

ASSASSIN'S CREED

Written by Leonardo Melo

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1. INTRO.

The screen is entirely black. We just hear some voices, we understand that belong to Desmond's parents, long time ago.

VOICES

Abstergo Industries. Pay attention,
Desmond. You can NEVER trust them,
you heard me?

VOICES

They are the Templars of our time.
They want to domain the whole
world.

VOICES

There will be a catastrophe,
Desmond. The end is near.

VOICES

That's it, Desmond! You must
strive! You are not a child anymore!

VOICES

Jump, Desmond! Jump! You can do it!

VOICES

You will become a great Assassin.
It's your destiny.

VOICES

Desmond? Why aren't you striving like
before?

VOICES

Desmond? Desmond? Where are you
going? No, come back!!!

VOICES

Desmond....!!!!

FADE IN.

2. INT. BAD WEATHER'S BATHROOM - NIGHT.

DESMOND is at the washbasin, washing his face. He is like in the game: young man, short black hair, wearing jeans and a white sweatshirt with a hood.

He seems to be a little disturbed. He finishes to wash his face and his hands and look to himself at the mirror.

DESMOND:

Why the fuck are you remembering
this shit right now?

The door of the bathroom opens, revealing STEVE. Like Desmond, he is a bartender at Bad Weather, a night club.

STEVE

Hey, Desmond! What the hell are you doing? The people are getting crazy here! Come on, man, help me up!

DESMOND:

I'm going, Steve.

STEVE

Hurry!

Steve closes the door. Desmond dries his hands and his face.

CUT TO:

3. INT. BAD WEATHER NIGHT CLUB - NIGHT.

The club is crowded. Everybody dances with the techno music, the lights are blinking and spining in all directions.

At one of the bars, Desmond, Steve and other bartenders are doing drinks and serving the crazy people who are screaming their orders.

Desmond take a sip of a drink, lay down the cup near to the balcony and continues his working. Some guy screams to him while he makes some drink:

CUSTOMER:

Hey, Desmond! What is the name of that drink you made to me last time?

DESMOND:

Shirley Templar?

CUSTOMER:

Yeah! What do you use to do it?

DESMOND:

The usual, but with rum!

CUSTOMER:

I want four!

DESMOND:

Coming!

Desmond finishes the drink he was making, delivers to a girl and begins to make the next. Another girl, a brunette, coming closer.

She is pretty beautiful and draws attention to everybody near. This is MILLENA. Desmond don't know yet, but she works for Abstergo Industries.

MILLENA:

Hey, Handsome.

DESMOND:
(Continuing to make the
drinks)
Millena. Hi! How're doing tonight?

MILLENA:
(With a malicious smile)
Pretty good. But better if you can
escape for a little while...

DESMOND:
(Smiling, but paying attention
to the drinks)
Sorry, I can't right now. Today I'm
mega-busy... as you can see!

MILLENA:
Oh, that's a pity. Well, give me a
beer than, once you can't give me a
kiss...

DESMOND:
Sure thing!

Desmond turns back to take the beer from the refrigerator. This takes just one second, but one second is everything Millena needs. We see her putting something on Desmond's drink.

He delivers the beer to her. They exchange smiles and she go.

DESMOND:
Here is.

MILLENA:
Thanks. See ya...

Desmond backs to the drinks, laughing, and look to Steve, who shakes his head, laughing too:

STEVE:
You lucky bastard!

CUT TO:

4. EXT. ALLEY - NIGHT.

Desmond gets out from the club to an alley. He doesn't feel very well. He sweat and feel dizzy. We see trough his vision for a moment and everything seems fuzzy. He tries to lean on the wall and don't see three men approaching. Not until they stay closer.

DESMOND:
God... what... is happening... to
me?

One of the men is DOCTOR VIDIC, who works for Abstergo. He is a little different that the scientist we see in the game:

he is a little old, but strong and we can see he will be a difficult opponent to any Assassin who crosses his way. He approaches to Desmond:

DOC VIDIC:
Mr. Miles?

DESMOND:
Y... yeah... who is it?

DOC VIDIC:
DESMOND Miles?

DESMOND:
Yeah, what do you want?

There are no answer. One of the other men approaches with a baton and hits Desmond in the head.

5. INT. CAR - NIGHT

They enter in a black car, Desmond on the back seat, between the two henchmen. Doc Vidic is in the front seat and another man drives the car.

The car starts to move. Desmond is almost unconscious, his brow bleeds.

DESMOND:
What... what do you want from me?

DOC VIDIC:
We got you, Mr. Miles. Finally. And the best part is... you don't have a clue about who you really are, do you?

DESMOND:
What are you... talking about...?

Desmond faints.

6. EXT. STREETS - NIGHT.

The car continues to go. A weak drizzle falls while we approach to Abstergo building. The car enters at the parking underground and we can see the Abstergo logo at the top of the building.

6. INT. ABSTERGO BUILDING - NIGHT.

The car parks and they all come out. The henchmen carry Desmond holding him in the arms. They steps into an elevator. Desmond is recovering conscience.

The elevator leads into a floor with some offices. They continue to drag him trough, until they came into a vast chamber. We can see the ANIMUS at the center, it's a machine

that seems a metallic recumbent chair with some devices and computers connected to it.

They come into a cell. Millena and LUCY STILLMAN, a blonde young girl, are close to it.

DESMOND:
Hmm... where are you taking me...?

They push Desmond into the cell, he falls. There aren't much inside: just a bed, a table, a chair and a little bathroom at the bottom.

The transparent doors automatically close. Desmond look up, with difficulty. He recognizes Millena.

DESMOND:
What... Millena? What are you doing here?

MILLENA:
(Arrogant)
Oh, Desmond... you're so silly. So naive. So easy to cheat.

DESMOND:
To cheat...? Wait... you? Did you drugged me?

MILLENA:
But you learns fast.

She walk away, he approaches the doors of the cell.

DESMOND:
Wait! Come back here! What the hell is going on?

LUCY:
I now you have questions, Mr. Miles. But you need to get some rest for now. Tomorrow we'll answer your questions.

DESMOND:
And who are you?

LUCY:
My name's Lucy. Don't worry. We won't hurt you.

DESMOND:
(Passing his fingers on the bleeding brow)
It's a little late for that.

DOC VIDIC:
(Interrupting)
Enough of this. You can thank Lucy

here later. She think you wouldn't survive if we start now, once you're drugged. But tomorrow you won't escape, Mr. Miles.

DOC VIDIC:
Lucy, come.

They walks to leave the room.

DESMOND:
Start? Start what? Escape from what?

LUCY:
Get some rest. See you tomorrow.

They leave the room. The lights are turning off. Desmond stays alone in the dark. Shocked, injured and surprised.

CUT TO:

7. INT. ANIMUS ROOM - DAY.

It's next day. The doors of the cell are opening. Desmond suddenly wakes up from a few minutes sleeping. Vidic approaches.

DOC VIDIC:
Good morning, Mr. Miles. So, let's start?

Desmond gets up and walk outside de cell. Lucy is there too.

LUCY:
Did you get some sleep?

DESMOND:
Almost nothing.

DOC VIDIC:
(Debauching and pointing the Animus)
Sorry to hear it. Lay down here, Mr. Miles.

DESMOND:
What the fuck is that shit? What you gonna do with me?

LUCY:
(Putting a hand on his shoulder)
Trust me. I'll explain. Just do what he says.

Reluctantly, Desmond obeys. Once he lays in the Animus, they start to connect his body on the devices.

DESMOND:
What is this?

DOC VIDIC:
This is the Animus, Mr. Miles. A machine that will allow us to search into your memories.

DESMOND:
My memories? Why?

DOC VIDIC:
Because you have information we need, of course.

DESMOND:
Information? I'm a bartender, for god's sake. What do you want, to learn how to make a vodka martini? I tell you: shaken, not stirred.

DOC VIDIC:
Stop this nonsense, Mr. Miles. We know who you are. WHAT you are. You are an Assassin.

DESMOND:
What? No! Is this what this all about? I'm not an Assassin! Not anymore! I leave when I was...

DOC VIDIC:
Sixteen. We now. But doesn't matter. You see, there is not YOUR memories that are interesting for us, Mr. Miles. But your ancestors.

DESMOND:
My ancestors?

DOC VIDIC:
You are descendant of Ezio Auditore da Firenze. He was an implacable enemy.

DESMOND:
(Trying to get free)
An enemy? You are Templars! Am I in the Abstergo Industries?

LUCY:
Calm down! You will hurt yourself!

DOC VIDIC:
Listen to her, Mr. Miles. It's useless. Besides, it's better for you if you try to not resist. You

don't hurt and once we get what we need, you can walk away.

He stay a little more calm.

DOC VIDIC:

Good.

DESMOND:

How do you get the memories of this Enzio person trough me?

DOC VIDIC:

EZIO, you stupid ignorant! Don't you even KNOW the history of your family?

DOC VIDIC:

Let me explain for you. All living creature of this planet has GENETIC memory. That's how birds know where to go, how wolves know how to hunt.

DESMOND:

I thought that is instinct.

DOC VIDIC:

You are stupid, don't surprises me. But Animus can access the genetic memory. And that's how we get what we need from you.

DESMOND:

And this would be....?

DOC VIDIC:

An artifact. But doesn't concerns you right now. Let's begin.

A arc of glass arises up to Desmond's head. He feels a little worry.

DOC VIDIC:

Oh, and remember, Mr. Miles. Help us, you get free. Try to resist, you take a bullet in your head, just like the others.

DESMOND:

Others? What others?

Doc Vidic turn to Lucy:

DOC VIDIC:

Turn it on!

Desmond inspires deeply. He closes his eyes.

CUT TO:

8. EXT. FLORENCE STREETS - DAY.

OVERLAPPING CHARACTERS: 1476, Florence, Italy.

There is a group of young men at the square in front of "Santo Stefano del Ponte" church. One of them seems to be the leader. It's EZIO AUDITORE, with 17 years old. They all are laughing and screaming, until Ezio says:

EZIO:
Silence, my friends! Let me talk!

They obey and Ezio continues:

EZIO:
I called you here today. It's time
to put a stop *quel bastardo*,
Vieri de'Pazzi, who are telling
lies about my family, defaming my
name!

EZIO:
So, I want to ask you for help and
together, we...

A stone falls near his foot, interrupting the speech.
It's VIERI who are approaching with his gang.

VIERI:
Enough of this bullshit, *grullo*.

Ezio turn back and faces him.

EZIO:
Buona sera, Vieri. We're just
talking about you.

VIERI:
You are really *un bastardo*, Auditore!
I'm tired of your petulance!

EZIO:
Oh, my *ciccione*, what can I say?
Your sister doesn't complain last
night. Actually, she seems quite
satisfied!

Ezio's friends laugh. Vieri get angry and unsheathes the sword.

VIERI:
Enough! Kill the bastards!!!

Vieri's friends throw stones against Ezio's group. One of them hit Ezio in the brow. He takes his sword too and the battle begins.

He battles Vieri while his fellas fight against the other with punches and kicks. Ezio rapidly get the Vieri's sword down. Vieri, coward, avoid an attack from Ezio and run.

He don't go so far. He's stopped by a punch from a figure that just arrived: FEDERICO, Ezio's oldest brother.

FEDERICO:

What, you're already leaving? The party was just beginning!

VIERI:

Bastardo! You, Auditore, are everywhere?

FEDERICO:

We do what we can.

VIERI:

Let's go, boys! Let's get out of here!!!

Vieri runs away, his fellas follow him. Ezio approaches the brother.

EZIO:

Federico! What are you doing here?

FEDERICO:

You're welcome, *fratellino*. Oh, dear God, what is this on your brow?

EZIO:

It's nothing. Let's go, they're getting away.

FEDERICO:

Leave them. Let's go home. It's late.

EZIO:

But Vieri...

FEDERICO:

Vieri can wait. He's just a piece of *mierda*.

EZIO:

Hrm. Ok. Let's go home.

Ezio starts to walk, but Federico stops him.

FEDERICO:

No, not this way.

He signals to his brother, who immediately understand and smiles. They run to a wall, climb it and reach the roof. In a

moment, they booth are running, jumping and crawling until a particular roof.

EZIO:
Hey, stop.

FEDERICO:
What?

EZIO:
You go first. I have one last stop before go home.

He looks to a particular window. Federico understand.

FEDERICO:
Oh, come on. You'll wake up her.

EZIO:
Maybe she wants to.

Federico hesitates. But he knows his brother, he won't give up.

FEDERICO:
Ok. But don't stay much longer.
Papa needs you in the morning.

EZIO:
Ok!

Federico run to a certain direction and disappears. Ezio climbs down the roof, take a little stone and throw it in the window.

Soon, the window opens. It's CRISTINA, a beautiful young lady.

CRISTINA:
Who is it?

EZIO:
Cristina! It's Ezio!

CRISTINA:
Ezio? What are you doing?

EZIO:
May I come in?

She signs. He climbs the wall and in one moment, he's inside her bedroom.

9. INT. CRISTINA'S ROOM - NIGHT.

Cristina sees the cut on Ezio's brow.

CRISTINA:
You're hurt. What happened?

EZIO:

It's nothing. Just a scratch.

CRISTINA:
Let me clean this.

She take a cloth and begin to cleaning the cut.

CRISTINA:
You're fighting de'Pazzi again,
aren't you?

EZIO:
I cannot hide anything from you.

He ignores the fact she's cleaning the cut and tries to kiss her.

CRISTINA:
Stay quiet!

EZIO:
I can't.

He got a kiss. Then other. She desists to cleaning and in a moment, they are on her bed.

10. INT-EXT. CRISTINA'S ROOM - DAY.

Next day. They are waking up with the noise from the street. And the voice of her father, ANTONIO CALFUCCI.

MR. CALFUCCI:
Cristina, it's time to wake up!
Your tutor is coming!

Ezio suddenly jumps from the bed and put his clothes. When Antonio opens the door, he's giving to Cristina one last kiss.

MR. CALFUCCI:
Come on, girl, don't... *figlio di una putana!!!*

Smiling, Ezio jump through the window, rapidly climbing up and reaching the roof. Once there, he jumps to the other roof, in front of Cristina's window.

Antonio come to the window, yelling while Vieri passes down on the street.

MR. CALFUCCI:
Someone! Catch this *cimice* for me!
And I want the *coglioni* too!

Vieri rapdly understand the situation and smile to Mr. Calfucci:

VIERI:
That will be my pleasure, sir!

MR. CALFUCCI:
Vieri! Catch this son of a bitch
and I give you my daughter's hand!

CRISTINA:
Father! No!

MR. CALFUCCI:
Shut up! I deal with you later!

VIERI:
We have a deal!

Vieri starts to run.

11. EXT. FLORENCE STREETS - DAY.

Ezio runs through the roofs, Vieri try to follow him at the streets.

EZIO:
This is just what I needed...

VIERI:
Ezio! Come down here and feel my
new blade!!!

Ezio runs in the direction of some pigeons at the roof's edge. He smiles, recognizing the place. Vieri don't see what are his doing.

Like a leap of faith, he runs and jump, letting his body to fall. He reaches precisely what he wants to: a car full of hay. He hides for a moment.

Vieri come running, his sword in the hand. He stops next to the car, Ezio sees him and hold his breath. Vieri stays there for a long moment, looking for Ezio at the roofs. Then, says a little of dirty words and go.

Ezio gets up and run straight to home.

12. INT. PALAZZO AUDITORE - DAY.

Ezio walks into the house and meet Federico, worried.

FEDERICO:
You're in trouble, man. I told you.

EZIO:
Is he very angry?

FEDERICO:
Discover for yourself. He's waiting
for you in the office.

Ezio continues to the corridor until he comes at his father's office, in the first floor. There, GIOVANNI AUDITORE are waiting for him, serious face.

EZIO:

Would you want to see me, pa?

GIOVANNI:

Sit down.

Ezio obeys.

GIOVANNI:

Do you think I'm blind and deaf, son? Do you think I don't know about your fight against de'Pazzi last night?

Ezio opens his mouth to speak, but...

GIOVANNI:

Let me finish!

GIOVANNI:

And if this wasn't bad enough, you insist in to court Antonio Calfucci's daughter... and slept with her!

GIOVANNI:

Don't you concern about our family's reputation? Don't you? Do you know who these acts make me remember?

Ezio let his head down. Your father, then, suddenly changes the serious expression and begins a smile. He gets up and go to the son to give him a hug.

GIOVANNI:

You little devil! You reminds me myself when I was in your age!

Giovanni stay serious again.

GIOVANNI:

But don't you think I wouldn't punish you... if I didn't need you.

GIOVANNI:

Otherwise, I would send you to your uncle Mario and make him recruit you to his army of *condottieri*.

EZIO:

Uncle Mario has an army?

GIOVANNI:

Yes, he does. But this is a subject to another occasion. Now, let's to

the business.

Giovanni comes back to his desk. He opens a drawer and gets a letter, sealed with Auditore's seal.

GIOVANNI:
I need you to deliver this to Lorenzo de'Medici. Ezio... this is very important.

EZIO:
(taking the letter)
What this is about?

GIOVANNI:
This is about a conspiracy against duke Galeazzo, involving Giovanni Lampugnani, Gerolamo Olgiati, Carlo Visconti and, of course, our friend Francesco de'Pazzi.

EZIO:
Why am I not surprised?

GIOVANNI:
This should NOT fall in the wrong hands. It's time to you to learn to be responsible.

GIOVANNI:
You must go now. Deliver to him immediately, no interruptions. He needs to receive it before he leaves to Careggi.

EZIO:
Ok, pa. Immediately!

Ezio leaves the office and starts to run one more time. In the corridor, he sees his mother, MARIA, and his sister, CLAUDIA, one year younger.

EZIO:
Buongiorno, ma! Buongiorno,
Claudia!

MARIA:
Ezio! Didn't you have the breakfast?

EZIO:
I don't have time right now!

Before he leaves the palazzo, he also sees PETRUCCIO, the younger brother, with about 9 years old. He carries a box with many feathers.

PETRUCCIO:

Ezio! Can you take some more
pigeon's feathers for me?

EZIO:
Maybe later, little brother!

And in a second, he is in the streets again.

13. EXT. FLORENCE STREETS - DAY.

Ezio rapidly crosses the streets, passing through the
people... guards, doctors, courtesans, a herald speaking,
and others.

Soon he comes to Medici's bank and knocks on the door. Who
attends is BOETIO, Lorenzo's servant.

BOETIO:
Ezio! Nice to see you!

EZIO:
Ciao, Boetio. It's Mr. Lorenzo
there?

BOETIO:
I'm afraid not. He went to Careggi
very soon.

EZIO:
Damn!

BOETIO:
May I help you?

EZIO:
(Delivering the letter)
This is important, Boetio. You need
to deliver this letter to him as
quick as possible. But in secret!

BOETIO:
Ok, but he will only spend a day
there...

EZIO:
This is urgent. As soon as he comes
here, deliver it, ok?

BOETIO:
Oh... ok!

EZIO:
Grazie!

Ezio starts to run back.

CUT TO:

14. INT. PALAZZO AUDITORE - DAY.

Ezio come again in his father's office. This time, Giovanni is talking with UBERTO ALBERTI, his oldest friend and Chief of Justice in Florence. Uberto immediately recognizes Ezio.

EZIO:
Scuzzi, pa.

GIOVANNI:
Come on in.

UBERTO:
Ezio! How are you doing? Breathless as usual, as I can see.

EZIO:
Ciao, Mr. Uberto.

GIOVANNI:
Did you deliver the letter?

EZIO:
Yes, pa, but he was already gone. I deliver it to Boetio, who assured me he'll deliver as soon as possible. Maybe tomorrow.

GIOVANNI:
Hrm. I'm afraid it isn't soon enough.

UBERTO:
Why are you worry about it? What can happen in one day or two?

GIOVANNI:
Ok, Ezio, thank you. Your mother is in Leonardo's atelier. Go after her, see if she needs some help.

EZIO:
Bene. Arrivederci, Mr. Uberto.

UBERTO:
Arrivederci, Ezio. See ya!

Ezio leaves the office.

CUT TO:

15. INT. LEONARDO'S ATELIER - DAY.

Maria Auditore is seeing some Leonardo's paintings. Of course we're talking about LEONARDO DA VINCI.

MARIA:
Oh, Leonardo, this is beautiful!

Belissimo!

LEONARDO:
I'm glad that you enjoyed, *madonna*.

Ezio enters the room, accompanied by one of Leonardo's servant.

MARIA:
Ezio! It's good you're here!
Leonardo, do you already know my son,
Ezio? Ezio, this is Leonardo da
Vinci.

They shake hands.

LEONARDO:
Ezio. Nice to meet you.

EZIO:
Master.

LEONARDO:
(smiling)
Well, not yet. But I'm trying to...

Ezio take a look at Leonardo's atelier. There are chaos all over the place. We can see not only painting, but mechanical schematics, draws of the human body, gunpowder in a table, the flying machine in a corner and lots of other things.

EZIO:
So... I can see you are not only a painter.

LEONARDO:
Yes, well... it's difficult to me to focus in just one thing. I like to painting and I know I have the talent, but...

MARIA:
A great talent.

LEONARDO:
Grazie, signora. But I'm trying to figure out how the life works... how everything works. I need to work in some more practical, more... useful, sometimes. Do you understand what I mean?

EZIO:
I guess...

MARIA:
Wonderful. I can see that you two will became great friends. Ezio, can you take this?

Maria points to one box with some of the paintings. Leonardo will carry another one.

LEONARDO:
Should we go?

CUT TO:

16. INT. PALAZZO AUDITORE - DAY.

Giovanni is writing another letter in his office. He finishes it and seals.

GIOVANNI:
Ezio! Are you there?

Ezio is talking with Petruccio.

EZIO:
Why do you want all those feathers?

PETRUCCIO:
I can't tell you. It's secret.

GIOVANNI:
(Off)
Ezio!

EZIO:
I'll see what our father wants. I'll help you later.

Ezio enters the office.

EZIO:
Yes, pa?

GIOVANNI:
I have another letter I need you to deliver.

Ezio takes the letter.

GIOVANNI:
This person you will find at the address I wrote behind the letter.

EZIO:
Yes, pa. I'm going right now.

Ezio was about to leave the office, but his father calls him again and he turns back.

GIOVANNI:
Ezio.

EZIO:

Yes?

GIOVANNI:

(He pauses for a moment)
Take care, son. And call Annetta
for me.

EZIO:

Ok...

Ezio thinks his father is a little strange, but leave the office. He meets ANNETTA, the housekeeper, at the kitchen.

EZIO:

Annetta, my father needs to see
you.

ANNETTA:

Grazie, Ezio.

Ezio leaves. Annetta goes to the office. Giovanni delivers to her another letter.

GIOVANNI:

Annetta, keep this with you. You
must deliver to Federeico... or
Ezio, in case Federico won't be
available... if something happen to
me.

ANNETTA:

(Surprised)
What are you talking about, sir?

But he doesn't have time to answer. Someone knocks the door, hardly. They booth stay frightened.

CUT TO:

17. EXT. PROSTITUTION NEIGHBORHOOD - NIGHT.

Ezio are running one more time. He come to some streets with cheap taberns and ugly prostitutes. He feels uncomfortable, checks the address to be sure he's in the right place.

Then, from an alley, a dark figure appears. We don't know yet, but this is GAMBALTO, Mario Auditore's sergeant.

GAMBALTO:

You are Auditore's son?

EZIO:

What? Y-yes... who are you?

GAMBALTO:

Did you've been followed?

EZIO:

No. Why would be?

GAMBALTO:
Doesn't matter. Give me the letter.
Quick.

Ezio obeys.

GAMBALTO:
The things are getting hot. Tell
your father they'll act tonight. He
should be making plans to be safe.

EZIO:
To be safe? What are you talking
about?

GAMBALTO:
I already told you too much. Go
home and stay with your family. Go.
Now!

And then he disappears through the alley, leaving a worried Ezio
behind.

With a bad feeling, Ezio starts to run one more time.

18. INT. PALAZZO AUDITORE - NIGHT.

Ezio comes running, but as soon he's in home, he finds
anything overturned.

EZIO:
What... ma? Pa? Federico?

EZIO:
Where's everybody?

Annetta comes, crying.

ANNETTA:
Oh, Ezio... it was terrible...

EZIO:
Annetta? What happened?

ANNETTA:
The guards...!!! The guards of the
city, they came for your father!
They arrest he, arrest Federico!
Even the little Petruccio!

EZIO:
Petruccio? No! Why? Where is ma?
Where is Claudia?

Claudia appears, helping Maria to walk, who's in shock.

CLAUDIA:
We are here.

EZIO:
Claudia! Are you all right? Mom?

CLAUDIA:
I'm fine. Mom is in shock. When she
tried to resist, they...

She stops talking. Ezio understand and gets angry.

EZIO:
Bastardi! Where are they took them?

ANNETTA:
To Palazzo Vecchio.

EZIO:
All right. I'll go after them. But
it isn't safe to you to stay here.
There is some place where you can
hide my mother and my sister?

ANNETTA:
(Shaking the head)
Yes. My sister, Paola. Do you know
her?

EZIO:
Yes. Great idea. You should go now,
before they come back for me.

ANNETTA:
You're right. Oh, God, I almost
forgot...

Annetta takes the letter and deliver it to Ezio.

ANNETTA:
Your father request me to deliver
this to you. Before he was arrested.

Ezio quickly take the letter and opens. Something falls when he does. It's a medallion. Ezio take it from the ground and see the symbol of the Assassins svelted on. He observes it carefully, then look to Annetta again.

EZIO:
Ok. Go. Now.

They obey and leave the Palazzo. Ezio read the letter carefully. Then, he look to a stand bellow his grandfather's picture. He approaches.

He can see a kind of socket in the wall. He looks at the medallion. Then, put it in the socket and turns.

A secret chamber is revealed and Ezio stays very surprised. Inside, is his father Assassin's suit, weapons and some documents. There's also some ancient pages, the codex pages.

Respectfully, Ezio put the suit. He takes the sword and a bracer. He does a certain movement with the hand and get a fright when discover a hidden blade. It is a little rusty, but works. He decides to put the bracer and the documents in a leather bag. He takes everything that seems important and leave.

19. EXT. FLORENCE STREETS - NIGHT.

As soon Ezio steps outside, he sees two guards coming. They three stay surprised and, besides the hood above his head, they recognize him.

GUARD 1:
It's him! The last Auditore!

GUARD 2:
Stop!!

Ezio sees them unsheathe the swords and do the same. The first one come closer, Ezio kicks he and the Guard falls back. Then turns to fight the other. Their swords touch each other, making sparks.

While they two fight, the other guard gets up. Ezio know he have not much time. Then, cheat the Guard: pretend to go right, but go left and when he attacks, Ezio avoid the attack and plunges the sword on his heart at the same time.

Rapidly, he pushes the body with his foot to recover the sword, just in time to fight the other one. The guard hit Ezio's shoulder, making him bleeds a little. Secure of himself, the Guard attacks again. Ezio easily gives him a sweep kick. The Guard falls while Ezio rip his throat.

Shaking because of the adrenaline, he cleans the sword on their cloathes before sheathe it again. Then look to them one last time before to leave.

EZIO:
Bastardi...

He climbs the wall and starts running in the roofs. He runs, jumps and climbs until he came at Palazzo Vecchio.

20. EXT. PALAZZO VECCHIO - NIGHT.

Ezio is in a roof, looking down. Two guards are passing. They stop and stay talking. Ezio realizes they won't go...

EZIO:
Damn...

...and decides to put the bracer.

He repeats the movement he made before, learning how to eject the hidden blade.

EZIO:
I think you'll be useful.

He looks down again. They are still there. Then, he jumps in one of the guards, crossing his neck with the blade. The other one, surprised, begins a yell...

GUARD 3:
Alar...!!!

...but Ezio cut his throat.

He hides the bodies and starts to climb a tower to the top, with difficult. Once there, he approaches a window with bars. He recognizes the figure in the other side.

EZIO:
Father!

GIOVANNI:
(Approaching)
Ezio! Thank God!

Giovanni is hurt in the hands and in the face.

EZIO:
What happened, pa? What is going on? You knew this is coming?

GIOVANNI:
Yes, but... not so fast. If Lorenzo were here, none of this would happen.

GIOVANNI:
But doesn't matter now. I can see you took the things from the secret chamber. Good.

EZIO:
What are these things? How did you...

GIOVANNI:
There isn't time for this right now. Did you took the documents?

EZIO:
Yes, they are here with me.

GIOVANNI:
Great. You must deliver them to messere Uberto Alberti. This way, he can set us free.

EZIO:

Right, but please, tell me why they want to destroy us!

GIOVANNI:

Oh, Ezio... there's many things you won't understand now. If this plan fails, go to uncle Mario. He'll explain everything to you.

EZIO:

At Monteriggioni? But..

Giovanni hear steps in the corridor.

GIOVANNI:

They're coming for me. Go now, before they see you!

He take his son by his neck.

GIOVANNI:

Oh, Ezio. You're brave boy. You'll live up to your destiny. Now, go!

Ezio hides up when the guards open the door of the cell. He watches they take his father, then, with a few jumps, he's in the ground again. Running.

21. EXT. UBERTO'S HOUSE - NIGHT.

Ezio come quickly in the mansion of Uberto Alberti. He knocks the door one, two, three times, until Uberto appears.

UBERTO:

Ezio! What are you doing here?

EZIO:

Messere... do you already know what happened?

UBERTO:

I know that your father was arrested. They must be looking for you.

EZIO:

They are. But my father is innocent. Here, take this.

Ezio delivers the documents to him.

EZIO:

I don't know why they arrested him, but he told me to deliver this to you.

Uberto put his glasses and read the documents carefully. Ezio tries to recover his breath. He sees someone inside the house for a moment. He don't know yet, but it's RODRIGO BORGIA. But the moment passes and Uberto take off the glasses.

UBERTO:

Ezio, there was a terrible misunderstanding. There are serious claims and will be a trial tomorrow, but don't worry, I'll clarify everything.

EZIO:

How?

UBERTO:

These documents prove that there is a conspiracy against the city and against your father. I'll present this at the trial and he and your brothers will be released.

EZIO:

(relieved)

Oh, thank you, *messere*. Thank you so much.

UBERTO:

(smiling)

It's just my work, son. But why don't you come in? Spend the night! You seems very tired!

EZIO:

Thank you again, Mr. Uberto. But I have one more place I need to go.

UBERTO:

As you wish. See you tomorrow.

EZIO:

Buonanotte.

Ezio steps way, Uberto look inside, as waiting for some order, then look to Ezio again, disappearing in the night.

CUT TO:

22. INT. CRISTINA'S ROOM. - NIGHT.

Once again, Ezio is entering in Cristina's bedroom trough the window.

CRISTINA:

You're crazy to come here tonight.

EZIO:

Please, don't tell me to go.

CRISTINA:
Of course not. What happened?

EZIO:
I don't want to talk about this
right now. Just want to rest...

He takes off the suit. In a moment, they are in the bed,
exchange kisses and touches.

EZIO:
Cristina... don't matter what
happens...

CRISTINA:
Ssh. Don't say nothing. Just come
here...

She hug him and soon, they are sleeping.

CUT TO:

23. EXT. PIAZZA DE LA SIGNORIA - DAY

Ezio wear the suit again, walking in the middle of a crowd. For his surprise, there is a scaffold raised and his father and brothers are there, chained and with ropes on their throats.

Next, there is a table. Uberto Alberti is there, with the man that Ezio saw last night: the Spaniard, Rodrigo Borgia. The Pazzi are there too: Vieri, his father, FRANCESCO, and Francesco's uncle, JACOPO, an old man.

UBERTO:
Giovanni Auditore. You're been
accused to commit the crime of betrayal.
Do you have any proof to deny this
accusation?

GIOVANNI:
Yes! The documents that were
delivered to you last night!

UBERTO:
I don't know about any documents.

In the middle of the crowd, Ezio's trying to yell, but nobody hears him.

EZIO:
No! It's a lie! He's lying!!!

Uberto continues.

UBERTO:
The proofs against you and your
accomplices were been reunited and

are irrefutable. So, I declare you, Giovanni Auditore, Federico Auditore, Petruccio Auditore... and *in absentia*, Ezio Auditore, guilty and condemned to death. The sentence will be executed immediately!

GIOVANNI:
Why are you doing this, Uberto? We are friends!

Uberto ignores Giovanni and signals to the executioner, who pulls a lever.

They three fall at same time. Ezio stay paralised.

EZIO:
Nooooo....!!!!

We see his desperate face, his eye... and beyond....

CUT TO:

24. INT. ANIMUS ROOM - DAY.

Desmond wakes up, agitated and screaming.

DESMOND:
Noo!!! T-they killed my family!!!
They...

LUCY:
(Holding him)
Desmond! Desmond! Calm down! Calm down!

DOC VIDIC:
What's going on? Lucy, take care of this!

LUCY:
I'm trying, can't you see?

LUCY:
Desmond, you are back. Look at me.
It's me, Lucy, you are Desmond Miles. You are in 2013.

DESMOND:
I am... I am... oh... (He looks around) I remember...

He lays down again.

DOC VIDIC:
He's ready to come back?

LUCY:

I told you it's too risky to push
him hard at first time.

DOC VIDIC:
I don't care. We are good so far.
Let's continue.

LUCY:
If he dies, will be YOUR fault!

Desmond, exhausted, close his eyes again.

CUT TO:

25. EXT. PIAZZA DE LA SIGNORIA - DAY.

Ezio screams in the middle of the crowd.

EZIO:
Noooooo!!! *Bastardi!!!!*

The crowd spreads out. Borgia and Uberto see Ezio screaming.

BORGIA:
It's him.

UBERTO:
Take him!!!

Uberto gives the order, the guards rapidly go after him.
Ezio realizes and starts to run.

26. EXT. FLORENCE STREETS - DAY.

He runs until an alley and ends up being trapped. He is surrounded by four guards with swords, spears and axes. He unsheathes his sword.

EZIO:
Come on, stronzi! I'll take care of
you first, later your bosses!

The guards laugh. But it's their last. Two of them have their necks trespassed by blades like Ezio's hidden blade.

The guards fall down. Their companions and Ezio got surprised and Ezio recognizes the dark figure of Gambalto.

Ezio takes advantage and sticks his sword in the chest of another guard.

The last one begins to shake with fear. He lets his spear down and run.

EZIO:
Who are you?

GAMBALTO:

No time for presentations. Let's go.

More agile than Ezio, the strange man climbs the wall until the Roof. Ezio follows him, still surprised, and they run.

GAMBALTO:
There's still a chance. If we leave now, we can escape.

EZIO:
We? Thanks for helping me, but where are you taking me?

GAMBALTO:
To your uncle's place, of course.

EZIO:
Do you know my uncle?

GAMBALTO:
I'm his sergeant.

Ezio suddenly stops. Gambalto stops too and look back.

GAMBALTO:
What? Come on, kid, we can't stop!

EZIO:
I'm not going. Not yet.

EZIO:
I need to revenge the death of my family.

Gambalto hesitates. But understands.

GAMBALTO:
Good luck, kid.

Gambalto continues to run. Ezio takes another direction.

In a minute he's in the ground again, avoiding the guards until arrive in Paola's house.

27. INT. PAOLA'S HOUSE - DAY.

He steps in and immediately sees Annetta, next to another young and beautiful woman.

ANNETTA:
Ezio!

EZIO:
Annetta.

ANNETTA:
What happen? How it goes?

Ezio avoid the question and look the other woman, PAOLA.

EZIO:
Ciao, Paola.

PAOLA:
Ezio. No time no see. I missed you
and your brother.

EZIO:
Where's my mom and my sister? I
need to talk with them.

PAOLA:
Of course. I'll call them.

Annetta understood that Ezio avoided her question purposely.
She starts to get worry.

Maria and Claudia enter the room.

CLAUDIA:
Ezio! *Meno male* you're fine.

EZIO:
Something happened.

CLAUDIA:
What...?

Annetta is already desperate at this point. Ezio stay quiet and
lowers his head. Annetta and Claudia begin to cry. Paola
lowers his head too.

CLAUDIA:
Oh, no! No, *dio santo*, no!!! No!
No! No!!!

EZIO:
I'm sorry, *piccina*. I did
everything I could.

Maria are still in shock. He says nothing and makes no
reaction.

Paola looks to Ezio while his sister and Annetta hug each
other.

PAOLA:
What you're going to do now?

EZIO:
Now I'll get some rest. Later I'll
kill Uberto Alberti. He betrayed my
father.

Paola stays quiet for a moment.

EZIO:
I'll not hear any speech.

PAOLA:
I won't do one. But you aren't exactly a natural born killer.

EZIO:
I can...

PAOLA:
So I'll train you first.

EZIO:
What? You? What you can possibly teach me?

PAOLA:
I can teach you how to hide in the
crows. How to steal without being
seen. How to disappear.

Ezio feels surprised for a moment.

EZIO:
I suppose that some of this
Skills will be useful.

Paola smiles.

EZIO:
But first I need to bury my family.
Give them a decent funeral.

PAOLA:
Of course. We start tomorrow. Now
get some rest.

Paola leave the room. Ezio look to Annetta and Claudia, still crying, and his mother, catatonic.

CUT TO:

28. MANY SCENES = DAY/NIGHT.

We see the days passing and Ezio evolving. First, he steals the bodies of his father and brothers and bury them.

After, we see his training with Paola's courtesans and guards. We see him learning how to blend into the crowd, how to hide, how to steal without being noticed.

We also see him training the use of the hidden blade

Finally, Paola decides he's ready.

29. INT. PAOLA'S HOUSE - DAY.

Paola and Ezio are talking after a "training class".

PAOLA:
I think you're ready.

EZIO:
Thanks.

PAOLA:
And an opportunity comes.

EZIO:
Really?

PAOLA:
There will be a vernissage at Santa
Croce for the last work of master
Verrocchio. All Florence high society
will be there. Including Alberti.

EZIO:
Sounds good.

He ejects the rusty blade.

PAOLA:
You must fix this. Go see Leonardo.
He can help.

EZIO:
Really? Why am not surprised?

PAOLA:
He is a man with many skills.

EZIO:
Ok.

CUT TO:

30. EXT-INT. SANTA CROCE - NIGHT.

Ezio is walking in a roof. He comes closer to vernissage's place. He ejects the blade to see it. It's not rusty anymore.

EZIO:
Leonardo did a great work.

He jumps and arrives at Santa Croce's roof. There is a little crowd down there and the bronze statue of David is being exposed, at the center.

Ezio find Uberto greeting or talking with some people. He climbs down without being noticed and blend with a group of people that is walking, to come closer to Uberto.

Uberto steps away for a while and meet LORENZO DE MEDICI,

who are not glad. Ezio approaches to hear their conversation.

LORENZO:
You crossed the line, Uberto. You
didn't have the authority.

UBERTO:
I acted according to the law.
There is irrefutable evidences
against the Auditore.

LORENZO:
No, you didn't. You take advantage
of my absence to act according YOUR
interests. Your and the Pazzi's,
isn't that right?

UBERTO:
(Getting angry)
Take care now, *messere de Medici*.
You may end up attracting the wrong
attention.

LORENZO:
YOU should take care, Alberti. This
isn't stand that way.

Lorenzo walks away. Uberto stay alone and distant from the crowd, drinking his wine.

Ezio look around before came more closer, and then drag Uberto to a corridor where they can stay alone.

UBERTO:
What...? Who are you? Take your
hands off me, you...

Once there, Ezio pushes Uberto against the wall.

UBERTO:
You!

EZIO:
Yes. Me. I came for my father. And
my brothers. Why did you do that?
Why did you betray my family?

UBERTO:
Y-you don't understand... I have no
choice... in my position, you would
have done the same to protect those
you love.

EZIO:
I sincerely doubt it. But I AM
doing this for those I love. Now,
tell me who is the one who was at
your home and my family's trial.

UBERTO:
He-e's name is Rodrigo Borgia.
Ezio, don't go after him, he's very
powerful.

EZIO:
Suddenly you're worried about me?

UBERTO:
I didn't want to any of this
happen.

EZIO:
But happened. Because of you.

And saying no more, Ezio cut his throat. Uberto falls down and Ezio search into his bag. He find some documents and an ancient page. It's a codex page.

EZIO:
My father's documents. This
bastard's carrying with him all the
time. And... what is this?

He analyzes the codex page. We rapidly see in FLASHBACK he taking the codex pages at his father's secret chamber.

EZIO:
This should be important.

He take everything and go.

CUT TO:

31. INT. PAOLA'S HOUSE - NIGHT.

Ezio enters the room where are Paola, Claudia and Maria.

EZIO:
It's done.

PAOLA:
Good. You must leave. Tonight.

EZIO:
I agree. Is mom good to travel?

CLAUDIA:
Where are we going?

EZIO:
To Monteriggioni. At uncle Mario's
place.

CLAUDIA:
Why can't we stay here?

PAOLA:

It's too risky. They will know that Ezio is still in Florence. You should go. Take no horses, stay on foot. They won't look for a poor family.

EZIO:

Ok. Take nothing and put some modest clothes. We're leaving.

Claudia starts to move. Paola turn to Ezio and give him a kiss in the cheek.

PAOLA:

Good luck, Ezio. You'll need it.

CUT TO:

32. INT. ANIMUS ROOM - NIGHT.

The arc of glass goes down, Lucy disconnect Desmond and he gets up.

DESMOND:

Oh, man, I don't feel so good...

He staggers. Lucy help him.

DESMOND:

Ops!

LUCY:

It's ok. Lean on me.

DOC VIDIC:

Yes. Help this week bastard. Why is this taking so long?

LUCY:

Are you REALLY asking? Don't you pay attention to anything I said?

DOC VIDIC:

Try to show some respect, little girl. Remember who give the orders here.

LUCY:

And remember you that if he dies, you don't get what you want.

DOC VIDIC:

What WE want, miss.

Vidic observes she lead Desmond to his cell. There are some food waiting for him there. He enters and seats in the bed.

DESMOND:

Thanks.

LUCY:

You're welcome.

She exits the cell, the doors close.

LUCY:

Try to eat something. And get some rest. You need to be strong for tomorrow.

DESMOND:

Oh... ok...

She sees Doc Vidic leaving the room.

LUCY:

Desmond, look. I need you to trust me.

They stare to each other for a moment. Desmond realizes...

DESMOND:

You are an Assassin.

LUCY:

I can take you out from here, but this need to be at the right moment. When I came, don't hesitate.

She leaves.

DESMOND:

Wait...

He thinks to call her back, but gives up.

She leaves the room and suddenly meets Mileena.

MILLENA:

Hi.

LUCY:

Hey.

MILLENA:

Taking care of the prisoner, ahn?

LUCY:

Someone has to.

MILLENA:

Oh, don't be so excited with him. You know, once we have the location, he'll be expandable.

LUCY:
I don't see this way, but thank you
for remind me.

MILLENA:
Besides... he's a little hot, ok...
but remember he is the enemy.

LUCY:
A "little hot"? This means you
LIKED to be with him?

MILLENA:
Jealous?

LUCY:
From you? Never.

They farewell with forced smiles.

33. INT. ANIMUS ROOM - DAY.

Next day. Desmond is already in position and the Animus is ready.

DOC VIDIC:
Ok, here we go. I can see some REAL
progress today, do you understand
me, Mr. Miles?

DESMOND:
Fuck off and turn on this little
bitch... bitch.

Vidic mutters, but obey. Desmond close his eyes.

CUT TO:

34. EXT. MONTERIGGIONI - DAY.

Ezio, Maria and Claudia are entering in uncle's Mario castle. MARIO AUDITORE is stepping down the stairs to receive them. Next to the door, Gambalto observes.

MARIO:
Ah, Ezio! What satisfaction!

EZIO:
Uncle Mario! At last!

He hug Ezio and kiss Claudia, who smile weekly. He kiss Maria too, who ignores him. Mario got a little surprised and look at Ezio, who avoid the look.

Mario try to ignore this and continue to be cordial.

MARIO:

So, come on in. Ezio already know my loyal Gambalto.

EZIO:

He didn't say his name. Nice to meet you again, Gambalto.

GAMBALTO:

(Shaking Ezio's hand)
Ezio. And about that subject...?

EZIO:

I... I don't want to talk about this right now.

MARIO:

What subject?

EZIO:

Uncle...

MARIO:

Oh, ok, ok, we'll talk about this later. Gambalto, accompany the women and give some food. Ezio and I need to discuss something.

GAMBALTO:

Come with me, ladies.

EZIO:

I'll see you later.

GAMBALTO:

Ezio, come.

Gambalto leads Maria and Claudia to other direction. Ezio and Mario enter in Mario's home.

35. INT. MARIO'S HOME - DAY.

They are in Mario's office and they sit to talk. The office is very well organized and there's a painting on the wall. It's Masyaf's castle, ancient base of Assassin's Creed.

MARIO:

My castle isn't a place for any kind of woman. I can send your mother and your sister to a monastery, a mile from here. You and I have a lot of things to do.

EZIO:

What do you mean?

MARIO:

I just assumed you came here to

train.

EZIO:

No, uncle. I came here because it's the only place I could thought it's safe. But it isn't my intention to stay.

MARIO:

Hrm. And don't you think you should continue your father's job?

EZIO:

What? As a banker? Our family's business are finished.

MARIO:

That is not what I'm thinking. Apparently, your father didn't tell you some things. Maybe was better this way, but... now you have to know.

EZIO:

What are you talking about?

MARIO:

Ezio... your father and I were raised in the Order of the Assassins.

EZIO:

Assassins?

MARIO:

Our Order is dedicated to fight against another one. Do you already heard about the Order of the Templar Knights?

EZIO:

I did. They were formed in the Crusades. They increased in power, at the point they became a menace to all the kings in Europe. Then the French king, Filipe, fight them and vanish them all.

MARIO:

Very good. But understand, Ezio, this was just an elaborated stratagem. They guaranteed their own survival and come to underground. They saved their possessions and dedicate hardly than ever to their real objective.

EZIO:

What objective was this?

MARIO:

What objective IS this, you mean. Power, Ezio. All the power in the world. They intend to conquer everything in everywhere. And they could got it, if weren't for us.

EZIO:

What are you saying? They are still in activity?

MARIO:

That's what I'm saying. THEY are the responsible for the death of your family!

EZIO:

Uberto Alberti...

MARIO:

And the Pazzi!

EZIO:

And Rodrigo Borgia?

MARIO:

Do you know about Borgia? I'm impressed.

EZIO:

I only know he's behind the execution. But I don't know who is he.

MARIO:

Some people refer to him as the Spaniard. Despite he was born in Valence, he studied Law in Bologna and become an important man in Roma circle.

Always searching for power, always seeking for something bigger. And today... he's the leader of the Templars.

Ezio gets unsettled.

EZIO:

I'm sorry, uncle. There's a lot of thing to process. But many things many sense now.

Ezio take the bracer and give it to his uncle.

MARIO:

Ah. You were very wise in hidden this even for me until be sure you

can trust me. What else do you have in this bag?

Ezio reveals the documents and the ancient pages.

EZIO:

Just my father documents and some ancient pages that I couldn't understand.

MARIO:

Ah. The codex pages! Very good, Ezio! All of this can NOT fall in the wrong hands!

EZIO:

Codex pages?

MARIO:

This pages reveals the secrets of our Order. Of our Creed. Your father thought there's a great secret hidden in this pages. Something capable of change the world. Maybe it's because of this he's dead.

EZIO:

What is it?

MARIO:

Well... I think I already told you enough for one day. Let's keep them safe. I'm not an intelligent man like your father, but some day maybe we can unveil this secret together.

EZIO:

Maybe I know someone who can help. But I'll need to get back to Florence.

MARIO:

Well, maybe later. Like I said, we have a lot of things to do. We'll start tomorrow. But you need to keep your mind opened. And always remember this: nothing is true. Everything is permitted.

Ezio think for a moment, then shake the head, agreeing.

CUT TO:

36. EXT. MONTERIGGIONI - DAY.

Now we see many scenes showing Ezio's training. He fights with

diverse weapons, exercising, improving his skills in climb the walls, run, hide, etc...

The days pass.

CUT TO:

37. EXT. MONTERIGGIONI - DAY.

One day, Ezio's training with another man loyal to his uncle, ORAZIO, when they see Gambalto pass through them in a hurry and accompanied with other men.

EZIO:
What is...? Hey, Gambalto, what's going on?

Gambalto doen't answer. Ezio goes after him.

ORAZIO:
Hey, Ezio, come back here! We aren't finished yet!

Gambalto and the men meet Mario at his house's entrance. Ezio come running.

MARIO:
So?

GAMBALTO:
Vieri de'Pazzi is in San Gimignano, tripling his military power and preparing to attack us.

MARIO:
Then we'll attack him first.
Prepare the men.

GAMBALTO:
Yes, sir.

EZIO:
I'm coming with you!

MARIO:
No. you aren't ready yet.

EZIO:
If you're going to fight Vieri,
I'm more than ready.

Mario hesitate. Then smile.

MARIO:
Ok, let's go.

CUT TO:

38. EXT. SAN GIMIGNANO - DAY.

OVERLAPPING CHARACTERS: 1477, San Gimignano, Italy.

Ezio, Mario and his men are riding through the road, until they come to the castle. Then, Mario signals to them stop.

MARIO:

Ok. The south side appears to be less protected. Ezio, try to get in by there. Me and my men are going to distract the guards at main gate. Once you are in there, open the gate for us.

EZIO:

This will be easy.

MARIO:

Hey! I don't wanna hear you talking like that. Don't be an arrogant and respect your enemies. Be humble, above everything, Ezio.

Ezio shakes his head, consenting. Mario give the order to attack and they go. Ezio takes another direction.

He come in the south wall and dismounts. There are two distracted archers there. He throws a knife to each one, they both fall to outside and hits the ground. Ezio uses hay to hide the bodies and starts to climb the wall.

At the main gate, the fight already begun. The soldiers of both sides claim their swords. Archers try to hit Mario's men, but like Ezio, they throw knives too.

Ezio is already inside and runs to open the gate, killing two more guards in the way, with the hidden blade. Finally, he gets to the lever and pulls. The gate rises and they invade the castle.

Down there, Mario looks up to see Ezio.

MARIO:

Ezio! Go after Vieri! We take care of these guards!

EZIO:

Bene!

Ezio runs and jump from roof to roof, avoiding the guards that aren't knowing what's going on yet. Then he sees a drunk Captain going to an alley to urinate. He climb down and come behind him. Then, he ejects the blade and points to his penis.

EZIO:

If you valorize this, tell me where Vieri is.

CAPTAIN:
(surprised)
He-e's at Dolphin's Palazzo. He's
in a reunion.

EZIO:
With who?

CAPTAIN:
I don't know!

EZIO:
Grazie.

He hit the Captain's guard in the wall, let him
unconscious. Then, run to the palazzo.

39. INT. DOPLPHIN'S PALAZZO - DAY.

Ezio climb the outside wall until the window. Once there, he's
able to hear the inside conversation between Rodrigo Borgia
and the Pazzi: Vieri, Francesco and Jacopo. They all are
sitting at a table with food and wine.

BORGIA:
Then, we all agreed. Vieri, you
stay here and re-establish our
position as soon as possible.
Francesco will organize our forces
in Florence and Jacopo must be
ready to calm down the people when
we take the power.

VIERI:
But, *Ser* Rodrigo, what I should do
with that *ubriacone*, Mario?

BORGIA:
Get rid of him! He shall not know
about our intentions, anyway!

FRANCESCO:
He was always a problem. Just like
his brother and now, his nephew.

JACOPO:
That Ezio person? What about it?

FRANCESCO:
Don't you know yet he killed our
brother, Uberto Alberti?

JACOPO:
Good lord! If he was able to kill
Uberto...

BORGIA:

Enough of this. We must leave now.

Rodrigo stands up, like the others.

VIERI:

Don't worry, *padre*. I'll kill them both.

BORGIA:

I hope so. May the Father of the Understanding guide us all!

They say goodbye to Vieri and leave the room. Vieri closes the door and, when he turns back, is surprised by Ezio, unsheathing his sword.

VIERI:

Oh my God! It's you!

EZIO:

Don't even think in call them back. This is between me and you. And I waited a long time for this...

VIERI:

Very well. I waited for this too. And I don't need nobody but me.

Vieri unsheathes his sword too and begins the attack. He's very angry and Ezio is forced to defend himself. Then he steps aside and gets able to cut Vieri's hand.

VIERI:

Aaah!!

EZIO:

Come on, *lurido porco*, don't make this too easy!

Vieri gets angrier, then attacks Ezio again with the sword. But Ezio doesn't see he taking a little axe from his back, and attacks him with the axe, hitting Ezio's pulse.

EZIO:

Aaah!!

VIERI:

Now we are even. Come on, beg for your life, like your father did.

Ezio clenches his teeth with anger, but contains himself.

EZIO:

So, this is how will be, ahn? Fine.

Ezio attacks. They touch the swords, causing sparks. They push the mobile, causing a mess. The fight gets more and more intensive. Until Ezio exchanges the hand of the sword. This

way, he has the sword in the left hand, and the bracer with the hidden blade (that Vieri doesn't know), in the right.

Vieri attacks. Ezio defends the attack with the sword, making Vieri's left side be unprotected. Then, he releases the blade and pierce the rib of his opponent.

Surprised, Vieri drop the sword and fall on his knees.

VIERI:
You... cheated...

EZIO:
You cheated first.

Vieri smiles, sincerely but exhausted. Ezio gets down in a knee, close to him.

VIERI:
Right. This is a shame, Ezio. In other world, maybe we'll become friends...

And then he falls forward, Ezio taking him by the collar. In this moment, Mario opens the door.

EZIO:
(Shaking the body of the dead enemy)
Friends? FRIENDS? *Bastardo!*

He spits on his face, then pushes the body back and gets up.

EZIO:
It's because your family that my family is dead! I wish you had suffer more, you...!!!

Ezio kick the body and could would continue, if his uncle couldn't stop him.

MARIO:
Hey...HEY!!! Stop! It's done! Try to show some respect!

EZIO:
(Yelling)
Respect? For this *cazzo*?

MARIO:
For ANYone. Do you remember what I said about respect your enemies?

EZIO:
Why? Don't you think if he had won, he won't hang us all in the next tree?

MARIO:

Yes. But he didn't. And you aren't like he. You never will, even after what happened to your family.

EZIO:

...

MARIO:

Look, Ezio, the death is the great unifier. We, who are Assassins, know about that. In death, we're all the same.

Then Mario gets down and closes the body's eyes.

MARIO:

May the death bring peace to your poor angry soul. *Requiescat in pace.*

Mario looks at Vieri's bag and recognize a piece of paper appearing to outside.

MARIO:

What's this?

He pulls the paper and gets up. He and Ezio recognize a codex page.

EZIO:

A codex page?

MARIO:

What this son of a bitch was doing with this?

EZIO:

I found another one with Alberti too.

MARIO:

What?

EZIO:

What they're plotting?

CUT TO:

40. INT. MARIO'S HOME - NIGHT.

They two are in Mario's office. Ezio is sitting, Mario is standing, unquiet.

MARIO:

I was waiting for the right moment to show you this. You showed your value today and maybe we need the

help of your friend in Florence to understand the Templar's plan.

Ezio says nothing. Mario turn back and look to the wall, where there's a shelf. He touch the side of the shelf, a hidden button. Then the shelf opens, revealing a stone wall divided in squares. In some of the squares are codex pages fixed. There's about 30 spaces and less than a half is filled with the codex pages.

MARIO:

That's your father's pages and some that was already with me. I think I figured out where to fix them, but I'm not sure about what they reveal. Maybe a map...

Ezio begins to pay attention in the pages. His uncle continues to talking, but his voice's coming distant and the pages appears to begin to shine.

Suddenly, there's a explosion of light. Ezio's head goes back, his eyes are shining.

CUT TO:

41. INT. ANIMUS ROOM - NIGHT.

Desmond's eyes are shining too. Lucy's surprised, all the devices get crazy and Vidic starts to yell.

DOC VIDIC:

What's this? What's going on?

CUT TO:

42. INT. MASYAF - DAY.

OVERLAPPING CHARACTERS: 1191, Masyaf, Syria.

We see the castle of the Assassin's Order. One of them, ALTAIR, is entering the castle, greeting his fellas and coming into a library. Once there, he meets his MENTOR.

MENTOR:

Altair! My most dedicated disciple.

ALTAIR:

(Making a reverence.)

Mentor.

MENTOR:

These are difficult times, Altair. I'm afraid I have to send you in another mission sooner that was thought.

ALTAIR:
What mission?

MENTOR:
We must retrieve an artifact from
the Templars. It's an object of
great power, created by the First
Civilization.

ALTAIR:
The First Civilization? What is
this?

MENTOR:
Doesn't matter. Maybe one day I
tell you the whole story, but what
do you need to know is this: they
call it "The Apple of Eden".

The Mentor shows a piece of paper, Altair take it.

MENTOR:
And this is a list of our enemies.

ALTAIR:
What they have to do with this
Apple?

MENTOR:
They're all Templars. One of them
must know where it is hide. Kill
the others. We must not give any
chance for our enemies.

ALTAIR:
Consider it done.

MENTOR:
Do not fail with me, Altair.

CUT TO:

43. INT. ANIMUS ROOM - NIGHT.

Desmond closes his eyes again. The devices return to normal.

LUCY:
Wow. I think we're back to normal.

DOC VIDIC:
Is he ok? Can we proceed?

LUCY:
I think so...

CUT TO:

44. INT. MARIO'S HOME - NIGHT.

Ezio is coming back from the trance. Mario's shaking him.

MARIO:
Ezio? Ezio?

EZIO:
What? Wha... what happened?

MARIO:
I was talking to you and suddenly
you get into a trance. I ask what
happened!

EZIO:
I... am not sure... I... was in a
place. I think was that place.

Ezio point to the painting of Masyaf's castle.

MARIO:
The Masyaf's castle? There was where
stayed the ancient base of the
Assassins.

EZIO:
Yes. There was a man... Altair.
He's talking with his Mentor.

MARIO:
Hmm. The codex pages appears to be
written by a certain Altair
Ibn-La'Ahad. What they were talking
about?

EZIO:
It's something about an apple...

MARIO:
An apple? They were hungry?

EZIO:
I already forgot. Sorry.

MARIO:
Well. It seems the time has come,
my nephew. You must go back to
Florence, talk to your friend. And
take the Pazzi down.

EZIO:
Let's take Florence back to the
Assassins.

In the next scene, we just see Ezio riding fast.

CUT TO:

45. EXT-INT. LEONARDO'S ATELIER - DAY.

Ezio walks in the streets carefully, until Leonardo's door. He knocks. Leonardo opens.

LEONARDO:
Ezio! *Madonna*, is really you?

EZIO:
Ciao, Leonardo. Have time for a friend?

LEONARDO:
Of course. Come on in!

Ezio steps inside and Leonardo closes the door.

LEONARDO:
So, your visits never are social.
How can I help you this time?

Ezio shows the codex pages.

EZIO:
These. I'm sure you'll enjoy.

LEONARDO:
What are these pages?

EZIO:
We call him the codex pages.
Please, be very careful. We need some information about them.

LEONARDO:
(Analyzing some)
Hmmm.... apparently, some of them contain details about sophisticated weapons.

EZIO:
What kind of weapons?

LEONARDO:
Well, this shows a schematic of your hidden blade. This one too, but with a poisoned one. And this... I'm not sure, but appears to be a kind of cannon in miniature.

EZIO:
A short cannon? To use with the hands?

LEONARDO:
Yes. Wonderful, isn't?

Ezio starts to laugh.

LEONARDO:

No, no. This is serious. I think I can assemble this weapons in a day or two.

EZIO:

Ok, fine. But these are not all of them. See if you can find some clue that lead us to the rest.

LEONARDO:

Va bene. How much time you intend to stay this time?

Leonardo begins to search for parts and tools while continue to talking.

EZIO:

Not much. I need to talk with someone.

LEONARDO:

You aren't talk about Cristina, right?

EZIO:

(surprised)
What? No. Why? What do you know about Cristina?

LEONARDO:

Oh... me and my big mouth. But you would discover anyway.

EZIO:

Discover what? Tell me!

LEONARDO:

He's about to merry, Ezio. I'm sorry.

EZIO:

W... what? With who?

LEONARDO:

A such Manfredo d'Arzenta. I don't know him, but apparently, his family is very rich.

EZIO:

Maybe's better this way.

Ezio recovers from the shock.

EZIO:

Anyway, maybe you know about the

person I'm looking for. *La Volpe*...?

LEONARDO:
Oh, I heard about him. But don't say this name very loud. Maybe you should try the Mercato Vecchio.

EZIO:
Ok. I'm going there. This things will take some time from you.

LEONARDO:
Buona fortuna, my friend.

EZIO:
Grazie. I'll be back as soon as I can.

Ezio leaves.

CUT TO:

46. EXT. MERCATO VECCHIO - DAY.

Ezio walks in the middle of the crowd. He sees the herald, the singers, the doctors, the merchants, the blacksmith. Hidden in the crowd, he looks for someone. Suddenly, a young man touch him, pushing him a little. Ezio turns back to see the stranger that, he don't know yet, is LA VOLPE.

EZIO:
Hey. Careful, friend.

LA VOLPE:
You should take care.

EZIO:
You touched me.

LA VOLPE:
YOU touched me, *stronzo*.

EZIO:
I'm not looking for any trouble.

LA VOLPE:
Well, maybe I will.

And rapidly, La Volpe put a knife on Ezio's throat, but Ezio release the blade and put it on La Volpe's throat too.

EZIO:
Then you just found.

So, the stranger begins to smile.

LA VOLPE:
Yeah, sure. Why not? Sorry about that, I needed to be sure that was you.

EZIO:
You are La Volpe.

They put the weapons down and shake the hands.

LA VOLPE:
In person. And you are Ezio Auditore. I received your uncle's message.

EZIO:
Then you know I'm looking for Francesco de'Pazzi.

LA VOLPE:
Follow me.

They leave the market and start to walk on the streets.

47. EXT. FLORENCE STREETS - DAY.

They walk on the streets until they come to Santa Maria Novella's church.

LA VOLPE:
I heard that some people from Rome recently unship in the docks. One of them come to a reunion in which this man you're looking for will be the host.

EZIO:
Where and when will be this reunion?

LA VOLPE:
(Pointing to the church)
There. Right now.

EZIO:
What? At the church? NOW?

LA VOLPE:
No, not the church. Underground.
And yes, it's happening now. I'm sorry to not warn you before, but I didn't know how to contact you.
Fortunately, you arrived just in time.
Do you want I go with you?

Ezio thinks in what to do. When he's about to answer, he turns his head and sees her. Cristina, beautiful than ever, stand a few steps from where they are, talking to someone. Probably

her fiancé.

Ezio gets paralyzed, watching her smile and her beauty. And she kissing the man next to her. He comes back to reality.

LA VOLPE:

So? Do you want I go with you or not?

EZIO:

No. Just show me the entrance.

LA VOLPE:

Very well.

La Volpe leads Ezio until the back of the church. They jump the wall and came to a chapel. Next to a bronze tomb, La Volpe stops and push a lion's head. A hatch opens.

EZIO:

How do you know about this?

LA VOLPE:

My job is to know. Look, there's a network of catacombs bellow the city. They are very useful to me and my people, but I'm not the only one who knows about it.

EZIO:

So, the Templars knows too.

LA VOLPE:

Yes. And they are in there now. Go get them.

EZIO:

Grazie.

LA VOLPE:

Anytime.

They shake the hands again and Ezio goes.

CUT TO:

48. INT. CATACOMBS - DAY.

Ezio walks on the darkness, climbing, jumping and carefully running when he can. Finally, he comes above a bridge made of stone, where day find his enemies. There are torches in the wall, lighting their reunion: there are Francesco de'Pazzi, Jacopo, and of course, Rodrigo Borgia. But here are two new characters with Borgia, two clericals: ANTONIO MAFFEI e BERNARDO BARONCELLI.

BARONCELLI:

I assure you, everything is ready.

We have a complete arsenal...
swords, axes, bows and arrows,
spears...

MAFFEI:
A simple dagger is better for the
job.

FRANCESCO:
It depends of the circumstances,
Antonio.

BARONCELLI:
Well, doesn't matter to me. The only
thing that matters is that he dies.
I will never forgive him to vanish
my land, Volterra, and...

MAFFEI:
Calm down. We all have our reasons.
Now, thanks the great Pope Sisto,
we have the means.

FRANCESCO:
And do we have the blessings of our
holiness?

BORGIA:
The pope bless our operations, "but
only if nobody dies".

JACOPO:
It's good that the job can now be
executed. We all already had
enough disturbances. And kill the
Medici in the cathedral will attract
Exceeding attention.

Ezio clenches his teeth with rage. He already heard enough. He
jumps straight to Jacopo, hitting his neck. The others
steps back.

EZIO:
Requiescat in pace, sfortunato.

FRANCESCO:
It's him! The Auditore!

Then Ezio rises up, challenger. He unsheathe the sword. Borgia
do the same, stepping forward.

BORGIA:
Well, at last I have the chance to
fight you. Go, now. All of you.
I'll take care of this little worm.

FRANCESCO:
But, Rodrigo...

BORGIA:
Go! NOW!!!

They obey. Ezio and Rodrigo prepare to the battle.

EZIO:
I'll take care of you first, then
I'll go after the other *bastardi*
of yours.

BORGIA:
(smiling)
Hah, hah... arrogant just like any
Assassin, ahn?

Then Ezio attacks. Borgia defends and step back, but seems pretty confidant of himself. Ezio doesn't get to hit his enemy. Borgia, in the other hand, get to cut Ezio's shoulder.

Ezio scream and touch the right shoulder, seeing the blood. Rodrigo seems satisfied for a moment, then attacks him again. Ezio is forced to step back and back... until he steps on Jacopo's head, loses balance and falls back. He lets the sword drop off and it falls from the bridge to the river that passes below.

BORGIA:
Hah! Appears this is the end for
you, kid. I thought this would be
harder, but by the first time, I'm
glad in being wrong.

Borgia approaches to strike the final blow, but Ezio rolls and avoids the blow. Ezio falls off the bridge, screaming before turn his body straight to dive.

He hits de water and swims away. Borgia look down, but in the darkness, he can see nothing and sheathe the sword again.

CUT TO:

49. INT. LEONARDO'S ATELIER - NIGHT.

Leonardo opens the door. Ezio's coming in, entirely wet.

LEONARDO:
Ezio! *Madonna mia*, what happened?

EZIO:
Don't ask.

He gets in and Leonardo closes the door, worried about it.

CUT TO:

50. INT. LEONARDO'S ATELIER - DAY.

It's another day. Ezio are putting the suit, now dry. Leonardo have the new weapons on his table, ready to show them to Ezio.

EZIO:

Ok, Leonardo. I don't have much time. I talked to La Volpe, he'll get me in the cathedral to avoid the attack against the Medici. What you got?

LEONARDO:

This is very exciting, Ezio.

Leonardo is showing and explaining the weapons at same time.

LEONARDO:

First, I improved your bracer. They both now have a metal plate hidden and you can pare sword blows, for example.

EZIO:

Both?

LEONARDO:

Yes, I made another one. They both now have a dagger with two edges. But this isn't all!

Leonardo appears to be more and more glad at every word.

LEONARDO:

In this one, the dagger is empty and there's a tube inside. This tube contains a extremely powerful poison. One scratch is enough to kill any enemy.

EZIO:

Very impressive. And the other one?

LEONARDO:

The other one is the most awesome. It contains that cannon I told you about. You point it to the direction you want, then pull this trigger, you see?

EZIO:

I'm not sure about this...

LEONARDO:

Here, make a try.

Ezio take the bracer with the poison blade and put it in the left hand. The other one, in the right. Leonardo leads Ezio to his little yard, where he put some plates and bags with sand

to serve as targets.

First Ezio makes a test with the blades. Now he had one in each hand.

EZIO:
This is very good.

LEONARDO:
Grazie, my friend.

EZIO:
Ok, let's see this cannon...

Ezio point to the plate. He waits. Then, with the other hand, he pulls the trigger. The "pistol" makes an absurd noise and Ezio feels the inertia pushing his arm to back at the moment of the shot. The plate shatters, a smoke travels the air.

EZIO:
Madonna mia! What kind of sorcery is this?

LEONARDO:
Hah, hah! It isn't sorcery, my friend. It's science! Here, take this.

Leonardo give him a bag with some bullets.

EZIO:
It's cannonballs in miniature?

LEONARDO:
Yes, you can call this way. I think "bullets" is appropriate.

EZIO:
Thank you, Leonardo. You're a good friend.

LEONARDO:
Oh, there are two more things.

Leonardo steps back and take a sword.

LEONARDO:
This is your new sword.

EZIO:
He's light.

LEONARDO:
Yes, gives you more agility. And this...

Ezio sheathes the sword before Leonardo give him a sealed parchment.

LEONARDO:

...this is what you asked for me.
As you suspected, I find some clues
in the pages and made a map. Of
course it isn't finished yet, but I'm
almost sure the locations I marked
will lead you to another pages, and
we can complete the map.

EZIO:

Leonardo, this is wonderful. Much
better than I thought.

Ezio take the pages and the parchment and put them in his bag.
Then, he turns back to yard.

EZIO:

Can I make another try?

LEONARDO:

Go ahead!

Ezio points the right hand again, this time in the direction of
the sand bag.

EZIO:

The Pazzi will going down today, my
friend. It's a promise!

They shoots, the bag blows and there's sand everywhere.

CUT TO:

51. EXT-INT. THE CATHEDRAL - DAY.

Ezio meets La Volpe in front of the Cathedral.

EZIO:

Gilberto.

LA VOLPE:

Ezio... there's a place reserved to
you at the corridor in the third
line.

EZIO:

Grazie.

LA VOLPE:

Are you sure about this? They're
planning to make an assassination
at the cathedral, in broad
daylight?

EZIO:
I wish to not be.

LA VOLPE:
Bastardi. Make them suffer.

La Volpe goes, Ezio get in with the rest of the people. He's looking for the conspirators, but can't find nobody.

He sits. He sees Lorenzo and his brother, GIULIANO, at the first line, as the rest of the family.

The church was crowded. The bishop arrived in the altar. Ezio doesn't get to see anybody yet. Then, when the bishop begins to speak, Ezio recognized Francesco wearing a cassock. There are two other priests with him... of course we're talking about Baroncelli and Maffei.

BISHOP
The Christ's blood...

The bishop hardly say those words, Baroncelli gets up and reveals his dagger, yelling:

BARONCELLI:
Creapa, traditore!!!

At same time, Francesco and Maffei are getting up to with their own daggers. Baroncelli sticks the dagger on Giuliano's throat. Ezio, just like the other people, can't do anything but getting surprised.

Francesco push Baroncelli and hit Giuliano too.

FRANCESCO:
Let me finish with this
motherfucker!!!

Giuliano falls in the ground and Francesco starts to stab him with the dagger more and more. Ezio gets up while Maffei and Baroncelli attack Lorenzo, who tries to defend himself, but have some superficial cuts.

At this point, everybody in the church starts to yell and run to outside. Except Ezio, who are releasing the two blades and jumping into the direction of the two priests.

When they are going to make another blows, Lorenzo defending, Ezio jumps and stick the two blades at their brows. They fall, Ezio rapidly gets up and Francesco turn back to see him, covered by blood.

FRANCESCO:
You! Borgia said that you're
dead!!!

EZIO:
(Looking to Lorenzo)

Can you walk, *messere*?

LORENZO:
I-I don't know...

Francesco put down the cassock and the dagger and reveals a hidden sword. He unsheathe it, Ezio do the same. The church is already empty at this point.

FRANCESCO:
Let's finish this, *bastardo*! You
killed my son!!!

EZIO:
Yes. And you're going to be next.

Francesco yell and attacks. They starts a intense combat in the church, Ezio avoiding the angry attacks, jumping in the pews, using the scenario to gain impulse and blows Francesco with the sword or kicking his face. He get more and more angry.

Finally, Ezio defends a strike from Francesco with the sword, then cuts his hand with the left blade. Francesco screams in pain and drop the sword. He steps back, Ezio sheathes the sword.

Francesco touches the wall. He immeddiately doesn't feel good.

FRANCESCO:
What... did you done... to me?

EZIO:
I poisoned you.

FRANCESCO:
You... *bastardo*... just like your
old man...

Ezio approaches, angrier. He takes Francesco by the neck with the left hand, then starts to sticks him with the right blade.

EZIO:
Don't you DARE to talk about my
father! This is for him! And Federico!
And Petruccio! And for Giuliano
dead right there!!!

Francesco falls, dead. Ezio kneels close to the body. He takes one hand to the face, holding the crying. Then remember his uncle's words...

MARIO:
(Off)
Respect your enemies, Ezio. Don't
be like them.

He breaths deeply, then closes Francesco's eyes...

EZIO:
Requiescat in pace...

Then he gets up and walk until Lorenzo, who are sitting and trying to be conscious. Ezio help him to get up and walk with his arm around his neck.

EZIO:
Let's go, *signore*. De'Pazzi's
guards will be here soon.

LORENZO:
G-grazie, signore. And you are...

EZIO:
I'm Ezio Auditore.

LORENZO:
Ezio! Your father was a good
friend!

EZIO:
I know... I know...

52. EXT. FLORENCE STREETS - DAY.

The street next to another church. They are staggering in a street...

LORENZO:
A little more. We're almost there.

...when two guards approach them.

GUARD 4:
Hey! Stop right there!

GUARD 5:
Let's take them down!

Ezio rapidly turn back and sees the guards approaching.

LORENZO:
Leave me! Leave me and save
yourself!

EZIO:
I can't!

The first guard try to hit Ezio, but he defends himself with the metal plate in the left bracer. Surprised, The guard steps forward with his own impulse. Ezio takes advantage to release the left blade and hit the throat of the poor man.

The other man gets surprised, not understanding what just happened, while ezio exchange the side with Lorenzo to

unsheathe the sword. The guard attacks, Ezio defends his blows while Lorenzo's yelling:

LORENZO:
Let me go! You'll kill us both!

EZIO:
Shut up!!

Then Ezio get to defend a strike and counter-attack, hitting the guard in the face. He rapidly lets the guard fall and sheathe the sword.

They continue to walk until a door of a church, San Lorenzo.

LORENZO:
You... are a crazy bastard...

Ezio knocks. An opening reveals some eyes in the other side. This is ANGELO, a Lorenzo's man.

ANGELO:
Who is it?

EZIO:
Open up! Lorenzo is hurt and they're coming after us!

ANGELO:
I need the password.

LORENZO:
God damn you, Angelo! This is Lorenzo! Open that goddamned door!

ANGELO:
Ser Lorenzo! Immediately!

Angelo opens then they come inside. The guards pass at the street.

53. INT. SAN LORENZO'S CHURCH - DAY.

Ezio put Lorenzo in a chair. Angelo bring him some water.

EZIO:
He'll need medical assistance.

LORENZO:
Grazie, Ezio. Grazie... for saving me...

EZIO:
There's no need to thank me.

LORENZO:
What you gonna do now?

EZIO:

I don't know. The Pazzi are dead,
Florence is free again. But there
is so much evil to fight.

LORENZO:

One day at time, Ezio. Onde day at
time...

CUT TO:

54. INT. ANIMUS ROOM - NIGHT.

Once Again, the glass goes down and Desmond gets up.

DOC VIDIC:

So... what was that all about?

DESMOND:

What?

DOC VIDIC:

Your eyes are shinning. This never
happened before.

Desmond discreetly look to Lucy, who (also discreetly) shakes
her head in "don't" signal.

DESMOND:

I don't know what are you talking
about.

DOC VIDIC:

(Suspecting)

That's impossible. At that moment,
we won't be able to catch anything.
Was the moment Ezio was...

DESMOND:

Ezio was talking to Mario. I know.
I-I don't know what happened. I see
nothing.

DOC VIDIC:

(More suspecting)

Hrm.

LUCY:

Come, Desmond. There's a little of
food on...

DESMOND:

On my cell. I know...

Once again, Doctor Vidic observes he and Lucy. He doesn't like
it.

CUT TO:

55. INT. ANIMUS ROOM - NIGHT.

All dark in the room. Desmond is alone in the cell, eating the food. Suddenly, the alarm sounds and a red light starts to blink.

DESMOND:
What a...

Lucy quickly comes running. He passes his access card in a panel to open the cell's doors. It works.

LUCY:
It's time. Come on.

DESMOND:
What... now?

LUCY:
Now!!! Come on, I told you to not hesitate!!!

They starts to run.

DESMOND:
What did you done?

LUCY:
Not NOW, Desmond! They already know about me. We need to escape!

They passes through the offices, coming to another area with others "Animuses". Lots of them.

DESMOND:
What... these are all Animus?

LUCY:
Ssh!!!

He signs to him shut up. They hide. There are guards looking for them, who pass trough they. Lucy continues to run, Desmond behind her.

LUCY:
Follow me. And stay quiet! I answer you later!

She leads him through the corridors. They finally get into an elevator shaft. Without the elevator. She looks up. The elevator's coming.

LUCY:
Ok. Once it passes, jump.

DESMOND:
What?!

LUCY:
Jump on top of the elevator

DESMOND:
Are you crazy? Why I'll do such thing?

LUCY:
Got damn you, Desmond! Trust me! You can do this!

DESMOND:
Fuck yeah that I can!

LUCY:
You can do ANYTHING that Ezio learned until the moment you saw. It's the bleeding effect. Now, Jump!!!

The elevator passes. Lucy jumps without hesitate. Desmond thinks for a little while, and then...

DESMOND:
Oh, shit...

...he jumps!!! The moment seems to pass very slowly, but he lands at the top of the elevator, just as Lucy said.

DESMOND:
I-I got it! I don't fucking believe!!!

LUCY:
I told you so. Trust me now?

DESMOND?
Trust you? I wanna marry you!!!

LUCY:
That's why we can't escape before, Desmond. I needed you be prepared to do certain things.

DESMOND:
Wait. ThingSSS? This isn't over yet?

LUCY:
Stay close.

The elevator arrives at underground. Guards are entering in. Lucy's opening the trapdoor at the top of the elevator. She sees them below. It's about five or six of them.

Again without hesitation, she jumps into the elevator. With rapid moves, she strikes the throat of one, kick the chin of another and stole a knife from a third. She uses the knife

and another strokes to cut throats or chests. She sticks the knife right in the brow of the last one.

She walks out the elevator while Desmond is coming down.

DESMOND:

Holly shit!!! What did you done?

LUCY:

Let's go. There is more coming.

They run a little more, but soon more guards stay in front of them. It's about twelve. They all with their batons.

56. EXT. ABSTERGO'S OUTSIDE PARKING - NIGHT.

They are surrounded. Nowhere to run.

LUCY:

Shit.

DESMOND:

Oh, no.

One of them, who seems to be the leader, touch his own ear. It's a radio message coming.

DOC VIDIC:

(Voice in the radio)

Do not kill them. I need both. He for the Animus and the girl can lead us to the rest of the Assassins.

GUARD LEADER:

Ok, Sr!

LUCY:

Remember what I said, Desmond.

Desmond deeply breathes. The guards attack them. Lucy begins to hit some of the guards. Desmond dodge some attacks, and them begins to retaliate.

He dodges one of them, holds his arm and punches his nose. After this, dodges a baton from behind and kick the guard.

Lucy gets the baton from one of the guards and hit the other with it. She uses the walls to take some impulse and do another strokes.

Desmond punch the chest of another one and hit one of the guards with a roundhouse kick. Another hits Desmond in the face, and other two then take advantage to hold him in the arms.

LUCY:

Desmond! Get out of there!

DESMOND:
Shut up! You aren't helping!

And then, the guard who hits him in the face approaches to hit one more time. But Desmond is faster than him and kicks his chin, at same time he does a mortal jump back and flee from the other two. Quickly, he strikes the others too.

At this point, there are only three on foot. Desmond runs in the direction of one of them, jumps and kicks him. Lucy hit one with a roundhouse kick and finish the other with the baton. They win.

DESMOND:
Holly shit!!! Did you see this? Did you see what I just done???

LUCY:
Oh, big lord, this is our Savior.
Hold'on, messiah, I take care the most part of them.

DESMOND:
Come on, we...

Desmond is interrupted when a van suddenly came. Its door opens, revealing REBECCA CRANE. At the wheel, is SHAUN HASTINGS, who we can't see now, but they are like in the game: Rebecca have a dark hair, little short, and is a genius of engineering. Shaun is blond, he uses glasses and seems a little arrogant.

REBECCA:
You're coming or not?

DESMOND:
Who the fuck are...?

LUCY:
You are late! We almost die here!

Desmond and Lucy run and enter the Van.

REBECCA:
Don't be so dramatic. We are here, aren't we?

57. INT. THE VAN - NIGHT.

They got in and the Van goes. Rebecca closes the door.

SHAUN:
So? Is everybody ok?

LUCY:
Yeah. Go fast.

DESMOND:

Yeah? No, I'm not OK! Can someone, please, tell me WHAT THE FUCK IS GOING ON???

SHAUN:

He's a little explosive, isn't he?

LUCY:

Shut up, Shaun. Desmond, this is Rebecca. That one is Shaun. They are Assassins too.

DESMOND:

Oh, thank you very much. I kind of figure out this. I wanna know why the Templars kidnapped me. What they are looking for?

SHAUN:

He don't know yet? Good Lord, we're in trouble here.

LUCY:

Shut the FUCK up! Drive!

DESMOND:

Wait. This is about the codex pages? That's why you don't want me to tell Doctor Vidic about... what's his name? Altair?

LUCY:

The codex is only the tip of the iceberg, Desmond. Altair discovered some artifacts. We call them "Pieces of Eden".

REBECCA:

They're looking for one in particular: the Apple of Eden. It's an object with enormous power.

DESMOND:

Apple of Eden? You mean... like Adam and Eve Apple?

LUCY:

Kind of. Look... I know, right? With the answers, come more and more questions. And we don't have all the answers.

LUCY:

All we know is that the Apple exists. And if the Templars take it, they can be more powerful than ever were.

REBECCA:

That's why we need your help. We need to find it first and protect it from the Templars.

DESMOND:

But... how we do this?

LUCY:

We need to complete Ezio's memories. Then we'll know where he hid the Apple.

DESMOND:

But we don't have the Animus anymore.

REBECCA:

Hey, handsome. Let me to worry about this, ok?

He look to Lucy. She smiles.

The Van come to a vast warehouse. The doors automatically closes after they pass trough.

58. INT. ASSASSIN'S HIDEOUT - NIGHT.

They come out the Van. The interior is full of containers, but there is a second floor where are beds, tables, a little office... and Rebecca's version of the Animus.

They are stepping into the upstairs.

LUCY:

Look, Desmond. There's something special about you. I don't know why. Maybe because Ezio stayed in direct contact with the Apple, somehow this come to you.

LUCY:

Maybe that's why you could see Altair's memories.

LUCY:

Anyway, we don't have time to speculate right now.

DESMOND:

What do you mean?

SHAUN:

What Lucy's trying to say is that the Templars will find this place very soon.

LUCY:

But we need to complete Ezio's memories first. I'm sorry... we need to do it NOW.

Thery came in the second floor. Desmond sigh and look at the Animus 2.0.

DESMOND:

(Lookin to Rebecca)
This is your Animus?

REBECCA:

Ready to rock, baby.

DESMOND:

Ok. Let's go.

He lays on it. Here we go again.

CUT TO:

59. INT. MARIO'S HOME - DAY.

OVERLAPPING CHARACTERS: 1481, Monteriggioni.

Ezio and Mario are in the office. Also there is NICHOLAI MAQUIAVELLI. Ezio is coming in.

MARIO:

Ah, Ezio. You come just in time.
How's your mother and your sister?

EZIO:

They're fine. My mom is better, talking and even smiling, but I think she will never be like before.

EZIO:

My sister, well... she seems attracted for the life in the monastery.

MARIO:

Sorry to heard that, hah, hah. But let's talk about business. Ezio, this is Nicholai Machiavelli, a philosopher and a great friend.

Ezio greets Maquivavel.

MARIO:

I brought he here to analyze the codex pages and the map your friend made.

Mario touch the hidden button and reveals the stone wall.

MAQUIAVEL:

The pages seems to talk about a prophet. They also say something about "pieces of Eden" and "only the Prophet can open...". This means something to you?

EZIO:

No, it doesn't.

MAQUIAVEL:

Well, it's a shame. But the map will be very useful in the search for other pages.

MARIO:

Gambalto and Orazio can help you with this. We need men we can trust.

EZIO:

Ma certo.

MARIO:

Also, we have information about Stefano da Bagnone.

EZIO:

Jacopo's secretary?

MARIO:

He will be at the ruins in the Temple of Mitra, for a reunion. He can lead us to other Templars conspirators.

MAQUIAVEL:

And Rodrigo Borgia.

EZIO:

I'll go.

MARIO:

All right, then. Machiavelli, you take care of the codex pages. Ezio, you take cara of our enemies. *Buona fortuna*, gentlemen!

CUT TO:

60. EXT. RUINS OF THE TEMPLE OF MITRA - DAY.

STEFANO DE BAGNONE is walking trough the ruins, hearing the voices of the others. There are Rodrigo Borgia, EMILIO BARBARIGO, SILVIO BARBARIGO, MARCO BARBARIGO and CARLO GRIMALDI.

SILVIO:

How are the things doing in the
doge's palace?

GRIMALDI:

Not quite well. I try everything to
get closer to the bastard Mocenigo,
but he hates me.

EMILIO:

Then try harder.

MARCO:

Don't you know how important is to
get his confidence?

GRIMALDI:

I know. I'll find a way. And
who will take his place?

SILVIO:

I thought this is obvious.

MARCO:

Yes. Me, of course.

EMILIO:

Are you kidding? What makes you
more qualified than me or Silvio?

MARCO:

Cousins, let's face it... it's
wisdom what's necessary to be a
doge, and I am the most...

SILVIO:

I organized the whole operation!

EMILIO:

And I have much more political
knowledge than...

BORGIA:

Enough! I'm the only one who takes
the things seriously here? You're
worst that a group of ladies!

At this moment Stefano come to the group. Ezio's hidden,
listening the conversation.

BORGIA:

Grimaldi, poison Mocenigo as soon
as you can. Marco will take his place
then.

Marco smiles, triumphant. Borgia look to Stefano.

STEFANO:
Sorry, I'm late.

BORGIA:
Ah. Stefano. I'm glad you joined us. How are doing the search for the Assassin?

Borgia looks at his own sword while talking.

STEFANO:
I'm sorry, my lord. I couldn't take care of this yet.

Borgia doesn't look to Stefano. He holds the sword down and look to Silvio, disappointed. Silvio looks disappointed too.

BORGIA:
Your people lost Florence because of him. And you're telling me you have other priorities that take care of this irritant worm?

STEFANO:
Altezza, I'm not...

Stefano can't complete the sentence. Borgia stick his sword on his heart. Stefano, surprised, feels the blood on his mouth. Emilio turn your face to not look, the others feel glad. Ezio watches everything.

STEFANO:
Master... why...?

Then Borgia removes the sword, letting the body goes down.

BORGIA:
You disappointed me so much... you can get out now, ASSASSIN!

Ezio hardly hear the words, a sword is on his throat. Borgia's guards surrounded him before he noticed. They lead him until Borgia.

BORGIA:
Well, apparently, my stratagem works. Thank you for that.

EZIO:
Your stratagem?

BORGIA:
To attract you here, of course! Or you think I didn't let the notice of this reunion spread out without my consent?

He sheathe the sword. He and the others mount in the horses.

BORGIA:
This is getting bored. I won't
dirty my hands with you this time.
I let this job to my men. I would
stay to watch, but I have more
important things to do. Make him
suffer, boys.

Then, they all leave, letting Ezio surrounded by five man. Two
are holding his arms, two are a little more distant, one with
a spear (at Ezio's right), other with an axe (at Ezio's
left) and other with a dagger (at Ezio's front.)

GUARD 6:
Make your prayers, Assassin...

EZIO:
Look, I know that you are just
obeying your orders. Let me go and
I'll spare your lives.

GUARD 7:
Very funny.

They laugh a little, but just for a moment. Rapidly, Ezio
releases the blades and trespass the chins of the two guards on
his side. Before they fall, he takes a sword for one of them
and throws it against the guard on his front, hitting him at
his chest.

The guard with the spear tries to hit Ezio, but he avoids the
attack and take the spear out of his hands, hitting in on the
other guard's head with the base.

While this guard stays disorientated, Ezio sticks the tip of
the spear in the guard who tried to attack him with it. He let
the spear down and, when the last guard are almost recovered,
Ezio point to him with the right hand and shoots with the
pistol.

The guard is hit and the noise attracts Borgia's attention,
who turn back to see.

Ezio steps up in a pillar ruin to face his enemy. The two man
stare to each other, then an angry Borgia go away.

EZIO:
So... my next stop is Venice..

CUT TO:

61. INT. ASSASSIN'S HIDEOUT - NIGHT.

Desmond wakes up, agitated.

REBECCA:
Desmond? Are you ok?

DESMOND:
Aahhh... that bastard...

LUCY:
(Approaching)
Desmond, stay...

DESMOND:
I need a moment.

He gets up and walk way. Lucy and Rebecca look to each other.

Desmond goes down the stairs. He is still breathless. He walks into the darkness and see someone, a figure, passes right through him. He got a fright.

DESMOND:
Wow! What is this?

DESMOND:
Who is there? Shaun, it's you?

Once again, a figure passes. He turns back to see. It's a blue spectrum of Ezio, who are running away.

DESMOND:
Ezio?

DESMOND:
Wait, come back!

Ezio turns into a corner between the containers. Desmond follows he and, when he turns the corner, he stops. There is an Altair spectrum now, coming on his direction.

DESMOND:
What... Altair?

DESMOND:
What is going on? Where is the...

Altair stops in front of him. He takes something in a bag he carries. It's the Apple.

DESMOND:
...Apple...

Desmond stares the object. The Apple begins to shining more and more, until blowing in flashes and lights. Desmond falls back.

Lucy and Rebecca come running.

LUCY:
Desmond? Are you all right?

DESMOND:
Where is he? Altair was right here,
with the Apple and...

REBECCA:
Oh, man... he's hallucinating. I knew
this is gonna happen.

LUCY:
(Helping Desmond to get up)
Don't worry, Desmond. You'll be
fine, just need some rest.

They come upstairs again. Lucy and Rebecca are leading Desmond to a bed, but he steps back.

DESMOND:
No. I'm fine. Let's continue with
this.

REBECCA:
Are you sure? You just got high
down there.

DESMOND:
I'm sure. Besides, we don't have
much time, right?

LUCY:
It's your call.

DESMOND:
Let's do this. I wanna see Ezio
killing that Borgia bastard.

They smile. Desmond lay down again.

CUT TO:

62. EXT. ROAD TO VENICE - DAY.

Ezio and Leonardo are in cart, they both at the front part, Leonardo conducting the horses. The cart is full of Leonardo's stuff.

EZIO:
It is amazing that you are going
to Venice as well.

LEONARDO:
Wonderful, isn't? And I appreciate
your company.

EZIO:
You already did a lot of things for
me. Let me return the favor.

Ezio looks the interior of the chart, seeing the flying machine

again.

EZIO:

So... will you tell me what is that bat-device you are working?

LEONARDO:

Oh, that? It's nothing... well, you know me. I don't like to talk about my ideas until they are ready.

EZIO:

You know you can trust me.

LEONARDO:

Anh... ah, *va bene*. But do not tell anyone, right?

EZIO:

Promesso.

LEONARDO:

I think I found a way to make a man fly!

EZIO:

(smiling and shaking the head)
If was another person, I would tell you're crazy. But you're always surprising me.

LEONARDO:

Thanks for the vote of confidence.

CUT TO:

63. INT. LEONARDO'S ATELIER AT VENICE - DAY.

Ezio are helping Leonardo to put the things in place.

LEONARDO:

Thank you again for helping me,
Ezio.

EZIO:

You know you don't need to thank me.

LEONARDO:

And how are the weapons doing?

EZIO:

Pretty well. They saved my life some times.

LEONARDO:

If you need any repair, you know...

EZIO:
I know. Grazie. I'll take care of
my business now.

LEONARDO:
Ok, take care!

CUT TO:

64. EXT-INT. THIEVES' HIDEOUT - DAY.

Ezio walks on Venice's streets looking for an address. Finally, he comes to an alley where he finds a small building. He knocks the door.

He hears some screams inside. No one answers. He knocks again. Suddenly, a man opens the door, very agitated. This man is ANTONIO DE MAGIANIS.

ANTONIO:
What???

EZIO:
Hum... ah... I'm looking for
Antonio de Magianis...

ANTONIO:
Si? And who the fuck are you?

EZIO:
Mario Auditore sent me...

ANTONIO:
Come inside and wait! I don't have
time for you right now!

Ezio obeys. Then he sees, laying on a table with an arrow on his leg and bleeding a lot, ROSA, who's screaming in pain. The other thieves, like UGO, PAGANINO, BIANCA and MICIEL, are trying to help or just watching the scene, worried.

ROSA:
Antonio, figlio di una puttana, take
this off me!!!

ANTONIO:
Give something to her bite.

Ugo gives her a piece of cotton waste on her mouth.

ANTONIO:
Here we go...

Antonio cracks the arrow, involved the hurt in a stuff with balm, and pulls. Rosa spits the waste and screams.

ANTONIO:
Sorry, piccola.

ROSA:

Fuck you and your sorry, *bastardo!* I'll kill you when I get out of here!

ANTONIO:

(looking to the others)

She will be fine.

Cleaning the hands and the sweat on his brow, Antonio now approaches to Ezio, who are staring Rosa. Even in pain, she's staring he too.

ANTONIO:

Now... how can I help you?

EZIO:

What happened?

ANTONIO:

The Barbarigo guards happened.

EZIO:

Emilio Barbarigo? Why they attacked her?

ANTONIO:

Because she's a thief, of course.

Any more stupid questions?

EZIO:

A thief? So... you all are thieves?

ANTONIO:

You got a problem with that?

EZIO:

(hesitating for a while)
If Barbarigo is your enemy, you are my friend. But I suppose I bring you more bad news.

ANTONIO:

I hear just this type of news this days. Come, let's talk in some place more quiet.

They leave the room and come into a messy office.

65. INT. ANTONIO'S OFFICE - DAY.

Ezio sits an Antonio offer to him a black hot drink.

ANTONIO:

Here. Drink this, is very good.

EZIO:

What is this?

ANTONIO:
Coffee.

EZIO:
I'm sorry, what?

ANTONIO:
Coffee. An interesting drink that a
Turkish merchant bring me last
week. What do you think?

EZIO:
(After take a sip)
Hm. Not bad. Maybe gets better with
some sugar and milk.

ANTONIO:
This would be the best way to ruin
it.

Antonio serves himself and gets a sit too.

ANTONIO:
Now... what this is about?

EZIO:
I just discovered the the Barbarigo
cousins are planning to kill
doge Mocenigo very soon. They
intend to use someone close do the
doge, a man called Carlo Grimaldi.

ANTONIO:
This is terrible! If they succeed,
they'll have all the venetian fleet
and commercial empire in their
hands!

EZIO:
That's why we must stop them.

ANTONIO:
Oh, *dio mio!* Just before Rosa come
here bleeding and screaming, Ugo
told me that Grimaldi is back in
town!

EZIO:
What? We must act immediately!

ANTONIO:
But how? The Palazzo Ducale is very
strongly protected!

EZIO:
Nothing is impenetrable.

ANTONIO:
(Nervous smile)
Hah. I admire the way you think,
but believe me, the only way to get
in there, is from above! Can you
fly, smart boy?

Ezio thinks for a little while, then he remembers something.

EZIO:
Maybe I can!

CUT TO:

66. INT. LEONARDO'S ATELIER AT VENICE - DAY.

Ezio, Antonio and Ugo are talking with Leonardo, who's not happy.

LEONARDO:
This is insane! You all lost your
minds?

EZIO:
Leo, we are desperate here. If you
not help us, a good man can die
tonight.

LEONARDO:
(sarcastic)
Hah. No pressure, right? Look, the
device is not ready yet! I made
some tests, but it can stand in the
air! I don't know how, I need to
think and maybe remake all the
project...

ANTONIO:
Then think. The clock is ticking.

Leonardo sees that is no point in arguing. He takes the projects, sit near the fireplace and begins to think and do some notes.

The time pass, they get bored while Leonardo works. Finally, he throws everything off the table.

LEONARDO:
Ah, it's useless!! I don't know how
to do this! Sorry!

Ezio and Antonio look to each other, disappointed. Then, Leonardo sees some of the paper falling in the fire. He realizes that the ashes are rising up and the angry turn into a smile.

LEONARDO:
Madonna mia, that's it! Eureka!

EZIO:
What? Did you solve it?

LEONARDO:
Yes! Look! The ashes! The ashes fly
when the paper burns! It's the
heat! The heat make the thins up!

ANTONIO:
I'm not sure if I'm following you
here...

LEONARDO:
We must make fire. Big fires! All the way to the Palazzo!

ANTONIO:
I can do this. But there's arches
on the roofs.

UGO:
Me and the guys can take care of them.

EZIO: Then, that's it. We have a plan.

CUT TO:

67. EXT. VENICE STREETS - NIGHT.

They are in a high roof, Ezio, Leonardo and Antonio. Ezio is equipped with the flying machine.

LEONARDO:
The principle is the same with the
birds. The point is not to be
lighter then the air. Flying
involve grace and balance.

EZIO:
Grace and balance. I got it.

LEONARDO:
Use your heaviness to control the elevation and direction. Remember the instructions I told you.

EZIO:

LEONARDO:

Antonio obeys and signals to Ugo down there. He sees and signals for other thieves, who soon are lighting the fires.

LEONARDO:

Now, remember. You must reach every fire, or you won't gonna make it.

EZIO:

Here we go...

Ezio take a breath, then jumps. He starts to fall, then Leonardo yells:

LEONARDO:

Open the wings!!! Open the wings!!!

EZIO:

Aaaaahhhh!!!!

Ezio is almost desperate, but then pulls the joystick and the machine open the wings, diving in the air, then rising up. The yell of despair becomes a joy laughing.

The archers see the strange creature and prepare to attack.

ARCHER:

What the hell is that?

They start to shoot their arrows, but some of the thieves attack them from behind, cleaning the way for Ezio.

He's losing altitude, but then come in the first fire and the machine rises up again.

And this is the way he goes all the path. But the thieves can't take care of all the arches and some of them begins to shoot arrows with fire.

68. INT. PALAZZO DUCALE - NIGHT.

While Ezio's flying, we see Grimaldi putting something on DOGE MOCENIGO's wine.

69. EXT. VENICE STREETS - NIGHT.

When Ezio's almost reaching Palazzo Ducale, one of the arrows hit a wing.

EZIO:

Damn! Maledetto!

But he gets to fly above the Palazzo, like he wants to. Then, he pulls the security belt that is hanging him, landing in an internal roof, letting the machine go.

He looks to it, burning and falling at the square in front of St. Mark's church.

70. EXT-INT. PALAZZO DUCALE - NIGHT.

Ezio rapidly makes his way through the roofs, walls and poles, until he sees Mocenigo in a window.

MOCENIGO:
Ma che cazzo?

GRIMALDI:
Probably is nothing, *signore*. Finish your wine...

Ezio runs. He jumps to the window sill and come inside.

EZIO:
Altezza, stop! Don't drink!

But it's already too late. He finish the wine.

MOCENIGO:
What? What did you done to me?

GRIMALDI:
You should listen to me. And you, Assassin... finally you got too late to stop our plans.

Mocenigo drop the cup. Ezio approaches Grimaldi, who steps back.

MOCENIGO:
I feel tired...

EZIO:
Bastardo...

GRIMALDI:
You can kill me now, I already accomplished my mission and will depart satisfied. And you'll NEVER beat the Templars!

EZIO:
We'll see about that.

GRIMALDI:
(yelling)
Guards! The Assassin's here! He killed the doge!!

Then Ezio stick the hidden blade on his stomach.

EZIO:
Requiescat in pace...

He falls down and his bag opens. Ezio recognizes a piece of ancient paper.

EZIO:
Another codex page...?

He takes it. The guards are running.

MOCENIGO:
(dying)
Thank you... for kill my
murderer... before I die...

EZIO:
Altezza! You're still alive!

MOCENIGO:
Not for long. You should go...

EZIO:
Perdono. For not saving you.

MOCENIGO:
Doesn't matter. Take down his
allies.

EZIO:
You have my word. *Requiescat in
pace...*

Then the doge goes. Ezio runs, the guards behind him. He make some acrobatics to escape and climb the wall to the roof.

The grid is effective to not let anybody in, but not to let somebody out. Ezio had no difficulties to jump and go, letting the guards behind.

CUT TO:

71. EXT. ROOF - NIGHT.

Exhausted, Ezio stops when he think it's safe. He hides and sit, to take a look at the codex page.

EZIO:
Why they're going after this pages?
What secret it hides?

He pay attention again, like he did at Mario's office. Then, the page starts to shining and he gets into a trance again.

72. INT. ASSASSIN'S HIDEOUT - NIGHT.

Desmond's eyes are shining again.

LUCY:
What's happening? His eyes are
shining again!!!

SHAUN:
Let it go. It's a memory inside a

memory.

LUCY:
What?

SHAUN:
Let it go.

73. INT. MASYAF - DAY.

OVERLAPPING CHARACTERS: 1192, Masyaf, Syria.

Altair's entering the library, to face against his master.

ALTAIR:
Mentor! You lied to me!

MENTOR:
Altair! What are you talking about?

ALTAIR:
You cheated me to kill the wrong
people! They aren't Templars, at
least not the most!

MENTOR:
They're our enemies!

ALTAIR:
They're YOUR enemies! Then you make
me deliver that Apple to you! Where
is it?

The Mentor smiles.

MENTOR:
You wanted it?

Then he shows the Apple of Eden. It shines.

MENTOR:
Come get it!

The Apple shines more and the Mentor disappears. Altair defends
himself for the light, then sees, through the window, his
Mentor appearing at the yard.

MENTOR:
Come get it, Altair!!!

Altair jumps the window. When he lands, he rolls with grace and
when gets up, unsheathes the sword.

ALTAIR:
You betrayed me. Betrayed all the
Assassins.

The Mentor has the Apple in one hand and a sword in the other.

The Apple shines again, then arise six illusion clones of the Mentor.

MENTOR:
No, Altair. With this power, the Assassins will be feared!

Altair tries to hit the clones, but when he does, the clones disappear.

ALTAIR:
We must be respected, not feared!

MENTOR:
Well, that's your opinion.

The real Mentor attacks, hurting Altair on his shoulder.

MENTOR:
I'm sorry you have to die, my disciple.

Then the Mentor arises the Apple and energy bleeds from it. Altair strives to step forward and reach the Mentor.

MENTOR:
To resist the power of the Apple is futile. Good bye, Altair.

When Altair is close, the Mentor gets down the Apple, stopping the energy, then try to strike Altair, but he rapidly defends with his sword and hit the Apple. The artifact rolls down and without stop, Altair hit his Mentor's heart with the sword.

The Mentor screams and the image is disappearing....

74. ASSASSIN'S HIDEOUT - NIGHT.

Desmond's eyes stop shining.

75. EXT. ROOF - NIGHT.

Ezio gets out the trance.

EZIO:
The Apple. This is what the Templars are looking for!

EZIO:
I need to go back to Monteriggioni.
But first, I need to finish my business here...

CUT TO:

76. TEODORA'S COURTESANS HOUSE - NIGHT.

Ezio, Antonio, Ugo and Rosa are in a room away from the customers of the house. There is there a big man called BARTOMOLEO D'ALVIANO and a women dressed like a nun, SISTER TEODORA. Teodora is entering the room.

ANTONIO:

Ah, there she is. Ezio, I want to introduce you Sister Teodora.

TEODORA:

Ciao, Ezio.

EZIO:

Sister. (He makes a reverence). Antonio speaks a lot about you.

TEODORA:

Only the good things, I hope.

EZIO:

But you are not a real sister, aren't you?

TEODORA:

How dare you? Of course I am!

EZIO:

But... we are... in a courtesan's house!

TEODORA:

So?

Antonio and Bartolomeo contains the laugh.

EZIO:

So... seems a little contradictory to me.

TEODORA:

I see no contradiction. It is not only the soul of the men who needs consolation. How I spend my faith is my business.

EZIO:

Fine. We're here because Antonio told me that you may help us to get in Palazzo Ducale.

TEODORA:

What do you intend to do there?

EZIO:

Kill the Barbarigo cousins.

Teodora seems surprised. There's a moment of tension...

TEODORA:
Hm. Very well. Of course I'll help.

...then everyone relax again.

TEODORA:
I heard that Marco Barbarigo is the new doge. He'll take advantage to the Carnavale to make a possession party at the Palazzo. Of course, his cousins will be there.

BARTOLOMEO:
And how we get in?

TEODORA:
Who is this?

ANTONIO:
This is Bartolomeo d'Alviano, *signora*. He's a friend and an excellent mercenary.

Bartolomeo makes a reverence.

TEODORA:
Hm. The masks are the invitations themselves. All we have to do is to steal a mask.

EZIO:
I suppose this is easy.

TEODORA:
I know that Dante Moro has one. A golden mask. You can steal from him before he enters in the Palazzo.

EZIO:
Who's Dante Moro?

TEODORA:
Silvio's bodyguard. He's a very strong man. Be careful to not be noticed when taking his mask.

ANTONIO:
Ok, he takes his mask... then what? He kills everyone and have all the fun for himself?

EZIO:
I doubt I can kill all the Barbarigo without being noticed. Maybe one or two, but then I'll have all the guards behind me.

ROSA:
Maybe this is the way!

BARTOLOMEO:
What do you mean?

ROSA:
Ezio enters, kill one or two of our
targets, creating chaos. This will
distract the guards, then we can
invade the Palazzo and finish them all!

ANTONIO:
"We"? You're not going anywhere,
little girl.

ROSA:
Yes, I will. My leg's fine.

ANTONIO:
Fine if you want to die!

BARTOLOMEO:
Let the girl go. Besides, my Bianca
will be there to protect her.

EZIO:
Who's Bianca?

Bartolomeo shows an imposing shining sword.

BARTOLOMEO:
That's Bianca! My love!

Everybody smiles.

TEODORA:
So, it seems you have a plan. You
can spend the night here, I have
rooms for everybody. Will be
dangerous walk on the streets at
this time, having a wanted Assassin
with you.

Teodora smiles and leave.

EZIO:
Ok, we all must rest. Tomorrow will
be a busy day.

CUT TO:

77. INT. EZIO'S ROOM AT TEODORA'S - NIGHT.

Ezio is trying to sleep. Suddenly, Rosa enters his room with no
warning.

EZIO:
Rosa. What're you doing?

ROSA:
I just wanted to talk with the hero
of the moment.

EZIO:
I'm no hero. Just trying to stop
this Templar bastards.

ROSA:
We all know what you did in San
Gimignano. And Florence. And what're
you trying to do here.

EZIO:
So...?

ROSA:
So shut up.

Again without warning, she's kissing him. In a moment,
they're making love.

CUT TO:

78. EXT-INT. PALAZZO DUCALE - NIGHT.

Outside de Palazzo, Ezio walks, hidden in the crowd. He sees
DANTE MORO talking with some girls, the mask stuck on his belt.

Ezio have no trouble to take the mask and immediately puts it
and enters the Palazzo. His friends watched the scene.

BARTOLOMEO:
He's in.

ANTONIO:
Ok, now let's wait.

While waiting, the men speaks with the women and drink wine.

Ezio walks in the square of the Palazzo, looking for the
targets.

But he sees another person, who he aren't prepared for:
Cristina, who are taking the mask away for a moment to kiss
a man. Ezio gets paralyzed, then sees she putting the mask
again and stepping away from him. He goes after her.

When she gets out a bathroom, he grab her and lead she to a
empty corridor. She screams, but he makes a signal to her to
stay quiet.

EZIO:
Ssh! Cristina, it's me. Ezio!

CRISTINA:
Ezio? I don't believe! It's really
you?

EZIO:
I'm sorry to don't...

CRISTINA:
What are you doing here?

EZIO:
What are YOU doing here?

CRISTINA:
My husband is a friend of Emilio.
We were invited. How did you get
in? Oh, I can see. You stole a
mask?

EZIO:
(Upset)
Husband?

CRISTINA:
Ezio, what do you expect? I don't
receive news from you from the past
EIGHT YEARS!

EZIO:
I'm sorry. You're right, this is a
mistake. I just want to say...
sorry. I loved you, Cristina, but
what happened to my family...
changed me.

CRISTINA:
You only changed because wanted
to. You had a choice.

EZIO:
I wish this was true.

CRISTINA:
It IS true. You still have a
choice.

EZIO:
If this is true, my choice is still
the same. I'm sorry, Cristina. I
loved and still love you. But there
are something bigger than that.

CRISTINA:
Nothing is bigger than love.

She drops a tear.

EZIO:
I can't do what are you asking for.
Can you help me to find Emilio
Barbarigo?

CRISTINA:
(cleaning the tears)
For what? You'll kill him too?

EZIO:
Yes.

CRISTINA:
(surprised)
Oooh...!!

EZIO:
Cristina, these people killed my
family. And this is just ONE thing
they did that is wrong. You don't
know what they're planning! They
killed the doge! Not me!

She hesitates.

EZIO:
Please, believe me. I could lie to
you when you ask if I'm going to
kill him. But I prefer to kill
MYSELF to lie to you.

CRISTINA:
I believe you, Ezio...

She removes the mask, clear the tears. He removes the mask too.
She gives him a kiss, then put the mask again.

CRISTINA:
He's in his office, there. (she
points). Do not look for me again,
Ezio.

Then she leaves. Ezio watches her go, then drops the mask and
puts his hood.

79. INT. EMILIO'S OFFICE - NIGHT.

Emilio is talking with youngest brother of Marco, AGOSTINO.
Emilio is eating, sitting at a table, backs to the window.
Agostino is standing next to the door.

AGOSTINO:
This event is a shame. Marco's
embarrassing himself.

EMILIO:
He's the doge. He can do anything
he wants.

AGOSTINO:
No! He can't! It's Venice's money
he's spending, not his!

EMILIO:
You seems a little upset. Take some
food.

AGOSTINO:
You are really an idiot, aren't
you? This PLAN of yours gives me
disgust!

EMILIO:
Watch out! This mouth of yours will
kill you some day!

But then, Agostino sees Ezio at the window.

AGOSTINO:
Well, we'll see about that! Come on
in, Assassin! Do your job!

Without alternative, Ezio obeys. Emilio stands up and turns
back, shaking with fear.

EMILIO:
No! He can't be here! It's
impossible! Agostino, don't let he
catch me!

AGOSTINO:
Stop crying and face your death
like a man!

Agostino push Emilio against Ezio, who quickly hits him with
the hidden blade. Agostino sees the trespassed blade on
Emilio's back and make a little smile of satisfaction.

Ezio let his body down.

EZIO:
Requiescat in pace...

AGOSTINO:
So? You're going to kill me too?

EZIO:
Who are you?

AGOSTINO:
Agostino Barbarigo, Marco's
brother.

EZIO:
You don't seem to be like the
others. Are you a Templar too?

AGOSTINO:
I abhor these *cazzi*.

EZIO:
Then I have nothing against you.

AGOSTINO:
Very well, then. Thanks for the
favor.

EZIO:
Do you know where your other cousin
and your brother are?

AGOSTINO:
I don't know about Silvio, but
Marco must be about to speech.

EZIO:
Grazie, messere. Maybe our paths
will meet again.

AGOSTINO:
I hope not...

Ezio leaves through the window.

80. EXT. PALAZZO DUCALE - NIGHT.

Marco is at the square, where there are trumpets playing. Marco
is at a podium, beginning the speech.

Ezio is in the middle of the crowd again, and can see Dante
Moro running through the people to reach Silvio. He's talking
something while Marco is announced. Silvio doesn't look
happy, probably Dante understood what happened and they know
about Ezio's presence. Ezio know he don't have much time and
is too far from Marco.

HAROLD:
Signore e signori! I give to you
your new doge, Marco Barbarigo!

MARCO:
(After the people finish the
claps)
Grazie. Benvenutti, everyone!
Tonight, we celebrate...

While Marco is speaking, Ezio sees Dante and Silvio looking for
him. Then he also sees the fireworks in the sky and have an
idea.

He points the right hand to Marco. He looks one last time to
Dante. Dante looks to him and yell to Silvio:

DANTE:
I found him! There is!

Marco continues the speech, without seeing what's happening. The fireworks explode in the sky again. That's when Ezio look to Marco again...

EZIO:
Requiescat in pace... bastardo.

...and pulls the trigger. The shot hits his brow, Marco falls back and the confusion is established.

Outside, they all see the turmoil.

ANTONIO:
That's it! Let's go!

He, Bartolomeo and the thieves run to the Palazzo. The entrance guards turn back to see what is going on, that's when Antonio, with a dagger in each hand, step between two of them and sticks them in their stomachs.

Bartolomeo comes and take care of the other two with "Bianca".

There are people running and screaming everywhere. The thieves attack the guards without mercy.

Ezio meets Bartolomeo in the middle of the battle.

BARTOLOMEO:
Did you made it?

EZIO:
Two down, one to go. I lost Silvio!

BARTOLOMEO:
Look! There is Dante! He's running out!

EZIO:
He must be going after Silvio.
Let's go!

They two go while Antonio, Ugo, Rosa and the others continue to battle.

They run until the back exit, but it's crowded by the people trying to get out.

SILVIO:
Get out of my way, stronzi! Get out!

He pulls and pushes some people, but Ezio and Bartolomeo come.

EZIO:

Why're you running, Silvio? Where
is your legendary courage?

Silvio takes a breath. Then turn back and unsheathes the sword.

SILVIO:

I suppose you killed Emilio too.

EZIO:

Of course. You'll take the honor to
be the last to die.

BARTOLOMEO:

Bianca'll be satisfied with Templar
blood tonight!

And then the battle begins. Ezio against Silvio, Bartolomeo against Dante. At the square, the battle continues too.

Silvio attacks Ezio, with the sword and with his mouth.

SILVIO:

Lurido porco! My worst regreat is
not be the executioner on your
family's hanging! Then I would take
care of your mama and, with much
pleasure, that sweet strawberry of
your sister!

EZIO:

(angry)
Aaaahh!!!

Ezio attacks back, while Bartolomeo is defending Dante's attack.

BARTOLOMEO:

This is your worst? Came on, I want
some REAL fight before cut your head
out of your body!

The battle goes more and more intense, until Silvio gets Ezio's sword down. He smiles, then attack again, but Ezio uses the left bracer to repeal the blow, while releases the right blade. Silvio steps forward with his own impulse, then Ezio sticks the blade in his stomach.

EZIO:

And this is for what you said about
my mom and my sister.

Then he make a large rip from down to up, until his chest. Silvio screams and falls, dead.

EZIO:

Requiescat in pace...

Ezio walks until the sword to unsheathe it. Bartolomeo and Dante are still fighting. Doesn't appear that will be a winner.

BARTOLOMEO:
Came on! Came on! Fight like a man!

DANTE:
Shut up! Stop talking and fight!

Ezio get bored, point the bracer and shoots. The shot hit Dante in the head and he falls back. Bartolomeo stay surprised and disappointed.

BARTOLOMEO:
Hey! I was just warming up!

EZIO:
You would be fighting with him for two days. Let's see if our friends don't need some help.

They come to the square, but the battle is already over. They won.

CUT TO:

81. INT. TEODORA'S COURTESANS HOUSE - NIGHT.

They all come in the house, injured but in joy.

ANTONIO:
My people, I give to you... our savior!

They point to Ezio, they all yell and the people in the house who have cups, makes a toast.

TEODORA:
All right, now. You all must be very tired.

BARTOLOMEO:
(Smiling to a girl)
I'm not so tired...

TEODORA:
Come, Ezio. You worked a lot, I can see your body must some comfort and care.

EZIO:
(smiling)
Yes, sister... indeed, I need many cares...

TEODORA:
I know. Girls!

Teodora calls, then the girls come and lead Ezio to a room. She closes the door. Of course Rosa doesn't like.

Antonio came closer to her.

ANTONIO:
You see, Rosa, Ezio is not a man who...

ROSA:
Shut up! You all are on his side!

She kicks his shank and leave.

ANTONIO:
Wow!!! You... you...

UGO:
That hurts.

CUT TO:

82. EXT-INT. MONTERIGGIONI - DAY.

Ezio is entering the castle. His mother, his sisters and his uncle, as well as Machiavelli, are waiting for him.

OVERLAPPING CHARACTERS: 1487, Menteriggioni, Italy.

MARIA:
Ezio! At last you're back!

EZIO:
Mama! I'm so glad you're fine!

He gives her a hug and a kiss, such as in his sister too.

EZIO:
Claudia! How're doing?

CLAUDIA:
I'm fine. I quit the monastery.

EZIO:
I'm glad to hear it. This was no life for my beautiful sister.

Then he hugs his uncle and shakes Machiavelli's hands.

MARIO:
Ezio! You did very well, my nephew!

EZIO:
Uncle. Machiavelli.

MAQUIAVEL:
We need to talk.

EZIO:
Straightly to the point, ahn? Here,
take this.

Ezio give him the codex page he found while they walking in.

MAQUIAVEL:
Ah. The last one!

EZIO:
Last one? I'm glad to hear!

MAQUIAVEL:
You'll not stay too glad when hear
what I have to say.

83. INT. MARIO'S OFFICE - DAY.

Ezio, Mario and Machiavelli are there, looking the complete codex panel.

MAQUIAVEL:
Some of these weren't easy to
achieve. They were already in the
power of some Templars.

MARIO:
So we discovered that all they had
done... the death of your family,
the murder of Giuliano, the doge...
everything is part of a plan to get these
pages.

EZIO:
I came to the same conclusion.
They're after an artifact called
the Apple of Eden.

MAQUIAVEL:
You said "Eden"?

EZIO:
Yes. Why?

MAQUIAVEL:
That's it! Everything makes sense
now! The prophecy of these pages
says: "Only the prophet can enter
the chamber, which will be opened
with the two pieces of Eden".

EZIO:
Again this prophet. Who is he?

MAQUIAVEL:
I don't know, but this explains a

lot. He must have ONE of the pieces and are looking for the other!

EZIO:
"He"?

MARIO:
Rodrigo Borgia. He's the pope now.

EZIO:
So I heard. The last name on my list...

MAQUIAVEL:
This also explains how they reach some of the pages. The artifact he have must be able to project some kind of a map, like ours.

MARIO:
So, he got one piece. Where's the other? And where's the chamber?

While Mario and Machiavelli starts to argue, Ezio pay attention in the codex pages again. And once more time, they shine and Ezio gets into a trance.

84. INT. ASSASIN'S HIDEOUT - NIGHT.

Once again, Desmond's eyes shine.

SHAUN:
Here we go again...

85. EXT-INT. MASYAF - DAY.

OVERLAPPING CHARACTERS: 1257, Masyaf, Syria.

The Assassins are leaving the place. An old Altair's talking to his son, DARIM, and MARCO POLO. He's holding the Apple of Eden.

DARIM:
Are you sure about that, father?

ALTAIR:
Yes, my son. The Apple can not fall on the wrong hands and we can be attacked any time, as happened before. You must leave. This must remain here with me.

DARIM:
I'll miss you.

ALTAIR:
Me too. You know, when I was very young, I was foolish enough to

believe that our Creed would bring an end to all these conflicts. If only I had the humility to say to myself, 'I have seen enough for one life, I've done my part'. Maybe we had some peace. But there is no greater glory than fighting to find the truth.

MARCO:

Darim, let's go. Altair... good bye, my good friend.

ALTAIR:

Marco... remember what I said.

MARCO:

Don't worry. I'll let the pages in the locations you gave to me.

ALTAIR:

Thank you. Good bye, friend. Take care, my son.

He hugs the his son and they go. Altair stay watching his companions go, then he come back to the castle. He steps down some stairs, until he come to a corridor. A secret door closes behind him, covering the secret entrance to the corridor.

He walks forward, extinguishing the torches. Finally, he puts the Apple in an altar and sits in a throne, in the middle of what appears to be an ancient library.

The Apple stops to shine.

86. INT. ASSASSIN'S HIDEOUT - NIGHT.

Desmond closes his eys.

87. INT. MARIO'S OFFICE - DAY.

Ezio's coming back to the trance. Mario and Machiavelli are still talking and he interrupts the conversation:

EZIO:

I know where the Apple is.

MAQUIAVEL:

What? How?

EZIO:

Doesn't matter, you wouldn't believe me.

Ezio gets up.

EZIO:

Uncle... I need to go to Masyaf.

Mario stares him, surprised. He looks to Machiavelli.

MARIO:

If you say so. But first, there's something we should do.

CUT TO:

88. INT. ASSASSIN'S TEMPLE - DAY.

They are all there: Mario, La Volpe, Antonio, Bartolomeo, Paola, Teodora and Machiavelli, spreads in a circle, a fire in the center, all wearing Assassin's suits. Paola takes Ezio and lead him to the center, while Mario says...

MARIO:

Laa shay'a waqi'un moutlaq bale koulom moumkime... these are the words pronounced by our ancestors, that lay in the heart of our Creed...

Machiavelli steps forward and look straight to Ezio:

MAQUIAVEL:

Where other men blindly seek for the true, remember...

EZIO:

...nothing is true.

MAQUIAVEL:

Where other men are limited by morality or the law, remember...

EZIO:

...everything is permitted.

MAQUIAVEL:

We work in the dark, to serve the light.

Then Antonio takes an iron bar from the fire. At the tip, an incandescent symbol.

ANTONIO:

This will hurt for a while... like many other things.

Then he marks Ezio's finger.

Then they all remove the hoods.

MAQUIAVEL:

Benvenutto, Ezio. Now you are a true Assassin.

Teodora approaches.

TEODORA:
Give me your hand.

He obeys and she passes a liquid on the finger.

TEODORA:
This will relieve the pain.

MARIO:
Now, just more one thing.

89. EXT. ROOF OF THE TEMPLE - DAY.

MAQUIAVEL:
All you need to do is jump. Like a leap of faith. But you already know that, right?

EZIO:
Right. Then we'll go after Borgia...

They are talking while the others are jumping.

MAQUIAVEL:
Remember you must find the Apple first. Then finish Borgia will be very easy. He's no different from any dictator: no humor, completely convinced of himself and have an unshakeable idea of his own importance. The most efficient and terrible type of a prince. Someday I'll write a book about it.

EZIO:
It will be boring.

MAQUIAVEL:
Careful, boy! You're talking to an Assassin!

Maquiavel says those words and jump.

EZIO:
Yes. You too...

Then Ezio jumps.

CUT TO:

90. INT. ASSASSIN'S HIDEOUT - NIGHT.

Desmond gets up.

DESMOND:

Oh, man... I think I'm not so fine
as I said...

REBECCA:

Doesn't surprises me. You've been
in the Animus for almost 24 HOURS.

LUCY:

Come. Let's take some air.

Lucy calls him and climb a ladder which leads to the roof.
Desmond follows her. Shaun look to Rebecca:

SHAUN:

She has a little crush on him,
doesn't she?

REBECCA:

What, you're kidding? I have a
little crush. She's in love with
the son of a bitch.

SHAUN:

Oh, man, it's just me who are
taking this seriously?

91. EXT. ROOFTOP - DAY.

It's dawn. The sun is rising. They watch.

DESMOND:

How much time do you think we have?

LUCY:

Not much, I think. It's hard to
say. Abstergo have eyes anywhere.

DESMOND:

Abstergo... what they want? How did
they find me?

LUCY:

I don't know. They kept me in the
dark.

DESMOND:

How did you get infiltrated?

LUCY:

You are a question machine, ahn?

DESMOND:

Sorry, I just... sometimes I think
this isn't happen. It's a dream or
something.

LUCY:

I know. The last days changed your life forever, right?

DESMOND:

My life changed the moment I was born. I tried to get away, but...

LUCY:

Yeah. Some day this would gonna happen. Somehow.

LUCY:

We are losing this war, Desmond. We need to find the Apple.

DESMOND:

I think he's almost there.

He look to her. She smiles. They approach to each other. And finally, they kiss.

The kiss took a few seconds and then, they continue close to each other.

DESMOND:

So. We get the Apple. Then what?

LUCY:

I prefer to think about this later.

She kisses him again.

CUT TO:

92. INT. MARIO'S OFFICE - DAY.

OVERLAPPING CHARACTERS: 1492, Monteriggioni, Italy.

Ezio is putting the Apple in an altar in front of Mario' table.

EZIO:

It was a long journey...

They are all there again, everybody older: the seven Assassins, Maria, Claudia, Leonardo, and all who help Ezio on his journey.

MARIO:

Dio Santo, look at this...

They all look to the Apple, amazed. The codex pages are in the wall.

MAQUIAVEL:

Now what?

Then, like answering Machiavelli, the Apple shines. It illuminates the codex pages, revealing a map of the world as we know today.

TEODORA:
What is this?

PAOLA:
Why did it make this right now?

EZIO:
It seems to be a map.

LEONARDO:
A world map...

BARTOLOMEO:
A world map? How this can be possible? This continents...

LEONARDO:
Waiting for be discovered.

MAQUIAVEL:
Look. There are two inscriptions in each corner. One appear to be the Apple. The other... a cross.

LEONARDO:
It's the Staff! Pope's staff!

MARIO:
Of course! That's why Borgia become pope!

EZIO:
And what about the chamber?

LEONARDO:
Let's see... if we trace some lines from this points, they all converge to... oh, no. It can't be!

EZIO:
To Rome.

MARIO:
He's really a great son of a bitch. He knew about the Staff. He knew about the chamber.

MARIA:
But he doesn't have the Apple.

EZIO:
And about the prophet?

Everybody looks to him. Silence.

EZIO:
What? They aren't saying that... is
me?

MAQUIAVEL:
I'm pretty sure that Borgia thinks
is he. Well... if is you or him,
You'll figure out.

ANTONIO:
It's time. Time to face our enemy.

EZIO:
No. I know you all can help me.
But this time, I'll go there alone.

Then he takes the Apple.

EZIO:
And I'll finish this.

CUT TO:

93. EXT-INT. VATICAN - DAY.

Ezio climb the walls, runs to the roofs, jumps to the poles, kill some guards, until he gets in on the Sistine Capel.

Once there, he sees, from above, the pope reading St. John's gospel to the congregation. Ezio waits until he finishes and all the congregation is out. Only Borgia and his priests remains in the saloon.

Then, he jumps forward and down, until he perfectly land close to the pope.

Without hesitate, he releases the right blade and stick him in the back. Borgia falls without see what hits he. The priests step back, watching the scene, horrified.

EZIO:
It is done. I thought I was better than the vengeance, but I'm just a man. I waited too long, lost to much... and you deserved this.
Requiescat in pa...

But before Ezio says the words, the Staff shines... Borgia gets up and hit Ezio's head with the Staff!

BORGIA:
I'm not ready to rest yet,
Assassin!

Ezio gets up, the brow bleeding.

BORGIA:
I also waited too long for this!!!

Then Borgia arise the Staff and an energy bleeds trough it. The energy disintegrate the priests immedately, but Ezio's just pushed back and falls again.

BORGIA:
What? Why didn't you die?

Then Ezio gets up again and takes the Apple from his bag.

BORGIA:
Ah! You have the Apple! Give it to me!

EZIO:
You want it, don't you? Take it!

Ezio rises up the Apple, then it's time to Borgia to be pushed back. When he recovers, he sees Ezio's clones.

BORGIA:
So, it can make copies of yours, ahn? Impressive! But not so much!

Borgia knocks the Staff in the ground, releasing a wave of energy which vanishes the clones. The real Ezio stands, but feel a shock all over his body.

Then starts an amazing battle, energy against energy. The people outside the chapel sees the shining inside, without understanding.

Borgia release a energy wave, Ezio send him back. He tries to make more copies to confusing the old man, jumping on his direction. But he won't give up.

BORGIA:
Stay away from me!

Borgia fights against the clones, making some of them disappear. Then, when the real Ezio comes closer and will stick him with the blade, Borgia gets to beat him again.

Surprised, Ezio drops the Apple and falls. Borgia walks until the place it fell and takes it.

BORGIA:
Yes! Finally.....!!

EZIO:
Noooo!!!!

Desperately, Ezio throw a knife. Borgia wasn't expected it. The knife hits his shoulder, and he drops the Apple again. The Apple rolls until Ezio while Borgia fall on his knee.

Ezio takes the Apple and gets up.

EZIO:
It's over, Borgia.

BORGIA:
It'll be when I say.

EZIO:
Tell me... what is in the chamber?
Why you are so anxious to enter
there?

BORGIA:
All this time... and you don't
know?

He takes the knife out, but is exhausted. He can't stand.

BORGIA:
Ahh... it's GOD!!! God is in the
chamber! And I'll take his power to
me!!!

EZIO:
You are insane. I'll discover
myself.

Ezio rises up the Apple, making Borgia stay paralyzed.

BORGIA:
What... are you doing?

EZIO:
Just assuring that you won't try
anything.

Then he takes the Staff.

BORGIA:
No! This you won't take for me!

EZIO:
I already did.

Then Borgia falls back. He's done.

EZIO:
Now let's see...

Ezio stays in front of a painting, Christ's Tentation, Botticelli. He rises up both, the Apple and the Staff. Cosmic energy involves the painting, then a door opens.

BORGIA:
(dying)
No... don't do this... it'll be
me... have to...

Ezio looks for the last time to his fallen enemy, then steps inside.

94. INT. THE CHAMBER - DAY.

Ezio walks on a corridor, until he came to a little hole in the ground. He realizes that the Stuff perfectly fits there. He puts the Stuff in the hole. The Stuff begins to goes down, then another secret door opens.

Still holding the Apple, Ezio walks in. There, ancient sculptures and tombs, marked with ancient symbols, and many of other things that Ezio didn't understand.

At the end, there is a tomb made in granite. Ezio touch its cover, then it starts to shine more and more, until, with a light form, arises MINERVA godless.

MINERVA:

Greetings, Prophet. I've been waiting for you. I'm glad you're here. And with the Apple.

EZIO:

Who... who are you?

MINERVA:

I have many names. When I died, I was Minerva. Before this, Merva and Mera... and those are my family.

She points to other statues and Ezio recognize some.

EZIO:

You are the ancient gods...

MINERVA:

Not gods. We just came... first. Your people didn't understand us at time. Maybe still don't. But you MUST understand our warning...

EZIO:

What warning?

MINERVA:

I'm not talking to you. I'm talking TROUGH you.

EZIO:

What do you m...

MINERVA:

Listen! When we were flesh, your people betrayed us. US, who gave you life!

When Minerva speaks, images of her words appears in the light.

MINERVA:

Both sides were clamping for the war. We were strong, but you are many. So worried we all were about kill each other... we didn't notice the sky. And, when we realized...

Minerva says and the sun blows. His flames involve the Earth, killing everything.

MINERVA:

But we made you to survive. We rebuild everything. But the time passed. We're dying. And all of this will be forgotten and understood as a legend or a myth. Don't let this happen, or the Earth will be vanished again. You must find a way, Desmond...

Then the image of the memory starts to fail.

EZIO:

Desmond? With who are you talking?
There's nobody here...!

MINERVA:

Remember this, Desmond... remember this...

It fails more and more...

EZIO:

Who's Desmond? Wait! I've so many questions! Who's Desmond...?

...until...

95. INT. ASSASSIN'S HIDEOUT - NIGHT.

...Desmond open his eyes with Lucy screaming.

LUCY:

Desmond! Desmond!! Come on! They're here!!!

DESMOND:

Damn it! Not now! I was almost there!

Shaun see some monitors. There are guards approaching the warehouse and a helicopter. It rains out there.

SHAUN:

Oh, man, this isn't good. We won't get to escape!

DESMOND:
(Looking the monitors)
So we have to fight.

LUCY:
Desmond, no! You aren't good to
fight right now!

DESMOND:
We don't have much choice! You too,
run to the van and stay ready. We
are...

But before Desmond finish the sentence, the doors explode.
There is about 30 guards coming in, with rifles, guns or
batons.

Shaun and Rebecca hide. Lucy open a box where she takes
something.

SHAUN:
Good look for you, guys.

LUCY:
Take this.

She delivers to him the bracer with the hidden blade.

DESMOND:
What... how did you get this?

LUCY:
It... (she pauses for a moment)...
it belonged to you father.

DESMOND:
What? How did you meet my father?
How...

LUCY:
Desmond...

DESMOND:
Ok, let me guess... "not now",
right?

LUCY:
Right.

She takes some automatic guns and ammo.

LUCY:
Let's do this.

DESMOND:
Wait, why can't I take the guns?

96. INT. ASSASSIN'S HIDEOUT - NIGHT.

The guards are entering with careful. One of them don't see, but his foot crosses a red laser, which activate a mine. The mine explode, starting the chaos.

Lucy appears jumping and firing with a gun in each hand. She hit many guards before take cover behind a container. They fire with their machine guns.

They don't see Desmond above them, running in a beam. He lets the blade ready... and jumps.

He falls right in one of the guards, stabbing his throat. He takes advantage of the surprise of the other guards to rip their throats, chests and others. In a moment, the most part of the guards are down.

He run to avoid the bullets fired by other guards that are coming.

Lucy give him cover and fire against those guards. She takes many of them down, then take cover again and runs behind the containers until find Desmond.

DESMOND:

Ok. What now?

LUCY:

There are more coming. You have to leave.

She are reloading while speaks.

DESMOND:

I won't gonna leave you guys! You rescued me!

LUCY:

And that's why you have to leave. If they catch you again, all of this will be in vain.

DESMOND:

Shit. Ok. Where we'll meet again?

LUCY:

I'll find you. Go!

He climbs a ladder. She climbs a container and starts to run and fire. She takes the guards by surprise, then jumps the container and continue to firing, taking more guards down.

Desmond is already at the rooftop when she lands and most part of the guards are down. That's when Mileena is approaching.

MILLENA:

Not bad for an Assassin.

LUCY:
You.

MILLENA:
Let the guns down, boys. I'll take care of this one.

She speaks, the guards (there are about five or six still standing) obey. Lucy lets the empty clips and the guns to fall.

They stare each other for a moment, then Millena attacks with a kick. Lucy defends the attack, and other, and other. She tries to punch Millena, but she defends too.

97. EXT. ROOFTOP - NIGHT.

At the Rooftop, Desmond are running. The pilot of the helicopter sees. Vidic is there too.

PILOT:
There is he.

DOC VIDIC:
Go after him.

Desmond sees the chopper coming and jumps to another roof. He runs through the rain, doing some acrobatic moves to jump from roof to roof. The chopper follow him.

98. INT. ASSASSIN'S HIDEOUT - NIGHT.

Mileena gets to punch Lucy, making bleed her nose. She hits her in the stomach and kick her in the chest. Lucy steps back and take a moment to recover her breath.

Mileena don't waste time and are going to attack her again, but Lucy avoids the attack and pokes she directly in the direction of a container. Mileena hit the container and falls back.

Lucy see a baton in the ground, she make a "caponier move" to take it in the ground and, once she lands her foots in the ground again, she launch the baton, hitting two guards and running in the direction of the others.

99. EXT. ROOFTOP - NIGHT.

Desmond continues to run and come to another rooftop. Vidic take a rifle.

DOC VIDIC:
Oh, enough of this boring running.

He aims, tracking Desmond. And shoots.

The shot hit Desmond's leg. He falls and screams.

100. INT. ASSASSIN'S HIDEOUT - NIGHT.

Lucy punches and kicks the remain guards. Mileena already recovers herself and are running into Lucy's direction. Lucy take care of the last guards and steal a gun from one of them.

When Mileena is almost near, Lucy fire on her chest. Mileena stares her with surprise.

LUCY:

I'm done to playing with you...
bitch.

101. EXT. ROOFTOP - NIGHT.

Desmond is fallen, his hand on his leg. The helicopter approaches the roof. Vidic jumps to the roof, the rifle still on his hands.

DOC VIDIC:

It's over, Mr. Miles. Stop this
nonsense and come with me. We need
to finish what we started.

Desmond strives to stand. Vidic approaches and point the rifle to him.

DOC VIDIC:

Don't do anything stupid, Mr.
Miles.

They are close to each other. The rain falls. Desmond hesitates for a while. Then, he acts.

Quickly, he grabs the rifle and pushes it, hitting Vidic's face. Vidic steps back and Desmond point the rifles to the chopper. He shoots.

The shot hit the panel. The pilot lost control while Desmond turns to Vidic again with the rifle, but Vidic is faster this time: he punches the rifle and it falls off the roof.

The helicopter falls in the street, causing an explosion. Desmond and Vidic ignore it, they start to attack each other while the rains gets heavier.

Vidic punches Desmond in the face and the stomach. Desmond defend the next attack and try to punch him, but miss. Vidic kick Desmond's head. He staggers.

Vidic approaches to hit one more time, but this time Desmond avoids the attack and punches his face. He starts a series of blows against Vidic, hitting him in the face, in the stomach, in the face again, on his rips.

Finally, Vidic grab Desmond's hand and kicks his leg where is hurt by the bullet. Desmond screams and fall on his knee.

DOC VIDIC:
Give up. This is all useless. Why
can't you come pacifically? Particularly,
I hate these physical confrontations....

Desmond activate the blade. He stands up and try to hit Vidic's throat, but he grab Desmond's arm with both hands.

DOC VIDIC:
What... are you doing...?

DESMOND:
I am... finishing you.... you
bastard...

They both strive very much. Then, Desmond get to rapidly cut Vidic's face and gets free from he. Vidic screams, Desmond takes advantage to kick his knee, breaking his leg. Vidic screams more and falls.

At this moment, Lucy come running and watch the fight from other Roof.

LUCY:
Desmond!

DESMOND:
It's over, Lucy. This bastard
deserves this. Don't try to stop
me. Not after all you did and said.

LUCY:
I know, but...

Vidic starts to laughing.

DOC VIDIC:
Look at you. You are a really
Assassin. Come on, finish this!

Desmond takes him by the collar.

DESMOND:
Motherfucker! Tell me! What are you
planning for the Apple? Why are you
doing all this????

DOC VIDIC:
Oh, so you figure out about the Apple.

DOC VIDIC:
Don't you understand? Can't you see
that everything is possible with
this amazing artifact?

DOC VIDIC:
Bonaparte! Houdini! Gandhi! Tesla!

Edison! They all have it! But they never really understand it!

DOC VIDIC:
Think what you can do with his power and the understanding we have today. You can be even immortal!!!

Desmond realizes something and stare Vidic.

DESMOND:
You want the Apple for yourself!
You are really a cretinous. Not loyal even to your own people.

DOC VIDIC:
Loyalty? Where does it lead? Nowhere!
All that matters is power!

DESMOND:
Well, enjoy, then. You are about to know the power of the blade!

Then, Desmond sticks the blade in his throat. Lucy watches this without any emotion. Vidic falls, finally. The blood mixing with the water of the rain.

Desmond close his eyes:

DESMOND:
Requiescat in pace...

CUT TO:

102. EXT. GAS STATION - DAY

We see someone putting the gasoline tube in the fuel hole of the Van. It's Rebecca. Shaun are checking the oil in front of the Van. Lucy approaches Desmond, who are calibrating the wheels of a motorcycle.

LUCY:
So... sure you don't want to stay with us in the Van?

DESMOND:
You're kidding? This is my baby here. I needed to go back for her. Besides, it will be good stay alone for a while. To think about all of this...

LUCY:
Ok. We stay right behind you.

DESMOND:
Where are we going, after all?

LUCY:

Let's keep going to south. Stay out
the Templar's radar.

He finishes with the wheels. She comes closer.

LUCY:

Look... about those answers...

DESMOND:

Later. I don't want to talk about
it now.

LUCY:

Ok.

She smiles and kiss he. Shaun and Rebecca watch the scene. They
look at each other. Rebecca smiles, Shaun shakes his head.

They finish the kiss.

LUCY:

I'll pay the gas.

DESMOND:

Ok.

Shaun closes the Van's hood. They're preparing to enter the
Van. Desmond put his helmet.

SHAUN:

Ok, people. Let's go!

Lucy enters the Van and closes its doors. Desmond starts the
Moto's engine. They take the road and go away...

At the gas station, however, we see a video camera above the
doors of the convenience store. It moves at the direction they
take. In the side of the camera, we can see the Abstergo logo.

FADE OUT