

ALONSO (cont'd)

I should depart an enemy; a dangerous deadly one,
to anyone who thinks that she knows the meaning
of inconstancy, much less the use and practice of it.

ALONSO turns to TOMAZO.

ALONSO (cont'd)

(21. 40. 08)

But we are friends. Farewell, sweet Brother.

He takes his brother's face between his hands and kisses him on both cheeks.

MUSIC FADES IN.

ALONSO (cont'd)

(21. 47. 10)

We are bound in heaven to depart lovingly.

He kisses him tenderly on the lips, and leaves.

TOMAZO

(21. 56. 07)

Why, here is love's tame madness. Thus a man
quickly steals into his own vexation.

TOMAZO turns and thoughtfully walks away.

CUT TO:

50 INT. COACH HOUSE. - DAY.

50

ALSEMERO and DIAPHANTA wait in the semi-darkness of the coach house.
There is a noise outside.

DIAPHANTA

(22. 11. 10)

I hear my lady coming!

DIAPHANTA quickly leaves. A door at the far end of the building opens and
BEATRICE enters, her head bowed.

(CONTINUED)

She passes a white STALLION tethered near the doorway, and approaches ALSEMERO who waits in a pool of light streaming in from windows to the left of frame. She pauses before speaking, slowly and clearly, head still bowed.

BEATRICE

(22. 36. 18)

I have within my sights all my desires. Requests
that holy prayers ascend heaven for, come not
more sweet to my necessities, than you to my
wishes.

They embrace. ALSEMERO speaks over her shoulder as he holds her. In the shadows DE FLORES observes the scene secreted in an open CARRIAGE, smoking.

ALSEMERO

(23. 02. 15)

We are so alike in our expressions, Lady, that
unless I borrow the same words, I shall never find
their equals.

BEATRICE

(23. 11. 04)

How happy this meeting would be, this embrace, if
it were free from malice.

ALSEMERO takes her face in his hands and draws her lips to his.

(23. 33. 04)

This poor kiss has an enemy, that wishes it were
poisoned.

DE FLORES exhales.

BEATRICE (cont'd)

(23. 40. 08)

How well were I now if there were no such name
as Piracquo and no such tie as the command of
parents!

ALSEMERO

(23. 48. 22)

One good deed would strike off both your fears.
Remove the cause, and the command ceases; so
there's two fears blown out with the same blast!

BEATRICE

(23. 59. 15)

What do you mean? What deed?

(CONTINUED)

ALSEMERO

(24. 05. 00)

The most honourable thing about a man;

ALSEMERO draws his sword and holds it vertically. BEATRICE steps back.

ALSEMERO (cont'd)

(24. 08. 15)

valour! I'll send a challenge to Piracquo
immediately!

BEATRICE

(24. 14. 15)

What! You call that extinguishing fear, when it's
the only thing to keep it flaming? Won't you be
involved in that action? That's the only thing I
have. Say you won, the law would claim you from
me , or obscurity be made the grave in which to
bury you alive.

(24. 34. 19)

I'm glad these thoughts surfaced. Cast them from
your mind!

BEATRICE approaches ALSEMERO, tenderly placing her arms on his
shoulders. The STALLION moves restlessly. She places her arms around his
neck.

BEATRICE (cont'd)

(24. 40. 22)

The tears would never have dried 'til the dust had
choked them.

She turns and moves away from him, thinking out loud.

BEATRICE (cont'd)

(24. 48. 14)

Blood-guiltiness becomes a fouler visage.

(24. 55. 10)

And now I think on one, the ugliest creature
creation framed for some use.

We SEE DE FLORES exhaling once more. ALSEMERO sheaths his sword and
attempts to regain BEATRICE's attention.

ALSEMERO

(25. 05. 14)

Lady!

(CONTINUED)

BEATRICE

(to herself)

(25. 08. 21)

Why, men of art make much of poison, and keep
one to expel another. Where was my art?

ALSEMERO

(25. 20. 15)

Lady, can you not hear me?

BEATRICE

(looking up and calling)

(25. 23. 14)

Diaphanta!

DIAPHANTA enters immediately.

DIAPHANTA

(25. 26. 18)

Did you call, Madam?

BEATRICE

(25. 27. 20)

Complete your duties and conduct this gentlemen
the private way you brought him.

DIAPHANTA

(25. 32. 15)

I shall, Madam.

ALSEMERO

(25. 34. 08)

My love is as firm as love ever built upon.

MUSIC ENDS.

They hold hands briefly before DIAPHANTA and ALSEMERO leave.
BEATRICE is left in the middle of the coach house as DE FLORES watches
from the side. He takes a deep draw on his reefer.

BEATRICE

(to herself)

(25. 49. 14)

Say I loathed him as much as beauty hates a
sepulchre,

(25. 55. 12)

must I show it? Can't I keep a secret and have my
way?

(CONTINUED)

The STALLION seems agitated, and moves position.

CUT TO:

51 EXT. CASTLE OF SANTA BARBARA BATTLEMENTS. - DAY. 51

We HEAR a roll of THUNDER and distant gypsy MUSIC drifting up from the streets below. VERMANDERO points out over the city skyline then turns to ALONSO by his side speaking words we cannot hear. They then leave frame together.

CUT TO:

52 INT. COACH HOUSE. - DAY. 52

DE FLORES takes another draw as BEATRICE sees him.

BEATRICE

(disgusted)

(26. 13. 05)

Oh... De Flores!

DE FLORES

(26. 14. 24)

Lady.

BEATRICE slowly walks across to where DE FLORES is seated in the CARRIAGE. He takes another pull on the reefer and blows the smoke into her face.

BEATRICE

(26. 22. 18)

What have you done to your face lately?

(26. 26. 01)

Have you met a good physician? I think you've preened yourself. I am sure you used not look so handsome.

DE FLORES

(26. 33. 14)

Not I. It's the same face to a scab and pimple you called scurvy only this morning.

BEATRICE

(26. 39. 21)

Come here, man, let me see.

BEATRICE carefully lifts DE FLORES' chin with her middle finger.

(CONTINUED)

(26. 46. 02)

It's just a rash. I'll make an ointment for you that shall cleanse this within a fortnight.

DE FLORES

(26. 54. 10)

With your own hands, Lady?

BEATRICE

(26. 55. 24)

Yes, my own, Sir. In a work of cure I'll trust to no other.

She turns and slowly walks away with her back to DE FLORES.

BEATRICE (cont'd)

(27. 01. 06)

When we are used to a hard face, it's not so unpleasing; it gets better by the hour.

(27. 08. 07)

In fact, hardness suits a man's face;

She turns to face him.

BEATRICE (cont'd)

(27. 12. 05)

it argues service, resolution, manhood; as if it were due to hard work.

DE FLORES

(slowly, and leaning forward)

(27. 18. 20)

I would but wish the honour of a service so happy as that mounts to.

BEATRICE

(27. 27. 14)

We shall try you.

DE FLORES

(27. 29. 15)

If only you knew how sweet it would be for me to be employed in any act of yours.

BEATRICE

(27. 36. 16)

Come here, man.

(CONTINUED)

DE FLORES

(27. 38. 14)

I'll have the work first.

BEATRICE reaches down for a rich blue velvet PURSE that hangs from her waist and lifts it up to DE FLORES' eyes. She then drops it onto his open hand.

BEATRICE

(27. 42. 18)

This is to encourage you,

(27. 45. 24)

and because you are keen, and your task dangerous,
your reward shall be precious.

DE FLORES

(27. 53. 20)

I'm assured of that beforehand and know it will be
precious. The thought ravishes!

Exit BEATRICE.

CUT TO:

53 EXT. BULL RING. - DAY.

53

MUSIC.

This is DE FLORES' fantasy. BEATRICE, naked except for bloodstained pants, writhes around in the sand of a bullring, covered in dried BLOOD. HORSES hooves pound around her, kicking up dust in the heat of DE FLORES' burning sexual ambition.

DE FLORES (cont'd)

(to himself)

(28. 04. 11)

Oh my blood! I feel her in my arms already,

DE FLORES lifts his hands up to his face as if praying. The finger tips are capped with solid silver tips that he clicks together creating a rhythm. This is inter-cut with the bullring .

DE FLORES (cont'd)

(28. 09. 09)

...her wanton fingers touching and praising this bad
face. Hunger and pleasure will sometimes
commend dirty dishes and feed heartily from them,

(MORE)

(CONTINUED)

DE FLORES (cont'd)

(28. 22. 10)

and what is stranger, refuse daintier for them.

(28. 27. 20)

Some women are odd feeders...

DE FLORES lowers his hands and, from his facial expression and physical motion, we assume he is masturbating. BEATRICE sits up on her haunches, her hands quickly caressing her breasts and then moving down between her legs, as she arches her back. She then lowers a matadors' SWORD down past her breasts and, with her tongue sliding up the blade, licks off BLOOD. MEN on HORSEBACK ride dangerously close around her. She turns the SWORD so that it points downward and gently moves the blade through her legs. DE FLORES lurches forward as he climaxes. Liquid drips onto BEATRICE's naked stomach. The bull-ring sequence visually introduces the concept of 'Beauty and the Beast'.

CUT TO:

54 EXT. CASTLE. - DAY.

54

MUSIC ENDS.

DE FLORES steps through a small door set into one of the heavy castle portals. ALONSO walks brusquely into frame and up to him.

ALONSO

(29. 23. 14)

Ah! De Flores!

DE FLORES

(29. 25. 15)

My kind, honourable, Lord?

ALONSO

(29. 27. 05)

I am glad I have met you.

DE FLORES

(29. 28. 14)

Sir?

ALONSO

(29. 29. 03)

Can you show me the full extent of the castle?

DE FLORES

(29. 31. 17)

That I can, Sir, and I assure you it will be worth your time and sight, my Lord.

(CONTINUED)

ALONSO

(29. 37. 08)

I look forward to it.

DE FLORES

(29. 38. 11)

By your lordship's rising I'll have the keys about me.

ALONSO

(tapping De Flores three times on the shoulder)

(29. 41. 13)

Thanks, kind De Flores.

ALONSO leaves through the door leaving DE FLORES to contemplate the future. The door shuts with a clunk.

CUT TO:

55 INT. ASYLUM. - DAY.

55

With arms stretched through the iron bars from beyond the asylum cage, LOLLIO is feeding an INMATE, whose bare breasts are body-painted with a corset. Another INMATE trembles and shakes with anxiety. ISABELLA approaches LOLLIO and follows him around from within of the caged arena.

ISABELLA

(29. 59. 12)

If you keep me in a cage, at least whistle, or let me be doing something.

LOLLIO

(30. 07. 00)

I'll whistle to you, if you pipe afterwards.

ISABELLA

(30. 11. 03)

Is it your master's pleasure or your own to keep me in this pound?

LOLLIO

(30. 16. 09)

Oh 'twas my master's pleasure, 'less you be pounded in another place.

LOLLIO stops and rubs his crotch suggestively, then continues walking, as ISABELLA follows within

(CONTINUED)

ISABELLA

(30. 22. 20)

That's very well, and he'll prove very wise.

An INMATE dives under the skirts of the TALL LADY.

LOLLIO

(30. 27. 00)

There's company enough in the house if you wish
to be sociable!

LOLLIO stops and puts his fingers around the bars to the cage. ISABELLA approaches him slowly.

ISABELLA

(30. 33. 12)

Afford me then the pleasure of your bedlam. What
about your most recent lunatic? Pray, Sir, let me
partake if there be such a pleasure.

An INMATE throws a handful of DUST from the floor of the pit at the light streaming in from one of the windows, then clings to the bars.

LOLLIO

(30. 46. 15)

Oh, if I do not show you the handsomest,
discreetest madman, then you may call me a fool!

ISABELLA walks off leaving LOLLIO laughing mischievously as he clings to the iron bars.

CUT TO:

56 EXT. ALICANTE SKYLINE. - DAY.

56

We SEE the modern day port and city of ALICANTE from high up on the castle battlements. A BELL tolls.

CUT TO:

57 EXT. CASTLE OF SANTA BARBARA BATTLEMENTS. - DAY.

57

BEATRICE stands with her back to CAM looking out across the city, over the stone battlements. Her beautiful dress flaps in the strong wind.

(CONTINUED)

57 CONTINUED:

VERMANDERO looks down from a caged window high up in the CASTLE walls. BIRDS fill the sky. ALONSO and DE FLORES approach the foot of a ruined tower and enter.

CUT TO:

58 INT. CASTLE. - DAY. 58

From his vantage point at the window VERMANDERO watches the action below.

CUT TO:

59 INT. TOWER STAIRWAY. - DAY. 59

ALONSO and DE FLORES reach a landing half way up the stone steps of the tower and remove their SWORDS in order to move more easily in the confined space ahead. DE FLORES leads on.

CUT TO:

60 INT. TOWER. - DAY. 60

The CAM glides gently across the wooden floor of the small round room in the tower. The space is dark except for daylight coming in through the arrow-slit windows around the edge. In the foreground there is a large ornately decorated CASKET. As a stark contrast to the doves seen at the beginning of the film, now mangy looking PIGEONS sit on the window sills and floor preening themselves. With a loud crash the TRAP DOOR entrance to the tower falls open throwing up a large cloud of DUST as it hits the floor. PIGEONS scatter. DE FLORES pokes his head up through the hatch. A frightened bird flies out of a window, others twitch around nervously across the floor. We HEAR a funereal DRUM beat. A black PANTHER sits unseen in the shadows watching. DE FLORES is followed up into the tower by ALONSO.

DE FLORES

(pointing outside)

(32. 07. 10)

All this is nothing. You will see shortly a place you never dreamed of.

ALONSO

(looking down out of the window)

(32. 11. 14)

I am glad of this leisure. All your master's house imagine I'm exploring the city.

We SEE ALONSO's POV of the old city below.

(CONTINUED)

BACK TO SCENE

Inside the tower DE FLORES leads ALONSO across to another window.

DE FLORES

(32. 16. 16)

All but myself, Sir.

(32. 18. 18)

My lord, I'll place you a casement here that will show you the full strength of the castle. Look out there.

MUSIC.

ALONSO leans forward to see out as DE FLORES steps behind him and draws a DAGGER that has been concealed under a sash around his waist.

ALONSO

(32. 28. 00)

It's magnificent, De Flores.

The DAGGER that DE FLORES holds behind his back glints in the light. As he talks DE FLORES raises his hand to strike.

DE FLORES

(32. 29. 20)

Yes, Sir. Keep your eyes straight, my Lord, take special notice of that battlement in front of you.

ALONSO

(32. 36. 02)

I am upon it.

DE FLORES

(32. 37. 12)

So am I!

DE FLORES sinks the blade deep into ALONSO's back. With a cry ALONSO falls back. PIGEONS flee from the windows. BLOOD hits the stone walls. We SEE the shadow of the DAGGER striking ALONSO again and again. We glimpse BEATRICE in a black and blood-red dress, running and laughing mischievously through a lemon grove.

ALONSO

(32. 43. 17)

De Flores! Oh...

(CONTINUED)

ALONSO turns to face DE FLORES who thrusts the blade up into his stomach once again. He looks up at DE FLORES in disbelief.

(32. 49. 05)

Oh, De Flores! Whose malice have you put on?

In the panic to fly out of a slit window a PIGEON gets stuck and falls. BEATRICE runs, laughing. BLOOD dribbles down the walls. DE FLORES holds the handle to the DAGGER that is embedded in his victim and leans forward as ALONSO slides down the wall into a seated position. He then lets go of the DAGGER leaving it buried up to its hilt in ALONSO's chest, who raises his hand in vain to pull it out. We watch as ALONSO's hand falls to the floor wearing a gold ring, set with a large blood-red stone.

CUT TO:

61 EXT. ALICANTE. - DAY.

61

Through a fringe of palms we look up at the TOWER high on the castle above.

CUT TO:

62 EXT. BATTLEMENTS. - DAY.

62

In warm sunlight BEATRICE walks slowly along the length of battlement and looks over the edge, knowingly.

CUT TO:

63 INT. CASTLE. - DAY.

63

Looking down from his vantage point in the castle VERMANDERO rubs his beard with a disturbed and worried expression.

MUSIC ENDS.

CUT TO:

64 INT. ASYLUM. - DAY.

64

ISABELLA stands in the arena as MADMEN run around her, some waving burning TORCHES. FRANCISCUS approaches her, feigning madness.

FRANCISCUS

(33. 29. 20)

Oh, how sweet she looks! Oh, but there's a wrinkle in her brow as deep as philosophy itself. Drink to my mistress' health, I'll pledge it.

(MORE)

(CONTINUED)

FRANCISCUS (cont'd)
(grabbing his own forearm)
Stay! Stay!

ISABELLA
(33. 48. 20)
Oh dear, it's too pitiful to be laughed at.

LOLLIO stands beside them listening with amusement.

FRANCISCUS
(33. 53. 00)
Luna is now big-bellied, and there's room for both
of us to ride with Hecate. We'll tear their wolvisish
skins and save the sheep!

FRANCISCUS grabs LOLLIO around the neck. An INMATE walks through
frame bashing a baby doll's head with her fist. LOLLIO fights back producing a
DAGGER and holding it to FRANCISCUS' throat.

LOLLIO
(34. 05. 18)
So, it's come to this, has it? Then bring forth my
poison again, mad knave, abuse your keeper so!

ISABELLA
(34. 14. 17)
Get rid of him. Now he proves dangerous.

Two INMATES grab FRANCISCUS by the arms and restrain him. We SEE an
INMATE with a SERPENT entwined around his body.

FRANCISCUS
(34. 17. 15)
Sweet love, pity me. Give me leave to lie with thee.

LOLLIO
(34. 23. 21)
Not 'til you get wiser first! Go to your kennel!

The two INMATES drag FRANCISCUS away.

FRANCISCUS
(34. 29. 23)
Shhh, make no noise... Draw the curtains round...

LOLLIO
(34. 34. 16)
Now Mistress, let me show you another sort. Let
you be fooled again.

(MORE)

(CONTINUED)

64 CONTINUED: (2)

LOLLIO (cont'd)

(34. 42. 02)

Bring in Tony!

ANTONIO is brought in by two INMATES. LOLLIO grabs him by the scruff of his neck.

ANTONIO

(34. 51. 00)

Ha, ha, ha,ha.

LOLLIO

(34. 52. 05)

Fear him not, Mistress, he's but a gentle fool, you may play with him as safely as with his tassels!

LOLLIO grabs ANTONIO by his testicles and squeezes, laughing bawdily.

CUT TO:

65 EXT. CASTLE OF SANTA BARBARA BATTLEMENTS. - DAY.

65

TOMAZO leans against the battlement walls, where he last saw his brother, looking out to sea.

MUSIC.

CUT TO:

66 INT. CASTLE HALL. - DAY.

66

VERMANDERO guides ALSEMERO and JASPERINO through the castle showing them around. A DOG sits tethered at the far end of the hall.

VERMANDERO

(35. 05. 04)

Valencia speaks so nobly of you, Sir, I wish I had a daughter for you.

BEATRICE enters slowly, some distance behind the others.

ALSEMERO

(referring back to BEATRICE)

(35. 09. 15)

The fellow of this creature would be a partner in a king's love.

BEATRICE kneels down and strokes the DOG. The others leave up and past CAM.

(CONTINUED)

VERMANDERO

(o/s)

(35. 15. 15)

Come, Sir, your friend and you shall see the pleasures which my health chiefly enjoys.

ALSEMERO

(o/s)

(35. 21. 10)

I hear about the beauty of this castle wherever I go.

VERMANDERO

(o/s)

(35. 25. 00)

It falls very short of that, Sir.

BEATRICE watches the others leave, then looks down to the DOG, thoughtfully.

CUT TO:

67 INT. TOWER. - DAY.

67

We HEAR a flapping of wings. PIGEONS sit on the window ledge. A beam of light falls onto the side of the CASKET, lighting in its path a couple of PIGEONS on the tower floor.

CUT TO:

68 EXT. BATTLEMENTS. - DAY.

68

TOMAZO stands alone out on a battlement, with the deep blue Mediterranean stretching out beyond him. We HEAR ALONSO's echoey voice from earlier.

ALONSO

(v/o)

(35. 31. 05)

We are bound in heaven to depart lovingly.

(kiss)

CUT TO:

69 INT. TOWER. - DAY.

69

We SEE a C/U of the CASKET. It appears to be decomposing. The design on the facia bubbles and fizzes mysteriously.

CUT TO:

70 INT. HALL. - DAY.

70

BEATRICE walks slowly up the torch-lit hall, a PRAYER BOOK clasped between her hands. To her surprise DE FLORES appears from behind a pillar to one side, blocking her way.

MUSIC ENDS

BEATRICE

(35. 39. 16)

De Flores!

DE FLORES

(35. 40. 10)

Lady?

BEATRICE

(35. 41. 15)

Your looks promise cheerfully.

DE FLORES

(35. 48. 04)

Piracquo is no more. I have a token for you.

BEATRICE

(35. 48. 04)

For me?

DE FLORES hands BEATRICE a parcel of cloth which she unwraps.

DE FLORES

(35. 49. 18)

It was sent somewhat unwillingly;

BEATRICE is shocked to find a severed FINGER within the bloodstained cloth. The phallic image echoing the horror of the murder, and forcing BEATRICE to confront the physical reality of the crime she had not troubled to envisage. The ring simultaneously suggesting not only Beatrice's engagement vow to Alonso and De Flores' sexual intentions, but also recalling Lollio's thrusting gesture whilst discussing the subject of wedding rings with Alibius earlier in the film. Thus the past (the murder), the present (De Flores' sexual intentions) and the future (the relationship between Beatrice and De Flores) are adverted.

DE FLORES (cont'd)

(35. 52. 07)

I could not get the ring without the finger.

(CONTINUED)

BEATRICE

(35. 54. 08)

Bless me!

She drops her PRAYER BOOK which lands in the dirt by her feet.

BEATRICE(cont'd)

(35. 57. 00)

What have you done?

DE FLORES

(35. 58. 06)

Why, is that worse than killing the whole man?

(36. 01. 12)

A greedy hand thrust in a dish at court by mistake
has had as much as this.

We DISSOLVE briefly through to a bullring in the afternoon heat. The MATADOR stands, SWORD behind back, tempting the blood covered BULL to charge. The bullfight reflects the battle of wits taking place between BEATRICE and DE FLORES.

BEATRICE

(36. 06. 12)

It's the first token my father made me send to him.

DE FLORES

(36. 09. 11)

And I made him send it back again, as his last
token.

We cut away to the scene of the murder. DE FLORES lifts up ALONSO's hand and tries to pull the RING from it. Finding it stuck, he tries to free the ring with masturbatory jerks. The DAGGER in ALONSO's chest moves with the rhythm. DE FLORES fails to remove the RING and drops the hand to the floor.

DE FLORES (v/o cont'd)

(36. 12. 23)

I was loathe to leave it, and I'm sure dead men
have no need of jewels. He was as loathe to part
with it, for it stuck as if the flesh and it...

BACK TO SCENE

DE FLORES (cont'd)

(36. 23. 10)

...were one substance.

(CONTINUED)

In a flash we SEE the DAGGER pulled from ALONSO's chest.

BEATRICE

(36. 26. 00)

Yes, at the stag's fall the keeper has his fees.

We cut away to DE FLORES preparing to amputate ALONSO's finger which he has laid out using the CASKET top as a chopping block.

BEATRICE(cont'd)

(36. 30. 05)

All dead men's fees are yours, Sir. Please,

BACK TO SCENE

BEATRICE(cont'd)

(36. 33. 11)

...bury the finger, but keep the stone,

We DISSOLVE briefly through to the bullring as the MATADOR sweeps his cape around the charging BULL, and arrogantly walks away.

BEATRICE(cont'd)

(36. 36. 00)

...it's true value, take it from me, is near three hundred ducats.

DE FLORES

(36. 40. 23)

Well, that would hardly buy protection for one's conscience, fine though it is!

We cut away to SEE DE FLORES severing the FINGER with one blow. It falls to the floor covered in BLOOD.

MUSIC FADES IN.

DE FLORES (o/s cont'd)

(36. 47. 05)

But, being my fees, I'll take it. Great men have taught me that.

BEATRICE

(36. 51. 14)

You're mistaken, De Flores! It is not given as recompense!

(CONTINUED)

DE FLORES

(36. 55. 22)

I hope not, Lady,

We cut away to DE FLORES placing the body of ALONSO into the CASKET. He throws ALONSO's feathered HAT on top of the body and then slams the CASKET lid shut. DUST blows out from the lid.

DE FLORES (o/s cont'd)

(36. 58. 06)

you would soon witness my contempt for it then!

BEATRICE

(o/s)

(37. 01. 10)

You look as if you were offended.

BACK TO SCENE

DE FLORES

(37. 03. 15)

That's strange, Lady,

(37. 05. 02)

offended? Could you think so? Considering what I have done, how can you offend me?

BEATRICE

(37. 12. 02)

It's resolved then.

BEATRICE reaches for the jewel encrusted CROSS which hangs around her neck, removes it and hands it across to DE FLORES, who does not take it.

BEATRICE(cont'd)

(37. 14. 03)

Here, take this, it is of great value. You have done well!

DE FLORES

(37. 22. 03)

What! salary? Is anything valued too precious for my recompense?

We briefly DISSOLVE through to the MATADOR teasing the blood-drenched BULL.

(CONTINUED)

BEATRICE

(37. 27. 05)

I don't understand.

DE FLORES

(37. 29. 01)

I could have hired an assassin at this rate, and my conscience might have slept at ease and had the work brought home.

Brief DISSOLVE through to the Bullfight.

BEATRICE

(37. 36. 09)

I'll double your sum, Sir.

DE FLORES

(37. 38. 02)

You double my vexation, that's the good you do.

BEATRICE

(37. 40. 22)

For my fear's sake, please make away with all speed possible,

Brief DISSOLVE through to a C/U of the BULL's blood-drenched flank.

BEATRICE(cont'd)

(37. 45. 02)

and if you are so modest not to name a sum that will content you, paper blushes not.

Again we DISSOLVE through to the dying bull.

BEATRICE (cont'd)

(37. 50. 15)

Send your demand in writing and it shall follow you, but please leave now!

DE FLORES

(37. 55. 14)

You must leave too, then.

BEATRICE

(37. 57. 14)

I?

(CONTINUED)

DE FLORES

(37. 58. 13)

I'll not budge otherwise.

BEATRICE

(38. 00. 12)

What do you mean?

DE FLORES

(38. 01. 18)

Why, are you not as guilty and, I'm sure, as deep as I?

We DISSOLVE briefly through to the MATADOR as he plunges the SWORD up to the hilt in the BULL's neck.

DE FLORES (cont'd)

(38. 07. 02)

We must stick together. Come, my absence would draw suspicion on you instantly. There'd be no escape.

BEATRICE

(38. 15. 04)

This shows not well.

DE FLORES

(38. 17. 02)

You are to blame for it. I have eased you of your trouble, remember, I'm in pain and you must ease me. 'Tis a charity,

In a quick DISSOLVE we SEE the bloody BULL turn in agony.

DE FLORES (cont'd)

(38. 27. 08)

justice invites your blood to understand me.

BEATRICE

(38. 30. 08)

I dare not!

DE FLORES

(38. 31. 05)

Soft, Lady, soft. The last is not yet paid for. Oh, this act has put me into spirit.

Again the MATADOR sinks his blade into the agonized BULL.

(CONTINUED)

DE FLORES (cont'd)

(38. 40. 07)

I was greedy for it as the parched earth for moisture,
when the clouds weep. Did you not see how I threw
myself into it, begged, would have kneeled for it?
Why was all that pains took?

We SEE the BULL staggering, about to fall.

BEATRICE

(38. 54. 16)

You can't be so wicked, or shelter such cunning
cruelty, as to make his death the murderer of my
honour. Your language is so bold and vicious, I
cannot see how I can forgive it with any modesty.

DE FLORES

(39. 10. 03)

Hah! You forget yourself! A women dipped in
blood, and talk of modesty! You are the deed's
creature and one with me.

BEATRICE

(39. 20. 23)

With you, foul villain?

DE FLORES

(39. 26. 02)

Yes, my fair murderess!

BEATRICE

(39. 26. 02)

De Flores! Hear me once and for all. I will make
you master of all the wealth I have in gold and
jewels. Let me go poor to my bed of honour, and I
will be rich in all things.

MUSIC ENDS.

The MATADOR stands back admiring his handywork as the BULL begins to
fall.

DE FLORES

(v/o)

(39. 41. 10)

Let this silence you. The wealth of all Valencia
could not buy my pleasure from you.

(CONTINUED)

70 CONTINUED: (7)

DE FLORES takes BEATRICE by the hand and leads her away. With an awesome, echoing cry the BULL falls to the ground, dying in agony.

CUT TO:

71 EXT. ALICANTE. - DAY. 71

We PULL FOCUS from palms in the foreground up to the TOWER high up above on the castle walls.

MUSIC FADES IN.

CUT TO:

72 EXT. BATTLEMENTS. - DAY. 72

DE FLORES waits patiently as BEATRICE moves hesitatingly towards him along the battlements. He then leads her to the entrance at the base of the TOWER.

CUT TO:

73 EXT. BATTLEMENTS. - DAY. 73

The GHOST of ALONSO materializes out of nowhere under a tree on the battlements, staring towards the tower.

CUT TO:

74 INT. TOWER STAIRWAY. - DAY. 74

DE FLORES waits on the landing as BEATRICE timidly makes her way up the stone steps of the tower, sobbing.

BEATRICE

(v/o)

(40. 27. 11)

Vengeance begins. Murder, I see, is followed by more sins. Was my creation in the womb so cursed, it must engender with a viper first?

DE FLORES patiently shows the way up.

CUT TO:

75 INT. TOWER. - DAY.

75

At a LOW ANGLE the CAM moves slowly away from the CASKET in which ALONSO's body is hidden and across to the hatch through which DE FLORES pokes his head. The TRAP DOOR lands back on the floor with a bang, throwing up a cloud of DUST. PIGEONS fly to safety. DE FLORES stares down towards BEATRICE below. The CAM moves around once more to SEE the CASKET across the room. BEATRICE stumbles up wooden steps and through the hatch into the room, sobbing. DE FLORES takes her hand and leads her across to the CASKET and sits her on it. He then steps behind clearing her hair from her back and clumsily starts undoing her CORSET. The black PANTHER observes from the darkness.

CUT TO:

76 EXT. BATTLEMENTS. - DAY.

76

The GHOST of ALONSO appears out of nowhere once again, crouching under trees on the battlements. He then FADES from view.

CUT TO:

77 INT. TOWER. - DAY.

77

PIGEONS wander across the wooden floor of the tower, others preen themselves. DE FLORES stands behind BEATRICE as she sobs looking down at the defecating PIGEONS at her feet.

DE FLORES

(v/o)

(41. 45. 06)

Come, rise, and shroud your blushes in my bosom.
Silence is one of pleasure's best receipts. Your peace
is bought forever in this yielding. You'll love anon
what you so feared, and dared not venture on.

MUSIC CHANGES TEMPO.

BLOOD oozes from the grouting in the wall of the tower and dribbles to the floor. BEATRICE is lying on the lid of the CASKET. DE FLORES pulls her bodice from her breasts and feels his way down to her skirts, which he throws roughly up and out of his way. BLOOD dribbles down the walls. DE FLORES' hand glides up BEATRICE's leg, across a tattooed crucifix. The BLOOD streams down the wall. BEATRICE covers her face in shame, sobbing. The shadow of a DAGGER being thrust is cast on the blood stained wall. DE FLORES' hand moves down the naked flesh of BEATRICE's thigh to her knee. More BLOOD oozes from the walls. Again DE FLORES caresses her flesh. He slowly removes her underwear as she writhes on the CASKET bare breasted.

(CONTINUED)

CHOIRS SING.

He rummages within her skirts as more BLOOD dribbles from the stone walls. The richness of Beatrice's garments are like an ornate tablecloth, underneath which lies the freshly slaughtered corpse of her husband to be. Beatrice becomes the filling in a grotesque carnal sandwich between Alonso and De Flores. The analogies to food and sexual appetite within the play are well known. The images of butchery cast as shadows on the stone walls of the phallic tower, relating to Alonso's murder, serve as a reminder of the slaughter-house which human carnivores wish to forget as they devour their meat. The blood that dribbles down the walls not only alludes to Beatrice's lost virginity, but flows like red wine. A small feather is carried past BEATRICE's discarded pants by a breeze. DE FLORES now pounds relentlessly. Her skirts move to the rhythm. The pain shows on BEATRICE's wretched face. The shadowy knife strikes again and again. The CAM moves slowly down from DE FLORES' straining face past BEATRICE's tear drenched cheek-bone to her outstretched hand which clutches the jewel encrusted CRUCIFIX. The CASKET lid creeks with the movement. BEATRICE's hand slowly opens due to the pounding motion and the CROSS drops to the floor. In a FLASH-BACK we SEE DE FLORES swipe the DAGGER down as he severs the FINGER. BLOOD spurts onto the wall. We SEE BEATRICE's CRUCIFIX lying on the floor next to her discarded pants. The CAM tilts gently up the side of the CASKET, past the blood stain left when DE FLORES used the box as a chopping block, and up to BEATRICE's face.

CUT TO:

78 EXT. FESTIVAL DE CHRISTIANOS Y MOROS. - DAY.

78

In a nightmare-like sequence the haunting image of the DOME and TOWERS of Alcoy Cathedral shakes due to the use of SUPER- 8 footage. Down below armour-clad and hooded SOLDIERS fire MUSKETS as BEATRICE shields her face and ears from the deafening blasts. We SEE flashes of BEATRICE on the CASKET as she is deflowered. Again she reels from the exploding muskets around her. She runs terrified through the mayhem as more and more blasts of gunpowder fill the air.

CUT TO:

79 INT. TOWER. - DAY.

79

BEATRICE lets out a sigh of relief as she lies still on the CASKET, a stream of tears down her face.

MUSIC ENDS.

Fading up we HEAR:

(CONTINUED)

POET

(v/o)

(44. 58. 05)

The fucking cops are fucking keen,
to fucking keep it fucking clean,

CUT TO:

80 INT. ASYLUM DUNGEON. - DAY.

80

Somewhere in the asylum JOHN COOPER CLARKE stands holding a flaming
TORCH.

POET (cont'd)

(45. 00. 09)

...the fucking chief's a fucking swine,
who fucking draws the fucking line,
at fucking fun and fucking games,
the fucking kids he fucking blames,
are no where to be fucking found,
anywhere in Chicken town,

DISSOLVE TO:

81 EXT. ASYLUM. - DAY.

81

The CAM TILTS down the outside wall to the asylum coming to rest on one
of the semi-circular barred windows.

POET (o/s cont'd)

(45. 08. 09)

the fucking train is fucking late,
you fucking wait and fucking wait,
fucking lost, fucking found,
stuck in fucking Chicken Town,

CUT TO:

82 INT. ASYLUM. - DAY.

82

LOLLIO, ISABELLA and ANTONIO, surrounded by INMATES, look
upwards, their attention grabbed by a commotion above.

POET (o/s cont'd)

(45. 13. 24)

the fucking place is fucking sad,
the fucking news is fucking bad,

CUT TO:

83 INT. ASYLUM DUNGEON. -DAY

83

We cut back to the POET in vision.

POET (cont'd)

(45. 16. 07)

the fucking weed is fucking turf,
the fucking speed is fucking Surf,
the fucking jokes are fucking daft,
don't make me fucking laugh,
it fucking hurts to look around,
anywhere in Chicken Town,

CUT TO:

84 INT. ASYLUM. - DAY.

84

On the pit floor a dog barks at a couple copulating on a bed of nails.

CUT TO:

85 INT. ASYLUM DUNGEON. -DAY

85

We cut back to the POET in vision.

POET (cont'd)

(45. 26. 24)

...fucking found,
stuck in fucking Chicken Town...

CUT TO:

86 INT. ASYLUM. - DAY.

86

ANTONIO stands close-by as LOLLIO and ISABELLA stare upwards. An INMATE walks through frame (now) stroking her plastic baby.

ISABELLA

(45. 29. 22)

Your scholars in the upper room are out of order.

LOLLIO

(45. 32. 07)

You keep the fool, Mistress, I will calm them down.

LOLLIO leaves, pushing an INMATE brusquely out of his way. ISABELLA turns to ANTONIO.

(CONTINUED)

ISABELLA

(45. 39. 14)

Very well.

CUT TO:

87 INT. ASYLUM DUNGEON. -DAY

87

We cut back to the POET in vision.

POET

(45. 40. 19)

The fucking train is fucking late,
you fucking wait and fucking wait,
fucking lost,
fucking found,
stuck in fucking Chicken Town...

CUT TO:

88 INT. ASYLUM. - DAY.

88

The copulating INMATES climax on their bed of nails as the dog barks at them to stop.

CUT TO:

89 INT. ASYLUM DUNGEON. -DAY

89

Once more, we CUT TO the POET in vision.

POET (cont'd)

(45. 52. 00)

A fucking bloke gets fucking stabbed,
waiting for a fucking kebab,
you fucking stay at fucking home,
the fucking neighbours fucking moan:
'Keep the fucking racket down!
anywhere in Chicken Town...'

CUT TO:

90 INT. ASYLUM. - DAY.

90

Meanwhile, in amongst the other INMATES, ANTONIO drops his disguise of feigning madness and talks quickly and frankly to ISABELLA.

(CONTINUED)

ANTONIO

(45. 59. 21)

Now's our chance, sweet Lady! No, do not be shocked by this transformation! This foolish disguise shrouds your dearest love, the truest servant to your powerful beauties, whose magic had this force thus to transform me!

We SEE LOLLIO walking along above the arena. He stops to look down and listen.

ISABELLA

(o/s)

(46. 15. 07)

Oh, a forward fool!

ANTONIO

(taking her arm and kissing it)

(46. 15. 07)

There's no danger in me. I bring nought but love, and his soft wounding shafts to strike you with.

They kiss as LOLLIO licks his fingers obscenely up above, and then marches them off along the balustrade.

ANTONIO (cont'd)

(46. 37. 14)

Take no notice of these outward follies, there is within a gentlemen that loves you.

ISABELLA

(46. 43. 12)

Oh, when I see him I'll speak with him, so in the meantime, stay mad, it suits you well enough. As you are a gentlemen, I'll not report you, that's all the favour you can expect!

ANTONIO feigns madness once again as LOLLIO wanders back into the arena.

ANTONIO

(47. 00. 18)

Ah, ah, I thank you cousin, I'll be your valentine tomorrow morning.

LOLLIO

(grabbing ANTONIO by the hair)

(47. 06. 13)

How do'st thou like the fool, Mistress?

(CONTINUED)

ISABELLA

(47. 09. 08)

Passing well, Sir.

LOLLIO

(47. 11. 00)

Is he not witty enough?

ISABELLA

(47. 13. 20)

If he finishes as he begins he is likely to come to something.

LOLLIO

(47. 19. 06)

Oh, how I wish my master was here.

ALIBIUS steps in from the shadows beyond the metal cage and looks in at LOLLIO and ISABELLA suspiciously.

LOLLIO (cont'd)

(47. 22. 02)

It's too much for one shepherd to govern two flocks.

CUT TO:

91 EXT. ALICANTE. - DAY.

91

Through shoreline PALMS we look up at the CASTLE.

MUSIC FADES IN.

CUT TO:

92 EXT. BATTLEMENTS. - DAY.

92

BEATRICE stumbles slowly along the battlements, clinging to the stone wall for support. The GHOST of ALONSO materializes out of nowhere with a ghastly groan. BEATRICE reaches a vantage point on the battlements and crouches down. The GHOST is now up a tree nearby and jerks his head round to look. BEATRICE inserts her forefingers into her mouth in an unsuccessful attempt to make herself vomit (analogy to food and oral sex). The GHOST reels with disdain. That she is unable to empty her stomach accentuates the horror that DE FLORES is now inside her mind and body and there is to be no escape in the living world.

CUT TO:

93 INT. / EXT. B&W HAND-HELD MONTAGE. - DAY.

93

MUSIC CHANGES TEMPO.

BEATRICE is pushed through an hotel room door by DE FLORES. She is wearing torn jeans and a period bodice. She desperately tries to get out through a balcony door.

CUT TO:

HOODED MEN carry a CRUCIFIX through the streets.

CUT TO:

ALSEMERO approaches BEATRICE and kisses her.

CUT TO:

BEATRICE struggles with the door handle in the hotel room.

CUT TO:

The CAM rotates around as BEATRICE buries her happy face in ALSEMERO's embrace.

CUT TO:

Manacled FEET drag heavy CHAINS through the streets.

CUT TO:

DE FLORES grabs BEATRICE by the hair and pulls her back.

CUT TO:

BEATRICE and ALSEMERO kiss.

CUT TO:

BEATRICE grabs desperately onto some net CURTAINS.

CUT TO:

ALSEMERO and BEATRICE kiss.

CUT TO:

(CONTINUED)

BEATRICE is pulled out of frame tearing the CURTAINS from the rail.

CUT TO:

The CAM moves around ALSEMERO and BEATRICE as they laugh together playfully.

CUT TO:

In the streets a procession of WOMEN dressed in black progresses slowly along.

CUT TO:

ALSEMERO and BEATRICE come together open-mouthed.

CUT TO:

BEATRICE is thrown onto the hotel room BED, the net CURTAIN on top of her, like a wedding veil.

CUT TO:

A group of HOODED MEN pass by.

CUT TO:

In COLOUR we SEE VERMANDERO, ALSEMERO, DE FLORES and BEATRICE on board a luxury motor LAUNCH heading out to sea with the city of ALICANTE and CASTLE clearly visible behind them. ALSEMERO points ahead.

CUT TO:

We SEE flashes of DE FLORES' face as BEATRICE struggles with the CURTAIN.

CUT TO:

A HOODED MAN stares threateningly straight at us.

CUT TO:

Over more shots of BEATRICE, DE FLORES and ALSEMERO, we SEE SUPERIMPOSED footage of BEATRICE walking through an OLIVE GROVE.

CUT TO:

(CONTINUED)

In COLOUR we SEE ALONSO sitting on a crowded BEACH running sand through his hands thoughtfully.

CUT TO:

ALSEMERO and BEATRICE kiss.

CUT TO:

BEATRICE struggles.

CUT TO:

The WOMEN dressed in black proceed slowly up the street.

CUT TO:

BEATRICE struggles.

CUT TO:

ALSEMERO falls playfully back into the sea.

CUT TO:

A CRUCIFIX fills the frame. FEET drag CHAINS along the street.

CUT TO:

As the SUPERIMPOSED image of BEATRICE walks on through the OLIVE GROVE, DE FLORES is on top of her in the hotel room, gagging her screams with his hand.

CUT TO:

BEATRICE and ALSEMERO play in the sea together.

CUT TO:

CHAINS scrape along the street.

CUT TO:

DE FLORES' face fills the screen as he thrusts himself on BEATRICE.

CUT TO:

(CONTINUED)

The MOTOR LAUNCH ploughs on with ALSEMERO at the helm.

CUT TO:

A large CRUCIFIX is carried through the streets by a HOODED MAN.

CUT TO:

BEATRICE stands on the very edge of the battlements looking down at the houses far below.

CUT TO:

ALSEMERO and BEATRICE laugh and play beside the sea.

CUT TO:

DE FLORES and BEATRICE sit side by side in the MOTOR LAUNCH.

CUT TO:

DE FLORES' face fills the screen as he thrusts.

CUT TO:

ALMOND BLOSSOM is superimposed over BEATRICE's tear stained face.

CUT TO:

BEATRICE desperately reaches out for a TELEPHONE beside her as DE FLORES pounds her relentlessly.

CUT TO:

BEATRICE walks through an ALMOND GROVE and speaks to CAM through the blossom:

BEATRICE
(50. 21. 08)
It was done for your sake...

CUT TO:

DE FLORES' face fills the screen.

CUT TO:

(CONTINUED)

ALSEMERO and BEATRICE laugh together on board the MOTOR LAUNCH.

CUT TO:

BEATRICE fumbles in vain with the TELEPHONE.

CUT TO:

Ghostly images of HOODED MEN pass by.

CUT TO:

BEATRICE gazes down with a resigned look on her mascara-stained face.

CUT TO:

BEATRICE screams in agony until DE FLORES muffles her mouth with his hand.

CUT TO:

On the MOTOR LAUNCH the CAM PANS from DE FLORES, across BEATRICE, to ALSEMERO.

CUT TO:

BEATRICE struggles in vain.

CUT TO:

ALMOND BLOSSOM fills the screen.

MUSIC ENDS.

FADE TO BLACK.

PICTURE CUTS IN:

The two towers of the church fill the screen, behind them we SEE the CASTLE high above.

MUSIC FADES IN.

94 CONTINUED:

TOMAZO strides up and down smoking a CIGARETTE outside the closed doors of the church.

CUT TO:

95 INT. CHURCH OF SANTA MARIA. - DAY.

95

The CAM TILTS down from the ornate gold carvings on the ceiling and TRACKS up the aisle behind VERMANDERO and BEATRICE as they move through the assembled CONGREGATION. ALSEMERO waits with JASPERINO at his side at the altar. As VERMANDERO turns to go to his pew the PRIEST enters. DE FLORES stands directly behind VERMANDERO.

CUT TO:

96 EXT. CHURCH OF SANTA MARIA. - DAY.

96

TOMAZO stubs out his CIGARETTE and looks towards the church doors.

CUT TO:

97 INT. CHURCH. - DAY.

97

In C/U ALSEMERO lifts BEATRICE's gloved hand and places the wedding RING on her finger. VERMANDERO can sense DE FLORES behind and turns to look at him.

CUT TO:

In a flash we SEE BEATRICE sitting astride DE FLORES making love. She groans with pleasure.

CUT TO:

ALSEMERO lifts BEATRICE's wedding VEIL from her face and kisses her tenderly.

CUT TO:

98 EXT. CHURCH. - DAY.

98

The GHOST of ALONSO hangs crucified on the church doors. We HEAR a baby cry.

CUT TO:

99 INT. CHURCH OF SANTA MARIA. - DAY.

99

The kiss ends. ALSEMERO and BEATRICE smile at each other lovingly.

CUT TO:

BEATRICE sits astride DE FLORES groaning with pleasure, her head thrown back.

CUT TO:

The congregation look on. The PRIEST closes his prayer book and leaves frame as ALSEMERO and BEATRICE turn to walk back down the aisle.

CUT TO:

DE FLORES and BEATRICE groan loudly as they climax, hands caressing her body.

CUT TO:

BEATRICE looks lovingly up at ALSEMERO as they proceed hand in hand down the aisle.

CUT TO:

100 EXT. CHURCH OF SANTA MARIA. - DAY.

100

Beyond the bell-tower of the church we SEE the the castle look-out tower.

CUT TO:

101 INT. ASYLUM. - DAY.

101

FRANCISCUS sits on his own in the asylum composing a letter, which he writes down.

FRANCISCUS

(reviewing what he has written)

(53. 02. 03)

Tread him not under foot that should appear an
honour to your bounty... Tread him not under foot
that should appear an honour to your bounty.

(53. 08. 04)

I remain... mad, 'til I speak with you, from whom I
expect my cure, yours all,

(MORE)

(CONTINUED)

101 CONTINUED:

FRANCISCUS (cont'd)
 (now writing)
 or one beside himself, Franciscus. Yes!

CUT TO:

102 EXT. CASTLE GATES. - DAY.

102

A pink STRETCH-BEETLE pulls in through the castle gates carrying WEDDING GUESTS. This is followed by OUTRIDERS and the STRETCH-LIMO, and finally, by a horse-drawn CARRIAGE containing ALSEMERO and BEATRICE.

CUT TO:

103 EXT. CASTLE COURTYARD. - DAY.

103

WEDDING GUESTS and VERMANDERO, JASPERINO, DIAPHANTA and DE FLORES wait together outside expression-less as ALSEMERO carries BEATRICE laughing with happiness towards them. On seeing the look on DE FLORES' face the laughter ceases. BEATRICE hides her face in shame as ALSEMERO and DE FLORES confront each other. The WEDDING GUESTS then burst out laughing.

CUT TO:

104 INT. ASYLUM. - DAY.

104

MUSIC FADES.

LOLLIO stands reading a letter as INMATES wander around. FRANCISCUS gallops past on an imaginary horse.

LOLLIO
 (reading aloud)
 (54. 41. 10)
 Sweet Lady, having now cast this counterfeit cover
 of a madman, I appeal to your best judgement as a
 true and faithful lover of your beauty.

On hearing his letter being read out FRANCISCUS stops and stands beside LOLLIO.

FRANCISCUS
 (to himself)
 (54. 56. 02)
 Ah, what's that? I'm discovered to the fool.

LOLLIO
 (55. 01. 02)
 Yours all, or one beside himself, Franciscus.

(CONTINUED)

LOLLIO crumples the letter in his hands.

FRANCISCUS

(55. 06. 08)

What, do you read, Sirah?

LOLLIO

(55. 08. 01)

Your destiny, Sir. You could hang for such a trick.

FRANCISCUS

(55. 12. 12)

Art thou not council with thy mistress?

LOLLIO laughs contemptuously.

FRANCISCUS (cont'd)

(55. 15. 11)

Give me thy hand.

LOLLIO

(55. 17. 14)

Is it a true hand, Sir? I partly fear it, for I think it do'st lie.

FRANCISCUS

(55. 22. 20)

Not a syllable. I love your mistress.

CUT TO:

105 INT. CASTLE HALL. - DAY.

105

MUSIC.

The wedding reception is in full swing. ALIBIUS and ISABELLA are among the guests that form a circle within which BEATRICE is seen dancing around ALSEMERIO, who swigs occasionally from a beer bottle. FLOWERS are being thrown onto the newly-weds. VERMANDERO watches thoughtfully. The GUESTS become a blur as BEATRICE dances in circles around the room. Among them DE FLORES looks on, eating a white flower. We HEAR De Flores' words from earlier echoing around the room:

DE FLORES

(v/o)

(55. 44. 21)

Why, are you not as guilty, and I'm sure, as deep as I? Being my fees I'll take it...

(CONTINUED)

DE FLORES' eyes are SUPERIMPOSED over the dance footage. DIAPHANTA throws FLOWERS into the circle aiming them at ALSEMERERO.

DE FLORES (v/o cont'd)

(55. 53. 15)

We should stick together... A greedy hand thrust in
a dish at court by mistake has had as much as this...

TOMAZO wanders amongst the GUESTS searching for a clue as to his brother's whereabouts.

DE FLORES (v/o cont'd)

(56. 06. 21)

Is anything valued to precious for my
recompense...? My absence would draw suspicion
on you instantly... Piracquo is no more... There'd be
no escape... Misery in her most sharp condition...

DE FLORES' eyes again appear SUPERIMPOSED over the footage of BEATRICE dancing. She turns and briefly sees DE FLORES as he takes a bite at another white FLOWER.

DE FLORES (v/o cont'd)

(56. 34. 05)

Considering what I have done how could you
offend me...? What makes your lips so strange...?

With each turn BEATRICE sees DE FLORES glaring at her. The joy she showed earlier quickly evaporates. VERMANDERO looks on knowingly, then lowers his head.

DE FLORES (v/o cont'd)

(56. 48. 12)

Why, are you not as guilty, and I'm sure as deep as
I...?

The MUSIC becomes a mush of doom-laden, echoing, drum beats. TOMAZO observes as BEATRICE hides her face in shame and then runs out of the hall. VERMANDERO looks across to DE FLORES.

CUT TO:

106 INT. ALSEMERERO'S ROOM. - DAY.

106

We HEAR distant MUSIC.

(CONTINUED)

BEATRICE bursts into the small room and slams the door shut. She turns and leans back against it with a sigh of momentary relief followed by a look of despair. She then puts her hands on her stomach, caressing it. She is wearing her wedding ring.

BEATRICE

(v/o)

(57. 11. 03)

This fellow has undone me endlessly, never was a bride so fearfully distressed. The more I think upon this ensuing night, and whom I am to cope with in embrace, the more I dive into my own distress.

BEATRICE looks over to a bed across the room on which there lies a small BOX, similar to a scaled down replica of the casket in the tower.

BEATRICE (cont'd)

(57. 31. 08)

There is no venturing into his bed, whatever course I take.

BEATRICE moves slowly across the room to the bed. She picks up a BOTTLE of pills from beside the box, and holding them tightly in her hand, turns to sit on the side of the bed. She opens the box which contains more BOTTLES of potions, and lifts a few out to examine. One bottle has the letter 'M' inscribed on it. BEATRICE then notices a large BOOK which lies face down and open on the bed. She lifts it up and reads aloud:

BEATRICE (cont'd)

(58. 12. 16)

"How to know whether a woman be with child or not. Give her two spoonfuls of the white water in glass 'C'."

MUSIC ENDS.

CUT TO:

107 EXT. BATTLEMENTS. - DAY.

107

Under the shade of a tree VERMANDERO stands beside DE FLORES on the battlements with his arms folded.

VERMANDERO

(58. 25. 19)

I tell you, knave, my honour is in question.
Something till now, free from suspicion, nor ever
was there cause. Who of my gentlemen are absent?
Tell me truly, how many and who?

(CONTINUED)

DE FLORES

(58. 41. 01)

Antonio, Sir, and Franciscus.

VERMANDERO

(58. 44. 18)

When did they leave the castle?

DE FLORES

(58. 46. 04)

Some weeks ago, Sir. One intending to go to
Briamata, and the other to Valencia.

VERMANDERO

(58. 51. 24)

The timing accuses them. A charge of murder will
be brought within my castle gates, Piracquo's
murder.

DE FLORES moves uncomfortably.

VERMANDERO (cont'd)

(59. 00. 14)

I cannot account for their absence. A warrant of
arrest will be issued, and either wipe the stain off
clear, or openly uncover it.

(59. 13. 23)

Go to it!

DE FLORES leaves as VERMANDERO sits under the tree to ponder.

CUT TO:

108 INT. ALSEMERERO'S ROOM. - DAY.

108

BEATRICE continues reading aloud from the large BOOK on her lap:

BEATRICE

(59. 22. 03)

"How to know whether a woman be a virgin or
not."

BEATRICE looks up from the book. We cut away to a shot of JASPERINO
holding BOTTLE 'M' in his hand.

(CONTINUED)

BEATRICE (v/o cont'd)

(59. 27. 11)

If this should be applied, what should become of me?

BEATRICE looks down to read on. We cut away to a scene in which JASPERINO looks on as ALSEMERO asks BEATRICE to sample the potion in BOTTLE 'M'.

BEATRICE (v/o cont'd)

(59. 33. 19)

"Give the party you suspect the quantity of a spoonful of the water in bottle 'M', which upon her that is a virgin makes her hysterical. Otherside, nothing.

There is a noise outside the room and BEATRICE quickly puts down the BOOK and stands. DIAPHANTA bursts in.

DIAPHANTA

(59. 50. 14)

Madam, why are you in here?

BEATRICE

(sternly)

(59. 55. 06)

I came in here, wench, to look for my lord.

DIAPHANTA

(59. 58. 16)

Why, he's with the guests.

BEATRICE

(11. 00. 02. 11)

There let him be!

DIAPHANTA crosses the room and sits on the bed.

DIAPHANTA

(00. 05. 11)

It is ever the bride's fashion, towards bedtime, to set light by her joys.

BEATRICE

(00. 10. 23)

Her joys? you mean her fears!

(CONTINUED)

DIAPHANTA

(00. 15. 00)
Fear of what?

BEATRICE turns away and walks towards the window with her back to DIAPHANTA.

BEATRICE

(00. 19. 11)
I will give... a thousand ducats...

She turns to face DIAPHANTA.

BEATRICE (cont'd)

(00. 24. 22)
...to the woman who will try what I fear and tell me true, tomorrow, when she arises, if it were bearable.

DIAPHANTA

(00. 32. 04)
Are you serious?

BEATRICE

(00. 32. 19)
You get the woman, then challenge me, and see if I fly from it.

DIAPHANTA moves as if to leave immediately.

BEATRICE (cont'd)

(00. 36. 23)
But I must tell you, she must be a true virgin or else there is no trial.

CUT TO:

109 EXT. BATTLEMENTS. - DAY.

109

VERMANDERO sits under the tree contemplating as TOMAZO jumps down the battlement steps and runs up to him shouting accusingly.

TOMAZO

(00. 47. 00)
I claim a brother from you!

VERMANDERO

(Standing, looking at him with contempt)
(MORE)

(CONTINUED)

VERMANDERO (cont'd)

(00. 50. 08)

You are drunk, Sir, do not seek him here!

TOMAZO

(00. 55. 01)

Yes, amongst your dearest, if my peace finds no fairer satisfaction! This is the place that must account for him, for here I left him, and the hasty tie of this snatched marriage gives strong testimony of his most certain murder!

VERMANDERO

(01. 07. 23)

Certain falsehood! This is the place indeed! His breach of faith has too much marred both my abused love, the honourable love I reserved for him, and mocked my daughter's joy. The prepared morning blushed at his infidelity. He left contempt and scorn to throw upon those friends whose beliefs hurt them. It was most ignoble of him to make his break, so unexpectedly, and throw such public wrongs on those he loved.

TOMAZO

(01. 41. 17)

Then this is all you can say?

VERMANDERO

(01. 43. 02)

It is too fair for one of his alliance!

(stepping forward)

(01. 46. 14)

And I warn you, that this place may no more see you!

VERMANDERO storms off, leaving TOMAZO alone on the battlement.

CUT TO:

110 INT. ALSEMERERO'S ROOM. - DAY.

110

MUSIC FADES IN.

DIAPHANTA walks to beside BEATRICE who stands with her back to the window, and speaks softly.

DIAPHANTA

(01. 54. 23)

Would you resign your first night's pleasure, and give money too?

(CONTINUED)

BEATRICE

(01. 59. 20)

As willingly as I live!

DIAPHANTA

(02. 02. 13)

I've a good mind to earn your money myself.

BEATRICE

(02. 05. 09)

You are too quick, I fear, to be a virgin!

DIAPHANTA

(02. 08. 18)

What! Not a virgin! Madam, your honourable self
is not truer, with all your fears upon you.

BEATRICE

(02. 21. 11)

I am glad to hear it. Then do you dare put your
honesty to an easy trial?

CUT TO:

111 EXT. BATTLEMENTS. - DAY.

111

ALSEMERO's sword and buckles jangle as he walks quickly down the stone
steps of the battlements.

CUT TO:

112 INT. ALSEMERO'S ROOM. - DAY.

112

We HEAR a ghostly sigh as BEATRICE opens the small BOX of potions and
lifts out BOTTLE M. She turns to DIAPHANTA.

BEATRICE

(02. 41. 02)

Take no more than I do.

Sitting back down on the side of the bed she takes a sip from the BOTTLE and
then hands it to DIAPHANTA who also drinks from it. We CUT AWAY to
the scene where ALSEMERO and JASPERINO watch BEATRICE as she drinks
the potion.

CUT TO:

(CONTINUED)

ALSEMERO
(whispering to JASPERINO)
(03. 01. 15)
It never fails with a virgin.

BACK TO SCENE.

BEATRICE watches without expression as DIAPHANTA starts to sneeze uncontrollably. DIAPHANTA then begins to laugh hysterically.

We INTER-CUT between DIAPHANTA laughing and ALSEMERO and JASPERINO as they watch BEATRICE mimic her maid's laughter. We HEAR ALSEMERO's mock laughter.

MUSIC ENDS.

CUT TO:

113 EXT. BATTLEMENTS. - DAY.

113

ALSEMERO meets TOMAZO on the battlements, walking up to him with false politeness and walking around him in circles.

TOMAZO
(03. 40. 12)
Sir.

ALSEMERO
(03. 44. 12)
You are most welcome.

TOMAZO
(03. 45. 20)
You can take that back. I do not think I am, or wish to be.

ALSEMERO
(03. 49. 19)
It's strange you found your way to this castle, then.

TOMAZO
(03. 52. 08)
I wish I had never had to. I have not come here to give you joy and swill your wine. It is a more precious liquor that must quench the fiery thirst I bring.

(CONTINUED)

ALSEMERO

(laughing)

(04. 00. 08)

This is not like you.

TOMAZO

(04. 02. 02)

Time and our swords may make us more
acquainted.

CUT TO:

114 INT. ALSEMERO'S ROOM. - DAY.

114

BEATRICE looks on as DIAPHANTA recovers from the effect of the potion
and sits down on a chair in the corner of the room.

CUT TO:

115 EXT. BATTLEMENTS. - DAY.

115

TOMAZO confronts ALSEMERO.

TOMAZO

(04. 10. 18)

This is the business; I should have a brother in
your place. How treachery and malice have
disposed of him, I must ask the person who took
his place, which could never have come fairly!

ALSEMERO

(drawing his DAGGER and placing it
down)

(04. 23. 00)

You will apologize for that, Sir.

TOMAZO

(04. 31. 20)

Fear you not, I'll have it ready drawn at our next
meeting. Enjoy your wedding day. Farewell, I
disturb it not. I'll bear the pain patiently for a while.

TOMAZO leaves as ALSEMERO shakes his head incredulously.

CUT TO:

116 INT. ALSEMERO'S ROOM. - DAY.

116

MUSIC FADES IN.

(CONTINUED)

DIAPHANTA leans forward mischievously.

DIAPHANTA

(04. 52. 21)

Please, one more swig, sweet Madam.

BEATRICE

(unamused)

(05. 01. 10)

Yes, tomorrow, wench! Come, my honest,
Diaphanta, we must devise a plan.

DIAPHANTA

(05. 11. 00)

I shall execute it well, for I love the burden!

BEATRICE

(05. 20. 13)

Around midnight, you must not fail to steal forth
gently, so I may take your place.

DIAPHANTA

(05. 27. 14)

Fear me not, Madam, I shall be cool by then.

(standing)

The bride's place, and with a thousand ducats!

DIAPHANTA leaves the room and shuts the door. BEATRICE closes her eyes, her mind in turmoil. She then looks down at the BOX of potions beside her.

CUT TO:

117 INT. TOWER. - DAY.

117

We HEAR threatening DRUM beats.

The CASKET containing ALONSO's corpse seems to bubble and fester. We SEE a C/U of the blood stain where the finger was severed. The decomposing CASKET then DISSOLVES between images of bleeding MANNEQUINS. Trickles of BLOOD dribble down the mannequins' legs as the CASKET rots into a yellow slime.

MUSIC ENDS.

CUT TO:

118 INT. ASYLUM. - NIGHT.

118

A CHILD cycles around the exterior of the asylum cage ringing a bell. Within the mayhem continues. ANTONIO tries to get away from ISABELLA who is wearing the disguise of a weird moustached man. She is on stilts that make her just taller than ANTONIO.

ANTONIO

(06. 26. 05)

Please, let me be!

ISABELLA comes up to ANTONIO and stands behind him, talking over his shoulder. INMATES look on.

ISABELLA

(her voice treated so that it is lower in pitch)

(06. 31. 04)

Art thou not drowned? About thy head I saw a heap of clouds wrapped like a Turkish turban. On thy back a crooked chameleon coloured rainbow hung, like a tiara. Down unto thy hams let me suck the billows in thy belly. Hark! How they roar and rumble in the straits!

ISABELLA grabs ANTONIO from behind and thrusts herself at him continuously like a copulating animal.

ISABELLA (cont'd)

(07. 00. 04)

Stay in the moon with me and we will ride those wild rebellious waves, that would have drowned our love!

ANTONIO breaks away from her, but she follows him across the arena.

ANTONIO

(07. 08. 17)

Touch me again and I will kick you! You wild unshapen freak! I'm no fool, you idiot!

ISABELLA

(07. 15. 15)

Oh, but you are, as sure as I am mad! Have I put on this habit of a frantic, with love so wild with fury to beguile the nimble eye of watchful jealousy, and...

ISABELLA removes her false moustache and her voice returns to normal.

(CONTINUED)

ISABELLA (cont'd)

(07. 29. 00)

...am I thus rewarded?

ANTONIO

(07. 32. 07)

Huh, dearest Beauty!

ISABELLA

(with contempt)

(07. 35. 10)

Oh, no. I have no beauty now, nor ever had, but what was in my garments. You, a quick sighted lover? Stay away from me!

She turns her back on him and walks away, then stops and turns.

ISABELLA

(07. 47. 18)

And keep your outfit on, you are aptly clad. I came feigner to return stark mad!

ANTONIO

(07. 56. 13)

Stay!

CUT TO:

119 INT. CASTLE HALL. - DAY.

119

MUSIC plays under dialogue.

ALSEMERO listens as JASPERINO confides.

JASPERINO

(08. 00. 00)

It was Diaphanta's chance to leave me in an ante-room, a private place we chose to meet. No sooner was she gone,

We DISSOLVE through to BEATRICE in conversation with DE FLORES.

JASPERINO (cont'd)

(08. 09. 18)

...when I heard your bride's voice in the room next to me. And lending more attention, found De Flores louder than she.

(CONTINUED)

ALSEMERO

(08. 20. 00)

De Flores?

(08. 24. 08)

Exposed at last!

JASPERINO

(08. 26. 20)

Then we both listened and they spoke... like lovers
do.

DE FLORES kisses BEATRICE's hand, then looks up at her lustfully.

BACK TO SCENE

ALSEMERO

(08. 35. 07)

Then truth is full of peril. Such truths are.

CUT TO:

120 EXT. BATTLEMENTS. - DAY.

120

TOMAZO looks down over the battlements resigned to his brother's
disappearance. In the distance can be seen the modern day buildings of San
Juan.

CUT TO:

121 INT. HALL. - DAY.

121

ALSEMERO sits alone and thinks out loud to himself.

ALSEMERO

(08. 52. 00)

How can this hang together? Not an hour ago her
woman came pleading the lady's fears, described
her as the most timorous virgin that ever shrunk
at a man's name, and so modest, that she ordered
her to weep out a request to me that she might
come in darkness to our bed.

MUSIC ENDS

CUT TO:

122 INT. ASYLUM. - NIGHT.

122

Everything is quiet except for the sound of dripping water. A WARDEN stands in the arena watching over the sleeping INMATES. Somewhere else in the asylum ISABELLA sleeps soundly and contentedly in the arms of ALIBIUS.

CUT TO:

123 INT. CASTLE. - NIGHT.

123

MUSIC FADES IN.

Lit only by flickering TORCHES, BEATRICE looks into the nuptial suite through a secret HATCH cut into the door.

BEATRICE

(09. 41. 18)

One o' clock and still she lies with him. Oh, my fears!

She closes the HATCH and turns away from the door, slowly descending the steps.

(09. 51. 20)

This tart serves her own ends, it's clear now, and devours her pleasure with a greedy appetite, never mind my honour or my peace, makes havoc of my right.

(10. 10. 10)

She will pay dearly for it!

CUT TO:

124 INT. DIAPHANTA'S ROOM. - NIGHT.

124

DE FLORES enters the sparsely furnished room lighting his way with a burning TORCH. He stands for a moment looking around.

CUT TO:

125 EXT. CASTLE OF SANTA BARBARA. - NIGHT.

125

The CASTLE stands high above silhouetted by an ominous night sky.

CUT TO:

126 INT. DIAPHANTA'S ROOM. - NIGHT. 126

DE FLORES walks up to a window and takes a MAGAZINE from the window ledge. He holds it to his burning TORCH until it catches fire.

DISSOLVE TO:

127 INT. CASTLE. - NIGHT. 127

BEATRICE is worried. She turns away from the window to look up at the door.

CUT TO:

128 INT. DIAPHANTA'S ROOM. - NIGHT. 128

DE FLORES throws a burning MAGAZINE into the air and across the room. The moon lights up the smoke around him.

CUT TO:

129 INT. CASTLE. - NIGHT. 129

The GHOST of ALONSO watches, then averts his eyes sadly.

CUT TO:

130 INT. DIAPHANTA'S ROOM. - NIGHT. 130

DE FLORES throws another burning MAGAZINE across the room.

CUT TO:

131 INT. CASTLE. - NIGHT. 131

BEATRICE waits alone.

CUT TO:

132 INT. DIAPHANTA'S ROOM. - NIGHT. 132

Flames begin to rise from the burning floor. In SLOW MOTION DE FLORES turns to leave, throwing his burning TORCH into the flames that now fill the screen.

CUT TO:

133 INT. CASTLE. - NIGHT.

133

The GHOST of ALONSO looks across at BEATRICE. She rubs her tired face with her hand as she thinks out loud.

MUSIC ENDS. We HEAR a funereal DRUM beat.

BEATRICE (cont'd)

(10. 50. 18)

Some ill thing haunts this house. It has left behind a cold sweat on me. I'm afraid now, this night has been so tiring. This strumpet, had she a thousand lives, he should not leave her till he had destroyed the last.

For a moment BEATRICE pauses, then, on hearing DE FLORES shouting, she looks once more up to the door.

MUSIC FADES IN.

CUT TO:

134 INT. CASTLE CORRIDOR. - NIGHT.

134

DIAPHANTA comes out from the nuptial suite and closes the door behind her. We HEAR DE FLORES shouting somewhere in the castle.

DE FLORES

(o/s)

(11. 21. 04)

Fire! Fire! Fire!

135 INT. CASTLE. - NIGHT.

135

BEATRICE puts on a gown and leaves the room.

CUT TO:

136 INT. DIAPHANTA'S ROOM. - NIGHT.

136

DE FLORES enters the burning room and hides behind the open door.

CUT TO:

137 INT. CASTLE CORRIDOR. - NIGHT.

137

BEATRICE enters the corridor and leans on the wall waiting.

DISSOLVE TO:

138 INT. DIAPHANTA'S ROOM. - NIGHT.

138

DIAPHANTA enters her burning room. DE FLORES pushes the door closed behind her. She turns to see his evil eyes glaring at her.

DIAPHANTA

(11. 47. 16)

De Flores...

MUSIC CRESCENDOS

DE FLORES slowly raises his STICK. DIAPHANTA screams:

DIAPHANTA (cont'd)

(11. 50. 01)

no... no... no... no!

DE FLORES shoots and DIAPHANTA falls to the floor with a scream.

CUT TO:

139 INT. CASTLE CORRIDOR. - NIGHT.

139

BEATRICE wanders up and down the corridor waiting.

CUT TO:

140 INT. DIAPHANTA'S ROOM. - NIGHT.

140

DIAPHANTA lies on the floor in the burning room, bleeding from the gunshot, but still alive.

CUT TO:

141 INT. CASTLE CORRIDOR. - NIGHT.

141

BEATRICE jumps with fright as ALSEMERERO enters the corridor and closes the door to the nuptial suite behind him.

ALSEMERERO

(12. 07. 00)

My dear Joanna.

CUT TO:

142 INT. DIAPHANTA'S ROOM. - NIGHT. 142

DIAPHANTA begins to get to her feet as the flames roar around her.

CUT TO:

143 INT. CASTLE CORRIDOR. - NIGHT. 143

SERVANTS run in panic down the corridor in nightshirts. VERMANDERO appears in his night gown, crossing himself as he shouts.

VERMANDERO (cont'd)

(12. 11. 11)

Oh, bless my house and me!

DISSOLVE TO:

144 INT. DIAPHANTA'S ROOM. - NIGHT. 144

DIAPHANTA sobs as she tries in vain to escape the flames through the locked door. She then turns to seek another way out from the furnace.

DISSOLVE TO:

145 INT. CASTLE CORRIDOR. - NIGHT. 145

BEATRICE turns to face ALSEMERO and VERMANDERO, as SERVANTS rush to and fro'.

BEATRICE

(12. 18. 17)

It's her chamber!

VERMANDERO

(12. 20. 10)

How could the fire start there?

DISSOLVE TO:

146 INT. DIAPHANTA'S ROOM. - NIGHT. 146

DIAPHANTA confronts the flames licking at her hems, sobbing as she is engulfed in the fire.

DISSOLVE TO:

147 INT. CASTLE CORRIDOR. - NIGHT.

147

DE FLORES joins BEATRICE, ALSEMERO and VERMANDERO in the corridor.

BEATRICE

(12. 22. 20)

She's escaped disaster twice before!

VERMANDERO

(12. 28. 00)

Those sleepy sluts are dangerous in a house!

DE FLORES

(12. 31. 12)

Diaphanta's burnt!

DISSOLVE TO:

148 INT. DIAPHANTA'S ROOM. - NIGHT.

148

DIAPHANTA staggers through the flames towards the window with her gown on fire. Finding there is no way out she runs into the fire itself, her echoing screams turning to manic laughter. We DISSOLVE in and out of shots of burning statues filmed during the ALICANTE FIESTA. SUPERIMPOSED over the flames we SEE BEATRICE and ALSEMERO kiss at the altar. The burning statues fall to the ground as embers.

MUSIC ENDS.

CUT TO:

149 EXT. HILL-TOP. - DAY.

149

We SEE the city skyline at dawn. JASPERINO places his TOP HAT on his head and looks out over the city, disillusioned. Fading up we HEAR the words of John Cooper Clarke.

POET

(v/o)

(13. 09. 16)

Heading out for a hard rock vein
in a 'fifty-three troop transporter,
to wear the stripes, the number and the chains...

CUT TO:

150 INT. ASYLUM DUNGEON. - DAY.

150

The POET stands reciting his words. An INMATE cleans an EXHAUST PIPE with an oily rag, as a RAT nibbles at his damp jeans.

POET

(13. 16. 06)

...to mumble 'why I oughta',
southern hospitality, these syllables resound,
with southern-fried mentality,
penitentiary bound.

We cut away to SEE BEATRICE walking slowly through olive trees, wearing a red dress and sunglasses.

POET (v/o cont'd)

(13. 25. 24)

Hardware from Heckler Koch
and all the latest gimmicks,
a quarter-bottle of Mexican scotch
will get you dead in minutes...

CUT TO:

151 INT. HALL. - DAY.

151

The castle hall is a burnt out wreck. Smouldering BEAMS are strewn over the floor. The CAM tracks through the smoke following the feet of TOMAZO, as he approaches VERMANDERO, ALIBIUS and ISABELLA.

POET

(v/o)

(13. 33. 22)

...talk about me now that I'm gone,
I shot no citizen down,
'could of fingered anyone-
I'm penitentiary bound.

VERMANDERO

(13. 41. 09)

Noble Piracquo!

TOMAZO

(standing still)

(13. 43. 06)

Pray keep your distance, Sir. I have nothing to say
to you.

(CONTINUED)

VERMANDERO

(13. 45. 18)

Comforts bless you, Sir!

TOMAZO

(13. 47. 21)

I have forsworn compliment! I haven't got a kind word for you, or any man!

VERMANDERO

(13. 51. 16)

But we have news that will make us welcome.

TOMAZO

(13. 55. 01) What news can that be?

VERMANDERO

(13. 56. 22)

Two of my senior men I expose to the law and to your vengeance.

TOMAZO

(14. 02. 18)

What?

VERMANDERO

(14. 04. 10)

You can thank these people. Speak, Alibius.

ALIBIUS

(14. 10. 05)

It was my wife's good fortune to find recently, within our hospital, two fools disguised as madmen, and their names, Franciscus and Antonio.

We DISSOLVE through to FRANCISCUS being dragged past ANTONIO by two WARDERS in the asylum.

BACK TO SCENE

VERMANDERO

(14. 22. 06)

Both mine, Sir, and I ask no mercy for them!

(CONTINUED)

ALIBIUS

(14. 26. 05)

Now, what draws suspicion to them is that the time of their arrival fits exactly with the day of the murder.

TOMAZO

(14. 38. 00)

Blessed revelation!

VERMANDERO

(14. 39. 08)

More, Sir, more! I'll not spare my own men. They both feigned a journey to Briamata!

CUT TO:

152 EXT. ALICANTE SHORELINE. - DAY.

152

We SEE the city of ALICANTE stretching out before us.

DISSOLVE TO:

153 INT. CASTLE. - DAY.

153

BEATRICE walks down a stone walled corridor towards ALSEMERERO, her hands partially hiding her face.

BEATRICE

(14. 49. 23)

Alsemero!

ALSEMERERO

(14. 52. 16)

How are you?

BEATRICE

(14. 54. 13)

How am I? How are you? You don't look well.

MUSIC FADES IN.

ALSEMERERO

(taking a few steps forward)

(14. 59. 19)

You're right, I'm not well.

(CONTINUED)

BEATRICE

(15. 02. 22)

Not well! Is it in my power to make you better then?

ALSEMERO

(15. 06. 15)

Yes.

BEATRICE

(hand hiding a slight smile)

(15. 08. 18)

Well then, you are cured.

As BEATRICE approaches ALSEMERO he advances forcing her to step backwards. There appear to be small blemishes on her face, and bruises or 'love-bites' on her breast.

ALSEMERO

(15. 10. 07)

Just tell me one thing, Lady.

BEATRICE

(15. 11. 19)

If I can.

ALSEMERO

(15. 12. 19)

Are you honest?

BEATRICE now hides her face with her other hand.

BEATRICE

(15. 14. 09)

That's a broad question, my Lord.

ALSEMERO

(15. 16. 19)

But that's not a modest answer, my Lady. Why do you laugh?

BEATRICE

(15. 19. 08)

It's innocence that smiles.

ALSEMERO

(15. 22. 08)

Neither your smiles, nor your tears, shall ever move or flatter me from my belief, that you are a...

(MORE)

(CONTINUED)

ALSEMERO (cont'd)

(15. 28. 22)
whore...

ALSEMERO grabs BEATRICE around the throat and throws her backwards.
His words are repeated with rapid edits.

MUSIC ENDS.

ALSEMERO (cont'd)

(15. 29. 20)
A whore! You are a

(15. 30. 24) whore!

BEATRICE

(walking away as ALSEMERO follows)

(15. 35. 04)
What a horrid sound that has! It blasts a beauty into
deformity upon what face so ever that breath falls,
it strikes it ugly.

BEATRICE turns to face ALSEMERO and strikes him with her fists.

BEATRICE (cont'd)

(15. 42. 22)
You have ruined what you can never repair again!

ALSEMERO

(shouting)

(15. 44. 20)
I will destroy everything to get the truth from you!
If there is any left!

BEATRICE

(15. 48. 15)
You may, Sir, but please show me the ground
whereon you lost your love, so my spotless virtue
can tread on it before I perish!

ALSEMERO

(physically threatening)

(15. 54. 14)
Unanswerable! A ground you cannot stand on! You
fall short of all grace and goodness when you set
foot on it!

BEATRICE walks quickly away down the corridor, shielding her ears from his words.

(CONTINUED)

ALSEMERO (cont'd)

(16. 05. 22)

There was a mask over your cunning face that
suited you, now impudence rides in triumph on it!
And what of this tender reconciliation between
you and your loathsome De Flores?

BEATRICE

(turning to speak)

(16. 19. 16)

Oh, is that all?

ALSEMERO

(16. 22. 09)

Worse! Your lust's devil!

ALSEMERO shouts into BEATRICE's face. The action is repeated as before
using different CAM angles.

ALSEMERO (cont'd)

(16. 26. 19)

Your adultery!

(16. 27. 19)

Adultery!

(16. 28. 07)

Adultery!

BEATRICE strikes back, slapping ALSEMERO across the face.

Beatrice

(16. 29. 20)

If anyone but yourself had said that it would turn
them into a villain!

ALSEMERO

(shouting)

(16. 32. 06)

It was witnessed by Diaphanta!

BEATRICE

(striking ALSEMERO again)

(16. 34. 03)

Oh, is your witness dead then?

(CONTINUED)

ALSEMERO

(16. 36. 04)

I wager... the wages of her knowledge, poor soul.
She lived not long after the discovery.

BEATRICE

(quietly with tenderness)

(16. 48. 17)

Then hear a story of no less horror. Your love has
made me a cruel murderess, a bloody one. I have
kissed poison for it, stroked a serpent. That thing of
hate, worthy of no better employment, I caused to
murder innocent Piracquo having no better means
to assure yourself to me... (17. 12. 17)

BEATRICE walks towards ALSEMERO desperately trying to put her arms
around him as he pushes her away.

MUSIC FADES IN.

BEATRICE (cont'd)

(17. 33. 17)

Forget not, Sir, it was done for your sake.

ALSEMERO

(17. 38. 09)

You should of gone a thousand miles to have
avoided this dangerous bridge of blood.

(backing away)

(17. 44. 22)

We are lost!

BEATRICE

(clinging to him)

(17. 48. 01)

Remember, Sir, I am true to your bed.

ALSEMERO

(pushing her away)

(17. 53. 03)

The bed itself's a morgue! The sheets shrouded
with murdered carcasses!

(now grabbing her arms)

(18. 01. 13)

You shall be my prisoner. Get in there!

(18. 07. 10)

Get in there!

(CONTINUED)

153 CONTINUED: (5)

ALSEMERO throws BEATRICE violently out of the corridor. We CUT TO DE FLORES entering the same corridor from the other end.

CUT TO:

154 INT. ANTE-ROOM. - DAY.

154

ALSEMERO flings BEATRICE onto the floor of the empty room, and locks the door behind him.

ALSEMERO

(18. 16. 20)
Get in there!

MUSIC ENDS.

CUT TO:

155 INT. CASTLE. - DAY.

155

ALSEMERO strides quickly through the castle. On turning a corner he comes face to face with DE FLORES. They stand motionless in front of each other.

ALSEMERO (cont'd)

(18. 27. 06)
De Flores!

DE FLORES

(insincerely)
(18. 28. 14)
Noble Alsemero.

ALSEMERO

(with false politeness)
(18. 31. 24)
I've got news for you. My wife has commended you to me.

DE FLORES

(18. 38. 06)
Well, that's news indeed, Sir! I think she would commend me to the gallows if she could, and I thank her.

CUT TO:

156 INT. ANTE-ROOM. - DAY.

156

BEATRICE hides her sobbing face in her hands.

CUT TO:

157 INT. CASTLE. - DAY.

157

ALSEMERO gestures with his eyes to imaginary blood on DE FLORES' ruff.

ALSEMERO

(18. 51. 19)

What's that? Blood on your collar, De Flores?

DE FLORES

(trying to look down)

(18. 54. 09)

Blood? No surely not, it's been washed since.

ALSEMERO

(stepping closer)

(19. 01. 22)

Since when, man?

DE FLORES

(19. 03. 17)

Since the other day. I nicked my self in... in... in fencing.

ALSEMERO

(19. 10. 09)

What price goes murder?

DE FLORES

(19. 13. 10)

What, Sir?

ALSEMERO

(19. 15. 18)

I ask you, Sir.

CUT TO:

158 INT. ANTE-ROOM. - DAY.

158

BEATRICE sobs on the floor.

ALSEMERO

(CONTINUED)

ALSEMERO (CONT'D)

(v/o)

I love you dearly.

CUT TO:

159 INT. CASTLE. -DAY.

159

ALSEMERO continues.

ALSEMERO

(19. 24. 15)

My wife's beholden to you, she tells me, for a bloody blow you gave for her sake upon... Piracquo?

DE FLORES

(demonstrating)

(19. 35. 12)

Upon? It was straight through him, I assure you!
But, she's confessed then?

ALSEMERO

(19. 44. 18)

As much as death to both of you, and much more than that!

DE FLORES

(quietly)

(19. 50. 20)

There could not be much more, except for one thing, that she's a whore!

CUT TO:

160 INT. ANTE-ROOM. - DAY.

160

BEATRICE begins to recover and get to her feet.

CUT TO:

161 INT. CASTLE. - DAY.

161

ALSEMERO stands with his face very close to DE FLORES and speaks quietly.

(CONTINUED)

ALSEMERO

(20. 06. 21)

You cunning devils. How should blind men know
you from fair-faced saints?

DE FLORES

(20. 18. 03)

Let me go to her, Sir.

ALSEMERO

(20. 19. 21)

Take your prey. Go to her, Sir.

ALSEMERO puts his hand on DE FLORES' shoulder and leads him away,
finally pushing him violently from the corridor.

CUT TO:

162 EXT. COUNTRYSIDE. - DAY.

162

JASPERINO rides a HORSE through frame and away into the Spanish
countryside.

CUT TO:

163 INT. ANTE-ROOM. - DAY.

163

ALSEMERO pushes DE FLORES into the room and locks the door. DE
FLORES looks around for a moment, then hears BEATRICE shouting
somewhere outside.

MUSIC FADES IN.

BEATRICE

(20. 36. 19)

Please, Sir, quickly...

DE FLORES goes to the window and leans out, looking down.

CUT TO:

164 EXT. CASTLE COURTYARD. - DAY.

164

BEATRICE runs up to a DRIVER and pleads with him to take her away. He
helps her into the horse-drawn CARRIAGE.

(CONTINUED)

164 CONTINUED:

BEATRICE

(20. 45. 00)

Please! Quickly!

CUT TO:

165 INT. ANTE-ROOM. - DAY.

165

DE FLORES moves away from the window and quickly walks across to another on the other side of the room.

CUT TO:

166 INT. CASTLE. - DAY.

166

ALSEMERO strides through the castle shouting with anger.

ALSEMERO

(20. 58. 14)

I'll be your go-between now! Rehearse your scene of lust so you'll be perfect when you come to perform it in hell!

CUT TO:

167 EXT. CASTLE COURTYARD. - DAY.

167

DE FLORES jumps from the window onto the roof of the CARRIAGE passing below. As it leaves the gates to the CASTLE he climbs behind the DRIVER and strikes him across the head with his STICK. The DRIVER falls from the CARRIAGE and DE FLORES then climbs along the side and swings himself into the cab, despite BEATRICE's attempt to stop him.

CUT TO:

168 EXT. COUNTRYSIDE. - DAY.

168

By now the driver-less CARRIAGE is being drawn at speed and out of control through the Spanish countryside. It approaches through the heat haze down a long straight road.

CUT TO:

169 INT. HORSE-DRAWN CARRIAGE. - DAY.

169

Inside the CARRIAGE BEATRICE and DE FLORES struggle against each other, grunting and screaming. We INTER-CUT with footage of them making love. Meanwhile the HORSES gallop onwards out of control. Inside the CARRIAGE BEATRICE screams wildly. We SEE flashes of bullfighting.

(CONTINUED)

169 CONTINUED:

The fighting between BEATRICE and DE FLORES, the love making and the heat, blood and dust of the bullfight are all INTER-CUT as the HORSES thunder along. De FLORES now holds a DAGGER in the CARRIAGE. He raises it to strike. They struggle. BEATRICE manages to take hold of the DAGGER and now turns it on herself. DE FLORES seems to be trying to kiss her. They slip around because there is BLOOD all over them. BEATRICE is seen to climax as she makes love to DE FLORES. The HORSES gallop. The BULL charges. BEATRICE and DE FLORES have their bloody heads together. We SEE BEATRICE caress the smooth, unmarked skin of DE FLORES' face. She now grabs the blade of the DAGGER that DE FLORES is wielding, takes the knife and stabs herself once again, screaming. The MATADOR sinks his blade deep into the charging BULL. The CARRIAGE wheels throw up dust as the HORSES pull it away into the countryside.

CUT TO:

170 EXT. COUNTRYSIDE. - DAY.

170

MUSIC FADES.

Bunches of GRAPES hang in the warm sunshine as a gentle breeze moves through the leaves of acres of vineyard. Alongside the wind rustles quietly down rows of OLIVE GROVES. The sound of CICADAS fill the hot afternoon air.

CUT TO:

171 EXT. ALICANTE SHORELINE. - DAY.

171

Through palm trees we look up at the CASTLE above.

FADE TO BLACK.

172 EXT. CASTLE GATES. - DAY.

172

PICTURE CUTS IN:

HORSES slowly pull the CARRIAGE through the CASTLE gates. The doors are swinging open. As the vehicle passes we SEE DE FLORES hanging out, eyes staring, and covered in BLOOD. We HEAR VERMANDERO.

VERMANDERO

(o/s)

(23. 48. 22)

I have a suspicion as near as proof itself for
Piracquo's murder.

CUT TO:

173 EXT. CASTLE COURTYARD. - DAY.

173

VERMANDERO and ALSEMERO face each other shouting. Behind them stand FRANCISCUS and ANTONIO, hands tied.

ALSEMERO

(23. 53. 02)

Sir, I have proof beyond suspicion for Piracquo's murder!

VERMANDERO

(pointing)

(23. 56. 14)

Listen, these two have been in disguise ever since the deed was done. You'll hear me! These, my own servants...

ALSEMERO

(shouting forcibly)

(24. 02. 09)

Hear me!

We SEE a TOP SHOT of the CARRIAGE entering the CASTLE courtyard. BEATRICE's BLOOD covered legs hang limply out of the side.

ALSEMERO

(o/s)

(24. 04. 09)

Those nearer than your servants shall acquit them guiltless...

The CARRIAGE comes to a standstill. BEATRICE's bloody leg drops from the step of the CARRIAGE. VERMANDERO and ALSEMERO stare on with incredulity. A CARRIAGE door swings open, BLOOD pouring from it. Rivers of BLOOD dribble down BEATRICE's leg, forming a dark puddle in the sand below.

ALSEMERO (cont'd)

(24. 27. 10)

Come forth! You twins of mischief!

With a tug, DE FLORES pulls BEATRICE from the CARRIAGE, She falls out onto the ground with a grunt. The others look on as DE FLORES pulls BEATRICE towards them along the ground by the hair. Her blood covered red dress is dragged through the dirt. The CAM tracks across with the CARRIAGE in the foreground. Behind it we SEE others are present, including TOMAZO, ALIBIUS and ISABELLA. DE FLORES drops BEATRICE at the feet of VERMANDERO and ALSEMERO, and stands motionless before them.

(CONTINUED)

DE FLORES

(24. 59. 21)

Here we are! If you have any more to say to us,
speak quickly. I shall not give you the hearing, else.

VERMANDERO

(to ALSEMER, then down to
BEATRICE)

(25. 07. 07)

A host of enemies within my castle gates could not
shock me more! Joanna! Beatrice Joanna!

BEATRICE lies on the ground, her bloodstained face filling the screen.
VERMANDERO steps forward.

BEATRICE

(whispering)

(25. 19. 12)

Come not near me, Sir, I shall defile you! Let the
common sewer take me away.

MUSIC FADES IN.

BEATRICE turns her face slowly to look up at DE FLORES' bloody face.

BEATRICE (cont'd)

(25. 34. 06)

Beneath the stars, on this meteor... hung my fate,
amongst things corruptible.

VERMANDERO starts to sob.

BEATRICE (cont'd)

(25. 47. 17)

I could never pluck it from him. My loathing
assured the rest. My honour fell to him and now
my life. Alsemero, I am a stranger to your bed. You
were cheated on your wedding night for which
your false bride died.

ALIBIUS

(26. 20. 17)

I know!

DE FLORES

(26. 23. 05)

Yes, while I coupled with your wife. Now we are
both in hell.

(CONTINUED)

VERMANDERO

(26. 28. 12)

We are all there. It surrounds us here.

DE FLORES

(26. 33. 20)

I loved this woman in spite of her heart. I earned her love... for Piracquo's murder, and her honour was my reward. I thank life for nothing but that pleasure.

VERMANDERO

(to TOMAZO)

(26. 47. 24)

Horrid villain! Keep him alive for further torture!

DE FLORES

(26. 52. 23)

No! It is but one thread more.

DE FLORES takes the DAGGER from his belt and thrusts it into himself. ALSEMERERO holds VERMANDERO back.

DE FLORES (cont'd)

(26. 56. 00)

And now 'tis cut!

DE FLORES falls to the ground dead, his eyes staring upwards. BEATRICE's red face fills the screen.

BEATRICE

27. 04. 22)

Forgive me, Alsemero.

VERMANDERO kneels beside BEATRICE and takes her small, bloody hand in his.

BEATRICE (cont'd)

(27. 09. 15)

All forgive.

(27. 16, 05)

'Tis time to die when 'tis a shame to live.

With a final turn of her head, BEATRICE dies.

(CONTINUED)

TOMAZO
(to VERMANDERO)
(27. 29. 12)
Sir, I am satisfied, my injuries lie dead before me.

TOMAZO turns away as VERMANDERO crosses himself in misery.

FADE TO BLACK.

174 EXT. CASTLE OF SANTA BARBARA BATTLEMENTS. - DAY.

174

PICTURE CUTS IN:

ALSEMERO runs and jumps up onto a wall that leads up to a look out. As he goes he discards his WEAPONS throwing them to the ground. The GHOST of ALONSO looks down from a wall as ALSEMERO passes by underneath. ALSEMERO stands on the battlement looking out to sea, deep in thought.

ALSEMERO
(v/o)
(28. 17. 19)
Here's beauty changed to ugly whoredom, and
obedient servant to master sin, imperious murder.
And I, a supposed husband, exchanged embraces
with a mistress, but that was paid for. All we can do
to comfort one another, to stay a brother's sorrow
for a brother, to dry a child from the kind father's
eyes, is to no purpose, it rather multiplies.

We DISSOLVE through to BEATRICE blowing out a CANDLE in the church.

ALSEMERO
(v/o)
(28. 50. 20)
Only your smiles have the power to relive the dead
again, or in their place, give brother a new brother,
father a child; if these appear all things are
reconciled.

CUT TO:

175 EXT. BEACH. - DAY.

175

A series of FOGGED and OVER EXPOSED shots of BEATRICE as she runs along a BEACH beside rough waves, her dress and hair blowing in the wind, producing a feeling of freedom and nostalgia as the HAND-HELD footage bleaches out and the image FADES.

FADE TO BLACK.

SUPER WHITE TITLE:

THE END

MUSIC FADES.

FADE OUT WHITE TITLE.

SUPER WHITE TITLE:

In memory of my friend

DUDLEY BROWN (Artist 1952-1992)

and

VIVIAN STANSHALL (1943-1995)

FADE OUT WHITE TITLE.

**MUSIC.
(ROLL END CREDITS.)**