

KAMI HOTEL

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FADE IN:

INT. TEMPLE OF OSIRIS - NIGHT

An ornate temple filled with rows of sandstone PEWS. TORCHES line the walls. An ALTAR sits at the front of the room. A low, menacing voice rings out in the near darkness.

OSIRIS (O.C.)  
Tremble mortals, for your lord is  
upon you. Fear the great civilizer  
of Egypt...

Smoke billows from beyond the altar.

OSIRIS (O.C.) (CONT'D)  
The son of the Sun god Ra, the  
father of Horus and Set, harvester  
of crops, reaper of souls...

Fire burns from inside the smoke.

OSIRIS (O.C.) (CONT'D)  
Source of the Nile, ruler of  
eternal life...

OSIRIS, green-skinned, and sprightly for a five-thousand year old deity, walks out onto the slab.

OSIRIS (CONT'D)  
The great God Osiris!

Osiris holds for awed prostrating, but none comes. He looks around the temple.

No one in the pews.

No one before the slab.

No one in the doorway.

Osiris' voice loses its menace.

OSIRIS (CONT'D)  
Am I early?

Osiris looks at his WRISTWATCH, which looks like a miniature sundial.

OSIRIS (CONT'D)  
No, cult of Osiris meets Wednesdays  
at nine thirty... but where IS  
EVERYONE?!

Osiris climbs down from the table and walks around the temple.

OSIRIS (CONT'D)  
I knew numbers were dwindling, but  
this is ridiculous.

He sits in the first row of pews.

OSIRIS (CONT'D)  
Is it over? Five millennia, and my  
reign ends not with a bang, but  
with a group of Ohioans who can't  
even dedicate themselves to weekly  
meetings. I didn't even require  
human sacrifice.

Osiris waves his hand, and the lights GO OUT, except for a single torch just above his head.

He puts his head in his hands and groans.

OSIRIS (CONT'D)  
Fine, I guess there's no fighting  
the future.

Osiris reaches into his robe and pulls out a modern CELLPHONE. He reaches into his other pocket and pulls out a BUSINESS CARD.

He looks at the card and carefully dials the number on the phone.

OSIRIS (ON PHONE) (CONT'D)  
Hello, yes, this is Osiris. I'm  
ready to come in.

He places the phone onto one of the pews.

The homescreen is full of apps. The RADIO APP activates as we...

CUT TO:

EXT. OLYMPIA, WASHINGTON - DAY

We see the square of a small, rainy town. It looks much like any town whose main source of jobs left long ago, but with a distinctly Hellenistic flair: lots of Greek architecture.

A public radio program conducts an interview.

HOST

Dr. Toolian, you are very possibly the only household name in mass psychology. To what do you attribute this regressive religious behavior that's happening in Washington.

We see a MAN WITH A SANDWICH BOARD ringing a BELL. It reads: BELIEVE THE MIRACLES! THE GODS HAVE RETURNED.

DR. TOOLIAN

Well, the Western world has been forgetting and rediscovering the Greeks for millennia. I think when a culture's future seems bleak, they often look to the past for guidance. Olympia once had a thriving logging industry. It stands to reason that they'd turn to something for comfort now that jobs have dried up.

Over by the shore, a GROUP OF MEN are hoisting a STATUE. It is a giant trident.

HOST

But it's the twenty-first century. Surely, we're beyond these ridiculous superstitions. They've totally remade the town in the Greek image.

TWO MEN walk into a gentleman's club called PANDORA'S BOX.

DR. TOOLIAN

I think that's subjective. There are some strange phenomena happening in Olympia: sightings in the sky, people finding livestock in their yards that wasn't there before. If some of the local population want to blame the gods, who does it hurt?

EXT. PLATEAU - DAY

AIDA BORLAND, smiling despite herself, and TOM KALUMAKU, usually smiling, ride homemade ATV's along a grassy plateau outside of town.

TOM  
Ready to admit you're having fun  
yet?

Tom REVS his engine.

AIDA  
What was that?

Aida sidles her ATV up to Tom.

TOM  
I said, you can't pretend this  
isn't awesome.

AIDA  
Fine, this is pretty great!

The two approach an incline, forming a natural ramp. Aida avoids it but Tom increases speed, vaulting off of it, and far ahead of Aida.

He looks back and smiles.

TOM  
You gotta live a little! There's a  
whole world out there.

Aida REVS her engine and catches up to Tom.

AIDA  
Sure, but we don't always need to  
see it at this speed.

A bug flies into Aida's mouth.

AIDA (CONT'D)  
Blecch! See, there's reasons to  
take things slow on occasion.

Tom cocks his head at Aida.

TOM  
Cost of doing business, my friend.  
And well worth it, if we find what  
I'm looking for.

AIDA  
Big if. You really think we're  
going to find a bush that's been on  
fire for three days?

Tom smiles.

TOM

All I know is Big Lou said that he saw it still burning this morning through his binoculars. He was too afraid to get near it, but I gotta see it with my own two eyes.

AIDA

Tom, you're the smartest guy in town. You can build ATVs from scrap in your junk yard. I cant' believe you're actually buying this...  
whoa.

The two look forward. In the distance, ANOTHER INCLINE looms. This one spans a chasm, traversable in only one way...

TOM

We gotta jump it!

Aida turns white.

AIDA

Are you kidding me? No way!

TOM

Dude, it's the only way to get across.

Aida turns the gear down on her ATV, slowing her down.

AIDA

We'll never make it.

TOM

Not if you slow down like that. We can make it if we throw it into fifth.

Aida's losing it.

AIDA

How do you know? I didn't see you doing any calculations. There's no way we are making it across on these things.

TOM

Ye of little faith.

Tom puts his ATV into the highest gear that it will go and takes the ramp.

He hangs in the air, a mechanical bird untethered by gravity's surly bonds, until...

Tom drops like a rock.

Aida screams.

AIDA

Tom!

Tom looks worried for the first time: is this it?

His ATV wheels spin impotently until, they find purchase on the edge of the opposite side of the chasm.

Tom shifts into a lower gear and is able to *climb* onto the cliff.

Tom throws his arms into the air.

TOM

What did I tell you?

Aida stops her ATV with plenty of room to spare.

TOM (CONT'D)

WHAT DID I TELL YOU?

Aida puts her hands over her mouth forming a megaphone.

AIDA

You got lucky!

Tom smiles.

TOM

Your turn!

AIDA

I am not jumping!

TOM

C'mon, I did it.

AIDA

Barely. I almost just watched you die. How are you even getting back here?

TOM

I'll drive around to where the chasm narrows a few miles down. I can cross that bridge when I get to it!

AIDA  
Is there a bridge? I could do that.

TOM  
Figure of speech. Now get over  
here.

Aida considers it for a moment.

AIDA  
No way. I don't even see that  
burning bush or anything.

Tom looks around: a lot of BUSHES, none on fire.

TOM  
Good point, I don't see anything  
either.

Aida smiles, satisfied with herself, when CLOUDS begin to  
gather.

AIDA  
Huh. The forecast didn't call for  
rain.

Not a single drop of rain falls, but the clouds gather above  
a TREE.

Lightning STRIKES the tree. It catches fire.

TOM  
See? What did I tell you?

AIDA  
That doesn't mean anything.

The cloud rains lightning on the tree. once. Twice. THRICE.  
The tree is an inferno.

AIDA (CONT'D)  
Okay, I admit that's pretty weird.

TOM  
Pretty weird. They say lightening  
never strikes twice. That was four  
in a row. Do you have a bottle?  
'Cause I think we could get some in  
there too.

Aida smiles.

AIDA

Okay, you saw what you wanted, can we go home now?

TOM

Are you kidding? I'm streaming this.

Tom takes out a CAMERA and films the BLAZE.

TOM (CONT'D)

And we gotta thank Zeus.

AIDA

Are you kidding?

TOM

Never. This is real. Did you just see that tree? The gods are back.

Aida frowns.

AIDA

The gods are not 'back'. In order for the gods to be back, the gods would have had to be real in the first place, and Zeus is NOT REAL.

EXT. OLYMPUS - DAY

Six figures, the Greek gods, each lay in repose on DIVANS. ZEUS, large and bearded, rests at the top of a large STAIRCASE, four others on lower steps.

HERMES, thin and redheaded approaches the staircase.

ZEUS

Did you find him?

HERMES

No, no one has seen him since we were evicted from the hotel.

POSEIDON, a younger, near-clone of his brother sits up.

POSEIDON

This is unacceptable! He holds one-seventh of our power. If the mortals are to continue believing in us, we must have it.

ARES, dressed in BATTLE ARMOR, stands.

ARES

We have waited long enough. Your messenger could not find him, Zeus, so I will.

The gods all talk over each other, until APOLLO, blonde and dressed in all white, strums a very LOUD NOTE on his LYRE.

The gods, even Zeus, all stop to look at him.

APOLLO

Dionysus was my friend, and I will find him. You must all secure our position here on Olympus, collect the sacrifices, grant the mortal's prayers. The world has not believed in a very long time, we cannot give them a reason to doubt now.

ARES

I will give you one week Apollo, then I will let loose my army into those woods and scour for that drunk.

APOLLO

I understand, Ares.

Apollo disappears in a FLASH of light.

ARES

We will remind him that the gods can be wrathful when they are displeased.

EXT. STREETS OF OLYMPIA - DAY

Aida drives her car, a huge red CONVERTIBLE made of a hodgepodge of spare parts, down a heavily trafficked street. Tom rides shotgun. On the dashboard is a CACTUS.

She looks out the window to her left and sees a BUILDING RESTAURANT called "SHISH KE-BOB'S", a marble building made of columns- like the Parthenon, but housing a Radio Shack, and the DINER "The LIGHTNING BOLT"

EXT. THE LIGHTNING BOLT - CONTINUOUS

Aida parks in the back parking lot of the diner and the two walk in.

INT. THE LIGHTNING BOLT - CONTINUOUS

The place is nearly empty. An OLD MAN sits at the counter, transfixed by his whiskey.

A YOUNG COUPLE play a on an old arcade cabinet in the back.

Aida and Tom sit down at a table by the window.

A WAITRESS approaches them.

WAITRESS  
What can I get for you?

AIDA  
Coffee and the paper.

TOM  
Lumberjack breakfast.

Tom smiles.

TOM (CONT'D)  
And a glass of wine.

Aida looks at him. Tom shrugs.

TOM (CONT'D)  
I'm not driving.

WAITRESS  
I'll be right out with the drinks.  
Here's your paper.

She pulls out a copy of the NEWSPAPER from her apron and walks away.

Aida stares at the cover of the "OLYMPIA TIMES." The headline reads "BURNING BUSH MYSTIFIES TOWN".

She ignores this and flips to the back of the paper, where she stops on the classified section.

She looks at the first ad for an office assistant.

Tom looks expectantly at Aida.

TOM  
Find anything promising?

AIDA  
I don't know, man. What if my boss sucks?

TOM

Dude, you can't think like that.  
Everyone's boss sucks.

AIDA

It's just a lot of unknowns.

TOM

That's what life is, a series of  
unknowns. We're like a bunch of  
pinballs randomly bouncing against  
the flippers of this world.

AIDA

You can predict pinball if you know  
enough about vectors.

TOM

Well I can predict that you're out  
of drachma again, so I'm paying for  
this.

Aida shrugs.

TOM (CONT'D)

Fine, but you owe me. You're going  
in for that office assistant job  
tomorrow.

Aida pouts.

AIDA

But I don't want to.

TOM

You don't have a choice... I'll  
even order you an omelette.

Aida considers this.

AIDA

Fine.

The waitress arrives with the DRINKS.

Tom raises his glass.

TOM

To the god of wine!

AIDA

I'm not toasting that.

TOM  
Then I guess you can forget about  
the omelette.

AIDA  
Fine, to whatever you said.

TOM  
*Salud.*

The two CLINK their glasses.

Tom smiles. He looks behind him towards the waitress.

TOM (CONT'D)  
Get this lady an omelette and a  
glass of wine!

CUT TO:

EXT. IMPOUND LOT - DAY

The sun shines in Aida's face. She awakes and looks around.

She's in the backseat of her car. She reaches under the  
backseat and pulls out a BOTTLE of water and an EYE DROPPER.  
She uses them to water the cactus.

She reaches under the front seat and pulls out a TOOTHBRUSH.

She brushes her teeth, rolls down the window and spits  
outside.

With her head out the window, she looks around.

AIDA  
Where am I?

Aida exits her car and scratches her head.

EXT. IMPOUND LOT DISPATCH - CONTINUOUS

Aida walks up to a kiosk, surrounded on both sides by a  
fence. A DISPATCHER sits behind a DESK.

AIDA  
Uh... hi.

DISPATCHER  
Oh, the lady from the convertible.  
Sweet ride. That thing custom?

AIDA

Uh, yeah. My friend Tom designed the engine. Most horsepower in Olympia. What am I doing here?

The dispatcher smiles.

DISPATCHER

You don't remember?

The dispatcher's WATCH reflects some light into Aida's face, she flinches.

AIDA

No. What happened?

DISPATCHER

You passed out in the parking lot of the diner last night. Someone called the tow truck, and here we are.

Aida is defiant.

AIDA

I would never do that! I live in this car!

DISPATCHER

You were pretty drunk. You were screaming something about a burning bush.

AIDA (MUTTERING)

Tree.

DISPATCHER

Excuse me?

AIDA

It was a tree.

DISPATCHER

Either way, let's get you out of here. That'll be two hundred drachma.

Aida searches her pockets. She finds nothing.

AIDA

I don't have any money.

DISPATCHER

Well then you don't have a car...  
or a house I guess. Have a nice  
day, miss.

The dispatcher opens the GATE.

Aida stares at her, then walks out of the impound lot.

EXT. STREETS OF OLYMPIA - DAY

Aida walks on the sidewalk down the street. CARS and BUSES  
*zip* by her.

EXT. SCRAPYARD - DAY

A SIGN reads "VULCAN SCRAPYARD" The yard is surrounded by an  
ELECTRIC FENCE. She walks up to a COMMAND CONSOLE and pushes  
a button.

AIDA

Tom, it's me.

No answer.

AIDA (CONT'D)

Let me in.

Nothing.

AIDA (CONT'D)

I'm sorry... Okay?

The console *buzzes*, and the GATES swing open.

INT. SCRAPYARD - CONTINUOUS

Aida leans against a disused CAR, while Tom wrenches away at  
a large T-shaped OBJECT.

TOM

You missed the job interview.

AIDA

I don't know, man. I'm a mess right  
now.

TOM

Well, I can't keep spotting you.

AIDA

Speaking of... can I get some cash to get my car out of the impound.

TOM

Are you kidding me right now?

AIDA

Tom, you know what that car means to me. I've been coming here for spare parts since I was sixteen.

TOM

We both remember how long you've been coming here Aida. I know it's been a rough few years, but it has to stop somewhere.

Tom stops wrenching. He walks over to Aida and hands her a CARD.

AIDA

What's this?

TOM

I got a call to go to the top of the mountain yesterday to do some repairs. It was a hotel. I never went inside, but the lady there said they're looking for a front desk person. Go apply.

Aida cocks her head.

AIDA

I don't want to work at a hotel.

TOM

I'm not spotting you, and you have nowhere to sleep tonight.

Aida considers this.

AIDA

Okay, I'll go.

Tom throws her his KEYS.

TOM

Take my truck.

AIDA

Thanks. Good luck with whatever this is.

TOM

He's a work in progress, I'll show  
you when I'm finished. Now go to  
that hotel.

Aida turns away. She looks down at the card. It initially  
looks to be written in Japanese Kanji, but when she looks  
closer, it says in calligraphic English "KAMI HOTEL."

EXT. OUTSKIRTS OF TOWN - DAY

Aida drives Tom's truck up a single lane road towards the top  
of the mountain.

She looks up, but can't see far beyond her face, for all the  
CLOUDS.

She glances at the business card again, now in the seat next  
to her and sighs.

HEADLIGHTS enter the front windshield of the car, and we hear  
a deep HONK.

Aida looks up to see that she has drifted into oncoming  
traffic, and a large EIGHTEEN-WHEELER is headed *right for*  
*her*.

She *swerves* out of the way at the last second, but her car  
goes into a tailspin headed straight into the woods.

Aida SLAMS on the breaks.

She stops inches from a TREE. She looks around and breathes  
heavily.

She puts her head on the steering wheel and is about to close  
her eyes, when she sees something blue *flit* across her field  
of vision.

She sits up and looks around incredulously.

There's nothing there.

She puts the car into reverse, and looks into his rearview  
mirror... and sees a small blue WOMAN standing behind her  
bumper.

Aida exits the car.

AIDA

What a crazy outfit, you missed  
Burning Man by about eight hundred  
miles.

The blue woman stares at her.

AIDA (CONT'D)  
You're going to have to move out of  
my way.

She continues staring.

AIDA (CONT'D)  
Did you hear what I --

The woman puckers her lips and sprays a TORRENT of water at Aida, knocking her on her back, against a tree.

She slowly gets to her feet.

AIDA (CONT'D)  
What was that for!?

Aida looks around, but the woman is nowhere to be seen.

She runs back to the road and sees the woman disappear into the woods on the other side.

AIDA (CONT'D)  
Hey! Get back here you little  
asshole.

Aida runs into the forest after her, giving chase.

EXT. FOREST - CONTINUOUS

The blue woman weaves through the trees effortlessly, as if she belonged there.

Aida, pulling up the rear, constantly trips over UNDERBRUSH, runs into BRANCHES, and slips on smooth ROCKS.

AIDA  
Come on!

She sees a BRIGHT LIGHT ahead of her; the blue woman disappears into it.

Aida runs into it and sees it's a CLEARING.

EXT. KAMI HOTEL - CONTINUOUS

The grass is cut short, and a small RIVER runs through the center of the clearing. The forest surrounds on all sides.

Aida looks around, but the woman is nowhere to be found.

AIDA  
Where did she...?

Aida looks around some more and spies a BUILDING. It is made entirely of wood, in the old Japanese style, and seems to be the only building anywhere around.

AIDA (CONT'D)  
There we go. You're mine now.

Aida runs for the building.

EXT. KAMI HOTEL - CONTINUOUS

Aida slams on the door.

AIDA  
I know you're in there. You're going to tell me how you did that with the water...

The door opens, and CRYSTAL, an ex-hippie in her late 60's opens the door.

CRYSTAL  
What's all this about water?

Aida is taken aback.

AIDA  
I'm sorry, ma'am, I didn't mean you, I was chasing after this blue woman, and she ran this way, but she disappeared, and --

Crystal smiles.

CRYSTAL  
Oh, that's one of the Naiads, they do love to play with the locals.

AIDA  
Locals? No one lives up here.

CRYSTAL  
You sound like one of our guests. Most of them believe their stays to be temporary, but if you're not one of the Greeks, I don't see that happening anytime soon.

Aida looks puzzled for a moment.

AIDA  
 Guests? Then is this...

Aida digs around in her pocket for the business card.

CRYSTAL  
 The Kami Hotel, yes.

Aida smiles.

AIDA  
 Perfect. My friend --

CRYSTAL  
 Tom. He was here yesterday for some repairs.

AIDA  
 Yeah.

CRYSTAL  
 Nice boy. Wasn't much help I'm afraid.

AIDA  
 What do you mean?

CRYSTAL  
 Our security system was a little low-tech for him. And you must be...

She cuts her off.

AIDA  
 I'm Aida. I'm here about the front desk position.

Crystal brightens.

CRYSTAL  
 Wonderful. Please come in.

Aida follows her inside.

INT. KAMI HOTEL LOBBY - CONTINUOUS

The lobby is a Spartan, all-wood affair. A FRONT DESK with a BRASS BELL at one end, two DOORS at the other, one leading to HOT SPRINGS outside, the other leading to STAIRS and beyond that, ROOMS.

AIDA

So where's Naiad? She owes me an apology.

CRYSTAL

Not Naiad, Naiads. They don't stay in the hotel.

AIDA

They? Where are they?

CRYSTAL

They live in the river.

AIDA

What?

CRYSTAL

The river. Naiads live in the rivers, and Dryads live in the rocks, and trees and things on the path here.

AIDA

There is no path.

CRYSTAL

You got here didn't you?

Crystal walks behind the desk. Aida, thinking of no response, follows her.

CRYSTAL (CONT'D)

Okay, let's get this interview underway.

Aida looks nervous.

AIDA

I wasn't expecting to find this place so fast. I actually left my resume in the car. I can go get it, I'll only be --

Crystal holds up a hand.

CRYSTAL

That won't be necessary, Miss Borland.

Aida cocks her head.

AIDA

How did you --

CRYSTAL  
 -- First question. What religion do  
 you subscribe to?

AIDA  
 Whoa, I'm pretty sure you're not  
 allowed to ask me that one.

CRYSTAL  
 And why not?

AIDA  
 It's against the law.

Crystal suppresses a laugh.

CRYSTAL  
 I'll ask you again, what religion  
 are you?

Aida thinks for a moment.

AIDA  
 Agnostic.

CRYSTAL  
 Good. Do you have any hospitality  
 experience?

AIDA  
 I waited tables for a couple of  
 years in high school.

CRYSTAL  
 Any baby-sitting?

AIDA  
 Is that part of the job?

CRYSTAL  
 You'd be surprised.

We hear a CLATTER from upstairs. Crystal sighs.

CRYSTAL (CONT'D)  
 Xanthor! How many times have I told  
 you to stop messing with the air  
 conditioner.

AIDA (TO HERSELF)  
 Xanthor? Isn't that the name of the  
 alien cult that ate the poison  
 brownies in North Carolina?

XANTHOR, 7' tall, bright red, with slavering fangs walks down the stairs.

XANTHOR  
I'm sorry Crystal, but it's so hot  
in that room.

Aida turns to look at him. She scoffs.

AIDA  
Nice costume, buddy. Comic Con's in  
July, though.

XANTHOR  
Is this the fresh meat?

CRYSTAL  
We'll see. Aida, this is Xanthor.  
I'm sure you recognize him from the  
news.

XANTHOR  
The drawings of me weren't  
flattering, but I feel like they  
get the point across.

AIDA  
So is this a hotel for arcane  
cosplayers?

CRYSTAL  
Something like that.

Xanthor pulls off one of his arms with the other and shakes it. Some water falls out.

XANTHOR  
That's much better. I'm sweating  
like a pig.

Aida SCREAMS and bolts for the back door.

EXT. HOT SPRINGS - CONTINUOUS

Osiris and AKIBIMI, a thin jade-colored Asian woman sit in the spring. With a wave of his hand, Osiris is killing and reanimating a DEAD RAT over and over again.

Aida rushes out from the hotel, sees the dead rat come back to life, and passes out.

CUT TO BLACK:

INT. KAMI HOTEL ROOM - DAY

Aida awakens on a bed. Crystal looks down at her.

AIDA

Hey. Sorry about that, guess I passed out there. It was the strangest thing. I thought I saw...

She sees movement out of the corner of her eye. Xanthor peeks in the door.

AIDA (CONT'D)

Okay, I need to know what's going on. Right now!

CRYSTAL

We were having a nice interview, then you freaked out and knocked yourself unconscious.

AIDA

You know what I mean. What are these things?

Crystal sighs.

CRYSTAL

These things are gods. Specifically, gods no one believes in anymore. When the last of their followers run out, they run out of power and come to live here.

AIDA

Sounds plausible.

CRYSTAL

(sighing)

Okay, kid, watch this. Xanthor, come in please.

Xanthor shuffles into the room.

CRYSTAL (CONT'D)

Can you do the thing?

Xanthor blanches.

CRYSTAL (CONT'D)

Please?

XANTHOR

Okay, Crystal.

Xanthor clears his throat. He sits down and crosses his legs. He begins humming.

XANTHOR (CONT'D)

Mmmmmmm

Xanthor's eyes glow gold, and he floats high above the ground.

XANTHOR (CONT'D)

I am Xanthor, of the planet Kolok,  
and Earth shall follow me to  
salvation.

Crystal giggles.

Xanthor's eyes open, and he falls to the ground.

XANTHOR (CONT'D)

Crystal, don't break my  
concentration.

AIDA

That's what all of those cult guys  
did on the news. They weren't  
floating, obviously, but...

XANTHOR

Yeah, North Carolina was a real  
bummer. Most attention I ever got,  
then BOOM.

Xanthor snaps his fingers.

XANTHOR (CONT'D)

It was all over and I had to come  
live here.

AIDA

Why here?

CRYSTAL

Nobody knows, but as long as anyone  
can remember, there's always been  
gods here, and mortals looking  
after them.

Aida sits up slowly.

AIDA

Well, this seems like a cool thing  
you guys have going on, but I think  
I'm gonna have to pass.

Xanthor frowns.

XANTHOR

Really? I'm sorry I scared you, but don't let it turn you off the place.

AIDA

It's not you, seriously. There's obviously a gas leak happening here. Or I'm dreaming or hallucinating.

Crystal places a hand on Aida's shoulder.

CRYSTAL

This is all real, young lady. You are in the presence of gods.

Aida removes Crystal's hand.

AIDA

Even so, I don't think it's a good fit.

CRYSTAL

Please, just give it a chance.

Aida starts to get up.

XANTHOR

If you don't, I'll EAT YOU!

Aida flinches.

XANTHOR (CONT'D)

Just kidding.

Aida relaxes.

XANTHOR (CONT'D)

Maybe not.

Xanthor flashes his teeth.

CRYSTAL

Let me give you a tour.

INT. KAMI HOTEL HALLWAYS - CONTINUOUS

Crystal walks Aida through the plain wood panelled halls of the hotel.

CRYSTAL

We have over one hundred rooms in the hotel, each home to a different god that has fallen out of favor.

They pass a BEAVER-HEADED GOD and a NINE ARMED GODDESS. Aida stares as they go by.

AIDA

The attention to detail you weirdos have is insane. What about Zeus? Is he here?

Crystal frowns.

CRYSTAL

Have you been listening? It's only gods no one believes in. Olympia really goes in on all that Greek stuff, so they moved out.

AIDA

Does that happen a lot?

CRYSTAL

Not really.

EXT. HOTSPRINGS - CONTINUOUS

Osiris and Akibimi remain in the hotsprings. Akibimi holds a LEAF in her hand and changes its color from brown to green and back again, much to the delight of Osiris.

CRYSTAL

You've already seen the springs. This is Osiris and Akibimi.

OSIRIS

Welcome young mortal.

Aida mock salutes.

Akibimi ignores her.

CRYSTAL

Osiris, your rent is late, again.

Osiris blanches.

OSIRIS

Um... Of course. I'll be sure to get it to you very soon.

AIDA  
You make them pay rent?

CRYSTAL  
Of course, how else are we going to  
keep this place open?

AIDA  
Gods paying rent.

Aida laughs to herself.

EXT. KAMI HOTEL SHRINE - CONTINUOUS

A small cracked ALTAR sits on the outskirts of the hotel.

CRYSTAL  
This is the shrine. Fixing this is  
going to be your first job.

AIDA  
I don't know anything about  
masonry.

CRYSTAL  
This is the hotel's security  
system. It keeps interlopers from  
just wandering in and gives the  
mortal its tied to sight beyond  
sight. You don't fix it with  
cement.

Aida shoots Crystal an unbelieving stare.

AIDA  
This is the security system?

CRYSTAL  
Exactly, a little too old-school  
for your handyman friend.

AIDA  
But why all the secrecy? If these  
guys were the real deal, wouldn't  
they want someone to find them?

CRYSTAL  
The gods are happy here, retired  
and away from all the pressures of  
their followers. We want to respect  
their privacy.

We hear SIRENS blare from the woods.

AIDA  
What was that?

CRYSTAL  
It's the cops.

She calls up to the hotel.

CRYSTAL (CONT'D)  
5-0, 5-0, everybody inside.

She turns to Aida.

CRYSTAL (CONT'D)  
They must be here about your near  
miss.

AIDA  
How do you know?

Crystal shushes her.

EXT. FOREST - CONTINUOUS

A POLICEMAN walks up to the edge of the clearing.

EXT. KAMI HOTEL SHRINE - CONTINUOUS

Crystal grabs Aida's hand and places it on the shrine.

Immediately it begins to glow, and an orange FORCEFIELD  
surrounds the hotel.

The cop walks up to the edge of the field, looks at it,  
shrugs and turns around.

AIDA  
Okay, how did you do that?

CRYSTAL  
I didn't do anything. That was you.

AIDA  
Sure it was. Okay, I have a  
question.

CRYSTAL  
Only one?

AIDA  
Okay, a thousand, but one for now.

CRYSTAL

Shoot.

AIDA

Why are you leaving this job? It seems like a sweet gig.

Crystal pauses.

CRYSTAL

I'm not long for this world.

AIDA

What? What do you mean?

CRYSTAL

How old do you think I am?

AIDA

60? 65?

CRYSTAL

Try 600.

AIDA

Okay, I'll bite. How are you still alive?

CRYSTAL

Ambrosia, the food of the gods. It can keep one alive for a long time, but not forever. It's almost time for me to retire. I needed to be sure the place was in good hands.

Aida looks at her, incredulous.

AIDA

Are you? We just met, and I haven't said I'm taking the job.

CRYSTAL

You don't get to my age without having a little faith in your instincts. The job is yours if you want it. Come back tomorrow if you're interested. The job pays 50 drachma a week.

Aida's face brightens.

Crystal turns to the house and walks away.

Aida walks back into the woods.

INT./EXT. AIDA'S CAR - NIGHT

Aida gets into Tom's truck and looks at the business card.  
She climbs into the bed and falls asleep.

INT./EXT. AIDA'S CAR - DAY

Aida awakes to a TAP TAP TAPPING on the window of her car.  
She looks up to see Osiris, holding a BRIEFCASE.

OSIRIS  
Good morning, mortal.

Aida squints at the light.

AIDA  
Osiris?

OSIRIS  
Yes, 'tis I.

AIDA  
What are you doing?

OSIRIS  
I'm headed to work.

AIDA  
Work? Where could you possibly  
work?

Osiris opens his briefcase. Inside is a CLOWN NOSE.

OSIRIS  
I perform at children's birthday  
parties. Busy day today, I have six  
lined up. But you know how you  
mortals get. Nine months after  
Valentine's day...

He trails off. Aida fills in the blanks.

AIDA  
I got it. You guys are really  
thorough with this cosplay thing.

Osiris smiles.

OSIRIS

Well, you'd better get inside.  
You're already late to start the  
day.

Aida frowns.

AIDA

Late? I didn't even say I was  
taking the job.

Osiris stares at Aida.

AIDA (CONT'D)

Okay, but Crystal should have it  
covered, right?

Now Osiris frowns.

OSIRIS

You'd better head inside.

Osiris walks a short way down the road and TRANSFORMS into a  
GOAT. The briefcase hangs on his horn. He runs down the side  
of the mountain, out of sight.

Aida looks on in disbelief, unsure what to make of this.

INT. KAMI HOTEL LOBBY - DAY

Aida walks into the lobby to find it has descended into  
chaos. GODS of all shapes and sizes line up at the front  
desk, yelling angrily.

She pushes her way through the crowd.

AIDA

Crystal!

She hears no response as she makes her way forward.

A VIKING GOD bumps into her. He speaks with a Swedish accent.

VIKING GOD

Hey, watch it!

Aida reaches the front desk and sees an overwhelmed Xanthor  
trying to process claims.

XANTHOR

Right, well, we can look into why  
the cleaning charm has stopped  
working...

He notices Aida.

XANTHOR (CONT'D)  
Oh, thank heavens. I've been  
waiting around for you all morning.

He grabs Aida and pulls her behind the counter.

AIDA  
Wait! Where's Cryst --

XANTHOR  
-- Okay, everyone. This is Aida.  
She's the new mortal; She'll be  
taking care of the hotel from now  
on.

A chorus of boo's echoes.

VIKING GOD  
What happened to Crystal?

BEAVER GOD  
Yeah, demigod. What have you done  
with her.

A series of voices agrees with their grievances.

XANTHOR  
I am a full-fledged god, just like  
the rest of you. I am doing my best  
to help everyone at this hotel.

VIKING GOD  
It must be great to have all of  
that youthful vigor. How long have  
you been alive again, twenty  
minutes?

Xanthor frowns.

XANTHOR  
I'm twenty years old and you all  
know that.

BEAVER-HEADED GOD  
When I was only twenty years old,  
this hotel didn't exist. Heck, this  
entire continent was a thousand  
miles north of here.

Aida leans into the conversation.

AIDA

Hold on!

She looks at Xanthor.

AIDA (CONT'D)

Where's Crystal?

Xanthor looks at his feet.

BEAVER-HEADED GOD

She did that thing you mortals all  
do; she died.

Aida's eyes widen.

AIDA

She died? Xanthor, did you know she  
was so close to leaving?

Xanthor shifts from foot to foot.

AIDA (CONT'D)

That's it! I'm out of here.

EXT. KAMI HOTEL - CONTINUOUS

Aida makes a beeline for Tom's truck.

Xanthor bursts out of the hotel after her.

XANTHOR

Aida, wait!

Aida ignores him.

Xanthor stops. His eyes GLOW, and POOF, he disappears in a  
puff of smoke.

Aida turns around to see the smoke dissipate.

She turns back and Xanthor is standing directly in front of  
her.

XANTHOR (CONT'D)

Please don't go.

Aida tries to push past him. It doesn't work.

AIDA

Why shouldn't I? I don't owe any of  
you anything.

Xanthor puts a hand on her shoulder.

XANTHOR  
I know it seems daunting, but these  
people need your help.

AIDA  
Are these even people?

Xanthor's eyes narrow.

XANTHOR  
Of course they are. They have wants  
and needs and dreams just like you.  
Have a heart, Aida.

Aida considers this.

AIDA  
You guys have a good thing going  
here, you don't need me.

XANTHOR  
We do, Aida. Even if you just  
believe that these are dumb  
costumes, we need someone to manage  
the hotel, take care of  
maintenance, check the treasure  
room...

Aida's eyes widen.

AIDA  
Fine, but you're teaching me that  
teleporting trick.

XANTHOR  
Fine.

AIDA  
Sold to the large red man with the  
wacky teeth.

Aida turns back to the hotel, and begins walking.

Xanthor frowns and feels his teeth.

XANTHOR  
Wacky?

INT. KAMI HOTEL LOBBY - CONTINUOUS

Aida wades back through the crowd to the front desk.

She gets behind the divider and RINGS the heavy brass bell.

The room goes silent.

AIDA

Okay, there's a new sheriff in town, and he's here to keep the peace. I don't know what weird game you're playing, but I'm playing along today. Back to your rooms, I'm making house calls.

No one moves.

AIDA (CONT'D)

Well? Go on!

The assorted deities begin shuffling back to their rooms.

AIDA (CONT'D)

That's more like it.

Xanthor, at the back of the pack, follows them.

AIDA (CONT'D)

Not you, Xanthor. You're with me. I'm going to need the help.

Xanthor stops. He smiles. It's a small one, but it's there.

INT. KAMI HOTEL HALLWAYS - DAY

Aida, holding a CLIPBOARD, and Xanthor stand in front of a door enumerated "1"

AIDA

So when do we get to the treasure room?

XANTHOR

After we meet the residents. The rooms are all grouped by Pantheon. The first floor is mostly old American gods.

Aida nods and scribbles this down. She knocks on the door.

The Beaver-Headed God answers.

BEAVER-HEADED GOD

Oh, new Crystal. It's about time.

Aida extends her hand.

AIDA

My name is Aida Borland. What seems  
to be troubling you today?

The Beaver-Headed God rubs the back of his head.

BEAVER-HEADED GOD

Well, it's nothing really. I just  
have a bit of a problem in the  
closet.

AIDA

In the closet?

The Beaver-Headed God nods.

AIDA (CONT'D)

(teasing)

Is there a monster in there?

BEAVER-HEADED GOD

See for yourself.

Aida and Xanthor enter.

INT. BEAVER-HEADED GOD'S ROOM - CONTINUOUS

The room is sparsely furnished, save a DREAM-CATCHER above  
the bed. The closet is one of the ones with a SLIDING DOOR.

AIDA

In there?

The Beaver-Headed God nods again.

AIDA (CONT'D)

What could a god be scared of?

Aida slowly *slides* the door open. Nothing happens.

All breath a sigh of relief.

Suddenly, a BAT *tears* out of the closet, screeching.

All three crouch into defensive stances.

AIDA (CONT'D)

Is that a bat?

BEAVER-HEADED GOD

Yes, get it out of here!

Aida laughs.

AIDA

A god afraid of a bat, now I know  
you guys are kidding!

Aida swings her clipboard at the bat, but it dodges.

The bat *claws* Aida's arm, drawing blood.

AIDA (CONT'D)

Aah!

Aida puts the clipboard over her head and runs for the WINDOW on the far side of the room.

Xanthor and the Beaver-Headed God crouch together in a corner by the door.

Aida opens the window.

She runs at the bat, trying to chorale it towards the open window, but instead, it flies out of the door Aida and Xanthor left open.

The bat tears down the hall. A SCREAM is heard.

AIDA (CONT'D)

I'll deal with that later.

Xanthor and the Beaver-Headed God stand. Xanthor turns to her.

XANTHOR

At least it's out of your room.

The Beaver-Headed God grimaces.

BEAVER-HEADED GOD

I suppose so.

Aida looks down at her clipboard.

AIDA

Anything else... Beaver Guy?

BEAVER GOD

I am called Capa, and I think you  
have done enough for today.

Aida makes a check mark on her clipboard. She and Xanthor turn to leave.

AIDA

Only the best at the Kami Hotel.

## MONTAGE

Aida and Xanthor help the Viking God reignite his FLAMING BED. They take turns throwing MATCHES at it until it catches fire. All three cheer.

The pair each dump a GARBAGE BAG into the room of a RAT-LIKE GOD, whose space is flooded with TRASH.

Aida fishes LEAVES out of the hotsprings outside, while an AMORPHOUS BLUE GOD watches with hands on hips.

Aida looks down at her clipboard, it reads "Selu, corn goddess". She and Xanthor enter the room.

The room is extremely dark. Aida walks to the far side of the room and opens the WINDOW. SUNLIGHT spews into the room.

Aida sees the room is entirely corn: corn furniture, sheets, the works. SELU, a native American woman, looks up. All of the corn starts POPPING.

Selu runs for the window, and Aida and Xanthor leave quickly.

## END MONTAGE

## INT. KAMI HOTEL HALLWAYS - DAY

Aida and Xanthor stand in front of door ninety-nine.

AIDA

Okay, who's in this one?

XANTHOR

This is Akibimi. Be careful with her, she's a little...

Aida knocks on the door. Akibimi screams.

XANTHOR (CONT'D)

...high strung.

AIDA

Akibimi, this is management. We're here to address your complaints.

AKIBIMI

Get out of here.

AIDA

We have a note in our file that says your dresser is broken. I can come in and fix it.

AKIBIMI

I said leave!

A THUMP is heard from inside the room.

From the FLOORBOARDS, two small VINES snake up to Aiden and Xanthor at face-level.

The vines each sprout small pear-like FRUITS. The fruits bloom, mature, and die in the span of seconds.

The withered HUSKS drop to the floor.

AIDA

Okay, we can come back later.

Aida and Xanthor walk down the hallway.

AIDA (CONT'D)

What's her deal? Costume too tight?

XANTHOR

She's got a lot going on. She lost her pantheon.

AIDA

What? How do you do that?

XANTHOR

Well, she's from Japan. A lot of their gods are more localized to cities, so some stayed around longer than others. Akibimi was the last of her pantheon to fall out of favor, but when she got here, none of them were around.

Aida stops.

AIDA

Where could they be?

XANTHOR

No one knows. Gods don't have to come here, most of them just do.

Aida pauses a second to take this in.

AIDA

Okay, so what's next?

XANTHOR

Well, usually Crystal goes down to the basement to check the ledger, see who's late on rent.

AIDA

Finally, rent. How does a god pay rent?

INT. BASEMENT - DAY

CANDLES line the walls of a dark cavernous room. Xanthor enters at the top of a STAIRCASE, holding a LANTERN.

Aida comes in behind him.

AIDA

Why doesn't the basement have lights?

XANTHOR

It's a part of the ritual. You're just going to have to go with it.

AIDA

Fine.

The two walk down the stairs to a PODIUM with an ornate BOOK opened to a page in the middle.

AIDA (CONT'D)

This is it?

XANTHOR

This is it.

Aida looks down at the book.

AIDA

What do I do?

XANTHOR

Just call the names on the list.

Aida leans down, using her finger to trace the name as she reads it.

AIDA

Aaerties.

All of the lights in the room go out.

AIDA (CONT'D)

What the...

Suddenly, one corner of the room lights up. A small pile of GOLD and MEATS glisten in the room's new glow.

AIDA (CONT'D)

Wow! Okay, that's pretty cool.

XANTHOR

Right? I like that too.

AIDA

Alright, let's keep going. Akibimi.

The room goes dark again.

Another portion of the room is lit, this time GOLDEN SQUARES and RICE CROPS are illuminated.

AIDA (CONT'D)

So far so good.

MATCH CUT TO:

INT. BASEMENT - LATER

Aida and Xanthor, still in the same position keep reading names.

AIDA

Oekus.

The room goes dark, and another portion lights up.

AIDA (CONT'D)

Osiris.

The room goes dark, but this time does not reignite.

AIDA (CONT'D)

Osiris.

XANTHOR

He's usually pretty late with the rent. Crystal lets him slide, usually, but I guess that's up to you now.

AIDA

Well, the new management isn't so lenient about late rent. Time to serve an eviction notice.

Xanthor looks up incredulous.

XANTHOR  
You can't do that!

AIDA  
Why not?

XANTHOR  
You'll erase him. If no one believes in a god, he dies. Kicking him out of the hotel makes sure of that.

AIDA  
Even if I believed you, it's not my problem. There's some mechanism by which everyone here pays their rent, and Osiris isn't doing it. Therefore, he's out of here.

Xanthor turns to leave.

Aida takes a few gold pieces from a dark corner of the room.

Aida and Xanthor walk back up the stairs into the...

INT. KAMI HOTEL LOBBY - DAY

Aida sits at the front desk looking at the door.

Xanthor looks at her, full of anxiety.

Aida looks at the clock. It reads 6PM.

A ram carrying a briefcase *trots* up to the door. He morphs back into Osiris.

Osiris enters the lobby and looks around.

OSIRIS  
Oh, hello mortal. Xanthor.

Xanthor gives Osiris a weak smile.

AIDA  
Osiris, we have to talk.

OSIRIS  
Certainly. What does this concern?

AIDA  
Your rent is late. I need it. Now.

Osiris blanches.

OSIRIS  
Well, you see, my payday is Friday  
and...

Aida interrupts him.

AIDA  
I can't wait for this Friday for  
last month's rent. Then, this  
month's will be due.

Osiris looks down.

OSIRIS  
I see. Well, I guess I had better  
get going then.

AIDA  
I think that's what's best for  
everyone. I need a god who can pay  
his bills.

OSIRIS  
I'll gather my things.

AIDA  
Xanthor and I will come with you.

Osiris looks back at them.

OSIRIS  
Is that really necessary?

AIDA  
Come on.

INT. KAMI HOTEL HALLWAYS - DAY

The three walk through a hallway. Other gods stop to look at Osiris who keeps his head down. Xanthor stops to shrug at some of them.

Selu walks by.

SELU  
Osiris, what's the matter?

OSIRIS  
I'm leaving the hotel for a while.

Selu brightens.

SELU

Did a cult of Osiris start up again?

OSIRIS

Unfortunately not. I'm a bit behind on my lodging fees.

Selu frowns.

SELU

Oh, well let me know if you need anything. Corn specifically. I can mostly only give you corn.

Osiris smiles softly.

OSIRIS

Thank you Selu, I will be sure to do that.

Selu walks away.

XANTHOR

Have you no soul? A lot of the gods look up to Osiris around here.

AIDA

Probably not, but even if souls were real, he can just sell his costume.

Xanthor shakes his head.

XANTHOR

It's not a costume.

AIDA

Whatever. Where does his money go, if not to rent?

XANTHOR

It goes to rent, just not his.

Osiris reaches his room and he walks inside.

INT. OSIRIS' ROOM - CONTINUOUS

In the room, two teenagers with bird's heads, one gold, HORUS and one black, SET, wrestle on the floor.

OSIRIS

Boys, boys, stop!

The two continue wrestling.

OSIRIS (CONT'D)  
I said stop!

Osiris waves his hand and levitates the two of them apart. They eventually stop resisting and he lets them go.

OSIRIS (CONT'D)  
You boys need to listen up. I'm going away for a while. You two need to be good while I'm gone, do you understand?

The boys nod.

OSIRIS (CONT'D)  
Horus, you're older, so you're in charge. Look out for your brother, okay?

Horus nods.

AIDA  
Wait, how does he have kids? Aren't those gods thousands of years old?

XANTHOR  
Yeah, but Horus and Set are locked in eternal combat. They kill each other only to be reincarnated to fight again. Osiris pays rent for them too.

Aida looks at the boys. Their faces downcast.

AIDA  
And what happens to them if Osiris disappears?

XANTHOR  
They're unlikely to get jobs, so you'll have to kick them out next month.

Aida considers this.

AIDA  
I can't put two kids out on the streets. Osiris.

Osiris looks back at her.

OSIRIS

Yes?

AIDA

You can stay.

Osiris beams.

OSIRIS

Wonderful, mortal. You are truly magnanimous!

Osiris goes to hug Aida, but she stops him.

AIDA

But, you need to find a better paying job. Kid's birthday parties aren't cutting it. Maybe the props department of a theater or something?

OSIRIS

I'll look into it. Thank you, Aida.

Aida clocks this recognition of her name.

AIDA

Yeah, yeah. Just no more late rent.

OSIRIS

You have my word.

INT. KAMI HOTEL LOBBY - NIGHT

Xanthor and Aida sit at the desk in the lobby, watching the sun set.

XANTHOR

Okay, you're done for the day.

AIDA

Really?

XANTHOR

Yep, the gods mainly sleep while it's dark. There are some gods of night, but they're usually much more independent. I'll show you to the management office.

AIDA

Maybe later, I'm going into town.

XANTHOR

What for?

AIDA

To get my car back. It's stuck in impound.

Xanthor looks distressed.

XANTHOR

Okay, but please be back by the time the sun rises.

AIDA

Or what? Is there some kind of ancient prophecy that says the hotel will collapse?

XANTHOR

No, that's when morning demands start rolling in, and a lot of the other gods don't like me.

AIDA

Why is that exactly?

XANTHOR

I'm new. They think that the humans who invented me are of inferior stock, like they only invented me to solve their immediate problems.

Aida makes her way to the door.

AIDA

I'm sorry this community of weirdos is bullying you, but you gotta remember that's what all gods were created to do. They just don't remember their humans, because it was so long ago.

Xanthor smiles.

XANTHOR

Thanks Aida.

AIDA

Don't mention it. Seriously. Don't.

EXT. KAMI HOTEL - NIGHT

Aida walks over to Tom's truck.

She opens the door and Akibimi sits shotgun.

Aida screams.

AIDA

Aah! What are you doing in here?

AKIBIMI

I heard you were going into town. I am coming with you.

AIDA

How did you possibly hear that?

Akibimi places a FLOWER BUD on the dashboard.

AKIBIMI

My spies are everywhere.

Aida picks up the bud and throws it out her open window.

AIDA

That's really creepy. What do you want to go into town for?

AKIBIMI

I wish to access your library in order to find information about my pantheon. Crystal never went back among other humans. Now is my chance.

AIDA

Don't you guys have wi-fi?

AKIBIMI

What is wi-fi?

AIDA

Never mind. Sorry to break it to you, but the library is closed.

AKIBIMI

Your concepts of closed and open mean nothing to me... besides I do not have one of your 'library cards'

AIDA

So you're going to break into the library.

AKIBIMI

If I must.

AIDA  
Whatever, let's just go. The  
impound closes in thirty minutes.

Aida starts the truck and it sputters down the road.

EXT. OUTSKIRTS OF TOWN - NIGHT

Aida and Akibimi ride in silence. She stares forward at the road.

AIDA  
Why don't you just fly to the  
library?

AKIBIMI  
We cannot all fly. Don't  
stereotype.

AIDA  
Sorry... So how long has it been  
since you saw your family?

AKIBIMI  
Pantheon.

AIDA  
Pantheon, right.

The car goes silent for a moment.

AKIBIMI  
Two hundred years.

AIDA  
That sounds like a long time.

AKIBIMI  
I don't care if you believe me,  
mortal. I have not seen them since  
before your country fought a war  
with itself, and I intend to find  
them.

AIDA  
How long have you been looking for  
them?

AKIBIMI

Only twenty years. I assumed that I was the first to arrive at the hotel, but others told me that Japan no longer believes in any gods at all.

AIDA

Well, at least they're out there somewhere, I don't...

Aida SLAMS on the breaks.

A TREE has been felled directly in the path of the road.

AIDA (CONT'D)

What? How am I gonna get my car now?

Akibimi says nothing, but exits the car. She touches the tree and it STANDS UP, placing itself back on its stump and reattaching.

Aida watches, mouth wide open.

Akibimi gets back in the car.

AKIBIMI

You may proceed.

AIDA

It's getting harder and harder to doubt you guys.

AKIBIMI

There is nothing to doubt, mortal.

EXT. VULCAN SCRAPYARD - NIGHT

The truck stops outside the gate.

AKIBIMI

Is this the impound lot?

AIDA

No, but we need someone to drive this car home after we get mine.

AKIBIMI

I do not know how to drive.

AIDA  
I didn't think so, that's why we're  
here.

Aida rings the intercom.

AIDA (CONT'D)  
Tom, it's me. I brought your truck  
back.

No answer.

AIDA (CONT'D)  
Tom!

A small door opens next to the gate. Tom walks up to the car.

TOM  
Two days.

Aida opens her mouth to speak. Tom puts up a hand to silence  
her.

TOM (CONT'D)  
If you were going to be gone for  
two days, you should have said  
something. I thought you skipped  
town.

AIDA  
Without my car? Never. Sorry, the  
hotel doesn't have phones.

Tom brightens.

TOM  
You went to the hotel? Great!

AIDA  
Yeah, it's been an interesting  
time.

Tom looks into the dark car again and sees Akibimi for the  
first time: he likes what he sees.

TOM  
Are you blue? I'm sorry, where are  
my manners? I'm Tom Kalmaku, I'm  
Aida's friend.

AKIBIMI  
She says you can drive. Get in. The  
impound lot closes in one minute.

AIDA

One minute? We'll never make it.

Akibimi places her hands on the dashboard.

AKIBIMI

May we still go to the library?

AIDA

Sure, I guess.

AKIBIMI

Then go to the impound lot and everything will be fine.

Aida puts the truck in reverse and pulls out onto the street.

EXT. IMPOUND LOT DISPATCH - NIGHT

The truck arrives at the lot. The lights are off.

AIDA

See, I told you it'd be closed.

AKIBIMI

Mortal, please cease speaking.

Akibimi gets out of the car.

TOM

Mortal?

Akibimi walks up to the gate and places a SEED next to it.

TOM (CONT'D)

What is she doing?

The seed SPROUTS into a giant vine, which breaks open the fence.

TOM (CONT'D)

How did she do that? I gotta get a video!

Aida stops him.

AIDA

Of us breaking into the impound lot?

Tom stops.

TOM  
 Good call, but I'm seriously gonna  
 need some more info.

Aida gets out of the car.

AIDA  
 C'mon, I'll explain.

INT. IMPOUND LOT - LATER

The three walk around the lot looking for Aida's car.

AIDA  
 I swear to god it was around here  
 somewhere.

TOM  
 God? Which one? Apparently they're  
 all real!

AIDA  
 That's what they said. I don't  
 think it's possible.

TOM  
 Not possible? Then how do you  
 explain the vine thing?

AIDA  
 I don't know, but there's a whole  
 host of logical explanations more  
 plausible than the idea that gods  
 exist.

TOM  
 Dude, gods exist and you work for  
 them. Can you introduce me to  
 Aphrodite?

AIDA  
 The Greeks aren't at the hotel.  
 It's only gods no one believes in.

Tom looks at Akibimi.

TOM  
 Then what are you the god of?

AKIBIMI  
 Harvest.

TOM  
 Makes sense. That vine thing is  
 really cool by the way.

Tom blinks and Akibimi stands next to him. She's seven feet tall and looms over him.

AKIBIMI  
 It is a power as old as time  
 itself. "Really cool" is an  
 understatement.

She turns away.

TOM  
 Sorry. So where's your car Aida?

AIDA  
 I can't find...

We hear FOOTSTEPS from outside the lot, and the dispatcher.

DISPATCHER  
 Hey! What happened to this gate?

Aida and Tom hide behind some of the CARS, but Akibimi continues to amble about.

AIDA  
 Akibimi, hide.

AKIBIMI  
 Gods do not hide.

The dispatcher shines a light on Akibimi.

DISPATCHER  
 Who are you?

AKIBIMI  
 I am Akibimi, goddess of the Nippon  
 Harvest.

The dispatcher pulls out a walkie-talkie.

DISPATCHER (ON RADIO)  
 We have a woman here claiming to be  
 a god, she's about seven feet tall  
 and... OOF

Akibimi SLAMS the dispatcher into a car with a long vine.

AIDA  
 Akibimi, no. We have to go. C'mon.

AKIBIMI

What's wrong Aida? He was in our way, and now he is no longer.

TOM

You can't do that here. We have to go!

AKIBIMI

No one tells me what I can and cannot do.

Aida and Tom run for the truck, Akibimi slowly following.

EXT. IMPOUND LOT - NIGHT

The three sit in Tom's truck.

TOM

Well that was an unmitigated disaster.

AIDA

Akibimi! I need my car back! I needed to water my... never mind.

AKIBIMI

I was only trying to help you. May we go to the library now?

AIDA

No! Even if you didn't pummel that guard, we don't have time. The sun will be up soon, and we need to get back.

AKIBIMI

No, we are going to the library.

AIDA

I said no, Akibimi. You live at the hotel and you're my responsibility. We are going back home.

Akibimi goes silent.

AIDA (CONT'D)

Good. Tom, can you give us a ride?

TOM

I wouldn't miss this for the world.

EXT. KAMI HOTEL - DAY

The three get out of Tom's truck. They look at the hotel. The sun is rising in the east, but the area around the hotel is lit as if at midday.

AKIBIMI  
This is not good.

AIDA  
What?

AKIBIMI  
Did you arm the security system?

AIDA  
No. It's still broken... also I have no idea how. Who showed up, is it a SWAT team?

AKIBIMI  
Worse. It's Apollo.

EXT. KAMI HOTEL - DAY

The assorted gods gather around Apollo who stands in the doorway.

Aida, Tom, and Akibimi enter as he argues with them.

CAPA  
What are you even doing here?  
Shouldn't you be on Olympus with all your buddies?

APOLLO  
I would if I could, friends, but I seek Dionysus. Have any of you seen him?

The gods all jeer.

VIKING GOD  
No one's seen any of you since you abandoned us.

BLUE AMORPHOUS GOD  
The rest weren't a huge loss, but we liked you Apollo. Why haven't you spoken to any of us?

APOLLO

It has been very busy on Olympus.  
We are answering prayers and  
performing miracles. Surely you all  
remember what it was like once.

The goods yell again.

BLUE AMORPHOUS GOD

Rubbing salt in the wound, really?

APOLLO

Listen, I just need to find  
Dionysus. I am the reasonable one,  
but Ares isn't nearly as even-  
tempered.

Akibimi steps forward.

AKIBIMI

Are you threatening us, minstrel?

Apollo turns to her.

APOLLO

Akibimi... a pleasure. It's not a  
threat. Ares seeks our brother, and  
there's nothing I, or any of us,  
can do to stop him. Especially with  
all of our followers giving him  
strength.

Aida steps out from behind Akibimi.

AIDA

I think it's time for you to leave.

APOLLO

And who are you?

AIDA

I'm Aida. I work at the front desk.

APOLLO

What happened to Crystal?

AIDA

She, uh, died.

APOLLO

You see? This is exactly why we  
need Dionysus. Without his  
ambrosia, you have let the mortal  
die.

(MORE)

APOLLO (CONT'D)

What an awful state this place is in. Well, mortal, have you seen him?

AIDA

Dionysus? I haven't seen any of you guys since I got here.

APOLLO

Well, in three days, Ares and his army will comb these woods searching for him. This hotel will not survive, especially without the barrier.

Aida looks around. The gods look worried.

AIDA

Listen, Apollo, I don't know how this place was run before, but I have a strict policy: guests only. If you don't have a room, I think it's time for you to leave.

APOLLO

Very well, mortal, but don't say I didn't warn you.

He eyes the coins in Aida's pocket.

APOLLO (CONT'D)

And it looks like you all have your own affairs to be sorted.

A FLASH of light appears. When it dissipates, Apollo is gone.

The gods murmur to themselves.

SELU

Thanks for getting rid of him, Aida.

CAPA

Yeah, great job. In three days, Ares' army is going to take out this entire hotel. Then where will we go?

The gods all talk amongst themselves.

AKIBIMI

Silence!

The room grows quiet.

AKIBIMI (CONT'D)

Aida is our mortal, she will solve this crisis. She will consult the Oracle of Delphi, and her wisdom will guide us, as it always has.

The room murmurs again, split in its confidence.

TOM

There's an Oracle? Man, this place is great!

INT. KAMI HOTEL ATTIC- CONTINUOUS

Tom, Xanthor, Akibimi and Aida ascend a flight of STAIRS into a dusty attic.

AIDA

This is the place? You keep your Oracle next to the parcheesi board with the missing pieces?

XANTHOR

What's parcheesi?

AIDA

Never mind. Where is this thing? I've read stuff about the Delphic Oracle. It was just a teenager that the Greeks gave psychedelic drugs to. There's no way I'm gonna--

Smoke billows from one corner of the room.

A figure in a GREEN MASK, THE ORACLE, stands against the wall, arms crossed in front of its chest.

ORACLE

Approach, my child.

AIDA

I am not buying this. Tom, are you buying this...?

Tom has out his camera and is taping the whole thing.

AIDA (CONT'D)

You're kidding me, Tom.

Tom sheepishly puts the camera away.

XANTHOR

I don't remember the oracle being quite this tall.

ORACLE

Approach my child.

OSIRIS

You heard him, mortal, go ahead.

Aida looks nervously back at the group, and takes a few steps forward to the corner of the room.

AIDA

I hear you have some wisdom for me.

ORACLE

I have wisdom for all. What do you wish to know?

XANTHOR

Ask it where Dionysus is.

AIDA (TO ORACLE)

Where is Dionysus?

The Oracle starts to *gurgle*.

Aida turns back to the group.

AIDA (CONT'D)

Is it supposed to make that noise?

XANTHOR

Yes, it's perfectly natural.

He gives Aida a weak thumbs-up and she turns back to the Oracle.

Xanthor looks at the rest of the group and shakes his head "no."

ORACLE

The god of wine cannot be found.  
He's gone in hiding, underground.  
If you wish to stave off Ares,  
You must believe in god and fairies

The Oracle stops gurgling and smoking.

AIDA

What was that?

OSIRIS  
Oracles often speak in riddles.

AIDA  
But underground, is that literal?

XANTHOR  
No one knows, but it will all be  
proven true in due time.

AIDA  
I don't know about that. It says I  
have to believe you guys are  
immortals, but I don't see that  
happening any time soon.

AKIBIMI  
We must figure something out soon,  
or Ares will destroy the hotel. His  
followers have made him too  
powerful for us to stop alone.

Tom brightens. He's turned off his camera.

TOM  
I think that I have something that  
might help.

AKIBIMI  
Your mortal instruments cannot harm  
a god.

TOM  
I've been studying the Greeks for a  
while now. I'll go home and get it.

AKIBIMI  
Go home mortal, but do not return.  
Ares is fierce, and it would be a  
sad event to see you slain.

TOM  
You know, Akibimi, I thought that  
cold exterior was a facade. I knew  
all along that you couldn't resist  
me.

Akibimi looks at him, stone-faced.

AKIBIMI

I merely mean that your pathetic death will mean nothing, and it would be a pity to watch you beg for your life as Ares' soldiers tear out your entrails.

Tom grimaces.

TOM

Okay then... I'm headed home. Aida, call me if you need a ride.

Tom exits the attic.

AIDA

That was my first oracle session, but it didn't seem like it went well.

XANTHOR

I have seen better.

AIDA

So what are our options?

OSIRIS

You could fix the barrier.

AIDA

Okay, I don't know how to do that.

XANTHOR

We could take to the town, try to weaken support for the Greeks.

AIDA

Umm... How would we even do that?

XANTHOR

I'm envisioning picket signs.

AIDA

I say we try to fix the security system.

EXT. KAMI HOTEL SHRINE - DAY

The three gods and Aida stand around the shrine. The crack is still there.

AIDA

So what do we do? Does anyone have an instruction manual?

XANTHOR

I'm not really sure. Crystal was the only one who knew how it worked.

AKIBIMI

Wise Osiris, do you have any idea how it works?

OSIRIS

I know little more than the rest of you. I only know that the shrine is powered by the faith of the mortal who uses it.

XANTHOR

Well, then I guess we're boned.

AIDA

Hey! I can do this. I did it before, when I first got here. Watch.

Aida puts her hand on the shrine. A weak ORANGE GLOW forms around the hotel.

AKIBIMI

Appears quite sturdy.

AIDA

I don't know what's going on. I did this before just fine.

XANTHOR

Wasn't Crystal with you last time?

AIDA

Yeah, but it's not like she was touching it.

XANTHOR

Maybe she boosted the signal somehow.

AIDA

Well Crystal isn't here, so we need to figure out how *I* can make this thing work.

OSIRIS  
Maybe if you tried to focus more.

Aida places both hands on the stone and closes her eyes.

AIDA  
HMMMMM!

The barrier appears to grow even weaker.

AKIBIMI  
That doesn't seem to be working.

AIDA  
I can see that Akibimi. I'm doing  
the best that I can.

OSIRIS  
Why don't we take a break for a  
moment. This is obviously causing  
you stress, Aida.

Aida takes her hands off the shrine. The barrier dissipates.

AIDA  
Okay, and what do you propose we  
do.

Osiris sits down on the ground.

OSIRIS  
I think we should talk.

AIDA  
Why would we do that?

OSIRIS  
Storytelling is one of humanity's  
greatest gifts to the world. It's  
the only reason we're here.  
Besides, it might clear your mind.

Aida sits across from him.

AIDA  
I guess that make sense.

OSIRIS  
Wonderful. Xanthor, Akibimi, come  
join us.

Xanthor sits down immediately.

XANTHOR  
Akibimi, come sit with us.

AKIBIMI  
I am fine as I am.

OSIRIS  
Akibimi, *please*. I was going to  
tell followers stories, and you  
know yours are simply the best.

Flattered, Akibimi softens.

AKIBIMI  
Very well, but only for a moment.

OSIRIS  
And not a second longer.

Akibimi carefully sits between Osiris and Aida.

AKIBIMI  
You must begin, Osiris.

OSIRIS  
Very well. This is a tale from was  
when I was a young god, many  
millennia ago.

AIDA  
Once upon a time would have worked  
just as well.

OSIRIS  
Maybe so, but I've always been  
known to have a flair for the  
dramatic. Where was I... oh yes,  
many millennia ago...

EXT. DESERT - DAY [FLASHBACK]

Two men, one BARBARIAN FOLLOWER and one OSIRIC FOLLOWER stand  
in a river basin. Each has a SHRINE that they kneel in front  
of.

OSIRIS (V.O.)  
In Cairo, there were two men. One  
was one of my followers, and the  
other believed in some barbarian  
gods that were popular at the time.

AIDA (V.O.)  
 Barbarian gods? Didn't you guys  
 bury people with their still living  
 pets and servants?

OSIRIS (V.O.)  
 Yes, what's your point?

AIDA (V.O.)  
 No point, go on.

OSIRIS (V.O.)  
 Thank you. As I was saying, they  
 were in competition to see whose  
 god was more powerful... Life was  
 much more boring before mortals  
 invented the internet.

The two men get up from their shrines and walk over to each other.

OSIRIC FOLLOWER  
 Your barbarian god cannot speak to  
 the might of Osiris.

BARBARIAN FOLLOWER  
 Dedun is the most powerful god to  
 ever exist.

The two men begin to quarrel loudly.

OSIRIC FOLLOWER  
 I know how we will settle this. We  
 shall ask our gods for something.  
 Whoever grants it shall be the  
 victor.

BARBARIAN FOLLOWER  
 I accept your challenge. But I add  
 a condition. The loser shall be  
 stoned. Agreed?

OSIRIC FOLLOWER  
 Agreed. I hope your god can  
 deliver.

BARBARIAN FOLLOWER  
 Dedun can grant any request, but  
 what shall we pray for?

The two look around at the miles of sand around them.

OSIRIC FOLLOWER

We shall pray for rain. You will pray until the sun makes our shadows short, and I will do the same tomorrow.

BARBARIAN FOLLOWER

Very well, but your puny deity will have no opportunity to grant your prayer.

The barbarian follower walks back over to his shrine and begins to pray.

TIME-LAPSE

The barbarian follower kneels at his alter as the sun passes through the sky. The Osiric follower sits near him watching. Finally, the sun sets.

END TIME LAPSE

OSIRIC FOLLOWER

So much for your almighty protector.

BARBARIAN FOLLOWER

This drought has raged for months. You will not fare better.

OSIRIC FOLLOWER

I will be sure to bring my sharpest rocks for you tomorrow.

The barbarian follower gulps.

EXT. DESERT - DAY [FLASHBACK]

The next day, both men approach the basin. The Osiric follower carries a large SACK.

BARBARIAN FOLLOWER

What have you in the sack?

OSIRIC FOLLOWER

Stones for a dead man.

BARBARIAN FOLLOWER

Cease your idle chatter. Begin praying.

The Osiric follower sets his bag down and approaches his shrine.

OSIRIC FOLLOWER  
Osiris, hear my plea. Bless this  
Earth with life-giving rain.

TIME-LAPSE

A mirror of the previous day. The Osiric follower kneels at his alter praying while the barbarian follower sits nearby. The sun nearly sets when the Osiric follower rises.

END TIME LAPSE

BARBARIAN FOLLOWER  
Have you given up?

OSIRIC FOLLOWER  
I have not yet begun.

He looks to the heavens.

OSIRIC FOLLOWER (CONT'D)  
Osiris, please grant my prayer.

AIDA (V.O.)  
So what did you do?

OSIRIS (V.O.)  
Exactly what he asked.

Very slowly CLOUDS gather.

OSIRIC FOLLOWER  
Do you see? My god is mighty! My  
god is all-powerful!

The barbarian follower looks up in awe.

BARBARIAN FOLLOWER  
By Dedun's beard!

OSIRIC FOLLOWER  
Dedun is pathetic compared to the  
might of Osiris!

The RAIN begins, soaking the basin.

OSIRIC FOLLOWER (CONT'D)  
Yes! Yes! Rain down upon me!

Slowly, but surely, the river basin fills with water.

OSIRIC FOLLOWER (CONT'D)  
 This gift proves my god is greater,  
 but it may even be too much grace.  
 What say you, friend?

The Osiric follower looks around, but the barbarian follower runs through the mud towards the edge of the basin.

OSIRIC FOLLOWER (CONT'D)  
 Wait for me!

The Osiric follower gives chase.

Both arrive at the edge of the basin and attempt to climb out, but the mud is too slippery, and they slide back down each time they find purchase.

OSIRIC FOLLOWER (CONT'D)  
 Osiris! Why have you forsaken me?

The water in the basin reaches the men's waists.

The Osiric follower paddles over to the edge of the basin and grabs onto the shore, but the BANK comes unmoored from the rest of the ground, and he floats out into the river.

OSIRIC FOLLOWER (CONT'D)  
 Aah!

Both followers float down the river and out of sight

END FLASHBACK

EXT. KAMI HOTEL SHRINE - DAY

The four remain in their circle. Aida leans into Osiris.

AIDA  
 So what happened to them?

Osiris chuckles.

OSIRIS  
 They drowned of course.

AIDA  
 Oh my god, why did you do that?

OSIRIS  
 Because people must learn not to test a god. A god does as he wishes, not as his people do.

AIDA

Yeah, but if you killed him, how could he tell anyone else that? Did you teach this lesson a lot?

Osiris considers this.

OSIRIS

You know what? I did have to teach that one a few times.

AIDA

That's what I'm saying. This is why I never believed in you guys. You always seemed so capricious and cruel.

XANTHOR

Gods need to learn things too. Jehovah has a whole book about mellowing out after he had a kid.

AIDA

That makes sense, but it was still really cruel.

OSIRIS

The world is cruel young mortal.

Aida's eyes gleam.

AIDA

You don't have to tell me.

XANTHOR

Well, all of these stories aren't that brutal. Akibimi, tell the one about how you made that guy pee himself.

AKIBIMI

No thank you. Why do you not tell a story Xanthor?

Xanthor frowns.

XANTHOR

Because I don't have many. I didn't have a following for very long. A lot of my stories are granting the wishes of a con man. Please Akibimi?

AKIBIMI  
Very well. Once, long ago...

EXT. JAPANESE COUNTRYSIDE - DAY [FLASHBACK]

A FARMER and HIS WIFE work outside in the rice fields. Overhead, Akibimi and BISHAMON, fully-outfitted in red samurai armor and carrying a large spear, float, looking down on them.

AKIBIMI (V.O.)  
Long ago, my husband Bishamon and I watched as a rice farmer and his wife found themselves unable to grow crops.

The farmer takes his HOE and throws it to the ground.

FARMER  
What will we do? No matter what happens, the crops will not grow.

WIFE  
We will starve this winter unless something changes.

The farmer and his wife leave the field for their HUT at its edge.

BISHAMON  
Why do you not help them Akibimi? It would be nothing for you to grow their field to the point of bursting.

AKIBIMI  
Patience, my husband, there is more at work here.

The two float above the hut.

Bishamon waves his hand, and it's grass roof becomes TRANSPARENT.

The farmer's wife is drinking a large CUP of tea, spicing it with ROOTS growing on the floor of the hut.

FARMER  
How can you even think about a child right now? If we cannot eat ourselves, how could we feed it?

WIFE

I have prayed day after day for  
this child. If the gods bless us  
with a child, they would not let it  
starve to death.

The farmer *bats* the cup out of his wife's hand.

She screams.

The farmer walks to the door, grabbing his FISHING POLE.

FARMER

I am going to the shore, maybe I  
can get us something to eat there.  
I'll have no more of this nonsense  
when I return.

The farmer walks toward the shore.

Akibimi looks to Bishamon.

AKIBIMI

Watch this.

The two float down into the hut.

The woman looks up, shocked.

WIFE

Akibimi! Bishamon!

Akibimi holds up a hand.

AKIBIMI

Be still my child. I have come to  
bless you. At dawn the next  
morning, go into your fields. You  
will have your child.

The woman begins to weep.

WIFE

Thank you. Thank you so much! I  
cannot praise you enough.

Akibimi waves her hand and the two disappear.

EXT. RICE FIELDS - DAY [FLASHBACK]

The sun peeks over the horizon. The farmer and his wife stand  
on the edge of the field.

FARMER

I see no child.

WIFE

Patience.

FARMER

Are you sure those roots you are eating did not make you imagine these gods?

WIFE

I--

She is interrupted by a *rustling* in the fields.

The farmer tenses and grabs his hoe.

The wife runs to the edge of the field.

Out of the thin reeds emerges a RICE BABY, identical to a two-year old, but made of sticky rice, waddling towards them.

FARMER

By the gods!

The wife rushes to pick it up.

The farmer passes out.

AIDA (V.O.)

And that's when he--

AKIBIMI (V.O.)

Soiled himself? Exactly.

Aida chuckles.

AIDA (V.O.)

So you just let them keep that rice baby?

AKIBIMI

Of course not. The greatest thing about godhood is planting seeds, and watching as they grow into something mortals could never expect.

The baby hugs its mother, and she picks it up.

It points to the CROPS, and the wife takes the child into the fields.

As it touches each plant, it *blooms* with rice.

The wife travels across the field touching the child to each plant.

By the time she comes out, the field is flourishing and the child has morphed into a human form.

END FLASHBACK

EXT. KAMI HOTEL SHRINE - DAY

The three look at Akibimi. She casts her head down. She's crying.

AIDA  
Akibimi, are you okay?

AKIBIMI  
I have not performed a miracle like that in two hundred years.

AIDA  
What's stopping you? You have the power.

AKIBIMI  
But not the will, Bishamon was my happiness. Without him, I feel nothing for these humans.

Akibimi gets up and goes inside.

Aida stands up to follow her.

Xanthor places a hand on his shoulder.

XANTHOR  
Let her go.

AIDA  
Why? She's spent two hundred years alone. I don't think that's what she needs anymore.

Aida follows her into the hotel.

INT. KAMI HOTEL LOBBY - CONTINUOUS

Aida looks around the lobby, but Akibimi is nowhere to be found.

She ascends the stairs.

INT. KAMI HOTEL HALLWAYS - CONTINUOUS

Aida walks down the hallway to Akibimi's room.

AIDA  
Akibimi! It's me, can I come in?

The door is engulfed with VINES.

AIDA (CONT'D)  
Please. I just want to talk.

The vines recede and the door opens.

Aida enters.

INT. AKIBIMI'S ROOM - CONTINUOUS

The room is lush and green. PLANTS of all sorts populate the room. The bed is a huge leaf.

A single dresser made of wood sits in the corner. The top drawer is slightly ajar.

AIDA  
Akibimi?

Aida looks around.

AKIBIMI (V.O.)  
I am here.

AIDA  
Where?

AKIBIMI  
Everywhere. I am in every plant on this Earth. Speak your mind, mortal.

AIDA  
I'm really sorry about your husband and the rest of your pantheon. That must have been really hard.

AKIBIMI  
More than you can imagine.

AIDA

Stop. You're not the only one who's lost someone.

AKIBIMI

Loss is in your nature. Mortals change, gods do not. It does not come easy to us.

AIDA

That's not true. Osiris just told us what he learned.

Akibimi doesn't answer.

AIDA (CONT'D)

Do you know why I *really* don't believe in you guys?

Akibimi still doesn't answer.

INT. HOSPITAL ROOM - DAY [FLASHBACK]

A YOUNG AIDA, about nine, enters. Her MOTHER, frail but still awake, lies in bed. She beckons to her. A few CACTI sit on the windowsill. Outside the window, we see Aida's red CONVERTIBLE, in mint condition.

AIDA (V.O.)

I never met my father, so my mother raised me. When I was still young, she got really sick.

Young Aida approaches the bed.

YOUNG AIDA

How are you feeling today, mom?

Her mother smiles weakly.

AIDA'S MOTHER

I'm okay, hon.

She looks over to the nearest cactus.

AIDA'S MOTHER (CONT'D)

I'm a lot like that plant over there. It doesn't take too much to keep me going.

Aida smiles back at her, uncertainly.

A DOCTOR enters.

AIDA'S MOTHER (CONT'D)

Can you go wait outside? The doctor  
and I have to discuss something.

INT. HOSPITAL HALLWAY - DAY [FLASHBACK]

Aida sits right outside the door to the room.

The doctor tries to close the door, but Aida sticks her foot  
out at the last second, leaving it open a crack.

DOCTOR

It's risky, but if it takes, the  
tumor will be completely  
eradicated...

AIDA'S MOTHER

And what are my odds?

DOCTOR

About fifty-fifty. I normally  
wouldn't advocate for the  
procedure, but one of our most  
talented surgeons would be  
performing it.

AIDA'S MOTHER

I'll have to think about it.

DOCTOR

Of course. Take all the time you  
need.

The doctor exits the room, and Aida rushes in after him.

YOUNG AIDA

Mom, are you gonna do it?

AIDA'S MOTHER

You heard all that, did you?

Aida avoids her gaze, embarrassed.

YOUNG AIDA

Yeah, but you gotta get better. We  
have to go home together.

AIDA'S MOTHER

I'm not sure honey; it's not  
guaranteed that it's going to work.

YOUNG AIDA

But you gotta try.

Aida's mother swallows.

AIDA'S MOTHER  
I'm kind of tired honey, we can  
talk again tomorrow.

YOUNG AIDA  
Okay, mom.

Aida walks away, dejected.

INT. HOSPITAL HALLWAY - LATER [FLASHBACK]

Aida sits in the hall with her head in her hands.

AIDA (V.O.)  
You can imagine how it went.

Aida continues to sit, and the doctor from before comes  
towards her.

Aida looks up hopeful.

The doctor shakes his head.

Aida begins to cry.

AIDA (V.O.)  
I pushed her to get the surgery.  
She listened to me and she died.  
It's my fault!

Aida places her head back in her hands.

END FLASHBACK

MATCH CUT TO:

INT. AKIBIMI'S ROOM - DAY

Present-day Aida sits in the same position with her head in  
her hands.

AKIBIMI (V.O.)  
It wasn't your fault. You were only  
a child.

AIDA  
How do you know it wasn't?

Akibimi's typical form emerges from a closet in the corner of  
the room.

AKIBIMI  
She was a beautiful woman, Aida.  
You have her eyes.

Aida looks up at her.

AIDA  
That's what everyone used to say.  
How could you possibly know that?

AKIBIMI  
I am all of the plants on this  
earth.

INT. HOSPITAL - DAY [FLASHBACK]

We see the cactus in her room.

END FLASHBACK

INT. AKIBIMI'S ROOM - CONTINUOUS

Akibimi approaches Aida.

AKIBIMI  
Believe me, it wasn't your fault.

Aida looks up from her hands. She's crying.

AIDA  
You guys are real.

Akibimi walks over to Aida and sits next to her.

AKIBIMI  
Yes, Aida. We are.

AIDA  
Why didn't someone save her?

Akibimi pauses for a moment.

AKIBIMI  
Because, Aida, we're learning too.

Aida sobs.

FADE TO:

EXT. KAMI HOTEL - DAY

Xanthor and Osiris approach the door to the hotel, as Aida and Akibimi exit.

XANTHOR  
There you two are. Is everything okay?

AIDA  
No, but it might be someday.

He looks at Akibimi. She smiles softly.

OSIRIS  
Okay, well then what is our next move?

AIDA  
I want to try the shrine again.

XANTHOR  
All right! I like the sound of that.

EXT. KAMI HOTEL SHRINE - DAY

The four crowd around the shrine.

AIDA  
Well, here goes everything.

Aida places both hands on the shrine and concentrates with all her might.

AIDA (CONT'D)  
HRRNN!

A strong ORANGE FORCEFIELD begins to form around the hotel.

XANTHOR  
It's working! Yes!

Suddenly, the barrier recedes inward at *breakneck speed*.

The energy snaps back at the shrine, SHATTERING IT and sending Aida flying!

AIDA  
Aaah!

Aida slams into the side of the hotel, knocking loose the GOLD in her pockets.

XANTHOR  
Aida! Are you okay?

Aida sits up, rubbing the back of her head.

AIDA  
I think so, but--

OSIRIS  
One moment, what is that on the ground?

The three gods pick up the gold pieces.

XANTHOR  
Is this the sacrifice gold?

OSIRIS  
Aida, did you take this?

AIDA  
Well, I did, but I needed to get my car back.

XANTHOR  
Aida, how could you do this to us? We need that gold to maintain the hotel.

OSIRIS  
Did you ever care about us at all, mortal? Or was this always about the money?

AIDA  
Guys, hold on--

XANTHOR  
This is why she tried to kick you out, Osiris, she was just looking for some more cash.

Aida looks desperate.

AIDA  
Akibimi...

Akibimi glares at Aida.

AKIBIMI  
I think you should go Aida.

AIDA  
But, what about Ares?

AKIBIMI

We will defend ourselves. I have learned one thing today, Aida Borland, and that is we never should have trusted you.

Aida opens her mouth to say something, but thinks better of it. She walks to the edge of the clearing and disappears into the woods.

EXT. KAMI HOTEL - DAY

The next morning, Xanthor, Akibimi and Osiris stand in a line in front of a crowd of the other gods.

OSIRIS

Okay, Ares is coming with his hordes in two days. It's time to see what we have in the way of defenses.

CAPA

Where's Aida?

A murmur of agreement.

XANTHOR

We don't need Aida. We're going to defend the hotel ourselves.

BLUE AMORPHOUS GOD

How are we going to do that?

AKIBIMI

In this crowd are millennia of collective battle experience. We are capable of defending ourselves against Ares.

VIKING GOD

With no barrier and no mortal? Some of us haven't been in a fight in five thousand years!

SELU

And what about the corn? Will someone please think of the corn?

OSIRIS

Quiet! We all got along fine before Aida, or Crystal or any of these mortals, and I know we can do it again. Horus, Set, where are you?

The camp looks around for the two of them.

CAPA

Found 'em.

OSIRIS

Wonderful, come forward, my sons  
and prepare this army for battle.

Capa walks forward carrying two EGGS.

CAPA

Looks like they killed each other  
last night and have just  
reincarnated. I don't think they're  
going to be of much use in this  
fight.

Another murmur of distress flows through the crowd.

XANTHOR

All right, that's enough! We are  
going to save this hotel and I  
won't hear another word about it!

CAPA

Who died and left you in charge?

XANTHOR

I am tired of your abuse. I am a  
god just as much as any of you. I  
may not have paeans written about  
me or statues ten stories tall, but  
I know what it's like to lose your  
followers. I know what it's like to  
go from being omnipotent to feeling  
like you're powerless. Now, some of  
you forgot what it's like to be  
gods in the mortal world, but I  
remember. It's dignified and  
brutal, and I will help every one  
of you remember if I have to rip  
you all in half, individually.

Xanthor bares his teeth and *roars*.

The crowd of gods goes silent.

XANTHOR (CONT'D)

That's what I thought. Let's get to  
work.

INT. VULCAN SCRAPYARD - DAY

Tom continues to work at his device with a CRESCENT WRENCH.

Aida sits on a PILE OF JUNK, looking off into the distance.

TOM

That's going to have to do for now.  
I'm headed out in an hour or so,  
are you coming with me?

Aida ignores him.

TOM (CONT'D)

Still moping around? Come on, we  
have to help.

AIDA

Why? They don't want me around.

TOM

Well, you did steal from them.

Aida is silent again.

TOM (CONT'D)

Aida, do you think *I* always want  
you around?

AIDA

What's that supposed to mean?

TOM

You're a free-loader, you take  
advantage of me, and you're  
ungrateful.

AIDA

Hey man--

TOM

Let me finish. You're all of those  
things, but you depend on me. I  
know why you're afraid, but man, so  
am I. The world is a scary place.  
You can either hide from it or you  
can face it head on.

AIDA

But what if you lose?

TOM

Sometimes, you do, but that's not  
what matters.

(MORE)

TOM (CONT'D)

When someone needs you, you do whatever you can to be there for them, no matter what.

Aida looks away.

TOM (CONT'D)

I'm going. I barely know those guys, but they obviously need my help, and if I think I can do anything, I'd spend the rest of my life regretting sitting here if I didn't try.

Tom picks up his device, with great effort, and loads it into the back of his truck.

TOM (CONT'D)

I'm outta here. If I live, I'll see you later.

Tom gets into the truck and drives away.

EXT. OLYMPUS - DAY

The gods sit in their repose, except for Ares who adorns himself with his RAIMENT.

ARES

Today is a glorious day for battle!

Apollo looks up from his couch.

APOLLO

I suppose.

ARES

Wish me happy hunting, my brother.

APOLLO

I wish you all the fortune you deserve.

Ares ignores him. He sharply intakes a breath.

ARES

I can smell the fear in these woods.

Ares walks to the top of the mountain and looks over the side.

Hundreds of BLACK DEMONS, each in battle armor stand at the ready. Some carry swords, some spears, some on demon-horseback.

ARES (CONT'D)

My army. Today, we find my brother  
and we bring him home by any means  
necessary.

The army cheers a guttural battle cry.

EXT. KAMI HOTEL - DAY

Osiris, outfitted in his own HELMET, stands on the lawn of the hotel, looking into the forest. He calls to Akibimi and Xanthor and we INTERCUT between them.

OSIRIS

Are we in position?

EXT. FOREST - CONTINUOUS

Akibimi sits in a tree, a BOW AND ARROW made of vines and a rose, drawn.

AKIBIMI

Naiads and Dryads are in place.

OSIRIS

Xanthor?

EXT. KAMI HOTEL ROOF - CONTINUOUS

Xanthor stands with Capa and the Viking God. He looks over to each side of the building.

XANTHOR

Ground troops are ready to go.

OSIRIS

Very well, gods, goddesses, it's a  
good day to test our immortality.

A rustling is heard in the forest.

OSIRIS (CONT'D)

What was that?

XANTHOR

Is it Ares?

AKIBIMI  
No... it's that mortal.

XANTHOR  
(excited)  
Aida?

AKIBIMI  
No, the other one.

Tom drives up to the hotel, his pickup truck sputtering, and struggling with the added weight in the bed.

He parks on the hotel's front lawn.

Xanthor calls to him from the roof.

XANTHOR  
Tom? What are you doing here?

TOM  
I'm here to help!

Osiris walks over to him.

OSIRIS  
Mortal, we appreciate your support,  
but we cannot ask you to aid us.

TOM  
I'm not leaving.

OSIRIS  
Nor do we think you will be of much  
use.

TOM  
Well, that hurt, but my point still  
stands. Where's Akibimi?

OSIRIS  
She is in the forest with the  
fairies.

TOM  
There's fairies too? Man, this  
place is...

We hear another rustling. This one's LOUDER.

EXT. FOREST - CONTINUOUS

AKIBIMI

They're here! We have less than a minute.

EXT. KAMI HOTEL - CONTINUOUS

OSIRIS

They're here. EVERYONE TO THEIR STATIONS!

He turns to Tom.

OSIRIS (CONT'D)

I guess you'll get your wish, mortal. I only hope you live to regret it.

Tom *gulps*. He runs into the bed of his pickup truck, and *beeps* and *bloops* are heard.

EXT. FOREST - DAY

Akibimi listens closely.

Crunch. CRUNCH. **CRUNCH**. The SOLDIERS approach.

The first wave of soldiers march along the mountain path.

One of them *snaps* a VINE set up like a tripwire.

Two LOGS crash into four of the soldiers, POOFing them into black smoke.

AKIBIMI

Direct hit.

The next soldiers trip another vine, but manage to dodge the incoming logs.

AKIBIMI (CONT'D)

Naiads!

Two Naiads pop out of a nearby POOL. They spray jet streams that slam a few soldiers against TREES.

The trees then *grow arms* that grab hold of them and SQUEEZE them until they pop.

One of the soldiers growls orders to his battalion.

SOLDIER

Grr!

Three of the soldiers pull out FLAMING BOWS AND ARROWS.

They begin to strike the trees, which catch fire.

The Naiads shift their focus to putting out the fires, and many troops slip past them.

Akibimi fires rose arrows at the troops, felling one with each shot, but there are too many.

AKIBIMI

They're approaching the hotel!

INT. THE LIGHTNING BOLT - DAY

Aida sits at a table, reading the paper.

A waitress approaches her.

WAITRESS

What can I get you, hon?

AIDA

Wine.

WAITRESS

Coming up.

Aida looks at the paper, flipping past the classified ads until she finds a section labelled "GOD SIGHTINGS"

She scoffs for a moment, until she sees a blurry PHOTO of a man in a samurai uniform. The headline reads "Samurai Over Saigon"

Aida stares at the paper.

She gets up and runs out the door.

The waitress approaches the table with the DRINK.

WAITRESS (CONT'D)

So you changed your mind about the wine, then?

EXT. IMPOUND LOT DISPATCH- DAY

Aida runs up to the lot. She looks in the window. The same dispatcher from before stares at her.

DISPATCHER  
Finally back for your car?

AIDA  
Please, it's an emergency.

DISPATCHER  
No chance. We know you broke in  
here last week.

Two burly security GUARDS appear to Aida's left.

He looks right. The gate hasn't been repaired, it's swinging open.

Aida looks at the dispatcher.

The dispatcher looks back at Aida.

Aida looks at the guards.

They look back at her as they advance.

Aida makes a break for it. She runs into the IMPOUND LOT and looks around frantically.

The guards are hot on her tail.

GUARD 1  
Get back here!

Aida takes off running in a random direction.

AIDA  
Where is my car?

Aida vaults over a green STATION WAGON, with the guards in hot pursuit.

She spots a car-carrier TRAILER and heads for it.

She climbs into it, and onto the first car, a CONVERTIBLE.

She attempts to keep climbing, but one of the guards grabs her leg.

The guard pulls Aida toward him and Aida grabs onto the STEERING WHEEL.

Aida is peeled off of the wheel, and has to grab for something else. She grips the PARKING BREAK with all her might.

The guard keeps pulling, but Aida turns off the break, and the car *slides* down towards the guard.

He loosens his grip, and Aida is able to kick herself free.

She stands up and runs on top of the car, as it slides down hill.

As she reaches the hood of the car, she JUMPS onto the next CAR, as the convertible slides back, with one guard still in the back seat.

Aida begins scaling the CARS, climbing to the top.

She looks back: the second guard is still after her.

Aida climbs to the top of the trailer and looks down: it's far.

The guard climbs up behind her.

GUARD 2

Nowhere to run.

Aida looks down again: it's HER CAR! It sits about a story down, but the top is still open.

Aida looks at the guard advancing.

She looks down at the car.

She JUMPS.

Aida SLAMS into the backseat.

She looks up and sees the guard apprehensive about making the jump himself.

Aida gets into the front seat, and sees the cactus, it's just fine.

AIDA

They really don't need much.

She pulls her KEYS out of her pocket, and guns the engine.

The car's engine revs. Aida smiles, but then jerks backward. The car is BOOTED.

AIDA (CONT'D)

ACK!

The stalled car has given the guard some courage, he takes a few steps back and takes a running start for his jump.

Aida puts the car into high gear and puts the pedal to the metal.

The boot *strains* against the car, but is ultimately no match and *snaps*.

The guard SLAMS into the trunk of the car, holding on for dear life.

Aida looks ahead of her. She's nearly out of the lot.

The guard tries to climb into the back seat.

Aida swerves the vehicle, throwing the guard from it.

AIDA (CONT'D)

Sorry!

Aida SLAMS through the fence and GUNS it in the direction of the hotel.

EXT. KAMI HOTEL - DAY

The lawn is besieged by a legion of soldiers. The gods are doing their best, but it's a losing battle.

OSIRIS

Everyone report in! How are we doing?

INTERCUTTING

EXT. KAMI HOTEL ROOF - CONTINUOUS

Xanthor fires LASER BEAM from his eyes at WINGED SOLDIERS as the Viking God CLEAVES one in half with his axe. Capa is beset by two landing on top of him.

XANTHOR

Not great! There's too many of them.

OSIRIS

Have they breached the hotel?

XANTHOR

Not yet, but it's only a matter of time.

OSIRIS

Akibimi, have they stopped coming yet?

EXT. FOREST - CONTINUOUS

Akibimi leans against the tree, exhausted.

She looks down, the ground is obscured, for the stream of soldiers.

AKIBIMI

Not even close. There's more than ever.

XANTHOR

How long can we hold this up?

OSIRIS

As long as we have to.

Osiris transforms into a goat and runs headlong into a wave of troops. He dematerializes three of them, but is knocked down by a fourth.

The soldier descends on Osiris, whose stomach is exposed.

Suddenly, BULLETS rip into the soldier, dematerializing him.

OSIRIS (CONT'D)

What?

A DROID, squat and silver, with two smoking turrets for arms, rolls past him. Tom's voice comes through its head-section.

TOM (ON RADIO)

I've got you, Osiris.

OSIRIS

Mortal?

TOM (ON RADIO)

In the robotic flesh.

OSIRIS

How did you dispatch the soldiers?

TOM (V.O.)

Bronze bullets, like the net Hephestus used to capture Ares and Aphrodite. I told you, I did my research.

XANTHOR

Nice job, kid. Keep it coming.

EXT. KAMI HOTEL - CONTINUOUS

Tom sits in the bed of the pickup truck.

TOM  
I can do this all day.

EXT. OUTSKIRTS OF TOWN - DAY

Aida's car speeds up the mountain path.

AIDA  
Come on. Come on. Hold on guys.

She reaches the beginning of the cloud cover.

AIDA (CONT'D)  
Here we go.

She SHOOTs through it and sees the legions of soldiers.

AIDA (CONT'D)  
Oh my god.

She narrows her eyes and revs the engine.

Two of the soldiers turn to look at her and their eyes widen.

Aida GUNS the engine and plows through a squadron of soldiers, POOFing them as she goes.

AIDA (CONT'D)  
I'm coming.

EXT. FOREST - DAY

Akibimi hunches over the tree. The soldiers have mainly stopped coming, but a few keep moving.

AKIBIMI  
I don't know how much longer I can do this.

OSIRIS (V.O.)  
Keep at it, we might actually win this thing.

Akibimi spots a STRAY SOLDIER on horseback. She tries to summon another arrow, but cannot.

AKIBIMI  
I'm out of energy.

The soldier hears her, turns up to look at her, and readies a spear.

Akibimi tenses, preparing to be struck, when SLAM.

AIDA

I thought you guys could use some help.

Akibimi looks down. Aida sits in the driver's seat, shrouded in the smoke of the fallen soldier.

AKIBIMI

I thought we told you not to come back, mortal.

AIDA

I couldn't leave you. Now quit it with the whole tough gal act and get in.

Akibimi breathes a sigh of relief and jumps into the passenger seat.

The car *lurches* forward toward the hotel.

EXT. KAMI HOTEL - DAY

The tide is turning. The soldiers are starting to thin out.

Blue Amorphous God uses its TENTACLES to slam two of the soldiers into each other.

Selu grows CORN PLANTS, impaling a half dozen soldiers.

Tom's Droid fires a round of bullets obliterating a squad terrorizing Xanthor on the roof.

TOM

All right! Let's take it home.

The sky grows dark.

TOM (CONT'D)

Uh... what was that?

OSIRIS

The end.

TOM

That doesn't sound good.

OSIRIS

It's not.

In a red SPOTLIGHT, Ares descends from the heavens.

ARES

Where is my brother?

OSIRIS

He's not here.

ARES

You lie Egyptian, I can smell him from here.

TOM

If Osiris says we don't have him, we don't.

ARES

Is this your mortal? Could he not put up the hotel's pathetic defenses?

TOM

It's old-school, okay?

ARES

Enough talk.

Ares grabs a spear and throws it at Tom's truck.

He maneuvers the droid into its path, and it EXPLODES.

TOM

I-I-I...

ARES

Next time, I won't miss.

Osiris steps forward.

OSIRIS

Ares, we do not have your brother. I must ask you to leave.

Ares scoffs.

ARES

You are telling me what to do?

OSIRIS

I'm defending my home.

ARES

Well then, I guess it's time for  
you to move.

Ares puts out a hand, and a red and black SWORD materializes.

Osiris shakes his head. He does the same and a hand SCYTHE  
materializes.

OSIRIS

It doesn't have to end like this.

ARES

I'm afraid it does.

The two charge at each other and the fight begins.

EXT. KAMI HOTEL - CONTINUOUS

Aida's car charges into the clearing.

Akibimi and Aida jump out of the car. Aida turns to Tom.

AIDA

What is going on?

TOM

Osiris is fighting Ares.

The fighting around them has stopped as human, god and demon  
alike all stand to watch the showdown.

The battle is initially one-sided. Ares strikes are confident  
and precise, while Osiris is mainly on the defensive.

AIDA

Does he have any shot at winning?

AKIBIMI

No.

AIDA

Then why aren't you helping him?

AKIBIMI

I would never dishonor a warrior in  
that manner.

Aida leaps forward.

AIDA

We have to do something!

Akibimi grabs her.

AKIBIMI  
And what could you do, mortal?

Aida stops.

AIDA  
Osiris.

Osiris has begun to turn the tide. He gets a deep cut into Ares gut, between his armor plates.

Ares grimaces, but then smiles.

ARES  
I see you still have some fight left in you.

OSIRIS  
Worshippers aren't everything.

Ares smiles.

ARES  
Maybe not, but they certainly help.

Ares' sword grows to twice its size, and he uses an overhead STRIKE to disarm Osiris.

He kicks Osiris to the ground.

ARES (CONT'D)  
Well fought, but not nearly enough.

Ares thrusts his sword into Osiris, stabbing him in the gut.

AIDA  
No!

The yard is silent.

Ares walks towards the hotel, and Aida runs to Osiris' side.

AIDA (CONT'D)  
Osiris!

Osiris looks up at Aida.

OSIRIS  
I knew you'd be back.

AIDA  
Osiris, you're gonna be okay.

Osiris smiles.

OSIRIS  
I'm going to die Aida.

AIDA  
What, no, gods don't die.

OSIRIS  
When it's our time, we do. Most of us died long ago. That's why we showed up here.

AIDA  
No, you can't be dead. Who's going to watch your kids?

OSIRIS  
Horus and Set are five thousand years old. I think it's time they learned to fend for themselves.

Aida shakes Osiris.

AIDA  
But what about me? I need you. Xanthor and Akibimi, we need your help running this place. You can't die.

OSIRIS  
Gods don't stay dead forever, Aida.

Osiris starts to dematerialize in a golden powder.

OSIRIS (CONT'D)  
Not so long as one person still believes in them.

Osiris keeps fading.

AIDA  
I believe in you Osiris, I do. I need you to stay with me.

Osiris vanishes.

OSIRIS (V.O.)  
Farewell, mortal. It has been an honor.

Aida stands up, rage in her eyes.

She walks over to the front door of the hotel, demons and gods clearing a path for her.

INT. KAMI HOTEL LOBBY - CONTINUOUS

Ares yells at the top of his lungs.

ARES

Where are you brother? We've come to take you home and assume our rightful place as the only gods of this land!

Aida runs into the room.

AIDA

Hey! I've got something to say.

Ares turns around.

ARES

Oh, so you are the mortal in charge here.

AIDA

That's right.

ARES

What a fine job you've done. Look at what you've allowed things to come to. I've murdered your guests, lain waste to your property and now I'm going to burn your hotel to the ground. I don't think trip-advisor will be kind to you.

AIDA

You monster. I'll kill you.

Aida rushes Ares who bats her away like she's a fly.

ARES

Hmm, that was very reckless. I could have killed you, mortal.

AIDA

Why didn't you?

Ares TRANSFORMS into a WOLF.

ARES

Because I like to play with my food.

Ares descends on Aida. She puts her hands up in a futile attempt to protect herself.

DIONYSUS (O.S.)  
Ares, stop this instant.

Ares looks up. The Oracle is descending the stairs.

AIDA  
The Oracle?

ARES  
That's not the Oracle, we took it with us. Dionysus.

The "Oracle" removes its head, revealing DIONYSUS, a portly, rosy-cheeked man who appears to be in his late 30s.

DIONYSUS  
Leave the mortal be, Ares.

ARES  
And why would I do that?

DIONYSUS  
Because you have entered sacred ground, and killing a mortal here would bring great shame upon us.

ARES  
Like abandoning your pantheon to dress as a woman?

DIONYSUS  
What I do for mankind is none of your concern.

Ares transforms back into a man. His side wound is bleeding more than ever.

ARES  
If you will not come willingly...

Ares materializes a net.

ARES (CONT'D)  
Then I will bring you back by force.

Ares rushes Dionysus, who dodges, surprisingly nimbly.

DIONYSUS  
Do not forget brother...

Ares rushes Dionysus again, this time earning a painful SLAP on his wound.

DIONYSUS (CONT'D)  
You are not the only god with worshippers.

Aida looks on in awe.

Ares and Dionysus square off. Ares appears tired, while Dionysus looks determined.

Ares lunges at Dionysus again, who easily evades.

DIONYSUS (CONT'D)  
You're tired, brother. Give up and go home. I'm staying at the hotel.

ARES  
We cannot leave you here. We need to reap your power.

Ares throws the net at Dionysus. He leaps away again, but this time, his foot is caught.

DIONYSUS  
Aah!

Dionysus falls to the ground.

Ares turns to him.

ARES  
Not so quick now, are we?

He materializes his sword and prepares to strike.

ARES (CONT'D)  
If we cannot convince you to join us, then I will bring you back by force. I will lock you in a cage, and we will feed off your powers.

Ares grips his blade tighter, tensing to strike.

Dionysus takes a deep breath and closes his eyes.

Ares' side wound begins to BUBBLE.

ARES (CONT'D)  
What the...

DIONYSUS  
I didn't just slap your side for  
fun. I planted something in there.

A small bud grows out of Ares' side.

DIONYSUS (CONT'D)  
One of my grape vines.

Ares claws at his side, trying to pull out the plant.

DIONYSUS (CONT'D)  
By now, it's much too late for  
that. It's already grown through  
every part of your body.

ARES  
This is not over, brother, I will  
return.

DIONYSUS  
And we'll be waiting.

Dionysus shakes off the net and stands.

DIONYSUS (CONT'D)  
Good-bye Ares.

The PLANT bursts forth, dematerializing him instantly,  
leaving only a Venus's-flytrap-looking plant in his place.

Dionysus turns to Aida.

DIONYSUS (CONT'D)  
Are you okay, Aida?

AIDA  
I'm fine.

Aida starts to stand.

AIDA (CONT'D)  
Why did you stay in the hotel?

Dionysus helps her the rest of the way up.

DIONYSUS  
Someone needs to help out around  
here. I left this place alone for a  
week, and look what happened.

AIDA  
How did you know I would come?

DIONYSUS

I might have tipped the scales a bit. A few borrowed lightning bolts here, a call to the towing company there. You get the picture.

AIDA

Why didn't you just tell me what to do?

DIONYSUS

What can I say? We work in mysterious ways.

He pauses a moment.

DIONYSUS (CONT'D)

You needed to learn to believe Aida. Crystal understood that, and I'm glad you finally do too.

Xanthor and Akibimi rush in.

XANTHOR

Dionysus.

DIONYSUS

Xanthor, wonderful to see you again. Akibimi, you look the same as ever.

AKIBIMI

I was wondering when you would arrive.

DIONYSUS

Exactly when I meant to, Akibimi. Exactly when I meant to.

EXT. KAMI HOTEL - DAY

The lawn is mostly clear of the battle. Dionysus, Xanthor, Akibimi and Aida stand outside in front of the downed Droid. The sun rises behind them.

Tom drives up in his truck.

DIONYSUS

This should do nicely.

AIDA

For what?

DIONYSUS  
Place your hands on the Droid.

AIDA  
Why?

DIONYSUS  
Have faith, Aida.

Aida places her hands on the Droid body and a bright GREEN BUBBLE appears around the hotel.

AIDA  
A new barrier.

DIONYSUS  
Exactly. Your shrine. It's about time we all updated some things.

TOM  
Are you ready, Akibimi?

Aida turns to Akibimi.

AIDA  
Are you sure you want to go now?

AKIBIMI  
I must. If what your newspaper said about my husband is true, I have to get to him before he moves on again.

XANTHOR  
I'm sure whatever he's doing is important.

AKIBIMI  
As am I, but I must know why he hasn't come to the hotel... or contacted me.

TOM  
And I'm gonna get the whole thing on tape!

Aida smiles.

AIDA  
Okay, but I'm gonna miss you.

AKIBIMI

And I you, Aida. It has been a wonderful experience knowing you. I only hope I return before you die.

Aida says nothing. She just gives her a hug.

Akibimi waits a moment and reciprocates.

XANTHOR

Until then, we prepare.

AIDA

Can Ares really return?

DIONYSUS

Definitely, with that many followers, it will only be a matter of time until he reforms.

AIDA

You can all reform... so does that mean?

DIONYSUS

Yes, Osiris is out there somewhere, returning to life. It will take a while, however, as only one mortal still believes in him.

Aida looks up.

AIDA

So that's why you need a mortal here!

DIONYSUS

Exactly. Everything here is for a reason, Aida. Believe that.

AIDA

I think I can now.

Akibimi climbs into the bed of Tom's truck.

AKIBIMI

Farewell, Aida, Xanthor, Dionysus!

XANTHOR

Bye Akibimi, good luck!

AIDA

Come back soon, I've only got another fifty years or so!

The truck moves out of sight and the three turn to the hotel.

DIONYSUS

Maybe not, I hope Crystal mentioned  
Ambrosia to you.

Aida smiles.

AIDA

You know, I remember something  
about that.

DIONYSUS

I've got some in the attic.

XANTHOR

Well, you'd better hurry and get  
it. We open for business in fifteen  
minutes

AIDA

And we wouldn't want to keep any of  
our guests waiting.

The three walk side-by-side to the front door.

FADE OUT.