

# DON JUAN

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**FADE IN:**

**INT. TENORIO FAMILY ESTATE. DAY**

**Spain. 1810.**

**DONA MARIA TENORIO**, lies in bed, deathly ill. Her friend, the **ABBESS** from the local church, consoles her.

Maria's son, **12 YEAR OLD JUAN TENORIO**, kneels beside her. He's crying hysterically as he holds his Mother's hand.

12 YEAR OLD JUAN  
Mother, please don't leave me.

DONA MARIA  
You are so strong, Juan. Like your father was. You are a man now.

Maria grimaces in pain. Juan starts crying harder. The Abbess grabs her other hand and tries to comfort her.

DONA MARIA (cont'd)  
One day. You will find a woman that you love even more than me.

12 YEAR OLD JUAN  
I don't want to forget you. I don't want to fall in love with anyone.

DONA MARIA  
Mijo! Love is all that matters in life. Finding...love.

Maria closes her eyes.

12 YEAR OLD JUAN  
Mother!

The Abbess does the sign of the cross over Maria's body. Juan cries into her stomach.

Maria's husband, and Juan's Stepfather, **DON ROBERTO** enters the room. The family's young female servant, **ESMERELDA**, is draped seductively on his arm.

DON ROBERTO  
Is she dead yet? I waited three years for the Tenorio fortune. Thought that old wench would hold on forever.

An irate Juan slowly stands up. He walks over to his Father's old sword, which is hanging ceremoniously on the wall. It's so heavy Juan can barely lift it.

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12 YEAR OLD JUAN  
Stepfather...did you love my Mother?

DON ROBERTO  
I loved that she was rich, boy.

Roberto laughs obnoxiously. The Abbess looks down in anguish.

Without thinking, Juan spins around and throws the sword at Roberto. The Abbess and Esmerelda shriek.

The sword sticks in the wall...right above Roberto's head.

12 YEAR OLD JUAN  
I am not a boy. I am a man.

Roberto slides down to the ground. His toupee remains stuck between the wall and the end of the sword.

Juan steps toward Roberto. Roberto screams and runs away.

Juan and the Abbess watch Roberto go. The Abbess sighs and hugs Juan from behind in a consoling manner.

ABBESS  
She wished to be buried next to your  
Father. I'll have the Church arrange it.  
And we'll find someone to look after you.

Juan leans beside his Mother's body and grabs her hand.

12 YEAR OLD JUAN  
I need no guardian. I will be too busy.

ABBESS  
Doing what?

Juan kisses his Mother's hand. Her voice starts to echo and bridges the transition.

DONA MARIA (V.O.)  
"Finding...love.

**DISSOLVE TO:**

**INT. DON PATRICIO'S BEDROOM. DAY**

**15 YEARS LATER.**

**DONA ANDREA** lies in bed. Her long flowing brown hair is now frazzled. A silk bedsheet barely covers her curvaceous body. A guilty smile creeps across Andrea's face, revealing how things went for her last night. She sighs.

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DONA ANDREA

Ohhhh...Don Juan. At last a woman has given you love.

DON JUAN

At last...?

Andrea rolls over...the other side of the bed is now empty.

DON JUAN (cont'd)

...you mean once again.

Andrea bolts up from bed. She spots a fully clothed **DON JUAN** standing in the window sill.

Suddenly, the Bedroom door flies open. Andrea's gigantic, boorish husband **DON PATRICIO** bursts into the room.

DON PATRICIO

Daddy's home.

Andrea screams. Patricio sees Juan and realizes what's going on. He pulls a dagger from his belt and throws it at Juan.

Juan grabs onto the shutter and falls backward out the window. The dagger flies by, missing him by inches.

**EXT. DON PATRICIO'S HOUSE. DAY**

Juan's feet come around and he lands gracefully on the ground below as Don Patricio watches from the window sill.

DON PATRICIO

Kill him!

A **STABLE HAND** and **BUTLER**, both armed with swords, run from the side of the house. Juan feels for his sword...it's not there. Juan backs slowly into a tree. He smiles.

DON JUAN

Drop your weapons and no one gets hurt.

The Stable hand and Butler laugh. They both run at Don Juan. Juan jumps up and grabs onto a tree branch. He swings upward like a gymnast as the Stable Hand runs by. Juan extends his legs as he comes around, kicking the Butler in the chest and knocking him to the ground.

The tree branch breaks off in Juan's hands, sending him back to the ground. The Stable Hand runs at Juan from behind. Without looking, Juan bobs and weaves, avoiding the sword thrusts of the Stable Hand. Juan exudes charm and confidence in every motion.

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DON JUAN (cont'd)  
My sincerest apologies for this.

Juan ducks under one last sword swipe, then turns around and clocks the Stable Hand in the face with the tree branch. The Stable Hand's sword flies up in the air. In one motion, Juan grabs the weapon and flings it blindly behind him.

The sword passes through the vest of the Butler, pinning him, uninjured, to the ground. Juan bows gracefully.

Juan runs inside the house. Two seconds later, Juan backs out with his hands up, followed by Patricio who has a rifle resting against Juan's chest.

DON PATRICIO  
How dare you seduce my wife!

DON JUAN  
She dared me. You should see what she wears when you're away.

Don Juan flips backwards, kicking the gun out of Patricio's hands. The rifle spins high into the air.

Juan gets back to his feet and in lightning quick succession punches Patricio in the stomach and grabs the rifle as it descends. When Patricio comes back to his senses, he sees Juan, now pointing the gun at him.

Juan winks at Patricio, then somersaults backwards until he's even with Patricio's horse.

Patricio angrily charges at Don Juan. Juan raises the rifle and points it at the horse's head. Patricio stops.

DON PATRICIO (CONT'D)  
No, no! Don't touch Fabricia! She is my baby. Let her go...and I will forget about the whole...wife thing.

Don Juan fires, Patricio screams and closes his eyes.

When Patricio opens his eyes, Juan is sitting on Fabricia. He merely shot the leather reins to free the horse.

DON JUAN  
It's been a pleasure, Senor. Take good care of Andrea. She's a...talented woman.

Juan winks at Patricio as he rides by. Patricio gives chase as Juan circles the house.

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CONTINUED: (2)

Juan stops at the bedroom window where Andrea is now watching. He steps up on the horse's back and vaults inside.

**INT. BEDROOM. DAY**

Juan walks right past Andrea. He grabs his sword and a small book with a red leather cover from the nightstand.

Juan places the book in his shirt. He turns to Andrea.

Juan kisses her passionately one last time. With his dark eyes, jet black hair and exotically mysterious looks, it's easy to see why most women fall under Juan's spell.

DONA ANDREA

Last night was...

DON JUAN

I know.

Juan winks at Andrea and grabs the sheet she was using to cover herself. She shrieks and covers her now naked body. Juan gently tosses the now open bedsheet out the window. He looks over at Andrea and sighs before jumping out himself.

**EXT. SIDE OF HOUSE. DAY**

Patricio waits by Fabricia. Juan drops into view and lands backwards on the saddle. The bedsheet then covers Patricio and he stumbles to the ground.

In one motion, Juan jumps up and spins his body around, kicking Fabricia in the process. The horse gallops away with Juan now in control of the reins.

Patricio rips the sheet off and sees Juan riding away.

DON PATRICIO

Nooooooooooooooooooooo!

Patricio falls teary-eyed to his knees. He looks up at Andrea. She watches Juan leave from the bedroom window.

DON PATRICIO (cont'd)

See what you have done! That man has violated the only thing I've ever loved.

DONA ANDREA

I'm sorry, Patricio. He seduced me.

Patricio starts crying profusely.

DON PATRICIO

I was talking about the horse.

**INT. DON DAVIDO'S ESTATE. DAY**

**DON MORENO, DON LUJO** and **DON DAVIDO** join other well-dressed older Nobles around a circular oak table. Moreno bolts up.

DON MORENO

Last month he seduced my niece, a week later my daughter. And yesterday, my wife seemed strangely...content.

DON LUJO

He has no respect for us or women. And now, there are no good mistresses left in Sevilla. They're all enamored with Don Juan.

DON DAVIDO

Is it true what they say? That Don Juan made a wager with his friend Don Luis to see who could seduce...

Davido is interrupted by the slamming open of the door to the room. Everyone turns to the door. **DON GONZALO** walks in. Gonzalo's stone cold glare adds to his imposing stature. The Nobles start mumbling softly. They all rise in reverence.

DON DAVIDO (cont'd)

Captain Gonzalo. You honor us with your presence.

DON GONZALO

Yes. I do.

Lujo smiles nervously.

DON GONZALO (cont'd)

Don Juan Tenorio is no longer your concern. My Royal Guard will detain him on sight. And I will make Tenorio an offer which will end his gallivanting forever.

DON LUJO

And what if he declines?

DON GONZALO

Then he will die!

**EXT. PRAIRIE. DAY**

Juan rides over a hill on Fabricia. He stops and pulls out his leather book. He grabs a quill from his boot.

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DON JUAN

Dona Andrea de Manera, wife of Don  
Patricio.

He marks the book and puts it back in his shirt.

Suddenly, the sound of a galloping horse is heard. Juan pulls out his sword and swings Fabricia around. He sees his best friend, **DON LUIS MEJIA**, on horseback. Juan smiles and puts away his sword.

DON JUAN (cont'd)

Senor Mejia, my friend. What brings you  
out here?

Luis always stares at Juan with a mix of awe and jealousy.

DON LUIS

I should ask you the same thing. Our  
wager calls for us to meet at  
Buttarelli's in five hours.

DON JUAN

I know. I'll be there.

DON LUIS

Not unless you leave now.

A **SOLDIER** on horseback passes Juan and Luis. **DONA CHELSEA**, a beautiful young maiden follows behind him. She smiles at Don Juan. Juan smiles back amorously.

DON LUIS (cont'd)

Don't do it, Juan. Don't be stupid! I  
don't want to win our bet by default.

DON JUAN

Luis...I think I'm in love.

DON LUIS

Not again!

Juan shrugs...before turning Fabricia toward Chelsea and the Soldier. Juan gallops after them.

Luis checks his pocketwatch and shakes his head. He rides off in the opposite direction.

**EXT. STREETS OF SEVILLA. DAY**

It's Carnivale time in Sevilla, Spain. People with masks and outrageous costumes, dance and party in the street.

**INT. BUTTARELLI'S TAVERN. DAY**

**BUTTARELLI**, a small, portly, Italian with glasses, and grey hair stretched around his head, frantically runs around.

**MARCOS**, a waiter, sets a bottle of wine and two wine glasses on a table near the front of the bar. Buttarelli straightens the tablecloth and exhales.

BUTTARELLI

There. Now Marcos, nobody sits here til they arrive

MARCOS

I know, Senor.

Marcos heads into the kitchen. Buttarelli goes back behind the bar and sighs deeply.

**CENTELLES**, a man in military uniform, enters the tavern. He is spotted by **DON RAFAEL**, an older noble sitting at the table next to the reserved one.

DON RAFAEL

Centelles...glad you could make it.

CENTELLES

And miss a chance to collect money from you, Don Rafael.

DON RAFAEL

Careful. I am confident I will win our wager. Don Juan may be favored...but no woman can resist the charms of Don Luis.

Don Rafael smiles at Centelles.

Don Gonzalo enters the tavern. Everyone gets quiet.

Gonzalo looks around. He slowly but confidently walks over to the reserved table and sits down. Centelles and Don Rafael, move their chairs as far away as possible.

Buttarelli swallows as sweat begins pouring down his face. He finally builds up the nerve to speak.

BUTTARELLI

Excuse'a me, Signore Gonzalo. That table...is...uhhh...taken.

Gonzalo jumps up from his seat and walks toward Buttarelli. Buttarelli looks ready to wet himself.

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A drunken, masked **REVELER** near the bar accidentally runs into Gonzalo. Gonzalo grabs the man by the back of the head and slams him, nonchalantly, face-first into the bar. Buttarelli looks away in fear.

BUTTARELLI (cont'd)

Any other table is yours, Captain. But that's the table where the bet was made.

DON GONZALO

Bet?

BUTTARELLI

Si, Signore, surely you have heard of the bet? It's now famous throughout Sevilla.

Gonzalo glares at Buttarelli.

BUTTARELLI (cont'd)

W...w...well, one year ago today, Don Juan and Don Luis, who as you know are renowned in Sevilla for their honor, valor, and their skills with the ladies...if you understand me, signore.

Buttarelli smiles and raises his eyebrows. Don Gonzalo remains stoic. Buttarelli quickly turns serious again.

BUTTARELLI (cont'd)

Well, on this particular night Don Luis and Don Juan got into an argument over who was the greater lover. So they made this bet...more a contest. The man who could seduce more women in one year would be named the winner.

DON GONZALO

And tonight we will know who the greater lover is?

BUTTARELLI

Si, signore. Both men will be here tonight at Eight. Exactly one year from the time the bet was made.

Gonzalo angrily chews his lip. Buttarelli sweats.

BUTTARELLI (cont'd)

C...Captain. Perhaps you'd like a glass of my finest wine. On the house.

Buttarelli turns around and reaches for his wine rack. He opens a bottle and pours a glass.

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BUTTARELLI (cont'd)

Everyone in the town is so excited. Luis is quite skilled but Don Juan...I've never seen him lose a bet.

Buttarelli turns around. Gonzalo is gone. Buttarelli exhales in relief. He drinks the glass of wine himself.

**EXT. TRAIL. DAY**

Juan grabs a rose off the top of a thornbush as he and Fabricia gallop along the trail.

Don Juan arrives behind Chelsea and the Soldier. The Soldier nods at Juan. Juan returns the gesture. He turns to Chelsea.

DON JUAN

Afternoon, Senorita. How do you do?

He tosses her the flower. She smiles amorously.

DONA CHELSEA

I'm fine, sir. And you?

DON JUAN

Not so good. You see, after witnessing your beauty, I will be unable to continue my journey without you.

The Soldier quickly stops his horse and turns to Juan.

SOLDIER

Excuse me!

DON JUAN

Excuse you indeed. I was talking to her.

SOLDIER

And she is with me.

DON JUAN

Not for much longer.

SOLDIER

Such audacity! You'd be wise to leave before I am angered further. I'm a Colonel in the Royal Army and not one to quarrel with.

DON JUAN

I have no quarrel, sir. Merely admiration for this beautiful lady. And what is your name, Senorita?

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CONTINUED:

DONA CHELSEA  
Chelsea, Dona Chelsea de Cordoba.

DON JUAN  
Dona Chelsea de Cordoba. A name which  
will be forever etched in my heart.

He kisses her hand. Chelsea blushes.

The Soldier dismounts his horse and pulls out his sword.

SOLDIER  
You will leave this instant!

DON JUAN  
As you wish.

Juan gently grabs Chelsea and pulls her on the back of  
Fabricia. He gives the horse a kick and they begin to slowly  
move away. The Soldier runs after them and grabs Fabricia.

SOLDIER  
Fool! I warned you. Draw your sword!

Don Juan sighs calmly. He turns to Chelsea.

DON JUAN  
Men! So quick to violence.

Juan shakes his head and dismounts Fabricia.

DON JUAN (cont'd)  
It's not proper to spill blood in front  
of a lady.

SOLDIER  
You had your chance to leave.

The Soldier lunges at Don Juan, who in one quick motion  
manages to unsheathe his sword and deflect the blow.

DON JUAN  
I wasn't referring to my blood.

Don Juan begins fighting with the Soldier, effortlessly  
deflecting all his thrusts.

DON JUAN (CONT'D) (cont'd)  
Thrust, parry, thrust. Gonzalo trains all  
his officers the same. So predictable.

(CONTINUED)

CONTINUED: (2)

Juan quickly swipes at the Soldier's vest, cutting off one of his buttons. The Soldier looks down, then angrily swings at Juan's head. Juan ducks and the Soldier runs right by him.

DON JUAN (cont'd)  
Such a beautiful day, Dona Chelsea.

Juan turns to Chelsea. The Soldier attacks, but Juan fights him off easily while staring at Chelsea.

DON JUAN (cont'd)  
Perhaps we could go for a stroll through  
the forest when this quarrel ends?  
Assuming I'm alive, of course.

Juan sidesteps, and casually deflects a thrust aimed at his midsection. Chelsea smiles amorously at Juan.

The Soldier runs out of patience and begins swinging wildly at Don Juan. Juan deflects all of the blows and then headbutts the Soldier, sending him reeling backwards.

With three more strokes Juan disarms the Soldier and sends him to his knees. The Soldier is breathing heavily as Juan places the tip of his sword to his throat.

SOLDIER  
Go ahead. I'm not afraid to die.

Don Juan applies a small amount of pressure to his sword. The Soldier begins to cry like a cold puppy dog.

SOLDIER (cont'd)  
Please...don't...kill...me!

DON JUAN  
Oh come on, show some honor! I can't kill  
you like a man if you don't act like one.

The Soldier closes his eyes as sweat covers his forehead.

DON JUAN (cont'd)  
Get up!

The Soldier slowly gets to his feet as Don Juan keeps the blade at his throat.

DON JUAN (cont'd)  
Crying during a quarrel...so rude! Now  
I'm sorry, Sir, but I have to do this.

The Soldier begins to cry as Don Juan steps back and lunges at the man's midsection.

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CONTINUED: (3)

The Soldier grimaces and groans until he realizes that he is not wounded. He looks down to see that his belt has been cut. The Soldier watches Don Juan and Chelsea ride away as his pants slowly fall to his ankles.

**EXT. OUTSIDE BUTTARELLI'S. NIGHT**

A large clock tower in the center of Sevilla shows 7:55.

A few people are still in the streets, but most everyone is hanging around Buttarelli's Tavern.

**DONA ANA DE PANTOJA**, a beautiful dark skinned brunette walks with her friend **DONA INES DE ULLOA**, a woman covered up in nun-like clothes so that only her face is shown. Ines' servant **BRIGIDA** walks behind them.

DONA ANA

I am telling you it cannot be done.

DONA INES

Then why are you so afraid?

Ines extends her hand. Ana grabs it.

DONA ANA

Fine. Deal. But you're making a mistake.

DONA INES

You underestimate the power of faith, Ana.

DONA ANA

And you overestimate the intelligence of men, Ines.

Ines smiles as Ana leaves. She walks toward a small book store across the street from Buttarelli's. Brigida follows.

**EXT. CLOCK TOWER. NIGHT**

Juan leans against Fabricia while writing in his book.

DON JUAN

Dona Chelsea de Cordoba.

He closes the book and puts it in his shirt. When he looks up, Dona Ana is standing right in front of him.

DON JUAN (cont'd)

Dona Ana de Pantoja, you appear more beautiful each day that I see you.

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He kisses her politely on the cheek.

DON JUAN (cont'd)  
I can't wait to see how good you'll look  
in my bed tomorrow morning.

Ana shakes her head.

DONA ANA  
Seems you haven't heard. I'm engaged.

Juan clutches his heart in apparent anguish. He then gently caresses Ana's face with his hand.

DON JUAN  
Now I know what God must feel like when  
one of his Angels leaves Heaven.

Ana blushes. She looks nervous.

DONA ANA  
I should go.

Ana doesn't move. Juan continues caressing her face. Finally she builds up the strength to walk away. Juan backpedals with her as she goes.

DON JUAN  
Call on me when you get cold feet. I will  
help...warm them up again.

Ana shakes her head and scurries off. Juan watches her go.

Juan turns around and runs smack into Ines. A pile of books she was carrying fall to the ground. Ines stumbles down too.

DONA INES  
Watch where you're going, you brute.

Brigida exits the bookstore behind Ines and Juan.

DON JUAN  
Forgive me, madam.

Juan reaches to help her up. Ines knocks his hand away.

DONA INES  
Forgive God for creating a man with such  
boorish manners.

Juan seems a bit surprised at Ines' attitude. He notices the very conservative clothing Ines is wearing.

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CONTINUED: (2)

DON JUAN

You have a foul mouth for a nun.

DONA INES

I'm not a nun yet. I don't take my vows  
for a few days. So until then...

Ines smacks Juan in the arm. He smiles at Ines' feistiness. Ines bends down to pick up a book. Juan grabs it before she can. The title catches his eye.

DON JUAN

Lord Byron. You have good taste.

DONA INES

Oh, so you can read.

DON JUAN

I used to drink with Byron. Keats and Shelley too. They taught me a lot about talking to women.

DONA INES

Obviously not enough.

Brigida chuckles in the background. Juan looks frustrated.

DON JUAN

They taught me not to waste my best words  
on women who do not deserve them

Juan hands Ines back the book. She grabs it angrily.

DON JUAN (cont'd)

You should read his latest collection. He said he was going to write a poem about me the last time I saw him in Florence.

For the first time, Ines actually seems interested at what Juan is saying.

DONA INES

F...Florence! You've been to Florence?

DON JUAN

Oh, many times. The food is amazing, the wine even better and the women...

Juan begins to carve out a shapely woman in the air until he realizes who he is talking to.

DON JUAN (cont'd)

...are very smart. You've never been?

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CONTINUED: (3)

DONA INES  
I don't get out much.

Don Juan gets close to Ines.

DON JUAN  
That's a shame. So is 10 o'clock good?

DONA INES  
Good for what.

DON JUAN  
For you to start getting out.

Ines seems taken back by Juan's aggressiveness. Then she smiles wryly, getting close to Juan.

DONA INES  
Well, I have always wanted to be swept  
off my feet by a charming stranger.

Juan smiles as Ines rubs his arm. She then slaps him.

DONA INES (cont'd)  
It's a shame I haven't met one yet.

Ines walks away. Juan smirks as he feels his cheek.

DON JUAN  
10 ducats says we spend tonight together.

DONA INES  
Excuse me!

Juan holds up a bag of money. Ines walks over to him.

DONA INES (cont'd)  
I do not partake in games of chance.

DON JUAN  
What chance does a brute like me have  
with someone as warm and kind as you?

Juan winks at Ines and tosses her the bag of coins. She grabs the pouch and looks at it confused.

DON JUAN (cont'd)  
Until we meet again, my love. But I must  
attend to a prior obligation, I'm sorry  
to be rude.

DONA INES  
It's also rude to be so sorry.

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CONTINUED: (4)

Ines and Brigida leave. Juan looks humbled...until the loud chime of the clock tower catches his attention.

Juan looks up at the clock tower. It's now eight o'clock. Juan frantically runs toward Buttarelli's.

**INT. BUTTARELLI'S TAVERN. NIGHT**

The clock chimes a second time. Luis, wearing a gold mask and a cape to match, sits down at the reserved table. The tavern is quiet. All eyes turn to the entrance.

**EXT. BUTTARELLI'S TAVERN. NIGHT**

Outside, Don Juan continues running as the bell chimes.

On the fourth chime he pulls a cape off a man on the street, without disturbing the unknowing wearer.

On the fifth chime he spins and puts it on. On the sixth chime he spots a mask on the ground and picks it up.

On the seventh chime he puts on the mask and readies himself in front of the entrance to Buttarelli's.

**INT. BUTTARELLI'S TAVERN. NIGHT**

Don Juan enters the tavern as the eighth chime resonates.

Whispers and soft conversation can be heard as Juan approaches the reserved table. He sits down.

DON LUIS

Don Juan?

DON JUAN

The one and only!

The patrons in the tavern begin to cheer and celebrate as Luis and Juan remove their masks.

CENTELLES

Welcome back, gentlemen.

DON LUIS

How in God's name did you make it back here on time?

Juan winks and raises his wine glass to Luis. Luis appears a bit annoyed. Luis steps up onto the table.

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DON LUIS (cont'd)  
Gentlemen, we appreciate this warm  
welcome. But both Senor Tenorio and I  
have come here for a reason.

Don Luis's tall, slender frame stands high above everyone in  
the bar. The crowd becomes silent.

DON LUIS (cont'd)  
Don Juan, the winner of the bet is the  
man who has seduced the most women since  
this date last year. And if you approve,  
I wish to tell my number first.

Juan extends his hand. Luis nods thankfully.

DON LUIS (cont'd)  
A mere hour after the bet was made, I ran  
into a group of gypsies; a mother and her  
three lovely daughters. The next morning,  
my total was at four.

The men in the bar laugh and cheer.

DON JUAN  
The mother too?

DON LUIS  
Our bet was the quantity of women, not  
the quality.

Don Juan shakes his head as the crowd laughs again.

DON LUIS (cont'd)  
Spent a month in Brussels, seducing 26  
young women, followed by 28 beautiful  
ladies the two months I was in Prussia

The men in the bar murmur in astonishment.

DON LUIS (cont'd)  
A month in London yielded only 8 women  
and I soon realized why British men are  
always so eager to be at sea.

The men in the bar all laugh.

DON LUIS (cont'd)  
But Paris was most hospitable the three  
months I was there. Great food, great  
wine and numbers 65 to 103.

The men whisper again in disbelief.

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CONTINUED: (2)

DON RAFAEL

Told you, Centelles. Luis is the man.

DON LUIS

But I missed Spain. So I went to Madrid, where it seems the legend of Don Luis had preceded me. The flow of women was incredible. I left a week ago out of exhaustion and have been here ever since.

DON JUAN

And the grand total?

DON LUIS

194 different women, on my honor.

The crowd cheers loudly. Some men come up to pat Don Luis on the back. Others shake their heads in disbelief.

DON LUIS (cont'd)

But I do have some disheartening news. This last adventure has dried up my fortune. So with nothing left to prove, I have decided to retire from my bachelorhood. I will be married on Lent, two days from tonight.

The men begin to boo and yell in disbelief.

DON RAFAEL

To whom?

DON LUIS

Dona Ana de Pantoja.

DON JUAN

So you're the one marrying her!

DON LUIS

Ana's beauty is almost as great as her father's riches. And she is still innocent and pure, so I will have a fun time corrupting her.

The men laugh. Juan shakes his head in disappointment.

DON LUIS (cont'd)

Now, Senor Tenorio. Please tell us how you have spent this past year. And what it feels like to be the world's second greatest lover.

The crowd laughs at this comment. Don Juan remains calm.

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CONTINUED: (3)

DON JUAN  
I would not know.

The crowd turns silent. Luis's smiling face turns serious

DON JUAN (cont'd)  
To me, my friend, women are as constant  
as the days of the year...that is why I  
seduced 365.

Every man in the bar's face drops, including Don Luis.

DON LUIS  
365! You had a different woman for every  
day of the year?!

DON JUAN  
Of course not. Some days I would have two  
or three, then take a day off. But in the  
end it averages out.

DON LUIS  
That's impossible.

DON JUAN  
Yet true. Two hours to seduce them, an  
hour to replace them...

Don Juan takes a sip from a wine glass.

DON JUAN (cont'd)  
...and a minute to forget them.

The entire tavern begins to laugh.

DON JUAN (cont'd)  
Where's my servant? Where's Ciutti?

**CIUTTI**, a plump man, short in stature, cuts through the crowd  
and arrives at Don Juan's side. His once white shirt is now  
light brown, matching the dirt on his face.

DON JUAN (cont'd)  
Ciutti witnessed most of my seductions.  
They are all listed in this book. 365  
women...on my honor.

Juan pulls out his red book and throws it on the table.

DON JUAN (cont'd)  
It appears...the wager is mine. And in  
honor of this happy occasion, Signore  
Buttarelli, the next round is on me.

(CONTINUED)

CONTINUED: (4)

Buttarelli nods from behind the counter. Men begin to congratulate Don Juan. Luis remains seated at the table counting the women in Juan's book.

The patrons pat Don Juan on the back and clamor to shake his hand. One hand firmly grabs Don Juan on the shoulder. Juan turns to see who grabbed him. He sees an imposing figure wearing a mask. Before Juan can figure out who it is, the **MASKED MAN** throws him out of the bar. The tavern screams.

**EXT. BUTTARELLI'S TAVERN. NIGHT**

Juan rolls onto the ground. The Masked Man exits after him and throws a dagger at Don Juan. Juan rolls over and quickly pulls out his sword and covers his face right as the knife arrives. The dagger gets stuck in the sword's handguard, stopping just inches from Juan's eye.

Juan flicks his sword, freeing the dagger into the air. Juan then swings his sword like a baseball bat and hits the dagger back at the Man. He ducks, and the knife sticks into the tavern wall. A crowd exits Buttarelli's to watch the fight.

DON JUAN

Who are you?

MASKED MAN

A man who thinks you are a disgrace to your family, your class, and your country.

DON JUAN

So we're not friends?

The Masked Man runs at Juan. Their swords parry. Juan blocks each of the charges. Juan then advances...and the Masked Man defends himself easily against Juan's attack.

DON JUAN (cont'd)

I hope you're not getting tired, Senor.  
As the ladies of this town will tell you...I can go all night.

The patrons watching the fight laugh. The Masked Man angrily rushes at Don Juan. He deflects Juan's sword, knocking it out of his hand. He then grabs Juan by the neck and throws him to the ground. The Masked Man places his blade to Juan's neck.

The crowd gasps. Juan laughs. He lifts up his legs and wraps them around the Man's arm. Juan twists his legs and the Man screams in pain and drops his sword. Juan then uses his legs to pull the man to the ground. Juan hops up, grabs his sword and bows to the crowd. They all cheer.

(CONTINUED)

CONTINUED:

Juan spins around just as the Masked Man tries to get up. He places his sword to the man's chest.

The Man takes off his mask. It's Don Gonzalo. The crowd gasps. Juan backs away as Gonzalo stands up.

DON GONZALO

Don Juan, you will answer for your actions. You will marry my daughter!

The crowd screams in astonishment.

DON JUAN

I'll do what?

DON GONZALO

Dona Lucia is my daughter.

DON JUAN

Who is Dona Lucia?

DON GONZALO

The woman you seduced last month.

DON JUAN

You'll have to be more specific.

DON GONZALO

You have taken her innocence and now she is expecting child.

DON JUAN

Really? Gonzalo, you're going to be a Grandpa. That's wonderful.

DON GONZALO

You have disgraced the name of my family and now you will restore it. My child will not give birth to a bastard. She will not be shamed.

Gonzalo angrily raises his sword. So does Juan.

DON GONZALO (cont'd)

You have dishonored the great Tenorio name. Your Father, a brave and respected Soldier. And your Mother...a saintly woman. How disappointed she would be...

Juan interrupts by swinging at Gonzalo's sword. He knocks it out of Gonzalo's hand. Juan's face cringes angrily.

(CONTINUED)

CONTINUED: (2)

DON JUAN

You're not worthy to speak her name!

Gonzalo smiles, knowing he has rattled Juan.

DON GONZALO

You have been given a choice, Don Juan.  
One final chance to redeem yourself.

Gonzalo grabs Juan's sword and removes it from his chest.

DON GONZALO (cont'd)

The next time our paths cross...

DON JUAN AND DON GONZOLO

It means your death.

Gonzalo seems surprised.

DON JUAN

I get that a lot.

Gonzalo walks away, pushing a man down in the process. The crowd stares at Juan.

DON JUAN (cont'd)

Buttarelli...where are our drinks?

The crowd cheers again as everyone pours back into the bar. Juan sheathes his sword. He looks worried.

**INT. BUTTARELLI'S TAVERN. NIGHT**

Luis is busy reading Juan's book. Juan sits down.

DON JUAN

Thank you for getting my back.

DON LUIS

I knew you'd win.

DON JUAN

The man in the mask was Gonzalo.

Luis nervously drops the book.

DON JUAN (cont'd)

Don't worry, it's the usual. Blah blah disgrace, blah blah bastard, blah blah violated my daughter. He actually wanted me to marry her. I told him I wasn't the marrying type. He should talk to you.

(CONTINUED)

CONTINUED:

DON LUIS

Hey!

Don Juan sighs.

DON JUAN

Ohhhh, Luis. This constant love in my heart...will be the death of me. I am just an easy target for Cupid's arrow.

DON LUIS

That's not love you feel...it's lust.

DON JUAN

The women in that book did not complain.

DON LUIS

Speaking of which. It says here you seduced two women in Sevilla and then three in Barcelona on the same day.

DON JUAN

Ah yes. What a Tuesday!

DON LUIS

That's impossible, Juan. Even for you. To travel that far and...

DON JUAN

Do not question my honor now, Luis!

DON LUIS

I'm just saying...this was our biggest wager ever. I want it to be legitimate

Juan frustratingly hops up onto their table.

DON JUAN

From nobility to peasantry in any city, town or state. There's no woman that I cannot have. And to that, there's no debate.

The crowd cheers.

DON RAFAEL

Here, here. Don Juan.

DON JUAN

But it seems Don Luis...is not yet convinced.

The crowd boos. Luis stands up on the chair.

(CONTINUED)

CONTINUED: (2)

DON LUIS

There are simply some discrepancies in Juan's book. That is all.

CENTELLES

Why don't you make a new bet?

Juan smiles at Luis. Luis shakes his head.

DON JUAN

Yes. In honor of Luis' upcoming marriage..we should have one final wager...one last adventure. What challenge is left for Don Juan? What woman have I not yet seduced?

Silence. Everyone in the tavern starts to think.

DON JUAN (cont'd)

I am risking my honor. My reputation. The things that matter most to me. What can Luis possibly offer up to equal that?

DON RAFAEL

His...fiance?

Juan smiles devilishly at Luis.

DON LUIS

I will not wager Ana!

DON JUAN

Why not? I thought you were marrying for money, my friend. You don't actually...care about her do you?

The crowd gasps at the accusation. Luis looks nervous.

DON JUAN (cont'd)

I would never seduce the wife of a friend. But she is not your wife until Lent. How could I possibly seduce the lovely, virtuous Ana in just two days?

DON LUIS

No wager!

Don Juan shakes his head.

DON JUAN

This is it, Luis. Your last chance to earn a place in history.

(MORE)

(CONTINUED)

CONTINUED: (3)

DON JUAN (cont'd)  
 Don Luis Mejia could be known as the man  
 who finally challenged Don Juan...and  
 won.

Luis bites his lip in thought. He doesn't say a word.

DON JUAN (cont'd)  
 I've never known you to be...a coward.

The men in the tavern shriek at Juan's insult. Everyone  
 stares at Luis. Luis looks back nervously. He swallows.

DON LUIS  
 Fine.

The crowd cheers. Juan and Luis shake on it.

DON JUAN  
 Buttarelli...another round on me. In  
 honor of the lovely Dona Ana.

The crowd cheers again. Luis angrily grabs Juan by the sleeve  
 and pulls him aside.

DON LUIS  
 She is going to be my wife! Why would you  
 do this to me? Your reputation is fine as  
 is. Why try to build it?

DON JUAN  
 What else do I have, my friend?

Juan puts his arm around Luis and leads him outside.

**EXT. STREET OUTSIDE OF BUTTARELLI'S TAVERN. NIGHT**

Juan and Luis exit Buttarelli's.

DON JUAN  
 If Ana is as wholesome as you say, you'll  
 have nothing to worry about.

Juan and Luis look up. Ten **ROYAL GUARDS** are lined up, all  
 with their rifles pointed at Juan.

DON JUAN (cont'd)  
 But I do.

ROYAL GUARD # 1  
 On the orders of Captain Gonzalo, Don  
 Juan, you are under arrest for illegal  
 sword fighting.

(CONTINUED)

CONTINUED:

DON JUAN  
He started it!

One of the Guards places shackles on Juan's wrists.

DON LUIS  
Guess we'll have to call off the bet?

The Guards lead Juan back to a wagon where he is further secured by more chains.

DON JUAN  
Call it off? It would be almost impossible for me to seduce Ana behind bars. You should be excited, Luis.

Juan winks at Luis. Luis growls in frustration.

Juan's servant Ciutti runs outside.

CIUTTI  
Sir, I will break you out!

The Guards all turn toward Ciutti. Juan cringes.

DON JUAN  
Remember that talk we had about saying secret plans out loud, Ciutti?

Ciutti thinks for a moment and realizes what he just blurted out. He puts his head down.

The wagon slowly rides away with Juan chained in the back

DON JUAN (cont'd)  
Wait here, Ciutti. I'll be back soon.

Juan winks at Luis and Ciutti as the wagon pulls away.

**INT. PRISON. NIGHT**

**PABLO**, the Prison guard throws Don Juan in a cell with **PESTE**, a large, dirty, drunkard. Peste's long matted hair and beard make his face barely visible.

PESTE  
What are you in for?

DON JUAN  
Nothing. They're just out to get me.

PESTE  
You too, huh?

(CONTINUED)

CONTINUED:

Peste staggers up and puts a shoulder around Don Juan.

PESTE (cont'd)  
Jail is such a lonely place...

Peste puckers his lips at Don Juan. Juan removes Peste's arm and moves away from him. Pablo comes to the cell.

PABLO  
I can't wait to see what Gonzalo does to you when he arrives.

Pablo laughs. Don Juan laughs with him. Pablo turns to walk out of the room. Juan continues laughing and then holds up Pablo's keys that he just swiped from his belt.

Don Juan reaches around to the outside and begins to unlock the cell. As he gets it open, the door is slammed back in his face, knocking the keys to the ground.

Juan looks up and sees Gonzalo. Gonzalo reaches down and grabs the keys. He holds them tauntingly in Juan's face.

DON JUAN  
Illegal sword fighting? That's the best you could come up with, Capitan? You can't keep me here forever.

Don Gonzalo smiles devilishly.

**CUT TO:**

**INT. PRISON. NIGHT**

Don Juan is shackled to the wall of the cell. His arms raised by chains, his legs clamped together.

DON GONZALO  
Keep him here forever.

PABLO  
Yes, sir!

Don Gonzalo places the prison keys on a desk outside the cell. He stares down at Don Juan.

DON GONZALO  
I gave you a chance to be a man for a change. Now, you will die behind bars.

DON JUAN  
I was hoping to die IN a bar.

(CONTINUED)

CONTINUED:

Juan smiles. Gonzalo shakes his head. Gonzalo turns to Pablo.

DON GONZALO  
Watch him at all times!

PABLO  
Yes, sir.

Gonzalo exits the prison. Pablo sits down at the table where the keys are. Peste looks at Juan.

PESTE  
Why is Gonzalo so angry with you?

DON JUAN  
He's about to become a grandfather. I think he just feels old.

**INT. DONA ANA'S HOUSE. NIGHT**

Ana is wearing her wedding gown. Ines helps fix her hair.

DONA ANA  
He wrote me a poem the other day. A real poem. The great Don Luis Mejia writing heartfelt poetry to a girl!

DONA INES  
Wish I could be courted by a poet.

DONA ANA  
Oh, Ines. You musn't join the convent.

DONA INES  
As if I have a choice. You know my Father. It's not easy to tell him no.

DONA ANA  
But what about our little...agreement?

Ana raises her eyebrows at Ines. Ines smiles.

DONA INES  
I made progress today. He's stubborn. But I'm off to a good start.

Ana shakes her head. The clock tower chimes loudly through the window. Ines looks outside.

DONA INES (cont'd)  
It's Ten. I should get back into town.

(CONTINUED)

CONTINUED:

DONA ANA

You're going to see him, aren't you?

Ana winks. Ines shakes her head at Ana before leaving.

**EXT. PANTOJA ESTATE. NIGHT**

Two **GATE GUARDS** grab hold of Don Luis and throw him away from the tall, metal-spiked gate.

DON LUIS

She's my fiance. I need to see her!

GATE GUARD 1

Senor Pantoja said you are not to see Ana before the wedding.

Luis pulls out his sword. The Gate Guards do the same. Ines walks up to the gate behind the guards.

DONA INES

Oh please. You men and your swords.

Luis drops his sword. The Guards do the same and let Ines out. Ines nods politely and walks away. As she passes Luis, she leans over to his ear and whispers.

DONA INES (cont'd)

Back gate.

Ines leaves. Luis sheathes his sword and runs off.

**EXT. BACK GATE AROUND PANTOJA HOME. NIGHT**

**PASCUAL**, an old man in uniform guards a tiny back gate. Luis approaches. Pascual draws his sword away from Luis.

PASCUAL

Who goes there?

DON LUIS

No one. I'm over here.

Pascual turns to Luis and almost cuts him with his sword.

DON LUIS (cont'd)

Careful, Pascual! It's Don Luis.

PASCUAL

Oh, Senor Mejia. You must forgive me, my eyes are not what they once were.

(CONTINUED)

CONTINUED:

DON LUIS  
Neither are your ears.

PASCUAL  
What?

DON LUIS  
Listen, I need to see Ana.

PASCUAL  
Senor Mejia, I'd get in big trouble.

DON LUIS  
It's important. I promise to be quick.

Pascual puts his sword away and takes out his keys.

PASCUAL  
You must also promise to save me a  
wedding dance with your beautiful young  
bride.

Don Luis smiles and pats Pascual on the shoulder. Pascual opens the gate. Luis quickly bolts inside the estate.

**INT. DONA ANA'S ROOM. NIGHT**

Ana is now standing in front of the mirror. She grabs hold of her stomach and pushes it in a bit. She smiles.

Ana grabs a rose from her dresser.

DONA ANA  
Dona Ana Mejia.

She smiles again. Luis comes vaulting through the window.

DON LUIS  
Ana!

Dona Ana clutches her chest in surprise. She quickly grabs her bed's blanket and covers herself.

DONA ANA  
Luis! It's bad luck for you to see me in  
my dress before the wedding.

DON LUIS  
Ana, I made a horrible mistake. You're in  
danger!

DONA ANA  
Of what?

(CONTINUED)

CONTINUED:

DON LUIS

Don Juan.

DONA ANA

Juan is no threat to me. I mean he's handsome, don't get me wrong. And charming...and smart, and...

DON LUIS

Jealous of me...of us. I fear he'll try to disrupt the wedding.

DONA ANA

Then I'll tell my father to double the guards at the gate.

DON LUIS

No. I don't want your father to know about this. It must stay between us.

DONA ANA

Luis, if I'm in danger, my father can protect me.

DON LUIS

Do you love me?

DONA ANA

Of course.

DON LUIS

Then you must trust me. Your father doesn't know Don Juan like I do.

Luis places his arms around Ana's shoulders.

DON LUIS (cont'd)

Let me stay in your room tomorrow night. Then I'll know no one can harm you.

Ana knocks Luis' arms away.

DONA ANA

That's not proper. If people heard...

DON LUIS

Ana, please! I won't be able to sleep unless I know you're safe.

DONA ANA

What about after the wedding? Will I still be in danger?

(CONTINUED)

CONTINUED: (2)

DON LUIS

Once we get married I win...we win. He will not be a problem, I swear it.

Ana paces. She finally sighs and turns to Don Luis.

DONA ANA

When my father goes to sleep tomorrow night, I will blow out the candle in my room. That's your signal to come up.

Luis smiles. He leans in and kisses Ana.

DONA ANA (cont'd)

Does this mean that I have tamed the great Don Luis Mejia?

DON LUIS

Beginning tomorrow night, mi amor...I am yours forever.

Ana smiles. Luis kisses her again. He grabs the rose from her hands and places it in the front pocket of his black cloak. Luis winks at Ana before leaping out the window.

**EXT. GATE OUTSIDE DONA ANA'S. NIGHT**

Pascual is standing guard. Luis approaches from behind. Pascual pulls out his sword and swings in front of him.

DON LUIS

Behind you.

Pascual puts away his sword and unlocks the gate. Luis holds up two fingers in front of Pascual's face.

DON LUIS (cont'd)

How many fingers do you see?

PASCUAL

Where is your hand?

Don Luis puts down his hand and sighs.

DON LUIS

Pascual, I'm going to stand guard with you tomorrow. It might get dangerous.

PASCUAL

Senor Mejia, I do not need assistance. My eyes may be gone but I still have the instincts of a fox.

(CONTINUED)

CONTINUED:

Don Luis pulls out his sword and sticks it near Pascual's throat. Pascual doesn't even realize it's there.

PASCUAL (cont'd)  
I once fought against Napoleon!

Pascual scratches his head, unaware of Luis's sword.

DON LUIS  
Still, to ease my worries I'll be here.

Don Luis puts away his sword and looks down at the rose. He grabs Pascual's hands and moves them to his front pocket.

DON LUIS (cont'd)  
Tomorrow I will be wearing this same coat. Do you feel the flower?

Pascual touches the rose. He nods.

DON LUIS (cont'd)  
Whenever anyone approaches, feel for the rose. If anyone claiming to be me is without it...kill them!

Pascual nods as Luis runs off. Pascual returns to his post. The wind rustles a bush behind him. Pascual strikes at it.

#### **INT. PRISON. NIGHT**

The noises of Carnivale can be heard outside. Don Juan is still in chains on the floor. Pablo sits at his desk.

There is a knock at the outer door to the prison. Pablo looks at the cell. Don Juan smiles at him. Pablo takes his sword and goes to answer the door.

As soon as Pablo leaves, Don Juan rolls his legs up and begins biting at his belt. Peste notices this.

PESTE  
Are you lonely already?

Juan continues biting at his crotch until his belt is loose and hanging in his mouth. Juan spits his belt into his right hand. He uses the latch to pick the lock on his shackle. He then uses his right hand to undo the left shackle.

Peste looks on amazed. Juan stands up and rubs his wrists

DON JUAN  
I have experience with chains.

(CONTINUED)

CONTINUED:

PESTE

You've been in many prisons?

DON JUAN

No. Portuguese women are very wild!

Juan spots the keys on the desk. He reaches, but can't quite grab them. Juan then uses two cell bars to pull himself off the ground. He uses his feet to grab for the keys.

The outer door to the prison closes. Juan quickly slides back into his chains but doesn't lock them. Pablo enters smiling. Ines and Brigida walk in behind him.

PABLO

Senorita Ines...you honor me with your presence.

DONA INES

Thank you, Pablo. Is the Captain here?

PABLO

No. He already left for the night.

Juan looks up and recognizes Ines. He smiles.

DON JUAN

Well, hello again. Did you have a chance to pick up the book I suggested?

Ines looks to the cell. She's surprised to see Juan.

DONA INES

I have been busy...as have you, I see.

DON JUAN

A minor infraction. I'll be out soon.

Pablo chuckles.

DON JUAN (cont'd)

I was in such a hurry earlier today that I never got to ask your name.

DONA INES

Ines. It was my mother's name. She died during my birth.

Don Juan's smirked face turns serious.

DON JUAN

It's a shame she didn't get to see how lovely her daughter has become.

(CONTINUED)

CONTINUED: (2)

Ines smiles softly at the compliment.

DONA INES  
And your name, sir?

DON JUAN  
Juan Tenorio, madam, at your service.

Ines backs away from the cell in horror. Juan notices.

DON JUAN (cont'd)  
Did I say something to offend you?

DONA INES  
Only your name.

DON JUAN  
I see. Listen, if we've met before today,  
I was going to write but...

DONA INES  
You've not wronged me, Senor Tenorio, but  
my sister. Now she is with child.

DON JUAN  
Her too? What a month!

DONA INES  
You're disgusting! And all for a bet.

DON JUAN  
Not a bet...a challenge. A test of  
honor...and a search for love.

DONA INES  
I doubt you even know what love is.

DON JUAN  
Not true! In a good week I'll fall in  
love five or six times.

Dona Ines turns in disgust.

DONA INES  
Pablo, if the Captain returns, tell him  
his daughter is looking for him.

DON JUAN  
Oh my! You are Gonzalo's daughter?

Ines ignores Juan.

(CONTINUED)

CONTINUED: (3)

DON JUAN (cont'd)

Then Lucia told me about you. She said her sister was more beautiful than she. I did not believe her, but tonight I see I was mistaken.

DONA INES

So you do remember her name?

DON JUAN

Of course. I cared for her very much. But things just didn't work out.

DONA INES

You left her naked in a hayloft!

DON JUAN

I did? Guess I realized things were not going to work out sooner than she did.

DONA INES

You are a sick man, Senor Tenorio. No remorse for the pain you've caused.

Ines turns away from the cell in disgust.

DONA INES (cont'd)

Pablo, I'll be at the convent. Have my father contact the Abbess.

Pablo nods. Ines and Brigida head towards the door.

DON JUAN

There is still the matter of our wager

Ines stops and looks back at Juan in confusion

DON JUAN (cont'd)

I bet you 10 ducats we would spend tonight together. And here we are.

Ines looks at Brigida. She smirks. She pulls out the bag of money she took from Juan earlier.

DON JUAN (cont'd)

Keep it and give it to the Church. A small token of my remorse. And as for the rest of my payment...have my servant bring my Bible here.

DONA INES

You actually own a bible?

(CONTINUED)

CONTINUED: (4)

DON JUAN

Of course. The Good Book is a...well,  
good book. And I think it's time I change  
my evil ways. I'm tired of sinning.

DONA INES

But you're so good at it.

Ines and Brigida turn to leave.

DON JUAN

Oh, if only Christianity taught  
redemption and forgiveness, maybe then  
she would help me.

Juan pretends to cry. Peste comforts him.

PESTE

There, there, Senor.

Juan cries into Peste's shoulder. The stench gets to him and  
Juan turns his head the other way.

Ines looks down at the gold cross hanging around her neck.  
She looks over at Brigida. Brigida shakes her head.

DONA INES

Where is your servant now?

DON JUAN

Outside of Buttarelli's. His name is  
Ciutti...you'll know who he is.

DONA INES

I have heard of the ruses and tricks of  
Don Juan.

DON JUAN

Tricks are for kids, Ines. I am a man. A  
man who needs your help to change his  
decadent ways. Please, help me. Help me  
help myself.

Juan gives Ines, his most sincere look. Ines stares at him  
intently. His facial expression does not change. Ines  
clenches her fist and does the sign of the cross.

DONA INES

Fine! I will get him.

Brigida seems surprised. She follows Ines out. Juan's sincere  
face quickly turns to a smile as they leave.

**EXT. BUTTARELLI'S TAVERN. NIGHT**

Carnivale is in full swing as people are dancing and having a good time in the streets.

Ines and Brigida push their way through the crowds.

BRIGIDA

You know he is up to something!

DONA INES

Brigida, it's not for us to decide who gets saved and who doesn't. We must help all those who ask for it.

Ciutti is still in the same spot where Don Juan left him, oblivious to everything around him. He stands silently.

Ines and Brigida approach.

DONA INES (cont'd)

Excuse me, is your name Ciutti?

Ciutti looks past Ines and spots Brigida. He falls instantly in love. Ciutti quickly straightens his clothes, licks his hands and runs them through his hair.

CIUTTI

Why yes. What can I do for you?

DONA INES

We just spoke with Don Juan at the jail. He wants you to bring his Bible.

CIUTTI

His...bible? Excuse me for a moment.

Ciutti runs into Buttarelli's.

**EXT. BUTTARELLI'S TAVERN. NIGHT**

Ciutti runs in and starts laughing hysterically.

CIUTTI

Has anyone seen Don Juan's Bible?

The men in the tavern all laugh with Ciutti.

CIUTTI (cont'd)

But seriously, I need to borrow one for a moment.

(CONTINUED)

CONTINUED:

Buttarelli hands Ciutti a small Bible from under his bar. Ciutti nods at him and then runs from the tavern.

**EXT. STREET OUTSIDE OF BUTTARELLI'S TAVERN. NIGHT**

Ciutti runs back to Ines and Brigida.

CIUTTI

Don Juan. Always forgetting his Bible.

Ciutti smiles. Ines looks uncomfortable. She smiles back at Ciutti and then turns to leave with Brigida.

CIUTTI (cont'd)

Wait! I'd like to thank you for the message. Dona...

DONA INES

Ines.

CIUTTI

No. Her name.

Ines and Brigida look oddly at each other.

BRIGIDA

Brigida.

CIUTTI

That name does your beauty no justice.

BRIGIDA

What's wrong with my name?

CIUTTI

Nothing. It's just kind of bland for someone as beautiful as you...What I mean is...it's a good name for an ugly person...which you are not of course.

Brigida slaps Ciutti in the face.

CIUTTI (cont'd)

And I'm off.

Ciutti runs off. Brigida and Ines watch him go.

BRIGIDA

You like my name, don't you?

DONA INES

It's lovely.

**INT. PRISON. NIGHT**

Pablo looks drowsy. He ties his red uniform sash around his eyebrows, in an effort to keep his eyes open. There is a knock at the door. Pablo looks over at Juan. He's sleeping in his chains, with Peste draped on him.

Pablo leaves to answer the door. As soon as he goes, Juan opens his eyes, gets out of his chains and resumes his position near the cellbars. Using his feet as before, Juan extends his legs, and grabs the keys on the desk.

Juan straightens his legs. The keys drop at his feet. He opens up his cell door.

Ciutti enters the room with his head down.

CIUTTI

Sir, we have to give this Bible back to Buttarelli real soon. So I...

Pablo enters right after Ciutti. He sees Juan, now free. They both run for Juan's sword, which is leaning against the far wall. Juan gets there first and raises the blade to Pablo's chest, right as he arrives.

DON JUAN

Pablo, I believe my sentence has just been commuted.

**EXT. STREET ALLEY. NIGHT**

Don Juan and Ciutti run from the prison into a dark area of the street where there are no Carnivale festivities.

DON JUAN

Did you see her, Ciutti? Beauty incarnate. And her name...Ines. It floats through the air like the whispers of angels...Innesssss.

CIUTTI

Yeah, she was okay. But Brigida...

Ciutti sighs. Don Juan grabs the Bible from him.

DON JUAN

This seduction will be most enjoyable.

CIUTTI

It's not going to be easy. Luis did not seem too happy about wagering Ana.

(CONTINUED)

CONTINUED:

DON JUAN

Ana?

CIUTTI

Yes, Ana. She marries Luis in two days.  
We need to hurry.

DON JUAN

Ahhh yes. The wager. It completely  
slipped my mind.

Ciutti looks at Juan in horror and shock.

CIUTTI

You forgot a wager!? Are you okay?

DON JUAN

Yes. Just need to take care of something  
else first.

**INT. PRISON. NIGHT**

Pablo is chained in the cell. Gonzalo is shaking the cellbars on the outside.

DON GONZALO

Did I not tell you to watch him!?

PABLO

He overpowered me, Sir. He must've had  
ten men in here to break him out.

Gonzalo hits the cellbars again. He grabs the keys from the ground and begins to open the door.

PABLO (cont'd)

That's okay, Sir, I can wait in here.

Gonzalo flings open the cell door, unlocks Pablo's chains and then drags him out of the cell by his vest. Peste watches the scene unfold and drinks out of a flask he stole from Pablo.

DON GONZALO

When did he escape?

PABLO

An hour ago...right after Ines came.

DON GONZALO

Ines! Ines came here!?

Gonzalo kicks the table angrily and grabs Pablo by the throat, and pins him against the wall.

(CONTINUED)

CONTINUED:

DON GONZALO (cont'd)  
Why was Ines here?

Pablo struggles to breathe.

PABLO  
I...need...more...oxygen  
to...answer...your...question.

Gonzalo releases Pablo. Pablo hits the ground. He gasps.

DON GONZALO  
(screaming)  
Inesssssssssssss!

**INT. CONVENT. NIGHT**

Ines bolts up from bed. She rubs her eyes groggily. There is a light tapping on the window. Ines covers herself with a blanket and walks slowly to the window.

Ines' conservative clothing is now off, and she no longer has her hair covered up. It is long, brown and shimmers in the moonlight, which creeps into her room.

Ines opens the window. Don Juan jumps through. He covers Ines' mouth right before she can scream.

DON JUAN  
I have not come to hurt you. There is no  
need to scream. Nod if you agree.

Ines nods. Juan removes his hand from her mouth. As soon as he does, he's greeted with a knee to the groin, a left hook and a right cross. He slams back against the wall and Ines grabs his sword and puts it to his chest.

DON JUAN (cont'd)  
So you like it rough?

Ines moves the sword to Juan's throat. He laughs.

DON JUAN (cont'd)  
I just came to offer a gift.

Juan holds up a copy of Lord Byron's latest poetry. Ines grabs it. As she does, Juan moves out of the way of his blade, grabs the sword from Ines, and puts it away.

DON JUAN (cont'd)  
A token of my appreciation for your help  
tonight.

(MORE)

(CONTINUED)

CONTINUED:

DON JUAN (cont'd)  
I also wanted to tell you that I will  
start reading the Bible tomorrow so  
I...your hair! It's beautiful.

Juan runs his hand through her hair. Ines moves away.

DONA INES  
It is very late, Juan...and if the Abbess  
finds you here...

DON JUAN  
But I owe it all to you, Ines. If you  
didn't show me the error in my ways, I'd  
probably be out trying to seduce another  
woman as we speak.

Juan gently approaches Ines; she starts inching backwards.

DONA INES  
Just reading the Bible does not make you  
good. You must repent your sins and put  
faith in God.

Don Juan gets on a knee in front of Ines.

DON JUAN  
Can't I just show my adoration of God by  
worshipping his most beautiful creation?

He kisses her hand. Ines pulls her hand away.

DONA INES  
All of our actions must show respect for  
the Lord. As James says "what good is it,  
my brothers and sisters, if you say you  
have faith but not the works."

Juan gets up. Ines backs into the wall.

DON JUAN  
Oh, the works are my speciality.

Juan puts his hand on Ines.

DONA INES  
And resisting temptation is mine.

Ines grabs Juan's hand and pulls his thumb, until he jerks  
back in pain.

DON JUAN  
Ow! How do you keep doing that?

(CONTINUED)

CONTINUED: (2)

DONA INES

I can do many things other women can't.  
That includes saying "No" to you.

Ines points to the window.

DONA INES (cont'd)

But thank you for the book.

Juan looks down shamefully and turns away from Ines. He walks slowly to the window. Ines looks guilty.

DONA INES (cont'd)

If you truly want to be good...it's going  
to take time.

Juan smiles devilishly as Ines puts her arm around him.

DON JUAN

So you're saying I have a chance?

DONA INES

Salvation is a journey, not a  
destination.

Juan hugs Ines. She awkwardly and reluctantly pats him on the back. After a few seconds, Juan pulls away.

DON JUAN

I feel much better now. I'd say our wager  
is now even...unless you want to go  
double or nothing.

DONA INES

You'll need to stop gambling if you wish  
to find redemption.

DON JUAN

A good idea. Especially with the odds in  
your favor on this bet.

DONA INES

What bet are you talking about?

DON JUAN

I bet you'll fall in love with me.

Ines rolls her eyes. She pushes Juan toward the window.

DONA INES

Good night!

There's a knock at Ines' door.

(CONTINUED)

CONTINUED: (3)

DONA INES (cont'd)  
The Abbess! Oh shit!

Juan looks at Ines in surprise. Ines covers her mouth in embarrassment. Juan smiles.

DON JUAN  
I should go.

Ines hesitates, before a wry smile creeps across her face.

DONA INES  
Why? I'm sure the Abbess would love to hear that you're seeking redemption.

Juan now backs to the window. Ines pulls him back.

DON JUAN  
I'm, ummm, still a work in progress, I'd hate to have her see me like this.

Juan removes Ines' arm. She grabs him with the other one.

DONA INES  
She'll understand. The Abbess always sees the good in people. And she also knows when they're lying!

ABBESS (O.S.)  
Ines! Are you there?

DONA INES  
(to the Abbess)  
Just a moment.

Juan pulls free and gets to the windowsill.

DONA INES (cont'd)  
Come on. I want you to see the Abbess.

Juan climbs quickly into the windowsill.

DON JUAN  
No, like you said it's late. I should...

DONA INES  
Quit being a coward and get down here!

Juan hears the 'c' word. His face turns angry and he jumps from the window and crosses his arms.

Ines smiles and opens the door. The Abbess enters, followed by Don Gonzalo.

(CONTINUED)

CONTINUED: (4)

DONA INES (cont'd)

Father!

Ines looks to the left. Juan has disappeared.

ABBESS

Sorry to wake you, Ines. But your Father said it was important.

The Abbess leaves and closes the door.

DON GONZALO

That scoundrel Don Juan has escaped.

Dona Ines fakes a surprised look.

DONA INES

Oh...no.

DON GONZALO

Pablo told me you spoke with him at the prison.

DONA INES

Briefly. But...it was...uneventful.

Don Gonzalo walks over to the curtains near the window.

DON GONZALO

Tenorio and I are locked in battle, Ines, and he does not fight fairly. He has already dishonored Lucia. Now I fear he'll try to seduce you as well.

Gonzalo pulls the curtains as he turns to face Ines. As the curtains fly to the side, we see Juan, hiding behind them.

Juan is now exposed behind Gonzalo. Ines gasps and covers her mouth as Juan tries to remain motionless.

DON GONZALO (cont'd)

I know. It shocks me too. But this man has no standards. No honor. He will try and use you just to spite me.

Juan shakes his head to Ines as he inches for the window.

DON GONZALO (cont'd)

The entire Royal Guard is now scouring Sevilla in search of that...cretin.

Juan makes it to the windowsill. He quietly stands in it. Ines watches him out of the corner of her eye.

(CONTINUED)

CONTINUED: (5)

DONA INES

I hope they catch him! And when they do...they should string him up in the center of town and let all who he has wronged throw things at him.

Juan gives Ines a "what the hell?" kind of gesture. Ines conceals a smile. Gonzalo chuckles.

DON GONZALO

Once I get done with Don Juan, there won't be enough of him to string up.

Gonzalo rubs his arms to warm them up.

DON GONZALO (cont'd)

It's freezing in here. Why do you have the windows open?

Don Gonzalo turns to close the windows. Juan drops, barely grabbing hold of the outside ledge.

Ines shrieks as Don Gonzalo closes the window.

Gonzalo then runs to her and puts his hands on her.

DON GONZALO (cont'd)

It's okay, Ines. I won't let him harm you. And once you take your vows, you'll be under the protection of the church.

**THROUGH THE WINDOW:** Juan pulls himself up from the ledge. Ines looks relieved. Juan blows a kiss to her and then drops out of view. Ines smirks. Gonzalo sits down next to Ines.

DON GONZALO (cont'd)

I know I put you in here against your wishes. But after Lucia...

Ines interrupts.

DONA INES

Lucia is still your daughter. Just because she had sex before...

DON GONZALO

Watch your mouth!

DONA INES

Father. You would be surprised what the women of today do.

(CONTINUED)

CONTINUED: (6)

DON GONZALO  
Not the proper ones.

DONA INES  
Especially the proper ones!

Gonzalo stands up angrily. Ines cowers.

DON GONZALO  
No respectable gentleman will marry Lucia now. Putting you in here is the only way to get back our honor. If both you and Lucia were to...our Family's name would be ruined.

DONA INES  
I've always been strong around men.

DON GONZALO  
Lucia said the same thing before she met Don Juan!

Ines stands up in Gonzalo's face. Gonzalo stares her down. Ines bites her lip and sits down without saying a word. Gonzalo kisses her on the forehead.

DON GONZALO (cont'd)  
I'll check in again tomorrow.

Gonzalo smiles and leaves. Ines walks over to the window and looks outside, in thought.

**EXT. STREET OUTSIDE OF BUTTARELLI'S TAVERN. NIGHT**

Don Juan and Ciutti walk through the shadows of an alley near the convent.

CIUTTI  
There's a gate surrounding Ana's house. It has large spikes at the top. And the main entrance is guarded by three of the meanest, scariest looking men I have ever seen. Anyone within 20 steps of the estate is immediately searched for weapons. I don't see any possible way you can get inside...at least alive.

DON JUAN  
Wonderful.

Ciutti scratches his head.

(CONTINUED)

CONTINUED:

CIUTTI

Sir, did you hear me?

DON JUAN

Every word...like a song. Every syllable  
a symphony.

Ciutti moves his hand in front of Juan's face. Juan doesn't seem to notice.

DON JUAN (cont'd)

She can spar me with verbally...and her  
hands...are freakishly strong.

Juan rubs his still sore thumb.

DON JUAN (cont'd)

For the first time in my life, I feel a  
woman might be able to resist me.

Don Juan looks up pensively and sighs.

CIUTTI

Sir, please don't say what I think you're  
about to say. We have a bet to win. A  
very tough bet. We can't afford  
distractions. Not now. Please fight it,  
sir. Please fight it!

DON JUAN

Ciutti...I think I'm in love.

Juan smiles. Ciutti collapses against the wall in defeat.

CIUTTI

Not again.

**EXT. MAIN SEVILLA SQUARE. DAY**

**THE NEXT MORNING.** Hungover party-goers fill the streets.  
Several Royal Guards patrol on horseback and foot.

A stumbling Drunkard in a mask falls into one of the Guards.  
The Guard throws him off.

The Drunkard stumbles forward and collapses onto Don Rafael  
and Centelles. Centelles looks disgusted.

CENTELLES

Learn to hold your liquor, man!

The Drunkard pulls off his mask. It's Don Juan. Don Rafael  
and Centelles are surprised.

(CONTINUED)

CONTINUED:

DON RAFAEL

Don Juan? Get out of here! Gonzalo put a price on your head.

DON JUAN

Really? How much?

DON RAFAEL

500 ducats.

Juan looks disappointed. He quickly puts his mask back on and pretends to be drunk again. Juan leads Centelles and Don Rafael into an alley.

Two seconds later, a Royal Guard on horseback gallops by.

DON JUAN

The last night of Carnivale is the craziest of the year in Sevilla. No one will find me. And, I'm in love.

DON RAFAEL AND CENTELLES

Not again!

Ciutti comes running into the alley.

CIUTTI

Your picture is posted everywhere, sir. We need to leave Sevilla now!

DON JUAN

Fine. As soon as I see Ines.

Ciutti rolls his eyes. Juan peers back at the convent.

DON JUAN (cont'd)

Ciutti, I need a diversion. Remember what we did in Washington?

CIUTTI

You mean the Dolly Madison maneuver? But what if it doesn't work here?

DON JUAN

They'll arrest you and torture you and possibly kill you. But to avoid all that Ciutti, simply...

DON RAFAEL

Shall I get my wagon ready?

Ciutti waits for Juan to finish his sentence.

(CONTINUED)

CONTINUED: (2)

DON JUAN  
 Much obliged. We'll meet behind  
 Buttarelli's.

CENTELLES  
 But I kind of want to see this.

Don Rafael grabs Centelles and pulls him into the street.

CIUTTI  
 Sir?

DON JUAN  
 Oh, I'm sorry Ciutti.

Juan turns Ciutti around and gives him a kick out into the street. Ciutti nervously stumbles forward.

**EXT. OUTSIDE CONVENT. DAY**

Two **ROYAL GUARDS** stand outside the front entrance. Ciutti nonchalantly tries to walk right past them. The guards grab him. Ciutti gets nervous.

GUARD #1  
 Stop! State your name.

CIUTTI  
 I am simply a man...looking for some  
 help. A man...who has no desire to be  
 arrested or tortured.

**EXT. ALLEY. DAY**

Juan continues watching from the alley. A **HORSEBACK GUARD** slowly gallops by. As he passes, Juan grabs onto the horse's saddlebag and lifts his legs.

The Guardsman speeds up, not knowing Don Juan is hitching a ride. Once they arrive at the convent, Juan gracefully lets go and hops quietly toward the side of the convent.

**EXT. OUTSIDE CONVENT. DAY**

The Horseback Guard joins the other two guards.

HORSEBACK GUARD  
 This man looks familiar.

Ciutti smiles nervously. Guard # 1 holds up the "Wanted" poster, featuring a drawing of Don Juan. They place the poster next to Ciutti's head.

(CONTINUED)

CONTINUED:

GUARD # 2

No...he's not handsome enough.

Ciutti looks offended.

HORSEBACK GUARD

I know this man...he is Don Juan's servant!

The three guards all pull out their pistols.

Suddenly, more Guards, all with swords, surround Ciutti. Ciutti starts to count them.

CIUTTI

Uno, dos, tres, cuatro, cinco, seis, siete, o...crap.

Ciutti raises his arms in surrender. The Guards move in.

Juan is in mid-climb up the side of the convent as he watches Ciutti getting shackled by the guards. He looks up at Ines' window, just a few feet away, then back down at Ciutti. Juan sighs and drops from the wall.

CIUTTI (cont'd)

But I don't know anything. Really! Juan always tells me I'm dumb.

GUARD # 2

So you do admit you work for him?

CIUTTI

Crap.

Suddenly a loud yell fills the air.

DON JUAN

(in a disguised voice)  
It's Don Juan!

The Guards all turn in the direction of the yell.

Juan appears behind the Guards and punches one in the face.

Juan quickly grabs Ciutti. They run off, toward the center of town before the Guards can react.

The seven remaining Guards give chase. The townspeople all scream and run for cover.

Don Juan and Ciutti arrive at Sevilla's main fountain, a large stone structure with arabesque tile inside.

(CONTINUED)

CONTINUED: (2)

The water spews from the top and is pumped down around the bottom of the fountain in a strong, clockwise flow.

Juan and Ciutti turn to face the Guards.

DON JUAN (cont'd)  
Gentlemen, we are unarmed.

The Guards all raise their weapons.

GUARD # 1  
We're not.

Juan smirks. He pushes Ciutti out of harm's way and hops up onto the fountain. Juan starts running against the flow of water and struggles to keep his balance.

Two Guards hop up on the fountain after him, each heading in opposite directions in an attempt to trap Juan.

Juan encounters the First Guard. The Guard swings his sword at Juan. Juan ducks and drops down on his stomach. The force of the water shoots him around the tile fountain, until he takes out the legs of the Second Guard following behind him.

The Second Guard falls to the slippery tile. Juan grabs the Second Guard's sword as he slides by.

Juan rolls over to the side of the fountain and is greeted by a sword thrust from the First Guard. He blocks it, thrusts and parries before grabbing onto the top of the fountain. He lifts his legs up right as the unconscious body of the Second Guard floats by. It takes out the legs of the First Guard, knocking him to the ground.

Juan gracefully steps to the side of the fountain. He swings his sword at Ciutti's shackles, and separates them

CIUTTI  
Freedom!

Ciutti raises his arms in victory. As he does, he manages to hit another of the pursuing Guards right in the face with his metal shackle. The Guard falls to the ground unconscious. Ciutti and Don Juan look down at the Guard. They then look at each other. Juan winks.

The Horseback Guard aims his gun at Juan. Juan finally notices it and backflips off the fountain just as the gun is fired. The bullet takes off a chunk of the fountain.

Juan lands next to Ciutti. He's immediately attacked by another Sword-wielding Guard. Juan again pushes Ciutti away.

(CONTINUED)

CONTINUED: (3)

The Guard lunges at Juan, but has every thrust blocked. Juan somersaults backward and grabs hold of his sword by the middle of the blade. The Guard looks confused.

Juan starts spinning his sword rapidly in front of him, just like a baton. The Guard keeps backing up.

The Guard tries twice to stab Don Juan, but Juan's spinning sword blocks both attempts. Juan advances on the Guard, his sword still twirling. He stops with the handle of his sword just a few inches away from the now flustered Guard's face. Juan jabs it forward, hitting the man between the eyes and knocking him down.

CIUTTI (cont'd)

Sir...I think that's all of them.

Juan and Ciutti turn around and see two more Guards and the Horseback Guard all with guns pointed at them.

DON JUAN

You are such a jinx.

Juan pushes Ciutti away again and drops to his knees. He flattens to the ground as all three bullets whiz by. Juan springs back up and kicks one of the Guards to the ground.

The other Guard runs at him. Juan grabs hold of Ciutti and, using him as leverage, lifts his legs up and kicks the second Guard right in the face.

Juan looks up. The Horseback Guard is busy reloading his gun. Juan jumps up on the back of the Guard's horse and vaults to the balcony of one of the buildings overlooking the square.

As soon as Juan lands on the balcony he turns and throws his sword back at the ground. It hits the gun out of the Horseback Guard's hands right as he was about to fire.

Suddenly, a gunshot rings out. Ciutti gasps. Juan looks down to see a smoking gun in the hands of one of the Guards he had previously dispatched.

Don Juan feels around his body. No blood.

DON JUAN (cont'd)

You missed.

Seconds later, the wooden beam next to Juan splinters. The whole balcony he was standing on collapses. It comes crashing down to the ground with Juan lying on top of it. When Juan regains his senses, he sees a sword in his face. The Horseback Guard stands above him.

(CONTINUED)

CONTINUED: (4)

HORSEBACK GUARD

The fight is over.

DON JUAN

But I'm a lover not a fighter.

Juan leans up and kisses the horse. The horse spooks, lifts its front legs and bucks the Horseback Guard off.

Juan springs up and grabs Ciutti. Juan stops in front of the Guard that shot at him. The Guard is reloading his gun.

DON JUAN (cont'd)

That was rude!

Juan punches the Guard, knocking him out. Juan and Ciutti run off as another group of Guards pop out of the convent.

Juan spots Rafael's wagon near Buttarelli's. He runs by and throws Ciutti in the back. Juan continues moving around the side of the wagon.

The Guards arrive and find Rafael in the driver's seat. Rafael is now wearing Don Juan's white shirt.

DON RAFAEL

Is there a problem, officers?

The Guards angrily lower their swords. In the background, we see Juan, wearing Rafael's blue jacket, running inside the convent.

**INT. CONVENT. DAY**

Juan runs in, out of breath.

There are two staircases, one to the left, one to the right. Juan sees Brigida, paused in shock on the right staircase.

DON JUAN

Ma'am.

Juan bows for a moment before running up the staircase. He stops when he passes Brigida. She's still shocked.

DON JUAN (cont'd)

Ines is in the last room on the right?

BRIGIDA

Yes...no! You can't go in there.

(CONTINUED)

CONTINUED:

DON JUAN

I merely wish to give her a report on my salvation. Hit a few snags today, but overall, I'm now a much better person.

BRIGIDA

I'm sure Gonzalo would love to hear that. He's in Ines' room now.

Juan stops and steps down past Brigida.

BRIGIDA (cont'd)

You caused quite a stir last night. Now, Gonzalo will be with Ines all night.

DON JUAN

That's a problem.

BRIGIDA

You are the problem! Your actions are what drove the Captain to put Ines in here. And now you wish to harass her.

DON JUAN

Ines doesn't want to take her vows? I knew she wasn't cut out for nunhood.

Brigida slaps Don Juan. Juan grabs his face.

BRIGIDA

My lady is as virtuous as any in Sevilla! She just has a few wild oats, which she'd like to sow, in a morally acceptable way.

DON JUAN

You must tell her that I stopped by. I will find a way to get to her.

Brigida turns to walk back upstairs.

BRIGIDA

If you have any decency at all, Senor Tenorio, you will find someone else to seduce. Ines doesn't...

The kerchief Brigida is wearing gets pulled off. Brigida grabs for it, but its too late. She swings around but Juan isn't there. She takes a few steps down and looks around the lobby, but Don Juan is gone.

**EXT. CONVENT. DAY**

Guards are now swarming the square in search of Don Juan.

(CONTINUED)

CONTINUED:

Juan, now wearing Brigida's kerchief over his head, hunches over and walks through the crowd of guards.

Juan makes it to Rafael's wagon, and jumps in the back.

**INT. DON RAFAEL'S WAGON. DAY**

Juan takes off the kerchief.

CENTELLES

You looked a little rusty. The best we can give you is an 8 out of 10.

Juan looks disappointed, Rafael slowly drives the wagon away.

CIUTTI

Sir, this Ines is causing us much trouble. You need to forget about her!

DON JUAN

But I'm in love.

CIUTTI

We know. But Luis gets married tomorrow and you still haven't seduced Ana.

DON JUAN

Oh, Ciutti, it's just a stupid bet!

Rafael stops the wagon. He gasps collectively with Ciutti and Centelles.

CENTELLES

Did he just say...?

Ciutti places his head on Don Juan's forehead.

CIUTTI

He feels kind of warm.

DON RAFAEL

Don Juan, ignoring a wager?

Juan removes Ciutti's hand. He sits up in the wagon and tries to regain his swagger.

DON JUAN

Of course not. I'm just...wagon sick. I'll seduce Ana tonight, win the bet and then deal with Ines. Ciutti, does that plan fit into my schedule?

Ciutti pulls out a scroll. He reads.

(CONTINUED)

CONTINUED:

CIUTTI

You had planned to drink tonight.

DON JUAN

Then we shall move that up. Don Rafael,  
turn around. We're going back to  
Buttarelli's, my treat.

They all look at Juan like he's crazy.

CENTELLES

You want to go back into the heart of the  
Royal Guard? You'll never get out alive.

DON JUAN

Wanna bet?

**INT. INES'S ROOM. DAY**

Ines is sitting on her bed as Brigida combs her hair.

Gonzalo paces the room looking alternately at the door and  
the window. The door opens. Gonzalo pulls out his sword and  
points it at the Abbess. She clings to the wall in fear.

DONA INES

Father!

DON GONZALO

Forgive me, Abbess.

Gonzalo puts away his sword and places his hand on the  
Abbess' shoulder in an attempt to comfort her.

ABBESS

One of your men has come to see you.

The Horseback Guard, now on foot, walks in behind the Abbess.  
His face is swollen and his head is bleeding.

DON GONZALO

Don Juan?

The Horseback Guard nods. Ines ears perk up.

DON GONZALO (cont'd)

I was to be told if he was spotted!

HORSEBACK GUARD

There were eight of us. We thought...

Gonzalo slams his fist on Ines' dresser. The Horseback Guard  
grabs hold of the Abbess and hugs her out of fear.

(CONTINUED)

CONTINUED:

Gonzalo walks over and forcefully grabs the Horseback Guard by the coat and leads him down the hall.

The Abbess closes the door. Ines sighs in relief.

ABBESS

Your father just wants you to be safe, Ines. I'm sure after tomorrow, he'll be less intrusive.

DONA INES

Tomorrow. My vows.

She sighs.

ABBESS

Ines, I was scared too when I came here. But as soon as I took my vows a peace came over me. Choosing to serve God is never the wrong decision.

DONA INES

Then why do I wish to leave so badly?

Ines covers her mouth, surprised that her last sentence was said out loud. The Abbess puts her arm around Ines.

DONA INES (cont'd)

I'm sorry, Abbess. I want to serve God, I really do. Just not in this way. I feel there's a lot I'll be missing out on.

ABBESS

Tell me, Ines, does your new attitude have anything to do with Don Juan?

Ines looks down at the floor.

ABBESS (cont'd)

Juan has not been the same since his mother died. No respect for women at all. Don't let him corrupt you.

DONA INES

But suppose someone were to lead him back to the right path? Perhaps if...

ABBESS

Ines! I have seen too many women lose their souls trying to save Don Juan's.

Ines puts her head down. Gonzalo storms through the door.

(CONTINUED)

CONTINUED: (2)

DON GONZALO

I am blocking off the convent. No one comes in or out without my knowledge.

ABBESS

Senor Gonzalo, perhaps we should leave Ines alone for a while.

DON GONZALO

He's still free.

ABBESS

I will wait by the door and alert you if I notice anything suspicious.

Gonzalo broods angrily around the room before stopping in front of Ines.

DON GONZALO

We will leave the decision to Ines.

All eyes fall on Ines. She looks up at Gonzalo and nods.

Gonzalo moves backward slowly, surprised.

DON GONZALO (cont'd)

I...see.

Ines begins to cry. The Abbess opens the door and leads Gonzalo out. She looks back to Ines and gives her a reassuring smile before closing the door.

As soon as it closes, Ines stops crying and stands up.

DONA INES

They bought it. Thank God!

Ines looks to the window.

DONA INES (cont'd)

I need to get out of here, Brigida. Everyone is so concerned about Don Juan. I might be able to slip away.

Ines shakes her head.

DONA INES (cont'd)

As if I would fall for his charm...and grace...and devilish good looks.

Ines shudders.

(CONTINUED)

CONTINUED: (3)

DONA INES (cont'd)  
 Besides, with my Father on him, Juan's probably halfway to Barcelona by now.

BRIGIDA  
 Actually, he stopped by an hour ago.

Ines turns in shock to Brigida.

BRIGIDA (cont'd)  
 And he says 'hello.'

DONA INES  
 He broke in here to see me? How did he get past all the Guards outside?

Brigida shrugs her shoulders. Ines walks over to her dresser. She picks up the book Juan gave her.

DONA INES (cont'd)  
 Perhaps he's more sincere than I thought.

BRIGIDA  
 No. Just hornier.

Ines gives Brigida an offended look. She opens the book and a small paper falls out onto the floor.

Brigida picks up the loose page and starts to read it.

BRIGIDA (cont'd)  
 Oh no!...Oh dear! Uhhhh...it's just a blank page. I'll throw it out.

DONA INES  
 I can see there is writing on it. What does it say?

Ines reaches for it but Brigida pulls away.

Ines attempts to grab the paper again but Brigida moves it from hand to hand and behind her back. Finally Ines pins Brigida against the wall and wrestles the paper from her hand. Ines starts to read it.

DONA INES (cont'd)  
 (reading)  
 "*Ines of my Heart. Ines of my soul.*"  
 ...oh this can't be good.

She continues.

(CONTINUED)

CONTINUED: (4)

DONA INES (cont'd)

(reading)

*"In your eyes I see my redemption/In your lips, pure ecstasy/In your hands I see my salvation/And in your body my destiny. I never thought one women could steal my heart. But then I never counted on meeting an Angel. My undying, eternal and sincerest love, Juan."*

Ines sits down on her bed.

DONA INES (cont'd)

He wrote me a poem.

BRIGIDA

Ines, calm down. He's not sincere. He's just trying to seduce you.

DONA INES

It's working.

**EXT. GATE OUTSIDE DONA ANA'S. NIGHT**

Don Luis and Pascual stand guard at the back entrance.

Don Juan and Ciutti watch from the corner of the gate, hiding in a bush which surrounds the side of the estate.

CIUTTI

Great! Luis is guarding the back entrance. So much for your plan.

DON JUAN

Go across the street. When I give you the signal, throw a rock at the gate.

Ciutti sighs. He crouches near the edge of the gate. When he sees that both Pascual and Don Luis are looking away, he dashes across the street.

Ciutti arrives at a tree and ducks behind it. Juan gives him a thumbs up. Ciutti grabs a rock and throws it. He badly misses the gate. The rock actually almost hits Juan.

Juan points at the gate. Ciutti nods and throws another rock. This one hits Juan in the chest. Ciutti cringes.

Juan sighs. He picks up a large rock near his feet. He flings it against the gate, producing a loud, ringing, metal clang.

Luis and Pascual pull out their swords. Pascual runs in the opposite direction that the noise came from. Luis grabs him.

(CONTINUED)

CONTINUED:

DON LUIS  
Stay here.

Pascual nods as Don Luis readies his sword and carefully advances towards the corner.

Don Juan sees him coming and hides in the bush on the opposite side of the gate.

DON LUIS (cont'd)  
Who's there?

DON JUAN  
The one who is here.

DON LUIS  
Don Juan?

Juan jumps from the corner and stands in front of Luis.

DON JUAN  
The one and only!

Don Luis angrily raises his sword.

DON LUIS  
The bet is over. Stay away from Ana.

DON JUAN  
Fine. I'll just go tell everyone that you have backed out of our wager.

DON LUIS  
Dammit, Juan, I swear I'll kill you!

DON JUAN  
I believe it, Luis. But seriously, what's one woman between friends?

Don Luis pauses.

DON LUIS  
I...love her.

Don Juan laughs, then slowly begins to get quiet.

DON JUAN  
You're serious?

Don Luis remains firm and doesn't change expressions.

(CONTINUED)

CONTINUED: (2)

DON JUAN (cont'd)

Oh Luis, remember what I first taught you. Love is wonderful...but temporary. You find a woman that you can't tame and you start to wonder if you've lost your touch. So you give up, call it true love and expect it will last forever.

DON LUIS

You're wrong, Juan. Ana is different from the rest. When we first kissed, I felt something I've never felt before.

DON JUAN

Have some wine, the feeling goes away.

DON LUIS

I don't want it to! It makes me sick to think of what we've done. We treat women like objects, we break their hearts and move on. I'm in love, Juan. True love. Not the kind you always have, that comes and goes in half an hour.

DON JUAN

An hour! Always takes at least an hour.

Luis moves his blade to Juan's throat. Juan remains calm.

DON LUIS

Don Juan!

DON JUAN

Don Luis...

Tears of anger fill Luis's eyes. He pulls back his sword and lunges for Juan's throat. Before the blade cuts Juan, a rock hits Luis's head, knocking him to the ground unconscious.

After Luis falls, Ciutti is seen behind him, the rock is in his hands.

DON JUAN (cont'd)

Thank God your aim is better from this distance.

Juan feels around Luis's cloak until he finds the keys. He looks at Don Luis and grabs the rose from his cloak.

DON JUAN (cont'd)

Ahhh, the red rose. Nothing aids seduction like you my friend.

(CONTINUED)

CONTINUED: (3)

Juan drops the rose in his front pocket. In the background, Ciutti drags Luis off toward an alley. Juan turns to watch.

DON JUAN (cont'd)  
He's really in love. The poor bastard.

Juan shakes his head, before slithering toward the entrance.

Juan pulls out his sword as he arrives at Pascual. Pascual doesn't seem to notice. Juan waves his hand in front of Pascual's face...still no response.

Juan shrugs and puts the keys in the gate. Suddenly, Pascual turns around and runs into Juan. Pascual pulls out his sword.

PASCUAL  
Who goes there?

He puts his hand on Don Juan's chest, then feels the rose in the pocket of the cloak.

PASCUAL (cont'd)  
Oh, Senor Mejia...I'm sorry.

Pascual puts his sword away. Juan looks surprised. He pats Pascual on the shoulder before entering the gate.

Pascual swings wildly again at the wind.

**INT. DONA ANA'S ROOM. NIGHT**

Ana peeks out of her bedroom door. She watches her father, **SENOR PANTOJA**, stumble drunkenly to his room.

SENOR PANTOJA  
Happy Lent, everyone.

He falls into his room.

Juan enters quietly from the window. Ana blows out the candle sending the room into darkness. The sudden blackness causes Don Juan to stumble from the window.

DONA ANA  
Luis?

Don Juan remains silent. Only voices can be heard. Ana goes toward the voice and kisses Juan.

DONA ANA (cont'd)  
I was worried. I heard some yelling outside. Did you run into Don Juan?

(CONTINUED)

CONTINUED:

DON JUAN

Uh-uh.

Ana feels around Juan's chest. She feels the flower.

DONA ANA

My rose...Did it bring you luck?

DON JUAN

(emphatically)

Uh-huh.

She kisses him again.

DONA ANA

I thought about what you said...about trusting you. Guess I'm nervous too.

DON JUAN

Ah.

DONA ANA

But when I imagined being without you, it killed me.

DON JUAN

Awww.

DONA ANA

I want to be with you...right... now.

DON JUAN

Oh!

They begin to kiss as Dona Ana slowly pulls Don Juan on top of her on the bed.

DONA ANA

Promise not to tell my father?

DON JUAN

Uh-huh.

**EXT. ALLEY. NIGHT**

Luis slowly wakes up. Using the wall to support himself, he gets to his feet and pulls out his sword. Luis rubs his head and grimaces before stumbling out from the alley

**INT. DONA ANA'S BEDROOM. NIGHT**

Luis climbs into the darkness of Ana's room from the window. After a few seconds, the room is illuminated.

(CONTINUED)

CONTINUED:

Ana wakes up to see Luis with a candle in his hands.

DONA ANA  
Luis...what's wrong?

Luis sees Ana alone in bed. He sighs in relief. Luis reaches over and kisses Ana. He hugs her close. Ana looks confused.

Luis spots his rose lying next to Ana on the bed. He pushes her away and checks his cloak. The rose is missing. Luis moves away in horror. Tears begin rolling down his face.

DONA ANA (cont'd)  
What's the matter?

DON LUIS  
No.

DONA ANA  
Is it...me?

DON LUIS  
(screaming)  
Nooooooooooooooooooooo!

Luis lets out an unearthly scream. He vaults out the window. Ana runs to the window and watches him go.

**EXT. STREET OUTSIDE OF CONVENT. NIGHT**

Don Juan and Ciutti walk in the shadows toward the convent. Juan looks pale and flustered.

CIUTTI  
Sir, it happens to a lot of guys.

DON JUAN  
Not to me!

CIUTTI  
Doesn't make you any less of a man.

DON JUAN  
But the second I kissed Ana...this awful feeling came over me. Like I was sickened by what I was doing.

CIUTTI  
I have heard others talk about such a feeling. I believe it is called guilt.

(CONTINUED)

CONTINUED:

DON JUAN

It's horrible! All I could think about was Ines. About what she might think. I had to stop kissing Ana. I just put my arm around her til she fell asleep

CIUTTI

Wow! You mean you didn't...

DON JUAN

No! I...I...I couldn't.

Ciutti gives Juan an encouraging pat on the back.

DON JUAN (cont'd)

I just need to get Ines out of my system. I'll seduce her, then I'll finish off Ana to win the bet. It'll be more difficult but think of the excitement. This will be a story told in taverns for centuries to come.

Ciutti nods. They arrive at an alley overlooking the convent. The doors of the convent open and Gonzalo leaves. Ciutti and Juan clutch to the side of the wall.

CIUTTI

Sir, as you might remember, the last time we tried to get into the convent it did not go so smoothly. Perhaps we can try a different approach. Maybe a nice letter?

Juan looks at Ciutti in the same way a teacher looks at a disruptive student. Ciutti rolls his eyes and exhales.

CIUTTI (cont'd)

I'll go steal a wagon!

Ciutti runs down the alley.

Juan stares at the convent. Four Guards at the front, three more in the streets. One Guard passes the alley Juan is in.

Juan steps out behind the Guard brazenly. The Guard stops and slowly starts to turn around. A wagon rolls down the street, passing between Juan and the Guard.

After the wagon passes, Juan has disappeared. The Guard finishes turning around. He sees nothing. He turns the other way.

**EXT. ALLEY NEAR CONVENT. NIGHT**

Another Royal Guard patrols the side of the convent. Juan jumps down behind the Guard and ducks out of view. The Guard spins around to check on the noise but Juan is not there.

Juan gracefully rises up behind the Guard. When the Guard turns back around, Juan greets him with a headbutt, knocking the Guard out cold.

The Second Guard along the side of the convent hears the commotion. He draws his sword and runs at Juan. Juan grabs the unconscious first guard and throws him at the second guard, knocking them both down.

By the time the second guard regains his senses, Juan has a sword to his chest. The Guard opens his mouth to scream. Juan moves his sword up to the Guard's throat. The guard closes his mouth and slowly stands up.

DON JUAN

Sword.

The Guard drops his sword.

DON JUAN (cont'd)

Pistola.

The Guard removes his gun from his belt and drops it.

DON JUAN (cont'd)

Shoes.

The Guard seems confused. He looks down at his shoes and Juan swings his sword handle up, hitting the man right in the chin. The Guard falls unconscious into Juan's arms.

Juan looks at the side of the convent, Ines' window is 30 feet up. He looks back down and then turns his head to the stone wall to the left of the convent.

Juan pushes off the side of the convent, propelling him toward the stone wall. He pushes off the wall, vaulting back toward the convent. Juan grabs onto a ledge on the convent and begins to climb.

**EXT. OUTSIDE INES' WINDOW. NIGHT**

Juan quickly arrives at the ledge outside Ines' window. He pulls out his sword. Juan takes three deep breaths. He clenches his sword and vaults through the window.

**INT. INES' ROOM. NIGHT**

Juan lands on the floor. He raises his sword and quickly looks around. No one is there.

Juan finally looks to the bed, and sees someone sleeping. Juan puts away his sword without taking his eyes off the bed.

DON JUAN

Beauty incarnate...even as she sleeps.

Juan walks to the foot of the bed.

DON JUAN (cont'd)

To be these sheets. To be able to caress your skin, and feel your warmth wrapped around me...I would gladly face a thousand Gonzalos.

Juan kneels on the floor, in the middle of the bed. He grabs the hand that hangs off the edge of the mattress.

DON JUAN (cont'd)

Ines, something strange is happening to me. Ever since I've met you, no other woman has been able to enter my mind.

Juan places the hand against his face.

DON JUAN (cont'd)

I can't find redemption until I'm in your arms. Only you can guide me, only you can make me whole.

Juan kisses the hand. The figure in bed springs up...it's Brigida.

BRIGIDA

My God...you are good!

Juan takes a few steps back in shock.

DON JUAN

What the...where is Ines?

BRIGIDA

She went to find you.

DON JUAN

To find me?

Juan paces around the room.

(CONTINUED)

CONTINUED:

DON JUAN (cont'd)

You know, you could have told me! Hang a blanket out the window, give me a signal. Anything! I can't keep breaking in here. It's harder than I make it look.

There's a knock at the door.

ABBESS (O.S.)

Ines! I heard yelling. Are you alright?

Brigida looks nervously at Juan. Juan runs to the window. He sees Gonzalo, followed by 10 armed Guards, approaching the convent. Juan cringes.

ABBESS (O.S.) (cont'd)

Ines?

BRIGIDA

What should we do?

Juan goes back to the window. He spots Ciutti at the opposite end of the alley, sitting in front of a wagon.

DON JUAN

Ciutti!

Ciutti looks up. Juan motions for him to come to the window. Ciutti shakes his head. Juan sternly stares at Ciutti. Finally, Ciutti gets off the wagon and runs nervously to the window below.

ABBESS (O.S.)

Ines, I'm coming in.

The Abbess starts to unlock the door.

Juan runs over to Brigida, grabs her hand, and leads her to the window. He helps her out onto the ledge.

**EXT. OUTSIDE OF INES' WINDOW. NIGHT**

Brigida clings nervously to the side as Juan closes the window behind him.

CIUTTI

Hello, my love!

Ciutti waves at Brigida. She turns her head in disgust.

DON JUAN

You can jump or you can walk back in there and tell everyone what happened.

(MORE)

(CONTINUED)

CONTINUED:

DON JUAN (cont'd)  
I'm sure Gonzalo will understand. He  
won't take it out on you.

Brigida closes her eyes and jumps. She lands on Ciutti  
knocking him to the ground. She lays on top of him.

CIUTTI  
This is the greatest day of my life.

Juan lands gracefully on his feet next to them. He helps them  
both up.

DON JUAN  
Let's go!

Juan and Brigida dive into the back of the wagon. Ciutti  
grabs the reins.

Don Juan peeks out of the wagon and sees Gonzalo enter the  
convent. The rest of the Guards wait outside.

**INT. CONVENT. NIGHT**

Don Gonzalo walks up the stairs to Ines' room.

DON GONZALO  
Abbess, Don Juan is gone. The coward  
probably fled once he heard I was going  
to be here. Ines will be relieved.

Gonzalo arrives at Ines' empty room. The door is open. He  
sees the Abbess kneeling in prayer. Gonzalo screams angrily.

**EXT. STREET OUTSIDE OF CONVENT. NIGHT**

The wagon is moving slowly. Juan whispers to Ciutti.

DON JUAN  
Ciutti, go left.

Juan peeks outside and sees the wagon heading toward the  
Guards. Juan shakes his head in frustration.

DON JUAN (cont'd)  
Your other left, Ciutti!

Ciutti raises his left hand and realizes he was heading the  
wrong way. He starts turning the wagon around.

**INT. CONVENT. NIGHT**

The loud ruckus attracts the attention of Gonzalo. He peers  
out the window and sees Ciutti in the front of the wagon.

(CONTINUED)

CONTINUED:

DON GONZALO  
It's Don Juan!

**EXT. CONVENT. NIGHT**

The Guards see the wagon and surround it. Juan quickly jumps into the front of the wagon. He grabs the reins from Ciutti.

CIUTTI  
Think I'll go keep her company.

Ciutti dives in the back of the wagon with Brigida.

The Guards close in on the wagon. Juan winks at them before violently snapping the reins. The horses respond and the whole wagon jolts forward, knocking over half the guards. The remaining Guards give chase as the wagon speeds away.

**INT. CONVENT. NIGHT**

Gonzalo grunts from the window and runs out of the room, sword in hand. From the window we see the wagon getting further and further away from the pursuing guards.

**EXT. DONA ANA'S HOUSE. NIGHT**

A dozen Armed Guards scour around the estate. Pascual stands in the same position, oblivious to everything.

**INT. DONA ANA'S HOUSE. NIGHT**

Dona Ana is sitting on her bed crying. Ines consoles her.

DONA ANA  
I've never seen him like that. He was  
crazy. I don't know where he went.

DONA INES  
Was it just Luis here? You did not see  
Don Juan?

Ana shakes her head.

DONA ANA  
What have we done, Ines? We need to call  
everything off. What if something  
horrible happens?

DONA INES  
We have done nothing wrong! Men do this  
sort of thing all the time. There's no  
reason we can't too.

(CONTINUED)

CONTINUED:

DONA ANA  
But Luis was so angry!

DONA INES  
I've got everything under control. I just  
need to find Don Juan...and everything  
will end up okay.

DONA ANA  
If you don't find him before Luis...Juan  
will end up dead.

**EXT. STREET. NIGHT**

Juan is still at the front of the wagon. He looks back to see  
that he has outrun the guards. He starts to slow down.

DON JUAN  
She could be anywhere.

Juan sighs and plops back in the front seat in frustration.

**INT. WAGON-CARRIAGE. NIGHT**

Brigida looks nervous.

CIUTTI  
Don't worry my dear...if Ines is out  
there...Don Juan will find her.

BRIGIDA  
That is what I'm afraid of.

Brigida shakes her head and places it in her hands.

**EXT. WAGON. NIGHT**

Juan approaches Dona Ana's house. He sees the extra security  
there since he left.

DON JUAN  
Grab hold of something!

**INT. WAGON-CARRIAGE. NIGHT**

Ciutti quickly embraces Brigida. She pushes him off.

**EXT. WAGON. NIGHT**

Juan snaps the reins and the wagon bolts past the Pantoja  
estate, before the Guards can react. 50 yards past the house,  
Juan sees a woman walking down the street. Juan stares at her  
and as he passes, he realizes its Ines.

(CONTINUED)

CONTINUED:

Without stopping the wagon, Juan jumps from the front and grabs onto a tree branch, hanging over the street. He swings on it once and then flips off, landing right in front of Ines. She takes a step back in fear.

DON JUAN

You shouldn't walk alone at this time of night.

Ines looks around confused. She then looks up.

DON JUAN (cont'd)

Please Ines, I think you know something about falling from the sky, my angel.

Ines smirks at the compliment. In the background, the wagon comes to a stop along the side of the street.

DONA INES

Half this town is looking for you...and they're bringing their weapons too.

DON JUAN

And yet here I stand with you.

DONA INES

Why risk everything for me?

DON JUAN

Because Ines, I'm in love with you.

DONA INES

You're a fool!

DON JUAN

A fool in love.

DONA INES

No, just a fool! I'm sure this is the same song and dance you've played with hundreds of other women.

DON JUAN

Thousands. But if you didn't believe I was sincere...you wouldn't have come looking for me.

DONA INES

How did you...Brigida!

DON JUAN

She's in the back of the wagon. And that's where you should be.

(MORE)

(CONTINUED)

CONTINUED: (2)

DON JUAN (cont'd)  
Ines, you don't belong in the convent.  
You belong with me...in my arms.

Juan leans in to kiss her. Ines pulls away.

DONA INES  
This is just a game to you. I need you to  
be honest for a change.

DON JUAN  
I am honestly in love with you.

DONA INES  
Swear it on your Mother's grave?

Juan's smile fades. He gets silent.

DONA INES (cont'd)  
Swear you love me on your Mother's  
grave....and I will believe you.

Juan remains silent. He approaches Ines. She backs into the  
side of the building. Juan places his hand against the wall,  
next to Ines' head.

DONA INES (cont'd)  
Swear on her grave that this is real!

DON JUAN  
I swear...that this won't hurt a bit.

Juan leans in to kiss Ines. She relents. Their lips are about  
to touch. Suddenly, Juan jerks away in pain.

DON JUAN (cont'd)  
Owwwww!

Juan staggers back and sees an arrow lodged in his arm. Blood  
covers part of his shirt. Ines covers her mouth.

Juan looks up and sees the entire regiment of Guards that had  
been chasing him, blocking the street. One of the Guards has  
a bow in his hands.

DON JUAN (cont'd)  
An arrow!? That really hurt! Who still  
uses a bow and arrow? This is the  
nineteenth century, gentlemen.

Juan grimaces as he pulls the arrow out of his arm. Ines  
comes away from the building and joins Don Juan.

DONA INES  
He's done nothing wrong.

(CONTINUED)

CONTINUED: (3)

ROYAL GUARD # 1

He broke out of prison and assaulted  
eight royal guards.

Ines looks over at Juan. Juan smiles and shrugs.

ROYAL GUARD # 1 (cont'd)

Surrender and no one gets hurt.

DON JUAN

You already shot me with an arrow!

DONA INES

Juan, please surrender. Maybe I can  
convince my Father to go easy on you.

DON JUAN

Ines, love is one of the many things in  
life worth fighting for.

Juan draws his sword. The Guards do the same.

DON JUAN (cont'd)

I am Don Juan Tenorio...and I have fought  
off more men than you with my single  
sword. I will not be taken alive tonight.  
So who wishes to challenge me? Who wishes  
to fight the toughest man in all Sevilla?

The Guards look at each other in fear. Juan strikes his sword  
on the stone road. Sparks fly. The Guards move back

DON JUAN (cont'd)

I am one man. And yet none of you dare  
challenge me. Cowards!

The Guards still do not step forward.

DON JUAN (cont'd)

Cowards! Cowa...run!

Ines looks surprised. Juan grabs her and they head toward the  
wagon. The Guards hesitate and then give chase.

**INT. WAGON. NIGHT**

Ciutti and Brigida are praying in the back of the wagon.

BRIGIDA

Lord...please keep Ines safe.

CIUTTI

Lord...please keep Ciutti safe.

**EXT. STREET. NIGHT**

Juan and Ines arrive at the wagon. Juan helps Ines in and grabs the reins. He snaps them and the horses take off.

An arrow hits the front of the wagon near Juan's feet.

DON JUAN

Again with the arrows.

A gunshot rings out, and the wood where the arrow is lodged is completely blown off. Juan shrugs.

Juan places his arm around Ines and shields her from danger. Ines nervously grabs hold of Juan.

DONA INES

Oh God, what am I doing?

Juan places the reins in his left hand. He strokes Ines' hair with his right hand in an attempt to relax her.

DON JUAN

On my honor, Ines, no one will harm you.

Juan continues stroking her hair, and his hand seems to take on a life of its own. His hand trembles as it moves away from Ines. Juan looks at it in confusion. Another arrow hits the wagon. Juan is oblivious...as the wagon speeds away.

**EXT. OUTSIDE PANTOJA ESTATE. NIGHT**

Gonzalo and several dozen guards all sit on horseback. The Guards from the Pantoja estate surround them on foot.

DON GONZALO

Head through the forest, see if we can cut them off. This is the only road out of Sevilla...I want it blocked.

Gonzalo turns to the Guards on foot.

DON GONZALO (cont'd)

You men surround this estate in case he doubles back. The safety of my daughter is your only objective...don't do anything that may put her in harm's way.

Gonzalo motions with his arm. The Guards all scatter.

Gonzalo is left on the street alone. He exhales, at first angrily, and then sadly. He places his hand over his eyes. Tears begin to roll down from under his fingers.

(CONTINUED)

CONTINUED:

DONA ANA  
Captain Gonzalo?

Gonzalo quickly wipes the tears away.

DON GONZALO  
Mistress Pantoja...it's not safe for you  
to be on the streets tonight.

DONA ANA  
I think I know where Don Juan is.

**QUICK CUT TO:**

**EXT. RIVER BOARDING HOUSE. NIGHT**

Don Juan drives the wagon to the side of an abandoned house near a river. He unhitches the horses and they ride off.

Brigida and Ciutti exit out of the back of the wagon. Brigida immediately runs to Ines and hugs her. Ines smiles.

Ines moves away from Brigida and walks up to Juan.

DONA INES  
Before you get any seductive ideas...  
I'm merely here because I don't want to  
take my vows. You are an escape  
plan...nothing more.

Ines turns back to Brigida.

DON JUAN  
Fair enough. I'll just cancel that trip  
to Florence, then.

Ines stops. She turns around.

DONA INES  
Florence?

DON JUAN  
Yes. There's a port down the river. And a  
boat waiting. But, you're right. All that  
time alone, as we sail along the Italian  
coast, and see all that Renaissance  
art...I'd most likely try to seduce you.

Ines has her eyes closed. Visualizing Florence. Juan walks up to her and places his arms around her waist.

(CONTINUED)

CONTINUED:

DON JUAN (cont'd)  
 Your father's men are not far behind.  
 We'll hide here till they pass.  
 Florence...what was I thinking?

Ines closes her eyes again. Juan leads her to the door. She walks inside. Juan walks back to Ciutti.

DON JUAN (cont'd)  
 Ines has started to open up. It shouldn't take long. And once I'm through with her, I'll finally be able to focus on...on...

CIUTTI  
 Ana?

Juan snaps his fingers at Ciutti.

CIUTTI (cont'd)  
 Sir, this Ines woman has a strange hold over you. Perhaps this is something more than your usual half hour rendezvous.

DON JUAN  
 An hour! It always takes an hour.

CIUTTI  
 Sure, Sir. After I ditch the wagon, I will tell the Captain at the port to wait for us.

DON JUAN  
 There is no port.

Juan stares at Ciutti guiltily and walks slowly inside the boarding house.

Ciutti sighs and walks over to the wagon. Brigida hides in the shadows along the side of the house. Ciutti grabs the wagon and starts to drag it by the wheels.

BRIGIDA  
 There is no port?

Ciutti stops. He looks nervously over at Brigida.

CIUTTI  
 No. He said watch for support. I lift with my back, not my legs. A bad habit.

BRIGIDA  
 We're not going to Florence, are we?

(CONTINUED)

CONTINUED: (2)

CIUTTI

Of course. And as Don Juan and Ines spend time together, there's no reason the two of us can't...

BRIGIDA

Mr. Ciutti! I don't think of you in that way...nor do I want to.

Brigida shudders.

BRIGIDA (cont'd)

Ines is a chaste woman. She will not gallivant with Senor Tenorio until they're married.

CIUTTI

Marriage?! He only has until tomorrow.

Ciutti covers his mouth, realizing he just said something he shouldn't have. Brigida furrows her eyebrows.

BRIGIDA

What do you mean...only til tomorrow?

CIUTTI

Nothing...a figure of speech.

BRIGIDA

Don't fool with me! What is he up to?

Ciutti covers his mouth with his hands. Brigida seductively puts her arms around Ciutti's neck.

BRIGIDA (cont'd)

Close your eyes.

Ciutti does. Brigida's face turns sour. She does the sign of the cross and pulls Ciutti's hands away from his mouth. She reluctantly kisses Ciutti. His face lights up.

CIUTTI

Don Juan has become infatuated with Ines which is preventing him from seducing Dona Ana which he has to do by tomorrow or else he loses his bet with Don Luis.

Ciutti leans in to kiss Brigida again. She hits him away.

BRIGIDA

A bet! I knew it.. you...you scoundrel. How could you?

(CONTINUED)

CONTINUED: (3)

She hits Ciutti wildly with her hands. He tries to block.

CIUTTI

Ow! Stop!...I didn't make the bet.

She continues hitting him until Don Juan exits the building. He runs to the quarrel and pulls Brigida and Ciutti apart.

BRIGIDA

You...you demon! Where's my mistress?

DON JUAN

Upstairs...resting.

Brigida runs inside. Don Juan looks at Ciutti.

DON JUAN (cont'd)

What did you say to her?

CIUTTI

N...n...nothing.

Don Juan shakes his head.

DON JUAN

Inside, now! If we're lucky, Gonzalo and his men won't think to look here.

CIUTTI

What if we're not lucky?

Don Juan looks up.

DON JUAN

Hadn't though about that. Oooh, if they find us...going to be painful!

Juan chuckles as he walks back toward the door.

CIUTTI

Sir, when you say "us," you mean you and yourself alone, right?

Juan grabs Ciutti's arm and pulls him inside.

After they enter the house, Don Luis steps out from behind a tree along the river bank. His sword rests at his side as he stares stoically at the door.

**INT. BOARDING HOUSE BEDROOM. NIGHT**

Ines looks flustered in front of Brigida.

(CONTINUED)

CONTINUED:

DONA INES

A bet? No. No he wouldn't.

Ines bolts up.

DONA INES (cont'd)

Wait, yes he would.

Ines angrily clenches her fists.

DONA INES (cont'd)

That scoundrel! I can't believe I fell  
for his...uggghhh! Florence!

Ines gets up and heads for the doorway. Brigida follows. When they open the door, Don Juan is standing there.

Ines tries to slap him. Juan grabs her hand.

DON JUAN

Let me explain! If you don't like my  
words your hand can finish its course.

Ines relents and lowers her arm. Juan releases her hand.

DON JUAN (cont'd)

There is a bet, but it was never about  
you. I probably would have won already,  
if only I'd stop thinking of you.

Ciutti walks up behind Don Juan.

CIUTTI

It's true. He's become a big wuss.

DON JUAN

I can't focus, I can't think. You've  
entered my mind, Ines, and you just won't  
leave. I don't know what it is or why it  
happened...but something is telling me we  
need to be together.

Ines stares at Juan, trying to find any hint of a lie. Juan remains steadfast. In one motion, Ines grabs the dagger from Juan's belt, spins and places it against his throat.

DON JUAN (cont'd)

Seriously, how do you keep doing that?

DONA INES

I'm the daughter of the Captain of the  
Royal Guard. You'd be surprised at what I  
can do.

(CONTINUED)

CONTINUED: (2)

DON JUAN  
(suggestively)  
Really?

Ines increases the pressure on the dagger. Juan smiles.

DON JUAN (cont'd)  
Ines, that poem I wrote you...those words  
came from my heart. I swear it.

Ines removes the dagger. Juan moves away from the wall.

DONA INES  
You're pathetic, Juan! You don't have an  
ounce of sincerity in your entire body.  
Now, the Abbess is worried, my father is  
angry, all because I believed you  
actually wanted redemption. I almost fell  
for your tortured soul routine.

DON JUAN  
Routine? You don't know me.

DONA INES  
I know about your mother. I am sorry that  
you lost her...but get over it!

Don Juan's face becomes serious.

DON JUAN  
My Mother's dying wish was for me to find  
love.

DONA INES  
True love. Not the kind you have, hopping  
from bed to bed.

DON JUAN  
The love in my heart is true...it just  
usually doesn't last too long. But I have  
dreamt of finding a woman that would make  
it permanent. Perhaps that woman is you,  
Ines.

Ines gently places her hand on Juan's face. Juan caresses it.  
Ines leans in, as if she's about to kiss Juan.

DONA INES  
Ohhh, Juan...

Juan smiles. He tries to kiss Ines. She pushes him away.

(CONTINUED)

CONTINUED: (3)

DONA INES (cont'd)  
 ...that was the weakest attempt at  
 seduction I have ever seen.

She starts laughing. Juan is offended.

DON JUAN  
 I know you want me, Ines.

DONA INES  
 Why would I want you? You are a gallivant  
 who lacks the strength to commit. You are  
 a coward when it comes to love. You lack  
 compassion and have no real redeemable  
 social qualities. Want you? Don  
 Juan...you're beneath me

DON JUAN  
 I'd like to be.

Juan smirks and raises his eyebrows. Ines advances toward  
 Juan and Ciutti, forcing them out of the room. She closes the  
 door behind them and locks it.

DONA INES  
 I wanted to fall for you, Juan. But you  
 gave me no reason to. Perhaps all the  
 rumors about your seduction skills were  
 just that.

**INT. HALLWAY OUTSIDE BEDROOM. NIGHT**

Juan bites his lip in anger on the other side of the door

DON JUAN  
 Women kill to be with me. Once I  
 leave...your chances for the greatest  
 night in your life are gone forever.

**INT. BOARDING HOUSE BEDROOM. NIGHT**

Ines leans against the other side of the door.

DONA INES  
 It's not about one night. It's about a  
 lifetime of them. Each one better than  
 the last. Maybe that's why you can't  
 commit. You're no thoroughbred, Juan.  
 You're just a pony with one trick.

**INT. HALLWAY OUTSIDE BEDROOM. NIGHT**

Ciutti's face looks pained.

(CONTINUED)

CONTINUED:

CIUTTI

That was a good one, sir!

Juan glares at Ciutti. Ciutti backs down the stairs.

DON JUAN

I don't need to do tricks for women. They come to me. I'm out of here.

**INT. BOARDING HOUSE BEDROOM. NIGHT**

Ines smiles at Brigida.

DONA INES

Good. I don't want you to stay.

**INT. HALLWAY OUTSIDE BEDROOM. NIGHT**

Juan smirks at the door.

DON JUAN

I would've taken you places you've never seen. And given you pleasures you didn't think possible. But now, I'm gone.

**INT. BOARDING HOUSE BEDROOM. NIGHT**

Ines slides down to the ground.

DONA INES

Would you just leave already, then!

**INT. HALLWAY OUTSIDE BEDROOM. NIGHT**

Juan takes a step away from the door.

DON JUAN

I was really starting to open up to you. And this is the thanks I get. That's why I'm leaving, Ines. Don't you want to at least open the door to see me going?

**INT. BOARDING HOUSE BEDROOM. NIGHT**

Ines and Brigida look at each other.

DONA INES

I don't want to see you ever again!

Ines cringes, as if those words were hard to say.

DON JUAN (O.S.)

Fine, be that way!

(CONTINUED)

CONTINUED:

Footsteps are heard walking away from the door.

BRIGIDA

I think he's gone crazy.

Ines stands up and places her ear to the door. She can't hear anything. She looks at Brigida. Brigida shrugs her shoulders. Ines slowly unlocks and opens the door.

In the open doorway Ines sees Juan, on his knees.

DON JUAN

Why can't I leave you, Ines? Why can't I leave?

Ines smiles.

DONA INES

I think you're in love.

DON JUAN

Not again.

Ines helps him up. Juan wearily gets to his feet. His hand is trembling. Ines grabs it. A few tears roll down Juan's face. He catches one of the tears with his finger.

DON JUAN (cont'd)

My eyes...are leaking.

Ines smiles. Ciutti busts into the room.

CIUTTI

Don Juan! We have a problem.

DON JUAN

No. Everything is finally perfect, Ciutti. We have no problem.

CIUTTI

Gonzalo is approaching.

DON JUAN

We have a problem.

DONA INES

My father! He'll kill you!

CIUTTI

And maybe me too.

A horse is heard riding up. Ciutti runs to the window.

(CONTINUED)

CONTINUED: (2)

CIUTTI (cont'd)

Oh lord! He is here.

DON JUAN

Well, don't be rude. Invite him up.

Ines, Ciutti and Brigida look at Juan oddly.

DONA INES

No, Juan. This is all my fault. I'll tell my father that I...I ran away. And that you are long gone. That should give you time to escape.

DON JUAN

You have done nothing wrong, Ines. I am the one who must pay penance to your father. I need to tell him the truth. I need to tell him I'm in love with you.

Ciutti looks at Juan. He then runs to Ines and gets on his knees in front of her.

CIUTTI

Dona Ines, you are in good standing with God. Please tell him to be gentle with me. I haven't sinned much, except for that time in Rome. But Juan...

From outside, Gonzalo screams.

DON GONZALO (O.S.)

Tenorio! Come out and die like a man!

DON JUAN

Ciutti, let him in.

Ciutti realizes Juan's mind is made up. He pulls out a pistol from his side.

CIUTTI

At least take this, sir.

DON JUAN

Your pistola? With the faulty trigger?

Juan gently taps the gun against the wall. It fires a bullet through the ceiling. Ciutti looks up.

CIUTTI

Still, now I'm unarmed. Gonzalo won't kill an unarmed man, would he?

(CONTINUED)

CONTINUED: (3)

DON JUAN

Ciutti, when have I not gotten us out of a dangerous situation unharmed?

CIUTTI

You're right, sir.

Ciutti hugs Don Juan. He then runs back to Ines.

CIUTTI (cont'd)

Just tell God that I'm a good servant if pointed in the right direction and...

DON JUAN

Ciutti!

Ciutti gets up and runs downstairs. Juan turns to a nervous looking Ines. She shakes her head. Juan grabs her hands.

DON JUAN (cont'd)

If this is what you say it is, I must start caring about you more than myself. You know I must face him.

The door downstairs slams closed.

DON JUAN (cont'd)

And you know how I love a challenge.

Ines looks at Juan and smiles.

DON JUAN (cont'd)

There is a back exit in the other room. Use it and wait for me outside. If I show up...it means your father forgave me.

Ines pauses, refusing to move. Brigida eventually grabs Ines and runs into the other room.

Gonzalo's loud stomps can be heard on the staircase.

DON GONZALO (O.S.)

Where is that devil? Where is that scoundrel? Where is the most vile creature ever to live in Sevilla?

Gonzalo enters the room and sees Don Juan on his knees.

DON JUAN

Here I am!

Don Gonzalo pulls out his sword.

(CONTINUED)

CONTINUED: (4)

DON GONZALO

Where is Ines!? If you hurt her...

DON JUAN

Never! I'm in love with her, Gonzalo, and I think she loves me too. You asked me before to marry your daughter...perhaps now I can.

DON GONZALO

Have you no shame? You have dishonored Lucia, and now you wish to make amends by violating Ines.

DON JUAN

I'm sorry for what I've done to you. But I've changed, Gonzalo. Your daughter has opened my eyes.

Suddenly, a dark figure comes vaulting through the window. Both Gonzalo and Juan are caught off guard. The figure stands up and removes his cloak. It's Don Luis. He pulls out his sword and points it at Don Juan.

DON LUIS

I'm going to kill you.

DON JUAN

I believe Gonzalo has first dibs.

Gonzalo gets even angrier. Juan smiles calmly.

DON JUAN (cont'd)

Luis, you were right about love. I feel it now.

DON LUIS

Did you feel it with Ana you bastard!

Luis lunges for Juan but Gonzalo holds him back.

DON JUAN

All I ask is for a chance, gentlemen. A chance to prove I've changed. Gonzalo, I will do whatever you wish...I'll court Ines properly. And Luis, nothing happened between me and Ana. You won the bet. And I don't even care anymore.

DON GONZALO

I have another plan. Ines leaves with me and takes her vows tomorrow morning.

(MORE)

(CONTINUED)

CONTINUED: (5)

DON GONZALO (cont'd)  
Then we'll all attend your funeral so I  
can spit on your grave.

DON JUAN  
I liked my plan better.

Luis and Gonzalo run at Don Juan. Before their blades enter his flesh, Juan grabs them, and looks up at both men.

DON JUAN (cont'd)  
I'm a lover...not a fighter. Really!

Gonzalo kicks Juan in the stomach. Juan staggers back then cartwheels between both men. He grabs his sword from the wall and sticks it behind him in time to deflect a blow from Don Luis. The three men get in fighting positions. Luis and Gonzalo surround Don Juan.

DON JUAN (cont'd)  
Gentlemen...I give up. I will submit to  
you both. I don't wish to fight.

DON LUIS  
We do.

Luis lunges at Juan's midsection. Juan slides out of the way. He then blocks a thrust by Gonzalo with his sword. Juan turns to Luis, they parry back and forth before Juan quickly spins around to deflect a blow from Gonzalo.

DON JUAN  
Can't we all just get along?

Luis angrily swings at Juan's head. Juan gracefully ducks and kicks Luis in the ribs, knocking him to the ground.

Juan then runs to the window.

DON JUAN (cont'd)  
Ciutti!

Ciutti looks up slowly from down below.

Juan hears Gonzalo charging. He spins around and deflects Gonzalo's blow. They exchange thrusts until Luis gets to his feet and runs at Don Juan. Juan spins around completely to avoid him. This maneuver puts Juan off-balance and Gonzalo's next thrust sends Juan reeling backward to the window.

DON JUAN (cont'd)  
Ciutti! I need your...

Luis charges and knocks Juan out of the window.

**EXT. BOARDING HOUSE. NIGHT**

Juan lands on his stomach on the ground below.

DON JUAN  
...sword.

Juan slowly tries to get up.

CIUTTI  
Sir, perhaps it's time to run.

DON JUAN  
No. I think I might be winning.

The sound of horses galloping can be heard. Juan and Ciutti look up and see a dozen armed Royal Guards arriving at the house. They quickly dismount and get in lines; six on their knees in the front, six standing in the back. All with guns pointed at Juan. He drops his sword. Ciutti faints.

Gonzalo and Luis come barging out of the door. They both raise their weapons at Juan.

Dona Ana is riding on the back of a horse with one of the Royal Guards. She spots Luis.

DONA ANA  
Luis!

Luis turns and sees Ana as she dismounts the horse.

DONA ANA (cont'd)  
He did nothing. Don't do this!

Luis tearfully ignores Ana and turns away from her. He rejoins Gonzalo and points his sword at Don Juan.

DON GONZALO  
Lover? Fighter? Now, you're neither.

Gonzalo pulls his sword back and thrusts at Juan's chest. Before the blade enters, a dagger hits the sword, knocking it out of Gonzalo's hands.

Gonzalo and Juan look to the left. They see Ines, arm extended, standing with Brigida. The Royal Guards all turn their guns toward Ines.

DON GONZALO (cont'd)  
Lower your weapons!

The Guards do as they're told.

(CONTINUED)

CONTINUED:

DONA INES

This man asked for your forgiveness,  
father. And he is sincere.

Ines grabs a sword from one of the Guards before he can react. She storms past Gonzalo and arrives at Juan's side

DONA INES (cont'd)

No more violence. As the Good Book  
teaches us, sometimes we must turn the  
other cheek.

DON GONZALO

This is not your place, Ines! It's not  
ladylike.

DONA INES

And what is? To do as men say? To be  
placed in a convent against their will.  
To sit by and watch as their husbands  
fight, cheat and drink? Why should men  
have all the fun?

Ines gets in a fighting stance.

DON GONZALO

You dare take up arms against your  
father?

DONA INES

I just want to make my own decisions.

Luis yells and charges at Don Juan. Juan rolls backwards and grabs his sword, just in time to deflect Luis' blow.

Ines thrusts at Gonzalo. He blocks it, then lightly thrusts at Ines. She easily blocks it.

Gonzalo is driven backwards. He looks at Ines in shock.

DONA INES (cont'd)

I've watched you fight a lot through the  
years, father.

Gonzalo's face turns angry.

DON GONZALO

Guards!

The Royal Guards pull out their swords and join the fight. One of the Guards attacks Juan. Juan kicks him in the stomach as he continues his fight with Luis.

(CONTINUED)

CONTINUED: (2)

Ciutti wakes up. He stands up slowly and grabs his sword. In a moment of courage he yells out a battle cry and runs into the fight. A Royal Guard quickly punches Ciutti in the face, knocking him out again.

Ciutti's sword flies into the air. Juan grabs the sword and stabs an approaching Guard in the left shoulder, while still fighting off Luis with his other hand.

Gonzalo and Ines continue to thrust and parry. Gonzalo pulls up his sword and lets one of the Guards take his place.

DON GONZALO (cont'd)  
Do not hurt Ines! Just disarm her!

DON JUAN  
Good luck with that!

Juan kicks Luis in the stomach, knocking him away. Gonzalo and Juan spot each other.

DON JUAN (cont'd)  
Let's stop before someone gets hurt.

Gonzalo charges. Juan has to use both swords to block the attack. Gonzalo attacks with such force, Juan is driven back.

Ines tries to fend off two Royal Guards. They each grab one of her arms and lift her out of the fight. She struggles and with her legs kicks both men in the stomach. They let her go.

Luis spots Ines and thrusts at her. She parries and they start going back and forth.

DONA ANA  
Ines, don't hurt him.

Juan continues fighting Gonzalo. He grabs Gonzalo by the sleeves and rolls backwards, placing his foot on Gonzalo's chest. As Juan rolls over he pushes Gonzalo onto his back. Juan then gets up and runs toward Ines.

A Guard chases after Juan. Juan runs toward the boarding house and steps up on the wall. He backflips over the confused guard and when Juan lands he kicks the man in the chest, knocking him into the wall.

Luis stops fighting with Ines and grabs Juan in a headlock. Juan tries to free himself. He staggers toward Ana.

DON JUAN  
Could...you...tell him...nothing...  
happened between us.

(CONTINUED)

CONTINUED: (3)

DONA ANA

I've tried. He just wants you dead.

DON JUAN

Oh that is so like Luis.

Juan grabs Luis by the groin, until Luis starts screaming and releases Juan. Juan then pushes Luis down. Juan turns around to see Ines disarming another Royal Guard.

DON JUAN (cont'd)

Take my hand, my love.

Ines looks confused for a moment, but grabs Juan's hand.

Juan spins Ines around toward the boarding house wall. Without thinking, Ines puts her legs up and gallops across the wall, using Juan as support. As she spins around she kicks three Guards in the face, knocking all three down. Ines lands gracefully in front of Juan. Juan smiles amorously.

A Guard raises his sword behind Juan.

DONA INES

Behind you.

Juan quickly places his sword behind his head and blocks the Guard's attack. He parries, blindly with the Guard, without taking his eyes off Ines.

DON JUAN

You've opened my eyes to a new world.

Ines smiles at Juan.

DONA INES

Perhaps you should turn around now.

Juan ducks and the Guard's sword barely misses him.

DON JUAN

Perhaps you're right.

Juan turns and quickly disarms the Guard and knocks him down. All the Royal Guards have now been disposed of.

Juan turns back to Ines and caresses her face. Suddenly, a knife flies through the air, and pins Ines, by her coat sleeve to the boarding house.

DON JUAN (cont'd)

Ines!

(CONTINUED)

CONTINUED: (4)

Ines is fine, but can't remove the knife. She's stuck. Gonzalo approaches Don Juan. Luis approaches from the other side. Ines tosses Juan her sword with her free hand. Juan gets ready. Both Gonzalo and Luis run at him.

Juan somersaults in between them and spins to face them. Juan tries to fight off Luis with his right hand and Gonzalo with his left. All three thrust and parry.

Juan kicks up some dirt with his feet, distracting both men. Juan swings his hands around, hitting both Luis and Gonzalo in the face with the handles of both his swords. Luis is knocked down, Gonzalo doubles over.

Gonzalo unexpectedly jolts up, hitting Juan in the chin and knocking him into the wall. The surprise and force of this blow staggers Juan, and he falls onto his back.

Gonzalo stands groggily, and points his sword at Juan.

DON JUAN (cont'd)

I didn't know you were so headstrong!

DON GONZALO

Always arrogant...even to the end.

Luis stands up and joins Gonzalo. Gonzalo stabs Juan in the left shoulder. Juan screams.

DON GONZALO (cont'd)

That was for Lucia.

Gonzalo pulls out his sword. Juan's shirt is covered with blood. Gonzalo then stabs Juan in the right shoulder.

DON GONZALO (cont'd)

This is for Ines.

Gonzalo begins twisting the blade to increase the pain. Juan continues to scream. Ines turns away in disgust.

Gonzalo pulls the sword out. He grabs the handle with both hands and points it downward right at Juan's heart.

DON GONZALO (cont'd)

And this one is for me!

Gonzalo lifts the sword up.

DONA INES

Father, please!

Gonzalo hesitates He turns to Ines.

(CONTINUED)

CONTINUED: (5)

DON GONZALO

What have you done to her? She would rather help you than serve God. Tell her the truth. Tell her what you really are.

DON JUAN

She knows. And she knows I love her.

DON GONZALO

Shut your mouth! I will let you walk away, Tenorio. I will let you live. But you must tell Ines the truth. Tell her you don't love her. Tell her you were just trying to seduce her.

DON JUAN

I...I can't.

Gonzalo begins exhaling angrily.

DON GONZALO

Tenorio, I will kill you here! Tell the truth and you can walk away.

DON JUAN

To walk away would be a lie. I am in love with Ines, Capitan. That is the truth.

Gonzalo raises his sword again. Juan looks over at Ines.

DON JUAN (cont'd)

I swear on my mother's grave I am in love with your daughter.

Gonzalo lowers his sword. Ines finally frees herself from the knife and runs to Juan. She cradles him on the ground

DONA INES

I knew it. I knew you were being sincere. The great Don Juan, ready to sacrifice his life for a woman. That's gotta be true love, right...Ana?

DONA ANA

Fine. You win.

Ana pulls out a pouch of money. She tosses it to Ines. Everyone is confused.

DON GONZALO

Ines, what is going on?

(CONTINUED)

CONTINUED: (6)

DONA INES

Ana and I made a small wager. I bet I could make the great Don Juan find true love. Looks like I won.

Juan looks stunned. He looks at Luis and Gonzalo in confusion. Luis starts to laugh.

DON LUIS

Don Juan finally beaten...by a woman?

Ana runs to Luis and hugs him.

DONA ANA

Oh please, Luis. We were originally going to bet on you. But you fell for me before we could even make the wager official.

Luis looks down in shame. Ana grabs his face and pulls it up. She kisses him on the lips.

DON JUAN

(to Ines)

So you never loved me?

DONA INES

Please! Ines of my heart, Ines of my soul. I'm surprised you've been with any woman.

Ana and Brigida laugh. Juan appears hurt.

DON JUAN

Capitan, it appears I was misled about your daughter's affections. I apologize for my actions and seek your mercy and forgiveness.

Juan extends his arms. Gonzalo grabs Juan's sword and gun. He places shackles around Juan's wrists.

The Guards and Ciutti all slowly start to come to. Gonzalo grabs Juan by the shackles. He looks at Juan's cheap pistol and tosses it in the air. Juan watches it spin around.

DON JUAN (cont'd)

Everyone get down.

The gun lands on the ground, with the barrel facing Gonzalo. It doesn't go off. Gonzalo looks confused.

DON JUAN (cont'd)

Nooooooooooooooooooooo!

(CONTINUED)

CONTINUED: (7)

Juan quickly leaps in front of Gonzalo. A second later the gun goes off. The bullet hits Juan in the chest, as he dives in front of Gonzalo. Juan falls to the ground.

Ines screams. She runs to Don Juan. Everyone else follows.

DONA INES

Juan!

Ines props Juan's head up. He is holding his chest.

DON JUAN

You didn't tell me redemption would be so painful.

DONA INES

Please, Juan. Don't leave me.

DON JUAN

Why? So you can have more fun at my expense?

Juan grimaces. Ines grabs his hand.

DONA INES

So I can tell you that I truly did fall in love. With you.

DON JUAN

Yeah, yeah.

Ines reaches down and kisses Juan on the lips. Juan musters all his strength to kiss her back, before he collapses motionless, in her arms.

DONA INES

Juan! Juan!

Dona Ines starts crying. Luis, Ana and Ciutti put their heads down. Gonzalo stares solemnly at Juan's body.

Ines leans down and kisses Juan passionately on the lips one last time. Suddenly Juan places his arm around her head and rolls over so that he's on top of Ines.

DON JUAN

Told you, you'd fall in love with me.

Juan winks at Ines. She is startled. She reaches into Juan's shirt where the bullet entered. She pulls out Juan's little red book. The bullet is lodged inside. Juan wasn't hit. Ines pushes Juan off.

(CONTINUED)

CONTINUED: (8)

DONA INES  
You tricked me!

Juan grabs the money from Ines' hand. He stands up.

DON JUAN  
You bet on me, I bet on you. How about we stop playing games? No more wagers. No more lies. Let's do this properly.

Juan kisses Ines.

DON GONZALO  
Tenorio...you took a bullet...for me?

DON JUAN  
Perhaps now you'll believe me, Capitan. I am a changed man.

Juan smiles at Gonzalo.

**QUICK CUT TO:**

**INT. PRISON. NIGHT**

Juan is behind bars. Peste at his side.

DON JUAN  
That's the last time I save your life.

Gonzalo, Ines, Ciutti, Brigida and half a dozen Royal Guards all stand outside Juan's cell.

DON GONZALO  
One good deed does not undo thousands of evil ones.

DONA INES  
Father, please! Juan did not kidnap me. I wanted to see him. I do love him.

Juan pulls out his book and opens it to the page where the bullet is lodged.

DON JUAN  
And don't forget the bullet.

Something in the book catches Juan's eye. He frantically flips the page, then another, and another.

(CONTINUED)

CONTINUED:

DON GONZALO

You must still answer for what you have done with Lucia. You have shamed my family, and you...

DON JUAN

Capitan! Dona Lucia is not in my book. All the women I've seduced are in here. If she is not...

CIUTTI

Wait, sir, the night you were with Lucia. Didn't I pull you away from her after I met those twins outside of Sevilla?

DON JUAN

Ah yes, the twins.

Juan smiles. Ines doesn't. Juan turns serious.

DON JUAN (cont'd)

I was with the twins! I don't remember seducing Lucia because it never happened, Capitan. I didn't dishonor your family!

DON GONZALO

That's impossible. Lucia is pregnant!

DONA INES

Father, Lucia likes being with men.

DON GONZALO

Ines! Mind your tongue.

DONA INES

What's wrong with that? Why can't she gallivant like men do? Father, Lucia is confident in her...sexuality.

Gonzalo looks offended. He turns to Juan. Juan nods in agreement with Ines. Gonzalo looks at Peste. He nods too. Then, Brigida, Ines and Ciutti all nod. So does the entire Royal Guard. Gonzalo puts his head down.

DON GONZALO

I have failed as a father.

Ines walks over to Gonzalo.

DONA INES

Lucia and I may not be as proper as you'd like, but we both still love you. We're both still your daughters.

(CONTINUED)

CONTINUED: (2)

Gonzalo looks at Ines. Ines kisses his hand.

DONA INES (cont'd)  
 Juan will court me properly, with your  
 permission. And we will not consummate  
 our relationship until we are married.

DON JUAN  
 We won't?

Ines kicks Juan through the bars.

DON JUAN (cont'd)  
 We won't.

Gonzalo releases Ines' hand and paces around the room.

DON GONZALO  
 But this man has caused me so much grief  
 and suffering. He's the reason I created  
 the Royal Guard in the first place.

DON JUAN  
 I will compensate you for the trouble I  
 have caused. Money, land...anything I  
 have, Gonzalo, it's yours, for a chance  
 to be with Ines.

Gonzalo slowly looks up. A devilish smile upon his face.

DON GONZALO  
 To be worthy of my daughter...to take  
 away the thing that means the most to  
 me...you must give up that which means  
 the most to you.

Juan looks confused as he stares at Gonzalo.

DON JUAN  
 What's that?

Gonzalo begins laughing.

**DISSOLVE TO:**

**EXT. PRAIRIE. DAY**

**ONE YEAR LATER.** We're at the same prairie house as the  
 beginning of our story.

Don Patricio slowly rides a donkey to his home. He leaves it  
 at the side of his house and kicks it as he dismounts.

(CONTINUED)

CONTINUED:

DON PATRICIO

Stupid ass.

As he turns the corner to the front of his home he sees Fabricia, his beautiful horse, originally stolen by Don Juan.

DON PATRICIO (cont'd)

Fabricia! You have returned to me. My prayers have been answered! Daddy missed you so much.

As Patricio kisses Fabricia's face, he hears the laughter of his wife, Dona Andrea, from their upstairs bedroom.

DONA ANDREA (O.S.)

Ohhh, Don Juan!

Patricio's face turns red with anger. He pulls out his sword and kicks open the front door.

**INT. PRAIRIE HOUSE. DAY**

Patricio storms up the stairs. Andrea's screams grow louder.

DONA ANDREA (O.S.)

Yes, Don Juan! Faster! Faster!

Patricio screams as he runs into the bedroom.

**INT. BEDROOM. DAY**

Patricio barges in and stops. Andrea is fully clothed and sitting on the bed. Juan is next to her, with Andrea's **BABY DAUGHTER** on his knee. The baby laughs as Juan moves his knee up and down like a horse. Patricio raises his sword.

DONA ANDREA

Patricio! It's not what you think. He came to apologize.

Patricio laughs.

DON PATRICIO

Apologize?

DON JUAN

What I did to your wife was wrong. I showed no respect to her, or you.

DONA ANDREA

He came here on his knees, Patricio. Three hours ago.

(MORE)

(CONTINUED)

CONTINUED:

DONA ANDREA (cont'd)  
He apologized to me and acted like a gentleman. And he does this horsey thing with Isabel.

DON JUAN  
She loves it. I'll show you.

Patricio raises his sword. Juan stands up and backs away until he's pinned against the wall.

DON PATRICIO  
Is this Don Juan? The great lover of women? The man who never backs down from a challenge?

DON JUAN  
I am just a man. A man who begs your forgiveness. A man seeking...redemption.

Patricio laughs hard as he looks back at Andrea.

DON PATRICIO  
I accept your apology.

Juan smiles.

DON JUAN  
Thank you, Senor. You do me a great...

Before he can finish his sentence, Patricio turns and punches Juan right in the chin, knocking him out the window.

**EXT. DON PATRICIO'S HOME. DAY**

Juan falls to the ground below. He lands next to the mule and grimaces in pain. Patricio sticks his head out the window.

DON PATRICIO  
You are forgiven. The great Don Juan apologizing...

Patricio laughs as he moves away from the window. Juan lays motionless on the ground, in a lot of pain.

**EXT. STREETS OF SEVILLA. DAY**

Juan rides Patricio's donkey into town. He's battered, beaten and worn down, a shadow of his former self.

People on the street point and laugh. Young girls seem disinterested in Juan. The men sneer as he passes by.

Juan spots Don Rafael and Centelles outside Buttarelli's.

(CONTINUED)

CONTINUED:

DON JUAN

Gentlemen.

Don Rafael and Centelles look the other way. Pretending not to see Don Juan. Juan shakes his head. He sorely dismounts the donkey. Don Luis rides up on horseback.

DON LUIS

Don Juan?

DON JUAN

The one and only.

DON LUIS

You look like you've been run over by a horse.

DON JUAN

A horse, a wagon, I've been shot, stabbed, beaten. But...

He reaches into his pocket and pulls out his red book.

DON JUAN (cont'd)

...as Gonzalo requested, I've apologized to them all. Every woman I've seduced, every husband and father. Everyone.

DON LUIS

Did they all accept your apology?

DON JUAN

Some did. But mostly I was run over with a horse, wagon, shot, stabbed...

Juan sighs as he rubs his sore shoulder.

DON LUIS

The townspeople heard about everything. Your reputation is gone.

DON JUAN

My honor?

Luis shakes his head.

DON JUAN (cont'd)

I no longer strike fear in the hearts of men and passion in the hearts of women?

Luis shakes his head again. Juan looks dumbfounded for a moment. But then, he smiles.

(CONTINUED)

CONTINUED: (2)

DON JUAN (cont'd)  
Good. Then I am truly redeemed.

DON LUIS  
I didn't think you could do it.

DON JUAN  
You know how I love a challenge, Luis.  
And redemption is the greatest one I've  
ever attempted.

DON LUIS  
But to lose it all. No more respect, no  
more image. Everything you've worked your  
entire life for...gone.

DONA INES (O.S.)  
Juan!

Juan turns and sees Ines running from down the street.

DON JUAN  
No, my friend. I wouldn't say I've lost  
anything at all.

Ines comes up and kisses Juan.

DONA INES  
I've missed you so much. But you look  
like you've been run over by a horse.

Juan smiles. Gonzalo, Brigida, Ciutti and Dona Ana come  
walking from where Ines was.

DON GONZALO  
I hear your task is complete. And the  
people now hate you. You are nothing.

Gonzalo laughs.

DON JUAN  
Does this mean we are even?

Gonzalo looks at Ines and nods. Ines kisses Juan again.

DONA INES  
The wedding is in two weeks.

Juan looks scared. Then he grabs Ines passionately.

DON JUAN  
I can't wait that long.

(CONTINUED)

CONTINUED: (3)

Juan sorely puts his arms around Ines. They kiss again.

DON GONZALO

But just how exactly are you going to provide for my daughter, Don Juan?

DON JUAN

Fortune is always by my side.

DON GONZALO

Was by your side. Remember, no more gambling or wagers. You need a job.

DON JUAN

A...job?

Gonzalo snaps his fingers. Ciutti runs to a nearby wagon and pulls out a Royal Guard Uniform.

DON GONZALO

I am retiring at the end of the year. And I can think of no man better to control the vileness in this town than the one who created most of it.

DON JUAN

Are you serious?

DON GONZALO

Captain of the Royal Guard. The most respected position in town. I've even assigned you a familiar Lieutenant.

Juan looks perplexed. He turns around toward Luis. Luis pulls up his cloak. He's wearing a Royal uniform underneath.

DON LUIS

I didn't have a choice.

Luis points to Ana.

DONA ANA

I was tired of seeing him sit around the estate all day.

Juan shakes his head.

DON JUAN

I'm gone for a year and this whole town turns upside down.

Gonzalo grabs the uniform from Ciutti and hands it to Don Juan. Juan looks it over in thought.

(CONTINUED)

CONTINUED: (4)

In the background, two men come pouring out of Buttarelli's fighting. Everyone turns to watch the brawl.

A **LARGE MAN** hits a **SMALLER MAN** twice in the face until the Smaller Man is unconscious on the ground.

The Large Man takes out his sword and looks at the crowd.

LARGE MAN

Who's next? Who dares to fight me!?

DON GONZALO

As a Royal Guard, fights and brawls are part of the job. You get paid for them.

Juan raises his eyebrows in thought. He looks over at Ines.

DONA INES

And women love a man in uniform.

LARGE MAN

Cowards! Who wants to challenge the toughest man in all of Sevilla?

Juan pulls out his sword. He kisses Ines passionately.

DON JUAN

The things I do for love.

Juan runs at the Large Man as we...

**FADE TO BLACK.**