

ANTI CHRIST

Final script

Dedicated to
Andrei Tarkovsky
1932 - 1986

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SCENE 1, INT. APARTMENT - EVENING.

Legend: "Antichrist, Prologue".

Black/white. Montage of stationary shots in super slow motion. The scenes could be as follows:

Hand turning on a mixer tap on slightly tarnished bathroom tiles.

Extreme close up of drop making its way out of the tap.

Water hitting two pairs of bare feet in the shower cabinet.

First we see her.

Then him. They are in love, and it shows when they look at each other.

Hand turning on the water in the shower.

They look at each other under the shower head. Steaming hot water. They caress.

Water pouring down across her breasts which he is kissing.

She shakes her wet hair away from her face. She is smiling.

Ventilator sucking steam out of the shower cabinet, but then the wind turns and the steam is thrown back into the room.

In the living room, the wind opens a window that has not been fastened. Close up of catch tugged at by the wind. The curtain flutters as the window swings open. We do not look out.

He grabs her under the shower head and enters her as he lifts her from the floor. He swings her around.

Her hair hits the mirror, wiping off the mist, and overturns the three toothbrushes, two belonging to grown-ups and one belonging to a child.

Their feet stumble across a bathroom scale. It shows his weight, then hers, then back to zero.

He lifts her up onto a ledge by the washing machine, putting her down upon a child's jigsaw puzzle depicting three animals; a fox, a deer and a crow. Some pieces are missing.

They continue the intercourse.

The curtain of a living room window is fluttering wildly into the frame of our picture, shot straight from above down at the windowsill. There is a small puddle of water in the windowsill. There is a flower in vase next to the water. We still do not look out the window.

A balloon hanging under the ceiling of a child's bedroom is moving in the draught there is a children's lamp hanging from the ceiling. A little bizarre teddy bear is tied to the balloon string and moves across the camera.

She is being screwed outside the window of the washing machine while the machine has entered rinse mode. She sighs lasciviously.

Living room ... book: *Love is never enough* by Aaron Beck with notes and underlinings lies open on a small table as the wind turns the leaves of the book and blows the book marks out. Rack focus to a small collection of figurines further back on the table, "The Three Beggars"; three ragged men cast in metal, their hands outstretched, and with the title inscribed on the base of the figurines.

He places her on all fours on the bed in the bedroom. A baby alarm is switched on in the foreground or background on the bed stand. We see something activating the alarm, but the lovers do not notice.

Close up of volume control on mute, and a visual response on the alarm.

We see the teddy bear float again. Now a child's hand hits it a couple of times.

Water in a glass beside a bottle on their other bedstand. We observe the water surface rippled by their screwing. In the background she is lying with a pillow under her belly. He dips his fingers in the water.

Full shot. He has dipped his fingers in the glass and now flicks it across her back and neck. She smiles.

The child Nic is sitting in his bed with the teddy bear. He tentatively hits it against the baby alarm on his bedstand.

Her elbow upsets the bottle on the bed stand beside the water glass. She sits up. The baby alarm deflects visually and vehemently, but neither of them notices.

Extreme close of the water in the windowsill from above.....a snowflake lands quickly – and melts in the puddle.

A pair of child's shoes under the bed. The shoes are placed in reversed order, right-left. Nic jumps down from his bed beside them.

Now the living room curtain swings back, knocking over the vase that tumbles down in the backyard. The slant angle only permits us to see a few snowflakes near the building. We are high above ground level. The cars parked below are covered with snow.

Close of Nic on his way through the nursery. Past children's drawings on the wall of a deer with something red smeared in the fur of its behind (*or something else that refers to a deer*). Nic has seen something through the window.

The upset bottle is never emptied as they screw in the background.

Full shot of Nic standing in the nursery holding the teddy bear. He looks with fascination out of a window behind us. The whole room is brightly lit and there are the shadows of a fierce snow storm all over.

Shot from outside a window. Nic lifts up his teddy bear so it can see the snow. However, he cannot reach the high window and the teddy bear disappears down the bottom of the frame. In the foreground the snow keeps falling ... or stands almost still in our super slow motion.

Close of Nic on his way through the baby gate in the bedroom door. He opens the safety lock without difficulty. He is holding his little teddy bear. Fainter snow shadows across him here.

Pillow falls from the bed where the couple are lying and hits the floor. Nic steps into the room further back.

Full shot of the two screwing and the child watching them silently in the foreground, the teddy bear in his arms.

Close up of Nic who feels a breeze in his neck and turns toward where it comes from.

Screwing ... she violently pulls him closer. And covers them both with the blanket.

Nic enters the frame with the fluttering curtain. He stands tip-toe to let the teddy bear look out. He cannot reach. Full shot of the window to the yard. The fierce snow storm makes it almost impossible to see the building across the yard.

Screwing. She is far away.

The child pushes a table in front of the window. The book falls to the floor.

Screwing.

Now Nic has made his way onto the table with the help of a chair and balances with difficulty and uncertain steps past the figurine of the three beggars and toward the open window. Now the teddy bear can look out the window.

Screwing. He wants to caress her face, but she pushes his hand away, somewhat annoyed.

Nic lets the teddy bear have a long look out of the window. Snow flakes fall on the teddy bear.

Screwing. She frowns. She is quite introvert, and yet her face invites her partner to go on.

Suddenly Nic loses his balance and falls with his teddy bear.

Painful screwing.

Close up of teddy bear in Nic's hand. He lets go of it in the fall. In the snow high above the ground.

Close up of the child's face, his fringe moving in the fall that he seems incapable of comprehending. In the middle of the snow, with the house front as a background.

Fierce screwing again.

Nic falls on in a medium shot along the building in the snow. He rotates and tries to break the fall with his arms.

Violent screwing. The blanket falls off the bed. She moans.

From some distance, we see the little child's body hit the ground among the parked cars.

Washing machine tumbling.

Teddy bear that hits the snow and is submerged.

Washing machine stopping after spin-drying.

Fade out.

SCENE 2, EXT. CEMETERY - DAY.

Legend: "Antichrist, Chapter One: Grief."

Handheld camera.

Close up of the couple following a hearse which we perceive in the foreground, as well as the top of a child's coffin as it passes down an avenue toward the cemetery, the teddy bear on the lid. The landscape is still wintry. There has just been a fall of rain. The rear window we are looking through has raindrops on it. He is crying fiercely. She notices, but looks at the coffin with eyes full of pain and yet strangely unmoved, as if in agony at not being able to give vent to her grief. Around them we see others, but only in part; a shoulder, or an unfocused presence behind them. If we see other faces than those of the couple, they are technically blurred out, as it is done on TV whenever there is a need to keep someone anonymous. She looks helplessly at his grief. Then she appears to be seized by dizziness. She takes a few more steps and collapses. The hearse rolls slowly on as people flock to help her.

SCENE 3, INT. PSYCHIATRIC HOSPITAL - DAY.

Handheld.

He enters with a vase with flowers similar to the ones in the apartment in the first scene. He puts the vase on the bed stand and sits in a chair beside her hospital bed. He looks at her. She is asleep. Now she wakes up, a little disoriented. He smiles at her.

He:

How are you?

She:

Didn't we just talk about that?

He:

That was yesterday. I was here yesterday. Today is Tuesday.

She:

So I've been here long....?

He:

A month.

She:

Good God! It's becoming one big blur for me.
Wayne says my grief pattern is atypical

She dozes off, then wakes up a little.

She:

That's why I'm on medication

He nods, looks tired. He stays by her while she falls asleep again. He looks out the window.

SCENE 4, PSYCHIATRIC HOSPITAL - DAY.

Handheld.

It is raining outside. We are watching the rain from the windowsill. He sits by her again. She is in a wheelchair, looking apathetic. She looks at him.

He:

I've had a talk with Wayne. I think he gives you too much medication. Way too much!

She:

(pleading)

Stop it ... please. Trust others to be smarter than you, just this once.

He:

(Shakes his head)

He is straight from college. He doesn't know what he's doing. I've treated ten times as many patients as he has.

She:

You're not a doctor....

He:

No, and I'm proud that I'm not when I meet such an idiot as him! Atypical grief pattern be damned! It's not a bit atypical ... your grief ...

She sits for a while with her eyes shut, withdrawing into herself. He is by her immediately and hugs her.

She:

It was my fault!

He leans over to her, holding her head between his hands.

She:
(Seriously)

Admit that you know that I was to blame for Nic's death!

He:
(Shakes his head)

Why not mine as well? I was there too...

She breaks loose and walks around.

She:
(Breaks down crying)

I could have stopped him....

He does not change his expression.

She:

You didn't know that he had started waking up lately. I knew him inside out. You were never there. I was aware that he would sometimes wake up and crawl out of bed and walk about just as you thought he was soundly asleep. He could open the baby gate. He woke up and was confused ... and alone ...!

She looks agonized in her half-sleep.

He:

There's no one to blame in this case ... or in this world, for that matter! You're smart enough to know that....

She looks at him. Then she shakes her head, tired.

She:

I can't stand you! I can't fucking stand you! Why didn't we get a divorce?

He smiles at her.

He:

We can get a divorce yet; only not just now ... we
have to get through this ... both of us, together!!

He holds her hand as she dozes off in the chair.

SCENE 5, INT. PSYCHIATRIC HOSPITAL - DAY.

Handheld.

He enters. She is awake in bed and looks reproachfully at him. He takes off his coat.

She:

Dr. Wayne says you want me home.. you couldn't
leave it, could you? You had to meddle.

He:

That's right. I have decided that the best thing
would be to get you home ... this leads no where!
On the contrary! The next thing he'll do is to offer
you group therapy ... so you can share it all with a
bunch of nuts ...

She stares angrily at him.

He:

Don't you think I know about these things ... grief?
It's not a disease. It's a natural and healthy reaction
... you can't just remove it. You mustn't.

She:

Wayne knows you're a therapist. He says you
shouldn't treat your own family. It's unprofessional!

He:

In principle I agree ... but ...

She:

(Sardonically)

...but you're just so much smarter?

He:

(Seriously)

...I love you!

She looks at him for a while.

She:
(quietly)

I love you too....

He:
(Takes her hands)

And then you know that nothing hurts more than to see the one you love subjected to mistakes and wrongs.

She closes her eyes in acceptance.

He:

It may not be by the book ... me being your therapist - but that's not the way it has to be with us. One clear advantage is that no therapist can know more about you than I do ... and if we have to patch up the private relation later on, well, then, that's what we'll do ...

He nods and he holds her as she falls asleep.

The camera moves from handheld to a steady, linear tracking toward the vase on her bed stand. We move in to a super close of the bottom of the vase where some rotting vegetable fibres have settled. Stationary shot now. Slow dissolve to next scene.

SCENE 6, INT. APARTMENT – DAY.

Start on stationary shot. Slow dissolve from previous scene. For a while, both images remain on the screen.

Stationary shot of the letter flap from inside the apartment. When the lap dissolve is over, the frame of the shot moves.

Transformation stationary shot to handheld.

It does not take long before a letter pops in through the letter flap. He hears the sound of the flap and comes out into the hall. He picks up the letter. We see that it is from the medical officer. He looks indifferently at the letter and does not bother to read it. He puts it in the pocket of his blazer. We follow him down the hallway and through the apartment. Thorough Nic's room where we see the child's shoes by the bed, no longer needed. He goes to the bathroom where she is standing by the toilet. She looks questioningly at him. He sends her a reassuring look. She seems to accept and empties another glass of pills down the toilet while he watches. It is not easy for her.

SCENE 7, INT. APARTMENT/NIC'S ROOM - DAY.

Handheld.

She is finally crying! She is sitting on the floor of Nic's room, among all the child's drawings and toys. He is watching her gravely. She is really letting it out. Choked with tears, she looks at him.

She:

Can't you hold me! I feel rotten! It hurts!

He:

It's supposed to hurt, I'm afraid. The pain is necessary for the cure.

She sends him a sceptical look. Then she seems to be cold. She is shaking. Unmoved, he hands her a blanket from Nic's bed. She wraps it around herself, but is still cold.

She:

I miss him so much.

He:

I know.

She:

I want to die too.

He:

I'm not going to let you take the easy way out.

She:

(Shuts her eyes)

Will it get any worse?

He:

Yes, it will....

She:

(Suddenly agitated)

I'll be damned if I want to feel any worse than now....

He:

(Nods encouragingly)

You'll be all right...

She:

Will this just go on and on?

He:

No. It'll be different from now, I don't think it'll be long ... but not necessarily a change for the better ...

She:

I don't understand how you can be so cold.... I don't know you like this ...

He:

We're there for each other ... wasn't that the deal? I'm here for you like this now ... but you must let me be professional and use my clinical experience and routine!

As if in spite she resumes her crying. Alone and completely helpless.

SCENE 8, INT. APARTMENT/BEDROOM - NIGHT.

Handheld.

He is lying in their bed, looking at her sleeping, her hands folded on the eiderdown. Suddenly she wakes, as if sensing that someone is staring at her.

She:

(Looks angrily at him)

I think this may be who you really are ... that you've always been that way ... cold ...

He:

(Calmly)

Well, you never know about people....

She:

You've always been distanced from me and Nic ... now that I come to think of it ... very, very distanced

He:

Can you come up with some examples of that?

She:

Hell, it's not that difficult to understand! Like, last summer, for instance. You were terribly distant last summer, as a father and as a husband ... and that was Nic's last summer that you missed out on ... too bad! But perhaps I'm not supposed to talk about these things?

He:

There is nothing you can't talk about....

She:

You were never there for us ... I never interested you until now ... when I'm your patient ... you're indifferent to whether your child is alive or dead ...

He falls silent for a while. He nods and listens.

She:

I bet you have a lot of clever therapist replies to that, haven't you?

He:

Actually, it was to honour your own wish ... you wanted peace to write

She:
(Coolly)

Perhaps I didn't mean it.....?

He:

I couldn't say. I understood that it was important for you to write alone ... You and Nic were going up to "Eden", just the two of you. You wanted to finish your thesis ... you've always been a tough and independent girl.

She:

(Looks away for a while)

Yes, but I didn't ... finish it, I mean.

He looks at her in surprise.

She:

....I dropped it....I never finished my thesis....

He:

You didn't?

She:

....See, you didn't even know that! I never finished it! I gave it up after a few weeks in "Eden".

He:

(surprised)

I was convinced you'd finished it long ago....! You always were fucking ambitious!

She:

Dammit, that takes the cake! A guy who doesn't even know that his own wife never finished her thesis!

He looks at her for a while.

He:

Why did you give up?

She:

(Thinks)

I suppose because all I had written was muck....

(Thinks)

Or perhaps the whole project just seemed less important up there.... As you said when I told you about my subject: "glib!"....

He:

I never called your thesis or your subject glib!

She:

Perhaps you never used that word....but that's what you meant. And all of a sudden, it was ... glib! Or even worse ... a kind of ... lie! I can't put it any better, but the wish to finish it faded.

He:

I see.

She:

No...you don't see....You see a lot of things ... but not that!

He looks at her for a while. Then she looks almost apologetic and hugs him. With a small delay, he returns the hug. She takes the initiative and kisses him. Passionately. He is somewhat surprised. Then he is caught up in it and kisses her back. We recognize a shadow of their sexual appetite in the beginning of the film. They are absorbed in each other.

Transformation from handheld to a stationary shot of the two kissing. Lap dissolve to next scene. For a while, the two shots merge.

SCENE 9, EXT. WILD FOREST WITH BENT BIRCH TREES- NIGHT.

Lap dissolve from previous scene to stationary shot with a hard artificial light in the night.

Stationary shot of a forest of young birch trees bent down into arches by wind and weather. It is almost a geometrical pattern. Glittering from water, the trunks look almost artificial, as if painted. It seems sad, in a way. Not a leaf stirs. The music suddenly rises out of the lap dissolve and swells to a crescendo. In the end, we hear her sobs and strangely gasping breath OFF.

SCENE 10, APARTMENT - NIGHT.

The anxiety montage consists of stationary close to extreme close shots. In all the shots we have a feeling that they are tightened. Extremely slowly we approach the objects.

Montage of close ups of her, half awake, sobbing slightly. (These shots will be referred to as "Anxiety Montage" throughout the script):

Close up of mouth chewing to produce spit (sound of dry chewing).

Close up of carotid artery seen from the side (sound of blood pumping fast and forcefully in artery).

Close up of chest seen from the side (sound of fast, short breathing).

Close up of hands rubbing each other (sound of hands wringing).

Close up of pupil moving restlessly and an eye being closed (sound of faint moaning).

Close up of ear (sound of distorted atmosphere).

Close up of swallowing movement on frontal shot of throat (sound of swallowing).

Close up of trembling fingertips (sound of fingers shaking against something, body or something else).

Frontal close up of thorax, zooming in on heart region (sound of heart beating irregularly and strongly).

Close up of neck and back of head with a zoom in on these (artificial sound of thoughts swirling around in synapses).

SCENE 11. INT. APARTMENT - NIGHT.

Handheld.

He wakes up on the couch. He has heard her sobbing. He switches on the light. She is restlessly tossing from side to side. He holds her. She looks up at him, but this does not ease her. She is feeling sick. She shuts her eyes again, but to no avail.

She:
(Scarcely able to breathe)

What's happening?

She looks pleadingly at him. He looks at her.

She:
I'm ill. Very ill.

He checks her pulse and observes her for a while. She has lost control; she is sweating and is quite distraught.

She:
What's wrong with me?

He looks at her for a while and then smiles.

She:
Dammit, you're a therapist!

He:
(Smiles and nods)
Therapist enough to handle this situation....

She:
(She shuts her eyes, overcome by a sharp physical attack)

Am I fucking dying?

He:
(Quite calm)

No, you're not dying.

She is quite absent from shaking now. She forces herself back.

She:
What then!?

He:
I told you there would be a change, didn't I?

She:
(frowns)

What are you talking about?

He:

You're still mourning, but in another phase...

She:

...Yes, and I'm certain this phase has a name too,
right!?

He:

Yes.

She:

Well, what's it called ... the phase I'm in?!

He:

Anxiety!

She does not understand.

She:

Anxiety? No, no....this is physical it's
dangerous!

He:

No. It's not dangerous. Just as your grief wasn't.....

She is unable to control herself. He holds her down with a hand on her forehead.

She:

Are you sure?

He:

Yes ... quite sure! But you're right in saying that the
main part of anxiety is physical....

Quick "anxiety montage" as in scene 10 inserted.

He:

Dry mouth, fast pulse, breathing disorder, sweating and numbness in hands and feet, dizzy spells, distorted hearing, nausea, trembling, palpitations and the thought of "I'm going to die" that aggravate the whole thing.

He keeps holding her while she calms down again. Suddenly, she seems to be unable to breathe again. She looks around with tortured eyes. She tries desperately to breathe, clutching the bed sheet with one hand. She shuts her eyes as everything around her begins to swirl.

She:
(Mumbles)

Help me....!

He cuddles up to her. She can't breathe. He holds her fast. He speaks in a silent and calm tone.

He:

Try counting. Inhale while you count to five, hold your breath for another count to five and exhale on another five. Imagine that you're blowing at a dandelion clock ... calmly and quietly!

She tries all she can to breathe calmly, but with moderate success. She tries to control her breathing. She opens her eyes and looks at him. He looks calmly at her. She tries to breathe quite calmly now. She exhales cautiously.

SCENE 12, EXT. "EDEN"/ MEADOW - DAY.

Handheld, possibly with a tinting that signals a flashback.

A recollection of her on a late-summery meadow somewhere in the wild woods with the cabin in the background. Romantic sunshine. She smilingly accepts a dandelion clock handed to her by Nicolaj. She blows calmly, sending the seeds away in a hazy cloud. The child is watching gravely.

SCENE 13, INT. APARTMENT - NIGHT.

Handheld.

She breathes out ... quietly and calmly as if blowing at a dandelion clock. He looks reassuringly at her.

She:
(Tries to count calmly)

1,2,3,4,5....1.2.3.4.5....!

He:

That's it ... you're doing fine!

She makes an effort to maintain her controlled breathing.

He:

Try to hold on to how you felt just now, so you can recognize it. Then you know that you're suffering from an anxiety attack, and that you're not about to lose your mind or have a heart attack ... that's how you slowly start to be able to control it.

With some success, she struggles with her breathing and calms down.

SCENE 14, INT. APARTMENT/BEDROOM - NIGHT.

Handheld.

He wakes up in bed at being kissed by her hectically. He pushes her mildly away. She returns with force, and it resembles a rape attempt. She is uncontrolled and throws herself upon him.

He:

(Affectionately keeping her off)

I'll thank you to remember: never screw you therapist....however much the therapist may like it....

She:

But it's the only thing that helps to keep the thoughts at bay....the only thing that can make me forget the rest....

She slips into another violent attack. He looks at her with as much compassion as if the attack were his own. He holds her now. She looks pleadingly at him, sweating, and in fierce, trembling agony. She can hardly speak. She tries the breathing exercise, but fails.

He:

(Holds her tight)

I'm here....there, now....calm....I'm here, dammit.

She:

(Looks intensely at him)

Do you love me?

He:

(Nods reassuringly)

Yes, I do.

She:

Then help me!

He:

That's what I'm doing

She:

(Smiles vaguely)

Thank you....

He:

We'll tackle your anxiety yet. There's something I've worked on for years, and I haven't seen a code yet I couldn't break. With you, I can go straight for the jugular, so you won't slip away. What you need is something called 'the horse cure'.

She:

(Struggles with eyes shut)

....I'll take it....

He:

Attagirl! And you understand that it's going to be tough ... tough, but effective?

She:

(Distant)

I'm a tough girl.....

He nods and looks lovingly at her.

SCENE 15, INT. APARTMENT/BATHROOM – DAY.

Handheld.

She is taking a shower. He speaks to her from the bathroom.

He:

"Exposure"! That's the only thing that really helps. Everything else is just talk! You must have the courage to stay in the situation that frightens you ... and then you'll learn that fear isn't dangerous! We must go on exposing you to the situation until we get it through to you, that it can't harm you ... that it's all just in your mind – as is the case.

He tenderly contemplates her in the shower.

SCENE 16, INT. APARTMENT – EVENING.

Handheld.

They are having dinner. She seems despondent and does not talk. She looks at Nic's high chair at the table. He observes her, and then produces a pyramid chart.

He:

We have to make a list of the things you fear! And place them in the chart. At the top we write down the situation you fear the most.

She:

(Uncomprehending)

But I don't know what I'm afraid of....

He:

Take your time

She:

I'm thinking ... I'm thinking ... I'll be damned if I know ... can't I be afraid without a definite object?

He silently observes her.

SCENE 17, INT. APARTMENT. BATHROOM/BEDROOM – NIGHT.

Handheld, with stationary shots scattered here and there as described in the 'anxiety montage'. (SCENE 10).

In the following, elements from 'anxiety montage' are interposed. She switches on the light in the bathroom. She looks awful. She staggers to the sink and fills a glass with water. She can hardly keep the glass still. Then she forces a couple of mouthfuls down. She is in poor condition. She pours some of the water into her hand and splashes it in her face. She is nauseous. She sinks down on the floor, pressing her forehead against the cool floor. She ends in foetal position, shaking violently. He wakes up in bed. He hears her screaming in the bathroom. He runs to her. She is hitting her head against the toilet bowl. She is bleeding, but she keeps doing it. He pulls her up and takes her to bed. She is crying hysterically and is hyperventilating.

He:

Remember how to breathe!

She is beyond reach.

He:

One breath every 30 seconds....

She just screams and hyperventilates. He holds her, even though it is difficult. He tenderly strokes her forehead. She opens her eyes and looks at him, in a second of calm. She looks pleadingly at him. He gives in to temptation and kisses her. She tears off his clothes during the passionate kiss. She makes violent love to him and climaxes in an intense shivering. Sweating profusely, she lies down beside him, finally at ease. He enjoys her calmness with bad conscience.

He:

This won't do. It's the dumbest thing I can do to you. Sure, sex eases anxiety ... we knew that to begin with! You slip away every time it hurts ... and yes, I'm well aware that this time I let you. I'm sorry. As Wayne would have it: very unprofessional.

He gets out of bed and picks up some papers in his pocket.

He:

That means we have to work even harder!

He produces the pyramid chart.

He:

If you can't tell me what you're afraid of, then let's try something else ... perhaps it's easier for you to tell me where you would be afraid. Imagine various places ... places you know, perhaps ... or some that you don't know. Which places would be most conducive to fear?

She tries to think.

He:

Where would be the worst place? In the apartment? In the street ... or a shop? In the park ... ?

She thinks.

He:

Visiting someone, perhaps?

She:

(She shakes her head, but suddenly she is sure)

The woods

He:

The woods?

He smiles slightly.

She:
(annoyed)

The woods! Yes.....that's the first things that comes to mind. Dammit, I ought to know.

He:

It's just funny ... you were the one who always wanted to go to the woods... What scares you about the wood?

She:

Everything ... the leaves ... the trees ... the smells

He:

Can you tell me what is supposed to happen in the woods?

She cannot specify. He looks inquisitively at her.

He:

Is it one wood in particular?

She:
(Nods)

"Eden"!

He:

"Eden"? The woods at "Eden"?

She:

The woods at "Eden"! Where I stayed last summer with Nic....

She instantly becomes sad and tears well up in her eyes.

He:
(Tries to be rational)

Last summer! You were alone up there with Nic because you had to write your paper!

She:
(Suddenly certain)

I may have been scared then, I think ... in the garden and in the woods around the cabin!

He:

(Fumbles with his paper)

What do you say, we put the garden around “Eden” at the top? As the place where you feel most afraid?

She:

No, there’s something else ... don’t put it at the top ... but I can’t tell what goes at the top right now.

He makes a note on his paper.

She:

“Eden” goes near the top..... not quite at the top.... but almost....

She lies quietly until she is overwhelmed by another anxiety attack. She crawls on top of him, wishing to make love again. He pushes her aside, gently but firmly.

He:

Think of the attacks as a good thing that enables you to investigate. Instead of running away from your fear, you should approach it

Beside the bed lies his paper with the pyramid chart. At the bottom, it says: “Leaves” and “Trees”, above that, “woods” and next to the top “Eden” (the garden), and at the very top is a question mark.

He:

Rationally speaking, there’s nothing dangerous about your old cabin in the woods. That’s not hard to understand....

She:

Yes ... there’s something dangerous in that place....

He looks inquisitively at her. She withdraws.

She:

Maybe I’m not rational ... there’s nothing dangerous about the woods!

He nods.

He:

That's why it's relatively easy for me to help you!
We'll take care of all your problems in one fell
swoop. This is the horse cure! We'll flood you with
anxieties. We'll subject you to maximum exposure
to the things on your chart.

He looks invitingly at her.

He:

Are you ready?!

She:
(Softly)

For what....?

He:

Getting cured?

She:

I guess you always are ...

He:

Well, I've worked with plenty of people who were
not even prepared to get just a little better....

She is quiet for a while.

She:

Okay, but I don't know if I can....

He:

But are you ready? Even in the face of
unpleasantness?

He looks at her, sure of himself.

She:
(Uncertain)

I'm ready.

He looks at her and smiles. He embraces her. She responds with a kind of fun-fight. They roll around and laugh. She finds her way of kissing him several places on his body ... he fends for himself, laughing. She laughs and laughs. She kisses his nipples. She then withdraws, suddenly serious. He is serious too; in her excitement, she has bitten his nipple. It bleeds. He looks surprised. She is serious and apologetic..

She:

I'm sorry.....I don't know what happened....Does it hurt?.....I'm sorry....really.

“Woods” and “Trees” and “Leaves” written on his pyramid chart.

SCENE 18, INT. TRAIN – DAY.

Montage of stationary shots of woods from the window of a train compartment. At first, without the window frame. Gradually in the montage, shots occur where the two are reflected in the window pane.

We see an endlessness of woods and trees rushing by us. We are looking at a forest while racing through it in a train. Strange faces and creatures are almost perceived in the confusion of woods and speed.

SCENE 19, INT. TRAIN - DUSK.

Handheld.

We pan away from the window to him and her sitting by themselves in a train compartment only partly occupied by other people at a distance. She is staring in terror at the woods chasing past her.

She:

I don't feel so well....maybe it'll be a little tough after all!

He:

Of course it'll be tough ... that's the whole idea! But it's just trees, and leaves and woods and none of it can harm you in any way, no matter what unpleasantness you may have imagined!

She:

And what if I can't go through with it?!

He:

You can!

She:

You just know that?

He:

I know you pretty well ... instead of just saying that it's going to be hard, it's important to be specific. On a scale from one to ten ... how hard will it be to get through the trip up there? Zero is no fear and ten is unbearable ...

She:
(Thinks)

Eight, I think

He:

And how bad will it be up there?

She:

Well, ten....! If it can't get worse than ten....

He:

It's important to step aside from yourself and view the situation objectively! You look at yourself and you're afraid ... but not just afraidafraid to a certain degree ... a number on the scale from zero to ten ... you must always make sure about the intensity of your fear. And it's also important that I know where you are on the scale

She:

What if I can't tell?....

He:
(nods)

Well, if you can't tell me, you can show me! When you feel afraid, show me with fingers

She nods and looks again at the trees rushing by the train window.

He:

How afraid are you now?

She thinks. Then she holds up six fingers.

He:

That's fine. I can only help you if I know how you feel.

She turns to the trees outside the window. The sun is setting and colours the wilderness in a dark red. For a while she looks out as if she is frozen, but then turns to him.

She:

And you ... how do you feel about trees and woods?
Are you just indifferent?

He:

(Nods confidently)

Cold as a cucumber! Otherwise I wouldn't be much
help to you, would I?

She understands, nods and smiles slightly.

SCENE 20, INT. TRAIN – NIGHT.

Handheld.

They are sitting alone in the compartment which is empty by now. She is still looking anxiously out the window, now peering into the darkness. She shuts her eyes, ill at ease. He looks at her.

He:

Are you worried?

She nods.

He:

Listen ... if there's the least problem, tell me ... it's
not a marriage right now, it's much simpler ... My
job is to be of service to you! I help you as soon as I
know that you need it, with staying in the situation
... then the fear will regulate itself ...

She looks at him. He smiles.

He:

Or did you think I was just taking you out in the
woods to see what happens ...?

She:

What do I know....?

He:

No, I know, but ... of course I have a plan. First, we
have to work a bit on your expectations.

She looks at him, slightly inquiringly.

He:

Well, there's nothing odd about it. Just try and relax....

SCENE 21, INT. TRAIN – NIGHT.

Handheld.

She is sitting, eyes closed and listening in her corner. He observes her while he talks.

He:

You feel that the seat underneath you is dragging you down, enfolding you. You're completely calm and relaxed. All you feel is a pleasant warmth and heaviness. You breathe deeply and normally. Then imagine you're at Eden, try to imagine that you arrive at Eden through the woods

The handheld camera changes into a steady, linear tracking in on her eyes.

She blinks once. Then she sits completely still on the train with her eyes closed.

He:
(Off)

Tell me what you see ...

SCENE 22, EXT. "EDEN"/ BRIDGE – DAY.

Stationary shot. Slightly high angle. Super slow motion.

Then cut to an almost supernatural shot of the little wooden bridge across the brook in the undergrowth. A dense fog is lying over the landscape. The bridge, its blue paint flaking off, leads across the winding brook. There is a decorative mist in the woods behind the brook and up the slope. Now she enters the shot in slow motion, walking slowly along the foot path toward the bridge across the water that appears unnaturally thick.

She:
(Off)

I'm at the bridge! Almost no birds are heard. All is quiet ... the darkness comes early down here. I walk into it ...

As if petrified, she walks along the path to the bridge. She looks cautiously around.

She:
(Off)

The bridge was dry and not slippery at all. The water ran without a sound..

SCENE 23, EXT. "EDEN"/FERNS – DAY.

Stationary shot. Slightly high angle. Super slow motion.

At a distance is a meadow full of ferns. Fog! We see an equally supernatural shot of the ferns.

She:
(Off)

The little deers hiding among the ferns are there as always.

She looks across the ferns and sees something moving down among them, something is making the tops move. She passes by on the bridge.

He:
(Off)

Is it difficult to walk there?

She:
(Off)

No....not really....the ferns are cool.... In fact, it's almost okay

SCENE 24, EXT. "EDEN"/ FOXHOLE – DAY.

Stationary shot from within the opening to the foxhole. Super slow motion.

We look out, the arc of the foxhole entrance in the foreground. Some slender roots are hanging from the roof, or maybe it's moss. It moves slightly, perhaps from a draft from within the hole. We look out at a messy forest. There is a dense fog over the area. In the roof of the entrance we see a boulder. If one did not know any better, the draft from the cave could be some kind of breathing. She comes walking extremely slowly down the path over the slope.

She:

In among the trees on the slope is the old fox hole ... and it is deep.

He:
(Off)

And how do you feel here?

She:
(Off)

I can't really tell. It should be easy, passing along the path, but it's as if you walk through mud or mire ... it's heavy to drag yourself past!

SCENE 25, EXT. "EDEN"/ THE DEAD TREE – DAY.

Stationary shot. Slightly high angle. Super slow motion.

Fog. A monumental shot of a mighty dead tree. Most of the branches have fallen off. Behind it, a wasteland of toppled and splintered pine trees. The dead tree seems like a sculpture in the middle of the sparsely vegetated part of the woods. Slow-motion! She enters the frame, very small. She cautiously walks in under the tree and onwards down the path.

She:
(Off)

The trunk is thick ... the tree rots so slowly. And yet it has some kind of personality. I've always felt that.

She looks over her shoulder.

SCENE 26, EXT. "EDEN" – DAY.

Stationary shot. Slightly high angle. Slow.

Fog. We follow the foot path through the gate decorated with the word "Eden". The sturdy old log cabin is situated higher up the hill under an old oak tree and is almost overgrown by the meadow vegetation.

He:
(Off)

What's happening? Are you walking up to the cabin now....?

She:
(Off, after a long pause)

Yes, I am ... I'm walking up the path through the tall grass. I never thought I'd dare to imagine doing it.

He
(off):

Don't go in ... it's outside the house you're most afraid ... Look around. No, lie down, in all the green.

She:
(off)

You want me to lie down?

He:
(off)

Yes, lie down in the grass

She:
(off)

On top of all the plants?

He:
(off)

Yes, lie down on the plants.

Her small frame stops outside the cabin and she looks around, almost petrified. Then she finally lies down.

Cut to stationary shot from above, medium close of her lying down on the grass. Then slow crane shot up. Super slow motion.

He:
(off)

Are you lying down?

She:
(off)

Yes....

He:
(off)

What's everything like around you?

She:
(Off, after a pause)

Green! It's all very green....

He:
(off)

Good. Are you ready to do what I ask you?

She:
(Nervously)

Yes ... what do you want me to do?

He:
(off)

Melt into all the danger ... you must turn ... green!

She is lying on the forest floor, scared. She looks around. Now finally, she becomes calm. She closes her eyes and forces herself to relax.

The crane is almost at a level which allows us to see her in a full shot. A hint of the mist is now glimpsed in the air below us!

We see an image of her lying on the forest floor from a bird's eye view. Unexpectedly and in a sweeping movement, all the green around her floods across her. She is lying with her eyes closed.

While we still keep moving away through the mist, she and everything around her turn green ... there are no other colors than green, black and white! Before the mist screens off the image entirely, we cut abruptly to the next scene.

SCENE 27, INT. TRAIN – NIGHT.

Handheld.

She still has her eyes closed. He watches her. Now she looks at him, somewhat shaking.

He:

No matter what, you've tried it now ... you've been there! Then it's just a matter of going through it a second time. Let fear come if it likes! You know you can do it, for you've already done it! Anything the mind can conceive and believe it can achieve.

SCENE 28, INT. TAXI ON ASPHALT ROAD IN THE WOODS – DAY.

Handheld.

He gives her a reassuring look in the taxi meandering slightly nauseatingly through the dense and humid forest. He takes her hand. She smiles at him, faintly. The driver's face has been blurred digitally.

SCENE 29, EXT. FOREST ROAD – DAY.

Handheld.

The taxi sets them off with their backpacks in the middle of the woods at the end of a dirt road blocked by a fallen tree. We still do not see the driver's face. Then he and she move up along the duck-covered slopes to the edge of the woods. The woods seem uncannily tall from this angle.

SCENE 30, EXT. WOODS / TRANSPORTATION SHOT BY FOOT THROUGH LONG GRASS - DAY.

Handheld.

She walks gravely among the tall grass among the tree trunks. He watches her intensely. She does not feel comfortable about walking in the grass. He encourages her to follow him in among the trees. She holds up seven fingers. He nods and smiles. They proceed among the trees. Suddenly she seems to be in pain. She signals 'nine', then runs to a rock, sits down and takes off her shoe.

She:
(Explains)

The ground is burning.....

She pulls off her sock and finds a blister on her foot. She shows him. He nods.

He:

But you are aware that the ground is not really burning. It's just because you're frightened.

She:
(Sniffles)

Fear can't give you a blister!

He:

If you only knew what fear can give you.

He looks at her as she puts her sock and shoe back on.

He:

Every time you show me how afraid you are, your fear is decreased.

They proceed through the woods.

SCENE 31, EXT. TRANSPORTATION SHOT BY FOOT ALONG A MORE CLEARED SLOPE IN THE WOODS – DAY.

Handheld. First as a long shot, then closer.

She plods on through the woods, looking with worry at him. He looks inquiringly back at her. She shows him eight fingers. He nods approvingly.

He:

Good girl! Fine!

She struggles on through the wilderness.

SCENE 32, EXT. TRANSPORTATION SHOTS BY FOOT THROUGH MIXED TREES WITH UNDERGROWTH - DAY.

Handheld.

They move further up through a bewildering forest of mixed trees. She is still afraid and a little wobbly. She is sweating. Now she stops under a majestic pine tree trunk.

She:

I'd like to rest. Can I?

He:

Of course! You're in charge!

He spreads out her ground sheet; she lies down and falls asleep immediately under the tall trees.

SCENE 33, EXT. SMALL CLEARING/ MIXED FOREST WITH UNDERGROWTH – DAY.

Handheld.

He takes a little stroll while she sleeps. The sun shines on a classically romantic wood. He makes his way through a thicket and suddenly seems to be in doubt as to which way to proceed. He looks around and suddenly a gust of wind passes through the woods. It is like a warning; the long, stiff wind on a calm day. He steps into a glade and is suddenly very close to a deer. The animal seems as surprised as he is. They stare at each other for a while. It is a hind. All at once, the mood of the images changes. He sees something frightening.

SCENE 34, EXT. SMALL CLEARING – DAY.

Stationary slow motion shot.

We are again in super slow motion, and the forest is filled with eerie sounds. The hind turns away ever so slowly after having stared intensely at him all the while, and moves off. And now he sees the ghastly vision – something is protruding from the hind; a still-born foetus still hanging in its vernix half-way out of the hind's genital opening. It is a nasty and repulsive sight.

SCENE 35, EXT. CHARACTERISTIC FOREST - NIGHT.

Stationary shot with artificial light moving sideways so that the shadows flicker unnaturally.

Short and strange shot of the characteristic forest. The frozen forest moves and comes alive and frightening in the light.

Fade out.

SCENE 36, EXT. SMALL CLEARING - DAY.

Legend: "Antichrist, Chapter Two: Pain. (The Cry of Nature)"

Handheld.

He sits on the forest floor on the spot where he met the deer. He is lost in thought. Now a voice is heard behind him.

She:

Should we press on?

He collects himself and looks at her.

He:

Yes, we should! You betcha.

He gets up quickly.

SCENE 37, EXT. "EDEN"/ / BRIDGE – DAY.

Handheld.

They are ready to walk together down the path along the bridge we know from the visualization. She looks worried, and he nods reassuringly to her. Then he puts his hand on her shoulder and gives her a gentle prod. She takes a few uncertain steps. It is not easy for her. She looks at the water running under the bridge. It goes well a bit, but on the bridge she stops. She tries to indicate a number on the fear scale, but cannot. It is as if everything collapses inside her. He looks calmly, but compassionately at her. Now she turns with a forced smile, holding up seven fingers. After having met his eyes, she runs over the bridge and disappears down the track among the oak trees, her hands before her eyes. She never looks back.

He:

(Shouts)

Stay! Try and stay with it!

She does not hear him, but keeps on running. He looks around as if suddenly aware of the careless beauty of the place. He slowly crosses the brook by way of the path.

SCENE 38, EXT. "EDEN"/ FERNS - DAY

Handheld.

He looks relaxed at everything. Nothing seems to hold any danger. He looks across the forest of ferns, but there is no sign of life.

SCENE 39, EXT. "EDEN"/ THE FOX HOLE - DAY.

Handheld.

He moves through the second landscape we know from the visualization. We now look toward the foxhole on the slope between the roots of the tree. He notices everything around him, but all is calm and quiet. He proceeds.

SCENE 40, EXT. "EDEN"/ THE DEAD TREE - DAY.

Handheld.

He moves along the path by the clearing with the splintered trees and the big, rotting silhouette. It looks most of all like a set piece from a romantic theatre play.

SCENE 41, EXT. "EDEN" / MEADOW/WORKSHOP – DAY.

Handheld.

He approaches the cabin. A sign on the gateway through the stone fence to the meadow reads "Eden." He scrutinizes everything, but nothing happens out of the ordinary. He walks toward the cabin. At the edge of the woods is a small shed of which half of it is open and used for firewood. The other half is closed with a door. Outside the shed is an old grindstone. He looks at the rusty handle and the big stone hung by an axle and fastened with big, rusty nuts over big, forged washers. He looks across his shoulder toward the cabin. Further up the meadow slope is a big pile of branches and some old rotten lumber. He walks calmly toward the cabin. He crosses the patio and enters.

SCENE 42, INT. "EDEN" – DAY.

Handheld.

He enters the cabin. She is lying huddled up on a bed. He unwraps a sleeping bag and puts it over her. He sits down and holds her. He strokes her with a distant look in his eyes.

SCENE 43, INT. "EDEN" – EVENING.

Handheld.

Evening. He is sitting with two kerosene lamps, filling them with kerosene from a can. Then he puts the can back in a cupboard. Everything is idyllic in the lonely cabin in the clearing in the woods. He lies down beside her and shuts his eyes.

SCENE 44, INT. "EDEN" – NIGHT.

Handheld.

Night. We see the two in tight embrace. Suddenly a loud noise is heard from the roof. He wakes and looks up. Another crash is heard. He sits up. She wakes and looks calmly at him.

She:

It's just the stupid acorns

He listens, and is reassured. He opens the curtain a little and looks at the terrace where a few acorns tumble down and rebound when they hit the roof and later the wooden deck. She quickly falls asleep again. He cannot. He finds a stack of dusty Polaroid photos on a shelf behind the bed. He leafs through them. They are pictures from her last trip up here with their little son who smiles a strange distant smile at the camera and appears frail. He puts the pictures back and falls slowly asleep to the sound of acorns rolling across the cabin roof.

SCENE 45, INT. "EDEN" – NIGHT.

Handheld.

He wakes up, sweating profusely in the middle of the night. He looks at her lying calmly asleep. He wipes his brow and looks at the window just by the bed. Outside the acorns are still falling steadily, bouncing on the porch. He draws the curtain and opens the window ajar. He lies down by her side and falls asleep again. An acorn hits the window pane.

SCENE 46, INT. "EDEN" – EARLY MORNING.

Handheld.

Very early next morning. He wakes bewildered, as if in the middle of a dream. Evidently, he has fallen asleep with his hand out the window. He feels queasy. The acorns keep coming down, more intensely than before. He realises that his hand is outside, but gets a shock when he pulls it in; it is covered with hundreds of fat ticks that have fastened to suck blood through the night. Panic-stricken, he starts to remove them, one by one. When the last of them has been removed, he is exhausted and shocked. He sits down, his head between his knees, and breathes heavily. He pulls himself together and breathes more calmly, with his eyes closed, evidently trying to regain a calmer respiration.

SCENE 47, EXT. "EDEN"/ WOODS AROUND "EDEN" – DAY/NIGHT.

Handheld.

Morning. He is walking around outside the side. She comes out. She stops on the porch, only looking down. He is smiling and friendly, she is too concentrated to smile back at him. All is quiet.. He leads her carefully down the steps to the forest floor. She steps cautiously, as if it had been made of glass. He keeps hold of her hand as they take the first steps into the low forest vegetation, breaking several plants.

First we see a handheld shot of her feet against the meadow ground and plants, but with stationary shots inserted of the chaotic forest floor vegetation with all the rotting and dead plants down here, and perhaps her feet as they tread down. The stationary shots are night shots with artificial lighting that moves so the shadows flicker and erase every sign of reality from the shots.

The injuries to the forest floor appear grotesque now as the light enhances them. First we see a clean forest floor, then a place where she has stepped down just beside a tree stump ... rotten and all the more grotesque in the night footage. Finally, she steps in an ant hill. She has kept her eyes closed. The contact with the forest floor seems to have a double emotional impact on her. She has to stop. She trembles fiercely.

Now again only handheld.

He:

How afraid are you on a scale of one to ten?

Trembling, she holds up seven fingers and quickly grabs his hand again.

He:

Seven – fine! It gives us something to work on!

He sends her a calm look.

He:

Ready to open your eyes?

She nods faintly, maybe by coincidence. He gently lets go of her hand and moves one step away from her. Badly trembling, she collects herself. She opens her eyes. At first, hesitantly, then in sudden surprise and almost with delight.

She:

My, it's beautiful. This is not how I remembered it....It looks like a goddam tourist brochure.....it's so beautiful it's almost bad taste....

He:

(Smiles)

Yes, and what's your fear now? Not so much, I guess?

She:

(Shakes her head in relief)

Three perhaps.

He:

Yes, and you've learned something important. Your preconceived ideas are rarely relevant ...

Suddenly it is as if another thought strikes her. She looks across her shoulder and up, as if she heard a noise from that direction. He observes her.

He:
(Quietly)

Stay with it, now...

She does not hear him. She looks through the woods as if she had some kind of telescopic vision.

SCENE 48, EXT. WOODS AROUND "EDEN" – DAY.

Rush zoom through the woods. Thereupon handheld tele shots.

The zoom ends at a bird's nest high up in a tree top, the young ones teetering on the edge of the nest, ugly and almost naked. We see an ant hill on the ground, and then go back up to the nest. One of the young chicks is really on the edge now. It flaps its wings inadequately and hops up and down ... Now the chick falls, unable to fly. It hits some branches hard on its way down and lands in the middle of a giant ant hill. It tries to drag itself out, but is hindered by the vast number of ants nibbling at it. It basks while the ants bite and their number increases. Suddenly a shadow swoops down on the chick just as it is almost off the ant hill; a hawk grabs it. It eats the chick alive on a branch close to the two, the hawk fixing its gaze on her all the while.

SCENE 49, EXT. WOODS AROUND "EDEN" – DAY.

He sees what happens to her. He is at her side and holds her. She presses against him with her eyes shut, seized by fear.

This handheld picture of her face in his arms is transformed into a stationary shot. Slow dissolve to next scene.

SCENE 50, INT. "EDEN" – DUSK.

Lap dissolve from previous scene. So slow that the two images merge for a while. Her face is almost physically present in the opening of the stationary shot of the scene. Then back to handheld.

She is in a chair in front of the lit stove. We start in a stationary shot of the flames as seen through the open fire hatch. She is staring vacantly into the flames and the burning firewood. There is a hissing and seething sound from the stove. He brings her a glass of red wine, shuts the hatch and sits down beside her. She slowly comes to.

She:
(Nods to herself)

I've been afraid up here before....

He:
Yes, it seems likely....

She:

I just didn't know it was fear. I thought I was coming down with something....Not when I was here as a kid, but last time with Nic....I became afraid and stopped writing....doesn't that make sense?

He:

You may have been ... but what was different the last time....?

She:

There was a noise....

He looks at her with interest.

SCENE 51, INT. "EDEN" – DAY.

Handheld. Possibly tinted to signal flashback.

Flash back. She is sitting at the dining table with a note book while reading another book.

She:
(off)

I was reading through a chapter of my thesis ...

He:
(off)

"Gynocide"!

We now see that the notebook is labelled "Gynocide". There is an unpleasant picture of a mass execution of women.

She:
(off)

When I heard the noise ... I heard Nic scream....

She listens a while to the distant cry of a child and then runs out of the kitchen door, alarmed.

SCENE 52, EXT. "EDEN"/MEADOW - DAY.

Handheld. Possibly tinted to signal flashback.

Flash back. She runs around the house to the meadow in front of the cabin.

She:
(off)

I knew at once that Nic had fallen....

She does not see him and looks toward the edge of the woods. She cannot breathe. Panick-stricken, she runs down the path.

SCENE 53, EXT. THE DEAD TREE - DAY.

Handheld. Possibly tinted to signal flashback.

Flash back. She looks across the tumbled down and broken trees and starts running.

SCENE 54, EXT. "EDEN"/THE BRIDGE – DAY.

Handheld. Possibly tinted to signal flashback.

Flash back. She reaches the bridge and looks around. The distant cry of a child is still hanging in the air.

SCENE 55, EXT./INT "EDEN"/ MEADOW/WORKSHOP – DAY.

Handheld. Possibly tinted to signal flashback

Flash back. Exhausted, she gets back to the meadow outside "Eden". She listens. The scream is everywhere. Then her attention is caught by the workshop shed. She runs to the door and tears it open. She looks in. Nic is on the floor. He is sitting with a drill, trying to make holes in a branch. He looks up at her. Puzzled. The cry of a child is still hanging in the air, but it is not Nic screaming. He is quiet. She looks at him ... happy that he is safe, but still puzzled by the cry of the child in the woods.

SCENE 56, EXT."EDEN"/MEADOW - DAY.

Handheld. Possibly tinted to signal flashback.

Flash back. She comes out of the shed, still listening. She stops and listens. In the direction of the woods behind the trees.

The handheld shots (possibly tinted to signal flashback) are transformed into a calm, upward tilt. The crane movement is linear. The camera leaves her and rises up above the tree tops at the edge of the meadow around "Eden". Now a stationary shot. We look across the endless and ever rising forest scenery. Lap dissolve into next scene.

We look across the tree tops. And the undulating terrain of the woods with light and shadowy areas.

SCENE 57, INT. "EDEN" – DUSK.

Stationary shot of her neck in the cabin. She is standing quite still. Slow dissolve from the previous scene. For a long time, we cannot differentiate between the shadows of the forest and the shadows of her hair. It is as if the two images combine ... As if the tree tops have made room for her, for the picture of her neck and hair. Now the former scene fades away. After it is gone, the green colour still clings to her and her neck and her hair. She is tinted green as in the first shot of her in the meadow. Now he enters the frame and the green tint disappears. The stationary shot is transformed into handheld.

She is standing with her back to him. He comes over to her, turns her around and leads her to a couch. He sits down with her. He is calm now.

He:

So it wasn't Nic you heard screaming?

She:

(after a while as if she never understood till now)

Apparently not.....

He:

And because you had an experience you couldn't explain rationally, you placed "Eden" so high in the pyramid chart. "Eden" was the catalyst triggering your fear. Blithely and elegantly, you jumped to conclusions. You tied some emotional event up here together with the place. You felt threatened by something up here. And when you're threatened, it's natural to react. If there was any real danger, that fear would save your life, because your adrenalin could be used for fight or flight. But since you don't need the physical reactions, it just enhances your fear ... sets disaster thoughts in motion ... and then you enter the vicious circle where your fear keeps growing ... fear of dying or losing your mind or something. But what you experienced was just panic! Nothing more! The scream wasn't real ... Nic didn't scream!

She sits for a while, scowling almost viciously. She says nothing. He gets up and starts to find things for dinner. He finds a kerosene lamp and lights it. She follows his movements with hateful eyes. He comes over to pour some more wine in her glass and hands it to her. She looks at him for a moment, and then she is on her feet in a split second. She beats him as hard as she can with her fists. He fends for himself as best he can. At last he gets hold of her and pins her to the floor.

She:
(Gasping)

You asshole! You shouldn't have come up here!
You're just so damn arrogant all the time ... but that
may not last! Ever thought of that?

He loosens his grip and she starts beating him again. He pins her down again.

She:

Don't you think I know you're screwing the lot of
them? All your poor, frightened clients ...
congratulations! They can't be hard to persuade ...!

He holds her and kisses her. They tumble around on the floor.

SCENE 58, INT. "EDEN" – NIGHT.

Handheld.

They sit in a sleeping bag in a corner and listen to the acorns hammering on the roof.

She:

I always wanted to go back here when I was a kid. It
was the best place in the whole world. Nothing bad
could happen here

He holds her. The sound of acorns is quite overwhelming now. He nods.

She:

Until I was up here and heard the sound!

He:

But there was no sound! There is no sound....

She:

Yes ... there is, but it was not until I was up here
that I could really hear it

They fall quiet for a while....only the acorns hitting the roof can be heard.

She:

It was then I heard ... the cry!

He:

(Dubious)

Who screamed?

She:

The woods!

He:

It was nature you thought you heard screaming ...
nature ... you thought you heard nature screaming?

She:

All the trees and plants and animals that have to die!

He looks at her, not knowing what to say. He looks out at the terrace where the acorns come hammering down.

She:

You can hear the cry everywhere. At "Eden" it's
just easier ... to understand it all. Everything is
bigger than life up here. You know, there can't be
that many acorns on one tree!

He:

An oak has several thousand acorns. Nothing
peculiar about that.

She:

Okay ... If it makes you feel better....

He:

.... and acorns aren't scary ... I don't believe I can
come up with anything less scary than acorns

She:

Oak trees grow to be hundreds of years old. They
only have to produce one single tree every hundred
years in order to propagate ... it may sound banal to
you, but it was a big thing for me to realize that
when I was up here with Nic! The acorns fell on the
roof then, too ... and kept falling and falling ... and
dying and dying....

He listens for a while to the falling acorns.

She:

And I understood that everything that used to be beautiful about Eden was perhaps hideous!... the rotting tree trunks ... all the fox cubs ... even the stag bellowing by the lake! Now I could hear what I couldn't hear before, because it had been doomed to eternal silence: the cry of all the things that are to die! The little acorns that are lucky in finding a plot of ground, that stretch to catch a speck of sunlight, only to be smothered by other oak trees that stretch a quarter of an inch further, and they are smothered by others....

He:

Little darling....it's all very touching....if it had been a children's book! Acorns don't cry.... you know that as well as I do. Your thoughts distort reality, not the other way around.... and that's exactly what fear isthoughts that will never do you any good. ... which is why I'm here to restore sense and control

She starts to yawn. She stretches with a little smile and lies down with her sleeping bag tucked up to her chin. He strokes her forehead. Then he lies down too, holds her and stares into the ceiling.

She:

(smiling sleepily)

The order of nature is evil...

He:

If you like. If it can help you ... but people aren't!
You'll never make me admit that. Goodnight!
Nature is probably whatever you call it ...

He lies down to sleep.

She:

Satan's church! Nature is Satan's church.

A gust of wind strikes the cabin and the curtain flutter.

She:

Why, there you have him. That was his breath. Once you understand that, there's nothing more to fear ... really ...

He:

What's all this nonsense about Satan?

He shakes his head and produces his chart. At the top of the pyramid he has written "Nature" after the question mark. He crosses it out and writes "Satan" at the top, but frowns at himself and crosses this word out too. Now a gust of wind goes through the woods and the cabin. His paper flutters. He turns against the wall to sleep.

She:

Nic grew very distant from me the last time. He was always out and about. He might have made more of an effort to be there for me ... after all, his mother had chosen rather a difficult subject for her thesis
....

He looks at her, a little worried.

He:

Weren't you afraid that he might hurt himself in the woods?

She:

No ... well, you're right ... but it never occurred to me that there could be any danger for him up here.

She shuts her eyes and snuggles down in bed.

SCENE 59, EXT. WOODS AROUND "EDEN" – NIGHT.

Stationary shot with artificial, flickering lights.

Nic wanders around in the woods at night, far away from the house, very small in the vast landscape. We sense the edge of an immense forest of pine trees above him and can glimpse the tops. In slow motion, he lifts his arms toward the dark sky as the artificial light glides by him in a swaying, dizzy motion.

SCENE 60, INT. "EDEN" – MORNING.

Handheld.

He is awake before her. He gets up and wants to light a fire ... he gets some firewood from the basket. He puts it in the stove. He looks for matches, but finds none on the shelf. Then he looks in the pockets of his blazer ... he pulls out something else. The letter that arrived at the apartment from the medical officer. He opens the letter. He reads it and looks at her who is calmly asleep. He reads and knits his brow. He seems confused. The shot lingers for a while.

SCENE 61, INT. "EDEN" – MORNING.

Handheld.

He crumples up the letter and tosses it in the firewood basket. Then, pensively, he lies down beside her. Suddenly he seems to spot the camera.

The handheld shot is suddenly transformed into a stationary shot that glides into a linear movement up and away from him.

He looks inquiringly at the camera.

SCENE 62, EXT. "EDEN"/ UNDER THE OAK - DAY.

Stationary shot, slow motion.

With a loud crash, suddenly he is on the ground outside "Eden" in extreme slow motion. He is under the oak in front of the cabin. He is looking into the camera. It is as if many of the acorns raining down on him stand still in the air. First we are in a close shot of him.

Cut to stationary full shot slow motion of him against the oak and the cabin.

In the foreground, hundreds of little oak plants grow unnaturally fast out of the ground, only to die in spasmodic movements as they are overshadowed by others. Out of the image grows the cry of a child.

SCENE 63, EXT. "EDEN"/ MEADOW - DAY.

Handheld.

He stands outside the cabin and looks at the patio. She comes out, smiling broadly. He looks wonderingly at her for a while.

He:

You look as though you've had a good night's sleep!

She:
(Still smiling)

Thanks, I have. I just want to say how happy I am that you're here. I love you, darling. Did you have a good sleep?

He:

Fine, thanks....or....I just have some annoying dreams these days.

She:
(teasingly)

Yes, but dreams are of no interest to modern
psychology....Freud is dead, isn't he?

He:
(nods)

So I've heard....

She looks at him, sure of herself, descends the stairs and goes purposefully but slowly down the path toward the opening in the stone fence. She looks arrogantly back at him as she leaves the meadow and goes into the woods.

SCENE 64, EXT. "EDEN"/ FOXHOLE - DAY.

Handheld.

She crosses the slope and passes along the path past the foxhole. He follows her in silence, but with an air of approval, however. She looks at him over her shoulder. She passes the entrance of the foxhole and confidently sticks in her arm, draws it out again unharmed as if she were a conjurer. She proceeds down the path.

SCENE 65, EXT. "EDEN"/ BRIDGE - DAY.

Handheld.

She arrives at the bridge. She winks at him, full of herself, and stamps violently on the boards of the bridge, as if a troll living under it were to be defied. She stops halfway out on the bridge. He is standing at a distance on the path.

She:

You're so clever, darling! I'm cured now! It works!

He:
(somewhat doubtful)

Well, we'll see about that.....

SCENE 66, EXT. "EDEN"/ SOMEWHERE AMONG THE FERNS - DAY.

Handheld.

Demonstratively, she goes back toward the cabin passing through the ferns. Nothing can frighten her. She proceeds up the path toward the cabin. He resigns and stays behind outside the fern forest, looking at her. He looks back across the immovable ferns. She has now disappeared toward "Eden". Every single fern leaf is calm. But all at once, something happens. There is a slight movement in the middle of the ferns. He looks with interest. The movement is quite small. It stops,

then starts again. He sneaks up to the place. He is now at the place with the movement. He looks among the ferns. He finds nothing. He bends down and pushes aside some ferns leaves, and now he sees it: deep down there is a small animal. He bends down and in the dark he can dimly see the outline of a fox. It lies quite still in the moist area with ferns as if it is dead. He stretches out his hand, but withdraws it quickly as the fox starts to move. At first, it is calm in its movements, but all of a sudden it seems to be in pain and moves spasmodically. . It wears a bell around its neck in a piece of string. He looks uneasily at it. The bell tinkles as the fox starts gnawing itself, biting off great chunks of flesh and fur from its own body. He is repulsed.

Stationary shot, slow!

The bleeding fox looks up at him. It speaks to him in a human voice and is intelligible, although the shot is in slow motion. He looks at it in disgust.

Fox:
(With a human voice)

Chaos reigns!

Fade out.

SCENE 67, EXT. "EDEN"/ SOMEWHERE AMONG THE FERNS – DUSK.

Legend: "Antichrist, "Chapter Three: "Despair. (Gynocide)"

Handheld

Normal speed. He squats among the ferns, almost stunned. Looking among the ferns, he finds that the place is empty where he saw the fox. The ferns bend in the rising wind. Now the rain starts again

SCENE 68, INT. "EDEN" – EVENING.

Handheld.

It is raining. They are shut up in the cabin because of the massive rain. She lies with her back to him in her sleeping bag. He goes to look at her. She is asleep and has been crying.

She:
(Still sleeping)

I miss him so!

He nods. She falls back in a heavy sleep. He squats and looks out at the rain, at the water hitting the deck. He sees it run down the dead apple trees in the meadow. He sees it hit the roof of the shed. He bends down to see the water hit the pile of branches and lumber. It trickles down among the dry twigs. He pulls back and his eyes fall on the rain meandering down the window pane.

Rack focus from window pane to a ladder outside, sticking out behind the cabin. The rain follows the steps of the ladder and splashes onto the old woodwork.

He looks at the ladder in surprise. He has not noticed it before. He looks around. Now he takes a look up at the ceiling. He finds nothing peculiar in the living room. Then he goes into the hall. And now he sees it ... the hatch in the hallway ceiling.

SCENE 69, EXT. "EDEN" BEHIND THE HOUSE - EVENING.

Handheld.

He gets the ladder behind the house in the rain.

SCENE 70, INT. "EDEN" – EVENING.

Handheld.

He places the ladder at the hatch, opens the hatch and climbs up while she is still asleep in the living room.

SCENE 71, INT. "EDEN"/ LOW-CEILINGED ATTIC - EVENING.

Handheld.

He crawls into the attic. It is all empty, but he can manage to get through a low doorway to the adjacent room. There is a little light from some skylight windows. Shadows from the pouring rain are thrown on all the walls. The walls are plastered with divers pictures and quotations from her thesis back then. The rain seeps through here and there, wetting the papers. The pictures on the wall are scary; tortured female bodies which we must conclude to be of witch hunts etc. There is a rough draft of her paper carrying the title "Gynocide". Every conceivable way of expressing hatred of women is described realistically in old engravings and drawings with quotations from all sorts of literature on the subject.

There is also an astrological chart with illustrations of the constellations such as "Grief", "Pain" and "Despair". "Grief" is a deer. A fox can also be seen! And – is it a bird? The words: "The Three Beggars" are also glimpsed. He is petrified up there as he sees the scary material. He opens her notebook ...he sees how the letters in the beginning of the manuscript are neat and legible, but in the end so shaky and big that they make no sense at all. He hears a crash outside.

SCENE 72, EXT. "EDEN"/ SOME PLACE IN THE WOODS – EVENING.

Handheld.

Way up, a rain-soaked tree break. The huge trunk comes crashing to the ground in splinters.

She:
(Off)

It's the trees that have stretched and stretched to survive, and when it rains they get too heavy to carry themselves.

SCENE 73, INT. "EDEN" – NIGHT.

Handheld.

He wakes her. Outside, the noises of more breaking trees can be heard. He puts her in the chair in front of him. She reluctantly wakes up. He tries to ignore the noises outside. He looks calmly at her.

He:

I'd like to do an exercise now. A little bit like role-play!

She looks sleepily at him.

He:

In order for you to make the most of what you've learned....My role is all the thoughts that provoke your fear your role is rational thinking. I say what fear would say and you say what you believe reason would say

She nods and seems to have understood. They sit for a while. She tries.

She:

Tell me who you are.

He:

Nature....All that you call nature....

She:

What do you want?

He:

To hurt you as much as I can.

She:

How?

He:

How do you think?

She:

By frightening me?

He:

(Shakes his head)

By killing you!

She looks at him, ill at ease. Then she pulls herself together.

She:

You can't kill me....

He:

If you only knew what I can do!

She:

What can you do?

He:

Whatever you let me do

She:

I won't let you do anything ... nothing at all! You're just nature ... nature can't harm me ... you're just all the greenery outside

He:

Yes, but I'm more than that

She:

I don't understand you!

He:

I'm outside, true, but also ... !?

She:

I don't get it....

He:

Oh, but I think you do! I'm outside, but also?

He looks inquiringly at her, but she does not understand.

He:

Within! I'm nature ... also human nature....! The nature of all human beings!

She sits in silence for a while, almost a bit embarrassed. She pulls herself together.

She:

Oh, that kind of nature.

She smiles vaguely.

She:

You're the kind of nature that causes people to do evil things ... against ... women.

He:

That's exactly who I am!

He looks at him, a little impressed.

She:

You're right; that kind of nature interested me a lot when I came up here ... that kind of nature was the subject of my thesis ... but

He looks at her, quizzingly.

She:

.... but don't underestimate "Eden"! What did you call "Eden"? The catalyst!?

He:

What was it "Eden" did? What up here made you give up your thesis? What did I do?

She:

Up here I could hear you ... and see you ... and that's why I found something else in my material than I expected

SCENE 74, INT. "EDEN"/ LOW-CEILINGED ATTIC – NIGHT.

Linear tracking across the notes for the paper, pinned on the walls.

We see all her notes and pictures hanging in the attic. The suffering women in the pictures suddenly look evil, almost satanic.

She:
(Off)

If nature is evil, then human nature persecuting the women must also be evil, but that goes as well for the nature of

He has a sudden realization.

He:

The women! Female nature?...

She:
(Off)

Myself being a woman... "Women do not control their own bodies, nature does ... " I had it in writing! In my books.

SCENE 75, INT. "EDEN" – NIGHT.

Handheld.

Down in the living room again. He shakes his head.

He:

Oh no ... not that!

She looks at him. She collects herself for a while, and then turns to him, as cold as ice.

She:

No! Of course not....!

He:
(Continues)

Yes, yes. Women are people too, with a human nature ... isn't that what you're saying?

She refuses to meet him halfway.

He:
(Increasingly eager)

All the literature you'd found was not about evil things committed against women, but as much about female nature and ... the evil within it?

She looks at him for a while ... strangely shy.

He:
(Truly indignant)

But that's just another side of the age-old oppression! Weren't you supposed to be critical of the texts? That was your thesis, dammit ... they must have taught you something at the university

She does not respond.

He:
I certainly hope I get you wrong ... are you aware of what you're saying?

She sits for a while, and loses confidence. As if she woke up from a dream.

She:
When there's as quiet as here, you have so many thoughts ... forget it! I don't know why I said it!

He looks at her for a while, but she does not speak.

SCENE 76, INT. "EDEN" – NIGHT.

Handheld.

Night. They are making love again. She is completely abandoned, but his heart is not really in it. Now she starts crying. She looks at him with tears in her eyes.

She:
I understand nothing! And I can't stop thinking all the time! Hit me! Hit me so it hurts!

He:
I don't want to.

She:
Hit me ... please! I can't stand this ... I'm so frightened!

He:
(Shakes his head)

No!

She:
Then you don't love me!

He:

Okay...perhaps I don't love you...

She gets up and runs out the door.

SCENE 77, EXT. WOODS AROUND "EDEN" – NIGHT.

Handheld.

He is looking for her in the woods with a kerosene lamp in his hand; looking for her and calling for her.

He:

Are you there? Are you there? Where the hell are
youcome on

He blows out the lamp and he can suddenly see better in the moonlight. The woods seem intrusive and scary. He struggles by the branches on the low trees. He has lost his way. The sound is ominous ... the woods are quivering, as if on the verge of a breakdown.

SCENE 78, EXT. THE DEAD TREE – NIGHT.

Handheld.

He finds her under a huge tree in the moonlight. She is lying on the tangled roots protruding from the slope, masturbating. She is staring straight up at the sky and does not seem to notice his presence. She is trembling. He bends over her and strokes her cheek. Then he pulls himself together and slaps her hard. She wakes up from the slap and reaches out for him, greedily. They resume their lovemaking on top of the roots.

She:

Again!

He hits her again.

She:

(As if reporting a secret)

The two from Ratisbon could start a hailstorm.

He is screwing her on top of the gigantic network of roots.

SCENE 79, INT. "EDEN"/ LOW-CEILINGED ATTIC – NIGHT.

Stationary shot.

We are in the attic when he was there. We see an old engraving of a witch summoning a hailstorm.

SCENE 80, EXT. THE DEAD TREE – NIGHT.

Handheld.

Handheld tracking toward his neck as he is screwing her. The tracking stops for a while right in his neck.

Transformation from handheld to stationary shot and slow motion. Then linear tracking out again.

We crane up again and away from him. Now we see it: behind the network of roots in the earth, human bodies grow out on both sides of the couple; naked, dead, wracked bodies!

SCENE 81, EXT."EDEN" – NIGHT.

Linear tracking through stormy woods. We look up at the swaying treetops. Slow motion. Moving artificial light soars like a rocket.

Slow tracking through the murky woods just as a fierce gust of wind passes through it.

SCENE 82, INT. "EDEN" – DAY.

Handheld.

Mist and silence..... in the cabin, he walks restlessly back and forth. He looks out at the mist. He seems angry, perhaps dissatisfied with himself. She is sitting on a chair, her eyes following him. He shakes her.

He:

I'll be damned if I'll continue this when you don't listen to me! Dammit, evil and good has nothing to do with therapy!

He shakes his head in agitation.

He:

Do you know how many innocent women were killed in the sixteenth century alone, just for being women? I'm sure you do! Many! And not because they were evil ... they were no more evil than you or I ...

He walks up to her. She nods.

She:

I know. It's just that, sometimes I forget.

He:

The evil you talk about is an obsession. Obsessions never materialize. This is a scientific fact, proven countless times over. That you're afraid of being evil does not mean that you will become evil. On the contrary. Anxieties can't trick you into doing things you wouldn't do otherwise! It's like hypnosis ... you can't be hypnotized into doing something that's against your nature!

He takes her chin and makes her face him.

He:

Do you understand what I'm saying?

She:

I think so.

He:

Well, you don't have to understand ... just trust me!

She turns away from him. She goes to the fireplace to light a fire with some of the newspapers from the firewood basket. In the basket, she detects the letter from the medical officer. She looks at it. Then she opens and reads.

She:

What's this?

He:

It's from the medical officer. It's a copy of the autopsy report.

She:

The autopsy? Did they perform an autopsy?

He:

Yes, but I didn't want to tell you, because you weren't feeling so well, but they do in all cases where there is any doubt about the cause of death.

She:

Well, did they find anything?

He:

No, nothing that would have any bearing on the case.

SCENE 83, INT. "EDEN" – MORNING.

Linear tracking in on him reading the letter.

He recalls his first reading of the letter when he found it in his pocket. He looks at the letter and a certain polaroid photo.

Linear tracking in on the photo in his hand.

He:
(Off)

“The only abnormality in the victim is a slight deformity of the bones in his feet, of an earlier date. We do not attach any significance to this.”

SCENE 84, INT. "EDEN" – DAY.

Handheld.

He now finds the same photo on the shelf again. The fog outside is dense. He takes the photo and, at the same time, pulls the stack of polaroids from the back of the shelf. He looks at Nicolaj's feet on the photo. The boy is obviously wearing his shoes on the wrong feet.

He:
(Shakes his head)

Are you aware that you've put his shoes on wrong in this picture??

He brings the photo to her and shows her.

She:
(Confused)

So I have. I'm sorry. A slip of the mind that day. How weird.

He looks at her, then exits with the stack of photos in his hand.

SCENE 85, EXT./INT. "EDEN" / WORKSHOP – DAY.

Handheld.

Ill at ease, he exits the cabin in the dense fog, the stack of polaroids in his hand. He enters the workshop. He looks at the stack of photos again. Nicolaj has his shoes on the wrong feet in all the pictures. He checks the pyramid chart. We see the original question mark and the two crossed-out words, "Nature" and "Satan". Beside the two crossed-out words he now writes: "Me" at the top of the chart. He quickly hides the Polaroids in the tool box. He sits pensively, almost in a trance, when she suddenly is at him and hurls herself at him. It is almost rape as they partly fight, partly fuck.

SCENE 86, EXT. "EDEN"/ MEADOW – DAY.

Handheld, possibly tinted to signal flashback.

He envisions a scene: She is blowing at a dandelion clock beside Nicolaj. She has his shoes ready. She puts them on the wrong feet while Nicolaj screams with pain.

SCENE 87, INT. WORKSHOP – DAY.

Handheld.

Fog. While he is still inside her, she starts to beat him forcefully. Her eyes are relentless.

She:

Bastard. You're leaving me, aren't you?

He:

Of course I'm not – I'm helping you. I love you,
don't you see?

She:

I don't believe you.

Coldly, she pushes him away. In a split second she has found a loose boulder from the foundation. She grabs it and slams it down on his testicles. He faints and she falls by him, exhausted. Then she notices that his penis is still erect, in spite of him being unconscious. She is surprised at this. She crawls over and straddles him, jerking him off until he climaxes in big squirts of blood spattering over her.

SCENE 88, INT. WORKSHOP – DAY.

Handheld.

She is working with the monkey wrench, dismantling the grindstone outside the workshop. With great effort, she drags it towards him, while the opposite end of the axle makes a deep track in the workshop floor. He slowly comes to, only to realize that she is upon him again, this time using the

big drill. She meticulously drills a hole in one of his legs and he passes out again when she probes the hole with a finger.

SCENE 89, EXT. "EDEN" – DAY.

Handheld.

She stands in the fog with the monkey wrench by the house, not knowing what to do with it. Resolutely, she throws it under the house. Afterwards, she huddles in an effort to catch her breath. She limps into the wood.

SCENE 90, INT./EXT. "EDEN" / WORKSHOP – DAY.

Handheld.

He wakes up on the workshop floor, trembling from cold. He is all the time losing and regaining his consciousness.

SCENE 91, INT. "EDEN/ WORKSHOP – DAY.

Handheld.

Fog. He wakes up in pain later in the day. At first, he does not know where he is, but then realizes he is in the workshop. He tries to move, but fails. He realizes with difficulty that his one leg is bolted to the axle in the grindstone. He tries to loosen the nut that tightens the disc, but he cannot. He pulls himself together and tries to move the grindstone with his hands, but it is a slow job, and painful.

SCENE 92, INT. /EXT. "EDEN" / WORKSHOP – DAY.

Handheld.

Fog. He can just move himself and the grindstone by pulling it with his hands, but it hurts. Very slowly, he moves toward the tool box. He looks into it, but the monkey wrench is missing. He gets a grip on himself and tries to crawl out and hide in the thick undergrowth. Exasperatingly slowly and in great pain, he makes his way there, all the while trying to cover his tracks as best he can.

SCENE 93, EXT./INT. "EDEN" / WORKSHOP – DAY.

Handheld.

She is on her way back to the workshop. In the nick of time, just before she spots him, he manages to hide under some bushes in the fog.

SCENE 94, EXT. THE DEAD TREE – DAY.

Handheld.

He crawls across the ground toward the dead tree, the silhouette of which is outlined in the fog.

SCENE 95, EXT./INT. WORKSHOP – DAY.

Handheld.

Fog. When she discovers that he is gone, she emits a bloodcurdling scream. She runs about calling for him.

She:

Where are you? How dare you leave me? You
bastard! You got me out here! You said you wanted
to help me!

SCENE 96, EXT. DEAD TREE – DAY.

Handheld.

She runs around in the fog, screaming among the broken trunks toward him. Maybe she will discover a bloody track on the forest floor.

SCENE 97, EXT/ INT. FOX HOLE - DAY.

Handheld.

He is lying exhausted on the slope at the entrance to the foxhole. He hears her approaching through the fog. He does not know where to hide. Then spots the foxhole. He crawls in under the boulder. There is just enough room for him to pass with the grindstone. He also succeeds in hiding his tracks in the sand outside. Down in the cave, he hears her calling and swearing.

SCENE 98, EXT. FOXHOLE – DAY.

Handheld.

Fog. She is looking for him on the slope, kicking hysterically. Now she moves away toward the woods.

SCENE 99, INT. FOXHOLE – DAY.

Handheld.

He is lying in there, hearing her move off. Suddenly it is as if a thought strikes him in the cave. He peers into the darkness and sees something. He finds his matches to get some light. He looks into the bottom of the cave, spots a feather sticking out of the ground. Excruciatingly slowly, he manages to shuffle further on down. Now he starts to dig in the bottom of the cave. He finds what he is looking for under a thin layer of soil; it is a dead bird. As he looks at it in the glow from the lit match, it suddenly opens its eyes. It flaps helplessly about; both its wings appear to be broken, and it squeaks hoarsely. He listens for her again, but hears nothing. The squeaking of the bird gets louder.

SCENE 100, EXT. FOXHOLE – DAY.

Handheld.

We cut to above the foxhole to establish that the sounds can be heard from the outside. She is there in the fog and hears something.

SCENE 101, INT. FOXHOLE - DAY.

Handheld.

Inside the cave he realizes that the bird can be heard outside. He beats the bird with a fist to make it quiet. He beats full force, repeatedly and for a long time. The bird lies as dead. It wakes up again with a single squeak; he beats again, and it remains motionless. He listens for her again and hears footsteps above.

SCENE 102, EXT. FOXHOLE – DAY.

Handheld.

Fog. She is on top of the foxhole, listening, but she cannot hear anything now.

SCENE 103, INT. FOXHOLE - DAY.

Handheld.

He has not seen that the bird has come alive again and flaps about, squeaking. He kills it several times, but it is miraculously restored to life and screams loudly.

SCENE 104, EXT./INT. FOXHOLE /WORKSHOP – DAY.

Handheld.

Fog. She is on top of the foxhole, listening. She hears the sound. Then she runs to the foxhole and spots his leg far down the hole. She gets a spade from the workshop. She pokes the spade into the cave and hits his feet. He manages to kick a loose stone out of the foxhole ceiling, and it prevents attacks from that angle. She runs on top of the foxhole and starts digging where the sound comes from. She digs through roots and stones. She breaks through the roof of the cave and we sense that she has dug all the way through to him. She gets a glimpse of his hair in the hole she has dug. She beats furiously at him and the ground with her spade.

Fade out.

SCENE 105, EXT. FOXHOLE – DUSK.

Legend: "Antichrist, Chapter Four: The Three Beggars."

Handheld.

The fog has lifted. She is standing in a weird position by the hole she has dug. First we see her in a close shot ... it is as if she is swaying in her sleep. She has been hacking away furiously with the spade, but has stopped to catch her breath. Then suddenly, she seems to wake up and realize what she has done. She bends down and digs with her hands and uncovers his face. He is still alive, although badly bruised. She cries while she digs him out, despairing at what she has done. He slowly regains the power of speech. He is above ground now.

He:
(With difficulty and hazily)

We have to get this thing off my leg.

She understands what he says and runs to the workshop.

SCENE 106, INT. WORKSHOP – DUSK.

Handheld.

She looks in the tool box, but is unable to find the monkey wrench. She sees the kerosene lamp standing in the workshop.

SCENE 107, EXT. FOXHOLE - NIGHT.

Handheld.

She brings the lit lamp. She brushes the last dirt off him with her hands. Uniting their strength, they get him up the slope.

SCENE 108, EXT. "EDEN"– NIGHT.

Handheld.

By mutual effort, they manage to move him and the grindstone onto the patio and into the house.

SCENE 109, INT. "EDEN"– NIGHT.

Handheld.

Very slowly, she manages to get him into the cabin. He lies for a while, gasping.

He:

Did you want to kill me?

She:

(Contemplates the question)

No, not yet. The three beggars aren't here yet. They have to be here, all three of them.

He:

"The three beggars"?

She:

Yes, they must be here, all three together!

He:

What does that mean?

She:

When the three beggars arrive, someone must die!

He:

(Sarcastically)

I see.

She looks gravely at him, as if afraid of losing him. She lies down and embraces him. Then she starts crying without restraint. He strokes her, but all of a sudden, she stops her crying and stares at him triumphantly, almost teasingly.

She:

"A crying woman is a scheming woman!"

She looks at him; he seems confused.

She:

“False in legs, and false in thighs; False in breast,
teeth, hair, and eyes.”

She strokes his cheek. She is strongly sexual now.

She:

”The face of a noble, beautiful lion, the belly of a
dirty goat and the tail of a malicious dragon.”

She nods to herself. Then she suddenly becomes sad again, as if repulsed by herself.

She:

(Almost inaudible)

”My love is as a fever, longing still for that which
nurseth the disease ... “

All of a sudden, she seems quite clear and focused. She gets up. He tries to keep her in sight, but she disappears into the kitchen. She takes something he cannot see out of the kitchen drawer ... the scissors. She returns and lies down beside him, the scissors hidden.

She:

(Worried again)

Hold me!

He caresses her. She holds the scissors as one would a knife. With her other hand, she leads his hand down between her legs. She looks painfully around the room.

SCENE 110, INT. APARTMENT – EVENING.

Stationary shot, black and white. Slow motion.

The scene with the table under the open window is her recollection of the film’s first sexual intercourse in the apartment; while they were making love, Nicolaj was on his way up the table toward the open window.

Cut to another scene. Linear tracking toward the bed in which they screw. Black/white, slow motion.

She looks in silence at the boy crawling toward the abyss. Her eyes never leave him and she seems totally indifferent to his situation.

SCENE 111, INT. ”EDEN” – NIGHT.

Handheld.

Back in the cabin she is affected by her memory. She removes his hand and touches herself. She gently pushes him away. She then inserts the scissors between her labia and opens the instrument.

SCENE 112, INT. APARTMENT – EVENING.

Stationary shot, black and white, slow motion.

Back in the apartment. Nicolaj lets his teddy bear look out of the window and down at the street. He totters. Now he falls.

Cut to linear tracking away from her face. Black and white, slow motion.

She stares coldly at the boy falling out of the window, before she once again shuts her eyes and abandons herself to sexual ecstasy.

SCENE 113, INT. "EDEN" – NIGHT.

Handheld.

Back in the cabin, she has brought the scissor blades to her clitoris. She pulls herself together while he caresses her, unable to see what she is doing. Then she cuts. We get a short glimpse of blood trickling.

SCENE 114, EXT. SMALL MEADOW/ CLEARING IN MIXED FOREST – NIGHT.

Handheld.

We see a close up of a deer, perhaps the deer he saw earlier in the meadow, grazing in the moonlight where he first saw it. As she screams, far off, it lifts its head and sniffs.

SCENE 115, INT. "EDEN" – NIGHT.

Handheld.

She is in great pain and screams, and yet her spasms seem unnatural. She snuggles up to him. He embraces her as well as he can. They fall asleep together.

SCENE 116, INT. "EDEN" – NIGHT.

Handheld.

Later. He wakes alone. It is night. He looks around, hot with fever and sweaty. He is gasping. He looks out the window toward a starry sky. He closes his eyes.

SCENE 117, EXT. STARRY SKY – NIGHT.

Stationary shot of stars in the night sky and lap dissolve to stationary star chart hanging in the attic...

SCENE 118, INT. ATTIC, STAR CHART – NIGHT.

He sees an astrologer's chart with the constellations marked out, like the one hanging in her study. Smiling, he compares his imagination with the real sky.

The stationary shot is transformed into a handheld shot.

The camera searches the chart. At the edge of the chart among the names of well-known constellations, an unknown one appears; "The Three Beggars". It has three parts, the names of which are written as "The Hind", "The Fox" and "The Bird".

SCENE 119, INT. "EDEN" – NIGHT.

Handheld.

He smiles at himself....

He:
(Mumbles, Off)

There's no such constellation!

He perceives the connection. He remembers the three animals.

**SCENE 120, (AS IN SCENES 34, 66, 99) EXT. SMALL CLEARING – DAY. /
SOMEWHERE AMONG THE FERNS – DAY. / INT. FOXHOLE - DAY.**

Stationary slow motion shots.

He imagines the three of them as he saw them.

She:
(Her voice off)

"Grief", "Pain" and "Despair"!

Down among the ferns, the fox turns its head to him.

The Fox:

Chaos rules.

He remembers the bleeding fox with its bell cautiously ringing about its neck among the ferns.

SCENE 121, INT. APARTMENT – EVENING.

Stationary medium shot of Nicolaj. Black – white, slow motion.

He sees Nicolaj back in the apartment just before he falls. He is surrounded by the three animals. He has eye contact with them, and must push them aside to get onto the table and to the window.

SCENE 122, INT. "EDEN" – NIGHT.

Handheld.

He loses consciousness again and sinks back with the heavy weight bolted to his leg. He is bleeding profusely.

SCENE 123, INT. "EDEN" – NIGHT.

Handheld.

He wakes up again. He sees her sitting by the wall, crying. She realizes that he is looking at her. She pulls herself together. She looks at him.

She:

But none of it is any use....

She cries again for a while. Then she suddenly gets up and screams, very loudly.

She:

NO!!!!!!

SCENE 124, INT. "EDEN" – NIGHT.

Stationary shots in complete darkness in the cabin. They are almost identical with the handheld shots in the previous scene, but they have the characteristic moving artificial light. Cross cuts between these.

She is crying against the wall in the same position as before. She cries a little while again. Then she straightens herself and screams loudly.

She:

NO!!!!!!

SCENE 125, EXT. PATIO - NIGHT.

Handheld.

In that instant, the hail storm starts. Huge lumps of ice hammer down on the deck of the terrace.

SCENE 126, INT. "EDEN"/ CABIN – NIGHT.

Handheld.

Outside, a hailstorm. She hides her face in her hands and lies down, facing the wall. She is crying silently now. Weak and sweating, he watches her. Now a shadow falls across her. He looks up. It is the deer with its still-born foetus. It approaches her and sniffs familiarly to her body. He looks at the deer and its mummified foetus, and the deer looks at him.

Cross cutting to anxiety montage starts (as in SCENE 10) with shots of his bodily reactions to strong fear.

With difficulty, he looks around in the room ... but there are no others. He listens for a long time in the silence. Not a sound. Eased, he shuts his eyes, until a very faint bell starts to tinkle. It rises and falls, but, on the whole, it still approaches, beyond a doubt. And now the fox itself appears. Bitten to a pulp and sweating like a dog with its tongue sticking out, it lies down next to the deer. The two animals look at him in complete silence. She is still lying motionless, her face turned away and hidden. He lies for a long time and looks around in despair. He closes his eyes, but the sound he does not want to hear is drawing near anyway; the sound of the flapping of a bird with broken wings. At length, he opens his eyes, convinced that the bird is quite near. But he cannot see it. It occurs to him that it may be under the floor boards. He moves a few steps off and breaks a floor board with his elbow, as effortlessly as in a dream. He breaks the floor board as easily as if it were a biscuit. He peers into the darkness under the house - and sure enough: the black bird is right under the floor boards. He looks at it for a while, and it looks back at him. It squeaks plaintively and pleadingly. He looks at it for a long time. He wants to take it up, but checks himself. It makes a noise, and he is afraid that she might hear; he looks at her, but she remains lifeless and turned away from him. He kills the bird with his elbow. However, it revives. He gives it up and pulls the bird up from under the floorboards, where it covered a small reflection of light. He lets it crawl away. Bleeding and maimed, it flaps to the other two animals. He gives up now. Shuts his eyes. For a while more, she remains lifeless, lying face to the wall, and then she starts to move beside the scissors on the floor. He knows what that means. He waits for her to wake up. Then he suddenly remembers something. The small reflection in the hole in the floor from something the bird covered. It is the monkey wrench. He gets it. He starts to work on the bolt fixing his leg to the block. It is stuck.

But then he manages to twist the bolt a few times. When it is going well, she is upon him at once. He must fight with her and the scissors with which she injures him a couple of times, and at the same time work the monkey wrench. He struggles, but it becomes too hard for him to keep her at bay. When she attacks him for the third time, he chooses to throw away the monkey wrench. She looks at him in surprise. He grabs his fastened leg and yanks it upwards, so that the bolt is forced through his flesh. He screams while doing it. She realizes what he is up to and attacks him again.

The hailstorm rages outside. Unhindered by the grindstone, he catches hold of her. In a split second he is up and has her by the throat. He squeezes, and the scissors drop from her hand. She smiles and

gasps. He squeezes again and for a moment she loses consciousness. Then he loosens his grip and she comes to. She looks sadly at him, as if to say, ‘Don’t give up so easily ... you’re doing well!’

He looks at her and is seized by doubt. She smiles at him to signify that it is okay. She looks for a long time at him while his grip is loosened, smiling to him with love and encouragement. He remains bent over her, shaking his head. Then he rises and pulls her up with him. He presses her against the wall, one hand still around her neck. She gasps. She struggles increasingly with her lack of air. She shows him seven fingers ... then five ... then two ... then her hand sinks down. He tightens his grip. She gasps. He squeezes until the cartilage breaks and she suffocates.

SCENE 127, EXT. "EDEN" / MEADOW – EARLY MORNING.

Handheld.

The hails have stopped. We are in a close shot of him placing her lifeless body on the pile of branches and lumber. We can see that he has manufactured a splint for his maimed leg with some laths from the workshop. He pours kerosene from the can over her.

Cut to long shot of the cabin and the flaring fire in the meadow. Handheld.

SCENE 128, EXT. THE DEAD TREE - MORNING.

Stationary shot in super slow motion.

We look across the plain with the broken trees and the silhouette of the huge, dead tree. The whole area is lit by the morning light, but by a distant fire as well. He limps through the shot in the foreground. All the way out in the left side of the frame, as if the shot had been faultily composed. He stops and takes in the scenery. Now the transformation occurs. The whole landscape changes in a scream and turns into dead human bodies.

Lap dissolve into stationary shot of dead human bodies.

The silhouette of the dead tree is now outlined in flesh and blood like an ominous human monolith. It is all lit by flames now. All that used to be forest is now dead bodies. Everything seems to have come to a halt. The shot stays for a while before it fades out.

Fade out.

SCENE 129, EXT. HILL TOP IN THE WOODS - MORNING.

Legend: “Antichrist, Epilogue”

Black/white. Handheld. Possibly tinted green, or changing toward shades of green.

The score is the same as in the first scene of the film. As in this scene, no incidental sound is heard. He limps through the romantic woods as fast as he can, using a branch as a crutch. The super sharp monumental shots are gone. It is day and we once again see everything through our confusing, hand-held camera and in grainy pictures. Far off, the aria from the opening scene is heard. He does

not know where to go, but then moves toward the top of a hill, toward a small spot of turf with tall grass and tufts. He sinks down in the grass with his splint, looking at the skies while the bees are humming from flower to flower as, together with the butterflies, they make out a perfect woodland tableau. Close by his hand he finds some wild strawberries which he greedily starts to devour. His hand turn red from the strawberries, but suddenly there is something on his fingers – a different shade of dark red. Tiny drops of blood from the bottom of the grass. He sees some loose, black feathers. And then he sees the three animals. He looks at the hind and the fox, and at the bird that has been there all along. Suddenly he forces himself to his feet. He looks around in alarm, as if suddenly aware of a threat. From the edge of the woods and from all around the hill, thousands of women approach in droves. They close in on the top of the hill until he disappears in the sea of people. The film ends with the strains of the opening aria.

Fernando Carballido