

THE FIRST BORN

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THE FIRST BORN

"PILOT"

NARRATOR

And God told Moses, "And the blood shall be to you for a token upon the houses where ye are: and when I see the blood, I will pass over you, and the plague shall not be upon you to destroy you when I smite the land of Egypt." Moses called for all the elders of Israel and educated them on God's word. Lambs were sacrificed, and their blood marked upon the two side posts of each Hebrew door.

NARRATOR

But there was an Egyptian woman that also heard the words of Moses. Her name was PASHERA, and this is her story.

EXT. 1446 BC EGYPT - HEBREW MARKETPLACE - DAY

The marketplace is bustling full of people.

Spices, meat, vegetables, and various trinkets are for sale.

PASHERA (25, Egyptian woman) is wearing a hood and is looking through the various spices, searching for her favorite.

She often visits the Hebrew market due to her love of their spices. She is unable to find them in the Egyptian markets.

The marketplace is much more crowded than usual.

Pashera is comparing two different spices when she overhears two women speaking.

HEBREW WOMAN #1

Do you have everything?

HEBREW WOMAN #2

Yes, enough for four days. We are placing the lambs on the doorpost as soon as I return home.

Pashera stops and listens more intently.

HEBREW WOMAN #1

Yes, make sure everyone knows.
Moses said the destroyer would come
for all the firstborn tonight,
Hebrew or Egyptian, if the blood is
not upon the door.

Pashera rushes back near her home to consult one of her
friends, AZIZA.

EXT. AZIZA'S HOME - DAY

Pashera approaches Aziza's front door, and Aziza appears.

AZIZA

Hello Pashera.

PASHERA

Hello.

Pashera's son, BASRA (6), runs from inside Aziza's home and
hugs Pashera's leg.

PASHERA (CONT'D)

Well, hello, son!

Pashera bends down and hugs Basra.

AZIZA

Well, it seems I wasn't as much fun
as I thought.

Another little boy THUTMOSE (6) runs from inside of the home
and tags Basra. The two of them start to run around and play.

PASHERA

It looks like he's having fun to
me.

Pashera and Aziza watch the boys play for a few seconds.

PASHERA (CONT'D)

(in a somber tone)
Can we talk?

AZIZA

Yes.

Aziza leads Pashera to an outside round table directly across
from the boys.

AZIZA (CONT'D)

Please sit...

(beat)

...What troubles you, Pashera?

PASHERA

Have you heard of the Destroyer
that the Hebrews speak of?

AZIZA

Destroyer? No.

PASHERA

The Hebrews say that a Destroyer
will come tonight for the firstborn
of Egypt.

AZIZA

For the firstborn?

PASHERA

Yes. And the Hebrews are to mark
their doorposts with the blood of a
lamb so that the Destroyer will
pass over.

AZIZA

And you believe this?

PASHERA

Aziza, did you not remember the
locusts, the darkness, the hail?

AZIZA

Of course, I remember. Pharaoh
dismissed them as simple tricks
that his magicians can do.

PASHERA

But..but..the blood in the Nile,
the boils?

AZIZA

Pashera, do you believe this Hebrew
god, a god of slaves, is more
powerful than Ra? Than Amun? Than
Horus?...

(beat)

...if he was so powerful, why did
he let his people become slaves?

Aziza stands up from the table.

AZIZA (CONT'D)
 Look around you. Look how mighty
 Egypt is. These so-called plagues
 are nothing to us.

Pashera looks at the Egyptian landscape and back over at the
 boys playing.

PASHERA
 Are you not concerned?

AZIZA
 No, and neither should you. Do not
 anger the gods by doubting them or
 Pharaoh. I know my son will be
 well. Our gods watch over him.

PASHERA
 Maybe you are right.

Pashera stands up from the table.

PASHERA (CONT'D)
 Come Basra. It is time.

Basra runs over to Pashera. Thutmose gives chase.

AZIZA
 Thutmose stop!

Thutmose stops and returns to Aziza.

PASHERA
 Thank you again, Aziza.

AZIZA
 He is always welcome.

Pashera takes Basra's hand and walks away.

AZIZA (O.S.) (CONT'D)
 Don't worry, Pashera, all will be
 well!

INT. PASHERA'S HOUSE - EVENING

Pashera and Basra are eating at the dinner table.

PASHERA
 Tonight, you'll sleep with me. How
 does that sound?

Basra smiles as Pashera rubs his head.

INT. PASHERA'S BEDROOM - LATER

Basra is tucked in and ready for bed.

PASHERA

Would you like me to sing for you?

BASRA

Yes.

Pashera sings Basra a lullaby as he falls asleep.

INT. PASHERA'S HOUSE - LATER

Basra is asleep, and Pashera returns to the main room.

She paces back and forth, continually looking outside. She walks toward the front door and starts to exit but changes her mind. She continues to pace back and forth.

Pashera walks back inside of her bedroom, and for a few seconds, she watches Basra sleep.

She takes one of her candles, a knife, a bowl, and a cloth, and heads outside with a renewed purpose. She goes around to the back of her home and towards a small shed.

She opens the shed to show a small lamb, tied to a part of the shed with a rope around his neck.

Pashera places the bowl on the floor, with the cloth inside, along with the candle.

She takes the knife in her hand and hesitates for a few moments while staring at the lamb.

Pashera places one hand over the lamb's mouth while she slices his throat with the other.

Blood begins to spurt out, and the lamb thrashes around, getting some of the blood on Pashera's clothes and the floor.

PASHERA

Uh..

She holds the bleeding carcass over a large wooden bowl, capturing the remaining blood.

When the bowl is nearly full, Pashera places the lamb on the floor, grabs the lamp and bowl, and heads to the front of her home.

Once she is out front, Pashera looks around, then blows out the candle, leaving her in the darkness.

Everyone seems to be inside of their homes.

She hears singing and laughter from a few nearby homes, either oblivious or not caring about the Destroyer.

Pashera removes the blood-soaked cloth from the bowl and begins to mark her door's two side posts as the Hebrew women mentioned.

She slinks back inside her home and discards the bowl and its contents.

Pashera places her hand in another bowl filled with water and begins to rinse the blood off her hands.

She dries her hands and walks over to Basra, who is still asleep. She pulls the blanket up closer to his neck and slightly tucks him in.

She changes clothes and walks over to a chair in the corner of the room that faces the door and plops down.

She waits and waits and waits for any sign of danger.

EXT. THE LAND OF EGYPT - MIDNIGHT

A black shadow swiftly moves from house to house throughout the land, not spending even one second in each home.

The shadow enters and exits rapidly under the doors.

The shadow passed over the Hebrew homes that obeyed the words of Moses.

INT. PASHERA'S HOUSE - PASHERA'S BEDROOM - DAWN

Pashera is now lying asleep in the bed with Basra.

She awakens to horrid sounds of wailing and shrieking. Pashera moves towards the front door.

INT. PASHERA'S HOUSE - LIVING ROOM AREA - CONTINUOUS

Pashera looks outside to see men and women standing in the street. They are holding what appears to be their dead children in their arms. They are looking up at the sky, pleading with their gods.

EXT. THE LAND OF EGYPT - MORNING

MONTAGE

- Inside the homes of various Egyptians, they wake to find their firstborn children dead.

- Firstborn animals lie dead in multiple fields, yards and, streets throughout Egypt.

- Aziza is sobbing as she rocks back and forth with her dead son in her arms.

- Pharaoh looks down on the land, from his place on high. In a fit of rage, he knocks over a nearby table.

INT. PASHERA'S HOUSE - LIVING ROOM AREA - DAWN

Pashera is standing in the same spot, looking out into the street.

PASHERA

Basra!

Pashera turns around and sprints back into her bedroom.

INT. PASHERA'S HOUSE - PASHERA'S BEDROOM - DAWN

Basra appears to be still sleeping in the bed. Pashera begins to shake him. He is extremely pale, and Pashera listens but does not hear a heartbeat.

HOODED FIGURE (O.S.)

Pashera!

Pashera jumps in surprise and turns around to see a large hooded figure standing in the doorway of her bedroom. It is still rather dark in the home, so it is difficult to get a good look at the figure's face. One thing that is extremely easy to see is his bright orange eyes.

He is dressed in a red robe with a hood covering his head and most of his face.

Pashera falls to her knees, still holding Basra.

PASHERA

Who are you? How did you get in here?

HOODED FIGURE

Did you believe the Lord would not
see you Pashera?

PASHERA

What do you mean?

The hooded figure's eyes begin to glow brighter.

HOODED FIGURE

(booming voice)

YOU KNOW WHAT YOU HAVE DONE!..

(beat)...

You thought you could hide him?

Pashera looks down at Basra.

PASHERA

I fear he is already dead.

HOODED FIGURE

Because of Pharaoh's stubbornness,
all of Egypt's firstborn had to
perish, so sayith the Lord.

The hooded figure takes a few steps toward Pashera.

HOODED FIGURE (CONT'D)

The young ones are pure and have
returned to be at peace with the
Father.

Pashera cries and begins to squeeze Basra.

HOODED FIGURE (CONT'D)

Except for YOUR son! Because of
your deceit and trickery, a curse
has been placed on him instead.

PASHERA

What? No!

HOODED FIGURE

From this day forward he shall walk
this land in darkness. Forever a
child, neither alive nor dead.

Pashera looks down at Basra.

HOODED FIGURE (CONT'D)

You wished to trick the Lord and
place blood upon your door posts.

(MORE)

HOODED FIGURE (CONT'D)

For this unholy sacrifice, your son
will forever thirst for this blood
you have spilt.

Pashera stares at the figure with eyes full of tears.

HOODED FIGURE (CONT'D)

No firstborn of Egypt was ever
meant to feel the warmth of the sun
again, so neither will yours. The
light from the sun will melt the
skin from his bones, take hair from
his scalp, and strike the sight
from his eyes. Take heed Pashera,
for these are the words of the
Lord.

Basra makes a faint whimpering sound. Pashera looks down and
cries tears of joy.

PASHERA

Basra! Basra! You have returned to
me! You are alive!

HOODED FIGURE (O.S.)

He is not alive.

She looks up to speak with the hooded figure, and it is no
longer there. She looks around the room and it seems to have
vanished.

Pashera wraps Basra in her arms and gives him a tight hug.

PASHERA

How do you feel?

BASRA

I'm very hungry.

He still looks extremely pale, almost a pasty white color.

Pashera lowers Basra down on the bed and runs to the
cupboard, and grabs some bread.

She returns to Basra's side and attempts to feed him. Pashera
breaks off a piece of bread and offers it to Basra.

Before he can accept the food, sunlight slowly makes its way
into the room.

Light touches Basra's elbow, and he cries out in pain. The
flesh on his arms begins to burn, and smoke starts coming
from his skin.

Basra leaps off the bed and into a corner of the home that has yet to be penetrated by sunlight. He curls up into a ball, grasping his elbow.

Pashera appears at Basra's side.

PASHERA
Basra, what's wrong?

Basra shows his elbow to Pashera, most of the skin has been melted away, exposing bone.

INT. PASHERA'S HOUSE - EVENING

Pashera and Basra sit across from each other on the living room floor.

Basra is drawing, while Pashera is knitting. Basra glances up at Pashera but looks back down and continues to draw.

BASRA
Mother.

PASHERA
Yes, Basra.

BASRA
What am I?

Pashera immediately stops knitting and looks up at Basra.

PASHERA
What do you mean?

BASRA
I am different now. I don't sleep,
sunlight hurts me, and I drink
blood.

Pashera puts the knitting equipment aside, moves closer to Basra, and places his hands inside hers.

PASHERA
You are someone I love very much
and will do anything to protect.
Understand?

BASRA
Yes mother, but..

PASHERA
I will explain everything to you in
time.

INT. PASHERA'S BEDROOM - NIGHT

Pashera and Basra are standing in front of a large wooden chest. The chest is open and empty, except for the thick quilts that cover the bottom.

PASHERA
Basra, step inside please.

BASRA
(pointing to the chest)
In here, mommy?

PASHERA
Yes.

Basra steps inside of the chest.

PASHERA (CONT'D)
Thank you. Now, try and lie down.

Basra lies down inside of the chest. He fits but has very little room to move around. He may have an extra 2 inches of length and width to spare.

PASHERA (CONT'D)
How does that feel?

BASRA
I like it.

PASHERA
Good, now I'm going to close the chest, Basra.

Pashera closes the chest.

PASHERA (CONT'D)
How about now.

BASRA
It's okay mother.

PASHERA
Good. You can get out.

Basra gets out. Pashera closes the chest.

PASHERA (CONT'D)
Now Basra, this will be your new bed. You must rest here during the day to protect yourself from the sun. Understand?

BASRA

Yes.

Pashera points toward a large slab beside the chest.

PASHERA

You will not be able to open the chest from the inside. This slab will be on top.

BASRA

Why?

PASHERA

Little boys like you are curious ... (she rubs the hair on Basra's head) ... you may be tempted to get out at the wrong time. There maybe someone here, or the sun could still be in the sky.

BASRA

So, I have to stay in there all day?

PASHERA

Yes. I know that you don't need to sleep, but you can still rest.

BASRA

I don't want to stay in there all day.

PASHERA

And I don't want to lose you. Please, do what I say, Basra.

EXT. PASHERA'S HOUSE - SUNSET

Pashera is walking out of her home when Aziza walks up and startles Pashera.

Aziza wraps Pashera up in a tight hug.

PASHERA

Hello Aziza! What are you doing out here?

AZIZA

I should have come over weeks ago. I was so busy grieving for Thutmose that I forgot about how you must feel losing Basra.

PASHERA

Thank you, Aziza. I'm doing as good
as I can be.

Pashera glances at the sunset.

AZIZA

Where were you headed?

PASHERA

Well, uh..just outside to get some
fresh air. I haven't been feeling
good lately.

AZIZA

Neither have I...
(beat)
...may I come in?

Once again, Pashera glances at the sunset. It seems to have
gotten lower already.

PASHERA

Well...

AZIZA

I promise not to be too long.

PASHERA

Yes, come in.

Pashera leads Aziza into the main living area, and Aziza sits
down.

PASHERA (CONT'D)

Can I get you anything?

AZIZA

No, thank you.

Pashera sits down, and there are a few moments of awkward
silence.

AZIZA (CONT'D)

One of the reasons why I came over
was to apologize.

PASHERA

Apologize?

AZIZA

I should not have been so
dismissive when you came to me
about the Destroyer.

(MORE)

AZIZA (CONT'D)

Maybe if I would have supported
you, we would still have Thutmose
and Basra...

(beat)

...damn that god of slaves!

Pashera remains quiet, allowing Aziza to vent.

AZIZA (CONT'D)

A few hours after you left, I began
to have doubts and asked Anum about
us putting lamb's blood on our
door.

Pashera sits up straight in her chair.

PASHERA

Did you?

AZIZA

No. He said Ra would deal with the
Hebrews and their God and not to be
afraid.

Pashera leans back in her seat.

AZIZA (CONT'D)

I guess it would not have worked
anyway.

PASHERA

Why do you say that?

AZIZA

I saw the dried blood on your
doorposts when I came over.

Pashera looks in the direction where Basra is resting.

AZIZA (CONT'D)

If it did, that would mean Basra is
still alive, right?

PASHERA

Oh yes, yes, it would.

AZIZA

And where were our gods? They were
supposed to protect our families!
Can their God be more powerful than
ours?

PASHERA

I do not know, but I heard that Pharaoh would be releasing the Hebrews soon.

AZIZA

So did I. Riddance to them and their slave god! Go!

PASHERA

I agree. Their God can be ruthless.

AZIZA

I am so sorry, my friend. You have heard enough of my troubles. How have you been? No one has seen you in weeks, not even at work.

PASHERA

As I said, I have not been feeling that well.

AZIZA

I understand your pain, my friend, but you have to move on, come back to your friends, maybe meet someone.

PASHERA

I do not have time for that.

AZIZA

We all cared for Nour, but you should not be alone forever.

A small KNOCKING sound comes from Pashera's bedroom. Both of the ladies immediately turn their heads toward the noise.

AZIZA (CONT'D)

Do you have something back there?

Pashera jumps up.

PASHERA

Uh no. One of my bracelets may have fallen on the floor.

Pashera starts to quickly move toward the front door.

PASHERA (CONT'D)

Listen, it is getting late. In a few hours, it is not going to be safe for you to walk alone.

Aziza stands up as well.

AZIZA
Is everything alright?

PASHERA
Yes. We can talk later, okay?

AZIZA
Okay, but are you sure you are
alright?

PASHERA
Yes. Good night Aziza.

AZIZA
Good nigh-

Pashera closes the door before Aziza finishes her sentence. Pashera sprints towards her bedroom. Basra is standing up beside the chest.

PASHERA
Basra! I told you never to come out
unless I open it. Understand!

BASRA
Yes, mother, but I'm s-

Basra stops speaking mid-sentence and stares behind Pashera.

PASHERA
What Basra?

Pashera turns around to see Aziza standing there, pale, mouth open.

AZIZA
B..B..Basra?!

PASHERA
Aziza!

Pashera glances back at Basra then looks back at Aziza. Pashera starts to walk slowly towards Aziza with her hands out in front of her.

PASHERA (CONT'D)
Now Aziza, you need to listen.

AZIZA
What is this?!

PASHERA
Aziza. Wai-

AZIZA
Why isn't he dead?!

PASHERA
Let me expl-

AZIZA
WHY ISN'T HE DEAD PASHERA!

PASHERA
Please calm down, Aziza. I can
explain.

Suddenly, Pashera hears a HISSING sound behind her. She turns
around to see Basra crouched down, displaying his fangs.

PASHERA (CONT'D)
No Basra!

AZIZA
My God!

Aziza turns and takes off, sprinting towards the front door.
She takes a few steps before Pashera grabs her by the waist
and tackles her.

They both fall to the floor.

PASHERA
Aziza, please! Calm down, let me
explain!

AZIZA
Let me go!

Aziza struggles to get free from Pashera.

AZIZA (CONT'D)
LET. ME. GO!

Aziza brutally punches, kicks, and bites Pashera, but Pashera
manages to hold on.

PASHERA
Aziza, please calm down!

Pashera notices a blur zoom past her; it is Basra. In
seconds, he covers the distance and latches on Aziza's back.

PASHERA (CONT'D)
Basra, no!

It's too late; Basra buries his fangs deep inside of Aziza's neck.

AZIZA

AHHH!!!

Aziza struggles for a few more seconds before her body goes completely limp.

Basra continues to slurp blood from Aziza's neck. Pashera releases her, and backs up until she hits a wall.

Pashera is frozen, shocked at Basra's viciousness. She draws her legs up against her body and hugs herself while she sits on the floor.

Basra continues to drain Aziza.

PASHERA

My god Basra, what have we done?

CUT TO:

INT. PASHERA'S HOUSE - LATER

Pashera is sitting on one of the living room chairs. In front of her is Aziza, wrapped up in white and green sheets.

A few strands of rope are wrapped around the sheets. It appears Aziza's body is wrapped within the sheets.

Pashera remains transfixed on the body.

INT. PASHERA'S HOUSE - BEDROOM - INSIDE THE CHEST

Basra is lying on his back inside of the chest. His eyes are closed, and his arms form an X across his body.

INT. PASHERA'S HOUSE - CONTINUOUS

Pashera remains transfixed on the body. The sun is slowly starting to appear on the horizon.

While sitting there, Pashera believes she sees Aziza's body jerk slightly.

She sits up, getting a little closer to the body. After a few seconds, she doesn't notice any more movement. She leans back in her chair.

The body JERKS again; this time it's stronger. Now, the jerking is happening continuously.

Pashera leaps off of the chair and backs away from the body.

The body appears to come back to life, struggling to sit-up and escape from the sheets and rope.

A harrowing YELL comes from the body, causing the hairs on Pashera's next to stand up.

PASHERA

Aziza?

There is no answer; the body just jerks more and more violently.

PASHERA (CONT'D)

Aziza?

The body stops moving and goes limp. Pashera waits a few moments before tiptoeing towards the body.

Pashera gets close to the body.

PASHERA (CONT'D)

Aziza?

There is no movement. There is no noise. Pashera exhales and leans back to sit down again.

SUDDENLY, Aziza's head and one arm RIP through the sheet!

She is emitting a deafening SHRIEKING noise and flailing her arm in an attempt to grab Pashera.

Her face is pale, moist and fangs protrude from her mouth in the same manner as Basra's.

Aziza hops back in surprise, loses her balance, and falls to the floor.

Aziza manages to get another arm free and attempts to remove the rope.

Before Aziza can escape, sunlight pours through the window and shines directly on Aziza's body.

The skin immediately begins to melt away from Aziza's face and hands. Her hair goes up in flames.

Aziza's SHRIEKING becomes much louder as she flails about in agony.

It only lasts for a few seconds before her entire body is engulfed in flames and all of the flesh melted away.

Only her skeleton, clothes, and jewelry remain.

BASRA
Mother! Mother!

Pashera can hear Basra yelling from inside of the chest.

PASHERA
I'm alright, Basra! Do not get out!
Do you hear me? Do not get out!

BASRA
Yes, mother.

Pashera looks outside of her window, it doesn't appear that anyone heard Aziza.

She walks over to the front door and steps outside. An elderly man creeps by, staring at her.

ELDERLY MAN
Is everything alright in there?

PASHERA
Oh yes, why wouldn't there be?

ELDERLY MAN
I thought I heard screaming coming from inside.

PASHERA
(nervously)
Screaming? Oh no, you must be mistaken. It's just me in there. You may have heard some singing. I apologize if I startled you.

ELDERLY MAN
Well, that didn't sound like singing to me.

PASHERA
Well, I'm okay. I have to go back inside. You take care.

Pashera goes back in and closes the door. She glances over at Aziza, her skeleton is still in the same place.

She tiptoes over to the window and peeks at the old man. He looks in the window, Pashera quickly ducks to avoid being seen.

She waits a few more seconds and looks again. The elderly man continues to walk down the street out of sight.

Pashera runs back over to the skeleton and does her best to conceal the skeleton. She drags the skeleton back to her bedroom.

BASRA
(from inside the chest)
Are you alright mother?

PASHERA
Yes, I'm alright.

BASRA
What was that noise?

PASHERA
Aziza was still alive, but she is no longer.

BASRA
I thought she was already dead.

PASHERA
So did I.

BASRA
Mother..

PASHERA
Rest Basra. We'll talk later; I have work to do.

BASRA
Yes, mother.

INT. PASHERA'S HOUSE - SUNSET

There's a knock at the door. The house has been cleaned, and there's no sign of the carnage that happened hours ago.

Pashera walks over and opens the door to find ANUM, Aziza's husband. He is a large imposing figure. His demeanor is cold and unpleasant.

PASHERA
(smiling to hide her
nervousness)
Anum. What brings you here?

ANUM
Have you seen my wife?

PASHERA
Aziza? Not since yesterday when she
came by.

ANUM
So, she WAS here? When?

PASHERA
Uh, she came by late yesterday
evening. We talked for a while, and
then she left.

ANUM
Why did she come here?

A frown appears across Pashera's face.

PASHERA
Okay, you are scaring me now Anum.
What is going on?

Tears begin to form in Pashera's eyes.

ANUM
I told you, I'm looking for Aziza.
I came back this morning, and she
wasn't there. I've been waiting all
day, but she has yet to return.

PASHERA
Oh no! As I said, I saw her last
night. We talked for a while, and
she left for home, or so I thought.

ANUM
Which way did she go?

PASHERA
She walked back that way, towards
your home.

Anum looks past Pashera and into her home.

PASHERA (CONT'D)
She's not in there Anum.

He refocuses on Pashera.

ANUM

You never told me the reason she came over.

PASHERA

Oh, she wanted to talk about...(beat)...Thutmose and Basra.

Anum looks away from Pashera and takes a step back.

ANUM

If you see my wife, tell her to come home.

PASHERA

I will Anum, and if you find her before I do, please tell her to come to see me.

Anum walks away. Pashera closes the door and places her back against it. She slides down until she is sitting on the floor.

She brings her hands up to cover her face and begins to cry for a few seconds.

After she pulls herself together, Pashera rushes towards her bedroom.

INT. PASHERA'S HOUSE - BEDROOM - CONTINUOUS

Pashera removes the stones from the top of the chest. Basra stands up and stretches.

BASRA

Thank you.

PASHERA

Basra, listen. You are going with me.

BASRA

But I'm-

PASHERA

I know you are hungry. You will feast on one of the lambs out back when we return.

BASRA
Can I eat first?

PASHERA
No, Basra! Do you know what would
happen if we were caught with her
here?!

Basra looks over at the living room area, but remains quiet.
Pashera bends down to look him in the eye.

PASHERA (CONT'D)
Do you understand?!

BASRA
Yes.

PASHERA
Good. Let's go.

EXT. OUTSKIRTS OF TOWN - NIGHT

Pashera and Basra are walking away from town.

In one hand, Pashera is carrying a blanket that contains
Aziza's bones and clothing. She holds a shovel in her other
hand.

PASHERA
(whispering)
We are almost there.

They walk a few more feet before Pashera stops. She looks
around for a moment before placing the bag on the ground.

PASHERA (CONT'D)
(whispering)
We will do it here.

Pashera chose a location that's a considerable distance away
from town. The ground is hard and not covered in sand. She
begins to dig at a breakneck pace.

Basra looks around, surveying the area.

BASRA
I like it out her mother. I hate
being kept inside all of the time.

Pashera speaks with Basra while continuing to dig.

PASHERA

You know why we have to keep you hidden. Don't worry, remember we are leaving in a few days.

Pashera continues to dig.

PASHERA (CONT'D)

No one will know us, so we won't have to explain why you are alive.

BASRA

But, am I alive, mother?

Pashera lowers the shovel to the ground and walks over to Basra.

PASHERA

Listen to me, Basra. The only thing that matters is that I love you. Are you different than everyone else? Yes, but you are here, and none of the others are not. Do you understand?

BASRA

Yes, mother.

PASHERA

Good.

Pashera resumes digging and is done moments later. She places the skeleton and Aziza's oil-soaked clothes into the hole.

She takes out the tools she brought to make a fire. After a few moments of work, she sets fire to Aziza's clothes and skeleton.

Once the flames grow, Basra quickly backs away.

PASHERA (CONT'D)

This sort of light will not harm you, Basra, only the light from the sun.

Basra inches closer to the light; transfixed. Pashera stares into the flames as well. Neither person speaks for a few minutes.

Basra clutches his chest and drops to one knee.

PASHERA (CONT'D)

Are you alright?

BASRA

I need to eat.

Pashera sprints over to the shovel and begins to place dirt back in the hole.

BASRA (CONT'D)

Hurry.

PASHERA

I am going as fast as I can.

CUT TO:

INT. PASHERA'S HOUSE - NIGHT

Basra and Pashera made it back to their home undetected.

PASHERA

(to Basra)

Go to the room, I'll be right back.

Pashera goes out the front door and almost runs into Anum.

PASHERA (CONT'D)

Anum, what are you doing here?

ANUM

I am Still looking for Aziza.

PASHERA

I am sorry. I have not seen her since we last spoke.

ANUM

I was told she left and came back a few minutes later.

PASHERA

Oh, yes..yes. She left and came back to tell me something. It was only for a few seconds.

ANUM

What did she tell you?

PASHERA

(getting impatient)

I cannot remember Anum.

ANUM

Why didn't you mention this before?

PASHERA

Anum, are you accusing me of something? You think I would harm my best friend?

ANUM

No, but if anyone knew where she ran off to, it would be you...(beat)...she has not been the same since we lost Thutmose.

PASHERA

Anum..

ANUM

She blames me, I know it!

Pashera looks back at her house and back at Anum.

PASHERA

Anum, I have to go now. It's very important. I can come by tomorrow if you want.

Pashera walks off in the darkness towards the rear of the home. Anum begins to walk in the opposite direction.

As he walks, his lamp begins to flicker and comes close to dying out. He looks down to check it, and something catches his eye.

Anum bends down to get a closer look. The item appears to be a turquoise and amethyst bracelet, exactly like the one Aziza wears.

Anum lifts the bracelet closer to his eye to examine it further. He stands back toward Pashera's home.

He pauses for a few seconds before continuing on his original path.

CUT TO:

EXT. PASHERA'S HOUSE - OUTSIDE - NIGHT

Pashera arrives at the shed where she keeps the animals for Basra. She opens it, and all of the animals are gone.

PASHERA

What?! Where are they?!

Pashera runs around the shed goes a few feet in each direction, looking around.

PASHERA (CONT'D)
This can't be!

Pashera continues to search for the animals frantically.

INT. PASHERA'S HOUSE - EVENING

Pashera enters the home, and Basra is already upset.

PASHERA
Please calm down, Basra. I'll get
you something else to eat.

Pashera walks over to the cupboard and rummages through it.

BASRA
Where is it?!

PASHERA
Our lambs are missing.

BASRA
All of them?!

PASHERA
Yes.

Pashera finds a few dates and a fig.

PASHERA (CONT'D)
(offering a date to Basra)
Here, take this.

Basra places it in his mouth, tastes it, and immediately spits it out.

He scowls at Pashera and slams his fists on the table, over and over.

PASHERA (CONT'D)
Basra, please!

Pashera walks over and attempts to wrap her arms around Basra.

PASHERA (CONT'D)
Calm down, Basra. The sun will be
up in a few hours. You need to go
to eat this and lie down.

She offers him the fig that she is still holding. He angrily swats the fig away and swings at her face.

PASHERA (CONT'D)
 Basra, stop it!

Basra begins to get extremely angry.

BASRA
 I..need..to..eat!

Pashera jogs back toward the cupboard. She frantically looks for something else that she could give him.

While looking, Pashera accidentally knocks a vase to the floor. She tries to avoid the shattered pieces but steps on some of the jagged pieces.

PASHERA
 Owww!

She lifts her foot and sees blood dripping from her heel.

PASHERA (CONT'D)
 Basra, I have to cl-

Pashera stops mid-sentence and slowly looks up at Basra. She JUMPS back against the cupboard.

Pashera sees Basra crouching on all fours staring directly at her. His fangs are visible in a snarl.

BASRA
 I won't take all of it, mother. I promise.

PASHERA
 (pleading)
 Basra, no.

Basra inches towards Pashera, getting within pouncing distance.

Without moving her head, Pashera glances left at the front door, quickly returning her attention to Basra.

Pashera slowly takes two left steps towards the door. As if he was stalking prey, Basra takes two side steps in the same direction.

BASRA
 Please, mother. I just need a little.

Basra inches towards Pashera.

Beads of sweat start to form on Pashera's forehead.

Her eyes move to the front door; back at Basra.

Again at the front door; back at Basra. Basra has stopped moving.

PASHERA

Basra, let me go outside and find something for you.

Basra moves a little closer. Pashera notices something that she had never seen in Basra; his eyes are now a dark red.

BASRA

**But you might not come back,
mother.**

Pashera looks at the front door again, then she RUNS!

Like a lion cub, Basra springs into action after her.

Before Pashera has time to take a fourth step, he was latched onto her back.

Basra SINKS his teeth into her neck.

PASHERA

AHHH! GOD!

Pashera stumbles backward. Going with the momentum, she pivots and aims her back towards a wall. She begins to slam Basra against it repeatedly.

BASRA

AHHH!

With one hand, she began to pull his head backward in an attempt to remove his teeth from her neck while she continues to slam him against the wall.

After a few more hits, Basra releases his grip and falls to the floor. Pashera begins to run towards the opposite side of the house, but her legs are wobbly. She falls on top of a small wooden table, breaking it into pieces.

Ignoring the pain, Pashera sits up and looks for Basra. She spots him, crouching, fangs visible in the same stance.

Pashera quickly looks down and fumbles through the table debris, grabbing a piece of wood with a sharp edge.

Out the corner of her eye, she sees Basra AIRBORNE. He lands on top of her. She has just enough time to jam her left forearm into his mouth.

PASHERA

AHHH!

As Basra sinks his teeth into her forearm, Pashera rotates her body and slams her forearm to the floor. While Basra is pinned between her forearm and the floor, she takes the piece of wood and stabs Basra in his neck multiple times.

As Basra opens his mouth to scream in agony, Pashera removes her forearm and grabs the piece of wood with both hands.

Pashera is now straddling Basra. He is flailing his arms, trying to strike Pashera.

She takes the piece of wood and plunges it into his chest, over his heart. Basra continues to scream and flail about.

Pashera is crying as well but now leans up and places all of her body weight on the wood piece, driving it deeper into Basra's chest.

Basra's flailing begins to slow down, coming to a complete stop. Pashera rolls off of him and lies on her back beside him on the floor.

She begins to cry uncontrollably and looks over at Basra's corpse.

PASHERA (CONT'D)

I'm so sorry..

We can hear Pashera's heart beating.

Thump thump, thump thump

It beats slower and slower

Thump...thump...thump

Until it stops.

Thump....th.

Staring at the ceiling, Pashera closes her eyes and welcomes death.

Some time later, Pashera's eyes and mouth POP open, exposing fangs.

FADE TO BLACK

SERIES BIBLE

FIRST BORN is a 12-hour fantasy limited series.

Originally set in 1446 BC Egypt during the plagues, the story ends in 1456 Romania.

LOGLINE: Before Dracula, there was PASHERA. She was reborn during the Hebrew Exodus, wept at the feet of Jesus on Calvary, and was a mentor to Vlad the Impaler (Dracula). This is her story.

STRUCTURE

FIRSTBORN will be structured like a film. There will be a definitive beginning, middle, and end. There will be no loose ends after the finale, and all of our lead characters will have complete arcs.

ACT ONE - GENESIS (episodes 1-3) will focus on Pashera's transformation and her struggle to survive. Episode 1 is the vampire origin story. Viewers will learn how Pashera's decision to save her son ultimately leads to the creation of the first vampire. The reasons why vampires thirst for blood, are sensitive to sunlight and are immortal, are explained during this episode.

Episodes 2 and 3 will deal with Pashera's struggle against her blood thirst and understanding her new abilities. The inability to leave her home during the day forces Pashera to reach out for help.

ACT TWO - THE MESSIAH (episodes 4-6) are set about 1500 years later during the time Jesus walks the Earth. These episodes depict Pashera's mission to meet the Messiah and beg him to remove the curse. The Messiah is said to be a gentle, forgiving man that heals and performs miracles. Pashera encounters several obstacles that delay her meeting with Jesus, including a kidnapping.

Episode 6 marks a turning point for Pashera's character. In this episode, Pashera finally makes it to see Jesus, but he is seconds from dying on the cross. He notices her, and his last words are Pashera, poor, poor Pashera.

She believes the Hebrew GOD purposely placed obstacles in her way that delayed her meeting the Messiah before his crucifixion. Pashera weeps at the feet of Jesus, losing all hope of becoming normal again. We then witness Pashera's immediate transformation from an anti-hero to the villain of the story that kills without hesitation or mercy.

ACT THREE - BLOODLUST (episodes 7-9) starts with Pashera on the warpath, killing everyone she can find; furious that the only person that could have removed the curse was dead. Pashera has been able to survive for thousands of years because she was methodical on when and who she chose as victims. Something snapped inside of Pashera when Jesus died, and for the first time in her existence, her killing is completely random except for Pontius Pilate and Caiaphas.

Any shred of humanity she possessed was left upon Calvary with Jesus. She spares no one in her immediate vicinity during her rampage, including women and children. Pashera disappears after the end of episode 7; episodes 8-9 do not show Pashera at all.

At the beginning of episode eight, the day after Pashera's rampage, the dead are buried. That evening, three of the dead return as vampires and wreak havoc in the town. Episode nine depicts the citizens of Jerusalem, joining together to defeat the vampires. They are left with the decision of having to kill friends and family that were bitten by the other vampires. In the end, the community kills all of them, leaving Pashera as the sole remaining vampire once more.

ACT FOUR - SCION (episodes 10-12) depict Pashera arriving in Romania decades after the massacre in Jerusalem. She heard the tales of Vlad III's impalings and was impressed by his cruelty. She is curious to find someone that hates God and humanity as much as she and believes it is time for vampires to multiply and establish their dominance over humans. This has to be done with patience, stealth, and organization.

Pashera believes Vlad is the perfect choice to be the "father" of this new age. She befriends Vlad and gradually shares tales of the wonders she witnessed during the time of Moses, her hatred of the Hebrew GOD, and the curse placed upon her. Over time, Vlad welcomes the thought of immortality and insists Pashera bites him. She eventually grooms him to become the legend known as Dracula before returning to her birthplace of Egypt.

TONE AND STYLE

Due to the subject matter, **FIRSTBORN** will be visually dark and almost devoid of any comedy.

The pacing will be slow, but action sequences will be mixed into each episode.

Each Act is set thousands of years apart, with Pashera being the only constant character. These significant gaps in time

may make each act seem like a stand-alone series. With that being said, the majority of the series will take place in Egypt, Jerusalem, and Romania. The three locations are vastly different, and the style will vary depending on the site.

CHARACTERS

Due to the lengthy time between acts, each Act will have a different set of main characters, except for Pashera.

ACT ONE

PASHERA, 25 (during this Act) is the main protagonist. In the act of desperation, she does what any other mother would do to save their child, but her decision has severe consequences. In this Act, Pashera is a humble, sympathetic character.

BASRA is 6. He is Pashera's firstborn and only child. Basra is cursed because of Pashera's attempt to save him from the final plague on Egypt. As a child, Basra ultimately submits to his primitive urges and turns on his mother to soothe his hunger.

AZIZA is 25. She is Pashera's best friend and confidante.

ANUM is 35. He is the husband of Aziza and becomes suspicious of Pashera once Aziza goes missing. He has a vital role in the later episodes of Act one.

SAADAH is 45. He is hired by Pashera to run errands and transport her during the daylight hours. Pashera told him she has a condition that will not allow her to be in direct sunlight, but he suspects there is more to the story than she lets on. He often serves as her consul and conscience.

ACT TWO

PASHERA, now over fifteen-thousand years old, has settled into her identity and has quietly accumulated a great deal of wealth. She has full control of her abilities, and tries to kill only criminals or animals to satisfy her hunger.

ORIT, 30, is Pashera's new "assistant." Unlike Saadah, Orit is fully aware of what Pashera is and what she requires to survive.

HAMID, 50, is the leader of the gang that kidnaps Pashera and Orit.

PONTIUS PILATE, 55, is the Roman official that presided over the trial of Jesus and ordered the crucifixion. He will become a target of Pashera.

JESUS, 33, is the Messiah that has Pashera has been waiting on for thousands of years. She believes Jesus will forgive her sins and remove the curse.

CAIAPHAS, 30, organizes the plot to kill Jesus and becomes a target of Pashera.

ACT THREE

PASHERA (episode 7 only) is now the villain of the story and kills indiscriminately. There are no traces of the remorse or mercy she displayed in Episodes 1-6.

LUCIUS, 40, is the unofficial town leader that orchestrates the battle against the vampires.

ANTONIA, 25, is the wife of one of the newly-turned vampires. She struggles with the reality of his transformation and the possibility of having to kill him.

ACT FOUR

PASHERA is on a mission to meet Vlad III and wants to use him to create a vampire organization. She remains a villain and has no interest in redemption.

VLAD III (Dracula), 35, is a prince of Wallachia that is infamous for impaling his enemies on stakes and is often referred to as Vlad the Impaler.