

BXTALES

Written by

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FADE IN

EPISODE ONE

INT. STUDY - A CASTLE IN THE CLOUDS - NIGHT

The gloomy study is filled with shelves of books. The room is lit by candle light and computer screens. A RGB projector displays 'Silence of the Lambs' as several smart television screens capture news events from around the globe. An ancient looking man sits in a rolling, high-back, black leather chair. A servant brings in a canister containing a bright red liquid.

NARRATOR

Good evening. My name is Ulysses Ophiel. I am what one might call a production manager. I am almost 7,000 years old and have ruled this realm for the last 1,220 years. I have hope in these dire times. Excuse me while I answer this:

(answers phone call)

I understand. I won't forget. I will be sure to tell them.

(breathes impatiently)

I was told that may be narrator is a better term. Story guide, or may be group conscience?

As I was saying, my name is Ulysses and I have been granted the authority to rule. My friends call me 'Useless'. They say all I do is day dream. My family and relatives say the same. They call me sleepy head. That's better than old head. Kids these days. I say, there are practical people, there are dreamers, and there are folk in between the two.

(pours liquid into a bowl for cat.)

This is a tale about us all. It is a tale based on spiritual events. The names have been changed to protect the guilty because none of us are innocent. We all are to blame for the state of your present condition . . .

(MORE)

NARRATOR (CONT'D)

I have hope: The birds, the bees,
the flowers and the trees, the moon
up above, for all we see and seem
is but a story of love.

CUT TO:

INT. BEDROOM - DAY

A woman, ULA B., tosses and turns in a king size bed. She wakes rubbing her eyes and then smiles looking down at her mate. She is excited as she gently shakes her partner THEEDY.

ULA B.

Theedy! Wake up baby. I just had a
fantastic dream girl. I know how we
gonna do this now. Theedy! Listen!
We not doin' music any more.
Instead of rap, we gonna be makin'
movies from now on.

CUT TO:

EXT. CLIFF SIDE - EARLY MORNING

Mountainous terrain, panting pines, canyons of concrete and steel are the surrounding protectors of a place known as COPE CITY. The Perch is the highest point in the maze-like gullets of streets looking upon the remains of a modern city.

NARRATOR

A horse breathes and snorts
laboriously. The Time is the not-to-
distant future. . . .

GODFREY rides a black Arabian stallion. The horse attains an invigorating gallop.

GODFREY

Well, here we are again Council.
Let's start down the valley before
the Sun's too high. Nothing to
report this morning. Our work's
done for the night my desert
friend.

An airbus makes its way through the desert river valley below. The airbus carries humans; people contracted to mine a new shaft, or construct a new landing station, or simply to supplement the food supply; are aboard. Humans are forced to survive a different greed: an Orwellian global state of total control and compliance exist.

GODFREY (CONT'D)
Suffering humans?

CUT TO:

EXT. - SAME DAY - EARLY MORNING

GODFREY's horse neighs raising dust from the cavern floor. A crack in the cliff wall reveals an entrance to a staircase partially-covered by slabs of concrete debris. GODFREY and the horse stop suddenly. Nearby, protruding tree limbs are growing from the graffiti tagged cliff face.

GODFREY
Yes! I smell it too. It's a woman's
scent.

A snort from Council catches GODFREY's attention. The horse locates the intruder. A rustle from the bushes.

The shape of a woman, LYDIA, crouching in a dark corner of the concrete-cliff wall appears.

GODFREY (CONT'D)
(leery)
Come out! I know you're there.
Don't worry, you're safe.

A bubbling pool of clean, cool water. A stream runs throughout the cavernous city.

LYDIA
Who are you?

GODFREY
I'm not a Party member.

LYDIA
How do I know you're telling the
truth?

GODFREY
You don't. You have to take my word
I guess.

LYDIA
Again, who are you?

GODFREY
My name is Godfrey. I'm a Watcher.

LYDIA
I am called Lydia.

GODFREY
Let me introduce you. This is my
friend, Council.

LYDIA steps from the dark. GODFREY learns of this courageous
woman's escape from the airbus.

BEGIN FLASHBACK

LYDIA, the only female; allowed by a guard that would rather
screw her than eat her; strays a little further from her
captors.

LYDIA
(pulling down her pants)
I can't go with you steering at me
you dirty old bastard.

The guard turns his back, LYDIA rolls down a little hillside,
landing in an old wash, and proceeds to quickly crawl,
crouch, and run until she gets away.

PARTY GUARD #1
No way she survives out here.

PARTY GUARD #2

Yeah. She wasn't nobody anyhow. On the way back, we'll check and see if we find her body. But, what about the boy? We're suppose to bring them both in together.

The Party airbus takes off.

LYDIA, now alone, wanders around in the morning sun, among the sandy ruins of concrete cliffs.

END FLASHBACK

GODFREY

How many humans are on the airbus?

LYDIA

I'm not sure. I was in a separate compartment. But, I did see about three others. The Party patrol guards.

GODFREY

Where were they taking you?

LYDIA

I heard them mention something about a spaceport.

GODFREY

Yes! I know the place. It's deserted. It's on our land.

LYDIA

There was a young man I made friends with. His name is Jama.

GODFREY
(hurried)

It's time to go. I have to get back
and tell this news to my people.

CUT TO:

Jazz is playing on a turntable. A video game is running on a wide screen television. An urban city skyline looms through the sliding glass doors of a terrace.

INT. LIVING ROOM - NIGHT

ULA B. is on her cell phone talking to her agent: MARTY.

ULA B.
But it's alright when it's in
print?
(listens)
Yeah, yeah, yeah, I get it. I'm
working on it. I'll try to do
better.
(listens)
I know I don't have to fucking
curse every other mother-fucking
word when I talk. Yes, I can speak
more intelligently.
(listens)
I gave them what they wanted. The
first thirty pages, rewrite first
episode, no second season.
(listens)
So, where's my check? They haven't
even begun budgeting for the first
season, so why the fuss over the
second?

THEEDY, ULA B.'S partner, is yelling from a back room.

THEEDY
That's right baby. Get that money!
We got bills!

ULA B.

Fine. I've been hearing that for the last three days.

(listens)

Look! I got all these cats running around in my head. Past. Present. Future. Take the red pill. No! Take the blue pill. Me and my baby need a vacation.

(listens)

Marty, they said the check was in the mail. Said they was sending it express. I'm still waiting. No dinero, no escribir. Comprende mi amigo, si?

(listens)

When I get my money, I'll give you a call, okay? We'll talk then.

What? Reparations?

(listens, yelling)

Reparations baby? Reparations! I told you Marty, not now. I'll hit you back.

ULA B. hangs up the phone and kisses THEEDY.

CUT TO:

BEGIN FLASHBACK

INT. TENEMENT BUILDING - KITCHEN - NIGHT

ULA B.'s father, DAD, is beating up her mother, KANDY.

DAD

What'd I tell you about flirting with these guys in front of me?

KANDY

(choking)

I wasn't.

DAD

I told you to cut that flirting
shit out? Now, see what you made me
do? I told you about disrespecting
me.

CUT TO:

INT. TENEMENT BUILDING - NIGHT

We see ULA B., KANDY, and her brothers, FRAK and RANDY. They
are packing up the dad's belongings.

UNCLE FRAK

You okay kiddo?

UNCLE RANDY

Put that punk ass bitch's shit on
the street!

KANDY

Ula, baby, it's just you and me
kiddo.

CUT TO:

INT. TENEMENT BUILDING - DAY

ULA B. is taking out the garbage. An older boy in the
building, bullying, wants to fight.

ULA B.

(smirking)

Don't call me whitey nigger.

ULA B. punches the older boy.

OLDER BOY

You bitch.

ULA B.

This bitch just broke your nose
chump.

ULA B. begins to fight a lot. She likes to fight: Boy or girl, it doesn't matter. She begins to steal to fit in with the crew.

KANDY
Why are you playing hookey from
school and getting in trouble?

ULA B.
I want a pair of Chuck Taylor
sneakers. Not the cheap kind for
running track. I know how to run. I
want to play basketball.

KANDY
I told you. I can't afford those.
They cost eight dollars!

NARRATOR (O.C.)
If your sneakers slip and slide,
get the ones with the star on the
side.

ULA B.
See! I told you so! I need a dad.

CUT TO:

EXT. ELEMENTARY SCHOOL YARD - RECESS - DAY

ULA B. and another girl, ILENE, enjoy recess as the boys chase the girls to get a feel. ULA B. is different. She gets felt-up by the boys, but, she also fondles the girls. ILENE plays along.

CUT TO:

EXT. BACK YARD - LATE EVENING

ULA B., late, high, barely remembers ILENE's birthday party.

ILENE
(upset, arguing)
What the fuck Ula. Damn! The
party's just about over.

ULA B.

I bumped into some folks. I'm
sorry. But, baby girl, I'm here
now!

ULA B. hands ILENE a small package.

ULA B. (CONT'D)

And here's your present.

ILENE returns a ring to ULA B..

ILENE

Naw! No more baby girl. No more
sorry. I'm done.

CUT TO:

INT. PUBLIC LIBRARY - DAY

ULA B. borrows books from the library. Comic books.
Storybooks. School books about science and math.

LIBRARIAN

Yes dear, how may I help you?

ULA B.

(hesitant)

I dream of becoming a scientist, or
a mathematician, or an astronaut.
Can you show me how?

END FLASHBACK

CUT TO:

INT. OFFICE - DAY

ULA B. converses with MARTY on her cell phone.

ULA B.

Naw! You listen Marty! I've been
talkin' to the financial sector and
my broker thinks my idea is, wait
for it, ready to go public.

(MORE)

ULA B. (CONT'D)

(listens)

That's right Marty, an ICO. And
shortly after that a STO.

(listens)

Marty baby, listen. My broker says
it will be a few months before the
needed approvals can be gotten, but
he may be able to speed that up.

(listens)

Naw buddy.

THEEDY leaves and re-enters the room and curls-up in a chair.

ULA B. (CONT'D)

I'm goin' be working on my new
joint. I told you I was done with
them. How they gonna send me a
piece of my fuckin' money tellin'
me I'll get the rest when they
finish ass fuckin' me with no
grease. I am entering the movie
business. The movie business ain't
entering me, dig?

THEEDY

That's right baby girl. You tell
'em.

(yelling)

You listenin' Marty? Tell him
again!

ULA B.

He thinks his firm can get me
interviews with Forbes, The Times,
WSJ. And did I say, he's going to
supply me with legal counsel.

MARTY yells through the telephone.

CUT TO:

EXT. COPE CITY - STREETS

GODFREY and LYDIA wind their way through Cope City outskirts. They hear children playing as they walk the dilapidated streets.

LYDIA
(mumbles)
Where are we going?

GODFREY
Stop.

LYDIA
(breaking voice)
Why are we stopping?

GODFREY looks inside saddle bag.

GODFREY
It's time for siesta.

LYDIA
And what's a siesta?

GODFREY
Some of my people will be making
prayer. Others will be doing
chores. It's nap time basically.

LYDIA
Religion is still being practiced
by your people?

GODFREY
Earthlings of Cope City are
practicing all forms of belief.

LYDIA
Some Earthlings enslave one
another. The Party declares some as
inferior species; a source of cheap
labor.

(MORE)

LYDIA (CONT'D)

It's rumored we are also being used
for sacrifices, and as food.

NARRATOR (O.C.)

Slave. You're sitting in your
corner of heaven which is huge
compared to some. Never forget.

GODFREY

Yes. Never forget.

LYDIA

(edgy)

Who you talkin' to? Forget what?

GODFREY

Where I, no, where we, come from.

CUT TO:

INT. STUDIO OFFICE - DAY

ULA B. and THEEDY sit in the main office of Nibiru Records.
ULA B. answers her cell phone.

ULA B.

We are ready. Are you ready on your
end?

(listens)

Go for it. We got the dough to
cover.

(listens)

We'll have it tweaked in time.

(listens)

Then we launch.

(listens)

We'll be in touch. Peace out.

ULA B. puffs on a joint, and sips her espresso as she
gives a high five to THEEDY.

CUT TO:

EXT. COPE CITY - DAY

GODFREY and LYDIA must squeeze through one of several narrow passages protecting Cope City.

GODFREY

Come forward woman! We can't hang here any longer than necessary.

LYDIA

I don't think I can. I mean, I can't squeeze by your horse's ass!

GODFREY

Council, could you please lower your neck, and stoop just a little.

LYDIA pats the horse's long, muscled neck, as she climbs on his back and GODFREY listens intently while walking alongside in silence. Only the running water is heard.

GODFREY (CONT'D)

Council will carry you on for away, at least until the cavern widens enough so we are not walking in water.

LYDIA

Thank you.

LYDIA shifts uncomfortably in the saddle.

CUT TO:

INT. STUDIO - EARLY MORNING

Music awards and martial art weapons align the walls. The production booth is empty. Meditative running water is heard.

ULA B. sits meditating.

BEGIN FLASHBACK

KANDY and ULA B. are dressing. J.N. sits in the living room.

ULA B.

(sheepishly, slyly)

J.N., can you buy me a bible?

J.N.

Sure sweetie. Egermeir's Bible Story. You want to see a movie after church?

ULA B.

Can Grandma Sarah come?

KANDY

We'll see baby. She'll probably have to stay after church.

CUT TO:

EXT. CHURCH - DAY

We see KANDY and J.N. drop off ULA B..

CUT TO:

EXT. CLASSIC MOVIE THEATRE - DAY

After church, J.N. takes ULA B. and her mother, KANDY, to see an old movie: The Ten Commandments starring Charlton Heston.

CUT TO:

INT. GRAND PARENT HOME - DAY

ULA B. is given this strange looking book by her GRANDPA RANDY. Her Grandmother, GRANDMA SARAH, looks on. We see ULA B.'s Grandfather caressing the book.

GRANDPA RANDY

This book has been passed down from one Ranking to another.

(MORE)

GRANDPA RANDY (CONT'D)

It is a magical, mystical book. You shall be the new Ranking.

ULA B.

Are you going to teach me magic Grandpa?

GRANDPA RANDY

No child. It is not a book about magic. It is magical!

ULA B.

Grandma, why do the Indians call God the Great Spirit? Is there more than one God?

GRANDMA SARAH

It doesn't matter what you call God. She is the same One no matter where you go, or, what people call Her. What matters is that you find the prize She has hidden from you.

ULA B.

What kind of prize? Where did God hide it?

GRANDMA SARAH

She hid it inside you, and when you are ready, you will find it.

END FLASHBACK

CUT TO:

ULA B. finishes meditating. She assumes a martial art stance and begins practicing Tai Chi Chuan. She grabs a staff off the wall and begins to twirl it.

CUT TO:

EXT. STREET ENTRANCE STUDIO - DAY

A NIBIRU RECORDS sign looms above the doorway.

ULA B. and THEEDY are being interviewed by a News crew.

INTERVIEWER

Ms. Free, there is a rumor that you are shutting down Nibiru Records.

ULA B.

It ain't no rumor.

INTERVIEWER

It has also been said that you're shutting down is a form of protest.

ULA B.

You mean like a 'Black Lives Matter' protest?

ULA B. grabs the microphone.

ULA B. (CONT'D)

Dig this! I was robbed. The Party stuck me up!

INTERVIEWER

(nervously)

Are you claiming that our officials have misappropriated funds?

ULA B.

My name's ULA B. Free. I got a PhD. And that's a fact. No rhyme. I've had several artist in the running for an award over the years. Got some there this year too! Doubt if they win though. Hope they do, but I doubt if they shall.

INTERVIEWER

What are you saying exactly Ms. Free?

ULA B.

The best way to keep me slavin' is to make me think I'm truly free.

INTERVIEWER

Are you intimating that you are
dissatisfied with your position?

ULA B.

Which position?

INTERVIEWER

Recording artist, rapper? Ex-
convict makes good? Ex-gangster and
drug dealer does good? You tell me.

ULA B.

(smiling)

You got jokes huh?

INTERVIEWER

Do you care to elaborate? I'm sure
your fans are interested.

ULA B.

(seriously)

Sure. It's like this: America's
original people, the Native
Americans, went through shit like
Nubian-Americans, Japanese and
Jewish Americans. Millions were
slaughtered. Millions are still
suffering. We all are enslaved.

INTERVIEWER

Are you saying that our government
is responsible?

ULA B.

I'm not sayin' it.

(pause)

You are.

THEEDY

Now! That's what I'm talkin' about!
Slavery is slavery. It's like
pregnancy.

(MORE)

THEEDY (CONT'D)

You can't be a little pregnant.
Either we're enslavin' people or we
ain't.

INTERVIEWER

And what is your name and function
at Nibiru Records?

THEEDY

(loudly)

Theedy. My name is Theedy. You can
call me Al.

(smiles)

I'm the cracker. You know, the
computer science nerd? The witch -
not bitch.

INTERVIEWER

I see you have the latest state of
the art equipment at your disposal.
You also have an Internet presence.
And you gals have tapped into the
digital currency market. What's on
the horizon? What role will Nibiru
Records play in The Party's future?

THEEDY

I can answer that! The slave master
gave specific Native American
tribes the privilege to own slaves.
The privilege was short-lived
because they didn't treat the
African slaves in the manner the
white man wanted them to. In this
case, we is the Native Americans.
Dig it?

ULA B.

(smiling)

The reason why I called you guys
here today: As of this moment,
Nibiru Records is not accepting any
new artists. Private or public.

CUT TO:

A Muslim call to prayer is resonating in the distance.

INT. TRADING OFFICE - DAY

ULA B. and THEEDY are sitting within a trading booth. Both
are listening to music as they smoke some weed. The chorus of
voices rises to a feeding frenzy pitch.

THEEDY

Forget about it! I love you for all
time. This is so cool.

ULA B. answers cell phone.

ULA B.

(listens)

Otra vez? Que lastima! English!
Okay: Here we go again. What a
pity. Yo! Don't you know, that shit
is Spanish too!

(listens)

We'll fix the code in order to self-
monitor the script and then we
launch. That's the back-up plan.
But, you know what they say: women
plan and Allah-God laughs.

(listens)

We'll be in touch. Peace out.
We outta the sex, drugs, and rock
n' roll business. Hell yeah!
Blockchains. Movies and crypto and
motherfuckin' blockchains.

CUT TO:

INT. COPE CITY - TWILIGHT NEW DAY

Using the Light coming forth from the steps in the water, people pass into the widening enclave going about their business.

NARRATOR (O.C.)

(lamenting)

Don't you remember? Don't you know who I am? I am who you were, and will become again - bestowed. Bestower. Are you afraid of becoming?

GODFREY dismisses the voice as he stirs in bed. He rolls over and kisses his wife GEM. He checks on the children.

GEM

Why don't you come back to bed?

GODFREY

I can't sleep. I am restless. I feel as though something is about to happen.

GEM

I'd say something already did.

GODFREY

Yes! The woman Lydia. I think she's safe for now. I left her with some of the Um clan.

GEM

Are we safe? I think that might be what's keeping you up.

GODFREY is fully awake and anxious. He decides to visit Council's favorite place outside of Cope City.

CUT TO:

EXT. ABANDONED STEEL FACTORY - MORNING

GODFREY

(Speaking softly)

I wonder how people could have
worked and endured this place, the
cooking room. The Party called it
that. Inside, the five big ovens
where metal was once melted-down,
people were cooked.

Council begins to graze. GODFREY sees the steel factory as it
was in the past.

BEGIN FLASHBACK

People are riding forklifts, unloading supplies, and pouring
hot metal. Tractor trailers are pulling into the loading
docks. Party members are herding people off the trucks and
into holding cells. As people are unloaded, workers are
driving forklifts loaded with crates containing the finished
product: Guns.

END FLASHBACK

GODFREY (CONT'D)

Old friend, I always get a weird
feeling in this place. It's the
feeling as though I have traveled
back in time.

CUT TO:

A gun shot zips pass GODFREY's nose. GODFREY quickly steals a
glance at the black. GODFREY scuttles among some old
machines, crawling and ducking, making his way to his horse.
He hops upon his friend's back and they take off zigzagging
through the wreckage.

GODFREY (CONT'D)

(alarminglly)

Run Council! Run!

CUT TO:

INT. COPE CITY - DAY

The women and girls, along with a member of the Um Crew,
TEAYR, talk with LYDIA.

GIRL 1

The Watcher rescued you from aliens
- that's what they say.

GIRL 2

What were they like? You know, The
Party? Are they human like us?

GIRL 3

People say that they are not
Earthling. They say they look like
lizards. Is it true?

TEAYR

Do you remember the symbols written
on the airbus?

LYDIA

My hopes of ever seeing family, or
my son again, are . . .
(breaking-down)

GIRL 1

The people of Cope City will do
everything they can to help.

LYDIA

(recovering)
Thank the people for their
kindness.

TEAYR

I need you to try and remember
anything you can. Any little thing
counts, okay?

LYDIA

I'm not entirely trusting of my
sight, or my feelings.

(MORE)

LYDIA (CONT'D)

I didn't want to fool myself. But,
I feel that the Party, they've been
sent. I haven't told any one before
this. I didn't know who to trust.

(pause)

I've lost most of my loved ones by
trusting and being naïve, and I've
sworn to never be foolish like that
again.

LYDIA starts folding her blankets and rolling up her mat,
trying to keep herself distracted. She finally breaks down
and sobs.

CUT TO:

BEGIN FLASHBACK

EXT. BADLANDS - NIGHT

LYDIA's people are under the yoke of oppression. LYDIA,
ETAAN, and JAMA, her son, are making camp for the night.

JAMA

Etaan, you're a good hunter.

ETAAN

(smiling)

Thank you. And you're a good
student.

JAMA

My mothers' brother taught me to
build traps for rats, bats and
birds, and how to fish.

ETAAN

I noticed. You were about to be put
in charge of a small hunting and
foraging party.

LYDIA

(worried)

Do you think it's wise to build a fire tonight?

JAMA

Their headquarters are southwest of our stronghold. We are headed in the opposite direction.

LYDIA

(relieved)

I'm grateful for this little bit of shelter. It's much colder here.

JAMA

The way the earth surrounded us back home, kept us warmer. Out here, we are hunted animals.

LYDIA

They say it is different in the East. Let's pray we get there.

JAMA

(jokingly)

Okay! Let's pray.

NARRATOR (O.C.)

Now the Lord preceded them to show them the way, by day with a pillar of cloud, and by night with a pillar of fire.

END FLASHBACK

CUT TO:

EXT. COPE CITY - DAY

GODFREY, back in Cope City safely, seeks out GENERAL RAHLAH.

GODFREY
(pensive, murmuring)
I think we have a traitor in our
midst.

NARRATOR (O.C.)
I agree.

GODFREY
I must speak to the General.

CUT TO:

INT. GENERAL RAHLAH'S QUARTERS - DAY

GENERAL RAHLAH is in his quarters having coffee when GODFREY arrives. We see GODFREY knocking at his door.

GENERAL RAHLAH
(joyful)
Godfrey! Peace, my son. It's good
to see you. Shit! It's good to see
anything these days. How can an old
man be of service?

GODFREY
I think there is a traitor here in
Cope City. A Party member under
cover may be. I found a woman
wandering in the desert yesterday.

GENERAL RAHLAH
I heard. But, what makes you think
that we have a rat among us?

GODFREY
Some one tried to shoot me.

GENERAL RAHLAH
What the hell! Where did this
happen?

GODFREY
At the old steel plant. I don't
believe it is a coincidence. I
mean, me finding the woman, and the
attempt on my life.

GENERAL RAHLAH
We must keep this between us.

GODFREY

Understood! The woman, Lydia, she said she was from one of the cities west of here. She hinted that the Party would return looking for her.

GENERAL RAHLAH

What makes her think that?

GODFREY

I didn't ask. Like I said, she hinted General. I get the feeling though - that she is special - like royalty or something.

GENERAL RAHLAH

A search will be conducted. Quietly. Preferably, after the airbus returns.

GODFREY

It could become a more serious matter if the Party finds no traces of the woman's body. It could lead them here.

NARRATOR (O.C.)

(solemnly)

Anyone who becomes master of a city accustomed to freedom and does not destroy it may become destroyed by it. Machiavelli.

CUT TO:

BEGIN FLASHBACK

EXT. STREET CORNER - DAY

ULA B. is standing among a crowd listening to a street poet.

In the background is heard the sound track "Black Thighs" by the Last Poets.

A co-worker, SAIFOULAYE, approaches.

SAIFOULAYE

Good afternoon. I missed you in the office this morning.

ULA B.

(smiling)

Peace Sis. I was busy running errands in and out of the building.

SAIFOULAYE

(inquisitive)

For who? Your uncle?

ULA B.

(surprised)

Who told you?

SAIFOULAYE

I over heard you two talking. I put it all together when I saw your working papers. You're only fifteen. You have to be sixteen to work here.

ULA B.

Did you tell anyone?

SAIFOULAYE

Nope.

ULA B.

So, what do you want?

SAIFOULAYE

I would like to turn you on to some lyrics. I heard you reciting and doing a little singing. Well, there's this new art form coming out of the Pelan; I mean the Bx; called bugs bunny hoppity or somethin', and I'm putting together a small group of young people with talent. Thought you might be interested.

ULA B.

Sounds cool. What do I have to do?

SAIFOULAYE

Just show up. We are going to have an in house battle rap and talent show so we can see where everyone is at. Then we'll be able to rank each other. After the ranking, we'll see.

CUT TO:

INT. COFFEE SHOP - DAY

ULA B. is introduced to an older man, PAWNSHOP MITTENS, by SAIFOULAYE.

SAIFOULAYE
(waiting patiently)
You okay?

PAWNSHOP MITTENS
(wheezing)
Oh yeah, what was I saying? A talent like yours can go all the way to the top. And you got street credits. So, how about we get you started with a corner crew? That way, you put some money in your pocket while we develop your portfolio. Sound good?

ULA B.
Yeah! That sounds righteous, but I got my own hustle going.

PAWNSHOP MITTENS
Even better. You can probably teach my kids a thing or two.

ULA B.
(puzzled, whispering)
Saifoulaye, why is his hands so big and puffy? Is that why they call him Mittens?

SAIFOULAYE
No baby. He's known as Pawnshop. He owns a Pawnshop up in the Bx.

CUT TO:

INT. HALLWAY STARCASE - NIGHT

ULA B. is in the project stairwell with her lieutenant, MARIA, and a couple of runners. A young rotund man stands in a corner hands tied and gagged with pistols pointed at his head. One of the runners, PEEWEE, the one who was robbed, holds a knife to the captive's throat.

ULA B.

Where were you when this happened?

MARIA

I was on the other side of the building making my rounds.

ULA B.

Did you see the other kid?

MARIA

Kind of. I peeped him as he ran up Baychester towards Eden.

ULA B.

Let this one go. I know him from back in the day. We grew up together in the South Bx. He and I used to live in the Forest across from P.S. 23 Park.

MARIA

You know we can't.

ULA B.

Then what's the alternative? You the one always sayin' anyone can get got. These youngsters don't really get it. So, who's gonna send the message. Me or you?

MARIA

Yeah, you right. But, this is different.

ULA B.

Okay! Peewee, this is on you.

CUT TO:

EXT. ROOFTOP - MINUTES LATER

A loud scream is heard, followed by a muffled one, as PEEWEE, and the captured robber are thrown from the roof. Both lay broken and bloody on the concrete in the walk way below.

CUT TO:

INT. COPE CITY - EVENING

GODFREY finishes breakfast with his family. He gathers his bags containing foodstuffs, herbs, a blanket, a small firearm, his bow, along with a rifle, and the book of the ancestor.

GODFREY enlists his crew in the mission he and the general discussed concerning the capture of an airbus.

After filling themselves, their horses, and their canteens, some of GODFREY's crew make salat (prayer).

CUT TO:

EXT. COPE CITY - OUTSKIRTS

Outside the airbus, three of The Party guards have gone for water. Two of The Um Crew are lying among the rocks, half buried beneath the sands. Shots ring out. We hear yelling. The Party guards turn around reacting to the chaos. Two of them die instantly.

GODFREY looks over his shoulder to see BISMI and the rest of the crew coming from among the rocks. UATEZ enters the airbus alone. She encounters one lone Party guard. Shots are fired.

UATEZ is stretched out to the right of the passageway, looking toward the rear of the vehicle. She is laying partly on top of her enemy.

Half of the Party guard's arm is still holding a laser-blaster. An almost severed head is lying next to UATEZ.

UATEZ

I'm hit. My right foot.

TEAYR

The shot blasted away her big toe.

UATEZ

There are nine human prisoners.

Three women, two men, and four children emerge. None of them appear harmed physically other than the slight shock of the flash bomb that has momentarily stunned them.

BISMI

Is that everyone?

The third Party guard; faking dead; takes off running and scrambling among the rocks and boulders.

Fleeing for his life in terror, and unfamiliar with the terrain, he falls to his death, plunging head first down a narrow chasm, into a ravine, breaking his neck on one of the sharp, jutting rocks.

BISMI (CONT'D)

The flash bomb brings quick,
crimson sleep, but not faster than
the angel of death.

OMAR

The airbus has sustained some
damage, but luckily, it was all in
the rear, not in the front of the
ship where the flight controls are
located. Are you going to be okay
Uatez?

UATEZ

It's just my toe.
(chuckles)
I'll grow another.

GODFREY

Is anyone here named Jama?

A young, muscular man, JAMA, answers as he is being untied by the members of the Um Crew.

JAMA

I am Jama. How did you know my
name?

GODFREY

Your friend, Lydia. She is safe
with us among the ruins of Cope
City which is our home. I am
Godfrey, the Watcher of this area.
Come, help free the others, but be
careful of the wounded, while we
clean up outside. We must leave
here as soon as possible.

OMAR

No one knows how to operate the
airbus. It is going to be hard to
haul it across the sands.

GODFREY

Omar, go ahead of us. Gather more
men and horses from Cope City.

(MORE)

GODFREY (CONT'D)

The rest of you, after we clean-up this mess, start out on foot with the released prisoners. We will meet this evening after I get these people situated. Uatez and Teayr, you get on the first two horses available and make it back to Doc's.

CUT TO:

INT. COPE CITY - WOMEN'S QUARTERS - DAY

GODFREY

You, Jama, and the other women will be safe here. The men who were with you, they are safe also.

LYDIA

I can't thank you enough. God bless you.

CUT TO:

INT. COPE CITY - GODFREY'S QUARTERS - DAY

GODFREY meets with the elders who have sought him out.

ELDER 1

After hiding the airbus, you should have seen us.

GODFREY

You are upset.

ELDER 2

You didn't discuss your plan with the council.

GODFREY

I had my reasons.

GEM enters the room.

GEM

My husband is
(pausing, exhaling)
ashamed and embarrassed, mostly
because of his secretiveness.

ELDER 1

He has been dishonest.

GEM

He believes in being completely transparent.

GODFREY

Earth, how are you feeling? I'm afraid this meeting is over. You can find your way out.

We see the disgruntled elders exit.

GEM

I'm okay - I guess. I missed you, so I decided to come find you, then changed my mind.

GODFREY

I had to get the blood and guts smell off me.

(hugging)

And the shame.

GEM

I understand Godfrey, but I am feeling a little concerned because I think I'm having more than one baby? My body feels like a playground. It's like having a basketball team running up and down my insides while bouncing the ball off my spine.

GODFREY

You do look kind of big. Like a blimp.

GEM

Thank you my love.

GODFREY

When do you think you will have them?

GEM

I'm sure I won't go the whole nine months. The other women who've had twins and such say you never go the whole term when you're having more than one.

GODFREY

We'll ask the doctor. We'll see what she has to say.

GEM

I'll probably pop early is what she said. I already asked her.

GODFREY

(inviting)

Come here.

(kissing)

It's going to be fine.

We have great doctors and brujas among us. You'll see.

GEM

I know. It's just that sometimes I can't help but wonder. Things were supposed to get better when all the people united. I mean, we all have waited so long for these days to come. We were promised by our parents, our priests, our so-called leaders: First war, then invasion and devastation. Then eternal bliss, but I don't see it. Prophets! Whatever Happened to the great Cope City experiment? What's next?

GODFREY

(head shaking)

I know Gem, I know. But, we can't give-up. We have to believe. We were promised an Earth where everyone is free and equal. Yet, at the same time, we told that the poor would always be with us. We must continue to believe and fight and its gonna happen. We gotta keep fighting these invaders, and once we get rid of them, then we'll rid ourselves of the Party, and, you'll see, its gonna all fall in place. Wait - you'll see. I promise.

GEM

Speaking of waiting, how long must I wait before you tell me about this woman Lydia?

CUT TO:

INT. COPE CITY - LATER THAT EVENING

GODFREY tries to take a nap.

GEM

Godfrey wake up. You're having a bad dream.

GODFREY

I keep thinking about my half-ass handling of the raid. I'm questioning my ability to make good decisions.

GEM

Something else is bugging you. This isn't the first time you had doubts. I've been saying to myself - do not start nagging him. But, it's more than that, isn't it? It's that woman.

GOFREY

It is a feeling, almost a vision of approaching danger, of approaching doom.

CUT TO:

EXT. COPE CITY OUTSKIRTS - NIGHT

Unable to sleep, GODFREY leaves early to do his rounds as Watcher. Instinct warns him he is being watched. The camp is being watched by something. Something quite different.

GODFREY

(softly)

The night air has changed.
Something's moving fast. Faster than usual. You feel it too don't you boy?

GODFREY turns around, instantly apprehensive and fearing for his and his horse's safety.

GODFREY (CONT'D)

There's something behind us boy.
It's staring with glowing eyes.

A human figure hovering over the ground, EAZ, practically flying pass GODFREY, utters strongly:

EAZ
(commanding)
If you want to live, follow me now.
For the aliens approach. Come
quickly! Now!

EAZ, his human like legs are moving as he bends forward, but never does he appear to touch ground. GODFREY and Council can barely keep up with him.

They proceed down the perch and move up a steady incline towards the west and away from Cope City.

EAZ (CONT'D)
See the elevated train tracks up
ahead?

GODFREY
You! Hey, you! Slow down!

They move-up the incline over bricks, concrete, and fallout ashes. Suddenly, the black Arabian stallion stops.

EAZ
Reverse direction. Head back
towards those . . .

A dark almost cloudy film begins descending from the ruined roof-tops. The film floats dreamily over the three of them who are rendered immobile. The weight of the filmy net increases as it becomes a lacework of pulsating light energy.

NARRATOR (O.C.)
The beginning-less beginning. An
endless manifesting of light upon
lights.

CUT TO:

INT. MOTHERSHIP - ORBITING EARTH

GODFREY awakes. He is lying on grass within an extremely spacious area. He hears all kinds of children's voices speaking in different languages.

There is plenty of laughter as older kids play touch football and soccer. Behind the teenagers, in the foreground, there is a group of adolescents encircling a single, short, gray being. The alien is tossing objects in the air above the children's heads and the small gray alien makes the objects dance - in the air - to the children's delight.

GODFREY is confused. Council looks up from feasting as GODFREY whistles in his direction. GODFREY notices EAZ, the human-like creature who warned them before their capture.

CUT TO:

INT. COPE CITY - NIGHT

Word has spread throughout the caverns of Cope City about the heroics of the Um Clan.

OMAR

The first to ever return with a working alien invader vehicle. Our crew will be remembered around the campfires forever.

BISMI

We haven't seen Godfrey since we got back.

TEAYR

I know. It ain't like him. Did you speak to Gem? What did she say?

BISMI

She said he left early to do his rounds. Three hours early.

TEAYR

Where are you going Bismi?.

BISMI

I've looked in all the places he could be. Godfrey has not been seen. Even Gem has not seen him. She thought he was with us.

TEAYR

So, where are you going to look now? Outside on the hot sands?

BISMI

Yes!

CUT TO:

INT. COPE CITY - BISMI'S QUARTERS - NIGHT

BISMI saddles his horse.

BISMI

Omar, grab my bags and canteen.

He swings his backpack over his shoulder, stuffs his semi-automatic into his belt. OMAR grabs his crossbow from the corner.

BISMI (CONT'D)

(smiling)

I'll be back.

(whispers in horses' ear)

OMAR

You might not find him. Besides, the Watcher can take care of himself. But, then again, the winds have been rather calm. There is a slim chance.

BISMI

Where are you going?

OMAR

No way you goin' without me bro.

CUT TO:

EXT. COPE CITY OUTSKIRTS - TWILIGHT

The brothers approach the crest of a hill within the valley, where the remains of a Catholic church has crumbled into the adjacent playground.

Bringing up their rear are the sisters UATEZ and TEAYR. They have followed them from Cope City remaining unseen until now.

BISMI

What do you women think you are doing?

TEAYR

Coming with you of course.

UATEZ

We are going to search with you guys. Godfrey is our friend too. Besides, you guys need our womanly touch whether you know it or not.

BISMI and the Um Crew go through an old graveyard.

OMAR

The headstones are falling over,
the old rotting trees stink, there
is hardly any cover - Bismi, why
are we going this way?

BISMI

Omar stay on point. I'll scout
ahead. Stay near to the fallen
elevated tracks. That'll provide
the cover you need.

TEAYR

Can we stop for a moment to catch
our breath?

OMAR

I knew it. I knew you girls would
slow us up.

TEAYR

Shut up Omar. It's Uatez. Her foot.
She needs to rest.

UATEZ

I'm okay. Let's keep moving. The
hospital complex is on the hilltop.
It covers a whole square city block
of fallen buildings. It was once a
major trauma center for the entire
Cope City area and beyond. The
complex also featured a stupid
crazy underground tunnel system. It
connected to other buildings two
and three blocks away.

CUT TO:

INT. HOSPITAL STAIRCASE - NIGHT

BISMI reunites with the others.

OMAR

We don't know what's down there. It
could be all kinds of shit, Corona
Virus, Raccoon Dog Flu, Monkey Pox,
and a bunch of other stuff.

TEAYR

It would be safer outside behind
some trees and bushes. This whole
place is a wasteland.

UATEZ

We could get cut-off. We don't know these tunnels.

BISMI

Some rooms are filled with laboratory equipment and rows of tables. Other rooms are strangely empty. Signs saying stay out, and danger radio-active, are all over the place.

Bismi and the others step into a huge expanse, an auditorium. All around them there are row after row of seats. Dispersed about the central stage area are bed rolls and a few cots.

Too late Bismi and the others turn to find the door closed and themselves surrounded as the seats come alive and the brothers and sisters peer-down the barrels of pointed beams of light. Before them stand five alien creatures: SCAR, XINSANE, MIDNIGHT, NAMASTE RED, and MAMA COURAGEOUS.

NARRATOR (O.C.)

Lions and tigers and bears - oh my.

BISMI

(awe struck)

Slowly, put down your weapons and raise your hands high above your heads.

OMAR

What?

BISMI

Do as I say!

TEAYR

But?

BISMI

Do it! Now!

OMAR

Now what do we do?

BISMI

Wait.

Light beams bob up and down; blinding; while scanning for weapons.

TEAYR
 (gasps)
 My God!

UATEZ
 I thought they were . . . What are they?

SCAR
 (broken English)
 Me am leader.
 (huskily)
 My name Scar. This home. Why you here?

BISMI
 (smiling)
 I am the leader of our crew. My name is Bismi. We were looking for our war chief. He has been missing. Maybe you have seen him?
 He may be lying hurt somewhere near and unable to help himself. Perhaps you know something or saw something that could help us find him. But, I've been rude. These are my friends. This is Uatez and her sister Teayr. And this is my brother Omar.

SCAR
 Me am Scar. This my mate.

A shorter, bowling ball of a figure, suddenly bows its head and upper body.

XINSANE
 My name Xinsane.

BISMI
 (smiling)

Two others of the alien crew step forward simultaneously speaking.

MIDNIGHT
 We are sisters!

NAMASTE RED
 We are sisters!

SCAR
 (pointing)
 That Night.

MIDNIGHT
 Midnight.

SCAR
And that Red.

MIDNIGHT
Her name is Namaste. Namaste Red.
She's a little, how do you say, she
is shy.

One creature hangs back never taking its eyes off their small
crew. It never lowers its weapon or twitches a muscle. The
creature is on full alert.

SCAR
That one, that Mama.

MAMA
(nodding)

CUT TO:

INT. MOTHERSHIP - SPACE

NARRATOR
Welcome my friend. You have finally
arrived.

GODFREY
Arrived where? And how am I seeing
you?

NARRATOR
At the place you were destined to
be. You have always seen me. When
you stared into the eyes of the
youth, what did you feel? Describe
your feelings.

GODFREY
Um, I'm not sure.

NARRATOR
(pushing)
Try to identify what it was that
you felt. It is important.

GODFREY
(pausing, searching)
I felt tenderness towards them. I
felt as though I was captivated and
attached to them. I felt connected.
(examining feelings)
I also felt guilty. I was exposed;
like I am now. I was sick at heart.

NARRATOR

Yes! That's good.

GODFREY

I realize now, at this moment, that I never considered that the alien invaders had young children also. Children that they were trying to raise and keep safe and secure.

NARRATOR

(forceful, disappointed)

That is true, but the feeling is misplaced. Not all aliens are the same. You have been fooled. Tricked. The entire human race has been existing in a dream-like state. A lie. Liars. Bah! Earthlings.

CUT TO:

INT. MOTHERSHIP - CONFERENCE ROOM

Aliens from around the galaxy and beyond are exiting a huge gathering: The Inter-Galactic Conference.

GODFREY

My mind is reeling. You, chaperon! You never speak. In fact, none of the creatures I encounter ever speaks. The only ones who use words are the Earthlings. Earthlings like me speak to me, but when they are with one another, they don't use words.

CHAPERON

They have learned how to communicate telepathically with each other after much training, but they still can not interject their thoughts into one who is unlike them. That is why they had to talk with words when interacting with you. The young orphans will master the technique soon enough though.

GODFREY

Soon enough for what?

CHAPERON

My assignment is simple: Prepare Godfrey for the next meeting and then debrief him afterward. It was on one of these occasions that you asked about the Moon. You were not surprised to learn that there is life on the Moon. Alien life.

GODFREY

What does that have to do with anything?

CHAPERON

(telepathically reproduces conversations from the Apollo 11 and Apollo 14 missions)

GODFREY

Two hundred years ago, they knew. Former leaders like Roosevelt, Hitler, Churchill and Stalin. Eisenhower, Castro and Kennedy. Bush, Obama, Biden and Trump - all knew of alien life forms living on the Moon, and on Earth.

CHAPERON

The Aborigines of Australia, the Dogo and the Zulu of Africa, the Bushmen of New Guinea; have told the people of your planet many years before and since, but no one wanted to listen to their 'clever men'. They weren't scientific. Were there empty seats in any of the meetings you attended?

GODFREY

Yes. There were a few empty seats.

CHAPERON

No! There were not any empty seats in any meeting. They only appeared empty.

GODFREY

What do you mean? Of course, they were empty. In fact, there were a few in each and every meeting I attended.

CHAPERON

No, my friend, you simply could not perceive the personage who occupied the seat. You as an Earthling are limited by your five senses. You perceive a small percentage of the entire spectrum that exist in so-called reality. Only a very few frequencies are available to you.

GODFREY

(laughing)

Are you saying the people in the seats were invisible?

CHAPERON

Yes. There is more unseen than seen. Though humans speak of things spiritual, it is difficult to get humans to think of themselves as such. You do not have a soul, my friend, you are a soul. What you have is a biological, chemical, electro-motive computerized machine called a body. A return vehicle.

GODFREY

There was an Aborigine who lived in the caves of Cope City who claimed to be the last of the clever man line. He was a member of the council. He always spoke of 'his return vehicle'.

CHAPERON

The Islamic tradition speaks of 70,000 veils that must be removed from the sight of man before he can truly see life as it is.

CUT TO:

INT. COPE CITY - WOMENS QUARTERS

GEM is upset. Running out of ideas, she visits the woman LYDIA and her son JAMA.

GEM

You and your son Jama have been received warmly by the people of Cope City, yes?

LYDIA

Yes, we have. But, I believe that if me and my son are indeed to have any type of life, we have to take our chances and leave this place.

GEM

There's a reason it is called the deep desert. Cope City was once hills alive with green, lush vegetation. That green has been replaced with an abruptness and harshness that startles and confuses one not used to it.

LYDIA

News has spread throughout the various sections of Cope City. It reached even me here in the women's section: The Watcher is missing along with some of his crew. I am concerned. I had started to inquire of Godfrey when he had not stopped by to visit us.

GEM

I'm worried.

LYDIA

(gasping suddenly)
Oh my God!

GEM

What's wrong?

LYDIA

I'm not sure. I just had a feeling. A thought. What if, what happened to your husband, connects to my family? My people were betrayed and my entire family destroyed except for Jama.

GEM

Connected how?

CUT TO:

BEGIN FLASHBACK

EXT. WILDERNESS - DAY

We see a younger LYDIA as she leaves the West Coast with thousands of others seeking refuge in the mountains of Los Sierras Madres and further inland. Her people survive in the mountains, until the heat of the Los Angeles Basin drives the alien invaders to higher ground seeking coolness.

LYDIA (O.C.)

Originally coming from the West Coast; the area they called the 'Bucket Dripping Blood'; I'm not sure how I had come to live in the mountains. My memory has many gaps. I was just a young girl at the time. But, I remember having to move a couple of times, and me and my sisters and brothers had basically stayed together because of the efforts of our mother. She had become part of a religious cult. The man my mother married was a reverend minister, a minister of some old-time religion. He had a position of respect and power among those of the mountains. We always seemed to have more than the others around us. More water. More to eat. More blankets for the cold nights of winter. More wood for the fire.

We see LYDIA's youngest sister, HESTER, is in an accident. She is paralyzed from the waist down. Talk circulates about LYDIA, her sister, HESTER, and her mother, MS. ROBIN, who approaches her husband, the REVEREND MINISTER JOSE.

MS. ROBIN

People are saying that my baby, she is worthless, and not contributing. I do all the work that is necessary to keep the people of the tribe appeased, and my daughter is not a burden to anyone.

MINISTER JOSE

People continue to complain. People complain to me, the reverend of this community, about my family.

VILLAGE WOMAN

If she were any one else's girl, she'd be put out.

MINISTER JOSE

We are going to make a pilgrimage with some members of the group, a purifying, healing pilgrimage.

MS. ROBIN

Can Hester travel with you Rev?

LYDIA

I think it's a bad idea. The river is dangerous.

MINISTER JOSE

The river is considered a holy place to the congregation. But, it is also a dangerous place, and many signs of the alien invaders and the Party stooges have been seen nearby.

HESTER

I want to go mother. Lydia can come too!

MINISTER JOSE

Me and the other men and women of the congregation, will protect my step-daughters with our lives.

END FLASHBACK

LYDIA

For some reason or another, I didn't go with my sister. My oldest brother went instead. Two days later, the group returned. My sister was not among them. Nor my brother. My mother went into hysterics and then into a coma-like trance. She never really recovered after that day. 'Your brother is a hero', the Reverend Minister Jose had proclaimed among the congregation. He told my mother, 'He has gone to a better place'. It wasn't too long before I noticed others of the tribe disappearing, being caught, ambushed, and going to better places.

CUT TO:

EXT. THE GHETTO - DAY

Sitting on the building steps, ULA B., and her step-son, a gang leader, JOHN, take the sim cards out of their respective cell phones.

JOHN

So, what you got in mind OG?

ULA B.

Is that any way to speak to your mom? I know you ain't hungry, but I thought you wouldn't mind makin' some legit money?

JOHN

How much money we talkin'?

ULA B.

Millions.

JOHN

Really?

ULA B.

I'm all in. I'm about to ask your brothers if they wanna get down.

JOHN

What part am I playing in this?

ULA B.

Officially? None.

(pause)

Unofficially, you're the head of security. You stay in the shadows.

JOHN

What's the payout?

ULA B.

The percentage you put in is the amount you take out.

JOHN

I'm down. Let me know when you need the scratch.

ULA B.

Okay. I have to make a few runs first, then I'll touch bases with you. Peace. Love you.

JOHN
Love you more.

CUT TO:

INT. AUTOMOBILE - DAY

We see ULA B. hop in a car with THEEDY at the wheel.

THEEDY
How'd it go?

ULA B.
He's on board. Let's roll. We got a lot of ground to cover.

THEEDY
Where we headed?

ULA B.
Upstate. Take 87.

THEEDY
Okay. You get some rest.

ULA B.
Did I tell you I love you today?

BEGIN FLASHBACK

CUT TO:

EXT. RIKER'S ISLAND - EXERCISE YARD

We see ULA B., and, an old friend, MICKELA, talk as they walk around the prison yard surrounded by other inmates.

ULA B.
I'm a strung-out junkie with a mother-fucking monkey on her back the size of King Kong, and an enormous bail that I can't make, and . . .

MICKELA
I saw you come in Ula. Read about you first. You needed to lay in bed for the first ten days. You couldn't a done that in the Methadone Block, or the Homicide Block.

(MORE)

MICKELA (CONT'D)
I got you transferred to my side of
Four Block. It'll make life a
little easier.

ULA B.
How much I owe you?

MICKELA
You kiddin'? We went to high school
together. I ain't forgot when
Pawnshop came from the Bronx to
Brooklyn for my dad. You and me got
high together. When my dad found
out, he cut me off. Yours didn't. I
turned to armed robbery. I'm facing
ten years.

CUT TO:

INT. CELL BLOCK FOUR - DAY

ULA .B feels unsafe and vulnerable as she tries kicking her
habit without the use of methadone. She learns that MICKELA
has a connection with one of the guards.

MICKELA
Seems that one of the guards knows
my dad from Brownsville.

ULA B.
I'm spent. I've been awfully sick
for the last few days, and I want
it to end. I can't eat. I can't
sleep. I gotta get a fix.
Something! I need something.
Methadone! Anything.

CUT TO:

INT. MICKELA'S CELL - EVENING

MICKELA is in a deep nod while talking to ULA B.

MICKELA
(nodding)
It's easy. So easy. The guard
brings me the dope and the works.
He'll be making a drop in the cell
block in a couple of days, and if
you keep my back, I'll put you down
for a shot.

ULA B.
Anything that will make me stop
hurting; stop being dope sick.

CUT TO:

INT. CELL BLOCK - DAY

We see the cell block as it is being cleaned. ULA B.,
MICKELA, and the PRISON GAURD are walking to the back of it.

PRISON GUARD
Let's take it to the back of the
block. Straighten-up that storage
closest.

We see ULA B. pretend to clean-up at the entrance. MICKELA
and the PRISON GAURD go inside.

PRISON GUARD (CONT'D)
You save that butter like I asked
you?

MICKELA
Yeah baby.

PRISON GUARD
Where is it?

MICKELA
I forgot it.

PRISON GUARD
I figured you would. That's why I
brought my own.

The PRISON GUARD scoops some Vaseline out a small container
and roughly shoves it up MICKELA's ass.

MICKELA
(crooning)
Not so rough baby.

PRISON GUARD
Shut the fuck-up bitch. Who told
you to bring this skinny white hoe
back here. I don't need no one else
knowin' my business. I told you
last time what it was goin' to
cost.
(livid)
Now bend over and take this dick!

The PRISON GUARD uses one hand to guide his penis and open MICKELA's cavity and the other hand to rub her breast and tug at her nipple.

MICKELA
(moans)

PRISON GUARD
(ecstasy-groans)

ULA B. peeps into the closet.

ULA B. (V.O.)
Bear witness: The price to pay for
a habit in jail. Cold turkey baby!

CUT TO:

INT. CELL BLOCK - DAY

We see ULA B. going out to the exercise yard, and going to church services on Sunday. We see her start school. She is still easily tired. We see ULA B. Kicking her habit without any assistance. She spends most of the time sleeping, as she begins to heal. She strains to view the television set from her cell. Some of the other inmates are jealous.

INMATE 1
Mickela is weak. She only got the
position because she has dope.

ULA B.
I don't care one way or the other.
I'm happy just being able to hear
the actors on the boob-tube. I
minds my business.

We see OSCALA as she works out. She has muscles on top of muscles. She is MICKELA's strong arm. ULA B. sits playing cards with the both of them.

OSCALA
The ladies don't like playing with
Ula. They say she is too smart.
They say it's as though she's
cheating them.

MICKELA
No one told them they had to start
playing for cigarettes. Fair
exchange ain't robbery.

ULA B. notices this new gal laughing and smiling.

ULA B. (V.O.)
That is such a wonderful thing to
be able to do in this awful place.

END FLASHBACK

CUT TO:

INT. OFFICE - DAY

ULA B. and THEEDY are in The Corporation Counsel's office
speaking to his secretary.

THEEDY
Oh! What a wonderful smile. Doesn't
she have a beautiful smile Ula?

ULA B.
Yes, she sure does.

EPISODE TWO

CUT TO:

INT. STUDY - A CASTLE IN THE CLOUDS - DAY