

DARKEST KELLY

1st Episode

Pilot

'*Saol fada chugat*' / "Long life to you"



written by

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Based on the real-life of an Irish brothel keeper, serial killer,
and witch from the XVIII century.

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OVER BLACK:

It's raining. Sounds of someone putting objects on a table: wood, bones, metal, the liquid being poured..

DORCAS (V.O.)
(whispers)

I know you're here. You must
decide now. If you stay there's
no turning back. If you leave,
I'll follow wherever you go...

This is the voice of a woman, DORCAS (30).

FADE IN:

Delicate hands, tarnished with dirt, and wearing long dark sleeves. LIGHTS a candle.--

INT. DARK ROOM. - CONTINUES

--Dorcas lights another candle in the pagan altar where lies incense; the pentagram in the middle; a couple of herbs; a small bowl with small bones and a dagger with blood in it.

Her pale body is full of small pagan runes drawn in black like her long thin hair. Her face is still not revealed...

CUT TO:

INT. DUBLIN'S CATHEDRAL - NIGHT. YEARS BEFORE. 1727.

Two PRIESTS holding torches stare at a DEAD BODY.

The back doors open. They take the body out, now wrapped in white robes. No one watches.

EXT. DUBLIN'S CATHEDRAL - CONTINUES

They look at each other, this is their secret now. The older priest steals the dead-bodies rings and puts them in his pocket.

They burn the body.

DORCAS (V.O.)CONT'D
We all come from the Goddess.
And to Her, we shall return.

The priests PRAY with their rosaries in front of the flames.
The youngest priest covers his nose and almost vomits.

BACK TO:

INT. DARK ROOM - CONTINUES

The candle-flames get higher. Dorcas smiles and drinks the blood from the chalice. Turns to the mirror with her lips tinted in blood: She's a beautiful woman with big arch eyebrows so close in the middle.

Takes out the dark robe and dresses the clothes of a nun. She hides the altar and puts a Christian Cross around her neck. The dark room is actually a nuns room...

The bell TOLLS.--

CUT TO:

NEXT SCENE:

INT. NUNS MONASTERY - SUNRISE.

1727, Dublin. Ireland.

--The bell tolls for the nuns' morning routine:

The NUNS (20-60's) leave their rooms at the same time for the first prayers.

Dorcas (13) is now much younger and the whole monastery is her playground. She runs, hides, and steals hot bread from the nuns like a professional thief.

DORCAS

Agnes! Agnes! Sister Margaret is baking today, let's steal her cookies!

AGNES (13) is a blond girl, with an angelic face.

AGNES

Those cookies are for the priests, Dorcas.

DORCAS

They don't deserve them, besides we won't get caught!

They run to the kitchen but stop on their way to peek behind the door. ALANNAH (10), is being forced to pray.

A Nun threatens her with a stick.

NUN
Have you felt the Lord in you
now, Alannah?

ALANNAH
I'm sorry, I feel nothing...

The Nun whips Alannah's hands and ANOTHER arrives.

ANOTHER NUN
I locked the other girl in "the
room", mam.

FLASHBACK thru Dorcas' eyes:
Dorcas (8) is tortured by the nuns who hold a pagan DOLL...

NUN
Do you believe in our Lord Jesus
Christ and accept His Work?

DORCAS
No!

Prayer after prayer...

DORCAS
No! No! No! I do not lie!
I saw a little girl running in a
Forest, she's asking for help!

NUN
That was a dream! I'll ask again,
have you felt Jesus Christ in
your heart now?

Day after day...

DORCAS
Perhaps I'm not praying enough.

And the days became months, and the months become years.

DORCAS
Yes, I felt Him.

And finally, an honest prayer to end the day.

Dorcas burns her pagan DOLL.

The NUN pulls her to another ROOM, where they're alone and takes out the extra hairs between Dorcas' arched eyebrows.

NUN

You have cursed-eyebrows. We need to change them.

END OF FLASHBACK:

Back to Alannah:

NUN

Locked this one too so they don't contaminate the others. Her faith needs to be strong and the others are too delicate. The solitary will do the work.

CUT TO:

INT. NUN'S MONASTERY. MAIN HALL - DAY

Nun's and orphans like Agnes and Dorcas all kneel to pray.

While everybody prays with their eyes shut, Dorcas makes faces for Agnes to laugh.

HOURS LATER:

Some incense is spread on the corridors and rooms. Dorcas listens to a random conversation while looks at the closed door where Alannah is locked.

NUN

A woman always has the Sin in her. Man, on the other hand, holds the inherent trait of ignorance and evil.

DORCAS

Isn't Sin and evil the same thing?

Agnes and all the others freeze with Dorcas' impertinence.

NUN

No. Evil is the incapacity man has to do what's good and right. They must learn it! Man lives in sin because he can't resist temptation. While women are naturally evil, we bear the original sin and must be healed. Like any disease.

DORCAS

Our mothers were sinners? Is that
why I'm here?

The nun looks at all the other orphans at the table.

NUN

Yes. Your mothers weren't
married. A woman single is
dangerous, she can only heal
through vows, either as we do, or
by marriage.

Dorcas looks through the window to the outside world.

INT. NUN'S MONASTERY. BEDROOMS - NIGHT

Dorcas is praying near her bed, like the OTHERS. She seems
totally devoted, when suddenly...

MONTAGE: INT. FOREST - MOONLIGHT - Dorcas Illusion/Dream.

Dorcas notices a shadow. It intensifies into a shape of a
demon staring at her, but only her. Then a white rabbit
jumping in the forest; her hands drop blood in the wet grass;
the moonlight; then a creature without eyes with horns and a
big hole in the place of the heart.

Dorcas runs in the forest, can't breathe, and has a big hole
in her chest. She is running on a foggy forest. Suddenly she's
in purgatory. Strange pieces of metal appear and disappear in
the fog that surrounds her.

A scared child, named KELLY (5) is running in the fog, in a
white long dress and barefoot.

END OF MONTAGE

Dorcas is struggling with this vision. She takes a half-burned
pagan doll and stabs the doll's left foot.

DORCAS

Stop!

CUT TO:

EXT. FOREST - FOGGY MORNING. (PAST 1720)

Somewhere in Ireland. Year not revealed.

Kelly stops running. Her left foot is bleeding and she looks hypnotized, staring with the open eyes at the abyss when slowly wakes up from a sleepwalking state.

She's alone in the forest.

INT. DORCAS' BEDROOM - CONTINUES

Dorcias falls asleep.

EXT. PAGAN HOUSE / FOREST - SUNRISE

A pagan ritual begins.

MORRÍGAN (20's) walks holding the lead-rope, pulling a lamb.

MACHA (15) and BADB ('20s) have a bath together, sharing the same buckets, and then the same bathtub.

EXT. PAGAN HOUSE / FOREST - SUNRISE

The Ritual Begins: ORLAITH ('80s) comes with a wooden stick and the moon crown in her head.

ORLAITH

As above, so below. Old spirits
awake. As we protect this forest
and are gathering now to initiate
Macha, as one of us.

MACHA

Tongu déa Danann tonges mo thúath. --

Translating: "I swear by the goddess Danú by whom my tribe swears".

*--I, MACHA, come to this sacred
temple in flesh and pure soul to
receive the initiation. I pledge my
service to the Gods. Great Goddess
and God, The Two Who Move as One,
in all your many faces and names,
receive my vows.--*

Morrígan sacrifices the lamb and draws symbols on each girl's face with blood.

*--I lay down on your altar.
I slay my own fear of rejection--*

MACHA (CONT'D)

*--and surrender the blindfold,
bindings, and mutings of your
Divine inspiration.*

(BEAT)

*I sacrifice the bliss of
ignorance; the comfortable
illusion of my separateness and
the safety of conformity as the
veil is pulled away from my eyes.
I give in sacrifice all that
would impede our Union;
I give you each salty tear wept
over the knowing of your hard
truths.*

(BEAT)

*I now offer all that I am, and
all that I am becoming, in your
service, and to my fellow
sisters. Ignite within me your
Fires, I release to their flames
all that does not serve you.
I claim my sovereignty to the
Gods and take solemn
responsibility when working aside
them. As I will, it is so. So
mote it be!*

EVERYBODY REPEATS:

So mote it be!

OPENING CREDITS:

Music: WOMAN SINGING Irish pagan chants.

--WIDE SHOTS of the landscape, Irish fields, and mountains.

--MACHA's Initiation Ritual continues...:

The girls sing and dance: Everyone is barefoot and with
flowers in their hair.

Macha drinks the lambs' blood and lies down in a stone table.
Her initiation begins with the offerings to the statue, the
blood, the dances around the fire. Then everybody drinks it.

MUSIC FADES.

END OF THE OPENING CREDITS.

CUT TO:

NEXT SCENE:

EXT. DUBLIN - DAY. (PRESENT.)
Back to 1727, Dublin. Ireland.

Drunks on the DOCKS, fornicators in the ALLEYS, chicken fights on the streets, and a Puppets theatre for all ages:

PUPPETS PLAY and SHADOW THEATRE:

A bloody, dark, and creepy muppets and shadow theatre play telling the story of the Cromwellian wars and brutalities against Catholics. In prol of the independence of Ireland:

Blood and flames in the background, with victorious Cromwell-puppet in a puppet horse. And the narrator-puppet in front of the audience.

NARRATOR PUPPET

*The massacre of innocent
civilians, women, men, children,
and babies heads put on spikes.
And Sir Ashton beat to death with
his own wooden leg. Upon us still
lies the Cromwell curse.*

A noble puppet begs for mercy to Cromwell-puppet and army who holds the Act of Settlement.

ARMY PUPPET

To Connaught or to Hell!

CROMWELL PUPPET

*To the fastnesses of Connaught,
you shall go! Where is not enough
water enough to drown a man, wood
enough to hang, nor earth enough
to bury one. To whoever asks you,
tell them to remember Ulster as
this was their punishment.*

(BEAT)

*Then hide the money we gain for
the army and London merchants,
hide the truth about the
Adventurers Act. Today we banish
you, take your lands, reduce the
rebels, and obey his Majesty and
the Crown of England.*

One of the rebels spread pamphlets to the audience. The puppet of Commander Henry Luttrell rises on stage like a hero and is executed. Another puppet Seamus, his brother, is forced to get in a puppet ship and sail to New England.

NARRATOR PUPPET

*In the underworld, the dead found
the warrior Cúchulainn who
predicted that when the hunting
horn of Fianna sound 3 times,
Cúchulainn will wake up Fionn
Cumhaill from his long sleep, and
he will be as strong as he ever
was. Together they will avenge us
and defend Ireland.*

The curtains close. People applaud but not many, and a member of the AUTHORITY approaches them.

AUTHORITY

Do you have a license for this?

MUPPET ACTOR

But we're on the public road.

AUTHORITY

You still have to pay for the permit.

MUPPET ACTOR

Oh, of course. It's in my bag,
just a second.

They run! Pass by dirty narrow alleys, drunks, and beggars and climb from the roof to roof and go down again to the middle of the busy road, running in zig-zag between the carriages and horses.

One of the rebels passes by a group of men playing cards and pretends to be part of the team. The authority passes by without seeing him.

An OLD MAN watching the game, whispers to the rebel:

RANDOM PEASANT

Simon Luttrell. The son of a
traitor. A drunk and a gambler,
he owes money everywhere.

He's referring to the player SIMON LUTTRELL (15), a teenager with a terrible attitude with the worst company.

RANDOM PLAYER

Cheater!

SIMON

Run!

They persecute Simon and his friends when he jumps into a carriage in motion. The random player yells in anger.

The carriage takes Simon to--

EXT./INT. SIMON LUTTRELL HOUSE - DAY

--His own mansion. Magnificent and rich on the outside, and the opposite in the inside. All the rooms are a complete mess of empty bottles, drugs, ink from his paintings, and the smell of failure.

Simon throws himself to a messy bed, while his carriage driver throws him a look of disappointment.

EXT. FOREST - NIGHT

Little Kelly YELLS alone in the forest. It happened again.

Orlaith comes out from the darkness and touches her softly on the shoulder. Then she notices her damaged feet.

ORLAITH

You're freezing. Come.

Orlaith takes her by the hand.

INT. PAGANS HOUSE - CONTINUES

The wood CREAKS in the fireplace.

Orlaith heals Kelly's foot while Macha tangles her hair.

KELLY

Do you all live here?

ORLAITH

Aye.

KELLY

Only women?

They laugh.