

HOUSE OF GOD

by

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FADE IN:

EXT. FOREST - NIGHT

The forest is dark and silent. In the distance, something glows and begins to grow steadily and footsteps disrupt the tranquility.

A HOODED FIGURE appears carrying a torch and proceeds swiftly through the dense growth of trees.

EXT. WALL

The figure emerges from the forest and proceeds along the length of a stone wall until he reaches a wooden door. The Figure gently pushes on the door and crosses the threshold into the darkness beyond.

EXT. BUILDING

The outline of an immense gothic building is barely visible in the moonlight.

INT. HALLWAY

The figure arrives at the bottom of a staircase. His torch illuminates a gloomy hallway with walls made of dark colored bricks glazed in grime, some of which have fallen out of the wall. Water drips from the ceiling.

The figure proceeds down the hallway and stops at a blackened steel door. A cross symbol has been carved into a stone tablet overlooking the door.

The figure grabs the door handle and slowly opens the door. It screeches loudly. Once the door has been opened, the figure extends his torch into the room beyond and offscreen.

FIGURE (FRENCH)

Perfect.

INT. ALCOVE

A single brick is removed from a wall inside a cramped alcove. Torchlight spills inside the alcove revealing an ancient skeleton enshrouded in cobwebs.

Two eyes peer through the space where the brick has been removed.

FIGURE (FRENCH)

Don't despair. I'll make you so proud.

INT. BATHROOM

A toilet flushes in a dingy public bathroom. JIMMY, 20s, stands in front of the sink washing his hands. He has boyish features and longish brown hair. He wears jeans, black high tops, and a t-shirt with cartoon characters printed on it.

EXT. GAS STATION - DAY

SUPER: SOMEWHERE IN THE FRENCH COUNTRYSIDE

Jimmy steps out of the bathroom, halting abruptly at the sound of ringing. He reaches into his pocket, flips open a cell phone, and puts it to his ear.

JIMMY

Hello?

MIKE (V.O.)

Hey Jimmy.

JIMMY

How's it going, Mike?

MIKE (V.O.)

Not bad. How's the car?

JIMMY

It gets us where we need to be. Dana's filling it up as we speak.

MIKE (V.O.)

Cool. Your friends having a good time so far?

JIMMY

So far, so good. They're not at each other's throats so much thanks to you.

MIKE (V.O.)

Hey, what are friends for? Anyway, just calling to see what's up. You guys enjoy yourselves out there.

JIMMY

Thanks man. We'll be back in Paris in a few days.

MIKE (V.O.)

Cool. See you then.

A blue car stands next to the pumps. DANA, 20s, stands beside it as Jimmy proceeds towards it. Dana is thin with long, black hair. She wears sunglasses and is dressed black and sophisticated in an attempt to pass as a European.

JIMMY

Ready to go?

DANA

Ready.

Dana steps into the driver's seat as Jimmy sets into the passenger's.

INT. CAR

DANA

I don't know about this car, Jimmy. Backpacking's the way to go if you ask me.

JIMMY

You don't just backpack the French countryside, Dana. You backpack Europe to get from country to country.

DANA

I'm just saying, we're missing out.

JIMMY

I don't want to hear it. Mike was nice enough to lend us his car so I say we use it.

DANA
Let's use it then.

Dana turns the ignition.

JIMMY
Not yet!

Dana groans.

JIMMY
Aren't we forgetting someone?

DANA
Do we have to wait for him?

JIMMY
Come on, he's not that bad.

DANA
I guess. But you have to admit it
would've been funny to watch him chase
after the car.

The back door opens and MARTY, 20s, steps into the backseat. Marty is portly with unkempt, brown hair. He is dressed in worn, grungy clothes.

MARTY
Holy shit! I never thought I'd actually
have the opportunity to order a
"Royalle with cheese!"

DANA
(sarcastic)
Congratulations.

JIMMY
Don't start, you guys. Let's go.

Dana starts up the car and drives off.

EXT. COUNTRY ROAD - DAY

The blue car speeds down a country road surrounded by an extensive expanse of field.

INT. CAR

Jimmy scribbles away at a sketchpad in his lap, occasionally glancing back and forth between Dana and Marty.

MARTY

Another day, another winery. I can't wait! Jimmy, your friend's a genius.

JIMMY

Yeah, he's a lifesaver... hey wait! If it wasn't for me, we wouldn't even be on this trip! It was my idea to combine Dana's interest in European culture with your insatiable love of alcohol. If I hadn't asked Mike for ideas, he'd never have suggested we tour the vineyards.

MARTY

Sorry buddy but the fact is it wasn't your idea. It was Mike's.

DANA

Way to stick up for your friend, Marty.

MARTY

I'm just fucking with you, Jimmy. You know I love you.

JIMMY

(sarcastic)
Thanks Marty.

MARTY

You too, Dana.

DANA

(sarcastic)
I'm flattered.

JIMMY

Anyway, I'm just saying it was my idea to do something we'd all enjoy. I want you guys to have a good time while you're here.

DANA

I think it was a great idea, Jimmy.

MARTY

Always a good guy, Jimmy. That's why we're buds.

DANA

Hey Jimmy, how come you never wanted to study abroad like Mike?

JIMMY

I don't see the point in studying English in a country that doesn't speak it.

DANA

English is a universal language.

MARTY

I thought you were trying to transfer to the art school again.

JIMMY

Grades... again.

MARTY

I still don't get what the fuck grades have to do with drawing cartoons.

DANA

I'm still surprised they didn't even want to see a portfolio.

MARTY

Yeah man. If they saw your drawings, they'd have to be retarded not to let you in.

JIMMY

I know. It seems like my college is on a never-ending quest to screw me over.

DANA

Well I think it's bullshit. You're so talented, Jimmy. I bet you draw a hell of a lot better than the people who got

in based on grades.

MARTY

And at least you got into college. I mean, look at me.

DANA

Yeah, look at Marty.

MARTY

Hey!

DANA

(imitating Marty)

I'm just fucking with you, Marty, you know I love you.

MARTY

(laughs)

Well thanks.

JIMMY

Thanks guys. Seriously, you're the best.

Jimmy sets down his pencil and lifts up his sketchbook.

JIMMY

Check this out.

Jimmy shows Marty the sketchbook.

MARTY

Nice one, Jimmy!

JIMMY

Dana.

Jimmy shows Dana the sketchbook. The page contains cartoons of both Marty, his obesity clearly exaggerated, and Dana, looking dark and moody.

DANA

Hey, I don't look like that!

JIMMY

What are you saying, Dana? I can't

draw?

DANA

No, I-

MARTY

(imitating Dana)

Way to stick up for your friend, Dana.

DANA

Okay-

JIMMY

Okay, what?

DANA

Maybe I look a little like that.

Jimmy and Marty laugh.

EXT. WINERY - DAY

The car pulls into the parking lot of a small, picturesque house covered in ivy. A vineyard can be seen behind the house.

The three friends step out of the car.

JIMMY

Okay who's the designated driver this time?

DANA

You know, getting drunk's not really the point of a winery tour.

MARTY

That mean you're volunteering again?

DANA

No.

JIMMY

You up to it, Marty?

MARTY

No, not really.

JIMMY

Guess it's me then. Let's go.

The three friends proceed towards the winery.

EXT. VINEYARD - DAY

The three friends stand with a group of people under the leafy cover of grapevines. The TOUR GUIDE is speaking in French.

The three friends admire the scenery.

DANA

Doesn't it smell great?

MARTY

I bet it taste even better.

INT. WINERY

Ornate stained glass windows line the wood framed walls of the winery interior.

Dana and Marty hold glasses, which the tour guide fills partially with red wine. Jimmy watches them resentfully.

JIMMY

Man, designated driver sucks.

DANA

(to tour guide)

Merci.

Dana closes her eyes and inhales the wine's aroma. She takes a sip and swishes it around in her mouth. She stops as she glimpses Marty downing his own wine glass out of the corner of her eye.

DANA

(swallows)

You know you're not supposed to drink the wine like that, right?

MARTY

I suppose you would know, ex-patriot.

DANA

I have to live in Europe to be an ex-patriot.

MARTY

Okay, sorry, Ms. Euro-Snob.

JIMMY

Come on, Marty.

DANA

What's wrong with having a little class?

MARTY

Come on, look at the way you're drinking. Do you have to look so-

JIMMY

Marty!

MARTY

Whoa. Chill man. Don't get all Cthulhu versus The Kraken on me.

JIMMY

Come on, Marty. Be nice.

MARTY

Okay, okay. Sorry Dana.

JIMMY

That's the way you're supposed to drink. It's sophisticated. We're grad students. We're supposed to act sophisticated. You don't see that many undergrads going on winery tours.

DANA

You don't have to drink like I do, Marty, but you're supposed to sip the wine, not swallow it. Here, I'll show you.

(to tour guide) (FRENCH)
The white please.

Dana and Marty hold out their glasses, which are filled with white wine.

DANA

Merci.

The two turn to each other.

MARTY

Cheers.

Dana and Marty place their glasses together and sip the wine.

MARTY

Mmm, doesn't that taste good? It's too bad the designated driver doesn't get to taste it.

JIMMY

(laughs)

Fuck you.

DANA

Was the urge to gulp it down so hard to resist?

MARTY

I got to admit, you got drinking wine down to a science.

DANA

I wouldn't call it a science.

MARTY

Neither would I.

Marty downs his wine glass. Dana and Jimmy laugh.

JIMMY

Good to see you guys getting along for once.

TOUR GUIDE

(scoffs)

Americans.

EXT. WINERY - DAY

The three friends emerge from the winery and proceed towards the blue car. Marty is carrying a paper bag with a bottle of wine inside.

The three friends step into the car.

INT. CAR

Jimmy sits in the driver's seat, Dana beside him, and Marty in the backseat.

EXT. PARKING LOT

The car pulls out of the parking lot.

EXT. COUNTRY ROAD - DAY

The car is on the road once again.

INT. CAR

Marty stares out the window. The car passes a quaint church sitting on the edge of a field.

MARTY

Man, that's got to be the fifth church we've past in the last half hour.

JIMMY

I think religion's a big part of the country's culture. This part of the country anyway. Dana?

DANA

Definitely. This is the countryside. There's a lot of small towns. The church is what brings everyone together.

MARTY

Hmm. What do you guys think about that?

JIMMY

It's good. Gives everybody something to do together. Kind of like what we're

doing right now.

MARTY

Not just that. I mean all the religious stuff. What do you think about that?

JIMMY

I just told you what I think about it.

MARTY

No! I mean, do you... you know...

DANA

Are you asking what I think you're asking, Marty?

MARTY

Maybe.

DANA

Well. Ask.

MARTY

What for? You just said you know what I'm asking.

DANA

I didn't say I know. I said I think I know. But I want to hear you ask...

MARTY

Do you guys believe in God?

JIMMY

There you go, buddy.

DANA

That's deeper than I thought you were capable of, Marty. I'm impressed.

MARTY

Well, do you?

DANA

I'm pretty open-minded, I guess. I believe in ghosts.

MARTY

Do you believe in aliens?

DANA

The universe is too big for us to be alone. So yeah, I guess I believe in God. What about you?

MARTY

No way.

DANA

Why not?

MARTY

I went to a Catholic church when I was a kid and got scared. Haven't believed in God since.

DANA

That's a copout, Marty. You don't have to be a Catholic to believe in God.

MARTY

What if believing in God's a copout? People want an answer to everything. But there're some things in life that just don't have answers. People think God's the answer to those things. Well, I say we don't always have to see the big picture. Where's the fun in life if everyone knows everything?

DANA

I've never seen this side of you, Marty. We should talk more often.

MARTY

What about you, Jimmy? You believe in God?

JIMMY

I don't know. It's not something I really think about. I figure it's better not to think about it and just enjoy life while we can. I mean we're going to find out everything when we

die, right? It's kind of like Ren and Stimpy said: "Death is life's great reward." Well, not exactly like Ren and Stimpy said but you get the idea.

MARTY

Man, Ren and Stimpy was deep.

A luscious, green vineyard appears on the side of the road. It is larger and much more dense than the previous one and extends for some distance.

MARTY

Holy shit!

DANA

It's beautiful!

JIMMY

Mike didn't tell us about this one.

MARTY

Stop the car.

JIMMY

We can check it out tomorrow, Marty.

MARTY

Stop the car!

JIMMY

Marty-

MARTY

Stop the-

JIMMY

Okay, okay. Just to look. Man, you just don't quit.

Jimmy pulls the car over onto a strip of dirt.

EXT. VINEYARD

The three friends step out of the car to admire the vineyard.

JIMMY

Shit, I wonder how Mike missed this.

DANA

We have to come here tomorrow.

MARTY

Gorgeous! Fucking gorgeous!

DANA

Think of all the wine you could make out of that, Marty.

MARTY

Just look at the fucking place!

JIMMY

Okay? You finished? We'll come back tomorrow.

MARTY

Jimmy, I got to have one of those grapes.

DANA

I don't think you want to do that, Marty.

MARTY

I got to do it.

JIMMY

Come on, Marty. We're almost at the hotel.

MARTY

Sorry Jimmy.

Marty steps into the vineyard.

JIMMY

Marty!

MARTY

I got to find the biggest, juiciest grape of the bunch.

Marty's eyes dart madly amongst the burgundy orbs hanging from the grapevines as he moves deeper into the vineyard.

DANA (O.S.)

Marty, I don't think that's such a good idea.

HOODED FIGURE'S P.O.V.

Someone is watching the three friends from a distance.

EXT. VINEYARD

A HOODED FIGURE in heavy, red robes moves slowly towards Marty as he delves deeper into the vineyard.

JIMMY

Marty, we got to get out of here!

DANA (O.S.)

This is trespassing, Marty!

Marty halts abruptly at the sight of a plump, juicy grape hanging just in arms in reach. Marty reaches for it and plucks it from the grapevine.

DANA (O.S.)

Marty, get the fuck back here!

HOODED FIGURE'S P.O.V.

The hooded figure is very close to where Marty is standing and continues to creep slowly closer.

EXT. VINEYARD

Marty pops the grape into his mouth. He instantly chokes and spews the grape out of his mouth in disgust.

MARTY

(sputtering)

What the fuck!

The hooded figure has appeared behind him. A rope has been bound around its waste with a large cross dangling from it. The clothing is monk garb.

HOODED FIGURE

Bonjour.

Marty jerks around, paralyzed with fear.

MARTY

Shit! Uhh... I'm sorry... uhh... I don't speak French... I'll leave right away...

HOODED FIGURE

English?

MARTY

American.

HOODED FIGURE

Ah.

The figure removes its hood. The figure is a stout man, 50s. The top of his round head is bald but the rest is covered by short, brown hair. He has kind, blue eyes.

MONK

(French accent)

Greetings.

Dana has appears beside Marty.

DANA (FRENCH)

We're sorry, we'll leave right away.

MONK

No need to be sorry.

Jimmy appears on site.

JIMMY

There you guys are. Marty, what the fuck were you thinking?

Jimmy notices the monk.

JIMMY

Shit! Uhh... Dana, tell him we're sorry and we're leaving.

MONK

No need to leave. What are your names?

JIMMY

Our names?

MONK

Yes, your names.

Jimmy hesitates to speak.

MONK

I mean you no harm. Can I have your names please?

Jimmy thinks for a moment then speaks.

JIMMY

Jimmy. This is Dana and that's Marty.

MONK

My name is Francois. What is it you are here for?

MARTY

I wanted to look at the grapes.

FRANCOIS

Grapes?

Francois points to the grapes.

FRANCOIS

These grapes are not good to eat. The skin is much too thick.

Marty leans close to Dana so that the others cannot hear.

MARTY

Could've told me.

DANA

I tried to but you—

JIMMY

Is this your vineyard?

FRANCOIS

No. My brothers and I make wine together...

DANA

Are you monks? Do you live in a monastery?

FRANCOIS

Yes.

DANA

Really? Can we see it?

JIMMY

Dana, we're almost at the hotel-

DANA

What's the rush? Besides, we've been doing nothing but tours since we got here. This might be our only chance to have a real cultural experience.

JIMMY

Well, I guess we'll be getting there by dark anyway.

DANA

If it's alright with you, monsieur. Can we see the monastery?

Francois opens his mouth to speak. He looks nervous.

DANA

I don't mean to impose. If it's too much to ask-

Francois opens his mouth to speak.

LUC (O.S.)

Francois!

LUC, 50s, a second monk has appeared. He is thin with short, black hair.

LUC

Bonjour-

Francois interjects in French. Luc responds then looks to the friends with interest.

DANA

Hi. My name is Dana. This is Jimmy and Marty. We're tourists.

LUC

My name is Luc.

DANA

We were just asking if we could see the monastery.

LUC

Of course. The monastery is welcome to all travelers. This way.

Luc proceeds towards the forest beyond the vineyard; the others follow.

LUC

We haven't had visitors in some time.

EXT. MONASTERY - DAY

The monastery is a two-story building beside a dirt road through the forest. The building is constructed of sand colored bricks and thatched roofing. A stone wall has been erected around its entirety.

VINCENT, 50s, another monk, watches Luc lead the three friends and Francois towards the monastery, through a window on the second floor. Vincent is heavyset with black hair and a goatee.

EXT. MONASTERY - OUTER WALL

LUC

In the past, travelers using this road would sometimes stop at the monastery to spend the night. The monks would offer them food and a bed to sleep in.

Marty leans close to his friends so as not to be heard by the monks.

MARTY

This place looks like a real shithole.

DANA

Remind you of your shoebox apartment
after a hard day at Starbucks?

MARTY

Fuck you.

JIMMY

I'm going to have to take Marty's side
on this one. This place looks like it
hasn't been used since the Last Supper.

DANA

(to Luc)

When was this place built?

LUC

The monastery was built in the
fourteenth century. When our leader,
Renard, found it, it was in disarray.
So he rebuilt it the best he could.

JIMMY

(to Dana and Marty)

Shit. I know I couldn't do that. My
hand gets tired just drawing. This guy
must be seriously dedicated.

MARTY

He sounds like a real nut job.

Dana elbows Marty in the side.

JIMMY

Come on, Marty. Let the little lady
have her fun.

Jimmy puts his arm over Dana's shoulder.

MARTY

Oh I see how it is.

Luc reaches into his robes and removes an old-fashioned key ring. He unlocks a wooden door in the side of the wall. Luc enters through the doorway followed by the others.

EXT. MONASTERY - COURTYARD

The monastery entrance lies to their immediate right. Beyond it is a courtyard containing several shrubberies and two large sheds covered in ivy.

LUC

We store wine in those houses. We make wine to be sold to the chateau in Lione.

JIMMY

That's where we're going.

LUC

Really? Hmm... This way.

Luc turns and unlocks the door to the monastery.

LUC

After you, madam.

DANA

Thank you.

Dana enters followed by Jimmy and Marty. Luc proceeds to step inside but is stopped by Francois.

FRANCOIS (FRENCH)

Why are you doing this?

LUC (FRENCH)

Because they asked... and because it is what Renard would want done.

Luc and Francois enter the monastery.

INT. RENARD'S QUARTERS

The wooden door of a confined bedroom opens and Vincent peers inside. The bed has been situated against a wall covered in crosses varying in size and design.

RENARD, 50s, sits at a cluttered desk at the end of the room. He wears monk garb. His back is turned.

Vincent knocks on the door.

RENARD (FRENCH) (O.S.)
I thought I told you I am not to be
disturbed. I am writing a hymn.

VINCENT (FRENCH)
Luc and Francois have returned with
company.

Renard raises his head.

RENARD (FRENCH) (O.S.)
What kind of company?

VINCENT (FRENCH)
Young people, I believe.

RENARD (FRENCH) (O.S.)
Thank you, Vincent. You may leave me
now.

INT. MONASTERY - ENTRANCE HALL

The entrance hall is narrow and confined. Stained glass windows overlook statues of robed men lining both walls.

DANA
Wow! Who are these people?

LUC
These are the Saints. We model our
lives by their example. In the time we
do not make wine, we spend in prayer
and meditation, just like these men.

MARTY
What about the Pope?

LUC
The Pope?

MARTY
Aren't you supposed to follow what the

Pope says too?

LUC

We are not followers of modern religion. We do not listen to what the Pope or those under his command dictate. Our views are much more... traditional... This way if you please.

INT. SECOND FLOOR HALLWAY

Luc leads the three friends down a narrow hallway. Francois trails behind them.

Luc turns to a wooden door and pushes it open to reveal a bedroom. Despite the cold stone floor and confined space, the room appears cozy and welcoming.

LUC

These are the living quarters. If this were not a monk's quarters, travelers would be welcome to make it home until they decided to leave.

JIMMY

How many of there are you?

LUC

There are four of us. I suspect you shall meet the rest of us shortly... This way.

INT. DINING ROOM

A cross, mounted on the wall, overlooks the dining room. Candlesticks run the length of an elongated diner table. At the other side of the room, Luc emerges from a staircase behind a door. He immediately turns and descends down a second staircase. Francois and the three friends follow.

INT. BASEMENT HALLWAY

Luc leads the others down a torch lit hallway. At the end of the hallway are two doors facing each other. One is a generic wooden door like the others in the monastery. The other is made of blackened steel with bolts protruding from its surface.

Luc removes the key ring from his pocket and unlocks the wooden door.

INT. FERMENTING ROOM

The fermenting room is dingy and stocked full of wooden barrels containing fermenting wine.

LUC

This is where we ferment the wine to be sold.

MARTY

How's it taste?

LUC

We do not drink wine.

FRANCOIS

We are sworn to temperance.

Jimmy turns to look at the door opposite the fermenting room.

JIMMY

Hey, what's in there?

FRANCOIS

What?

JIMMY

In there... Behind the door.

FRANCOIS

Oh... Uhh...

JIMMY

What is it?

Francois turns away.

JIMMY

Luc, what's behind the door?

LUC

I cannot say.

Jimmy looks at the two monks with puzzlement.

RENARD (O.S.)
What lies behind that door is
forbidden.

Everyone in the room turns.

Renard and Vincent stand at the doorway. Renard is thin with short brown hair, a goatee, and cold eyes with a penetrating stare.

RENARD
Only those who enter can know what lies
behind it.

Renard steps forward.

RENARD
I am Renard. This is Vincent. I see you
have already met Luc and Francois.
Welcome to our home. Please stay and
join us for dinner...

JIMMY
Uhh... We're on our way to-

RENARD
You are turning down our hospitality?

JIMMY
I don't mean to be rude, it's just...

RENARD
Just what?

DANA
Let's stay, Jimmy. We're not going to
get to the hotel in time to eat anyway.

MARTY
We got to eat! I'm starving!

RENARD
Well?

JIMMY
Okay, we'll stay.

RENARD

Thank you.

INT. DINING ROOM

The three friends and the monks sit at the dinner table. The candles have been lit and wooden bowls containing stew have been placed in front of each person.

RENARD (FRENCH)

Let us begin by giving thanks to the Lord.

The monks close their eyes and bow their heads. The three friends bow their hands. They stare at their hands, which fidget instead of meeting each other at the palms. It is an extremely awkward moment for them.

The monks proceed to pray in French for an extended period of time.

ALL

Amen.

The awkward moment is broken as everyone proceeds to eat.

VINCENT

So you are American?

JIMMY

Yes.

VINCENT

Where are you from?

JIMMY

Baltimore.

The monks stare at him with puzzlement.

JIMMY

It's a city in Maryland.

VINCENT

Maryland?

JIMMY

Maryland's one of the United States.

VINCENT

Ah yes.

RENARD

What brings you to France?

JIMMY

I have a friend studying graphic design at grad school in Paris.

VINCENT

Graphic design?

JIMMY

Computers.

VINCENT

Ah.

JIMMY

I'm here visiting him. He said "bring your friends" so I did. I met Dana in art school—

DANA

I'm a fine arts major.

JIMMY

And Marty, I've known my whole life. We were even born at the same hospital.

VINCENT

You like it here in France?

JIMMY

Yeah, it's been great. Dana likes the sites, Marty likes...

Marty is scarfing down his stew.

JIMMY

Marty likes the food and, you know, if my friend's are happy, I'm happy.

RENARD

You can only achieve true happiness through God.

DANA

I'm curious. Do you mind?

RENARD

Of course not.

DANA

You said you're not followers of modern religion. Why not?

RENARD

Modern religion is too passive. People go to church but then are free to live their lives as they please. They are free to give in to the modern world. The path of the modern world leads to corruption. Only lifelong servitude to God can save your soul. That is why we live this way. The modern world can do us no harm here. Our only influence here is that of God.

DANA

What about the wine? Don't you have to leave the monastery to deliver it?

RENARD

That is Luc's duty. The rest of us have not left the monastery in years... I pray thee, stay with us tonight.

JIMMY

What?

RENARD

There are plenty of spare rooms available. Please, spend your night here. You have traveled long and far today. You are weary and must rest. Let your rest be here...

JIMMY

We've spent half the day here already.

RENARD

Please. We ask nothing more of you than
the pleasure of your company.

Jimmy looks to Dana, who nods hopefully, then to Marty.

MARTY

What do you want from me?

Jimmy turns back to Renard.

RENARD

Well?

JIMMY

I guess it would save us some money on
a hotel.

INT. MONASTERY - OUTER WALL - NIGHT

The car parks in the middle of the road in front of the
monastery.

INT. SECOND FLOOR HALLWAY - NIGHT

Luc leads Jimmy down the now darkened hallway holding a
candle in one hand. Jimmy is carrying a duffel bag.

LUC

Here you are.

Luc pushes open a door to reveal a bedroom lit by several
candles on a desk.

JIMMY

Thank you.

INT. JIMMY'S QUARTERS

Jimmy enters.

LUC

Goodnight.

Luc shuts the door.

Jimmy sets his duffel bag on the floor and proceeds to the window in front of the desk. He peers out the window into the dark forest beyond.

Three knocks issue at the door.

MARTY (O.S.)

Jimmy, it's me.

JIMMY

Come on in.

Marty enters and briefly surveys the room.

MARTY

Nice. You know, from outside, you'd think the inside would be really shitty too but it's actually kind of cozy in here.

Marty sits down on the bed.

MARTY

You know, at first I was expecting these guys to be a bunch of Jesus freaks but they're actually not so bad. I mean, they're serious about their religion and all but they're monks, you know. They're supposed to be serious about their religion. You get what I'm saying, Jimmy?

JIMMY

Yeah. I mean, they let us eat their food and sleep in their beds without asking for anything in return. They're just trying to be friendly and help people out. That's good.

MARTY

I think Renard might be a little too friendly. First thing he did when he met us was ask us to stay for dinner. Then as soon as dinner's over, he asks us to spend the night. I mean, I don't think there's anything wrong with that but he just seems a little... off. You

know what I mean?

JIMMY

Well, like he said, most of these guys haven't left this place in years. What do you expect?

MARTY

I guess...

JIMMY

What do you think about that forbidden door?

MARTY

Oh man. That was creepy.

JIMMY

You think there's a tomb in there or something?

MARTY

You know what I think?

JIMMY

What?

MARTY

I think they got some really kinky S and M shit in there.

Both laugh.

MARTY

I don't know... You know, I'm kind of tired. I think I'm going to go to bed.

JIMMY

Alright man.

MARTY

Tomorrow... more wine tasting.

JIMMY

You know Marty, I think tomorrow it's your turn to be designated driver.

MARTY
Fuck that shit.

JIMMY
(laughs)
See you tomorrow.

MARTY
See you, Jimmy.

Marty exits.

Jimmy proceeds to the desk and blows out the candles.

INT. FIRST FLOOR HALLWAY

The hallway is cloaked in darkness save for a door opened a crack that spills candlelight onto the stone floor beyond.

INT. RENARD'S QUARTERS

Renard is kneeling before the wall of crosses with his eyes closed. His robes have been pulled down to reveal his back, which is covered in grotesque scars. In one hand, he holds a multi-tailed whip covered in jagged metal shards.

Renard prays in French. When he stops, his eyes snap open.

Renard's shadow on the wall strikes the whip against its back.

Renard gasps. His face contorts in pain

The sound of ripping flesh is heard as Renard's shadow tears the whip from its back.

INT. SECOND FLOOR HALLWAY - NIGHT

Jimmy emerges from his room wearing a worn t-shirt and sweatpants. He proceeds down the hallway and enters a second door.

INT. BATHROOM

The bathroom is the size of a broom closet. It is completely empty except for a wooden bench with a hole in

it propped against the wall. Jimmy grimaces and stares down the hole.

After a moment, he proceeds to relieve himself. Midstream, the sound of voices catches Jimmy's attention.

INT. SECOND FLOOR HALLWAY

Jimmy emerges from the bathroom and looks to the staircase at the end of the hallway. This is where the voices are coming from.

INT. DINING ROOM

Jimmy arrives at the bottom of the staircase. He proceeds towards a side door but is sidetracked by the basement stairs for a moment. His eyes narrow in curiosity.

The voices issue once again, behind the door. Jimmy goes to it and presses his ear against it to hear two voices on the other side, one of a monk, the other, Dana's.

Jimmy opens the door a crack and peers into the room beyond it. Francois stands beside a small wooden table at which Dana is sitting.

FRANCOIS

Hello.

DANA

Hey Jimmy.

INT. KITCHEN

The kitchen is spacious but snug. Pots, pans, and miscellaneous kitchenware hang from hooks on the stone walls. A tea kettle hangs from a swinging metal arm over a lit fireplace.

Jimmy and Dana sit at the table in the middle of the room. Francois removes the metal arm from the fireplace and lifts the tea kettle off with a cloth protecting his hand.

Francois proceeds to the table and pours hot water into three wooden cups filled with tea leaves. He sets the tea kettle down in the center of the table and sits down.

FRANCOIS

Be careful. It's very hot.

Jimmy and Dana carefully sip their tea.

FRANCOIS

How is your room?

JIMMY

It's nice.

FRANCOIS

It must be very different from a hotel room, yes?

JIMMY

Hey, after driving all day, a bed's a bed.

FRANCOIS

I'm glad you like it.

JIMMY

So how'd you decide you wanted to be a monk?

FRANCOIS

Everyone needs to have hope. Life is hard, after all. Sometimes people lose hope. When I need hope, I turn to God. It is what keeps me going.

DANA

But why this? Living in the forest with only three other people? Doesn't it get lonely?

FRANCOIS

Loneliness is a cost I must pay in order to better serve God.

JIMMY

Living in a monastery takes a lot of dedication, I guess.

DANA

I can understand that. But didn't you

ever want to do something else with your life? You know, start a family or something?

FRANCOIS

I did have a family once. A wife and a daughter. The last time I saw my daughter, she was about your age. She was living in Paris. Years ago, my wife and I were visiting her when the car stopped on the side of the road. It was night so we could not call a truck. That was when Renard found us. He took us in. The next day, he convinced me to stay at the monastery and my wife left me...

JIMMY

So you left your family to stay here?

FRANCOIS

Renard is a very persuasive man. He has ways of making you do whatever he wants.

JIMMY

Have you ever thought about leaving?

FRANCOIS

I cannot. Renard and Luc have the keys. Only Luc can leave the monastery alone. When Vincent and I go outside, Luc is always with us. He would not let me leave. But why would I want to leave? Renard tells me there is nothing in the world for us. I left my family after all. I do miss them but they will always be with me... in here.

Francois places his hand over his heart.

JIMMY

I don't know if I could do that. Even at college, I couldn't last the week without calling home at least once. I mean, I had fun and all living by myself, but it was always nice to here

the sound of my mom's voice every once and a while.

DANA

I can't even think about it. Everyone has to leave home sometime. But I still have pictures to remember it by. Don't you ever wish you could see your family's faces?

FRANCOIS

You misunderstand. Of course, I will always keep my family in my heart. But I also keep them...

Francois reaches down the front of his robes and removes a round locket. It falls open to reveal two pictures on each side. On one side, a picture of an older woman, 40s, his wife, and, on the other side, a younger woman, 20s, his daughter.

FRANCOIS

In here.

Footsteps are heard outside the kitchen.

FRANCOIS

Someone is coming.

Francois stuffs the locket beneath his robes.

The door opens. It is Renard.

RENARD

What are you doing?

FRANCOIS

Nothing.

RENARD

My friends, what are you doing up at this our hour?

DANA

We were just having a conversation.

RENARD

You must rest. So that you may face the new day with vigor. To bed with you.

JIMMY

You're right. Come on, Dana, let's go.

Jimmy and Dana proceed to the door.

DANA

Goodnight.

RENARD

Sleep well, my friends.

Jimmy and Dana exit.

Renard sits at the table across from Francois.

RENARD (FRENCH)

What did you tell them?

FRANCOIS (FRENCH)

Nothing, Renard.

RENARD (FRENCH)

You dare not lie to me, do you, Francois?

FRANCOIS (FRENCH)

Of course not...

RENARD (FRENCH)

I believe you, my brother. You must understand, Francois. Their way of life can only lead to damnation. Here is the only way you can lead a life of righteousness.

FRANCOIS (FRENCH)

I understand, Renard.

RENARD (FRENCH)

To bed with you, Francois. Best not to be up at night allowing your thoughts to grow idle.

Francois exits.

INT. JIMMY'S QUARTERS - DAY

Jimmy is awakened by a loud rapping at the door.

JIMMY
(sleepily)
Come in.

Renard and Vincent enter. Vincent is carrying a bowl of hot porridge with a spoon in it.

RENARD
Good morning.

Vincent hands the bowl to Jimmy who is now awake and sitting on the edge of the bed.

JIMMY
Thank you.

RENARD
I trust you are well rested?

JIMMY
Yeah, thanks.

Jimmy proceeds to eat the porridge.

RENARD
Where are you headed today?

JIMMY
Lione.

RENARD
Lione is not far from here. Would you be so kind as to spend another night with us?

CUT TO:

Dana and Marty stand in front of Jimmy who sits on the bed.

MARTY
Come on, Jimmy!

DANA

You come on, Marty. Just look at these people. They're so lonely and so happy to have company for a change. Jimmy, we have to stay one more night.

JIMMY

Well, Lione's not too far from here so I don't see why we shouldn't. The only thing is I want us to do something with Mike one more time before Saturday. That means we'd have to drop one of the wineries from the trip.

MARTY

What? Come on, Jimmy. Just tell them no.

JIMMY

It's hard, Marty. I mean, these people are opening up their hearts and home to us. I can't just tell them no.

MARTY

I guess...

JIMMY

Come on, Marty. Dana and I will switch off being designated driver for the rest of the trip and if they ask us to stay another night, I'll tell them no. Okay?

MARTY

Alright, man.

JIMMY

Sound fair?

MARTY

Sounds fair.

Jimmy and Marty shake hands.

JIMMY

Now let's go drink wine.

INT. ENTRANCE HALL - DAY

The three friends proceed towards the front door. Renard and Vincent stand behind them.

VINCENT

Will you be back for dinner?

JIMMY

We'll be back.

RENARD

Safe travels.

Jimmy waves and the three friends exit.

EXT. COUNTRY ROAD - DAY

The blue car sails past a large sign reading Lione.

EXT. LIONE WINERY - DAY

The car sits in the parking lot of a picturesque cottage with a resemblance not unlike that of the previous winery.

INT. LIONE WINERY

Jimmy and Marty hold wine glasses. A FRENCHMAN, 50s, standing in front of them fills the glasses with red wine. He is thin with short black hair.

Jimmy sips the wine.

JIMMY

Oh man. Marty, you're going to love this.

MARTY

Hey, who am I?

Marty sniffs the wine, takes a sip, swishes it around in his mouth, and swallows. The Frenchman jaw drops; he is clearly impressed.

DANA

Fuck you.

MARTY

I think someone's upset they lost the coin toss for designated driver.

DANA

Well... maybe a little.

MARTY

Aww... here, I'll let you have a small sip.

Marty hands his glass to Dana who takes a miniscule sip then hands back the glass.

DANA

That's really good.

JIMMY

You got that right.

MARTY

Looks like I'll be buying another bottle.

FRENCHMAN

You have sophisticated taste, my young friend.

MARTY

Thanks.

The Frenchman extends a free hand.

FRENCHMAN

Jacque.

MARTY

Marty.

Marty shakes hands with Jacque.

JACQUE

Are you French, Marty?

MARTY

Uhh... yeah.

JACQUE

Oui?

MARTY

Well, of French descent. I don't speak French. But, you know, sometimes that side of me just comes out.

JACQUE

I can see that.

MARTY

It's kind of like a sixth sense, you know? I know wine. I know what the best is and I know how to taste it—

Dana clears her throat.

DANA

Actually, I taught him how to drink that way.

Marty hangs his head in shame.

JACQUE

Ah. Well, no worries, my young friend. But perhaps you need to get more in touch with your culture, yes?

Marty nods sheepishly.

JACQUE

So you are tourists? Where are you staying?

JIMMY

At a monastery not too far from here.

JACQUE

Ah! You are staying with the brothers!

JIMMY

Yes.

JACQUE

I am familiar with Luc only. Who are the others?

JIMMY

Francois, Vincent, and Renard.

JACQUE

Renard?

JIMMY

Yeah. You know him?

JACQUE

I did once know a priest named Renard, yes. Perhaps not the one you speak of.

JIMMY

Maybe. Who was the Renard you knew?

JACQUE

I was once a priest myself. Part of the Catholic Church. I lived in Paris before I came to Lione. That is where I met Renard... He was a very peculiar man.

JIMMY

How so?

JACQUE

When I first met him, he was very faithful to the Catholic Church. Our superiors held in very high regard. Young priests looked up to him as a mentor. At a time, even I did... But as the years went on, Renard began to change. He began reading books on medieval France and Spain. He was particularly fascinated by stories of the Spanish Inquisition. He became fanatical about his beliefs and soon went on to speak out against the beliefs of the Church itself. He became to be known as a very cruel man. He angered his superiors greatly but it was not until a certain incident that the Church decided to excommunicate him.

JIMMY

What was the incident?

JACQUE

Despite what his reputation had become at the Church, there were still many who looked up to Renard. One family wanted Renard to be the priest who baptized their child. Renard insisted upon a full-submersion baptism.

EXT. LAKE - DAY (FLASHBACK)

RENARD'S P.O.V.

A BABY is held underwater by two hands. The baby's face and a man's reflection in the water are warped together by the ripples.

INT. LIONE WINERY

JACQUE

The family trusted Renard's judgment and took the child to a lake where he was to be baptized.

EXT. LAKE - DAY (FLASHBACK)

BABY'S P.O.V.

The baby stares up through the water into the face of the man holding it under. His visage is blurred.

INT. LIONE WINERY

JACQUE

Renard held the child under too long and it drowned.

EXT. LAKE - DAY (FLASHBACK)

The baby's MOTHER and FATHER stand on the lake shore. The mother screams while the father's jaw drops in horror.

INT. LIONE WINERY

JACQUE

When the Church learned of what had happened, Renard was excommunicated immediately. After that, he disappeared completely. To this day, many priests are still uncertain whether the death of the child was an accident or if Renard intended to kill him.

EXT. WINERY - DAY

Jimmy and Marty sit in the car. Dana steps into the driver's seat.

INT. CAR

MARTY

Guys, I don't think we should go back.

Dana ignores Marty and turns the ignition.

MARTY

I really don't think it's a good idea.

Dana turns off the ignition.

DANA

Oh, come on, Marty! Stop it! I know what you're thinking...

MARTY

Look, after what that guy said, I'm feeling pretty creeped out about this Renard guy.

DANA

Marty, did you work for the Catholic Church? No. So how can you possibly know if it's the same person? You don't know what you're talking about, Marty.

MARTY

Fuck you!

DANA

Look. I can understand how you would feel after hearing that story and I can understand how you would think Renard's a little weird but... but...

MARTY

You feel it too. I know you do-

DANA

It's someone else, Marty! Renard's just a name. There're probably hundreds of priests named-

MARTY

No! Wait a minute! That guy...
Jacque... Jacque said he disappeared!
No one knows what happened to-

DANA

It's someone else-

MARTY

What about dinner?! Renard said... he said modern religion is weak-

DANA

It's a different person-

JIMMY

You guys, calm down.

MARTY

He said the modern world is-

DANA

Marty-

MARTY

That's why they live in the-

DANA

Marty, you're fucking delusional!

JIMMY

Dana, calm down!

DANA

Look. Even if Renard is the same one from Jacques's story... he said... he said they never knew if he actually killed the baby, right?

(no response)

Right?!

MARTY

He killed that baby—

DANA

Marty!

JIMMY

You guys, shut the fuck up!

MARTY

What do you think, Jimmy?

JIMMY

I don't know... Maybe Renard could be the same guy—

DANA

Jimmy?!

JIMMY

Now, hold on! I'm not finished! Renard could be the same guy from Jacques's story. He could've disappeared just like Jacques said. Maybe he did kill that baby, maybe he didn't. It doesn't matter. The point is we're not in any danger. So this guy might be a little messed up? What's he going to do to us, huh? He's just a creepy old guy. That's it. And what about the other guys? They're alright... Besides, we made a promise to them and we should keep it.

MARTY

Jimmy—

JIMMY

Shut the fuck up, Marty. Look. We'll stay the night, just like we said, and

we'll leave first thing tomorrow morning, okay? We'll say thanks for everything, walk out the door, and leave, okay?

(no response)

Okay?!

DANA

I'm on your side, Jimmy.

JIMMY

Marty?

(no response)

Look. These guys really appreciate us being there. Why would they want to do anything to us, huh? Even if we left right now, they'd still be happy that we stayed as long as we did. Besides, I actually feel like I'm being appreciated for once.

DANA

What'd you mean, Jimmy?

JIMMY

This whole trip, I've been going out of my way to find ways for us to have fun. But basically the whole time, you guys have been fighting. I finally find something we can all do together, I thought it was working out, and now you guys are fighting again. I think you've forgotten that I wanted you guys to have a good time.

DANA

Is that really how you feel, Jimmy?

JIMMY

Well, kind of.

MARTY

Shit man. I'm sorry.

JIMMY

(sighs)

I guess if you really don't want to go

back-

MARTY

No man. It's cool. We fucked up. I mean, I fucked up. Let's go back.

JIMMY

You sure?

MARTY

Yeah man. If that's what you want to do, it's cool with me.

JIMMY

Alright then. Dana, let's go.

Dana starts up the car.

EXT. LIONE WINERY

The car exits the parking lot.

EXT. COUNTRY ROAD - DAY

The car pulls into a pathway through the forest.

EXT. MONASTERY - OUTER WALL

The car stops on the road beside the monastery and the three friends step out.

INT. DINING ROOM

The monks sit at the table with their heads bowed in prayer.

ALL

Amen.

All proceed to eat.

FRANCOIS

Did you like the chateau?

JIMMY

Yeah, it was nice.

FRANCOIS

The village was beautiful, was it?

DANA

Very beautiful.

FRANCOIS

The people were kind?

Marty stops eating.

JIMMY

Yeah, they were nice.

FRANCOIS

Good.

All continue eating.

CUT TO:

All have left the table. Vincent clears its surface of the empty bowls and utensils.

The three friends proceed up the stairs. Renard appears behind them.

RENARD

Jimmy?

All turn around.

RENARD

May I have a word with you?

JIMMY

Sure.

Jimmy heads down the stairs.

RENARD

This way.

Renard ushers Jimmy into the kitchen.

INT. KITCHEN

Renard shuts the door behind them.

RENARD

Please sit.

Jimmy sits down at the table.

RENARD

We have much enjoyed your stay here. We wish you could stay for longer. Yet when you arrived here, you hesitated. Then you showed willingness and a desire to stay. Perhaps you could find it within yourself to stay for longer. Our brotherhood is small. We need others. Others like your friend and yourself. Well? Will you join us?

JIMMY

I can't.

RENARD

We welcomed you into our home with open arms. We offered you our food and our beds. Is this not a just request?

JIMMY

Everyone needs a passion. This is yours. Not mine.

RENARD

Very well. You may go.

Jimmy exits.

INT. JIMMY'S QUARTERS - NIGHT

Dana and Marty stand around Jimmy.

DANA

He asked you to join?

Jimmy nods.

DANA
What did you say?

JIMMY
I said no.

MARTY
What did he say?

JIMMY
Nothing.

MARTY
That's it?

JIMMY
That's it.

CUT TO:

Jimmy is alone in the room, his cell phone against his ear. It rings twice before a voice appears on the other end.

MIKE (V.O.)
Hello?
(beat)
Just kidding. It's the machine. Leave
a message.
(beep)

JIMMY
Hey, Mike. It's Jimmy. Just calling to
let you know we're going to try to be
back by Thursday. Talk to you later.
Bye.

Jimmy flips the phone shut and drops it into his pocket.

He walks over to the window and blows out the candles.

INT. KITCHEN

A bowl of porridge sits on the kitchen counter. Beside the bowl, hands grind a purple flower with a pestle and mortar.

After a while, the flower is reduced to a fine powder. The powder is poured into the porridge and stirred with a spoon.

INT. JIMMY'S QUARTERS - DAY

A hooded monk enters the room, places a bowl of porridge on the desk, and exits.

INT. JIMMY'S QUARTERS - DAY

Jimmy stirs and awakens. He steps out of bed and proceeds towards the door. He turns the handle; it is locked.

Jimmy turns the handle a second time; it does not yield. He wiggles the handle several times before shoving the door hard. It does not budge.

JIMMY

A little help?

Jimmy jiggles the door handle.

JIMMY

Could someone help me with the door? I think it's jammed.

Jimmy tries the handle again before shoving the door even harder.

JIMMY

Francois? Renard? Someone? A little help?

Footsteps are heard outside the door.

JIMMY

Is someone there? Can you help me, please? Hey! Is someone there?

Someone stops directly on the other side of the door.

JIMMY

Could you open the door, please? I think it's jammed... Hey!

Jimmy rattles the doorknob.

JIMMY

Could you open the door, please? Hey!

Jimmy bangs on the door.

JIMMY

Marty, is that you?

The person on the other side proceeds to walk away.

JIMMY

Hey, come back here! Hey, the door's
still stuck, can you help me?

The footsteps grow faint.

JIMMY

Come back here! Marty, you piece of
shit!

INT. MARTY'S QUARTERS - DAY

Marty lies on the floor passed out. An empty bowl lies next to him. Porridge has splattered across the floor.

INT. JIMMY'S QUARTERS - DAY

JIMMY

Help! Can somebody open the door! Come
on! Somebody open the door! Marty!
Dana! Help!

INT. DANA'S QUARTERS - DAY

Dana also lies on the floor passed out. A partially devoured bowl of porridge sits on the desk.

INT. JIMMY'S QUARTERS - DAY

Jimmy opens his bag and removes three pencils. He proceeds to the door and inserts a pencil into the lock, attempting to pick it.

After a while, the pencil breaks.

JIMMY

Fuck.

Jimmy throws the pencil aside and inserts another pencil into the lock. After a while, this pencil breaks as well.

JIMMY

Fuck.

CUT TO:

Jimmy gropes inside his bag and removes a small, electric pencil sharpener. He returns to the door, picks up a broken pencil, and sharpens it.

CUT TO:

Pencil shards lie beside Jimmy. He fiddles with the lock using the last remaining pencil, which has been reduced considerably in size.

JIMMY

Yes... yes... yes...

The pencil breaks.

JIMMY

Fuck!

Jimmy hurls the pencil across the room.

CUT TO:

JIMMY

What the fuck is going on?! Let me out of here! Let me out! What do you want?! Open the fucking door!

CUT TO:

JIMMY

If you don't open the door, I'm going to break it down! You hear me?!

(no response)

Okay, I'm going to break it down!

Jimmy runs to the end of the room and charges at the door. He slams hard against it but it does not budge.

He tries again. The door still does not budge.

The third time, Jimmy is thrown backwards by the impact.

Jimmy lies on the floor defeated.

Footsteps are heard in the hallway and stop directly in front of the door.

JIMMY

What do you want?!

RENARD (O.S.)

You know what we want.

JIMMY

Let me out of here!

RENARD (O.S.)

The porridge.

JIMMY

What?!

RENARD (O.S.)

The porridge on the desk.

JIMMY

What porridge?!

Jimmy spots the bowl of porridge on the desk.

RENARD (O.S.)

Eat the porridge and you will be released.

JIMMY

What's in the porridge?

RENARD (O.S.)

Nothing that will bring you harm.

JIMMY

What's in it—

RENARD (O.S.)

If you do not eat the porridge, I assure you, you will never leave this room.

Jimmy slowly stands and proceeds towards the desk. He stares at the porridge for a long moment.

Jimmy runs to his bag, proceeds to dig through it, and removes a plastic thermos bottle. Jimmy returns to the desk, unscrews the bottle, and pours a considerable sum of porridge into it.

When he is finished, he screws the bottle shut and places it back into his bag.

JIMMY

Okay, I ate the porridge. Now let me out.

RENARD (O.S.)

You are lying.

JIMMY

What?!

RENARD (O.S.)

You have not eaten the porridge.

JIMMY

How do you—

RENARD (O.S.)

I can sense it in your voice. You are lying.

Jimmy sits down on the bed, defeated.

RENARD (O.S.)

Come now, Jimmy. We are monks. We have reason for what we do. We do not wish to bring your harm. Trust us, Jimmy. Eat the porridge.

Jimmy thinks for a moment then proceeds to the desk once again. He stares at the porridge remaining in the bowl for a moment than takes a spoonful and sniffs it.

Jimmy shuts his eyes and brings the spoon close to his lips then suddenly casts it to the floor.

Jimmy leans across the desk to look out the window. It is two story drop into the courtyard. He grabs a candlestick holder and prepares to hurl it at the window.

Jimmy pauses for a moment, then jumps onto the desk, and attempts to pry the window open with the holder. He strains and suddenly falls backwards, his head striking the stone floor hard.

JIMMY'S P.O.V.

Jimmy's last blurred vision before unconsciousness is that of Renard, hood concealing his face, entering the room.

INT. JIMMY'S QUARTERS

Renard takes Jimmy gently into his arms and exits.

INT. SECOND FLOOR HALLWAY

Renard proceeds towards the staircase at the end of the hallway. He is followed by two other monks, their hoods up, carrying Dana and Marty.

INT. DINING ROOM

The monks proceed down the stairs and turn around to descend the basement stairs.

INT. BASEMENT HALLWAY

The monks proceed down the torch lit hallway. Renard stops at the end of the hallway and places Jimmy on the floor.

He removes a key ring from his robes and unlocks the forbidden door. The door is opened to reveal another staircase.

Renard picks up Jimmy and leads the other monks down the stairs.

INT. TORTURE CHAMBER

The torture chamber is dingy and ill lit by torches. Torture instruments, ranging from generic to bizarre, clutter tables and hang from walls. Various racks and shackles line the chamber's perimeter.

A drop of water falls from the ceiling hitting Marty in the face who awakens immediately. Marty lies on his back shackled to a wooden table near the center of the room. He has been stripped down to boxers.

MARTY

What the fuck?

Marty looks around.

MARTY

Where the fuck am-

His eyes lock on a rack of spiky whips, scourges, and saws.

MARTY

Holy shit! Hey! What the fuck is-

A door is heard opening at the end of the room.

MARTY

You!

INT. TORTURE CHAMBER - JIMMY

Jimmy is shackled to a table in a chamber similar in appearance.

Against the wall are several hot irons burning on a gridiron. The fire crackles causing a spark to land on Jimmy's bare chest. Jimmy awakens with a jolt.

JIMMY

Ah! What happened? Where am-

Jimmy spots the gridiron.

JIMMY

The fuck?

Jimmy looks to the other side to see shackles on the wall.

JIMMY

Where the fuck am-

Jimmy looks up to see he is shackled.

JIMMY

What the fuck is—

Jimmy spots a table of torture instruments.

JIMMY

Holy shit! What the fuck is going on?!

A blackened steel door opens and Renard enters.

JIMMY

You! What the fuck is this?! Where are my friends?! Why am I—

Renard grabs Jimmy's face with one hand. With the other, he pops the cork off a glass bottle and pours a thick, oily liquid into Jimmy's mouth. Jimmy chokes and sputters.

JIMMY

Why are you doing this?!

RENARD

You could have left, you know. When you went to Lione, you could have left. But I knew you would come back. I knew you would keep your promise. You have a good heart and so does your friend. I thought you would be grateful to us. We offered you our food and our beds. But when I asked for something in return, you proved yourself ungrateful.

JIMMY

I don't know what—

RENARD

You refused to join the brotherhood. We welcomed you into our home in spite of your modern ideas. But modern ideas are still dangerous. They could make my brothers remember everything they left behind. They could even leave the monastery. That is why you must follow their example. Because I cannot allow them to follow yours.

JIMMY

I can't-

Renard splashes Jimmy's face with the liquid in the bottle.

RENARD

I am going to give you one last chance to join us. Should you refuse, may God have mercy upon your soul.

Renard proceeds to the door. The door opens and the TORTURER enters. The torturer wears monk garb and an executioner's mask.

RENARD

In this room, you shall suffer unto me. All you must do is renounce your past life and give yourself to us. Only then will the pain stop.

JIMMY

No! Wait! Renard, wait!

RENARD (FRENCH)

(to torturer)

Start small. His fingers perhaps.

Renard exits.

JIMMY

Wait! Come back! Renard, talk to me!
Come back, please!

The door shuts.

INT. FORBIDDEN HALLWAY

Renard crosses a gloomy, torch lit to another room. Cross templates overlook each door.

INT. TORTURE CHAMBER - DANA

Renard enters.

Dana is shackled to the wall, fully clothed.

DANA

Please! Let me go! What did I do?!

RENARD

We have no use for a woman in the brotherhood.

DANA

What?! Wait—

RENARD

What to do with you?

DANA

Let me go! Please—

Renard points to something offscreen.

DANA

No! No! I didn't do—

Renard removes the key ring from his robes and proceeds to unlock Dana's shackles.

DANA

Stop! Stop! I didn't do anything!
Let me go—

Renard grabs Dana by the hair and drags her off screen.

DANA

No, please! Stop! Help! Help!

INT. TORTURE CHAMBER - MARTY

The door shuts and Luc enters.

MARTY

Where am I?! What the fuck is this?!

Luc ignores Marty and proceeds to rummage through a selection of torture instruments.

MARTY

Answer me! What the fuck is wrong with you people?!

Luc holds up a skeletal object resembling a goblet with spikes around the brim. He laughs, shakes his head, and sets it down.

MARTY
(laughs)
That's not real.

Marty's mockery does not mask his fear.

He looks to a chair beside the table. The chair has shackles on it and every inch of it is covered in spikes.

MARTY
Where'd you get that, huh? Come on, you

MARTY
can tell me, can't you?
(laughs)

Luc picks up a mallet.

MARTY
What're you going to do with that,
huh?
(laughs)
That's not real. That's not-

Luc brings the mallet down upon a brick on the table and smashes it to bits.

MARTY
Holy shit!

Luc proceeds to Marty.

MARTY
Sorry, sorry, sorry! Wait, wait, wait!
What do you want! What do you want!

LUC
Renard did not tell you?

MARTY
No! What do you want?!

LUC

We want you to join the brotherhood.

MARTY

What?! Wait a minute—

LUC

Do you refuse?

MARTY

No! Wait a minute. You don't want me—

LUC

No?

Luc raises the mallet.

MARTY

Wait a minute! Wait a minute, don't—

The mallet descends upon Marty's wrist. The joints instantly split open and blood spurts on the table. Marty lets go a bloodcurdling shriek.

INT. TORTURE CHAMBER - JIMMY

The torturer proceeds to a rack on the wall containing several whips and blades.

JIMMY

Renard! Renard, come back! Talk to me!
Please!

The torturer removes a chain flail from the wall and swishes it around.

JIMMY

(to torturer)

Please don't do this. Come on, talk on
me, please.

The torturer places the flail back on the rack and picks up a pair of pliers the size of hedge clippers.

JIMMY

There has to be something else I can
do. What can I do?! What do you want?!

The torturer raises the pliers with two hands and clicks them together several times.

JIMMY

Holy shit! Wait! Stop! Renard!
Renard!

The torturer walks over to Jimmy.

JIMMY

Wait! Listen to me! You don't want me!
You don't want me! I don't know
anything about—

The torturer thrusts the pliers at Jimmy, clicking the air above his chest. His hands shake violently.

JIMMY

Stop! Stop, please! Listen to me! I'm
not a monk! I don't... Renard!!!

The torturer thrusts the pliers at Jimmy's calf, instantly tearing off a small chunk of flesh. Jimmy screams.

He tears a second chunk from Jimmy's third forearm. Tears spew from Jimmy's eyes.

JIMMY

Stop!

INT. TORTURE CHAMBER - MARTY

Luc smashes Marty's other wrist with the mallet. Marty cries out in pain.

MARTY

Why?! Why me?! Why me?!

LUC

Why you?

MARTY

Why?!

LUC

We need others. Why not you?

MARTY

I don't know anything. I don't know how to be a monk.

LUC

You disappoint me.

MARTY

Please. Just stop.

LUC

I cannot.

Luc raises the mallet.

MARTY

Wait!

Luc smashes Marty's elbow.

INT. TORTURE CHAMBER - JIMMY

The pliers tear a third chunk of flesh from Jimmy's abdomen. The table has been soaked with his blood. Jimmy shudders involuntarily.

The torturer pinches Jimmy's thigh twice with the pliers. The skin is broken but is not torn away.

The torturer's hands begin to shake so violently that the pliers fall out of his hands.

The torturer picks up the gore caked pliers, casts them against the wall, and proceeds across the room to the gridiron.

JIMMY

No more... no more...

The torturer picks up one of the hot irons by its cool end and examines it thoughtfully.

JIMMY

Please... just stop... I'll... wait...

The torturer sets down the hot iron and turns to a boiling pot beside it.

The torturer leans forward and removes a ladle filled with inky black oil. In doing so, something falls out of his robes and twirls suspended in the air.

INT. TORTURER CHAMBER - MARTY

The mallet smashes against Marty's ankle. Marty yelps. He shudders in a state of borderline shock.

Luc moves to examine Marty's knee.

LUC

Shall I?

Marty struggles to speak.

MARTY

No!

Luc laughs and swings the mallet into the side of Marty's knee. Marty utters no sound. He is in too much pain.

LUC

Still, you resist?

Luc sets down the mallet and returns to the table of instruments. He rummages through them and picks up a blunt object with a twistable knob on one end

LUC

You know what this is?

Luc twists the knob and the blunt end of the object slowly comes apart in four sections.

LUC

No, no, no.

Luc sets down the object and picks up an instrument resembling a hand sized rake. He proceeds over to Marty.

MARTY

(choked)

Wait.

Luc stops.

MARTY
(choked)
I'll join.

LUC
What?

MARTY
(choked)
I'll... I'll join.

Luc leans close to Marty to better hear him.

LUC
Speak, friend.

MARTY
(choked)
I'll... I'll...

Marty trails off in shock. Luc frowns.

LUC
As you wish.

Luc proceeds to the other end of the table. He carefully positions the instrument next to Marty's calve so that its "teeth" point upwards.

After a moment, Luc jerks the instrument upwards, ripping Marty's flesh away in the process. Gore drips from its teeth.

Luc moves toward the head of the table, positions the instrument, and rips the flesh from Marty's inner arm.

Finally, he proceeds to Marty's thigh. Luc turns to Marty whose eyes stare blankly into nothingness. After a moment, he returns his attention to Marty's thigh.

The moment the instrument cuts through the flesh, arterial blood is liberated from Marty's leg, saturating the table.

Marty convulses uncontrollably.

LUC
Oh no!

Luc drops the instrument in horror.

Marty chokes and sputters as his life ebbs away.

INT. TORTURE CHAMBER - JIMMY

The torturer turns holding the ladle and proceeds towards Jimmy, whose eyes widen with realization.

JIMMY

Francois!

The torturer stops dead in his tracks. Francois' locket hangs from his chest.

JIMMY

Francois!

The torturer drops the ladle, splattering steaming oil on the floor, and backs away.

TORTURER

No, no...

JIMMY

Talk to me, Francois!

TORTURER

No, no. I am not Francois.

JIMMY

I know it's you! Talk to me!

TORTURER

No. No!

The torturer backs into the gridiron, instantly burning his arm. In a fit of rage, he grabs the gridiron by its legs and casts it on its side.

JIMMY

Francois!

TORTURER

I am not Francois!

JIMMY

Talk to me, please!

TORTURER

I am not Francois!!!

The torturer flies to a table of torture instruments and in one quick motion, casts all of them onto the floor.

JIMMY

I know it's you! I know it!

TORTURER (FRENCH)

Shut up! Shut up!!!

The torturer dashes to the other side of the room and angrily proceeds to tear the whips off the rack.

JIMMY

Talk to me!!!

TORTURER (FRENCH)

I am not Francois!!!

Francois jerks off the executioner's mask and yanks it over Jimmy's head. He grips its sides tightly, trying to suffocate Jimmy.

After a moment, the malice fades from Francois' face and tears well up in his eyes. Finally, he lets go of the mask and collapses to the floor defeated.

JIMMY

Let me go, Francois.

FRANCOIS

No—

JIMMY

Let me go—

FRANCOIS

I cannot.

JIMMY

You have a choice—

FRANCOIS

I cannot!

JIMMY

You don't want to do this—

Francois abruptly stands and pulls down the front of his robes revealing a chest covered in scar tissue.

FRANCOIS

I must do this!

JIMMY

You used to be a husband and a father.
What are you now? You don't have to be
this. Let me go. Please.

A long silence passes before Francois reaches into his robes and removes a key ring. He proceeds to unlock Jimmy's shackles, finally leaving the keys at the foot of the table.

When Jimmy has been freed, he proceeds to the now blank table and stares at the wall, not bearing to look at Jimmy.

Slowly and in pain, Jimmy climbs off the table. He collapses as soon and his feet touch the ground; the pain is too much for him.

Jimmy grabs Francois' keys off the table and crawls over to the pile of torture instruments scattered across the cold stone floor. He rummages through them before picking up a curved, sickle-like blade.

Jimmy gets painfully onto his feet and proceeds to the door. Before exiting, he turns to Francois.

JIMMY

Thank you.
(no response)

Jimmy exits.

INT. FORBIDDEN HALLWAY

Jimmy proceeds slowly down the hallway. He leans against one wall to support himself.

The first door he comes to, he opens a crack. When he sees it is empty, he enters.

INT. TORTURE CHAMBER - DANA

Dana is nowhere in sight. A pool of blood has collected in the middle of the room.

Jimmy proceeds cautiously inside.

JIMMY

Dana?

(no response)

Marty?

(no response)

Dana?

A faint whimper issues from somewhere in the room.

JIMMY

Dana?

The voice whimpers again, louder this time. It echoes slightly, amplified by something.

JIMMY

Dana?!

Jimmy traces the pool of blood to a large iron maiden propped against the wall. There is a slot where the maiden's eyes should be. Dana's eyes stare out from behind.

JIMMY

Dana!

Jimmy limps quickly over to the iron maiden.

JIMMY

Dana. Say something, please.

Dana utters something indiscernible.

JIMMY

Dana, I'm going to get you out of here.
I'm going to get you out of here, okay?

Dana murmurs something drowned out by the maiden.

Jimmy grabs the edge of the maiden and strains to pull it open. He succeeds.

Jimmy falls the floor and blood gushes out of the maiden's base.

Dana is shackled to the inside of the maiden. Her body is covered with deep puncture wounds from the neck down.

Jimmy gets to his feet.

JIMMY

Shit.

Jimmy proceeds to try different keys to unlock Dana's shackles.

JIMMY

We're going to get out of here, Dana.

Dana chokes and coughs up blood.

DANA

(choked)

Jimmy—

(coughs)

I'm sorry.

JIMMY

No! Dana, it's not your fault—

DANA

I'm sorry—

JIMMY

Dana, no! It's not your—

A dead rattle escapes from the bottom of Dana's throat.

JIMMY

Dana.

(no response)

Dana!

(no response)

Dana... No... No!

Jimmy breaks down and collapses to the floor.

INT. FORBIDDEN HALLWAY

Jimmy crosses the hallway to another room.

INT. TORTURE CHAMBER - MARTY

Jimmy cautiously opens the door to reveal Marty lying dead, shackled to the table.

JIMMY

(choked)

Marty?

(no response)

LUC (FRENCH) (O.S.)

He is dead, Renard.

Jimmy turns to see Luc standing at the table of torture instruments. His back is turned.

LUC (FRENCH)

Perhaps I went too far.

Jimmy freezes.

LUC

Renard?

(no response)

Renard?

Luc turns. Jimmy freezes in the process of sneaking up behind him.

LUC

Mon Dieu!

Luc grabs a dagger off the table and proceeds towards Jimmy. Jimmy backs away, supporting himself on the wall beside him.

Luc lashes out with the dagger. Jimmy dodges it and slashes Luc across the chest. Luc falls to the floor.

Jimmy falls on top of him and punches him hard in the face twice.

Jimmy drops Francois' keys and yanks the key ring out of Luc's pocket and proceeds to the table Marty is shackled to.

Luc gets up and grabs Jimmy from behind. His thumb enters a wound on Jimmy's arm forcing him to drop the blade.

Jimmy drops Luc's keys and grabs his hand. He bites into it hard, and tears a piece out of it. Luc screams and releases Jimmy once again.

Jimmy continues towards the table.

LUC (FRENCH)
You little whelp!

Luc grabs Jimmy's ankle. He falls hitting his head hard on the table in the process.

Luc grabs Jimmy in a bear hug and drags him towards a pair of shackles on the wall.

Luc proceeds to shackle Jimmy to the wall. He quickly grabs the mallet off the table Marty is shackled to and prepares to strike Jimmy when the door opens.

LUC
Ah, Renard—

Luc turns to see Francois standing at the door.

LUC (FRENCH)
Francois. Were you in the room with this young man?

FRANCOIS
Oui.

LUC (FRENCH)
What happened? How did he escape?

Francois opens his mouth to speak.

LUC (FRENCH)
No matter. Come here.

Francois does not move.

LUC (FRENCH)
Come here, Francois!

Francois hesitates for a moment before walking over to where Luc stands.

Luc hands him the mallet.

LUC (FRENCH)
Strike his wrist.

Jimmy looks at Francois with fearful but curious eyes, waiting to see what Francois does next. Francois hesitates.

LUC (FRENCH)
What are you waiting for? Strike him.

Francois inhales and raises the mallet. Jimmy sighs and hangs his head defeated.
Francois freezes then lowers the mallet.

LUC
Francois—

FRANCOIS (FRENCH)
I cannot do it.

LUC
What—

FRANCOIS (FRENCH)
I cannot strike him.

LUC (FRENCH)
This young man is of the modern world.
He does not share our beliefs. He must
accept us or die. You must strike him.

Francois does not move.

LUC (FRENCH)
Do it!

There is a pause before Francois raises the mallet. Jimmy shuts his eyes and waits for the blow to come.

LUC (FRENCH)

Do it!

FRANCOIS

No!

Francois swings the mallet and strikes Luc hard in the chest, knocking him onto the floor.

Luc spits up blood and stares at Francois in disbelief.

LUC

Francois.

Francois approaches Luc, preparing to strike again.

LUC

Judas!

Francois strikes Luc in the jaw, tearing it halfway off. Blood pours out of his mouth soaking his robes an even deeper scarlet.

Luc scrambles backwards on his hands and knees. Francois moves closer.

Luc throws up his hand and attempts to speak but only a gurgling sound escapes his throat.

Francois swings the mallet a third time. Luc's jaw skids across the chamber floor. His tongue hangs down on his robes like a necktie.

Francois drops the mallet, lifts Luc up by his armpits, and shoves him hard. Luc stumbles backwards and collapses into the spike-covered chair. He quivers for a moment before going still.

Francois grabs Luc's key ring off the floor, walks over to Jimmy, and proceeds to unlock his shackles.

Francois stares at Jimmy with desperation in his eyes.

FRANCOIS

Take me with you.

JIMMY

Okay.

Francois proceeds to exit while Jimmy walks over to Marty.

FRANCOIS

Come. We must go now.

Jimmy lays his hand on Marty's unscathed shoulder.

After a moment, Jimmy turns. Before exiting with Francois, he grabs Luc's dagger off the floor.

INT. FORBIDDEN HALLWAY

Francois assists Jimmy in proceeding up the stairs.

INT. BASEMENT HALLWAY

Francois shuts the forbidden door behind them and opens the fermenting room door.

FRANCOIS

Wait here. I will be back.

Jimmy enters. Francois shuts the door behind him.

INT. FERMENTING ROOM

Jimmy hides behind several barrels of wine.

INT. BASEMENT HALLWAY

Francois throws up his hood and proceeds up the staircase.

INT. DINING ROOM

Francois emerges from the basement. He scans his surroundings before turning into a hallway beside the basement staircase. The kitchen door is closed.

INT. FIRST FLOOR HALLWAY - NIGHT

Francois proceeds quickly but cautiously down the eerie hallway.

INT. JUNCTION

Francois proceeds through a junction between to hallways. Two doors face each other diagonally.

INT. LIBRARY

The library is gloomy and confined, lit by torches. Massive bookshelves have been stacked with ancient manuscripts, all dusty and peeling.

Renard sits at a round table cluttered with books, scribbling away at a roll of parchment with an ink quill.

Footsteps issue from outside the room. Renard jolts upright.

INT. JUNCTION

Renard emerges from the inner door of the junction. He looks down both hallways. Francois is nowhere in sight.

INT. EXIT HALLWAY

Francois continues down a torch lit hallway with no windows. At the end of the hallway is a fork. At the fork, Francois takes a right.

INT. KITCHEN

The three friends' bags lie in front of the fireplace. Some of their clothes have been strewn across the floor. Some burn in the fireplace.

A monk is at work sifting through the friends' personal effects and casting them in the fireplace. His face is not visible.

A second monk enters. He proceeds to the monk burning clothes and places a hand on his shoulder.

The first monk pauses for a moment and tosses a small object into the fire. It is Dana's passport.

INT. BACK DOOR

At the end of the hallway, Francois comes to a door. He opens it to reveal another courtyard illuminated by the moon. A cobblestone path runs the door to an iron gate straight ahead.

Francois smiles and sighs with both joy and relief.

INT. JUNCTION

Francois passes through the junction once again.

INT. DINING ROOM

Francois halts in the dining room. The kitchen door is ajar.

INT. KITCHEN

Francois enters the kitchen. It is empty.

He grabs one of the bags on the floor and frantically sifts through it. He removes a passport and flips it open to a picture of Marty. He casts it aside.

He grabs another bag and rummages through it until he finds Jimmy's passport and car keys. He grabs a handful of Jimmy's clothes and exits.

INT. FERMENTING ROOM

A fist raps at the door.

FRANCOIS (O.S.)

Jimmy? Are you still there?

Jimmy crawls out from his hiding spot and proceeds to the door. He opens it a crack to see Francois then all the way.

Francois hands Jimmy his clothes, passport, and car keys.

FRANCOIS

You will be needing these.

JIMMY

Thanks.

Jimmy proceeds to quickly get dressed.

FRANCOIS

We must leave through the back door so
Renard will not see us.

JIMMY

Okay.

INT. DINING ROOM

A hooded monk descends the second floor staircase and turns
to descend into the basement

INT. FERMENTING ROOM

Footsteps occur somewhere nearby.

FRANCOIS

Someone is coming.

Jimmy and Francois scurry to the door. Jimmy holds it open
a crack and peeks through.

The monk appears on the other side. He opens the forbidden
door and proceeds down the staircase.

JIMMY

We got to go. Now!

INT. BASEMENT HALLWAY

Jimmy and Francois burst out of the fermenting room and
hurry to the staircase as fast as they can.

INT. FORBIDDEN HALLWAY

Vincent slowly descends the stairs.

INT. DINING ROOM

Jimmy and Francois emerge from the basement.

FRANCOIS

That way!

Jimmy and Francois swiftly turn the corner.

INT. FIRST FLOOR HALLWAY - NIGHT

Jimmy and Francois quickly make their way down the hallway.

INT. JUNCTION

Francois throws open the outer junction door, grabs Jimmy, and hurls him inside.

Jimmy gets to his feet and makes for the door but Francois shuts it immediately, gripping the doorknob tightly.

The library door opens and Renard emerges.

RENARD (FRENCH)

Francois. What are you doing here?

Francois jerks his hand away from the doorknob.

FRANCOIS (FRENCH)

Nothing, Renard.

INT. RELIQUARY

The reliquary is a torch lit chamber filled with a multitude of various objects ranging from statues and crosses to carpets and tapestries.

Jimmy is slumped against the door listening to the conversation on the other side.

RENARD (FRENCH) (O.S.)

What did I tell you about wondering the halls at night?

FRANCOIS (FRENCH) (O.S.)

It allows for idle thought.

The conversation continues in French.

Jimmy observes his surroundings and leaves the door.

INT. JUNCTION

RENARD (FRENCH)

Come, Francois. I wish to speak with you.

Renard and Francois enter the library.

INT. TORTURE CHAMBER - MARTY

Vincent enters the torture chamber. He recoils slightly at the sight of Marty but continues inside.

VINCENT (FRENCH)
Luc? Are you here?

Something crunches beneath Vincent's foot. He looks down to see Luc's jaw. He gasps and kicks it in disgust.

Vincent proceeds to the foot of the table Marty lies on. He suddenly looks from Marty to the jaw on the floor to Luc sprawled in the spike-covered chair.

VINCENT (FRENCH)
Luc!

Vincent dashes to Luc's corpse.

VINCENT (FRENCH)
Luc! My brother! No!

Vincent collapses on to the floor devastated.

VINCENT (FRENCH)
Who has done this to you?

INT. LIBRARY

Renard and Francois enter.

RENARD (FRENCH)
Sit, Francois.

Francois sits at the round table. Renard sits across from him.

RENARD (FRENCH)
I sent Vincent to see if you had finished with the young man. It appears you have. Was it hard for you, Francois? Was it too much to ask?

FRANCOIS

No, Renard.

RENARD (FRENCH)

Did he cry out? Did he suffer?

FRANCOIS

Oui.

RENARD (FRENCH)

Did he accept us? Has he joined the brotherhood?

FRANCOIS

Oui.

RENARD (FRENCH)

Where is he now?

FRANCOIS (FRENCH)

I took him to his room.

RENARD (FRENCH)

I am proud of you, Francois. What I asked of you was difficult, yes, but it had to be done and you did it for the better of the brotherhood.

FRANCOIS

Merci, Renard.

RENARD (FRENCH)

But I must ask, Francois. You say you took the young man to his room, yes?

FRANCOIS

Oui.

RENARD (FRENCH)

Then who is the young man in the reliquary?

A look of dread appears on Francois' face.

RENARD (FRENCH)

You let him go, Francois, didn't you? You let him escape and you were going

to escape with him, am I right?

Francois shakes his head.

RENARD (FRENCH)

You thought you could return to the life you had before you came here, didn't you? You cannot, Francois. Your past died here just as your wife did in the chambers below. Your daughter has forgotten you. There is nothing out there for you, Francois. This is your only home.

FRANCOIS

No, Renard. No.

RENARD (FRENCH)

Come now, Francois. Do you not know that once a man admits he is wrong, he is immediately forgiven?

Francois hangs his head in shame.

FRANCOIS

Oui.

RENARD (FRENCH)

You wanted to leave us, didn't you?

FRANCOIS

Oui.

RENARD (FRENCH)

It is alright, Francois. God forgives you.

Francois looks up, relieved.

Renard stands.

RENARD (FRENCH)

But you have lied to me, Francois. I can no longer trust what you say. You know what the penalty for lying is.

FRANCOIS (FRENCH)

Renard. Please! Forgive me!

Renard reaches into Francois mouth and pulls out his tongue. He holds it between two fingers while the others hold Francois' jaw. With his other hand, he reaches into his robes and removes a dagger.

Francois struggles but Renard maintains his grip.

RENARD (FRENCH)

I must do this, Francois. God has forgiven you but I cannot.

Renard lowers the dagger and cuts through Francois' tongue. The severed organ falls to the floor as does Francois, choking on his own blood.

Renard stares at him for a moment then exits.

Francois reaches into his robes and removes his locket. He stares at his wife and daughter as his life dissipates.

INT. RELIQUARY

The door opens and Renard enters holding the dagger in his hand.

RENARD

You have corrupted my brother. For that, you must die.

Renard proceeds to throw back tapestries and look behind objects in search for Jimmy.

RENARD

You can hide from me but you cannot hide from God. Even in your world, you cannot escape his judgment.

Jimmy watches Renard from behind a tapestry thrown over a statue.

RENARD

Come forth, Jimmy. Perhaps God will offer you the forgiveness I cannot.

Renard comes closer to where Jimmy is hiding.

RENARD

Reveal yourself and I assure you, your
death will be swift.

Renard stops in front of the tapestry covering Jimmy. It swells in and out with Jimmy's breath. Renard laughs.

Jimmy throws back the tapestry and lunges forward, stabbing Renard in the stomach. He twists the dagger. Renard spews up blood and falls onto his back.

Jimmy yanks out the dagger and attempts to stab Renard in the face. Renard grabs Jimmy's arm, twists it, causing him to drop the dagger, and throws him onto his back.

Renard grabs Jimmy's dagger and attempts to stab Jimmy in the chest. Jimmy shoves his fingers into Renard's stomach causing him to collapse onto his side.

Jimmy manages to get to his feet before Renard and takes off out of the room.

RENARD

Come back here!

INT. JUNCTION

Jimmy bursts out of the reliquary and races down the hallway, stumbling along the way.

INT. EXIT HALLWAY

Jimmy dashes clumsily down the hallway. He hesitates for a moment upon reaching the fork.

INT. JUNCTION

Renard bursts out of the reliquary. Malice burns in his eyes.

INT. EXIT HALLWAY

Renard screams in the distance.

Jimmy takes off down the left hallway. He follows the hallway until he reaches a pair of ornately carved double doors. He throws them aside.

INT. CHAPEL - NIGHT

Jimmy finds himself in a small chapel. Moonlight shines through ornate stained-glass windows. Saint statues line the bulky stone walls.

JIMMY

Shit!

Jimmy turns around. He shuts the double doors and holds them shut.

INT. EXIT HALLWAY

Renard appears on the other side of the chapel doors. He attempts to throw them open but Jimmy holds them shut on the other side.

INT. CHAPEL

The doors suddenly fly forward knocking Jimmy onto his back, in between the pews.

Renard proceeds toward Jimmy, dagger in hand. Jimmy gets to his feet and proceeds to back away.

RENARD

You ungrateful wretch! I wanted to save your soul!

JIMMY

Why me?!

RENARD

You reminded me of myself not long ago when I was a priest in the Catholic Church. I dedicated my life to making the world a better place. But I learned the world is beyond saving. It has become a place of corruption and ruin. God does not exist in that world. Men and women are free to satisfy their greed and their lust. That is why I

rebuilt this place. In the Dark Ages, people lived in fear of the Church. In fear of what would happen to them if they defied it. Those who accepted God were saved. Those who renounced him were punished. It was the way it had to be to keep order and control.

JIMMY

The Dark Ages are over, Renard! They didn't work! People can't live that way! Everyone falls out of line sometimes!

RENARD

People have to live that way. Otherwise, they cannot survive. I showed my brothers that. I brought them into my home and showed them a life of righteousness. They accepted.

JIMMY

They didn't accept! You tortured them! They were afraid! They couldn't leave!

RENARD

You lie! All was well before you came here. Because you came to destroy us. You destroyed Francois. But you will not destroy me. It ends here.

Renard lunges at Jimmy, bowling him over. He grabs hold of his shirt with one hand and with the other, raises the dagger. Jimmy catches his hand as it descends.

Jimmy and Renard struggle to gain control of the dagger. Finally, Jimmy jerks the dagger to the side, slicing Renard's cheek in the process.

Jimmy rolls Renard onto his back and attempts to force the dagger into his chest. This time, Renard jerks the dagger to the side casting it out of Jimmy's hand, and shoves him onto his back.

Renard gets to his feet, grabs Jimmy and hurls him against a statue.

Jimmy quickly gets to his feet. Renard charges at him with the dagger. Jimmy throws all of his weight against the statue causing it to fall forward, pinning Renard's arm to the ground.

Jimmy stamps down on Renard's free hand and bends down to grab the dagger. Renard jerks his hand free and swings the dagger through Jimmy's Achilles' tendon. Jimmy screams and falls to the floor, cutting his chin open on the stone.

INT. LIBRARY

Vincent enters the library to find Francois choking on the floor in a pool of blood.

VINCENT

Mon dieu!

Vincent rushes to Francois side.

VINCENT

Francois! No! No!

Francois goes still. His palm opens to reveal the locket. Vincent gasps in realization and swiftly exits.

INT. CHAPEL

Painfully, Jimmy proceeds to drag himself towards the door, blood spurting from his ankle in crimson torrents.

Renard gropes at Jimmy's now useless leg but his attempts to grab it are futile.

The statue has crushed his arm. Bloody bone protrudes just above his elbow.

Finally, the pain proves too much for Jimmy. He stops, tears a strip of cloth from his shirt and ties his tightly around his calf.

Renard strains immensely to pull his arm from under the statue. Eventually, the sinew around the fracture begins to tear until his arm finally rips off.

Renard casts the dagger aside, slowly drags his body towards Jimmy, and finally throws his weight onto him. With his remaining arm, he grabs Jimmy in a chokehold.

Jimmy gropes for a broken piece of statue. Finally, he grabs it and smashes it into Renard's temple. Renard is thrown to the side, rolling over once before finally landing on his stomach.

Jimmy slowly continues to drag his weight towards the double doors.

Meanwhile, Renard, blood trickling down the side of his head, has begun to regain consciousness.

The double doors burst open and Vincent enters. He is immediately struck by the scene before him.

VINCENT

Mon Dieu!

Vincent turns to Jimmy.
Renard looks up to see Vincent. His face is deathly white.

RENARD (FRENCH)

Vincent.

Vincent turns to Renard.

RENARD (FRENCH)

Vincent... I am dying, Vincent... You must... you must continue what I have started... But first...

Both Renard and Vincent turn to Jimmy.

RENARD (FRENCH)

Kill him.

After a moment, Vincent proceeds over to Jimmy. He stares at him for a moment then turns to Renard.

RENARD (FRENCH)

Kill him, Vincent.

Vincent picks the dagger up off the floor. He stares at it blankly.

RENARD (FRENCH)

Do it!

Vincent turns and proceeds towards Renard. He stands in front of him. Renard looks up.

RENARD (FRENCH)

I always knew you were weak.

Vincent reaches down, rips the cross from Renard's robes and drops it on the floor. Renard stares at him with puzzlement.

Vincent swipes the dagger across Renard's throat, nearly taking his head off. Blood splashes in Renard's face and he collapses to the floor.

Vincent drops the dagger and walks over to Jimmy. He takes him into his arms and exits without a second glance.

Blood pools gradually around Renard's stagnant form.

EXT. MONASTERY - BACK COURTYARD - NIGHT

Vincent proceeds across the cobblestone path towards the iron gate. He holds an unconscious Jimmy in his arms.

At the gate, Vincent sets Jimmy down and uses Luc's key ring to unlock it.

He picks Jimmy up and prepares to step across the threshold. Before he does, he turns to stare at the monastery.

RENARD (FRENCH) (V.O.)

There is nothing out there for you,
Vincent. Here is your only home.

Vincent turns and steps across the threshold into the forest beyond.

FADE OUT.

THE END