

M Y S T I C A

" R e e n c o u n t e r "

Pilot

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FADE IN:

INT. MYSTICA'S HIDEAWAY, HEAVEN -- DAY

Tears roll down the faces of Angels MYSTICA and PENUMBRA as they stare out of the window to space.

Wiping her tears off,

PENUMBRA

At least Olga made it to the new world.

One teardrop falls off Mystica's face.

MYSTICA

If what's left were peanuts...

On the teardrop continuing its descent. Now and then it flashes like a rare diamond.

TIME SLOWS.

The teardrop falls in front of the eyes of the SAINTLY MAN. His eyes follow it.

It descends in front of his mouth. Prompt, he blows at the teardrop, and it changes trajectory.

As he smiles,

DISSOLVE OUT TO:

EXT. UNDER THE BRIDGE -- NIGHT

on a precious stone in a layer of dust.

Mystica's teardrop bull's eyes the stone, and splashes the dust away.

A one carat weight diamond appears. It is part of a golden necklace coated in dirt amidst rubble.

Nearby, OLGA, looking like an Angel Mystica scared to death, hides behind a wall made of cardboard boxes. Her face is greasy. Her clothes are of good quality but wrinkled. She holds a cup with a steaming drink and keeps her ears pricked up.

A CAR approaches and stops in an open space with RUNNING ENGINE.

More terror spreads across Olga's face. She crawls away and hides under the bridge's very edge.

Ducked, she almost steps on the diamond. Glancing at it, her anxiety intensifies.

The car, a buttoned up sixties convertible makes a turn, drives back to the street, and withdraws.

Olga picks up the necklace and cleanses it.

LATER

She sleeps. The car reapproaches and stops.

The door on the passenger's side opens and ELAINE, looking like a drunken Penumbra, crawls out. She hobbles closer to the side of the bridge and looks under it.

ELAINE

Ah!

She returns to her car, enters it, and moves over to the steering wheel. The car rolls down until its beams illuminate the area under the bridge.

MOMENTS LATER

Elaine's silhouette cuts through the high beams as she searches for something.

As a RAT speeds between her feet:

ELAINE

What was that?

She stumbles around until she steps on a TIN CAN which slips out from under her shoe.

ELAINE

Roach off!

She trips over a plank of wood.

ELAINE

Don't you do this to me again!

She is too drunk to get up.

ELAINE

Oh my.

She falls asleep, and

DISSOLVE TO:

EXT. UNDER THE BRIDGE -- MORNING

as the first sun ray wakes Elaine up. She is not fully sober. Her car's high beams are still on. She gets up, and walks toward it.

On Olga, sleeping in a fetal position. She turns and HITS a CARDBOARD wall.

The noise attracts Elaine. She switches off the high beams, and walks to the cardboard.

She lifts it up. Stunned, she almost falls on Olga.

As Olga wakes up at once:

ELAINE

Holy...

Olga shrinks together.

ELAINE

I won't eat you.

In a slight Russian accent,

OLGA

What do you want?

ELAINE

Good question.

OLGA

Who sends you?

ELAINE

Nobody.

OLGA

Nobody?

ELAINE

I'm looking for a necklace. In gold.

Olga gets it out, polishes it with her sleeve, and lifts it up to Elaine.

OLGA

This?

ELAINE

Oh my God, you found it.

Olga nods.

ELAINE  
May I?

OLGA  
Please.

Elaine takes the necklace and leaves. She walks a few steps, stops, and turns back.

ELAINE  
I'm ON the wagon again, right?  
(beat)  
Right?

OLGA  
(puzzled)  
I don't know.

Elaine withdraws.

As Olga wraps herself in the blanket,

CUT TO:

INT. SWIMMING POOL -- DAY

on WILLIAM GABLONSKY, thirties, surfacing as the PHONE RINGS. He comes out of the pool and answers.

WILLIAM  
Hello?

ELAINE (V.O.)  
Hi William.

WILLIAM  
Oh, Elaine. You still mad at me?

ELAINE (V.O.)  
I wanted to apologize.

WILLIAM  
(surprised)  
Apologize?

ELAINE (V.O.)  
Can I come over?

WILLIAM  
What, now?

ELAINE (V.O.)  
Is that alright?

WILLIAM  
Sure, sure. It's Saturday...

INT. LIVING ROOM, WILLIAM'S HOUSE -- DAY

A set of custom made Russian Matreshka nesting dolls looking like Elaine stands out among objects of art. Somebody can be heard VACUUM CLEANING.

The BELL RINGS and the CLEANING STOPS.

SVETLANA, no-nonsense, late fifties, walks to the front.

SVETLANA  
Oh, good morning Miss Elaine.

Wearing her golden necklace,

ELAINE  
Hi. Is he still outside?

SVETLANA  
Mister Gablonsky is at the swimming pool.

Smiling, Elaine walks past Svetlana, and heads for the...

EXT. SWIMMING POOL

...where she stops next to William. He eats a banana.

Dangling the necklace,

ELAINE  
24 carats. And one carat diamond.

WILLIAM  
You didn't fly to Rome?

ELAINE  
Hem.

Faking a surprised reaction,

WILLIAM  
You rushed all the way to Via Condotti?

ELAINE  
I found it.

WILLIAM  
Mamma mia! You found the RIGHT  
jeweller? With all those stores next  
the Spanish Stairs?

ELAINE  
William, I found it.  
(meek)  
Not in Rome.

WILLIAM  
Under, under that bridge?

She nods with a bright smile.

WILLIAM  
Not in the Tiber?

She denies with a head shake.

WILLIAM  
There must have been a fairy to help  
you out. If not an angel.

ELAINE  
I'm so sorry for all the nonsense.

WILLIAM  
(dry)  
Just don't tell me again it was the  
child in you which made you behave so  
childishly.

She hugs him from behind.

ELAINE  
You're so understanding. Thank you,  
thank you.

WILLIAM  
One condition.

ELAINE  
Anything, darling.

WILLIAM  
Stop once and for all with these insane  
fits of jealousy.

ELAINE  
I'll work on it.

He points at the plate of fruit.

WILLIAM  
Pomegranate or banana?

On her, in a hedonistic smile,

CUT TO:

INT. HOSPITAL ROOM -- MORNING

FOUR EMTs wheel ABDUL, twenties, Arab, unconscious, on a gurney into the room. They swing him over to the bed.

ASIR, mid-forties, walks closer to Abdul, does not pay attention to the activity in the room. DOCTORS #1 and #2, and a NURSE approach.

As CAMERA MOVES IN on Asir staring at Abdul:

ASIR (V.O.)  
When he recovers, I want her to be  
there for him, ready.

DISSOLVE TO:

INT. LIMO -- DAY

On Asir and IVAN (40), Russian.

IVAN  
She'll be there.

ASIR  
I hope you know what you talked about  
when you described me her history.

IVAN  
She hasn't been exposed to one client.  
One of our gems, reserved for treasured  
clients, like yourself.  
(adds, hasty)  
Or your esteemed brother --

ASIR  
Half brother. Remember, Abdul insisted:  
it must be her. We want her, the  
redhead.

On Asir, pointing at picture of Olga,

DISSOLVE BACK TO:

INT. HOSPITAL ROOM -- MORNING

with Asir as he gets distracted.

DOCTOR #1

Alright.

(to Nurse)

Check every hour!

The Nurse nods and leaves. Asir turns to Doctor #1.

ASIR

I'm Abdul's brother.

DOCTOR #1

He's doing great.

ASIR

He'd better.

About to leave, to Asir,

DOCTOR #1

We'll keep you updated.

ASIR

I expect it.

EXT. OPEN CONVERTIBLE -- AFTERNOON

Elaine drives, William is in the passenger seat.

ELAINE

What happened to your cute Russian secretary?

WILLIAM

This isn't another exercise in jealousy?

ELAINE

No no.

(beat)

So?

WILLIAM

So? We're talking of Raissa, right? -- She now practices hypnotherapy.

ELAINE

What?

WILLIAM

Just got certified.

ELAINE

That soon?

WILLIAM

She's hard working and sharp as a razor blade.

ELAINE

...The second East European you lose.

WILLIAM

Second? -- You after the accountant's job?

ELAINE

No, but if you need a secretary?

WILLIAM

You serious?

ELAINE

Like hell.

WILLIAM

Tired of working in your father's company?

ELAINE

He wants me to go to his branch in Buffalo. Don't know what I can learn there. Other than how to avoid freezing.

WILLIAM

Maybe an internship will be available...

ELAINE

Is that all?

Ignoring her question, in overdone pride,

WILLIAM

My former fiancé and soon-to-be secretary intern.

She turns, reckless.

WILLIAM

Okay soon-to-be-again fiancé.

ELAINE

I like that one.

WILLIAM

Just don't drive this way. I don't  
need stunt men. As interns.

ELAINE

Ha ha.

WILLIAM

Okay. Stunt women.

INT. EVENTS TENT -- AFTERNOON

IRINA, looking a bit younger than Olga, in white and light  
beige cotton fabric, comes out of her meditative state. She  
stands up and leaves.

On her way to the exit she encounters EMMELINE (18).

Whispering,

EMMELINE

Have done seva in the kitchen.  
Wonderful stuff for dinner.

Irina smiles, moves out of the tent in the...

EXT. LIGHTHOUSE FARM -- AFTERNOON

...and walks on on a dirt path. FEW PEOPLE are around.

She comes to the langar, a farm warehouse transformed into a  
dining hall. In its front NUMEROUS INDIVIDUALS dine.

She enters the...

INT. DINING HALL

...and helps herself on the raw vegetarian buffet.

She fills a glass with a punch of herbal teas, and looks for  
an empty seat. The place is packed with quiet INDIVIDUALS.  
She sits down, rests for a moment in silence, and eats.

EXT. ROAD OVER THE BRIDGE -- EVENING

Elaine and William speed by in the open convertible.

ELAINE

Remember?

WILLIAM

How did you even come to the idea and  
search for it? Under a bridge?