

SNOW WHITE: DRAFT SCRIPT, NEVER PRODUCED

Written by

Schrader, Paul, 1946-

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CHARACTERS

Frederick
 Anna
 Helen
 Ursula
 Peter Ruttenberg
 Hans
 Jude
 Egon
 Dark Eyes
 Kirk
 Falcon

1 BLACK FOREST AERIAL LATE AFTERNOON

Camera cruises low across snowy mountain landscape: treetops, hills, valleys, mile after mile of wilderness. Rivers, not roads. A frozen mountain lake. Wagnerian reveries.

Seemingly out of nowhere, civilization: a knot of roughhewn houses in a white clearing, wood stave steeple, smoke, animals.

Then, quickly as it came, gone again: subsumed by the unrelenting forest: virgin, primeval. Subtitle:

Black Forest, 1483

Mountains momentarily block sun; it reappears. HOOFBEATS and SPEEDING CARRIAGE.

CUT TO:

2 EXT MOUNTAIN ROAD LATE AFTERNOON

Four horses pull a hand-painted wood carriage along rutted one-lane "road." Winter wind HOWLS. The DRIVER, 50ish, cracks whip above straining horses. COACHMAN, 25, sits beside, breech-loading rifle on his lap.

DRIVER

Get along, boys, there's feed waiting! Can't get caught in the

dark tonight!

INSIDE COACH, the source of the Driver's concern:
FREDERICK, 30, landowner, holds hand of JOSEPHINE, 20,
his markedly pregnant wife. She wears fox furs, jeweled
necklace and finery; he wears ceremonial military
uniform: epaulets, sword, medals. They have come from a
formal occasion. Frederick nuzzles her dark hair:

JOSEPHINE
Stop worrying!

FREDERICK
I knew we shouldn't have gone
out!

JOSEPHINE
It's Christmas. It was your
obligation. It was high mass.

FREDERICK
I didn't have to.

JOSEPHINE
I wanted to. I'll be alright.

Spasm: Josephine clutches her stomach. Her husband
reacts:

FREDERICK
Driver!

JOSEPHINE
(bemused by her
husband's nervousness)
It's normal, Frederick.

CUT TO:

3 EXT FREDERICKHOF LATE AFTERNOON

An imposing estate: half-timbered manor with ogee arch
windows, chapel, barns, cottages, fenced snow-filled
pastures. The Medieval World is in transition: landowners
are replacing nobles, serfs are free, wars are being
fought by mercenaries and conscripts, a new merchant
class fills new needs.

An adjunct village, "Frederickwald" (one street, two
dozen buildings), lies in the distance.

URSULA and MAGDALANA, 20 going on 30, housemaids, shiver
outside manor house. Magdalana is the spunky, talkative
type, Ursula is conservative, old-fashioned.

MAGDALANA
(anxious)
They should be. . .

URSULA
Perhaps they camped--

MAGDALANA
Camped out? In this weather. What
have you been drinking?

URSULA
Well, maybe they stayed over. . .

CUT TO:

4 EXT MOUNTAIN ROAD LATE AFTERNOON

Hooves KICK snow and dirt. Sound of SWITCH against
horseflesh, GRUNT of Driver's voice.

CUT TO:

5 INT CARRIAGE LATE AFTERNOON

Josephine looks out coach window as Frederick holds her
tighter, pulls up bear skin lap robe. Amber sun
silhouettes tree trunks outside window.

CUT TO:

6 EXT MEADOW LATE AFTERNOON

Sound of CRACKING WOOD. Driver looks ahead: snow-covered
evergreen FALLS across road at edge of clearing.

Driver tightens reigns. Horses REAR.

INSIDE COACH: Frederick and Josephine jolted.

BESIDE ROAD: TULE, 16, highwayman, watches beside felled
tree, lifts breech rifle (arquebus) from horse. Animal
skins cover his legs. Hammer-shaped amulet hangs from his
neck. Thornshaped rune is sewn on torn tunic.

Driver attempts to steer. RIFLE SHOT. Coachman, HIT in
throat, FALLS.

INSIDE COACH: Coachman's body blurs past jerky window.
Frederick strains to see: Tule, in distance, places
arquebus on saddle.

EGON, 22, mounted, watches from across clearing. He wears
cloak of falcon feathers, head crowned by freshly killed

eagle. Yellow zigzag lightning bolts sewn down his sleeves. Bleached animal skulls hang from black saddle and bridle. Primitive wood matchlock pistol under waistband. The ambush is his plan.

Josephine SCREAMS. Driver loosens leash, whips team; leather hits horseflesh. Tule, wheeling, gives chase.

Carriage HITS RUT: Driver is THROWN to ground. Coachman's rifle tumbles behind. Coach continues.

Egon brandishes shortsword, spurs black steed; horse gallops through cloud of fresh kicked snow. Egon and Tule attack from opposite angles.

INSIDE RUNAWAY COACH: Josephine clutches Frederick.

Carriage continues fifty yards before CAREENING at bend in gully, TUMBLING side-up, PLOWING wall of snow. Carriage horses, nostrils steaming, struggle in their constraints.

Egon and Tule approach as Frederick pulls his wife from overturned carriage. Egon reigns horse, motions to Tule: Tule dismounts, walks to Frederick and Josephine.

FREDERICK

Take it! Take everything we have!

EGON

(to Tule)

Listen to him.

(to Frederick)

We'll take what we want.

FREDERICK

(angered)

Don't you realize who I am--?

EGON

I know who you are.

(to Tule)

The crucifix!

JOSEPHINE

No!

Tule puts boot to her chest, WRENCHES jeweled crucifix from her neck. She emits strangled scream. Frederick's hand inches toward hidden dagger.

Tule tosses cross to Egon, removes ceremonial dagger and elk horn cup from saddle pouch. Egon holds blood-stained cup in manner that indicates its function: a sacramental vessel. Burnished antler handle of dagger is decorated with runes. Elk horn mounted in engraved gold.

Tule walks toward Frederick and Josephine. Egon snaps jeweled crucifix in two:

EGON

Christians, your days are over!
We will wash our kingdom with
your blood. Kill them all!

Tule lifts ceremonial knife. Josephine, gasping, GOES INTO PREMATURE LABOR. Frederick pulls hidden dagger, SLICES OPEN Tule's hand and forearm. Tule YELPS.

Egon pulls wheellock pistol from waistband, aims at Frederick, FIRES. Josephine and Frederick turn toward sound. Camera follows lead ball as it HITS Josephine. Blood bubbles from her breast. Frederick clutches her. Driver, bearing rifle, approaches:

DRIVER

Master!

Egon holsters pistol--reloading takes ten minutes. Tule, holding bleeding arm, stumbles in snow. Driver halts, aims rifle at them.

Egon spurs forward, leans from saddle to retrieve ceremonial knife and horn. Tule finds his horse. Frederick and Driver stand armed and ready. Tule struggles to mount horse.

Egon, assessing situation, rides away. Tule follows. Driver FIRES as they flee, misses.

JOSEPHINE

(weak)

Help me.

FREDERICK

(to Driver)

Forget them!

JOSEPHINE

Help our child.

FREDERICK

I will.

JOSEPHINE

I'm dying, Frederick--

FREDERICK

No!

She passes out. Frederick checks her pulse: failing.

DRIVER

(drops to knees)
You have to open her.

FREDERICK
Have you ever done this?

DRIVER
I know about it.

FREDERICK
Lift her.

Frederick bares Josephine's stomach, poises knife,
focuses through tears, makes off-screen incision. Female
GROAN.

Screen bleeds to CRIMSON as birthing child SCREAMS. Red
letters materialize against snow white background:

ANNA

Sound of BOYS' CHOIR:

CUT TO:

7 INT FREDERICKHOF CHAPEL DAY

Credits play over baptism of ANNA, Frederick's newborn
daughter. Light from stained-glass windows floods the
Romanesque sanctuary. Choir concludes.

CLAUD, 30, village priest, officiates in Latin and
English. Claud reaches; Frederick hands him swaddled
child. The priest sprinkles water from baptismal fount on
her forehead:

CLAUD
. . .in the name of the Father,
the Son and Holy Ghost, I cast
from this child, Anna, the devil
and all his dominions, all
spirits and possessions, and
baptise her into the fellowship
of Almighty God. . .

Audience is an admixture of family, friends and lackies.
Mood is somber. Frederick wears uniform.

He kneels, crosses himself. WILLEM, 30, Frederick's
Sergeant-at-arms, follows suit.

Male house members emulate Frederick and Willem. KIRK,
20, Frederickwald falconer, flashes eyes. HERMAN, 30,
hunter, in rear, seems uncomfortable indoors.

Priest Claud commences yet another tiresome ritual: a communal GROAN.

Frederick intervenes, SEIZES swaddled Anna from Claud, turns to assembly--he announces:

FREDERICK
My daughter Anna has been given
to God. Now she is mine to raise.

Priest dumbstruck: Frederick has usurped clerical authority.

FREDERICK
May God grant me the Grace to
raise her in honor of her mother.
(kneels, crosses
himself)
May God forgive my pride.

Frederick envelopes Anna in his arms.

END CREDITS

CUT TO:

8 EXT FREDERICKWALD DAY

SUMMER. Peasants and merchants crowd outside town church. Sound of Latin CHANT.

Father Claud, seven years older, leads a hand-held circle of nuns, altar boys, choir boys. They circle DOWNCAST WOMAN strapped to chair. A heavy crucifix hangs from her neck. She attempts to speak, cannot.

Claud and others continue in Latin.

CUT TO:

9 EXT FREDERICKHOF DAY

Quarter mile away, a completely different scene: ornate carriages pulled by scrubbed horses line semi-circular road outside Frederick's manor. Coachmen sport livery. Footmen guide guests from coaches. Social occasion of the season.

CUT TO:

10 INT HELEN'S DRESSING ROOM DAY

Ursula, 27 going on 40, looks out second story window.

She pans from arriving coaches to FAINT SCREAMS outside town church.

Ursula turns back as Magdalana arranges Helen's bridal gown. HELEN, 25, Nordic beauty personified--no evil stepmother, this. She radiates. This is her day.

URSULA

I don't see why Father Claud had to do an exorcism today, on your wedding day.

MAGDALANA

You know what he's like.

Ursula crosses herself.

HELEN

This is a big day for him. One show in the morning for the peasants, a second show in the afternoon for the landowners.

Magdalana suppresses giggles. Ursula selects a comb, sweeps back Helen's golden mane; Helen's hair glows.

URSULA

I'm so happy for you, Mistress. I was afraid Master Frederick would never marry again. We gave up hope. Seven years.

HELEN

I will make him proud.

CUT TO:

11 EXT REAR ENTRANCE/MANOR HOUSE DAY

Herman, huntsman, carries string of freshly killed birds. Three pigs and stag lie gutted on nearby cart. He enters servant entrance.

CUT TO:

12 INT KITCHEN DAY

Herman flops birds on table in large bustling kitchen. Stews simmer in two huge opposing hearths. COOK, 30, and assistants scurry about, preparing dishes, dressing meat.

HERMAN

(holds pigeon)

This is for Miss Anna!

CUT TO:

13 INT DINING ROOM DAY

Servants arrange U-shaped wedding tables. Every plate, every goblet in its place.

CUT TO:

14 INT BALLROOM DAY

Arriving guests are announced--they descend stairway lined with trophy-size horns: elk, moose, ox.

CUT TO:

15 INT FREDERICK'S STUDY DAY

Frederick, ceremonially dressed, drinks brandy with Willem. Book-lined study evidences intellect and curiosity: astrological charts, prints of plants, Guttenberg Bible on reading stand, assembled animal skeleton. Holbein-like portrait of Frederick hangs over desk.

FREDERICK

I can't even know what she's going to wear.

WILLEM

I can find out.

FREDERICK

(shakes head)

Without mystery there would be no ceremony, without ceremony there would be no civilization.

MANSERVANT knocks, sticks his head in:

MANSERVANT

Master Frederick?

FREDERICK

Yes?

MANSERVANT

Mistress Anna would like to see you.

FREDERICK

(brightens)

Of course. Send her in!

Anna, age seven, dashes in wearing white dress. An average looking kid. Red headband holds her black hair in place. She twirls, smiles--missing a front tooth:

ANNA

What do you think, papa?

FREDERICK

You are the most beautiful girl in the world.

ANNA

You always say that.

FREDERICK

What's wrong?

(no reply)

Just because I'm getting married doesn't mean I'll love you any less. Helen loves you. You'll always be my number one girl. A girl needs a mother, a girl needs brothers and sisters.

(no reply)

Come, hug me.

She does.

CUT TO:

16 INT HELEN'S DRESSING ROOM DAY

Ursula and Magdalana apply final touches. Helen looks at her reflection in splotched, distorted Medieval mirror.

Helen places her hair this way and that, looks to Anna for approval.

HELEN

Like this?

Anna, proud of her new stepmother, smiles:

ANNA

Yes.

HELEN

If you say so.

Ursula fixes Helen's hair as Magdalana looks out window:

MAGDALANA

Father Claud has arrived.

SERVANTS enter carrying wrapped packages.

HELEN
More gifts?

SERVANT
Yes.

HELEN
Set them down.

ANNA
(ecstatic)
Can I open them?

Servants set gifts beside others, exit with Magdalana.
Helen's attention is drawn to circular forest bouquet:

HELEN
What's this?

URSULA
Should you open it?

ANNA
Can I? Please, please mummy?

HELEN
Why not?

Anna tugging, unwraps leaves and flowers; she reveals a
mirror of unprecedented clarity.

ANNA
Look!

HELEN
Who did this come from? It's so
clear. We have nothing this good.

Helen examines mirror. Runic alphabet engraved around
stone frame--symbols from pagan times. Stone falcon tops
mirror, wings caressing frame.

Foreboding tremor as Helen's reflection RIPPLES in
mirror.

HELEN
(in glow of mirror)
This is extraordinary.
(to Ursula)
Is there a note?

URSULA
(searching)
Here.

Ursula hands note. Anna examines her reflection.

HELEN
 (to Anna)
 Aren't you beautiful.
 (no reply)
 You are, Anna--you know that?

Anna blushes.

URSULA
 What does it say?

HELEN
 (reads note)
 "A friend from the forest."

CUT TO:

17 INT CHAPEL DAY

Guests squeeze into nave. ONE GUEST, wearing hammer amulet, tucks it under his shirt, pulls out crucifix in its place.

Father Claud, on apse platform, reaches for Helen and Frederick. They extend right hands; he takes them. Claud joins their hands. Helen glows.

CUT TO:

18 INT BEDROOM DAY

Second ceremony--the "private" ceremony. Frederick and Helen lie naked under covers; open drapes surround four-poster bed. Claud, bearing sacramental vessel, stands bedside. Anna, Willem, Ursula watch from far wall. Father Claud sprinkles holy water:

CLAUD
 In the name of the Holy Ghost, I
 cleanse this bed: may He cast out
 all evil, purify Helen's womb of
 transgression, sanctify these
 sheets, place in infinite wisdom,
 male heirs to her womb. In
 Domine, Spiritus Sancto.

Seen through Anna's eyes: Frederick and Helen clasp hands under sheets; holy water glistens their faces. Claud steps back, Ursula lowers bed curtains, extinguishes candles. Movement behind curtains.

CUT TO:

19 EXT MEADOW DAY

Falcon SWOOSHES from the sky, grabs fleeing rabbit with sharp talons, kills it in flight, drops it. Barking dogs rush to retrieve hare.

Frederick and retinue enjoy an afternoon of falconry on grounds of estate. Assistants hold horses for Frederick, Willem, Helen, Claud, Anna and Kirk, the falconer. Anna's pony sports brightly embroidered saddle.

Kirk hoods, returns successful falcon to basket cage. KIRK'S ASSISTANT, 12, retrieves young peregrine falcon with gloved hand from another cage. Worn hammer-shaped amulet hangs from his neck. Kirk lifts falcon, unhoods it; suddenly it's airborne. Others watch as it circles.

FREDERICK

Quite good for a first outing.
How long has it been in hack?

KIRK

Six months, sir.

Helen and Father Claud, standing to side, engage in conversation.

HELEN

What more can I do?
(no reply)
I've been to the shrine at
Regensburg, I've been to Avignon.

CLAUD

Have faith.

HELEN

It's been three years.

CLAUD

Have faith.

HELEN

Maybe I should try something
else.

CLAUD

Do you say your prayers?

HELEN

Five times a day.

CLAUD

Never miss?

HELEN

No.

Claud, uncomfortable, pretends to be distracted. He doesn't want to get into this. He looks: Anna, age 10, plays in the meadow. Frederick watches, enchanted.

HELEN
(to Claud)

Go on.

CLAUD
(hems and haws)
Do you have sexual relations
during the proper time?

HELEN
Every month.

CLAUD
No other time?

HELEN
No. It's the time again. Tonight.

CLAUD
(awkward)
Do you lie still after relations?
Any rapid movement can expel the
seed.

HELEN
For ten minutes. Father, I'm
desperate. I want a child. I must
have a child. I won't be a woman
until I have a child.

CLAUD
Have faith.

Anna watches as falcon SNARES rabbit. Falcon wounds, then DROPS moving hare. Kirk barks order: hounds pursue limping animal. Kirk extends gloved hand to returning falcon.

Anna's POV: Falcon SWOOPS directly toward her. Anna, frightened, covers her face.

Young falcon WHIZZES past Anna, landing not on Kirk, but on Helen. Falcon settles on Helen's shoulder, nuzzles her cheek.

Kirk freezes in his footsteps. Falcon cuddles Helen like a chick returning to her hen. Helen's unafraid. She looks to Claud, Kirk for an explanation.

Kirk recognizes something, something he's seen before.

Falcon accepts Helen's ungloved hand. She carries it to Kirk:

HELEN
Here, Kirk.

KIRK
Thank you, ma'am.

A short distance off: Frederick, paying no mind, displays here for Anna. Helen eyes Frederick and Anna, figures in idyllic pastoral painting--a painting she would give anything to be a part of.

CUT TO:

20 INT DRESSING ROOM NIGHT

Helen, wearing nightgown, stands before the circular runic mirror of unprecedented clarity. Golden hair glows like a crown. Small cross hangs from her neck.

Frederick undresses in adjoining candle-lit bedroom.

Helen touches her body in the mirror. She hears the sound of FLAPPING WINGS, turns to look: nothing.

Helen looks back at the mirror. Her image transformed. She now sees herself fully pregnant under the nightgown in a wooded grove. A speckled young falcon sits on her shoulder like no falcon she's ever seen. The grove contains a garden, a sacramental circle of stones.

Resisting, Helen drops to her knees, crosses herself, repeats rosary in Latin. She looks up at the mirror.

Her image is now normal: no falcon, no pregnant mirage.

FREDERICK
Helen?

HELEN
Coming.

She walks to bedroom where Frederick waits, drops nightgown.

CUT TO:

21 EXT FREDERICKHOF DAY

Years later. Estate has prospered.

CUT TO:

22 EXT COURTYARD DAY

Employees erect freshly cut hawthorne tree for Spring ceremonies. "Maypole" is hung with blossoms. Carefree behavior defines occasion.

CUT TO:

23 EXT PRIVIES DAY

Frederickhof privies, or cesspools, lie fifty yards downwind of manor. Ursula, 37 looking 50, approaches bearing chamber pots. She sets pots down, lifts wood lid, turns her nose away from stench. She empties the pots.

Ursula notices Hans and Softy, itinerant privy cleaners, pulling cart toward her direction.

HANS, 22, wearing patchwork of flax and hide, has no hands. Each arm severed at the wrist. On one stump a prosthetic hook, on the other a metal scoop. SOFTY, 30, Hans' assistant, has Down Syndrome--stunted growth, mongoloid features. His gentle disposition has earned his name: a smile on his face.

URSULA

(snotty)

Hans, about time you came.
Weather got any warmer, this
would been a real stink.

SOFTY

Good day, Miss Ursula.

HANS

(noticing manor)

Big day, huh? Put up a maypole.

URSULA

Miss Anna turns seventeen. The
families are bringing their boys.
Some day to be cleaning privies.

HANS

They're all the same to us.

Ursula picks up chamber pots, heads back. Hans turns to Softy:

HANS

Softy, give us a song, hey
diddle, hey diddle day!

SOFTY

You know I can't sing.

HANS

You got a good voice. You just
gotta get used to it.

Hans, pulling up bucket, starts a nonsense rhyme, passes
bucket. Softy, dumping sewage into cart, joins in.

CUT TO:

24 EXT COURTYARD DAY

Handsome men and pretty maids in traditional costumes.
Boys to one side, girls to other; parents cluster
between. Many men in military uniforms.

Garlanded children dance around maypole. Musicians PLAY
on balcony. Helen and Frederick join their guests.

CUT TO:

25 INT HELEN'S DRESSING ROOM DAY

Anna, now 17, looks out window, sounds from courtyard.
Across room GIRLFRIEND, also 17, peeks through chest by
the vanity table. She removes a slim handbound book,
opens it. Her eyes widen:

GIRLFRIEND

(O.S.)

Anna, look.

Anna turns toward us. She has BLOSSOMED: a young woman of
singular beauty. She wears a yellow satin dress; chaplet
of roses crown her black hair.

ANNA

(upset)

What are you doing? Those are
Helen's personal, private things.

GIRLFRIEND

(conspiratorial)

Come. Look.

Anna steps beside as Girlfriend turns the page. Anna's
jaw drops: it's some sort of marriage manual. Hand-copied
Latin script; explicit sexual illustrations. A woodcut
portrays lovers in a grove.

ANNA

(looking closer)

We should put it back.

Girlfriend turns page.

ANNA
You found that in her chest?

GIRLFRIEND
(nods)
Under everything else.
(reads)
"Phallus erectus."

Drawing of erect penis.

ANNA
More like horsus erectus.

They GIGGLE. Anna's broken the tension. Girlfriend turns page, reacts:

GIRLFRIEND
Ugh.

Anna crosses herself.

GIRLFRIEND
It's your mother's book.

ANNA
You think she and my father do that?

GIRLFRIEND
(thinks)
No, they're much too old.

Girls, whispering, reflect in runic mirror. DISTORTION rolls across surface of mirror; ominous CHORD. Anna's image undulates.

CUT TO:

26 EXT COURTYARD DAY

Frederick and Helen mingle with merchants and landowners--the parents of the true guests: young folks assembled to meet and greet. The season of courtship.

Frederick and Helen have aged, Helen more than Frederick. Childless years have taken their toll. Make-up augments what was once natural.

Frederick glad hands from guest to guest. Helen--her face a frozen smile--follows perfunctorily. Social occasions heighten her sense of failure.

HELEN

(to Frederick)

Who are all these people?

FREDERICK

The area's growing. Merchants are fleeing from the fighting in Swabia.

HELEN

They all seem to have children Anna's age. There's more people here than at our wedding. How do you know them all?

FREDERICK

That's part of my job. To know everybody in this area.

(checks pocket watch)

Where is she?

He heads inside. Helen spots a PREGNANT GUEST glancing her way. Guest turns back to her female friends, makes caustic remark, gestures as if to collapse her bulging stomach. The Friends LAUGH at Helen's expense. Helen, smiling, motions to Willem:

HELEN

See that woman, with child?

(he nods)

There's been a mistake. She was not invited.

Willem walks over, takes Pregnant Guest by the arm, escorts her out. Father Claud and Helen exchange glances.

PETER RUTTENBERG, 26, alone, handsome, looks from one to the other. Ruttenberg, wearing au courant clothes, stands out: a city mouse in a country crowd. The air of a rake. Claud introduces himself:

CLAUD

Father Claud.

RUTTENBERG
(handshake)
Peter Ruttenberg, Father.

CLAUD
The new doctor. The famous
Ruttenberg.

RUTTENBERG
(sly)
Famous?

CLAUD
(mock apologetic shrug)
Infamous. Your reputation
precedes you.

RUTTENBERG
And which reputation is that? The
reputation of one who thinks for
himself?

CLAUD
All that we need to know is
contained in the scriptures. As
of your personal morals, I won't
even speak.

RUTTENBERG
I graduated from medical school
with honors.

CLAUD
Then why are you here, in this
little town?

MUSICAL FANFARE quiets hubbub. Anna descends stairs on
Frederick's arm. Guests APPLAUD. Frederick withdraws
jeweled necklace from waistcoat, places it around Anna's
neck. It's stunning: the necklace Josephine wore when she
was murdered. Anna beams. Helen reacts as if slapped by
an invisible hand.

Frederick gestures to musicians; they start a DANCE
MELODY. Anna's father takes her by the hand, leads her,
dances waltz-like two step. She's a great dancer. Waving,
he invites all: the ice is broken. Servers uncork
champagne.

TIMECUT: older guests sit on benches as teenagers court
and spark--and dance. DRUNKEN OLDER GUEST slips from
seat, falls to ground. Frederick and Willem confer with
uniformed men in archway.

Anna and Helen greet line of prospective suitors and parents. Anna attracts the looks Helen used to receive. Final suitor moves on.

ANNA

I didn't think it would be like this. So many.

HELEN

Get used to it. A pretty young girl--there'll be many young men around.

ANNA

Was that what it was like for you?

Anna's blithely unaware of the implied insult. Ruttenberg, alone, watches across courtyard. For a moment, Helen thinks he's watching her. His eyes meet Anna's. She whispers to Helen:

ANNA

Who's that?

HELEN

Who? Him? He's the new doctor--from Nuremberg. He's known as quite the one with the ladies.

ANNA

(playful)

Let's see about this "ladies man."

She steps in Ruttenberg's direction.

HELEN

Stop it.

ANNA

You don't come, I'll go alone.

Helen accompanies Anna. Ruttenberg bows:

RUTTENBERG

Forgive me. Peter Ruttenberg.

ANNA

Anna Frederickhof.

RUTTENBERG

I didn't feel it was my place to introduce myself.

ANNA

(coquettish)
Come now, doctor, this is what
you wanted--to have me come to
you.

Helen nudges Anna.

RUTTENBERG
If I'd known, I'd have walked to
you on my knees.

HELEN
(tugs at Anna)
That's quite enough.

ANNA
(to Ruttenberg)
Is that how they talk in
Nuremberg? What else do they
teach there? Dancing? Do they
teach dancing?

RUTTENBERG
I didn't have time for dancing.

ANNA
Then what good are you?

RUTTENBERG
I can learn.

ANNA
I'm a bad teacher.

Anna motions to Helen who sets her up with a YOUNG MAN.
Anna and partner two-step around the courtyard.
Ruttenberg watches. Anna glances at him, as if to make a
point.

He thinks: what a remarkable creature. She thinks: what a
unique man. Ruttenberg turns, exits.

CUT TO:

27 EXT WARM SPRINGS BATHOUSE DAY

Two story octagonal wood stave structure at foot of
mountain. Steam rises from open roof. Horses and
carriages outside.

CUT TO:

28 INT WARM SPRINGS DAY

Bubbling sulfur fumes rise from natural spring. Balcony allows privileged guests to inhale curative mineral fumes while mixed sex commonfolk soak.

Frederick and Helen, on second floor, watch naked bathers take the waters. Tension between them. Employee delivers flagons of spa water. Drink is welcome diversion.

HELEN

I think a Paris education would allow her to fulfill her potential.

FREDERICK

Paris is so far away.

HELEN

You're so provincial.

FREDERICK

It doesn't look like we're going to be able to avoid this war. Why must she be so far away?

HELEN

You pamper her too much as it is.

FREDERICK

I do not. Besides, what do you call sending her to Paris?

HELEN

She needs discipline. Her behavior lately--

FREDERICK

(to the point)

For now she'll stay here. Let's see how long this war lasts. When I return, I'll arrange a marriage for Anna. I've given up any hope of having another child.

HELEN

(stung)

I've done everything I could.

FREDERICK

I'm not blaming you. It was God's will.

HELEN

What about me? My wishes?

FREDERICK

(cold)

You want to go to Paris, go ahead.

CUT TO:

29 EXT FREDERICKWALD DAY

Town is microcosm of medieval misery. Sewage runs from two-story structures into street gutters. Beggars outnumber merchants and villagers.

Symbols of pestilence--skeleton, scythe, ravens, fire--painted on side of apothecary.

Helen and Anna exit their carriage, step through puddles and beggars to store selling cloth. A clock merchant, dangling wares from front and back, vies with other peddlers. A woman carrying game from shoulder pole passes by.

Dark Eyes and Mouse, professional beggars, turn toward Anna and Helen. DARK EYES, 16, born blind, asks for alms. MOUSE, 14, Dark Eyes' partner, deaf and dumb, one ear withered, extends tin cup. A sign hangs from his neck.

Down the street, local men line up before uniformed officers sit at a table. An army lottery. Weapons are passed hand to hand from the armory.

Anna emerges from the store. Ruttenberg catches her en route to her carriage.

RUTTENBERG

Anna.

ANNA

Hello again. You left the party early.

RUTTENBERG

Where's your mother?

ANNA

Inside. She likes to bargain. I find it so boring. Did I scare you off?

RUTTENBERG

Just the opposite. I was afraid of what I might do if I stayed.

ANNA

But now I need you.

RUTTENBERG

Why?

Anna, feigning pain, holds out hand:

RUTTENBERG

Let me see it.

(holds her arm)

Relax. Tell me when it hurts.

(turns her wrist)

That? That? That?

ANNA

(grimaces)

Ouch!

RUTTENBERG

Good, because if that didn't hurt you'd be dead. Your wrist will be fine.

ANNA

Are you making fun of me?

RUTTENBERG

No.

ANNA

Then why are you holding my hand?

RUTTENBERG

I was thinking I would like to see you again sometime--if you'll let me.

ANNA

(about army lottery)

Do you have to join?

RUTTENBERG

I volunteered, but your father said I was more needed here.

ANNA

(surprised)

You spoke with my father?

Helen notices them from inside store. She exits, intrudes:

HELEN

Dr. Ruttenberg, how are you?
How's it coming?

RUTTENBERG

Well, I'm just getting set up. It takes time.

HELEN
 (escorting Anna)
 You're the only doctor--and
 you're handsome.

RUTTENBERG
 I doubt the sick care about
 appearances.

HELEN
 More than you know.

Helen places captivated Anna into carriage. Anna glances
 back.

CUT TO:

30 INT DRESSING ROOM NIGHT

Helen, in dressing gown, stands before runic mirror. She
 has been crying. She takes a bottle of greenish oil, RUBS
 it on her face. Her eyes are wild; her voice borders
 dementia:

HELEN
 "Jehovah treateth evil the barren
 that beareth not and doeth no
 good to the widow." My God, what
 have I done to deserve this?

SILENCE. Then, from behind, a FLAPPING OF WINGS. Helen
 turns to look: nothing.

Her eyes return to mirror: she sees HER REFLECTION
 TRANSFORMED--again she is pregnant in the dressing gown,
 again the speckled falcon sits on her shoulder. Again the
 same background: a garh and wooded grove.

HELEN
 You! Get away!

Falcon bristles. Falcon, mimicking Helen's voice--
 distorted, hallucinogenic--responds:

FALCON
 Fool. I came to you. You rejected
 me! I dried and withered your
 womb.

HELEN
 Who are you?

FALCON
 What do you want?

HELEN

I want. . .a child.

FALCON

He will give you no child.

HELEN

What can I do?

FALCON

(fading)

Kill your rival.

Falcon DEMATERIALIZES. Helen grasps her womb.

CUT TO:

31 EXT FREDERICKHOF DAY

Frederick and Willem, mounted and armed, lead wagon carrying Manservant, stacks of wooden chests.

Helen and Anna wait at open gate. Frederick reins horse. Father Claud, mumbles Latin, sprinkles holy water.

Estate employees watch from distance. Kirk and Herman stand in rear; Ursula and Magdalana, up front, dab their eyes. Frederick looks to Helen:

FREDERICK

Can't see what difference we
make. Point is, we don't help
Swabia, who will help us? So off
we go. We'll be back to winter.
Keep everything as it is.

Frederick kisses Helen's hand. He prods horse, approaches Anna.

FREDERICK

(broad grin)

Anna, my princess, when I return,
I have a surprise for you.

Helen's toes curl. Before Anna can respond, Frederick lifts his daughter up for "real" kiss, sets her down, announces to all:

FREDERICK

God give us speed!

Frederick spurs steed; Willem and weapon follow.

CUT TO:

32 EXT FREDERICKHOF DAY

Anna, bundled up, walks to side of crowded street. She carries sealed handwritten note. Surgical saw and knife emblazon hanging sign: Ruttenberg's apartment. Anna stops, looks for place to deposit note.

Ruttenberg, leaving with medical bag, spots her.

RUTTENBERG

Anna! I mean, Miss Frederickhof.

Anna isn't sure whether to stay or go.

RUTTENBERG

What's wrong?

ANNA

I was just leaving this note for you.

RUTTENBERG

(takes note)

What does it say?

ANNA

(distracted)

My stepmother's sending me to St. Ursaline's.

RUTTENBERG

Where's that?

ANNA

Somewhere in the mountains. In the middle of nowhere.

RUTTENBERG

For how long?

ANNA

A year.

They step into narrow passageway between buildings.

ANNA

I. . .wanted to. . .tell you, Peter. We were. . .going to see each other.

Ruttenberg holds her. He knows how she feels--because he feels the same.

RUTTENBERG

Anna. What do you want?

ANNA

I want to stay here. I want to
enjoy myself.

RUTTENBERG

A year's not so long.

ANNA

Yes it is.

RUTTENBERG

I'll be here.

He dabs tear from her eye. About to kiss her, Ruttenberg
withdraws. He's wary. Better a hug. They hug. Then hug
tighter.

CUT TO:

33 EXT FREDRICKHOF SUNSET

HOOVES kick up dust. Egon and Tule, now 39 and 33,
"highwaymen" who attacked Frederick and killed Josephine
17 years before, approach entrance to estate. Yellow
lightning bolts adorn Egon's feathered falcon cape. His
horse neighs.

Kirk unlocks, opens gate from inside. Egon and Tule spur
their horses inside. Kirk is in league with them.

CUT TO:

34 EXT COURTYARD SUNSET

Helen sits alone in courtyard. Golden light bisects wall.
Egon rides toward her, reigns snorting horse.

Helen, startled, rises:

HELEN

Who are you? How'd you get in?
Ten men within the sound of my
voice are ready to kill you.

EGON

Don't fear.

HELEN

You're a highwayman!

EGON

I beg you, Mistress Helen, hear
me out. I'm a servant.

(dismounts)

Your servant.

HELEN
Stand back.

EGON
My name is Egon. I live in the
woods. On your wedding day you
received a mirror.
(circular gesture)
We gave it to you. Have you
looked in it?

HELEN
Who are you?

Egon pulls up his left sleeve; crude swastika and hammer
tattoos line his arm:

EGON
I serve Thor, all-powerful,
master of this world and all
above.
(pulls back right
sleeve: B-shaped runes
cover arm)
I serve Berkana, goddess of
fertility. She sometimes takes
the form of a birch tree,
sometimes the form of the falcon.

Helen feels a chill.

EGON
I serve the old ways. The ways
that can grant you what you
desire. When you rejected
Berkana, she dried and withered
your womb.

Helen gasps: the words of the mirror.

HELEN
You're the devil.

EGON
Only Christians believe in the
devil.

HELEN
But why me? What does this have
to do with me?

EGON
This land, right here--
(gestures)

This is holy land. One thousand years ago the followers of Berkana were slain here, in their sacred grove, by the Christians. Their blood is still in the ground. We are not alone. All over the empire others are waiting to rise up.

Helen feels faint. She steadies herself. Is this an illusion?

HELEN
(stammers)
Who. . .who. . .

EGON
Go on, say it.

She can't get the words out of her mouth. Her face is ghostlike.

TULE
Say it.

HELEN
Who. . .who. . .who is my. .
.rival?

EGON
(beat)
Frederick's first wife and her blood that flows through her daughter.

HELEN
No, go away! Leave me alone!

Helen SWOONS. Her psyche overloads. She COLLAPSES. Egon mounts horse, looks at unconscious Helen:

EGON
You want to find me, look in the mirror.

Egon spurs, gallops off. Tule follows.

CUT TO:

35 INT ST. URSALINE'S CLASSROOM DAY

TEACHING NUN instructs convent classroom. Anna, wearing uniform, sits rank and file.

Nun conjugates Latin verb. Anna, bored teeth to toe,

repeats with classgirls:

STUDENTS
Cogito, cogitas, cogitum. . .

Anna looks out window: a doe peers inside. An eerie image.

KNOCK on door. Students look up. URSALINE SISTER enters. Her eyes find Anna.

CUT TO:

36 EXT ST. URSALINE'S DAY

Herman, Frederickhof huntsman, stands with URSALINE MOTHER SUPERIOR outside convent. Knife and hatchet hang from his leather belt. Mother Superior reads hand-written letter.

HERMAN
It was very sudden.

MOTHER SUPERIOR
So it seems.

HERMAN
It took all of Madam Helen's strength to write the letter.

MOTHER SUPERIOR
Anna's preparing her things--

Anna, wearing yellow "maypole" dress, exits.

ANNA
Herman!

HERMAN
(warm)
Miss Anna.

ANNA
We're going home?

HERMAN
Yes.

ANNA
What's wrong?

HERMAN
(takes her bag)
Madame Helen's sick. She's not herself. She has fears. She says

you must come home.

Herman and Anna wave goodbye, walk toward woods.

CUT TO:

37 EXT FOREST ADJOINING CONVENT DUSK

Darkening path: Herman leads Anna.

ANNA

Where's my horse?

HERMAN

She. . . came up lame.

ANNA

I don't know these woods.

HERMAN

I do, don't worry. They call this
the hour between the dog and the
wolf--between day and night.

ANNA

(anxious)

I don't see how we can make it.

HERMAN

It's not far. We're taking a
short cut.

Wolves HOWL in distance. Anna shudders, frightened.
Movement through underbrush. Herman points:

HERMAN

(gestures)

This way.

ANNA

Where? There's no path here.

HERMAN

This is the shortcut.

ANNA

I'm scared. Let's go back.

HERMAN

We're almost there.

Anna feels her way through woods. Herman, walking behind,
unsheathes his knife.

Anna, sensing danger, turns, sees Herman, knife in hand.
Her voice cracks:

ANNA
What are you doing?

HERMAN
The night animals are coming out.

ANNA
(not fooled)
Don't you dare touch me.

HERMAN
(advancing)
Be calm.

ANNA
Wait till my mother finds out.

HERMAN
What?

ANNA
What you tried to do to me.

HERMAN
Ha! You think I'd do this on my
own? She hates you!

ANNA
Helen?

HERMAN
Yes, Helen.

ANNA
Please. Have mercy.

HERMAN
(raises knife)
I have my orders.

Anna FLEES. Herman gives chase. Anna crashes blindly through dense foliage. Branches SCRATCH her face and arms. Thorns RIP her dress. Herman draws closer. He can hear her pant.

Anna's POV: trees give way to purple sky--a cliff. Anna, running, TRIPS OVER precipice.

Herman stops at edge, looks down sheer 30-foot drop. BELOW, Anna, bloody, limps into underbrush.

SHADOW of a wild animal follows Anna.

Herman lowers knife. He's relieved. Anna won't survive the night--and he didn't have to kill her. He needs a plan.

He hears GRUNT of wild boar. This is the solution. Herman turns, charges boar. He falls on boar's back. Riding boar, Herman slices animal's throat.

Wild boar TUMBLES. Herman upturns boar, cuts him open. He plunges hands inside, feels about.

TIMECUT. Herman finds Anna's, torn yellow dress fabric. He stains fabric with blood from boar.

CUT TO:

38 EXT DEEP FOREST NIGHT

Anna, wounded, alone in uncharted woods. Moon and stars her only light.

Lost, frightened, afraid to stop, she slows to a walk. SOUNDS of the night: owls, insects, rodents. She hears low GROWL.

Anna looks up. Moonlight reflects from eyes of MOUNTAIN CAT on branch above. CUBS crouch behind mother.

Anna walks faster. Mother cat signals young--this is a hunting lesson. Anna weighs strategies: play it cool, flee. Right beside her: mother cat GROWLS.

Anna RUNS. Cat and cubs drop to ground. Mother turns to cubs, SNARLS, pursues. They pass BROWN BEAR; he follows.

Anna, devoid of logic, flees. Panic takes hold. Mother cat pursues; cubs follow. Bear lopez behind.

Anna bursts into clearing: roughhewn cabin stands amid tree stumps.

Anna sprints, opens unlatched door--mother cat snaps at her heels--

Fleeting glimpses of cabin design details. Row of carved lighting bolt (Sigel) runes overlaid with reverse doubles line exterior cabin walls--a border of swastikas. Sigel was the pagan rune of sun and destruction; five centuries later National Socialists made overlaid Sigels (swastika) their emblem: destruction times two. Parallel Sigel runes became symbol of Nazi SS.

CUT TO:

39 INT CABIN NIGHT

Anna, frantic, attempts to lock door. Mother cat BURSTS IN. Swinging door KNOCKS Anna back. She finds cover under

bark bed. Cats suddenly no longer interested in Anna: freshly killed deer hangs from a ceiling hook. Mother cat JUMPS, yanks down carcass, drags stag outside. Cubs follow.

Anna BOLTS door latch behind them. GROWLS outside. Weak, she collapses on bed.

Her sanctuary is more shrine than domicile. Animal skulls hang from ceiling. Dried meat beneath thorn-shaped rune. Votive twigs. Falcon heads and feathers. Runic circle on floor.

CUT TO:

40 EXT CABIN NIGHT

Bear battles cats for deer carcass.

CUT TO:

41 INT FREDERICKHOF LIBRARY NIGHT

Herman enters with bloody satchel. His trousers are splotched and stained, his hands red:

HERMAN

It's done.

Helen, in Frederick's chair, turns fresh-minted globe. Speculative continents stretch over Pacific Ocean.

HELEN

Her lungs and liver?

HERMAN

Yes, ma'am.

HELEN

While she was alive?

HERMAN

(passing satchel)

The heart was beating when I cut them out.

Helen peeks into satchel, calls:

HELEN

Ursula!

Ursula enters room: evil vibes thick as stench.

HELEN

Have this meat salted.

Ursula takes pouch. Herman's very presence here offends her. She exits. Helen stands, pays Herman: one hundred gulden.

CUT TO:

42 EXT CABIN MORNING

First light breaks over eerie clearing. Gnawed hair, hide and bone scattered in front of cabin. Birch trees all around.

CUT TO:

43 INT CABIN MORNING

Anna awakens. It takes her a moment to realize where she is. Remembers. It's so implausible.

Anna tries to stand, can't. Her ankle's sprained. She sits on bed, massages ankle. SOUNDS outside.

Noise grows closer. Human sounds. She watches window. Three faces peer through iron-barred opening: (1) JUDE, 18, olive skinned, leader, carries breech-loaded rifle. Star of David is branded into Jude's forehead; right arm burnt and scarred. (2) RUNT, 35, 4'10" tall, criminal features, blackened teeth, holds sword in hand. (3) WILDY, 11, naked, unwashed, unverbale: a "wild child."

Anna, clothes bloody and torn, retreats. Room's a mess. Cultic paraphernalia more obvious in daylight.

Anna, terrified, GASPS. Anna attempts to stand on bed, her leg gives way. She FALLS to floor.

JUDE

You can't stay here!

Anna CRINGES against wall. Jude motions to Wildy. Wildy slithers through bars, drops to floor: half-boy/half-beast. Anna fears the worst. Wildy unlatches front door. She hides face. Jude and Runt enter.

CUT TO:

44 INT CABIN MORNING

Jude closes the door behind them:

JUDE

You can't stay here.

ANNA

Please don't hurt me!

JUDE

This is an evil place. If the men who live here find you, they will kill you and worse.

ANNA

Where am I?

JUDE

Who are you?

Runt taps Jude on the shoulder, whispers in his ear.
Something unpleasant? Jude shakes his head, "no."

JUDE

(to Anna)

You come with us.

ANNA

No!

JUDE

Get up.

ANNA

I can't. My leg.

Jude leans over, feels down her leg and ankle. She WINCES
in pain. She has a bad sprain. He reaches for rope:

JUDE

Runt, get some branches.

CUT TO:

45 EXT CABIN MORNING

They walk in line from the clearing into trees. Anna,
bound to litter, is taken against her will. Jude leads;
Runt, dragging Anna, follows. Wildy tags behind.

Anna strains at her ropes. Twisting head, she attempts to
identify her captors. She glimpses Jude's harsh profile.

Turning back she sees Wildy, naked, walking, looking for
berries.

Anna doesn't know which is more frightening.

CUT TO:

46 INT MASTER BEDROOM MORNING

Helen lies awake. Feels a hunger. She rises from bed,
grabs her dressing gown with anticipation.

CUT TO:

47 INT KITCHEN MORNING

"Anna's" lungs and liver lie salted on a platter on butcher block table.

Helen enters--fights an urge to scoop up organs, eat them raw. She takes out knife, cuts a piece, eats it.

CUT TO:

48 EXT CLOISTER DAY

Jude, Runt and Wildy drag Anna's litter toward overgrown ruins of cloister. Ghostly granite arches where sanctuary once stood. Broken, strewn, charred blocks: the monastery was intentionally destroyed. Broken columns outline former courtyard.

Broken block rectangular structure sits where ruins meet the forest. Roof is constructed of logs and leaves. Hans' cart in courtyard. Chickens walk among goats.

Outside two men rummage through collected stones and bits of metal. WOODY, 23, one peg leg, one stunted leg, leans on short crutches chipping a geode. RED, 16, named for strawberry facial birthmark, assists him.

Jude goes inside. Runt and Wildy follow with the litter. Woody and Red, interested, rise:

WOODY
What's going on?

CUT TO:

49 INT STONE CLOISTER HOUSE DAY

An all-purpose habitat: one long room for sleeping, living, eating and cooking. Straw mats lie among shelves and chests. Handhewn table faces fireplace. Soot darkens the walls; smoke wends through walls to central chimney.

Hans and Softy, privy cleaners, eat scraps at table. Dark Eyes and Mouse, beggars, dress each other.

Jude unties Anna, places her on tree stump. Woody and Red enter. Anna, trembling, examines captors: an unpleasant, ugly menage. Dark Eyes and Mouse are smoke-blurred shapes. Jude turns to others:

JUDE
She was in the cabin.

HANS
(concerned)
You mean--?

(Jude nods)
Why did you even go near there!

JUDE
We were following a scent.

Anna speaks tentatively:

ANNA
(to Jude)
Who are you?

JUDE
Call me Jude. Everyone does. Who are you?

ANNA
(wary)
Anna.

Dark Eyes and Mouse confer in private language--hand signs, grunts and touches. Dark Eyes nods, walks toward others. His empty sockets stare at Anna:

DARK EYES
Anna of Frederickhof.

Others react. Mouse joins Dark Eyes.

DARK EYES
You don't see us but we see you.

WOODY
Maybe she's worth money.

RUNT
No! She'll only cause us trouble.
Send her back.

Others agree: she must go.

ANNA
(anxious)
Send me where?

HANS
Frederickhof.

ANNA
(disbelieving)
Where?

JUDE
Frederickhof. We're sending you home.

Anna realizes these "unpleasant" men are not her captors.

They are her rescuers. She pleads:

ANNA

Don't send me back! She'll kill me. Please.

(starts to cry)

She tried to have me killed. I ran away.

JUDE

Who?

ANNA

Helen. My stepmother.

(to others)

Why would I lie about something like that?

HANS

(seeking advice)

Jude?

Softy, frightened, MOANS. Anna hangs on every word. Jude postpones decision:

JUDE

Doesn't anybody have anything to do! It's already late to hunt.

Runt, get

(MORE)

JUDE

cont'd

the crossbow. She'll stay for now. Woody, you and Red digging today?

WOODY

(shakes head)

We got last week's stones.

JUDE

Good, you stay here.

Woody, thinking he's been left to guard Anna, protests:

WOODY

I ain't guarding her! She wants to leave, I ain't stopping her!

Runt carries bow and quiver, exits with Wildy. Jude follows with Hans and Softy.

CUT TO:

50 EXT CLOISTER HOUSE DAY

Woody, pissed, goes to door. Jude calls to him:

JUDE
Get her something to eat!

Jude turns to Hans:

JUDE
(confidential)
Is she? Is she really Frederick's
daughter?

CUT TO:

51 INT CABIN DAY

BOOTSTEPS echo off-screen. Bear-paw boots enter runic circle burnt into floor.

SECOND FOOTSTEPS, door CREAK. Stained blood trail of deer carcass. Human footprints. SCARRED HAND reaches down, touches footprints.

Hand belongs to Tule. He turns to Egon:

TULE
I swear I bolted it.

Egon walks, doesn't answer, lifts blanket on which Anna slept to his nose, sniffs it. A woman's smell.

TULE
Someone's been here.

Egon looks around, sinks to knees, scans the floor. Under bed, glimmer of metal and stone. Egon reaches, retrieves necklace Frederick gave Anna on May Day. Tule eyeballs it:

TULE
That'll be worth a lot.

EGON
But who can we sell it to?

Egon points out detail; Tule recognizes it:

TULE
Frederickhof crest.
(looking for bright
side)
We can sell it in another
territory-- or break it up.

EGON
(explaining the obvious)
She's alive.

TULE
Who?

EGON
The Christian girl.

CUT TO:

52 EXT FREDERICKWALD DAY

Dark Eyes, Mouse talk shop with fellow beggars outside church. Helen and Father Claud pass. Dark Eyes' ears follow.

HELEN
Frederick must be told.

CLAUD
It's dangerous at the front.

HELEN
He needs the solace only the church can offer. He must hear it from you.
(MORE)

HELEN

cont'd

I'll send someone to protect you.

CUT TO:

53 EXT ROAD NEAR FREDERICKWALD DAY

Hans and Softy, working cesspool, watch as Kirk and Father Claud ride past. They spur horses, enter woods.

CUT TO:

54 EXT CLOISTER HOUSE AFTERNOON

Dead stags strung from fresh-cut pole. Jude and Runt, carrying pole, enter clearing. Wildy tags behind. He wears Jude's coat; Runt's shirt covers his privates. Wildy touches coat and shirt--his first clothes.

Anna, ankle wrapped, exits house using walking stick. She's relieved to see Jude.

JUDE

You ever gut and skin an animal?

(Anna baffled)

This is your chance. Runt, Wildy,
take her with you.

Jude passes pole to Wildy. Runt and Wildy lug deer to
butcher rack, motion Anna to follow.

Camera follows Jude into house where others wait.

Wildy and Runt hang stags from rack. Runt wraps Anna's
hands around blood-stained butcher knife. She's never
done anything like this.

RUNT

Don't be afraid.

(Anna hesitates)

You've eaten venison, haven't
you.

ANNA

Yes.

RUNT

This is how we get it.

Anna, knife in hand, stands frozen.

RUNT

What is it?

ANNA

Could you help me?

He and Anna PLUNGE knife, gut open deer's belly. BLOOD
flecks their faces.

Anna shudders, steels herself. Runt guides her hand.

CUT TO:

55 INT HOUSE AFTERNOON

Argument in process:

DARK EYES

Helen has declared tomorrow a day
of mourning.

WOODY

She can't stay here.

RED

Send her back?

WOODY

She's rich and we're poor and
there ain't no in between.

HANS

We could lose everything.

JUDE

How can we, of all people, set
her out? Where would we be if no
one took us in?

(to Woody)

You?

(to Hans)

You?

No reply. Jude turns to Red:

JUDE

Get her.

WOODY

Don't be soft.

JUDE

You'd be dead if not for me.

WOODY

I know.

Red returns with Anna. She wipes hands on apron.

JUDE

You may stay--under our
conditions.

ANNA

What've you found out?

JUDE

Helen and the priest have given
last rites. They say you were
killed by animals.

ANNA

(thunderstruck)

Does she know I'm alive?

DARK EYES

No.

ANNA

Am I safe here?

HANS

This monastery was once a place

of fornication. Monks served the flesh. The Pope ordered it set to flame, killed every monk.

HANS
This ground is cursed.

RED
Thrown away.

WOODY
Like us.

JUDE
(explains)
We're "thrown away" people.
Rejected, left out to die. We
don't exist. No one comes here.

RED
It's safe here.

ANNA
Your conditions?

JUDE
You share the work, you cook,
gather food, do what is
necessary. You leave when you
wish--the sooner the better.

ANNA
Thank you.

CUT TO:

56 EXT SWABIA BATTLEFRONT EVENING

Last light: cannon rows EXPLODE. Yellow flashes silhouette soldiers. Maimed men SCREAM. Quartermaster calls amid cannon fire:

QUARTERMASTER
Cease firing! Cease firing!
Regroup!

Infantry retreats. Medics withdraw dismembered soldiers.

CUT TO:

57 INT FREDERICK'S TENT EVENING

Frederick and Willem, backlit, study military maps.
Medics bandage wounded officer at their feet. SCREAMS all

around. Frederick's uniform is blood-stained and soiled.
Quartermaster enters:

QUARTERMASTER
Regroup commenced, sir.

FREDERICK
Losses?

QUARTERMASTER
Counting, sir. You have guests.
(no response)
From your estate. A priest and
falconer.

FREDERICK
So. . .enter.

Claud and Kirk, saddle-sore, step inside. Claud carries
Anna's bloodied dress fabric.

FREDERICK
What is it?

CLAUD
Master Frederick, your beloved
Anna. . .

FREDERICK
Yes?

CLAUD
She wandered into the woods and
was devoured by wild animals.

FREDERICK
What!

CLAUD
(passes cloth)
Yesterday we consecrated her to
sacred ground.

Frederick hides his face. He turns, pulls sword as if to
strike Claud. Kirk intervenes:

KIRK
She is dead, my liege.

CLAUD
Pray with me.

Frederick, blind with anger, wants to kill someone.

KIRK
Do not slacken. Carry your anger

to the enemy.

FREDERICK

(grabs bloody purse)

For every ten we killed in battle
today, tomorrow we kill one
hundred!

CLAUD

In God's name!

CUT TO:

58 EXT CLOISTER MORNING

Wildy chops firewood.

CUT TO:

59 INT CLOISTER HOUSE MORNING

Outcasts eat as Anna ladles stew from kettle. Red loads
musket.

Hans "scoops" up a "spoon" of stew, tastes it. Anna
watches expectantly. Hans makes a face, looks at the
others.

Runt and Red sip, grimace--the stew is awful.

ANNA

I can do better.

RUNT

Who taught you to cook?

ANNA

No one.

JUDE

(sips stew)

In that case, it's not so bad.

Dark Eyes sets his stew down, fumbles to tie his shoes.
Anna, eager to redeem herself, bends over to help.

DARK EYES

(fussing)

I can take care of myself! I was
alright with Mouse before, I'm
alright with Mouse now.

ANNA

What did happen to your eyes?

DARK EYES
My master put them out.

HANS
(interjects)
Ohh, listen to him.

DARK EYES
(to Hans)
At least I tell the truth. I
don't go around saying witches
cut off my
(MORE)

DARK EYES

cont'd

hands.
(to Anna)
He tell you that yet?

HANS
It's true!

DARK EYES
It ain't true. I've talked to
everybody from your village who's
ever come through. There ain't
nobody who ever remembered you
havin' hands, even as a baby.

Jude, Runt and Woody LAUGH. Bickering keeps their spirits
up. Jude and Red head out with weapons:

JUDE
Everybody know today's work?
Anna?

Anna, uncertain, nods.

JUDE
(to Anna)
Don't worry about the stew. Next
time Runt will help you. It's not
so hard.

HANS
(to Softy)
Let's get going.

CUT TO:

60 EXT FREDERICKHOF DAY

Cart beside cesspools. Hans and Softy lower bucket. Hans watches estate:

IN THE DISTANCE, Helen, wearing black, walks past burial ground. Hans watches.

HOOVES kick up dust. Egon enters cemetery on horseback, dismounts.

Egon and Helen speak face to face. Egon shows her Anna's necklace. She curses, kicks the ground.

Kirk walks over, examines the necklace.

CUT TO:

61 EXT MINE PIT DAY

Red lowers Woody down 15-foot mountainside mine shaft.

RED

They abandoned this shaft, but you'd be surprised. Every month or so we find a bit of gold or something.

WOODY

(from below)

I find something.

RED

Woody finds something.

Red, speaking, trips, FALLS INTO SHAFT. He bounces against side, falls to bottom. Red HITS, groans. Rope floats down shaft.

ANNA

Red!

Red and Woody are trapped. Woody calls:

WOODY

Get help!

RED

I can't breathe.

Anna starts to panic. She looks for someone to come and save them--but there is no one. This is her first test. She thinks what to do. She ties second rope to tree, shimmies down shaft. Jagged rocks cut her arms and legs. Rappelling to bottom, she loses her footing. She SWINGS from wall to wall. Her bleeding hands grip rope, slip.

Lowering herself, she finds a foothold. Anna drops to bottom, finds Red:

ANNA
Are you alright?

He gasps for air.

ANNA
You're just frightened. Grab my neck. I'll pull you up. Woody, help him.

Anna, straining, pulls Red to surface. She drops him to ground. Red shudders, catches his breath.

ANNA
You're alright.
(calls)
Woody, how about you?

WOODY
Think some fall can hurt me?
How's that red-faced wimp?

Red smiles.

ANNA
He's fine. I'm coming down.

WOODY
Don't bother. I like it here.

Anna, using rope, rappels down shaft.

CUT TO:

62 EXT CLOISTER HOUSE NIGHT

Somke billows from window.

CUT TO:

63 INT CLOISTER HOUSE NIGHT

Anna stacks metal plates. Dark Eyes plays hand-carved pipe; Softy whistles a folk melody. Anna pulls reluctant Red:

ANNA
Come, Red. Let's dance.

RED
I can't.

ANNA

Of course you can. Anybody can dance. I'll show you.

RED

I don't know how.

ANNA

Stop it. I'll do the work. You just follow.

(MORE)

ANNA

cont'd

(to Dark Eyes)

A slow tune.

Dark Eyes and Softy comply. Anna guides Red step-by-step. He picks up the knack. They two-step. Red beams.

JUDE

Wait.

(music stops)

Here's the bargain. We'll do your dance. You do ours.

ANNA

(smiles)

It's a bargain.

TIMECUT. Dark Eyes and Softy play a jig as Jude, Red, Runt, Mouse and Anna DANCE in a circle. They kick their legs, clap their hands and laugh when Runt falls down. Anna is the happiest we've ever seen her.

CUT TO:

64 EXT FREDERICKHOF NIGHT

Torchlit entrance.

CUT TO:

65 INT MASTER BEDROOM NIGHT

Helen, seductively dressed, rests on chaise. KNOCK on door:

HELEN

Is he here?

URSULA

(superior)
Yes.

HERMAN
(enters room)
Yes, ma'am.

Ursula withdraws.

HELEN
Is the door closed?

HERMAN
Yes, ma'am.

HELEN
I want to thank you for your
help.

HERMAN
It was my duty.

HELEN
You presented me with her lungs
and liver?

HERMAN
That was what you wanted?

HELEN
Yes.

HERMAN
(wary)
That's what I gave you.

HELEN
Her lungs and liver?

Helen, rising, wields clandestine axe. Herman goes white.

HELEN
You think you can fool me? You
think I don't know the
difference--
(raises axe)
--between human and animal lungs
or liver! How can I be pregnant
while she lives?

Herman retreats but can't hide. She SWINGS axe. He falls.

Helen stands over dying Herman:

HELEN
I'll show you a human lung.

She reaches down.

CUT TO:

66 INT HOUSE NIGHT

Hans, Jude, Woody, Red, Runt and Anna confer in a candlelit corner. Softy, danced out, sleeps in the straw.

HANS
(to Anna)
Do you believe in ancient power?

ANNA
No.

HANS
The way of the runes?

ANNA
That's pagan.

HANS
It's what people here believed
before Christianity.

ANNA
I believe in Jesus Christ and the
Holy Father.

Awkward silence. Others look at Jude. He explains:

JUDE
The church hasn't been very
helpful to us.

HANS
Are you afraid?

ANNA
No.

HANS
Believe me. Be afraid.

JUDE
Kirk is with Egon?

HANS
Yes.

JUDE
Who else?

HANS
His assistant.

ANNA

I've got to go tell my father.

JUDE

It's not safe for you. I'll go.

WOODY

No one will believe you.

HANS

We need someone who knows the way
to the front, someone who can
sneak and hide, someone who can
avoid arrest.

They look at each other. Runt draws the obvious
conclusion:

RUNT

That leaves me.

JUDE

Can you make it?

RUNT

I'll be as silent as a snake.

Anna watches, grateful.

CUT TO:

67 INT DRESSING ROOM MIDNIGHT

Helen, dressing gown dyed an uneven red, drawing on floor, finishes last of three concentric circles. Three runic bands feature lightning bolt, thorn of B-shapes. Dead center: asymmetrical overlapped Sigel swastika.

Kirk traces runes with wand. Helen lies center circle. Kirk hums; Egon chants:

EGON
(sing-song)
Wielder of mighty Mollnir hammer,
Hail to Thorr, Wiield thy works
without.
(traces hammer)
Roots grow in Hel's black hall.
Berkana send your eyes out on
your wings, Wiield thy works
within.

GLOW stretches from Helen to mirror. Stone falcon atop mirror ANIMATES. Gardh and wooded grove reflect in mirror.

Falcon flies into mirror, enters mirror's wooded grove. Helen's glow follows. Sound of FLAPPING WINGS.

Helen lies trance-like on floor.

CUT TO:

68 EXT FOREST NIGHT

Falcon's p.o.v. glides over uncharted terrain. Music from opening aerial shot.

CUT TO:

69 EXT CLOISTER DAWN

DAY BREAKS. Falcon circles ruins. Runt, first out and about hefts knapsack, studies crude map.

Falcon perches, watches. Runt, packed for journey, enters forest.

Falcon drops to windowsill, looks inside. Jude and Wildy have risen. Anna sleeps. Eureka.

CUT TO:

70 INT DRESSING ROOM DAYBREAK

Helen prone as before. Falcon EMERGES, perches atop mirror, DEANIMATES.

GLOW stretches from mirror to Helen. Her eyes open.

CUT TO:

71 EXT SWABIA FOREST LATE DAY

Runt treks through dense woods. He keeps twenty yards from the main road. Night encroaches.

He makes camp, builds shelter from fallen trees and branches.

CUT TO:

72 INT CLOISTER HOUSE NIGHT

Anna helps Red spin cloth. Woody and Hans approach:

WOODY
(to Red)
Tell her.

RED
They want to apologize.

ANNA
For what?

HANS
The way we behaved at first.

WOODY
(to Hans)
Shut up.

HANS
(to Woody)
Go on, give it to her.

Woody gives her hand-strung stone necklace. Anna's touched:

ANNA
Woody.

HANS
The least he could do.

Anna kisses Woody. Woody spits.

CUT TO:

73 EXT SWABIA FOREST DAY

Runt forges through undergrowth. He hears something, stops, continues.

Faint sounds. They grow louder. A rider makes a path: Kirk, falcon perched on glove, approaches. He pulls astride Runt:

KIRK

Where are you going, traveler?

RUNT

I'm a poor man.

KIRK

(reigning horse)

This road leads to the front.

RUNT

Front of what?

KIRK

The war, you ass. Where are you going?

RUNT

I go from place to place.

Kirk unhoods falcon. Bird strains to attack.

KIRK

She recognizes you, traveler.

RUNT

(bold)

So I you. I see your mistress' soul.

KIRK

(unsheathes sword)

Carry her image to Hell!

Kirk swings, CHOPS Runt's neck. Runt falls. Falcon, triumphant, CROWS. Horse recoils.

CUT TO:

74 EXT OUTSIDE TOWN DAY

Dark Eyes and Mouse, rest in vineyard. Mouse picks lice from blind partner's head. Frederickhof in distance. Mouse's eyes widen as he sees:

Egon and Tule approach estate, halt horses in semi-

circular drive. Egon cups mouth, WARBLERs harsh caw.

Dark Eyes, nudges Mouse. They communicate.

Helen, spurring steed, RIDES unescorted from estate. Dark horsehair wig DISGUISES head. She joins Egon and Tule. They exchange greetings, ride off: three horses from Hell.

Dark Eyes enunciates as he signs:

DARK EYES
You find Jude, warn him.
(Mouse replies by touch)
Me? I'll be alright. I can make
it to the cloister.

75 EXT FOREST DAY

Mouse, exhausted, finally spots Jude and Wildy. He jumps and gestures to catch their attention--no luck.

Mouse finds heavy rock, THROWS it their direction. Jude hears THUD, pivots, aims rifle. Mouse wildly waves his arms. Jude recognizes him.

They rush to each other. Mouse, frantic, explains with muddled signs. Jude calms him down. Mouse draws in dirt. Jude, following, guesses:

JUDE
Two men?
(Mouse pantomimes)
And Helen-- men from the cabin?
(lightning bolt gesture)
Egon?
(Mouse nods)

CUT TO:

76 EXT CLOISTER DAY

Anna and Softy milk goats in courtyard. Softy is content in his simple task. Milk squirts from nipples into handmade bucket.

Softy dips his hand in bucket, offers Anna a taste.

ANNA
Mmm, good.
(he returns to work)
Softy, where are you from?

SOFTY

Don't know. Hans says he just
found me walking around one day.

ANNA
You don't know your name?

SOFTY
My name is Softy.

Sound of FOOTSTEPS. Anna and Softy turn to look. PILGRIM
COUPLE wearing coarse robes and wood crucifixes enter
clearing. Woman's dark hair is pulled back, tied; her
face and hand are smudged. Man adjusts object under robe.

Helen and Tule.

HELEN
(gravel-voiced)
Is this St. Boniface?

Egon, pistol in hand, flanks perimeter--scanning every
tree and bush.

TULE
We're pilgrims going to
Regensburg. We were told we could
find food and shelter here.

ANNA
This is no longer a monastery.

Egon spots crouched shape ahead: Dark Eyes, listening,
crouches in underbrush. Egon stops, unsheathes
shortsword.

TULE
Can you help us?

Anna, unsuspecting, moves to greet them. Softy tries to
restrain her.

ANNA
Softy, let go.

SOFTY
Anna. . .

ANNA
(pushes Softy's hand)
They're pilgrims.

Dark Eyes, hunched, listening, removes sling from rear
pocket, loads it with round stone.

TULE
If you can. In God's name.

Egon, sword in hand, tiptoes toward Dark Eyes; Dark Eyes hears only Tule and Anna's conversation.

ANNA
I can't give you lodging.
(about Helen)
Is she alright?

TULE
Yes.

ANNA
Are you hungry?

TULE
Please.

ANNA
Come in.

Helen and Tule approach Anna. Tule, reaching under robe, grips handle of sword. Softy tugs at Anna.

Dark Eyes prepares sling. Egon, clutching sword, draws behind.

Helen lifts head, looks at Anna.

HELEN
Thank you, young woman. You are
so kind and beautiful.

ANNA
Not so beautiful.

HELEN
Skin as white as snow.
(her nostrils flare)
Anna!

Dark Eyes prepares to release sling. Egon WHIRLS sword, STRIKES:

Dark Eyes recognizes fearful WHOOSH--he DIVES, YELLS:

DARK EYES
Flee!

Anna recognizes her stepmother. Tule bares sword. It glistens.

Egon, eyes on Anna and Helen, swings at Dark Eyes, misses. Dark Eyes scrambles.

Tule withdraws sword waist level. Anna watches as he THRUSTS--

RIFLE SHOT! Blood SQUIRTS from Tule's ear. He's been hit. Tule, falling, knocks Anna and Softy to ground. Sword CUTS Softy's leg. Softy's head hits rock.

Jude has killed Tule. Jude lowers smoking barrel. Wildy stands behind.

Egon SPINS in direction of rifle shot, aims, FIRES pistol.

Jude, HIT in chest, STAGGERS. Egon sprints to finish him off. Wildy, frightened, FLEES. Anna, pinned, struggles to free herself.

ANNA

(to Helen)

How could you? You're a beast!

Helen watches Anna squirm like a bug. Helen withdraws stiletto.

HELEN

More than you know!

Wildy stops, sees Helen approach Anna. He SHOOTS last arrow. Egon STABS stumbling Jude.

ARROW SLICES OPEN HELEN'S CHEEK. Helen CLUTCHES bleeding three-inch gash:

HELEN

(to Egon)

Save me! Damn you, save me!

Helen flails blindly into forest. Egon WHISTLES, runs to her. Egon's horse, responding to whistle, charges to rescue. Egon swoops Helen into his arms.

Horse rears as they ride away. Wildy stands in their way. Egon's horse KNOCKS him to ground.

Anna, out from under Tule, surveys scene. Dark Eyes calls blindly:

DARK EYES

Jude? Jude?

CUT TO:

77 EXT FOREST DAY

Egon carrying Helen, speeds through trees. Helen's HOWLS echo through the forest.

EGON

(to horse)
Faster!

CUT TO:

78 EXT CLOISTER EVENING

Woody and Red help Anna sort out aftermath. Hans arrives. Jude lies dead beside Tule. Softy, dazed and wounded, sits. Red guides Mouse to Dark Eyes' arms. Dark Eyes holds him.

DARK EYES
(to Hans)
It was Egon and Helen--and Tule,
who's dead.

RED
Where's Wildy?

Mouse signals Dark Eyes:

DARK EYES
Wildy's safe.

HANS
(panicked)
What will we do? We should--

RED
(taunt)
Do what, Hans? What we gonna do?

HANS
I don't know.

RED
Then shut up.

WOODY
(to Red)
You're in charge?

RED
(decisive)
I'm in charge.
(looks around)
We'll go into the catacombs. No
one knows they exist.

WOODY
(about Tule)
What about him?

DARK EYES

Let the animals have him.

RED

Someone help me with Softy. He's hurt.

(to Anna)

How about you?

Anna brushes herself off. Her brush with death has sobered her--strengthened her character and resolve.

ANNA

I'm alright. I never thought she would come after me. How did she find us?

RED

(changes subject)

Softy, you know the catacombs.

SOFTY

This way.

Mouse and Red assist Softy: they limp to arches. Softy points to stone. They lift stone, reveal tunnel. Rats scurry from the light.

SOFTY

Here.

CUT TO:

79 EXT FREDERICKHOF DAY

Overcast.

CUT TO:

80 INT DRESSING ROOM DAY

Helen, attended by Ursula and Magdalana, lies on chaise. Ruttenberg bends, stitches Helen's face with thread and needle. Biting rag, she SCREAMS:

HELEN

God damn you to Hell!

RUTTENBERG

(to Ursula)

Give her more.

(to Helen)

Madam, it's painful. I can't change that. One more stitch.

Ursula hands Helen bottle; she takes another slug.
Ruttenberg finishes:

RUTTENBERG
It's over. Finitum.

HELEN
(pain recedes)
That's better.

RUTTENBERG
What happened?

HELEN
A silly accident. I ran into a
nail.

A lie obvious to Ruttenberg. He hides his suspicions.

RUTTENBERG
Hmm.

HELEN
How long will it hurt?

RUTTENBERG
Two or three weeks.

HELEN
I don't want to have a scar!

RUTTENBERG
There will be a scar. I can't
help that.

HELEN
(twists head, winces)
How bad?

RUTTENBERG
The more you move the worse it
will be.

This quiets Helen down. She holds her head steady.

HELEN
Can it be a little scar?

RUTTENBERG
(putting the best face
on it)
We will see how it heals.

HELEN
The old doctor would have wrapped
me, bled me with leeches. Said it

was God's will.

Ruttenberg, packing up, notices "Anna's" necklace (the necklace Josephine wore, the necklace Egon returned to Helen) on the vanity table. Helen notices him watching.

HELEN
(holding head stiff)
You met her here didn't you?

RUTTENBERG
Who?

HELEN
Who do you think? Anna, my
stepdaughter. You met her at the
maypole dance.

RUTTENBERG
Yes.

HELEN
It's so tragic. She was so young.
You were attracted?

Ruttenberg watches her reflection in the runic mirror. A
disquieting image.

RUTTENBERG
Yes, I am. . . I was. I miss her.

HELEN
We all do.

RUTTENBERG
Yes, ma'am.

Ruttenberg, leaving, glances back at rune mirror.
Something's not quite right.

RUTTENBERG
See you day after tomorrow.

CUT TO:

81 INT CATACOMBS DAY

Subterranean, labyrinthine passageways. Torches only
light. Neither day or night. Surreal blue beams from
surface add to confusion.

Jude's body lies placid in hollowed cave wall. All
gather. Red's absent. Softy readjusts Jude's hands,
touches Jude's lips. Anna's composure gives way:

ANNA
It's all my fault!

WOODY
No, it's not.

ANNA
I should never have stayed here.
I was only thinking about myself.
Jude would still be alive.

WOODY
And you'd be dead. Jude wanted
you to stay.

Woody and Hans prepare to cover Jude with dirt. Wildy
falls upon his body, breaking--for the first time--into
VOICE:

WILDY
Jude, Jude! Don't leave me!

Others are stunned. They long assumed he had neither
powers of speech or reason. He's not a "wild child" after
all--simply a boy who, for one reason or another, chose
not to speak or interact.

Anna takes charge. She grabs Wildy, embraces him:

ANNA
Wildy, we all loved him!

WILDY
Only he loved me.

ANNA
We all love you. You are one of
us. You are no longer Wildy. From
now on your name is Will. You are
Jude's pride. He lives in you.

One by one others embrace "Will." Red shovels dirt over
Jude's body. Softy watches. Hans draws a Star of David in
the dirt. Anna leads Will away.

CUT TO:

82 EXT RUTTENBERG'S APARTMENT NIGHT

Frederickhof street: Red passes town tavern. Drinking
locals argue inside. Street is lit by fires and candles.

Red enters narrow passage, walks up dark stairs.

CUT TO:

83 INT RUTTENBERG'S ROOM NIGHT

Spare, impoverished room. Medical texts and implements--no luxuries. Red pleads with confused Ruttenberg:

RED
You must come!

RUTTENBERG
Come to what?

RED
To Softy, our friend. He's been
stabbed. He needs help.

RUTTENBERG
Who is he? Can he pay?

RED
No.

RUTTENBERG
Why ask me?

RED
A friend said you were a good
man, you would help.

RUTTENBERG
What "friend"?

RED
I can't say. This friend said
only you would understand.

RUTTENBERG
(agrees to go)
Where is Softy?

RED
I'll lead you.

Ruttenberg gathers medical paraphernalia.

CUT TO:

84 INT DRESSING ROOM NIGHT

Egon and Kirk prostrate before Helen.

EGON
I failed. We deserve to die.

Helen looks in mirror, grimaces. Freshly stitched face is red and swollen.

HELEN

You did what I asked. You saved me.

EGON

I failed.

HELEN

You failed because it was not your task. It is my task.

Helen raises arms. Sound of FLAPPING WINGS.

CUT TO:

85 INT CATACOMBS NIGHT

Anna, hidden, watches behind stone formation:

Red holds torch as Ruttenberg bandages Softy. Personal possessions lie here and there. Hans, anxious, hovers nearby.

RUTTENBERG

Can you stand?

SOFTY

No.

RUTTENBERG

Try.

Hans helps him painfully up. Anna quivers. Softy wavers.

RUTTENBERG

You'll be alright. It's bad now, but, watching you, you'll mend. A few days will make a difference.

RED

Thank you.

Anna's heart aches to run to him, embrace him. Can she be sure? Hans looks to her, asks Ruttenberg:

HANS

Have you been to the manor?

RUTTENBERG

I took care of Helen yesterday.

HANS

Yesterday?

RUTTENBERG

She cut herself.

Anna backs off, her fears that Ruttenberg is in the employ of Helen confirmed.

RUTTENBERG

How about the rest of you? We got any other problems here?

WOODY

Does water freeze in the winter?

All laugh--Ruttenberg smiles:

RUTTENBERG

I mean problems I can help.

"WILL"

Well, we're missing a friend. A short man, about 40. Bad teeth. Runt. He was on the way to Swabia.

RUTTENBERG

(beat)

He was killed.

RED

How do you know?

RUTTENBERG

His body was brought into town.

Silence. Ruttenberg starts to leave. Red stops him with:

RED

Please don't reveal this location.

RUTTENBERG

I promise.

No more to say. Ruttenburg departs: Anna watches. Red closes entrance.

CUT TO:

86 EXT GROVE NEAR FREDERICKHOF SUNRISE

First sun. Helen, wearing dressing gown, raises axe above roots of birch tree. She whispers to tree:

HELEN

Hail to thee.

She SLICES root.

CUT TO:

87 EXT FREDERICKHOF CHAPEL SUNRISE

Offenbach's "Overture to Orpheus in the Underworld" as camera approaches double door, passes through.

DISSOLVE TO:

88 INT CHAPEL SUNRISE

Music as Helen conducts rite. Offertory table in otherwise Christian chapel has been refashioned to resemble pagan altar (harrow): rune circled tablecloth, wand (sax), hollowed horn, cup of mead, breads the shape of stags, wolves and falcons, ROOT FROM BIRCH TREE, briars placed in shape of thorn, earthen bowl--and red fresh-picked apple.

Helen, wearing hammer, Berkana talismans, pours mead, blood from horn into bowl. She inhales fumes, places breads, briars, birch root in concoction.

She makes sign of swastika over bowl, lifts it, takes a sip. Sets bowl down. Helen sings:

HELEN

"Hallowed the hold drink I give,
Withered be the blood of Christ,
Weal it work with glad heart
given, Given, a gift for a gift."

Concoction begins to stir. Helen, picks ripe apple from altar, DIPS it into brew.

CUT TO:

89 EXT CHAPEL SUNRISE

Ravens, flocking over chapel, turn light to dark. Forces of the forest are enjoined.

CUT TO:

90 EXT FOREST DAY

Arrow STRIKE X-shaped target on tree trunk.

Anna, Will, Red, Woody and Mouse exchange their weapons--rifle, crossbow, bows and arrows--take turns aiming. Dark Eyes practices sling.

Anna fires crossbow: bolt hits to left of target. Anna, uncoiffed, unpowdered, wearing forest clothes, is beautiful in a new way. More beautiful. The beauty of

self-confidence and maturity.

RED

Good, but, you know, a little slow.

WILL

I wish Jude was here.

WOODY

So does he.

RED

(to Anna)

Can you do it quicker?

ANNA

I can do it quicker and I can do it better.

CUT TO:

91 INT DRESSING ROOM NIGHT

Helen lies in center of runic circle. Kirk and Egon, in pagan regalia, recite ritual:

KIRK AND EGON

. . .Roots below in Hel's black hall. Middle is Berkana's might!

Sacramental objects on the vanity beneath the circular mirror: elk horn, mistletoe, small animal bones shaped to form "B" (Berkana) and "S" (Sigel) runes. And the apple.

CUT TO:

92 INT CATACOMBS NIGHT

Cavern. Will and Mouse groove arrows amid stalactites and stalagmites. Woody, mending tunic, listens.

ANNA

We can't trust anybody but ourselves.

RED

We've got to get out.

DARK EYES

To go where?

ANNA

Organize, plot a way to go

together to the front, locate my
father, return with soldiers.

HANS

How?

ANNA

Use the north star. Stay off the
trails.

WOODY

That leaves me out.

ANNA

That leaves nobody out. We'll
make it together or not at all.

CUT TO:

93 INT DRESSING ROOM NIGHT

Helen lies in circle.

Mirror falcon ANIMATES, flaps wings. Falcon swoops to
vanity table, GRIPS APPLE with talons, flies into wooded
mirror tableau.

CUT TO:

94 EXT FOREST NIGHT

Daybreak. Falcon, carrying apple, SOARS across tree tops.

Falcon perches on upper branches of birch tree
overlooking cloister. Puffs of smoke rise from hole in
the ground. Bird watches as Woody, Red and Will emerge
from catacomb, call back:

RED

Don't let anyone in! Whatever
happens!

They enter forest to hunt and forage.

Softy lowers the heavy stone over entrance to catacombs.
He picks up his burlap sack, collects kindling twigs.

Falcon SWOOPS down. Softy, hearing wings, turns to see
falcon flying straight toward him.

Softy drops sack, holds up arms to protect his face.

Falcon floats before Softy, lands on his breast,
DISAPPEARS INSIDE. He convulses.

Softy's expression changes. He has a nasty little smile.
And holds apple.

Softy walks to catacomb entrance, lifts away stone, steps
inside.

CUT TO:

95 INT CAVERN DAY

Softy polishes magic apple on his sleeve as he walks down corridor toward the cavern. There's a gleam in his eyes--Helen's gleam.

Anna plucks chicken atop stone ledge. Straw mats are spread around glowing embers. Smoke rises through narrow opening in ceiling.

Anna turns as Softy approaches:

ANNA

Softy! Where did you find that?
It looks delicious.

SOFTY

(offers apple)
It's for you.

ANNA

No, I couldn't. You have it.

SOFTY

I had to climb to the top of a
tree to get it.

ANNA

Then we'll all share it. We'll
cut it up when the others come
back.

Softy hesitates as if, for a fleeting moment, Helen has eased her hold over him.

SOFTY

I wanted to find something from
just me to you, to thank you for
being so good to me.

(beat)

Do you love him?

ANNA

Who?

SOFTY

The doctor you sent for.

ANNA

The doctor I--?

(bemused)

Softy? Are you jealous?

SOFTY

I don't want to see you hurt.
(extends apple)

Here. For you.

ANNA
(accepts apple)
I'll save it for later.

SOFTY
Later the others will ask where
you got it and they'll find out
and I'll be embarrassed. Eat.

Anna turns apple in her hand. It looks delicious.

ANNA
I haven't tasted anything like
this since. . .

SOFTY
Please.

Anna lifts apple, opens mouth, closes eyes in
anticipation: white teeth, red skin. Softy watches with
bated breath. She BITES.

Wild angry BEES BURST FROM THE APPLE!

Bees BUZZ about Anna, obscure her face. She SCREAMS,
flails:

ANNA
Help! Help!

Apple rolls past Softy's feet: a red pestilent nest. Bee
enters Anna's mouth. Anna CHOKES as she screams.

Anna, GASPING, turns pale. She FALLS to cavern floor.
Softy watches: a few last twitches, then nothing. Anna
lies still as death.

Falcon, triumphant, BURSTS from Softy's breast, flaps
wings. Helen's voice CROWS. Softy collapses. Falcon
flees.

Bees BUZZING in victorious chorus, follow falcon out
entrance. Anna lies unmoving.

CUT TO:

96 INT DRESSING ROOM DAWN

Falcon emerges from mirror, perches, DEANIMATES. Helen
rises effortlessly.

She looks in the mirror: Helen is REJUVENATED--no scar,
no wrinkles. As beautiful as the day she married

Frederick. A Valkyrie.

Egon and Kirk pay obeisance, kneel.

Ursula, passing outside, sees them through crack in the door. Frightened, she hurries away.

CUT TO:

97 EXT MANOR DAY

Household employees wait in line outside entrance--manservant beside trainee counterpart. Each carries meager bundle of personal belongings. They are being dismissed.

Ursula and Magdalana, in line, approach Egon at door. He hands a half dozen coins:

EGON

Mistress Helen thanks you for your years of service. She deeply regrets having to take this action.

URSULA

May we speak to her?

EGON

She's too upset. I'm sure you understand.

Kirk and Assistant watch for signs of trouble. Cook, apologetically avoiding former co-workers, enters manor carrying meat. Two RUFFIANS follow.

Ursula and Magdalana trudge down semi-circular drive. Ruttenberg passes them on horseback, approaches Egon.

EGON

What is it, doctor?

RUTTENBERG

I have an appointment with Mistress Helen.

EGON

She said to tell you she's feeling much better and doesn't want to be disturbed.

RUTTENBERG

But--?

EGON

(hostile)
 Didn't you hear me?

RUTTENBERG
 (firm)
 She needs treatment.

EGON
 If she does, we will contact you.
 (unhooks sword)
 Are you going to ride out or walk
 out?

Ruttenberg's horse backs away. Ruttenberg doesn't know
 what to make of it. He rides off.

CUT TO:

98 INT MASTER BEDROOM DAY

Helen, urgent, whispers to Father Claud. Scarf masks her
 transformed youthful face.

HELEN
 This is a great emergency. I ask
 a favor. You must go to the
 front, use any excuse, bring
 Frederick back with you. I'm
 being torn piece to piece. My
 soul is in danger!

CLAUD
 Confide in me.

HELEN
 Only Frederick can help. They're
 taking over the estate.

CLAUD
 Who?

HELEN
 Egon and his men. You must go get
 Frederick.

CLAUD
 What about the war?

HELEN
 The tide of battle has turned. He
 could leave for a few days. I beg
 you.

CLAUD
 I could ride to the front--

HELEN

Immediately--please! The church
must have needs. I will offer
thanks a hundredfold. You will be
rewarded.

Claud warms to this.

CUT TO:

99 EXT FREDERICKWALD DAY

Hans, sack over his shoulder, walks down street, passes
public house. Father Claud, saddle bags packed, gallops
from town. Hans jumps back. Voice calls from within:

URSULA

(O. S.)

Hans! My old friend!

Hans stops, looks inside. He can't believe it: Ursula,
Helen's prim lady-in-waiting, royally drunk in common
tavern.

HANS

Ursula?

URSULA

Come on in!

HANS

What are you doing here?

URSULA

Come on in! Have a drink!

Hans, reluctant, goes inside.

CUT TO:

100 INT TAVERN DAY

Low-ceiling low-class establishment. OLD VILLAGERS pass
time, drink, play games of chance.

Hans goes quickly to Ursula's table. He knows he's not
welcome here. She drinks from stein:

URSULA

Hans, you sweetie pie.

HANS

(sits)

Ursula?

URSULA
 (calls)
 Bring my friend a beer!

HANS
 What happened?

URSULA
 Didn't you hear? Got the boot.
 Twenty years of service and got
 the boot.

HANS
 I'm sorry--

URSULA
 You're my friend. . .

Ursula throws arm around Hans, passes stein.

URSULA
 Deep down, you and me, we're the
 same. But Mistress Helen--did you
 ever talk to her?

HANS
 No.

URSULA
 It was that mirror. She'd lock
 herself in and talk to that
 mirror for hours. Nobody else
 could use it. I looked once and
 she had me whipped. It's evil--

HANS
 What?

Old Villagers at far table, sniffing suspicious odors,
 look around room.

URSULA
 The mirror! There's magic in it,
 evil magic--

1st Man, nose wrinkled, says for all to hear:

1ST MAN
 What is that smell?

2ND MAN
 It friggin' stinks.

Hans shrinks. BARMAID, bringing Ursula's beer, gets a
 whiff, stops in her tracks. She yells at Hans:

BARMAID

You! Shit-cleaner! You know
better than to come in here!

1st Man THROWS flagon. Hans ducks. It bounces off Hans' shoulder, CLANGS to the floor.

BARMAID

Get out!

Hans, apologizing, grabs sack, runs out. Ursula spots Barmaid bringing Hans' beer:

URSULA

Bring it here.

CUT TO:

101 EXT CLOISTER EVENING

Red and Will converse with Hans, Woody. Dark Eyes and Mouse return, join them. There's a lot to talk about.

Softy, hysterical, runs to them. He tries to speak but can't: STUTTERS. Softy points to open entrance.

All rush to catacombs.

CUT TO:

102 INT CATACOMBS EVENING

Red leads others through twisting corridor.

They enter cavern. Red sees Anna first: still as corpse, mouth open in death gasp. She lies face up. Red and Will drop to her side. Mouse tells Dark Eyes by touch.

HANS

(to Softy)

What happened?

Softy stutters. Dark Eyes suddenly understands: his impenetrable expression cracks. Mouse hides his tears. Woody inches forward.

Red stands, consoles Softy.

HANS

We should have left.

WOODY

But we didn't. Softy?

Softy, calmer, can't speak. Red waves Woody off.

HANS
Egon has fired Frederick's
employees.

Softy points to hollowed apple near wall. Red skin still
glistens. Will picks it up, sniffs it.

SOFTY
(struggling)
I. . .gave. . .it. . .to. . .her.

HANS
Where'd it come from?

RED
(angry)
What did you do?

SOFTY
I. . .don't. . .know.

Softy starts to cry. Mouse embraces him.

RED
It's not your fault. Will, take
Woody, collect some timber.

Hans places blanket over Anna.

CUT TO:

103 INT MASTER BEDROOM NIGHT

Helen and Egon disrobe, prepare to make love. Circular
mirror now hangs over bed.

Egon traces Berkana rune on Helen's belly with his
fingernail. B-shape red welt rises from skin.

HELEN
Tonight we'll make love and
create Frederick's heir--

EGON
Berkana's heir.

HELEN
Frederick will bless it with his
blood.

Helen cranes head to look at circular mirror. Her upside
down p.o.v.: sun rises in mirror's reflected garbh grove.

HELEN
Her soul is dead.

EGON

No one is more beautiful than
you.

They embrace. He mounts her. Large hammer tattoo covers
his back. Crude runes decorate his shoulders.

CUT TO:

104 EXT CLOISTER DAWN

First light.

CUT TO:

105 INT CATACOMBS DAWN

Anna's empty coffin, crafted with Shaker precision, sits
beside fire. Wood joints are seamless.

Red and Will ease Anna's body into coffin.

CUT TO:

106 EXT BLACK FOREST DAY

Frederick and Claud plow through dense foliage.

CLAUD

(frightened)

Where are we?

FREDERICK

We're right here.

CLAUD

God have mercy on us.

Frederick pulls up, turns to Claud.

FREDERICK

Helen said it was urgent?

CLAUD

Yes.

Frederick points to his eyes, ears and nose:

FREDERICK

This is my map. If God's given
you a better one, take the lead.

CLAUD

(looks heavenward)

Lord, forgive careless words
spoken in haste.

Frederick lets his actions respond: lashes his horse.
Claud spurs to follow.

TIMECUT. Frederick and Claud enter clearing. Frederick
points. Ahead lies Frederickwald road. Claud, relieved,
pulls astride.

CUT TO:

107 INT CATACOMBS DAY

Anna lies in open casket. Red and others circle around.
Softy drops to his knees, clutches Anna's body. Will and
Hans gently attempt to pull him away.

HANS
Softy, don't.

Softy hears something. His expression changes.

SOFTY
(to others)
Her heart is beating.

RED
What do you mean?

SOFTY
Listen.

RED
(presses ear to Anna's
chest)
It is.

WOODY
(following suit)
It's beating.

Dark Eyes finds her pulse.

WILL
What's wrong with her?

Hans speaks up:

HANS
She's not dead. She's in a
trance. Helen's put her under a
spell.

WILL

Thank God.

DARK EYES
Thank nobody.

RED
What do you mean?

HANS
It's worse than death. Her soul
wanders without peace.

WOODY
Take her to the priest.

DARK EYES
(sarcastic)
Why?

RED
We'll go to the doctor. She's
breathing. See what he says.

CUT TO:

108 EXT BLACK FOREST DAY

Frederick and Father Claud cross meadow.

Kirk and Assistant, spurring horses and swinging chains,

AMBUSH from side. Chains hit Frederick and Claud, KNOCK
them to ground.

Claud's an easy target. Kirk's Assistant SWINGS spiked
mace, breaks his legs with single blow.

Frederick's a more formidable opponent. He unsheathes
sword as Kirk rides to trample him. Frederick falls at
last moment, STABS Kirk's horse from below. Kirk LEAPS
from wounded horse.

Frederick and Kirk wield swords, face off. A
confrontation not meant to be. Kirk's Assistant,
galloping from rear, COLDCOCKS Frederick with mace
handle.

Frederick and Claud lie vanquished. Kirk and Assistant
BIND them with chains.

CUT TO:

109 EXT FOREST MAGIC HOUR

Anna's "thrown away" friends bear her coffin. Red, Will,

Softy and Mouse carry casket. Torches lead way to village. Holes drilled through lid in pattern of cross allow air inside coffin. Light from within glows through cruciform holes: Anna's aura.

Red urges them on. They cross rocky knoll: village lies in the distance.

CUT TO:

110 INT FREDERICKHOF COURTYARD NIGHT

Kirk and Assistant drag chained Frederick into torch-lit courtyard. Frederick's legs and arms are blood raw.

Helen and Egon, in robes and feathers, enter courtyard. She wears Josephine's necklace Frederick gave Anna. Helen looks at her subdued husband:

HELEN

I was wondering when you'd come back.

She fingers necklace. Frederick looks at Egon--the man who murdered his wife seventeen years before.

EGON

I thought you'd recognize me.

HELEN

Too bad Anna's not here to greet you. Or did you come for me?

Frederick rises to knees, ATTACKS Egon's feet:

FREDERICK

I will kill you!

Egon KICKS Frederick smack in the head. Frederick REELS, lands on elbow:

FREDERICK

I will kill you. I will crush your bones.

EGON

Your thousand years are over. It's our turn. Jerusalem's back is broken.

CUT TO:

111 EXT FREDERICKWALD NIGHT

Coffin enters main street. Town is deserted. Light here and there. Isolated sounds.

Red and others bear bier to Ruttenberg's sign, enter passageway, walk up stairs.

CUT TO:

112 INT RUTTENBERG'S ROOM NIGHT

Door BANGS open. Ruttenberg abruptly awakened by outcast menage. They set coffin on floor. He sits up.

RED

Remember us?

RUTTENBERG

Could I forget? How's the leg, Softy?

SOFTY

Good.

DARK EYES

Why is the town so quiet?

RUTTENBERG

(pulls on trousers)

Everyone is fleeing. Rumors about Frederickhof.

HANS

What rumors?

RUTTENBERG

That the town is cursed. Helen has gone mad.

(about coffin)

What's this?

RED

This is Anna of Frederickhof.

RUTTENBERG

She's dead.

RED

She was alive until yesterday. She was the "friend" who sent to find you.

WILL

She talked about you.

HANS

She is in magic: neither dead nor
alive. She's under an evil
trance.

RUTTENBERG
Magic is the word for what we
don't know. It's the mark of
ignorance.

WOODY
Look for yourself.

RED
(to others)
Pry off the lid.

Woody and Will loosen top with knives. Red and Mouse help
lift lid off: Anna, pristine--glowing--lies in coffin.
Ruttenberg believes not what he sees.

RED
She's been like this for two
days.

Ruttenberg checks her pulse; blood still beats. He holds
a mirror to her mouth, pries open her lips. Faint breath
fogs mirror.

RUTTENBERG
(puzzled)
She's alive.

HANS
Do you believe in spells?

RUTTENBERG
No.

HANS
Then you're not going to be of
much use.

RUTTENBERG
(urgent)
There must be a reason.

Ruttenberg tests her vital functions: heartbeat, carotid
pulse, optic clarity, ears and nostrils.

RED
She talked about you. That's why
we brought her here.

HANS
Her stepmother is possessed of
the old ways.

WOODY

(nasty)

They say you're a "school"
doctor. What exactly is that?

RUTTENBERG

(passionate)

I love this girl. I loved her
before you. Be careful how you
talk to me.

They back off. Ruttenberg pries open Anna's mouth:

RUTTENBERG

Give me some light.

Red lifts torch.

RUTTENBERG

A reflected light!

Will retrieves hand mirror from dresser, positions it.
Light shines down Anna's throat.

RUTTENBERG

A pair of tweezers!

No one understands.

RUTTENBERG

(to Red)

Hold her like that.

Red passes torch to Will, holds Anna. Ruttenberg finds
tweezers in medical bag, returns.

RUTTENBERG

(to Red)

Hold her mouth open.

(to Will)

Steady the light.

Ruttenberg lowers tweezers into Anna's throat. Will
averts eyes. Softy whimpers.

RUTTENBERG

(to Red and Will)

Steady.

Ruttenberg reaches deeper into mouth, sees dark blockage
in base of throat. He lowers tweezers into Anna's throat:
probing prongs vibrate.

Concentrating, Ruttenberg RETRIEVES queen bee deep from
Anna's esophagus. Angry bee SQUIRMS in clutch of
tweezers.

Ruttenberg lowers queen bee to table top, swings hand,
SQUASHES bee.

Anna's eyes flutter as bee dies.

Ruttenberg resuscitates mouth-to-mouth. Anna emerges from
anaphylactic shock. She opens eyes, exhales.

RUTTENBERG

Anna?

No response.

RUTTENBERG

Anna?

WILL

Anna?

Anna, reviving, opens eyes.

ANNA

(barely audible)

Yes?

RUTTENBERG

What is your name?

ANNA

Name?

RUTTENBERG

What is your name?

Anna recognizes Ruttenberg, smiles:

ANNA

(drowsy)

Peter.

HANS

What is your name?

ANNA

Anna of Frederickhof.

Collective sigh of relief.

CUT TO:

113 EXT CLOISTER MORNING

Doe and her fawns graze in ruins.

CUT TO:

114 INT CATACOMBS MORNING

Anna, Ruttenberg, others gather around fire. Soup kettle simmers. Weapons are arranged on floor by type and size: one arquebus, one crossbow, three bolts, two bows, ten arrows, four swords, seven knives, one sling.

ANNA

If Helen has taken my father, she
must have killed him.

RUTTENBERG

They say he's alive.

HANS

If he is--

DARK EYES

(to Ruttenberg)

Who says he's alive?

ANNA

Don't quarrel! We don't have the
time.

Ruttenberg watches Anna: he hears the voice, sees the
demeanor of a woman, not a girl--a woman he loves.

HANS

If Frederick is alive it can only
be that she's waiting for
tomorrow, the solstice. The
holiest day of her calendar. The
day for sacrifice.

RED

Huh?

RUTTENBERG

Sacrifice?

HANS

Use Frederick's blood in a
ceremonial rite.

Silence as this sinks in.

RUTTENBERG

How many of them are there?

DARK EYES

From what I gather, six.

RUTTENBERG

And the priest.

DARK EYES
He's a prisoner too.

RUTTENBERG
We have a day. There's no time to
get help from the front.

RED
The estate is fortified.

ANNA
Who can get inside? Hans? Softy?

HANS
(nods)
Even the devil needs his toilets
cleaned. They're probably arguing
about who carries out what
already.

WOODY
Helen and Egon sure ain't.

They laugh.

ANNA
Who else? Peter?

RUTTENBERG
She told me not to come back.

Mouse touches Dark Eyes:

DARK EYES
Mouse has an idea.

ANNA
What?

DARK EYES
He ain't told me yet.

RED
How close can we get before they
see us?

HANS
In a wagon you can go right on
the road.

CUT TO:

115 EXT FREDERICKHOF DAY

Ominous skies. Estate is now prison.

CUT TO:

116 EXT MANOR DAY

Large boulders block entrance. Sharpened sticks jut from ground around manor house.

Kirk's Assistant stands watch from second floor, rests arm on arquebus. Camera draws closer. Berkana runes freshly burnt into front doors.

CUT TO:

117 INT MANOR DAY

Compound is mockery of its former self:

--Circle of upright stone steles in courtyard: sacred gardh pagan enclosure.

--Bloody hammer symbols on exterior walls.

--Father Claud, legs twisted under him, chained to pillar in courtyard.

--Fancy furniture stacked in corner of hall, tapestries torn, paintings trashed, discarded.

--Runes scribbled across interior walls.

--Dirt covers floors. Branches hang from ceiling beams.

--Wolves, jackals, boars wander where they please.

--Vulture pecks at carcass.

A "hel" on earth. 2nd Ruffian passes, adjusts belted matchlock pistol. Our tour continues:

CUT TO:

118 INT CHAPEL DAY

Helen has been redecorating. Frederick's chapel is a temple of an entirely different sort.

Runic mirror where crucifix once hung. Red swastikas painted right and left. Stained glass windows randomly broken. Pews upended. Leaves and dead birds spread over floor. Offertory table now blood-stained harrow (altar).

An iron cage hangs by heavy chain directly above altar: Frederick SQUEEZED INSIDE, knees pressed to chest. His clothes are soiled, his face unshaven.

Helen stalks suspended cage. Berkana rune stitched to her breast; lightning bolts adorn her sleeves. She leans, whispers:

HELEN

You thought you could toss me
away like a bone. A barren,
useless bone. All you cared about
was her. I saw you--your little
puppy eyes. You thought you
wouldn't get old? I have a
surprise.

(holds stomach)

In here a child is growing--

(Frederick turns)

Egon's son. The son you couldn't
give me. Tomorrow, the longest
day of the year, at sunrise, I'll
bless him with your blood.

(no reply)

What's wrong, Frederick? You
usually have so much to say.

FREDERICK

(tight-lipped)

I trust my soul to God and Jesus
Christ, his son.

HELEN

Well, fucking good luck with
that.

CUT TO:

119 EXT REAR OF MANOR DAY

Servant entrance. Hans KNOCKS with spoon-shaped "hand."
Kirk, grouchy, cracks opens door. Softy waits beside
cart.

KIRK

What is it? How'd you get here?

HANS

Kirk, you know us. I'm Hans, this is Softy. We clean the privies here.

KIRK

Yeah, so?

HANS

We went to the privies. They're empty. We wondered if there was a problem. It must be quite a stink in here.

KIRK

It is.

HANS

Should we clean up? We're already paid.

KIRK

Yeah, sure.

(opens door)

Just follow your nose. You'll find what you're looking for. Then get out.

Hans and Softy enter.

CUT TO:

120 EXT CLOISTER DAY

Ruttenberg steers gypsy wagon into clearing, reigns horses. He wears peasant clothes. Catacomb entrance opens.

CUT TO:

121 EXT MANOR DAY

Mouse, holding small object, walks up semi-circular drive. He squeezes between boulders and staves. Kirk's Assistant calls from second floor window:

KIRK'S ASSISTANT

What do you want? Get out, whatever it is!

Assistant aims arquebus. A support is needed to steady

barrel. Mouse responds with mute sounds and gestures.
 Mouse holds up object: a baby falcon.

KIRK'S ASSISTANT
 What is this? A baby peregrine?
 (MORE)

KIRK'S ASSISTANT

cont'd

(Mouse grunts)
 Oh, you're a mute, huh?

Mouse nods.

KIRK'S ASSISTANT
 Wait.

Assistant walks from window, reappears out front door,
 takes birdling from Mouse, cups it to his chest.

KIRK'S ASSISTANT
 She's a beauty. Why did you bring
 her here?

Mouse pantomimes. Assistant shrugs:

KIRK'S ASSISTANT
 It doesn't matter. Freaks are
 good luck. You were sent to us.
 Come and eat. Do you have a place
 to stay?
 (Mouse shakes his head)
 Come, come in.

Mouse steps inside.

CUT TO:

122 INT CAVERN DAY

Anna and Red divvy up weapons:

ANNA
 I'll take the crossbow.

RED
 There's only three bolts.

ANNA
 I hope I use them.

RUTTENBERG
 I've used a sword, never a gun.

ANNA
(to Red)
You take the gun--it's one shot.

Dark Eyes finds sling and stones.

ANNA
(to Ruttenberg)
Pick a sword and knife.

Ruttenberg tests sword.

RED
Will, take a bow and the arrows.
Woody--what the Hell you gonna
do?

WOODY
What the Hell I do if I stay? Get
me a knife.

CUT TO:

123 EXT REAR OF MANOR DUSK

Softy hides cart, sneaks into manor window.

CUT TO:

124 INT KITCHEN DUSK

Kirk, Assistant, Cook toast Mouse yet again:

KIRK
(drunk)
To the baby!
(thinks)
To the bearer of the baby!

All drink. Kirk lifts birdling to lips, kisses it.

CUT TO:

125 INT CHAPEL NIGHT

2nd Ruffian stands guard. Frederick, squeezed in
suspended cage, sits befouled. He grimaces:

2ND RUFFIAN
Don't like the smell? Don't
worry. Tomorrow it'll all be
over.

CUT TO:

126 INT MANOR ATTIC NIGHT

Hans and Softy tuck into cubby hole. Moonlight falls across floor.

CUT TO:

127 EXT CAVERN NIGHT

Anna and Ruttenberg cuddle in ember glow. Others toss, turn and sleep at odd angles.

ANNA

We must sleep. Try.

RUTTENBERG

I never thought this would happen.

ANNA

What?

RUTTENBERG

That I'd live or die by the sword. I'm a man of medicine. I heal people.

ANNA

I never thought a lot of things would happen.

(beat)

I never thought I'd see the world from where I see it now.

RUTTENBERG

You've changed.

ANNA

I never thought I'd care more about someone than I do myself.

RUTTENBERG

(about himself)

To be honest--neither did I.

ANNA

What did you think of me?

RUTTENBERG

of you?

ANNA

When we met.

RUTTENBERG

I was afraid.

ANNA

I can't imagine what I was like.

RUTTENBERG

I was afraid of what you could do to me. How much you could hurt me, how I couldn't stop because I loved you so.

ANNA

Please kiss me.

He does.

ANNA

Will we die tomorrow?

RUTTENBERG

Maybe.

ANNA

We must sleep. The night's short.

RUTTENBERG

Hold me. Hold me like we'll never wake up.

She does. They clutch each other for dear life.

CUT TO:

128 EXT CLOISTER NIGHT

Red checks angle of moon with hand-fashioned sextant. It's time. He hefts stone, WHISTLES into catacombs.

CUT TO:

129 INT CAVERN NIGHT

Whistle alerts Will. He goes from one form to the next, waking each, encouraging each. He shakes Anna:

WILL

Wake up.

ANNA

I am.

WILL

Ready?

RUTTENBERG

What time is it?

WILL

One hour to dawn.

CUT TO:

130 INT MANOR ATTIC NIGHT

Hans and Softy wait in cubby hole. Receding sliver of moonlight reflects from floor: the longest day nears.

CUT TO:

131 INT KITCHEN NIGHT

Mouse, "trapped" under leg of drunken Cook, wriggles free.

CUT TO:

132 EXT CLOISTER NIGHT

Red, Will, Dark Eyes, Woody, Hans, Anna, silent, armed, enter gypsy wagon. Ruttenberg double-checks from driver's seat. Blanket covers his sword. All inside.

Ruttenberg urges slump-backed horse. Wagon enters forest.

CUT TO:

133 INT MASTER BEDROOM NIGHT

Helen untangles limbs, taps Egon:

HELEN

It's time.

CUT TO:

134 EXT FREDERICKHOF PRE-DAWN

Gypsy wagon plods up road.

CUT TO:

135 INT DINING ROOM PRE-DAWN

Helen, Egon, Kirk, Kirk's Assistant, dressed ceremonially, pass goblet. Helen wears hammer amulet over Anna's necklace.

HELEN
The others?

EGON
They're ready.

Helen symbolically drips single wine drop onto tabletop:

HELEN
The sun rises.

CUT TO:

136 EXT FREDERICKHOF PRE-DAWN

Wagon continues. Ruttenberg, driving, watches. Nag struggles. Estate materializes amid mist.

CUT TO:

137 EXT MANOR PRE-DAWN

Kirk's Assistant, weary from lack of sleep, stands second-story guard.

CUT TO:

138 INT CHAPEL PRE-DAWN

Helen, Egon and Kirk enter. 2nd Ruffian excuses himself. Helen steps to Frederick:

HELEN
The sun's about to rise. I've waited a long time.

FREDERICK
(gravel-voiced)
You are an ogre.

HELEN
You married me.

Egon hands Helen stag horn knife. Bowl is placed on altar to collect Frederick's blood.

HELEN
(to Kirk)
Get the horn.

Kirk passes ceremonial horn from altar. Falcon atop Kirk's shoulder, turns hooded head.

CUT TO:

139 INT MAIN HALL PRE-DAWN

Hans and Softy creep down stairs.

CUT TO:

140 EXT FREDERICKHOF PRE-DAWN

Gypsy wagon turns, heads up semi-circular drive. Kirk's Assistant watches from distance. Horse slows; Ruttenberg goads him forward. Assistant positions arquebus.

CUT TO:

141 INT KITCHEN PRE-DAWN

Mouse finds knife, sneaks out.

CUT TO:

142 EXT MANOR PRE-DAWN

Wagon nears blockade. Kirk's Assistant aims arquebus:

KIRK'S ASSISTANT
Go or I'll shoot!

CUT TO:

143 INT MANOR PRE-DAWN

Softy and Hans unbolt double door entrance. Softy TUGS at pulley: too heavy. Doors don't budge. Hans' "hands" are of little help.

CUT TO:

144 EXT MANOR PRE-DAWN

Red, holding rifle, peeks from rear of wagon.

CUT TO:

145 INT MANOR PRE-DAWN

Mouse, unable to hear, not knowing what to expect, tiptoes into main hall. Ahead Softy struggles to open doors. Mouse helps Softy YANK pulley. Their combined strength turns wheels. Doors CREAK incrementally open.

CUT TO:

146 INT CHAPEL PRE-DAWN

Helen places knife to Frederick's throat.

CUT TO:

147 EXT MANOR PRE-DAWN

Kirk's Assistant, hearing door, prepares to fire. Red beats him to it: he JUMPS from wagon, aims and FIRES. Rifle ball SLAMS INTO Assistant's chest. Assistant TUMBLES out window, lands IMPALED on pike.

Softy and Mouse tug with all their might. Doors open wider.

CUT TO:

148 INT CHAPEL PRE-DAWN

GUNSHOT freezes Helen, Egon, Kirk.

CUT TO:

149 EXT MANOR DAWN

Red, Anna, Ruttenberg, Hans and Will scramble from wagon, charge entrance. Woody takes up the rear. Red drops rifle, unsheathes sword.

They squeeze between boulders and pikes, enter half-open doors. First rays of sun pierce landscape. Manor glows yellow.

CUT TO:

150 INT CHAPEL DAWN

Egon and Kirk rush to Frederickhof's defense: Egon bears pistol and sword, Kirk curved scimitar.

CUT TO:

151 INT MANOR DAWN

2nd Ruffian is first to greet intruders. He pulls pistol, cocks hammer.

Will aims bow, SHOOTs. Arrow PUNCTURES 2nd Ruffian's throat. Ruffian KEELS BACKWARD.

Egon hesitates, orients himself, signals Kirk.

Note: continuing action is fast, furious, simultaneous. Action will be broken into separate areas to make it move manageable.

1st Ruffian charges, brandishes sword. Ruttenberg counterattacks. They CLASH.

Egon and Kirk enter. Egon aims matchlock pistol, FIRES. Bullet strikes Red's stomach. He FALLS.

Anna aims crossbow at Egon, RELEASES TRIGGER. Bolt WHIZZES past Egon's head. Egon, dropping pistol, draws sword.

Red, in fetal position, GROANS, CLUTCHES belly, HOWLING wolves pull at open wound.

Anna bends to span, reload crossbow--no quick task.

Kirk unhoods falcon, BARKS command: falcon flies.

Egon about to strike Ruttenberg from rear.

Will aims, releases bowstring. Arrow bounces off Kirk's armor vest.

Falcon attacks Softy's head. Talons draw blood from his scalp. Softy SCREAMS, bats hands. Talons scratch lower.

Egon about to stab Ruttenberg. Woody, crawling, extends crutch between Egon's feet. Egon TRIPS, falls face-flat to floor.

Dark Eyes spins toward Softy's screams. Falcon CAWS. Dark Eyes swings sling, RELEASES STONE.

1st Ruffian exchanging BLOWS, drives Ruttenberg up stairs.

Falcon claws at Softy's eyelids. Dark Eyes' stone, barely missing Softy, STRIKES bird. Feathers fly. Falcon SHRIEKS as it falls.

Hans drops from ceiling onto Kirk's shoulders, WHACKS Kirk's head with metal hook and spoon hands, GASHES Kirk's face. Kirk drops scimitar.

Egon, prone, lifts sword with both hands, THRUSTS it through Woody's back. Blade pierces wood floor.

Ruttenberg WOUNDS 1st Ruffian. Ruffian falls as Egon rises.

Will kills wolf attacking Red.

Kirk hefts Hans off his shoulder, THROWS him across room.

Anna, reloading, hears GRUNT of charging boar. White tusks gleam. Anna raises crossbow, FIRES. Bolt pierces mouth of attacking pig. Boar SQUEALS; front feet buckle. Boar's momentum sends it spinning toward Anna. She JUMPS; boar passes under her feet.

Ruttenberg glimpses Egon, dodges blow. Ruttenberg backs into courtyard. Egon follows. Will aims at Egon.

Softy, blinded by head wound, STUMBLES into Will: Will, falling, misfires. Will BANGS HEAD. Arrows scatter.

Kirk retrieves scimitar. Mouse charges from behind, DRIVES kitchen knife into Kirk's leg. Kirk turns and swings. Blade passes over Mouse. He dives for cover.

Anna reloads crossbow.

Woody crawls to wounded 1st Ruffian, STABS him.

Kirks limps toward Anna.

COURTYARD: Egon and Ruttenberg CLANG SWORDS in sacred circle of stones. Egon's frustrated by Ruttenberg's ability to hold his own.

EGON

You're out of your league,
doctor.

Wolves and wild boars, incited by blood, ATTACK Father Claud. He squirms in chains, screams. Animals rip at his flesh.

MAIN HALL: Anna, spanning her crossbow, backs away from Kirk. Nothing stands between his sword and her body.

Hans' hook PIERCES Kirk's free hand, spins him around. Kirk can't free his bleeding hand. He SWINGS, slices Hans' shoulder. Hans, falling, JERKS Kirk's hand. Kirk, on one knee, struggles to free hooked hand.

Anna, reloaded, aims last bolt at Kirk. Dark Eyes, whirling sling, yells:

DARK EYES

Save the bolt for her!

Will, rises to knees, FIRES: arrow PIERCES Kirk's eye. He tumbles backward, thrashes blindly. Hans and Mouse finish him off.

ANNA

Where is she!

COURTYARD: Egon and Ruttenberg fight on. Wild animals

snap at their heels.

MAIN HALL: Anna goes in search of Helen.

COURTYARD: Egon's sword SLICES skin from Ruttenberg's arm. Ruttenberg, hurt, fights defensively. His sword BREAKS IN HALF. Egon smells victory:

EGON

You've taken too much of my time.

Hans, Mouse, Softy and Dark Eyes, bruised and bloodied, approach from rear. Egon hears their footsteps.

Egon turns, distracted: a startling sight.

Ruttenberg seizes the moment. He pulls a scalpel from his pouch, charges, PIERCES Egon's breastbone. Egon's expression: more surprise than pain.

He drops to his knees. His wound is fatal. He looks to Ruttenberg:

EGON

Do you realize what you've done?

CUT TO:

152 INT CHAPEL DAYBREAK

Anna enters desecrated chapel, can't believe what she sees. She continues. Her eyes turn to suspended cage: her father.

Frederick recognizes daughter he thought was dead. Hoarse, he cries with joy:

FREDERICK

Anna!

ANNA

Father!

FREDERICK

You're alive?

ANNA

Where is she? Where is Helen?

Anna heads for cage.

Not so fast.

Chapel door SLAMS shut. Helen locks door, pockets key. They face off.

Helen wears full-length cloak of falcon feathers. Stuffed open-beaked falcon crowns her golden hair. Double Sigel "SS" runes emblazoned across her breast. In her hand an eight-foot miter topped by a golden eagle--prefigure of Nazi rally standard. Morning sun streams through stained glass.

HELEN

You have been hard to get rid of.

Anna turns, aims crossbow:

ANNA

(ironic)

Mother.

She FIRES. Bolt PIERCES Helen's breast.

Helen staggers from impact. Otherwise, no effect: no blood, no pain.

Helen PULLS BOLT FROM HER CHEST, examines it, drops it to the floor. Helen's turn for irony:

HELEN

You've grown up.

Helen approaches. Anna retreats.

HELEN

There's something I want to show you.

Anna enters apse, backs against altar. She pulls out dagger.

Helen SWINGS miter in mighty loop: gold eagle SMACKS side of Anna's head. Anna FALLS to leaf-strewn floor. She clutches her head, struggles to remain conscious. She watches dazed, immobile.

Ruttenberg and others POUND against locked door. MUTED shouts. Shadows pass windows.

Helen lifts ceremonial knife, prepares to cut Frederick's throat.

FREDERICK

(to Anna)

Live with purpose, die without fear!

Anna notices runic mirror: Helen and Frederick reflected. DISTORTION rolls across mirror. Wooded grove behind them.

HELEN

(to Frederick)
 Always the fancy phrase.
 (knife to his neck)
 Make a phrase of this.

Anna clutches rock. Rising, she THROWS rock at circular mirror.

Rock HITS glass: mirror EXPLODES. Glass shards fall like rain.

Low thundering GROAN: the sound of trees cracking. Flying glass illuminates the chapel like flashbulbs.

Helen HOWLS as if pierced. She TRANSFORMS to pre-rejuvenated self: scarred, aging, bitter.

Stone mirror falcon ANIMATES, flies away.

Anna ATTACKS: PLUNGES dagger into Helen's heart.

Helen STAGGERS, her feet lift up--for a moment she's supernaturally suspended. Helen FALLS back-flat to the floor, her body splayed in shards of mirrored glass. Every chip and mirrored sliver REFLECTS IDENTICAL IMAGE: animated falcon flees into forest.

Ruttenberg and Will SMASH stained glass, climb through windows.

Ruttenberg restrains others. Anna assists her father from cage. This is her business, not theirs. Father and daughter embrace.

Will wrenches lock from door. Cook, hung over, staggers into chapel:

COOK
 What's going on?

Anna spots Ruttenberg.

ANNA
 Peter!

He rushes to her arms.

CUT TO:

153 EXT FREDERICKHOF DAY

Some weeks. later. Estate restored to its former condition.

BOY'S CHOIR echoes from chapel.

CUT TO:

154 INT CHAPEL DAY

Frederickhof chapel is again Christian sanctuary. Choir boys conclude, sit down. Wedding in progress.

Anna and Ruttenberg stand before offertory table. She wears white, he wears blue. Bandages hide their wounds. Anna wears maypole necklace under Woody's hand-strung stones. Frederick, in uniform, hovers behind.

Chapel is filled. Outcasts--Will, Hans, Softy, Dark Eyes, Mouse--occupy front row.

Behind: Willem and ranking military officers.

Further back sit friends and rehired employees: Ursula, Magdalana, Manservant--even the Cook.

And the last shall be first.

Frederick enjoins Anna and Ruttenberg's hands, places his over theirs:

FREDERICK

I, Frederick, under the eyes of
God, do pronounce this man and
woman, Peter and Anna, man and
wife.

Anna and Peter kiss. Guests APPLAUD.

SHADOW of falcon passes over Anna and Ruttenberg. Sound of FLAPPING WINGS.

THE END