

THE ANATOMIST

Written by

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(Based on the novel "The Anatomist")

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TITLE CARD: "DISCOVER" (VERB): TO EXPOSE, TO REVEAL, TO DISCLOSE, TO UNMASK, TO UNCOVER, TO UNVEIL, TO BE MADE AWARE OF SOMETHING NOT PREVIOUSLY KNOWN.

EXT. WORLD MAP - DAY

America is front and center on a map of the world.

MONA SOFIA (V.O.)

In the fifteenth century, a huge, sweeping discovery was made that literally changed the way we look at the world... But this is not that story...

We move to the right on the world map, zooming in on Italy, getting closer and closer...

MONA SOFIA (V.O.)

This is the story of an even greater discovery, one that - although smaller in size - had a much larger impact. A discovery that changed mankind - and more importantly, womankind - forever.

EXT. PADOVA'S PIAZZA - SUNSET

A pink sun breaks through the dense, grey fog over the main piazza *Prato della Valle*. On a rope adorned with "Republic of Venice" flags, a MALE CROW quickly mounts a FEMALE CROW, bobbing up and down. The Female Crow looks the other way, obviously not into it.

TITLE CARD: 1549 Padova, Italy.

In the town square, the taste of blood is in the air as austere statues of saints look down on an unruly crowd. They jockey for position around a tall pole. Tied to this pole is MATEO COLOMBO (30's). He's an eccentric, slightly neurotic and oddly handsome man. He looks up to heaven.

MATEO

What have I done to deserve this, Lord?

An EXECUTIONER lights the wood. The crowd cheers!

MATEO

Please answer me.

A dollop of crow's poop splats on his head.

MATEO

Typical.

CUT TO:

TITLE CARD: 1 Month Earlier

EXT. DARK ALLEY - NIGHT

Mateo meets with a filthy, RAGGEDY MAN, standing over a human-size lump in a burlap sheet.

MATEO

If the blood is coagulated, it's no good to me.

RAGGEDY MAN

Still warm and juicy, *professore* Colombo.

The Man lifts the sheet revealing a corpse. Mateo grins.

INT. UNIVERSITY - DORMS - NIGHT

MALE STUDENTS sleep. A STUDENT runs in with a lantern.

STUDENT

(whispered yet emphatic)
Wake up. We got a body. The maestro performs!

EXT. UNIVERSITY - ENTRANCE - NIGHT

Excited students rush into the halls speaking softly and passing an arch that reads "University of Padova." A MYSTERIOUS STUDENT wears a hood that obscures the face.

MYSTERIOUS STUDENT

(overly deep voice)
Will *dotore* Colombo perform?

STUDENT #2

Si! He's a genius!

The Mysterious Student steps aside to adjust his... no, not his shoes, but... her shoes - it's a woman disguise as a man in a sea of unsuspecting men.

INT. UNIVERSITY - ANATOMIST THEATER - NIGHT

Hiding up in the observation boxes, we meet professor LEGNANO (40). Legnano sports bad teeth, bad hair and a thoroughly bad attitude.

Beside Legnano is his eager assistant, BERTINO (late 20's). He's a skinny, nerdy, conservative doctor. Students eagerly jockey for position at the railing.

Just then, down below, Mateo enters. Several students begin to clap. Legnano looks jealous.

BERTINO

Can I be excused *professore*, you know I faint at the sight of blood.

LEGNANO

Don't worry Bertino, if you faint I'll gladly slap you.

The Mysterious Student, on her toes, tries to get a better look of Mateo.

Mateo steps onto the dissection platform. His uptight assistant, VITORIO (30's), wheels in the cadaver. The theater hushes. Mateo moves like a true showman ripping the burlap sheet off the cadaver.

MATEO

Today it is the heart. *Il cuore*.

Mateo grabs the largest scalpel imaginable and swings it above his head. The students GASP fearfully as Mateo moves the scalpel to the cadaver's chest and opens it.

MATEO'S POV - Through super-imposed graphics, he sees the heart's connection with all the other organs.

MATEO

Maybe the most complex part of the body. When you see a woman you like, it begins to pound, but it's just a physiological response. Your body releases compounds which causes the heart to contract faster. And faster. And FASTER!!

He exhales jokingly. The students laugh, enthralled.

MATEO (CONT'D)

I'm proud to say that I've discovered the heart is not only an isolated box just used for feelings as we previously thought, but an actual muscle.

Legnano grimaces - not in agreement.

STUDENT #3

So the heart is not just for feelings?

MATEO

Actually, I believe that it might pump blood.

STUDENT #3

Mamma mia!

Mateo injects a yellow dye into the heart.

MATEO

It's like a pump. Watch.

Mateo manually pumps the cadaver's heart. The yellow dye moves through the arteries. A student shrieks.

The Mysterious Student APPLAUDS causing the majority of the crowd to enthusiastically join in.

Mateo yanks the heart out. Instantly, Bertino faints.

INT. UNIVERSITY - HALLWAY - NIGHT

A flock of students tag along behind Mateo as he sees Legnano waiting for him.

LEGNANO

Professore Colombo, have you forgotten that it's against the will of God - not to mention university protocol - to steal cadavers in the name of science?

MATEO

Who says I stole anything?

A few students pass by saying 'congratulations' to Mateo.

LEGNANO

Thieves don't get chosen for University Chancellor. So I'll be chosen instead of you. Keep spending your money on the dead!

MATEO

Better to spend on the pursuit of knowledge than wasting it on an unknown heaven.

Legnano marches off.

INT. UNIVERSITY - STAIRS - NIGHT

As Mateo greets the crowd on his way out, he recognizes that the Mysterious Student is wearing female shoes! He snags the hood - revealing long female hair.

She covers her face and turns around. Fast, the Mysterious Student makes a run for it.

STUDENT #1

Holy Mother of God! There's a woman in the University!

STUDENT #2

Get out! Women are not allowed here.
Everybody knows only men have souls.

MATEO

Isn't that debatable?

Mateo is curious but can't see her as she storms outside.

INT. UNIVERSITY - CARDINAL DARIO'S CHAMBERS - NIGHT

Stern portraits of past University Cardinals adorn the walls as we meet CARDINAL DARIO - a short, pudgy, church official wearing a ridiculous pink wig. He and Legnano eat an extravagant breakfast while playing chess.

LEGNANO

The heart, a muscle? Preposterous!

CARDINAL DARIO

The Church's position is that some things are left better undiscovered. If *Dotore Colombo* finds something that questions the work of God, some people might question the Lord and believe in science.

LEGNANO

How may I be of service? To God?

Dario runs his hand over the flame of a nearby candle.

CARDINAL DARIO

All we ask from you is to find a reason to burn him. Much like Joan of Arc. And who remembers her?

Cardinal Dario slurps food into his face.

LEGNANO

I was curious if you've decided who you will appoint as University Chancellor?

CARDINAL DARIO

As usual, the professor that presents the most worthy manuscript will most likely win my favor.

LEGNANO

What's in it for me if I help with Colombo's demise at the stake?

CARDINAL DARIO

If you collaborate, we'll see. The Lord moves mountains, and makes men's careers.

Dario moves in for the kill shot. As the white king falls, Cardinal Dario let's out a BURP.

EXT. CAFE PADROCCHI / UNIVERSITY STREET - DAY

Bertino exits the University and walks near a group of GIRLS on the terrace of the Cafe. He slows noticing one gossiping girl... CECILIA (mid 20's). She is pretty with an eye for the mischievous.

CECILIA

This is the best place in the city to find a doctor as your future husband.

The girls giggle. Shyly, Bertino walks past them.

CECILIA

(to Bertino)

Excuse, bello. Are you a doctor?

BERTINO

N-no. Not yet. But one day I-

CECILIA

Look! Mateo Colombo.

Mateo exits the University followed by a gaggle of STUDENT GROUPIES. Cecilia ignores Bertino.

CECILIA

(to his girlfriends - ignoring Bertino)

He's considered the most enlightened physician in all of Europe. Probably knows everything about the human body.

As Mateo walks by, Cecilia smiles flirtatiously.

CECILIA

Ciao. How are you, *dotore*?

MATEO

I am very well. In fact, I've discovered the heart is not just for feelings. With more research, I could scientifically prove that love is just a figment of our imaginations brought on by a series of imbalanced chemicals.

CECILIA

(turned off)

I think you'd have my poet friends disagree with you, *Dotore Colombo*.

A SUAVE DOCTOR steps up to Cecilia.

SUAVE DOCTOR

Ciao, bella. Would you care to join me at the lake? *Maybe we could discuss Michelangelo's latest over an aperitif?*

CECILIA

Finally a doctor that speaks my language.

They stroll away. Mateo and Bertino both sigh. Then Mateo notices a SHORT WOMAN winking at him. He awkwardly winks back, blinking both eyes.

EXT. MATEO'S HOUSE - DAY

An explosion of colorful bed sheets and shirts and pantaloons hang from ropes in a poor yet utterly enchanting neighborhood. Here we find Mateo's run-down house with sounds of amore coming from inside.

MATEO (V.O.)

So, were you serious when you said you'd do anything in the name of science?

SHORT WOMAN (V.O.)

If you want me to kiss your instrument, *dotore*, just say so.

INT. MATEO'S HOUSE - LAB - DAY

Mateo's cluttered laboratory features his anatomy drawings, his sculptures and stacks and stacks of science books. Half undressed, the Short Woman is all over him.

MATEO'S POV - He sees the Short Woman's body in anatomical detail - her thighs, her arms, her butt.

Like an inexperienced teenager, he lowers his pants and barely even kisses her before lifting her skirt and getting to it with their clothes on. She's not turned on in the least as he pumps away.

MATEO

No, I'm interested in something else...
If you don't mind... I would like-

Still pumping, Mateo pulls out a large magnifying glass.

MATEO

I'd like to examine your...

He can't find the words and keeps on humping.

MATEO

Well, scientifically... Grr.. Speaking...
Um...

SHORT WOMAN

Just say it. Or shut up.

MATEO

Mmmmm... Your sacred flower... For the
advancement of science.

He continues faster and faster as he approaches the
magnifying glass to her crotch. She pushes the magnifying
glass away.

SHORT WOMAN

What are you doing? Can't we talk about
this later?

MATEO

What is it that is so offensive about
this uniquely female anatomical trait?

SHORT WOMAN

How about you finish what you started.

A KNOCK sounds at the door as they keep at it.

MATEO

Memento! Coming! I'm coming now!

SHORT WOMAN

Now?

A few fast pumps and he comes. The Short Woman is clearly
disappointed at the brevity. Mateo pulls up his pants.

MATEO

Great... Back to work!

SHORT WOMAN

(sarcastic)
Was it good for you, *dotore?*

MATEO

Yes. Yes it was. Very liberating.

Mateo opens the door to find Vitorio.

MATEO

I told you I was coming.

The short woman leaves, rolling her eyes.

INT. LEGNANO'S HOUSE - BEDROOM - DAY

The house is bigger and more refined than Mateo's. In front of a mirror, Legnano primps himself as WIFE LEGNANO rubs up against him looking for some action.

LEGNANO

... I'm sorry, but I'm right in the middle of proving that nasal fluid and congestion are linked to an imbalance of the 4th humor.

WIFE LEGNANO

Your manuscript can wait for a few minutes. Please, *mio amore*.

LEGNANO

My dear, too much love making can throw your humors out of balance as much as any disease.

WIFE LEGNANO

Says who?

LEGNANO

Modern medicine.

Annoyed, Wife Legnano moves her eyes away from him to notice their MAN SERVANT at the door spying on them. Caught, he jumps back. She smiles.

INT. MATEO'S HOUSE - LAB - NIGHT

Mateo works on a sculpture of a naked woman. He carves her crotch area like an undefined Barbie doll.

MATEO

Magnificent, isn't it? The female form... If only real women were this easy to understand and mold... Such mysterious creatures, Vitorio, with sometimes baffling mental attributes so different than those of men. I'm starting to think I'll never be able to connect with them.

VITORIO

(sarcastic)

Why would you want to?

MATEO

But their anatomy is so interesting.

VITORIO

No one cares about the anatomy of a woman. And the church would never let us dissect a female cadaver anyway.

MATEO

I'll tell you something. I bet, in the future, there will be manuals to decipher the mysteries of the opposite sex.

VITORIO

Only an idiot would write such a thing. Would you please stop obsessing about these mind-numbing beings and hire a carriage for the ball tonight? It's the ideal place to raise funds for your research and my salary.

MATEO

Artists shouldn't have to ask for money.

VITORIO

You're an idealist.

MATEO

I'm a scientist.

Mateo throws a wet rag at him... 'Ouch'!

EXT. CASTLE - NIGHT

It's a spectacular carnival ball. The most powerful Venetians try to outdo each other through costumes and small talk. Fashionable men wear bells adorning their groin area. Mateo is here looking plain and out of place.

INT. CASTLE - ENTRANCE - NIGHT

A fabulous crystal chandelier and hundreds of torches illuminate the *palazzo*. We find Legnano glaring at Mateo across the room.

Mateo eats a *canoli* while eavesdropping on a group of HEIRESESSES.

FIRST HEIRESS

Signore Vando Ronzoni broke the heart of Monica Contigliotti. Now she must undergo a strict regimen, rubbing her chest with honey to cure her swollen heart.

MATEO

Pfft. The heart doesn't swell up at all.
(talks with his mouth full)

(MORE)

I'm beginning a manuscript to get the Chancellor position that will announce this discovery of mine to the world!

They could give a shit as Legnano butts in.

LEGNANO

Pedro Perelio in Spain has completed a manuscript on the exact same research. Sorry Colombo.

Mateo deflates as Legnano cock-blocks him.

LEGNANO

Would you ladies like to meet the Pope?

Of course they would. They leave Mateo and his canoli standing alone. Mateo tries to steal a look at the POPE.

Across the room, a group of cardinals march behind POPE PAOLO III, an elegant, older man with a fiery pose. We can't see his face.

Suddenly, there is a stir at the entrance.

As the crowd parts, MONA SOFIA (30's) makes a smashing entrance, carried in on a litter by MOORISH SLAVES. The wind swirls pink flowers around her sumptuous pink dress - an emerald dangles from her forehead. She has an enigmatic smile like the Mona Lisa.

The music stops. The room goes silent. The bells adorning the men's groins RING. Moving off the litter, she walks to the dance floor as the music starts again. Women hate her. Men love her.

Across the room, Mateo is so taken by her that he drops his canoli on his shoe.

By Mona Sofia, a PAPAL AMBASSADOR walks up.

PAPAL AMBASSADOR

Buona sera, Mona Sofia. You look more splendid than ever. Can we waltz and discuss my next visit?

MONA SOFIA

No business tonight, Father. There's always tomorrow at six, isn't there?

She winks at him, intimidating him. A DUKE butts in.

DUKE

Would you care to dance, my lady?

MONA SOFIA

Not at the moment, my Lord. Perhaps
later? How late can your stamina hold?

She devilishly hands him a card. Then sensually strolls
across the dance floor turning men down with a courteous
hand gesture.

Finally, she walks up behind Mateo cleaning canoli off
himself. To everyone's surprise, she spins him around to
face her.

MONA SOFIA

Would you like to dance, *signore*?

Luckily, for once, a dumbstruck Mateo can't get a word
out.

INT. CASTLE - DANCE FLOOR - NIGHT

They're the center of attention as Mona Sofia guides
Mateo through each step. He struggles to keep up.

MATEO

Do you realize you're leading, signora?

MONA SOFIA

I always do.

MATEO

Why'd you ask me to dance? The room is
wall to wall with more wealthy suitors.

MONA SOFIA

Because, I wanted to ask you a question.

MATEO

Good. I'm rarely asked a question I can't
answer.

MONA SOFIA

Well, then, *dotore*. I would love to know
the difference between atrial systole and
ventricular systole?

Mateo's mouth drops. Mona Sofia smiles, coyly.

MONA SOFIA

Yes. I've read your last manuscript,
"*Anatomical Linguis Aparatus*."

MATEO

You did?

MONA SOFIA
 (spoken in Latin)
 I found your theories about venous blood
 and arterial blood fascinating.

MATEO
 You speak Latin well.

MONA SOFIA
 Certainly better than you dance.

Mona disengages and dances alone in a seductive manner,
 swaying her hips. Mateo tries to imitate the steps
 without success, tripping.

MONA SOFIA
 Don't worry. Just move with me... This is
 called the kissing dance.

MATEO
 K-K-Kissing dance?

MONA SOFIA
 The rules are that when the couples part,
 they have the option to kiss.

MATEO
 Whoa.

MONA SOFIA
 If the lady barely brushes the man's
 cheek, she means nothing but to dance and
 enjoy herself.

Mona Sofia brushes Mateo's cheek. His knees go weak.

MONA SOFIA
 An affectionate kiss indicates formal
 intentions, such as marriage.

She moves her lips to his cheek as if she were about to
 kiss it. He closes his eyes. She does not kiss him.

MONA SOFIA
 But if the kiss lands on the gentleman's
 lips, then the purposes of the lady are
 clear. It is an outright invitation to...

She brings her lips close to his. Mateo's heart nearly
 stops. She holds there a moment, then gives him a slow,
 long kiss that blows him away.

MONA SOFIA

You see, by the rules, now we must lie together.

MATEO

(voice cracks)

Oh.

She pulls him closer to her face, about to kiss him, but separates and continues dancing. Mateo is smitten.

MATEO

(to himself)

She's read my book...

ACROSS THE ROOM...

Annoyed, Legnano watches Mateo and Mona Sofia dance as he sucks up to **SIGNORE TORREMOLINOS** (70's, wrinkled lips, no teeth) - one of the wealthiest men in Northern Italy.

LEGNANO

Gratzie for your contribution to my research fund, Signore Torremolinos. The Lord will repay you in Heaven.

SIGNOR TORREMOLINOS

I have to wait that long, eh?

We meet his wife... **INES TORREMOLINOS** (30's) who, despite her anemic complexion and nervous cough, is quite pretty. Ines gazes longingly at Mona's exotic pink dress. Then, she looks at her boring blue one. Ines suddenly stands.

INES

Do you wish to dance, *amore mio*?

SIGNOR TORREMOLINOS

Not with my bad lungs, Ines. Sit.

Ines sits and lowers her head. Her two fragile **DAUGHTERS** (10,12) sit beside her with the same somber expression.

INES

Who is that man, dancing with the woman in pink?

LEGNANO

No one of any importance.

SIGNOR TORREMOLINOS

Colombo? Some say he's the most brilliant doctor in all of Italy. But his discoveries are not recommended, dear.

Hearing this, Legnano frowns. But Ines is intrigued.

AT THE DANCE FLOOR...

The song ends. Mateo gets uncomfortable, not sure what to say.

MATEO

Can I... Can I see you again?

MONA SOFIA

You can see me whenever you like.

MATEO

Fantastic.

As she bows to leave, she makes a reverence, lifting the front of her dress and showing off her shoes. Mateo recognizes they are the same shoes of the Mysterious Student!

MATEO

You...

MONA SOFIA

(hands him a card)

Tomorrow at five. I will be waiting for you. Don't be late.

Mateo watches her go with puppy eyes.

MATEO

I never am!

His nerdyness makes her smile. The attendants open the doors letting a gust of wind shoot inside. It kicks up a swirl of pink flowers surrounding Mona Sofia in a flurry of petals making her exit as fantastic as her entrance.

MATEO

I have a rendezvous.

EXT. MONA SOFIA BROTHEL / VENICE STREETS - SUNSET

Whistling happily, Mateo strides over labyrinthine canals of the mystical city of Venice until... he approaches a huge Gothic church right next to the most gaudy, pink villa imaginable. Mateo checks the card's address, nods, then looks at his watch - 5 o'clock sharp.

INT. MONA SOFIA BROTHEL - ENTRANCE - DAY

The "waiting room" is decorated in shades of pink with purple curtains. A Moorish slave welcomes Mateo who observes the naked statues of the brothel, surprised.

MATEO

I have an appointment. Mona Sofia and I-

A door opens at the top of the stairs revealing Mona Sofia in all her bordello glory. She moves a sensuous finger toward Mateo indicating him to come to her. He lets out a nervous squeak.

INT. MONA SOFIA BROTHEL - MONA SOFIA'S ROOM - DAY

Sensual frescos of naked women adorn the walls. A bed worthy of the greatest courtesan of the age is draped in provocative lace. Her colorful PARROT squawks, looking out from its cage. Mateo kneels in front of her.

MATEO

My brain has been scrambled since last night. I think it's your fault.

MONA SOFIA

My standard rate is fifty ducats an hour.

MATEO

Mama mia! That's a week's salary! Is this part of the kissing dance rules?

MONA SOFIA

(exposes a bit of flesh)
No... They are part of my rules.

MATEO

Oh, I... I see. I had no idea you were working last night.

MONA SOFIA

I wasn't working last night. But I am today.

MATEO

Can you make a discount for a professor? You can consider it a contribution to my research.

MONA SOFIA

A professor takes as much time as a marquis. I can charge you 10 ducats to see me naked for an hour. No touching.

Mateo calculates it then sighs, frustrated.

MATEO

All I have is nine.

She shakes her head. He fishes for a last coin and gives it to her.

Now, she undresses... It's a well rehearsed performance as she, keeping her back to him, removes one silky layer after another until she's only in her panties.

MONA SOFIA

Do you fancy to touch yourself, *signore*?

He thinks hard, wanting to play this right.

MATEO

I don't want to do what your other clients do.

MONA SOFIA

SO what do you want to do?

MATEO

(nervous laugh)
Well, a lot more than I can afford.

MONA SOFIA

Then you'll have to use your imagination.

Mateo thinks, fishes inside his bag and takes out a small blank canvas and supplies.

MATEO

How about I paint you?

MONA SOFIA

Paint my body?

MATEO

Well, no,... just a part of it actually.

MONA SOFIA

Which part?

Mateo gestures to her nether region.

MONA SOFIA

(laughs)
My dear *professore*, that is not my most attractive part.

MATEO

Every part of human anatomy is fascinating to me. And I'm sure yours is the most fascinating of all.

MONA SOFIA

My body is how I make my living. I have to keep some things a secret, or, it devalues the illusion.

She smiles at his naivete. Then she positions herself on the bed exposing her nakedness though not her groin.

MONA SOFIA

You can paint me like this.

MATEO

Only like that?

MONA SOFIA

Or you can leave with your money.

MATEO

No. I... this is still very valuable.

He takes a deep breath and...

TIME PASSES... we dissolve from image to image as he draws with passion - but we do not see the painting he's working so diligently on, until, its absolutely perfect.

MONA SOFIA

How do I look? Let me see.

Proud, he flips it around.

MONA SOFIA'S POV - The sketch is an anatomical drawing of a woman with bones and skin open to reveal the veins - though all in Mona's provocative pose.

MATEO

Yes. I know. I'm good. No?

Surprisingly, she's fascinated.

MONA SOFIA

That's me without my skin?

MATEO

It's the naked truth.

She sits him on the bed. Their bodies are close. He's ridiculously nervous. Mona Sofia is about to kisses him - then the church bells CHIME.

MONA SOFIA

Your time is up.

She disappears through a secret door as if by magic. Mateo wipes his lips, staring after her.

MATEO

I better watch *mio cuore*.

EXT. MONA SOFIA'S BROTHEL - DAY

Mateo exits with his sketch under his arm. He observes it, proud. He writes, "Woman in Love Immortalized."

INT. MONA SOFIA'S BROTHEL - MONA SOFIA'S ROOM - DAY

As Mona Sofia brushes her body with gold powder, Mateo draws her - an anatomical manuscript is next to him.

MATEO

... I'd like to be more than just a client. Maybe I could read you my ideas for my new manuscript to get the Chancellor position.

She grabs it. Opens it. And reads silently.

MONA SOFIA

Oh, I agree. The femur is under appreciated in its importance to the body's structural support.

MATEO

If you were a man, you'd be a famous scholar.

There's a twinkle in her eye, but she hides it from him.

MONA SOFIA

I'm a woman... so I'm a famous whore.

MATEO

Now, tell me how you learned to read? I've never met a woman that could... with the exception of a few ugly nuns.

MONA SOFIA

That's a secret you'll never know.

She moves like a cat, then slowly turns to him.

MONA SOFIA

Secrets are essential in my field of expertise.

MATEO

And my job is to expose human secrets.

MONA SOFIA

My science will remain a mystery to you.

MATEO

Umm, I wouldn't say what you do is a "science" per se.

MONA SOFIA

When it comes to making money, everybody has a science. But thinking about money is a waste of your time, *professore*. Your research is more important than kowtowing to the rich and simple minded.

MATEO

My God, you're the only woman who might be able to actually understand me.

MONA SOFIA

You're not that complicated.

MATEO

That's what you think.

MONA SOFIA

That's what I know.

They pass a funny smile as he studies her a beat.

MATEO

Is Mona Sofia even your real name?

MONA SOFIA

I took it from my favorite painting.

She points toward a portrait that looks like the Mona Lisa but with Mona Sofia's face. Mateo moves to her side.

MATEO

Mona, I feel things for you. Don't you feel anything for me?

The church bells CHIME.

MONA SOFIA

Feelings are overrated. Your time is up.

Again she disappears inside her secret door.

INT. MONA SOFIA'S BROTHEL - MONA SOFIA'S ROOM - DAY

Mateo sketches Mona Sofia again as she lies on her bed placing purple grapes over her pelvis, jokingly.

MATEO

Even though you won't admit it, I can see you have feelings for me.

He lovingly kisses her hands. The church bells CHIME.

MONA SOFIA

Your time is up.

Mona's parrot repeats "*Your time is up*" as she exits through her secret door, leaving him on his knees.

INT. MONA SOFIA'S BROTHEL - MONA SOFIA'S ROOM - DAY

Mateo and Mona play chess. Every time a player moves, they remove a piece of clothing.

MATEO

I've spent almost all my savings on you, so, this is my last visit. Unless... I can visit you for free?

He moves his knight.

MONA SOFIA

Money pays for my freedom.
(moves her queen)
I need my freedom.

MATEO

I'll find a way for you to have it. Somehow. Check!

She moves beside his king.

MONA SOFIA

Check mate and... Your time is up.

As if on cue, the church bells CHIME. She shows him the door. He gives her one of his paintings as a gift.

MATEO

So you remember me...

Once he exits, she looks at the painting and laughs. Mateo has included himself in it, painting her.

EXT. MONA SOFIA'S BROTHEL - DAY

Carrying his easel, a determined Mateo exits the brothel to see Vitorio waiting for him.

VITORIO

When are we going to get back to work?

MATEO

Yes, work! I WILL work. I'll work on getting Mona to love me.

VITORIO

You sound like a troubadour.

MATEO

With a little patience and a careful application of the scientific method, she will be mine.

Mateo heads off as Vitorio stays on his heels.

VITORIO

This woman is a complete distraction. We need to be producing your manuscript for the Chancellorship position.

MATEO

Great idea! That position would pay twice as much as my current job. I could buy Mona out of prostitution.

VITORIO

I could get behind that. The assistant to a chancellor pays great.

MATEO

I just need to find a new discovery.

INT. MATEO'S HOUSE - BEDROOM - NIGHT

Back in Padova, Mateo is restless in bed, staring at the ceiling. A single leaf flies in, landing on his forehead. He observes the leaf and smiles - getting an idea.

EXT. UNIVERSITY OF PADOVA - BOTANICAL GARDEN - DAY

Mateo collects herbs from the lush University garden. Vitorio follows him, holding a bag.

VITORIO

Why not something like an herbal concoction that improves bowel movements?

MATEO

Not big enough. I need something unique.
A formula that will produce the greatest
of human emotions... love.

VITORIO

But love is so complicated and boring.
Especially when we could be studying
something like the spleen. A very under
appreciated organ.

MATEO

Of any organ, the spleen is least likely
to get me the chancellorship. But a
scientific means to love... that would
win me the chancellorship AND Mona Sofia.

VITORIO

The inquisition could burn you for this.
Then I'd have to get a new job.

MATEO

I'm dead without her.

INT. MATEO'S HOUSE - LAB - DAY

Mateo mixes ingredients, then pours the contents into a
jar labeled "love potion #1."

MATEO

Finito... Now all I need is a test
subject.

MARIA, the cleaning lady, hangs laundry. Mateo smiles.

MATEO

Maria, didn't you say you had problems
with your husband?

EXT. MATEO'S HOUSE - BACK YARD - DAY

The love potion bottle is empty. Maria's eyes are red.
Mateo and Vitorio observe her dilated pupils.

MATEO

Is your heart beating faster?

MARIA

Yes.

MATEO

Perfect. Do you feel butterflies in your
stomach?

MARIA

Yes. I see butterflies.

MATEO

Fantastic! Wait. You see butterflies?

MARIA'S POV - visions of cute butterflies.

Vitorio writes in his notebook "No good. Hallucinations."

EXT. PARK - DAY

Conservative people stroll. Mateo shows a little bottle labeled "love potion #9" to a MIDDLE CLASS WOMAN with pimples and veins on her face.

MIDDLE CLASS WOMAN

If I drink this, it would make my skin clear and Placido would love me?

MATEO

That is the intent.

The Middle Class Woman drinks up the flask in one shot. She grins a huge grin and looks up at the sky.

MIDDLE CLASS WOMAN

I think I'm... I think I'm...

MATEO

In love?

The Woman holds her stomach and lets go of a big fart. A passing COUPLE chuckles and points at her.

Then a series of farts - loud and long at first, then short funny ones. The Middle Class Woman looks at Mateo with hatred. He shrugs innocently.

INT. PIZZERIA - DAY

A bottle reads "love potion #33." A SKINNY WOMAN massages pizza dough as Mateo looks at her expectantly.

MATEO

Let's focus on the love. Do you have a certain sensation in your chest cavity... a feeling that eats you up inside?

SKINNY WOMAN

Yes! It's growing. And coming up.

MATEO

Coming up?

The Skinny Woman projectile vomits into Mateo's face.

EXT. STREET - DAY

Mateo runs for his life through town. He rounds a corner almost smashing into Legnano. But, Mateo doesn't stop as a pair of CHUBBY TWINS run after him, screaming with ovations of love and devotion.

Concerned, Legnano watches them race off like maniacs.

INT. MATEO'S HOUSE - LAB - DAY

Mateo runs in. Slams the door. Leans against it. The twins start pounding on it, screaming for his affection.

MATEO

Success!

EXT. MONA SOFIA BROTHEL - FRONT DOOR - DAY

Mona Sofia has drank the love potion as Mateo stands waiting for a reaction.

MATEO

You don't feel anything?

MONA SOFIA

Nothing. Sorry.

Just when Mona Sofia starts smiling at him, two INQUISITIONAL GUARDS grab Mateo.

GUARDS

The Inquisition requires you to return to Padova at once.

MATEO

No! Not now!

Legnano, like the snitch he is, peeks around a corner.

INT. UNIVERSITY - CARDINAL'S DARIO'S CHAMBERS - DAY

Cardinal Dario is getting a pedicure as Mateo and Vitorio are marched in by the Inquisitional Guards.

CARDINAL DARIO

Ah, *professore* Colombo. We were waiting for you. Are you a warlock, *dotore*?

MATEO

What are you talking about?

Maria the cleaning lady is led in by Legnano. She has a patch of facial hair growing on her chin.

CARDINAL DARIO

Maria is a good Christian. We believe that her metamorphosis was caused by witchcraft.

MATEO

I'm just trying to find a scientific solution to matters of the heart.

MARIA

(plucking hairs on her chin)
His potion made me grow hairs in all kinds of places. He's a warlock!

VITORIO

Can I be excused? I'm just the underpaid help.

CARDINAL DARIO

I guess the only option we're looking at is to burn Mateo Colombo at the stake.

MATEO

Facial hair is no evidence of witchcraft.

LEGNANO

Of course it is. All witches have chin hairs and moles.

The Guards grab Mateo by the arms just as the door opens with Bertino bursting in with a letter.

BERTINO

I'm sorry to interrupt, gentlemen. But apparently, a very ill widow of a Marquis requests doctor Colombo's services.

LEGNANO

She can't have him. He's about to burn.

BERTINO

(reading letter)
The widow Ines de Torremolinos is dying from a mysterious illness and is willing to make a substantial contribution to the church if Signore Colombo himself treats her.

CARDINAL DARIO

Does she specify how much?

BERTINO

A thousand florins will be available to you if the anatomist's services are provided.

The Inquisition Guards look at Cardinal Dario. He pauses.

CARDINAL DARIO

The church has reconsidered. We have our doubts about the evidence presented against Dr. Mateo Colombo. It's God's will that we release Colombo to save the pure and generous Christian Ines Torremolinos.

Mateo heaves a huge sigh of relief. Legnano groans obnoxiously.

LEGNANO

What are we going to tell the crowd who is waiting outside to see him burn?

CARDINAL DARIO

You're not doubting the will of God, are you Legnano?

LEGNANO

No, of course not. But can I at least impose one condition?

(off Dario's nod)

The Anatomist is to be chaperoned by Bertino on his trip. He'll be his new assistant.

MATEO

But I already have an assistant.

VITORIO

A highly over qualified one I might add.

MARIA

Someone has to pay for what's happened to me!

CARDINAL DARIO

Of course someone must pay.

(pointing at Vitorio)

Since he's not needed, we'll burn him.

VITORIO

What?!!

EXT. UNIVERSITY OF PADOVA - DAY

Vitorio is tied up to the stake. An INQUISITION OFFICIAL holds a burning torch. The crowd waits anxiously.

INQUISITION OFFICIAL
Vitorio Antonioni, it has been proven that you make potions of black magic prescribed by Lucifer himself.

VITORIO
I don't even know how to cook!

The Inquisition Official lowers the torch igniting the wood at Vitorio's feet. The crowd cheers. Mateo yells.

MATEO
I'm sorry Vitorio! You were like a brother to me.

VITORIO
Ha! I never even liked you, you fool!
(pulling feet from the flames)
We should have studied the spleeeeeeeen!

EXT. UNIVERSITY OF PADOVA - DAY

Legnano arranges Bertino's collar, fatherly like.

LEGNANO
Whatever he does, eats and breathes - you write down and send me. You'll be the anatomist's shadow. *Capito?*

Bertino nods.

EXT. ROAD - DAY

A carriage travels fast up a road of green hills, leaving a trail of scattering crows.

INT. CARRIAGE - DAY

Mateo glares at his unwanted new assistant sitting opposite him. Bertino glares back, self-righteously.

MATEO
So what's Legnano writing his manuscript on?

BERTINO

He's discovered that the imbalance of the fourth humor is responsible for congestion.

MATEO

But I disproved the theory of the four humors last year.

BERTINO

Like anyone would believe you.

Mateo rolls his eyes.

EXT. INES' CONVENT - DAY

The carriage pulls over in front of an austere convent - no color, no flowers, no music, no men. Only very serious NUNS with Fellini-type faces mill about.

As Mateo and Bertino step from the carriage, they meet the ABBESS, an ancient woman with a white mustache. Nearby, a carpenter builds a coffin labeled "Ines de Torremolinos."

EXT. INES' CONVENT - HALLWAY - DAY

The Abbess leads Mateo and Bertino down the hallway filled with statues of saints.

MATEO

What are the symptoms?

ABBESS

She has trouble sleeping. She cries easily. She has mood swings. What woman does this?

They turn right, passing Ines's two daughters who are in a choir, practicing the song "Ave Maria".

INT. INES' CONVENT - HALLWAY - DAY (FLASHBACK)

In a conservative outfit, Ines does charity work. A hot CONSTRUCTION WORKER with an open shirt passes by. The shy Ines checks him out, but embarrassed, looks away.

ABBESS (V.O.)

Lady Ines is so virtuous, so pure. It's said that she has never had a sinful thought in her life. Yes, she is close to ending her days as a true living saint.

MATEO (V.O.)
Not if I can help it.

INT. INES' CONVENT - INES' ROOM - DAY

"Ave Maria" is still heard as they enter the austere room where, pale as a ghost, Ines rests in a semi-conscious state - eyes half open. Even like this, she's still very beautiful.

ABBESS
I don't understand why she suffers if she leads such a celibate existence.

We notice a shelf holding a line of Virgin Mary statues staring down as Mateo examines Ines closely - her limp arms, her white neck, her pale cheeks.

MATEO
Leave us.

The Abbess nods and exits. Mateo pulls back the sheets and starts to undress Ines. We only see glimpses of her body.

BERTINO
You can't do that, *dotore*?

MATEO
(undressing her)
Do what?

Bertino barely sees cleavage and points fearfully at it.

MATEO
The mammary glands are only part of our patient's anatomy. Nothing scandalous.

Mateo starts taking off her underwear.

BERTINO
Professore, please.

MATEO
Be quiet and just take notes for godsake.

Bertino covers his eyes.

BERTINO
Forgive us father, for we know not what we do.

MATEO

Haven't you ever seen a naked woman before?

BERTINO

I told you I'm not married.

MATEO

OK. Look. Let me remind you that what you're seeing is not a woman, but a patient. It's our duty to cure her of this ailment and to do that properly we must inspect her body. Alright?

Bertino's nervous, but nods in agreement.

Though, contrary to his words, Mateo's expression shows that he is unable to ignore Ines's beauty as he squeezes different parts of her body without reaction - face, legs, chest. She doesn't move a muscle.

MATEO

Nothing external appears out of order.

BERTINO

Except her nakedness.

MATEO

Please, Bertino, start taking notes and you may learn something.

(keeps checking her body)

The patient has poor blood pressure. Slow heart rate. And she also suffers from a shortness of breath. The only conclusion I can draw is that the patient has lost her will to live.

Mateo thinks hard. This is truly perplexing. His eyes move to her groin. Possibly something there? Mateo looks at Bertino writing his notes, then turns back to Ines.

MATEO

Let's try something different.

Mateo spreads Ines' legs.

BERTINO

What are you doing *dotore*?

MATEO

Examining her entire body.

BERTINO

She's a widow for the love of God!

MATEO

Are you going to stand in the way of her health?

BERTINO

We'll be sentenced to hell for this.

MATEO

I don't believe in hell.

Bertino gulps. We STAY ON Mateo's face as he works.

MATEO

The patient's... um... sacred flower appears healthy. The labia, the urethra, oh... this is interesting.

Mateo stops, noticing something NEW. We do not see what he sees... The CHURCH BELLS sound loudly. Mateo lowers his face close to Ines' thighs, squinting.

BERTINO

What is that?

VAGINA POV - Mateo's face enters FRAME and his index finger approaches us, growing gigantic as it gets closer.

MATEO

There is a little skin dot above the labia minora. Make a note of it.

Bertino peers over Mateo's shoulder.

BERTINO

It looks like a nail head situated directly between her legs.

Mateo touches the dot. Swiftly, Ines' leg kicks Mateo upside the head.

BERTINO

Wow.

MATEO

Maybe it's an involuntary reflex. Let's test the tactile reaction again.

INES

Mmmmmmm....

MATEO

Applying slight pressure to this skin dot seems to have revived her. Take precise notes Bertino!

With his hand between her thighs, Mateo moves his arm in perfect circles as Ines moans deepen.

MATEO

As I take hold of the strange growth with my index finger and caress it... it appears to enlarge like a gland.

BERTINO

It moves! The strange growth moves!

Ines writhes on the bed and shakes.

MATEO

And so does she!

INES

Ahhhh...

BERTINO

Oh my God, she's in agony!

MATEO

But there's no reflexive action to remove my hand away from the stimulation point.

INES

Ohhhh-

BERTINO

I'm scared *dotore*.

MATEO

Steady on, Bertino. Steady on.

Mateo keeps going as Ines grows closer and closer to climax, then... "*Ave Maria*" reaches its high note.

INES

AHHHHHHHHHH! *Mamma Mia!!!!!!!*

"*Ave Maria*" climaxes - pun intended. Ines' entire body shakes with one last fantastic convulsion.

INES

(exhausted; smiling)
Thank you.

On that, she closes her eyes and begins snoring. Mateo is stunned. Slack-jawed. Speechless.

Bertino makes the sign of the cross on his chest as Mateo closes her robe.

ABBESS
(running in)
I heard screams. What's wrong?

The Abbess is surprised to see Ines sleeping peacefully.

ABBESS
Mmmm. Her color is much improved. She's
almost... glowing.

EXT. INES' CONVENT - DAY

Mateo and Bertino exit, both still stupefied.

BERTINO
What happened in there?

MATEO
I don't know. I can't put my finger on
it.

BERTINO
Is it a wart?

MATEO
No. Too moist.

BERTINO
An age spot?

MATEO
It looked more like a small diamond
hidden under the vulva's lips.

BERTINO
Spider bite?

MATEO
It was connected to her! The most
peculiar thing is that by rubbing this
"diamond," something appeared to flow. It
was like a... kind of like a...

MATEO AND BERTINO
...female semen.

Both men look at each other, weirded out by the idea.

INT. INES' CONVENT - INES'S ROOM - DAY

The next morning, Ines is awake. Bertino takes notes as
Mateo opens her legs. Again, we only see glimpses of her
as her legs and torso are clothed.

MATEO

You need to cooperate signora. For your health. Please.

Flushed with embarrassment, Ines shuts her eyes tight and moves her legs open again. Bertino peeks from his notebook. Mateo touches her "dot".

INES

How dare you touch me like that! Stop!

(moans)

Oh, no, continue...

(grunts)

I swore to remain chaste and celibate to honor my late husband's memoryyyyyy!

(moans)

No, don't stop. DON'T EVER STOP!

BERTINO

We must be committing a sacrilege.

MATEO

Her pulse and heart rate are even faster than yesterday.

INES

Oh, oh, oh... I devoted my life to Church. Continue! No. Yes. NO! What you're doing to me isn't right. Ahhh-

BERTINO

Oh Dio, help us.

INES

Stop! Oh, Jesus, don't stop! No, no, no.... YES, YES, YES, YEEEEES!!!!

Ines finally screams climaxing so strong that the static electrifies her hair.

MATEO

The patient's body appears to have relaxed almost involuntarily while the organ grew in size and throbbed in brief contractions.

BERTINO

What does that mean?

MATEO

That we are on the verge of something...

They look at Ines who's still lost in the aftermath.

MATEO
... revolutionary.

INT. UNIVERSITY - LEGNANO'S LAB - DAY

At his desk inspecting leeches, Legnano reads a letter.

LEGNANO
(from letter)
After our first week, *dotore* Colombo has discovered a treatment that has brought the widow miraculously back to health. I'm learning so much from him. To my surprise, his knowledge of human anatomy far exceeds anyone else whom I have studied under--

Legnano hurls the letter. Then slams his hand down. Nails a leech! It splatters across his face.

EXT. INES' CONVENT - GARDEN - DAY

Blindfolded, Ines looks better already as she plays a hide-and-seek game with her two daughters.

DAUGHTER 1
Hotter... hotter... colder.

Mateo appears behind Ines as she trips. Mateo steadies her by the waist as she turns without pulling away.

INES
My apologies.

MATEO
Ready for your treatment?

INES
I've been ready all day.

She smiles, blushing. He doesn't reciprocate, staying the professional.

INT. INES' CONVENT - INES'S ROOM - DAY

Mateo takes a magnifying glass and lifts Ines' skirt.

INES
These things that I feel... Am I normal?

MATEO
I am doing my best to decipher that, *Signora* Torremolinos.

INES

Ines.

MATEO

Ines.

Above her bed on the shelf, Ines notices one Virgin Mary statue TURNED AROUND as the others stare down on her.

INES

God save me.

She closes her eyes in pleasure... oooooooh.

EXT. INES' CONVENT - MORNING

GRAINY AND SATURATED IMAGES... Mateo strolls Ines along a hedge-lined path. She licks a creamy gelato unaware of how sexy she looks to her doctor's consternation.

MATEO (V.O.)

What is this tiny unnamed protuberance that behaves so like the male organ?

EXT. PARK - DAY

GRAINY AND SATURATED IMAGES... Mateo, Ines and her daughters picnic under the shadow of an oak tree as Mateo gives them a reading lesson.

MATEO (V.O.)

What is this mysterious monstrosity in Ines' nether regions?

He reads her poetry. She eats blackberries seductively and laughs out loud.

EXT./ INT. INES' CONVENT - INES' ROOM - DAY

GRAINY AND SATURATED IMAGES... Mateo and Ines enter the room. He looks back, making sure no one is around. No one is.

MATEO (V.O.)

Or am I, as I suspect, witnessing the most incredible discovery ever made within the realm of female anatomy?

The Abbess comes out of a hidden place and puts her head against the door, suspicious. Her eyes widen.

INT. INES' CONVENT - INES'S ROOM - DAY

Without Mateo forcing Ines or even talking, she obediently lays back in the bed.

MATEO (V.O.)

Is she even a woman?

Mateo begins the 'treatment'. And, even though we can't see him touching her, we see her blackberry-stained hands gripping the sheets.

EXT./ INT. INES' CONVENT - INES' ROOM - DAY, LATER

MOANS bellow from Ines' bedroom door as the Abbess BANGS on it. Bertino cracks it open.

ABBESS

Everyday Signora Torremolinos sounds worse than the day before.

BERTINO

The treatment isn't as painful as it sounds, signora. Trust me.

Bertino politely closes the door as the worried Abbess hears more MOANS.

INT. INES' CONVENT - MATEO'S ROOM - DAY

Mateo, with his back to us, sits at a desk drawing Ines' pelvis while touching himself.

MATEO (V.O.)

I have to name it...

We move CLOSER to him writing.

MATEO (V.O.)

But what should I call it? What should I...oh, ah...

We realize, that as he writes, he is pleasuring himself with his left hand.

MATEO

Ahhhhh....

Mateo climaxes and we dissolve to...

INT. INES' HOUSE - INES' ROOM - DAY

...Ines, who is climaxing as well when Mateo touches her.

INES
Ahhhhhhh!!!!!!

INT. INES' CONVENT - MATEO'S ROOM - NIGHT

Mateo wipes his hand and finishes writing...

MATEO (V.O.)
I'll call this organ the Love Pleasure of
Venus, or the Amor Veneris. Or something
related with the late Latin word for
ticklish, like...mmm...clitoris.

INT. INES' HOUSE - INES' ROOM - DAY

After climaxing, Ines grabs onto Mateo for dear life.

INES
Thank you, thank you.

Her eyes open a notch and stare at Mateo.

INES
(whispering)
I love you.

Mateo DID NOT expect that.

Bertino notices the line of Virgin Mary statues that are
all turned completely around now, looking away.

EXT. INES' CONVENT - DAY

Mateo exits triumphantly and heads towards the chicken
cages as Bertino follows.

MATEO
Do you realize that the patient's love,
disposition and overall will depends on
this organ.

Through the scene, Mateo searches for an egg pushing the
chickens around as Bertino takes dictation.

MATEO
This discovery will be my new manuscript.

BERTINO
The Cardinal will have to appoint you
chancellor... As long as we present
biblical support to the inquisition.

MATEO

If Eve came from Adam's rib, it's only reasonable that she'd have such a thing.

BERTINO

But Legnano--

MATEO

Forget Legnano. My discovery will both shock and enlighten the world! Think about it, Bertino. This tiny organ appears to be the nexus of a woman's pleasure, which is tied to love. So, anyone who controls this organ will control a woman's will.

BERTINO

I didn't get the last part...

MATEO

By touching the dot, I have "forced" Ines to fall in love with me. I've discovered a scientific means to win any woman's heart!

Mateo finds a precious egg and holds it up.

INT. INES' CONVENT - INES' ROOM - DAY

Mateo fills in data on a medical chart as Ines gets undressed from her layers of clothing.

INES

This is our last treatment?

MATEO

Yes. Your rehabilitation is complete.

She unties her corset, showing her white underwear.

INES

Your wife must find your profession very intimidating, *dotore*.

MATEO

Didn't I mention I'm not married?

INES

(lying)
I can't remember.

Doing her damndest to be provocative, which is not easy for her, Ines reveals her beautiful skin.

INES

Well, if I married again, the gentleman would have to be sensitive... open minded and, and-

MATEO

Intelligent.

INES

You're reading my mind dotore.

Ines slips into her robe.

INES

That's what I like about you. You can read my mind. I like that.

Ines leans back in her seductively awkward best.

INES

So why haven't you married?

MATEO

I'm married to my profession.
(marking the chart)
How are you feeling?

INES

My body feels like some sort of walking ball of fire... It must feel lonely being married to your profession.

MATEO

Sometimes. So... No more mood swings or random bouts of crying?

Ines shakes her head "no".

INES

So... do you sleep on the left side of the bed or on the right?

MATEO

Left.

INES

What a coincidence, I also sleep on the left. But I could easily sleep on the right, if needed.

MATEO

I could also sleep on the right. Do you feel that the treatment had successful results then?

INES

I guess. I just don't know who I am anymore. It's like I'm not me. I'm some other woman. Before you came, I needed no other love than God's. But now... I think you're God.

MATEO

We all are, in some ways. I may be a bit more God-like because I heal people, that's all.

INES

It's more than that. You really know how to listen. To my words and my body.

MATEO

Are you happy? Have I made you happy?

INES

The happiest I've been near a man.

Completely smitten, Ines smiles at him. Mateo smiles back at her as we FADE TO BLACK...

EXT. INES' CONVENT - DAY

At last, Ines is completely healed. She wears a lovely dress that shows a little skin. Mateo loads his bags in the carriage as Bertino reads a scroll to the NUNS who have formed a line to say goodbye.

BERTINO

... The patient no longer suffers. Her readiness and obedience appears not to have measure nor limit. Our job is done.
Finito!

Bertino gives the medical report to a YOUNG PRETTY NUN who pays him with a big bag of coins. Bertino curiously contemplates the nun's crotch before snapping out of it.

Ines approaches Mateo trying to be seductive but is still a bit awkward.

INES

Are you sure you can't stay? Not even for an extra five hundred florins for your research?

MATEO

Your health is entirely recovered, Ines. There's no reason for me to stay here.

INES

How about if I offered a thousand florins or contact the Pope on your behalf?

BERTINO

I would be honored to stay.

MATEO

I must get to work on my manuscript as soon as possible, Ines. I only have a few days to finish.

INES

If I knew how to write, I'd write you letters.

MATEO

That would be wonderful.

There's clearly an attraction there.

MATEO

Goodbye, Ines.

INES

Goodbye.

INES

Well, I hope you don't just see me as a patient. And I hope that we can meet again.

MATEO

I hope that too.

Ines steps back lining up with the boring nuns and her two fragile daughters.

MATEO'S POV - the line of pale stoic nuns. In contrast, Ines stands sad but looks rosy and colorful.

As Mateo gets in the coach, Bertino's eyes drift to the Abbess's crotch, and, promptly, the Abbess pushes him in the carriage. An embarrassed Bertino jumps in the carriage as it moves away.

EXT./INT. MATEO'S CARRIAGE - DAY

The carriage rides into the Tuscan hills, Mateo looks back at the convent. Ines and her daughters wave at him.

BERTINO

You're crazy to not capitalize on such a rich woman.

MATEO

An incredibly beautiful one too.

BERTINO

Yes.

MATEO

But there's no one like my Mona Sofia.

BERTINO

She must be the most beautiful and chaste woman in all of Italy.

MATEO

(clears his throat)

Certainly the former...

(to the carriage driver)

Hurry up! It's an emergency!

(to Bertino)

You'll see... I will touch Mona Sofia's dot, which is directly connected to her heart, and she will immediately love me.

Mateo toasts wine with Bertino.

MATEO

To my discovery! To my own America! It might be less distant and infinitely smaller than Christopher's, but it is all mine.

EXT. MONA SOFIA'S BROTHEL - FRONT DOOR - DAY

A Moorish Slave shakes his head at Mateo holding a bouquet of red roses.

MOORISH SLAVE

Mona Sofia's gone to Lido beach with some Marquees. Thank you for the gardenias.

INT. UNIVERSITY - MATEO'S LAB - DAY

Mateo paces the room, anxiously... until Bertino bursts in with a dead woman's body.

MATEO

Now, we'll have an answer to our question... Do dead women have the dot or... is Ines Torremolinos an anomaly?

Mateo grabs his magnifying glass.

VAGINA POV - Mateo moves toward it with his magnifying glass... closer and closer and...

Hallelujah music!

EXT. CAFE PADROCCHI / UNIVERSITY STREET - DAY

An old fisherman peels pink clams from their shells and loudly sucks them into his mouth. Bertino stares at clams. The pink clams looks like, well, you know.

Bertino sits by Cafe, waiting for someone, looking newly confident. As Cecilia passes by, Bertino winks at her in a clumsy yet suave style. She giggles.

INT. UNIVERSITY - MATEO'S LAB - DAY

Mateo has three more female cadavers. He's in between one's legs as Legnano knocks, peeking his head in.

LEGNANO

Helloooo.

Fast, Mateo covers the dead women's bodies and jumps to his feet so Legnano can't see them.

LEGNANO

Right back to your work, I see. You're not doing anything out of the church's rules, are you?

Mateo shakes his head and covers the corpse's feet.

LEGNANO

What do you have in there?

MATEO

Three *male* cadavers came in today. Excellent *male* specimens. Very *masculine* in their... ahh,... *Masculinity*.

Mateo nods at his rival as he slips out.

INT. CECILIA'S LAVISH HOME - LARGE CLOSET - DAY

Making out, Bertino gets his hand close to Cecilia's leg and under her skirt. At the realization that she has the dot, his smile grows as she begins to moan.

But then VOICES are heard outside. They stop abruptly, straightening themselves.

INT. MATEO'S HOUSE - LAB - NIGHT

Mateo observes an artichoke heart under a microscope. Then he places a fig under the microscope. Then a pink orchid.

MATEO

How did I not see it? It's all over nature!

Mateo sketches a transversal cut of a female pelvis. He looks at it - not convinced - and tosses the drawing onto a pile of vagina renderings.

INT. CECILIA'S LAVISH HOME - KITCHEN PANTRY - DAY

Cecilia and Bertino are making out again. They're surrounded by jarred preserves as he has his hand up her skirt inducing her first climax. She hugs him for dear life, then Bertino drops to a knee.

BERTINO

Marry me.

Overwhelmed from her first orgasm, Cecilia mutters:

CECILIA

Yes!

INT. MATEO'S HOUSE - LAB - NIGHT

Mateo sketches another vagina and is finally satisfied with his masterpiece. Proud, he looks up at the sky.

MATEO

Yes!

EXT. MEDIEVAL CHURCH - DAY

An exquisitely dressed crowd celebrates. In a ridiculous suit, Bertino exits an elegant church, holding hands with his beautiful new bride - Cecilia.

BERTINO

Yes!

Bertino passes by Mateo and stops, leaning close.

BERTINO

Thank you... I'm a true believer.

Next to Mateo, Legnano appears drinking out of a flask.

LEGNANO

How could a poor doctor's assistant manage to convince the pretty daughter of a shipping magnate to marry him?

MATEO

He applied my new procedure.

LEGNANO

And what exactly is that?

MATEO

I can't talk about it until I finish my manuscript.

LEGNANO

But I'd gladly extend the professional curtesy of secrecy to your work.

Mateo weighs that a second, then acquiesces.

MATEO

To be frank?

LEGNANO

Of course.

MATEO

I've discovered a love gland.

Legnano spits out his drink, mocking him.

MATEO

I know it's hard to believe. But this discovery will win me the chancellorship. And the reciprocity of a fine lady.

LEGNANO

My God, you're serious?

MATEO

Why wouldn't I be?

Legnano thinks an odd beat, then bursts out:

LEGNANO

I'll see you at the University's presentation in five days. May the best man win.

Legnano smiles his evil little smile and shakes Mateo's hand. As Mateo leaves, Legnano promptly wipes his hand with a handkerchief.

EXT. VENICE STREETS - DAY

Mateo has a big, happy grin on his face as he strides decisively along the waterways holding a bouquet of roses again... but then...

He sees a sign that reads "science fair." Mateo stops. Damn, he's really anxious to see Mona. But how can he pass up a science fair? He detours inside.

EXT. MONA SOFIA BROTHEL - FRONT DOOR - DAY

Mateo stands pleading with Mona Sofia as he holds his flowers and a big wrapped package from the science fair.

MATEO

I have something revolutionary to show you. The greatest discovery since-

MONA SOFIA

I am not working today, Mateo.

MATEO

I don't want you to work. I want to give you a gift.

MONA SOFIA

(off his package)
That?

MATEO

No. This is something I bought at a science fair. My gift is way more important than anything that could be wrapped in a bag and sold.

MONA SOFIA

Then what is it?

MATEO

Let's go to your room and I'll show you.

MONA SOFIA

I'm not feeling well. And my bird is sick. Come back tomorrow.

Rolling her eyes, she tries to close the door but Mateo stops it with his foot, determined.

MATEO

Okay. Fine. Your bird is sick. I am a doctor. Use me.

INT. MONA SOFIA BROTHEL - MONA SOFIA'S ROOM - DAY

Mateo masterfully wraps bandages on Mona Sofia's parrot as she observes him.

MATEO

Who cut its wings?

MONA SOFIA

I did. It's safer that way.

MATEO

Do you really think it's safer not to fly?

MONA SOFIA

I afford my bird a very good life. He probably eats better food than you do.

MATEO

What about risk, exploring the unknown, trying new things?

(into her eyes)

Every creature wants that.

MONA SOFIA

The way I see it, no pain, I gain.

Finished with the bird, Mateo places it back in the cage.

MATEO

You've never been in love, have you?

MONA SOFIA

Love is not recommended.

(off his look)

It's just impossible for me.

He smiles, undeterred, as his eyes fall upon the large wrapped package.

MATEO

As impossible as it is for man to fly I suppose?

She's amused but has no idea what he's up to.

EXT. VENETIAN ROOF - DAY

Moments later, Mona Sofia is strapped to a weird apparatus with a harness on her back. Canvas wings stretch out on either side of her framed in wood. It's like a ridiculous paraglider for two.

MATEO

This inventor named Leonardo made it. It failed miserably when he tested it, but I made a few adjustments.

MONA SOFIA

Failed miserably?

MATEO

We have an anatomy similar to birds. We just don't have wings... But now we do. Ready?

MONA SOFIA

I'm not ready to fall in the canal.

MATEO

Don't be a pessimist. Now run!

He tenderly holds onto her waist as they run together, towards the edge of the roof... running and running... until... they jump off the ledge.

EXT. VENETIAN SKY - DAY

It looks like Mona and Mateo are going to fall straight down, but as fantastical as this moment is, a sudden wind picks up on the paraglider's wings. They take off into the Venetian sky...

MONA SOFIA'S POV - The canals, the dome of the cathedral, the gondolas drifting by. A magical view of one of the most beautiful cities in the world.

Exhilarated, Mona holds on to Mateo tight. She doesn't need words. His eyes admire Mona as much as they admire the city so beautiful beneath them.

Inevitably, their luck runs out. The wind leaves them - swooping them straight towards the Grand Canal.

MATEO/MONA SOFIA

Auuuuuuugh!

INT. MONA SOFIA'S BROTHEL - MONA SOFIA'S ROOM - DAY

Still a bit wet, wrapped in a towel, Mona Sofia watches Mateo fiddle with the mostly destroyed paraglider.

MONA SOFIA

You really are something, Colombo.

MATEO

That's why you should be with me.

MONA SOFIA

Why would you want to be with a woman you barely know?

MATEO

Because I want to save you.

MONA SOFIA

Let me tell you something, *dotore*. I
chose this life.

She looks at him hard then says:

MONA SOFIA

You're a seeker of truth, no? Well, here
it is...

CUT TO:

FLASHBACK SEQUENCE...

EXT. CORSICA ISLAND - OCEAN VIEW - DAY (FLASHBACK)

Montage of flashbacks... TEENAGE MONA SOFIA is no common
girl - she has wild hair and a defiant gaze. Her mother,
who has yellow teeth, receives money and waves at her.
Surprisingly, the girl does not cry.

MONA SOFIA (V.O.)

My mother sold me to a Madame, and that
woman sold me to another. No one wanted
me. I don't know why. Or maybe I do...

INT. BROTHEL #2 - DAY (FLASHBACK)

An OLD PATRON pushes Young Mona Sofia's head to his
crotch. She angelically grins, kneeling in front of him.

MONA SOFIA (V.O.)

A good whore, like a good wife, has to be
meek, obedient and grateful. I wasn't.

INT. BROTHEL #2 - HALLWAY - DAY (FLASHBACK)

The Old Patron rushes out, clutching his groin.

OLD PATRON

AHHH!!!! That little hell spawn bit me!

Teenage Mona Sofia peeks out and smiles evilly.

MATEO (V.O.)

Why didn't you quit?

INT. BROTHEL #2 - DAY (FLASHBACK)

Teenage Mona Sofia marks a biology book.

MONA SOFIA (V.O.)

And scrub floors for food? I was lucky to
go to school and was paid to look pretty.

(MORE)

But intelligence in a beautiful woman is
the sign of demonic influence.

INT. BROTHEL #3 - DAY (FLASHBACK)

As men open and close the same door which changes colors,
Teenage Mona Sofia grows into the Mona Sofia we know now.
When the men leave, she courteously smiles, but there is
a hint of sadness in her face.

MONA SOFIA (V.O.)
I swore to myself to never cry.

Alone, on her bed, Mona Sofia cries.

MONA SOFIA (V.O.)
The more a woman is inclined to hate, the
more she is inclined to love.

She sees a PARROT crash into her window.

INT. BROTHEL #4 - MONA'S BEDROOM - DAY (FLASHBACK)

Mona Sofia tries to help the parrot to fly, by pushing
him. He can't. She sighs, takes a pair of scissors and
trims the bird's wings.

MONA SOFIA
It's for your own good. You'll never
leave me and I'll never leave you.

INT. BROTHEL #4 - STUDIO - DAY (FLASHBACK)

Mona Sofia drops a pile of thick gold coins over a desk.
MASSIMO, a squatty, foul looking man, looks at the money.

MONA SOFIA
I want to purchase my own body.

Massimo laughs until Mona pulls out a knife and presses
the tip against her breast.

MONA SOFIA
I'll buy my freedom, or never work again.

Mona Sofia presses the knife on her skin - a drop of
blood falls. Mona Sofia empties the rest of her gold on
the table. They spit in their hands and shake on it.

MASSIMO
What will you do? Marry and settle down?
Ha! No man wants a whore.

MONA SOFIA

On the contrary. Every man wants a
whore... I'll put you out of business in
no time.

Massimo freezes. Mona Sofia smiles. From her face...

CUT BACK TO PRESENT:

INT. MONA SOFIA'S BROTHEL - MONA SOFIA'S ROOM - DAY

Mateo looks at Mona Sofia, marveled with her story.

MATEO

Now I know you're meant to be with me.

MONA SOFIA

(humored)
Unbelievable.

MATEO

I'm becoming chancellor, Mona. My new
discovery will guarantee it. I'll have
the salary to buy whatever freedom you
want.

She gives him a look - interested but dubious.

MONA SOFIA

Now what's this discovery, again?

MATEO

I've found the scientific key to a
woman's heart.

MONA SOFIA

(sardonic)
Oh, that old thing.

MATEO

You should believe it. Especially since
I'm dedicating my discovery to you.

She smiles one of her sweet yet mysterious Mona Lisa
smiles. Is she starting to like him?

MONA SOFIA

Nobody ever wrote a book for me.

MATEO

(moving toward her)
I'm not nobody. And neither are you. You
are my muse. In all the tests I did, I
was thinking about you. Only.

She doesn't move away from him now.

MATEO

When I said I think I found the scientific way to a woman's heart, I was hoping it was your heart.

They are very close, almost about to kiss.

MATEO

I'm ready to test you.

MONA SOFIA

So how many women have fallen for you?

MATEO

Well, actually, just one.

Instantly, Mona Sofia leans back.

MONA SOFIA

Who is this woman?

MATEO

Umm, well,... her name is Ines...

(thinks on it)

... she's really amazing actually. She's probably one of the loveliest and sweetest woman I've ever met. And still, inside, Ines has this tremendous well of passion that was just waiting to be unleashed, to be stirred--

MONA SOFIA

(hard, jealous)

Isn't science based on proof?

MATEO

Yes?

MONA SOFIA

And for a theory to be true, it has to be tested over and over on several subjects rather than just one single "loveliest" and "sweetest" woman... who probably deceived you in the first place.

MATEO

No, no, no, I have found the love button on several dead ones too.

MONA SOFIA

(now angry)

I'm sorry. Your time is up.

MATEO

Please Mona. Let me prove it to you. Let me show you this wonderful organ.

MONA SOFIA

Didn't you hear me? Your time is up.

MATEO

I'm confused.

MONA SOFIA

Obviously.

MATEO

Huh?

MONA SOFIA

Just leave. Go back to your "loveliest" and "Sweetest" Mateo.

She pushes him to the door. He hands her the money. Mona Sofia hands it back to him, surprisingly.

MONA SOFIA

For your veterinarian services. Thank you. Now I don't owe you anything. Ciao.

Slam! She shuts the door on him leaving Mateo totally clueless in the hall.

INT. MONA SOFIA BROTHEL - MONA SOFIA'S ROOM - DAY

Mona Sofia picks up the parrot's cage. She opens her window, nods at the parrot and looks out at the incredible Venetian view. She opens the cage door. The bird steps onto the window ledge, confused.

MONA SOFIA

Go away. Leave me.

The parrot happily flaps his short wings and flies away. Mona sadly watches him go. She turns inside with a sigh, but just then the parrot returns landing on her shoulder.

MONA SOFIA

Silly bird. Why be with me when you can be free?

EXT. FLOWER MARKET - DAY (VARIOUS SCENES)

The market displays small vendors selling all kinds of colorful flowers. Nervous, Mateo approaches a YOUNG WOMAN who buys pink orchids.

MATEO'S POV - with graphics (as if he had rays to go through clothes), he imagines what her vagina looks like and how it is similar to the flowers she is buying.

MATEO

Excuse me, *signorina*. I'm a doctor. And I'm conducting medical research on female anatomy and I'm looking for test subjects. Would you like to be part of an experiment that advances science?

YOUNG WOMAN

Sounds interesting. What exactly do I need to do?

CUT TO:

The Young Woman SLAPS him. Off of Mateo's dead pan face... An OLD WOMAN replaces the first.

MATEO

... In this ground breaking procedure, all that I need is for you to lay there naked and open--

He's slapped again.

CUT TO:

Now, a refined WOMAN listens...

MATEO

Of course naked means nude.

For a nanosecond, it seems like Mateo might get a break then... WHACK... the woman clobbers him like a boxer.

Dazed, Mateo notices the flowers surrounding him and can't help but to visually compare them with his obsession.

INT. UNIVERSITY - MATEO'S LAB - DAY

Bertino finds Mateo depressed and disheveled at his work table, surrounded by various anatomical sketches.

BERTINO

What's wrong?

MATEO

I thought the challenge would be sneaking women into the university, but I can't seem to get even one to volunteer for the study.

BERTINO

Maybe I can help.

(off Mateo's hopeful look)

Well, not me, per se.

EXT. ROSE GARDEN - DAY

Pink and red roses line up on a perfectly manicured trail. Cecilia (Bertino's wife) chats with her RICH GIRLFRIENDS as they trim the roses.

BLONDE GIRL

Cecilia, your skin looks so radiant since you've gotten married. Are you using one of those olive oil treatments?

CECILIA

It's a new secret treatment that my husband is helping Dotore Mateo Colombo conduct.

RICH WIFE

What is this new treatment?

CECILIA

I'm not at liberty to discuss it.

The women look at each other, intrigued.

BLONDE GIRL

Even your hair glows.

CECILIA

I happen to know Dr. Colombo needs subjects to assist him in his research. You could volunteer, ladies.

RICH WIFE

But women aren't allowed in the university. How would we get in?

The Rich Wife pricks a finger. A drop of BLOOD stains her dress. Off this, we MATCH CUT TO...

EXT. UNIVERSITY - NIGHT

A drop of BLOOD on a white sheet. It covers a stretcher being pushed into the University morgue as we realize the Rich Wife is under the covers disguised as a corpse in bad white make-up. Bertino pushes the stretcher by a very short MORGUE ATTENDANT.

MORGUE ATTENDANT

A dead woman? Is that allowed? I have to inform the Cardinal.

BERTINO

Perhaps you should, but be aware that Cardinal Dario gets very upset when someone wakes him in the middle of the night. Once he had a morgue sentry fired and reassigned to--

MORGUE ATTENDANT

Alright, alright, carry on.

INT. UNIVERSITY - MATEO'S LAB - NIGHT

Mateo uncovers the Rich Wife, who looks worried. Bertino stands by taking notes.

RICH WIFE

Will this hurt, dotore?

MATEO

It's going to be the exact opposite.
(opens her legs)
Now, if you'll refrain from talking as we proceed.

He grabs his magnifying glass and leans forward toward her groin area, examining her.

MATEO (CONT'D)

Ah, there it is. Perfect.

BERTINO

17 out of 17!

MATEO

(hands magnifying glass to Bertino)
And once we reach 99, I've decided that Mona Sofia will be our 100th and final subject.

RICH WIFE

Are we done?

MATEO

We are just beginning, Signora. Now please try to relax.

Bertino exits as Mateo begins the "treatment". She sucks in her breath with surprise and pleasure. We move away from her face and down his leg as WE CUT TO...

MOMENTS LATER...

Mateo's pants are ripped down to his ankles by the Rich Wife who gets down on her knees looking up at him.

RICH WIFE

I don't know what kind of treatment you did to me, but I feel the urge to give you something back.

MATEO

You don't have to, *Signora* Rosanna.

RICH WIFE

Oh, but I must.

We are behind her as she proceeds. Mateo's eyes roll back. Just then, the Morgue Attendant quietly peaks in.

MORGUE ATTENDANT

(stunned, to himself)
She... rose from the dead?

Not noticing him, The Rich Wife is unstoppable.

MORGUE ATTENDANT

She's biting him. Vampire! Vampire!

The Morgue Attendant rushes in and hits her in the head.

RICH WIFE

Ouch!

MATEO

Ouch!

MORGUE ATTENDANT

Wow. You made her resuscitate. *Miracolo!*
Miracolo!

INT. UNIVERSITY - LEGNANO'S LAB - NIGHT

With villain's eyes, Legnano interrogates the Morgue Attendant while making Bertino shine his shoes. Bertino avoids Legnano's eyes when he lies.

MORGUE ATTENDANT

(ridiculously ominous)
... Clearly a vampire had occupied her body. She was screaming from the top of her lungs. And this She-devil had the *dotore* in a most unpleasant position. Where women are forbid to go. And! And! She was sucking the manhood right out of him. Oooh...

LEGNANO

Is this what this 'love gland' of Mateo's is doing to women?

BERTINO

(shining harder)

Like I said, he makes me leave the room when he conducts his treatment.

LEGNANO

What I can't understand, is that the very next day, this very same woman gave sixty florins to Colombo's research fund?

BERTINO

Because the treatment is effective.

LEGNANO

Enough Bertino! Mateo Colombo is clearly tempting the stake with this research.

BERTINO

But the results are stupendous. Men are not drinking as much and staying home.

Legnano spits on his shoe, indicating him to clean it up.

LEGNANO

Bertino, I'm going to be the University Chancellor next week whether you get in my way or not. I can make you lose your job, if you don't tell me where in the body is Mateo's discovery located.

BERTINO

Perhaps the women's love gland is in their noses. Have you looked there?

LEGNANO

Get me proof. Be aware, Bertino, that I could have you burned like the other assistant. The people of Padova do love a nice fire.

Bertino worries and shines harder.

INT. UNIVERSITY - THE CARDINAL'S CHAMBERS - DAY

Cardinal Dario receives a massage as Legnano stands emphatically.

LEGNANO

His very manuscript may have him killed.
He's been doing all sorts of unimaginable
things to the fair women of the city.

CARDINAL DARIO

And some very wealthy women of our city
as well.

LEGNANO

How do you know? Are you getting new
donations from these women?

CARDINAL DARIO

Well, I can't complain. How are your
donations coming along?

Legnano looks down and clears his throat.

CARDINAL DARIO

We shall see what Colombo presents next
week, and then *I will* decide if he should
be burned or not.

LEGNANO

Since the stupid assistant hasn't gotten
me proof of Mateo's warlock treatment,
I'm going to spy on his patients.

Dismissing him, Cardinal Dario raises his hand.

INT. UNIVERSITY - MATEO'S LAB - NIGHT

Anatomical paintings of naked men, showing muscles and
bones adorn the walls. A BLONDE GIRL gets undressed.
Bertino is preoccupied and Mateo is not.

BERTINO

You must stop this research before
Legnano blows the whistle.

MATEO

It's my duty to the world to finish what
I've started. I have ten women to finish.

BLONDE GIRL

I'm ready for you, doctor.

CUT TO:

The Blonde Girl moans in climax, we get closer to her
mouth, TRAVELING INSIDE, to then pull back and reveal...

INT. UNIVERSITY - MATEO'S LAB - NIGHT

... Another BRUNETTE woman's mouth moaning...

BRUNETTE

Ahhhh... I love you, doctor!

... And then an OLD WOMAN'S mouth moaning...

OLD WOMAN

I love you!

... And another rich REDHEAD moaning...

REDHEAD

I love you!

.... And Mona Sofia moaning....

MONA SOFIA

I love you.

We reveal it's not Mona Sofia but a woman who looks like her in Mateo's eyes. Mateo snaps out of his fantasy.

MATEO

Yes! All women have the dot. Women really love me.

INT. MATEO'S HOUSE - LAB - NIGHT

Mateo observes a hand-size sculpture of a female crotch and, unlike before, the vagina and its parts are well defined.

EXT. CAFE PADROCCHI / UNIVERSITY STREET - DAY

The same group of skeptical polenta HEIRESESSES from the ball are having tea and gossiping on the terrace.

Legnano spies on them from a nearby table, overhearing...

FIRST HEIRESESSES

I can't wait to try the treatment. I've heard it feels like a bolt of lightening inside your spine.

SECOND HEIRESESSES

My cousin Antonia's experience has been very satisfactory. She smiles again.

THIRD HEIRESSES

My aunt Anita sold some of her jewels to subsidize Mateo's anatomical research fund. And she has gained weight. Her hips are enormous. She looks fantastic!

Legnano looks worried.

INT. UNIVERSITY - MATEO'S LAB - NIGHT

As "O Sole Mio" plays, we see a collage of static women's faces after the "treatment." Mateo continues giving treatments as Bertino counts gold coins.

BLONDE GIRL

Thank you, *dotore*.

REDHEAD

Thank you, *dotore*.

RICH WIFE

Thank you, *dotore*.

The final woman appears and... it Legnano's Wife!

WIFE LEGNANO

Please don't tell my husband.

INT. VENETIAN BANK - DAY

Two CITY ELDER DOCTORS and the Suave Doctor are more focused on their accounting ledgers than on Legnano.

LEGNANO

... I've never seen women this happy. It has to be Satan himself working through Colombo. Or some perverted fallen angel trying to infest our virtuous women. We must stop him in the name of science.

Legnano realizes he's not getting anywhere with them.

LEGNANO

I suspect Mateo Colombo is growing penises on women.

This gets their ears, instantly.

SUAVE DOCTOR

Let's stop this growth, right now!

INT. UNIVERSITY - MATEO'S LAB - NIGHT

Mateo's index finger is shaky from working so much, and Bertino wraps in bandages.

MATEO

At last, we have proof that HE who masters the clitoris can capture ANY woman's heart!

Mateo shows him the notebook that has 98 names.

MATEO

One more patient to cover the 99. ONLY then will I perform it on Mona. 100 is a key number to establish an exact percentage. So far, 80 of the women said "I love you" when I touch the love button instead of their natural orifice.

BERTINO

Leaving about twenty percent to be normal. But if only twenty percent are normal, is that even considered normal?

MATEO

I think we're redefining what normalcy is. Exciting isn't it? But, the cherry on top will be our one hundredth... The only woman who's love will be reciprocated.

BERTINO

What is it about this one woman over all the others?

MATEO

She's beautiful. Intelligent. Yet broken and sad. And she has read and understood all my work as well as any man.

BERTINO

What about Ines Torremolinos? Now, she would make an exceptional wife.

MATEO

But imagine one that can appreciate my mind, that has the intelligence of twenty men.

BERTINO

(under his breath)
And has been with 2000.

MATEO

Maybe it took her 2000 others to understand me. She's just like me. She'll be known forever for being the inspiration, the muse to find the clitoris. And I'm ready to make her immortal.

BERTINO

Are you sure you're not more in love with your discovery than with Mona Sofia?

Mateo thinks about this.

INT. UNIVERSITY - ENTRANCE /GALLERY

Legnano and the suave doctor rush in, looking for Mateo. They part ways to find him.

EXT. UNIVERSITY - DAY

Our anatomical duo, Mateo and Bertino, exit, opening the outside door to reveal a host of eager women.

BLONDE GIRL

Dotore, I'm in need of another treatment. I'm not feeling well.

MATEO

I'm sorry ladies, but we're only conducting one more treatment before the study is complete.

REDHEAD

I can achieve a peak of love if I touch it by myself. I can EVEN have multiple peaks. Am I normal, doctor?

RICH WIFE

Can you teach my husband your treatment?

REDHEAD

Wait in line. I've been here since five.

OLD WOMAN

I'm older and weaker. I require his sweet procedure more than you do.

The Blonde Girl pushes the Redhead who struggles with the Old Woman.

BERTINO

Ladies, please! We must be quiet!

The Suave Doctor approaches this bizarre cat-fight.

SUAVE DOCTOR

What have you been doing to these women?

MATEO

You know the female gender. They are a riddle without an answer.

RICH WIFE

The Age of the Antichrist has come. I belong to you, *dotore!*

Bertino tries to shuffles the women inside. A woman eyes Mateo licking a finger.

SUAVE DOCTOR

Is this behavior caused by your research?

MATEO

It's complicated. You'll understand when I present my work in a couple days.

BRUNETTE

Please make me wet, *dotore!*

Legnano comes out of the darkness.

LEGNANO

We can't wait any longer. Let's pay a visit to Cardinal Dario. Now.

INT. UNIVERSITY - CARDINAL DARIO'S CHAMBERS - DAY

Cardinal Dario sharpens his pencil with a small knife as Mateo taps his foot nervously. Legnano and the Suave Doctor eyeball Mateo.

MATEO

I was just putting my last touches on the study.

CARDINAL DARIO

The University wants to see this research. You will give your presentation ahead of everyone else. This evening.

MATEO

But I'm not finished.

CARDINAL DARIO

I have extended you considerable latitude with this research of yours.

MATEO

And I appreciate that, Cardinal, but I have to test it on a very special patient. The one that inspired this science in the first place.

CARDINAL DARIO

Then you can have a day. Tomorrow you will present your manuscript to all the professors AND the Inquisition.

MATEO

Surely you can give me a few days to finish like everyone else.

LEGNANO

We can't wait. I have finished my manuscript as well. I'll even go before you tomorrow as a gesture of good faith.

MATEO

Tomorrow it is.

Mateo nods and exits. Legnano do a little victory dance but stop off Dario's sneer.

EXT. VENICE STREETS - DAY

A crowded procession advances, holding a statue of the Virgin Mary. People sing and pray. From the opposite direction, Mateo runs, zigzagging through religious patrons. He grins as he passes a romantic arched bridge.

EXT. MONA SOFIA BROTHEL - DAY

Still smiling, Mateo knocks on Mona Sofia's door. Behind him stands a serenade trio BAND, rehearsing a romantic Italian song on mandolins.

A FEMALE MOORISH SLAVE opens the door, and when she sees the enthusiastic Mateo and his band, she shakes her head.

FEMALE MOORISH SLAVE

Ms. Mona Sofia is busy. You and your friends can wait outside.

MATEO

We will wait inside.

Mateo pushes past her and they all enter.

INT. MONA SOFIA'S BROTHEL - DAY

From down below in the "waiting room" at the bottom of the stairs, Mateo lovingly observes Mona Sofia exiting her room. The mandolin band begins a romantic tune.

But then, Mateo sees a SWEATY PATRON leaving the room after her. He squeezes her ass. The church bells CHIME.

MONA SOFIA
(to the client)
Your time is up.

Mona Sofia kisses the patron on the cheek. Burning with jealousy, Mateo gestures to the band to stop playing. Not understanding, they change the tune to a fast paced one.

The Sweaty Patron starts down the stairs as Mateo starts up. He can't help himself and trips the Sweaty Patron. The guy tumbles down rolling SMACK into the band.

Mateo jumps to Mona Sofia, as if he had nothing to do with that.

MONA SOFIA
The anatomist. I wasn't expecting you today.

MATEO
Don't you like surprises? I need to be alone with you. Now.

MONA SOFIA
I'm sorry. I have another patron.

A CHUBBY PATRON pushes Mateo to the side of the stairs and gets inside her room.

MATEO
Can't he wait? You're about to be part of a grand discovery.

MONA SOFIA
He paid in advance.

MATEO
Please. I don't have time.

MONA SOFIA
And my time is bought and paid for.

MATEO
Yes, yes, and it pays for your freedom. Only that... You're not free.
(MORE)

You're like your bird, locked in the safety of your cage. One day, that body you trade will wrinkle and decompose. And who's going to be there when all your clients are gone?

Upset, she bumps her chest against his - moving him down the stairs.

MONA SOFIA

I'll die one day, but it will be on my own terms, without regrets.

He drives her back up.

MATEO

Don't you see? I'll be made chancellor tomorrow. I could give you everything, protect you from anything. I just want the opportunity to make you love me...

MONA SOFIA

Emotions are not popular in my line of work. Yes, I enjoy our talks, you're not afraid of my intelligence, and I think your second book is very good, especially chapter two-

MATEO

See! We can talk about the complexity of pulmonary circulation. We're a match made in heaven.

MONA SOFIA

It was a brilliant dissertation.

MATEO

It was?

MONA SOFIA

You are a brilliant man.

There's a shift in Mona, as if she's falling for him.

MONA SOFIA

You know my parrot? I set him free. But he wouldn't leave me. Stupid, right?

Mona Sofia blows Mateo an authentic kiss and goes into her room. The band plays a new song moving up the stairs.

MATEO

What is wrong with you people!

EXT. STREETS VENICE - DAY

Sad, depressed and all around pathetic, Mateo shuffles along looking down at the canals.

A Venetian MAN does a little happy puppet show. Without breaking his stride, Mateo shoves him into the canal.

EXT. FARMER'S MARKET - DAY

It's a busy and colorful Venetian market. People trade fruits, spices and shiny sardines on ice. A merchant sells tacky emerald earrings and gold necklaces. On the side, there is a truffle convention.

Mateo drags his feet in a crowd of merchants - still torn up over Mona Sofia. He observes a COUPLE in love, buying tomatoes. He gets more miserable and, punctuating his depression, it starts to rain. People run for cover. Mateo remains motionless, getting soaked.

From behind an apple cart, Ines comes running into his arms, hugging him tight.

MATEO

Ines? What are you doing here?

INES

Bertino told me you were here. I heard you present your manuscript tomorrow. How exciting.

MATEO

In the morning. I could really use another opinion on it.

Ines stands before him, eager like a little girl.

MATEO

Do you want to read it?

INES

I'd love to!

Mateo grins at her. But Ines looks embarrassed.

INES

But I can't. I don't know how to.

Mateo is disappointed. There is an uncomfortable silence.

INES

I have been practicing though. I found a nun who's secretly helping me to learn.

She plays with some apples, juggling them in the air, trying to make him smile. He does.

INES

I'm not good with words... but I can't stop thinking about you... About how you made me feel. About how you changed me.

Ines gets closer to Mateo.

INES

Can't you see that I'm in love with you?

She hugs him like a little girl. The sexual tension is huge. He steps back, still despondent.

MATEO

You don't love me, Ines. It's just the treatment. It's a scientific trick. All sorts of women have said the same thing.

INES

I don't love you for the treatment Mateo Colombo, I love you for you.

MATEO

That's the treatment talking.

INES

You don't know that.

MATEO

I do. Because I am in love.

Ines looks at him hopefully, but his expression stops her cold. She deflates.

INES

With another woman?

Mateo nods.

INES

Why do you think that's real and what we have isn't?

MATEO

Because when I see her, my heart beats faster. Because she makes me feel short of breath and dizzy.

She moves close, seductively so - not as awkwardly as before.

INES

So your heart doesn't beat fast when you see me?

We HEAR his heart beat fast. Mateo gulps.

MATEO

You are beautiful.

Her eyes stay glued on him.

MATEO

And sweet.

INES

Yes. I am sweet.

Like a true temptress, Ines cups Mateo's face with her hands and she gives him an epic kiss. He's taken off guard entirely. His mixed expression denotes that he likes her more than even he realizes.

INES

Can I come see you later?

He forces himself away from her.

MATEO

As your doctor, I don't think it's healthy for you to see me any more.

She bites her tongue and spins off marching into the rain - leaving Mateo to watch her move further and further away.

EXT. VENICE STREETS - SUNSET

Sad, Ines drags her feet on a waterway, passing a mask-maker shop that displays Carnevale masks.

She sees a gondola and gestures the GONDOLIERI.

GONDOLIERI

Da sola? (Alone?)

Ines nods, gets in and slumps down in the gondola, which drifts by a narrow canal as the sun sets.

On a gondola passing in the opposite direction, Ines sees a couple LAUGH and wince at her for being alone. Embarrassed, Ines slouches down.

EXT. MONA SOFIA BROTHEL / EXT. CHURCH - SUNSET

As it gets darker, Mona Sofia exits her brothel and moves to enter the marble cathedral next to it...

MONA'S POV - An elderly lady steps from the church with difficulty. A group of YOUNG MEN push her softly as they pass by, laughing and making fun of her.

Instead of entering the church, Mona helps the old lady.

EXT. STREETS VENICE - SUNSET

Ines' eyes are teary as her gondola continues drifting down the narrow canals. All of a sudden, Ines sees Mona Sofia strutting across a curved bridge above her.

INES' POV - Men salivate over Mona Sofia. Mona turns them down with an elegant gesture and continues walking alone, at peace with her freedom.

Ines dries her tears and watches Mona with admiration. As the gondola goes under the bridge, Mona disappears from Ines' view. Ines stops the Gondolieri.

EXT. MONA SOFIA BROTHEL - NIGHT

Mona Sofia's window is dark. The Female Moorish Slave closes the door in Mateo's face.

Pacing in the dark, Mateo waits outside for Mona to return, without luck. It starts to rain again, soaking Mateo. Finally, he leaves in a huff.

INT. POSH FABRIC STORE - DAY

Ines follows Mona Sofia to this enchanting store. As Mona Sofia disappears in the back, Ines admires a lush pink fabric with a pattern that resembles little vaginas.

Ines notices that the gorgeous Mona Sofia comes out of the dressing room, wearing a low-cut red satin dress. Everyone in the shop goes silent.

Ines squints her eyes at the fabric's INFORMATIONAL SIGN - she can't read. Mona Sofia picks up the cloth Ines is looking at.

MONA SOFIA

You can't read, can you?

(reading sign)

It says it's made from one hundred percent Oriental silk. Fabricated in Palermo, Sicily.

Ines looks at Mona Sofia holding her rosary as if she were the devil.

MONA SOFIA

You should get the red velvet as well.
It'd stimulate men's eyes and complement
your skin's complexion.

With a sly grin, Mona exits the store.

INES

Who is that?

EXT. STREETS VENICE - NIGHT

The rain makes ripples in the canal water. After passing several ancient doorways, Mona Sofia stops before an odd little door.

She looks around, making sure no one is watching, then cautiously enters. A sign on the door reads "Doctor Porta."

INT. LEGNANO'S HOUSE - BEDROOM - NIGHT

Wife Legnano sits at her vanity mirror pleasuring herself. Legnano enters.

WIFE LEGNANO

Can't you see I'm busy?!

She crosses her legs. He didn't see her.

LEGNANO

Sorry, amore.

He ducks back out. After a beat... she laughs to herself.

INT. LEGNANO'S HOUSE - HALLWAY - NIGHT

Legnano hears his wife laughing to herself. He has no idea why. And it infuriates him. The Man Servant appears, holding a tray with a single glass of wine. Legnano blusters past him, knocking the wine all over him.

LEGNANO

Women! They make no sense. No sense what
so ever!

EXT. UNIVERSITY OF PADOVA - NIGHT

Alone in front of the building, Mateo sees the paintings of professors. He clutches his notebook and "imagines" hearing CLAPS and "Bravo!"

Then Mateo "imagines" LAUGHS. He eyes a painting of a stern professor, that glares down, disapprovingly.

INT. MATEO'S HOUSE - LAB - NIGHT

Candles burn low. Papers everywhere. Mateo furiously writes his manuscript... He finally scrawls "The End." Satisfied, he pours a glass of Chianti and cheers to himself, downing it in one gulp.

INT. MATEO'S HOUSE - LAB - NIGHT

Mateo sleeps with a huge grin on his face.

INT. TEATRO OLYMPICO - DAY (MATEO'S DREAM)

Cardinal Dario, Inquisition Men and Students sit in a semi-circle waiting for the big presentation.

From behind a purple curtain, Mateo enters the silent room and undresses himself, getting naked in front of the class. People are in shock. A curious man peaks at Mateo's crotch.

Mateo lifts his hands as if he was a magician, snaps his fingers and big vaginas start "popping" around him. We realize it's a DREAM.

Mateo starts floating in the middle of the vaginas as if they were soap bubbles. Mona Sofia floats around him.

MONA SOFIA

Ti amo! I love you!

Mateo shrinks and dives inside Mona Sofia. She giggles. He pops out of her and flies in the middle of the vaginas. Mona Sofia "transforms" into Ines.

INES

I love you too!

All the vaginas start talking now as if they had lips.

VAGINAS

We ALL love you!

The crowd of men CLAP as The vaginas kiss our hero.

INT. MATEO'S HOUSE - LAB - DAY

Mateo wakes up with a jolt - disturbed by his dream. He gets out of bed, picks up his manuscript and smiles, confidently.

INT. UNIVERSITY - GRAND LECTURE HALL - DAY

A Committee of Doctors of the Church (the 16th century Italian version of the American College of Surgeons), Cardinal Dario, the Suave Doctor, several INQUISITION MEN, a PRIEST and students fill every seat in the audience. But, humorously, not a single one of them is paying attention to Legnano on stage giving his lecture.

LEGNANO

...if imbalance occurs, it is essential to drain the blood of the patient to regain stability between the four humors of the body. Furthermore--

Cardinal Dario starts SNORING.

INT. UNIVERSITY - BACKSTAGE - DAY

Mateo, slightly nervous though excited, paces as he waits for Legnano to finish. Bertino prepares the visual aids.

BERTINO

Are you sure you want to go through with this, professore? I heard the inquisition decided to burn the fishmonger for selling Galileo's books on a Sunday.

MATEO

Don't worry, Bertino. Galileo's books are boring. But everyone is going to love the clitoris!

On that, Mateo peaks into the theater smiling.

MATEO'S POV - He imagines a crowd CLAPPING passionately for him and as the applause reaches a crescendo we CUT TO:

INT. UNIVERSITY - GRAND LECTURE HALL - DAY

Dead silence. Not a word from anyone. Then, from the darkness, Mateo approaches the center of the stage with a huge sculpture covered with a tablecloth.

MATEO

Gentlemen, science exists to unveil many mysteries. And science is only relevant when it helps uncover the truth. As an anatomical explorer, I brought you many revelations about the human body. But what scientific discovery could top the physical key to a woman's heart?

(MORE)

A mystery to many men... and some women.
Until now.

He uncovers a model of a giant sculpted vagina. Murmurs instantly well up in the crowd.

MATEO

Gentlemen, I present you: the clitoris!

The entire crowd leans forward. Mateo takes a stick that has a sculpted finger at the top, pointing at the dot.

MATEO

After examining ninety-nine women, both alive and dead, I declare that this organ is the scientific portal to reach the core of female passion.

Some people murmur. Mateo ignores this.

MATEO

This sweet treasure, undetected for centuries, has been uncovered from its hiding place behind the fleshy vaginal labia.

PROFESSORS

Sin! Blasphemy!

Ignoring this discontent, Mateo demonstrates how the finger should move on the giant vagina.

MATEO

To produce the desired stimulating effect, the tip of the finger should part the flesh of the vulva, then position itself on top of the clitoris and simply move in circles... or up and down.

The men look at him "What?". Some students hide their eyes. An Elderly Priest goes pale. Dario turns red.

MATEO

After a moment or two, depending on the timing *de la donna*, this procedure will produce a viscous wetness, creating a true female ejaculation.

The priests make disgusted faces.

CARDINAL DARIO

What respectable woman is going to pay for this treatment?

Next to him, Legnano smiles to himself.

MATEO

You'd be surprised... This medical procedure can cure melancholy, anguish and desolation and can contribute to the physical well being of those who have low self-esteem with one simple treatment.

Mateo holds up his manuscript. Everyone looks at it like it's a bomb that's about to blow.

MATEO

This is my finished work: "De Re Anatomica". A full vaginal manuscript which maps the details of my new continent. The location and instructions to induce any woman to have feelings of passion for the bearer of this new science is all there.

Mateo grabs hold of the giant vagina. Scared shouts sound from the audience - he's totally lost them.

MATEO

This is unequivocally the biggest discovery of my lifetime.

Legnano smirks sensing final victory.

MATEO

My name is Mateo Colombo. Christopher Colombo found his America. Gentlemen, I have found mine!

One after another, three Elderly Priests faint. Several students argue wildly amongst each other.

CARDINAL DARIO

Arrest him, immediately!

EXT. UNIVERSITY - GRAND LECTURE HALL - DAY

Inquisition Guards drag Mateo out as he notices Legnano.

MATEO

Dario can't arrest me for a harmless discovery. I didn't create it. God did.

LEGNANO

Any last wishes before you die?

MATEO

I deserve a trial! People deserve the truth!

LEGNANO

Only God knows the truth.

MATEO

Don't lock me up. I want to see her before I go. And I don't like confined spaces!

INT. UNIVERSITY - LEGNANO'S CHAMBERS - DAY

A NERDY PROFESSOR runs in to Legnano and shows him a book. It displays couples in exotic sexual positions.

NERDY PROFESSOR

Mateo Colombo didn't discover the clitoris. I found this old Indian book called "Kama Sutra" that discusses the very same female organ. I even suspect that some women already knew about it.

(Off his look)

I mean, curious girls who might have come across it while taking a bath.

Legnano skims through the book.

NERDY PROFESSOR

I mean, Christopher Columbus says he found the new continent, but there were Indians already there. Didn't they find America first?

LEGNANO

I will bring this to the committee first thing in the morning.

The Nerdy Professor exits. And when the door shuts, Legnano throws the "Kama Sutra" in the fire.

INT. PRISON CELL - DAY

Mateo is pushed into a small cell, stumbling. He falls on the floor as the door locks behind him. He looks out at the only tiny window there is.

MATEO'S POV - a SCREAMING MAN is being burned. He looks at the sky as the fire nears his boots.

SCREAMING MAN

Okay, okay... The sun isn't the center of the universe. The earth is. Galileo's doesn't know what he's talking about!

The man gets burned anyway. Mateo gulps.

EXT. COURT BUILDING - DAY

It's an ominous building with sculptures and paintings of the law. A red glass crucifix tints it all red.

INT. COURT ROOM - DAY

A sign reads "*Liberta.*" Below it is a long table with eight prosecutors (Cardinal Dario, Priests and Professors). Mateo is at the accused table.

CARDINAL DARIO

We gather today to hear the testimony against Dr. Mateo Colombo. The anatomist is accused of heresy, witchcraft and unconscionable lewdness. If found guilty, he'll be burned at the stake. Let the hearing begin.

INT. COURT ROOM - WITNESS STAND - DAY

The Redhead looks to the balcony and meets eyes with Legnano. He gives her a nod.

REDHEAD

Under darkness, I was led into the University, and surrounded by corpses, the doctor forced me to open my legs whereupon, he inserted a demon inside me.

INT. COURT ROOM - WITNESS STAND - DAY

The skinny Morgue Attendant trembles on the stand.

MORGUE ATTENDANT

I have seen the anatomist in the company of savage, vicious beasts. Those were not women, they were something else, full of passion. It was disgusting!

INT. COURT ROOM - WITNESS STAND - DAY

The Rich Wife testifies sensually while eating a truffle.

RICH WIFE

Well, it's true that since the treatment,
I've enjoyed *connubium*, but that's just
because my body was still under that...
(points at Mateo)
... *diablo's* spell!

INT. COURT ROOM - DAY

Wife Legnano takes the stand shocking her husband.

WIFE LEGNANO

The treatment made me produce animalistic
sounds. Sounds I had never heard come
from inside me before, especially when
with my husband.

The room CHUCKLES at Legnano. Mateo sits proud.

INT. COURT ROOM - WITNESS STAND - DAY

Now Mateo endures a cross examination.

MATEO

I am nothing but a humble anatomist whose
purpose is to interpret the human work of
the Almighty.

OLD LADY

(from the women's box)
You are the Almighty to me. His index
finger is divine!

INT. COURT ROOM - WITNESS STAND - DAY

Now Legnano is on the witness stand.

MATEO'S POV - as Legnano speaks, Mateo sees him "strip"
layers of skin revealing his bones.

LEGNANO

The accused claims to have found the
organ that rules over the will of women,
as if their will could be considered
equal to ours. Please!

INT. COURT ROOM - DAY

Back to Mateo on the witness stand.

MATEO

Let's not beat around the bush... Let's
explore it.

INT. COURT ROOM - DAY

Legnano slaps his fist on the witness stand.

LEGNANO

Lies! I personally searched the female genitalia, and I found no such clitoris.

Wife Legnano frowns as Legnano glares at Mateo. From the back, Mona's parrot repeats "Clitoris! Clitoris!!!!"

INT. COURT ROOM - DAY

A silence precedes the next round of testimony. Timidly, Ines enters the room, head down. Surprised to see her, Mateo smiles and gestures to her.

Ines glances at Mateo. Her heart beats LOUD. They lock eyes. The attraction between them is evident.

INES

I must confess I was called as a witness, but I don't know what the trial is about. I was advised not to ask.

CARDINAL DARIO

We simply must know about the treatment that *dotore* Mateo Colombo imposed on you.

INES

(blushing)

Oh.

CARDINAL DARIO

You are a respectable widow, a woman with great faith in Christ, and we trust that you wouldn't willingly endure doctor Colombo's witchcraft.

Ines looks around at all the conservative people who view her as a saint. Embarrassed, she looks away.

INES

I swear to God, the doctor didn't do anything wrong to me. I pledge on my husband's grave that I've never felt healthier. In fact, I felt like I was taken to heaven.

The jury is sympathetic to Ines' gentle nature.

LEGNANO

What about the consequences? Have you become addicted to this "treatment"?

INES

Ultimately, the procedure has made me
want to be more heavenly. The Lord
blessed me introducing me to Mateo.

She makes the sign of the cross. The jury believes her
testimony.

CARDINAL DARIO

Next!

Mateo and Ines lock eyes. He mouths "Thank you." She
shyly smiles and slips him a note as she is escorted out.

Mateo opens it. Her writing is big and child-like, "My
love is blue. My love is tall. My love is you."

As Ines walks away, she bumps into the next witness: Mona
Sofia. Both women look each other over recognizing each
other.

INES

(curious)

You...

Hesitant, Ines smiles back at her... But then Ines' sees
Mateo gazing after Mona.

INES

(shocked)

You?

She knows this is the woman he loves.

INES

(accusing Mona)

You're the one.

The audience perks up - this is a huge scandal. The jury
realizes Ines loves Mateo.

MATEO

Ines, Please-

MONA SOFIA

--This is the sweet Ines?

Mona seems to be jealous, but contains her emotions.

The three of them look back and forth at each other
declaring their feelings with their eyes, raising the
tension level.

Finally, Ines runs out of the courtroom. Everyone gapes.

EXT. COURT ROOM - DAY

Ines' cheeks are streaked with tears as she runs to her carriage. The Abbess steps after her.

ABBESS

Don't you want to hear the verdict?

Ines shakes her head - no. A few curious people surround the carriage as it takes off.

INT. COURT ROOM - DAY

Mona Sofia's parrot observes the trial in its cage, hanging by the side door. Mona Sofia seductively runs her fingers on the stand as men closely watch her every move.

MONA SOFIA

What treatment are you talking about?

LEGNANO

An improper procedure.

MONA SOFIA

No, the anatomist didn't do anything improper. He didn't even do what most men, and some in this room, have done.

A guilty Priest squirms.

Mona looks at Mateo and addresses the jury.

MONA SOFIA

You're wrong, accusing a brilliant doctor, who is only trying to help society make love.

LEGNANO

The doctor didn't insert a demon in you?

Mona Sofia laughs, but it quickly induces a little cough.

MONA SOFIA

No. No. He says he loves me.

LEGNANO

Well, does he?

Looking fragile for the first time, Mona Sofia glances at Mateo.

MONA SOFIA

Ah... love. Do you people love because you want to give yourselves entirely to another? Or do you love someone who makes you feel good about yourself? What I mean is... Is love, really love? Or is love always a form of masturbation?

The audience GASPS. Mona Sofia smiles at Mateo. Enamored, Mateo smiles back at her.

MONA SOFIA

Can I go now? I have many appointments. My time is up.

Before the Cardinal releases her, Mona stands and leaves - forgetting her parrot.

INT. COURT ROOM - DAY

Cardinal Dario looks at Mateo with his aloof air.

CARDINAL DARIO

The accused has a last chance to defend himself before the jury renders its verdict.

Hesitant, Mateo stands in front of the judges. An uncomfortable cough is heard. A CRAZY WOMAN screams:

CRAZY WOMAN

Take him and his filthy finger to the stake!

LEGNANO

Can you get to your main point of your research? What were you looking for?

MATEO'S POV - No one is listening. The sound goes mute. His eyes pan through the distracted people's faces. Mateo looks at Mona Sofia's parrot. Sound returns.

MATEO

I searched for knowledge, but what I found was love.

(People lean forward)

I've found a channel to a woman's desire and romance. My discovery could improve everyone's life. This organ can make the one you love, love you back. Don't you all want that?

As Mateo focuses on Mona Sofia's parrot, his eyes get teary. The men hide their feelings, but they are touched.

MATEO

Let justice be done.

INT. COURT ROOM - DAY

The jury enters and hands a piece of paper to Cardinal Dario. Everybody rises, including Legnano as he and Mateo glare at each other.

CARDINAL DARIO

Truth lies in the Scriptures and nowhere else. Science does not reveal it. Science is below God.

Punctuating that, Cardinal Dario looks at Legnano and the other Professors.

CARDINAL DARIO

Curiously, if *Dotore Colombo's* discovery was proven to be true, we would have the anatomical proof of the creation of Woman as told in the Holy Scriptures. That this clitoris organ is as well-known to science as Adam's apple. That because a woman's genitalia is similar to a man's, then the woman must have been created from a man as it says in the book of Genesis.

MATEO

Yes!

CARDINAL DARIO

But under much deliberation, the church has decided Colombo's latest discovery has not been proven to be true. Adam's apple story is written in the Bible, so we know it's for sure true.

MATEO

What?! The evidence is all there!

CARDINAL DARIO

In conclusion, the jury declares Mateo Colombo guilty on all counts. The defendant is sentenced to die at the stake, carried out tomorrow at dusk.

Legnano smiles. Mateo is crushed. A professor protests.

CARDINAL DARIO

... And this court disallows the publication of his latest manuscript.

MATEO

No! Kill me, but don't kill my work!

Mateo is dragged off, kicking and yelling. The Female Moorish Slave picks up the parrot cage and takes it away.

EXT. PADOVA'S PIAZZA - DAY

In the center of the oval Piazza Prato della Valle, two WORKERS pile wood at the stake. A sculpture of a Catholic priest points a judgemental finger down.

INT. PRISON CELL - DAY

From above, in his cell, Mateo watches the preparation of his execution. Just outside, a single CROW rubs against a pole. Mateo grabs a piece of paper from a desk and furiously writes a letter.

MATEO (V.O.)

My lovely, when you receive this letter I will no longer be alive. Please keep what I tell you a secret... BUT I have to tell SOMEBODY how women function...

EXT./INT. PRISON CELL - NIGHT

A pebble hits the bars on the window of Mateo's cell. His hand passes the letter to Bertino who is outside.

EXT. PADOVA STREETS - NIGHT

Bertino, letter in hand, rides out of the city.

EXT. PADOVA'S PIAZZA - DAY

NOW WE RETURN TO THE SAME MOMENT WHEN THE STORY BEGAN...

The sound of thunder merges with the cathedral bell. It is time for the execution. A cloudy sky casts a gloom over the bloodthirsty crowd on the main piazza *Prato della Valle*. Many stern Catholic sculptures seem to observe the event.

Mateo is taken to the center of the piazza where the stake and an EXECUTIONER with a black torch wait for him.

Mateo is tied up to a pole. His feet struggle to gain balance on the wood as the Executioner lifts the torch.

Hiding in the crowd, Mona Sofia looks at Mateo. Her eyes fill with tears.

Smiling, Legnano and Cardinal Dario observe all this among INQUISITION OFFICIALS, PRIESTS and other CARDINALS.

Pulling herself together, Mona Sofia wipes off her tears.

Mateo sweats as the Executioner lights the fire. More threatening sounds of THUNDER.

Surprised, Mateo sees Mona Sofia. Their eyes meet to say goodbye. A tear rolls down her cheek.

MESSENGER (O.S.)

Wait!

A MESSENGER charges up on horseback. The fire nears Mateo's feet.

MESSENGER

Wait! Wait! I have a message!

LEGNANO

Can't this wait til after he's executed?

Cardinal Dario takes the letter.

CARDINAL DARIO

The seal of Pope Paolo III!

Murmurs run in the crowd. The fire singes Mateo's boots.

MONA SOFIA

Stop the fire!

LEGNANO

Don't stop the fire!

As the fire grows around Mateo, Dario reads the letter.

CARDINAL DARIO

The Holy Father has fallen ill and has personally requested the service of the best doctor in Italy-

LEGNANO

Fine, I'll go immediately after--

CARDINAL DARIO

--the heretic and warlock also known as Mateo Colombo.

LEGNANO

What?

CARDINAL DARIO

The Pope's request cannot be refused. He has imposed his Holy Will. We must temporarily suspend Mateo's death sentence.

The crowd CHEERS!

Mona Sofia grabs a bucket of water and throws it on the flames. More people throw water - humorously nailing Mateo in the face.

Relieved, and soaking wet, Mateo falls to his knees. Two Guards push Mona back toward Legnano.

MATEO

Un miracolo.

LEGNANO

Only a temporary miracle.

(to all)

Once he sees the Pope, Mateo Colombo shall return to Padova and the stake.

Mona Sofia kicks Legnano. She rushes after Mateo.

MONA SOFIA

Mateo!

MATEO

Mona!

Mona Sofia nears him. They both hold out their hands and touch for a second before they are taken away.

INT. PRISON CELL - DAY

Unchained, Mateo stands in front of an Inquisitional Official and Cardinal Dario.

CARDINAL DARIO

The verdict has been appealed in favor of your life, not of your work. You must swear under oath not to divulge your discovery, or use the knowledge of it with any woman... or man ever again.

The Inquisitional Official holds a bible. Mateo places a hand over it, but crosses his fingers behind his back.

EXT. PRISON - DAY

Assistants haul medical instruments into the PAPAL CARRIAGE sent by the Pope. Mateo steps in. Bertino arrives on his horse.

BERTINO

You're alive!

MATEO

For a short period of time. Let's go. We have to save the Pope!

EXT. ROAD - DAY

The papal carriages flies swiftly through the countryside. Four watchmen on horses guard it.

INT. PAPAL CARRIAGE - DAY

Bertino sits across from Mateo.

MATEO

Again, the church takes me from Mona Sofia.

BERTINO

She'll wait for you.

MATEO

Do you think Ines would wait?

BERTINO

I think she is still waiting.

Mateo just looks at him.

BERTINO

Maybe it's not women that are a mystery, but the human heart.

Thinking on that, the two friends share a smile.

EXT. VATICAN - DAY

Mateo looks up at the dome of the vatican, an amazing creation of Baroque architecture. An elderly servant carries their bags. Mateo whispers to Bertino.

BERTINO

The only way out of your death sentence is to convince the Holy Father to pardon you.

MATEO

The Pope must live.

INT. VATICAN - POPE'S CHAMBERS - DAY

There are magnificent mosaics, bronze statues and Renaissance paintings on the walls as a SEVERE NUN leads Mateo to POPE PAOLO III in bed. He's sallow and unconscious. Mateo kneels, kissing the Pope's ring.

MATEO

Dotore Mateo Colombo. Your humble servant, your holiness.

But the Pope only sleeps. Three elderly PAPAL PHYSICIANS enter with a tray of huge leeches.

EXT. VATICAN - DAY

Mateo agitatedly paces in front of some Holy images. Bertino follows him.

MATEO

How can I cure him from old age? Either I save him or we die.

BERTINO

We?!

INT. VATICAN - MATEO'S ROOM - NIGHT

Mateo unpacks his things. He unfolds his anatomical sketches and medical instruments. He notices his pad. Takes it out. Sits. And observes a drawing of Mona Sofia's vagina.

MATEO

No matter how many men desired you, you should belong to me.

Then, stopping a second, he flips some pages and looks at Ines' vagina drawing.

INT. INES' CONVENT - INES' ROOM - NIGHT

Ines looks depressed and pale. She holds a medical object that reminds her of Mateo.

INES

No matter how many women desired you, you should belong to me.

INT. MONA SOFIA BROTHEL - NIGHT

Mona Sofia is in bed, her back to us, looking at Mateo's painting of her beautiful body. We don't see her face. Coughing, she stands up and looks at herself in a mirror.

MONA SOFIA

No matter how many men, and women,
desired you, you belong to me.

INT. THREE DIFFERENT LOCATIONS / SPLIT SCREEN - NIGHT

The screen splits in three, and our love triangle look at themselves in a mirror. As they turn, it seems as if they are looking at each other -- all lonely.

INT. VATICAN - MATEO'S ROOM - DAY

Mateo compares the two completely different vaginas - one is bigger, the other smaller. One is darker almost purple, the other a lighter shade of pink.

Mateo pins his sketches on the wall, proud.

INT. VATICAN - HALLWAY - DAY

Mateo pushes out the unconscious Pope in an antediluvian wheelchair. Mateo adjusts a weird devise that holds the Pope's piss in a flask - it reads "Holy Urine."

But then, adjusting the devise, Mateo trips and knocks the Pope on the floor - scattering his papal hat and rosary beads.

Just then, one of the Papal Physicians approaches at the other end of the hallway.

Panicking Mateo grabs him up. Shoves the Pope into the wheelchair. Then hurries him into the next hall.

PAPAL PHYSICIAN

Dotore Colombo!

INT. VATICAN - MATEO'S ROOM - DAY

Mateo pushes the disheveled Pope in here. Spins. Steps back into the hall, closing the door behind him.

Alone in the room, the Pope opens an eye, looking around. He sees the vagina drawings pinned on the wall.

INT. VATICAN - HALLWAY - DAY

Mateo politely salutes the suspicious Papal Physician.

PAPAL PHYSICIAN

It's time for the Pope's next bleeding.
Don't you have him?

MATEO

I did but... he was needed by, by... the
cook.

PAPAL PHYSICIAN

He hasn't eaten in days.

MATEO

I meant the cardinal.

PAPAL PHYSICIAN

Which cardinal?

MATEO

The ahhhh, red one, and... I'll bring his
holiness to you right away.

PAPAL PHYSICIAN

Indeed. As I'm sure his bleeding will add
to his life far more than anything you
could do for him.

Haughtily, the Papal Physician moves on down the hall.

INT. VATICAN - MATEO'S ROOM - DAY

Mateo hurriedly enters and starts cleaning him. The
Pope's eyes bulge as he sees all of Mateo's sketches.

MATEO

My, you're suddenly looking chipper.

EXT. MONA SOFIA BROTHEL / VENICE STREETS - DAY

The magnificent leg of Mona Sofia reveals itself in a
dress slit up the middle. As Mona exits, we follow her
from behind, seeing her POV and not her face...

MONA SOFIA'S POV - When they see her, Women nod politely
then sneer. Men look at her and look away, disturbed.
Hesitant, Mona enters the church next door.

INT. VATICAN - MATEO'S ROOM - DAY

Now without the Pope, Mateo enters his room. He notices
the Pope's rosary beads on the ground. He thinks a
moment, then pulls a chair to the exact spot where the
Pope had sat earlier - right in front of the vaginas.

After a beat, Mateo grins with an idea.

INT. CHURCH - DAY

Always following Mona Sofia from behind, we see her hands doing the sign of the cross all wrong as she waits outside a confessional. She gets scornful looks from an UPTIGHT COUPLE. A PRIEST peaks out, surprised.

PRIEST

This is a first. What happened to your face?

MONA SOFIA

I'd rather not talk about it. But I need a minute of your time.

PRIEST

Wouldn't you rather come at a more suitable moment, my child?

MONA SOFIA

I don't see why I can't talk to you when I want to. You used to do the same.

PRIEST

What do you want?

MONA SOFIA

I want to confess.

PRIEST

You don't confess.

MONA SOFIA

I do now.

INT. VATICAN - POPE'S CHAMBERS - DAY

Two OLD NUNS place leeches on the Pope's back under the direction of the Papal Physicians... until... Mateo bursts in and marches up to the one from the hall.

MATEO

You're fired.

PAPAL PHYSICIAN

What?

MATEO

You have fed the Pope's illness by bleeding him to death, treating him with leeches. And the enemas should be suspended.

(MORE)

The correct therapy does not consist in purging the sickness through the holy orifice.

PAPAL PHYSICIAN

But I am the senior pontifical physician.

MATEO

And I am the NEW pontifical physician.
(to the rest of the room)
You're all fired.

The grizzled old nursing staff shuffles out. When the last one is gone, Mateo shouts to Bertino:

MATEO

Bring them in.

A beautiful and angelical-looking BLONDE NURSE and a BRUNETTE NURSE march in wearing tight white uniforms. The Pope coughs, opens one eye and makes half of a smile.

BERTINO

A sponge bath for His Holiness!

The BLONDE NURSE leans over the Pope to remove his clothes. He does not open his eyes, but his smile grows.

INT. CHURCH - CONFESSIONAL - DAY

Mona Sofia puts her hands in praying position. Unsure, she crosses them the other way.

PRIEST (V.O.)

Tell me your sins. God can forgive you.

MONA SOFIA

I didn't commit any sins. I don't have regrets about what I've done in my life. I have regrets about what I didn't do.

PRIEST (V.O.)

(surprised)
What didn't you do?

MONA SOFIA

Love.

A tear falls on Mona Sofia's hand.

INT. VATICAN - THE PAPAL CHAMBERS - DAY

The Pope looks like he's improved as the nurses pack away their sponge bath gear.

MATEO

An improvement already! Wonderful. Is there anything I could get you, your excellency?

POPE PAOLO III

I'm not... clean... enough.

MATEO

(smiles)

Ladies, again!

INT. CHURCH - DAY

On her way out, Mona Sofia stops by a Virgin Mary statue. She coughs near the statue, spitting a drop of blood which stains the Virgin's pale cheek. As Mona walks away, an OLD LADY approaches the virgin.

OLD LADY

The virgin is crying blood. A miracle!

EXT. VATICAN - PAPAL CHAMBERS - DAY

The Pope eats a lush breakfast in bed as Mateo paces.

POPE PAOLO III

You may be unconventional, but you're good.

MATEO

I'm driven by the power of observation. Especially in my recent work.

POPE PAOLO III

I've heard your recent work borders on the heretical.

MATEO

This female organ holds the ability to heal the heart. It proves that women's bodies are similar than men's.

POPE PAOLO III

Blasphemous. Tell me more, my son.

MATEO

My treatment is a simple stimulation technique to bring a woman to... crescendo.

Dubious and equally curious, the Pope thinks then says:

POPE PAOLO III

Go on.

INT. MONA SOFIA BROTHEL - MONA SOFIA'S ROOM - DAY

Mona Sofia gets worse, coughing with her back to us. She brushes her hair and a piece falls.

She coughs again, spitting blood over her elegant pink fabric of that pattern that resembles vaginas.

EXT. INES' CONVENT - INES' ROOM - DAY

Sickly and pale in a reclining chair, Ines watches her daughters playing outside in the garden. They are singing and joking. The Abbess arrives with a letter.

ABBESS

Signora Ines, this letter from Mateo Colombo came a week ago. It was misplaced. I'm so sorry. Arrivederci!

Ines sees the letter's seal. We hear her heart beating and then stop for a second. She presses the letter to her chest. Says a quick prayer, then rips it open and reads:

MATEO (V.O.)

...When you receive this letter I will no longer be alive. Please keep what I tell you a secret... BUT I have to tell SOMEBODY how women function...

As she reads Mateo's words, she remembers him in a montage of ROMANTIC IMAGES.

MATEO (V.O.)

I am committing sacrilege by speaking out when I have sworn to keep silent. This will lead me to my death. But I fear death less than I fear silence.

(pause)

In this letter, I'll reveal to you every secret about women's genitalia, all my work, I give to you, my Lady. I have decided to reveal this to you alone because it was in your body that I found my sweet land. You are the scientific basis of my greatest discovery... My Amor veneris, is your Amor veneris.

Ines bends to her knees. Her eyes start to tear.

MATEO (V.O.)

Do not think I don't know how much you have loved me. And even today perhaps it is so. Do not be deceived. It is your sacred flower who loves me. I am no one, to deserve your love.

An attached paper falls from behind the letter - it's Mateo's sketch of her vagina. Just then a NUN knocks on her door. Ines quickly hides the paper.

INT. VATICAN - THE PAPAL CHAMBERS - DAY

Surprisingly, the Pope looks like a million bucks as the Blonde Nurse massages his shoulders. ANTONIO, his assistant, rolls his eyes as Mateo addresses the Pope.

MATEO

Please your holiness, let me publish my discovery. It is God's gift.

POPE PAOLO III

You are forbidden to publish anything about it. And that is my final word.

MATEO

But your holiness-

POPE PAOLO III

(whispering)

It's our secret...

Mateo bites his tongue. The Pope motions for the Blonde Nurse to take a break, he waits until she is out of earshot then looks at Mateo.

POPE PAOLO III

I have to admit... This whole thing has made me think about investigating the female form before I die, to better understand God's creation, obviously.

MATEO

But your holiness... at your precarious health condition that could kill you.

The Pope thinks, then looks Mateo right in the eyes.

POPE PAOLO III

So.

INT. UNIVERSITY - LEGNANO'S CHAMBERS - NIGHT

Legnano reads a letter that has the Pope's seal, oozing rage. Wife Legnano kisses him. He pushes her away.

LEGNANO

...The Pope is improving? I must write to His Holiness at once!

Legnano grabs a pin from the inkwell and starts writing.

LEGNANO

Your excellency, I want to make you aware that Mateo Colombo sides with science and not God. His discovery should never be known by women. Or worse, men. You must burn him immediately.

Wife Legnano overhears him, grabs the inkwell and dumps it over his letter.

WIFE LEGNANO

Whoops.

INT. VATICAN - LAB - DAY

Mateo analyzes the Pope's urine in a jar.

MATEO

The Pope's bladder shows signs of much improvement.

Outside in the hall, walking past Mateo's door, the Young Pretty Nun from Ines' convent double-takes on him.

YOUNG PRETTY NUN

Dotore? What a surprise. Oh mio, at the convent... we thought you were dead.

MATEO

The Lord saved me from the stake. Please, tell me, how is Ines?

YOUNG PRETTY NUN

Oh, she's not well. Not well at all. We think she became so addicted to your treatment that she can't live without it. She doesn't seem to want to live without you at all.

Mateo is worried.

YOUNG PRETTY NUN

To tell you the truth, I'm curious about your treatment myself. All my saving are ten-florins. Would that be enough to pay for your services?

MATEO

I'm not interested in giving the love treatment randomly anymore. I only want to give it to the one I love.

EXT. VATICAN - FOUNTAIN - DAY

A miracle! The Pope is better than he's ever been. Antonio works at a desk that has been brought outside.

POPE PAOLO III

You're a brilliant man, Mateo Colombo. You made me live. You are pardoned!

MATEO

Thank you. Thank you, your holiness.

POPE PAOLO III

What can I do to repay you? But don't bring up your book. That's *finito*.

MATEO

Well, a dear friend has taken sick. And it's my fault. I must leave at once.

POPE PAOLO III

Antonio, endow the doctor with a substantial fortune from the church coffers, as long as he doesn't leave me.

Antonio hands a bag of gold coins to Mateo.

MATEO

But your excellency, she needs me. No woman has really NEEDED ME before. I promise to return as soon as I cure her.

POPE PAOLO III

You're not allowed to leave me until the lord calls me to his side.

MATEO

Until you're dead?

POPE PAOLO III

You want to stay alive, don't you *mio ragazzo*? And what God wants, God gets.

A frustrated Mateo looks of in either direction. At every exit there are two elite VATICAN GUARDS. There is no way out. He's trapped. Mateo knows it.

But he has an idea. He turns to the Pope, whispering...

MATEO

Are you still interested in what we spoke about yesterday?

POPE PAOLO III

I thought you didn't advise it.

MATEO

Of course. But if you really insist...

The Pope nods. Mateo nods too and bows. The Pope motions for Mateo to come close and whispers:

POPE PAOLO III

What should I wear?

INT. INES' CONVENT - INES'S ROOM - NIGHT

Ines places the candle on her night stand. She notices the corner of Mateo's drawing, poking out from where she hid it. She extracts it and observes it, intrigued.

INT. VATICAN - HALLWAY - NIGHT

Here we find Mateo and the Pope tiptoeing down the hall on their secret mission. But suddenly, an old CARDINAL appears rounding the corner. They jump into an alcove hiding behind a statue of JOHN THE BAPTIST.

INT. INES' CONVENT - KITCHEN - DAY

With an odd, almost haunting visage, Ines walks in holding the drawing of her vagina. She looks around. Then stops as she focusses on something... a knife.

Ines grabs the knife and softly runs her finger on it to make sure it's sharp. Ines lifts her dress.

She moves the knife closer to her groin, then cuts her panties in half. She sits on the counter. Opens her legs. Her eyes fill with calmness. She drops the knife.

INT. VATICAN - HALLWAY - NIGHT

The Pope and Mateo peek out from behind John the Baptist. The coast is clear. Quick, they tiptoe out and down the hall. They stop at a door. Then the Pope KNOCKS.

BLONDE NURSE (O.S.)

Come in.

The Pope gulps. Mateo looks a bit guilty.

MATEO

You're holiness, I don't about this-

POPE PAOLO III

Wish me luck, Colombo.

The Pope shoves past him opening the door and shutting it behind him. Mateo, racked with guilt, puts his ear to it.

POPE PAOLO III (O.S.)

What's your name, dear?

BLONDE NURSE (O.S.)

No talking, Pope.

POPE PAOLO III (O.S.)

(voice cracks)

Okay.

INT. INES' CONVENT - KITCHEN - NIGHT

Still sitting on the counter, Ines notices a mirror beside her. She thinks on it then picks it up. She takes a deep breath and looks under her skirt with a mirror. She compares the painting of her vagina with her real one. She is puzzled about how to touch it...

Then determined, she starts touching herself, leaning back on the kitchen counter.

INT. VATICAN - HALLWAY - NIGHT

Mateo stands alone regretting this whole idea. He hears the noise of something heavy falling. Then, a SCREAM.

POPE PAOLO III

Aaaaaghhhh!

BLONDE NURSE

Oh, my GOD! *Dotore!*

Mateo pushes the door open...

INT. VATICAN - BLONDE NURSE'S ROOM - NIGHT

Mateo rushes in. The Blonde Nurse stands over the Pope laying on the ground.

Mateo kneels to the Pope. The Pope's lips move. Mateo puts his ear to the Pope's mouth.

POPE PAOLO III
(whispered)
Thank you, Colombo.

And with that, the Pope dies with the most fabulous smile.

EXT. ROAD - DAY

Heading into a vast landscape, leaving the skyline of 16th century Rome behind, a carriage speeds along with Mateo framed in a window opposite Bertino.

BERTINO
Who should we go see first? You must decide, master. Lust or love. Both start with the same letter, but are completely different feelings.

Mateo "remembers" the two women by fast FLASHBACKS... Mona Sofia smiling, mysterious, engaging, seductive, fragile in her own way. Then he imagines Ines smiling at him, delicate yet strong, sweet, simply adorable.

INT. INES' CONVENT - INES'S ROOM - DAY

Healthy, well and liberated, Ines writes with fervor in a diary - her writing is still a bit child-like.

INES (V.O.)
All we do, we do for love. From now on, I'll learn to love myself. I'm the mistress of my own body. Salute!

She drinks up her wine and closes her diary. She looks outside to where her daughters and all her belongings are getting into a line of carriages.

EXT. INES' CONVENT - DAY

Mateo knocks at the door. The Abbess opens it.

MATEO
I must see Lady Ines at once.

ABBESS
I'm sorry, *dotore*. She's gone.

MATEO
Where is she?

Silence.

MATEO

You must tell me where she is. I must see her.

ABBESS

Venice. Maybe. She would not say.

As he starts to leave, the Abbess touches his sleeve.

ABBESS

Can you give ME the treatment?

MATEO

I only have hands for one woman.

EXT. PIAZZA SAN MARCO, VENICE - DAY

It's early. The Piazza is empty and covered with snow as Mateo runs, scurrying the pigeons that fly away. The bells of the basilica STRIKE the hour loudly.

EXT. VENICE STREETS - DAY (VARIOUS SCENES)

Determined, Mateo rushes up the deserted, narrow alleys, leaving a trail of footsteps in the snow.

EXT. MONA SOFIA BROTHEL - FRONT DOOR - DAY

The Female Moorish Slave opens the door to find Mateo.

MATEO

I must see Mona Sofia.

The Female Moorish Slave only lowers her eyes.

MATEO

I know it's early, but it's urgent.

FEMALE MOORISH SLAVE

I'm afraid she can't see you.

Mateo notices the Female Moorish Slave's eyes watering up. He grabs her by the arms.

MATEO

What's the matter?

She can't answer. Mateo pushes her aside.

FEMALE MOORISH SLAVE

Wait! You can't go in her room-

MATEO

But I have to.

He runs up the stairs.

FEMALE MOORISH SLAVE

For God's sake, I beg you, don't enter
her room!

INT. MONA SOFIA BROTHEL - MONA SOFIA'S ROOM - DAY

Mateo throws the door open. We don't see what he sees,
but his expression is one of horror. The Female Moorish
Slave catches up to him.

FEMALE MOORISH SLAVE

Third stage syphilis. It came on
suddenly. She's an empty shell of her
former self.

The room is a mess. The parrot looks dead as it sleeps
in its cage. Mona Sofia's body is withered. Her face is
pale, almost lifeless, and she looks out of her mind.

FEMALE MOORISH SLAVE

She might not even recognize you.

MATEO

Leave us.

She does. Mateo kneels in front of Mona's bed.

MATEO

Mona Sofia?

She doesn't turn her head.

MATEO

It's me... Mateo... The anatomist.

In tears, he caresses her hair and head.

MATEO

You look beautiful.

He continues caressing her body softly, lovingly.

MATEO

You will always be beautiful to me.

He caresses her thighs... then moves in to touch her love
button.

MONA SOFIA

Ahhhh.... Mmmmm....

MATEO

My love. My love. I love you.

MONA SOFIA

AAAHHH....

Her hand grabs onto the sheet and her body arches, climaxing. Her face is flushed as we hear her address him, for the first time, by his first name:

MONA SOFIA

Mateo.

MATEO

Yes.

Mateo kisses her, letting his tears run onto her face.

MATEO

Do you love me?

She looks at him - eyes suddenly bright and shining. Then she looks toward the window, takes a small mouthful of air to speak and opens her dry lips whispering:

MONA SOFIA

Your time is up.

Mona Sofia's hand lets go of the sheets. Her eyes stop moving, and her breathing stops.

Mateo weeps harder, holding her body against his.

Mona Sofia's parrot repeats, "*Your time is up... is up... is up.*" The bells of the basilica STRIKES again.

A dry fig rests on a pot.

EXT. VENICE STREETS - DAY

Crying his heart out, Mateo walks from the brothel and into the streets. It begins to snow. He lets it cover him as we see the footpath of footsteps behind him.

Suddenly, Mateo stops weeping and looks up at the falling snow - it's beautiful.

He pulls out the bag of coins the Pope gave him. He nods - resolutely.

Then, from a rot-iron fence, Mateo notices a FEMALE CROW lifting off. A MALE CROW follows her, flying above Venice - its majestic cathedral and the Grand Canal.

SHORT WOMAN (O.S.)

Dotore?

Mateo turns around and sees the Short Woman for the first time since he was with her in his lab. He smiles, warmly.

MATEO

Signora. How are you?

She sighs, not looking her best - having gained some weight.

SHORT WOMAN

Okay, I guess.

(sighs again)

I've been a little depressed. Drinking chocolate. Not sleeping so well. A little hysteric sometimes.

Mateo thinks on this, then smiles - he knows what's up.

MATEO

Maybe I can help.

Mateo grins. Slightly. They walk into the thick falling snow away from us, their silhouettes moving along.

TITLE CARD: A few years later.

INT. LEGNANO'S HOUSE - BEDROOM - DAY

Legnano sleeps alone, SNORING so loud the windows are practically shaking. He tosses and turns in bed. He jolts out of bed and goes to his desk that is filled with hundred sketches of women's noses.

MONA SOFIA (V.O.)

Professore Legnano was never promoted to University Chancellor.

INT. SMALL HOUSE - DAY

Wife Legnano laughs drinking wine in bed as the Man Servant dives under the sheets to pleasure her.

MONA SOFIA (V.O.)

His wife left him for a poor man with "more knowledge."

INT. UNIVERSITY - ANATOMIST THEATER - DAY

Bertino gives a presentation on the brain to a packed house. Cecilia stands in the wings proudly watching him.

MONA SOFIA (V.O.)

Bertino presented a theory that the brain was actually the seat of human emotions.

Everyone stands and applauds Bertino - especially Cardinal Dario.

MONA SOFIA (V.O.)

Bertino was made chancellor of the University.

We notice Legnano, disguised in a hood, spin angrily around and shove his way past the applauding students.

Bertino walks to Cecilia and gives her a triumphant kiss.

INT. BERTINO'S HOUSE - KITCHEN - NIGHT

Bertino chases his wife Cecilia in the kitchen, role playing. She giggles and hugs him. When Bertino kneels and dips his head under her skirt, his wife laughs.

MONA SOFIA (V.O.)

Bertino and his wife lived happily ever after... thanks to his expertise.

INT. INES' SCHOOL - INES' OFFICE - NIGHT

Ines writes passionately. She seems happy and in peace. She wears a dress made from that fabric from when we first met her that's patterns resembled little vaginas.

MONA SOFIA (V.O.)

Ines became a poet. Her book *BLACK MASS*, a collection of pornographic poetry survives to this day and is collected in the *Antologia Proibita*.

INT. INES' SCHOOL - CLASS ROOM - DAY

TEENAGE GIRLS and Ines' two daughters observe Ines in front of a blackboard. She diagrams a female body.

MONA SOFIA (V.O.)

Ines opened a school for girls in Venice. The men of the city thought she only taught etiquette and cooking. But she taught writing and arithmetic - liberating ambitious girls.

(MORE)

And, yes, she had an extensive course on human anatomy too.

Ines draws a vagina on the blackboard.

MONA SOFIA (V.O.)

There was no way that Ines couldn't break her promise to Mateo and share his discovery with these enlightened young minds. She taught many women about the love dot, giving them endless freedom.

INT. OLD VENITIAN FLAT - NIGHT

Mateo is much older, his hair is white. He enthusiastically writes a book.

MONA SOFIA (V.O.)

Mateo left the University of Padova, but with his new fortune given by the Pope, he continued to make ground-breaking medical discoveries for the rest of his career as a physician and a scientist.

A sexy DONNA comes from the bedroom and seductively lets her dress drop. Mateo smiles at her.

MONA SOFIA (V.O.)

Mateo continued to be very popular with the ladies and many speculated that he was continuing his research "in private practice."

INT. OLD VENITIAN FLAT - DUSK

There's a KNOCK at the door. Mateo runs and opens it.

MONA SOFIA (V.O.)

Including a very private one...

An old woman in a fancy, colorful dress looks the other way. When she turns around, we reveal a much older INES. They share a warm smile.

EXT. GARDEN - DUSK

On a flower path, a much older Mateo strolls with a much older Ines holding Mateo's latest manuscript.

INES

This is my favorite manuscript of yours so far. But I think that chapter six, "Sex is not love," could be trimmed down.

MATEO

Ines, I'm tired of discussing my work.
Can we just talk about your day?

INES

Talk? I'd much rather lie down together.

She shoves him, flirtatiously.

INES

Last month, it was fantastic.

MATEO

You're right, we can always talk
afterwards.

INES

I'm just coming into my prime.

MATEO

Lead the way. I'll try to keep up.

They share a smile and hold hands as they stroll.

EXT. GRAVEYARD - NIGHT

We move along the graves to finally focus on one
tombstone. It reads "Doctor Mateo Colombo." A hand places
a pink orchid: it's Ines.

MONA SOFIA (V.O.)

His book "De Re Anatomica," containing
his famous discovery was published in
1560, one year after his death.

Women line up to leave flowers - many women thank him. We
pass the tombstone and get closer to the dirt, digging
into the darkness...

MONA SOFIA (V.O.)

Unfortunately, most people didn't read
it. And five hundred years later, his
greatest discovery, the clitoris,
continues to be a mystery to many men.

On top of a tombstone, a MALE CROW mounts a FEMALE CROW.
They both bob up and down in unison.

MONA SOFIA (V.O.)

Fortunately, not all.

THE END