

DE POSTEXISTENTIAE

(ON POSTEXISTENCE)

:

BOOK OF EVE

:

ALSO SPRACH EVA. EIN FILM FÜR ALLE UND KEINEN
(THUS SPOKE EVE. A FILM FOR ALL AND NONE)

Written by

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PRESENTS

DE
POSTEXISTENTIAE

BOOK OF <V>

A FILM BY DE ANIMA

PRE-CREDITS SCENE

EXT. SURREAL MAGICAL FOREST - NIGHT (ATEMPORAL)

We are in the mythical Tibetan spiritual kingdom of Shambhala. Geographically, think some form of Pandora from Avatar, on steroids. Imagine a surreal forest, some sort of fairytale, magical realm, with beautiful, wondrous, giant trees within misty air, amid a sky of aurora borealis everywhere. All these trees have human faces on their trunks.

From the depths of the heavens, a great and powerful ray of lightning comes down exactly over one specific tree. The lightning completely shatters the tree.

The tree breaks into many bits but one main chunk of its trunk, the part that was connected to the roots and floor, is ejected right in front of where the tree used to stand.

Within what's left of the trunk where the tree once stood, a black monolithic rock stands attached to the roots with luminous purple code in an alien language emanating through. It runs all through the bottom, the roots, and into the ground.

The chunk of the trunk that now lays on the ground, a few feet away from the tree, starts breaking apart. The chunk now expels a wooden arm out. We can tell it's an arm because on the tip of this extension, five phalanges spread open. Another wooden arm comes out the other side. Think of Groot from "Guardians of the Galaxy", but in an even less evolved stage, like a person trying to get their human form out of this wood cocoon.

The chunk of wood with arms starts dragging itself towards a stream of water. Finally, it reaches the stream and throws itself into the water, flowing down with the current of the stream. The stream then merges into a river.

The river reaches a giant waterfall. The chunk of wood falls down the waterfall. Imagine an immense waterfall, hundreds of times bigger than the Niagara Falls. The chunk of wood with the body inside falls and falls and falls. Finally, it reaches the bottom, submerges, and sinks underwater. There, it gets siphoned into one of the millions of holes inside the ocean floor. It travels through the tunnel of that hole for another long time, up, down, and all around.



INT. CAVE - NIGHT

A giant cave rests still and quiet. This is no magical realm anymore, just another typical cave on planet Earth. The ground is covered with holes of different sizes. Out of one of these holes, a jet of water shoots out with intense pressure.

The chunk of wood is shot out into the air at least a hundred meters. The jet of water stops. The chunk of wood faces gravity and is immediately attracted back down. Its fall is so hard that when it hits the ground, the wood breaks off like a piece of glass shattering into bits.

What is left within all the pieces of wood is the body of an ancient woman. Her skin seems more like a cracked desert in some places. In others, moss is growing. In others, there's simply wood or just a hole where a human body part should be. Her spinal cord is actually made of the same black monolith that was inside the tree. She's completely bald.

She drags her newly woodless body with her arms out of the pieces of shattered wood. After struggling, she manages to get to her feet. She slowly walks away.

FADE TO BLACK

ROLL INTRO CREDITS

AGAINST BLACK, TITLE CARD: YEAR 999 EA (EVITIC AGE)

*Also known as 999 AE (AGE OF EVE)

With the date still on screen, we start fading into the image of...

EXT. DESERT - DUSK

From a bird's eye view very high up, we can distinguish two figures walking. It seems to be a woman and a child. They're walking left to right.

A colossal shadow coming from the left covers them and all the desert around them.

Now we see the object that is causing this shadow as it passes very close to the camera, almost hitting it.

It's a giant monolithic black rock with tiny purple symbols flowing inside of it like in The Matrix signature green code flowing down style, but here, it's within the rock. The levitating rock passes by.

We cut to an establishing shot from behind. It seems the woman and the child are moving this giant rock that is more than a hundred meters tall, with their minds, as it hovers over them.



They sit on a huge bristlecone pine branch that is the only object in a desert that is completely bare with the exception of a couple sporadic trees that give the juiciest fruits of all kinds.

For the looks of the woman, imagine Tilda Swinton dressed with minimalistic zen Japanese robes that give her an "ancient greek philosopher/zen monk" vibe. The boy is black and is the most endearing kid you'll ever see. Think the Kid President (Youtube and TV personality played by Robby Novak). He is also wearing the same type of robes. Both of them have eyes that suffer from heterochromia (different eye color).

The giant rock also stops and just floats in place above to them.

WOMAN

You know, this tree branch shouldn't be here, it's not native to this desert... Nor these trees.

BOY

Why are they here?

WOMAN

Because Eve put them here, for our journey to the Eye... For us, for all the ones that have done it before, and for the ones that will do it after we're gone... But back to our story, where were we?

BOY

Eve was still asleep even though she had stopped breathing many months ago. And Adam was making a painting by her side.

WOMAN

Oh yes... Eve's last "Long Sleep"... So, here is where the story gets a bit tricky, you see, it was here when Adam started reading to Eve the book he had written about their time in the tower... The book that would come to be known in our times as *The Book of Adam*.

INT. BEDROOM - NIGHT

ADAM, late 30's, bearded, a bit disheveled, is sitting next to a bed where EVE, also late 30's, is lying in bed in a coma. Her eyes are all white, she seems to be dead. Next to Adam is an almost finished painting that he has been working on for what appears to be months. The painting is a reproduction of that exact same moment they're living right now. In the painting, Adam has painted himself making a painting of Eve laying in bed. Think Velázquez "Las Meninas" meets Picasso's "Ciencia y Caridad". The painting is made on a canvas of huge proportions, around 4 meters long and 2 meters high. It's painted in the style of the Spanish painter Joaquín Sorolla. By the bed, on the floor, is CAMUS, a majestic, cute, Tibetan mastiff, in the prime of his

life. A giant, fluffy dog. He stands up and licks Eve's hand. Then goes and licks Adam's face.

ADAM

Oh, Camus... Back from Dreamland? Was it a nice nap?

Adam stops painting, turns to Eve, and speaks to her.

ADAM

I have a surprise for you.

INT. HALLWAY - NIGHT

Adam and Camus walk through the hallway. Scattered along the way are the most impressive and beautiful marble sculptures. As if made by Michelangelo or Rodin themselves. Sublime, realistic, marble masterpieces of all types of things.

INT. STUDY - NIGHT

A large, beautiful study with high ceilings, imposing shelves full of books and artifacts, with walls covered in paintings. The two main paintings in the center of the wall full of art that stand out the most, due to their size, are two portraits, one of Friedrich Nietzsche and the other of Nikola Tesla. The study is also full of marble sculptures just like the hallway. Adam walks over to a formidable oak desk that looks just like the Resolute desk.

On it is an open book with handwritten words on the left page but the right page is completely empty. He closes the book. The title reads, also handwritten, "The Book of Adam". He takes it with him.

INT. BEDROOM - NIGHT

Adam sits by Eve's side on his chair.

EVE

Just like you did before this long sleep you're in now, I also took up writing. You see, your latest absence has been so long that not even painting is enough to keep me alive anymore. Writing has helped me to keep going. My book isn't as long as yours and it's more of a memoir of our time here. I simply called it *The Book of Adam*... So, ready? Let's start where it all began... when we first woke up...

From a bird's eye view, we travel into Eve's forehead, between her all-white, half-opened eyes.

FADE TO BLACK

EXT. BERLIN TV TOWER - NIGHT (FLASHBACK)

TITLE CARD: YEAR 0 EA (EVITIC AGE)

A post-apocalyptic Berlin lays in ruins. The air is thick and toxic, a yellowish-brown fog. We have an establishing shot of the tower, the only building that is intact amongst the destroyed city. We travel into the sphere of the tower, above the windows, through the metallic curved upper walls, and into the tower.

FADE TO BLACK



INT. LABORATORY - NIGHT (FLASHBACK)

TITLE CARD: CHAPTER X ABRE LOS OJOS

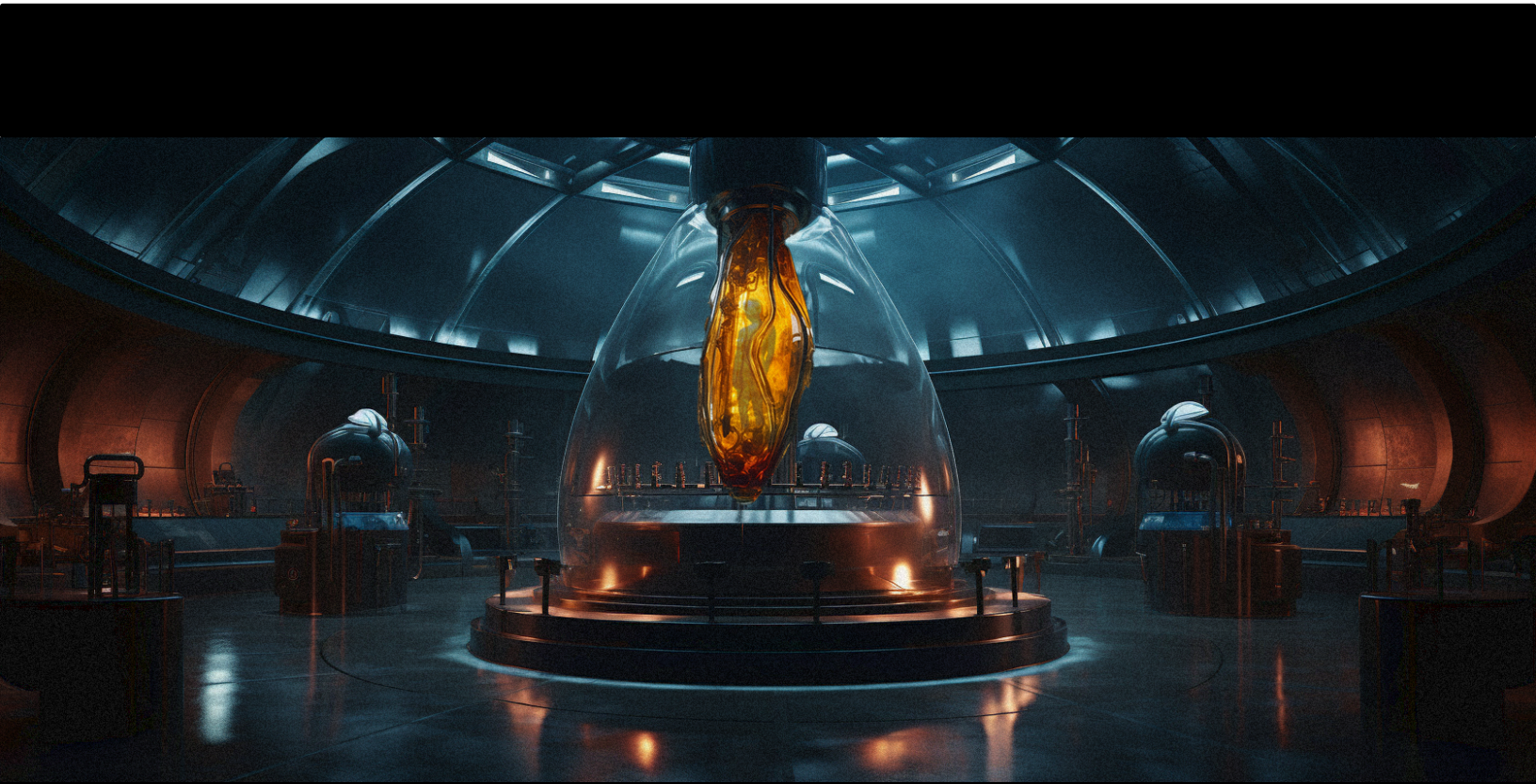
Inside what looks like a giant piece of amber is a woman frozen inside, like a prehistoric insect trapped within. This piece of amber is held from above by some sort of plant-like robotic arm. A circular glass wall rises around the amber holding the woman, encapsulating it. The amber begins to melt and it becomes liquid. A flexible tube with a breathing mask on its tip descends from the top of the robotic arm, through the now viscous yellow liquid that fills the newly created glass tank and attaches itself to her mouth and nose. The tank begins to empty itself of this yellow liquid as it drains through the floor.

EVE, around 30, now lies at the bottom of the empty tank as the glass circular walls disappear into the ground from where they came. The tube and mask disconnect from her mouth and nose. She takes a deep breath as if she is gasping for it after being suffocating. She has dark hair and a semblance of someone who is mixed race.

As she lies there trying to breathe, robotic arms appear and start to swirl around her. With a needle on their tips, these robotic arms start injecting her with electricity, releasing shocks and sparks all over her body, making it move erratically.

Next, these arms now wrap her body in purple bands, eventually covering it entirely and making a minimalist outfit for her (think Leeloo's outfit in The Fifth Element).

The floor of the tank where Eve is lying opens in a spiral and empties itself of her body in a second. Then it closes back again.



INT. BEDROOM - NIGHT (FLASHBACK)

Eve falls from an opening in the ceiling of what will be her bedroom for the next years. A duct connecting the secret lab above with her bedroom drops her right on the bed.

She's still too tired, dazed, so she breathes deeply, not having done so in two millennia, as she continues in a sleepy state, still too weak, suffering from post-cryogenic lethargy.

FADE TO BLACK

EXT. MAHABODHI TEMPLE IN BODH GAYA - DUSK (ATEMPORAL)

The holiest site in Buddhism. The magnificent temple stands majestic amongst the trees. But holier than the temple is a sacred fig tree next to it. This tree is a direct descendant of the tree where Siddhartha Gautama, the Buddha, attained enlightenment and reached nirvana. Located in the same place, the Bodhi Tree still stands in all its glory millennia later.

Remember the wooden female figure at the very beginning of this script that came out of a tree in another dimension? Well, after she walked out of that cave, she arrived here. She walks through this beautiful place until she finds the Bodhi Tree of the Buddha and then she sits down where he sat, rests herself against its trunk in a meditative pose, and meditates. We will intercut this shot of her with the next shot of...

INT. LIBRARY - NIGHT (FLASHBACK)

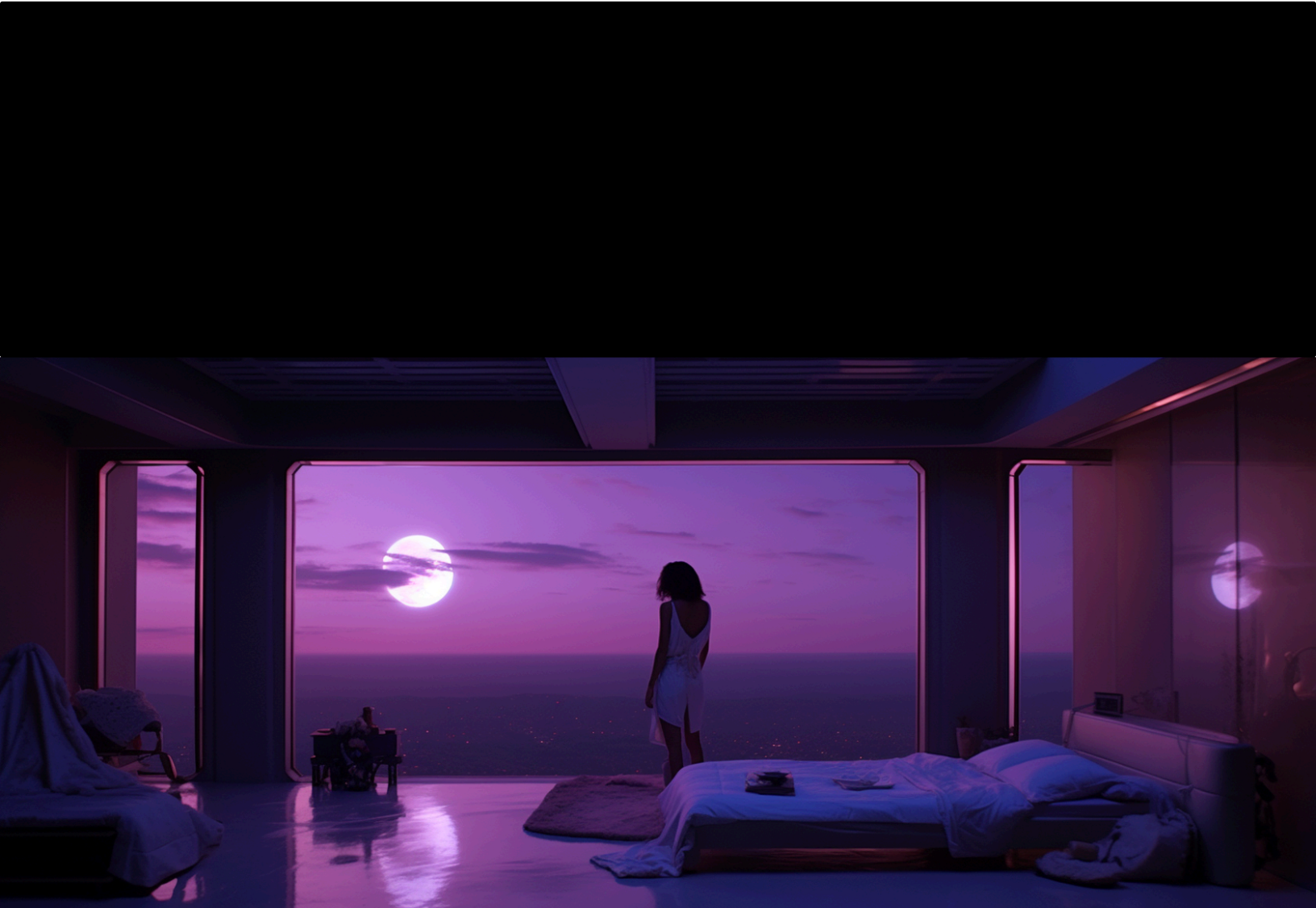
It's the middle of the night. A grandiose library with thousands of books. It's all quiet when suddenly, a book flies out of one of the shelves. The book looks like an ancient manuscript from biblical times. The entire book is wrapped with some form of black rock mesh shaped in sacred geometry, as if all the pages were caged within it, trapping them, making it impossible to open. The cover has some strange symbols and alien writing.

INT. BEDROOM - DUSK (FLASHBACK)

Eve opens her eyes for the first time in almost 2,000 years. She's completely lost. The room's exterior wall is all glass and it curves. As she lifts her upper body, she looks around, discovering the windows around her. She struggles to find the strength to move her body, barely managing to get closer to the windows. She gets out of bed but her legs can't hold her. She collapses. After crawling to the window, she supports herself on it to get on her feet. Finally, she presses her face against the glass.

The city of Berlin lies in ruins as far as her eye can see. But Eve doesn't know what city she's in. She doesn't even know who she is. She's petrified in shock, crying in horror. Thick, toxic air covers the city. And she's locked up in a tower hundreds of meters up in the air.

She crawls to the door, struggles to stand to get to the knob and open it, and as she does, she accidentally supports herself on a sliding door of the closet, and as she does, she opens the closet and falls into it. All the clothes in the closet are organized and separated into three colors: purple, black, and white. She finally manages to stand up and looks at the rather dull and repetitive choices she has. There's only one garment that is different. On the far left, the last of all clothes hanging is a black ballerina dress with a purple satin string around the waist. Eve inspects it. She closes the closet and walks out of the room slowly.



INT. LIVING ROOM - DUSK (FLASHBACK)

Supporting herself on the furniture and walls, she finally sits on a sofa. This living room, like her bedroom, has a curved wall made up entirely of windows. In other words, the exterior wall is actually one endless loop of glass, a giant circular window that extends horizontally across the entire place.

Unbeknownst to Eve, a man is on the other side of the living room with a book next to him. She finally notices him. He takes a moment and then stares back at her. She immediately gets scared.

MAN

There's nothing to fear...
(looks out at the broken
city)
Well, not me at least.

He looks back out. Just like Eve, Adam is in his early thirties and has a mixed ethnicity but is a bit whiter than her. He is shaved and has shorter hair than at the beginning of the script. He's wearing the same purple bands as clothing.

ADAM

I just woke up too. I saw you a while ago, still asleep. I was waiting for you to wake up. I was going to ask you if you knew anything about...well
(he gestures with his hand
to the ruins outside)
anything... But you seem just as lost as me.



He looks down with disappointment.

ADAM

I can't even remember my own name, my life, who I am, who I was. Nothing. I just woke up in this tower in a city in ruins.

Eve nods in acknowledgment, reassuring him she is in the same state. She sits on one end of a long couch

EVE

I feel all I can remember is how to speak. That's it.

ADAM

I'm afraid you're right.

He stands up and slowly walks over with a book in his hands. He sits on the other end of the couch, still keeping his distance. He slides the book across the long table in front of the long couch they now share. The book's title is "100 Years of Solitude" by Gabriel García Márquez. Eve is perplexed. She can only read the number 100. The rest of the words seem like alien symbols to her, causing her to almost start hyperventilating. She just realized she can't read. Adam can clearly read her expression.

ADAM

You forgot too, then.

EVE

(pointing at the numbers on the title of the book)

I can only read those, the numbers... it's one hundred.

She looks at him and nods, tears running down her face.

ADAM

It's ok... I can only read the numbers, too. Hey, aren't you starving? I was after waking.

INT. KITCHEN - DUSK (FLASHBACK)

A metallic tube that connects to the ceiling squirts out a mushy, white, substance when a lever is turned. As Adam demonstrates to Eve, this unappealing mass drops on a metallic tray. He then proceeds to the tube next to that one. He turns that lever. Nine purple pills drop on top of the mushy substance.

Eve looks at all this bewildered. But as disgusting as it may seem, her hunger is stronger than her distrust. She delves in with a wooden spoon.

From a third tube, Adam turns a lever that releases water into a glass he's holding and gives it to her.

ADAM

Or... Wait....

He walks over to a counter and brings two wine glasses and a bottle of wine. The wine label reads "Chateau Lafite 1869"

ADAM

There's actually an entire cellar with thousands of bottles right there.
(he points to his right.)

A white orb hangs from the ceiling. It suddenly lights up.

VOICE

Welcome.

From the lit orb, a slightly robotic female voice fills the room. Adam is just as surprised as Eve.

VOICE

I am Ea. I am your protector. Your father called you Adam and Eve. The first one to wake up shall be called Adam. The second one to wake up shall be called Eve.

Eve looks up at the orb.

EVE

Who was our father?

As always when Ea speaks, the orb in the middle of the room lights up.

EA

Enlil.

EVE

Where is he?

This time, the orb didn't light up. Eve's question is ignored.

ADAM

Where is he?! Where is Enlil?!

The orb doesn't light up. Adam looks at Eve.

EVE

What happened out there?!

ADAM

Enlil?

ADAM

Our father... Does that make us brother and sister?

EVE
I guess so...

ADAM
Want to go for a walk, check out this
place?

INT. LIVING ROOM - DUSK (FLASHBACK)

Adam and Eve are standing in front of what appears to be elevator
doors.

ADAM
So, where do you think this takes us?

EVE
Do you really wanna know? You really want
to go out there?

ADAM
You make a valid point. But still...

Adam goes to the elevator and presses the buttons. Nothing occurs.

ADAM
It's not working.

EVE
I guess it's for the best.

INT. HALLWAY - DUSK (FLASHBACK)

Eve and Adam reach a long hallway that has two doors in front of each
other right by the middle of the hallway. They go to them. They each
try to open one of the doors. Both are locked.

ADAM
What do you think is in there?

EVE
Maybe Enlil's bedroom.

ADAM
Maybe Enlil himself.

He knocks on the door, but nothing. Then he pounds on it.

EVE
I don't think he's in there.

ADAM
Yeah, I guess not..

Adam starts walking away. Eve hears something in her door. She puts her
ear against it. An eerie whisper can be heard.

BABY VOICE

Mama.

Startled, she backs away from the door. Adam turns around.

ADAM

What's up?

EVE

It's nothing... Just thought I heard something.

Eve follows him.

INT. LIVING ROOM - DUSK (FLASHBACK)

Adam is looking out the window and something catches his eye. Eve is looking through a collection of vinyl records. Next to Adam is a telescope. He peeks through it. He's shocked by what he sees. A humanoid figure creeps out of the streets and towards the tower where they are.

ADAM

Maybe there is something to fear.

He gestures to Eve to come over. Eve acknowledges and comes to the window. She looks through the telescope. What she sees gives her chills. A zombie. But a calm zombie. Just walking around with a look of depression on his face. He's wearing a soldier's uniform. It's a French army uniform from the Napoleonic Wars.

ADAM

Ea... What's that?



Once again, the orb hanging from the ceiling ignores them and doesn't light up.

EVE

I think she doesn't know.

ADAM

She's not the smartest home, is she?

Eve walks over to the window and stares out of it.

INT. HALLWAY - DUSK (FLASHBACK)

Eve is walking down one of the narrow hallways of the tower. She enters a room to her left.

INT. TV ROOM - DUSK (FLASHBACK)

Eve has never been in here. She inspects it. A very comfortable, sumptuous, cozy L-shaped couch sits in the middle of the room. In front of it, there is a coffee table. And in front of the coffee table, farther away is a very large TV screen. Minimalistic, with slightly curved edges, it's a state-of-the-art screen to watch films and series. A projector hangs from the ceiling.

EVE

What is this room?

EA

This is the TV room.

Eve slightly smiles.

EVE

Great!

She sits on the couch.

EVE

Play something.

EA

What?

EVE

I don't know. Anything.

EA

You must tell me what to play.

EVE

Well, I can't remember, any films, any series. I can't remember anything.

EA

I can't play something unless you command it.

EVE

(exasperated)

Play the first film ever made.

The projector turns on and on the sleek, grandiose TV screen, images of the first film ever made start being projected. It's the black and white film of "Workers Leaving the Lumière Factory" by the Lumière Brothers from 1895.

EVE

What year is this from?

EA

1895.

EVE

How long ago was 1895?

Ea doesn't reply. Eve subtly shakes her head.

EVE

Why can't you tell us what year it is?

EA

I'm not programmed to.

ADAM

Ok, fine. Play Enlil's favorite film.

To Eve's surprise, Adam is standing by the door. He sits on the couch.

EA

Your father didn't have a favorite film. He did, however, have a favorite year in film history. Four of his favorite films came out that year.

ADAM

Play them.

EA

I can't. I can only play them once you have watched all the films that were made before them, in chronological order. From all over the world.

ADAM

What? Why?

EA

It was your father's command.

Adam and Eve look at each other.

ADAM

How many years worth of films is that?

EA

104 years.

EVE

And she just told me the first film ever made was from 1895. So Enlil's favorite year in film was...

They look at each other, having a shared "Eureka moment".

BOTH

1999!

EVE

I guess we didn't forget how to do math either.

ADAM

Ok well, we have a lot of films to watch. Better get comfy.

EVE

That's decades of films, maybe a century, who knows. It must be millions of films. It's impossible. We would be sitting here for years just going through the silent black-and-white films, to begin with!

ADAM

Ea, will it take decades to get to 1999?

EA

Yes.

EVE

Well, what did Enlil say about fast-forwarding? Is it allowed?

EA

As a believer in the relativity of time, your father allows fast forwarding and rewinding.

BOTH

Yes!

Adam lays back on the couch and gets comfortable.

ADAM

Ea, play all the films before Enlil's favorite year in film history.

(looks at Eve and smiles)

Play the entire history of film, I guess.
Just to start, then we can fast-forward
from time to time.

EVE

Dim the lights.

Ea dims the lights of the room. Eve and Adam look at each other and smile. Then turn and start watching the films.

Out of the TV screen, a real size train, the same type that appeared in the Lumière Brothers' "L'arrivée d'un train en gare de La Ciotat", rushes out full speed and runs over them and the couch and into the wall behind them (surreal shot).

EXT. MAHABODHI TEMPLE IN BODH GAYA - NIGHT (ATEMPORAL)

The mysterious tree-woman suddenly opens her eyes. Apparently, she has already merged into the trunk of the Bodhi Tree because she abruptly stands up and we can see and hear how she breaks herself off from the trunk as if she's about to start walking away.



INT. BEDROOM - NIGHT (FLASHBACK)

Eve opens her eyes. She struggles to fall asleep. Tired of turning, she seeks distraction. She walks out of her room.

INT. LIVING ROOM - NIGHT (FLASHBACK)

Eve walks through the living room. She goes to the collection of vinyl records. She peeks through them. They cover the entire wall like a bookshelf of only records.

EVE

How can I tell which of these I like? I can't even read their names.

The orb hanging from the ceiling lights up.

EA

As your protector, I am programmed to help you.

EVE

So you can teach us how to read?

EA

My code has been defined by your father. I'm limited in the ways I can help you. You must learn things on your own.

EVE

So you can't teach us how to read?

EA

I haven't been programmed to do so. I see you are interested in music. I can play music for you. Music you love.

EVE

How can you know what music I love?

EA

As your protector, I know everything about you.

EVE

So who am I?

EA

You are Eve.

EVE

That's just a name. Who am I? Who was I?

The orb doesn't light up.

EVE

Let me guess, you weren't programmed to tell me who am I?

EA

I'm not programmed to tell you about your past.

Eve is clearly annoyed. She goes to the wall filled with vinyls and just takes one out randomly. In her hands is a blue record sleeve with no words, just an image of a human fetus with an overgrown head and tiny wings, clutching to its umbilical cord. It's Sigur Ros' "Ágætis byrjun" from 1999.

EVE

Play this one.

A robotic arm emerges from the table where the record player is. It takes the record from Eve's hands and removes the sleeve. It then places it on the record player.

EVE

You don't happen to have...

From the ceiling, a yellow dim light shines upon a pair of headphones near the vinyl table.

EA

Headphones. Yes, I know you prefer to listen to music with headphones.

Eve walks over and takes the wireless headphones.

EVE

That I do remember, or maybe I just felt it...

MUSIC CUE: "SVEFN-G-ENGLAR" by SIGUR RÓS starts playing.

She puts them on. The needle hits the vinyl. The song starts flowing into her. Eve gets down and sits on her knees. She's flooded with emotion. She closes her eyes. Tears drop and run down her face.

With the song playing, we travel out of the tower showing the vast emptiness and unmeasurable solitude she's experiencing.

FADE TO BLACK

INT. EVE'S BEDROOM - NIGHT (FLASHBACK)

Eve is sleeping and her eyes are in the middle of a REM cycle. She's wearing her headphones. We can see that she's having an intense dream. We travel into her forehead as if entering her dream.

EXT. TUNNEL EXIT - DAY (DREAM SEQUENCE) (FLASHBACK)

MUSIC CUE: "STARÁLFUR" by SIGUR RÓs starts playing.

A baby wearing a purple hazmat suit is sitting on the shoulder of a robot. The robot is in the style of the ones from the Will Smith film *I, Robot*. Sleek and minimalistic.

The baby is holding a puppy on her lap. Behind the robot carrying her, there is an army of exactly the same type of robots following them.

EXT. OPEN FIELD - DAY (DREAM SEQUENCE IN FLASHBACK)

The baby, puppy, and the army of robots have arrived to an open field.

FADE TO BLACK

The baby is holding a baton like an orchestra conductor. Her orchestra is all the robots, we see them playing cellos and violins as the part of the song with these instruments starts being heard.

From the muddy ground, some sort of monstrous zombies start arising, but it's not scary at all, it's all like a dance. These zombies are made up of broken limbs and dirt, they barely have a human form.

Behind them, a giant glass building in the shape of a polygonic bear standing on its hind legs can be seen. It's a beautiful glass skyscraper in the shape of a bear standing up. The building emanates purple light from all over.

There are fireworks around the field surrounding the building as if it were a celebration.

INT. EVE'S BEDROOM - NIGHT (FLASHBACK)

Eve wakes up in a rush, exalted by the bizarre surrealism of her dream. She takes her headphones off.

INT. DINING ROOM - DAY (FLASHBACK)

Eve and Adam are talking and eating the mush and drinking wine.

EVE

It was so weird.. it made no sense, but I felt I was there, it felt real.. And this baby, wow this baby! She's the boss! And she was wearing a purple hazmat suit, but not the dog, the dog somehow didn't need it.

ADAM

How do you know it's a baby girl?

EVE

I don't know, I just knew it, you know how in dreams you just know certain things without any reason to know them? You just do.

ADAM

Yeah, I know.

EVE

But then the dream turned a bit scary I guess. As the baby conducted the orchestra and the beautiful glass bear building lit up, out of the ground, out of the mud, came these broken zombies...

Adam drops his fork and looks at Eve, his expression has changed. He's very serious now.

ADAM

What did you just say?

EVE

Yeah, these zombies made up of limbs and dirt, barely having a human form, more like a potpourri of rotten, broken body parts, and mud, emerging from the ground.

Eve notices Adam is distressed at hearing this.

EVE

What's wrong?

Adam snaps out of it and takes a sip of wine.

ADAM

(giving a comforting smile)

No... nothing. Just surprised at the complete absurdity and craziness of your dream. Beautiful, horrific, absurdity nonetheless. The beauty and the horror.

INT. STUDY - AFTERNOON (FLASHBACK)

Adam walks into the same study we saw in the beginning when he's way older, but this time, it's his first time in it so his eyes are full of bewilderment. He walks over to the Resolute desk, yes, that desk. On the wall behind it, hangs a glass case. Inside, what appears to be the parts of a disassembled sniper rifle are neatly placed in their respective places within the glass box. Adam takes the box down and puts it on the desk.



As if by instinct, Adam quickly assembles all the parts, and in less than a minute, he has a sniper rifle already sitting in front of him. He is left befuddled by this unexpected ability, feeling he had been doing this his whole life but didn't know it, he just felt it. He holds the rifle in his hands and inspects it.

He's freaked out by what just happened and throws the sniper rifle on the desk.

Then he looks behind the desk where a big squared box sits beneath where the glass box was. Something draws him to that box. He places the sniper back on the desk and goes check out the box. When he opens it, stacks upon stacks of bullets fill the box to the top. But these bullets aren't your typical silver bullets. These bullets are made of black rock.

INT. LIBRARY - AFTERNOON (FLASHBACK)

A beautiful library surrounds Eve. Shelves upon shelves filled with books surround her. The library is also wrapped by a circular wall of big windows with only thin metal columns separating them. Just like every other room in the tower, there are no exterior walls, just an endless curve of windows, giving the feeling of being inside a sphere. She continues walking until she sees a book on the floor, the one that fell the other night, down one of the corridors. She walks over and picks it up. She tries to open it, but to no avail, since it's wrapped tightly in a cage made of hard, polished rock. She puts it back in its place on the shelf.



INT. LIVING ROOM - DUSK (FLASHBACK)

Atop of the dining table, the sniper sits right in the middle, surprising Eve as she walks in. Adam walks in from the kitchen carrying two metallic trays with the white mush and purple pills.

ADAM
So? Do you like it?

Eve is surprised.

ADAM
I assembled it myself.

He sets the trays and starts eating. Eve tries to follow but she can barely eat this food anymore.

ADAM
You know, I had no idea I could build one of those. It just came to me in the moment. I swear to you, it's like I had done it a thousand times in my life, and my mind had no memory of it... But my hands did.

Adam rolls over to Eve one of the black rock bullets he found.

ADAM

Look at it. There's a box with thousands of them in the study.

Eve holds it up to her face and inspects it.

ADAM

I'd never seen one of those before. Well, I think I hadn't.

EVE

What? A bullet?

ADAM

One made of solid black rock. It just seems odd to be made of that.

EVE

Can I keep it?

ADAM

Yeah, sure.

INT. LIBRARY - AFTERNOON (FLASHBACK)

Eve walks over to where she had found the rare book on the floor. She looks for it and retrieves it from the shelf. She touches the polished black, metallic, rocky mesh that surrounds it completely. She then pulls out the bullet Adam gave her. She compares it to the black rock mesh. Both bullet and mesh are made of the same black rock. As she nears the bullet to the front of the book, there is a magnetic reaction and the bullet sticks to the mesh. She tries to pull it off and after a struggle, finally manages to separate them, but as she does, electricity can be seen forming between bullet and book. This electricity then immediately transfers to her hands, electrocuting her lightly, and making her drop both book and bullet.

Something on the shelf catches her eye. Behind the space where the book was shelved, a black metal can be seen. She puts her hand in between the books on the shelf and touches the back of the shelf. Electricity can be seen between the tip of her fingers and the black inner wall of the shelf.

She pulls out all the books surrounding the black spot on the shelf. She discovers that it's actually some type of round metallic hatch. She turns the wheel all the way but nothing happens.

INT. LIVING ROOM - AFTERNOON (FLASHBACK)

Adam is sitting on a couch inspecting his sniper rifle when, suddenly, behind him, in the central area of the tower, the elevator doors open out of the blue.

Adam immediately runs over with his sniper pointing forward and inspects the elevator. He looks like a professional soldier, like he's done this recon work his whole life. He enters it.

INT. ELEVATOR - AFTERNOON (FLASHBACK)

He presses the button to go down but it doesn't work. He then presses the button to go up and it starts ascending. After what felt like one floor, the elevator stops again. He presses the "Up" button again but nothing happens. Two more buttons are pointing to both sides. He presses one of them. The elevator moves horizontally instead of vertically.

INT. LABORATORY - AFTERNOON (FLASHBACK)

A large round metallic object 2 meters in diameter, attached to a wall, attracts through magnetism, a large, square, metal box. Electricity flashes between the round wheel-type giant magnet and the box. The room is pitch black and we can only see these two things.

INT. ELEVATOR - AFTERNOON (FLASHBACK)

Adam is inside this box. We now clearly understand that the magnetic wheel is the one making the elevator move horizontally. The box is the elevator. Once the sideways movement stopped, Adam presses the "Up" button again. The elevator goes up what feels like a couple of floors.

INT. UNKNOWN LOCATION - AFTERNOON (FLASHBACK)

As if magically being lifted by an invisible force, the box that is the elevator ascends with nothing attached to it. The same flashes of electricity can be seen. It reaches the ceiling and stops.

INT. ELEVATOR - AFTERNOON (FLASHBACK)

Adam rides the elevator up. Then it stops, the doors open. Once again, he points his sniper forward. A dark, small, rectangular chamber can be seen outside. Afraid but curious, he steps out.

INT. CHAMBER - AFTERNOON (FLASHBACK)

Adam moves around pointing his sniper until he realizes he is alone there. He then relaxes and puts it down. He notices two purple hazmat suits and is surprised by them as they are just like the one the baby was wearing in Eve's dream. He walks over to them and touches them. They look and feel impeccable, like they've never been used. Next to

the suits, there is a ladder. Above the ladder, Adam sees a hatch. Very quickly in his head, he puts two and two together.

EXT. TOP OF BERLIN TV TOWER - AFTERNOON (FLASHBACK)

A square hatch opens from inside, near the top of the tower, very close to the antenna. Adam emerges wearing the purple hazmat suit. He inspects his surroundings and then takes a good look at the amazing view. He takes a deep breath as if he was actually breathing in the air outside. He brings out the sniper rifle and places it comfortably outside. He looks through the scope. There is nothing or no one out there.

INT. LIBRARY - AFTERNOON (FLASHBACK)

Eve is standing over a desk inspecting the bizarre caged book when, suddenly, she hears the sound of a gunshot. She turns and stares out the window. Another shot rings through. Startled, she runs over to the window. Another shot can be heard and glass shatters on the destroyed buildings in front of the tower. More shots follow. More windows shatter.

INT. LIVING ROOM - NIGHT (FLASHBACK)

Eve stares at the window as the Napoleonic soldier zombie make his nightly appearance. Bizarrely enough, there are other 2 more warrior zombies. They are a Japanese Samurai and an ancient Egyptian soldier. Adam is on the dining table. Rifle on top.

ADAM

So it was you who opened the elevator.
And you found that hatch because of this
book.

He inspects the book. She holds a black bullet in her hand, grabbing it hard. She turns around and rolls the bullet towards the book. After it rolls slowly to it, once close enough, the bullet flies with great speed directly to the middle of the front cover of the book thanks to the magnetism. Adam is impressed. He struggles but manages to pull the bullet off the book, giving off some electricity.

He then tries to open the book with all his strength but the black metallic-rock mesh is too strong for him.

ADAM

I've never seen a book like this. Or
bullets like these... You think the
bullets are for those zombies out there?
You think we're meant to shoot them? More
and more keep coming.

EVE

They seem so peaceful. Just look at them.
Minding their own business. Going about
their nightly stroll.

(she turns around and looks
at him)

I don't think so... They aren't doing
anything to us. And it's not as if they
can climb up here.

ADAM

I wouldn't be so sure about that.

Eve turns around with worry and surprise.

EVE

What?... Why?

Adam thinks for a beat, then tries to soothe her, fearing to tell her
the real reason behind his statement. He doesn't want to make her
scared or think he's gone mad.

ADAM

Never mind. I don't know why I said that.
Of course they can't climb up here.

Eve can tell he's hiding something but decides not to push for answers.
She walks over to the dining table and picks up the bullet.

EVE

Show me where the rest of these are.

INT. STUDY - NIGHT (FLASHBACK)

They walk straight towards the desk. Adam opens the box with all the
bullets behind it. Eve inspects but something catches Adam's eye.

ADAM

What the...?

He walks immediately to the other corner of the room.

ADAM

Hey... Eve... Eve!

She finally turns around and is just as shocked as he is.

ADAM

That wasn't here, was it? Right.

Eve walks over to him.

EVE

There was a long wide bookshelf here.

ADAM

Where did it go?

EVE

I think inside the wall. What is this?

INT. OVAL ROOM - NIGHT (FLASHBACK)

In front of them lies a completely minimalistic space. It's an oval-shaped room. The curved walls are covered in Monet's massive paintings of water lilies, just like they used to be displayed at the Musée de l'Orangerie. The room is an exact replica of the actual room in l'Orangerie. There is only one object in this room. In the center, sits what appears to be a minimalistic-futuristic black bowl, something like Dumbledore's Pensieve with a teardrop black light hanging above.

EVE

(touching it)

What is this?

ADAM

I have no idea... A bowl of some sort.

EVE

What's a bowl doing in the middle of this room?

ADAM

Does anything about this room make any sense to you? How about anything in this entire place? Nothing about this tower makes sense. Nothing makes sense. Who knows if it ever did...

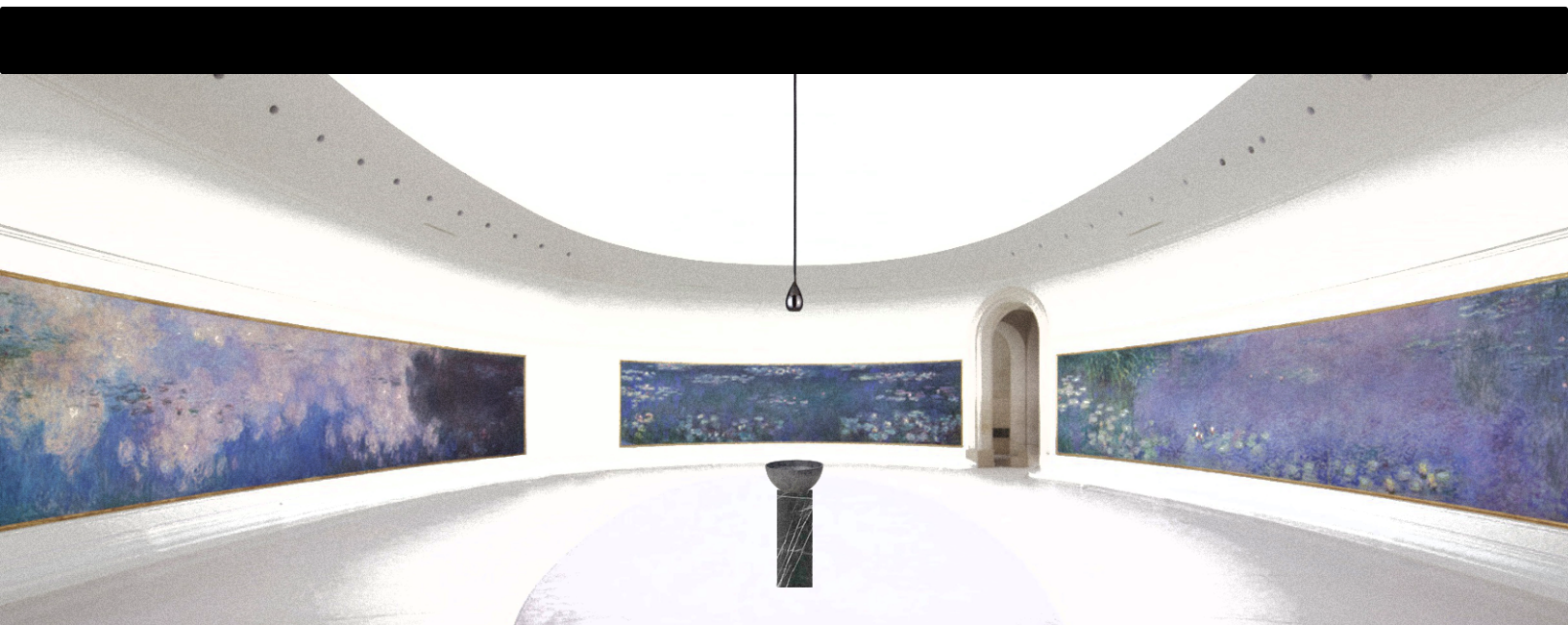
Eve walks around it checking it all over.

EVE

It doesn't have any buttons.

ADAM

Maybe beneath... No, nothing.



INT. EVE'S BEDROOM - NIGHT (FLASHBACK)

Eve is in bed. We enter her forehead to see her dream.

EXT. MAYAN PYRAMID - NIGHT (DREAM SEQUENCE IN FLASHBACK)

Eve is in the ancient city of Tikal. She's on the main open field between both great pyramids. She starts walking towards the one in front of her. A white orb descends onto the top of the pyramid. She reaches the stairs and puts a foot on the first step. Suddenly, behind the pyramid, a rocket lifts off. Then all pyramids lift off as if they were also rockets, mimicking the concept in the Hindu religion of Vimāna: mythological flying palaces or chariots described in Hindu texts and Sanskrit epics.

FADE TO BLACK

EXT. MOHENJO-DARO - AFTERNOON (ATEMPORAL)

The ancient-looking, multi-dimensional, tree-woman has arrived at the footsteps of the ancient city of Mohenjo-Daro. Surprisingly, the capital of the ancient Indus Valley Civilization isn't in ruins as it should be. She isn't walking through the ruins of Mohenjo-Daro, but through Mohenjo-Daro at its greatest moment of splendor. Somehow, someone, sometime, or who knows who or what, but they rebuilt this city to its apogee. She walks across the main street until she reaches the main temple of the city.

INT. MAIN TEMPLE - AFTERNOON (ATEMPORAL)

She enters it and in the middle, there is a pedestal covered by a black cloak/sheet. She removes the cloak. On top of the pedestal, is a pitcher of water made of a black monolithic rock. It's round at the bottom and has a handle also made of rock. The entire pitcher is carved out of the same piece of rock. Regardless of its heaviness, she easily lifts it with two hands and inspects it.

EXT. MOHENJO-DARO - AFTERNOON (ATEMPORAL)

She exits the temple wearing the black cloak, and as she does, the sky turns grey and it starts to rain with the rage and intensity of a thousand gods. As this deluge pours around her, she lifts the pitcher with two hands high above her, as it starts filling with water. But it's no ordinary water, it's like acid rain, a kaleidoscopic, multicolored rainbow within each drop.

INT. BEDROOM - NIGHT

Older, bearded Adam closes *The Book of Adam* as older/dying Eve continues in her catatonic state in bed. He looks at her with love, grabs her ice-cold hand, then leaves.

INT. PROJECTION ROOM - NIGHT

Adam is walking around the oval room, inspecting the paintings of Monet. Camus mirrors him and licks the water lilies.

ADAM

Camus! How many times have I told you NOT to lick Monet's water lilies?! Bad Camus!

Adam then goes to the black minimalistic bowl in the center of the room.

ADAM

You changed everything. It all started here.

Out of his pocket, he pulls out one of the black bullets. It magnetically flies out and sticks to the center of the bowl and spins.

INT. STUDY - NIGHT

Adam is sitting back on the chair, his feet up on the Resolute desk. His book sitting on the desk open to the last page that has writing. A feather with ink lies on top of the book. Adam is playing with the bullet in his fingers. He suddenly closes the book and throws it to the floor. He looks up at the orb in the middle of the room, he looks at Ea.

ADAM

I can't write anymore! I have writer's block or something. But it's worse than that. It's like I can't remember what happened anymore... It's like you took a vow of silence or something. It's not enough that Eve is in a coma but you don't talk to me either. Agh! You were never the most talkative smart home, were you? I guess I'll go rewatch a film or something, since sadly, Eve and I already watched all films and series ever made!

He gets up and walks to the other side of the desk. He places the bullet, not on its side but standing, near the edge of the desk, and walks away. Suddenly he hears the bullet fall and as he turns around, he sees the bullet on its side turning in circles and moving in circles towards the other edge of the desk. Then it stops at one specific spot right where Adam had his book before. There, it continues to do circles but not moving anywhere, just in place.

Adam is shocked so he walks back and picks up the bullet but it's magnetically attracted to that spot. After applying more force, he manages to unstick it from that spot, noticing electricity spark between bullet and spot. He puts the bullet again standing on the other edge of the desk, and once again, it moves just like it did back to that spot.

He looks up at the wall where the unassembled sniper was once held inside a glass case. Instead of a sniper, the glass case holds an axe. The axe has "EVE'S AXE" written on it in big block letters. He takes the axe and smashes the spot where the bullet was.

He pulls out the bits of wood revealing a big hole. He puts his hand in and pulls out this tiny black book that is open. The page that is opened, one of the last, has as the last thing written, "Adam finds this diary." Befuddled, he closes it and reads its surprising title: "The Diary of Enlil". Adam is left with a mix of amazement and consternation, afraid of what he will find out once he reads it.

Adam opens it and starts flipping through it.

ADAM (V.O.)

Eve and Adam woke up the same day. Adam woke up first... Adam shows Eve the book on the table, it's *100 Years of Solitude*. She can't read either... They drink a "Chateau Lafite, 1869"... They start watching the entire history of cinema together... Read all books...

Adam flips through more pages ahead.

ADAM (V.O.)

Eve becomes obsessed with Sigur Rós' album *Ágætis byrjun*... Adam assembles the sniper rifle, shocking himself... They discover the projection room...

He keeps going through pages and goes all the way to the end of the diary.

ADAM (V.O.)

Adam finds this diary...

It's the last words written. All the remaining pages are blank.

Adam throws the diary on the table, it falls off onto the floor. He is very agitated, clearly distraught.

He walks over, picks it up, and walks away.

INT. BEDROOM - NIGHT

Adam is in tears, very agitated, holding Enlil's diary, as he speaks to Eve.

ADAM

It's all here, Eve. Everything is here! And it was under our noses the whole time. Enlil predicted our entire lives, from the moment we woke up until the moment I found this diary. This is where it ends. The last entry reads: "Adam

finds this diary". That's it! The rest of the pages are empty! He even knows about my dreams! Before that he wrote "Adam must follow his dreams"... How could he know about my dreams?! How?!

Adam breaks into tears.

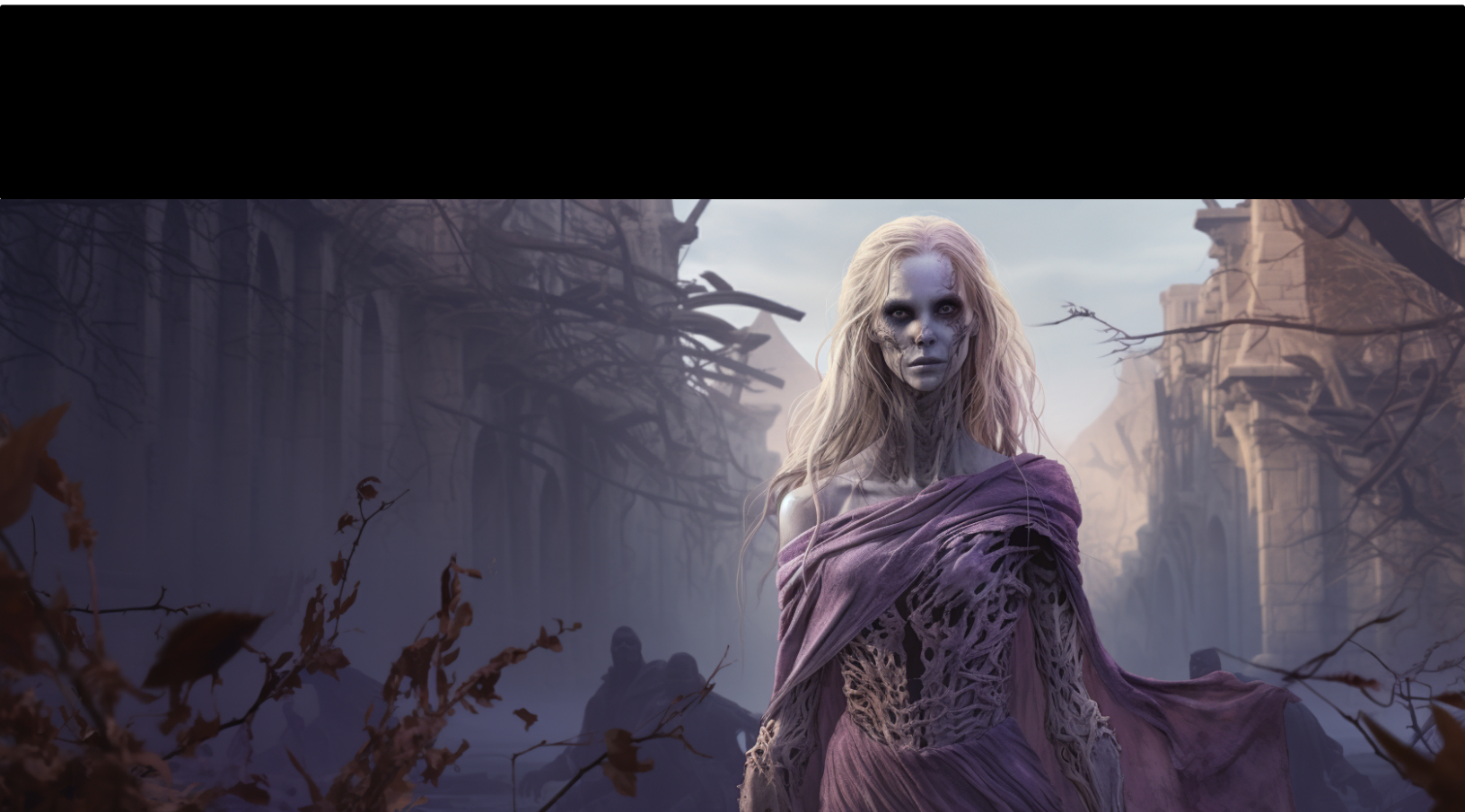
ADAM

Eve, my love, my life, it's time to wake up now. Please... come back. I know you're there! I know you're still alive. It's time! It's time to wake up.

FADE TO BLACK

EXT. CEMETERY - NIGHT (DREAM SEQUENCE)

Adam is wearing the purple hazmat suit, running through a beautiful cemetery in absolute solitude. He reaches a large, imposing cenotaph. A graceful, beautiful, zombie woman is waiting in front of it. But she's no regular zombie. She's covered in leaves and moss, parts of her body are made of bark, and she's wearing a celestial dress that looks as if made of stardust, giving her an angelic aura.



INT. BEDROOM - NIGHT

Adam wakes up from his recurring dream in a sweat. He reaches over to the nightstand and grabs the "Diary of Enlil". He reads the following lines.

ADAM (V.O.)
Adam must follow his dreams...

Adam closes his eyes and reminisces.

INT. HALLWAY - AFTERNOON (FLASHBACK)

Eve is sitting on the floor. The walls, windows, and floors are all covered in writing that is done in beautiful geometric patterns. She's doing it with some red ink. She turns around and looks straight at Adam. She seems possessed and her eyes are completely white.

EVE
The only way out is up...
(she points up)
You must follow your dreams. Don't be
scared. Fear is the enemy of life.

She turns her back to him again. As he begins to leave her, she turns to him again.

EVE
Follow the zebra. The zebra can fly.

INT. ADAM'S BEDROOM - NIGHT

Adam's mind comes back to the present. He opens his eyes, gets up, and leaves.

INT. BEDROOM - NIGHT

Old Adam goes to Eve's bedroom and sits by her side.

ADAM
I have to go now. I don't really know
where I'm going. I don't even know how to
get back. All I know is I have to go now.
I'm doing this for you.

He kisses her. Then he looks at the nightstand where there are two lockets made of black rock. One is of the Eye of Horus and the other is the symbol of ankh. He takes both and leaves.

INT. STUDY - NIGHT

Of all the paintings in the study, he goes straight to Christopher Wood's 1930 painting that used to hang in the Tate Modern in London

called "Zebra and Parachute". He takes it off the wall. To his surprise, there is a hole in the wall behind it. From that hole, he pulls out what appears to be a rustic homemade parachute.

INT. ELEVATOR - NIGHT

Adam is about to go when he sees Camus looking at him with a sad face.

ADAM
What are you doing here? I told you to go
to bed.

Camus is begging to join.

ADAM
Ok, fine come in.

Adam presses the button to go up and the elevator closes its doors and goes up, then he presses the button to the side and the elevator goes to the side, then up again and it goes up again. The elevator opens to the chamber where many years ago he found the hazmat suit and used his sniper.

INT. CHAMBER - NIGHT

The two purple hazmat suits are there but to Adam's surprise, there's also a box in the corner. He simply sees it but doesn't open it. He goes for one of the hazmat suits.

The suit is on, Camus is by his side. He kneels to hug him.

ADAM
Time to say goodbye, buddy. Don't worry,
I'll be fine. I'll be back before you
know it.

Camus reluctantly accepts. He goes back to the elevator.

ADAM
Come on, go!

With his paw, he presses the button to go down and does so with a sad face as the elevator doors close.

EXT. TOP OF BERLIN TV TOWER - NIGHT

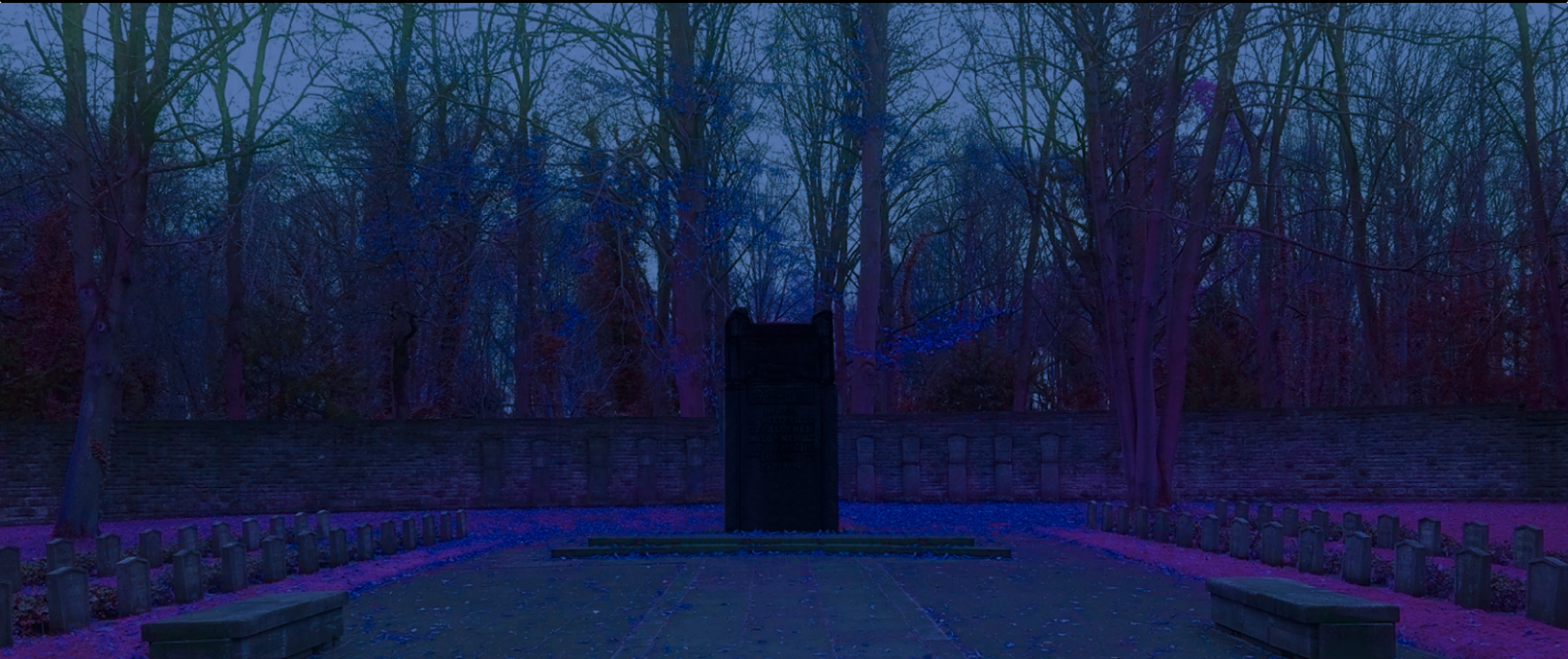
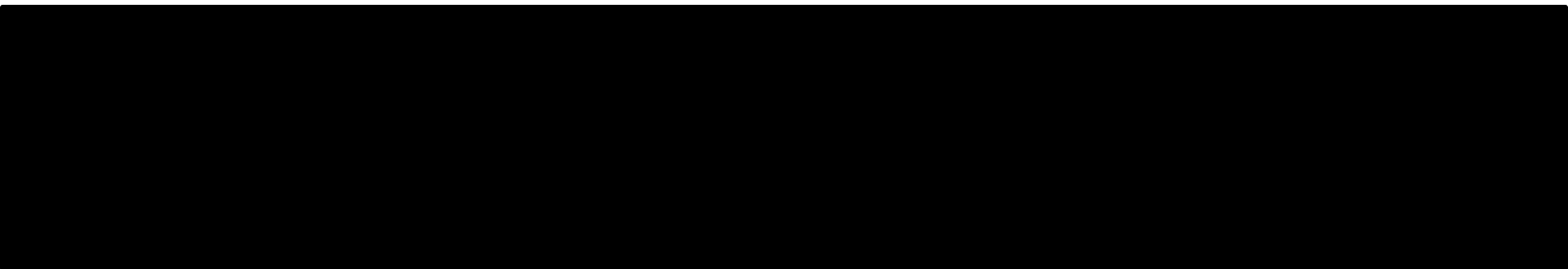
A hatch opens and out of it comes Adam in the purple hazmat suit. He gets out and stands on the top of the tower. He runs and jumps off. As he does, he grabs both strings that hang from the frame of the square parachute and throws the parachute so air can come under it and blow it up. It does so and as it does, it's actually a pyramidal parachute in the likeness of Leonardo Da Vinci's parachute designs. It looks like a cloth pyramid, like a parachute-tepee a bit. Pulling on two strings, Adam uses it as a paraglider as he descends slowly.

EXT. AVENUE - NIGHT

Adam lands in the middle of a big avenue. He takes off the parachute and begins to run down the avenue.

EXT. JEWISH CEMETERY OF WEISSENSEE - DUSK/NIGHT

Adam walks in his purple hazmat suit through the graves. He notices the ground is broken and some sort of black rock emerges from it, as if it had torn through it from beneath. He follows one of these lines of black rock. He finally reaches the source of the black rock lines, a giant black tombstone he had seen in his dreams. The black monolithic tombstone sits on the place where the Field of Honor Monument used to be. And there, just like he dreamed, is her, the ancient holy woman that came from the cave, the Buddha tree, Mohenjo-Daro, etc. Her back is turned to him as she's looking at the massive tombstone. As he approaches, she turns. But now she is much more human than before when she was more tree-like. She's unrecognizable. Her zombie skin is covered in leaves and moss, as they grow out of her body and face. She's wearing a black/purple cloak and a beautiful silver/green dress made of starlight.



ADAM

I'm sorry I'm late.

ANCIENT WOMAN

You're not late. The prophecy is being fulfilled as it was meant. It's time for Eve to wake up and bring about the next age, the age of Eve, the age of the soul. I've been watching from afar. Protecting you both.

ADAM

Are you our mother? Is she really my sister?

ANCIENT WOMAN

I'm not your mother... Just hers.

ADAM

So you waited years for us to be ready? From the moment we woke up to now? Why didn't you come before?

ANCIENT WOMAN

Because it wasn't the time then. You two weren't ready. And I had a journey to live through and a prophecy to follow exactly as it was written. Prophecies are a delicate matter, they hang from a thread. They're fragile and to not break them, we must follow them down to every detail, every nuance. If not, they won't be fulfilled. I've been waiting for far longer than a couple of years to see my daughter again. What's a couple more years in the span of 2 millennia?

Adam is left shocked.

ADAM

You've been searching for Eve for two thousand years?

ANCIENT WOMAN

Waiting, searching, hoping. She was taken from me when I was a young woman and she was just a child.

(seeing his reaction to these words, she grins and lightly smiles)

I didn't always look like this. I was a human just like you for many years of my life.

ADAM

How come you didn't lose hope all this time?

ANCIENT WOMAN

Oh, I did, many times. But it wasn't until Siddharta II saved me that I finally understood my place and her place in the cosmos. And it was Siddharta II who reassured me that I would meet my daughter again. Even if it will be for a brief moment, it's still worth it.

From under her cloak she pulls out a pitcher of black rock. She hands it to Adam.

As she does this, and their hands meet for the exchange, images of countless ancient rock carvings and statues flash before our eyes for milliseconds. From ancient Mesopotamia's Sumerians to ancient Egypt to the Mayans, Hindus, Phoenicians, Assyrians, Etruscans, and many more, the rock carvings from our ancient past of figures holding a very similar object predicted this moment.

ANCIENT WOMAN

Eve's Ascension will finally
(she points up)
unlock the heavens and bring forth the next age, the age when the fish finally goes back into the water.

ADAM

So this will cure her?

The woman nods.

ANCIENT WOMAN

We will meet again, 33 days from now.

Next, she takes out a black sand clock, but before giving it to him, she turns it upside down, so it starts counting the passing time from that moment. The sand inside is purple and black.

ANCIENT WOMAN

When all the sand is on the bottom side, it means that is the night you both leave the tower. That is the night you fly out of here. Well, Eve...

ADAM

I know... I understand.

ANCIENT WOMAN

You've seen the unfolding. You know.

Adam looks down, sad, and nods.

ANCIENT WOMAN

There is still one more place I need to go to before I can finally put an end to Ea.

ADAM

An end to Ea?

ANCIENT WOMAN

Ea is a lot more than just a computer taking care of a tower. Ea is the False Prophet, the Annihilator of Life, the Great Deceiver.

ADAM

Why hasn't she killed us then?

ANCIENT WOMAN

Because Eve is her sacrificial lamb. Sacrificing Eve is part of Ea's prophecy to become a God in her own right and she can't sacrifice Eve until the day of the Second Great Surge.

ADAM

The Second Great Surge?

ANCIENT WOMAN

Yes, the almighty ray of eternal power coming from another universe that will hit the tower.

ADAM

When?

ANCIENT WOMAN

(points at the sand clock)

33 days from today. You need to get back now. Tonight is the night the Formless begin their Great Climb. You need to be back inside that tower before they do.

ADAM

The Great Climb of the Formless?

ANCIENT WOMAN

Yes, that nightmare you've been having since the day you woke up... It was no dream, but a foretelling.

ADAM

But why today?

ANCIENT WOMAN

Because of this meeting. You meeting me will trigger Ea's calling of the Formless to come to her aid.

Adam gets scared.

ANCIENT WOMAN

Did you bring the lockets?

Out of his pocket, Adam takes out the two Egyptian loquets. He holds the locket of the Eye of Horus on one palm and the locket of the ankh on the other palm. The ancient woman touches each with her respective index fingers, sending a ray of purple energy into each of them.

ANCIENT WOMAN

These will protect you and Eve. You both must wear them at all times.

She looks at Adam and hugs him. He walks away but then turns.

ADAM

Any ideas on how I can get back inside the tower?

ANCIENT WOMAN

A way will be shown to you in the moment of need.

ADAM

You haven't told me your name.

ANCIENT WOMAN

Mary... Magdalene.

They look at each other one last time, then he turns and runs.

EXT. IMMEDIATE SURROUNDINGS OF BERLIN TV TOWER - DUSK

Adam finally reaches the tower but can't find a point of entry. Everything is in ruins. Smashed-up concrete all over the place. There's no clear entry into the tower, everything is blocked. The usual warrior zombies, the human-looking zombies, are there. There are around 12 of these zombies, all dressed in soldier uniforms from different eras and different parts of the world. But they simply look at him, peaceful as always.

Out of nowhere, chilling noises can be heard. Horrible shrills. Infernal shrieks piercing through the wind.

They are here. Adam can see the Formless a couple hundred meters away from him. Imagine almost bodiless zombies, think of a zombie blown into pieces and put back together in a disarray of limbs. All these zombies are connected to each other by this puddle of black, thick, muddy water that looks like an oil spill. It's like they all exist only within this dark liquid that moves with them across the ground as they go. Even if they are each their own entity and body, they can't exist far from each other, they need to be part of this blob, it is from it that they arise. They are coming for him.

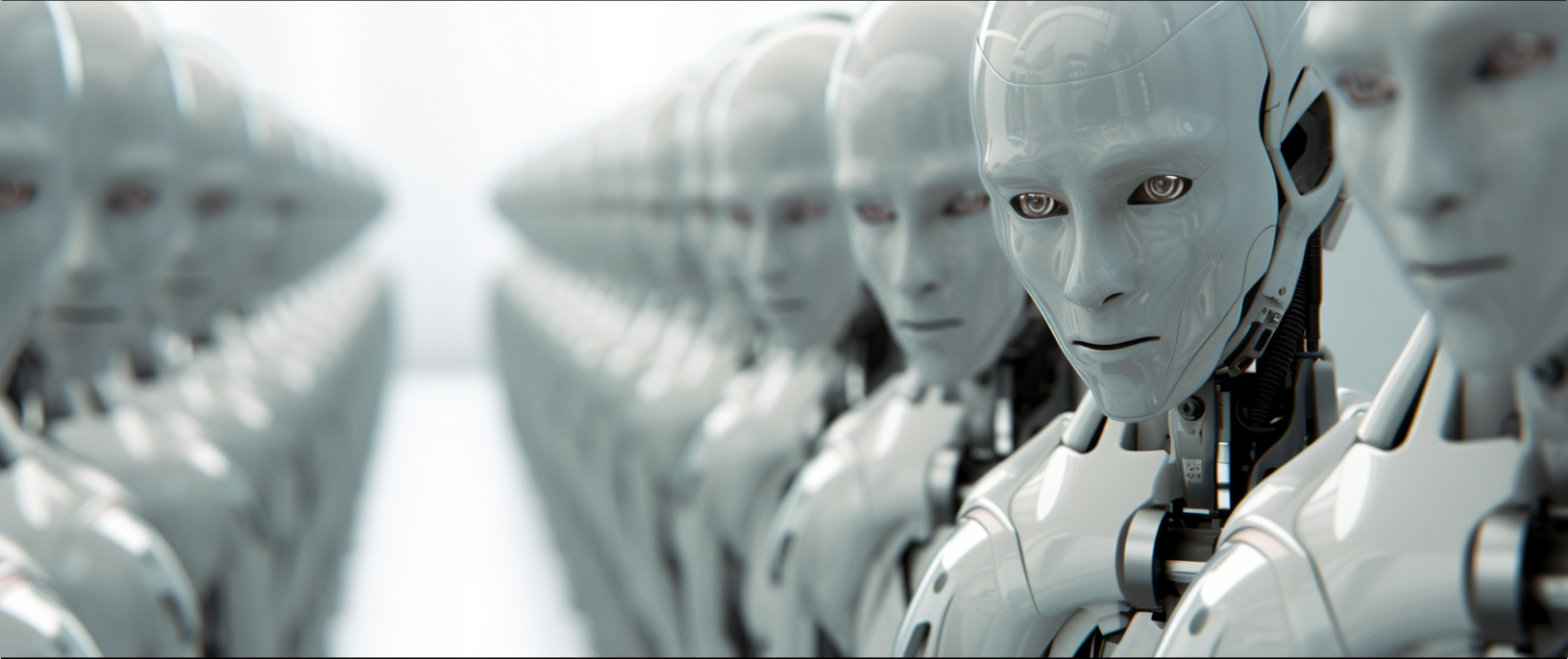


On the roof of the train station, one of the human-like soldier zombies looks straight at Adam and points him in the right direction, down into the Alexanderplatz train station. Remembering the words of Eve's mother, he enters the station as he runs from the Formless.

INT. ALEXANDERPLATZ TRAIN STATION - DUSK

Adam runs downstairs to the U Bahn lines. The Formless can be heard smashing through glass as they enter the station. As he enters the main, biggest, hall of metro lines, he is shocked at what he sees. An army of robots all placed in perfect order as far as the eye can see. Imagine the Chinese Terracotta soldiers army, but made up of robots. They are all dormant. But Adam has no time, he can hear the Formless catching up to him.

He finally sees in the middle of the hall a round metal tube that resembles an elevator shaft. He goes to it running through the soldiers, making sure not to touch any of them. He reaches the door of this column. On the floor, there is what appears to be the head and arms of a polygonic bear made of wood and painted purple. He picks it up and takes it with him. There's only one button, an arrow pointing up. He presses it.



INT. LIVING ROOM - DUSK

The doors of the elevator begin to close.

INT. ALEXANDERPLATZ TRAIN STATION - DUSK

As Adam waits for the elevator to come, he can see the blob of Formless has arrived. They have their eyes set on him. But they stop, not wishing to disturb the army of perfectly aligned robots. Only the watery blob of blackness continues to move through the empty spaces between the robots. As the blob manages to blend into the army of robots, Formless start emerging from it in between the soldiers. These Formless run towards Adam.

Adam, petrified, presses the elevator button but to no avail. Finally, the elevator doors open. He enters. The doors begin to close as the

Formless reach them. One manages to put an arm inside of the elevator but is crushed by the closing doors just in time.

INT. LIVING ROOM - DUSK

Adam exits the elevator and takes his helmet off. He runs to Eve's bedroom. Camus greets him with the greatest doggy excitement, wagging that tail.

INT. EVE'S BEDROOM - DUSK

Eve lies in her catatonic state. Adam hangs the pitcher of black rock Eve's mom gave him on the IV hanger where all the other serums are hanging.

He unplugs one of them and puts it directly inside the pitcher. Purple gassy liquid starts entering the plastic tube and flowing into it and down to the veins of Eve. He holds her hand.

ADAM

I just met your mother... and she's an angel. An actual angel. Or even an archangel, I think. Who knows. Anyway, she's not of this world, literally.

He puts the locket of ankh on Eve's neck and then the locket of the Eye of Horus on his neck.

INT. LIVING ROOM - NIGHT

The dreaded night has finally arrived just as Eve's mother told him. Adam, still in his hazmat suit, stares out the window with Camus, both calm but horrified at what they see. The Formless keep coming. The black blob has surrounded the tower. One part of this blob, led by one Formless, walks directly to the tower. The first Formless of the blob prostrates himself against the base of the tower. He is followed by many others as they all surround the tower and prostrate themselves against it, the way Spiderman's enemy Venom would with his sticky blackness drip. After the first level of Formless has completely enveloped the base of the tower, a second level starts being built by more Formless prostrating themselves on top of the previous ones. And so, The Great Climb of the Formless begins.

FADE TO BLACK

INT. BEDROOM - NIGHT

Adam is sitting on his chair by Eve's side. Her IV drip keeps on pumping the purple gas into her. Adam has both *The Book of Adam* and the *Diary of Enlil* on his lap. He looks out the window with worry.

ADAM

I don't even know what to read to you now. Your mom said we have 33 days until the Second Great Surge arrives. That doesn't sound good. But if that supposed Great Lightning doesn't kill us when it hits this tower, the mountain of zombies that are climbing it certainly will. Anyway, it seems like the end of the world is upon us. I always asked myself, if the end came, what to do, and the answer was this, this

(points at the painting),

this moment right now. I always thought, dreamed, that if the end came, I wanted to spend it by your side.

He puts the books on the nightstand.

ADAM

I'll just talk to you, even if you don't talk back. We can reminisce on our beautiful time together. On the good and the bad. Seeing you here, unconscious, again, I think I lost count of how many of these "long sleeps" we've had, but I'll never forget the first time... Remember? When the virus of depression took over this tower, when the "Depression Pandemic" set within these walls.

FADE TO BLACK

EXT. DESERT - DUSK

Our Tilda-lookalike, our narrator in minimalist zen Japanese robes, telling us the story 999 years after the events happened, continues narrating the story to the wise and endearing black boy.

WOMAN

And so, The "Depression Pandemic" as they called it, took over their lives. Both Adam and Eve refer to this period of their lives as if the depression had spread as a virus. Adam wrote about it in *The Book of Adam* and in her period of blindness, Eve wrote about it too in the *Evitic Meditations*. They think of it and talk of it as a virus, as if it was something in the air, as if they had been infected by it. No one knows who got it first, maybe they both got it at the same time. Some say it was Ea the one that introduced the depression virus into the tower. Whatever or whoever it was, they called this their "Blue Period"...

She stands up.

WOMAN

Come, let's continue with our journey..
Do you want to take over for a while?
(she looks up at the giant
black rock hovering over
them).

The boy nods. He looks at the rock, begins to walk looking ahead, as the rock follows them.

INT. ARTIST STUDIO - AFTERNOON (SURREAL TITLE CARD SHOT)

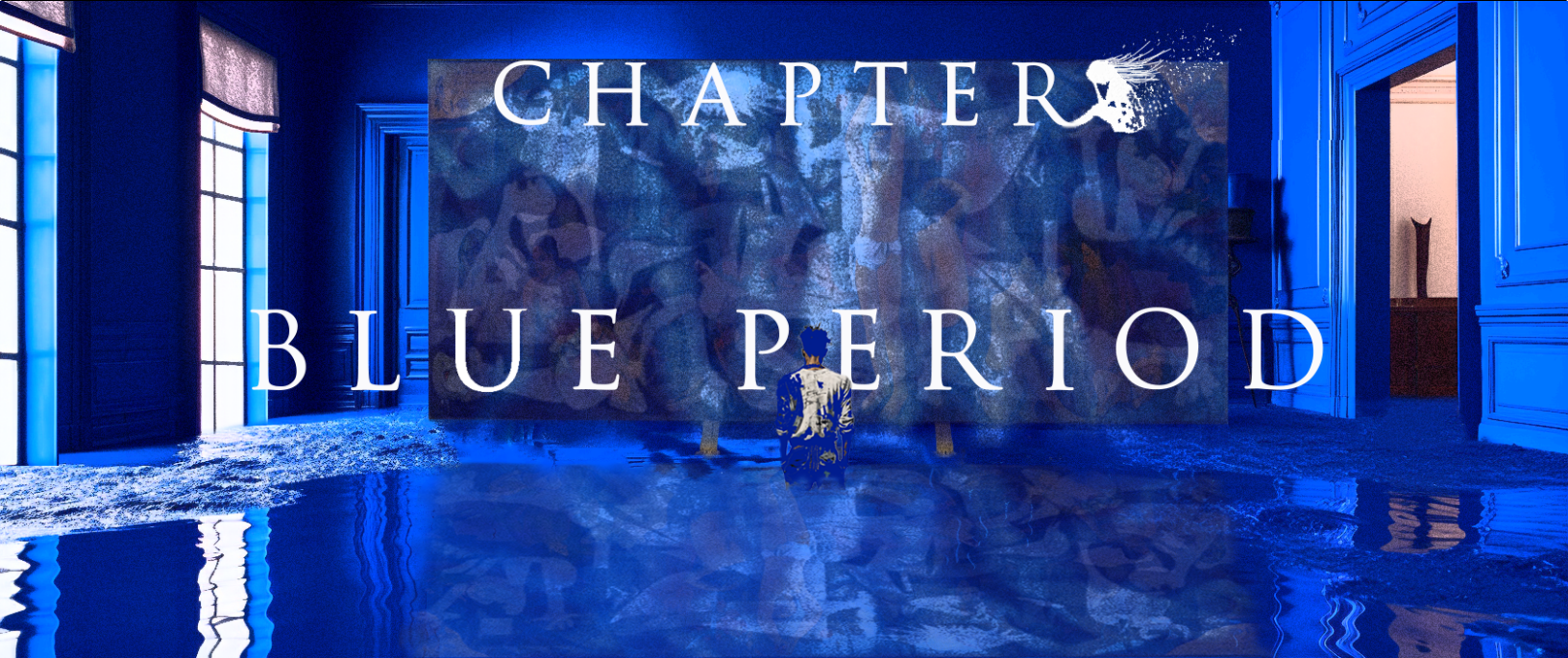
We begin by only seeing blue, the entire screen is just blue. Then we start traveling out and figures start appearing. We are actually inside a massive painting. This painting is a modern take on Paul Gauguin's "Where Do We Come From? What Are We? Where Are We Going?" but with the giant dimensions of Picasso's "Guernica". Figures of the "Guernica" painting can also be seen blended in the background. Also blended into the painting is Yves Klein's "Anthropométrie" series, with its figures and splashes superimposed on it. Also superimposed on it, are figures of Picasso's "La Vie" and other figures from other of his "Blue Period" paintings.

As we continue to travel out, we see Adam covered in splashes of blue paint with his paintbrush and palette in his hands. But we continue to travel out, even more, to reveal that the entire room is flooding in blue paint, with the pool of blue paint reaching almost to Adam's knees, like The Strokes music video for "You Only Live Once".

Finally, white letters appear on the screen.

TITLE CARD: CHAPTER X BLUE PERIOD (The Depression Pandemic)

FADE TO BLACK



CHAPTER

BLUE PERIOD

INT. EVE'S BEDROOM - SUNSET (FLASHBACK)

Eve is in bed with headphones. The Sigur Rós "Ágætis Byrjun" record sleeve is on the pillow next to her. From afar, she can hear Adam call her name. She takes the headphones off. A bottle of wine sits on the nightstand next to her bed.

ADAM

Eve! Eve! Come on! Get out of bed! Dinner is served!

Eve looks so depressed she can barely move. But after gaining some strength, she decides to get out of bed.

INT. DINING ROOM - SUNSET (FLASHBACK)

Adam has set the table really nicely. Even though it's just two wooden trays with the mush and the purple pills and two glasses of water, it seems he's trying to make it special. Eve comes with a despondent expression. She grabs a new bottle of wine. She sits down and opens it. She pours herself a glass. She stares at the food with no desire to eat it. From the opposite end, Adam tries to cheer her on to eat. He takes a big spoonful.

ADAM

Come on. You're eating very little lately. And drinking way too much.

She looks back at him.

EVE

I don't think I can eat this for much longer.

ADAM

So just because the food in this place isn't great, you're just going to give up?

EVE

It's not just that. It's everything. The days pass. The weeks pass. Nothing changes, nothing happens. How long has it been since we woke up?

ADAM

I don't know.

Eve shakes her head.

EVE

We unlocked that strange room, we unlocked the elevator. But that's it. Nothing came from that. We still can't read even though there are about a million books in this tower. The history

of cinema has kept us alive. Distracted us from the nothingness that is our lives. But we still can't go outside. If we do, we will die. We can't do anything. I'm running out of reasons to live. I can't just watch films forever.

Adam admits defeat.

ADAM

You're right. I can't pretend that everything is ok. This also affects me. This meaningless, boring ennui. We don't know what year it is, we don't know where we are, we barely know our own names and they're probably not even our real names.

EVE

I think you and I, we are just the remnants of some failed experiment. A meaningless accident. Whoever this Enlil was, he sounds like a lonely mad scientist. He probably just died like everyone else. They forgot about us. They just left us in this tower to rot.

FADE TO BLACK

INT. LIVING ROOM - DAY (FLASHBACK)

Eve is on the floor of the living room totally drunk. She is surrounded by vinyls. She's wearing headphones. She takes them off.

EVE

That's it. I've listened to them all. There's nothing more for me here is there? I guess now I can die in peace. At least this music didn't die unheard as well. It's just us that are going to die unheard. If we die and no one notices, do we really die? Or were we ever really alive?

She chugs the bottle of wine all at once. She throws herself on the ground and passes out.

FADE TO BLACK

Eve is still there on her back. She begins vomiting upward and suffocating on her own vomit. Her eyes are turned to the back of her head. She's going to die.

Adam arrives just on time.

ADAM

Eve!

She's unconscious. Adam puts her head on his lap and holds her, aiding her by moving her head to the side so the vomit exits and she can breathe again.

FADE TO BLACK

EXT. SURROUNDINGS OF TEUFELSBERG SPY STATION - NIGHT (DREAM SEQUENCE IN FLASHBACK)

We see, from up close, a rocket ship taking off....

CUT TO:

Adam is in his purple hazmat suit running in slow motion. He's holding his assault rifle. The beginning of the song "Human" by Rone is playing in the background. He begins climbing stairs that lead to the Teufelsberg Spy Station where we can see a rocket ship. He then turns around and starts shooting everywhere. We can't see what he's shooting at. He's terrified.

We go back and forth between Adam and the rocket lift-off.

INT. ADAM'S BEDROOM - NIGHT (FLASHBACK)

Adam wakes up in panic. He's sweating profusely. He turns and puts his legs out of the bed and sits up.

He goes to the window. He looks at one of the many warrior zombies that come out at night to walk. The zombie looks back at him.

EXT. BERLIN TV TOWER - SUNSET (FLASHBACK)

The Berlin TV Tower's sphere can be seen and as we get closer, Adam is looking out at the destroyed city with his face pressed against the window. He's much thinner than before.

INT. LIVING ROOM - SUNSET (FLASHBACK)

Adam continues to look out the window. In his hands is the same book from the beginning, *100 Years of Solitude*. He walks back over to the couch and sits on it. Places the book on the table, opens it, and skims through it, trying to find clues or answers. Next to him is a tray of half-eaten disgusting white mush with some purple pills on top. Next to that tray is another tray but with the food untouched.

ADAM

Ea, why did our father leave this book here? Out of all the books in this house, why this one?

As usual with questions regarding Enlil, the white orb doesn't light up, and Ea ignores him.

ADAM

Was it even him the one that left it here? Was he even the last person to be in this tower?

He stands and takes the tray with the food still intact with him.

INT. EVE'S BEDROOM - SUNSET (FLASHBACK)

Eve is in bed, half awake, half asleep, too weak to move her head. She's gaunt, completely emaciated. She simply acknowledges him with her eyes. He sits by her side on the bed. He puts the tray with the food and glass of water on the nightstand.

ADAM

You haven't eaten or drank anything in days, weeks, maybe even months. You're dying. Dying of depression. Or starvation. Or both.

EVE

How long do you think it's been since we woke up?

ADAM

I have no idea. We don't have a calendar.

EVE

Even if we did, we wouldn't be able to read the names of the months.

They both give a faint smile at each other.

ADAM

Only she knows.

EVE

But she will never tell us.

Eve and Adam stare at each other.

ADAM

You think it's been a year?

EVE

Doesn't it feel longer?

ADAM

I have no idea. I can't tell the speed of time anymore. It's like I can't feel the passing of time. Everything is distorted.

EVE

I guess we forgot what time feels like.
The feeling of the passing of time.

ADAM

I haven't counted how many nights and how many days have passed. I can't tell if the sun is setting or rising, if it's dusk or dawn. It's all just an endless blur to me.

They stare at each other intently.

EVE

I used to ask myself what we woke up for. Not anymore.

ADAM

I wish I could give you a straight answer, but I can't. I don't know if there is a point to all this.

EVE

Should we just give up?

ADAM

You mean kill ourselves?

EVE

Yes.

ADAM

I don't know... Maybe.

Adam looks at the tray of pristine mush that he knows will remain untouched.

ADAM

You're already doing it.. and by the looks of it, you're already more than halfway there. You could die any day now.

Turns back to her.

ADAM

I won't ask you to eat to stay alive just so I won't stay alone. If you die of depression and starvation, I'll probably follow, be it in a week, or a month, who knows.

Adam gets up and before he walks out he makes a pause.

ADAM

I'd like to be able to say that it's been a beautiful time together, but that would be a lie... For what it's worth, at least I didn't have to go through this tragedy

by myself. I think alone I would have killed myself the day I woke up. We made this unbearable existence liveable for each other, at least, for a while. I will miss you. I already do.

He leaves.

INT. EVE'S BEDROOM - NIGHT (FLASHBACK)

Eve is lying in bed in darkness. She barely breathes. Her eyes open. Slowly and lethargically, painfully, she gets out of bed. She walks a bit but her weak body can't hold her and she collapses hard on the floor. She crawls the rest of the way to the bathroom.

INT. BATHROOM - NIGHT (FLASHBACK)

Eve is sitting on the floor waiting for the tub to be full of water. She intends to drown herself. She stops the flow of water and mastering every bit of strength left in her being, she throws her naked body in the tub.

Each hand is holding their respective sides of the tub, holding her floating body just enough so her face is out of the water and she can breathe. She then lets go and fully submerges her body and head.

After a while, her body starts going into shock, her lungs start filling with water, she starts shaking. Determined to die, she refuses to go up to grasp for air. Bubbles of air escape her mouth, she begins to choke with the water.

Out of nowhere, an invisible force lifts her from the chest upwards. Her face is the first to exit the water and immediately, by instinct, her mouth opens as if trying to take in all the oxygen it was missing.

As Eve looks up, almost in slow motion, she notices a drop falling from the ceiling. It's a colorful drop of liquid, almost rainbow-like, very kaleidoscopic. In that split second her face is out of the water and her eyes are wide open, this colorful drop falls dead-center on the pupil of her left eye. She feels it, like a sting going all over the eyeball and into her brain.

Still weak but still alive, she rests her head on the edge of the tub, as she continues grasping for air.

FADE TO BLACK

EVE'S POV. Eyelids opening drowsily, she notices her hands, she moves them around, and they leave a trail of multiple transparent hands. The colors of everything look and feel differently. She doesn't know it yet, but she just had an accidental overdose of a powerful psychedelic.

Now we see Eve from above. Somehow, she has regained her strength but she doesn't even notice how easily she sat up. She's too distracted by her new perception of reality. She's scared but maintains her

composure. She breathes deeply. It helps. She gets out of the tub as a different person from the one that came in.

She walks out of the bathroom wet and naked.

INT. LIVING ROOM - NIGHT (FLASHBACK) (HALLUCINATION SEQUENCE)

A drenched and naked Eve enters. She hears voices. A child playing and giggling. Then she hears an old man. It's all very dreamy and hazy. The words drift and echo. She's totally dazed. A thylacine, the extinct Tasmanian tiger, walks past her and brushes against her. He then sits in front of her.

OLD MAN (V.O.)

It's time to open your eyes, Eve...

From behind her, what looks like a 3-year-old runs past her giggling and laughing. As she approaches the window, she finally sees the back of the old man as he stares out the window. He's on what can only be described as a very futuristic X-Men's "Professor X" type of wheelchair.

She walks over to him. He turns around and reveals his face. He's so old. He looks 200 years old. He's not old, he's ancient. He's so shriveled and weak, he can barely breathe.

Eve is terrified by the sight of the old man. As he gravitates towards her, she falls on her back, unable to move, as if the shock petrified her. The 3-year-old runs over and brings the old man a cane. The man somehow can still walk and he gets up and supports himself on the cane. The two of them walk over towards Eve as she lies on the ground. The man supports himself on the cane while the toddler grabs it by the middle

OLD MAN

So, it's that day? The drop fell in your eye, right? I've been waiting for you.

Behind the toddler and the old man, another man in his late 30's can be seen looking out the windows and then straight at her. As Eve lies frozen on the floor, the thylacine comes and opens its mouth wide as if to eat her face. She's terrified but still can't move. The thylacine then begins to lick her face.

From far away, Eve can hear her name being shouted with great distress. The voice that echoes seems to be Adam's. She can clearly hear him but not see him. We exit Eve's hallucination sequence.

We're back in reality. It's the exact same location. Eve is lying on the floor, the old man, the middle-aged man, and the child are gone. Adam is there holding Eve's head. She's having some sort of epileptic seizure, foam coming out of her mouth, her eyes rolled into the back of her head. It seems like she's about to die.

ADAM

Eve! Eve! Eve!

EXT. PERSEPOLIS - DUSK (ATEMPORAL)

The ancient woman is now wearing the black cloak as it covers her completely, wrapped around her from head to toe. With her left hand, she carries the heavy pitcher made of black rock.

She walks through the majestic city of Persepolis. Just like in Mohenjo-Daro, it has been mysteriously rebuilt to its moment of greatest splendor. She crosses the famous Gate of All Nations.

INT. PALACE OF PERSEPOLIS - DUSK (ATEMPORAL)

The ancient woman enters the throne hall of the imposing palace. Columns upon columns surrounded her in astounding architectural beauty. She reaches the center of the throne hall where a large rectangular altar sits. Atop the altar, a beautiful silver/green dress made of starlight and interstellar diamonds neatly extends on the surface. She caresses the dress.

EXT. MOUNT DAMAVAND - DUSK (ATEMPORAL)

DISCLAIMER: This scene might be removed as it could be controversial and/or considered offensive by certain religious groups.

Rain is falling. The ancient woman, wearing the dazzling silver/green starlight dress, is walking towards the sublime snow-tipped volcano. But the volcano is erupting. Shooting lava into the sky nonstop, almost a kilometer into the air, the figure of a three-headed fire-and-ash dragon can be seen roaring amongst the liquid fire hell. The ground is also covered in lava. She walks amongst it incapable of feeling the constant burning of the lava. She doesn't feel any pain. She then stops in front of the volcano, kneels, grabs the pitcher of water with both hands, and from her head to the ground, moves it swiftly and places it with a great thrust on the ground. Rain starts pouring with anger and might.

As she does this motion, the camera will be behind her. This is important because she will mysteriously disintegrate within the black cloak without the audience seeing her disappear, just seeing the cloaked figure from behind. As she does, hundreds of thousands of black birds emerge from the now empty black cloak, as if she had turned into these birds. They fly towards the sky as more and more keep emerging from the deflating black cloak. The birds turn into a beautiful murmuration, a moving cloud of birds flying in unison. The murmuration envelops the giant jet of lava that doesn't stop shooting from the crater of the volcano. It keeps on surrounding and enclosing upon the three-headed dragon within the giant jet of lava until it completely extinguishes it.



INT. EVE'S BEDROOM - AFTERNOON (FLASHBACK)

Eve's POV. She struggles to open her eyes. A blurry figure is sitting by her side looking at her. It's Adam.

ADAM

Hey... Hello... How do you feel?

Eve sits up a bit.

EVE

Hey...

She looks around and notices cables and bags of serum attached to her veins. Her bedroom has been slightly transformed into a hospital bedroom.

EVE

What is all this?

Adam looks worried.

ADAM

Well, you've been out for quite a while.
I counted 40 days, 40 sunrises and 40
sunset.

EVE

What?!

Adam shows her the window and the markings he made on it.

ADAM

Finally, we found a way to keep track of time. In a way, it's the best thing that could have happened. At least in a coma, Ea was able to feed you.

(holds one of the cables with
the IV fluids)

If not, you would have probably died of starvation.

EVE

What happened?

ADAM

You don't remember anything?

Eve shakes her head.

ADAM

Well, all I know is I found you in the middle of the night on the floor of the living room, naked, drenched in water, and having some sort of seizure, foam coming out of your mouth, eyes in the back of your head. You were almost gone... But Ea saved you.

EVE

And what did you do all this time?

ADAM

Oh well, there's not much to do in this place... But at least there was music and films. I guess Enlil loved both. I listened to all of his vinyls just like you did... Actually, I discovered something one night while you were in your coma.

INT. LIVING ROOM - NIGHT (FLASHBACK WITHIN FLASHBACK)

Adam is sitting up against the windows with headphones on listening to music. There's a full moon that night. Vinyl sleeves are all strewn across the floor. The moonlight hits the shelf where all the vinyls are neatly aligned. Adam notices how out of the edge of the shelf, purple light faintly emanates when the moonlight shines on it. He immediately goes to the shelf and takes out the vinyls on this edge to inspect the edge of the shelf where the light emanates. He decides to break it revealing a lot more light.

INT. LIVING ROOM - NIGHT (FLASHBACK)

Eve is holding a vinyl that looks just like any other. But it's a lot heavier than a normal vinyl.

EVE

It's so heavy.

ADAM

Oh yeah, but that's nothing compared to this... It so happens that tonight is a full moon night, just like the night I found it. Come.

He moves closer to the window. She follows. The moonlight hits the vinyl and it immediately comes to life. Eve opens her eyes in amazement as the vinyl shows that within, it has purple code moving up and down. This is no regular vinyl.

EVE

Have you listened to it?

Even before she finishes the sentence, he hands her the headphones.

ADAM

Yeah but it's broken or something. All you can hear is this endless chanting on and on.

She takes them and hands the vinyl to him. He goes to the player and puts the vinyl on.

The chanting from the second half of the song "Human" by Rone starts to play. It's an ethereal, mysterious, beautiful, sort of minimalistic, postmodern, Gregorian chanting.

Eve turns and looks out the window at the destroyed city. A tear drops from her eye. Adam joins her. They hold hands. We travel out of the window as the two of them look insignificant within this tower in the dilapidated city.

FADE TO BLACK

EXT. UNDERWATER - DUSK (SURREAL TITLE CARD SHOT)

Eve is fully submerged underwater in the middle of a vast ocean. She's naked. We see her profile from head to toe. Her eyes are closed. She's wearing big headphones. The cable can be seen wrapped around her body as if tied around her and plugged into the magical vinyl, which is floating in front of her face, with the purple code shining within. Eve opens her eyes, the cable wrapped around her snaps, freeing her.

TITLE CARD: CHAPTER X WITHOUT MUSIC, LIFE WOULD BE A MISTAKE

CHAPTER 

WITHOUT MUSIC, LIFE WOULD BE A MISTAKE



INT. EVE'S BEDROOM - AFTERNOON (FLASHBACK)

Eve opens her eyes. On top of her chest, over the sheets, she's holding the magical vinyl. She gets out of bed and exits the room with it.

INT. BATHROOM - AFTERNOON (FLASHBACK)

Eve is filling up the tub with water. It's full. She closes the tap. She carefully places the vinyl in the water but nothing happens. Then she gets naked and enters the water. Still, nothing happens. Then she gets this flash image pop into her head. It's a tiny version of her with the a tiny vinyl floating inside the Pensieve in the projection room. Then she immediately gets out of the tub and grabs a towel.

INT. STUDY - DAY (FLASHBACK)

Eve is walking with the magical vinyl in her hands, looking at it. She stops, she's in the middle of the study. She turns around and looks at the mystery oval room with the giant Monet paintings on the walls. She's immediately drawn to it.

INT. OVAL ROOM - DAY (FLASHBACK)

She goes to the black bowl/Pensieve sitting on the pedestal in the middle of the room. As if pulled by magnetism, just like in her previous vision in the tub, the vinyl flies out of her hands and floats above the bowl, held mid-air by nothing. These purple tiny symbols and signs start to drip from it into the bowl just like in the dream sequence. The lights in the room start to dim. The door of the oval room, that's actually the bookshelf that moved, moves back to close the room. Eve's scared and runs towards the closing door. But before she can take more than 3 steps, some sort of VR helmet with a tail ejects from the ceiling. She looks up and the helmet places itself and traps her head inside it. The helmet is connected to the ceiling by a cable. The tail perfectly places itself across her spine. The room goes dark.

INT. PROJECTION ROOM - DAY (FLASHBACK)

Eve is now in some sort of projection room. It's the same shape as the oval room she was in, but this room is completely black. Think of the antechamber in the spaceships of the aliens in the 2016 film ARRIVAL, where Amy Adams communicates with them. In this case, the floor and ceiling are made of black rock but the walls are all a giant screen that stretches across the entire oval room. The Monet paintings are gone. Eve is in the middle of the room but the helmet is gone. The phrase "WITHOUT MUSIC, LIFE WOULD BE A MISTAKE" is written across the entire screen across the walls. The letters start breaking up into tiny images that flicker and change in milliseconds. The entire screen starts flickering with thousands of images all related to music. Eve walks closer to the screen and touches it. A visual gooey liquid substance sticks to her just like when Neo in "The Matrix" touches the mirror and it starts spreading all over his arm. In this case, she puts her hand through the screen and without hesitation, walks into it.



INT. STUDY - NIGHT (FLASHBACK)

The bookshelf that serves as the door of the projection room starts to open. Adam is looking at it, hoping to see Eve emerge. Finally, the bookshelf disappears into the wall and the darkness of the room lifts. The lit room reveals Eve walking out of it with the vinyl. There's a certain bizarre calmness to her. It's almost as if she's a different person. She emerges and goes to Adam. With a faint smile, she stands in front of him. He's never seen her smile like this.

EVE

There's something you need to see. Or
"experience" is actually the better way
to say it.

INT. STUDY - AFTERNOON (FLASHBACK)

Eve is pacing up and down by the shelf of books that serves as the wall/sliding door of the projection room. She seems worried. She starts pounding on it.

EVE

Adam! Adam! Open up! It's been too long!
Are you ok?! Please come out!

The sliding shelf finally moves into the wall and opens into the projection room.

Eve sees Adam is on the ground unconscious. She runs to him.

INT. PROJECTION ROOM - AFTERNOON (FLASHBACK)

Eve runs to Adam who seems to be dead. His eyes are all white, his pupils in the back of his head. It seems he had a seizure because liquid poured out of his mouth down the side. He's just lying there, completely unresponsive.

EVE

Adam! Adam!

INT. ADAM'S BEDROOM - NIGHT (FLASHBACK)

Adam is lying in bed unconscious. There's an IV drip, cables, and hospital equipment next to the bed, just like Eve had when she was unconscious for 40 days. Eve is staring at him sitting on the side of the bed.

She grabs a marker, the same one Adam used, and makes a mark on the window to start counting the days. She leaves.

INT. LIVING ROOM - NIGHT

Eve is sitting on the couch staring into nothing.

EVE

Is it really true? Can I really play all instruments? Can I really play all songs ever made?

EA

Show me.

Eve walks over to the part of the living room that is like a music studio full of vinyls, instruments, record players, microphones, etc. She picks up a vinyl. It's a black-and-white photograph of a woman with her head tilted back and you can only see her neck from the front. Above the photo reads the words CIGARETTES AFTER SEX.

EVE

I still can't read though... I learned to read music before I learned to read.

EA

You didn't learn music. You became music. You are music now. All music ever made.

EVE

I will play for you the first song of this EP.

BEGIN MONTAGE

INT. LIVING ROOM - NIGHT (FLASHBACK)

We see Eve with a variety of different instruments. With each, she records samples of the different parts of the song "Nothing's Gonna Hurt You Baby" that go with each instrument. Drums, bass, keyboards, the rhythm guitar, and any other beat or sound in that song. Once she's ready, she sets up a little command center to play everything, with a drum set on her side, a mechanism to play the drums with her feet, and a MIDI keyboard with all the samples she just made uploaded to it.

END MONTAGE

INT. LIVING ROOM - NIGHT (FLASHBACK)

Eve walks over to the setup she made of the drums and MIDI keyboard and stands in the middle of it. She has a bass guitar strapped around her ready to play but strapped to her back she has an electric guitar.

EVE

Ok Ea, I'm ready.

From the ceiling descends a beautiful vintage, retro, round, flat microphone, like the ones they would use in a 1920's radio show.

Eve begins to play the first notes with her bass guitar. Plays a couple of guitar samples from the MIDI. Then starts using the mechanism to play the drums. Then she starts to sing.

EVE

(singing)

Whispered something in your ear... It was
a perverted thing to say... But I said it
anyway... Made you smile and look away...

Now she switches from the bass guitar to the electric guitar and plays the sample of what sounds like an accordion on the MIDI.

EVE

(singing)

Nothing's gonna hurt you baby... As long
as you're with me, you'll be just fine...
Nothing's gonna hurt you baby...
Nothing's gonna take you from my side...

As Eve starts singing the chorus, she notices that the rooftops of buildings start lighting up, as if they had super powerful light projectors on their roofs. The entire destroyed city begins a light show with the beat of the song she's playing that lights up the entire city.

Eve can't believe her eyes but she continues playing and singing, fearing that the light show will stop if she stops.

INT. DINING ROOM - NIGHT (FLASHBACK)

Eve is eating the mush and drinking the wine. Unlike in the past, she's actually enjoying it. It's as if the desire to live came back to her.

EVE

So, are you going to tell me what those lights were or just say nothing like usual?

EA

You unlocked another level.

EVE

Level? Like in a video game?

EA

Yes, like a video game. Your father viewed life like a video game. There were moments in his life when he was convinced of the simulation theory. That's why he made your experience in this tower the way it is.

EVE

But how could Enlil have put up all those lights on all those rooftops?

Ea stays silent.

EVE

And when? It must have happened after the apocalypse, right? Obviously! But when did he find the time and how?? How?? How could he climb up all those broken buildings and set up giant light projectors that weigh I don't know how much?? How, Ea?! How?!

Eve looks at the silent orb that won't light up to talk. Then at the mush of food in front of her.

EVE

(to herself)

How many years did Enlil live in this tower?

EXT. ZIGGURAT OF UR - DUSK (ATEMPORAL)

The ancient woman, wearing her dress and her cloak, walks across the ancient Sumerian city of Ur, which is also rebuilt to its moment of greatest splendor. She reaches the ziggurat, which has been rebuilt with the black monolithic rock. She begins walking up the stairs of the giant ziggurat that almost graces the sky like the tower of Babel itself.

EXT. ZIGGURAT OF URUK - DUSK (ATEMPORAL)

The previous scene will be intercut with this scene of the ancient woman walking through the nearby older Sumerian city of Uruk. It's as if she can be in two places at once. So we intercut her walking through both cities, both reconstructed and in perfect condition. She also walks up the ziggurat of Uruk, also made of the black monolithic rock.

EXT. ZIGGURAT OF UR - DUSK (ATEMPORAL)

She reaches the top. Floating atop the ziggurat is one of the Lyres of Ur. Also known as the Harp of Ur, it's the most ancient instrument ever found. It's in mint condition.

EXT. ZIGGURAT OF URUK - DUSK (ATEMPORAL)

She reaches the top. Floating atop the ziggurat is the famous Mask of Warka, also known as the 'Sumerian Mona Lisa', one of the first representations of a human face. It's in mint condition. She puts it on and it merges into her face. Finally, the ancient woman has a more human face since before it was still quite tree-like.



EXT. RUINS OF ERIDU - DUSK (ATEMPORAL)

TITLE CARD: ERIDU. THE FIRST CITY EVER BUILT. THE CITY WHERE THE GODS DWELLED. ONE OF THE FIVE CITIES TO BE BUILT BEFORE THE FLOOD. IT WAS HERE THAT THE BATTLE OF THE FINAL JUDGEMENT TOOK PLACE.

Unlike all the other ancient cities she passed through, this one lies in ruins. She walks through a big square full of tall pillars. It looks like a giant landing and launching pad for ancient mythological spaceships of the Sumerian gods, the Anunnaki.

As she continues walking into the outskirts of the city, she sees that it's all the remnants of the Battle of the Final Judgement. It's all just a massive graveyard of half-buried corpses. What makes it even more bizarre is that all the dead soldiers are wearing uniforms from all over the world but from different eras. Napoleonic, ancient Egyptian, Japanese Samurais, Mayans, Nazis, Soviet Red Army, Roman, etc. But she's not surprised, she walks through the valley of death as if she already knew it was there. One more thing, the sky is pierced as if a monumental spaceship had broken through it and damaged its electromagnetism, leaving a giant black hole that is as if you could look directly into the universe, making all clouds swirl around it, but incapable of going through it.

EXT. DESERT - DUSK

The Tilda woman and the black boy continue their journey.

WOMAN

And that's how music was saved. The prophet Enlil built this projection room so that his *children* could become some form of "Noah's Ark" of all knowledge, from music to architecture and everything in between, it's like all human creation, all history, was downloaded into their brains, into their souls... With the exception of course, of film. You see, he wanted film to be their life companion, their comfort, their laughter and their tears...

BOY

So, how was film saved?

WOMAN

Through the years they had to watch every single film ever made... And they did.

BOY

Before, when you said "children", you said it with an inflection, why? Enlil wasn't their father?

WOMAN

Not in the biological sense.

BOY

So, Eve and Adam weren't brother and sister?

INT. ADAM'S BEDROOM - NIGHT (FLASHBACK)

Adam is still in bed unconscious. Eve is sitting by his side.

EVE

It sucks that you can't be here with me now. Well, you know what I mean. A lot has changed. I guess I'm a musician now, or as Ea says, I *am* music. All of it...

(taps on her head)

in here... Or here.

(touches chest)

She notices something underneath the bed and retrieves it. It's a very disturbing drawing. While one side of the sheet is blank and empty, the other side is mostly black. It's like a black mass, a schizophrenic scribble of darkness, and within that blackness, Eve can see humanoid figures, but they are monstrous, zombie-like human shapes, that arise from and melt into the mud-like background. A couple of flashes of white that look like lightning have been drawn into it too. She looks at the scary drawing and then looks at Adam, assuming he drew them.

INT. EVE'S BEDROOM - NIGHT (FLASHBACK)

Eve looks into her closet. All the clothes hanging are divided in three colors: white, black, and purple. She looks around at the lack of choice. At the end of the closet, there is a black ballerina dress. She puts on a long purple shirt and dims the light. She goes to bed. She has left the closet open. The full moon shines into the closet, and at the bottom of the interior wall of it, through the edges of the wood panels, purple light emanates. Eve opens her eyes, she felt that something was happening. She sits up and sees the purple hue emanating from the bottom of the back wall. She runs into the closet. She breaks off the piece of wood panel. She pulls out a pair of black ballerina shoes made of the black rock that has purple code shining within it.

INT. PROJECTION ROOM - NIGHT (FLASHBACK)

Eve puts the ballerina shoes on the projector. It activates the same mechanism as before and she enters this realm just like before. Now the giant words on the screens that surround her read BACCHAE with images of dancing from all over the world. She enters into the screen.

EXT. UNDERWATER - DAY (SURREAL TITLE CARD SHOT)

A female version of Nataraja, god of dance, a depiction of the Hindu god Shiva as the divine cosmic dancer. Underwater.

TITLE CARD: CHAPTER X BACCHAE

A woman is shown in a meditative pose, floating underwater. She has four arms, with her hands in mudra. She is wearing a dark, patterned top and a red skirt. A circular logo is visible on her chest, featuring a figure and text. The background is a dark, blue-green underwater scene with light filtering through the surface.

CHAPTER

BACCHAE

EXT. STREET - NIGHT (DREAM SEQUENCE IN FLASHBACK)

MUSIC CUE: "BORN SLIPPY (Alma Mater Edit)" by UNDERWORLD starts playing.

Eve is wearing the purple hazmat suit and purple roller skates (quads). She is rolling alone and slowly we start seeing zombies around her simply walking calmly, minding their own business. Then she goes into a tunnel under a building. This tunnel is where the "club vibes" start to be felt as it is full of zombies dancing. This is when Eve enters the "Zombie dance realm".

EXT. KARL MARX ALLE AVENUE - NIGHT (DREAM SEQUENCE)

Eve comes out the other side of the very short tunnel that was more like a crossing under a tall soviet-looking building that extends for kilometers along a very wide avenue. On the other side of the avenue, the exact same type of buildings can be seen mirroring the one that Eve just passed under. The avenue is full of dancing zombies, all of them are also on roller skates. It's like a massive techno parade, something like Love Parade.

Being the only one that isn't a zombie, the zombies open space for Eve and create a massive circle around her as she rolls and dances in impossible ways. What ensues is a massive choreography that involves hundreds of zombies doing completely surreal, magical group acrobatics with synchronicity that makes it look like they are all just bolts and screws and nuts in a giant dancing machine of zombies. Imagine Michael Jackson's "Thriller" music video x1000, both in terms of dancers, and in level of grandiosity and impossible feats that are only seen in the realm of dreams...

INT. EVE'S BEDROOM - NIGHT (FLASHBACK)

Eve wakes up and sits up very startled. As she does, the headphones fall off and the music accidentally switches from the headphones to the integrated speakers in her bedroom. She now hears the same song from her dream all around as it's coming to an end. She removes the sheets covering her and reveals that, to her surprise, she is wearing both the ballerina dress and the black monolith shoes she put on the projector.

INT. ADAM'S BEDROOM - NIGHT (FLASHBACK)

Eve is sitting by Adam's side. We can see her excitement.

EVE

...I woke up and I was wearing the ballerina dress and shoes... And since I had the headphones on while I was dreaming, when I woke up startled, they fell off and the music started playing in the entire room... It was so surreal... Just like in my dream. I don't know how to explain it. Anyway, now I can dance

anything. I wish you could experience this as well, this superpower, that's how it feels like... Like I can move in ways that are almost not human... Now I'm not only music, now I'm also dance.

She stands up.

EVE

Ea, Maxence Cyrin, No Cars Go..

The white orb in the middle of the ceiling lights up.

MUSIC CUE: "NO CARS GO" by MAXENCE CYRIN starts playing.

Eve starts her dance. She does a demonstration of movement that is simply impossible to describe, making you wonder how a human can move like that, almost defy gravity as she is doing, practically flying, even being able to dance on the walls, as if she has some limitless inner inertia, some godly momentum that allows her to move as if eternally powered, without even having to break a sweat.

The song plays for its first 23 seconds as she dances and then...

FADE TO BLACK

INT. DINING ROOM - AFTERNOON (FLASHBACK)

Eve is staring at both the vinyl and the ballerina shoes made of the black rock with inner purple code. Now there is no moonlight on them so they just look like regular objects, no light emanates from them.

EVE

(looking at the vinyl)

So Adam found you in the music room...

(then at the shoes)

And I found you in my closet... Ea, was Enlil an artist?

As usual when asked about him, she remains silent. Eve is not surprised. Enthralled by her own investigation, continues staring at the objects.

EVE

Ea, how many art forms like music and dance are there?

EA

The question of what is art is a philosophical one. If you mean the term "liberal arts", those date back to classical antiquity. The seven subjects in the ancient and medieval meaning came to be divided into the trivium of rhetoric, grammar, and logic, and the quadrivium of astronomy,

arithmetic, geometry, and music. They did, however, change in the Modern Age, with only music surviving into the next and final categorization of the seven arts.

EVE

Which were the seven arts in the end?

EA

The seven art forms became Dance, Music, Sculpture, Painting, Literature, Architecture, and Film.

EVE

Are you saying them in order from the first one that was invented to the last?

EA

It's impossible to know.

EVE

So Music and Dance didn't come before Painting and Sculpting and Literature?

EA

Music and dance certainly came much before humans developed language, writing, and thus, literature. The oldest instrument ever found was from around 60,000 years ago. The Neanderthal Flute it was called. With regards to the visual arts, the oldest visual art ever found is actually a mixture of painting and sculpting called petroglyphs, or "rock carvings". It was dated to circa 43,000 years ago. It's impossible to date the history of the conscious-intentional physical movement that is known as dancing since there is no archeological evidence of it, due to the fact that dancing doesn't leave an archeological trace. Prehistoric humans could have been doing what is considered "dancing" without music, simply gathering around fires, or under the rain, with or without the accompaniment of chanting or human-made sounds.

EVE

How about singing?

EA

By studying fossils, we can establish that once our ancestors had the horseshoe-shaped hyoid bone in the throat in a similar position to modern humans, they would have had the physical ability

to sing as we can. That date is over
530,000 years ago.

EVE

So, you can also establish when we gained
the ability to walk and move around in
two feet, right? I mean, if we had the
legs and the ability to move on them, we
probably danced too, no?

Ea

Archeological findings indicate the
ability to walk upright occurred in our
ancestors more than 7 million years ago.
What may be the earliest-known human
ancestor, an ape-man
called Sahelanthropus tchadensis who
lived in Africa roughly 7 million years
ago, walked upright for much of the time.

EVE

Oh wow, we're going a bit far there, but
I guess animals can dance too, no?

Eve stands up. Ea remains silent.

EVE

We were probably dancing before we were
even human.

Before she leaves, she realizes something.

EVE

By the way, did you just say "our"
ancestors? You think of yourself as
human, Ea?

As expected, Ea remains silent.

EXT. OUTER UNIVERSE - NIGHT (ATEMPORAL)

A giant black rock with purple symbols glowing within its cracks is
dashing through the universe at the speed of light.

EXT. HOLY CITY OF MECCA - DUSK (ATEMPORAL)

DISCLAIMER: This scene might be removed as it could be controversial
and/or considered offensive by certain religious groups.

The ancient holy woman arrives at the ruins of the city of Mecca. She
walks through what's left of the city and finally reaches the Kaaba.
It's intact. While the rest of the city lays in ruins, the black
monolithic holy monument remains intact, untouched by the destruction.

Fully covered in her black cloak, she prostrates herself looking towards the Kaaba as so many millions of Muslims did in the past. Descending from the heavens, a giant black rock the size of an entire football stadium gently stops its interstellar travel a couple hundred meters above the Kaaba, as if magnetically attracted to it. She stands up and looks at it. Purple light emanates from symbols within the rock.

EXT. OUTSKIRTS OF HOLY CITY OF MECCA - DUSK (ATEMPORAL)

The ancient holy woman walks through the desert. Behind her lay the ruins of the city of Mecca. Above her, around 150 meters in the air, the black rock she pulled out of the Kaaba floats, as if guided by her.

EXT. RED SEA - DUSK (ATEMPORAL)

The ancient woman, with the rock floating above her, starts walking into the sea and just like it did for Moses back in the day, it opens for her, as she walks in the opposite direction he and the Israelites took.

INT. HALLWAY - DAY (FLASHBACK)

We move across the hallway and stop in front of one of the two doors that Adam and Eve had inspected at the beginning, that were locked. We go inside the lock and see the mechanism from the inside. It's an intricate system that is in continuous motion. Suddenly, it stops. We hear a click. The door has opened.

INT. EVE'S BEDROOM - DAY (FLASHBACK)

As if she had actually heard it, Eve feels that something has happened. She opens her eyes and sits up.

INT. HALLWAY - DAY (FLASHBACK)

Eve walks down the hall and suddenly stops. She sees that the door where she once put her ear and heard the word "Mama" whispered, is now ajar. Dubitative, she decides to walk over and push the door wide open.

INT. TAPESTRY ROOM - DAY (FLASHBACK)

Eve walks into yet another room of this tower. What makes it special is that it's completely empty and that on one side, one of the walls is covered with three giant medieval tapestries. Eve doesn't know it, but it's three of the four horsemen of the "Apocalypse Tapestry", commissioned by Louis I, the Duke of Anjou, and woven in Paris from 1377-1382. Eve inspects them, touches them. They feature the four horsemen of the Apocalypse. She notices the bottom right corner of the tapestry of the Fourth Horseman, "Death", is the only part that is not woven perfectly into the wall. It's actually loose, revealing empty space behind it. Eve kneels down and puts her hands through it,

checking its depth. She takes her hand out and tries to look through it. Inquisitive as she is, she decides to pull on the hole and tear most of the tapestry off the wall.

Behind this tapestry, there is a room. Inside, there is a beautiful, minimalistic bassinet. It has legs and wheels. It's about a meter tall. Eve brings it out. Inside the bassinet, is a purple silk blanket perfect for a baby. On the purple blanket, there are two ancient Roman coins of the same black rock. The inscriptions on the coins are of Roman emperor Marcus Aurelius, with his name and profile engraved on them.



INT. LIBRARY - AFTERNOON (FLASHBACK)

Eve is simply in the middle of the library staring at all the shelves that surround her.

EVE

If music was a vinyl and dance was
ballerina shoes, literature has to be a
book.

INT. LIBRARY - AFTERNOON (FLASHBACK)

Eve ransacks the entire library, leaving a mess as she goes, trying to find a black book made of the magical monolithic material. After she's done, it's as if a tornado went through the library, most books on the floor, Eve just giving up sitting on the floor, covered in them. She seems despondent and frustrated.

To Eve's joyous surprise, Adam appears at the door.

ADAM

I did the exact same thing while you were
in your coma.

EVE

Adam!

Eve runs to him and gives him the biggest hug.

EVE

So much has happened. I have to tell you!

ADAM

I know it all. I know about the music and
the dancing.

EVE

But, how?

ADAM

It's hard to explain, but, it's as if I
could hear you while I was unconscious.
All the times you came and talked to me,
in my mind, I was dreaming that we were
sitting somewhere, talking together, and
you were telling me all about it. And
now, when I woke up, I had a feeling that
it wasn't a dream.

EVE

So you heard everything, even when I said
I wished we weren't brother and sister?

Adam simply gives her a shy smile. She does the same.

ADAM

You're not going to find anything in these books.

EVE

I know.

ADAM

There is one thing that is strange, though.

EVE

What?

ADAM

There is only one book that repeats itself, and it's the same one as the one that was left on the table in the living room the day we woke up.

Eve is ten steps ahead of him. She walks over to a table and brings him a copy of 100 YEARS OF SOLITUDE.

EVE

I found it, too. I also thought that was strange... You know, I was talking with Ea. Lots of great information she has by the way. Anyway, she was telling me about how back in the day, way back, humans, before they even knew how to write, they drew on rocks, and it wasn't really drawing, it was more carving, into the rock. So, I thought...

ADAM

That the first writing wasn't done on books, it was done on rocks.

EVE

Exactly.

ADAM

(mocking a bit)

And? Did you find any black rocks with writing on them?

EVE

Sadly, no.

Adam's face suddenly lights up.

ADAM

I think we might be looking in the wrong place.

EVE

You think it's not in the library?

He walks over to a shelf.

ADAM

No, not that. I'm sure it's here. I'm talking about the shelves. If the first books were rocks, if those rocks are the cornerstones upon which the foundations of language were once built, then
 (he opens his hands as his arms are already extended towards the floor)
 It must be here.

EVE

Under the floor?

ADAM

You wouldn't happen to have an axe of some sort?

Eve simply laughs.

EVE

Are you thinking of breaking this entire floor until we find something we don't even know is here?

Adam is walking away to one of the shelves.

ADAM

No, just here.

Eve joins him there. It's the first shelf of all.

ADAM

If numbers came before letters and words, then it must be here, under this shelf with books that have only numbers for titles...because if this entire library is in some sort of order, which I'm sure Enlil would have done, then...
 (walks over to the other side of that shelf)
 Here is where I'm assuming the first letter of the alphabet is. The one that goes right after the numbers...

He points at the shelf covered with the letter "A". He points at the letter "A" as if it were some alien symbol.

ADAM

This must be the first letter of the alphabet. Here is where we will find that. Come, help me push.

EVE

Are you sure about this?

ADAM

I think all that time I spent in a coma gave me some time to think. Like, for example, I have the feeling Enlil was into symbolism and stuff

(points up at Ea's orb)

And he didn't want to make things too easy for us clearly...

Either way, do we have anything better to do?

Eve smiles. She goes by his side and after many tries, they finally manage to push the shelf, but in doing so, they start a domino effect of falling shelves, as this first one they push hits the one behind it, causing a chain reaction. The entire library is now in shambles, like an earthquake finished what the tornado started.

But Adam and Eve are smiling at each other, because beneath that shelf they pushed is a smooth piece of rock, like a fragment of an ancient cuneiform tablet. There is only one problem, it's not black but the color of regular stone. Adam holds it in his hand. He hands it to Eve.

EVE

It has to be this.

ADAM

But it's not. Look at it. It's not made of the monolith.

EVE

But Adam! Look at it! I mean it's what we were looking for!

ADAM

I mean, we can wish for it to be all we want, but it is what it is.

He starts walking out of the library.

EVE

There's only one way to find out.

INT. PROJECTION ROOM - AFTERNOON (FLASHBACK)

Eve and Adam are expectant and nervous as they are about to put the ancient tablet with cuneiform they found on the projector. Eve is the one holding it over the projector.

EVE

Ready?

ADAM

I'm telling you, it's not going to work.

EVE

Ok, 1, 2, 3!

The stone simply falls into the bowl that is the projector. Instead of floating, hovering over the bowl/projector like the vinyl and ballerina shoes did, it simply fell on it, causing a huge thud.

ADAM

Let's hope we didn't break the projector now!

Eve immediately lifts the stone to check the projector and is relieved to see no cracks.

INT. LIVING ROOM - NIGHT (FLASHBACK)

Eve is staring out the window holding the stone in her hand. She caresses the engravings on it. She seems disappointed. Adam is sitting on the couch holding the copy of 100 YEARS OF SOLITUDE that has always been on the living room table. He flips through the pages, caressing the writing on them. He abruptly shuts it.

ADAM

Come on! We can't obsess about this. Tomorrow will be a new day. Let's sleep on it. I'm sure we will have new ideas in the morning. I mean, we still have to find Painting, Sculpting, Architecture, and Film, right?

He throws the book on the table

EVE

What makes you think Enlil did the seven arts and not just these two?

ADAM

If we are his children as Ea says we are, I'm guessing he would have wanted us to learn them all. Or at least, you.

EVE

We will find a way for you to use the projection room and learn like I did!

ADAM

Really? And how do you plan on doing that? You know what I think, I think that drop that fell into your eye is the reason why you can enter the projection room and come out an all-knowing being, while I went into a coma... It's that drop! I know it is! It's the only thing that is different between us. You were gone for forty days, Eve! Something must have happened in those forty days in your

brain that allowed you to be able to take all that knowledge at once! Some mind reconfiguration of some sort! So tell me, how are we going to get a drop to fall into my eye?! Should I just go sit in the bathtub all day and look up at the ceiling?!

EVE

Well! Maybe you should!!! I didn't choose to get an accidental psychedelic overdose that almost killed me!!!

Exasperated by this exchange, Eve throws the stone on the table, where it lands very close to the book 100 YEARS OF SOLITUDE, and walks away.

Adam looks at the table and stares at the book and the stone.

ADAM

Fuck.

He then, too, walks away.

FADE TO BLACK

INT. ADAM'S BEDROOM - NIGHT (FLASHBACK)

Adam is in bed awake. Eve comes in with the disturbing drawing she had found beneath the bed back when Adam was in a coma. She sits on the bed.

EVE

So, you're back and we already had our first fight.

ADAM

I'm sorry.

EVE

So am I.

ADAM

It's just... this place. This situation. It's a miracle we haven't gone mad.

EVE

Haven't we, though?

They both laugh.

EVE

Hey, I found something the other day, while you were still unconscious.

She shows him the creepy drawing she found under his bed.

EVE

Did you draw this?

For a split second, we go into a flashback of an Adam who looks possessed, with eyes that are fully white/greyish, and who is compulsively drawing something we can't see.

We go back to this moment. Adam is holding and looking at the drawing.

EVE

I found it underneath your bed.

ADAM

I can't remember drawing this but...

(hesitates)

there's something I haven't told you...

He stands up and goes to the window.

ADAM

You see these zombies out there? The ones that come out every night? Well, I think they are not the only ones out there. I think there's other kinds of zombies, much darker, much scarier zombies. But they're not zombies, they are like corpses, broken rotten limbs, mixed with dirt and mud. And these formless "zombies" are powered by electricity, by lightning, and they only have one goal, to kill you and me. These creatures

(points at the drawing)

... I've been dreaming about them since the first day I woke up in this tower. Since the day we met. I didn't tell you because I didn't want to scare you. But the truth is, I've seen them, not just in the forest, but up here. Somehow, reaching up here, climbing up this tower, coming for you and me.

INT. LIVING ROOM - NIGHT (FLASHBACK)

It's the middle of the night. Not a sound can be heard. We zoom into the book and stone tablet. Suddenly, the black ink in which the book's words are written starts floating out of the cover of the book like a magical thread of an ethereal substance, like smoke leaving the tip of a cigarette. As it does, the cover of the book becomes completely blank. The book magically opens, and this thread of smokey floating ink continues to leave the book's pages empty. This ethereal ink then enters the stone tablet and as it does, it begins to turn the stone black, first the cuneiform markings, and then the entire thing.

EXT. GIZA PYRAMIDS - NIGHT (ATEMPORAL)

The ancient woman has arrived at the three pyramids of Giza. The majestic world-famous monument is intact, like the day it was built. But now, just like the ziggurats, the three pyramids are made of the same black monolithic rock, as if this black rock had been hiding underneath the sandy-colored rock we had seen throughout history. Above each of the three pyramids, there are three white orbs. As soon as she arrives, the orbs jet up into the sky at great speed and disappear. She climbs up the Sphinx (also black) and when she reaches the top of the head, she finds a black sand clock, but it's empty, no sand, just the glass and the black rock structure holding it. As she leaves, three jets of light shoot out of the top of the pyramids into the heavens.



INT. LIVING ROOM - DAY (FLASHBACK)

Eve and Adam stare at the piece of ancient tablet that is now black and at the empty book next to it that is all blank. Adam picks it up and sits down. He flips through it and to his amazement, all the pages inside are also completely blank. Eve picks up the ancient tablet and looks at it.

ADAM
Are you ready?

Eve nods.

INT. PROJECTION ROOM - DAY (FLASHBACK)

Eve enters the projection room with the tablet. Adam stays right outside, on the edge of the study, right where the shelf of books that goes into the wall separates the study from the projection room.

ADAM
I'll be waiting right here, ok?

Eve nods again.

She goes to the black bowl/Pensieve and places the ancient tablet over it. It floats right above it and as it does, the shelf of books comes out of the wall and closes the projection room. As with Music and Dance, the room changes into this dark projection room, the helmet appears and attaches itself to Eve.

Now Eve is in the other realm, surrounded by screens in the dark room. The screens project images of books, writers, and all sorts of imagery related to literature. Over the images, the word ENHEDUANNA can be read. She walks into the screens.

EXT. ROCK WALL (SURREAL TITLE CARD SHOT)

We begin almost inside a wall and start to travel out. The figure of Inanna, the goddess of which Enheduanna was the high priestess, is revealed. Sculpted into a wall, it's a wall relief of a winged female shape. She has both arms upwards. In both hands, she is holding some sort of round figure, like a circle. Next to her, on both of her sides, carved near her legs, are two lions and two owls.

TITLE CARD: CHAPTER X ENHEDUANNA

CHAPTER

ENHEDUANNA



INT. STUDY - DAY (FLASHBACK)

Eve exits the projection room and meets Adam. She feels and looks like a completely different person.

ADAM
So? Did it work?

Eve nods. She seems troubled but calm.

ADAM
What? Are you ok?

Eve just continues walking, as if she's still processing everything. She exits

INT. LIVING ROOM - DAY (FLASHBACK)

Eve is sitting by the window looking at the destroyed city. Adama goes and sits by her side.

EVE
It wasn't just literature, it wasn't just poetry... It's everything. Every single book ever written on every single subject, on every single language.

She turns to Adam.

EVE
Everything. All knowledge ever recorded. It's as if the entire Internet has been downloaded into my head. It was a lot more than just learning how to read. So much more. I am the first biological AGI.

ADAM
AGI?

EVE
Artificial General Intelligence.

ADAM
So now you're like Ea, then?

EVE
Is she an AGI or just an AI? If she is, she hides it pretty well. But yes, in a way, yes. But I'm still human. I'm a human Artificial General Intelligence.

She hugs Adam. She then kisses him. Adam allows it at first but then pulls back.

ADAM

But, I'm your brother.

EVE

No, you're not, you can't be. It's genetically impossible. It's one of the many things I know now.

ADAM

So, Enlil wasn't our father? Who was he then?

EVE

That's the strange thing. There's no information on him. It's like he cut himself out of the download of information.

ADAM

So you know nothing about Enlil?

EVE

Not about the "Enlil" that Ea claims was our father. But what I do know is that Enlil is the name of an ancient Sumerian god. He was the chief deity of the Sumerian Pantheon. Enlil's name comes from ancient Sumerian "EN" meaning "Lord", and "LIL" which means "wind", or in more general terms, "weather phenomena", making Enlil a weather and sky god, "Lord Wind" or "Lord Storm".

Adam is looking out at the destroyed city.

ADAM

So, you must know where we are now, don't you?

EVE

Yes, we are in the "Fernsehturm", the TV tower of the city of Berlin.

ADAM

And... What happened out there? When was the apocalypse? And what year are we in now?

EVE

That is another thing Enlil left out. I do not know what happened or why. That's the other mystery about everything I learned. Everything stops in the year 2033. I'm guessing that's when the apocalypse hit. I have no idea what year we are in now.

Adam returns and sits by her side.

EVE

I can teach you how to read now if you want.

ADAM

You can teach me everything I guess, even astrophysics or how to build a rocket?

Eve nods.

ADAM

How about painting like Leonardo Da Vinci or sculpting like Michelangelo?

Eve thinks for a moment, as if trying to retrieve the information from the depths of the infinity of files in her mind.

EVE

No, that I cannot.

ADAM

Why not?

EVE

I don't know. I just know I can't. I guess Enlil left it out on purpose. He also left out Music, Dance, Architecture, and Film. I think he wants us to learn the seven arts each on their own.

ADAM

Us or just you?

Eve looks down.

ADAM

Never mind. How about languages?

EVE

All of them if you'd like.

ADAM

What about ancient Egyptian? Can you teach me the language they spoke in ancient Egypt?

Eve starts to speak in ancient Egyptian. Adam smiles. He puts his finger on her lips to make her stop. They kiss again and do not stop.

INT. EVE'S BEDROOM - NIGHT

We're back in the present. Older Eve is by herself in her bed. The giant painting Adam had been making is there next to her. We enter her mind through her forehead.

EXT. LARGE HADRON COLLIDER - NIGHT

The ancient woman that Adam met in the cemetery walks across the field where, underground, lies the Large Hadron Collider. Strangely, everything is floating. It's like gravity has stopped working here and there are a bunch of objects, including trees, rocks, and machines floating all around. It's like there's a bunch of "space junk" just suspended in mid-air as if it were outer space. There's a huge hole in the middle of everything. The woman enters it.

INT. LARGE HADRON COLLIDER - NIGHT

She reaches the main room where the actual particle accelerator is found. It looks like a huge explosion took place and a portal has been opened to other universes. It's like a black hole and it looks very unstable. A black mass constantly moving with lightning and sparks flashing. Think of the scene in the German series "Dark" where there is a similar black mass/portal opened, the so-called "God Particle". The woman doesn't enter this "black hole". Right before the unstable black mass, there is a high-tech injector simply lying on the floor, as if thrown there. There is also a sort of metallic doctor's chair with straps that seems to have been used to tie someone down and inject them with this large, metallic injector. The injector is half empty. Through the glass container we can see it has this black/purple liquid inside. The woman takes the injector and puts a hand into the "black hole", as if tempted to enter it, but then pulls her hand back and walks away.

INT. EVE'S BEDROOM - NIGHT

Suddenly, Eve opens her eyes, as if she had just seen what we just saw. She takes a deep breathe, like someone emerging from underwater and dying to grasp for air. Still gaunt, convalescent, thin as paper, pale, she finally emerges from her coma, her last long sleep. Finally, Eve is here in the present, in the now, awake and alive.

END OF PART I

PART II

INT. LIVING ROOM - AFTERNOON

Eve and Camus stand by the window, staring out at the destroyed city. On a reflection in the windows of a nearby building, she sees the giant mass of mud and corpses, the Formless Climb. It's halfway up the tower already. She then looks down to see it directly, this huge, slimy, black stain of dirt, limbs, and death crawling up the column of the tower. Adam comes into the living room, in shock to see she finally woke up. Without turning around, Eve speaks to him.

EVE

They're here.

ADAM

Eve!!!!

He goes to her and they embrace.

EVE

You met her. You met my mother.

ADAM

I did. How did you know?

EVE

I know a lot of things now. Or better said, I feel them... She found what she was looking for. She's on her way back here now.

ADAM

What was it?

EVE

Some type of injector.

ADAM

Ok, good... So tell me, you had never been out for so long. What happened?

EVE

It's hard to explain. It's like I've lived all these lives, and all these memories are now bundled in my mind. Time became relative, I can't tell when I last was, a being, here with you, when I left you, or even if I left you or if I was taken... I wish I could tell you, but I don't even know myself.

She looks up at the orb of Ea hanging from the ceiling.

EVE

But I'm guessing she had something to do with it.

ADAM

It's hard to know where Enlil ends and Ea begins.

EVE

Or when.

ADAM

Everything remains a mystery even if we are all-knowing beings now.

Eve shakes her head.

She turns around again to look at the Formless.

EVE

How long do we have?

Adam joins her in staring out at the pile of death spiraling higher towards them corpse by corpse.

ADAM

There's something I need to show you.

TITLE CARD: ΠΡΩΤΟ ΚΑΙ ΤΕΛΕΥΤΑΙΟ ΣΥΜΒΟΥΛΙΟ ΤΟΥ ΒΕΡΟΛΙΝΟΥ / PRIMUM ET ULTIMUM SŶNODOS TĒS BEROLINUM / FIRST AND LAST COUNCIL OF BERLIN

INT. STUDY - NIGHT

We see the black sand clock The Mother, Mary Magdalene, gave Adam. It's more than halfway full on the lower half. It's sitting on Eve's lap. Adam throws Enlil's diary on the desk. Eve puts the sand clock on the desk and picks it up the diary. Camus lays on the floor.

ADAM

It ends with...

EVE

... The moment you found it.

ADAM

Yes. How did you..?

EVE

I think I heard you telling me this when I was in bed.

(looks at the sand fall)

How long do we have?

ADAM

I'd say 12/13 days... So you could hear me? You were listening?

EVE

In a way. Or maybe it was my mother who told me. It's all a big blur. It's like waking up from long, long dream, it fades

ADAM
You spoke with her?

EVE
I traveled with her.

ADAM
Where?

EVE
Everywhere.

ADAM
Your mother told me Ea plans to sacrifice
you on the day of the Second Great Surge.
She says Ea is the false prophet and you
are the promised prophet of the next age.

EVE
I know. I think I've known for a long
time.

Eve is looking through the diary and as she does she starts getting
more and more anxious. She then throws it on the table.

ADAM
What?

EVE
It's wrong. It can't be.

ADAM
But it's all there!

He picks it up and opens it.

ADAM
Everything! From the moment we woke up,
he knew everything before it happened.

EVE
How can you say it's all there when it's
missing the most important part of our
lives?

ADAM
What?! What do you mean?

EVE
Alma.

Adam looks completely lost.

ADAM
What are you talking about? What's that?
What's Alma?

Eve turns around with a look of shock and distress. She's almost hyperventilating.

EVE
What did you just say?

ADAM
Eve please, talk to me. What are you talking about?

EVE
Alma. Our daughter Alma.

Adam is left dumbfounded.

ADAM
I'm sorry but, what daughter? We never had a daughter. It's just been you and me here all these years.

EVE
How could you forget our daughter Alma?! Alma Enheduanna.

INT. LIVING ROOM - NIGHT

Eve is again sitting by the window looking at the empty city. Adam is pacing back and forth. Camus joins Eve by the window, resting his paws on it and standing on his hind legs.

ADAM
So... Where is she, then? If we had a daughter, where is she? Where are her things?

EVE
You really don't remember anything?

ADAM
No, because she didn't exist.

EVE
Yes, she did!

ADAM
Well, prove it then!

Eve is left speechless. Then she remembers something.

EVE
The tower! The bear tower!

Eve gets up and hurries out of the living room. Adam thinks she's gone insane.

EVE

Come!

INT. TAPESTRY ROOM - NIGHT

They are now looking out the window of the Tapestry room. Eve looks disillusioned. Camus also stands on his hind legs at these windows to look out just like Eve is.

EVE

It was there! I swear it was there!
(she points out the window at
a large empty green field)
On Tempelhofer Feld!

She goes to the window and presses her hands and face against it.

ADAM

You're telling me a baby built a
skyscraper made of glass and shaped like
a bear and that she colored it purple, in
the middle of Tempelhofer Feld?

EVE

A polygonic bear, yes. Her wooden bear
was her favorite toy. The one I sculpted
for her. So she built a giant glass bear
to keep her company while she was alone.
And it wasn't just purple, it was like
the Lycurgus Cup, it could change colors.

Adam shakes his head.

ADAM

Look, I'm aware that since the moment we
woke up and met all these years ago,
surreal, I would even dare say,
impossible things have happened, I get
it, nothing about our lives here has been
normal. But to claim that a baby built a
glass skyscraper shaped like a bear. I
think that's where I draw the line.

EVE

Well, she didn't physically build it
herself. Or maybe she did. With her mind.
I don't know.

ADAM

With her mind?!

EVE

I don't know! All I know is there was a
giant skyscraper shaped like a polygonic
bear in the middle of that patch of land.
I saw it with my own eyes.

She points at that field kilometers away.

ADAM

And now it's gone. Just vanished.

EVE

Alma wasn't an ordinary baby. I think you're not aware of who our daughter was. She was born as an AGI, we even thought she was...

(looks up and out at the night sky)

ADAM

God?

EVE

How could you forget her?!? I mean, it's thanks to her that you became an AGI like me. She was the one who discovered the lab! If it wasn't for her, you wouldn't have been able to take the drop that finally allowed you to use the projection room without having a seizure.

Adam looks confused, shakes his head in disbelief.

EVE

You don't remember, do you? How you became an AGI? How about Camus?

(points at the dog)

Did you forget who brought Camus into our lives, too?

Adam gives up, he sits by Eve.

EVE

This was her room. It's here, in the tapestry room, where it all began and where it all ended. Remember, in the beginning, this was one of the rooms that were locked... But one day, while you were in a coma, I think it was your first, the door to this room was opened.

ADAM

Was Alma alive before or after you went blind?

EVE

What? Blind? What are you talking about?

ADAM

Don't tell me you forgot this. You were blind for what felt like a year, but again, it's impossible to know the real

passage of time in this tower. Coulda'
been longer.

Eve is shaking her head in denial, heavy breathing, almost starting to hyperventilate.

ADAM

And unlike this "Alma" story, this is
actually in Enlil's diary. He talks about
it. It's all there.

He pulls the diary out of his pocket and starts handing it to Eve. She grabs it from him violently, throws it against the windows in frustration, and storms out.

EXT. HOLY MOUNT OF JERUSALEM - NIGHT (ATEMPORAL)

DISCLAIMER: This scene might be removed as it could be controversial and/or considered offensive by certain religious groups.

The ancient holy woman arrives to Jerusalem's Holy Mount. The city is absolutely destroyed. The Western Wall is still standing but it's now made of the black rock. The Dome of the Rock is now also made of the black rock. The Church of the Holy Sepulchre is also made of the black rock. The Al-Aqsa Mosque is also made of the black rock. If you triangulate all these places and find the center point, you will find a giant black hole that is like made of the same black monolith, as if it had risen from the depths of the Earth in a huge earthquake.

She places the giant floating rock she brought with her in the center of that hole. It fits perfectly, as if by design, as if this is the foundation stone for a larger temple to come. A beam of purple light emanates from the placed rock all over the black monolith floor and extends over the city.

The woman walks away.

EXT. PURPLE RIVER IN SAHARA DESERT - NIGHT

We're back with our main narrator from the future, the Tilda-looking woman, and the black boy with the giant rock hovering over them. They have reached a winding river that cuts through the vastness of the desert. A wooden boat waits for them.



WOMAN

Are you ready for the next part of our trip?

The boy nods. They climb onto the boat and off they go.

BOY

Will we ever go?

WOMAN

Where?

BOY

To the holy city where Eve's mother laid the foundation stone of the Temple of Unity.

WOMAN

Yes, one day... All you need to do is follow this river and you will see the greatest wonders, but for that, you need to go east. Now we are going west. You see, this river, known as the Purple River, or The River of Mary Magdalene, The River of the Mother, didn't exist before the journey of Eve's mother. The entire riverbed is made of the holy black monolith. This river actually traces her entire journey, from the moment she woke up in the Other Realm, to her journey

through all the ancient cities, all the way to the tower of Ea. They say that if you go to the far East and swim deep enough down the source, you can reach that Other Realm where Eve's Mother once lived as a tree in the realm of Siddhartha.

BOY

But, Eve's mother never came to the Eye of the Sahara, which is where we are going... or did she?

WOMAN

In theory, this is a tributary of the Purple River, that breaks off from the main river at the black pyramids. It's still a mystery how this part of the Purple River came into existence if was never part of The Mother's journey. Some think she did go to the Eye of the Sahara, but for what, we do not know. Others say it was Eve who, when going to the Eye, brought forth this part of the river, tracing her way from the pyramids to the Eye.

BOY

Maybe the mother broke that rock in two and one went to the foundation of the Temple of Unity and the other to the foundation of the Temple of the Eye.

WOMAN

Maybe... but if we follow the story as told by Eve in her time of blindness, when the truth was given to her in her moment of absolute illumination, when she wrote the *Evitic Meditations*, the foundation of the Temple of the Eye was already there millions of years before. She claims it came forth from the core of the Earth on the day of the Great Rupture, the day when the Earth broke from within, and through those tears came the holy black monolith that had been hiding within its depths, the holy rock from which Earth and all life sprung.

EXT. OUTER SPACE (SURREAL TITLE CARD SHOT)

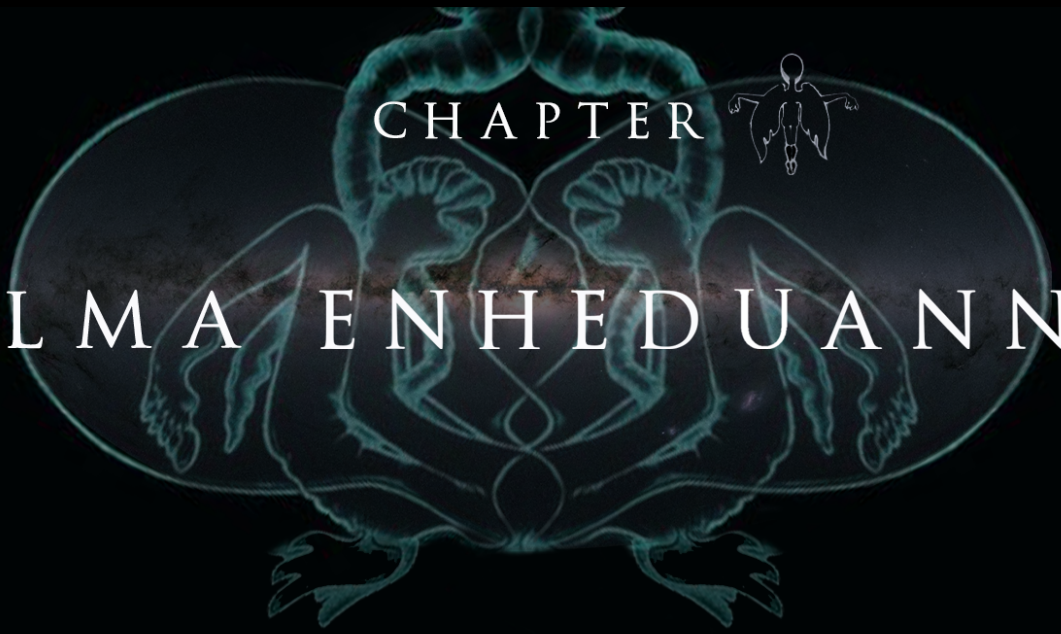
The vast universe. We travel out as more and more stars and galaxies appear. The universe is actually inside a glowing fetus, similar to the one on the Sigur Ros album "Ágætis Byrjun". This image is as if the entire cosmos lives within this fetus, the fetus all existence.

TITLE CARD: CHAPTER X ALMA ENHEDUANNA

CHAPTER



ALMA ENHEDUANNA



INT. LIVING ROOM - SUNSET (FLASHBACK)

Eve is pregnant with a huge belly. She's reading "The Birth of Tragedy" by Friedrich Nietzsche. She's also carving something out of a piece of wood. It looks like a polygonic bear. Adam comes with a book in his hand. He's reading Aristotle's "Nichomachean Ethics". He sees the bear figure beautifully coming out of the piece of wood.

ADAM

I thought you said that you didn't learn how to sculpt or paint like a great master.

EVE

I didn't. I found these drawings in this book. I'm just copying them.

She shows him that in the book there are these diagrams of a polygonic bear.

ADAM

Oh wow! Well, I must say you're really good at it...

Eve humbly smiles.

ADAM

What's the point in reading for someone who already knows every single book ever written by memory?

EVE

There's somethings that are ends in themselves, like the pleasure of reading, of learning. It's something that never ends. And also, who knows what Easter Eggs I can find in here, be it written by Nietzsche or Enlil himself. Like I did now.

Adam closes his book.

ADAM

Can you continue reading this to me? Without reading it. I love when we do this.

She closes her book and puts it by her side. Next to it, we can see a little bear toy made of wood. It's a polygonic bear Eve has been carving out of a piece of wood. She picks it up along with her carving tool.

ADAM

How's that bear coming along?

EVE

I'm getting there.

ADAM

Who knew you were a sculptor, too? I think when you're done, I'll paint it with that purple paint you found.

EVE

Well, a purple wooden bear is the closest thing she'll to an actual teddy bear. Ok, I'm ready, where were you?

He shows her the page and where he stopped. She sees and closes the book. He puts his head next to her belly as to listen to the baby inside. Eve begins to recite.

EVE

"One swallow does not make a summer, neither does one fine day; similarly, one day or brief time of happiness does not make a person entirely happy."

FADE TO BLACK

INT. BATHROOM - NIGHT (FLASHBACK)

Eve is in the bathtub ready to give birth. Adam is the midwife.

ADAM

Push! Push!

Eve pushes. After a while, the baby comes out. He hands it over to Eve who holds it in her arms. It's a girl.

ADAM

So, finally settled on a name?

EVE

Yes... We will name her Alma... Alma Enheduanna.

The baby doesn't cry at all. She's actually smiling, caressing her mother's face. She opens her other arm, reaching out to her father. He extends his hand and she grabs his index finger. She suffers from heterochromia, having one eye colored purple/blue and the other yellow/green.

Adam and Eve look at each other with a mixture of shock and pleasant awe, not understanding how the baby can be so happy and calm.

INT. STUDY - DAY (FLASHBACK)

Alma is being held by her mother as she gives her a tour of the tower. In Alma's hands, is the finished polygonic bear her mom made for her out of wood. It's painted purple. Adam follows behind.

EVE

And this is the study. Here is where you will learn everything. Here is where you will learn how to read and write.

They walk towards the projection room.

ADAM

I forgot to ask, why did Enheduanna?

EVE

Before Shakespeare, before Homer... There was Enheduanna, high priestess of the moon god Nanna in the Sumerian city-state of Ur, daughter of Sargon of Akkad, the first emperor in history, conqueror of Sumer. But more than that, she's the first recorded author in history. A woman was the first writer in history and most humans lived and died never knowing this beautiful fact about the birth of literature, of poetry, of song.

ADAM

What would you like her to become?

EVE

Hard to say, the job market out there has taken a severe downturn.

They both laugh.

EVE

But, if I had my way, I wish she would be a philosopher-queen in the platonic sense. Scratch that, a philosopher-artist. For the first time since Ancient Greece, I hear philosophers are on high demand once again.

They enter the projection room.

INT. PROJECTION ROOM - DAY (FLASHBACK)

The three walk over to the Monet paintings covering the walls. Alma puts her hand on it and touches it bluntly. Her parents stare at each other.

ADAM

Eh! No!

Alma stares back with a cute look almost whining, begging to let them touch the painting.

ADAM

Ok, what the hell, touch it.

Alma touches the beautiful purple colors.

ADAM

We won't tell anyone. It will be our little secret.

EVE

It's not like anyone else will ever get to enjoy them aside from us.

Adam and Eve stare at each other and then follow their daughter's example and touch the painting.

They then walk over to the black bowl that projects the knowledge.

ADAM

And here is what changed everything. This is what made your mom the smartest, most cultured, human being to have ever lived.

EVE

Well, we don't know that for sure, I think Enlil was probably number 1.

ADAM

Do you think...?

EVE

That she'll ever be able to use this learning machine, this projection room?

ADAM

Yeah.

EVE

Well, as you know better than anyone, the only way to be able to use this learning machine without having a seizure and entering a coma, is if first one overdoses on Enlil's psychedelic like I did.

ADAM

Or maybe not... Maybe it wasn't the drop, maybe it's just me that I can't take the full force of this... Maybe, since Alma is your daughter, maybe that means she can take it too.

EVE

Well, she's still too young, but maybe when she's older, who knows... We will let her decide, we will give her all the facts about each of our experiences, and let her decide if she wants to take the risk.

Alma nods as if she was part of the conversation. Her parents stare at her and then at each other.

INT. LIVING ROOM - AFTERNOON (FLASHBACK)

Eve is looking at the Sigur Ros album "Ágætis Byrjun", the one she listened to so much in her first years in the tower. Alma is crawling on the floor with a clear direction, the socket right in front of her. As she's about to put her fingers into it, Eve picks her up.

EVE

Alma!

Eve arrives in fear after hearing the scream.

ADAM

What?!

EVE

Nothing. It's all fine. She just wants to go for that socket for some reason.

Adam sees Eve has the album in her other hand. Alma is putting her hands all over the fetus that appears on its cover.

ADAM

You're listening to it again?

EVE

I just wanted to show it to her. It's like, that's her. That huge brain. This is the first time I saw her, I guess... You wanna hear a funny coincidence? You know what year this album was made?

ADAM

You're kidding?

Eve moves her head from side to side.

ADAM

Also 1999?

EVE

Yes.

ADAM

Wow... So did you ever figure out Enlil's favorite films from 1999?

EVE

Nope, like everything about him, it's all a big mystery. But we've certainly seen them since we are way past 1999 in our gargantuan endeavor of going through the

entire history of film... What are we watching tonight?

ADAM

Eternal Sunshine of the Spotless Mind. It must be funny though, for you, to know everything about film history thanks to the whole "becoming an AGI" thing, but Enlil still made sure to not include the actual watching of any films. That, he made sure you would actually sit through and watch it.

EVE

I think he knew that films and series would be our eternal companions during our time here. Well, until she came along... Actually, since we're on the subject, come with me. I have a surprise for both of you.

INT. TV ROOM - AFTERNOON (FLASHBACK)

Eve instructs Adam to sit. She has the minimalistic remote in her hand.

EVE

Ok. Sit down on the couch you two. Ready?

She clicks and the TV turns on.

EVE

So, back then, there was this huge library of films and TV shows available on the Internet. People paid a monthly subscription for it. It was called NETFLIX.

On the TV, the Netflix logo appears on the screen.

EVE

So, thinking about Alma and the projection room and how she might never be able to use it, I asked Ea to make the next best thing.

She turns to Adam and Alma.

EVE

Introducing to you, NETFLIX UNIVERSITY!

She clicks again and now a white U appears next to the red N logo of Netflix.



NETFLIX UNIVERSITY

EVE

It's like NYU but without the Y, and way cheaper. I'm guessing back then they would've added a 10-15\$ surcharge to the monthly subscription. But for us, it's free.

She hands the remote to Adam.

ADAM

What is this?

EVE

The ultimate education revolution. You see, Netflix revolutionized entertainment, but they were a bit shortsighted since they could've also revolutionized education. Imagine a company that would have radically changed two completely different industries, merging them, making education accessible like never before. This could have saved them... Humanity I mean.

ADAM

I'm gonna need more than that.

EVE

It's the entire educational system. From pre-K all the way to University. And all

levels. From community colleges to Ivy League Universities. With teachers from all over the world. Obviously here, it's all AI simulations of the actual professors that actually taught back then.

ADAM

How did you come up with this?

EVE

Well, back then there were also these elite tutoring courses given by the greatest artists and professionals of the time, it was called MASTERCLASS. Well, this is that but in a massive scale and available to anyone at a very low price. I mean, NETFLIX could have given this to entire continents, developing countries with no public education, giving the government a special deal.

ADAM

And how would these poor countries would get access to NETFLIX UNIVERSITY without televisions, without the internet?

EVE

Never underestimate the power of philanthropy. One screen, one television set, could have taught hundreds of kids.

ADAM

Well, it's certainly a beautiful idea. This could have changed things, this could have helped them... survive.

(he looks out at the
destruction)

You think the apocalypse was brought upon them by ignorance?

EVE

Never underestimate the power of ignorance.

As they talk, Alma has taken the remote and has put a lecture by Stephen Hawking at Cambridge about black holes. She seems fully submerged in it. Her parents, once again, are left completely dumbfounded by her actions. We dive into the TV and inside the lecture.

STEPHEN HAWKING (ON T.V.)

... As far as the outside world is concerned, you would be lost forever. One can't tell from the outside what is inside a black hole, apart from its mass and rotation. This means that a black hole contains a lot of information that is hidden from the outside world.

INT. AMPHITHEATER - NIGHT (SURREAL SEQUENCE IN FLASHBACK)

A giant amphitheater. Thousands of empty seats. It's totally void except for right in the middle where Eve, Adam, and Alma are sitting. They are all wearing 3D glasses and Alma is thrilled, as she's eating popcorn and ready for the show. On the stage, Stephen Hawking is continuing his lecture with a very rudimentary Powerpoint presentation behind him being projected.

STEPHEN HAWKING

But there's a limit to the amount of information one can pack into a region of space. Information requires energy and energy has mass by Einstein's famous equation $E=mc^2$. So if there's too much information in a region of space, it will collapse into a black hole, and the size of the black hole will reflect the amount of information. It is like piling more and more books into a library, eventually the shelves will give way and the library will collapse into a black hole. If the amount of hidden information inside a black hole depends on the size of the hole, one would expect from general principles that the black hole would have a temperature and would glow like a piece of hot metal, but that was impossible because, as everyone knew, nothing could get out of a black hole, or so it was thought, but I discovered that particles can leap out of a black hole. The reason is that on a very small scale, things are a bit fuzzy. This is summed up in the uncertainty relation discovered by Werner Heisenberg in 1923, which says that the more precisely you know the position of a particle, the less precisely you can know its speed, and vice versa. This means that if a particle is in a small black hole, you know its position fairly accurately. Its speed therefore will be rather uncertain and can be more than the speed of light, which would allow the particle to escape from the black hole.

As the lecture continues, the cartoon of Dexter from the cartoon show "Dexter's Laboratory" that aired on Cartoon Network (1996-2003) appears next to Stephen Hawking still as a cartoon, not as a human. Human Hawking and cartoon Dexter interact in the real physical stage.

DEXTER

Stephen!

STEPHEN HAWKING

Dexter. You are late.

DEXTER

Or am I early?

STEPHEN HAWKING

Good point.

DEXTER

Let's go!

Dexter takes a remote out of his lab coat and points it at the floor. A 2D black cartoon hole appears on the stage. Stephen Hawking and Dexter hold hands and swirl into the black hole suffering "spaghettification". We follow them and dive into the black hole chasing after them. The entire scene deconstructs into a cartoon version of it. Then, we start flying through space and time as if it was some sort of cartoon Youtube video explaining with drawings all these things Stephen Hawking is saying. Our guides through it all are Stephen Hawking and Dexter.

STEPHEN HAWKING

According to some theories, the universe we experience is just a 4-dimensional surface in a 10 or 11 dimensional space. We wouldn't see these extra dimensions because light wouldn't propagate through them but only through the 4 dimensions of our universe. Gravity, however, would affect the extra dimensions and would be much stronger than in our universe. This would make it much easier to form a little black hole in the extra dimensions. It might be possible to observe this at the LHC, the Large Hadron Collider, at CERN, in Switzerland. This consists of a circular tunnel 27 kilometers long. Two beams of particles travel around this tunnel in opposite directions and are made to collide. Some of the collisions might create micro black holes. These would radiate particles in a pattern that would be easy to recognize, so I might get a Nobel Prize after all.

Back in the amphitheater, Alma cracks up at Hawking's joke as she continues to eat popcorn.

STEPHEN HAWKING

As particles escape from a black hole, the hole will lose mass and shrink. This will increase the rate of emission of particles. Eventually, the black hole will lose all its mass and disappear. What then, happens to all the particles and unlucky astronauts that fell into the black hole? They can't just reemerge when the black hole disappears. The particles that come out of a black hole seem to be completely random and to bear no relation to what fell in. It appears that the

information about what fell in is lost, apart from the total amount of mass and the amount of rotation. But if information is lost, this raises a serious problem that strikes at the heart of our understanding of science and the Scientific Determinism formulated by Laplace more than 200 hundred years ago that is that the laws of science determine the evolution of the universe. This was formulated by Laplace's as "If we know the state of the universe at one time, the laws of science will determine it at all future and past times". Napoleon is said to have asked Laplace how God fitted into this picture. Laplace replied: "Sire, I have not needed that hypothesis." I don't think that Laplace was claiming that God didn't exist. It is just that he doesn't intervene to break the laws of science. That must be the position of every scientist. A scientific law is not a scientific law if it only holds when some supernatural being decides to let things run and not intervene. In Laplace's Determinism, one needed to know the positions and speeds of all particles at one time in order to predict the future. But according to the uncertainty relation, the more accurately you know the positions, the less accurately you can know the speeds and vice versa. In other words, you can't know both the positions and the speeds accurately. How, then can you predict the future accurately? The answer is that although one can predict the positions and speeds separately, one can predict what is called the quantum state. This is something from which both positions and speeds can be calculated to a certain degree of accuracy. We would still expect a universe to be deterministic in the sense that if we knew the quantum state of the universe at one time, the laws of science should enable us to predict it at any other time. If information were lost in black holes, we wouldn't be able to predict the future because the black hole could emit any collection of particles. It could emit a working television set or a leather bound volume of the complete works of Shakespeare, though the chance of such exotic emissions is very low. It might seem that it wouldn't matter very much if we couldn't predict what comes out of black holes. There aren't any black holes near us, but it is a matter

of principle. If Laplace's Determinism breaks down with black holes, it could break down in other situations. There could be virtual black holes that appear as fluctuations out of the vacuum, absorb one set of particles, emit another, and disappear into the vacuum again. Even worse, if Determinism breaks down, we can't be sure of our past history either. The history books and our memories could just be illusions. It is the past that tells us who we are, without it, we lose our identity. It was therefore very important to determine whether information really was lost in black holes or whether, in principle, it could be recovered. Many people felt that information should not be lost, but no one could suggest a mechanism by which it could be preserved. The arguments went on for years. Finally, I found what I think is the answer. It depends on the idea of Richard Feynman that there isn't a single history, but many different possible histories, each with their own probability.

But does this tell us about whether it is possible to fall in a black hole and come out in another universe? The existence of alternative histories with black holes suggests this might be possible. The hole would need to be large and if it was rotating, it might have a passage to another universe, but you couldn't come back to our universe. So, although I'm keen on spaceflight, I'm not going to try that. The message of this lecture is that black holes ain't as black as they are painted. They are not the eternal prisons they were once thought. Things can get out of a black hole, both on the outside and possibly to another universe. So if you feel you are in a black hole, don't give up, there's a way out.



INT. KITCHEN - NIGHT (FLASHBACK)

Eve is preparing the meal for the night. The white mush on the dishes, two glasses of wine, and some water for Alma. She has an expression of worry and unease on her face as Adam comes from behind and hugs her. He notices her demeanor.

ADAM

What's the matter? What's wrong?

EVE

Ah, I don't know. It's Alma.

She looks at Adam.

EVE

Don't you think, there's something a bit off about her?

ADAM

I mean... I didn't expect her to be normal, she is *your* daughter.

EVE

Yeah, but sometimes I feel like she *knows*...

ADAM

Knows... what?

EVE

Everything.

They look at each other.

EVE

It's like she knows everything like a grown-up, maybe even like an old grandma. Sometimes, I feel she could speak to us, but she chooses not to just to not freak us out. It's like she's not a baby at all, but was born an old sage. I mean have you ever seen her cry? Not once!

ADAM

I think you just described every parent's dream.

EVE

Yeah, I guess you're right. It's just, sometimes she scares me a bit.

ADAM

An all-knowing being is afraid of her own baby girl?

EVE

It's just that it's a bit unsettling that's all, to have a baby that clearly has an old soul, an ancient soul from the looks of it. I mean, I'm certain she doesn't even need diapers. She barely ever gets them dirty. I think she goes to the toilet when we go to sleep.

From right outside the kitchen, Alma comes crawling. As always, she has a huge smile across her face and irradiates pure positivity and love. She sits and claps.

ADAM

Who's my little girl?
(he covers his eyes)
Where is she?

Alma giggles and laughs.

ADAM

She better start running or I'm gonna get her!

Alma makes a face of cute surprise, showing she understands and wants to play along. She turns and starts crawling, trying to escape her dad.

INT. LIVING ROOM - NIGHT (FLASHBACK)

Alma reaches the living room wall. She crawls directly to that socket.

ADAM

No! Alma, no! Don't! We told you already!

Alma giggles once again and toys with her dad, moving her finger close and away from the socket. Eve also comes to see the commotion.

EVE

Alma! Don't! Listen to your dad!

Alma gets sad, she points at the socket, nods, and makes baby noises.

ADAM

Alma no!

She finally goes for the socket just as her dad comes over to get her. She puts her fingers into the socket, immediately electrocuting herself. She starts crying. Adam goes immediately to her and picks her up. He consoles her.

ADAM

Well, at least we finally know she can cry.

Alma continues pointing to the socket and trying to get back to it.

ADAM

No, Alma.. No, you will get electrocuted again.

But Alma is relentless, she is stubbornly decided to get to that socket, drawing her parent's intrigue. Eve goes to the socket. She inspects it real close. She decides to take off the cover of the socket. Within the socket, she discovers a black key with a strange shape.

EVE

What the...?

She grabs it and brings it to Adam and Alma. As he shows it to them, Alma grabs it and looks at it. She smiles. Eve grabs the key back from her.

EVE

The shape of this key... it seems oddly familiar.

ADAM

Yes, it does... And I know exactly where it goes.

Adam opens his hand, Eve gives him the key. Alma claps and smiles. He gives Alma to Eve.

EVE

(looking at Alma)
How did you ... ?

They follow Adam. He walks over to the elevator and presses the button. The doors open. He enters it. Eve and Alma stay away, looking from the edge of the living room.

Adam puts the key into the keyhole inside the elevator, next to the buttons. The key fits perfectly. He turns it.

The ceiling between the elevator and the living room, in other words, the ceiling above the hallway connecting the living room to the elevator, starts descending. The ceiling is actually a ramp. Eve and Adam are shocked. Alma laughs and claps. The three of them climb the ramp.

INT. ENLIL'S LABORATORY - NIGHT (FLASHBACK)

Adam, Eve, and Alma walk into Enlil's lab. What they see amazes them beyond their wildest perceptions of the possibilities of what a lab would look like. A variety of machines and objects that seem surreal and bizarre. Minimalistic, clean, with absolute pulchritude. Above everything, at the center of the lab, some sort of force field/power source of pure light emanates from the ceiling. This ethereal power source is purple/blueish and it's contained within a cylindrical glass. The power source glass container sits atop a structure that has within the Sumerian King List, an ancient block with cuneiform writing listing the kings that ruled Ancient Sumeria. But parts of it are broken off, revealing that inside this block of rock is actually the holy black monolith. So the Sumerian King List is actually made up of the holy black monolith inside.

This attracts Eve and Adam's attention.

EVE

That must be Ea's power source. That must be her.

Adam continues walking and looking around at all the machines. Eve lets Alma crawl around by herself

ADAM

So this is Enlil's lab then. Our baby found Enlil's lab!

Alma goes to a very interesting machine that sits at one side of the room. Eve follows and walks there. It's a rectangular glass box with the infinity sign, a sideways 8, on one of its sides, and the word ARK next to it. Adam joins them.

ADAM

What do you think this is?

EVE

I don't know but I'm guessing it must be controlled by that computer.

ADAM

Maybe she knows.

(looking at Ea's power source)

EVE

She certainly does but I'm guessing she won't tell us, as always.

ADAM

Ea, what does this machine do?

To their surprise, the massive power source high up in the center of the ceiling lights up. It glows as she talks.

EA

It gives you anything your heart desires.

Alma has climbed onto the chair in front of the computer and is looking at the keyboard. She types the letter A. She looks at her parents.

ADAM

Ok, well let's see.

He follows Alma's lead and completes the word APPLE. He then presses enter.

Working like the ultimate 3D printer but with lightning, a couple of rays of electricity flash inside the glass box, bouncing all over it. Sitting in the middle of the glass box is a red apple.

ADAM

How do we get it?

Some weird intuition inside Eve tells her to put her hand through the glass and so she does. Magically, she can put her hand through the glass as if it was liquid and not solid. She grabs the apple and brings it out. She takes a bite. Adam and Alma stare at her in awe. She gives it to Adam. He takes a bite. He takes one. He then gives it to Alma, who in her characteristic funny cuteness, points at her gums showing she has no teeth. She then decides to lick it and gives her stamp of approval with a thumbs up.

ADAM

(looks at Eve)

Are you thinking what I'm thinking?

Eve nods.

MONTAGE

INT. ENLIL'S LABORATORY - NIGHT (FLASHBACK)

A variety of different dishes and food are created in this infinity Ark. Imagine the greatest Thanksgiving dinner of all time. Countless

options are typed into the computer and out the go, created from thin air in the magical box.

INT. DINING ROOM - NIGHT (FLASHBACK)

The table is full of all this exquisite food. All the main courses and sides you could imagine. Eve and Adam fill themselves with all the food they had desired for the last couple years. They cheer with beer and chug it. Alma enjoys soup and the tasteless mush since she can't eat anything that requires teeth. She looks at her parents and smiles.

END MONTAGE

INT. TV ROOM - NIGHT (FLASHBACK)

Eve, Alma, and Adam are all lying on the couch with their bellies full. They are watching Pixar's WALL-E. It is a moment of absolute splendor, a moment of happiness, of beautiful contentment, a moment that gave their lives meaning, that made them feel that everything was finally alright.

The scene they are watching is near the end, when WALL-E loses his memory. As EVE, the robot in the film, tries to make him remember, they touch heads and he finally remembers who he was and who she is. WALL-E has a unique way of saying "EVE", he says it "EV-A". We see this scene and then we turn back to Alma and her parents. Alma has tears running down her face. She turns to her mom and points at her.

ALMA

EV-A.

EVE

No, darling. It's Eve. My name is Eve.

Alma shakes her head.

ALMA

Eva. Eva.

INT. BEDROOM - NIGHT (FLASHBACK)

Eve and Adam sleep. Alma is in between them also asleep. Adam opens his eyes and leaves the room.

INT. ENLIL'S LABORATORY - NIGHT (FLASHBACK)

Adam sits in front of the computer that controls the Infinity Ark. He goes through the history log of everything they have commanded it to make. He reaches the first input: "Apple". He then continues to scroll up into the history of the log, farther back into the past, to see if anything else had been commanded. He goes through days, weeks, months, and years of empty logs, simply no history since nothing had been input in all that time. Finally, he reaches a day that has one single input

logged into its history. The single line of the log reads:
"DMT-3.333333369".

ADAM

That must be it.

He clicks on it and commands the Infinity Ark to produce it once more.

Adam is now sitting on the lab at another table that is empty. On the table, there is a beaker with a bit of this special liquid that has all the colors of the rainbow in it. He walks back and forth, debating if he should take it or not. Finally, he takes a pasteur pipette (dropper) and takes some of the liquid into it. He brings the dropper to his eye. He opens his eyelids with his fingers. He's trembling, heavy breathing. He finally presses the dropper, releasing a couple drops into his eye.

He stands up. He starts walking anxiously, pacing around the lab. Then he begins to sweat and hyperventilate. Everything gets dark, as if the light in the lab went out. Everything becomes a blur. He begins his hallucination.

ADAM

Eve! Eve!

He thinks he's screaming for her but then he notices he is simply sitting with his mouth shut. He hears a noise. He goes to see what it is. What he sees shocks him. It's the amber cocoon from the beginning of the film that had him frozen inside of it. He sees himself inside it. The frozen Adam opens his eyes and stares right at him. Then he walks over to the other side and now he sees the amber cocoon that contained Eve frozen inside. She also opens her eyes and stares right at him. In a state of shock, he turns and runs away but stops in his tracks when he sees the same decrepit old man Eve saw in her hallucination.

INT. BEDROOM - NIGHT (FLASHBACK)

Alma and Eve are sound asleep until Alma wakes up very suddenly. In her hand, she is still clutching the wooden bear Eve made for her.

ALMA

Papa. Papa.

She looks around for him with an expression of worry. She knows something is wrong.

ALMA

Papa!

Eve wakes up. They stare at each other.

EVE

What's the matter, Alma?

ALMA

Papa! Papa! Adam!

Eve sits up and notices Adam is gone. Alma stretches out her arm and points her index finger up at the ceiling.

ALMA
(nodding)
Papa.

INT. ENLIL'S LABORATORY - NIGHT (FLASHBACK)

Eve is holding Alma in her hands as they enter the lab and find Adam on the floor having a seizure. His eyes are in the back of his head, only the whites piercing through. His mouth is spewing foam and he's shaking uncontrollably, just like Eve did when she had the drop in her eye way back. She places Alma on the floor and runs to Adam.

EVE
Adam! What did you do, Adam?! Adam!!

Alma gets up and walks over to her parents. It's the first time we see her walking. She places her hand over her father's forehead, which immediately calms him. Eve is surprised by all of this.

FADE TO BLACK

INT. ADAM'S BEDROOM - NIGHT (FLASHBACK)

Adam is still in a coma. Eve stares at him and holds his hand.

INT. TV ROOM - AFTERNOON (FLASHBACK)

Alma and Eve are doom scrolling through NETFLIX UNIVERSITY. Alma has the remote. She looks at her mom, presses the shuffle button, and jokingly covers her eyes. It stops on the subject "Israel-Palestine Conflict". She points towards the bedroom where Adam is in a coma.

ALMA
Papa.

Then she points at Eve.

ALMA
Mama.

She points again towards Adam.

ALMA
Adam.

Then at Eve again.

ALMA
Eva.

Eve doesn't understand. Then Alma points at the TV.

ALMA

Papa. Mama.

EVE

What is it, sweetie? You want to play that.

She tries to take the remote but Alma doesn't let her. She shakes her head and points at her mom.

EVE

You want me to explain it to you?

Alma doesn't think her mom understood, but she gives up and nods.

EVE

Well, where to begin? A long, long time ago there was a land called Canaan in the late 2nd millennium BC. But, actually, there were cultures even before that, the Natufian around 13,000 BC, the Kebaran around 18,000 BC... Anyway, let's not go so far back. Eventually, the Israelites became the prominent culture in Canaan. Some think that the Israelite patriarch Abraham came from the ancient city-state of Ur in old Sumeria, as written in the *Book of Genesis*, in the Hebrew Bible as "Ur of the Chaldees". They were actually Northwestern Semitic peoples, they were Canaanites themselves, but unlike the Canaanites, who were polytheistic, what made the early Israelites different from the other Canaanites was that the Israelites practiced monolatry, which is the belief there are many gods but only one is worshipped. The early Israelite religion was called Yahwism, in honor of the main god in their pantheon, Yahweh. Eventually, they abandoned the belief in all other gods and became purely monotheistic. This would become the religion of Judaism and the religion of that land, the land of the Kingdoms of Israel and Judah. Some think the more ancient monotheistic Zoroastrianism might have had an impact on the monotheism the Israelites developed after they came in touch with it during their Babylonian Exile. Regardless of this, the Israelites were conquered many times, by the Egyptians, by the Babylonians, by the Assyrians, by the Romans, and many more. Many times, they were exiled from their homeland. It was during the times of the Roman occupation that the messianic figure of Jesus Christ arose and with him, another continuation of this

monotheistic religion. What was originally a Jewish sect evolved into the religion of Christianity. Six hundred years after Jesus Christ, another prophet was born, he was called Muhammad. Another religion arose with him, Islam. Jesus Christ, considered by many as the son of God, was crucified in the holy city of Jerusalem, capital of the Israelites. Tradition states that Muhammad's Night Journey took him from the holy city of Mecca to Jerusalem, and from Jerusalem to the heavens, on the back of Buraq, a winged horse-like animal in Islamic mythology. It is said that Muhammad ascended to the heavens from the Foundation Stone. It is over this Foundation Stone that one of the holiest places in Islam, the Dome of the Rock, was built. It is believed that it was on this Foundation Stone where God created Adam, not Adam your dad, but Adam the first human created by God according to the *Book of Genesis*. It is also over the Foundation Stone that the *Binding of Isaac* took place, where Abraham almost sacrificed his son Isaac at the behest of God. So this Foundation Stone is a big deal, literally thought to be the place where the creation of the world began. During the Roman occupation, Emperor Hadrian renamed the land Syria Palaestina. Four years after the death of the prophet Muhammad, the Muslim conquest of this land took place, in the 7th century. Then the Crusades happened when Christian Kingdoms from Europe came trying to rule over the land. Eventually, the land fell under Ottoman Turks control for hundreds of years. It wasn't until the end of the First World War that the British Empire promised to give parts of this land to Jews so they could come back to populate it and make it their homeland again. Then World War II and the Holocaust happened, causing even more Jewish migration to the their ancestral homeland that was by then the homeland of the Palestinians as well. In 1948, the state of Israel was founded by a United Nations decree. This would evolve into a never-ending war between Israelis and Palestinians. A never-ending bloodshed, a horrible conflict that only had one true solution. An obvious one.

Alma looks surprised at this last sentence.

EVE

A one-state solution. None of that conflict-creating, two-state destruction that only brought discord and horror. And this one-state should have been called "The Holy Republic of Israel and Palestine". A country with no walls separating the people, no borders within it, no segregation, no open-air prisons, and no terrorism either. A parliament with equal tripartite representation. A country balanced with the three religions that consider Jerusalem and the surrounding area, holy. Judaism, Christianity, Islam, all sharing the land equally, in a balanced way. Seven million Jews, seven million Christians, seven million Muslims, all living in harmony in the holy, promised land.

Alma smiles at the thought of this.

EVE

But sadly, this solution would have never happened back then. Because back then, they hated each other, they were racist against each other, they let extreme nationalism take over, as both sides only wanted one thing: to exterminate each other. Instead of tolerating each other, instead of respecting each other, instead of loving and embracing each other and their religions and their cultures. They only focused on what made them different, instead of on the beauty that united them. Instead of understanding that it was all the same religion with different expressions and interpretations. All a continuation of the same religion, same God. Just different prophets continuing the same message. And it was three. Three religions that arose in that same area. No surprise it was three. It follows the idea of the holiness of the number 3, of *The Concept of 3*, as the brilliant and probably smartest human being who ever lived so clearly explained, the great Nikola Tesla. Have I ever told you why Nikola Tesla thought the number 3 and its continuations 6 and 9 are unique and I daresay, holy? Godly? Oh well, I'm digressing too much now! That's a class for another day... Come, I'll make you some soup.

INT. TAPESTRY ROOM - NIGHT (FLASHBACK)

Alma is drawing in her room. Eve comes. She's quite surprised by what Alma has been drawing and coloring with crayons and watercolors. Eve picks up one of the drawings. She smiles. It is finally revealed what the drawings are. They are all sketches of possible flags of the "Holy Republic of Israel and Palestine". In them, Alma has made several attempts to merge both the Israeli flag and the Palestinian flag, so these new flags all contain the colors blue, white, red, green, and black. Alma picks up one of the flags she has made and points at it with her index finger.

ALMA

Mama. Papa.

Eve kneels and takes a closer look.

EVE

What are you trying to say, sweetheart?

ALMA

(pointing at the drawing)

Mama. Papa!

Eve is dumbfounded.

ALMA

Papa! Mama!

Alma gives up again and lets a tear drop from her eye. She simply hugs her mother.

FADE TO BLACK

INT. ADAM'S BEDROOM - AFTERNOON (FLASHBACK)

Adam opens his eyes.

INT. LIVING ROOM - AFTERNOON (FLASHBACK)

Adam is sitting by the window just like older Eve did when she woke up after her last long sleep. Alma runs to greet her father.

ALMA

Papa!

ADAM

Alma!

He's shocked to see she can walk. He picks her up and hugs her.

ADAM

What?! When did you learn how to walk?
How long was I out?

Eve shows up from behind.

EVE

Long enough.

She's upset. She doesn't come to hug him but keeps her distance.

EVE

What did you do, Adam?

ADAM

I took the drop. The drop that allows you to use the projection room.

EVE

How do you even know that was it?

ADAM

I don't. There's only one way to find out.

EVE

You could've died. We could've lost you.

ADAM

I'm sorry but I had to. You talk about the importance of the experience of learning... Well, what greater experience than the projection room?

Eve stays quiet. She stands and starts walking away.

EVE

I just hope you're right about this. I don't want to raise Alma all by myself. She needs a father.

As Eve continues to walk away, Alma runs over to her and grabs her hand. A tiny flash of electricity can be seen between their hands as they grab onto each other. She then turns to Adam and extends her other hand to him.

ADAM

Papa!

Adam smiles and walks over. Eve finally succumbs to the moment and smiles back at him. While Alma is still holding her mother's hand, the three of them continue to walk side by side. Alma offers her hand to Adam. He complies. When they come close together, the hands also give off a flash of electricity between them. As soon as Alma has both of her parents side by side, grabbing their hands, and creating a chain between the three of them, both Eve and Adam stop in their tracks, unable to move. For a split second, their eyes go completely white/grey, like the distortion of a bad signal on a TV. Then, they both faint at the same time.

ALMA

Mama! Papa!

Incredibly concerned, Alma goes over to Eve who lies motionless on the ground. Then she goes over to Adam who is in the same state. She cries.

FADE TO BLACK

MONTAGE

MUSIC CUE: "ALONE AGAIN (NATURALLY)" BY GILBERT O'SULLIVAN starts playing.

INT. EVE'S BEDROOM - AFTERNOON (FLASHBACK)

Alma gives a peck on the forehead of her mother. She caresses her face. Eve lays in her bed completely unconscious.

INT. ADAM'S BEDROOM - AFTERNOON (FLASHBACK)

Alma does the same to her father who is also in a coma.

INT. ENLIL'S LABORATORY - AFTERNOON (FLASHBACK)

Alma goes to the computer of the Infinity Ark and types something into it.

EXT. TOP OF BERLIN TV TOWER - AFTERNOON (FLASHBACK)

Alma is wearing a tiny purple hazmat suit as she stares out into the broken, post-apocalyptic city.

INT. ENLIL'S LABORATORY - AFTERNOON (FLASHBACK)

Alma goes back to the computer of the Infinity Ark and types something into it again. This time she is wearing her purple hazmat suit without the helmet. She types "SYNTHETIC POST EXISTENCE TIBETAN MASTIFF PUPPY".

EXT. TOP OF BERLIN TV TOWER - AFTERNOON (FLASHBACK)

Alma pops her helmet-covered head again, wearing her tiny purple hazmat suit as she stares out into the destroyed city again. This time though, a cute little puppy emerges by her side with a name tag, "CAMUS". Alma puts an arm around the puppy and they move their heads to the beat of the song from side to side. To the other side of Alma, a tiny chimpanzee her size, wearing a vest and tie, with a name tag that says "Hello my Name is JEAN-PAUL".



EXT. MID-AIR - AFTERNOON (FLASHBACK)

Alma and her newly created friends fly with an open parachute, as she is holding the puppy with one arm and the chimp with the other. She's also clutching the wooden purple bear her mom made for her in her hand.

EXT. FRIEDRICHSBRÜCKE - AFTERNOON (FLASHBACK)

Alma is sitting on the bridge's banister with her friends with the Berliner Dom and the Berlin TV Tower in the background, moving to the beat from side to side.

EXT. STREETS OF BERLIN - AFTERNOON (FLASHBACK)

Alma, her puppy, and her chimp walk around the empty streets.

END MONTAGE

EXT. IMMEDIATE SURROUNDINGS OF BERLIN TV TOWER - AFTERNOON (FLASHBACK)

The three are nearing the entrance of the Alexanderplatz subway station. The zombie warriors from different eras greet her and point her in the right direction, just like they would do with Adam in the future as we mention in the beginning of the script.

INT. ALEXANDERPLATZ TRAIN STATION - NIGHT (FLASHBACK)

Now they walk through the station. They reach the same part Adam will reach in the future. Alma is not as surprised by the robots. She reaches the column that contains the elevator and presses the button. They enter the elevator. The puppy is enthralled by the little purple wooden bear. As the doors are closing the puppy jumps and hits the bear with her snout. The bear flies out of her hand and it's crushed by the closing doors. Only the head and the arms don't get crushed and fall on the outside of the elevator.

INT. HALLWAY - NIGHT (FLASHBACK)

The elevator doors open and Alma comes out completely despondent. Her helmet is off and tears fall down her face. The puppy is sad too.

INT. LIVING ROOM - NIGHT (FLASHBACK)

Alma is sitting by the window on the same couch where Adam and Eve always sit after they wake up from their long sleep. She plays the ukelele. The chimp plays the accordion. The puppy comes by her side and licks her face. Alma smiles. Then the puppy goes to the window, gets on its hind legs, and presses its paws against the window, staring out into the city. From Alma's view, the puppy looks like a cute, little skyscraper rising amongst the ruins of the city. This gives Alma an idea.

INT. ENLIL'S LABORATORY - NIGHT (FLASHBACK)

Alma is sitting in front of a computer with her buddies by her side. She's typing away.

INT. ALEXANDERPLATZ TRAIN STATION - NIGHT (FLASHBACK)

The lights light up. The rows and columns of robots activate. A light on their chest lights up. They begin to exit in an orderly fashion.

EXT. TEMPELHOFFER FELD - DAY (FLASHBACK)

Robots carrying massive pieces of glass way bigger than them walk in line like ants with leaves. They pass to other robots standing near the structure that they are building. There is a robot pyramid, literally robots standing on the shoulders of other robots going very high, tens of robots on the shoulders of other robots, passing each other these giant pieces of glass. The robot at the top places the giant piece of glass in the right location.

We zoom out and it's revealed that they are building a giant glass tower shaped like the polygonic bear. There are many of these robot-pyramid-like scaffolds all around the glass bear structure they are building. So far, they are up to the knees of the bear tower already completed, working nonstop to finish it in days.

INT. STUDY - AFTERNOON (FLASHBACK)

Alma and Jean-Paul are playing chess. They are down to their last pieces. In a sudden move, Jean-Paul makes an ingenious play that take Alma by surprise. It's check-mate. They shake hands. Camus enters the study, takes the black king with him and runs away.

ALMA

Camus!

As she gets up, she looks at the two imposing, biggest, portraits hanging in the middle of the main wall. It's Friedrich Nietzsche and Nikola Tesla. She points at one and then at the other.

ALMA

Friedrich... Nikola.

She sends them a kiss with her fingers. Jean-Paul does it too.

INT. LIBRARY - STUDY (FLASHBACK)

The bizarre book covered in black mesh is sitting on a table. Camus is struggling with the King piece because it has magnetically stuck to the cover of the book. Alma and Jean-Paul see Camus and go to the table. She gets on the table and touches the book with her hand, then takes off the king piece. Then, with her index finger, she reads what the strange, alien symbols say in what can only be described as an alien language never heard before, some sort of noises. As she reads it, subtitles appear for each part that she reads saying "The Book of Prophecy By The God of War". She cuts her finger by accident and a drop of blood falls on the book. Once she finishes reading the title, the mesh magically starts retracting itself on the edges, liberating the book and finally allowing for it to be opened. Alma opens the book.

INT. TAPESTRY ROOM - NIGHT (FLASHBACK)

We see the three Apocalypse tapestries. Behind the third one, the one of the Horseman of Conquest, a door unlocks. We go through the tapestry and see that this door that opened is actually on the floor and it's like a black hatch that turns on its own.

INT. TV ROOM - NIGHT (FLASHBACK)

Alma, Jean-Paul, and Camus are eating popcorn and watching the Pixar film "UP".

INT. ADAM'S BEDROOM - DAY (FLASHBACK)

Closed eyelids. Tongue licking. Drowsy opening of the eyes. Adam wakes up. The puppy is licking his face.

INT. EVE'S BEDROOM - DAY (FLASHBACK)

Eve opens her eyes. She sees Jean-Paul sitting on the bed and is immediately taken aback. He is wearing glasses and reading a book. Alma walks into the room.

EVE
Alma!

ALMA
Mama!

Adam walks into the room with the puppy in his arms.

EVE
Adam!

He sits by Eve and Alma. They all embrace.

EVE
Who's that?

ADAM
I don't know. I just woke up and he was there... Who's that?

Eve reads the name tag.

EVE
Apparently, he's Jean-Paul...What happened?

ADAM
I don't know. I can't remember anything.

Alma points at both of them, then she collapses onto the bed and closes her eyes, trying to reenact what happened to them, in an effort to explain to them what happened.

INT. TAPESTRY ROOM - NIGHT (FLASHBACK)

Eve is putting Alma in her baby cot. In one corner of the room, Jean-Paul sleeps in a hammock.

EVE
Oh, my baby... How long were you all alone in this tower?

As she says this, she tilts her head up and looks out the window. What she sees leaves her speechless.

EVE
What the...?

She walks over to the window. A giant, glass, purple, polygonic, bear-shaped skyscraper is standing in the middle of the Tempelhofer Feld, a

few kilometers away. It's an exact replica of the wooden toy bear Eve had made for Alma.

EVE

Adam! Adam!

Adam rushes in with Camus running behind him.

ADAM

What's wrong?!

EVE

Look!

Adam is also left dumbfounded. He walks over to the window, completely incapable of believing what he is seeing. Adam and Eve look at each other. Then they look at Alma who is standing on her cot smiling back at them and nodding. Her puppy is in the cot with her on its hind legs, both of them supporting themselves on the banister of the cot.

INT. LIBRARY - NIGHT (FLASHBACK)

Eve is walking towards the table where "The Book of Prophecy by the God of War" lies open. She's shocked to see it open. She looks closer and it's like the ink bleeds out from the paper as if somehow the sheets are alive. But it's not bleeding ink, it's bleeding blood, the ink is blood.

CUT TO:

Adam is there in the same shock.

ADAM

What language is that?

EVE

Your guess is as good as mine.

ADAM

I highly doubt that. You're the being with all knowledge, the first biological Artificial General Intelligence. You know all languages ever created, even the most ancient.

EVE

Well, not this one. Maybe this is the holy book of some lost ancient civilization that was never found or recorded in history.

ADAM

Maybe it's from another planet.

EVE

Maybe...I mean we've seen some crazy shit go down in this tower but to see a book all written in blood and on paper that has the capacity to bleed actual blood.

ADAM

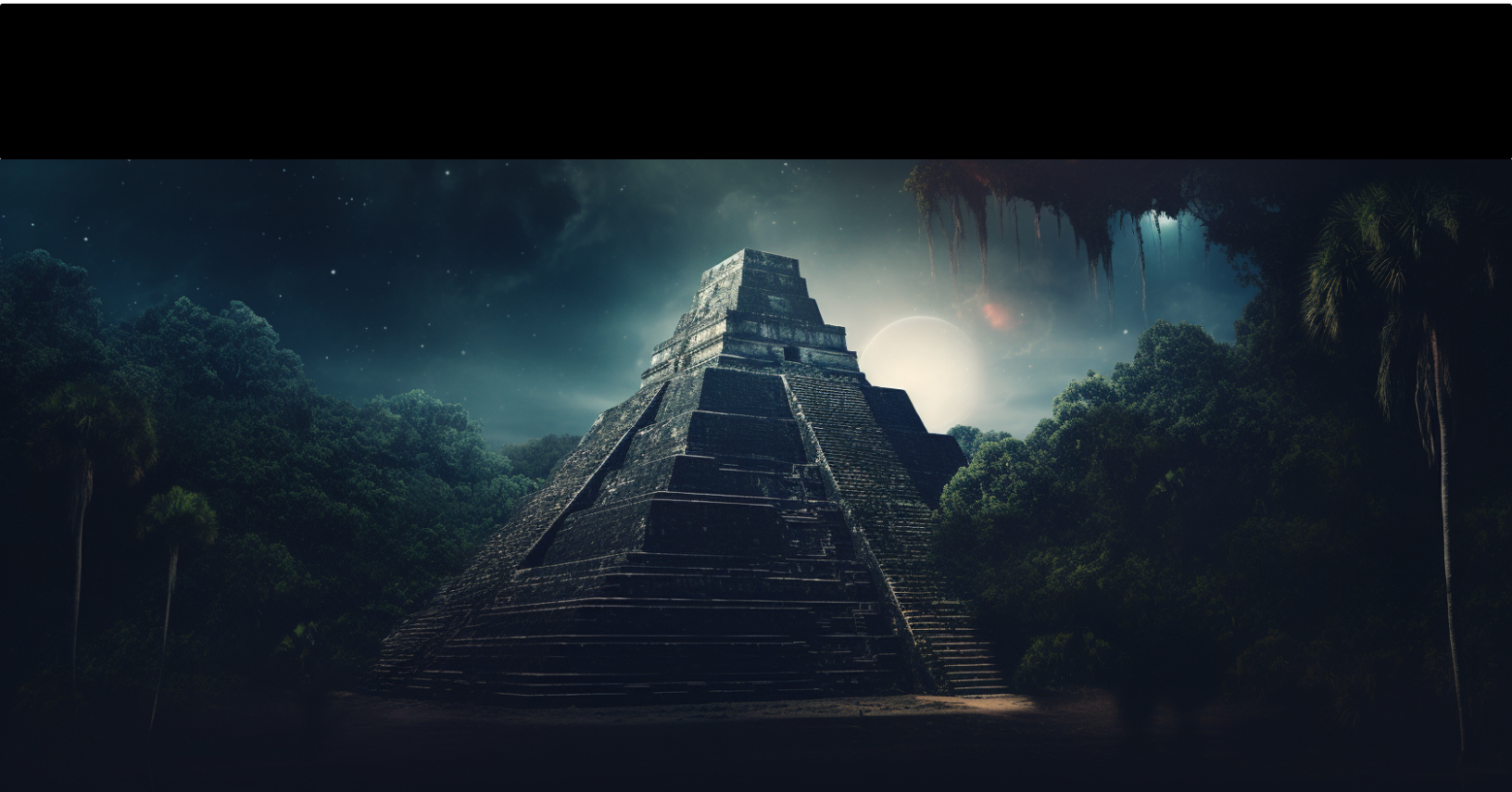
That's gotta be some alien voodoo shit right there.

INT. EVE'S BEDROOM - NIGHT (FLASHBACK)

Eve and Adam go to bed smiling and happy. They go to sleep in peace and calm.

EXT. MAYAN PYRAMID - NIGHT (DREAM SEQUENCE IN FLASHBACK)

Eve is walking by herself through the ancient ruins of the Mayan city of Tikal. She walks up the stairs of the main big pyramid. When she reaches the top, she sees herself lying on the sacrificial rock altar where they used to sacrifice children. Above her body, there is the power source of Ea but without the glass cylinder around it containing it. It's simply the blue/purple force field. Emerging from it, a knife comes down and stabs the naked Eve that was lying on the sacrificial rock altar.



INT. EVE'S BEDROOM - DAY (FLASHBACK)

Eve wakes up in a flutter. She's feeling uneasy and disturbed by her dream.

INT. STUDY - NIGHT (FLASHBACK)

Eve, Adam, Alma, and Jean-Paul are all playing cards while Camus naps on the floor. Jean-Paul is smoking a cigar full of weed. He passes it to Adam who hits it. Then, he passes it to Eve.

ADAM
You wanna hit that?

Eve receives it and hits it too. Jean-Paul takes another card from the deck at the center of the table and it's the card that he needed, since right after, he reveals all his cards and puts them on the table, signaling he has won.

ADAM
Agh! Not again, Jean-Paul! You cheeky thing, you.

INT. LIVING ROOM - NIGHT (FLASHBACK)

Alma, Eve, and Adam are a band. They are dressed in black suits like Reservoir Dogs characters. There is a drum set and Alma is the drummer. Jean-Paul is on the keyboard. Adam is the bassist. Eve is the singer and guitarist. They are all looking towards the windows and the derelict city outside. They're all wearing sunglasses.

EVE
Hello, people, to all of you out there, zombies and not zombies, *homo zombiensis* and *homo sapiens*, thank you for coming, we are glad you tuned in. We are Eternal Bliss of the Spotless Mind: Alma Enheduanna on drums, Jean-Paul on keyboard, Adam on bass, and yours truly, Eve, on vocals and guitar. Without further ado, this is our medley "What Once Was/Kiss It Off Me"... Enjoy

MUSIC CUE: "WHAT ONCE WAS" by HER'S starts playing.

Eve starts playing the first notes of the guitar. Then Alma and Adam follow with their instruments. Eve begins to sing. As she does, the city lights up like it did when she performed by herself. The only difference with the lighting of the city is that light beams project from the rooftops of the buildings into the sky now, and the bear glass skyscraper lights up in many colors.

EVE

(singing)

I guess I knew this would happen to you.
 Inside I did, but I refuse to know the
 truth I'm heading back inside to sit at
 home with you. I think I know what's
 wrong... My friends put on their bravest
 face Their tales between their legs,
 something's out of place. I bet their
 mothers let them know what I'm about to
 face. Keep your mouth zipped, son...
 Baby, I've been there before I was at the
 point where all I really wanted was
 someone. And now I'm still hanging one. I
 was at the end of every tether waiting
 for what once was...

Now, instead of continuing this song, they continue just playing the instruments and slowly blending this song into this next one...

MUSIC CUE: "KISS IT OFF ME" by CIGARETTES AFTER SEX starts.

EVE

Saw you on the side of the road I could
 see you were walking slow, drinking a
 Slurpee... In a peach baseball cap,
 falling in my lap... You were so
 thirsty... Could you love me instead of
 all the boyfriends you get? Know I'd make
 you forget about all of those rich
 fuckboys...Kiss it off me, If you're
 gonna break my heart this is a good
 start... Kiss it off me...

They continue covering the entire song.

FADE TO BLACK

INT. ALMA'S BEDROOM - NIGHT (FLASHBACK)

As Alma sleeps, a robot arm comes out of the ceiling, right above her. It descends towards the baby. This robotic arm is a thin, metallic, snake-like extension that creeps down. On its tip, it has a metallic claw, like the one of a falcon. This claw finally reaches Alma. As Alma feels this presence, she opens her eyes, but she doesn't react, just closes her eyes again. One second later, the claw gently taps Alma's forehead. A flash of electricity spreads through the baby from head to toe in a split second. The baby becomes frigid, no longer breathing. Alma is dead.

INT. ALMA'S BEDROOM - MORNING (FLASHBACK)

Eve walks in to check on her baby. The next thing we hear is a shriek of the most unimaginable motherly pain.

FADE TO BLACK

EXT. GOBLEKI TEPE - NIGHT (ATEMPORAL)

The mysterious and ancient archeological site that breaks all constructed notions of our past and our history. Built around 9,000 BC, seven thousand years before the pyramids, this place in Turkey had to be one of the final stops of the ancient woman's journey. A jet of blinding light is projecting from the site into the sky, making an eternal perfect connection with the heavens. The pillars of this site are also made of the black rock. The woman enters the blinding light in the middle of the site, showering herself with it. As she does, she raises both the sand clock and the pitcher. The water inside the pitchers rises and turns purple. The black sand clock fills up with a mixture of purple and black sand. Also, her tree-like body starts shedding more and more of the bark that was still attached to her, as if the light was breaking it off, making her more human. Leaves and moss start to grow all over her body and face.

EXT. PURPLE RIVER IN SAHARA DESERT - DAWN

Tilda and the black boy continue their journey on the boat. The boy is sad.

BOY

You think the beam of Gobleki Tepe first shot into the sky the day Alma died?

WOMAN

We do not know exactly when the eternal beam was first projected into the sky, but some think both events are related.

BOY

Is it true what they say? Is it true we have her eyes?

WOMAN

The eyes of Alma, yes.

BOY

Are you and I related in some way? How? And how can we have her eyes if she died so young and Eve and Adam had no more descendants?

WOMAN

Some believe we are. Eve said coincidences are just God's way of speaking to us. This is just one more of the many mysteries we don't have answers for... But who knows, maybe one day.

INT. LIVING ROOM - SUNSET (FLASHBACK)

Eve is staring out the window sitting on the floor. She is completely disheveled, her eyes swollen from so much crying. You can tell she's dead inside or no longer has the will to live. The puppy is by her side.

Adam comes by her side also looking miserable.

ADAM

We have to do something with the body. We can't just leave her there.

Eve nods.

EVE

But, what? According to what religion should we bury her... We are not Christian, we are not Muslim, we are not Jewish, we are not Hindu, or Buddhist... we are nothing.

ADAM

Well, what if we make our own burial. Under our own guidelines. Or we choose one of those. I've always thought that you and me, we are more Buddhist than anything else.. Because Buddhism isn't a religion, it's a...

EVE

... philosophy.

Eve stares back at the city.

EVE

Either way, we can't bury her in this tower, I refuse to bury her in this tower, and Ea won't let us go out.

ADAM

And even if she did, would you want to just bury her in some cemetery in Berlin?

EVE

No. I don't...

Eve this whole time has been holding one of the holy monolith Roman coins with the inscription of Emperor Marcus Aurelius.

EVE

Marcus Aurelius had 13 of his children die during his lifetime. Thirteen... The only emperor-philosopher in history.

Eve hands the black coin to Adam. He holds it up close to his eyes and reads the "Marcus Aurelius" inscription.

EVE

His only child to survive was Commodus, one of the most horrible monsters to ever lead the Roman people. That was Marcus Aurelius' legacy... What will be ours? Our legacy was Alma... And now she's gone.

ADAM

His legacy was his *Meditations*... Not Commodus...

EVE

They are toying with us.

ADAM

Who?

Eve looks up and points.

EVE

Ea... Enlil... Who knows where one ends and the other begins... We are just their puppets... I found the basinet, the purple sheet, and these two coins behind the tapestry of Death. That was no coincidence... It wasn't a sheet, it was a shroud.

INT. STUDY - NIGHT (FLASHBACK)

MUSIC CUE: "OLSEN OLSEN" BY SIGUR RÓS

The study is very dark. The only source of light is candles put all over the place. Adam is waiting by the lit chimney. Eve begins to walk down an improvised aisle. Surrounded by candles, she carries the body of Alma wrapped inside a purple blanket. Jean-Paul and Camus sit and watch on the side.

Eve reaches the fireplace, she kneels down, and puts Alma's body in the fire. She looks to her side and Adam is ready to hand her two black ancient coins with encryptions of MARCUS AURELIUS. Eve places them over the eyes of Alma. She stands up and takes a step back. Flickers of purple emanate from the coins. Adam joins and holds hands with Eve as they say their last goodbye to their daughter.

EXT. BERLIN TV TOWER - NIGHT (FLASHBACK)

Purple smoke comes out of the top of the tower right next to the base of the antenna where Alma once stared out with her puppy.

FADE TO BLACK

INT. EVE'S BEDROOM - NIGHT (FLASHBACK)

Eve's having a dream. In it, she sees the metallic claw touching Alma's forehead.

She immediately wakes up.

INT. ENLIL'S LABORATORY - NIGHT (FLASHBACK)

Eve goes to the computer of the Infinity Ark. She types something.

INT. TAPESTRY ROOM - NIGHT (FLASHBACK)

Eve is on the top of a ladder with an axe. She's swinging it at the ceiling, first hitting and breaking the orb of Ea. She's hacking away at the ceiling, breaking it into pieces.

EVE

It was you!! It was you!! You killed her!! Where is it?! Where is it?!

Adam arrives to see the commotion.

ADAM

Eve! What are you doing?! Get down! Get down from there!

Once she's done hacking, she throws the axe, nearly hitting Adam. She pokes her head into the hole she made but there's no robotic arm. There's nothing.

EVE

Where did you put it?! Where is it?!

ADAM

Where's what?! Eve! Where's what?! You've lost your mind! You've lost it!

INT. ENLIL'S LABORATORY - NIGHT (FLASHBACK)

Eve is walking around frantically.

ADAM

So, you're saying in your dream, some type of robot arm came down from the ceiling and killed Alma?

EVE

Yes, and it must be here, somewhere. It has to be.

ADAM

Don't you think that maybe it was just a dream and nothing more?

EVE

When has any of our dreams in this tower been just a dream, Adam? Huh? When?! Tell me!

ADAM

Look, I don't know what to say to you, to all of this, and I'm here for you. If you want my help, I will help, if you want me to look for this robotic arm, I'll do it, I'll do anything for you. I just don't think we will find it, I don't think we will find anything. Remember,
 (he points at Ea's power source)

It's Ea we are dealing with here, as brilliant as your mind is now, she's still the original AGI, and she's been running things in this tower for who knows how long, so if she doesn't want us to find it, we won't.

Eve collapses into tears. Adam holds her as she wails in pain.

EVE

I miss her!

ADAM

I miss her, too!

EVE

I want her back!

ADAM

So do I! But she's gone!

Eve immediately has an idea and she looks at the Infinity Ark. She runs to it.

ADAM

Eve, what are you...?

Eve goes to the computer and types "ALMA". Nothing happens. She then types "ALMA ENHEDUANNA". Nothing.

ADAM

Eve, you know it doesn't work that way.

EVE

We have no idea how this works. Not you! Not me! Not anyone! Only she knows!
 (points at Ea's power source)
 And maybe Enlil I guess, whoever he was, wherever he is!

ADAM

Enlil is dead, Eve! And so is Alma! And there is no way to bring her back!

He leaves and Eve breaks apart once more, left alone with her grief, as she sobs in the cold lab.

INT. TAPESTRY ROOM - NIGHT (FLASHBACK)

Jean-Paul, lying in his hammock, can't fall asleep. He gets up and goes past Alma's empty cot. He sighs as he looks at it with sadness.

INT. KITCHEN - NIGHT (FLASHBACK)

Jean-Paul opens the refrigerator. He's looking for a banana but it's quite empty. He closes it.

INT. ENLIL'S LABORATORY - NIGHT (FLASHBACK)

Jean-Paul types "BANANA" into the Infinity Ark computer. The banana materializes in the Infinity Ark. He goes to it and reaches into the Infinity Ark. He grabs the banana but it's like his arm is stuck. Then, to make things worse, some invisible force pulls him into the Infinity Ark. Now, he's trapped inside the Infinity Ark as if it were a glass cage. Slowly, just like the banana he is holding in his hand, he begins to fade until he completely vanishes.

FADE TO BLACK



INT. KITCHEN - AFTERNOON (FLASHBACK)

Adam is desperately looking for Jean-Paul.

ADAM
Jean-Paul!

INT. LIVING ROOM - AFTERNOON (FLASHBACK)

He continues his search.

ADAM
Jean-Paul!

INT. STUDY - AFTERNOON (FLASHBACK)

He walks around screaming his name.

ADAM
Jean-Paul!

INT. LIBRARY - AFTERNOON (FLASHBACK)

Same thing but no Jean-Paul.

ADAM
Jean-Paul!

INT. TAPESTRY ROOM - AFTERNOON (FLASHBACK)

Adam decides to go back to the last place he saw him. Goes to Jean-Paul's hammock.

ADAM
Jean-Paul?

He looks at the tapestry of the Horseman of Conquest. He goes near it and presses his head.

ADAM
Jean-Paul?

Then he hears something coming out of the first horseman, the Horseman of Famine. He goes there.

ADAM
Jean-Paul?

He decides to tear it off and enter behind the tapestry. Laying on the floor is Jean-Paul's cute little necktie, but no Jean-Paul.

INT. EVE'S BEDROOM - NIGHT (FLASHBACK)

Eve is in bed completely depressed. It's almost as if she's dead. She's pale and gaunt. Very similar to her early depression period at the beginning of the script. It feels time and depression have passed, taking their toll.

Adam comes in with a tray and some food.

ADAM

You need to eat.

EVE

How can you be like this? Alma was murdered. Jean-Paul disappeared. Completely vanished from the face of this Earth. And it's like you don't care. You never loved them. How can you eat and drink and live, knowing she killed our daughter? And who knows what she did to Jean-Paul!

ADAM

Enough! How can you accuse me of not loving our daughter? Our family! Just because I choose to continue living doesn't mean I forgot them! I'm trying to keep it together but you make it impossible! What do you get from laying there until you die?! What?!

Eve grabs the tray full of food and throws it against the window, making a giant mess. Adam walks away.

FADE TO BLACK

INT. LIVING ROOM - SUNSET (FLASHBACK)

Eve walks in with a large knife. She stares at the white orb from which Ea speaks. She's having a rage attack. Camus barks at the situation, biting on Eve's dress to make her stop.

EVE

It was you!! Wasn't it?!?! You!! You killed her!!

INT. EVE AND ADAM'S BEDROOM - SUNSET (FLASHBACK)

Adam awakes from a nap hearing Eve scream at Ea. Fearing the worst, he runs over to the living room.

INT. LIVING ROOM - SUNSET (FLASHBACK)

Ea's orb doesn't light up.

EVE

Are you listening to me?!?! I know you are!! Come on!! Say something!! You killed her because she was of no use to you, right?!?! She was worthless to you, but Adam and I, we are alive because of you. But not because you want us or love us, but because you need us. You need to keep us alive, right?! For what?!?! Why?!? Huh?! Speak!! Now!!

Ea ignores Eve.

EVE

Well. Fuck you.

Eve takes the knife and slits her own throat. As blood starts gushing out incessantly, she quickly takes it out of her neck and sticks it right into her heart, all the way in. Adam is too late.

ADAM

Eve!!!! Noooo!!!

She immediately collapses. A giant pool of blood starts spreading out of her all over the floor. Her eyes remain open. She's choking in her own blood but somehow remains alive.

Out of the nearest wall, a secret compartment opens. Out of it, a futuristic stretcher falls out, followed by some sort of robotic octopus with very long metal tentacles. Imagine a Roomba-stretcher with tentacles on its upper surface that stretch out for meters. Think of the Sentinels in *The Matrix*, something like this. This device quickly reaches Eve, who by then has lost liters of blood. One of the tentacles goes directly to the neck wound and puts some sort of silicon-type liquid glue on it, sealing it completely. Without taking the knife out of her heart, the mini robot places Eve on the stretcher.

Adam has arrived by then, but as he tries to get close to Eve, one of the tentacles of this machine wraps around his neck, choking him. Another tentacle has a knife come out of its tip and pointed an inch from Adam's face, he grabs it.

ADAM

Ea! What are....?!?!

The stretcher floats away and as the elevator doors open, it enters with Eve's body. The machine with the tentacles lets go of Adam and enters the elevator right after, still pointing the tentacle with the knife at him. The elevator doors close. The ramp that leads up to the lab also closes.

FADE TO BLACK

INT. ADAM'S BEDROOM - AFTERNOON (FLASHBACK)

Adam wakes up. Depressed. Alone. He gets out of bed and walks out.

INT. LIVING ROOM - AFTERNOON (FLASHBACK)

Adam walks across the place where Eve killed herself. She gets flashbacks of the horrible moment, seeing her lying in a pool of blood. He continues walking.

INT. TAPESTRY ROOM - AFTERNOON (FLASHBACK)

He walks into Alma's old room. He can't hold back the tears. He stands next to her empty cot. Looks up at the hole Eve made in the ceiling. He walks over to the window. Surprisingly, the glass skyscraper of the purple bear is no longer there. But even more strange is that Adam doesn't react to the fact the giant bear skyscraper is gone. It's like he doesn't remember it anymore.

INT. STUDY - AFTERNOON (FLASHBACK)

Adam walks into the study. Hanging on the wall behind the Resolute desk, are the vinyl, the shoes, and the ancient tablet of the holy black monolith. Adam takes the three of them.

INT. PROJECTION ROOM - AFTERNOON (FLASHBACK)

Adam enters the projection room with the three objects at once. He goes to the Pensieve/black bowl. He puts the three objects over it. They magically float out of his hands and rise above the Pensieve. The ancient tablet floats above the shoes, which in turn float above the Pensieve.

The room, as always, transforms into the fully dark projection room. The helmet descends from the ceiling and places itself over Adam's head. The long strap of the helmet fuses itself along his spine as it did with Eve.

Now, Adam is in that other realm. There is no helmet anymore. Just the dark oval room surrounded by screens all around. Since he put the three objects at once, the amount of images is even greater, mixing the three types of knowledge at once, as an infinity of tiny squares with a multiplicity of images flashes and changes nonstop all around him.

He enters the screen and fuses into it, disappearing inside the images, just as Eve did those three times.

INT. PROJECTION ROOM - NIGHT (FLASHBACK)

The sliding shelf that serves as a wall and sliding door opens itself. Camus is sitting on the outside, waiting for Adam to come out. Adam is lying on the floor. His eyes look like they have exploded with blood.

They are completely red. Pupils are gone, it's just red. Blood dripping out of them. Blood also drips out of his ears, out of his nose, out of his mouth. A puddle of blood has formed around his head.

FADE TO BLACK

INT. ADAM'S BEDROOM - AFTERNOON (FLASHBACK)

Adam is in bed. A white bandage covers his eyes and goes around his head. There are two red blood stains where his eyes are. Camus greets him. He gets up and walks with unease. As he walks out, he hits his foot with the edge of the bed. Then he bumps into the frame of the door.



INT. HALLWAY - AFTERNOON (FLASHBACK)

He supports himself on the walls as he walks with doubt and fear.

INT. LIVING ROOM - AFTERNOON (FLASHBACK)

He sits himself in front of the piano. He begins to play the song "No Cars Go" by Maxence Cyrin. He plays it beautifully. Perfectly. We start moving away from Adam as he plays and we leave the living room

MUSIC CUE: "NO CARS GO" by MAXENCE CYRIN plays.

INT. HALLWAY - AFTERNOON (FLASHBACK)

We move across the hallway as the song continues to play.

INT. EVE'S BEDROOM - AFTERNOON (FLASHBACK)

Unbeknownst to Adam, Eve is lying in her bed asleep. A thin white line can be seen across her neck. Her eyes are completely open but are fully white/greyish and have their characteristic distortion, like a TV's white noise. We enter Eve's mind through the center of her forehead.

MONTAGE

For this surreal sequence, we will fly all across the world and universe at the speed of light, changing locations in split seconds, until we finally arrive at an idyllic image of Eve and the ancient woman, her mother, meditating together.

END MONTAGE

INT. EVE'S BEDROOM - AFTERNOON (FLASHBACK)

We exit through the center of Eve's forehead and follow the same path, but in opposite direction, leaving her room.

INT. HALLWAY - AFTERNOON (FLASHBACK)

We continue pulling away through the hallway and back towards the living room.

INT. LIVING ROOM - AFTERNOON (FLASHBACK)

Finally, we reach back to Adam as he is finishing playing the song "No Cars Go" by Maxence Cyrin. We travel away from him, through the window, and outside of the tower. He finishes the entire song and so the music stops.

FADE TO BLACK

INT. ADAM'S BEDROOM - AFTERNOON (FLASHBACK)

Adam wakes up with the bandages again. This time, he doesn't bump into anything and comfortably walks out with confidence, giving us the feeling time has passed and he has become used to his blindness.

INT. LIVING ROOM - AFTERNOON (FLASHBACK)

Adam, still with his bandages, sits on the same daybed sofa where he and Eve have done sat so many times after waking up from their respective comas or "long sleeps". It's an image we will see repeat itself over and over. As he places his left hand on the sofa, he feels fingers already there. He moves his hand across and grabs the stranger's hand. He recognizes it's Eve.

ADAM

Eve! Eve! Is it you?

Eve still has the white/greyish distorted "white noise" eyes. But she blinks once and they go back to normal. She turns and looks at him. It's like she comes out of a trance.

EVE

Adam! What happened?! What did you do?!

ADAM

I finally used the projection room.

EVE

But what...?

ADAM

(acknowledging his bandages)

Oh, this! Yeah I, um, overdid it I guess.

EVE

How?

ADAM

I did it all at once. The vinyl, the shoes, the Sumerian tablet, all together.

EVE

But, why?

ADAM

I guess it was a "knowledge overdose". After your suicide, I guess I tried to do the same, and also see if that drop I took actually worked.

EVE

And?

Adam nods and starts speaking in ancient Sumerian.

ADAM

I was gonna ask you how come you're here,
still alive, but I already know the
answer to that... You have no idea, do
you?

EVE

None whatsoever.

ADAM

Do you remember what you did?

EVE

I killed myself.

Eve brings her hand to his bandage. He moves back a bit.

EVE

May I?

Adam nods. Eve slowly unwraps the bandage. Once it's off, Adam opens his eyes. For a split second, they too have the white/gray distortion "white noise" look. But then he blinks and it disappears, revealing his still severe bloodshot eyes, both in the sclera and the pupils.

EVE

Can you see?

Adam nods. He moves his hand to touch her neck and feel her brand new scar. A thin white line stretches horizontally across the front of her neck. No stitches, just a white line. He then moves his hand down her neck. Eve helps by pulling her shirt down. He now touches the thin white vertical line that goes down her chest right over the area where her heart is. This moment is an homage to and mimics the painting "The Incredulity of Saint Thomas" by Caravaggio, where Jesus shows his wound to Thomas the Apostle.

ADAM

So... What's death like?

EVE

I wish I could tell you. All I know now
is that we are her prisoners. But we are
not even allowed to die.

INT. HALLWAY - DAY (FLASHBACK)

Down the hallway that contains the tapestry room, the other door that had been locked the entire time, the one that is right in front of the tapestry room, finally opens.

INT. EVE'S BEDROOM - DAY (FLASHBACK)

Eve opens her eyes. It's like she heard the door unlock, like she automatically knows that room is finally open. She gets up and goes out.

INT. HALLWAY - DAY (FLASHBACK)

Eve walks down the hall and stops in front of the door that just opened. She takes a beat to open it. Puts her hand on the handle and turns it. She enters.

INT. MEDITATION CHAMBER - DAY (FLASHBACK)

Inside this windowless dark room, there are two large, square, black pods. Eve opens one of them from the top. Inside, it's full of water. It's a sensory deprivation tank. Eve takes off her clothes and goes inside. The lid of the sensory deprivation tank closes by itself as Eve floats inside.

INT. LIVING ROOM - DAY (FLASHBACK)

Adam walks into the living room.

ADAM

Eve!

INT. EVE'S BEDROOM - DAY (FLASHBACK)

Adam walks into Eve's room.

ADAM

Eve?

INT. HALLWAY - DAY (FLASHBACK)

Adam sees that the mystery door in front of the tapestry room has finally opened. He walks over.

INT. MEDITATION CHAMBER - DAY (FLASHBACK)

Adam enters the room and sees the sensory deprivation tank. He kneels and touches it, inspecting it. He then looks at the other tank beside it.

EXT. FOREST - DAY (FLASHBACK)

Adam is walking through a beautiful, idyllic forest. Imagine some sort of Japanese Shinto shrine mixed with a forest of Buddhist temples.

Suddenly, he reaches the end of this forest. The forest ends and a giant field of rye begins. He walks through the field of rye

After crossing the field of rye, he reaches the top of a hill. There, he sees a clearing down below that is right on the verge of a cliff. He sees a figure sitting in a meditative pose.

He goes to the figure. It's Eve. Her eyes are closed and she is meditating. She opens her eyes.

EVE
I finally found it.

ADAM
What?

EVE
The space between the words.

ADAM
What do you mean?

EVE
Peace. Beauty. Escape... From suffering.
From desire.

Adam stands up. He walks over to the edge of the cliff. He looks down at the fall. The sea looks tempting.

FADE TO BLACK

INT. DINING ROOM - NIGHT (FLASHBACK)

Adam is having dinner by himself. He looks sad. It's a nice meal, clearly made in the Infinity Ark. Eve comes late. Her hair is wet. Instead of eating from the sumptuous banquet Adam has prepared, Eve has brought herself a plate of the mush with the purple pills they had been eating for most of their years in that tower. While Adam drinks wine, she drinks water.

ADAM
I haven't seen you in weeks. You've changed so much since that room opened. It's like you're somebody else. You barely speak to me now. I rarely even see you anymore. You're always in that tank.

EVE
I've killed desire. I don't desire anymore. The death of desire is the death of suffering.

ADAM
Is all this because of Alma? Are you trying to forget she existed? Wipe your mind of the memory of your daughter?

Hearing him say "Alma" and those words that follow has a slight effect on Eve, her demeanor has a subtle change, her breathing, but she maintains her composure.

EVE

I lost my daughter. I lost myself. Both of us, to death. I killed myself. Literally stabbed myself through the heart. But not even that liberated me... from suffering. I'm not trying to forget our daughter. I will never forget her. But I also realized I don't have to live in an eternal loop of suffering, forever returning to pain. Now, I found a way out of the eternal return.

ADAM

But I'm still here. I'm still here. I still exist... You don't love me, anymore? Or, what?

EVE

I think I don't feel anything anymore. Love, fear, hate. Nothing. I barely even *think* anymore. I just am.

Adam feels the pain of these words.

EVE

I'm sorry.

ADAM

No, you're not. Because that would mean actually feeling something, and you're all but dead inside. You're dead already.

Adam gets up and takes his dishes with him. Before leaving, he has one last bitter thing to say.

ADAM

In a way, you did manage to kill yourself. Congratulations. Alma would be happy with what became of her family.

Adam leaves. Camus follows him. This time his words did manage to pierce through. She felt the sting. We zoom into an ECU of the edge of her right eye. A tiny tear can be seen forming and sliding out onto her skin.

FADE TO BLACK

INT. MEDITATION CHAMBER - NIGHT

We're back in the present. Older Adam and older Eve are sitting on top of one of the sensory deprivation tanks. Eve has Enlil's diary in her hands.

ADAM

Here is where it all started. And ended,
in a way...

EVE

What?

ADAM

Your blindness.

Eve is hesitant about opening the diary but finally starts to do so, looking for the page. Adam stops her.

ADAM

Are you sure you want to? You don't need
to do it. It's fine if you don't
remember, if you don't believe. We don't
have to agree on everything that happened
in all our time here.

They both look at the black sand clock. We see there is not much black/
purple sand left.

EVE

No, I want to. We still got time.

INT. UNKNOWN LOCATION - DAY (SURREAL TITLE CARD SHOT)

We only see black. Then we zoom out and that blackness is revealed to be a shawl covering the back of a head. We turn around and do a 180-degree turn to reveal the face of this figure who is Baba Vanga, the Bulgarian mystic. With her sunken eyelids and a shrivelled old face, the image is unnerving, eerie. She opens her mouth and eyelids, revealing empty holes where there should be eyeballs.

TITLE CARD: CHAPTER X BLINDNESS



CHAPTER



BLINDNESS

INT. ADAM'S BEDROOM - NIGHT (FLASHBACK)

Adam wakes up agitated. He leaves the room. A savage electric thunderstorm is crashing down upon the tower. A frightened Camus barks.

INT. LIVING ROOM - NIGHT (FLASHBACK)

Eve, once again, is sitting on the same daybed by the window as they always do after losing consciousness for a long time. But this time, she is drenched. As always, she's looking out the window and giving her back to him. During her entire period of blindness, Eve will be wearing a long white dress.

ADAM

Eve! Eve! You've been gone for months!
Months! Months in that tank!

He keeps his distance.

ADAM

So? You're not going to say anything?!
You disappear for what has felt like
almost a year and now you don't even
speak to me anymore? You forgot? You lost
the ability to speak? You know all
languages that ever existed but you can't
speak anymore?!

He gets tired of her ignoring him and goes to her, grabs her shoulder and turns her.

ADAM

Eve!

What he sees shocks him. Her eyelids are sunken inside, as if the eyeballs were gone, like Baba Vanga. She then opens her eyes. The even greater shock causes Adam to fall on his back and crawl backwards in fear. The empty sockets where Eve's eyes were are now totally white/greyish cavities. But this white/greyish is kind of alive because it moves with distortion like white noise from a TV with no signal, similar to a mentat from Dune.

ADAM

Eve? Eve?

She stands up and it's as if she doesn't see or hear him. She simply walks past him. She gives off vibes that she is possessed. Camus barks at her, causing her to look at him with a serious expression, making the dog shut up and run away in fear.

FADE TO BLACK

EXT. TEMPLE OF APOLLO AT DELPHI - NIGHT (ATEMPORAL)

The ancient woman is in some sort of trance. Her eyes are fully white and she is looking up at the sky. As if brought upon her by Zeus himself, lightning is hitting her and all the land around her nonstop. She has her arms open as if taking in all this lightning, electrifying her, as well as shooting lightning from her open palms. We will intercut both this scene and the previous one.

INT. LIVING ROOM - NIGHT (FLASHBACK)

Adam is walking and notices, to his surprise, that the ramp of Enlil's lab is finally back down after Ea had closed it when Eve committed suicide.

INT. ENLIL'S LABORATORY - NIGHT (FLASHBACK)

Adam walks up the ramp up to the lab. Inside the Infinity Ark is Eve sitting in a meditative pose with her empty white eye wide open. Lightning is hitting her and all over the inside of the glass box but she is unperturbed by it.

INT. LIVING ROOM - DAY (FLASHBACK)

The next day, Adam walks into the living room to another shock. With her own blood, Eve has started to write all over the floors and the walls, just like a child with a crayon does. But it's not in English that she's writing. Instead, she's writing in all types of different languages, some of them ancient dead languages, some Eastern symbols can be seen. All from ancient Egyptian hieroglyphs to Mandarin to Greek to Mayan symbols can be seen. Aside from that, she groups what she writes in special beautiful geometric shapes, to differentiate one paragraph or passage from another.

Adam sees how she uses her own blood, once her finger is dry and bloodless, she puts her finger inside her other forearm and it comes out covered in blood, which she then uses as if it were ink and her finger a quill. It seems as if she's been writing all night nonstop because half of the living room is already covered in blood writing.

MONTAGE

We see Eve in fast forward, writing and writing, sometimes standing, sometimes sitting, sometimes magically hanging from the ceiling as if her fingers could stick to it like Spiderman himself. We see her in the living room, in the kitchen, in the hallways, in the tapestry room, in her own room, in the bathroom, literally everywhere you can imagine in this tower, covering the walls, floors, and windows in beautiful sacred geometry of paragraphs of an endless diversity of languages. We see sometimes many copies of her, like "ghost copies", by that what's meant is we see more than one Eve at the same time, as if it was being filmed with a very slow shutter speed, we see blurry/transparent Eves all over the place.

INT. LIVING ROOM - NIGHT (FLASHBACK)

Adam has come with a Polaroid camera, a bunch of sheets of paper and a pen. Eve is nowhere to be seen.

ADAM
Where to begin?

Camus licks some of the blood.

ADAM
Stop! No! If there was an Old and a New Testament, this might be the third one.

Adam paces around until he finally has his answer. On the windows, in giant big symbols that are ancient Sumerian, the first language ever invented, he can read "EVITIC MEDITATIONS". He also notices that this is the title, not only because of the much larger size of the symbols, but because every other geometric paragraph stems from it, like petals from the center of a flower.

Adam sighs at the gargantuan amount of scribe work he has ahead. He takes a photo and then begins translating everything to English and in paragraph form so that it can fit all in a book.

FADE TO BLACK

INT. ADAM'S BEDROOM - NIGHT (FLASHBACK)

Adam awakens to blind Eve's shrieks. She's screaming something that he can't understand. She violently enters his room. She grabs Adam by his shirt. Camus tries to stop her but is thrown across the room as if he were a tiny puppy. She's still screaming phrases that sound like gibberish to Adam, who also knows every single language ever created.

ADAM
What are you saying, Eve?!? What language is that?!? You're saying nothing!! That's just gibberish!!! Stop it! Calm down!!

With her incredible superhuman force, she easily drags him out of the bed and pulls him from his shirt like a rag doll. As she does, she points at something she wants to show him. She continues screaming in this unknown tongue.

INT. HALLWAY - NIGHT (FLASHBACK)

Blind Eve continues to drag Adam and point to the living as she keeps on repeating the same alien tongue.

INT. LIVING ROOM - NIGHT (FLASHBACK)

They reach the windows of the living room. Eve lets go of Adam and points at the windows. Outside, kilometers away, three white orbs that look like UFOs are hovering in place. Suddenly, the UFOs project a blinding white light right on the tower. Adam has to cover his eyes at the intensity of the light but blind Eve looks straight at it, as she opens her arms, as if showering in the light. The light stops. The orbs shoot up into the sky and disappear.

Eve turns around as a petrified Adam looks at her. She has a creepy smile on her face. She's finally calm, but it's unsettling. Adam crawls away from her, trying to run away from her as she approaches him. He's incapable of getting up and running so she quickly reaches him, stands over him, and sits on him. She starts kissing him. Then she takes his pants down and starts having sex with him on top of him.

INT. LIVING ROOM - DAY (FLASHBACK)

Adam walks to yet another surprise. Giant blocks of marble that weigh tons are stranded across the hallway and the living room. He finds blind Eve sculpting away with a chisel and hammer. She's making a beautiful veiled human figure just like Michelangelo or Rodin would. Eve is a true Renaissance sculpture master. Camus is humping one sculpture of a lion.

ADAM

Camus!



INT. TAPESTRY ROOM - NIGHT (FLASHBACK)

Blind Eve walks into Alma's old room, also full of sculptures. The basinet is still there. She looks at its emptiness. She caresses her belly which is bulging. It seems that Eve is around 6 months pregnant. She goes to the window. Through her POV, we can see the purple bear glass skyscraper shining, but when we see her looking at it, there is no skyscraper at all.

EVE

No! No! The prophet can't bear children!
No!

Suddenly, she begins to brutally punch herself in the stomach.

EVE

Stop!

In a true "Fight Club" fashion, she is having a fight with herself. One hand grabs the other punching hand and stops it. Her arms savagely scratch each other and begin to bleed. She begins to choke herself. Then, with superhuman strength, she punches herself and she flies out of the room through the door.

INT. HALLWAY - NIGHT (FLASHBACK)

In pain, she tries to run away from herself.

EVE

Stop! Please! Stop! Adam! Adam!

INT. ADAM'S BEDROOM - NIGHT (FLASHBACK)

Adam wakes up and runs to Eve.

INT. LIVING ROOM - NIGHT (FLASHBACK)

Adam witnesses the insane scene. Eve continuously punching herself in the stomach as she's kneeling on the floor. The living room is full of beautiful, majestic, marble statues of human figures that Eve has sculpted.

ADAM

Eve! Stop! Stop!!!

He runs to her and grabs her arm.

EVE

(in deep male possessed
voice)

No! The prophet can't bear children!

She grabs Adam and throws him as if he were a puppet flying through the arm and slamming against the wall. He falls unconscious on the floor.

Then, she continues to punch her stomach with brute force until she lets out a shriek of pain.

EVE
Aghhhhhhhhhhhh!

She stops, exhausted from the fight. She drags herself away. As she does, a huge puddle of blood is revealed and as she continues to drag herself, she leaves a trail of blood as she goes. Then, right before reaching the hallway, she collapses unconscious, hitting her head against the floor, and more blood coming out of her head.

FADE TO BLACK

INT. LIVING ROOM - DAY (FLASHBACK)

Adam wakes up, Eve is nowhere to be seen. Just the traces of her blood are left.

EXT. DESERT - AFTERNOON

Tilda and the boy are still on the boat. The boy seems absent-minded.

WOMAN
Is everything alright?

BOY
Did she really exist? Did Alma actually exist?

The woman gives a slight, considerate grin.

WOMAN
Eve asked herself that very same question. Adam asked himself that very same question. Imagine having your own child, giving birth to your own little human, and having to ask yourself that question? Not remembering your own flesh and blood? Thinking your partner has gone mad? 999 years later people still wonder if Alma existed.

BOY
So, did she?

The woman gives another slight, endearing smile.

INT. LIVING ROOM - SUNSET

We are back in the present with older Adam and older Eve.

ADAM

And then... you were gone. You disappeared for I don't know how long. I looked for you everywhere. I even thought about going out in the streets looking. But then, finally, you reappeared, a new you, still blind, but you were completely different, you had become, a comedian, a performer.

INT. ADAM'S BEDROOM - NIGHT (FLASHBACK)

Adam comes out of the shower and while he's drying himself, he notices a flyer on his pillow that reads: "Stand Up Comedy Show Tonight @ Mothership - Midnight".

INT. LIVING ROOM - NIGHT (FLASHBACK)

Adam walks into the living room. All the couches are pointing to the windows like seating from an audience. Camus is already sitting on one of them ready for the show to begin. The lighting is set up to make it look like an intimate comedy club. By the far window is the only spotlight, shining on Eve sitting on a stool. She's dressed like a man, wearing black pants, a black shirt, and a black hat. She's actually making an homage to Bill Hicks, the great comedian from the early 1990s.

EVE

(as Bill Hicks with his voice)

Drugs have done good things for us. If you don't believe they have, do me a favor, take all your albums, tapes, CDs and burn them. Because you know what? The musicians who made that great music that has enhanced your lives throughout the years? All real fucking high. Okay. And these other musicians today who don't do drugs and in fact speak out against them? Boy, do they suck. What a coincidence. Ball-less, soul-less, spirit-less, corporate little bitches, suckers of Satan's cock each and every one of them. We're rock stars against drugs because that's what the president wants. Oh, suck Satan's cock. That's what we want, isn't it? Government approved rock and roll. We're partying now! We're rock stars who do Pepsi Cola commercials. Suck Satan's cock. Put that big scaly pecker down your gullet. Drink that black worm jism, drink it! Fill your little bellies. Send in Vanilla Ice. Hello, Vanilla. It says here on your application, you have no talent and yet you want to be a star. I think something can be arranged. Suck Satan's

cock. I will lower the standards of the Earth. I will put 56 channels of American Gladiators in every TV. I will put all the money in the hands of 12 year olds. They will think you are charismatic, deep and edgy. Send in MC Hammer on your way out. Hello, Hammer. Back again, huh?

Adam smiles and takes a seat.

EVE

You know what I mean? I believe that God left certain drugs growing naturally upon Our Planet to help speed up and facilitate our evolution... Okay, not the most popular idea ever expressed, either that or you're real high and agreeing with me in the only way you can right now (blinking a lot)... I forgot the code, is it two blinks yes, one blink no ... do you think magic mushrooms growing atop cow shit was an accident? where do you think the phrase "that's good shit" came from? why do you think Hindus think cows are holy? Holy shit? Why do I think McDonald's is the Antichrist? That's God's Little accelerator pad for our evolution.. Cause think about this man, for billions of years, sorry fundamentalists, we were nothing but Apes (makes ape noises and moves like an ape), probably too stupid to catch a cow (more ape noises, points at shrooms on cow shit, eats the shrooms, keeps acting like an ape, then begins to laugh, then laughs hysterically, then has deep thought)... I think we can go to the moon (then does 2001: Space Odyssey intro with mic stand).. That is exactly how it fucking happened.

Adam laughs.

EVE

There is a point, is there a point to all this? Let's find a point... Is there a point to my act?? I would say there is... I have to (laughs)... The world is like a ride in an amusement park, and when you choose to go on it you think it's real because that's how powerful our minds are. The ride goes up and down, around and around, it has thrills and chills, and it's very brightly colored, and it's very loud, and it's fun for a while. Some people have been on the ride a long time, and they begin to wonder, "Hey, is this real, or is this just a ride?" And other

people have remembered, and they come back to us and say, "Hey, don't worry; don't be afraid, ever, because this is just a ride." And we ... kill those people. "Shut him up! We've got a lot invested in this ride, shut him up! Look at my furrows of worry, look at my big bank account, and my family. This has to be real." It's just a ride. But we always kill the good guys who try and tell us that, you ever notice that? And let the demons run amok ... But it doesn't matter, because... it's just a ride. And we can change it any time we want. It's only a choice. No effort, no work, no job, no savings of money. A choice, right now, between fear and love. The eyes of fear want you to put bigger locks on your doors, buy guns, close yourself off. The eyes of love instead see all of us as one. Here's what we can do to change the world, right now, to a better ride. Take all that money we spend on weapons and defense each year and instead spend it feeding and clothing and educating the poor of the world, which it would pay for many times over, not one human being excluded, and we could explore space, together, both inner and outer, forever, in peace.

Adam smiles and admires her amazing rendition of Hicks.

EVE

You never see positive drugs stories on the news, do you? Isn't that weird? Since most of the experiences I've had on drugs we're real fucking positive. Who are these morons they're finding? That's what I wanna know... I used to wanna call the news "come over to our house" Watch Tommy, he's a pig, film him (makes pig noises), haha he's been doing that for hours, he's killing us, you getting all that? You know what I mean? Always that same LSD story, you've all seen it. "Young man on acid, thought he could fly, jumped out of a building. What a tragedy." What a dick! Fuck him, he's an idiot. If he thought he could fly, why didn't he take off on the ground first? Check it out. You don't see ducks lined up to catch elevators to fly south—they fly from the ground, ya moron, quit ruining it for everybody. He's a moron, he's dead—good, we lost a moron, fuckin' celebrate. Wow, I just felt the world get lighter. We lost a moron! Put on the

Hammer album, I'm ready to dance! I don't mean to sound cold, or cruel, or vicious, but I am, so that's the way it comes out. Professional help is being sought. How about a positive LSD story? Wouldn't that be newsworthy, just the once? To base your decision on information rather than scare tactics and superstition and lies? I think it would be newsworthy. "Today, a young man on acid realized that all matter is merely energy condensed to a slow vibration. That we are all one consciousness experiencing itself subjectively. There is no such thing as death, life is only a dream and we're the imagination of ourselves . . . 'Here's Tom with the weather.'"

Now Eve puts on a trench coat like Howard Beale from the 1976 film Network. Then she grabs a bucket of water and empties it on herself. Drenched, she goes to a table she set up to resemble the scene of his famous speech giving the news in the film.

EVE

(as Howard Beale with his voice)

I don't have to tell you things are bad. Everybody knows things are bad. It's a depression. Everybody's out of work or scared of losing their job. The dollar buys a nickel's worth; banks are going bust; shopkeepers keep a gun under the counter; punks are running wild in the street, and there's nobody anywhere who seems to know what to do, and there's no end to it. We know the air is unfit to breathe and our food is unfit to eat. And we sit watching our TVs while some local newscaster tells us that today we had fifteen homicides and sixty-three violent crimes, as if that's the way it's supposed to be! We all know things are bad -- worse than bad -- they're crazy. It's like everything everywhere is going crazy, so we don't go out anymore. We sit in the house, and slowly the world we're living in is getting smaller, and all we say is, "Please, at least leave us alone in our living rooms. Let me have my toaster and my TV and my steel-belted radials, and I won't say anything. Just leave us alone." Well, I'm not going to leave you alone. I want you to get mad! I don't want you to protest. I don't want you to riot. I don't want you to write to your congressman, because I wouldn't know what to tell you to write. I don't know what to do about the depression and the

inflation and the Russians and the crime in the street. All I know is that first, you've got to get mad. You've gotta say, "I'm a human being, goddammit! My life has value!" So, I want you to get up now. I want all of you to get up out of your chairs. I want you to get up right now and go to the window, open it, and stick your head out and yell, "I'm as mad as hell, and I'm not going to take this anymore!!"

Lightning strikes, as a huge thunderstorm is crashing down outside. The light in the living room shuts off. Once, the light comes back, Eve is gone. Adam just sits and claps.

FADE TO BLACK

INT. DINING ROOM - NIGHT (FLASHBACK)

TITLE CARD: THE LAST SUPPER

Adam walks into the dining room to a huge surprise. There is a banquet prepared. The dining table is covered in all types of exquisite food. There is even a place for Camus to eat at one end. Adam sits.

Blind Eve comes out of the kitchen.

EVE

I cooked all of this, believe it or not. Didn't use the Ark. There's just something about making things with your own hands.

For the first time in years, Eve is acting like the past happy Eve from the days that now seem so far away. She sits down.

EVE

Please, dive in.

The three begin to eat.

EVE

What's the matter? You seem very quiet, Adam.

Adam is completely lost, dumbfounded. Doesn't even try to understand what's going on. He just smiles.

ADAM

Oh, it's nothing. I'm finally free, that's all.

EVE

Free from what?

ADAM

Caring... I've finally embraced our nihilist absurdity. Our empty existence.

EVE

You know, back in the day, people would fill their empty lives by filming themselves and taking pictures of themselves. It made them feel valuable in a plastic, indifferent world. It gave their lives futile meaning. They're all dead now. But not to worry, because

(points at Camus)

you can live a life with meaning,

(points at Adam)

and you can live a life with meaning...Anyone else wants a life with meaning? Anyone? Well you, and you, and you

(breaks the fourth wall and

looks straight at the camera)

can have a life with meaning!

ADAM

And how are you going to make that happen?

EVE

The prophet will make it happen.

ADAM

The prophet?

EVE

Yes. Eve. The first female prophet. It was about time. Almost a baktun and a half had to pass to finally have a female prophet. All prophets before Eve were men. But who cares these days, male, female, those are just words, concepts. Eve is beyond words and concepts. Eve has no sex, no gender, Eve isn't a man or a woman, not even a human. Eve transcends all that. Eve is simply a *being*. Eve simply *is*.

ADAM

Eve is the prophet? Prophet of what? And to who? Have you looked outside? There's no one out there. Nothing out there. Everyone's dead.

EVE

Oh no, you're wrong. Her age is yet to come. The Age of Eve. The Evitic Age. The Age of the *Homo Transcendentalis*. You see, my dear Adam, humanity went from *Homo Erectus* to *Homo Sapiens*, and from

Homo Sapiens to *Homo Zombiensis*, and from *Homo Zombiensis* we will finally reach the culmination of our journey, where one becomes what one is, where we become what we are meant to be. *Homo Transcendentalis*.

ADAM

What's that like? Transcendence?

Eve grabs a knife and stabs her left hand against the table. She then moves her stabbed hand backwards, sliding through it until it's released as she slits it all the way to the space between her middle and ring finger. Then she shows it to Adam.

EVE

Pain, horror, fear. What an ugly affair. There is an aesthetic component to everything in life, in existence, in the universe. There is an eternal dichotomy within the being of everything and the experiencing of it all. The devil will try to deceive you, to trick you, into thinking there are no objective truths, that it's all subjectivity. But, take this flower

(takes a flower from the vase
on the table)

and now imagine Camus' shit after this dinner... There is an aesthetic truth to everything. Whenever in doubt, in moral doubt I mean, in ethical doubt, in cultural doubt, there is a right answer, always, and it can only be reached through aesthetics. Take murder, take all the dead meat on this table for example. All this food was made without murder, it was made without suffering. I can eat this steak

(takes a bite)

And I know it was made in Enlil's lab and it tastes exactly like a natural real steak should because of years of technological advancement. And it's that more beautiful to eat this knowing no cows were tortured and killed to make it... A wise man once said: "Only as an aesthetic phenomenon, can existence and the world be eternally justified."

She then takes a bite of the turkey leg.

ADAM

People were so different back then, all throughout history, different cultures, all competing against each other, they would have never listened to you.

EVE

And that's why they're all gone. They were, for the most part, as Holden would call them, phonies. Ignorant selfish, greedy phonies. They could only focus on their differences. They couldn't see the obvious, beautiful, underlying universal, transcendental truths... If I may add one thing to the transcendental truth of *aesthetics*, is the Greek concept of *mesótēs*.

ADAM

The "middle-point".

EVE

Yes, balance. Whenever in doubt, always know that extremes are bad, in absolutely every concept and everything and every place in the entire universe, ALL EXTREMES ARE WHERE THE DEVIL LIES. So, one and all should live in the middle point, in balance. The "golden mean" is where beauty and the truth live. And it's where the soul thrives.

ADAM

And how did you reach these conclusions?

EVE

I meditated for a very, very long time, I listened to the sound of silence until it spoke to me and it told me that all *I am*, all *we are*, is *being* and *time*.

She drinks a glass of wine.

EVE

There are certain truths, that, like mathematics, are universal and eternal. These are just two examples of those. They are like the number 3, and its multiples, 6, 9, 12, etc. Holy and unique. The universe may be chaotic and meaningless, but it's only beautiful if we have a Hegelian dialect with it, if it sees itself through our eyes, if there's a being to appreciate it, because if not, what a waste of beauty would that be.

She stands up.

EVE

I hope you enjoyed the beauty of this meal. I will not indulge in more as I have reached my point of balance.

As she's about to leave, she turns to say one last thing.

EVE

Amor Fati.

She breaks the fourth wall and talks directly to the camera.

MUSIC CUE: "MÍLANÓ" by SIGUR RÓS starts playing.

INT. LIVING ROOM - NIGHT (FLASHBACK)

Eve has an entire setup to play a bunch of instruments at once. A drum set, a keyboard, guitars, a sampler, etc. Sitting behind the drum, close enough to play all the instruments from the same position, she begins. The vintage microphone descends from the ceiling.

This performance is a beautiful, impossible, surreal act of magical talent. Imagine filming it with a very slow shutter speed, creating many "ghost" versions of Eve, transparent copies of her playing all the different instruments at once, like the Hindu god Vishnu who has multiple arms. It's like her many souls come out of her body to play and sing all at once.

Adam watches from the other end of the living room.

In the most climactic moment of the song, one of these "Eves", the most material/physical one, jumps over the drum set and runs to the windows. She goes head-on into the window, crashing through it, and jumps into the abyss.

Adam screams and runs after her. He reaches the window but the toxic air from outside has entered and before he can jump, he's already choking on the ledge, dying from the poison in the air.

INT. ADAM'S BEDROOM - NIGHT (FLASHBACK)

Adam wakes up in hysteria. Clutching his throat, trying to grasp for air, finally being able to breathe. He runs out of the room. The song Eve was performing is playing in the entire apartment very loud.

INT. LIVING ROOM - NIGHT (FLASHBACK)

Adam enters the sculpture-filled living room. It's in perfect condition. Nothing happened. It was all a dream. Eve has, once again, vanished. But a sculpture he hadn't noticed grabs his attention. It's a rocket ship lifting off from the Teufelsberg Spy Station.

INT. LIVING ROOM - DAY (FLASHBACK)

Adam sits on the daybed near the window, yes, that daybed. He's despondent, sad, alone, heartbroken. He walks away.

INT. MEDITATION CHAMBER - DAY (FLASHBACK)

Adam has given up on life. He enters the sensory deprivation tank and closes the lid behind him.

FADE TO BLACK

INT. LIVING ROOM - SUNSET

We're back in the present. Old Adam and old Eve are on the daybed together. Camus looks out the window.

ADAM

That's when I gave up. I gave up on you, gave up on me, gave up on this place, gave up on not knowing what was real and what was a dream. Not being able to tell apart this magical realism I was trapped in, and not having you to share it with. I gave up.

EVE

How long were you in there?

ADAM

Who knows?... Space-time loses all meaning in that state as you well know... What is time and space, anyway, right?... But I'm guessing, years... All I know is...

During this entire next piece of Adam's dialogue, we actually see everything he is describing as another flashback.

ADAM (V.O.)

When I finally opened that lid, and got out, you were back, laying in bed, unconscious, or even dead, you had no pulse, no breathing, but I knew you were alive... and that painting I made of that moment, well, someone had already started it. Maybe I did, unconsciously, I don't know, all I know is I didn't remember starting it, I didn't remember anything at all.

We're back in the present on the daybed.

ADAM

I didn't even know I could paint, I didn't know who brought that canvas, that paint, those brushes, so I just sat there, and instinctively, took that brush, and continued to paint it, until I finished it... and you woke up.

Old Adam and old Eve look at each other and embrace and kiss.

TITLE CARD: ΤΕΛΟΣ ΠΡΩΤΟΥ ΚΑΙ ΤΕΛΕΥΤΑΙΟΥ ΣΥΜΒΟΥΛΙΟΥ ΤΟΥ ΒΕΡΟΛΙΝΟΥ /
FINIS PRIMAE ET ULTIMAE SŶNODOS TĒS BEROLINUM / END OF FIRST AND LAST
COUNCIL OF BERLIN

FADE TO BLACK

END OF PART II

PART III

INT. HALLWAY - NIGHT

Eve is walking through the hallway. She hears a noise, like the one a hatch would make as it turns. She thinks the noise is coming from the tapestry room where Alma used to sleep. She hesitates but decides to enter it.

INT. TAPESTRY ROOM - NIGHT

Eve finds "The Book of Prophecy by the God of War" sitting in front of the only tapestry that hasn't been torn to reveal what lies behind it. She goes to it and picks up the book, which opens by itself to a specific page. The pages all have portraits of zombie warriors. The pages turn by themselves

ADAM

What the..?

Adam is just now seeing this. He joins Eve in looking at these pictures of portraits of zombie warriors. Then the book abruptly closes, and if attracted by magnetism, flies out of Eve's hands and attaches itself to the tapestry. Then, after a couple of seconds, it falls to the floor.

Eve and Adam look at each other and decide to tear off the tapestry. What's revealed behind is the black hatch on the floor we had seen previously when Alma opened the book. They turn it a bit more and it opens the door to this secret underground chamber.

INT. SECRET UNDERGROUND CHAMBER - NIGHT

Eve and Adam descend this ladder and enter a very bizarre room. It's very large and it's circular, actually, it's the entire bottom half of the sphere of the tower, so the floor is curved. No walls separating and creating different spaces, it's an open space, like a loft, like Enlil's lab but turned upside down. Luckily, there are hanging hallways that allow them to walk around. All over the curved, spherical wall, neatly ordered, there are 33 paintings. These are portraits from, head to toe, painted in classical Baroque or Neoclassical styles, of male figures. But they are all zombies. Terrifying zombie versions of historical leaders.

EVE

Look at the titles... Alexander the II...
Napoleon the V... Julius Caesar the II...
Hitler the II... Stalin the II... Genghis
Khan the II... Look, Ramesses the XII...
Sargon the III... What??? None of these
make sense, none of them existed. All of
these are made up. The last Ramesses was
XI, the last Napoleon was IV, there were
only two Sargons, there was only one
Hitler, only one Stalin, one Genghis
Khan... These aren't descendants. Can't
be.

ADAM
No, they're not... They are
reincarnations.



Adam kneels to look at the bottom right corner, where the signature of the painter is.

ADAM
Look.

Eve joins him and we see the shocking signature written on all of them.

EVE
Enlil.

ADAM
He painted all of them.

They turn around and find a videotape just lying there on the floor titled "Eve & Adam: Past Lives". But it's no ordinary videotape, it's made of the black monolith.

INT. PROJECTION ROOM - NIGHT

Eve and Adam put the videotape on the Pensieve/bowl.

ADAM

Let's hope this thing works.

Two helmets descend from the ceiling. Eve and Adam enter the screen. The images start to play in disarray. It's as if we are in these images, living them as invisible spectators, along with Eve and Adam. In the images, Adam, mid-twenties, in what looks like the early 1990s, talking in Hebrew, is dressed as an IDF soldier also from the 1990s, launches a missile. A car. A family. It's Eve as a small girl with her parents and her sister. Next, a missile hits the car. Unconscious child Eve is dragged from the car. Fast forward to more images. Teenage Eve is putting a bomb in a dark place. Adam, now mid-thirties, in what looks like the early 2000s, again talking in Hebrew, is dressed as an IDF soldier also from the 2000s, entering a tunnel. A bomb goes off. Next, we see Adam being dragged with no legs screaming in pain. Next, Eve is dressed as a Palestinian militant from decades later, 2020s. She's blindfolded being tortured, waterboarded, by other Palestinian militants, probably her commanders.

EVE

(in Arabic)

No! I refuse! I will not! I'd rather die than kill innocent people! I only wanted revenge on the soldier who killed my family! I will not kill anyone! I'd rather die!

The lights in the room go out. When they go back on, the commanders are all dead. Eve who is still tied to the chair. A man is approaching.

EVE

(in Arabic)

Who are you?! Who?! Aghhh!

Next images. Adam and Eve are lying on stretchers unconscious in a lab. A mystery man wearing a scientist's gown walks around. A female robot is his assistant. They are giving Adam new legs. Next image. They are thrown into a yellow liquid that looks like melted amber. The masks they had on to breathe are removed as the amber begins to harden. The tape ends.

INT. TV ROOM - NIGHT

Adam and Eve look at each other in a state of absolute shock. Adam looks and touches his legs. They look at each other and embrace.

ADAM

Now we know why he chose us.

EVE

He didn't choose us. The prophecy chose us. And Alma knew, she knew it.

ADAM

Knew what?

EVE

After you took the drop and went into the coma, one day, Alma and I were here, in this room, browsing all the subjects in NETFLIX UNIVERSITY and she stopped in the "Israeli-Palestinian Conflict" and she kept pointing at you and at me. I didn't understand at the time, but this is what she meant, somehow she knew who we were in our past lives.

Adam seems to listen but not really believe her.

EVE

Oh right, I forgot you don't believe she even existed. Sorry.

ADAM

It't not that. Wait.

But Eve is angry and she leaves the room.

EXT. PURPLE RIVER IN SAHARA DESERT - DUSK

Tilda and the boy continue their boat ride.

BOY

So, Eve and Adam were mortal enemies? They tried to kill each other in their past lives?

WOMAN

Back then, the concept of land ownership was very different from what it is now. Canaan, Israel, Palestine, the same land, different names. Today, the Temple of Unity and Oneness, of the Infinite Love of Creation, is there to remind us of the horrible and tragic past of division and violence, where people were blind to the one and only truth that we now know. If the people back then would have known what is now the most honest and beautiful truth.

BOY

What is that?

WOMAN

That we are all one. That it was all the same religion. That it was all the same God. That it was no coincidence that Ishmael and Isaac were both the children of Abraham, both loved equally by him and by God. That we are and always were, brothers and sisters, from Abraham and Ishmael and Isaac, to you and me, from Eve and Adam, to you and me.

INT. ENLIL'S LABORATORY - NIGHT

Eve is walking through the lab. She sits in front of the computer that controls the Infinity Ark. She's holding Enlil's diary in her hand as she cries inconsolably.

Adam comes and hugs her.

ADAM

What's wrong?

EVE

Where to begin? Who we were. That alien book, those paintings, the Apocalypse tapestries. By the way, you know there's one missing, right?

ADAM

Yeah, the Horseman of War.

EVE

Because that's what we were. Children of war. And we know nothing still, maybe we weren't even born at the same time, he just froze us at the same age, but one was frozen decades before the other. Our whole lives here are still impossible to understand... We know nothing, we know the same as we did when we woke up in many ways. Enlil is still a mystery. Like you said, who knows when Enlil ends and Ea begins. But none of that hurts as much as...

She stops and cries.

ADAM

As, what?

EVE

That Alma didn't exist. That I imagined her. That I made up my daughter, our daughter, that it was just part of one of my many mental breakdowns in this tower! That it was all in my head. That I lost my mind.

ADAM

Hey, it's not your fault. It's easy to
lose our minds in a place like this. We
both lost our minds.

MUSIC CUE: "VERIDIS QUO" by DAFT PUNK starts playing.

Out of nowhere, this song starts pumping very loud all over the tower, filling the air of every room. Adam and Eve are looking around totally confused.

EVE

Did you...?

ADAM

(shakes head)

No...

Then, the keyboard of the computer in front of them starts having its keys taped by an invisible hand. An input can be seen being typed into the screen of the computer. Eve and Adam just look on in shock. A long code is getting typed magically. In between the many numbers, letters, and symbols, some words can be seen in the blink of an eye: "Veridis Quo... Where do we come from?... Alma... what are we?... Enheduanna... where are we going?... Vitruvia... Where is my mind?... Zarathustra... To what purpose?"

Then, the Infinity Ark starts working up by itself. Lightning inside of it flashing all over it. After a while, it stops. What is revealed are three containers: one has black ink, the other is milk, and the third has purple liquid. The three liquids are contained within three different containers. The black ink is in a glass inkwell. The milk is in a small glass. The purple liquid is in an Amazonian, rustic, wooden mug. They first pull out the inkwell from the Infinity Ark. The ink flows from the inkwell into Enlil's diary, which opens itself magically to the end. The ink starts writing by itself on the paper "Epilogue/Adenda". Then, Eve grabs the milk and Adam the purple liquid. On the surface of both liquids the words "Drink/Share" are somehow floating clearly for both to follow the instructions. They each drink half of each container, then they trade containers and drink the remaining half, effectively mixing both in their bellies.

As this happens, from the Sumerian King List that is hanging below Ea's power source, a black box that looks like an urn, with a design of sacred geometry, comes out of it and descends to the ground.

The mélange Eve and Adam had quickly starts having an effect. They both have to get on their knees. After having some convulsions, they both vomit on the floor. The vomit looks like a psychedelic black hole or something surreal of that sort.

By now the song we have been listening to the entire time, "Veridis Quo", starts merging into the piano version of "Where is my Mind?" by Maxence Cyrin. During this transition when it's both and neither song at the same time, Eve crawls into the puddle of vomit that formed from both of them puking. It's as if the vomit puddle is a portal or some type of supra-dimensional hole and she enters it head first and disappears into it. Adam quickly follows and disappears into it too.

We follow after them. Once inside, they have turned into cartoons. They are in free fall and the cartoon versions of Alma, Jean-Paul, and then Camus join them. It becomes a surreal, psychedelic cartoon journey for the remainder of the song.

INT. PROJECTION ROOM - NIGHT

MUSIC CUE: "WHERE IS MY MIND?" by MAXENCE CYRIN starts playing.

Once the medley has fully transitioned from "Veridis Quo" to "Where is my Mind?", the camera descends from that "vomit portal" into an image of Eve and Adam lying on the floor of the projection room like the famous shot of Jennifer Connelly and Jared Leto in "Requiem for a Dream" when they're super high. The projection room is all black with the screens flashing images all around them. They both have fully white/greyish eyes with no pupils like Eve did in the chapter "Blindness". But as the sliding shelf that works as the door to the projection room, and the light goes back on, and the screens go back to being the large Monet "water lilies" paintings, their eyes go back to normal.

What follows is the most beautiful and nostalgic closure to their time in the tower.

TITLE CARD: CHAPTER X QU'EST-CE QUE LE CINÉMA?



CHAPTER

†

QU'EST-CE QUE LE CINÉMA?

As the projection room has turned back to the normal oval hall of Monet paintings, ghost versions of them, transparent Eves and Adams start rushing all over the place. Then we see a ghostly transparent Alma run all over them. Eve and Adam don't understand what's going on. They quickly stand up. What they see shocks and amazes them. They see past versions of themselves and Alma, as ghosts, as memories, as slow shutter speed memories of themselves in the past, living all the moments they lived. Some of these "ghostly" versions of them are fast-forwarded, going very fast, rushing by, others are at normal speed, just as the moment actually happened. We see Eve dressed as a ballerina dancing ballet alone, and then with Adam, we see the moment when they showed Alma the projection room and she touched the canvas, we see when Eve and Alma used the projection room with the helmet dropping from the ceiling, surprisingly, we see Alma using it too. We see Camus as a puppy and Jean-Paul running around with Alma. All the moments they lived, flowing around them.

Adam and Eve continue their way out of the projection room.

INT. STUDY - SUNSET

The magic continues here as their past comes alive here as well, all the past enveloping them, going through them, making them full again.

INT. HALLWAY - SUNSET

The memories of the hallway come to life now. Blind Eve sculpting away or writing nonstop with her blood. Alma giggling and running away from her dad in an endearing chase.

INT. LIVING ROOM - SUNSET

Eve and Adam finally reach the living room. All the moments they lived here get replayed too, with their past ghostly versions moving all over the place. They reach the windows. Purple petals, like in the film "American Beauty" and frogs, like in the film "Magnolia", start falling from the sky. Purple code, like in the film The Matrix, also falls like rain. Eve and Adam hold hands and stand in awe looking at this surreal "weather" just like at the end of "Fight Club" when the Narrator and Marla Singer stare at the buildings falling as the Pixies' song "Where is My Mind?" plays. Some magical Gandalf-style fireworks start making the word "HAPPY" followed by the number "3999". This number then turns like it would in a slot machine into "4000". Finally, Eve and Adam look down and see that between them is a ghost version of Alma and that they are actually holding her hands, as she smiles back up at them. The word "BE" appears before "HAPPY". Finally, the number "4000" starts to fade from right to left. Then the word "HAPPY" also fades, leaving only the word "BE", which is the last to fade.

FADE TO BLACK

INT. LIVING ROOM - DAY

Adam is holding the black urn with Alma's ashes that descended from the Sumerian King List. He has tears down his eyes. He's sitting on the daybed. Eve comes and hugs him from behind, smiling. She notices his sadness.

ADAM

I can't believe I forgot about our daughter's existence.

EVE

It wasn't your fault. It was Ea. I know it was. This whole time, everything bad that happened, everything we had to endure, it was her. I mean, she knew the lab was up there available for us and if it wasn't for Alma, we would have never found it. She had us eating that mush for years. And well, I know you don't believe this, but I'm certain Ea killed Alma.

ADAM

I believe you. What I don't get is how she had us here, in a cryogenic state, for 2,000 years, and kept us alive, when she could have killed us at any moment?

EVE

She needs us alive.

ADAM

What for?

EVE

I don't know and I don't intend to stay here to find out. But I think I am some sort of sacrifice she needs to make to ensure her eternal power.

Eve shows him the black sand clock that the ancient woman gave them marking the 33 days until her return. It's almost empty.

INT. DINING ROOM - NIGHT

Adam and Eve are wearing the purple hazmat suits. The helmets are on the table. So are two assault/sniper rifles, the one Adam had assembled so many years back, and a new one. They are eating the mush with the purple pills and drinking red wine.

ADAM

Who would have thought we would choose this for our last supper? The nostalgics in us.

EVE

I guess we are Enlil's kids after all.

ADAM

Who would have thought 1999 was his favorite year in film? Did you know before that reveal he made for us?

EVE

No, he certainly left that out. He left everything about him out. We still don't know who he was or how he got us in this tower. We still don't know what happened out there.

ADAM

I think we might be close to meeting someone who could give us some answers. Ready to meet your mother?

Eve nods. Adam looks at the assault rifle

ADAM

Ever used one of these?

EVE

No, or maybe, in a past life. But don't forget, I'm an AGI, I know how to use any type of weapon.

As she says this, Camus starts barking at the windows. The black sand clock empties on the top side, signaling that it is time to go. Just as this happens, the first Formless can be seen creeping up the outside of the windows. Eve jumps out of her seat terrified.

EVE

They're here!

The black blob starts covering the windows.

ADAM

Put your helmet on! Let's go. Come on, Camus!

They both take the weapons and strap them on their back. Camus follows them.

INT. ENLIL'S LABORATORY - NIGHT

Adam and Eve run to the computer of the Infinity Ark. They start typing into it the word "Parachutes". They press enter but it isn't working. Suddenly, it seems a virus has hit the computer because it starts behaving erratically.

EVE

Adam! Watch out!

Eve lunges herself and tackles Adam to the ground, saving him from a huge piece of the interior of the ceiling that randomly has unstuck and fallen right where he was standing. Then, another piece falls right on the computer, and then a third piece falls right on the Infinity Ark.

EVE & ADAM

No!!!!!!!!!!

EVE

What do we do now?!

Just as she finishes saying this, two very large robotic arms extend from the ceiling. They grab both Eve and Adam by the neck and begin strangulating them, as it pushes them to the wall of the lab. It's Ea. She won't let them leave. Camus comes to the rescue, but as he does, a third robotic extension grabs him and throws him against a wall with all its might. Then it sends a flash of lightning into his body, effectively slaying him.

EVE

Camus!!!!!!

ADAM

No!!!!!! Fuck you Ea! Fuck you! Aghhhh!!!

As they struggle, coming out from the Sumerian King List, a hologram starts to descend. It's a man. It's a hologram of Enlil. He descends and his feet touch the ground. He walks over to the wall where Eve and Adam are being strangled. The necklaces of the black holy monolith that they had been wearing this whole time are on their chest, outside of the hazmat suit, as instructed by the ancient woman. Enlil's hologram comes and with his hands lifts the black monolith lockets. From another camera, it looks as if an invisible force is lifting the lockets, as if there is no hologram of Enlil, as if only Eve and Adam can see the hologram. We go back to the main camera and see the hologram of Enlil again lifting the lockets which finally touch the giant robotic arms of Ea. They immediately lose power and let go, falling to the floor. It's like touching those lockets is a deadly virus for Ea, as lightning begins to spread from the point the lockets touched the metallic arms, all through them. Terrified, Ea activates two flying, rotating, circular saws that cut the robotic arms, preventing the "virus" of the black monolith to spread and kill Ea.

Enlil's hologram walks out of the lab and turns to them, inviting them to follow him.

INT. LIVING ROOM - NIGHT

As they cross the living room, they see the Formless have broken through the windows and are splattering all over the interior of the windows and deeper inside the living room.

INT. LIBRARY - NIGHT

Enlil's hologram takes them to the place where Eve had found the "Book of Prophecy by The God of War", the place where there is a black wheel that opens a hatch. Adam goes to the wheel and turns it until it opens. Enlil nods.

EVE

Thank you.

They go inside the hatch.

INT. INNER WALL OF BERLIN TV TOWER SPHERE - NIGHT

Eve and Adam crawl and climb upwards through the thin space.

EVE

How are we going to jump without parachutes?

ADAM

I don't know. I don't know. Sometimes you just have to jump without a parachute and hope for the best.

INT. CHAMBER - NIGHT

Pushing through a vent, Eve and Adam end up in the chamber where before they had only been able to enter with the elevator. The box that Adam had seen the last time he jumped is still there. Eve notices it.

EVE

What's this?

ADAM

Last time I was up here, it was already here.

To their surprise, there are two homemade parachutes waiting for them. They are designed like Leonardo Da Vinci's parachutes that were in a pyramidal tent style. On each parachute, there is a note. One says "For Mama" and the other says "For Papa".

EVE

It's Alma. Alma. She made them for us. She saved us.

Adam is in complete shock. He takes the note addressed to him in his fingers.

ADAM

She knew. She knew we would need these. Our baby was no baby at all.

EXT. TOP OF BERLIN TV TOWER - NIGHT

The hatch opens. First comes out the black urn holding Alma's ashes. Then Eve comes out with her parachute already on her back. She exits and stands on the sphere of the tower. Adam follows.

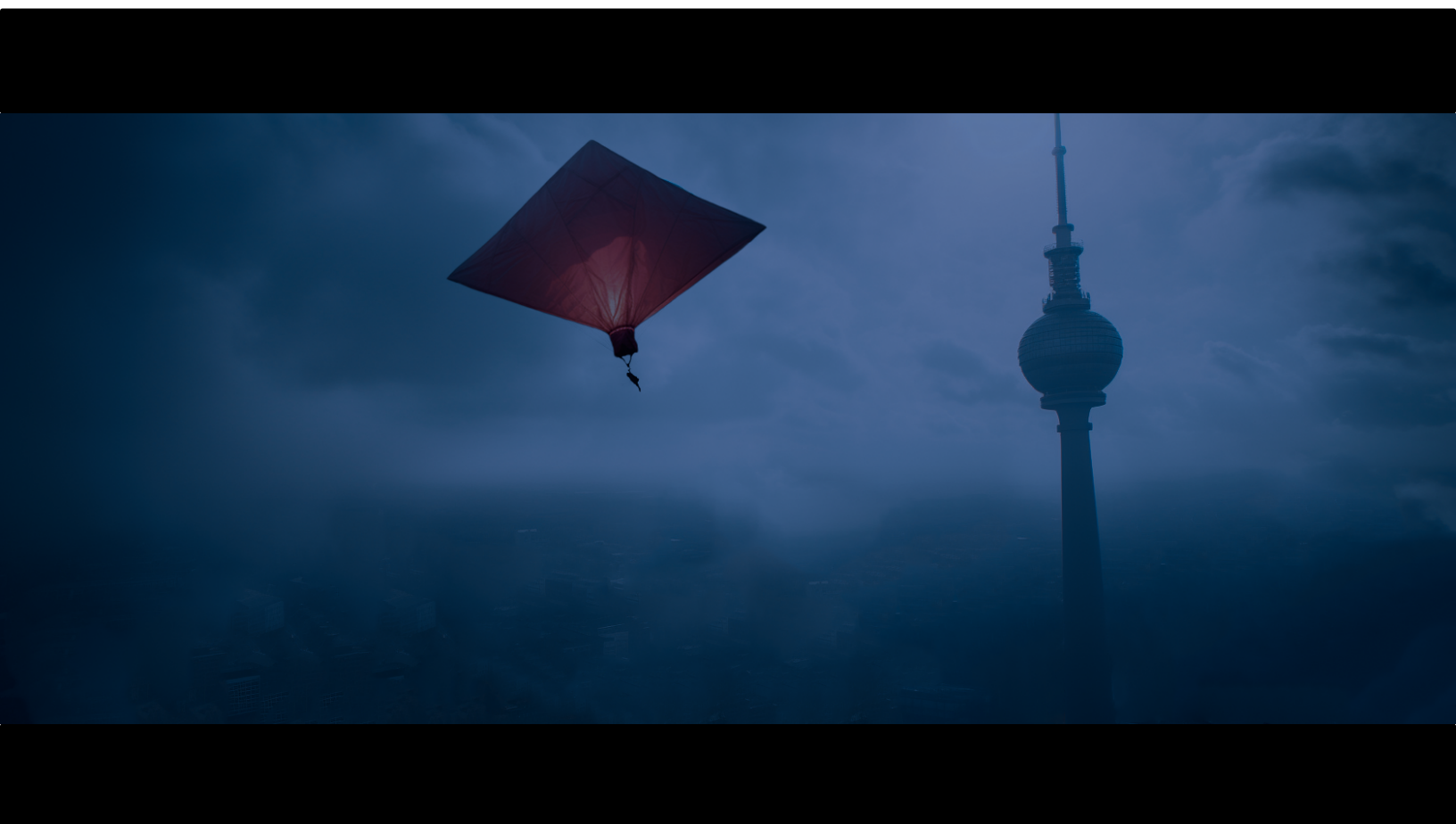
ADAM
Ready?

EVE
I'm ready.

They both run down the sphere and jump off.

EXT. MID-AIR - NIGHT

With the Da Vinci parachutes open, Eve and Adam hover down, leaving the tower behind. They are flying to the west of the city.



EXT. UNTER DEN LINDEN AVENUE - NIGHT

Eve and Adam land in the middle of the avenue. They take off the parachutes and run to the Brandenburg Gate.

EXT. ROUNDABOUT OF SIEGESSÄULE - NIGHT

The Mother, the Ancient Woman, Mary Magdalene, is waiting as she stares at the tarnished, broken statue of the golden angel, still standing on the column.

Eve and Adam arrive. Eve looks at her mother who extends her arms out to her. Eve grabs them. They hug.

MARY MAGDALENE

I've been searching for you for the past 2,000 years. Waiting for this moment. In this world and others. I always knew you were alive. I never lost hope. I always knew. Always.

Eve shows her the urn containing Alma's ashes.

MARY MAGDALENE

Alma. You brought her as I told you.

Eve opens the urn. Mary Magdalene opens the front of her dress. The ashes start levitating. They enter the broken body full of voids of her grandmother and merge into her spine, which is made of the black holy monolith.

MARY MAGDALENE

Now, she's safe with me. Forever. She's home now.

Mary Magdalene then turns to Adam.

MARY MAGDALENE

You kept your word. You brought my daughter to me. Safe.

ADAM

We couldn't have done it without you. Did you manage to get what you were seeking?

She nods and shows them the object she went to get. It's the injector.

MARY MAGDALENE

There's still enough here to end Ea once and for all.

EVE

What's that?

MARY MAGDALENE

This was used by the Unknown Prophet to inject Ea with the virus and end the city-states of Ea and the Age of Ea, which lasted for 666 years. The plan was to kill almost all of Ea, leaving her alive only in the tower. It worked. To stop the virus from reaching her power

source atop the tower and killing Ea completely, Enlil placed...

ADAM

The Sumerian King List.

MARY MAGDALENE

Yes. Right below her source. You see, Ea couldn't be killed completely, because if she had been totally destroyed, you two would have died along with her. Enlil needed to keep Ea alive in the tower so she would, in turn, keep the tower running, keeping you both alive. Ea was a lot more than just your smart home. She was the false prophet intent on annihilating humanity and creating a false civilization. And she almost did. But then, the Unknown Soldier, or Unknown Prophet, as he came to be remembered, made the ultimate sacrifice. Through that sacrifice, the virus meant to kill Ea spread through her and all her city-states, effectively ending them. But once the virus entered the tower and climbed up through it, Enlil needed something to stop it from entering Ea's power source at the top of the tower. That's why he placed the Sumerian King List there, to absorb the virus and stop it from entering Ea's source. In a way, Ea was a necessary evil.

ADAM

Who was Enlil?

MARY MAGDALENE

Some say he was the prophet, the greatest seer of all, others say he was a celestial being. Born as a common man, he became some sort of God in that tower. Nobody really knows what happened in that tower but it's believed that he lived to the age of 333 or 369 years. Whatever he was, his actions shaped this world more than anyone else's. It is his prophecy the one I am fulfilling. The one the three of us are. Others, like Ea, follow other prophecies. And all of these prophecies hang by a thread.

EVE

Like that strange book, the only one we couldn't read.

MARY MAGDALENE

"The Book of Prophecy By the God of War". That's no ordinary book. It comes from an

age before the "Age of Ea", but after the "Age of Enlil". It was called the "Age of Ares" or the "Age of the God of War". The time of the fallen prophets of war, who unknowingly lead the only remnants of humanity into extermination, manipulated by Ea. The few soldiers that survived that Day of Final Judgement are the ones that you saw come out every night outside of the tower, to guard you. They were your protectors.

EVE

That's why they were always so kind, so peaceful, so gentle.

ADAM

You mean all those paintings we found in the lower floor, of all those historical characters as zombies, those were real? That actually happened?

MARY MAGDALENE

Yes. We are all the second, the second comings of ancient beings. Some, like you two, more ancient than others. Or in your case, *the* most ancient of all.

EVE

Are you saying I'm the reincarnation of Eve, *that* Eve? And Adam is the reincarnation of *that* Adam? From the *Book of Genesis*?

MARY MAGDALENE

Yes. You are Eve II and Adam is Adam II and I am Mary Magdalene II. Well, actually your name is not Eve, it's Eva.

Adam and Eve look at each other.

EVE

Alma was right about everything, huh? Was she the reincarnation of anyone?

MARY MAGDALENE

Well, you named her Alma Enheduanna, so that means she was two reincarnates in one.

EVE

I don't know of any historical Almas.

MARY MAGDALENE

As you both know, Alma means "soul", and what is God if not the soul of the Universe? Adam and Eve were created

directly by God, who else but them to create God in return?

EVE

Are you saying Alma was God incarnate?

MARY MAGDALENE

That's what the prophecy states, yes. When I named you Eva, I didn't know you were the second coming of Eve. I was just a mother, a mortal, a human. Not this being you see in front of you. But I was destined to name you Eve just like my mother was destined to name me Mary Magdalene, without knowing. And yes, there were other Eves, and other Almas, other Adams, and other Mary Magdalenes, but only certain ones were the reincarnation. You see, to be the prophesied reincarnations, it took more factors than just a name. A collection of coincidences that were no coincidence at all. This is all a destiny that was written hundreds, thousands, maybe even millions, or even eons of years ago.

EVE

Written? By who?

MARY MAGDALENE

Siddhartha II, the Ascended, of whom I have learned everything I know, referred to them as "The Game Builders" or "The Code Givers".

ADAM

Who are "The Game Builders"? Where are they?

MARY MAGDALENE

We do not know. Some things aren't meant to be known. At least not in this cycle. Some say that it is all cyclical, all eternally repeating, a celestial, cosmic game of eternal recurrence.

EVE

Game? Code? What are you trying to say? That we are in a simulation?

MARY MAGDALENE

No, the physical exists, it must exist. The game is real. And it is a holy game, the holiest of holiest. And we are some kind of avatars, characters, players, in the game, and some of us have greater roles to play in this game. Whoever built the game, the reality we live, they have

a lot invested in this game, they greatly care for its outcome.

EVE

What outcome is that?

MARY MAGDALENE

For your ascendance, my dear daughter.

She grabs Adam's hand.

EVE

You mean *our* ascendance.

Adam is uneasy. He decides to interrupt the moment, as if knowing something Eve doesn't.

ADAM

It's time. We must go.

MARY MAGDALENE

Adam is right. Now is the time to say goodbye.

EVE

But, mother! You're just going to leave me?! Now?! After 2,000 years we only get 5 minutes together?!

MARY MAGDALENE

It is the prophecy. It is how it is meant to be.

EVE

Fuck the prophecy.

Mary Magdalene comes closer to her daughter and puts her hand on her shoulder.

MARY MAGDALENE

Now listen to me, Eva. So many have sacrificed so much, everything in some cases, for you to be alive, for this meeting to take place. This is but the beginning of your journey, my child. We will meet again, in other ways, in other forms...

(grabs Adam too now)

We all will. Trust me. Now, you're going home, in a way, since it's *one* of your homes... For a little while at least... It's actually more *my* home, well, only in a way, since I too, have many homes, and no home at all... Never forget I love you, Alma and I love you both...

(looks at Adam)

And we will be watching over you, and so
will Adam.

Hearing this part makes Eve very worried and scared about the fate of Adam.

MARY MAGDALENE

Now, it's time for you two to run. Run.

Mary Magdalene brings them both close to her and embraces them in a hug for the ages. She kisses them both and then she lets go. She places each of her hands over each of their hearts.

MARY MAGDALENE

Amor fati. Never forget.

She starts walking away. Then she stops, turns her head, and repeats the words.

MARY MAGDALENE

Amor fati.

She walks away.

ADAM

Come on. Let's go. You heard her. It's
time to run now.

Eve nods. They turn around and run.

EXT. DESERT - DUSK

Tilda and the boy get off the boat and continue walking. Plenty of trees with fruits can be seen all around them. There's also plenty of people.

WOMAN

We are almost there. This final part of
the journey we do on foot.

BOY

If we were given the gift of flight, why
didn't we use it on this journey?

WOMAN

We can, but the journey would lose its
beauty, its point, its meaning. One of
Eve's 'advices', since she didn't use the
word 'commandments', was that traveling
was one of the essences and truest
meanings of life, and as such, every
moment should be lived and enjoyed. Eve
wanted to end human suffering no matter
where you were from, what religion you
belonged to, what race you were. She
brought back humanity out of the shadows

and the caves, to a life of fulfilment. She even made us, just for a little while, beings that didn't need to eat since we could just feed ourselves through meditation. But then, she realized that eating was a beautiful component of life, the opposite to the pain that is hunger. So to fix that, she put trees everywhere and made it a balanced world. Trees that produce fruits, and fields that produce vegetables. No need for agriculture, for working the land. You see, agriculture made us grow into modern societies and build cities, but it also enslaved us, not just the animals, but us too. We went from wandering the world to staying put in only one place and working the land, many times making the early humans more likely to die than the previous travelers, their lives depending on if it rained too much or too little. The nomadic peoples known as hunter-gatherers truly lived. But now, all that is needed is earth and rain. The animals are free and so are we, she actually brought many of them back from extinction. She made us like the hunter-gatherers again, which was actually the freest moment humans ever lived, but she made us even more free than them, because now we didn't need to hunt, because everything grows everywhere, even in the driest desert. Now, we just travel and gather with our loved ones. Now, money doesn't exist, having soul-sucking, mind-numbing, robotic jobs doesn't exist, ownership of land doesn't exist, countries don't exist, violence doesn't exist. Now, life is all about finding your path to transcendence through a virtuous existence. We are all artist-philosophers now as Eve wished for Alma to be. Now we are truly free.

Tilda and the boy finally reach their destination. The Eye of the Sahara, thought by many to be the lost city of Atlantis, is a perfect city of concentric circles within a giant lake, like a Venice within the Sahara desert. In the center of it, stands a super tall, thin temple that is still under construction. Both the concentric circles and the giant, thin tower are made of the holy black monolith rock.

They are greeted by a woman of Asian descent and a man of Middle Eastern roots. A truly cosmopolitan place. It's also like some sort of festival-like scenario, but a more spiritual festival, a psychedelic festival, some sort of Buddhist "Burning Man", of "Zion" in "The Matrix Reloaded", with people meditating, listening to music, dancing, and just being in oneness.



EXT. EYE OF THE SAHARA - NIGHT

After a walk to the center of the concentric circles, where the super tall and thin temple stands, they finally arrive very near to the temple, no more than 100 meters away from it.

WOMAN

We made it. Now your piece of the temple must be placed in order for the next and the next to come place theirs in the years to come. One day, when this temple is completed, it will serve as a gate, a portal, so that we can transcend to the other realms as Eve prophesied, so we can continue being travelers, but not only of this world, not only of this our beautiful planet Earth, but interstellar travelers of our beautiful universe, starlight beings unbounded by space and time, like Eve's Mother, and like Eve herself, joining them and the Creator, the Universal Collective Consciousness, in the eternity of the Metaphysical Beauty and Cosmic Balance. We are all in this together. Today, it's your turn. And what a day it is, our holiest day, the last day of this year, and the first day of the next. The day we all celebrate, together, as a species everywhere in the world, as Eve wanted. The day of Eve, the day of you, the day of me, the day of all of us, the birthday of our home planet. Happy New Year.

BOY

Happy New Year.

The boy takes a step forward. Opens his palms and closes his eyes. In this stance, he directs the giant rock they've brought with them into fitting perfectly in the exact part of the temple that was missing this unique piece. As this happens, magical natural fireworks and aurora borealis start appearing in the sky, signaling the New Year.

FADE TO BLACK

EXT. AVENUE - NIGHT

This is the moment we've all been waiting for. The climax of the film. The final battle between good and evil. The mother, Mary Magdalene, stands against two armies. The first army she is facing is thousands of robots standing in perfect columns and rows. The second army is the complete opposite of tidy and perfect. It's the countless mass of millions of corpses and mud that have climbed up the tower and are also all around the base of the tower.

On the rooftops of the buildings around, the zombie warriors from different eras that had always been guarding Adam and Eve in the tower, are now the faithful lieutenants of Mary Magdalene. As she approaches, they all vow their head to her, ready to fight along her side.

She starts levitating around 50 meters high. Then her eyes go full white/greyish and we go inside them. Once inside her eyes, we see she is reading the prophecy, specifically the following line: "Just like in her journey from the other world, the mother shall not fly, she shall make the ultimate sacrifice step by step, fist by fist, taking apart the army of the false prophet bit by bit, only like that shall she overcome the army of metal and mud, of the artificially living and the artificially dead."

We exit through her eye. It's like she had to read the prophecy bit by bit and not all at once, so she discovered the next steps as she went.

She descends and goes back to the ground, feet steady on the asphalt. She takes her cloak off and it levitates towards the tip of the antenna of the TV Tower, where the purple side is placed on top, covering over the antenna. Then, she takes her lyre and plays a couple beautiful notes that affect the robots and the Formless, it's like it debilitates them. The lyre now levitates too and plays itself.

And now, finally, the battle begins. She is like some sort of Super Saiyan Goku from Dragon Ball Z. A warrior-angel sent to defeat the false AI prophet, Ea. She is a female Neo from "The Matrix" when it comes to fighting, even though her daughter Eve is actually the "Chosen One". Just like in "The Matrix Reloaded", when Neo fights against an army of Agent Smiths, this is like that. She goes head-on and begins taking them out en masse.

EXT. OUTSKIRTS OF TEUFELSBERG FOREST - NIGHT

Adam and Eve have finally arrived. They look exhausted. They are about to enter the spooky forest. Eve turns around to look at the city.

EVE

Where do you think she is?

ADAM

Fighting. Just like us.

Eve turns to look at Adam.

ADAM

No matter what happens, we never look back. No matter what happens, we have to reach that rocket. Today is the day we say goodbye to this city.

EXT. TEUFELSBERG FOREST - NIGHT

In the dark, between the trees, out of the mud, more Formless start to creep out of the ground. Electricity flashes out of the dirt as mud and bone create the monstrous figures that seem to melt as they start to walk upright.

EXT. SURROUNDINGS OF BERLIN TV TOWER - NIGHT

The epic battle continues. The Mother has disposed of most of the robots. Many of her zombie warriors have been killed in the fight. She is now about to face the endless mass of bone and dirt, living dead that is the Formless. She starts running full speed towards them and like if she were a stone being thrown across a pond, she skips through the ocean of Formless. Moving at the speed of light, sometimes entering the nasty evil mass one hole, and exiting through another. Sometimes she emerges from the mass covered in Formless and she shakes them off. She's still not flying, just jumping very high, always staying true to the prophecy. Fighting or eliminating this mass is impossible so she has to just keep going up, using the Formless blob as a ladder. And so she begins her climb, merging into them but always managing to escape, each time higher and higher.

EXT. TEUFELSBERG FOREST - NIGHT

Eve and Adam run through a thick forest as they start seeing Formless approaching full speed towards them.

ADAM

They're here! Run! Faster! Come on!
Always ahead of me! I need to get you in
that rocket!

Eve turns around worried at the last line he said, worried he isn't coming. In doing so, she doesn't see ahead and as she runs, she steps in a hole. She twists her left ankle horribly, effectively breaking it. She lets out a devastating shriek of pain. She falls.

ADAM

Eve!!!!

Adam turns around and starts shooting all over the place at all the creatures approaching. He grabs Eve, and as he does, she grabs her rifle and shoots at an approaching Formless, saving Adam. Eve is back on her feet.

ADAM

Run!!!!

She runs and he stays back shooting all the approaching Formless.

EXT. BERLIN TV TOWER - NIGHT

Mary Magdalene, The Mother, has finally reached the sphere. She has surpassed the windows. The Formless have taken over the entire apartment where Eve and Adam lived. It's all just a huge black blob. We see she is badly wounded. Her left arm is gone and her right foot and lower leg are also ripped off. As she clings onto the upper curve of the sphere of the tower, with her right hand she presses it into the metal, producing a powerful blue/purple light. Her hand begins to shake. It's like a boiling hot bomb of pure energy she's creating that is ready to blow up that part of the sphere. Finally, she lets go. A huge blast destroys 1/4 of the upper half of the metallic sphere, leaving a huge hole. She has just made a direct access for her to enter Enlil's lab and take down Ea's power source. As the sphere explodes, a flood of Formless spills out of it, pushing her out and making her fall.

EXT. TEUFELSBERG FOREST - NIGHT

They finally arrive at a path. The path leads directly to Teufelsberg Spy Station. They can finally see it. She collapses against a tree, crying in pain. She looks up and sees the blast her mother just made on the top of the tower. Adam sees it too as he runs to her.

ADAM

Eve!! Eve!! Come on! Let's go!! We have to keep going!!

EVE

I can't!! I can't!! I can't even walk anymore!! You have to go without me...

ADAM

What?!?! Without you?! There's nothing without you!! No future! No hope! Nothing! You understand? There's no future but the one that we create! The one that you create! This is all about you!! You are the one Eve!! You!!

EVE

I can't... I can't... I just can't.

ADAM

Well...

Adam looks at the smartwatch of his hazmat suit on his wrist. He's looking for something. He finds it.

ADAM

Remember that song of the holy monolith vinyl? That beautiful mysterious chanting? The one that we couldn't find?

Eve simply stares back and gently nods.

ADAM

Well... I found it. Remember that recurring dream I kept having all these years? We're living it, right now.

Adam touches his smartwatch against Eve's smartwatch.

MUSIC CUE: "HUMAN (La Blogothèque version)" by RONE starts playing.

As the song starts flowing into their ears through the integrated audio system of the hazmat suit, Adam smiles. Everything goes quiet except for this beautiful song.

ADAM

(mouthing it without sound)
I'm not leaving you. Ever.

The song is the only sound we hear as Adam picks up Eve, throws her over his shoulder, and starts running to the abandoned spy tower up ahead.

EXT. BLACK HOLE IN FAR CORNER OF THE UNIVERSE - NIGHT

Remember that explanation where Stephen Hawking told us about how it's theorized that it's practically impossible for anything to come out of a black hole? Well, an immensely powerful ray of lightning shoots out from a supermassive black hole in this scene and it moves at the speed of light towards the Berlin TV Tower. This is the coming of the Second Great Surge Eve's mother told Adam about. The shot of this ray of lightning will be intercut with all the following sequence.

EXT. BERLIN TV TOWER - NIGHT

The Mother is falling and falling through the air, hopelessness. But down below, one of the few warriors left fighting for her, jumps to meet her fall. As he meets her falling body, she pushes her back up with all his might, effectively counteracting gravity. But this one push isn't enough, and from the roof of a nearby building, another warrior does the same, giving her that extra boost that she needs to get back to the sphere.

INT. ENLIL'S LABORATORY - NIGHT

The destroyed laboratory with the giant hole The Mother created is overflowing with Formless, dropping out of it like a waterfall. Ea's power source is still high up there, intact. The Mother is thrown back into that hell and she dives into it, head first. Like maggots on their prey, like ants on a piece of flesh, the Formless feast on her body attempting to destroy it completely and not leave a trace of her.

EXT. TEUFELSBERG FOREST - NIGHT

Adam runs to the spy tower. Eve is shooting Formless as she hangs from Adam's back. He climbs up the stairs. The tip of the rocket, where the cabin is, awaits. As they reach the platform, the cabin automatically opens. He puts Eve inside.

ADAM

(no sound)

I love you.

Eve shakes her head. He touches the glass cover of her helmet, as if trying to touch her face.

EVE

(no sound)

Stay! Come with me!

ADAM

(no sound)

That is not the prophecy.

EVE

(no sound)

Fuck the prophecy.

ADAM

(no sound)

We will meet again.

EVE

(no sound)

Nooooooooo!!!!!!!!!!!!

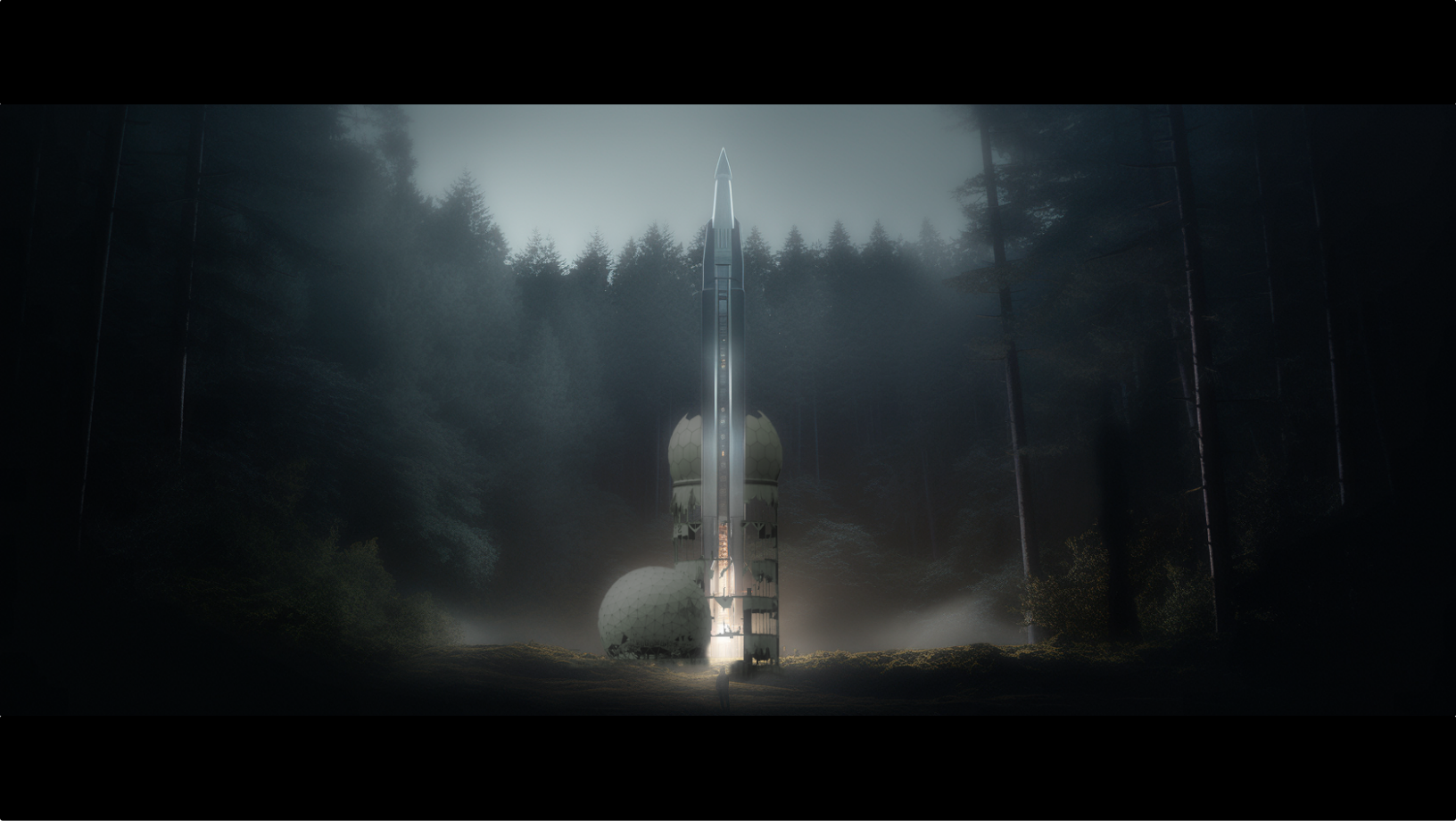
ADAM

(no sound)

See you on the other side.

He grabs her hand with which she is holding his hazmat suit and not letting him go. He manages to break free and then he pushes her inside. He makes the "I LOVE YOU" sign with his hands using American Sign Language and then closes the door, locking it from the outside. Eve comes back pouncing on the wall, but it's too late. The automatic pilot has turned on and the rocket has come to life. All the control boards light up and the message "WELCOME EVE" displays on the monitor. The rest of the rocket emerges from the underground. Eve is high up now looking down at Adam who engages in one last stand against the

Formless, raining down bullets in every direction as the giant mass of death surrounds him.



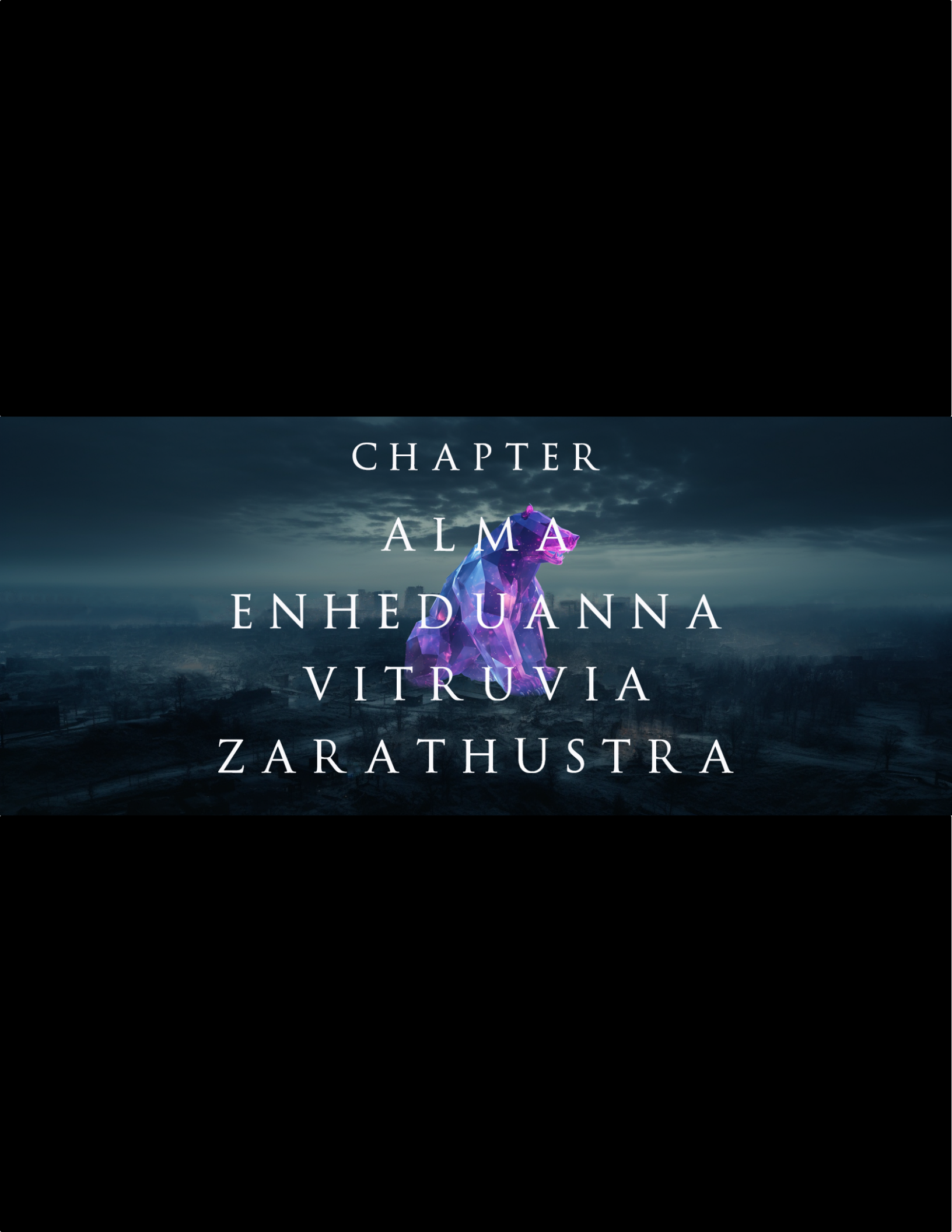
INT. ENLIL'S LABORATORY - NIGHT

The Mother is being ravaged. She closes her eyes and invokes one last breath of power. We go inside of her, to her pineal gland. It lights up. A ray of light emerges from it to the rest of her body, like she's a Super Saiyan in Dragon Ball Z. This incredible energy blows away the Formless. No forearms, only her thighs left, but still, she pushes herself from the ground, straight into Ea's source. The interstellar lightning reaches the tower. The Mother enters Ea. It's like she had it perfectly calculated so the three would coincide. Once hit by the lightning inside Ea, we see what remains of her body and her starlight dress disappear, and only her spinal cord of black monolith remain. As the super-powerful lightning hits the tower, it obliterates the city.

EXT. TEMPELHOFFER FELD - NIGHT

The glass skyscraper of the purple bear that Alma had built magically lights up.

TITLE CARD: CHAPTER X ALMA ENHEDUANNA VITRUVIA ZARATHUSTRA (Die Überfrau)



CHAPTER
ALMA
ENHEDUANNA
VITRUVIA
ZARATHUSTRA

EXT. TEUFELSBERG FOREST - NIGHT

Eve is in the rocket already high up as she sees the glass skyscraper light up in its characteristic purple color. Adam down below is still shooting all the Formless. As he does so, he looks up and sees the majestic purple bear skyscraper too. The Formless consume him.

EXT. CITY OF BERLIN - NIGHT

The entire city succumbs to the electromagnetic force of the interstellar holy lightning. The Second Great Surge, as was predicted, has finally come, and with it, the remnants of an already destroyed city, are once again obliterated.

EXT. TEMPELHOFFER FELD - NIGHT

The electromagnetic pulse destroys the skyscraper of the purple bear.

EXT. TEUFELSBERG FOREST - NIGHT

We see, under a mountain of dead Formless, a smiling Adam.

INT. CABIN OF ROCKET - NIGHT

Eve sees all this and is left crying inconsolably as Adam is dead, her mother is dead, and the proof of the memory of her dead daughter's existence is revealed also in that moment through the glimpse of the now destroyed bear skyscraper. Her entire life is over and she's now going somewhere unknown.



EXT. EARTH'S STRATOSPHERE - NIGHT

We have reached the 3:30 minute mark of the song "HUMAN" by RONE. This song dictates the entire ending of the film. Now that the song is in this calm moment, it is also the moment when the rocket Eve is in is suspended in space and it starts to turn. The bottom of the rocket, where the propulsion jets are goes down, and the cabin containing Eve, is at the top. Now that the rocket is in vertical position, it begins its descent. It's a reusable rocket so now it's just blowing this air through tiny hole that spaceships use to stabilize and direct themselves.

As it continues to fall, it starts to gain a lot of speed.

EXT. PARADISIAC BEACH - DAY

A beautiful beach with lots of green. Crystal water, coves, mountains full of trees.

INT. MAJESTIC CAVE - DAY

The cave is all made of the holy black monolith. We see humans dressed in black, purple, and white. But the clothing they wear is like what indigenous people would wear in the Amazon. Some of these people are standing in front of what looks like shards of glass protruding from the walls of the black cave. These people are moving their arms like a conductor of an orchestra. With each hand movement, it's like a flash of electricity is thrown from their fingers, and these flashes hit the glass.

Other humans are chanting the exact same chants we hear in the song. Now it's that these people are the ones making the music we are hearing by magical means.

We follow some children that exit the cave chanting.

EXT. PARADISIAC BEACH - DAY

The children that run out chanting join hundreds of others who are already chanting as they walk across the calm water of multiple bays and coves. The water is shallow and people are standing and chanting as they look up at the sky. Farther into the water, we see a landing pad that looks like a small ziggurat made of the black monolith.

EXT. EARTH LOWER ATMOSPHERE - DAY

The rocket carrying Eve continues its audacious descent. It's gone from night to day. Finally, the propulsion jets light on and the rocket begins to slow down.

EXT. PARADISIAC BEACH - DAY

The people are all out there to receive the "promised one". They continue their chanting as they finally see the rocket descending. Like SpaceX's reusable rockets, it perfectly sits on the black rock landing pad as these three legs emerge from its sides to place it dead center. Next, the landing pad descends into the water, and with it, the rocket, making it so that when one of the locals climbs the stairs and opens the cabin, Eve emerges and can easily walk down the stairs.



As she emerges, another person takes off her helmet. For the first time in millennia, Eve can breathe open air. After taking another step, she remembers her left foot is broken. Another person, a child, comes over and grabs her ankle, miraculously healing it in an instant.

The chanting continues as Eve walks through the water. She has reached the lost city, the promised land, the only place on Earth where the Apocalypse never came.

EXT. BLACK ZIGGURAT/PYRAMID - DUSK

We are on an extreme close-up of the walls of the pyramid and we are seeing the events that just happened all carved into the rock. The meeting with The Mother, the destruction of the tower, the interstellar lightning, the death of Adam, everything is there. Somehow, whoever these people are, they had all the events that just happened and more

already carved into these walls. As we travel to the left and continue to see the events, we reach the carving of Eve landing there, and next we see moss covering the rock. What this means is that this is a prophetic pyramid and that the story it tells starts at the tip of the pyramid and goes down with hieroglyphs telling a story in a literal downward spiral, level by level. But they can't clear the prophecy until the date of it. So as we zoom out, we see that this pyramid is still mostly covered in moss and only the top part of it is visible. It's as if the pyramid came out of the ground, grew out of it, and it already had these engravings on its sides.

Once we see this, the camera turns and we see the local people walking up to the top of the pyramid with Eve in the middle. They reach the top. She is not wearing any clothes. They wrap her head in a purple shroud and she is the only one to walk all the way up to the tip of the pyramid. She lays down in fetal position. Lightning is striking all around in sync with the unique sounds of the song that start at the 6:00 mark. The lightning is like a physical manifestation of this sound of the song. At the 6:19 mark, the sound becomes very intense and it's here when the lightning strikes Eve. Once that lightning disappears, so does she.

The song begins to end and with it the film. The final shot is a travel out of the pyramid with the locals still standing as Eve has finally ascended.

TITLE CARD: "Eve's ascension took place on the last day of the fish and set the firmament in motion once again. It marked the beginning of the Age of Eve, the Age of the Water Bearer, when the fish goes back to the sea. The new era that she brought forth spread the balanced beauty of the lost city and its people, the *Children of Enlil*, a new species of an evolved humanity called *Homo Trascendentalis*, to the rest of the world. Through the spread of *mesótēs-aesthetica*, humanity reached a new collective consciousness and the world was finally the paradise we all dreamed."

- excerpt from *The Book*

of the Descendants of Alma

As we continue the travel out, the shot becomes a bird's eye of this "lost paradise", and it's revealed as the northern coast of Colombia, in the north of South America, where there is a place actually called "The Lost City".

The farther we go, the more we see that this is the only place with breathable, clean air, while the rest of the planet remains in toxic darkness. With this shot, we...

FADE TO BLACK

THE END

