

SAINTS AND SINNERS

by

Your Eminence

FADE IN:

EXT. SAINT PETERS SQUARE - VATICAN CITY - NIGHT

A brilliant full moon lights the silent and seemingly deserted Vatican.

Four figures, in hooded black cloaks, hide in the shadow of the towering egyptian obelisk in the center of the square.

The smallest of the group is SAINT JOAN OF ARC (19). She's on one knee with a broad sword at the ready.

Crouched to her right is SAINT URSULA (20). She carries a longbow and a full quiver of arrows on her back.

To her left is SAINT QUENTIN (30). He has a halberd pike over one shoulder and a kit bag over the other.

The leader is the Archangel, SAINT MICHAEL (ageless, looks 30). He huddles them close to plan their assault.

MICHAEL

Time is of the essence. We've been directed to break into the Sistine Chapel, access the Papal Conclave, and rescue his Holiness.

(to Joan)

Saint Joan, you will lead us through the Arch of Bells.

JOAN

As you wish, Saint Michael.

MICHAEL

Saint Quentin, stay on Joan. It's up to you to pick the chapel locks.

Quentin pats his kit bag.

MICHAEL

Saint Ursula, I'll follow Quentin while you cover our rear.

Ursula confirms with a 'salute'; a light tug on her hood.

MICHAEL

Once inside, all Hell may break loose. We've no intel of who, or what, may be waiting for us. Ready? Break!

Single file, they stealthily advance from shadow to shadow until they reach--

THE ARCH OF BELLS

Joan and Quentin share a dark recess while Michael and Ursula cover the rear.

As Joan peers around the corner, a GOAT clip-clops towards her from the chapel entry.

JOAN

Sweet Mary...is that a---

Joan drops her sword and turns to Quentin. She embraces him and plants a big kiss on his lips.

Quentin's eyes go wide in surprise and he pushes her away.

QUENTIN

What are you doing?

JOAN

I want you. I NEED you!

Michael observes the interaction and the presence of the goat in the background.

MICHAEL

Ursula! The goat!

Without hesitation, Ursula looses two arrows in quick succession and slays the goat.

Michael and Ursula quickly join their team just as Joan slaps Quentin.

MICHAEL

It would seem that The Fallen has recruited members of the Seven Deadly Sins for this round. The goat signified Lust.

Quentin nods his head and frowns.

QUENTIN

Alright, then. Let's see what's behind door number one.

Quentin makes his way over to--

THE SISTINE CHAPEL DOORS

He unrolls his kit to display a full array of locksmith tools. He goes to work on the massive door locks.

Moments later - CLICK

MICHAEL

Quentin, crouch low with your pike.
Ursula, stand tall to shoot over
his head. Joan, at your ready.

Michael opens the doors slowly. The hinges emit an ear-piercing CREAK. It's dark as Hell inside.

URSULA

I can't see a thing.

A clatter of animal nails on stone echoes through the chapel. The clatter rapidly increases in volume.

Michael draws his broadsword. As it leaves the scabbard, the blade bursts into flames to illuminate the entry.

URSULA

HELL HOUNDS!

Four HELL HOUNDS, the size of bears, race towards the Saints. The hounds greasy black fur is mangy and matted.

Ursula sticks two arrows in the lead hound and it falls.

The second hound leaps over the carcass of the first and lands squarely on Quentin's pike. The hounds momentum carries it and Quentin through the door into the plaza.

JOAN

Go high, Michael, and I'll go low!

As the third hound reaches the doorway, Joan severs a front lower leg and Michael strikes a blow through it's spine.

Ursula, with time to nock another arrow, easily takes out the remaining hound.

JOAN

That was...invigorating.

MICHAEL

Yes, quite.

QUENTIN (O.S.)

A little help?

They turn to see Quentin under the dead hound and rush to his side.

JOAN

Your legs?

QUENTIN

Broken.

(Beat)

I think I'll just wait here until
your done, if that's okay with you,
Michael.

Michael places a hand on Quentin's forehead.

MICHAEL

You've served well. Your pain and
sacrifice will not go unnoticed.

INT. SISTINE CHAPEL - CONTINUOUS

As the team advances, wall sconces progressively ignite to
light their way forward.

Perched up in the conclave, is the winged demon BEELZEBUB.
He carries a longbow and a quiver of writhing SERPENTS.

Behind him, tied to a high-back chair, is The POPE.

BEELZEBUB

Hello, brother.

MICHAEL

Beelzebub. Father says hi.

Beelzebub scoffs.

BEELZEBUB

Father.

Ursula quickly shoots an arrow that Beelzebub easily
deflects with his taloned hand. He smiles at her and looks
beyond them.

BEELZEBUB

Meet WRATH!

A deafening ROAR fills the chapel as a LION pounces from a
shadow onto the back of Ursula. It plants his jaws squarely
around her neck and SNAP!

As Joan slashes to behead the lion, Beelzebub takes a
serpent from his quiver. As he nocks the serpent, it turns
rigid like an arrow.

He releases the reptilian arrow. It soars through the air
and impales itself into Joan's back.

Joan doubles over in pain and agony.

MICHAEL

No!

BEELZEBUB

It's just you and me, brother. Just
as Father always intended.

Beelzebub leaps from the conclave and soars towards Michael
with another serpent arrow drawn.

Michael sheds his cloak to reveal angelic wings. He draws
his sword of flames and postures for battle.

POPE FRANCIS (V.O.)

Cardinal Angelo. Cardinal Leonardo.
How goes the battle?

Saint Michael and Beelzebub freeze motion just before
contact. The background fades and their images become--

INT. SISTINE CHAPEL - NIGHT

--two trading cards on a table in the Papal Conclave. Next
to the cards is a discard pile with images of defeated
Saints and members of The Fallen.

On one side of the table sits CARDINAL ANGELO (75) and on
the other side sits CARDINAL LEONARDO (80).

POPE FRANCIS (82) stands in the back doorway.

ANGELO

I believe our Eminence Leonardo has
blurred the rules of engagement and
inserted cards from his deck of
Seven Sins to aid The Fallen.

POPE

Is that so? What say you, Cardinal?

LEONARDO

I improvised. It's called "Saints
and Sinners" for good reason.
Besides, Saint Michael always wins,
right?

The Pope nods his head in thought. He slowly turns and walks
back out the door.

POPE (V.O.)

Just make sure I'm saved.

FADE TO BLACK