



ON THE PRECIPICE OF MYRH (TALES OF THE INCANDESCENT ILLUMINATION
NUMBER FIFTEEN)

Written by

Johnny Brocco

Imagine for me if you would, my dear audience, a bad-ass anime
version of someone like Moses leading his people through the
desert, but its animated, shot, and cut a lot like the episode
"Everything Is Wonderful" was. Now you're on THE PRECIPICE OF
MYRH, my dear audience.

BRIGHT LIGHT FADES SCENE IN PER USUAL:

EXT. THE DESERT - DAY/NIGHT

THE SUN AND MOON IN THE SKY ARE CYCLING THROUGH VERY FAST, BUT THE TRAIL OF PEOPLE WALKING WE SEE FAR BELOW THE HORIZON IN THE DESERT THROUGH MASSIVE LUMINESCENT HEAPS OF SAND ARE MOVING AT A NORMAL, EXPECTED SPEED. THE SAND ITSELF OF THE DESERT SEEMS TO HAVE A COLORFUL ALMOST RAINBOW SHINE TO IT, ADDING TO THE OTHERWORLDLY TRIPPY VIBE,

BROAD SHOT UP CLOSER OF THE GROUP OF HOODED TRAVELERS, WE SEE THE SUN AND MOON HIGH OVERHEAD IN THE SKY CONTINUE TO FLUCTUATE AT THEIR RAPID STEADY RATE THROUGH THE ENTIRETY OF THE SCENE, PRODUCING A STROBE LIKE FEEL TO IT ALL AS

THE GROUP MARCHES ON THROUGH THE DESERT, KEMETIC EGYPTIAN SOUNDTRACK, "AKA-DUA" IS PLAYING, EERIE, A TRACK OF IT WITH FULL ORCHESTRA, and

SOME SHOTS OF THE LUMINESCENT SAND MOUNDS IN THE STROBING SUN AND MOONLIGHT.

And THE GROUP MARCHES ON as

MOSES (V.O.) (CONT'D)

On the Precipice, we walked, all of us, not sure what was to come for us.

MOSES (V.O.) (CONT'D)

I don't know how long it was that we walked.

MOSES (V.O.) (CONT'D)

I don't know ... where it was that we walked from ... either, but we walked.

NOW RIGHT IN WITH THE GROUP AS THEY WALK, WE MEET MOSES, HES NOT AT THE FRONT THOUGH, and THE PEOPLE all seem to be moving in more of a chaotic herd than a uniform group with any specific leader, though MOSES would be the leader if any shit broke out, hes the most muscular and toned looking of the bunch, total action hero body type, gruff, manly beard, while the rest of them all look emaciated, elderly, young, sick, and combinations of those attributes as well as other less physically vigor body types and health situations.

MOSES (V.O.)
 One thing is for certain, this land
 is not our own, wherever and
 whatever it is ...

MOSES (V.O.)
 ... it is not our own.

MOSES lets his hood fall back as he looks up at the sky and we see that hes bald and has a tattoo of a TRIANGLE WITH A HALO WRAPPED AROUND IT ON HIS HEAD, and we also see he has a bunch of earrings throughout his whole ear, both of them.

THE GROUP, CONTINUING ON THROUGH THE DESERT,
 and

MOSES (V.O.)
 The way that our bodies and minds
 feel here, the way that our five
 senses react to the environment
 around us ...

All of the people have confused, dazed looks about them, their mouths hang open and their eyes dart around as they walk, they stumble their footing occasionally in the sand.

MOSES (V.O.) (CONT'D)
 ... its not how it is meant to be.

Some of them collapse and just lay there in the sand as the others pass by them.

MOSES (V.O.) (CONT'D)
 We can feel it in our bones and in
 our eyes ...

Some are scene choking and gagging on their own dry throats and sand inhaled from whipping winds.

MOSES (V.O.) (CONT'D)
 In our ears ...

MOSES, looking around though at them all and himself seeming fully healthy, strong, upright, not hunched over, not staggering or losing his footing or choking or even seeming very tired, just ... venturing onward ... puzzled ... curious concern ... vigil fear and weariness.

MOSES (V.O.) (CONT'D)
 ... in our noses and coating our
 throats.

MOSES (V.O.) (CONT'D)
All the way down ...

MOSES, watching a man lay in the sand dying,
the man's eyes closing as he gasps a final sandy breath,

MOSES (V.O.) (CONT'D)
... into our stomachs.

MOSES, bitter, contemplative scowl, and then

WE WATCH THE GROUP CONTINUE ONWARD FOR A BRIEF BIT, AS THEY
WERE THROUGH THIS STRANGE DESERT, SUN AND MOON STILL
ALTERNATING SICKENINGLY FAST ABOVE, BEHEMOTHIC MOUNDS OF
COLORFUL, SPARKLY SAND ALL AROUND.

MOSES (V.O.)
Why are we here? How long have we
been here? Where have we come from,
and where is it that we are we
going?

AND THE GROUP CONTINUING ON, AND ON

AND ON, and

MOSES (V.O.)
(more vulnerability than
the other lines)
Who ... are we?

and on,

and on,

MOSES (V.O.)
But it matters not. We continue
onward, knowing that onward is the
only way to ...

MOSES (V.O.) (CONT'D)
... somewhere ... to ...

WE COME TO A GIANT, OLD NORWEGIAN LOOKING WINDMILL, and

MOSES (V.O.) (CONT'D)
... something.

ON THE WINDMILL AS IT SLOWLY TURNS IN THE LIGHT BREEZE OF
COLORFUL SAND SPECKLES BLOWING BY IN THE SKY OVERHEAD

ON THE GROUP, ALL STANDING AND MARVELING IN AWE UP AT THE
GIANT STRUCTURE,

CLOSE UP ON MOSES, also marveling up at the windmill, and
standing with everyone else there in front of it facing up
at it.

THE GROUP AGAIN, all looking up in absolute jaw slacking eye
widening awe at the windmill.

MOSES raising a hand slowly, pointing a finger up at the
windmill, and

MOSES
It spins ... like a wheel ...
bending the light ...

SHOW THE WINDMILL, then

MOSES (CONT'D)
(lowering his hand and
mumbling to himself)
... like ... a ... a wheel.

CLOSE ON THE WINDMILL AGAIN, SPINNING, SPINNING, SPINNING,

CLOSE ON MOSES AGAIN, mouth still hanging open and hes
looking up at the windmill still, and then

THE ENTIRE GROUP CLOSES THEIR EYES,

THEY ALL KNEEL DOWN AT THE SAME TIME, MOSES DOES NOT,

HE CONTINUES TO STAND THERE JUST STARING UP AT THE WINDMILL,
AND THEN WE HEAR EVERYONE IN THE GROUP BEGIN TO CHANT ALONG
TO THE SOUNDTRACK "AKA DUA"

AND NOW WE WATCH THEM DO THIS, TRUCK PAN AROUND SLOW,

AND SOME OTHER SHOTS OF THEM, ALL KNEELING AND CHANTING
ALONG TO "AKA DUA" WITH THEIR EYES CLOSED

MOSES, stepping toward the WINDMILL now, and still staring
up at it as the GROUP CONTINUES TO ALL CHANT,

BROADSHOT BEHIND THE GROUP AS MOSES MAKES HIS WAY TOWARD THE WINDMILL.

CLOSE ON MOSES again now, as he continues on forward toward the windmill, curious brow and looking up with his mouth hanging open the whole time, and taking very slow steps.

CLOSE UPS AROUND THE GROUP CHANTING AGAIN NOW,
and then

MOSES, right at the dilapidated looking little set of doors at the base of the structure, hes about to go inside, it looks dark and abandoned, and,

MOSES looks up and we WORMS EYE VIEW THE WINDMILL BLADES TURNING ABOVE US and then

MOSES STEPS INSIDE THE STRUCTURE, AND WE PAN UP TO FACING THE WINDMILL SPINNING AND WE HEAR THE GROUP CHANTING ALONG TO "AKA DUA" FOR ANOTHER MOMENT,

SHOW THE GROUP ONE MORE TIME, CHANTING,
and then

INT. THE WINDMILL - LIKE BEING IN ANOTHER WORLD

MOSES steps inside and the place is nothing like its exterior, everything in here is clearly functioning and high tech, like it were the inside of an alien space ship but in the same shape you would have figured the building to be laid out in based on its structure from outside, and

MOSES' already furrowed brow furrows even harsher as he looks around almost hopelessly overwhelmed at all the FLASHING LIGHTS and FLICKERING COMPUTER MONITORS, GLOWING TOUCH SCREEN KEYBOARDS, and ADVANCED ALIEN SEEMING STRUCTURAL COMPONENTS,

WE PAN AROUND THE ROOM, scanning it with MOSES, who's looking like hes growing visibly nervous, breathing fast and heavy all of a sudden and sweating profusely in here, his heart beat is audible, and

We come to focusing on AN ALTER ON ONE SIDE OF THE ROOM THAT SEEMS TO RESEMBLE THE DESIGN OF ANCIENT DRUIDIC BLOOD SACRIFICE ALTERS BUT A HIGH TECH CYBERNETIC VERSION OF ONE, WITH LIGHTS FLICKERING AND WIRES CONNECTING IT TO OTHER ENTANGLEMENTS OF WIRES THROUGH THE ROOM,

MOSES walks over and comes to standing at THE ALTER,

MOSES, at THE ALTER, looking down at it and his eyes bulge down at it as he slowly raises an OPEN PALM over it.

OVER MOSES' SHOULDER LOOKING DOWN WITH HIM AT THE ALTER AS THE WAVE OF HIS PALM SEEMS TO CAUSE THE ALTER TO REACT AND TO GENERATE A GLOWING TEAL COLORED SPHERE!

MOSES in shock, mouth and eyes hang open as he looks down at THE SPHERE, and his jaw stammers as if hes wants to say something, but hes caught somewhere between paralyzed and mesmerized.

THE SPHERE IS A TYPE OF THREE DIMENSIONAL TOUCH SCREEN INTERFACE DEVICE, WE COME TO SEEING AS MOSES TOUCHES IT AND IT REACTS BY DISPLAYING A 3D MODEL OF THE WINDMILL,

MOSES LOOKING DOWN AT THE IMAGE, and

CLOSE UP ON THE SPHERE AGAIN, AND WE WATCH THE MODEL OF THE WINDMILL AS IT SPINS AND THEN

EXT. THE WINDMILL - SAME TIME

ALL THE PEOPLE OF THE GROUP ARE CONTINUING TO CHANT TO THE "AKA DUA" SOUNDTRACK and kneeling with their eyes closed, and then

WORMS EYE VIEW AT THE WINDMILL FROM RIGHT UNDER IT,

INT. THE WINDMILL - SAME TIME

MOSES, still stammering and standing over THE ALTER AND THE SPHERE, still sweaty

hes touching the SPHERE and

CLOSE UP ON THE SPHERE, AND THE IMAGE OF THE WINDMILL BEGINS TO SPEED UP AS MOSES' HAND SCROLLS AT THE SCREEN, TURNING THE BLADES LIKE THEY WERE SIMPLY A SMALL DIAL BEFORE HIM!

MOSES' eyes widen as he watches the MODEL SPEED UP at the behest of HIS HAND SCROLLING AT THE SPHERE,

EXT. THE WINDMILL - SAME TIME

NOW BROAD SHOT FROM BEHIND THE GROUP AND THE WINDMILL STRUCTURE BEYOND THEM WITH THEM FACING IT AND THE WINDMILL BEGINS TO SPEED UP JUST LIKE THE MODEL HAD!

AND IT CAUSES THE SUN AND MOON TO SPEED UP THEIR CYCLE AS WELL AND THUS THE STROBING EFFECT OF THE NIGHT AND DAY ALSO SPEED UP ACCORDINGLY, AND

PANNING ACROSS THE GROUP, THEIR EYES ALL STILL CLOSED AND THEM ALL KNEELING AND CHANTING STILL ALONG TO "AKA DUA" SOUNDTRACK.

INT. THE WINDMILL - SAME TIME

MOSES pulls away suddenly from THE SPHERE AND ALTER!

He staggers backwards a few paces and bumps into a large computer monitor and the flashing staticy lights blaring on it startle him when he turns to face it,

so MOSES staggers backwards now in the opposite direction and back toward THE ALTER AND SPHERE as we see behind him with him still facing us THE SPHERE FLICKERS AND VANISHES!

FOREGROUND THE ALTER, MIDDLE GROUND MOSES TURNING TO LOOK AT US, AND BEHIND HIM ARE THE FLASHING LIGHTS OF THE MONITORS.

HARD CUT TO:

EXT. THE WINDMILL - THE NIGHT AND DAY CYCLE HAS RETURNED TO NORMAL, OR, ITS OWN VERSION OF NORMAL ANYWAY, ITS BACK TO THE PACE IT WAS AT IS THE POINT

WORMS EYE VIEW THE WINDMILL BLADES RIGHT ABOVE US, AND MOSES STEPS OUT THIS TIME FROM INSIDE THE BUILDING TO ENTERING THE SHOT SO WE'RE LOOKING UP AT HIS TORSOE AND FACE AT A LOW ANGLE HERE AS WE WATCH HIS EYES AND HEAD SCAN ACROSS

THE FOLLOWERS, who have all stopped chanting and are suddenly all standing and facing us, but their eyes are still all closed!

MOSES, standing under the SLOWLY ROTATING WINDMILL BLADES and staring at his people, confusion and sweat stricken across every inch of his chiseled face.

CLOSE UP ON THE TOP OF THE WINDMILL FOR A MOMENT, WATCH A BLADE OR TWO PASS BY SLOWLY, AND THEN

MOSES taking a few steps away from the WINDMILL, and

THE PEOPLE, JUST STANDING THERE FACING IN HIS DIRECTING WITH THEIR EYES ALL SHUT,

SLOWLY RISING HIGH BROAD SHOT MOSES, walking toward THE PEOPLE, coming away from THE WINDMILL, and then once we're all the way up at a nice BIRDS EYE VIEW of MOSES ENTERING THE GROUP OF PEOPLE, we

GO BACK UP CLOSE WITH MOSES, as his steps slow to a halt, and then

MOSES stands there amidst the crowd of PEOPLE and he looks around at them.

He looks stoic, ever vigilant, on guard, but also tired now, almost irritated in his level of scowl, and then

MOSES puts his hood back on and

he starts walking again,

BACK AT THE BIRDS EYE VIEW SHOT, AND WE WATCH MOSES MAKING HIS WAY THROUGH THE CROWD, and then

UP AT WINDMILL, INSIDE THE DOORWAY AND WE SEE THE BOTTOMS OF THE BLADES AS THEY GO BY AND WE'RE FACING OUT AT THE CROWD OF PEOPLE AS MOSES WALKS THROUGH THEM AND WE NOTICE THE ONES WHO ARE CLOSEST TO US ARE STARTING TO TURN NOW TO FACE THE DIRECTION MOSES IS GOING, AND THEN THEY START TO WALK IN THAT DIRECTION, FOLLOWING HIM, AND THEN MORE AND MORE DO THIS,

THE BIRDS EYE VIEW SHOT AGAIN, AND WE WATCH AS MOSES EXITS THE OPPOSITE SIDE OF THE CROWD AND THE WHOLE GROUP HAS ALL TURNED TO FOLLOW HIM

ALL OF THEM WITH THEIR EYES STILL CLOSED,

ALL FOLLOWING LIKE SLEEP WALKING ZOMBIES BEHIND

MOSES, as he continues onward,

through the desert.

CLOSE UP AT THE TOP OF THE WINDMILL AGAIN, BUT THIS TIME WE'RE BEHIND THE BLADES AS THEY GO BY, SO WE'RE FACING OUT AT THE CROWD DOWN BELOW US FROM WAY UP HERE AND THEIR LEADER, MOSES, AS THEY MAKE THEIR WAY AWAY FROM US, HEADING OFF TOWARD THE HORIZON OF SPARKLY SANDY HILLS, EVER STROBING SKY, AND ENDLESS DUNES.

MOSES (V.O.)
Spinning ... spinning ...

EXT. THE DESERT - DAY/NIGHT

MOSES (V.O.) (CONT'D)
... like us ... walking ...

MOSES, still walking, leading

MOSES (V.O.) (CONT'D)
... and walking.

THE GROUP, all still with their eyes closed, not chanting, and the SOUNDTRACK FINALLY FADES OUT, as we watch THE GROUP, following

IN A HUGE CROWD behind MOSES,

Blind. MOSES (V.O.) (CONT'D)

WORMS EYE VIEW THEM ALL WALKING OVER US, STEPPING RIGHT ON US AND WALKING BY,

continuing on through the desert,

and then

CLOSE ON MOSES AS HE RAISES HIS HEAD AND BROW TO LOOKING UP AT, AND HE AND THE CROWD COME TO AN ABRUPT STOP IN FRONT OF,

A MONOLITHIC SIZED GOLDEN FOUNTAIN, A BASIN SURROUNDING IT, BUT ITS NOT WATER COMING OUT OF IT, ITS TRANSLUCENT CRYSTAL SHARDS, ALL PRODUCING A GLASS CHIMING RUSHING VARIATION OF THE SOUND OF RUNNING WATER, ITS A LITERAL FOUNTAIN OF SHARDS OF TRANLUCENT GLASS WITH THE GLASS SHARDS ACTING AS WATER!

AND IN THE CENTER OF THE BASIN AROUND THE FOUNTAIN, FACING MOSES AND THE PEOPLE SITS A HUGE GOLDEN EGG THAT THE GLASS SHARDS HAVE THEIR POURING FOCUSED UPON,

THE GLASS BITS ALL CASCADE DOWN THE SIDES OF THE EGG IN A
CHARMING SPARKLE OF SMOOTH CRACKLY SOUND,

SO CHARMING, THE GROUP OF FOLLOWERS BEHIND MOSES BEGINS TO
ONE BY ONE, TWO BY TWO, MORE BY MORE, ALL START WALKING
TOWARD THE FOUNTAIN BASIN,

right past MOSES, who remains standing there just staring in
awe and weariness at the egg and fountain,

THE PEOPLE, eyes all still closed and walking like tranced
out zombies, ALL GO TO CLIMB INTO THE BASIN,

and into THE GLASS. Smiling now most of them,

and now MOSES starts to look around at the people as they
pass him, and then he turns again to face

THE BASIN, AND ALL THE PEOPLE FROLICKING IN IT AS IF
SWIMMING AROUND THE EGG IN THE GLASS AS THEY ARE SPRAYED AND
SLICED WITH BITS OF SHRAPNEL,

SMILES ON THEIR FACES ALL THE WHILE,

SPLASHING AND SWIMMING AROUND WITH THEIR EYES CLOSED, MOUTHS
OPEN IN SMILES, GLASS BITS, GOING ALL OVER THEM,

AND THEIR BLOOD IS STAINING THE GLASS AROUND THEM CAUSING A
GROWING PINKISH GLOW TO BEGIN TO EMIT.

But they do not seem to have any idea that they are not
actually in water as they are behaving themselves to be, and
MOSES stares at them only another moment,

and then he starts to take a few steps toward the EGG.

MOSES, stepping up to the edge of the basin, and then

a moment to stare up at the egg and fountain with him, and
then

MOSES steps into the fountain, his legs enter the glass and
it seems to all move around him, and

hes not focused on that, hes just staring at the egg, and
his muscles seem to be tensing up,

MOSES is seething,

AND CLENCHING HIS FISTS NOW,

STARING AT

THE EGG,

and looking around at

ALL THE PEOPLE

MOSES' FISTS, TREMBLING HES CLENCHING THEM SO HARD,

AND HES SEETHING WITH A HEAVY, DEEP INHALE AND EXHALE TO HIS MASSIVE CHEST, staring, just staring at

THE EGG, as the PEOPLE all dance around it in THE SPARKLY GLASS SHRAPNEL, and then

MOSES, WHOLE BODY TREMBLING WITH RAGE, GRITS HIS TEETH THROUGH ONE LAST FINAL HEAVY BREATH AS HE LEANS FORWARD, LIKE HES READY TO POUNCE, and then

ON MOSES, SLOW ZOOM IN ON HIM LEANING IN SEETHING AT US AND THEN, ONCE WE'RE RIGHT UP IN FRONT OF HIM, HE LETS OUT A LOUD, VIOLENTLY GUTTURAL BATTLE CRY, NO, ITS MORE LIKE A VENGEFUL WAR CRY, NO, A WAR SCREAM, A ROAR!!! CAMERA SHAKES!

HIS WAR SCREAM CONTINUES O.S. AND WE'RE CLOSE UP ON THE EGG AND THE SOUND OF THE SCREAM CAUSES IT TO VIBRATE, AS WELL AS ALL THE GLASS AROUND!

AND THE PEOPLE ALL START TURNING INTO GLASS, AND THE WHOLE FOUNTAIN STARTS SOLIDIFYING, AND THEN

CLOSE UP ON THE EGG, AND WE WATCH AS A CRACK SPLINTERS THROUGH IT!

MOSES FINISHES LETTING OUT HIS LOUD LONG LOW WAR CRY, AND THEN, STILL LEANING FORWARD FISTS CLENCHED and his ROAR STILL ECHOING FADING OUT

CLOSE UP ON MOSES, TAKING A FEW DEEP BREATHS, THEN,

CLOSE UP ON THE EGG AGAIN, ON THE CRACK, AND IT CRACKS A LITTLE MORE!

PROFILE SHOT, MOSES still leaning forward with his fists clenched ready to strike, seething between catching his breath, and then IN A FLASH WITH THE SOUND OF A SONIC BOOM, MOSES DARTS FORWARD EXITING FRAME LEAVING HIS COAT LEFT STILL FLUTTERING BY ITSELF WHERE MOSES ONCE WAS AND A SPLASH OF BROKEN GLASS DEBRIS BLOWING UP ALL AROUND IT

WIDE PROFILE SHOT THE EGG AND MOSES' SONIC BOOM SOUND POPS ONE MORE TIME AS WE SEE HIM SUDDENLY BOOM TO APPEARING RAGING IN FRONT OF THE EGG, AND HES SCREAMING AGAIN THROUGH GRITTED TEETH AS HE RAPID PUNCHES THE EGG!

MOSES, RAPID ANIME STYLE PUNCHING AT US AND SCREAMING!

MOSES, IN FRONT OF THE EGG, CONTINUING ANIME STYLE RAPID SUCCESSION OF PUNCHES AS HE WAR SCREAMS, AND THEN

BOOM! THE EGG SHATTERS!

ALL THE GLASS SHATTERS!

THE ENTIRE FOUNTAIN SHATTERS AROUND

MOSES, WHO IS STILL WAR SCREAMING AND RAPID PUNCHING THROUGH SPARKLY DUST AND DEBRIS NOW, AND A BRIGHT FLASH OF COLORFUL LIGHTS ENVELOPES THE SCREEN AND THEN

DISSOLVE TO TIE-DYE:

EXT. A GRASSY MASS OF LAND - SUSPENDED IN TIE-DYE SPACE

There are MOSQUES, SYNAGOGUES, MUSLIM TEMPLES, RUSSIAN ARCHITECTURE ONION SHAPED BUILDINGS, as well as VICTORIAN GOTHIC CATHEDRALS, NATIVE AMERICAN WIGWAMS AND LONGHOUSES, MODERN BRUTALISM STRUCTURES LIKE A FEW DIFFERENT YET SIMILAR OFFICE BUILDINGS, point is there's a lot of different random forms of architecture all randomly scattered throughout this LARGE FIELD OF TALL GREEN GRASS, and

MOSES is sitting cross-legged, meditating it would seem, in the middle of the TALL GREEN GRASS, we'd say in a clearing but the BUILDINGS are all scattered so randomly and vastly apart that the whole enormous area is a clearing.

EXTREME CLOSE UP ON MOSES, his eyes are closed, hes breathing peacefully now, and then we watch his eyelids start to flutter open.

MOSES looks around, his peaceful look changes to that of stoic calmness, blank, almost robotic monotone expression as he scans the area.

BIRDS EYE VIEW MOSES AS HE GETS UP,
MOSES, standing there, looking around at

ALL THE VARIOUS ARCHITECTURE.

BACK ON MOSES, hes still standing sort of half spinning in random directions to gaze at various structures,

A LOW RUMBLE IS HEARD NOW, and THE STRUCTURES BEGIN TO SHAKE!

MOSES retains his stoic, calm, robotic monotone demeanor, as

THE ENTIRE LANDMASS BEGINS TO SHAKE RIGHT BENEATH HIS FEET!

MOSES looks up, we do too, as METEORS BEGIN TO RAIN DOWN FROM THE TIE-DYE SKY ABOVE!

METEORS, CRASHING ALL AROUND,

HITTING STRUCTURES DESTROYING THEM AND

CATCHING OTHERS ON FIRE,

AND CATCHING A LOT OF THE GRASS AROUND ON FIRE TOO!

But none of the METEORS land anywhere near MOSES, and then, just as the entire place seems to be engulfed in fire, we start to hear THE SOUND OF RAGING RUSHING WATER, GROWING CLOSER AND CLOSER, and then

ARIEL SHOT OF MOSES, STANDING CALMLY AS A TSUNAMI POURS DOWN ACROSS THE LAND, BUT IT SPLITS IN TWO PATHS, TRAVELING ONLY AROUND THE STOIC MOSES, AS HE JUST STANDS THERE, WATCHING THE WATER AS IT SWEEPS AWAY ALL OF THE FIRE AND ALL OF THE STRUCTURES AND ALL OF THE DEBRIS,

and then

THE RAPID FLOOD OF WATER SLOWS DOWN TO

TWO GENTLE STREAMS FLOWING THROUGH THE LAND, AND THEN,

MOSES, STANDING IN THE GRASS BETWEEN TWO STREAMS OF WATER,

SHOW THE WATER OF ONE OF THE STREAMS UP CLOSE,

AND THEN FROM A DIFFERENT ANGLE OF A SIMILAR BUT JUXTAPOSING SHOT THE WATER OF THE OTHER STREAM, AND THEN

LONG SHOT MOSES, FROM THE OTHER SIDE OF ONE OF THE STREAMS,

AND NOW LONG SHOT MOSES FROM THE OTHER SIDE OF THE OTHER ONE OF THE STREAMS, AND THEN

WORMS EYE VIEW ON MOSES, and we SLOW PAN NOW TO ONE SIDE OF HIM and we see behind him COME INTO FOCUS, A TALL GLOWING TREE IN THE SHAPE OF THE TREE OF LIFE,

NOW OVER HIS SHOULD BEHIND HIM, WE SEE THAT HES STARING OFF AT ANOTHER GLOWING TREE AND THIS ONE IS FULL OF APPLES AND SNAKES SLITHERING ALL AROUND ALL THE BRANCHES AND THE APPLES

CLOSE UPS ON THE APPLE TREE BECAUSE WHAT A COOL LOOKING THING, WE SEE THIS FREAKY SHIT FOR A GOOD COUPLE OF SHOTS, THE SNAKES SLITHERING AROUND THE APPLES AND THE BRANCHES AND STUFF, ENJOY, THIS SHIT IS FUCKIN' CRAZY. AND THEN

ON MOSES AGAIN NOW, hes still looking toward the Apple Tree but then he turns around and we look with him again at

THE TREE OF LIFE. SEVEN GLOWING ORBS ALL AROUND IT ARRANGED IN THE FORMATION OF THE SEFIROT, AND ITS THIRTY TWO INTERWOVEN PATHS OF BRANCHES BETWEEN THEM ALL PULSING TRANSLUSCENT LIGHT THROUGH THEIR BARK, AND ALL THE LEAVES ON THE TREE GLOW IN MULTICOLORED EVER SHIFTING LUMINESSENCE!

MOSES, walking up toward THE TREE OF LIFE, his stoic look is gone now we can see suddenly, replaced with a furrowed brow of perplexed curiosity and his mouth stammers half open at

THE TREE OF LIFE, as MOSES comes to standing, looking up at it,

CLOSE UP A FEW OF THE GLOWING SEVEN ORBS,

AND THEN,

LONG BROAD SHOT FROM BEHIND MOSES OF HIM STANDING THERE LOOKING UP AT THE WHOLE TREE HEAD-ON, SO WE ADMIRE ITS FORMATION AND GLOW AND WE HAVE THE TWO STREAMS RUNNING BY ON EITHER SIDE, FRAMING THE SHOT. WE STAY HERE ON THIS SHOT FOR A MOMENT, AND THEN

CLOSER UP WITH MOSES, LOOKING UP AT THE TREE WITH HIM.

AND NOW WE'RE UP IN THE BRANCHES OF THE TREE, LOOKING DOWN AT MOSES, WHO'S LOOKING UP AT US,

NOW BACK DOWN WITH MOSES, AND HE SEEMS TO BE DEEP IN THOUGHT SUDDENLY, HIS EYES DART AROUND AND HE WETS HIS LIPS WITH HIS TONGUE BEFORE CLOSING HIS MOUTH IN A STERN SERIOUS CLASP OF HIS JAW AND TEETH,

and then

BACK TO THE LONG BROAD SHOT FROM FAR BEHIND MOSES WITH THE STREAMS FRAMING THE SHOT, AND WE SEE MOSES STEP CLOSER TOWARD THE TREE, AND A GLOW FROM IN FRONT OF HIM RADIATES OUT FROM THE TREE AS HE STEPS TOWARD IT AND THEN

BRIGHT LIGHT FADES SCENE OUT:

But it isn't over yet, my dear audience.

EXT. NEW YORK CITY - 2025

DRONE SHOTS OF THE TOPS OF TALL BUILDINGS,

AND WE FLY AROUND THE NEW YORK CITY SKYLINE A LITTLE BIT.

THIS CLASSICAL TYPE OF THING.

LIKE WE WERE INTRODUCING A NORMAL FILM THAT WAS SET IN A
NORMAL, FAMILIAR CITY.

and then, we start to FLY LOWER,

and

WE'RE GOING TOWARD A RESIDENTIAL BENCH BY THE WATER, WHERE
WE CAN SEE A MAN IS SITTING WEARING A FANCY DRESS SUIT AND
AN EXPENSIVE HAT,

UP CLOSE AT HIS FEET, we can see his shoes are shiny black
dress-wear, fancy, and expensive too, and we see him
throwing some bird-seed out as we start to PAN UP SLOWLY but
we don't go all the way to his face,

ON SOME DUCKS, EATING THE BIRD-SEED AS THE MAN TOSSES
ANOTHER FEW HANDFULS OF IT THEIR WAY,

and then

ON THE MAN, HIS HEAD IS LOWERED SO WE ONLY SEE HIS HAT BUT
THEN AS HE LEANS UP TO TOSS ANOTHER HANDFUL OF BIRD-SEED, HE
LOOKS DIRECTLY AT THE CAMERA AND SMILES AND HE LOOKS ALL
CLEAN SHAVEN AND HE SMILES AT THE CAMERA, LAUGHS A JOLLY
LAUGH AS HE TOSSES A HANDFUL OF BIRD-SEED RIGHT AT THE LENS
AND!

BIRD-SEED CUTS SCENE.

END.