

SEQUOIA

Screenplay by

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FADE IN:

1

EXT. ELDER'S ROOM, TEMPLE - DAY

1

A very old statue of a man half naked next to which a lion is erected on the corpses of demons, wolves and witches. There Carved on the lion a intangible mark of a spiral line. An old man takes out a sealed up bottle with spiral lines on It under his cloak and places it on the table. Before him stands a man in a hooded cape. The hood has covered his face.

THE ELDER

I studied the stars.  
In our tribes, there are neither  
fellowmen nor companions in the  
forest.

The caped man clenches his fists.

THE ELDER

I don't know if it's a good thing  
or not.

THE CAPED MAN

There is something we can do.

THE ELDER

Here is the blood of the lion king,  
it's the blood of the strongest  
companion blended with black magic.  
It's been handed down to us from  
generation to generation.

THE ELDER (CONT'D)

I've chosen you because the blood  
of a companion is running through  
your vessels.

The Elder opens the bottle and pours some of the black blood into one of the bowls. The Caped Man steps ahead, takes the bowl and drinks from it.

His skin turns black and blue and losing his balance, he falls to his knees.

THE CAPED MAN

Where is my companion?

## THE ELDER

This blood must be drunk by the nature's friend too so that your companion's born inside it. I'll tell you where you can find it.

2 EXT. RARE FLOWER VICINITY, FOREST - DAY 2

Among the grove of giant Sequoias, on a rather large slab of rock, there is a boy getting down on his knees. The young boy opens the lid of a tin can and spreads a white linen cloth on the palm of his hand.

There appears a beautiful rare flower on his far side. The flower starts to shake and its petals slowly unravel. Right in the center of the flower petals, a seed comes into view.

Diako, the young boy, picks the seed up with his linen fabric and puts it inside the tin can. He has brown eyes and a light skin.

He slides down the rock and starts to walk.

3 EXT. FOREST - DAY 3

With a small bag on his back, Diako wends his way through the forest, passing by the river, tall trees, and forest scenery. The sound of a woodpecker drumming with its beak against a tree echoes through the forest.

After a short walk, the boy halts for a moment, looks around, cracks a smile and marches on again.

4 EXT. NEAR THE SEQUOIA TREE, FOREST - DAY 4

While looking ahead, Diako stretches out his arms wide open, he begins to climb up the strong roots coming out from the ground. He brings himself up to the trunk of a large tree and embraces it. Then, he lays his face against the tree trunk and gives it a peck.

There is the giant Sequoia tree with nearly one hundred and thirty meters height whose strong encircling roots are somewhat noticeable on the surface of the ground.

4A EXT. NEAR THE SEQUOIA TREE - EVENING 4A

On the tree roots, near the trunk, Diako lies down with his arms spread out and stares at the overhead branches.

He takes out an old small leaflet from his pocket upon which is written the phrase 'saviors of the forest.' He turns a page and takes in the picture of Sonia, a young girl planting trees. Under Sonia's picture is drawn a small heart with pen.

5 EXT. HOME - NIGHT 5

There is a beautiful two-story house with a pitched roof and a small green yard in front of it.  
Diako opens the door slowly and enters the house.

5A INT. HOME - NIGHT 5A

Passing the hallway, he enters the living room and walks toward the stairs step by step.

5B INT. LIVING ROOM - NIGHT 5B

No sooner does he place his right foot on the first stair than his mother calls out from the living room.

ELLA  
Diako, you came back.

Diako turns back and looks at his mother.

DIAKO  
(stuttering)  
H-h-hello.

[UNLESS NECESSARY AND FOR EASE OF READING, DIAKO'S STAMMER WILL NOT BE INDICATED FROM THIS POINT IN THE SCRIPT.]

ELLA  
The dinner is ready.

Sitting on the dining room chair, Ella switches on the light next to the table.

DIAKO  
M-m-ma.

He puts his backpack on the floor and heads toward the RESTROOM in the back.

5c INT. LIVING ROOM - NIGHT 5c

Ella turns on the lights.

Diako walks toward the dining table next to the kitchen and plumps down on a wooden chair. His mother places his food on the table and watches him while he is having his meal.

ELLA

Forest is dangerous in dark hours.  
You'd better be home before it gets  
dark.

Taking a mouthful of food, Diako shakes his head as a sign of hearing her words.

The sound of moving furniture is heard from the next door neighbor.

ELLA (CONT'D)

It's our new neighbor.

6 INT. BEDROOM - NIGHT 6

A wooden floor, a bed clad in a white sheet, on the nightstand, there is a vase with dried up plant inside it, a water pitcher, and a glass. Diako puts down his backpack on the bed.

7 EXT. TOWN - DAY 7

It is a small town. With his backpack on his back, Diako rides his bicycle past some streets.

8 EXT. LABORATORY ENTRANCE - DAY 8

Diako gets off his bicycle near a magnificent entrance and going through the green premises, he leans his bike against the wall and walks up to the building with his backpack on.

8A EXT. LABORATORY - DAY 8A

There is a rather large building with an ancient facade at the center of the premises.

9 INT. LABORATORY - DAY 9

The hallway is decorated with large special plants.

Doctor Watson and Diako go from the hallway into the lounge.

The laboratory is crowded with plants, animals, fossils and odd lab contrivances.

Ted, Doctor's partner, steps inside the lounge.

DR. WATSON  
(to Ted)  
Come here, Ted.

Ted takes a few steps ahead.

DR. WATSON (CONT'D)  
(to Diako)  
Ted is going to stay a while here  
and help me with scientific  
research.

DR. WATSON (CONT'D)  
(to Diako)  
Diako who is one of my best  
friends, loves forest.

Ted steps forward and shakes Diako's hand.

TED  
(to Diako)  
Pleasure to meet you.

DIAKO  
(to Ted)  
Y-y-y-y-you too.

DR. WATSON  
(to Diako)  
Have you brought anything for me?

Diako takes the can out of his backpack.

DIAKO  
(to Dr. Watson)  
Ye-yes.

The doctor takes the can from Diako. He opens its lid, removes the white linen and stares at the flower seed.

DR. WATSON  
(to Diako)  
Let's go, I need to show you  
something.

TED  
I'll join you as soon as I am  
finished.

The room is surrounded by small fridge doors. Upon each small door, there attached some names and photos of plants. Dr. Watson walks to the desk in the middle of the room with sundry items placed on it. He picks up a lucid plastic container on the desk and opens the capsule's tap. Then, he fills up the container with green gelatinous liquid and opens the tin can's lid, takes out the flower seed with caution and puts it inside the gelatinous liquid. Closing the lid shut, he opens the door to one of the fridges and places the container inside. On the fridge's door, he writes the word 'Spermatophyte' and registers the date 2019.

DR. WATSON

This way, the seed will be frozen  
for years to come and we can use it  
whenever we want.

Diako observes the name and picture of Sequoia tree on one of the fridges.

DIAKO

(surprised)

Is th-this Sequoia's s-seed?

Doctor looks at Diako.

DR. WATSON

Yes, pal.

Dr. Watson opens the door in which Sequoia is placed and draws out the container holding the seed. On the container is attached the picture of Sequoia. Dr. Watson opens the container's lid but there is no seed there.

DR. WATSON (CONT'D)

(to himself)

Where is it?

He pokes through the fridge once again.

DR. WATSON (CONT'D)

I should've put it elsewhere but it  
must've been here.

11 INT. WATSON'S OFFICE - DAY

11

Behind the desk is a door leading to the seed room. Dr. Watson closes the door to the seed room and takes a seat looking at an old picture of himself and Diako on his desk with a Sequoia tree on the background. Diako is sitting before him.

DR. WATSON

It was the first time I had come to see the greatest tree of the world. It was then that I got to know you

While leaning back in his chair, he looks at the picture.

DIAKO

W-why d-don't you p-p-plant s-se-  
Sequoia s-se-seed, d-do-doctor?

DR. WATSON

The chances for this seed to grow is even less than one in a thousand. Sadly, it is more like a fossil than a living seed.

DIAKO

Another seed...

DR. WATSON

This tree is the last one of its kind and then again, unfortunately, its reproductive organs are degraded and it's unable to produce seed.

TED (O.S.)

You here?

Ted enters while carrying a tray with three glasses of juice on it.

TED (CONT'D)

I bet, this will be the best drink of your life.

He hands each one glass and then raises his glass.

TED (CONT'D)

Cheers to the nature.

They all drink and then Diako gives a cough.



DR. WATSON  
 (to Diako)  
 You OK?

TED  
 His drink must have been too sweet.

DIAKO  
 I'm f-fine.

12 EXT. STREET - DAY

12

Diako locks his bike to a bar on the sidewalk and marches toward a hardware store. Some pretty girls walk past there. Diako stares at Sonia. Sonia catches his glance and looks back at him.

ONE OF THE GIRLS  
 (to Sonia)  
 Where are you, Sonia?

Diako comes around and looks at his other side and heads toward the hardware store. Then, he sizes up Sonia from behind the window. The girls walk past the hardware store.

THE SALESMAN (O.S.)  
 Helloooo.

The salesman is at his desk away from the store window.

THE SALESMAN (CONT'D)  
 How can I help you?

Diako places a banknote on the desk.

THE SALESMAN (CONT'D)  
 Nails, again?!

He hands over some steel nails to Diako.

With the rattling of the store window, Diako's attention draws to the nearby intersection. As soon as he sees the workers and the logging truck, he turns his head back and runs for the forest hill.

13 EXT. FORESTED HILL - CONTINUOUS

13

He gets himself to the top of the hill among the dense trees and every now and then, he turns around and gets a look at the trucks.

13A EXT. FORESTED HILL - CONTINUOUS

13A

At the top of the hill, the forest ground is almost flat. Diako passes through the trees and arrives at the point where trees and chopped logs divide apart. There is a dirt road between the logs.

Watching the dirt road, he sees the trucks from afar. He hastily hides a nail under the bark of the closest tree to the dirt road.

13B EXT. FORESTED HILL - CONTINUOUS

13B

The truck stops at the end of the dirt road. Diako spreads his arms and looks at the truck.

Jimmy pushes open the truck's door, goes down the steps and while fired with anger, he walks toward Diako. Ernest and the workers also get out of the truck.

DIAKO

T-t-t-tree...

Jimmy doesn't let Diako finish his sentence. He grabs Diako behind his neck, drags him along with force and gives him a hefty shove. Diako stumbles a few meters away and finally falls on the ground.

JIMMY

(angry)

Why don't you leave us alone?  
Go away to your mommy!

The sound of the chainsaw and men at work rings out. Jimmy goes back to the workers.

Diako stands up and keeps them at a distance. The sound of the breaking chainsaw blade and grinding machines comes from afar.

ERNEST

(loudly)

Nail! They have jammed a nail here,  
boss.

The chainsaw blade is broken.

JIMMY

Nail?!

Jimmy looks away with anger and fixes his gaze on Diako.

Diako lets out a giggle and dashes off.

14 INT. HOME - NIGHT

14

The sound of raindrops. Ella is working in the kitchen and Diako is sitting on the wooden chair.

ELLA

(to Diako)

Their daughter is gorgeous and she is an environmentalist.

She also had an argument with her dad about it.

You know, they're going to cut the Sequoia tonight.

Their father has a wood cutting workshop.

The sound of a door creaking open is heard.

ELLA (CONT'D)

Diako.

Ella looks at the wooden chair but Diako is not there.

15 EXT. STREET - NIGHT

15

Diako pedals fast. Every now and then, thunder illuminates everywhere. The wind fans the raindrops out.

16 EXT. FOREST ROUD - NIGHT

16

Diako makes it to the beginning of the forest road and halts. The forest road begins with a steep slope way down to the river. The lampposts give out a dim light to the road within every few meters' distance. Lightning brightens the whole forest for a split second. Now the view of the forest is more expansive.

16A EXT. FOREST ROUD - NIGHT

16A

Despite the steep hill, Diako is pedaling frantically. He often loses his balance and slips but he manages to successfully control his bike.

16B EXT. FOREST ROUD, RIVER BANK - NIGHT 16B

While crossing over a slab of rock, he loses his balance and falls heavily to the ground. His bike sinks into the raging river.

16C EXT. SAME - NIGHT 16C

With blood and mud all over his body, Diako gets up and walks with a limp toward the Sequoia. The truck lights are seen from afar. He quickens his pace.

DIAKO  
(loudly)  
E-e-enough.

17 INT. NEAR THE SEQUOIA TREE, JIMMIE'S TRUCK - NIGHT 17

Jimmy has sat inside his truck parked in front of the Sequoia tree. There are two pictures stuck to the truck's rear mirror. First, he takes a look at the photo of his teenage daughter, Sonia, then at the black and white photo of his dad and uncle standing in front of one of Sequoia's cut-off trunks. Lightning illuminates the Sequoia. Jimmy gazes at the Sequoia.

He takes a film of pills out of his pocket and swallows a couple of tablets.

18 EXT. NEAR THE SEQUOIA TREE - NIGHT 18

In the rain, Ernest spots Diako from a far distance away.

ERNEST  
(to himself)  
It's the same boy!! What's he doing  
here?

Diako hobbles to the Sequoia and rests on his knees and spreads his arms between the Sequoia and Jimmy's truck.

18A EXT. NEAR THE SEQUOIA TREE - NIGHT 18A

Jimmy's truck with a large saw installed in front has more a theoretical look than that of a real truck.

ERNEST  
(to Diako)  
Get up boy, get away from here.

DIAKO  
                  (loudly)  
                  N-n-nooooo.

18B          INT. JIMMIE'S TRUCK - NIGHT

18B

                  JIMMY  
                  Son of a bitch.

Jimmy holds on to the handle for a second and wants to get out of the truck but has a change of heart and switches on the engine instead.

18C          EXT. BETWEEN THE SEQUOIA AND TRUCK - NIGHT

18C

The truck's front lights and saw are on. The sound of the saw rotating is heard.

Jimmy drives forward. The workers are standing aside.

                  THE WORKERS  
                  (to Diako)  
                  Get up, boy, it's dangerous.

Diako is at a short distance from the saw blade but he doesn't budge.

                  THE WORKERS (CONT'D)  
                  (to Jimmy)  
                  That's enough, boss.

The distance between Diako and the blades are so short that the wind coming from the rotation of the blade stirs up Diako's hair. Diako shuts his eyes.

                  THE WORKERS (CONT'D)  
                  (to Jimmy)  
                  Watch out, boss. It's too close.

The saw blades are now only a few millimeters away from his face.

                  THE WORKERS (CONT'D)  
                  (to Jimmy)  
                  That's enough, boss.  
                  You're almost hitting him. Stop it.

18D          EXT. NEAR THE SEQUOIA TREE - NIGHT

18D

Jimmy turns off the saw, gets out of the truck and rushes toward Diako angrily.

DIAKO

G-g-go away from h-here.

Jimmy gives Diako a hard slap and pushes him violently to the ground. Then, Jimmy stoops over him and throws punches on his face. Diako guards his face with his hands.

DIAKO (CONT'D)

g-go a-n-and ...

Jimmy throws more powerful punches at Diako.

THE WORKERS

Stop it, he's just a kid.

Jimmy's heavy punches makes Diako unconscious. Some of the men intervene and push Jimmy off Diako. Jimmy stands on his feet.

JIMMY

(to the workers, angry)  
Let me go, you filthy brutes!

18E EXT. NEAR THE SEQUOIA TREE - NIGHT

18E

Jimmy hurries back to Diako. He sees one of the workers who is putting his finger on Diako's throat checking for a pulse.

THE WORKERS

There's no pulse, boss.

On hearing these words, Jimmy halts. His face changes color and expression. He takes a pause for a moment and stares at the workers in fear.

The workers are murmuring.

ERNEST

(to the workers)  
Let's go. No one was here today, no one, or else I will fire you all. You got it? Or lese I'll fire all of you and there will be no more money.

Jimmy walks toward one of the workers in silence.

JIMMY

(One of the workers)  
Where were you tonight?

ONE OF THE WORKERS  
 (nervous)  
 Me? I-i was at ho-home, b-boss.

18F EXT. NEAR THE SEQUOIA TREE - NIGHT 18F

The sound of Jimmy's trucks moving is heard. Diako is lied unconscious on the ground. Black roots hold grasp of his body and drag him down to the underground.

BLACK SCREEN

19 EXT. FOREST - DAY 19

With the opening of eyelids, sun rays shine. Diako moves his head about, looks at his torn muddy clothes and notices some spots of dried blood on the bottom of his pants. He cuffs his pants, wipes out the spots of blood with his hand and sees no scar on his skin.

20 INT. HOME - DAY 20

Diako enters the house.

20A INT. HOME - DAY 20A

ELLA  
 (on the phone)  
 I'm gonna call the police.

With his torn muddy clothes, Diako enters the living room. Ella stares at Diako. Ella take down the phone and stands up. She embraces Diako, examines his face and delivers him a gentle slap.

ELLA (CONT'D)  
 (to Diako)  
 Didn't I tell you not to come back  
 home late?  
 What happened to you?

21 INT. UPSTAIRS BATHROOM - DAY 21

Diako is lying in the tub. He wipes away the fog on the mirror next to the tub. The color of his eyes has changed from brown to green. He wipes the mirror again with precision and gets a better look at his eyes.

[From here on, Diako's eyes are green.]

22 INT. HOME - DAY 22

Diako is going down the stairs with clean clothes on.

ELLA (O.S.)  
Diako and I must drop by your  
conservatory someday.

Ella and Sonia are sitting in the living room when Diako enters there.

Diako blushes crimson with embarrassment.

DIAKO  
(embarrassed)  
H-hi.

SONIA  
(to Diako)  
Happy to see you healthy, your  
mom's been worried sick.

ELLA  
(to Diako)  
Sonia is our new neighbor.

DIAKO  
(to Sonia)  
W-w-welcome.

SONIA  
I should go now.

ELLA  
(to Sonia)  
Stay for lunch.

Sonia stands up.

SONIA  
I can't, my father's alone, I must  
go.

Sonia heads to the exit. Suddenly she halts and looks back.

SONIA (CONT'D)  
(to Diako)  
Haven't we been a classmate as a  
kid?



DIAKO  
                  (to Sonia)  
N-n-no but we have been in the s-s-  
same s-school.

                  SONIA  
Good old days!

She exits the house.

22A INT. HOME - DAY

22A

Diako settles down on the wooden chair.

                  ELLA  
She is a good beautiful girl.

                  DIAKO  
Ohm.

                  ELLA  
By the way, the color of your eyes!  
Do you wear contact lenses?

Ella gazes into Diako's eyes attentively.

                  DIAKO  
Th-they're not cu-contact l-  
lenssses, the color of m-my e-eyes  
ch-changed on i-i-its o-own.

Setting the plate of food on the table, Ella looks into Diako's eyes and cracks a smile, Diako too returns her smile. Smelling the rotten food on the table, Diako cringes. Ella serves food. Then she places food on Diako's plate. Diako dips his spoon in the food and raises it up near his mouth. Suddenly, he wrinkles his nose in disgust, lowers his spoon, gets up and rushes to the RESTROOM.

                  ELLA  
(nervous)  
WWhat happened?

The sound of the tap water turning on is heard. After a while, Diako gets out of the RESTROOM.

                  ELLA (CONT'D)  
What turned your stomach?

                  DIAKO  
I am f-fine.  
I g-g-go to the y-yard to g-g-get  
some f-fr-fresh air.

Diako heads to the exit.

23 EXT. YARD - CONTINUOUS

23

Diako settles down on the step alone, takes a deep breath and relishes observing the grass and flowering shrubs.

He strokes the grass for a bit, then, sticks his figure in the ground, pulls it out and continues to examine the particles stuck to his figure. He drives his finger in the dirt again, pulls it out and stares at it. He tastes the dirt, smiles in awe and goes for another try.

Ella opens the door to the yard and Diako immediately pulls his finger out of his mouth.

ELLA

Should we see the doctor?

Diako takes a glance first at his mother and then at the cupboard behind her. There are a pair of gardening scissors, gloves, a trowel, and a few packets on the cupboard.

DIAKO

N-no no m-mo-mom, I'm f-fi-fine.

Diako puts the trowel in the packet and takes it with him.

ELLA

Where are you going, Diako?

DIAKO

I got-ta d-do something, I'll be ba-bu-back.

24 EXT. PARK - DAY

24

Taking a walk at the park, Diako looks around, sits by a tree, picks up some dirt and gets a taste of it.

DIAKO

Ummmm.

He trowels some dirt into the packet.

24A EXT. PARK - DAY

24A

Diako tastes the dirt by the bushes. He closes his eyes and puckers his lips.  
He puts a handful of dirt into packet.

24B EXT. PARK - DAY 24B

Somewhere else, at the park, Diako picks up some dirt on his fingernail and tests it.  
Then he trowels a small amount into the packet.

24C EXT. PARK - DAY 24C

Not far away from the road, Diako takes notice of a withered flower bush. He gets a try at its dirt but its foul taste have him spit it out on the asphalt road.

DIAKO

Yuck.

A jalopy starts to move. Heavy smoke is coming out of its exhaust and oil drops are dripping from its bottom.

25 INT. BEDROOM - NIGHT 25

Diako reaches for his packet, takes out some dirt and savors it. The gesture on his face points to the refreshing taste of the dirt.

Again, he puts his hand inside the packet and this time takes out a greater amount of dirt and gobbles it up but he begins to cough. Then, he reaches for the glass of water on his nightstand and drinks some. He looks at the half-full glass, sprinkles some dirt inside it and gives it a shake. Drinking the dirty water, Diako starts to cough again. Then, he grabs the pitcher on the nightstand and takes some fresh water. Diako watches his hand for some time and observes the dirt particles absorbing into his skin.

He pours some dirt on his hand and spreads it up to his forearm. His skin absorbs the dirt.

This time, he takes off his clothes, lies down and spatters, spreads and rubs all the dirt inside the packet over his belly and chest.

26 INT. BEDROOM - NIGHT 26

Scratching behind his ear, Diako looks at the picture of Sonia.

Ella's voice comes from the corridor.

ELLA (O.S.)

(calls)

Diako.

Diako rushes to the door, Ella attempts to turn the doorknob open but Diako stands in the way.

                  DIAKO

Y-yes.

Diako pauses for a second.

                  ELLA (O.S.)

Why did you block the door?

                  DIAKO

I'm n-nen-naked.

                  ELLA (O.S.)

Dinner is ready, my son.

                  DIAKO

Ca-can I ha-have my di-dinner here  
in mi-my r-room?

                  ELLA (O.S.)

I'll bring it in.

The white sheet on his bed is completely tainted with dirt. He scrubs the dirt on his bed into the packet but there are still some particles spread over the sheet. He strokes the sheet, dirt particles stick to his hand as if he was a living vacuum cleaner. Diako does it again and again until the sheet becomes cleaner and cleaner.

                  ELLA (CONT'D)

Open the door, Diako.

Diako unlocks the door and Ella steps into his room carrying a tray of food.

                  ELLA (CONT'D)

Eat your dinner before it gets  
cold.

                  DIAKO

OK, m-mom.

Ella leaves the room.

Diako sets the food tray on the floor in the corner of his room.

Diako takes some food out of the bag and feeds it to the cats.

27A EXT. HOME - NIGHT

27A

Standing in the shadows, the caped man watches Diako stealthily.

28 INT. UNDER THE MAGNIFYING GLASS - DAY

28

A baby louse is seen inside the hair head.

28A INT. LABORATORY - DAY

28A

In the lab room, there is a microscope, monitor and plenty of fossils.

Holding the louse with tweezers, Dr. Watson carefully places the louse on a special microscope slide. A blurring screen appears on the monitor. Adjusting the microscope by rotating its screws, Ted presents a clear picture of the louse on the screen.

DR. WATSON

This is a louse.

DR. WATSON (CONT'D)

But of what kind?

DIAKO

A l-l-louse?

He examines the louse under the microscope.

DR. WATSON

Perhaps, but why is it so weird-looking?

TED

His tentacles are so special.

DR. WATSON

This kind of louse has been extinct for millions of years.

Dr. Watson fetches a voluminous book and compares the picture of the louse on the screen with the one in the book. The louse in the book is fully grown.

DIAKO

Th-they're not th-the s-same.

DR. WATSON

That's because the louse under the microscope has not fully grown yet.

TED

Otherwise, I think they are of the same kind.  
Of course, Their sizes are very different.

He points to a big fossil of louse on his desk.  
Diako watches the big fossil in wonder.

DR WATSON

Because they're no fully grown, they can be easily killed by a special chemical.

TED

This could be a great discovery. We may have discovered a new species.

DR. WATSON

Correct, it may be a new discovery.

TED

(to Dr. watson)  
If you allow me, I'd like to work on it with you, as a project.

DR. WATSON

Sure, so we keep this little buddy.

DIAKO

Wh-what sh-should I d-do with these l-lice?

DR. WATSON

(to Diako)  
I'll give you some anti-itch pills, they are very strong.

DIAKO

(to Dr. watson)  
Can th-these l-l-lice af-ffect the f-food I take?

DR. WATSON

No, not at all.

Diako takes the tablet pills from Dr. Watson.

29

INT. SONIA'S CONSERVATORY - NIGHT

29

Conservatory in the back yard with no tiled floor and covered in soil. Sonia is in her special outfit inside her small conservatory, showing the plants to Ella and Diako.

ELLA

Diako is also interested in plants.

DIAKO

W-w-w-what are t-these?

SONIA

It's a special soil used for growing pumpkins. My father has bought it, though I don't believe in such stuff.

Diako rushes toward the sacks, pierces one of them and shoves his finger in. Diako gets a whiff of the dirt and then tries it.

DIAKO

It's t-t-too s-strong and c-contains t-too m-much f-fertilizer. It'll s-s-sting the roots of the p-pumpkin.

SONIA

My father said it'd been produced by the best engineers and experts of the field.

DIAKO

(to Sonia)  
I c-c-can b-bring better soil.

SONIA

(to Diako)  
Please do, see which one is better.

ELLA

So you wanna compete.

SONIA

I so wanna break the record for the biggest pumpkin.

DIAKO

(to Sonia)  
I'll bring you the soil t-t-t-tonight.

SONIA

(to Diako)  
There's a bucket in the back, take it with you.

30 EXT. PARK - NIGHT 30

Diako goes toward a tree, gets a taste of its soil, and trowels some into the bucket.

30A EXT. PARK - NIGHT 30A

Diako tries the soil from other areas of the park and collects some sample of each into the bucket.

31 EXT. PARK - NIGHT 31

Near the park bench, by the pine tree, Diako scratches his back and seats himself on the bench. He puts his hand under his shirt and takes it. He has caught a small louse. Examining the louse, he squeezes it between his fingers. The squashed louse glows like an igniting match. The flame burns Diako's fingertips.

                    DIAKO

            Ohhhh.

Diako shakes his finger in the air and then soothes it inside his mouth.

32 EXT. SONIA'S HOME - NIGHT 32

Diako puts the soil bucket at the door to Sonia's house. As he gives it a little push, Jimmy opens the door.

Jimmy looks at Diako in surprise.

                    JIMMY

            H-ho-how can I help you?

                    DIAKO

            W-w-welllll....

                    SONIA (O.S.)

            Who is it, daddy?

                    JIMMY

            (to Sonia)

            No one.

Jimmy approaches Diako and looks into the bucket.

                    JIMMY (CONT'D)

            From now on... .



Sonia sees Diako through the half-opened door and steps out of the house.

SONIA  
Welcome, look at all this soil.

DIAKO  
Y-y-yes.

Jimmy shoves the bucket with both hands but it doesn't budge.

Jimmy  
So heavy, how did you pick it up?

Diako pushes the bucket toward the wall with one hand.

JIMMY (CONT'D)  
It got stuck there.

SONIA  
Yea sure!

33 EXT. FOREST - DAY

33

It's a rather blurry picture.

Alone, Diako inspects his surroundings. There comes the rich anonymous voice of a girl around her thirty.

ANONYMOUS GIRL (O.S.)  
(in Diako's mind)  
Diako.

The sound of the anonymous girl reverberates through the trees.

ANONYMOUS GIRL (O.S.) (CONT'D)  
Diako.

Diako looks at the trees and searches for sound source.

DIAKO  
Who are you?

ANONYMOUS GIRL (O.S.)  
Follow me.

34 INT. BEDROOM - DAY

34

Wet with sweat, Diako wakes up and scratches himself. He stretches for the pills and takes two.

Scratching for a while, he captures a louse between his fingers and holds it captive under the glass. The louse jumps up and down, struggling to get free but each time it hits the glass walls.

34A INT. BEDROOM - DAY

34A

As Diako goes out of the house, the captured louse inside the glass moves around and jumps several times but each time it smashes into the glass walls. Turned upside down, the louse jerks its legs convulsively and perishes.

35 EXT. FOREST ROAD - DAY

35

Diako makes it to the beginning of the forest road and halts. The forest road begins with a steep slope way down to the river. Now the view of the forest as well as the Sequoia tree is more expansive.

He begins to walk toward the forest.

36 EXT. NEAR THE SEQUOIA TREE - DAY

36

Diako goes to the Sequoia tree in the forest.

The voice of his dream reverberates.

ANONYMOUS GIRL (O.S.)  
(in Diako's mind)  
Diako, Diako.

Plain scared, Diako looks around to locate the sound but he doesn't see anyone.

ANONYMOUS GIRL (CONT'D)  
(in Diako's mind)  
Diako.

DIAKO  
Who are y-y-you?

ANONYMOUS GIRL  
(in Diako's mind)  
It's me, Diako.

Her voice comes from behind the Sequoia, Diako gets a look behind the tree but he finds no one there.

ANONYMOUS GIRL (CONT'D)  
(in Diako's mind)  
Over here, Diako.

Fairly puzzled now, Diako looks around the forest again.

BEGIN FLASHBACK SEQUENCE:

- 37 EXT. THE RIVER BANK - NIGHT 37  
Diako's bike falls into the river.
- 37A EXT. EAR THE SEQUOIA TREE - NIGHT 37A  
Jimmy pummels Diako mercilessly.
- 37B EXT. NEAR THE SEQUOIA TREE - NIGHT 37B  
With wounded flesh, Diako passes out on the ground.
- 37C EXT. NEAR THE SEQUOIA TREE - NIGHT 37C  
Black roots hold grasp of his body and drag him down to the underground.
- END FLASHBACK SEQUENCE.
- 38 EXT. NEAR THE SEQUOIA TREE - DAY 38  
Looking around, Diako runs as fast as he can.
- 39 INT. BEDROOM - DAY 39  
Diako looks at the flower pot and wonders at the fast growth of the flower. Then, he flicks the glass containing the louse and surprisingly finds it dead. He picks the glass up and carries the flower pot to the window.
- 39A EXT. BEDROOM WINDOW - DAY 39A  
He places the flower pot on the windowsill.
- 39B EXT. BEDROOM - DAY 39B  
The dead louse disintegrates like ash.

40 INT. UPSTAIRS BATHROOM - DAY

40

With his Capri pants and T-shirt on, Diako is brushing his teeth in front of the mirror. Through the mirror, he takes notice of a tiny leaf on his face. He opens the faucet, lowers his head, and spits the foam and water inside his mouth into the sink. He looks at himself again, but he sees no trace of the leaf on his face. He washes his face, glances in the mirror and this time, three green leaves appear on his face. As he touches them, the leaves vanish from his skin. As Diako inspects his face in the mirror, he does not notice his legs completely covered in tiny leaves. He scratches the back of his neck and finds some leaves stuck to his hand. He also finds some leaves in his wrists. On seeing his arms and legs covered in leaves, he becomes completely terrified. Now he takes a glance at his face coated with leaves. Scared as he is, he rushes a few steps back, misses his footing and slips on the floor.

40A INT. UPSTAIRS CORRIDOR - DAY

40A

Diako pushes open the door of the RESTROOM and looks stealthily into the corridor. He exits the RESTROOM quietly, gets past the mirror hung in the corridor and enters his room. On second thoughts, he goes back to the corridor, fetches the mirror from the corridor into his room and locks the door.

41 INT. BEDROOM - DAY

41

Diako's build has remained unchanged. However, some tiny leaves have regularly appeared on each and every one of his skin pores.

The mirror is leaned against the wall opposite his bed. Diako faces himself in the mirror and approaches it by taking small steady steps.

He touches the leaves on his face, glances at his neck, slips his T-shirt off and rubs his chest and stomach shielded with leaves. The leaves on his face are tinier than those from his chest. He even takes his pants off.

His body is completely wrapped in leaves.

Diako grabs the string of his shorts.

A pair of shorts are thrown away on the bed.

DIAKO

Oh, noooo.

Diako looks at his crotch and finds his genitals gone.

He stands up, goes to the window and looks outside. Some neighbors are talking at the front of the yard. One of them sees Diako behind the window. Diako steps away from the window and draws the curtain.

He lies back on his pillow on the bed.

Once again, he looks into the mirror, and touches the leaves on his chest. Suddenly, he realizes he can change the leaves' size and color by touching them.

He draws a tree on his chest then he wipes it out and writes 'Diako' on it. He paints his face like that of an American Indian.

He creates a fascinating cover for himself by changing the size and color of the leaves on his skin.

Ella's voice comes from the corridor.

ELLA (O.S.)  
Diako, did you take the mirror in  
the corridor?

[From now on, Diako speaks without stutter expect when it is deliberately mentioned.]

DIAKO  
Yes, mom, I took it.

EL  
You've broken it, haven't you?

DIAKO  
I would put it back later safe and  
sound.

ELLA (O.S.)  
Diako

DIAKO  
What?

ELLA (O.S.)  
Don't you have a stutter, Diako?

Diako looks himself in the mirror.  
A moment of silence.

DIAKO  
I don't know, mom.

ELLA (O.S.)  
But I'm sure you don't. Speak  
again.

DIAKO  
What should I say, mom?

ELLA (O.S.)  
Open the door, I need to see you.

Taking out his clothes and sport shoes, Diako heads to the window and peers thorough the curtain; no one is outside.

DIAKO  
I am gonna turn in mom, I'll come  
downstairs later.

42 EXT. BEDROOM WINDOW - DAY 42

Diako opens the window in his room and while clothed in leaves, jumps out of the window with caution.

42A EXT. NEAR THE HOME - DAY 42A

A car's screeching sound is heard. Diako hides himself behind some bushes. The car passes by and Diako stands up and starts walking.

43 EXT. PARK - DAY 43

A couple of young boys goes near him. Diako, clad in leaves, flips over the grass trying to conceal himself. Some root threads grow from the ground and stick to his hand. Appalled, Diako gets up hastily and breaks himself free. The roots pull back into the ground slowly. The boys walk passed him and don't feel his presence.  
On the other side of the street,

There is an old couple planting themselves in their seats, watching Diako.

THE OLD MAN  
(to The old woman)  
Look, what do youngsters do  
nowadays for Halloween!

THE OLD WOMAN  
 (to The old man)  
 You weren't so much better  
 yourself! Actually, I do like his  
 costume.

Diako dashes away from there.

44

EXT. NEAR THE SEQUOIA TREE - DAY

44

Leafy-covered Diako in his diaper leaps toward Sequoia in the forest.

DIAKO  
 Ghost, where are you?

Nobody is seen in the surroundings but for Diako.

ANONYMOUS GIRL  
 (in Diako's mind)  
 I am not a ghost.

DIAKO  
 Who are you? What did you do to me?

ANONYMOUS GIRL  
 (in Diako's mind)  
 Nothing has happened to you.

Diako moves his head around.

DIAKO  
 Why am I like this?

ANONYMOUS GIRL  
 (in Diako's mind)  
 Do you want to get back to what you  
 were before?

DIAKO  
 (without stuttering)  
 Yes.

The leaves on Diako's skin vanishes and he changes back to normal.

[Diako can speak without stuttering when a leaf or more has come out of his skin.]

DIAKO (CONT'D)  
 (stuttering)  
 N-no-now i-is be-better.

Silence.

Diako takes a look at his hands and pauses after touching his face.

DIAKO (CONT'D)

W-w-wait.

ANONYMOUS GIRL

(in Diako's mind)

Don't worry, it's there. You can go now.

Diako walks away then hesitates and turns back.

DIAKO

W-where a-a-are you?

ANONYMOUS GIRL

(in Diako's mind)

You have always been the one who talked to me. Now I am talking to you.

Diako looks at the Sequoia tree.

[From now on, use the character "Sequoia" instead of the character "the anonymous girl" since the anonymous girl's voice belong to the Sequoia tree. This voice is totally unrelated to the distance between them and Diako is the only person who can hear Sequoia's voice. Diako and Sequoia's relation is almost always intuitively and the only time that Diako is unable to hear Sequoia's voice is when either there are no leaves on his back or he is far from Sequoia tree.]

DIAKO

t-tree?

SEQUOIA

Yes, that's me.

DIAKO

H-how c-c-can a tree t-t-talk?

SEQUOIA

Of course, why not.

DIAKO

H-how?



SEQUOIA

All creatures talk with each other,  
even two pieces of stone and so do  
I.

DIAKO

Y-you me-mean, you ha-have always  
heard m-my vo-voice? Th-then why  
didn't you ever a-answer me ba-  
back?

SEQUOIA

The nature must allow it so I can  
answer you.

DIAKO

S-so, w-w-why do you ta-talk to me  
n-now?

SEQUOIA

Because you've been chosen.

DIAKO

T-to do w-what?

SEQUOIA

You're the forest's protector and I  
am your companion.

DIAKO

I-is it all r-real? Or am I d-  
dreaming?

DIAKO (CONT'D)

S-s-s-Sequoia.

Diako takes a step forward.

SEQUOIA

Come nearer to where you have  
always leaned on.

Diako moves closer to the tree, climbs up the roots and puts  
his hand on her bark.

DIAKO

W-why me?

SEQUOIA

Because you deserve it.

DIAKO

S-s-o the spirit of the f-f-forest -  
is r-real, isn't it? W-where is it  
now?

Diako touches the tree bark with his fingers. Yellow colored hair-shaped threads grow between his fingers and the bark of the tree.

SEQUOIA

The spirit of the forest is not one  
person, and it's not even a spirit.  
It is the will of the nature.

Diako quickly pulls his finger away from the trunk, the threads disappear little by little.

SEQUOIA (CONT'D)

Remember, you always wanted to  
reach the highest branch?

Diako brings his hand closer to the tree and watches the threads.

DIAKO

I w-wanted to c-climb up...

No sooner does he finish his sentence than, out of nowhere, first his hand and then his entire body, except for her clothes and shoes, quickly becomes embedded in the tree. His clothes and shoes are left there on the ground.

44A EXT. HIGHEST BRANCH OF THE SEQUOIA - DAY 44A

Quite naked, In his leafy cover, Diako appears on the highest branch of the tree, taking a look down.

DI AKO

Woooow.

Diako is clutches at the bough tightly.

SEQUOIA

Don't be afraid, Diako.

DIAKO

(without stuttering)  
It's so high. And I'm afraid of  
height.

SEQUOIA

Just believe in yourself.

Diako perches on the branch cautiously.

SEQUOIA (CONT'D)  
Now, stand up.

He stands up prudently. This time, some threads attach to the soles of his feet.

SEQUOIA (CONT'D)  
Take a step. No more falling off,  
now.

He lets his hand go of the trunk and starts walking on the branch with the help of the threads. With every step he takes, the threads go in and out into the tree every now and again and stick to his feet like sole shoes.

DIAKO  
It's awesome, tree.

SEQUOIA  
Call me Sequoia.

Diako returns to the tree trunk and places his feet on it.

SEQUOIA (CONT'D)  
You can do it, Diako. Try it.

Diako stands upright on the trunk.

DIAKO  
I can do like this too.

Then, he starts to walk upright on the trunk.

SEQUOIA  
Yes, it depends on how you think, a  
part of you is a part of me.

Diako walks and runs on the branches easily.

DIAKO  
How cool.

Diako slides on the tree effortlessly.

44B EXT. ON THE SEQUOIA TREE - DAY

44B

While walking on the tree, Diako notices a spiral speck on its trunk.

He halts near the speck and gazes into it.

DIAKO  
What is that?

                  SEQUOIA  
It's a symbol of nature, we call it  
a speckle.

                  DIAKO  
A speckle, what does it do?

                  SEQUOIA  
I can't show it to you.

                  DIAKO  
Why not?

                  SEQUOIA  
Only the protector can control the  
speckle.  
Place your hand on it.

Diako gets his hand closer to the mark. The speckle changes  
into blue and the same mark appears on the palm of his hand.

                  SEQUOIA (CONT'D)  
See, you also have this mark.

Diako puts his hand on the mark.

                  SEQUOIA (CONT'D)  
Now, remove you hand.

Diako removes his hand. All of a sudden, a large pointed twig  
grows out of the speckle.

                  DIAKO  
Wow, what is it?

                  SEQUOIA  
All the companions have this mark.  
Mine is like that. This sharp twig  
is the hardest wood I got in all my  
body. Nothing can break it.

                  DIAKO  
How interesting.

                  SEQUOIA  
Touch it again.

Diako touches the twig and it pulls back to its previous  
condition.

DIAKO

Cool.

45 EXT. ON THE SEQUOIA TREE - DAY

45

Diako perches on one of the tree's top branches and revels in the glorious sunset.

DIAKO

So, the nature has chosen me as its protector and my nature has also picked its companion and this choice has given us some powers.

A Pause -

DIAKO (CONT'D)

But I wish I didn't have stutter without the leafy cover.

SEQUOIA

You don't need to be all covered in leaves so you can speak without stutter, just some tiny leaves under your clothes would do the trick.

DIAKO

That'd be awesome.

SEQUOIA

If you want to talk to me, you should touch a plant, a wood or the ground or you must be in your leafy cover. I also come into your dreams.

46 INT. LIVING ROOM - NIGHT

46

Ted and Diako are sitting on the couch.

DIAKO

I don't know but stutter is curable.

TED

But not this quickly. How is your itchy skin?

DIAKO

Thanks to the pill doctor gave me,  
I am much better now.

TED

It's just a hunch but I guess the  
louse's secretion into your body  
has made you so.

DIAKO

Interesting.

TED

I couldn't save the samples you  
brought me, they all strangely  
dropped dead.

DIAKO

What's the reason?

TED

We haven't reached a conclusion  
yet, but...

DIAKO

What?

TED

It seems as if these lice can only  
live and grow in some special  
environments. And I think, your  
skin would provide for them such  
suitable environment to survive and  
grow.

DIAKO

So you mean that these lice only  
exist in my body?

TED

You are quick. It's just a working  
hypothesis. We can give it a shot.

DIAKO

How?

Ted puts a small glass box wired to a capsule on the table.

TED

With a simple experiment.  
This capsule reconstructs the  
suitable environment for them, we  
just need another sample.

DIAKO  
 So you mean that these lice only  
 exist in my body?

                  TED  
 Diako  
 Let's do it.

                  TED (CONT'D)  
 If it's not possible now, I can  
 fetch you the box later.

Diako finds a louse inside his hair and holds it between his  
 two fingers.

                  TED (CONT'D)  
 Put it inside the container.

Diako puts the louse inside the glass box. The louse jumps up  
 and down. Ted presses the switch on the capsule. Inside the  
 glass box is filled with smoke.

Ella comes down from upstairs.

                  ELLA  
 (to Diako)  
 Haven't you served our guest?

                  TED  
 No more disturbance, Mrs. I'll show  
 myself out.

47

EXT. ON THE SEQUOIA TREE - DAY

47

Covered in leaves, Diako strolls on the Sequoia tree.

                  DIAKO  
 I finally figured it out that I  
 must eat some dirt before I take my  
 food.

                  SEQUOIA  
 But about the lice on your skin.  
 The protector's blood must be pure  
 and these lice shouldn't have  
 existed. I really don't know.

                  DIAKO  
 You also have a lot of insects, I  
 may have possessed this trait from  
 you. Anyways, do you have any other  
 powers to show me?

Diako stands on a bough.

The threads under his feet shift Diako back and forth involuntarily.

DIAKO (CONT'D)  
What's happening?

Slipping on the branch, Diako is hung upside down from the tree.

SEQUOIA  
You scared?

DIAKO  
You can't scare me like that.

SEQUOIA  
Fair enough.

The threads stuck to one of his feet draw back into the branch and now Diako is hung down on a foot.

DIAKO  
You can't do that.

DIAKO (CONT'D)  
Do you think I would be easy to scare?

SEQUOIA  
Of course.

The treads attached to his other feet also draw back and Diako takes the fall.

DIAKO  
That's enough.

47A EXT. NEAR THE SEQUOIA TREE - DAY

47A

As Diako takes the fall, some roots grow out of the ground and form a mattress for Diako to fall on.

SEQUOIA  
There's nothing to be afraid of.

Diako takes a deep breath.

DIAKO  
Me, fear? No way!



The roots create a tunnel and haul Diako into the underground.

48 INT. ROOT TUNNEL - DAY 48

The root strings push Diako ahead.

                  DIAKO  
What's happening?

                  SEQUOIA (O.S.)  
You aren't scare. Are you?

In the underground, the roots carry Diako forward at high speed and he shouts hysterically.

                  DIAKO  
No more please.

The roots slow down and bring Diako to a halt.

49 EXT. A KILOMETER TO THE SEQUOIA TREE - CONTINUOUS 49

Sequoia tree is seen from afar.

                  DIAKO  
If you were so strong, why wouldn't you fight Jimmy the other day?

                  SEQUOIA  
Neither of us was chosen that day and that I only can move my branches and roots in your presence.

                  DIAKO  
You mean, if I'm not around, you can't move your roots.

                  SEQUOIA  
Yes.

50 EXT. FOREST - DAY 50

Diako is running in his leafy cover.

                  SEQUOIA (o.s.)  
Jump, Diako.

Diako jumps with the help of roots, more roots, bigger jumps.

SEQUOIA (CONT'D) (O.S.)  
Higher, jump higher.

As he covers more distance, the roots toss up Diako higher. He jumps over the river and on the other side of the river, he is slung again to another point by the roots.

DIAKO  
Now I want to reach the highest point.

Roots emerge out of the ground to a towering height. Diako descends into the roots and then is tossed to another point.

51 EXT. FOREST SKY - CONTINUOUS

51

Diako takes long jumps.

DIAKO  
I'm flying.

SEQUOIA (O.S.)  
Then unfold your wings.

DIAKO  
Wing?! I don't have wings.

SEQUOIA (O.S.)  
Attach your hands to your waist.

Diako clings his hands to his body and then unfolds them. A leafy net is woven in the space between his hands and body. While diving head first downward, he opens his hands partially and in a flash, his flying route changes. The wind starts to blow and he soars high.

DIAKO  
Whoopee!

51A EXT. FOREST SKY - DAY

51A

Diako catches sight of some wingsuit divers with bird wings.

SEQUOIA (O.S.)  
You may scare them.

DIAKO  
Don't be so cautious.

Diako gets close to one of the divers. The man looks at Diako in wonder. Diako moves past him.

51B EXT. FOREST SKY - DAY 51B

Diako skillfully passes through the valleys, mountains, waterfalls, and trees in great speed.

51C EXT. FOREST SKY - DAY 51C

Diako soars again, a truck is moving. Another truck is parked a few miles away.

                  DIAKO

          Sequoia.

                  SEQUOIA (O.S.)

          These intruders again.

52 INT. TRUCK - CONTINUOUS 52

The driver is dozing off behind the wheel.

52A EXT. FOREST - DAY 52A

Nathan and Edmond are sawing the trees about fifty meters away. One of them walks toward the tree and switches on his saw.

52B EXT. TREE - DAY 52B

There stands a squirrel on the branch, the sound of power saw rings out. The tree starts to quiver and the squirrel darts into its nest.

52C EXT. FOREST - DAY 52C

Scraping about three centimeters of the tree trunk, Nathan jabs the blade into the tree.

                  NATHAN

          Where is the hammer?

                  EDMOND

          Over here, take it.

Some roots hold grasp of their feet and pull them back. Instantly, the ground under their feet gets hollowed out and they both get dragged down into a pit full of leaves and roots.

52D EXT. FOREST - DAY

52D

They see a blurry image of Diako through the entangled roots. Diako darts to the tree which nests the squirrel and pulls out the saw. Then he puts his hand over the cutting section on the tree and the tree heals over quickly. The roots pulls Diako down to the underground.

NATHAN

He disappeared.

EDMOND

I think, it was a ghost.

NATHAN

Take your hand off my shoulder.

EDMOND

Stop kidding me, you take it off.  
How should we get the hell out of  
here, now?

Almost half of the roots hanging over their heads go back to the ground and the pit absorbs more light.

NATHAN

God, please stop it.

The workers notice Diako's leafy hands over their shoulders.

The workers scream in terror.

DIAKO

(horrible tone, to the  
workers)  
Silence.

The workers fall silent.

DIAKO (CONT'D)

(horrible tone, to the  
workers)

I won't hurt you, just don't cut  
the saplings and those with nests  
on them.

NATHAN

Whatever you say.

DIAKO

(horrible tone, to the  
workers)  
(MORE)

DIAKO (CONT'D)

For every tree you cut, we must  
plant two saplings instead.

Diako goes into the underground.

52E EXT. FOREST - DAY

52E

The roots take the two workers out of the pit and the ground closes to its previous state. Utterly confused and stiff, the two workers look around.

EDMOND

(to Nathan)

Run.

The two men run away.

52F EXT. TRUCK - DAY

52F

The two men dash off to the truck, open the door and awaken the sleepy driver.

THE DRIVER

(to Nathan)

What? What happened?

NATHAN

The ghost, ghost, step on it.

They look at the windshield on which is written "the spirit of the forest" with leaves.

53 EXT. ERNEST'S TRUCK - DAY

53

Jimmy and Ernest are sliding down one of the forest roads in a truck.

53A EXT. TRUCK ROOF - DAY

53A

The Diako lands on the moving truck.

53B INT. ERNEST'S TRUCK - DAY

53B

Diako thumps down on the roof of the moving truck.

ERNEST

What was that?

JIMMY  
You're the driver, not me!

The truck comes to an abrupt halt.

JIMMY (CONT'D)  
Why did you hit the brake?

ERNEST  
I didn't.

Ernest starts the engine again, changes gear and pushes the pedal but surprisingly the truck doesn't change position.

ERNEST (CONT'D)  
What's wrong with it?

The truck jerks convulsively.

53C EXT. TRUCK ROOF - DAY

53C

As the truck jerks violently, Diako has lied down on the roof of the truck.

DIAKO  
(slowly)

Relax, relax.

53D EXT. NEAR THE ERNEST'S TRUCK - DAY

53D

ERNEST  
It's an earthquake.

Jimmy and Ernest get out of the truck.

ERNEST (CONT'D)  
What happened? What was it?

JIMMY  
It was as if a giant elephant was pushing the truck.

All the truck tires get dislodged

ERNEST  
Look at the tires.

JIMMY  
How is it possible?

There is a sentence written IN grass on the truck which reads "the spirit of the forest".

54 INT. TEMPLE ROOM - DAY 54

It's a rather blurry picture. A bunch of incense sticks are lighted inside the room.  
The elder puts the wooden statute with spiral lines and an eye carved upon it in the cauldron and then fills it up with black liquid.

SEQUOIA (O.S.)  
Wake up Diako.

Smiling, the elder looks at Diako with his white eyes.

55 INT. BEDROOM - NIGHT 55

Soaked in sweat, Diako jumps out of bed, takes off his sleepwear and heads toward the window.

56 EXT. BEDROOM - NIGHT 56

Diako jumps out of the window in his leafy cover.

57 EXT. GRASSLAND - NIGHT 57

Diako, with the help of the roots, runs in great speed and starts to jump.

58 EXT. FOREST SKY - NIGHT 58

His wings help Diako soar in the sky.

SEQUOIA (O.S.)  
There you are.

DIAKO  
What happened? Jimmy again!?

SEQUOIA (O.S.)  
It's strange, some sort of power  
doesn't let me see what is  
happening.

DIAKO  
What sort of power?

SEQUOIA (O.S.)  
I just know a fire rages. Go to the  
west.

Diako changes his direction toward west.

DIAKO  
Why can't I see anything, then?

SEQUOIA (O.S.)  
Watch closely.

A small fire glimmers far away.

59 EXT. FOREST - NIGHT

59

A bunch of roots emerge from the ground and with their help, Diako smoothly lands on. Some gasoline tanks are seen here and there and a small fire is lit. The roots come out and douse the flames with dirt.

DIAKO  
Good thing, I arrived in time.  
Who would do such a thing?

SEQUOIA (O.S.)  
Take a look at the tree before you.

The spiral lines are etched next to the word 'death' on the bark of the tree.

DIAKO  
It may be Jimmy's doing.

SEQUOIA (O.S.)  
Whoever carved this symbol knows  
its meaning and also knows that  
you've been chosen.

DIAKO  
How come you didn't see it?

SEQUOIA (O.S.)  
Only magic can disturb my insight.

DIAKO  
So it's the work of a sorcerer.

SEQUOIA (O.S.)  
The sorcerer just helped the guy.



60

EXT. FOREST, NEAR ERNEST'S TRUCK - DAY

60

The mechanic along with some other men is changing the truck's tires. Jimmy and Ernest are standing aside.

JIMMY

Don't tell anyone about the ghost.

ERNEST

(to Jimmy)

Sure thing, boss.

Some men including Nathan, Edmond and the driver appear on the scene.

NATHAN

(to Jimmy)

What happened to the truck, boss?

JIMMY

The tires burst out and we are changing them.

EDMOND

(to Jimmy)

Or maybe the spirit of the forest has attacked you.

Jimmy looks daggers at Ernest.

ERNEST

(to Nathan)

Who told you this nonsense?

NATHAN

(to Jimmy)

He talked to us himself.

THE DRIVER

(to Jimmy)

He is furious.

OTHER WORKERS

He warned us too.

THE MECHANIC

I knew no animal could do that. So it was a ghost.

JIMMY

So why haven't I seen him?

NATHAN

(to Jimmy)  
Boss, I think we must follow his  
orders.

JIMMY

You are all fired, you cowards!

ERNEST

(to Nathan)  
What kind of orders?

JIMMY

What a joke! Now we must take  
orders from a ghost?!

EDMOND

For every tree that we cut, we must  
plant two saplings instead.

NATHAN

We shouldn't cut the young trees or  
the ones on which animals have  
built nests.

JIMMY

That's all we need! Planting  
saplings!  
It's not a kindergarten here.  
Go home

WORKERS

(to Jimmy)  
We don't work for you anymore.

The workers all scatter from there.

ERNEST

(in jimmy's ears)  
What would you do, boss, if none  
worked for you

JIMMY

(to the Workers)  
Ah.. I'd cut the sapling's price  
from your wages.

The workers all stop.

61

EXT. SONIA'S HOME - DAY

61

Diako knocks at the door, but no one answers.

62 INT. SONIA'S CONSERVATORY - DAY

62

Stripped of his leafy cover, Diako rises out from the Sonia's conservatory floor with the help of the roots. He takes out the old small leaflet from his pocket, goes to the page with Sonia's picture on it and places it before him on the table.

DIAKO

Do you wish to win the competition?

Diako looks at the small pumpkins. The pumpkin with his father's label on it is almost dried up, the one with Diako's label has grown well and others are in ordinary sizes. Diako puts his hand on the one which has his label attached to it and shuts his eyes for some seconds. The sound of door opening is heard. Sonia steps into the conservatory, takes her hands-free out of her ears and walks toward the pumpkins. She takes a look at the pumpkins. A sound comes from under the table. Sonia locates the sound but there is no one there.

63 INT. HOME - NIGHT

63

Diako and Ella are drinking tea at the dining table.

ELLA

Today, Dr. Watson's partner, what was his name?

SEQUOIA (O.S.)

She means 'Ted'

DIAKO

(to Sequoia)  
I know.

The soles of his feet were covered in leaf on the wooden floor.

ELLA

(to Diako )  
What?

DIAKO

(to Ella )  
I said, do you mean 'Ted?'

SEQUOIA (O.S.)

Talk to her in your mind. clev....

The leaves on Diako's feet disappear and they lose connection.

ELLA

Yea, the ceremony is tomorrow and you're invited too.

The leaves on Diako's feet appear on his skin.

SEQUOIA (O.S.)

Don't take me for a weak!

64

INT. LABORATORY - DAY

64

Dr. Watson is giving a lecture in the main lab's hall. Some meters away, Ted is working on his laptop. A part of the hall is covered in curtains. Diako, some researchers, commoners, and some other reporters have occupied seats listening to his speech. There are some vases along the seat rows. Diako is sitting next to a vase. Pictures related to the speech, one after another, appear on a screen behind Dr. Watson. Diako holds on the flower leaves inside the vase.

DR. WATSON

Does anyone know what it is? The world champion of jumping, this creature can take as great a leap as three hundred times higher than its height. It can also bear a weight sixteen thousand times heavier than its body weight. If it grows as big as a human being, it can jump up to six hundred meters. Among other animals, it is the most dangerous enemy to humankind. Does anyone know its name?

SEQUOIA (O.S.)

I know, it's a louse.

DIAKO

(to Dr. watson)

Louse?

A video of a normal louse which is jumping up and down as well as some other pictures of it carrying a weight bigger than itself is playing on the projector.

DR. WATSON

This young man is right, lice are the primary reason for plague.

Some pictures of the louse Diako gave Ted appear on the screen.

DR.WATSON (CONT'D)

Now, we have found a bigger and even stronger louse which can jump seven hundred times higher than its height. What's more, the tentacles on this creature is bigger than other samples. The interesting point is that as an infant, it's unable to survive in our environment. As the pictures here show, we have kept and raised it inside a glass container with a special air. Fortunately, it can breathe now.

SEQUOIA (O.S.)

How scary.

Some researchers are sitting by one another, taking notes.

DR.WATSON

Any questions up to now?

ONE OF THE RESEARCHERS

Where is this louse's class on the food pyramid?

The louse, which is as small as an insect, is perching on the biggest plant inside the glass container.

DR.WATSON

We tried different plants, interestingly enough, the louse created a boundary for itself by the plants and it chooses the biggest one as its nest. Its behavior is strange enough. It doesn't feed on any plants.

The louse dashes toward the piece of meat inside the container, sniffs at it but it doesn't eat it.

DR. WATSON

We left it some meats, it went for the meat but didn't eat it.

The louse attacks the mouse inside the container and grabs its neck. It sucks the blood out of the mouse's neck and swells out itself. The mouse stops jerking and dies.

DR.WATSON

We threw a mouse for it to eat. It attacked the mouse's neck and sucked its blood until the mouse lied dead.

Later, the louse went to the plants and regurgitated the blood over them. Its acidic blood digested the plant and then the louse ate the bloody digested plant too.

DR. WATSON

Then it went to the bloody acidic plant and threw on it and devoured it.

DIAKO

(to Sequoia)  
Gross.

DR. WATSON

It grew fast.

The louse is as big as a mouse now.

THE REPORTER

(to Dr. watson)  
How big is it now?

DR. WATSON

Now it has grown to its biggest size.

64A INT. LABORATORY - DAY

64A

The curtain is dropped. A louse as big as a cat is enclosed in a glass box inside an iron bar cage. There are AC tubes on top of the cage which replace the gas emitting from the louse with natural air. There are some plants in the cage too. AC tubes are attached to capsules which store the gas emitted from the louse.

DR.WATSON

Here it is, the greatest discovery of mankind which changes the world.

SEQUOIA (O.S.)

Wow, how big it is! It's not normal!

DIAKO

(to Sequoia)  
It's so strange.

DR. WATSON

Gas emitted from the louse is compressed inside these capsules. A gas with the least pollution and ten times more inflammable than methane.

All the audience raise their hands to ask questions.

DR. WATSON (CONT'D)

Those who have questions about the gas, please raise your hands.

Some hands get lowered down.

DR. WATSON

You ask.

ONE OF THE AUDIENCE

(to Dr. Watson)

How big can this creature get?

Dr. Watson contemplates for a moment and then points to Ted.

DR. WATSON

(showing Ted)

My partner here, Ted, who gets the credit for his discovery believes that its current size is the biggest it can get.

AN OTHER PERSON

If that creature is so powerful, how come it hasn't escaped so far? And if it fled, would it not pose a threat to the whole ecosystem?

DR. WATSON

The cage glass is bulletproof. Even if the louse jumps, it cannot break the glass.

Ted holds his hand high and the louse leaps for it but it hits the glass walls inside the cage.

DR. WATSON (CONT'D)

Remember that we are dealing with a stupid insect.

THE AUDIENCE

Poor louse!

DR. WATSON

More importantly, it may sound odd,  
but the louse is as loyal as a dog  
to his owner.

SEQUOIA (O.S.)

So much more. So much more than the  
relation between a dog and its  
owner.

The different stages of growth for lice are illustrated on  
the screen. The audience give Dr. Watson and Ted a standing  
ovation.

Ted take a glimpse at Diako and smiles.

SEQUOIA (CONT'D) (O.S.)

If it flees, it can't be  
controlled. It must be destroyed.

65

INT. LABORATORY - DAY

65

Diako is approaching Dr. Watson in the lobby. Some reporters  
and men have gathered around Dr. Watson. Dr. Watson starts  
walking toward his office.

DIAKO

Doctor, Doctor

(Pause)

Doctor Watson. We need to talk.

Dr. Watson hears him out. And starts talking to Diako on the  
way to his office.

DIAKO (CONT'D)

I beg you to kill the louse as soon  
as possible.

DR. WATSON

What for?

DIAKO

This is a dangerous louse. Even you  
have very little knowledge about  
it.

DR. WATSON

This is too much responsibility.  
Don't worry, it can't escape from  
here, let alone be a danger to the  
whole ecosystem.

Some men take Dr. Watson into his office against his will.



66 EXT. FOREST - DAY

66

Dressed in his leafy cover, Diako is standing on a tree branch near the workers and watches them as they are planting saplings. None of the workers notices Diako.

DIAKO

The forest can re-grow itself after  
a while now.

One of the workers tramples a sapling by accident. The workers finish their work and get on the truck and leave the place.

SEQUOIA (O.S.)

I hope it works.

Diako jumps down from the tree and re-plants the broken sapling.

67 EXT. GREAT SIDEWALK - DAY

67

Some signs related to the Nature's Day are hung. A few kids have put on pumpkin masks. Near the street, the competition venue is decorated.

The participants have placed their pumpkins on display on pickup trucks. Some are measuring the pumpkins' girths.

Diako, Ella and Sonia are sitting on a wooden table on the pavement facing the street. Diako grabs a small amount of dirt and eats it without anyone noticing. The waiter puts three chocolate cakes on the table.

ELLA

(to Sonia)

I'm sure, you'll win.

SONIA

Of course, with the soil Diako has  
brought me.

DIAKO

(to Sonia)

How about your father's soil?

SONIA

They were crooks. They swindled a  
lot of money from him.

Sonia puts some cake on Diako and Ella's plates and leaves the rest for herself.

ELLA  
Look at that!

JIMMY (V.O.)  
The largest pumpkin in the world.

Sonia averts her look to the street.

SONIA  
My father's here, I gotta go.

Diako stares at the cake and notices his old leaflet on the edge of the plate.  
On the leaflet, under Sonia's name, next to the heart sign, another heart is drawn in red pen.

ELLA  
(to Sonia)  
Good luck.

Sonia answers Diako's look with a smile.

SONIA  
I'm hopeful.

Sonia leaves the scene to go to her father.

67A EXT. STREET - DAY

67A

With his rather big pumpkin on his pickup truck, Jimmy is speaking into a microphone in the street nearby.

JIMMY  
The biggest pumpkin in the world.

67 B EXT. GREAT SIDEWALK - DAY

67 B

Diako and his mother direct their attention to the street.

ELLA  
(to Diako)  
What a pumpkin!

JIMMY  
This is the result of agricultural experience.

Diako looks at Jimmy's back.

JIMMY (CONT'D)  
Have you ever seen such a big pumpkin?

Diako stands up and steps into the street.

67C EXT. SIDEWALK - DAY

67C

The sound of breaking glass and screaming people comes from behind the street where Jimmy is giving his speech.

ELLA  
(to Diako)  
What's that noise?

JIMMY  
This year's record for the biggest  
pumpkin surely goes to my daughter.

67D EXT. STREET - DAY

67D

JIMMY  
I hope...

Jimmy holds his tongue and looks at the street behind him.

68 EXT. STREET - CONTINUOUS

68

People spread out from the crossroads. Some swerve into the street where Jimmy is speaking. A car's thrown out from one side of the crossroads to the other. A huge louse halts at the intersection. The louse is as big as a truck with large tentacles surrounding her mouth. It looks at its left and starts rushing in the cobblestone pavement. People are petrified; some cannot move, some are hollering like crazy and others escape to the pavement. While unbuttoning his shirt, Diako looks around and hides in a vacant alley. The giant louse gets to people like a whirlwind and thrusts its tentacles inside poor peoples' bodies sucking their blood dry. Their dried bodies turn into white and die. Jimmy jumps down from the top of his pickup truck. The louse takes notice of his big pumpkin, reaches it and coughs up some acidic blood over it. The acidic blood helps in digesting the pumpkin immediately. The louse consumes some of the pumpkin.

68A EXT. BALCONY - DAY

68A

The caped man is witnessing the incident on a balcony overlooking the street.

68B EXT. GREAT SIDEWALK - DAY

68B

People are screaming and hustling. The louse hurls Jimmy's truck around.

In his leafy clothes Diako trudges toward the louse.

SEQUOIA (O.S.)  
Look how big it got!

A strong root rises from the ground and wraps around a pillar.

Diako holds his stand before the louse. The louse returns his look and rushes toward him.

SEQUOIA (CONT'D) (O.S.)  
Now.

The root rocks the pillar and pushes it toward the louse. The pillar falls on the louse. The louse shakes the ruins off itself. It roars and takes another big step toward Diako. Suddenly, it leaps up a building and gets away from there.

68C EXT. BALCONY - DAY

68C

The caped man goes away from the window.

68D EXT. GREAT SIDEWALK - DAY

68D

Diako chases the louse.

SEQUOIA (O.S.)  
Look, Diako.

DIAKO  
(to Sequoia)  
Where?

Jimmy is striving to save his unconscious daughter who is got stuck under the pickup truck. Gas is dripping from the truck. Diako lifts up the truck and Jimmy drags his daughter out. The truck is burning, Diako carries Sonia on his hands and they along with Jimmy get away from the truck. The pickup truck explodes.

Jimmy first watches Diako and then his wounded blacked out daughter.

A man steps forward and examines Sonia.

THE MAN  
I am a doctor.

THE MAN (CONT'D)  
She is not alright.

The sheriff with his walkie-talkie in hand watches Diako.

DIAKO  
(to The sheriff)  
Call in the army.

THE SHERIFF  
(through a walkie-talkie)  
We request immediate help from the  
army.

With his clenched hands, Diako leaps toward the building.

69 EXT. THE BUILDING - CONTINUOUS

69

From the top of the building, Diako examines the forest tracking down the louse but he can't locate it.

DIAKO  
(to Sequoia)  
Where did it go?

SEQUOIA (O.S.)  
I can't see it.

Diako takes a quick look at Sonia.

SEQUOIA (CONT'D) (O.S.)  
You can't do anything. By the way,  
you are responsible for it all.

DIAKO  
I know, where should I go?

70 INT. LABORATORY - DAY

70

In his leafy clothes, Diako darts into the lab and sees the louse's new cages many times bigger than its previous one. The leaves on his face disappear. The cage's glass is crushed into tiny pieces and the bars are bent. Diako spots a laptop on the desk.

70A INT. LABORATORY - DAY

70A

He rewinds the video recorded by the CCTV camera. It is evident that the caped man entered the hall, approaching the louse's cage. The louse was as big as a cow. The caped man held his hand high and the louse jumped and hit the cage glass walls. The louse jumped again and the alarm went off. Dr. Watson entered the scene, the camera is beside him.

DR. WATSON

Who are you? Step aside please.

The louse kept jumping and hitting the glass walls. The caped man drew a sharp object and threw it toward Dr. Watson.

70B EXT. LABORATORY - DAY

70B

Diako spots the dried bloods on the floor, tracks the blood trail and finds Dr. Watson lied down on the floor deeply wounded.

DIAKO

(loudly)

Noooo, Doctor.

Diako hugs him. He sees on the floor the name of 'Ted' written in blood.

DIAKO (CONT'D)

Ted?

(awkward silence)

He may be killed or is in danger.

SEQUOIA (O.S.)

Diako, the louse is here. Come to me.

Diako dashes toward the exit. There are three glass cups on the desk.

71 EXT. ON THE SEQUOIA TREE - DAY

71

Some eggs are stuck to the bark of Sequoia. The louse, bigger than a pickup truck, is spawning her eggs on the tree.

72 EXT. FOREST SKY - DAY 72

Some military helicopters are flying over the forest searching for the giant louse. They get close to its territory with Sequoia tree located in the middle.

72A INT. HELICOPTER - DAY 72A

A soldier inside the helicopter spots the spawning louse through his binoculars.

THE SOLDIER  
What is that?

72B EXT. FOREST SKY - DAY 72B

The louse sees the helicopters, growls and springs toward one of them.  
Colliding with the louse, the helicopter gets out of control and falls down.

72C EXT. FOREST SKY - DAY 72C

The man behind the machine gun inside the second helicopter opens fire at the louse but the louse's keratinous skin deflects the bullets.

THE MACHINE GUNNER  
Oh god, the bullet doesn't go through its skin.

THE SOLDIER  
(to the pilot)  
Increase your height or else it'll hit us.

As the louse leaps toward the helicopter, the pilot gains altitude and the louse cannot crash into it.

THE PILOT  
It threw something at us.

72D INT. HELICOPTER - DAY 72D

The caped man is inside the helicopter. Some parts of his dark skin are covered with keratin just like insects. He throws out the machine gunner and heads to the pilot.

73 EXT. FOREST - DAY

73

In his leafy cover, Diako springs and reaches on top of a rock facing the forest.

SEQUOIA (O.S.)  
You finally came.

DIAKO  
Sorry if I am a bit late.

SEQUOIA (O.S.)  
I hope it isn't late.

Tossing himself over the rock, Diako forms a net of leaves between his arms and body and then flies up.

DIAKO  
I'm ready.

Diako flies toward the louse.

SEQUOIA (O.S.)  
Be careful Diako. It's very dangerous.

Seeing Diako, the louse opens her mouth, lets out a roar and chases him.

SEQUOIA (CONT'D) (O.S.)  
What's your plan now?

DIAKO  
You'll see what I can do now.

73A EXT. FOREST - DAY

73A

Diako flies in great speed and the louse's chasing after him. The louse takes giant leaps trying to catch Diako but each time it fails.

73B EXT. FOREST - DAY

73B

Diako reduces his altitude and flies between the hills and through the trees. Trying to follow his routes, the louse crashes into some trees and breaks them down. The louse growls and springs powerfully once more.

74 EXT. FOREST - CONTINUOUS

74

The louse is chasing after Diako in its big leaps.



SEQUOIA (O.S.)  
Diako, the louse has laid eggs on  
me. I can feel it.

The louse is after Diako aggressively and Diako takes bigger  
leaps with the help of the roots.

DIAKO  
If the eggs hatch, nothing can be  
done.

SEQUOIA (O.S.)  
Have a better idea?

DIAKO  
Actually, I got one.

75 EXT. ON THE SEQUOIA TREE - DAY 75

The larvae are moving inside the transparent eggshell.

76 EXT. FOREST SKY - DAY 76

77 EXT. FOREST - DAY 77

Some roots rise from the ground and Diako enmeshes in them.  
Before the louse can follow him, the roots withdraw into the  
ground. Diako and the roots vanish.

The louse is looking for Diako on the ground. Suddenly masses  
of roots come out and enclose the louse. The louse tears some  
of the roots apart using its tentacles and blades around its  
arms and legs. More roots appear on the ground and finally,  
the louse gets entangled in them.  
Diako springs up the ground and glares at the louse.

DIAKO  
You liked it?

SEQUOIA (O.S.)  
As a matter of fact, I did.

The louse exudes acidic blood from her mouth and bottom. The  
acidic blood decomposes the roots in a flash. With a giant  
leap, the louse makes itself free from the roots.

DIAKO  
Oh my god.

SEQUOIA (O.S.)  
You'd better run away.

The louse holds its head down.

                  DIAKO  
                  (to Sequoia)  
                  Why did it stop?

The caped man resurrects inside the louse.

                  DIAKO (CONT'D)  
                  So be it.

The caped man removes his hat. He is Ted whose skin has somewhat turned black and keratinous. Ted is wearing a necklace made of Sequoia seeds.

                  SEQUOIA (O.S.)  
                  He's Ted.

Ted pats the louse and it goes toward the Sequoia.

                  DIAKO  
                  (to ted)  
                  You hypocrite.

                  TED  
                  (to Diako)  
                  Let's see what you got.

Diako sets upon Ted, and he runs toward Diako in greater speed. They throw some punches at each other. Two sharp keratinous blades pull out between Ted's hands. He uses them to attack Diako. Diako skillfully dodges the blades and using the roots, he struggles to capture Ted. Ted also disentangles himself from the roots. Ted throws two keratinous blades at Diako. Jumping over them, Diako escapes the blades. In the meantime, the roots grip Ted's feet. More roots emerge and Ted gets entangled in them.

Diako dashes up to him, wanting to tear Ted's necklace out of his neck but Ted manages to release one of his hands and pour a special powder on to Diako's face. The roots circle around Ted's hand. Diako rains some heavy blows on him.

                  DIAKO  
                  (to ted)  
                  Why did you take the Sequoia's  
                  seed?

                  TED  
                  The last sample of anything is a  
                  charm.

DIAKO  
                  (to ted)  
                  This does not belong to you.

Diako extends his hand to the necklace, but he feels dizzy and cannot take it away from Ted's neck.

                  TED  
                  Strong powder, ha? It can put an  
                  elephant to sleep.

The roots encircling Ted loose up.

                  TED (CONT'D)  
                  You'll lose focus and can't control  
                  the roots any longer.

                  SEQUOIA  
                  It's better to run away ASAP.

Ted is whistling.

                  SEQUOIA (CONT'D)  
                  Watch out. He's coming at you.

Diako looks at the ground and an imperfect root gate appears. After a while, the roots get drawn in and the gate disappears.

                  TED  
                  They may have run out of gas.

                  SEQUOIA  
                  You'd better go.

Having little balance, Diako walks toward the big trees.

The sound of the louse roaring is heard.

78                   EXT. NEAR THE SEQUOIA TREE - DAY

78

The louse's embryos are moving inside the slimy eggs.

                  SEQUOIA  
                  Her babes are to hatch any time  
                  now. If they do, no one can stop  
                  them.

79                   EXT. FOREST - DAY

79

Diako is running through the tall trees, trying to keep his balance.

SEQUOIA (O.S.)  
The effect of this drug is  
temporary.

The louse growls.

SEQUOIA (CONT'D) (O.S.)  
Just hide yourself.

TED  
Where are you little boy?

Diako leans on a large tree.

79A EXT. FOREST - CONTINUOUS

79A

Ted's legs are inside the louse and his upper body dominates the louse. The louse sniffs around trying to find Diako. They run past the tree which Diako leaned on it.

TED  
(calling)  
My booooooy.

Disguised as a tree, Diako returns to its original form.

SEQUOIA  
God, have mercy on us.

DIAKO  
(to Sequoia)  
I have an idea, I just need to get  
to you.

DIAKO (CONT'D)  
(to Sequoia)  
Show me the way.

The louse growls.

DIAKO (CONT'D)  
I know the start.

Diako goes in the opposite direction of the louse's sound.

SEQUOIA  
Turn left.

Diako makes a left.

79B EXT. FOREST - DAY

79B

SEQUOIA

Now, make a fast right.

Diako chooses the direction on his right side.  
The louse growls fiercely comes from afar.

80 EXT. FOREST - DAY

80

The louse sniffs around.

TED

(to The louse)

Find him faster.

The louse runs ahead in great speed.

81 EXT. A KILOMETER TO THE SEQUOIA TREE - DAY

81

Diako runs to the Sequoia tree.

SEQUOIA

You are so close.

The sound of sniffing and moving legs is heard.

Diako hides behind the tree.

TED

(to The louse)

Find him, boy.

The louse moves to the tree where Diako concealed himself.

Diako shuts his eyes.

81A EXT. FOREST - DAY

81A

Roots emerge from the ground and start pounding on the ground.

81B EXT. A KILOMETER TO THE SEQUOIA TREE - DAY

81B

TED

(to The louse)

Shhhhh.

The louse halts and makes a right, locating the jumping sound.

Diako stands up and walks toward the Sequoia.

The louse perches on the ground.

TED (CONT'D)  
 (to Diako)  
 Game's over.

Diako holds his stand, turns back and while laughing strolls past the louse.

DIAKO  
 (to ted)  
 Life is a big game, now, I go underground and grab the louse's legs and tear them apart.

SEQUOIA  
 Get ready.

Roots rise from the ground, circle around Diako's feet and instantly drag him underground.

Ted looks around.

82 INT. ROOT TUNNEL - DAY 82

The roots take Diako with themselves, moving him fast forward.

SEQUOIA  
 That was a good trick.

DIAKO  
 (to sequoia)  
 Now take me to yourself.

SEQUOIA  
 Sure.

Diako gets out of the ground near the tree trunk.

83 EXT. FOREST - DAY 83

Riding on the louse, Ted searches the area for Diako. As he sees Diako near the Sequoia tree, he takes a big leap toward him.

84 EXT. NEAR THE SEQUOIA TREE - EVENING 84

Diako taps the tree and disappears into it.

85 EXT. ON THE SEQUOIA TREE - CONTINUOUS

85

Diako brings himself to the tree's speckle and puts his hand on it. The spiral lines on his hands as well as those on the tree give off a brilliant light.

DIAKO  
(loudly, to The louse )  
Come here, you giant beast.

The louse takes notice of Diako from afar and springs toward him.

Diako crushes one of its eggs with his fist. The louse screeches and takes a bigger leap toward him. As soon as the louse gets to him, Diako takes his hand off the speckle and quickly a sharp stiff twig jumps out of the spot into the louse's mouth tearing her keratinous skin wide open. The louse lies motionless at Diako's half a meter distance. Ted's upper body gets out inside the louse and he starts darting sharp blades at Sequoia.

The blades go straight to Diako's chest but before they hit him, several twigs divert the blades. The twigs twist the blades around the trunk of the tree and fling them back toward Ted.

SEQUOIA  
This is for the dirty slimy eggs  
you laid on me.

The blades tear Ted's chest and kills him at once.

Diako approaches Ted and removes the necklace off Ted's neck.

85A EXT. ON THE SEQUOIA TREE - CONTINUOUS

85A

DIAKO  
We did it.  
Thank God, we got rid of it.  
We just need to destroy her eggs  
one by one.

A root grabs Diako's foot and Diako looks at it.

SEQUOIA  
No need to smash the eggs.  
They will eventually be destroyed.

The louse's skin turns red and its body temperature gets higher and higher. Some gas emits from its mouth.

BEGIN FLASHBACK.

- 86 EXT. PARK - NIGHT 86
- Stripped of his outfit, Diako crushes a louse between his fingers. The louse burns like igniting match.
- END FLASHBACK.
- 87 EXT. ON THE SEQUOIA TREE - EVENING 87
- The red louse gets hotter and hotter.
- SEQUOIA  
Good bye.
- DIAKO  
I should keep its body away from here.
- 88 EXT. ON THE SEQUOIA TREE - DUSK 88
- Encircling Diako's foot, the roots drag him down the tree. While falling, Diako screams.
- DIAKO  
(weeping loudly)  
Nooooooooo.
- Falling from the tree, Diako catches sight of the louse exploding.
- The explosion flames spread around.
- SEQUOIA  
Take care of yourself.
- 88A EXT. ON THE SEQUOIA TREE - DUSK 88A
- The roots have already appeared at the foot of the tree and Diako nestles among them. Diako struggles to free himself but the roots take him down to the underground.
- 89 EXT. NEAR THE SEQUOIA TREE - DAY 89
- The roots are cleared off and Diako rises among them. He is quite normal, completely naked and leafless. Nothing was left of the green lush trees except for ashes and burned logs. Diako looks around in sadness, advances forward and kneels down before Sequoia tree.



Diako looks at the ignited body of Sequoia and yells at the top of his voice.

DIAKO  
Noooooooooooooooooooo.

Diako starts digging a pit with his hands. He rips the Sequoia's seed off the necklace, kisses it, puts in into the pit and covers it with dirt and ashes. He puts his hand on the seed planting site and closes his eyes. His leafy cover appears. His body starts to tremble. The color of the leaves on his skin changes from green to red, red to orange and orange to yellow. The leaves wither out and go back into his skin. His shaking comes to a halt and he falls to the ground.

FADE TO BLACK.

90 EXT. FOREST - DAY 90

Kids also help the adults plant the saplings.

Jimmy's group are busy planting and carrying trees. On the trunks are written a new motto "the forest saviors".

91 EXT. RARE FLOWER VICINITY - DAY 91

The rare flower is shaking.

92 EXT. NEAR THE SEQUOIA SEEDLING - DAY 92

On a metal sign, there is some information about Sequoia tree.

Next to the sign, opposite the burned Sequoia there is a Sequoia seedling.

Diako and Sonia are walking together.

On the seedling is a spiral mark.

FADE OUT:

A FEW SECONDS OF BLACK, BEFORE ...

FADE IN:

93 INT. TEMPLE ROOM - DAY 93

The bead's string breaks and the beads fall on the table and floor.

The Elder stare at a corner and his body begins to shudder.  
A girl is standing against the Elder.

THE GIRL  
(MANLY VOICE)  
I must revenge my brother's murder.

FADE OUT.

THE END