

revengers  
**TRAGEDY**

adapted by  
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a  
BARD ENTERTAINMENTS/  
EXTERMINATING ANGEL  
production

SEVENTH DRAFT

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1. Ext Deserted Street Day

Pan from a sign saying, LIVERPOOL - DRIVE WITH CARE, to a bus, shot full of bullet holes. The driver is dead. The bus rolls into a burned-out car and stops.

2. Int Bus Day

Dead bodies. Flies buzz around. A mobile rings. VINDICI appears from under the pile of corpses. The only survivor of the massacre.

2A. Ext Deserted Street Day

VINDICI kicks the emergency door out and jumps into the street. He carries a kit bag.

He looks around, inhales. He has landed.

3. Ext Warehouses Day

VINDICI walks up a narrow road behind a vast, ancient tobacco warehouse. The walls on either side are windowless and huge. It's as though he is walking down a brick valley.

Suddenly, a young thug, small in stature, appears in the road in front of him. He is a little spitting FIREWORK of anger. His words fly out like mad sparks.

FIREWORK

Hey, cockney? Are you a cockney?

You cockney bastard. Are you lost, cockney?

VINDICI raises an eyebrow. This is not a conversation he feels drawn to.

FIREWORK

Hey, cockney. I said, are you lost?

VINDICI

Shush.

VINDICI tries to walk on by but the FIREWORK walks backwards in front of him, keeping a distance and taunting him, while other, much bigger, THUGS appear from all sides. The FIREWORK grins triumphantly. He has led VINDICI into a trap.

FIREWORK feints, makes as if to hit VINDICI. At the same moment, one of the big THUGS makes a grab for him.

Before either he or the audience sees what is happening, FIREWORK is flattened against a poster of the DUKE. The big THUG's arm is broken. The biggest THUG of all makes a rush at VINDICI and is immediately flattened.

There is a sickening sound of bones snapping as VINDICI breaks another thug's leg. Another THUG dives in and is equally devastated. The other TWO THUGS run away.

Throughout it all, VINDICI is as impassive and uninvolved as if he were driving a tractor.

FIVE THUGS now lie groaning on the ground. The FIREWORK is screaming with pain. VINDICI looks almost pityingly at him. He makes a move towards him but FIREWORK shuffles backwards, screaming some more.

VINDICI

I am not lost. I'm home.

VINDICI looks up at the huge poster of the DUKE and ARTHUR ASKEY. He stares at it balefully, while dusting himself off.

He walks with sudden purpose and resolution.

A4. Ext Catacombs Day

The entrance to a long, dark tunnel. Two people going in and out. It's a public place. VINDICI walks purposefully past the GUARD into the tunnel. He stoops to pick a single flower.

4. Int Catacombs Day

We go with VINDICI into the tunnel. It is lit by a low level phosphorescent glow. There are niches and shelves all along its length and people - mostly OLD WOMEN - looking into these niches.

As we get closer, we see that the niches are stacked with neat piles of human bones, sometimes tied with ribbon or topped off with a photograph or religious card.

The tunnel is actually a catacomb. The OLD WOMEN are attending the remains of their loved ones. Some of them are putting flowers on the shelves; others, little bowls of rice or sweets.

VINDICI walks past them. He's looking for some remains of his own. He comes to a neat pile of bones tied with ribbon, with the SKULL balanced on top. The SKULL still has a full head of glorious red hair, tied up in a pig tail.

VINDICI picks it off the pile of bones and undoes the pigtail, slowly letting the red tresses fall around the SKULL as he speaks.

VINDICI

Thou sallow remnant of my poisoned love,  
My study's ornament, thou shell of death,  
Once the bright face of my betrothed lady --

Now the hair is down. He holds the SKULL up so that light catches the eye sockets. The SKULL (and its fabulous hair) seems to fill the screen.

VINDICI

When life and beauty naturally fill'd out  
These ragged imperfections,  
When two heaven-pointed diamonds were set  
In those unsightly rings --

From the SKULL we

CUT TO --

The living face of the SKULL's owner - GLORIANA. It's a face flushed with life - ruddy, happy, glowing.

VINDICI

-- then 'twas a face  
So far beyond the artificial shine  
Of any woman's bought complexion.

As we pull back from the perfect face we find that we are in a

FLASHBACK

**4F. Int Marquee Day**

GLORIANA is dancing. She's wearing a wedding dress. We are inside a marquee set out for the wedding reception of VINDICI and GLORIANA.

VINDICI - younger and without his scars - is dancing with her.

We're witnessing VINDICI's most idyllic, most cherished memory. The music, light and ambiance are clearly very idealised.

PICK UP ON

GLORIANA throwing the wedding bouquet over her shoulder. A bunch of BRIDESMAIDS and FEMALE GUESTS line up to catch it. A little girl in a bridesmaid's outfit dives and catches it. This is the young CASTIZA.

Laughing that one so young has caught the bouquet, GLORIANA catches the child up in her arms and hoists her into the air. VINDICI comes alongside and they both give CASTIZA a chariot.

PICK UP ON

an OLDER MAN distributing glasses of champagne. One goes to GLORIANA, another to VINDICI. CASTIZA is still standing between them both when they raise their glasses in a toast.

As GLORIANA raises the glass to her lips we go in on the face and a gasp of horror intrudes into this memory from the 'present' -

VINDICI V/O

No!

4A. The image of the lovely face with its halo of red hair is suddenly replaced by the image of the SKULL. On the SKULL we hear -

VINDICI

She, when she was dressed in flesh,  
The old Duke poison'd,  
Because that she would not consent  
Unto his lust.

The SKULL too is still, horribly, draped with the same red, curly hair and we are back in the --

4B. Int Catacombs Day

VINDICI looks up from his reverie and sees that some of the OLD WOMEN are staring at him.

VINDICI points the SKULL at them and uses it as a ventriloquist's dummy, throwing his voice into it and wagging it about to make it look as though they're talking.

VINDICI/SKULL

It's true. Old bones don't lie.

VINDICI

They lie in the grave.

VINDICI/SKULL

When they are at peace they do.  
But these old bones will have no peace  
until they have - Revenge!

CUT TO TITLE:

REVENGERS TRAGEDY

(OMIT SC. 5)

6. Ext Anfield - Streets and Ground Evening

All the lights are on, but there is no one around. Just A HANDFUL OF PROTESTORS on one side of the Shankly Gates and several SECURITY GUARDS, with stun weapons, on the other.

PICK UP ON A BIG LIMO

working its way down the road. It is followed by OUTRIDERS - two big lads on scooters.

7. Int Limo Evening

In the back of the limo are the five TOURNEUR brothers. These are LUSSURIOSO (the eldest and most powerful), JUNIOR (the youngest legitimate son, a fool), AMBITIOSO, SUPERVACUO, and SPURIO, his mother's favourite. There is not really enough room for all of them on the back seat. They try to look cool but they keep pushing and elbowing each other, trying to get comfortable.

LUSSURIOSO tries to sit right back in the seat but this dislodges SUPERVACUO and he tries to snuggle back into his space. There's a lot of grunting and under the breath complaining but no one will say anything direct about it.

8. Ext Football Ground Evening

The TOURNEUR brothers' limo slides through the gates, the few PROTESTORS held back by the GUARDS.

One GUARD closes the gate behind the LIMO. He wears a puffa jacket and key chain and his name is CARLO.

The TOURNEURS have trouble getting out of the car with dignity.

The younger brothers race over to an athletic-looking man -- maybe a fighter. This is their "BOY." They are pleased to see him and give a big cheer.

LUSSURIOSO is the last out. He seems familiar with CARLO. The PROTESTORS boo him.

LUSSURIOSO

Men, come, stand either side the peace and safety of our state, which is my person. Or will be when my Father's dead.

The brothers all group around LUSSURIOSO, except for AMBITIOSO, who leads their BOY into the ground, quietly giving him some kind of sporting motivational talk.

The DRIVER has just got out of the limo. She throws LUSSURIOSO the key of the car, which he passes to CARLO with a grin.

The DRIVER follows the brothers in through the entrance to the stand. Only LUSSURIOSO, his BODYGUARDS, and CARLO remain. LUSSURIOSO is twitchy, and furtive.

LUSSURIOSO

Carlo, d'you know a fellow?

CARLO

What fellow?

LUSSURIOSO

Any fellow.

CARLO

I know thee.

LUSSURIOSO

Any fellow so he be, a strange, disgested fellow, of ill-contented nature, as it might be, disgraced in former times, a pimp?

CARLO

A pimp?

LUSSURIOSO

I need a man can help me in the business of my heart. Will you think on't?

He gives CARLO a patronising slap on the shoulder, then follows his brothers inside.

(OMIT SC. 9)

10. Ext Football Pitch Evening

AMBITIOSO TOURNEUR is in the dug out with his BOY. The BOY looks edgy and nervous. He holds his hands out to AMBITIOSO who massages them for him then tells him to shake his hands. The two stand opposite each other shaking their hands - loosening their wrists.

Behind them, some pre-match entertainment is under way - a knife-throwing act - on the centre spot.

There's a huge video screen at the other end of the ground, which monitors the act. The 'target' of the act is a girl in her late teens/early twenties. She's very pretty and has an aura of real innocence about her. Her name is CASTIZA.

The guy throwing the knives is called HIPPOLITO. It's a corny, comic act.

11. Int Executive Box Evening

The other brothers are watching the act, which also shows on a video screen in their suite. They love it when the knives just miss CASTIZA. LUSSURIOSO seems slightly more concerned about the possibility that the knives will hit her than the others.

There's a sudden cheer from outside.

LUSSURIOSO

What's that?

SUPERVACUO

Lord Antonio.

JUNIOR  
And his lady.

11B On the video monitors, the image of a benign, distinguished middle aged man and his fragrant wife. The man wears municipal-looking chains of office. He looks powerful but with a common touch.

These are LORD ANTONIO and IMOGEN. They wave to the small crowd outside the gate. Cameras flash and good wishes are called. With them is a young LAD in sports gear - who also gets a cheer - and his TRAINER.

The BROTHERS watch as ANTONIO and IMOGEN take their places in the stadium. They don't like this guy. The camera settles on IMOGEN. She's very beautiful.

JUNIOR  
That's the one. That one is mine.

SUPERVACUO  
That virtuous lady? Fool.

11C Ext Pitch Evening

The knife act is over and the target is being removed.

The BOY nervously watches as the LAD goes through his warm up in the other dug out. Suddenly big music plays on the speakers and the giant video monitors show the portrait photographs of the DUKE and Arthur Askey.

The BOY and the LAD walk onto the pitch, led out by a REFEREE. BOY and LAD both look nervous.

CUT AWAY TO:

The SECURITY GUYS watching from the stand. They are all yelling and arguing with each other. Huge wads of money are being exchanged and laid down.

11D Int Bar Night

A similar scene. MEN grouped around a TV are watching the LAD and the BOY walk onto the pitch, while arguing and placing huge bets with each other.

11E Ext Pitch Night

The LAD, BOY and REF are now at the centre spot, where there is a large, cubic object draped in a gold cloth.



The REF steps forward and removes the cloth - revealing a BAR FOOTBALL TABLE. LAD and BOY take up positions on either side of it.

11F Int Tourneur Brothers' Box Night

The BOYS are watching the build up to the match. Now the cloth has been removed, no more bets.

LUSSURIOSO

No more bets. No more bets. No more.

12. Ext Stadium Executive Car Park Night

CARLO is outside his little portakabin. He looks up as CASTIZA, the girl from the knife act, approaches.

CASTIZA pulls a gun and points it at him. He looks momentarily alarmed. She trains the gun on his head, pulls the trigger but it produces only a little flag with the word "Bang!" written on it. CARLO fakes a head wound and she hugs him better. They laugh.

She is, in fact, his sister. He hands her a styrofoam cup of hot chocolate.

CARLO

Those cheers?

CASTIZA

Antonio.

This is said with raised eyebrows as if the cheers were highly significant.

CARLO

The game?

CASTIZA

The teams yet stand upon the Duke's arrival.

13. Int Football Ground Night

LAD and BOY stand opposite each other on either side of the table, silent, motionless, bored-looking, in the empty stadium.

13A Int Bar Night

The same image - the bored teams in the empty stadium - relayed by TV to the crowded bar.

Suddenly someone at the back starts to sing, "Why are we waiting?"; and the chant is taken up.

14. Ext Stadium Executive Car Park Night

CASTIZA is finishing her hot chocolate. Suddenly there is a noise at the gate and CARLO's walkie talkie crackles into life.

CARLO

The Duke.

Time to work. But before he goes, he directs CASTIZA back to the portakabin.

CARLO

Go, sister, hide your pretty face.  
Beware an old man, hot and vicious.  
"Age, as in gold, in lust is covetous."

CASTIZA

That he could do such wicked deeds and yet  
be Duke -

She goes into the portakabin and shuts the door.

PICK UP ON CARLO

Opening the gates. A big Mercedes slides in, to the yells of the PROTESTORS.

The DUKE and DUCHESS emerge from the car. He is a powerful crime chieftan in middle age. He has real gravitas and an aura of casual menace. He is genuinely not bothered by the protests.

The DUCHESS is of similar age and personal authority to her husband. This is a marriage of equals - each knows where the other one's bodies are buried. They head for their BOX.

The DUKE walks in powerful, big cat, slo mo, pausing for flash photographs.

As the PROTESTORS shout "Why are we waiting?", one of them manages to step inside the gate. It's VINDICI.

VINDICI

Go royal lecher, go, gray-hair'd adultery!  
And thou his Duchess: Oh, that God  
Would stuff infernal fire into your brittle  
veins!

This nutty outburst silences the other PROTESTORS and catches the attention of CARLO, who comes running up to challenge him.

CARLO

Do I know you, friend?

VINDICI

Do you know me, more than friend?

CARLO frowns and stares at him a while. It's quite tense.

Then suddenly he throws his arms around VINDICI and hugs him enthusiastically.

CARLO  
Brother, you are home.

As CARLO embraces him, VINDICI stares at the stadium.

15. Int Duke's Box, Football Ground Night

The DUKE and DUCHESS take their place in their directors' box. Their movements are relayed to all the TV viewers and via the giant video screen.

The DUKE sits down to RECORDED APPLAUSE.

He gives a signal to the watching REFEREE. The whistle blows. The game begins.

15AA Int Football Ground Night

LAD and BOY are locked in mortal combat across the bar footie table. Their concentration is intense, sweaty, focussed. The staccato percussion of the hard ball rattling in the narrow confines of the wooden table has a nervous, brain scratching quality. It sounds like a giant cockroach.

Suddenly the LAD slams home a goal and both stand back for a second. The REFEREE drops another ball onto the table and they're off again.

15A Int Bar Night

Same event - LAD and BOY playing intense bar footie, their heads leaning closer and closer together across the table.

PULL BACK to the bar. The BOY scores another and the bar crowd starts to boo and hiss.

16. Ext Stadium Car Park Evening

CARLO is locking the gate and shining his torch into various dark corners, doing his rounds. VINDICI eyes the stadium.

VINDICI  
The Duke yet prospers.

CARLO  
Since her funeral -

He hesitates, can't complete the sentence. VINDICI does it.

VINDICI

My life's unnatural to me,  
As if I liv'd now when I should be dead.  
Yet murder will not go unpaid. Be merry.  
For Vengeance, that terror to fat folks,  
hath bussed in with me. Brother, you must  
needs find me a place at court. I must  
be near the Duke.

CARLO stares at his brother, amazed.

CARLO

This is strange.  
This very e'en, the Duke's first born and heir  
- Lussurioso - asked me find out for him a  
strange-composed and ill-digested fellow.

VINDICI

This e'en you say? Why, brother, this is Fate.

CARLO

It is. But whose? His Fate or yours?

CARLO is genuinely unsettled by this.

VINDICI

I set my Fate at naught, so that I have  
Revenge.

17. Int Football Ground Night

The LAD scores again. Recorded cheers of an invisible crowd.

PICK UP ON THE DUKE and his SONS watching the game. We can see  
from their reaction that the game is not going their way.

17V. An image of ANTONIO flashes onto the giant video  
monitors. He looks very pleased with himself. His WIFE gives  
him a kiss on the cheek, then she gets up and works her way to  
the exit. She must be going to the loo.

AMBITIOSO enters the brothers' box. They all turn on him.

LUSSURIOSO

Your boy disgraces us.

AMBITIOSO

He's a good boy.

SUPERVACUO

He has two left wrists.

Through this row, JUNIOR never takes his eyes off the video.  
While everyone else is watching the bar football, he is  
watching IMOGEN. When he sees that she has left the safety of  
her box, he sneaks out of his own family's box. From the  
speakers come chants of 'Tonio!' 'Tonio!'

18. Int Football - Corridors Evening

Track JUNIOR out into the long, utterly empty corridors that run around the stadium beneath the stands. He walks quickly; he is looking for someone. He checks his watch. Above his head, the recorded crowd roars as another goal is scored.

IMOGEN is walking, searching for something in her handbag. She looks up and sees a figure lounging on the wall ahead of her. It is JUNIOR.

She slows down. He stands up. He starts towards her. She makes as if to step forward but then turns suddenly on her heel and heads back towards her box. He hurries after her. She breaks into a run. He chases her.

He gets ahead of her, blocking her way.

IMOGEN  
Leave me, sirrah.

JUNIOR  
I have no like to.

She pulls away and hits a fire door, hurrying through it. The moment the door is opened, an alarm goes off. He curses and then hastens after her.

18A Int Bar Night

The CROWD goes wild as ANTONIO's "team" scores.

19. Int Fire Escape Night

JUNIOR pursues IMOGEN down the fire escape.

19a. Int Bar Evening

Riotous celebrations.

CROWD  
Tonio! Tonio! Tonio!

20. Int Tourneur Brothers' Executive Box Night

The alarm is ringing even louder in here. There is consternation among the members of the family. LUSSURIOSO is particularly agitated.

LUSSURIOSO  
Men! My person. Stand by my person.

As his GUARDS stand on either side of him, he says quietly, but excitedly -

## LUSSURIOSO

It may be that some assassin threatens the Duke, my Father's, head. In which case, you know, the Dukedom will want a head. Which must be mine.

21. Ext Car Park Night

CARLO and VINDICI lookround for some sign of the cause of the alarm.

Big close up of the ALARM screeching.

IMOGEN emerges from the fire escape, her clothes disordered and she's screaming and cursing.

CASTIZA runs to IMOGEN from the Portakabin. The door of the fire escape creaks open a second time and JUNIOR swaggers out, adjusting his clothing. Seeing CASTIZA, he grins.

## JUNIOR

What's this, a sweet for when I've eaten up my meat?

He turns his attention back to IMOGEN. CASTIZA pulls her away. VINDICI grabs JUNIOR by the shoulders, floors him, starts to kick him.

## CARLO

Go, now. Here's danger.

## CASTIZA

This lady has need of me.

CASTIZA takes off her jacket and offers it to IMOGEN. IMOGEN puts it on with dignity but once she's covered she starts to cry. CASTIZA walks her away.

VINDICI is still kicking JUNIOR. CARLO whispers to his brother.

## CARLO

This is the Duke's son.

## VINDICI

Another blow then, for his Father's sake.

## CARLO

Our plan's dependent on his family's trust.

Uniformed GUARDS appear and drag away JUNIOR.

LUSSURIOSO appears and goes to CARLO. VINDICI is trying to calm down nearby.

## LUSSURIOSO

He did assault my brother?

CARLO

My lord, he is newly come to the port,  
he knows not ...

VINDICI

Aye, I assaulted him and would have killed  
him too. I was prevented.

CARLO holds his breath and looks to LUSSURIOSO for an answer.  
LUSSURIOSO takes his time to think, then says to CARLO:

LUSSURIOSO

I like him.

**22. Ext Fire Escape Night**

There's chaos now. A police helicopter hovers over the scene.  
COPS are putting JUNIOR into the back of a van. The DUKE is  
watching. IMOGEN is next to him crying.

We are watching this from the POV of LUSSURIOSO and VINDICI.

LUSSURIOSO

What hast been? Of what profession?

VINDICI

A bone-setter.

LUSSURIOSO

A bone-setter!

VINDICI

A bawd, my sweet musk cat,  
One that sets bones together.

LUSSURIOSO

Wondrous knave! Familiar as an ague! -  
Friend, I can  
Forget myself in private, but elsewhere,  
I pray do you remember me.  
I am not Duke yet, but will be by and by.  
Thou hast been an agent to much knavery then?

VINDICI

I have been witness  
To the surrenders of a thousand virgins.  
I have seen patrimonies wash'd a' pieces!

LUSSURIOSO

Then thou know'st i' th' world strange lust.

VINDICI

Oh, fulsome lust!  
Drunken procreation, which begets  
So many drunkards! Some father dreads not,  
gone to bed in wine -- (CONT.)

VINDICI (CONT.)

-- to slide from the mother  
 And cling the daughter-in-law,  
 Some uncles are adulterous with their nieces,  
 Brothers with brothers' wives. Oh, hour of  
 incest!  
 Any kin now next to the rim a' th' sister  
 Is man's meat in these days, and in the  
 morning  
 When they are up and dress'd, and their  
 mask on,  
 Who can perceive this save that eternal eye  
 That sees through flesh and all.

**22A.** As VINDICI speaks we dissolve to a MONTAGE of LIVERPOOL  
 SATURDAY NIGHT STREETLIFE -- -the same as it's been for the  
 last twenty years -- but with weirder, sexier costumes and more  
 tattoos and piercings, with pockets of rebels, carrying shields  
 and masks -- shot in all possible MEDIA --

LUSSURIOSO

It is our blood to err, tho' hell gap'd loud:  
 Ladies know Lucifer fell, yet still are proud.

The MONTAGE ends. LUSSURIOSO buttonholes VINDICI.

LUSSURIOSO

Now, sir, I am past my depth in lust  
 And I must swim or drown; all my desires  
 Are level'd at a virgin not far from Hamilton  
 Square,  
 To whom I have convey'd by messenger  
 Many wax'd lines, full of my neatest spirit,  
 And jewels that were able to ravish her  
 Without the help of man, all which and more  
 She, foolish-chaste, sent back...

VINDICI

Possible?  
 'Tis a rare phoenix, whoe'er she be,  
 If your desires be such, she so resistant.  
 In troth, my lord, I'd be reveng'd and marry  
 her.

LUSSURIOSO

Push, the dowry of her blood and of her  
 fortunes  
 Are both too mean, good enough to be bad  
 withal.  
 Good enough to provoke any badness;  
 Poor enough to be a fit target for my Lust.  
 I'm one of that number can defend  
 Marriage is good, yet rather keep a friend.

VINDICI

A very fine religion!



LUSSURIOSO

I'll trust thee in the business of my heart  
Because I see thee well experienc'd.

Below, the police cars have pulled out and the DUKE and his entourage are leaving.

VINDICI

You have gi'n 't the tang, i'faith, my lord.  
Make known the lady to me, and my brain  
Shall swell with strange invention: I will  
move it  
Till I expire with speaking.

LUSSURIOSO

We thank thee, and now receive her name;  
It is Castiza. Look, down there, that's her.

He points to -- **22B** -- CASTIZA, now standing down below with IMOGEN. More or less everyone else has gone.

VINDICI

Oh, my sister, my sister!

LUSSURIOSO

Dost know her then?

VINDICI

By sight only.

LUSSURIOSO

That was her brother  
That did prefer thee to us.

VINDICI

I knew I had seen him somewhere.

LUSSURIOSO

We may laugh at that he is young and easy  
gulled.

VINDICI

Ha, ha, ha!

LUSSURIOSO

Himself being made the subtle instrument  
To entice and work his own sister.

VINDICI

'Twas finely manag'd.

**23. Int James St Station Night**

CASTIZA and HIPPOLITO are walking into the station.  
LUSSURIOSO continues in VO.

LUSSURIOSO (VO)  
 Go thou, and with a smooth, enchanting tongue  
 Bewitch her ears and cheat her of all grace.  
 Enter upon her chastity -

24. Int Lussurioso's Pad Night

LUSSURIOSO is explaining his plan to VINDICI.  
 They're drinking whiskey.

LUSSURIOSO opens a drawer in his desk. It's brimming with  
 jewels, watches, bracelets etc. He picks one out.

LUSSURIOSO  
 Give it her thus and say she must expect  
 an invoice for my love.

VINDICI is trying on a jacket, helped by LUSSURIOSO'S TWO  
 GIRLFRIENDS.

25. Int Merseyrail Train Night

CASTIZA in a crowded compartment. She's hot and tired and  
 hassled.

VINDICI (VO)  
 How if money will not tempt her from her  
 virtue?

26. Int Lussurioso's Pad Night

LUSSURIOSO and VINDICI plot over the bar football table.

LUSSURIOSO  
 Then venture upon the mother, and with gifts  
 As I will furnish thee, begin with her.

VINDICI  
 Oh, fie, that's wrong, my lord! 'Tis mere  
 impossible that a  
 Mother by any gifts should become a Madam  
 to her own daughter!

27. Ext Four Bridges Night

CASTIZA arrives home. In the shadow of a rusting, dry-docked  
 SUBMARINE, she enters the outskirts of a corrugated metal  
 SHANTY TOWN. This is home.

Over her arrival --

LUSSURIOSO (VO)  
 Nay, then I see thou'rt but a puny in the  
 subtle mystery of a woman. (CONT.)

## LUSSURIOSO V/O (CONT.)

Why, the name of Madam  
Is so in league with age that nowadays  
It does eclipse three quarters of a mother.

28. Int Lussurioso's Pad Night

LUSSURIOSO and VINDICI still plotting.

## LUSSURIOSO

Now then, swear to be true in all.

## VINDICI

Swear?

I hope your honour little doubts my faith.

## LUSSURIOSO

Yet for my humour's sake, 'cause I love  
swearing.

## VINDICI

'Cause you love swearing, 'slud, I will.

29. Int Hannah's Night

HANNAH is combing out CASTIZA's hair.  
They're in the middle of an animated conversation.

The décor of the interior is strange and shows signs of  
obsessional behaviour. There are small voodoo-ish statues of  
bizarre South American "saints", circus equipment and a large  
collection of wigs. Or possibly scalps.

## HANNAH

But he is a rich man -

## CASTIZA

Rich is not the same as virtuous.

## HANNAH

Then have two men. One rich and one virtuous.  
Oh daughter, I know he smiled at thee.  
He, the Duke's son.

## CASTIZA

He smiled and my angel guardian wept.

## HANNAH

Maids and their honours are like poor  
beginners.

## CASTIZA

Were not sin rich there would be fewer  
sinners.

Both laugh at CASTIZA's fortuitous rhyme.

HANNAH  
Oh why had not virtue a revenue?

CASTIZA  
I know the cause: 'twould have impoverish'd  
Hell.

Both laugh again.

30. Ext Four Bridges Night

We are watching this from the POV of VINDICI, who is standing outside. He's cold. The house looks warm and inviting. The women inside seem light-hearted and happy. The lower-level light goes off.

He pulls his coat around him to keep warm.

Something happens in an upstairs window --

31. Int Hannah's Night

The blind HANNAH pauses by a windowsill and passes her hand over an unlit candle there. She is trying to discover whether it is lit or not. It's not.

She locates a box of matches, takes out a match and feels for which end has the phosphorous on it.

CASTIZA comes and takes it from her.

HANNAH  
(of the CANDLE) For your brother.  
And for all poor souls at sea.

CASTIZA stays looking at candle.

FLASHBACK TO --

31F. Int Marquee Day

We're back at the wedding reception, looking into the smiling face of VINDICI -- from the POV of the young CASTIZA, who is sitting in the 'chariot' made by the arms of VINDICI and GLORIANA.

PICK UP ON THE WEDDING CAKE:

It has a little plastic couple on the top. The bride has flaming red hair, like GLORIANA.

The CLOAKED MAN offers first GLORIANA and then VINDICI champagne.

GLORIANA puts CASTIZA down. When VINDICI takes his champagne, his sister reaches for it. He hoists it out of her reach.

HANNAH frowns a 'no' at CASTIZA.

PICK UP ON GLORIANA AND VINDICI

with their glasses raised high for a toast.  
GLORIANA drinks hers off.

VINDICI goes to do the same, but surreptitiously hands his to his little sister, CASTIZA.

Suddenly a terrible thing happens. GLORIANA keels over, the glass falling from her hand and shattering on the floor. She is screaming and - horribly - spitting blood. Others too are screaming and spitting.

OTHER PEOPLE scream and try to spit out the wine.  
VINDICI's first act is to spin around and knock the wine glass from his sitters's hands. Then he goes to help GLORIANA.

CASTIZA is stunned. All around her people are falling over, clutching their stomachs, spitting and retching.

She looks up and sees the mysterious FIGURE we saw earlier, summoning his WAITERS. They move in, thuggish and efficient, and begin to loot the guests of their jewelry, bags and so on.

(OMIT SCS 32, 32a)

### A33. Int Castiza's Bedroom Night

The CANDLE gutters out. CASTIZA is lying in bed, asleep. Something disturbs her. She half wakes. She's alarmed.

She looks in the drawer in her bedside table, takes out one of her THROWING KNIVES and slides out of bed.

### 33. Int Hannah's Night

CASTIZA approaches the kitchen.

The Fridge door has inexplicably opened, filling the room with a low level, dim light.

She goes to shut the fridge -- but suddenly a hand reaches out from behind her. The hand has a jewel in it.

She jumps back but, in doing so, jumps almost into the arms of her UNSEEN ASSAILANT.

We can see now who the assailant is. But CASTIZA is nervous and relying on the flickering light of the Fridge. She does not recognise his face.

CASTIZA

Who are you? Is this my Mother's jewel?  
Then give it back.

She twists around and tries to stab her unseen assailant. Suddenly, a very bright torch shines in her eyes. She is briefly dazzled: her hand goes up to shield her eyes by instinct. The assailant takes the hand that holds the knife.

UNSEEN

I came here not to steal. But to give.  
This for you.

CASTIZA

Whence comes it?

UNSEEN

From a dear and mighty friend!

CASTIZA

From whom?

UNSEEN

The Duke's son!

CASTIZA

Receive that!

She hits him and hisses at him.

UNSEEN

Take care, ma'm, lest this should bite you  
back.

His torchlight picks up the glint of the knife.

CASTIZA

I swore I'd put anger in my hand  
And pass the virgin limits of myself  
To him that next appear'd in that base office  
To be the agent of his sin.  
Tell him my honour shall have a rich name  
When several harlots shall share his with  
shame.  
Farewell; commend me to him in my hate!

She reaches out and takes the torch of her assailant.  
She points it into his face and frowns.

CASTIZA

I know your face.

VINDICI

I think not.

CASTIZA

Yet I have seen it before.

He does not respond. She flashes the knife again.  
She is trying to solve a mystery.

CASTIZA

Have I not?

VINDICI

When last we met you stood not higher  
than the altitude of a stack-heeled shoe.  
You knew me not then.  
You will not know me now.

Her tone is starting to change to something more tender and  
less confrontational.

CASTIZA

Yet I do know you. For something of  
myself I do discern in thee.

VINDICI

I have two legs and you have two and  
Christ loves both of us alike, I hope.

Suddenly, CASTIZA gasps.

CASTIZA

I think - dare I think this? - you  
are my brother.

VINDICI is amazed and very moved by her insight. He touches  
her.

VINDICI

You are my sister and I am home.

CASTIZA

And I welcomed you in with a slap!

VINDICI

It is the sweetest slap  
That e'er my nose came nigh,  
I'll love this blow forever, and this cheek  
Shall still hence forward be my favourite.

34. Int Castiza's Kitchen Night

CASTIA is making coffee for VINDICI.

CASTIZA

It is not kind for kin to put each other  
to the test.

VINDICI

I was employed to do it. But you were  
constant and in this thou hast right  
honorable shown. Thou art approved  
forever in my thoughts.

CASTIZA

I knew my honour already without your test.  
It was not kind.

There is a sound from upstairs.

VINDICI

My Mother?

CASTIZA nods. VINDICI is discomposed.

VINDICI

I must test her too.

CASTIZA

What? No!

VINDICI

I am employed to do it.

HANNAH enters. She's just tumbled out of bed.

HANNAH

Castiza? What a coil is here?  
(sensing VINDICI's presence)  
Who's here?

CASTIZA

Mother -

VINDICI

Our mighty expectation, Lussurioso, son of the  
Duke, commends himself to your affection.  
I am his servant and so yours.

HANNAH

The Duke's?

She's flustered and bewildered.

VINDICI

His son's, who shall be Duke hereafter.

HANNAH

Oh. But just the same, an honour, sir.  
I'm much honour'd to find that he is pleased  
To rank me in his thoughts.

CASTIZA

Mother - I think you know this man.

VINDICI makes signs to her to say nothing.

HANNAH

Hush child, I'm beginning to know him.  
Go on, sir.



VINDICI

My Master will be Duke hereafter. The crown  
gapes for him every tide. The old Duke's days  
are numbered.

How bless'd were they now that could pleasure  
Lussurioso,  
E'en with anything almost.

HANNAH

Aye.

CASTIZA

Save with their honour.

HANNAH

Oh, save with their honour, clearly.

VINDICI takes HANNAH's hand and drops the JEWEL into it.

VINDICI

As for honour, one would let a little of that  
go too,  
And ne'er be seen in't: I'd wink and let it go.

CASTIZA

But we would not. Is't so, Mama?

HANNAH

Oh we would not. Not for - ruby?

HANNAH is talking about the jewel in VINDICI's hand.  
She has to sit down, confused and troubled.

CASTIZA whispers to her brother.

CASTIZA

It is not well done. To use her thus -

VINDICI

To keep my promise, I must lay  
Hard siege unto my mother. What of't?  
A siren's tongue could not bewitch her,  
not in such a case. Surely.

(to HANNAH)

The old Duke's days are numbered.  
After him, my Master will be Duke.  
Now that same man, my Master, has long  
desir'd your daughter.

HANNAH

Desir'd?

CASTIZA

What of't? Tis naught. Not so, Mama?

VINDICI

Now he desires that will command hereafter.

HANNAH

That's true. He will command hereafter.

VINDICI

Madam, I know that y'are poor  
 And 'lack the day, there are too many poor  
 ladies already:  
 Why should you vex the number? 'Tis despis'd.  
 Live wealthy, rightly understand the world,  
 And chide away that foolish country girl  
 Keeps company with your daughter, chastity.

CASTIZA

Fie, sir. The riches of the world cannot hire  
 A mother to such a most unnatural task!

VINDICI

Would a mother be poor, dejected, scorn'd  
 of greatness,  
 Swept from the palace, and see other daughters  
 Spring with the dew a' th' court, having her own  
 So much desir'd and lov'd by the Duke's son?

HANNAH

Oh, heavens!

She's flustered and, clearly, tempted.

CASTIZA

Do not proceed.

VINDICI

Madam, "'tis no shame to be bad, because  
 'tis common."

HANNAH

Ay, that is a comfort.

CASTIZA

A comfort!

VINDICI

Can these persuade you  
 To forget heaven?

He hands her a wad of banknotes bearing the DUKE's face.

CASTIZA

Mother, in the name of Christ, tell this man  
 you want none of his dishonorable act.

VINDICI

'Slid, how can you lose your honour  
 To deal with my lord's grace?  
 He'll add more honour to it by his title;  
 Your mother will tell you how.

HANNAH

That's true. He does speak well.

CASTIZA is on the point of tears.

CASTIZA

Stop, sir, stop. Mother, do you not know who he is?

HANNAH

What's honor but the good report of mean and ignorant folks? The better sort I'm sure cannot abide it.

VINDICI

If she knew  
What 'twere to lose it, she would never  
keep it!  
Virginity is paradise, lock'd up.  
Oh, think upon the pleasure of the palace:  
Secured ease and state, the stirring meats,  
Ready to move out of the dishes,  
That e'en now quicken when they're eaten,  
Banquets abroad by torch-light, musics, sports,  
Nine coaches waiting. Hurry, hurry, hurry!

CASTIZA

Ay, to the devil.

VINDICI

Why are there so few honest women but  
Because 'tis the poorer profession?

HANNAH

Who'd sit at home in a neglected room,  
Dealing her short-liv'd beauty to the wall  
hangings, when those  
Poorer in face and fortune than herself  
Walk with a hundred acres on their backs,  
Fair meadows cut into green foreparts?

CASTIZA

I cry you mercy. Lady, I mistook you.  
Pray did you see my mother? Which way went  
she? Pray God I have not lost her.

HANNAH

Ungrateful!  
Sir, do you address YOUR Mother so?

VINDICI

Alas, I too have lost my Mother.

He says this with great force and sorrow. He turns and walks out of the house. HANNAH gives a little yelp of anguish.

HANNAH

(to CASTIZA) Peevish! Coy! Foolish!

35. Ext Four Bridges Dawn

HANNAH hurries blindly after VINDICI.

HANNAH

Sir, Sir -

(VINDICI turns)

Sir, return this answer to the future Duke,  
My lord shall be most welcome when his  
pleasure  
Conducts him this way. I will sway mine own;  
Women with women can work best alone.

VINDICI

Indeed, I'll tell him so.

With a broken heart, VINDICI turns to go. She calls him back.

HANNAH

Sir, my daughter said I know thee.  
Do I know thee? From some other place?  
From some time before?

He looks hard at her. He wants to say something.

VINDICI

Madam, if you know me not, you know me not.

HANNAH puts out her hand. For a moment he takes this to be some last minute change-of-heart gesture.

HANNAH

The jewel, sir. The jewel.

He gives her the jewel. Then he hurries away over the weird rubblescape of Four Bridges. The rising SUN is unnaturally, intensely bright.

VINDICI (VO)

Oh, more uncivil, more unnatural,  
Than those base-titled creatures that look  
downward!  
Why does not heaven turn black, or with a  
frown  
Undo the world? Why does not earth start up  
And strike the sins that tread upon't? Oh,  
Wer't not for gold and women, there would be  
no damnation.  
But 'twas decree'd before the World began,  
That they shall be the hooks to catch a man.

36. Ext Court Day

A trickle of people into the court.

Most of them wear elaborate masks as protection against the sun's blast and the noxious air. Some are blind.

We see newspapers with headlines about JUNIOR's crime. We overhear casual conversation about the trial and other trivia. The consensus seems to be that JUNIOR will get off.

37. Int Tourneur Brothers' Limo Day

Now that JUNIOR is under arrest, there is a little more leg room for LUSSURIOSO, SPURIO, SUPERVACUO and AMBITIOSO.

They enjoy this. The car stops.

38. Ext Court Day

CARLO is waiting on the pavement, with VINDICI. He opens the door of the TOURNEUR BROTHERS' Limo and LUSSURIOSO gets out. LUSSURIOSO is pleased to see VINDICI, doesn't seem to notice CARLO.

We pick up VINDICI at the side of LUSSURIOSO as they hurry up the stairs towards the court.

LUSSURIOSO

Her Mother took the jewel? She should be damn'd before the daughter.

VINDICI

Oh, that's good manners, my lord; the mother For her age must go foremost, you know.

LUSSURIOSO

She took the jewel. That's good. Gold, tho' it be dumb, does utter the best thanks. We'll yet beguile her of salvation, And rub hell o'er with honey. The Mother has proved herself a whore, therefore her sons and daughters are born whores. Which is what we want.

It's a sweat for VINDICI to control himself at this.

LUSSURIOSO turns and looks back down the steps to where his BROTHERS are consorting with their cronies on the pavement. He confides in VINDICI.

LUSSURIOSO

I have mentioned that I am to be Duke after my Father -

VINDICI

Once or twice my lord.

LUSSURIOSO

I think it pricks my brothers' hearts to envy, that I'm accounted great while they are but - my brothers. Watch them. Tell me how they look at me.

He sweeps into the courtroom. VINDICI stays behind on the steps.

39. Int Holding Cell Day

JUNIOR is sitting in the corner of the cell, looking very miserable. He's in chains. His mother, the DUCHESS, enters.

JUNIOR

Why have they locked me here?

DUCHESS

Hush. One of the Duke my husband's single words will set you free, from death or durance. You will walk with bold feet on the thorny law.

JUNIOR

His withered grace don't love me like the others, Mother.

DUCHESS

Hush, hush, you are our dearest child. Fear not.

She embraces him.

40. Int Court Day

VINDICI is leading CARLO and CASTIZA into court. He flashes his security pass at some guards to get them in. As she passes inside, CASTIZA covers her face with a mask.

VINDICI

She should not be here.

CARLO

She is safe here with her brothers.

VINDICI

Beauty is nowhere safe. Look ...

The prosecution team is passing by. Among their number is IMOGEN, looking stricken but defiant, her husband - ANTONIO - at her side. CASTIZA is moved by this tragic sight.

CASTIZA

That virtuous lady.

VINDICI

A fair comely building newly fallen, being falsely undermin'd.

41. Int Courtroom Day

The DUKE is sitting in state in the court. The DUCHESS is there too, as is LUSSURIOSO.

JUNIOR is now brought in, smirking all over his face. He is taken to the stand. The DUCHESS enters with him, and takes her seat in the front row, not far from IMOGEN. LUSSURIOSO is with her.

The DUKE calls the court to order.

DUKE

Duchess, it is our youngest son, we're sorry. His violent act has e'en draw blood of honour and stained our honours.

JUDGE

Your Grace hath spoke like to your silver years, full of confirmed gravity; for what is it to have a flattering false insculption on a tomb and in men's hearts reproach?

PICK UP ON CASTIZA whispering "What?" (as in what's he on about?) to CARLO, who shushes her.

DUKE

I leave him to your sentence: doom him, lords, while I sit by and sigh.

The DUCHESS throws herself at the feet of the DUKE.

DUCHESS

My gracious lord, I pray be merciful although his trespass far exceed his years; he is your own, as I am yours, call him not step son.  
(all glance at SPURIO)  
Temper his fault with pity.

AMBITIOSO

I beseech your Grace, be soft and mild.

SUPERVACUO

Let not relentless Law look with an iron forehead on our brother.

PICK UP ON another half-brother. This one is SPURIO.

SPURIO

(ASIDE) He yields small comfort yet. Yet there is hope that he shall die.

Meanwhile, on the main floor, we see the DUCHESS.

JUDGE

Let the offender stand forth -

DUCHESS

No pity yet? Must I rise fruitless then?  
Are my knees of such low metal that without  
respect ...

JUDGE

'Tis the Duke's pleasure that impartial doom  
shall take fast hold of his unclean attempt.  
A rape! Why 'tis the very core of lust,  
and which was worse, committed on the Lord  
Antonio's wife, that chaste and upright lady.  
Confess, my lord, what moved you to't?

JUNIOR

Why, flesh and blood: what should move men to  
women else?

LUSSURIOSO

Oh do not jest they doom; play not with thy  
death. The Law is a wise serpent and quickly  
can beguile thee of they life.

JUDGE

That lady's name has spread such a fair wing  
that if our tongues were sparing toward the  
fact, judgement itself would be condemned.

JUNIOR

Well, 'tis done. And 'twould please me well  
to do it again ...

Gasps of horror, surprise and titillation run around the court.  
The DUCHESS is distraught. All these reactions are beyond  
JUNIOR's understanding.

JUNIOR

What? Sure she's a goddess, for I'd no power  
to see her and to live. It falls out true in  
this for I must die.

DUCHESS

No!

JUNIOR

Her beauty was ordained to be my scaffold.  
And yet methinks I might be easier ceased.  
My fault being sport, let me but die in jest ...

Some of JUNIOR'S CRONIES laugh uproariously at this one. He  
is clearly playing directly to them. He is very pleased with  
himself, assuming he is going to be let off.

JUDGE

This be the sentence ...

DUCHESS

Oh keep't upon your tongue, let it not slip,  
death too soon steals out of a lawyer's lip.



SPURIO

(ASIDE)

Now, now he dies! Rid 'em away.

JUDGE

This be the doom irrevocable ...

DUCHESS

Oh!

JUDGE

Tomorrow early ...

DUCHESS

Pray, stay abed, my lord.

JUDGE

Let that offender ...

DUCHESS

Live and be in health.

JUDGE

Be on a scaffold.

DUCHESS

No!

DUKE

Hold, hold.

SPURIO

(ASIDE)

Pox on't. What makes my Dad speak now?

DUKE

We will defer judgement till next sitting.  
In the meantime, let him be kept close prisoner.

JUNIOR is led away, protesting.

JUNIOR

Prisoner? No! Mother!

SPURIO

(DISGUSTED ASIDE)

Delayed, deferred and then if Judgement have cold blood, flattery and bribes will kill it quite.

PICK UP ON IMOGEN, staring stony-faced after JUNIOR as he is led away. She speaks in an undertone to her companion.

IMOGEN

Will he live then?

COMPANION

He will, my lady.

IMOGEN's face hardens. She's clearly made some kind of terrible decision.

42. Ext Court Day

CARLO is once again on car park duty.

Spectators, defendants and journalists are pouring out of the court. There are crash barriers on either side of the stairs. Crowds of people stand behind the barriers, waiting to see the trial celebrities.

VINDICI is talking quietly to his brother.

VINDICI

Our unnatural mother  
Did with her tongue so hard beset Castiza's  
honour  
That she was struck to silent wonder,  
Yet still she - like an unlighted taper -  
Was cold and chaste, save that our mother's  
breath  
Did blow fire on her cheeks. "My lord," she  
said, "Shall be most welcome, when next his  
pleasure brings him forth this way."

CARLO

That shall be soon, i'faith.

VINDICI

I ha' no way now to cross it but to kill him.

CARLO

What? Kill Lussurioso? What of the Duke?

VINDICI

I'll murder both.

CARLO

You will be busy, brother.

PICK UP ON THE DUCHESS emerging from the court, sobbing. She is holding onto her son, SPURIO. She hisses discretely with anger.

The moment he sees her approach, VINDICI is interested. When CARLO goes to open the car door for her, VINDICI slides past him and hears -

DUCHESS

Indeed, 'tis true an old man's twice a child.  
Mine cannot speak; one of his single words  
Would quite have freed my son.

SPURIO

Hush, Mother, he will be free by and by.

The DUCHESS is very clingy, and very sexy. VINDICI grins, goes back to his brother and whispers -

VINDICI

Carlo, the Gods protect our sister. Here's a plan dropped down as neat as apples from the bough how I may speed away both the old Duke and his son.

CARLO

What?

VINDICI

Watch.

He turns to see LUSSURIOSO hurrying down the steps towards him. VINDICI looks very pleased with himself. He's almost licking his lips when he shakes hands with his Master.

LUSSURIOSO

Carlo, your absence, leave us.

CARLO accepts the instruction.

LUSSURIOSO

A third man's dangerous,  
Especially her brother.

Suddenly a big cheer goes up from behind the crash barriers.

LUSSURIOSO and VINDICI look to see what it is.

It's ANTONIO and IMOGEN emerging from the court. They look serious and drawn. They head straight for their car.

LUSSURIOSO

(RESENTFUL)

Every day another thousand voices raised  
to his account.

As ANTONIO descends the steps, the chant begins again which we first heard at the soccer match, 'Tonio! Tonio! Tonio!'

LUSSURIOSO fumes quietly.

LUSSURIOSO

Here's one that envies me my Dukedom.

VINDICI

There's more than one, my lord.

LUSSURIOSO stares at him, understanding that VINDICI has some new intelligence.

VINDICI  
Your brother Spurio, my lord -

LUSSURIOSO  
Spurio -

VINDICI  
I can bring forth proofs that -

LUSSURIOSO  
Hush. Not here. Come.

43. Int The Intestines of the Palace Day/Night

LUSSURIOSO leads VINDICI into an ancient staircase. Daylight shines through the doorway. But as LUSSURIOSO and VINDICI ascend the winding stairs, the day vanishes and the stairway is lit by shafts of blue moonlight...

LUSSURIOSO  
Here we are in th'intestines of my Father's palace.

VINDICI  
Is't so?

LUSSURIOSO  
'Tis the deepest art to study man. I'm well practised at it. I find you are a fellow of discourse, well-mingled, whose brain time hath season'd, suitable both to my service and my company. Your estate should be more fellow to your mind. Trust me with thy preferment.

VINDICI  
Thanks, my loved lord.

LUSSURIOSO  
Now tell me all my brother's plots. Who's in with him? Tonio who the mob loves so?

VINDICI  
Sir, your Mother.

LUSSURIOSO is taken aback. He gasps.

VINDICI  
The Duke your Father's worthily abus'd:  
The pen of his own son writes him cuckold!

LUSSURIOSO  
My brother and my Mother are - entangled.

He's genuinely shocked. VINDICI seems sorry to have to tell him.

VINDICI

This night, this hour, this minute, now!

LUSSURIOSO

What? What!

VINDICI

Oh, sin foul and deep,  
Great faults are wink'd at when the Duke's  
asleep!

LUSSURIOSO

Horrible. I am mad! I will confound them.  
But what proofs?

VINDICI

What need of proofs when you may take 'em  
twisted?

LUSSURIOSO nods and leads off.

LUSSURIOSO

Where is that villain?

VINDICI

Softly, my lord.

PICK UP ON LUSSURIOSO leading VINDICI into a stone corridor at the top of the stairs. It is a service tunnel. There are doors and ventilators all the way along. They pause by one ventilator and listen.

There are voices.

They move on and hear at another, the noise of lovemaking. They are underneath the DUCHESS' room. There's a trap door above them.

VINDICI

This room?

LUSSURIOSO

My Mother's -

LUSSURIOSO unsheathes his dagger, then shuts his eyes. It's difficult to listen to this noise. He puts his sword away again.

LUSSURIOSO

I cannot.

VINDICI

Then Spurio will stab you, as he stabs your Mother.

Suddenly the DUCHESS starts to orgasm noisily.  
LUSSURIOSO's sword comes out again.

LUSSURIOSO  
I'll kill 'em doubled, when they're heap'd!

VINDICI  
Soft, my lord.

LUSSURIOSO opens up the trap door above him.

44. Int The Duchess' Bedroom Night

The DUCHESS lies back on the bed, sweaty and satisfied. We can't see who else is in the bed. But we're looking from her point of view when suddenly LUSSURIOSO rises up, sword in hand, apparently out of the floor.

LUSSURIOSO  
Villain, strumpet! Slapper!

The DUCHESS screams.

DUCHESS  
Treason, treason!

Suddenly her lover appears from under the sheets.

It's her husband, the DUKE. He's cross.

DUKE  
You upper guard defend us!  
(to LUSSURIOSO) Oh, take me not in sleep;  
I have great sins: I must have days,  
Nay, months, dear son, with penitential sighs  
To lift 'em out and not to die in sin!  
Oh, thou wilt kill me both in heaven and here!

LUSSURIOSO  
I am amaz'd to death.

While LUSSURIOSO is confused, the DUKE makes his move, jumping from his bed and first disarming, then strong-arming his son.

DUKE  
Nay, villain traitor,  
Worse than the foulest epithet, now I'll  
gripe thee  
E'en with the nerves of wrath, and throw  
thy head  
Amongst the lawyers! Guard!

AMBITIOSO, SUPERVACUO and SPURIO come hurrying in with a couple of HEAVIES.

LUSSURIOSO is increasingly afraid, trying desperately to placate his raging Dad.

SPURIO  
How comes the quiet of our Dad disturb'd?

DUKE

This boy that should be myself after me  
Would be myself before me, and in heat  
Of that ambition bloodily rush'd in  
Intending to depose me in my bed.

The DUKE nuts his son. LUSSURIOSO falls to the floor,  
clutching his nose.

SPURIO

Duty and natural loyalty forfend!

DUCHESS

He call'd his father villain and me slapper,  
A word that I abhor to 'file my lips with.

AMBITIOSO

That was not so well done, brother.

LUSSURIOSO

I know there's no excuse can do me good.

45. Int Palace Tunnel Night

CARLO has found VINDICI, where LUSSURIOSO left him, just below  
the DUCHESS's room.

VINDICI

His vicious purpose to our sister's honour  
Is cross'd beyond our thought.

CARLO

And the Duke? Is he dead?

VINDICI

Would he had kill'd him, 'twould have eas'd  
our swords.  
Be comforted, he will die.

46. Int Duchess' Bedroom Night

The DUCHESS is weeping on the DUKE's shoulder.

DUKE

Be comforted, our Duchess, he shall die.

The DUCHESS exits as the guards seize LUSSURIOSO.

LUSSURIOSO

Nay, then the truth of my intent shall out.  
My lord and Father, hear me -

DUKE

Bear him hence.

LUSSURIOSO

(to AMBITIOSO and SUPERVACUO, ASIDE)  
 Brothers, my best release lies on your tongues;  
 I pray persuade for me.

SUPERVACUO

We'll sweat in pleading.

LUSSURIOSO

And I may live to thank you.

AMBITIOSO

(ASIDE) No, thy death shall thank me better.

DUKE

To prison with the villain;  
 Death shall not long lag after him.

LUSSURIOSO is dragged away.

AMBITIOSO

(to SUPERVACUO and SPURIO, ASIDE)  
 Now, brothers, let our hate and love be woven  
 So subtly together, that in speaking one word  
 for his life,  
 We may make three for his death:  
 The craftiest pleader gets most gold for breath.

DUKE

Is't possible a son  
 Should be disobedient as far as the sword?  
 It is the highest; he can go no farther.

AMBITIOSO

My gracious lord, take pity -

DUKE

Pity, boys?

AMBITIOSO

Nay, we'd be loath to move your grace too  
 much;  
 We know the trespass is unpardonable,  
 Black, wicked, and unnatural.

SUPERVACUO

In a son, oh, monstrous!

AMBITIOSO

Yet, my lord,  
 A Duke's soft hand strokes the rough head  
 of Law  
 And makes it lie smooth.

DUKE

But my hand shall ne'er do't.



AMBITIOSO

That as you please, my lord.

SUPERVACUO

We must needs confess  
Some father would have enter'd into hate,  
So deadly pointed, that before his eyes  
He would ha' seen the execution sound  
Without corrupted favour.

AMBITIOSO

But, my lord,  
Your grace may live the wonder of all times  
In pard'ning that offence which never yet  
Had face to beg a pardon.

DUKE

Honey? How's this?

AMBITIOSO

Forgive him, good my lord: he's your own son,  
And I must needs say 'twas the vildlier done.

SUPERVACUO

He's the next heir, yet this true reason  
gathers:  
None can possess that dispossess their  
fathers.  
Be merciful -

DUKE

You have prevail'd:  
My wrath like flaming wax hath spent itself.  
I know 'twas but some peevish moon in him:  
Go, let him be releas'd.

SUPERVACUO

(ASIDE to AMBITIOSO)  
'Sfoot, how now, brother?

AMBITIOSO

Your grace doth please to speak beside your  
spleen;  
I would it were so happy.

DUKE

Why, go, release him.

SUPERVACUO

Oh, my good lord, I know the fault's too  
weighty  
And full of general loathing, too inhuman,  
Rather by all men's voices worthy death.

DUKE

'Tis true too.  
 Here then, receive this;  
 (he dashes off a DEATH WARRANT)  
 doom shall pass. Direct it to the judges;  
 he shall die Ere many days. Make haste.

AMBITIOSO

All speed that may be.  
 We could have wish'd his burden not so sore;  
 We knew your grace did but delay before.

Exeunt the remaining BROTHERS.

DUKE

It well becomes that judge to nod at crimes  
 That does commit greater himself and lives.  
 I may forgive a disobedient error,  
 That expect pardon for adultery,  
 And in my old days am a youth in lust:  
 Many a beauty have I turn'd to poison  
 For rejecting me --

46F. Int Marquee Day

We're back in the Marquee now, as we've seen it before.  
 The end of the MASSACRE The GUESTS are vomiting, dying,  
 or have fled. In the front of shot, with his back to us, is  
 the Mysterious Figure with the tray of drinks.

The CAMERA comes round to the face of the Mysterious Figure and  
 we see that it is the DUKE --

DUKE (VO)

-- covetous of all.  
 Age hot is like a monster to be seen:  
 My hairs are white, and yet my sins are green.

PICK UP ON

The body of GLORIANA, a few moments later, spreadeagled on  
 the floor and outlined in chalk. Screams and lamentations  
 fill the air.

Behind her we notice a sign -- CATERING BY DUKE & SONS

47. Int Tourneur Brothers' Limo Day

SUPERVACUO, AMBITIOSO and SPURIO in the back of the Limo.

There is plenty of room now.

The brothers sit with wide spaces between them.

## SUPERVACUO

Brother, let my opinion sway you once,  
 I speak it for the best, to have him die  
 Surest and soonest. If the signet come  
 Unto the judges' hands, why, then his doom  
 Will be deferr'd till sittings and court-days,  
 Juries and further. Faiths are bought and  
 sold;  
 Oaths in these days are but the skin of gold.

## AMBITIOSO

In troth, 'tis true too!

## SPURIO

Then straightway to the officers and let the  
 judges wait; 'tis but mistaking  
 The Duke our father's meaning, and where he  
 nam'd  
 "Ere many days," 'tis but forgetting that  
 And have him die - now.

48. Int Jail Day

LUSSURIOSO sits despondently in his cell.

The walls are made of metal sheets rivetted together.  
 Suddenly a rivet drops out, then another, then another.  
 LUSSURIOSO notices after the first one drops and makes a noise.  
 He catches the next, and then the next, and helps ease the  
 plate out.

## LUSSURIOSO

(WHISPER) Brothers? Are you there?

He moves the plate aside to discover VINDICI.  
 He is first astonished, then enraged.

## LUSSURIOSO

You! You lied to me! You brought me to  
 this pass.

## VINDICI

If I had lied before, would I now deliver  
 you? You have been deceived but not by me.

VINDICI beckons to him but LUSSURIOSO isn't budging.

## VINDICI

If you'd as lief stay here, then do. I will  
 close the breach.

He goes back through the hole, pulling the panel into place  
 behind him. He sticks his head back in.

VINDICI

You commanded me keep watch upon your envious brothers. Know that they intend to speed your execution lest the Duke your Father make alteration of his edict.

LUSSURIOSO

They want me killed?!?

VINDICI

In a word.

VINDICI goes. LUSSURIOSO stands back, then changes his mind and hurries after VINDICI.

49. Int Tunnels Day

VINDICI and LUSSURIOSO speeding away down one of the tunnels.

LUSSURIOSO

I'm much indebted to your love for this.  
O Liberty! Thou sweet and heavenly dame.  
But Hell for prison is too mild a name.

50. Int Jail Day

The TOURNEUR BROTHERS arrive in the prison's main reception. There's a little bed in the corner and a big selection of ropes and nooses hanging from various hooks on the wall.

AMBITIOSO

Officers, here's the Duke's signature,  
your firm warrant,  
Brings the command of present death along  
with it  
Unto our brother, the Duke's son; we are sorry  
That we are so unnaturally employ'd  
In such an unkind office, --

SPURIO

-- Fitter far for enemies than brothers.

SUPERVACUO

But you know,  
The Duke's command must be obey'd.

SUPERVACUO can barely contain his excitement. He's practically giggling. AMBITIOSO has to nudge him to shut him up.

FIRST OFFICER

It must and shall my lord; this morning then.  
So suddenly?

AMBITIOSO

Ay, alas, poor good soul,  
He must breakfast betimes; the executioner  
Stands ready to put forth his cowardly valour.

SECOND OFFICER

Already?

An EXECUTIONER comes in. He is dapper and genteel, like Albert Pierpoint. He starts to examine the ropes and nooses available.

EXECUTIONER

Already, i'faith. Destruction hies.

FIRST OFFICER

Troth, we'll take our leaves;  
Our office shall be sound: we'll not delay  
The third part of a minute.

AMBITIOSO

Therein you show  
Yourselves good men and upright officers.

SPURIO

Pray let him die as private as he may.  
Do him that favour, for the gaping people  
Will but trouble him at his prayers.

FIRST OFFICER

It shall be done, my lord.

AMBITIOSO

Why, we do thank you; if we live to be,  
You shall have a better office.

SUPERVACUO

Commend us to the scaffold in our tears.

SECOND OFFICER

We'll weep and do your commendations.

51. Int Tourneur Brothers' Limo Day

The BROTHERS are back in their places.  
They're rolling around laughing with glee.

AMBITIOSO

Fine fools in office!

SUPERVACUO

Things fall out so fit --

SPURIO

So happily! Come, brother, ere next clock  
His head will be made serve a bigger block.

AMBITIOSO

Excellent;  
Now am I heir, Duke in a minute.  
The falling of one head lifts up another.

The other two make eye contact between AMBITIOSO's back. We get the distinct impression that he is wrong to be so sanguine about his grip on power.

52. Int Prison Corridors Day

A shot of LUSSURIOSO's empty cell - the wall panel awry.

We're looking through the peephole in the cell door along with the TWO OFFICERS and the EXECUTIONER.

They stare at each other in shocked surprise.

FIRST OFFICER  
The Duke's son, he was in here.

EXECUTIONER  
There is another. Two cells down.

SECOND OFFICER  
But his death is not commanded.

EXECUTIONER  
(WILY, READING EDICT)  
"My son -", no name, save only that,  
"my son -" He is his son, though his  
neck is somewhat thicker.

53. Int Cell Day

Come up on JUNIOR, leafing through his pile of laddish magazines. The cell is well appointed. There's a TV, a nice bed, with the cell phone left on the duvet cover.

The door begins to open.

JUNIOR  
Keeper?

Enter the EXECUTIONER.

EXECUTIONER  
My lord.

JUNIOR  
No news lately from our brothers?  
Are they unmindful of us?

EXECUTIONER  
My lord, they left a message while you slept.

JUNIOR  
What was it?

## EXECUTIONER

They said, be of good cheer, you will not be long a prisoner.

He hands him a letter.

## JUNIOR

Nothing but paper comforts?  
I look'd for my delivery before this  
Had they been worth their oaths.

The OFFICERS come in.

## JUNIOR

How now! What news?

## FIRST OFFICER

Bad news, my lord; I am discharg'd of you.

## JUNIOR

Slave, call'st thou that bad news? I thank you, brothers!

## FIRST OFFICER

My lord, 'twill prove so; this is the officer into whose hands I must commit you.

He points to the EXECUTIONER.

## SECOND OFFICER

Pardon us, my lord;  
Our office must be sound: here is our warrant, signed by the Duke; you must prepare to die.

## JUNIOR

Sure 'tis not so.

## SECOND OFFICER

It is too true, my lord.

## JUNIOR

I tell you 'tis not, for the Duke my father  
Deferr'd me till next sitting, and I look  
E'en every minute, threescore times an hour,  
For a release, a trick wrought by my brothers.

## FIRST OFFICER

A trick, my lord? If you expect such comfort,  
Your hope's as fruitless as a barren woman.  
Your brothers were the unhappy messengers  
That brought this powerful token for your death.

## JUNIOR

My brothers? No, no! Desire 'em hither,  
call 'em up, my brothers!  
They shall deny it to your faces.

He produces his mobile phone and offers it to the OFFICERS.

SECOND OFFICER

My lord,  
They're far enough by this, at least at court,  
And this most strict command they left behind  
'em,  
When grief swum in their eyes: they show'd  
like brothers,  
Brimful of heavy sorrow; but the Duke  
Must have his pleasure.

EXECUTIONER

The hour beckons; lift up your eyes to heaven.

JUNIOR

I thank you, faith; good, pretty, wholesome  
counsel.  
I should look up to heaven, as you said,  
Whilst he behind me cheats me of my head;  
Ay, that's the trick.

FIRST OFFICER

You delay too long, my lord.

JUNIOR

Stay, good authority's bastards, since I must  
Through brothers' perjury die, oh, let me  
venom  
Their souls with curses!

SECOND OFFICER

'Tis no time to curse.

The FIRST OFFICER opens a door.

The EXECUTIONER goes through and slings the rope over a little  
metal gallows.

JUNIOR (VO)

My fault was sweet sport, which the world  
approves;  
I die for that which every woman loves.

JUNIOR is executed. End on the rope snapping tight.

**54. Ext Road / Int Limo Day**

The BROTHERS are still in their limo. On the cut, as if in  
response to the rope tightening, we see the windscreen shatter.

The BROTHERS all jump in fright.

Suddenly a MOB surrounds the car and starts to rock it,  
banging on the roof and windows. The BROTHERS are terrified.



AMBITIOSO

What's this? Is our conspiracy discover'd?

SPURIO

Drive on. Drive over them.

The DRIVER revs his engine, tries to pull away from the crowd.

54A. The BROTHERS' FOLLOW-UP TRUCK rounds the corner behind them. BODYGUARDS riding in the back open up with FIRE HOSES, knocking the RIOTERS aside.

SUPERVACUO

What is it? What a coil is here?

SPURIO

Hush brother, listen.

He has switched on the in-car TV. He turns up the sound.

54V. ANTONIO is on the screen, talking sombrely direct to camera. He's at the entrance to his house, surrounded by NEWS CREWS. His voice is measured, modulated.

ANTONIO (ON TV)

My long grief I will cut into short words:  
Last revelling night,  
When flood-light made an artificial noon  
At Anfield, some courtiers at the match -

SUPERVACUO

Oh Christ, she's dead.

They all know that this is good for ANTONIO.

55. Int Bar Day

A crowd of customers stares up at the multiple TVs, where ANTONIO is continuing his speech.

ANTONIO (ON TV)

- Singled out that dear form, who ever liv'd  
As cold in lust as she is now in death,  
Which that step-duchess' monster knew too  
well;  
And therefore, in the height of all the revels,  
When music was heard loudest, courtiers  
busiest,  
And ladies great with laughter - oh, vicious  
minute!

56. Int The Duke's Palace Day

The DUKE is watching the TV, alone in his office, his face like steel. BAR FOOTBALL TABLE present.

**56V.**

ANTONIO (ON TV)

Then, with a face more impudent than his  
vizard,  
He harried her amidst a throng of panders,  
That live upon damnation of both kinds,  
And fed the ravenous vulture of his lust!

**57. Int Tunnel Day**

CARLO and VINDICI are watching a snowy version of the same  
broadcast on an old-fashioned black and white portable.

LUSSURIOSO is with them.

**57V.**

ANTONIO (ON TV)

Oh, death to think on't! She, her honour  
forc'd,  
Deem'd it a nobler dowry for her name  
To die with poison than to live with shame.  
Dead!  
Her honour first drunk poison, and her life,  
Being fellows in one house, did pledge her  
honour.

On TV the shot gets wider as ANTONIO goes back inside his  
house. We see the crowd of mourners and reporters outside.

We see people laying flowers and teddy bears on the pavement  
outside ANTONIO's house.

**58. Ext Antonio's House Day**

The pavement is now thick with flowers and teddy bears.  
One OLD WOMAN is placing her bouquet on top of the pile.

**59. Int Antonio's House Day**

ANTONIO is showing a group of reporters around his mansion.  
There's a huge, tacky soft focus photograph of IMOGEN.  
There's a teddy bear collection. There's a big photo of  
IMOGEN with Arthur Askey.

ANTONIO

Behold, my lords,  
A sight that strikes man out of me.

He opens a door and shows them into a room where the body  
of IMOGEN is laid out like Evita. Lillies, teddy bears,  
photographs, prayers.

ANTONIO

I mark'd not this before.  
A prayer book the pillow to her cheek,  
This was her rich confection, and another  
Plac'd in her right hand, (CONT.)

ANTONIO (CONT.)  
 with a leaf tuck'd up,  
 Pointing to these words:  
 "Better to die virtuous than live  
 dishonoured."

The NEWS CREW breaks into applause.

60. Int Street Day

People in the street, watching all this on a big screen, also begin to applaud. The applause is like a wave that has rolled out of ANTONIO's house and into the streets.

61. Int Tunnel Day

VINCIDI and CARLO applaud the TV, greatly enthused.

62. Int Bar Evening

In the bar, most of the audience is also applauding.

TWO GUYS in the bar are discussing the death of IMOGEN.

One of them is drawing on a beer mat, the trajectory of the fatal bullet. He is saying that there is no way she committed suicide.

The applause continues over their conversation.

MAN

Look, that's where the bullet went in.  
 Back of the head, right. Not at point blank  
 range. She'd have to be a double jointed  
 octopus. She did not top herself. And, and,  
 and, I heard someone say there were two  
 different bullets.

MAN 2

What're you saying?

MAN

I'm saying the Duke's lot saw her off.

MAN 2

Or Tonio's?

MAN

The noble Lord Antonio's!

MAN 2

Why not?

MAN  
Stitch that!

He thumps MAN 2.

**63. Int James Street Station Night**

CASTIZA and HIPPOLITO are walking up a long, deserted tunnel. They too are discussing the suicide of Imogen.

CASTIZA  
For sure 'twas suicide. I would do the same should such a one as him come near me -

They suddenly freeze in their tracks. The THUGS we saw at the opening of the film have appeared again. Limping now, with arms in slings. They surround HIPPOLITO and CASTIZA.

HIPPOLITO pulls a GUN on them, though he is trembling. The first THUG laughs. Takes the gun off him and points it in HIPPOLITO's face. HIPPOLITO doesn't seem scared.

The THUG pulls the trigger. Instead of a bullet, the flag with the word "Bang" pops out.

HIPPOLITO tries to make a joke of it. The THUG laughs briefly, then makes to hit him with the butt --

Suddenly a voice is heard.

VINDICI  
Sister.

The THUGS look behind and see VINDICI and CARLO walking towards them. VINDICI is unhurried. He seems not to see the THUGS at all. He addresses himself to CASTIZA.

VINDICI  
There is no safety here.

The THUGS all flee, on crutches. VINDICI barely acknowledges their existence.

CASTIZA  
Here am I safest, here with my brothers.

**64. Int Catacombs Day**

Even down here, you can hear the applause.

The entrance is still dominated by a huge poster of the DUKE. There are still OLD WOMEN attending to shattered remains. They are applauding too.

AMBITIOSO and SUPERVACUO enter in funeral black, carrying a huge bouquet of flowers in the shape of the words, "Our Brother."

AMBITIOSO

Was not this execution rarely plotted?  
I am the Duke's heir now.

SUPERVACUO

Ay, you may thank my policy for that.

AMBITIOSO

Your policy for what?

SUPERVACUO

Why, was 't not my invention, brother,  
To slip the judges, and in lesser compass,  
Advising you to sudden execution?

AMBITIOSO

Heart, 'twas a thing I thought on too.

SUPERVACUO

You thought on't too! 'Sfoot, slander not  
your thoughts  
With glorious untruth! 'Twas not so.

AMBITIOSO

Sir, I say 'twas in my head.

SUPERVACUO

Ay, like your brains then,  
Ne'er to make their presence felt as long  
as you liv'd.

AMBITIOSO

You'd have the honour on't, forsooth, that  
your wit  
Led him to the scaffold?

SUPERVACUO

Since it is my due,  
I'll publish 't, but I'll ha't in spite of  
you.

AMBITIOSO

Methinks y'are too bold; you should a little  
Remember us, brother, next to be honest Duke.

SUPERVACUO

Ay, it shall be as easy for you to be Duke  
As to be honest, and that's never, i'faith.

AMBITIOSO

Well, cold he is by this time, and because  
We're both ambitious, be it our amity,  
And let the glory be shar'd equally.

SUPERVACUO

I am content to that.

They pass a niche in which VINDICI is mourning again his lost true love. They don't see him but he watches them go. He's spying on them.

64A. Int Another Part of the Catacombs

PICK UP ON the BROTHERS again. They approach another niche in which a fresh body is laid out, watched by a pair of uniformed GUARDS.

AMBITIOSO

Here's where our older brother's corse lies in state.

SUPERVACUO

(ASIDE to AMBITIOSO)

Ha, ha, excellent!

AMBITIOSO

(ASIDE to SUPERVACUO)

All's sure our own: brother, canst weep, think'st thou?

'Twould grace our flattery much. Think of some dame -

SUPERVACUO

(ASIDE to AMBITIOSO)

I'll try;

Now for yourself.

AMBITIOSO

Our sorrows are so fluent,  
Our eyes o'erflow our tongues; words spoke in  
tears  
Are like the murmurs of the waters; the sound  
Is loudly heard, but cannot be distinguish'd.

Enter the SECOND OFFICER, also with a wreath.

SUPERVACUO

How died he, pray?

SECOND OFFICER

Oh, full of rage and spleen!

SUPERVACUO

He died most valiantly then; we're glad to hear it.

SECOND OFFICER

We could not woo him once to pray.

AMBITIOSO

He show'd himself a gentleman in that.

SECOND OFFICER

But in the stead of prayer,  
He drew forth oaths.

SUPERVACUO

Then did he pray, dear heart,  
Although you understood him not.

SECOND OFFICER

My lords,  
E'en at his last, with pardon be it spoke,  
He curs'd you both.

SUPERVACUO

He curs'd us? 'Las, good soul!

AMBITIOSO

It was not in our powers, but the Duke's  
pleasure!

Footsteps approach and two more figures appear out of the dark into the ghostly anbaric light. They're also in mourning and carrying a big wreath of flowers.

They are VINDICI and - the last person the BROTHERS expect to see - LUSSURIOSO.

LUSSURIOSO

Now, my lords.

AMBITIOSO, SUPERVACUO

Oh! Sweet Heaven, defend us!

They are terrified.

LUSSURIOSO

Why do you shun me, brothers?  
You may come nearer now;  
The savour of the prison has forsook me.  
I thank such kind lords as yourselves  
I'm free.

AMBITIOSO

Alive!

SUPERVACUO

In health!

AMBITIOSO

Releas'd!  
We were both e'en amaz'd with joy to see it.

LUSSURIOSO

I am much to thank you.

SUPERVACUO

Faith, we spar'd no tongue unto my lord the  
Duke.

AMBITIOSO

I know your delivery, brother,  
Had not been half so sudden but for us.

SUPERVACUO

Oh, how we pleaded!

LUSSURIOSO

Most deserving brothers,  
In my best studies I will think of it.

Exeunt LUSSURIOSO and VINDICI. PICK UP ON their whispered confidences.

VINDICI

Saw you not their guilt, jumping oe'r their  
vizards like maggots on the faces of dead men?

LUSSURIOSO

Be sure I did.

He puts his arm round VINDICI - a gesture of trust and thanks.

Back to the BROTHERS -

AMBITIOSO

Oh, death and vengeance!

SUPERVACUO

Hell and torments!

AMBITIOSO

Slave, cam'st thou to delude us?

SECOND OFFICER

Delude you, my lords?

SUPERVACUO

Ay, villain, whose is this corse now?

SECOND OFFICER

Why your brother, sirs, and the Duke's son.

He pulls back the sheet to reveal the corpse of - JUNIOR.

SUPERVACUO

Plagues!

AMBITIOSO

Confusions!

SUPERVACUO

Darkness!

AMBITIOSO

Devils!



SUPERVACUO  
Our younger brother.

AMBITIOSO  
There's no advantage in the killing of a  
YOUNGER brother.

SUPERVACUO  
Villain, I'll brain thee!

SECOND OFFICER  
Oh, my good lord!

Exit SECOND OFFICER, running.

SUPERVACUO  
The devil overtake thee!

AMBITIOSO  
Oh, fatal!

SUPERVACUO  
Oh, prodigious to our bloods!

AMBITIOSO  
Did we dissemble?

SUPERVACUO  
Did we make our tears women for thee?

AMBITIOSO  
Laugh and rejoice for thee?

SUPERVACUO  
You had a trick, you had a wife, forsooth!

AMBITIOSO  
The clap eat them! There's none of these wiles  
That ever come to good: I see now  
There is nothing sure in mortality but  
mortality.

DUKE  
Whose fault is this catastrophe?

The brothers jump, shocked by the sudden, unannounced presence  
of the DUKE, who is also wearing mourning and carrying a  
wreath.

AMBITIOSO  
We know not, sir.

SUPERVACUO  
The Fates.

AMBITIOSO  
Not us, sir.

SUPERVACUO

We'll leave you to your grief, sir.

The DUKE sinks to his knees and pulls out his rosary beads.

65. Int Tourneur Brothers' Limo Day

There are now only two brothers - SUPERVACUO and AMBITIOSO - in the car. They sit a long way apart. There's plenty of room.

66. Int Catacombs Day

The DUKE is kneeling at the side of his son's corpse, praying on his beads.

We realise we are looking at this from the POV of VINDICI.

VINDICI (VO)

Oh, shall I kill him a' th' wrong side now?

No.

Sword, thou wast never a back-biter yet.

I'll pierce him to his face; he shall die looking upon me.

VINDICI coughs. The DUKE turns and notices him. Looks at him strangely.

DUKE

My veins are swell'd with lust.

VINDICI

This shall unfill 'em:

Great men were gods if beggars couldn't kill 'em.

He pulls his dagger and steps forward to kill the DUKE. The DUKE laughs, ignores the dagger. He seems pleased to see VINDICI.

DUKE

Sirrah, I know thee. Come ...

There's something seedy about his sudden, matey tone. He keeps looking around to make sure no one is looking. He stuffs the rosary beads back into his pocket.

DUKE

Are you not a pandar, or a pimp? Did you not provide a lady for my son?

VINDICI

My Lord, I was commanded -

DUKE

Good, good. Can you do likewise for me?

VINDICI grins with relief. It also dawns on him that this, finally, is his big chance.

DUKE

Could you not greet me with a lady in some fair place, veil'd from the eyes a' th' court, some darkened blushless angle?

VINDICI

My Lord, I could. I know an unsunn'd lodge wherein 'tis night at noon.

DUKE

And a lady. You know a lady?

VINDICI

One with two heaven-pointed diamonds set for eyes in a face  
Far far beyond the artificial shine  
Of any woman's bought complexion.

DUKE

(NOT SURE) Hmm. I had such a one before. She would not consent unto my lust.

VINDICI

(ROCKED) You remember her? The one who would not consent?

DUKE

I do. It only happened once. I had to have her killed. (GRINS) I had my way with her, thereafter.

It's all VINDICI can do to restrain himself. But he does.

VINDICI

I will collect you, sir.

He goes.

#### 66A. Int. Catacombs Day

We go with him down the catacomb.

He passes the place where the remains of his true love lie. He stops, embraces them. Puts his cheek against her SKULL.

VINDICI

Soon, soon. You will rest easy.

With the remains still cradled in his arms, he walks out into the open air.

67. Ext Antonio's House Day

VINDICI with his grotesque bundle walks past the pile of flowers and teddy bears outside ANTONIO's house. He picks up a big, lanky teddy and drapes it over his shoulder.

68. Int Off License Day

The WOMAN behind the counter puts a bottle of champagne into a carrier bag and hands it to VINDICI. He takes it and drops the SKULL in after the bottle.

VINDICI  
Another bag?

She hands him another bag. He puts the other BONES in that.

69. Int Carlo's Portakabin Evening

VINDICI has just arrived, carrying his shopping bags. He's just told CARLO and CASTIZA what the DUKE has asked.

CARLO  
Ay, but where's the lady?

VINDICI  
You shall be witness.  
Be ready; stand with your hats off.

He produces the SKULL from the carrier bag.  
CASTIZA shrinks in horror.

VINDICI  
Art thou beguil'd now? Have I not fitted the  
old surfeiter  
With a quaint piece of beauty? Age and bare  
bone  
Are e'er allied in action: here's an eye  
Able to tempt a great man to serve God,  
A pretty, hanging lip that has forgot now to  
dissemble;  
Methinks this mouth should make a swearer  
tremble,  
A drunkard clasp his teeth and not undo 'em  
To suffer wet damnation to run through 'em.

CASTIZA  
Is this the form that living shone so bright?

VINDICI/SKULL  
He had me once and now he shall again.

CASTIZA puts her arm on VINDICI's arm.  
VINDICI looks thoughtfully at the SKULL.

## VINDICI

Does every proud and self-affecting dame  
 Camphor her face for this, and grieve her maker  
 In sinful baths of milk, when many an infant  
 starves,  
 For her superfluous outside - all for this?  
 Who now bids twenty pound a night, prepares  
 Music, perfumes, and sweetmeats? All are  
 hush'd;  
 Thou mayst lie chaste now! It were fine,  
 methinks,  
 To have thee seen at revels, forgetful feasts,  
 And unclean brothels!

FLASH TO VINDICI'S VISION --

69A. Ext Bold St Night

-- a GIANT SKULL hanging in the air over the giant screens of  
 Concert Square, red hair ablaze, glaring down at the screaming,  
 terrified REVELLERS -- all multi-media, as before.

## VINDICI V/O

Sure, 'twould fright the sinner  
 And make him a good coward, put a reveller  
 Out of his antic amble,  
 And cloy an epicure with empty dishes.  
 Here might a scornful and ambitious woman  
 Look through and through herself -

69B. Int Carlo's Portakabin Evening

VVINDICI ventriloquises through the SKULL -

## VINDICI/SKULL

See, ladies, with false forms  
 You deceive men but cannot deceive worms.

CASTIZA shrinks away. VINDICI pulls out a medicine bottle from  
 one of the shopping bags and starts to pour its contents onto  
 the skull's teeth. These hiss and steam as the liquid makes  
 contact.

The SKULL sings by ventriloquism -

## SKULL

Up and down, up and down, till they're clean  
 and sparkly.

## CARLO

What is it?

## VINDICI

Poison.

He ventriloquises a scream of fright from the SKULL.

VINDICI  
 (to CASTIZA)  
 You'll help me in my deadly enterprise?

She nods.

VINDICI  
 Thanks. (THROUGH SKULL) Thank you.

He produces a beautiful blue translucent dress from one of the shopping bags and passes it to her.

Then he picks up the big, lanky teddy and wrenches off its head.

70. Int Duke's Bedroom Evening

The DUKE has just put on a rather snazzy shirt. He admires himself in his full length mirror and does a fairly stable samba. He adores himself.

71. Int Carlo's Portakabin Evening

CASTIZA is trying on the dress and studying her face in the little mirror. She puts on a red wig.

VINDICI is still pouring poison on the SKULL's teeth.

72. Int Duke's Bedroom Evening

The DUKE puts on a splash of after shave.

73. Int Carlo's Portakabin Evening

CARLO hands VINDICI a set of keys.

74. Ext Football Stadium Night

A huge Mercedes pulls up outside the Shankly gates. The DUKE appears slightly dubious as he dismisses his DRIVER.

DUKE  
 You have leave to leave me, with this charge.  
 If I'm missed by the Duchess, say I'm privately  
 rid forth.

VINDICI is watching/listening to this from the shadows.

VINDICI  
 (ASIDE) Oh happiness! Privately rid forth.

As the DUKE's car pulls away, VINDICI appears from the shadows.

DUKE

Here?

VINDICI shushes him and beckons him to the gates. He opens them with the keys CARLO gave him and waves the DUKE through.

**75. Ext Football Pitch Night**

VINDICI leads the DUKE through to the vast, hushed softly-lit prairie of the pitch. It's beautiful. The DUKE's still nervous.

DUKE

Soft. Someone is near.

They listen for a moment. VINDICI is smiling indulgently, as if to say, I know who it is and you're not to worry.

The sound becomes clearer. It's the sound of a COUPLE making love.

VINDICI

Another pair of lovers. This is a most excellent place in which to score.

The DUKE tries to laugh at the joke but is still nervous. Suddenly he catches sight of someone emerging from the shadows and walking across the pitch. A redhead. We know it's CASTIZA.

DUKE

Who's that?

VINDICI

It's her. It's yours.

The disguised CASTIZA looks over at the DUKE, then starts to shashay seductively towards the manager's dug out over at the other side of the pitch.

The front of the dug out is fringed with sparkly curtains. She slides through them.

The DUKE is still transfixed and some way behind.

**76. Int Dug Out Night**

CASTIZA plunges in through the curtains, tearing off the translucent gown.

CARLO is there, waiting to help her. He hands her a t-shirt, and starts to put the headless teddy bear into the gown.

CARLO

The head, the head -

CASTIZA goes to pick up the poisoned SKULL. He prevents her.

CARLO

Wait. The poison.

He picks it up gingerly and plonks it on the neck of the headless teddy bear.

77. Ext Pitch Night

VINDICI is leading the DUKE towards the dug out.

DUKE

What lady is't?

VINDICI

Faith, my lord, a country lady, a little bashful at first, as most of them are, but after the first kiss, my lord, the worst is past with them. Your grace knows now what you have to do; sh'as somewhat a grave look with her -

DUKE

I love that best.  
In gravest looks the greatest faults seem less;  
Give me that sin that's rob'd in holiness.

VINDICI

Take this, 'twill stiffen your resolve.  
Cover your eyes, lest her beauty blind you.

The DUKE covers his eyes and takes the pill which VINDICI proffers him. VINDICI takes him by the hand and calls out.

VINDICI

Madam, his grace will not be absent long.

While the DUKE's eyes are covered, CARLO and CASTIZA dive out of the dug out. CASTIZA hides and takes over ventriloquism duties.

CASTIZA/SKULL

Is all truly secret? I heard another pair of lovers.

DUKE

Is that her? Her voice is sweet.

VINDICI

(REPLYING TO THE DUG OUT)

Secret? Ne'er doubt us, madam; 'twill be worth Three velvet gowns to your ladyship.

VINDICI leads the DUKE through the fringed curtain of the dug out.



78. Int Dug Out Night

Inside there's the dull light of a perfumed candle playing over the champagne and sweets; and in the corner, the glow of velvet and blonde where the 'lady' lies. Again, CASTIZA ventriloquises the lady's voice.

DUKE

How sweet can a Duke breathe?

CASTIZA/SKULL

Pleasure dwells in a perfumed mist.

DUKE

Lady, sweetly encount'ed. I came from court -

CASTIZA/SKULL

Sir, be bold with me - kiss my lips.

DUKE

Madam, I will.

He lunges at the lady and snogs her. It doesn't take him long to suss that something's wrong.

DUKE

Oh! What's this?

VINDICI

Royal villain, white devil!

DUKE

Oh!

VINDICI

Brother, give us light, that his affrighted eyeballs

May start into those hollows. Duke, dost know Yon dreadful vizard? View it well: 'tis the skull

Of Gloriana, whom thou poisoned'st last.

VINDICI pulls back the curtain just as the FLOODLIGHTS fire up, pouring light into the dug out, and exposing the SKELETON.

DUKE

Oh, 't 'as poisoned me!

VINDICI

Didst not know that till now?

DUKE

Call treason!

CARLO

(STAMPING ON HIM)

Yes, my good lord: treason, treason, treason!

For good measure, CARLO zaps the DUKE with his TASER.

DUKE  
Then I'm betray'd!

VINDICI  
Alas, poor lecher in the hands of knaves:  
A slavish Duke is baser than his slaves.

DUKE  
My teeth are eaten out!

VINDICI  
Hadst any left? Then those that did eat are  
eaten.

DUKE  
Oh, my tongue!

VINDICI  
Your tongue? 'Twill teach you to kiss closer,  
not like a slobbering Dutchman.  
You have eyes still -

DUKE  
They hurt.

VINDICI  
The little pill I gave thee was a potion to  
prevent blinking. You cannot blink. I gave  
it that thou'd miss  
Not one blinking moment of all this -

He twists the DUKE's head round to look at the big screen above  
the pitch. It flickers into life.

VINDICI  
'Tis but early yet; now I'll begin  
To stick thy soul with ulcers, I will make  
Thy spirit grievous sore: it shall not rest,  
But like some pestilent man toss in thy breast.  
Mark me, Duke,  
Thou'rt a renowned, high, and mighty cuckold.

A giant image of the other two lovers in the ground -  
- the DUCHESS and her son, SPURIO.

VINDICI  
Incestuous sweets between 'em!

The DUKE gasps in horror.

DUKE  
Millions of deaths!

VINDICI

Nay, to afflict thee more,  
Here in this lodge they meet for damnèd clips;  
Those eyes shall see the incest of their lips.

He watches his wife and son writhing on the screen.  
Has an apoplectic fit and dies.

VINDICI - like a hellish game show host - rams a microphone into the DUKE's mouth, to catch his last gasps. These are amplified around the whole pitch.

CUT TO

**78A. The Duke and Dutchess's Directors' Box**

Where the DUCHESS and SPURIO are still at it.

SPURIO

Had not that kiss a taste of sin? 'Twas sweet.

DUCHESS

Why, there's no pleasure, but 'tis sinful.

The DUCHESS hears a noise - it is the dying groans of her husband echoing around the stadium. She looks up, sees herself on the screen and curses.

DUCHESS

Sweet Christ.

SPURIO looks up and also curses. They hurry into their clothes.

CUT TO

**78B. The Pitch**

Where CASTIZA and CARLO have now joined VINDICI. They are all looking up at the two mortified people on the big screen. They're laughing.

CARLO

Brother, I do applaud thy constant vengeance,  
The quaintness of thy malice above thought.

The image on the big screen freezes.

CUT TO

**78C. A MAGAZINE COVER**

Showing a still of the DUCHESS and SPURIO in flagrante delicto.

A different magazine with a similar cover next to it.

A whole rack of magazines - all different, all with the same cover. Even the Beano has a cartoon version of it.

79. Int Tunnel Night

CASTIZA, VINDICI and CARLO are pushing a skip down a disused railway line in an ill-lit tunnel. Water drips down the walls. But these three are dancing with joy as they ship the DUKE'S CORPSE.

VINDICI

Ah, the fly-flop of vengeance beat 'em to pieces!

This was the sweetest occasion, the fittest hour, to make my revenge.

Oh my heart wears feathers that before wore lead.

The Duke is dead, dead, dead, dead, dead!!

CUT TO

80. Ext Tunnel Night

They emerge from the tunnel, stop and look into the night sky. A new Moon, and a HUGE COMET, spread above the city skyline. They marvel at it.

CARLO

Over what roof hangs this prodigious comet  
In deadly fire?

VINDICI

A blessing on our enterprise.

CASTIZA

Sweet angel of Revenge.

81. Int A Bathroom Morning

VINDICI cleans his teeth, washes his face and hands.

It's all over as far as he is concerned. His job is done.

82. Int The Duke's Palace Day

More of those magazines with SPURIO and the DUCHESS on the cover. They are spread on a table in the hallway of the palace.

LUSSURIOSO is looking at them. He flings them all aside.

83. Int Duke's Palace - Dining Room Day

The DUCHESS, SPURIO, AMBITIOSO and various courtiers, including VINDICI, are eating breakfast at the big table when LUSSURIOSO strides in.

LUSSURIOSO  
Who has seen the Duke my Father?

People look questioningly at each other.

LUSSURIOSO  
(to VINDICI)  
You, saw you my lord and Father?

VINDICI shakes his head, then LUSSURIOSO asks everyone around the table.

LUSSURIOSO  
And you? And you? Or you? What of you?  
Well, well, he's sure from court, but where,  
which way his pleasure took, we know not,  
nor can hear on't.

AMBITIOSO  
I heard he privately rode forth.

LUSSURIOSO  
'Twas wondrous private. There's none in  
court has any knowledge of't.

DUCHESS:  
My husband's old and sudden. 'Tis no  
treason to say he has a humour or such  
a toy about him.

LUSSURIOSO  
I say he's ridden forth from shame,  
from infamy, from this house of incestous  
scheming -

They all look a bit puzzled, till he throws the magazines onto the table. The picture of SPURIO and the DUCHESS is there for all to see.

AMBITIOSO  
Is that not - oh. I see it is.

The DUCHESS is mortified. SPURIO is jumpy.

DUCHESS  
When my lord the Duke sees this -

LUSSURIOSO  
The Duke is fled, for shame. And so,  
the Duke is here, in my person -

There's a howl of protest but he silences it with a gesture.

LUSSURIOSO

Until he does return. So - GUARDS! -  
let her be kept close prisoner:  
Guard, bear her hence. And him, take  
both of them.

The DUCHESS protests vociferously as the GUARDS come pouring in. They take the DUCHESS and SPURIO. During the furore, there's a telling moment of eye contact between LUSSURIOSO and VINDICI.

The DUCHESS thumps the GUARDS around.

DUCHESS

Are you so barbarous to set iron nipples  
Upon the breast that gave you suck?

The GUARDS are all revolted by this line. They pull funny faces and unhand her.

DUCHESS

Am I not your Mother?

VINDICI coolly steps up to her and lays his hand upon her.

VINDICI

Thou dost usurp that title now by fraud,  
For in that shell of mother breeds a bawd.

As the scene breaks up, in walks SUPERVACUO in his dressing gown, all unaware.

SUPERVACUO

Brothers and Lords, what's for breakfast?

CUT TO

84. Int Hannah's Day

HANNAH applying her make-up.

85. Int Tourneur Brothers' Limo Day

There's now only LUSSURIOSO, AMBITIOSO and SUPERVACUO in the back of the car.

LUSSURIOSO takes out a newspaper and starts to read it.

The front page shows the DUCHESS and SPURIO at it.  
Now he finds this amusing.

CUT TO

86. Ext Four Bridges Day

VINDICI and CARLO are striding towards their Mother's house.

The energy that has been speeding through VINDICI since the DUKE's death is still there.

VINDICI

Our own dam was the worser. This Duchess made herself a whore, our Ma a whore out of her daughter.

CARLO

The Duke's son's great concubine!  
A drab of state, a cloth-a'-silver slut,  
To have her train borne up and her soul trail  
I' th' dirt: great!  
And never just the Duke's son; first begins  
with one  
Who afterward to thousand proves a whore:  
"Break ice in one place, it will crack in  
more."

He pulls out his TASER. VINDICI is almost taken aback by the venom of CARLO's tirade.

Then HANNAH answers the door --

-- and CARLO charges in, like a bull.

87. Int Hannah's Day

We follow the BROTHERS and their terrified MOTHER into the house.

CARLO

Oh, thou for whom no name is bad enough!

He prepares to zap her. But HANNAH hardly hears him. She reaches out to touch VINDICI's face, amazed.

HANNAH

Son? Is this my son come back?

VINDICI is thrown. All the anger in him dies.

VINDICI

And do you know me now?

CARLO, however, has been whipped up into a fevered state. He is not about to slow down.

CARLO

Wicked, unnatural parent!  
Fiend of women!

(CONT.)

CARLO (CONT.)

Did not the Duke's son direct  
A fellow of the world's condition hither,  
That did corrupt all that was good in thee,  
Made thee uncivilly forget thyself,  
And work our sister to his lust?

HANNAH

Who, I?  
That had been monstrous! I defy that man  
For any such intent: none lives so pure  
But shall be soil'd with slander.  
Good son, believe it not.

CARLO

Ha! He was that man!

HANNAH

(to VINDICI)  
You? My own son, tricked me?

VINDICI is embarrassed. He makes an excuse.

VINDICI

In that disguise, I was sent from the Duke's  
son -

But there is no slowing CARLO down.

CARLO

He tried you, and found you base metal  
As any villain might have done.

HANNAH

A rich man tricked a beggar. Is this news?  
Is it good?

CARLO

Oh, nimble in damnation, quick in tune;  
There is no devil could strike fire so soon!

He produces his dagger. He is quivering with overwrought  
emotion.

HANNAH, however, is not afraid of her son's knife.

HANNAH

Sons,  
Forgive me; to myself I'll prove more true:  
You that should honour me, I kneel to you.

VINDICI

Nay.

He says this so definitely that CARLO is finally stopped.  
VINDICI gently wipes one of his Mother's tears with his finger  
and shows it to CARLO.



VINDICI

Brother, it rains, 'twill spoil your dagger;  
house it.

CARLO

'Tis done.

VINDICI

I'faith, 'tis a sweet shower; it does much  
good.  
Rise, mother; troth, this shower has made you  
higher.

HANNAH

To weep is to our sex naturally given,  
But to weep truly, that's a gift from heaven.

VINDICI

Nay, I'll kiss you now. Kiss her, brother.  
Let's marry her to our souls, wherein's no lust,  
And honourably love her.

CARLO

Let it be.

HANNAH

I'll give you this, that one I never knew  
Plead better for and 'gainst the Devil than  
you.

VINDICI

You make me proud on't.

**88. Int Lussurioso's Limo Day**

LUSSURIOSO is still luxuriating in the Limo.

Finally, he is all alone. It stops to collect VINDICI.

LUSSURIOSO

Thy name, I have forgot it.

VINDICI

Vindici, my lord.

LUSSURIOSO

'Tis a good name, that.

VINDICI

Ay, a revenger.

LUSSURIOSO

It does betoken courage: thou shouldst be  
valiant  
And kill thine enemies.

VINDICI  
That's my hope, my lord.

LUSSURIOSO grins at him.

89. Int Bar Evening

LUSSURIOSO and VINDICI enter a bar and are conducted to an exclusive and secluded table beneath a huge poster of the DUKE.

They already have drinks in their hands. They're quite tiddly.

LUSSURIOSO  
Tell me, what has made thee so melancholy?

VINDICI  
Why, to think how a great, rich man lies  
a-dying, and a poor cobbler tolls the bell  
for him...

VINDICI shakes his head, sadly.

LUSSURIOSO  
There's hope in you, for discontent and want  
Is the best clay to mould a villain of.  
You know I might advance you and build fair  
Your fortunes, for it might be in me  
To rear up towers from cottages.

LUSSURIOSO tosses back his drink, calls for more.

He leans forward and starts to confide quietly in VINDICI.

LUSSURIOSO  
I will unbrace such a close, private villain  
Unto your vengeful sword, the like ne'er  
heard of.

VINDICI  
What was his sin?

LUSSURIOSO  
He is a royal lecher. Royal and a lecher and  
royally a lecher. More than once when one  
would not consent unto his lust, he had them  
poisoned.

VINDICI  
What is his name?

LUSSURIOSO  
You know him.

LUSSURIOSO nods discretely at the picture of his Father.

VINDICI (VO)

Oh, thou almighty patience, 'tis my wonder  
That such a fellow, impudent and wicked,  
Should not be cloven as he stood,  
Or with a secret wind burst open!  
Is there no thunder left, or is't kept up  
In stock for heavier vengeance?

The sound of THUNDER comes roaring in. The lights go out, being sensitive to atmospheric disturbance.

VINDICI

There it goes!

LUSSURIOSO

What?

VINDICI

Nothing. Thunder.

**90. Ext Alley Night**

Big clouds. Lightning. Thunder. The Comet.

VINDICI and the stinking drunk LUSSURIOSO are running down an alley, to keep out of the astonishing rain. They hide in a doorway.

VINDICI

Shall I kill thee now while th'art drunk?

LUSSURIOSO

Ay, best of all, for then I'll not live to be sober.

VINDICI

And you may reel to hell. No.

LUSSURIOSO

Why not?

VINDICI

For being so full of liquor, I fear you'll put out all the fire!

LUSSURIOSO

Thou art a mad beast.

LUSSURIOSO thinks this is hilarious. But something big is on his mind, so he never quite loses the whole plot.

LUSSURIOSO

Besides, I'm not the villain, the one I talked of. You know him. You do know him.

VINDICI

I know him. He is your -

Another clap of thunder and a flash of lightning.

LUSSURIOSO

Sssssh. You know I have imprison'd my own Mother.

VINDICI

I know.

LUSSURIOSO

If the Duke comes back, then 'tis treason.

VINDICI

Oh - yes. If?

LUSSURIOSO

If. For if he comes not back -

VINDICI:

Who shall be Duke then?

LUSSURIOSO

Me! I shall. Did I not say so?

VINDICI

I think you did.

LUSSURIOSO

So swear!

VINDICI

You still love swearing.

LUSSURIOSO

Swear.

VINDICI

My Lord, it shall be so.

**91. Ext Antonio's House Day**

The flowers and teddy bears left in tribute to IMOGEN are still there.

A busload of SCHOOL CHILDREN has just arrived. Each CHILD is carrying a teddy bear or flowers. They pour off the bus and lay their gifts with those that have gone before.

The camera moves along the line of teddy bear faces - each one staring at us blankly.

VINDICI (V/O)

Oh well. And Murder will peep out.

Suddenly the camera comes to rest on one face that's not the face of a teddy bear. It's the murdered DUKE, staring out from among the soft toys.

A CHILD screams.  
A siren wails.

92. Ext The Royal Exchange Building Day

CARLO and VINDICI are sitting in the gold cupola on the top of this imperious building. From here, they can see AMBULANCES racing round the streets.

CARLO

Thus much by wit a deep revenger can pull off:  
When murder's known, to be the farthest off.

In the distance, another ambulance goes screaming past.  
VINDICI allows himself a little grin.

93. Int St George's Hall Day

AMBITIOSO, SUPERVACUO, and various NOBLES and HENCHMEN (including the DUKE's DRIVER) come in and find LUSSURIOSO leaning over the body of his Father, which is laid out on a funeral pyre in this vast room.

LUSSURIOSO

Oh, villain! Oh, rogue! Oh, slave! Oh, rascal!

NESSIO

Reverend majesty!

LUSSURIOSO:

The Duke my father - murdered.

AMBITIOSO

Old Dad dead.

LUSSURIOSO

Look, his lips are gnawn with poison!  
Where be that slave that did affirm to us  
My lord the Duke was privately rid forth?

DRIVER

Oh, pardon me, my lords, he gave that charge  
Upon my life if he were by the Duchess  
miss'd at court  
To answer so. He was - with a lady.

LUSSURIOSO

Oh heavens, that false charge was his death!  
Impudent beggar, durst you to our face  
Maintain such a false answer? Bear her straight  
To execution.

DRIVER

My lord!

LUSSURIOSO

Urge me no more.  
In this the excuse may be call'd half the  
murther.

VINDICI (OS)

You've sentenced well.

LUSSURIOSO

Away, see it be done.

As the DRIVER is dragged out, VINDICI comes in.

SORDIDO - in tailcoat and white tie - comes toadying forward  
to LUSSURIOSO, followed by NESSIO, in a kilt.

SORDIDO

My lord, we're something bold to know our  
duty.  
Your father's accidentally departed;  
The titles that were due to him meet you.

The ghost of a smile flickers over LUSSURIOSO's face.

But then he recomposes himself.

LUSSURIOSO

Meet me? I'm not at leisure, my good lord;  
I've many griefs to dispatch out a' th' way.  
(ASIDE) Welcome, sweet titles.  
(ALOUD) Talk to me, my lords,  
Of sepulchers and mighty emperors' bones,  
That's thought for me.

NESSIO

My lord, it is your shine must comfort us.

LUSSURIOSO

Alas, I shine in tears like the sun in April.

NESSIO

You're now my lord's grace.

There's a general scramble to get down on one knee before the  
new DUKE. LUSSURIOSO meanwhile seems to grow physically, like  
a bull frog about to croak.

LUSSURIOSO

My lord's grace? I perceive you'll have it so.

SORDIDO

'Tis but your own.

LUSSURIOSO

Then heavens give me grace to be so.

VINDICI

He prays well for himself.

LUSSURIOSO sweeps past all the bowing and scraping NOBLES, puts his hand upon VINDICI's head and raises him up.

LUSSURIOSO

In the mean season,  
Let us bethink the latest funeral honours  
Due to the Duke's cold body, and withal,  
Calling to memory our new happiness,  
Spread in his royal son: lords, gentlemen,  
Prepare for revels.

There's a general murmur of approval at this idea. Everyone gets to their feet and we hear the word 'revels' a lot as people file out.

NESSIO

Time hath several falls.  
Griefs lift up joys, feasts put down funerals.

They all file out and we're left with the lonely, broken corpse of the DUKE.

94. Int St. George's Hall - Corridor Day

The NOBLES, HENCHMEN, AMBITIOSO, VINDICI and LUSSURIOSO are moving down the corridor, discussing the revels, what they're going to wear, where to have them, etc.

LUSSURIOSO pulls VINDICI to one side.

LUSSURIOSO

One thing. That girl. Castiza. The one  
I tried but failed to woo.

VINDICI is cheerily unsuspecting.

VINDICI

You'll have no need of her, now you are Duke.  
You can have any that you chose.

LUSSURIOSO

I choose her. And now, I have no need to woo.  
Now I command.

He's very full of himself. He sweeps on down the corridor.

VINDICI on the other hand, stays rooted to the spot. He hadn't thought of this. The whole party sweeps away, leaving him alone in the corridor.

He looks back. Behind him he can see the open door and in the Great Hall, the body of the murdered DUKE.

What is he to do now?

95. Int Hannah's Day

CASTIZA comes in in her knife-throwing outfit. She puts her jacket on over it. HANNAH is with her.

CASTIZA

Well, now I am content.

HANNAH

Content to what?

CASTIZA

To do as you have wish'd me,  
To prostitute my breast to the Duke's son,  
And to put myself to common usury.

HANNAH

Good child, dear maid, if there be any spark  
Of heavenly intellectual fire within thee,  
Oh, let my breath revive it to a flame!  
Put not all out with woman's wilful follies.  
I am recover'd of that foul disease  
That haunts too many mothers. Kind, forgive me;  
Make me not sick in health: if then  
My words prevail'd when they were wickedness,  
How much more now when they are just and  
good?

CASTIZA

I wonder what you mean. Are not you she  
For whose infect persuasions I could scarce  
Kneel out my prayers?

HANNAH

'Tis unfruitful, held tedious to repeat what's  
past;  
I'm now your present mother.

CASTIZA

Push, now 'tis too late. Now he is the Duke.

HIPPOLITO - the knife thrower - comes in.

HIPPOLITO

We must to the Revels.

She goes to go, then turns suddenly to her Mother.

CASTIZA

Oh, mother, let me twine about your neck,  
And kiss you till my soul melt on your lips:  
I did this but to try you.



And before her Mother can reply, she's gone.

95A Night Sky

The inauspicious COMET fills the frame.

96. Int Nightclub Night

The club accomodates the few GUESTS, almost all of them WOMEN.

ANTONIO and his HENCHMEN occupy a booth.

COME IN ON LUSSURIOSO who is upstairs with his hangers-on - VINDICI, SUPERVACUO and AMBITIOSO. He is signing a document, ready to join the throng.

LUSSURIOSO

Is she here?

VINDICI

She comes, my lord.

We see who he is talking about - CASTIZA. She has just arrived with HIPPOLITO. They are setting up for their knife throwing.

LUSSURIOSO

She will come, certainly. I'll see to that.

He thinks this is hilarious. It makes VINDICI feel ill.

PICK UP ON CASTIZA.

She is watching LUSSURIOSO discreetly,

He grins down at her. She busies herself with the preparations.

PICK UP ON LUSSURIOSO.

He has finished with the document now. He folds it. Sees one of his HENCHMEN reading the Echo with the COMET on the cover. He grabs the paper, gives it to another HENCHMAN to tear up.

LUSSURIOSO

I am not pleas'd at that ill-knotted fire,  
That bushing, flaring star. Am not I Duke?  
They say, whom art and learning weds,  
When stars wear locks, they threaten great  
men's heads.

SORDIDO

May it please your grace,  
It shows great anger.

LUSSURIOSO

That does not please our grace.

SUPERVACUO

Yet here's the comfort, my lord: many times  
When it seems most, it threatens fardest off.

LUSSURIOSO

Faith, and I think so too. Here. Take this.  
I will begin my Dukedom with my Mother's  
banishment.

The HENCHMAN takes the letter and runs off with it. LUSSURIOSO  
heads downstairs, to join the party.

PICK UP ON CASTIZA AND HIPPOLITIO watching him. HIPPOLITIO can  
see from the look in CASTIZA's eye what she is thinking.

HIPPOLITIO

Then you're resolved to ... with the new Duke.

A grim look settles on CASTIZA's face.

HIPPOLITIO

Castiza, a virgin honour is a crystal tower,  
Which being weak is guarded with good spirits:  
Until she basely yields no ill inherits.

97. Ext Nightclub Night

We're round the back where the big bins are. The HENCHMAN with  
the letter throws the DUCHESS out. He tries to read to her  
the terms of her banishment.

HENCHMAN

(reading)

Know that as I am now at last come to  
be the Duke, etc.

We can't hear much of what he says as the DUCHESS keeps bawling  
obscenities at him.

ANGLE ON SPURIO, watching. Only he seems to be upset.

ANGLE ON AMBITIOSO, eyeing the COMET.

98. Int Nightclub Night

LUSSURIOSO is mingling. He glances up anxiously as AMBITIOSO  
comes back in.

LUSSURIOSO

Is it still there, that fiery thing?

AMBITIOSO nods.

NESSIO

(quoting Shakespeare)

"When beggars die, there are no comets seen!"

AMBITIOSO

My lord,  
You're gracefully establish'd with the loves  
Of all your subjects: and for natural death,  
I hope it will be threescore years a-coming.

LUSSURIOSO

True. No more but threescore years?

SUPERVACUO

Fourscore I hope, my lord.

NESSIO

And fivescore, I.

VINDICI

I hope, my lord, that you shall never die.

LUSSURIOSO

Give me thy hand; these others I rebuke.  
He that hopes so is fittest for a Duke.  
Thou shalt sit next me; take your places,  
lords:  
We're ready now for sports; let 'em set on.  
(to the COMET)  
You thing, we shall forget you quite anon!

There's a fanfare. A spotlight falls on the paraphernalia of the knife-throwing act.

A blast of music. CASTIZA and HIPPOLITO make their entrance.

While all this is going on, we pick up on AMBITIOSO, whispering to SUPERVACUO.

AMBITIOSO

Our brother shall not live; his hair shall  
not grow much longer: in this time of revels,  
tricks may be set afoot. Seest thou yon new  
moon? It shall out-live the new Duke by much;  
this hand shall dispossess him, then we're  
mighty.  
A masque is treason's license; that build  
upon:  
'Tis murder's best face when a vizard's on.

He moves off. SUPERVACUO speaks to himself.

SUPERVACUO

Is't so? 'Tis very good.  
And do you think to be Duke then, kind  
brother?  
I'll see fair play: drop one and there lies  
t'other.

PICK UP ON LUSSURIOSO apparently enjoying the build-up to the knife-throwing act. He has also, however, spotted his brothers plotting.

LUSSURIOSO

Ah, 'tis well.

(ASIDE)

Brothers and bastard, you dance next in hell.

HIPPOLITO hurls flaming knives at CASTIZA. She stands smiling, then walks out of the silhouette of flame and steel he's made and takes her bow.

CASTIZA

A volunteer. Who'll be our volunteer!?

Most people hesitate. VINDICI looks curious. He's not seen this before. He steps forward but his sister waves him back.

She looks flirtingly at LUSSURIOSO who comes over all schoolboyish. He's clearly still obsessed with CASTIZA.

His BODYGUARDS try to prevent him but he's completely driven by appetite to please her. He jumps down and gropes her as she leads him over to the board. She gives him a flirty kiss on the nose.

VINDICI is revolted.

She goes to her mark and takes the knives from HIPPOLITO.

She throws one. It misses. A cheer goes up, which LUSSURIOSO acknowledges for his own. Another. Another miss. Another cheer...

Suddenly, there's another crash of THUNDER and LIGHTNING and, as before, the lights go out.

There's a moment of consternation and confusion.

VINDICI

Pistols! Treason! Help! Guards!

GUARDS hurry to restrain CASTIZA on the grounds that she is armed.

VINDICI

My Lord, the Duke.

He runs as if to free LUSSURIOSO, shouting -

VINDICI

Alas, the Duke is murder'd.

LUSSURIOSO

No, I'm not. Oh! Oh!

But VINDICI plunges his knife into his breast.

The lights come up and everyone sees the dagger piercing LUSSURIOSO's heart. He hangs from the target.

AMBITIOSO  
How now? Murdered?

SUPERVACUO  
Murdered!

VINDICI  
Surgeons! Surgeons!

VINDICI makes as if to aid LUSSURIOSO, lifts him down.

VINDICI  
How fares my lord?

LUSSURIOSO  
Farewell to all;  
He that climbs highest has the greatest fall.  
My tongue is out of office.

VINDICI  
Air, gentlemen, air!  
(WHISPERING)  
Now thou'lt not prate on't, 'twas Vindici  
murdered thee.

LUSSURIOSO  
Which one is he?

VINDICI  
Me!

LUSSURIOSO  
Aiiee!

VINDICI  
Tell nobody.

Under cover of mopping the wound with a handkerchief, VINDICI slides a little stiletto into LUSSURIOSO's side.

LUSSURIOSO expires.

SPURIO  
Whose groan was that?

VINDICI  
(CRIES OUT)  
Great Heaven, the Duke's departed!  
(WHISPERING)  
That's thee and thy Father to my account.

AMBITIOSO  
Here's a labour sav'd:  
I thought to have sped him. 'Sblood,  
how came this?

SUPERVACUO

Then I proclaim myself: now I am Duke.

AMBITIOSO

Thou Duke! Brother, thou liest.

He pulls out a gun and shoots SUPERVACUO.

SPURIO - surrounded by GUARDS - sees what's going on and produces a gun from down his sock.

SPURIO

Slave, so dost thou!

He shoots AMBITIOSO.

One of AMBITIOSO'S HENCHMEN spots this and looks to ANTONIO. ANTONIO nods at him.

AMBITIOSO'S HENCHMAN

Base villain, hast thou slain my lord and master?

He shoots SPURIO.

ANTONIO summons his men.

This seems like chaos, but we notice that ANTONIO'S HENCHMEN are incredibly proficient at protecting and covering him.

ANTONIO

A piteous tragedy, able to make  
An old man's eyes bloodshot.

HIPPOLITO, VINDICI and CARLO all rush to protect CASTIZA. ANTONIO intervenes on the girl's behalf.

ANTONIO

Unhand her there.

Suddenly the night is filled with the sound of sirens. Police burst in.

VINDICI

(GLEEFUL ASIDE)

Most fitting revels.

PICK UP ON VINDICI helping CASTIZA and HIPPOLITO escape through one of the little doors that lead to the stacks.

As they hurry away, VINDICI notices that HIPPOLITO has dropped a little GUN. He pockets it for himself.

PICK UP ON VINDICI talking to a COP, with AMBITIOSO'S HENCHMAN.

VINDICI

This one killed all these.

HENCHMAN

None but Spurio, I. And maybe Supervacuo.  
It was a girl killed the Duke.

ANTONIO

It was a deadly hand that wounded him.  
The rest, ambitious who should rule and sway,  
After his death were so made all away.

99. Int St. George's Hall Day

LUSSURIOSO is laid on the PYRE next to his Father.

The other BROTHERS are also piled on the BONFIRE.

As it is set alight (99A), the MORGUE ATTENDANT notices something sticking out of LUSSURIOSO's side. He points it out to an important-looking COP.

It is the knife with which VINDICI stabbed the DUKE.

100. Ext Everywhere Day

Church bells ring out.

All over the city, the huge posters of the old DUKE with Arthur Askey are being torn down and replaced by posters of ANTONIO with IMOGEN.

Also big, saintly, iconic images of IMOGEN.

101. Int Municipal Offices Day

A wood-pannelled, civic-looking office.

ANTONIO sits behind a big desk in his chains of office.

CARLO sits on a big leather chair nearby with HANNAH and CASTIZA beside him. Also present are NOBLES, HENCHMEN and the important-looking COP.

VINDICI stands, with his kit bag over his shoulder once more, ready to move on.

There's a genteel, relaxed atmosphere. A new regime's first moment of power.

Outside the window someone is erecting a huge poster of IMOGEN.

CARLO

Now all our hope lies in your reverend years.  
Your hair will make the silver age again,  
When there was fewer but more honest men.

ANTONIO

The burden's weighty and will press age down;  
May I so rule that heaven may keep the crown.

VINDICI

The rapes of your good lady, and of mine,  
have been quitted  
With death on death. My work is done.

ANTONIO

Here's payment and God speed.

He hands VINDICI a payment. CASTIZA gets up and kisses her brother as he turns towards the door.

CASTIZA

Will you not stay?

VINDICI shakes his head in a sad, manly, Western type of way.

He heads for the door. ANTONIO calls him back.

ANTONIO

Yet stay a minute longer.  
Of all things, it puts me most to wonder  
How the old Duke came murd' red.

CARLO

'Twas all done for the best, my lord. I -

CARLO looks like he is about to claim credit for this murder. But VINDICI senses that there is danger in ANTONIO's manner.

VINDICI

All for your grace's good; we may be bold  
to speak it now,  
'Twas somewhat witty carried, tho' I say it.  
'Twas I who murd' red him.

ANTONIO

You?

CARLO still acts as though owning up to this will help his career. VINDICI knows better.

CARLO

We two.

VINDICI

None else, i'faith, twas I alone. If you  
look into his ribs, you'll find my knife.  
It has a strange device upon the pommel.

The COP produces it in one of those little legal freezer bags they have for evidence. VINDICI reaches for it.

VINDICI

Thanks, Officer. I have sorely missed it.



ANTONIO  
Lay hands upon those villains!

Everyone freezes.

VINDICI  
'Twas I alone. These others knew nothing of it.

ANTONIO  
Bear 'em to speedy execution.

HANNAH and CASTIZA scream their grief.

CARLO  
Heart, was't not for your good, my lord?

ANTONIO  
My good!

CARLO  
You should be offering us land, and titles -

ANTONIO  
Away with 'em! Such an old man as he;  
You that would murder him would murder me.

GUARDS come running in. But before they get to CARLO or VINDICI, VINDICI reaches inside his jacket and produces the gun he took from the ship. He points it at the DUKE at point blank range.

GUARDS  
Look to the Duke!

VINDICI  
Get back!

And they do fall back. CARLO joins VINDICI, taking DUKE ANTONIO by the arms.

VINDICI  
Is't come about?

CARLO  
'Sfoot, brother, you begun.

They start to lead ANTONIO out down the great sweeping central staircase.

VINDICI  
May not we set as well as the Duke's son?  
Thou hast no conscience: are we not reveng'd?  
Is there one enemy left alive amongst those?  
'Tis time to die when we are ourselves our foes.  
When murderers shut deeds close, this curse does seal 'em:  
If none disclose 'em, we ourselves reveal 'em!

CARLO

This murder might have slept in tongueless  
brass  
But for ourselves, and the world died an ass.

They are half way down the stairs, with the BODYGUARDS  
retreating ahead of them, totally outfoxed.

VINDICI

And now, my lord, since we are in forever,  
This work was ours which else might have been  
slipp'd --  
And if we list, we could have nobles clipp'd  
And go for less than beggars, but we hate  
To bleed so cowardly.

CARLO

We have enough, i'faith.  
We're well: our mother turn'd, our sister true -

As they come round the corner of the stairs, they see  
immediately before them, a phalanx of ARMED COPS.

There is no way out.

CARLO grins at DUKE ANTONIO.

VINDICI makes ready with the pistol.

VINDICI

We die after a nest of Dukes.

VINDICI pulls the trigger. Instead of a bullet, out pops the  
little flag with the word, "Bang!" written on it.

VINDICI curses, looks at CARLO.

VINDICI

Adieu.

There's a hail of bullets and the screen goes black.

**THE END**