

ETERNAL GUIDES
PILOT

By
Andy Alejandro Estrada

TEASER

FADE IN:

EXT. BRIDGE- NIGHT

Ripples of light in the water. An extremely white swipe over the screen gives way to the navy hue of the water. A wavy bridge in the distance. A wavy figure appears, falling towards us.

Everything is moving extremely slow. The person breaks through the surface above us.

His face and limbs shatter. We know this because of the blood that immediately leaks out of the mouth, nose, ears, and eye sockets; and the limbs are swaying with the water in ways they shouldn't.

His eyes must have exploded on impact. All we see are the dark sockets, with some greyish-white things swaying out of them. Like worms dancing out of his head.

CUT TO BLACK.

TEASER ENDS

ACT I**INT. ANCIENT HUT, JESSY'S ROOM- MORNING**

JESHIYA's(24) eyes open from her dream. Beautiful brown skin is shining in the morning light. The beams of light are in the shapes of interlocking triangles. She puts her hand up to the triangular vents cut into the mud wall.

She closes her eyes. Nope. Can't sleep.

We look at her from the ceiling. She's on a nice wooden cot.

The skin of a giant white ram stretched tight over the bed frame. Larger than any alive today.

She slowly sits up and spots her freshly folded garments. She rubs her dry and crusty eyes.

JESHIYA

Why?

The room is tiny. Murals on the walls. One of a large snake, but we'll bring more attention to that later.

She puts on her dress. It's thick fabric with Mayan patterns.

INT. ANCIENT HUT- MORNING

We see the home; a "cozy" two bedroom hut made out of mud and lumber.

We can see her mother, MARY(49), in the kitchen kneading some dough. The clay counter built into the wall.

CLOSE UP: Triangle ventilation holes light the beautiful dough. The golden waves illuminate the flour.

MARY

Morning.

JESHIYA

Hey mom.

She looks out of the triangle mini windows.

JESHIYA (CONT'D)

Where's dad?

MARY

He's in the shop working on something.

JESHIYA

Hmm.(Beat.) I had a weird dream again. Someone was falling into a river from some giant structure. It was hanging high above the water.

Mary focuses on the mission at hand and continues kneading.

MARY

What do you think it means?

JESHIYA

I don't know.

EXT. JOE'S SHOP- CONTINUOUS

The morning light is beautiful in this valley. The property is on a massive lime orchard.

JESHIYA walks up to JOSEPH(57). He is nailing the support brace between the legs of a long table. It's low. Made for one to sit on the floor while eating.

JESHIYA

I'm going to work.

JOSEPH

I'm making this for dinners with your friends. Since it's becoming a regular thing. Eating all my food, and squawking endlessly.

JESHIYA

Would you say we were squawking, if we were men.

JOSEPH

If their laughter was as high pitched and slicing as all of yours? Yes.

JESHIYA

(Looks at the table.)
It looks good.

She gives him a hug and a kiss.

JESHIYA (CONT'D)

I love you, pa. See you tonight.

A bearded scruffy haired elf, about one fourth the size of a human, runs out of the trees. A "cave man" with the dimensions of a testosterone abusing child.

He sprints up to JESHIYA and hits her with a jumping side kick. Because of his tiny stature he ends up kicking JESHIYA on the left side of her pelvis.

JESHIYA (CONT'D)
Ow! Get the fuck out of here!
Xthutelemoinc!(Curling her lips
in.)

Jessie faints a kick. The little guy squares off.

JOSEPH
Go get him something to eat.

INT. KITCHEN- CONTINUOUS

Jessie walks in. Her mom continues cooking.

MARY
It's on the table.

Jessie walks over to the table to grab the bowl placed on the side nearest the door.

MARY (CONT'D)
You wanted a Bokwji.(Book-wuh)

EXT. JESHIYA'S HOUSE- CONTINUOUS

XTHUT is eating his food, crouched like a frog. Just like a frog.

He has a joint in the middle of his spine. It allows him to bend his head down to the ground, while his legs remain upright in frog pose. A bump on his back protruding upwards, like a traffic cone.

The rows of lime trees stretching out in all directions. She walks the dirt road leading out of the property.

A crew of lime pickers are at a section around the middle of the road. Almost perfectly in between the small home and the entrance of the property. The orchard is massive.

The spot where the crew is working is marked by about a hundred wooden crates.

A young man exits from the row of the trees. His broad shoulders supporting the clay tub he's carrying. It's filled with limes.

His brown skin glistening from the sun. A white cloth covering his head. This is JUDAH(19), and he kneels down to carefully dump the limes into a half crate, making it a full one.

He stands as he pulls off the sweat soaked rag. He spots JESHIYA.

JUDAH
Hey, you going into town?

JESHIYA
Yeah. Come on.

JUDAH
I'll meet you there.

They smile at each other the whole time.

EXT. TOWN- DAY

The town square is amazingly lush this time of year. It's late spring. The market is set up around the outer walkway. Everything is bright and shining.

The large marble planters have beautiful trees in them with brilliant neon blue leaves. A species unknown to us in this world.

JESHIYA enters the square through a crowded corner. There is a food stand there. It must be good.

Instead of walking around the outer edge where the market is, She chooses to cut diagonally through the inner square.

The walk-ways have amazing patterns laid into the stone.

In the middle is a great gazebo made of gold.

A priest is speaking to the people from this structure. Standing tall in his maroon robe and large gold chain. Slick black hair tied up in a pony tail. There are animal bones in his ear lobes and a tooth in his nose.

PRIEST
The spark that makes us a living,
moving, breathing thing. It must be
sacrificed back to nature. Back to
the gods...

JESHIYA circles around the gazebo. She can hear the subtle mumbles of frustration in the crowd.

INT. COFFEE HOUSE- CONTINUOUS

The place is packed. Long tables, low to the ground, covered with cups of alcohol laced espresso.

Every table is holding a men's battle royal of theological and political arguments. The participants sitting on tasseled pillows, wagging fingers and waving hands.

About a dozen roaming cells make their way through the humanity. The waitresses trying to clean and take orders.

Large windows with metal bars illuminate the establishment.

JESHIYA heads towards the back. She spots a curly headed young man smiling at her. This is ARIK(19), Jessy gives a small smile in return.

YOUNG MAN #1

The leeches think the answer to everything is killing every fine female in the fucking city!

PAUL

These priests have made a routine out of something grotesque. The book of Prosperity tells us we are only to sacrifice when absolutely necessary.

Their conversation fades to the background. Jessie reaches the kitchen in the corner of the hall. A group of women are serving the coffee, while others walk up, drop off empties and take the filled clay cups.

One of the waitresses is Jessie's best friend MAYRA(19).

MAYRA

Hey, Jessie.

JESHIYA

Hey.

She makes that I'm in trouble face. Mayra smiles. Jessy gets to the counter.

The owner is cooking a humongous pot of stew.

JESHIYA (CONT'D)

It's busy today.

COOK
Hurry up! Stew is ready!(yells to
the crowd)

Hands shoot up, holding up money.

He starts serving the soup into clay bowls.

Jessie starts delivering soups.

PUAL
They're trading the bulk of the
crops for weapons, then sacrificing
our people for more crops!

An old drunk man looks over towards them with hate.

OLD MAN #1
Cease that talk!

PAUL
Excuse me, old timer?!

We glide towards the ceiling. (Cue pop upbeat song.)

--

We fast forward through their work day.

--

It's closing time now. The place empty.

Waiting by the counter is Jeshiya, Mayra, and a third girl
named Quilla(17). Tall, skinny, Macy Grey looking girl. Pork
chop sideburns.

MAYRA
Your house, Jessy?

JESHIYA
I think we need to give my dad a
break. He's going to have a
surprise for us.

QUILLA
Your dad is sexy. When are-

JESHIYA
Quiet.

The fat man that was cooking enters the hall from the back.

JESHIYA (CONT'D)
 You know I hate it when you do
 that!

COOK
 (Grins.)
 It's my office.

INSERT CUT:

EXT. OUTHOUSE/ BACK OF THE RESTAURANT- A FEW SECONDS AGO

You know what it is. Homeboy counting money while he's taking
 a shit.

BACK TO:

INT. COFFEE HOUSE- DUSK

He starts dispersing the fabulous- shit covered- moolah.

EXT. VILLAGE SQUARE- NIGHT

Far into the shot we see Paul in the solarium debating the
 priest who was there in the morning. Lanterns light up the
 square. The golden gazebo reflecting a beautiful orange from
 the flames.

She stands next to Arik, who purposefully stood at the back
 of the crowd. He's trying to play the shy guy.

She steps up to see the show for a bit. She waits a bit, then
 walks home. Arik watches another opportunity slip away.

INT. JESHIYA'S ROOM- CONTINUOUS

Jeshiya stands in front of one of her murals. She has a brush
 in one hand, a clay bowl in the other. Mary peeks in the
 door.

MARY
 You're going to change that one?

JESHIYA
 Considering it.

MARY
 I like that one.

JESHIYA

Which one would you suggest then?

Mary immediately turns directly to her least favorite: A giant python with an Aztec pattern in it's scales.

Swirling around the wall like a sort of race track.

Inside of certain snake loops are different animals.

JESHIYA (CONT'D)

No.

MARY

Fine.

JESHIYA

I'm going to say something tomorrow. When they start debating.

MARY

Why would you want the troubles of that job, Jessy? Go-

JESHIYA

Don't say it, ma.

MARY

Alright. Goodnight.

INT. COFFEE HOUSE- MORNING

The hall is suspiciously quiet.

Jessy can feel the tension as she walks in. She walks up to the wait staff. Mayra and Quilla approach her.

JESHIYA

What's going on?

QUILLA

Paul won the election last night.

MAYRA

Here he comes.

Paul and his entourage enter the establishment. Smiles all over their faces.

PUAL

How is everyone this fine morning?
The gods have blessed us-

OLD MAN #1

Shut your mouth, and eat your blasphemous words! You know nothing of the gods!(Takes a drag from his loosely rolled and stringy cigar.) It's better you just shut your mouth instead of speaking with that mutton headed hubris- (Points his big cigar at the group.) Idiots, for following this man!

Jessy is now delivering cups of coffee around Paul's group.

PUAL

(Cuts him off.)

Maybe such conversations pain you because of your cowardice sensibilities.

OLD MAN #1

Who are you calling a coward!?

The old man stands up.

PUAL

It used to be, a man could run for office and not be treated with hostility by the opposition.

The old man wants to approach. He's held back. Young Man #1 gets in front of Paul. He almost knocks over Jessy.

JESHIYA

Hey!

OLD MAN #1

You think you know better than the elders?! You whine like a newborn! Sergey will kill all of you after the next election. Born without loyalty!

Arik takes this opportunity to rebuttal. Jeshiya stops a bit to enjoy the show.

ARIK

He (Points at the old man.) doesn't want to stop the sacrifices, they do not affect an old man with no family! He speaks about faith. He?! An old man who only worships money! Ha!-

YOUNG MAN #1

(Interrupting.)

You refuse to show us any respect or good will, why? Is it for questioning the validity of the institute's story? Because we refuse to blindly accept the supposed sanctity, of a forced upon hierarchy.

JESHIYA gets bumped by the Young man's gesturing arm. She drops the tray of cups. Arik jumps at the chance of helping her clean up.

Jeshiya stands back up with her tray of broken clay. The place quiets back down.

ARIK

Are you okay?

JESHIYA

We must question even the most sacred texts from time to time! Live on both sides of everything. No matter how wrong you think it might be.

OLD MAN #1

See, now you've upset the young lady!

Some of the crowd laughs.

MAYRA

Why can't she voice an opinion?!

COOK

You two! Get back to work! (Makes announcement.)
Who ever wants to keep bickering, take it outside!

CUT TO:

EXT. TREELINE, FORREST- DUSK

JESHIYA walks up to a wall of towering trees. A wall of thousands of California redwoods. Giants that Jessy and Judah have seen a thousand times.

Judah stares at her. The expression of awe, at what should be nothing new to Jessy, worries him.

JUDAH

There's something not right with you. You are aware of that, aren't you?

JESHIYA

I have been traveling to strange places in my dreams. I've seen a structure taller than this tree. Made entirely out of something like iron. Painted white. The cuts were so precise.

JUDAH

What was it?

JESHIYA

I don't know. (Sighs.) I just need to do something. I'm seeing horrible things that seem like they're from a different world... I feel like I have a message in here. (Points at her head.) Not to help. Not for anything other than to get it out of here. (Beat.) And into the hands of someone who understands it. But no one wants to listen. There's something that's supposed to happen. It'll only happen when I get my message to whoever it's meant to reach.

JUDAH

There's something not right with you. (Sigh.) Let's get back to your home.

JESHIYA

Remember when we used to run into this forest until one of us got too scared to keep going?

JUDAH

(Thinks, then grins.)

I was only trying to go somewhere private so I could kiss you. Why? Should we do it again for old times sake?

JESHIYA

(Thinks.) I am not what you want, Judah. You want children. You want a servant.

JUDAH

No. I just want you to be my wife.

Jessie continues staring into the forest.

JESHIYA

You go. I'm going to try and make it to the other side of this. Maybe the answer to my problems lie there. (Smiles)

JUDAH

I'm going with you.

JESHIYA

No. If you're unproductive in the morrow, my father will blame I.

She starts walking into the woods.

EXT. FORREST- EARLY MORNING

JESHIYA awakens. It's still dark out. She stands up. The massive tree roots look more menacing than she remembers. More twisted. Everything is quieter.

Something takes a step towards her, a small distance away. JESHIYA is panicked.

A pale elderly man in a robe appears from behind one of the trees. He removes the hood. A tattoo of a cobra's head is on his forehead with it's body running straight down his face and neck.

COBRA

What's going on?(Casual greeting.)

JESHIYA

(Stand-offish.)

Nothing. Just walking through the forest.

COBRA

Are you hungry?

JESHIYA

Uh.(Beat.) Yeah. I'm starving.

COBRA

Come on.

They walk to the foot of a mountain. Vines stretch up the base. Cobra moves some vines, revealing the mouth of a cave.

There's a light coming from inside. JESHIYA's eyes widen.

INT. COBRA'S CAVE- CONTINUOUS

Inside of the cave, the walls are covered in beautiful charcoal artwork. The yellow stone lends itself perfectly to the giant black bird, painted on the ceiling of the cave.

Patterns resembling dreamcatchers adorn the walls. With different animal heads atop each "catcher".

The yellow light source looks like some type of giant prehistoric bulb. The bulb is connected by a large copper cable insulated with leaves to a clay pot with a copper pipe sticking out.

JESHIYA

What is this? (Picks it up.)

COBRA

Don't touch it!

Flesh sizzles as JESHIYA screams. JESHIYA drops it. The bulb bounces on it's base and falls to the floor, shattering.

We're in pitch black.

JUMP CUT TO:

INT. COBRA'S CAVE- CONTINUOUS

Cobra light's the final candle. JESHIYA is inspecting the bandages on her hands.

JESHIYA

I am so sorry.(Beat.) What was that?

COBRA

Gods.

JESHIYA

Gods?

He brings a candle over to the table and sits.

COBRA

Do you believe in things you can't see?

JESHIYA

I suppose.

COBRA

What if I said to you that there are not only big gods, but little gods also. We are living on a god. Being nourished by another god, that looks down upon us. And everything is made up of an infinite number of little gods, all of which (the big ones and little ones) make up "The God". Which includes us.

JESHIYA

I found no sense in that, sir.

COBRA

We are all gods. From the infinitely small gods on us, in us, composing us, to the infinitely giant one, made up of all things in the universe.

JESHIYA

We all make up the one god? (Cobra nods.) How do you know this?

COBRA

I just do. It's a feeling. A feeling I had, after I found something.

--

They venture behind a curtain at the back of the cave. The cave is massive, stretching further than the candle's light. The ceiling gets taller, walls further apart.

We can see another massive curtain in the shadows, deeper into the cave. Who the fuck knows how deep the cavern goes.

We notice the drawings are more frightening. A lot more savage. Like he drew these in a drunken rage.

People killing people. Childlike drawings of modern warfare. The tanks, the missiles, a mushroom cloud. The giant black bird is painted to be the same size as a town. It is breathing flames on it.

There are human bones piled up against the walls, dozens of them.

They reach it...

A table, adorned with flowers. Hundreds of beautiful flowers.

A gigantic bipedal creature lays on the table. Ten or eleven feet in length. His skin is obsidian black. It has the giant face of a jackal.

JESHIYA

What the fuck is that?!

COBRA

A guide. This one was named Malsum. He and a few others came here millions of years ago, to guide us... (Points to a painting of a black rectangular ship over a forest.) It was said to be the size of a city. Floating in the sky. Appeared out of thin air; the instant displacement of the air in our atmosphere made the sound of a million horns blasting at once.

JESHIYA looks at more of the paintings.

COBRA (CONT'D)

They picked up animals. Barely recognizable to us today. Brick red tigers with no stripes, a bear with purple fur. (Beat. Cobra looks up.) A giant black bird. These animals were put into a machine.

JESHIYA notices the flowers are cut from the stem.

COBRA (CONT'D)

Some of these flowers were cut before you were born.

JESHIYA adds that to the list of weird things Cobra has just said.

Cobra continues to light candles along the walls. There are ancient bird figurines that look a lot like airplanes.

Against the far wall of the cave, beside the other curtain, is a machine. It has glass domes connected by brass pipes. It stands vertically, like a tower. A dome at the very top, an incubator of sorts. A waterfall of pipes leading down, and splitting to two more domes.

JESHIYA begins to feel something.

JESHIYA

Something is wrong.

COBRA

It's the meat. (Points to an area
on the monster.)

There's a piece of flesh missing from the calf. The slice off of the pitch black skin exposes the fibrous and fatty flesh, but it has a silver and polychromatic shine.

JESHIYA tries to steady herself on the table, but passes out too quickly.

FADE TO BLACK.

END OF ACT I.

ACT II.**EXT. FORREST- EARLY MORNING**

JESHIYA opens her eyes. She's been left under leafy branches. Cobra must have made her a shelter. She sees a little river snake on her hand, she remains calm, waiting until it slithers off.

She sits up and looks around.

Through some trees she sees the edge of the forest. She stands, legs wobbling. A layer of leaves and dirt partially shed off.

EXT. STREAM- CONTINUOUS

A small crowd has gathered near a stream. We can see this from above. A break in the foliage shows us the scene.

A man in clothes made from camel's hair, stands in the middle of a mellow brook.

We close up on his face. It's covered in bee stings, along with his arms. JESHIYA picks a high spot where she can listen to the strange man.

JOHN

Happiness will bring about the end.
A great beast with four heads.
Consumption, lust, pride, greed.
All living things will pursue the
greatest happiness they could see
their way to; but they will be
marvelously short-sited. They will
be consumed by the physical; and
their morals guided by the
impossibly supernatural. They will
completely forget(Beat.) Happiness
comes from figuring out what it
truly means to be human. Nothing.

He lifts a wooden plate up to one of his disciples face.

There's a mound of yellow powder. The disciple takes a giant nervous breath.

He's handed a wooden pipe. John drops a bunch of the powder into it. A helper brings a burning matchstick. The disciple brings the pipe to his lips.

He inhales. Closes his eyes. Exhales the smoke and begins screaming. He then begins to have a seizure and falls into the water. John is there beside him holding his head up.

JESHIYA is watching in awe. It takes about fifteen seconds of violent shaking to exhaust the trip. John picks him up. The "baptized" opens his eyes. The experience him changed her. The eyes portray euphoria and wonderment.

JESHIYA gets in line.

MONTAGE: We see many. Inhale, exhale, seize up, and scream. Many.

WE CUT FORWARD:

It's finally JESHIYA's turn.

She steps into the water. We see her feet enter and gingerly walk on the sharp rocks in the river bed.

Jessie walks right up to John, who can see this young lady is not like the rest of the people who have gathered.

JOHN (CONT'D)
What's your name?

JESHIYA
JESHIYA.

John looks into her eyes.

JOHN
Okay.

JESHIYA lifts the pipe. The crowd has shrunk to a dozen people. There are two kids in the background who have the patience to still be dumbfounded, this many people in.

John drops the powder in, lights it. JESHIYA inhales deep and exhales the white smoke. She closes her eyes and holds her arms out, as if accepting the trip to come from the heavens. She stays this way. John prepares himself to catch her.

JESHIYA
(Eyes still closed.)
A network. From suns to earths,
from humans to bacteria. We are all
one. One God. Multiple gods, at the
same time. Destined to die. But we
are all a part of a living thing
that will last forever.

Everyone there watches in amazement.

JOHN
That is amazing.

The two kids in the background have seen over two dozen people get "baptized", and none have been able to handle the side effects enough to stay on their feet. Let alone speak coherently.

JESHIYA still has her arms out. Everyone including JESHIYA are as statues. The beautiful ambient noises of nature make the awkward silence a little more unsettling. John walks around JESHIYA to talk to her face.

JAMES (O.S.)
How is she standing?

JOHN
(Whispering to JESHIYA.)
I want to know what you see.

JESHIYA's eye lids open, revealing only the whites of her eyes. The retinas roll down and look into John's eyes for a brief moment, and roll back to white.

JESHIYA stares at the people with this horrifying gaze. Her mouth strangely opens to a gape. Then closes. As if the spirit is learning how to use it's new mouth. It opens.

JESHIYA
We are alive at the same time as other suns... As other earths. As other universes (Still staring into the ceiling of her orbital sockets.) We might die tomorrow. Our entire galaxy might die tomorrow. But we lived. We lived with many others in this flash of time. Many other planets. Many bacteria. We lived in a moment. Inside of a God.(Beat.) For one moment- We are all living. And we are God. Collectively- the act of living, all- in this moment. This is God.

JESHIYA pauses. John is listening in front of her, a bit worried. One of his assistants walks up.

ASSISTANT
(Whispering)
Shouldn't she be out?

JOHN

Yeah. Who made us?(Asks JESHIYA in a panicked tone.) Why are we here? Where are you getting this information?

JESHIYA

(Eyes still rolled back.)
Something smaller than nothing, made everything. We are here for nothing. We are here for everything.

John looks at his helpers around the river bed. The two kids by the tree haven't taken a breath.

JESHIYA starts shaking a bit. They all get spooked and start to watch carefully.

She vanishes. The water that fills the now empty area where her feet were makes a noise. Other than that, complete silence.

The shot from the sky shows the people look each other. Then she reappears and melts into unconsciousness as if her body was being held up by invisible puppet strings.

CUT TO:

WE OPEN OUR EYES.

POV: We see the old assistant screaming something at us. We can't hear her. The sound returns.

ASSISTANT

RUN!

Behind her we see that the crowd has grown violent. Trying to push past John and his assistants.

ONLOOKER #1

She's a witch!

The crowd starts chanting the same thing.

Her eyes flicker. The assistant still in our face.

ASSISTANT

RUN!

She gets up and looks around. The crowd stops for a second.

She begins running. The crowd breaks through. Jessie is now running for her life.

The trees providing cover. We can hear the yells.

LYNCHER #1 (O.S.)
She's over here!

She keeps running.

EXT. TRAIL/ ROAD- DAY

JESHIYA is taking the main road into town. Fields of wheat line both sides of this twelve foot wide dirt path. Far in the distance we see a city of sand colored buildings on a hill.

She can see the smoke from the restaurants and blacksmith's ovens. She's exhausted. The sweat glistening on her face.

Her big butt keeps walking.

Besides the city, there is nothing but short wheat grass and blue skies ahead.

E./I. JESHIYA'S HOUSE- NIGHT

The large lime orchard. The windows at the end of the massive "drive way" have a steady orange glow.

The table that Joseph built is has a group of young women sitting and arguing loudly with each other. The wait staff from the restaurant. A young woman with a very tall afro, spots JESHIYA at the entrance.

ALTIZA
There she is! Thank the gods!

MAYRA
What happened?!

QUILLA
Your mom is going to beat your ass!

Mary and Joseph exit Jeshiya's room. Their faces frozen in shock. Their mind going through elation, anger and everything in-between.

Everyone is still. Everyone silent.

JESHIYA
Hi.

QUILLA

Please tell me you were out getting
yam, while Judah was out looking
for you like a lost little puppy.

The girls on both sides of Quilla smack her in the arms.

JESHIYA

No.

JOSEPH

What happened to you?

JESHIYA

I went out to the woods. I don't
remember falling asleep, but I
remember waking up underneath
leaves and branches. Like someone
covered me. Then I walked to some
river. There was a guy dunking
people into water, so they can
"remember" the moment. I inhaled a
powder that gave me a message. God
is not a separate entity but this
network of living, and dying, and
birthing universes. The one we're
living in. Us, the galaxies, suns,
and earths. When I woke from the
message, they started yelling witch
and chased me through the woods.

JESHIYA pauses, awaiting a response to the story.

QUILLA

You're starting to sound as crazy
as Kamai.

INSERT CUT:

EXT. TOWN- DAY

We show "Crazy" Kamai. He's in the town square, screaming at
the crowd who are out for a leisurely stroll. One man is
standing there enjoying the show.

KAMAI

We are all plants under the sun!
You see that sun?! You see that
sun?! (Asking his lone audience
member.) You better turn around
before I make you suck my dick!

Just like that, he loses his only patron as the man immediately runs for his life.

BACK TO:

INT. JESHIYA'S HOUSE- CONTINUOUS

Mary walks up and hugs her.

MARY
You smell like shit.

The room laughs.

JESHIYA
Do you know what this means?! It means we are all a part of God! No matter how similar or different your life is to some other creature's. Your one special attribute is being alive, even for a second, in the body and life of God. In his cosmic blood!

The place goes silent again.

JOSEPH
(Genuinely curious.)
In his dick?!

The whole place erupts into laughter again. JESHIYA gets crushed by their response. Someone gets her a drink.

Judah enters the room.

QUILLA
Hey! Your husband is here!

Judah's actual wife comes in behind him. Some more awkwardness.

JUDAH
Where were you?

JESHIYA takes a drink.

JESHIYA
In the forest.

JUDAH
We thought you were dead!

JESHIYA
 (Confused.)
 I've been gone a day.

JUDAH
 You've been gone like a month,
 Jessy!

JOSEPH
 Hey! She doesn't have to answer to
 you!

JESHIYA
 (To anyone.)
 Wait! How long was I gone?

JOSEPH
 (Ignoring Jessy.)
 She is my daughter!

JESHIYA
 How long was I gone?!

JOSEPH (CONT'D)
 (Still ignoring.)
 You have your wife!

MARY
 Stop! You- (hugging Jessy again.)
 You disappeared for over a month.

JESHIYA
 How?!

The room is wondering the same thing.

JOSEPH
 She was probably out there like
 some whore!

MARY
 Shut up!

JOSEPH
 She pretends not to remember. She
 will get stoned for this!

JESHIYA
 I was just in the woods!

MARY
 For four weeks?!

JESHIYA
 I guess!

JOSEPH

They are going to come here!-

MARY

(Furious.)

Stop! Everyone needs to leave!
 Jessy, eat some fucking food. We're
 going to talk about this tomorrow!

FADE INTO:

INT. JESHIYA'S ROOM- CONTINUOUS

JESHIYA lays on her bed. She's exhausted, but her mind is still racing as she stares at the ceiling of her room. She closes her eyes.

DISSOLVE TO:

DREAM SEQUENCE-

INT. APARTMENT, FUTURE- DAY

JESHIYA is getting walked through a futuristic apartment. A small man with a piece of glass, A hologram tablet, is selling JESHIYA the place.

An entire wall in the living room is the television. It's paper thin like a digital wallpaper. The are glassy, and look like they are made out of plastic.

Outside of the window, teens in red shirts are fucking. Hard fucking. Out in a massive indoor field. In the grass, in a large heard, like animals.

They are all in a uniform of sorts. Red tank tops with black borders and red shorts.

The older people in the apartment watch tv, their uniforms are slightly different. The same color scheme, except shiny with a maroon trim and sleeves.

TOUR GUIDE

There are mandatory mating times because of the low population levels... The one thing we have in common with the rich... Except they wear blue shirts, and their places are a lot bigger.(Laughs.)

CROSSFADE:

EXT. FUTURISTIC HIGHWAY- NIGHT

We see a flash. Black skies and rain.

The auto-driven helicopter cars zip around a neon lit building, sitting atop recycled wind energy towers. Their bases under water.

BACK TO:

INT. JESHIYA'S HOUSE- MORNING

In her gloriously beautiful morning self, Jessy steps out of her room.

Joseph and Mary are sitting at the table.

MARY

Sit down.

She sits.

JOSEPH

(Extremely disappointed.)
My child, what have you done?

JESHIYA

I just took a walk in the woods!

MARY

We heard about the incident at the stream. The towns people were here, looking for you.

Jeshiya thinks about it.

JESHIYA

(Her eyes wide.)
I have to leave.

Joseph wants to cry. Mary lets a couple of tears escape.

INT. JESHIYA'S ROOM- CONTINUOUS

She packs her weird satchel.

EXT. JESHIYA'S HOUSE- CONTINUOUS

Jessy steps out of the house, brimming with confidence.

She suddenly jerks to the side, completely evading the little guy's kick. She simultaneously punches him clean in his little jaw.

The poor little dazed fella recovers quickly. He looks up at her with a look of shock.

Jessy then proceeds to walk out towards the world like the fucking Wxman.

EXT. COBRA'S CAVE- CONTINUOUS

It took JESHIYA two whole days, but she found the cave again. She carefully let's herself in.

INT. COBRA'S CAVE- CONTINUOUS

JESHIYA finds the same table in the back. The monster is gone. Silver liquid pools in the middle of the table. It looks similar to liquid mercury.

She spots Cobra, working on the vertical machine. The one with the glass domes and cascading copper pipes. The curtain by it is now open. She gets closer.

--

THE DISMEMBERED BODY OF THE MONSTER is strung up to the rim of another extension to this massive cave. Held there by a copper rope.

The cave behind the dismembered "god" has massive diamonds protruding from it's walls.

We follow the cable holding the body parts up. It leads to the machine.

Cobra is hastily putting the finishing touches on the "ornament".

COBRA
(Without turning around.)
Perfect timing.

JESHIYA
What did you do to it?

We see the head of the beast at the very top of this grotesque "doorway" Cobra's made.

COBRA

I allowed its flesh to serve a purpose. When I sent the gods of light through its body, it started disappearing.

Jessy can't stop looking at the beast. Cobra continues as he works.

COBRA (CONT'D)

Me and you are dust, and to dust we shall return; a dust, eternally fertile, and destined to fall perpetually into new, - (grunts as he ties the wires together.) - beautiful, forms. (Beat.) Time has made no impression on this creature. Maybe it can be used for us to triumph over time. The reenergized atoms and the crystals, might make a doorway.

JESHIYA

A doorway to where?

COBRA

Anywhere. (Beat.) Everywhere.

He turns to JESHIYA.

COBRA (CONT'D)

Are you willing to take this journey?

JESHIYA

Do you know where I'm going?

COBRA

I don't.

Jessy thinks about it.

COBRA (CONT'D)

I have to stay here, in case something goes wrong with the machine.

JESHIYA

What happens if you can't turn it back on?

COBRA

I don't know.

JESHIYA processes again. Cobra waits.

JESHIYA

Okay.

COBRA

Stupendous!

Cobra walks over to a big crank lever beside the machine. He begins turning it with both hands. There seems to be a fair amount of resistance.

We look at the dismembered flesh. Nothing is happening.

Cobra is turning the lever. Getting exhausted. Nothing is happening.

BAM! Little parts of flesh start twitching. Fingers and toes moving rapidly. We see the head at the top. It's eyes are rapidly blinking. The snout's lips curling.

Cobra keeps going.

The snout opens, showing the black tongue and gums along with the teeth. Everything is furiously shaking and jiggling like some macabre windchime.

Beams of light start shooting out of the flesh, beaming off of the crystals and connecting in the middle of the "door". More start webbing off of those initial beams connecting to each other. The doorway starts resembling a dreamcatcher.

JESHIYA is in awe. Cobra cranks away.

The beams grow. The pieces of cadaver go from rattling, to vibrating, to perfectly still. They grow until the mouth of this section of the cave has been engulfed by a wall of blinding light.

COBRA (CONT'D)

(Still turning the crank.)

Go! Go now!

JESHIYA looks into the portal, or doorway, or whatever the hell you want to call it. JESHIYA starts stepping forward. Her face has the look of someone walking straight into traffic.

COBRA (CONT'D)

Fucking go!

JESHIYA slowly steps into the void.

FADE TO BLACK.

INT. BEDROOM- MORNING

EYELIDS SNAP OPEN.

JESHIYA

No!

POV: A modern ceiling. We pan towards the window. We can see a beautiful morning through those new energy saving windows. The skyline of a city under the gorgeous blue sky.

HE, yes HE, shoots up to a sitting position. He looks around at this alien environment. Our modern world. The "black mirror" hanging on then wall. She can sort of see in the dark reflection that she is now a young strapping black man.

The walls are brick and painted over glossy white.

GIRL (O.S.)

What is it?

JESHIYA is startled.

JESHIYA

(To himself.)

Where am I?

GIRL

(Still trying to sleep.)

What are you talking about?

JESHIYA

(Mumbling.)

What the fuck?

A cell phone on the night stand beside him receives a message. The phone lights up, showing a picture of the girl laying next to him. He picks it up, not being able to comprehend what this tiny piece of black glass is.

He gets out of bed.

The closet is open. Looking through the clothes, He stops at a set of female scrubs.

INT. KITCHEN- CONTINUOUS

We can see the ill-fitting scrubs are obviously the girl's. He walks into the modern kitchen. Explores the counter. Seeing what is inside all the cupboards.

The refrigerator kicks on, the noise scares the crap out of him. He notices the handle and slowly reaches for it. He then slowly opens it.

We see it's contents: Yogurt, lunch meat, cheese, coconut water, Some leftovers, etc.

He sees a window. The trees surrounded by concrete. The tall metal light posts.

He walks towards the door. Opens it.

I./E. STREET- CONTINUOUS

We stay inside as he walks out in a trance. Looking everywhere in a childlike wonder. He looks up at the sky as he keeps walking forward.

WHAM!

A large vehicle brutally flattens our poor JESHIYA.

SMASH CUT TO:

INT. COBRA'S CAVE, PORTAL- CONTINUOUS

Out of the portal, JESHIYA shoots back out and on to the ground, face first.

She picks up her face and takes a second.

JESHIYA
What the FUCK?!

COBRA
That was fast.

JESHIYA
What the FUCK?!?!

COBRA
What did you see?

JESHIYA
I-I don't know. What the?

INT. COBRA'S CAVE, TABLE- CONTINUOUS

JESHIYA is frozen. Eyes are crazed as she stares at nothing. Processing everything that has just happened.

Cobra places a plate of food on the table. JESHIYA reaches for it absent-mindedly. She stops and looks at Cobra suspiciously.

Cobra notices but can't help and continue looking at her like a jeweler studying a precious stone.

COBRA

(Matter of fact way.)

It's elk.(Beat.) There's no need for those experiments anymore. You helped me out tremendously.

JESHIYA

(Stuffing her face.)

Not like you g-(swallows)gave me the option.

COBRA

I couldn't afford a no. I had a theory that it's flesh would react to your internal gods. Which it did. Your mind traveled somewhere. Do you remember anything from that time?

JESHIYA

(Mouth full of food.)

I didn't remember anything until I got home and fell asleep. I saw an ocean. Giant iron trees that had pods sitting on top of them. Some of them connected. I don't know. The real problem is that I traveled in front of some wackos who want to kill me for being a witch.

Cobra's eyes are gazing psychotically. His face frozen still.

JESHIYA (CONT'D)

(Getting scared.)

What?

COBRA

Tell me more about the vision.

INSERT CUT:

THE SKY IS BLACK. THE WATERS ANGRY, MY FRIENDS. A HUNDRED METAL BEAMS FROM WIND TURBINES, ARE NOW SUPPORTING A CATERPILLAR SHAPED HOUSING COMPLEX.

--

We see JESHIYA's face again. Thinking.

JESHIYA

I think the people there were endangered. They had mandatory mating times. They would have sex out in a field, like animals.

COBRA

Humanity has nearly been extinguished on multiple occasions. Our temples broken. The most advanced culture almost succeeded in reaching other stars. They almost succeeded in killing our host, also. Our mother.

Cobra contemplates how it's possible for a race of animals to rise up like a plague, and kill it's very creator.

They pause to eat. JESHIYA looks up at Cobra.

JESHIYA

What happened to them?

COBRA

Nature took them over.(Beat.) Earth restores it's children for another opportunity. We had Guides, once. That creature I have tied up there was a guide. We wiped them out a long time ago.

JESHIYA

Why?

COBRA

That is what I need you to find out, JESHIYA. I need you to go back to this planet-

JESHIYA

Wait. I'm-, I mean, how do I control where-

COBRA

I need you to try. Think about going five hundred thousand years back. I need you to find the guides. Find out how they killed them, and why.(Beat.) Can you do that for me?

JESHIYA

I'll try. (Long beat.) Hey, I just realized, I don't even know your name.

COBRA

Just call me P.Diddy.(Beat.) Are you ready to go back in?

JESHIYA hesitates a bit. She intensely locks eyes with P.

JESHIYA

I was born ready, mother fucker.

SMASH CUT TO:

INT. COBRA'S CAVE, PORTAL- CONTINUOUS

Cobra is cranking the machine. JESHIYA stands in front of the wall of light. She takes a step forward.

I./E. TENT- MORNING

Jessy wakes up. She looks like herself. The tent looks like those in Mongolia. A large beige canvas dome. Ornaments, canteens and other pre-industrial items hang from the dark wooden ribs of the tent.

She sits up. Quickly realizing the large fur blanket was protection from a bitter chill in the morning air.

She finds a pair of fur boots and a fur coat. Like the tent, the clothes are almost identical to the ancient Mongolian style.

--

Stepping out of the tent; we see behind her and her home, the far stretching field of green pastures and tents. Far away is a glimpse of a giant snow tipped mountain.

A small boy runs up to her and takes her by the hand. This is WILLIAM(7), he's wearing the same style fur coat. He even resembles Jessy a bit. They run up a hill. Jessy is smiling. It looks like the entire tribe is gathering on this hilltop.

We go above them and over the hill, past the crowd-composed curtain of perspective. It unveils the monster.

A twelve foot tall, white skinned creature. It's muscular humanoid physique leads up to a chest and giant shoulders covered in very tiny feathers.

The skin on it's belly, arms, and legs is almost translucent.

The feathers grow larger as they lead up to the giant owl head. Black feathers are striped into the white in a snow tiger pattern. Eyes are gargantuan.

Down the back are two rows of giant black and white feathers. Like the headdress of a Native American chief.

--

Horses are surrounding it. It unleashes a roar that rumbles the entire hillside. The archers on horseback are shooting arrows.

Jessy is horrified. She starts running towards the beast, the boy following behind her.

JESHIYA

Stop!

As she gets closer to the horses, the thunderous stampede starts shaking the camera.

JESHIYA (CONT'D)

Stop!

She jumps into the fray. Potential harm and death everywhere.

WILLIAM (O.S.)

Mama!

Jessy looks over to find the child is a couple of feet away, with horses barreling towards him. She jumps on top of the child and shells up.

The first two horses jump over them. The third isn't going to make the jump.

The giant violently swats the horse and rider to hell!

Jessy and William look up at the monster. Everyone stops.

Ready to witness what the monster will do with it's new hostages.

A man who looks exactly like PAUL, parts the surrounding crowd as his horse glides towards the open field. He's wearing armor over his fur. Beautifully plated leather armor. A large spear by his side.

PUAL
 (Yelling.)
 Woman! Why do you interfere with
 the killing of this beast?!

JESHIYA
 (Yelling back.)
 This is a guide! Sent to us from
 the cosmos!

PUAL
 Come here this instant!

JESHIYA
 No! I will not let you kill him!

Jessy is still hugging her apparent son.

PUAL
 Son, come here!

William looks up at Jessy. She looks down at him. The tiny child then looks at the giant, who is now kneeling next to them.

He is massive. This thing is horrifyingly big. Leaking silver blood through arrow wounds, arrows that are still in him.

PUAL (CONT'D)
 You are my wife, and you will obey
 me!

JESHIYA
 Why must you kill him?!

PUAL
 What has gotten into your head?!

JESHIYA
 They are here to guide us!

PUAL
 I do not need to justify myself to
 you! Her mind has rotted! Shoot
 her!

The archers all look at each other.

PUAL (CONT'D)
 I ordered all of you to shoot her!

They all aim and close their eyes as they let go of the arrow. Jessy turns around and closes her eyes, hugging her child as tight as she can.

She opens her eyes. Her son and her are engulfed in the shadow of the beast.

We see the dozens of arrows sticking out of his back. The monster lets them down gently.

Paul throws his spear, hitting the beast in the base of the neck. It drops back onto the spear. The spear hits the ground, almost severing it's head. It then tilts to the side, falling to the ground. The impact shaking the area.

PUAL (CONT'D)
Tie her up and take her to my tent.

WITHOUT AUDIO, WE SEE THEM TAKE THE CHILD AWAY FROM JESSY AS SHE FIGHTS THEM WITH EVERYTHING SHE HAS.

SMASH CUT TO:

MONTAGE: EXT. TENT- CONTINUOUS

The men carry her into the tent. She's screaming. PAUL follows behind them.

BONFIRE- NIGHT

Paul and his crew of monster killers are celebrating. Paul has a young girl on his lap.

INT. TENT- CONTINUOUS

Jeshiya's face is swollen. She's catatonic. Nowhere to go anyway, her wrists are tied behind her to the tents center post; and her ankles are tied together.

INT. TENT- MORNING

William sneaks towards a unconscious Jessy. Her eyes snap open, freaking the fuck out of little William.

He has a knife in his hand. She looks at him for a bit, then slowly moves to the side so he can cut the rope.

EXT. FIELD OUTSIDE OF THE SETTLEMENT- CONTINUOUS

Jessy is walking as fast as she can. She stops to look around. It doesn't look like there's anything for a eternity. An infinite green plain.

She looks back. We see Will following at a distance.

JESHIYA
You can't come with me!

WILLIAM
Why not?!

He starts to cry. He puts his arms up, reaching to be hugged, wanting to be picked up like when he was a baby.

WILLIAM (CONT'D)
I want to go with you, mama.

She looks at him.

JESHIYA
I'm not-

She pauses. Then goes and picks him up. They head back towards the town.

INT. TENT- NIGHT

Jessy gets ready for bed with her new son. She smiles at him. That tinge of sadness in her eye. She lays down.

William lays his head on her chest.

We see her eyes, The light illuminating the hazel.

FADE TO:

INT. TENT- NIGHT

She's noticeably older. Bent over as Paul thrusts into her. He's fat, with grey hair. He suddenly flinches. Then winces in pain as his right hand grasps his left arm.

He drops to the ground in agony. Jeshiya looks down. She immediately grabs a pillow and violently jumps to jam it onto his face. He labors through a sad attempt to push her off.

She's pushing down with all her strength. He stops moving.

EXT. VILLAGE SQUARE- NIGHT

The body has been placed on a wooden altar. It's set ablaze.

SMASH CUT TO:

INT. KING'S QUARTERS- NIGHT

The large room is made up of black curtain. A throne room. The throne is just a beautifully designed wooden chair.

Jessy is adorned in a beautiful satin garment. White and purple design. William is now a teenager. He's sitting on the chair.

Her demeanor has hardened. Her eyes are violent as she approaches William.

JESHIYA

His bastards lay claim to your crown.

William is alarmed by her eyes.

JESHIYA (CONT'D)

You don't have to worry about it. You will make an announcement, we shall move the kingdom towards the mountain.

EXT. VILLAGE SQUARE- NIGHT

We pan out of a sculptures' rendition of her pupil. The massive crowd gathered around her giant statue.

We can see that William is now king. Then we fly into into a wood and stone cabin. Inside, a very elderly Jeshiya lays in bed. Her eyes open, but dim. She fades away.

SMASH CUT TO:

BLACK. A WHITE DOT ENTERS OUR VIEW FROM THE LEFT. WE START TAKING STEPS TOWARDS IT. IT STEADILY GROWS, BUT NOW WE CAN GAGE THAT THERES A FIXED SIZE TO THIS GIANT CIRCLE OF LIGHT.

MATCH CUT TO:

INT. COBRA'S CAVE, PORTAL- CONTINUOUS

Jeshiya steps out of the portal. COBRA WAS STILL CRANKING THE MACHINE.

He stops and isn't really out of breath. She stumbles a bit. He quickly helps her to a chair.

COBRA

What did you see?

She's trying to gather her thoughts.

JESHIYA

Were you doing that?- (Beat.) I tho-

She gets up and hugs Cobra. Cobra's goes from uncomfortable to subtle enjoyment.

She moves back a bit to take a good look at his face. He's again uncomfortable with her proximity but helps her sit.

JESHIYA (CONT'D)

I thought you were a dream! I
thought this place was a dream.
This life.

She takes a look at her hands. Then she blankly stare at the "doorway". Cobra is grabbing a cup and clay pitcher. He then walks it to a different counter.

JESHIYA (CONT'D)

I lived an entire lifetime.

COBRA

What did you see?

JESHIYA

A lot. I had a-

COBRA

Did you see a guide?!

She snaps out of it and looks at him a bit startled.

JESHIYA

I did!

COBRA

What did it look like?

She thinks about it. Cobra pours the water.

JESHIYA

It was white, with the head of a
owl.

Cobra smirks as he looks at the ceiling. The giant black bird. He dumps a spoonful of some powder into a drink.

He turns around and walks it to her.

COBRA

How did they kill him?

JESHIYA

They seemed like regular arrows.

COBRA

That's impossible! Next time pay more attention!

Jeshiya's newfound strength won't tolerate that tone. Her face communicates this to Cobra.

They standoff. Cobra won't back down. He hands her the cup and sits beside her at the table.

JESHIYA

What happened to them?

COBRA

Who?

JESHIYA

The people I lived with.

Cobra stands up, grabs a candle, and walks into the cave that houses the portal.

INSIDE the portal--

We see a library of parchment scrolls. At least 10,000, placed on shelves that have been carved into the cave wall.

DINING ROOM--

Cobra comes back to the table with a ancient document.

COBRA

You made it into the archives. Good job.

JESHIYA

What's that?

COBRA

The ancient texts. It says here:
 "Queen Jeshi, formerly Queen Tamara. Legends of her bravery during the killing of POMOLA, God of the cold, allowed her to take power after the death of her husband King Paul. Also due to King William's inexperience. A strong leader. It was said she was divinely sent to prevent the killing of POMOLA, to prevent the end of the world.

(MORE)

COBRA (CONT'D)
POMOLA's body would break apart
under the earth, and out of him was
born the GIWAK. The man-eating ice
giants that eventually destroyed
the world."

Jeshiya is getting dizzy.

JESHIYA
They all died?

She falls flat on her face. Cobra continues reading to
himself for a bit.

COBRA
It would appear so. To be fair,
that was half a million years ago.

Cobra sucks his teeth as he finally looks down at poor Jessy.

COBRA (CONT'D)
You did good.

He looks up again at the monstrously colossal black bird
painted on the ceiling of the cave. From the ceiling, we look
down on cobra as he stares up with a smile on his face.

He then looks at the decapitated jackal's head, hanging at
the top of the "doorway".

COBRA (CONT'D)
We're on our way, Malsum. Your
sacrifice will not be in vain.

END OF ACT II

ACT III

FADE IN:

INT. JESHIYA'S ROOM- MORNING

Her beautiful eyes open for the last time.

POV: the ceiling looks familiar. The grey tiles, the sunlight through the gap between the wall and roof. The triangle holes in the wall.

She shoots right up to a seated position, realizing where she is.

JESHIYA'S HOUSE, LIVING/DINING ROOM.-- CONTINUOUS.

Jeshiya walks out of her room. Mary has her back turned to us. She's butchering something on the counter.

JESHIYA

Mom?

Mary stops cutting. Picks her head and turns. Jessy smiles the biggest smile. Her mom getting teary eyed. They run towards each other and embrace. Mary leans back in Jessy's hug to squeeze her face, checking if it really is her little girl.

Mary is a good decade older than the last time Jessy saw her.

MARY

When did you get here?

JESHIYA

I don't know?

JOSEPH opens the door and can't believe his eyes. His hole head and bear is now grey. He hugs his little girl.

They all sit at the table and eat.

MONTAGE: AN INAUDIBLE SEQUENCE OF FADES WHERE SHE LAUGHS, CRIES, AND REENACTS SEVERAL PARTS OF HER ADVENTURE.

INT. JESHIYA'S ROOM- DAY

Jessy is looking right at us, covered in paint. She steps back to inspect her work.

The mural is of Pomola, the giant owl. He is standing tall on a hilltop.

We fade to her writing on parchment. She soon has stacks of documents.

INT. COFFEE HOUSE- DAY

The place looks the same. It's a lot emptier. Only about ten people are there. A young man walks in.

He takes a seat at an empty table.

Across the room, we see a bearded man turn to look at him. The man stands in a severely drunken manner and approaches. It's Arik. Now in his mid-thirties. Life, it would appear, has fucked him.

ARIK

May I join you? My wish is not to disturb you with any commercial solicitations, rather to converse. You appear to be an educated young man. I too am well studied. Not much good it's doing me now. Though it does help understand the world better; that understanding leaves a poison in ones soul for which there is no remedy.

The young man stays quiet.

ARIK (CONT'D)

This thirst will be the death of me. I would do something terrible to whoever you wish for a pot of spirit. (He painfully smiles, showing his yellow teeth.)

The young man raises a bill. A young lady approaches the odd couple. The young man smiles at the girl. She smiles back.

The young lady takes the money to that familiar counter. The fat man is gone, instead there is an obese lady with an afro. It's a much older Quilla.

She looks over at Arik with disgust. The young lady brings back the pot of ale. The young man and her are subtle with their little flirtations'. Arik stares at them. They get uncomfortable.

She heads back towards the counter. Arik fills his cup.

ARIK (CONT'D)

They are never what you think they are. No one is.

He downs the cup swiftly, and fills it again.

ARIK (CONT'D)

I was a part of the last freely elected priesthood. They knew of my aspirations. The person we now call "the high priest", had me thrown out of the institute. My friends, my brothers, exiled me. Treat me like the plagued. All because I had hoped to one day follow in the footsteps of powerful men. I had hoped to be a leader.

We show that Quilla is listening to this. Planted on the chair, reminiscent of the previous owner.

QUILLA

You couldn't lead a squirrel to a tree. Antonina! Go with that young man to the square! So that the parasite does not infect his mind any further.

ARIK

Parasite?! Why?! Because I coerced a pot of ale from the young man?! Do you think it does not pain me to not have the money for my own vice?! A parasite takes pleasure in bleeding it's victims. Much like you yourself take pleasure in abusing your best patron!

QUILLA

Best patron?! You are a pain in my backside! How many times have I thrown you out for your drunken foolishness? Fighting with decent customers when they refuse to buy you a second pot?

ARIK

With that much backside, what little pain I cause is without a doubt, barely felt.

QUILLA

Get out! Out!

EXT. VILLAGE SQUARE- DAY

Arik sits on one of the stone islands. He yells at the crowd that is trying to enjoy a leisurely stroll.

ARIK

We are being bled dry by the
institute!

A woman walks by and hands him a coin. He looks at it, then looks up. He spots Joseph. Joe is walking out of a parchment store, across the street from the square. A stack of parchments under his arm.

Arik mobilizes.

INT. JESHIYA'S HOUSE- CONTINUOUS

Mary opens the door. Mayra(30's) slowly walks in.

POV: She walks towards Jessy's room. The curtain covering the doorway opens a bit.

A wide shot from the side, shows the moment they see each other.

MAYRA

My God! You look exactly the same!

JESHIYA

You look just like your mom.

Mayra begins to tear up.

MAYRA

(Laughs a bit.)

I know.

They hug.

MAYRA (CONT'D)

Why didn't you tell anyone?

JESHIYA

What about?

MAYRA

Look at you! You really are a
witch, aren't you?

JESHIYA
 No! I met a mystic out in the forest. He opened a doorway to different worlds.

MAYRA
 (Chuckling.)
 You would be the girl to find something like that.

They hug again.

A man walks in, along with two children.

MAYRA (CONT'D)
 These are my kids, and my husband.

The kids approach.

SMASH CUT TO:

EXT. JESHIYA'S HOUSE- CONTINUOUS

Joseph is finally home. Riding in on his slow and steady donkey.

He gets off to open the gate. A few yards away, Arik spies on Joe from the brush.

Joe brings the ass in and closes the gate. He then begins the long trip down the road, to the house.

Arik waits. Once Joe is at a great enough distance, he heads towards the gate.

BACK TO:

INT. JESHIYA'S HOUSE- CONTINUOUS

Joe walks in. Startled by the company.

He goes to the kitchen, where Mary is preparing food.

JOSEPH
 Why?

MARY
 She needs to be with someone other than us.

JOSEPH
 If the town gets word of her-

MARY
They won't.

Mayra and Jessy laugh boisterously.

JOSEPH
How can you be sure?

E./I. JESHIYA'S HOUSE- CONTINUOUS

Arik creeps up to the window. He carefully takes a peek inside. His face says it all.

POV: His unrequited love. She hasn't aged a day.

INT. JESHIYA'S HOUSE- MORNING

Mary and Joseph are having breakfast.

EXT. JESHIYA'S HOUSE- CONTINUOUS

Judah is out picking limes, using a ten foot stick with a small basket attached at the end. He's gotten a bit thicker, a lot greyer.

The sounds of horse hooves and marching get his attention. He steps out of his row of trees. Some others on the crew have already stopped working to investigate the sound.

Down the road from the property, the military is marching towards them.

Judah runs towards the house.

INT. JESHIYA'S HOUSE- CONTINUOUS

Judah bursts through the door. Jeshiya is now seated at the table.

JUDAH
They're coming for her.

Jessy stands.

MARY
Go.

JESHIYA
It's too late.

JOSEPH
You can still go through the
fields.

Judah is waiting.

JUDAH
It's now or never.

EXT. JESHIYA'S HOUSE- CONTINUOUS

Jessy is running through the lime grove. Soldiers are chasing.

TIME CUT.--

The road towards the house filled with people. A crowd has gathered around a large stack Joseph's lumber. A group of soldiers have detained Jessy's family.

Jessy is being walked through the crowd.

A large stone flies into frame. Striking Jessy in the jaw. Blood flings to the side and then pours out. It brings her to her knees. Her jaw immediately hangs down and starts to swell.

Mary is devastated. Her baby is being brutalized by a rabid mob. Joseph punches a soldier. Another soldier swings his sword and slices half way down his head and face. Getting stuck in his skull.

Jessy stands back up. She keeps walking. A stick comes out of nowhere and bounces off her forehead. She drops again.

Mary covers her face.

The crowd violently helps Jessy up by her hair and clothes. They get her to the lumber pile. They bind her wrists and ankles.

A group of five soldiers lays her on the pile of lumber. The torch is handed to one of them. Brush is being placed around the bottom.

Jessy's face is swollen and bloodied. She's peacefully looking up at the sky.

POV: Clouds. A beautiful blue sky.

In the crowd is a small child with a black hood and a cobra tattooed on his expressionless face. Jessy turns her slack jawed face to the side.

POV: She sees her mom. Mary is bawling. Mayra and her husband restraining her. She then spots the Cobra child.

They light the pile. The flames shoot upwards.

We return to Jessy's face. She can't help but start reacting to the heat. The flames creep closer. She starts screaming. We can't hear it. That inferior mirage from the intense heat starts overtaking the screen.

A wide shot shows the moment she disappears. Vanishing into thin air.

CUT TO BLACK.

FADE IN:

EXT. BRIDGE- NIGHT

Modern times. A busy bridge in some American city. The headlights from passing vehicles illuminates the crowd crossing through the walkway in flashes.

A tall and skinny white guy walks towards us on the walkway. He's a handsome guy, black hair, small goatee, leather jacket.

JESHIYA (V.O.)

I've been bouncing from life to life.(Beat.) Ripping people away from their families. Trying to get back to my time... Or my mission.

He throws himself off of the bridge. The crowd shrieks in horror.

CUT TO BLACK.