

THIS NEVER HAPPENED

"Pilot"

Written by

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ACT ONE

INT. SUBWAY - DAY

ED (30, affable) stands in front of his manager, TOBY (16, slightly dorky).

TOBY
I'm sorry, Ed. I have to let you go.

ED
Seriously? It's only been a week.

TOBY
Maybe if your sandwiches looked a little more like Rachel's...

ANGLE ON: a beautifully crafted sub, as if it were done by a food stylist.

RACHEL (15, snotty) smirks at Ed. Ed glares back.

TOBY
(re: Ed's sub)
Instead of this...

ANGLE ON: a disheveled mess of a sub just to the side of Ed.

TOBY
I'm going to need your visor.

Off Ed's understanding look...

INT. APARTMENT BUILDING - DAY

Ed stands as his girlfriend, STACY (28, severe) begins tossing his clothes into a trash bag.

ED
Can't we talk about this?

STACY
No, Ed. This is the third job you've lost in three months!
(beat)
Who gets fired from *Subway*?

ED
Sandwich artistry is hard, Stacy.
That's why they call it art!

STACY
And then there was Target.

ED

To be fair, I never actually worked there, I just own a lot of red shirts.

STACY

You went there every day for a week!

ED

It felt good to be needed.

Stacy rolls her eyes and lets out an audible grunt.

EXT. APARTMENT BUILDING - MOMENTS LATER

Stacy shouts out the window to Ed, who now holds a trash bag of his belongings. She throws a pair of his sneakers at him.

STACY

And you only lasted one day at Domino's!

ED

That was on principle! They said they improved their recipe but it's worse! I couldn't toe the company line. Pizza is sacred!

Stacy shakes her head and slams the window shut.

ED

Pizza is sacred!

EXT. SIDEWALK - AFTERNOON

Ed walks down the street, dragging a clear trash bag full of his clothes. He feels a sharp sting in his butt and turns to see TWO KIDS laughing, one of them holding a pellet gun.

Off Ed's peeved look...

EXT. SIDEWALK - MOMENTS LATER

Ed runs down the sidewalk, just feet behind the kids.

EXT. SIDEWALK - MOMENTS LATER

Ed walks down the street still dragging the trash bag, but now with a pellet gun tucked in the waist of his pants. He approaches the entrance of a bar.

INT. BAR - AFTERNOON

Ed sidles up the bar and motions to the BARTENDER that he'd like a beer. The bartender pours a mug and sets it in front of Ed, who takes a swig.

INT. BAR - LATER

Ed, clearly having been there for some time, is given his tab from the bartender. We see it's \$48.65.

INT. BAR - MOMENTS LATER

Ed lays three CREDIT CARDS on the bar and instructs the bartender how to divide the tab among them.

EXT. PARK - NIGHT

Ed sits down on a park bench. He sits for a beat and then lies on his back on the bench before gradually moving into the fetal position.

FADE TO:

EXT. PARK - MORNING

As the sun rises, Ed lifts some newspaper up to cover his face. He shifts and realizes he's not going to be able to get back to sleep. He opens his eyes to see the newspaper classified section resting on his face.

Ed focuses on an ad that reads:

**WANTED: How do you feel about time travel? We go, I pay!
Serious inquiries only. Call Mitch: 310-325-5520**

Ed sits up, still looking at the ad. A RAINDROP hits the paper. Then another one. Ed extends his arm with his palm up to see if it's really starting to come down. A PASSERBY puts some change in Ed's palm.

Off Ed looking at his change filled hand and then the classified ad.

INT. PHONE BOOTH - DAY

Ed puts his change into the phone and looks at the newspaper ad as he dials.

It rings.

And rings.

And rings.

And rings.

Ed hangs up the phone and reaches to open the door of the phone booth.

The phone RINGS. Ed turns, perplexed, and answers it.

ED
Hello?

MITCH (O.S.)
Who's this?

ED
Huh? Ed. I'm Ed.

MITCH (O.S.)
You calling about the ad?

ED
Yeah -- yeah I am.

MITCH (O.S.)
Do you have a weapon?

Ed looks down at his waist.

ED
I... I have a pellet gun.

MITCH (O.S.)
(considering)
Uh-huh... uh-huh.

ED
(beat)
Yeah.

MITCH (O.S.)
Swingers on Lincoln. One hour.

Ed hears a dial tone and slowly hangs up.

INT. SWINGERS - DAY

Ed sits across from MITCH (mid-twenties, alternative looking, odd) in a booth, who is putting a heavy amount of syrup on the remainder of his pancakes.

MITCH
So, I get back to the here and now
and I realize all I have is this
story, ya know?
(MORE)

MITCH (cont'd)

Then it occurred to me, from here on out, I should have a time travel companion... A copilot... Someone to share these experiences with.

ED

So... you witnessed the crucifixion and now you're bummed 'cause no one can relate?

MITCH

Yes! Yes, exactly.

A beat.

ED

This is a joke, right?

MITCH

What?

ED

Nothing.

(then)

How do you decide where you go?

MITCH

Not where. When.

Off Ed's look of confusion.

MITCH

Doc Brown: *Back to the Future*. I'm paraphrasing.

(then)

Never mind.

Off Mitch, turning his head to find the waitress, signaling for the check...

INT. MITCH'S BASEMENT - DAY

Mitch walks down the stairs, turns, and waits for Ed to follow.

MITCH

Come on.

Ed's head comes into view as he peaks out of the stairway and into the main room.

ED

If this ends with me putting lotion
in a basket I'm going to be very
upset.

Ed slowly enters the room and Mitch approaches a photo booth,
holds the curtain to the side and shows the keypad within.

MITCH

(re: keypad, pointing)
Alright, so here you enter the year
you want to go to and over here you
put the location.

ED

It's a photo booth.

MITCH

Yeah -- well, not anymore. Now
it's just a time machine. The
aperture in the camera broke and no
one manufactures it anymore so...

ED

(on the bright side)
Time machine is still pretty good.

MITCH

Yeah. True. It's just annoying.
You'd think I'd find the part on
Ebay or something... anyway -- when
my dad died he left me all his
stuff. Among said stuff, to my
surprise, was this time machine.

ED

So you're not a scientist?

MITCH

Me? No. You know the Rite-Aid on
Wilshire?

Ed nods.

MITCH

(points thumb at self)
Manager.

ED

Nice.
(then, prompting)
The ad mentioned a payment of some
kind...

Off Mitch pointing at Ed as if to say, "I'm on it."

INT. MITCH'S LIVING ROOM - DAY

Mitch lays out a thick stack of cash in front of Ed.

MITCH

First trip: five thousand dollars.

ED

Wow.

MITCH

Yeah.

ED

How did you --

MITCH

Sold my Dad's urn.

Ed's eyes follow Mitch's gaze over to the mantle, which has a large, sad looking, ZIPLOC bag full of ashes resting on it. The middle of the bag, in black permanent marker, reads: "DAD."

ED

So... all I have to do is get in that photo booth with you, "travel through time" and when we come out, you'll hand me five thousand dollars.

MITCH

Exactly.

ED

I gotta ask: why me?

MITCH

Why not you?

ED

Well, not to sound like a sassy black woman but... you don't know me.

MITCH

Ed, this is business. I am looking for a business partner. If you're not interested--

Mitch begins putting away his stacks of cash.

ED
So when to?

Off Mitch's smile...

INT. PHOTO BOOTH - MOMENTS LATER

Mitch and Ed sit closely next to each other as Mitch inputs the time and place on the keypad. It reads April 9th, 33 A.D., Jerusalem.

ED
Wait a minute... 33 A.D.

MITCH
Yup.

ED
But didn't you just--

MITCH
Uh-huh.

ED
But you're going back.

MITCH
Right.
(then, re: camera)
Smile.

There's a FLASH and we freeze for a moment on Ed looking confused and Mitch's genuine smile.

A beat passes as Ed remains seated in the booth beside Mitch.

ED
Alright, so that was some fun time traveling. I'm actually in a bit of a rush so if I could just get that five thousand...

Ed pulls back the curtains and steps out of the booth.

EXT. JERUSALEM - CONTINUOUS

Ed exits the photo booth and now sees that it sits next to an adobe-like house with dirt roads all around.

ED
What the...
(then)
Mitch, what the hell is going on?

Mitch exits the booth.

MITCH

What? Are we not in Jerusalem?

Mitch looks around as a MAN walks by with a goat on a leash, who looks strangely at our time travelers in their 21st century garb.

ED

Seriously, Mitch -- you're screwing with me, right?

MITCH

Let's walk.

EXT. JERUSALEM - DAY

Ed and Mitch walk side by side as Ed takes in all the scenery.

ED

We really traveled through time?

MITCH

We really traveled through time.

ED

But how?

MITCH

Ed, I can't figure out why my register at Rite-Aid is always at least twelve dollars short -- you want me to explain the tenets of time travel to you?

ED

But... how did you even know it was a time machine?

MITCH

My dad left a Post-it on it.

ED

What did it say?

MITCH

"Time machine."

ED

Huh -- Okay.

MITCH

Anything else?

ED

Yeah, why come back if you've been here already?

MITCH

I met someone.

ED

You met someone? Wait -- you picked up a girl at the crucifixion?

MITCH

Not quite. That's where you come in.

ED

I don't follow.

MITCH

This girl, Martha, she's got a sister. She said the only way she'd go out with me was if I also got a date for her.

ED

That's why you brought me here?

MITCH

Yes.

ED

I thought you said you wanted a copilot.

MITCH

Well... more like a wingman. What does it matter?

ED

You brought me back two thousand years to jump on the grenade for you?!

MITCH

Martha's sister is not a grenade.

ED

Yeah? Then why does she have to get dates for her?

MITCH

Listen, we're just meeting them for drinks.

(MORE)

MITCH (cont'd)
If you're not interested, fine.
Just be a gentleman, that's all I
ask. Then when we get back the
five thousand dollars is yours.
(then)
Deal?

Off Ed's look of consideration...

INT. JERUSALEM BAR OF SORTS - AFTERNOON

Mitch and Ed enter. Mitch spots MARTHA (twenty-something, attractive). She smiles, Mitch waves and they go to her table. As they walk, the bar goes silent as people stare in wonderment at their jeans and vintage T-shirts, which no longer seem so vintage.

MITCH
Martha, this is my friend, Ed.

MARTHA
Nice to meet you, Ed.

ED
You as well. So... where's your
sister?

MARTHA
Here she comes now.

The three of them turn to the entrance to see MARY (late 20s). She radiates beauty and has a wonderful glow about her. She actually may be the most beautiful woman in the world -- like for reals. She sees the group, smiles and approaches.

MARY
Hello.

Ed takes a beat to summon words.

ED
(points at self)
Ed.

MARY
(smiling warmly)
Nice to meet you. I'm Mary.

INT. JERUSALEM BAR - LATE NIGHT

Ed and Mary are getting to know each other at the table, sipping wine.

ED

So tell me, how is it you don't have a boyfriend?

MARY

Men... they don't really talk to me.

ED

You're kidding.

MARY

No, it's true -- well, with one exception.

ED

Oh, did you just get out of a relationship?

MARY

Kind of. We were always breaking up and getting back together, but everyone thought we would wind up together.

ED

And do you think you will?

MARY

No. Not this time.

Ed puts his hand over hers.

ED

Why do you say that?

MARY

Because they crucified him the day before yesterday.

Ed freezes.

ED

I'm sorry?

Mary brings a tissue to her eyes as they start to well up.

MARY

He was crucified.

ED

Jesus.

MARY

Yeah. Did you know him?

ED

What? Oh -- no. I mean, I knew of him.

Mary, lost in thought for a moment, takes a deep breath.

MARY

(re: her reminiscing)

I'm sorry.

(then)

Anyway, my sister said I need to get out of the house and so here I am. And I have to admit, I'm glad I came. In the last month, the closest thing I've had to a date was when Judas got drunk and made me watch as he pleasured himself.

ED

(distracted)

Can you excuse me for a second?

Mary nods. Ed gets up and crouches behind Mitch.

ED

Mitch, can I have a word with you?

INT. JERUSALEM BAR - MOMENTS LATER

Ed faces Mitch.

ED

How could you not tell me you set me up with Mary Magdalene?!

MITCH

Did I? I just know her as Martha's sister, Mary.

ED

Martha who?

MITCH

Magdalene... Yeah, okay, I see what you're saying.

(then)

So, they really were a couple. Crazy. No kids though, huh. That's kind of a buzzkill.

ED

I'm on a date with Jesus' ex-girlfriend! She can't get dates because no one wants to incur the wrath of God! Hey guess what, Mitch: I'm not really looking to go off the beaten path on this one.

MITCH

You need to relax. Besides you're thinking Old Testament God. New Testament God is way more chill. You've got nothing to worry about.

ED

Even if that's true, I can't follow the Messiah. That's even worse than if she'd only dated girls up until now. I mean, he knows *everything*.

MITCH

I don't know, man. She looks pretty hot.

Ed turns to see Mary looking off in the distance and can't help but be struck by her.

Mitch gives Ed a smile of encouragement, but Ed snaps out of his smitten haze.

ED

You know what? Screw this. This isn't what I signed up for. Do what you have to do and tomorrow you're taking me back to the 21st century.

Ed storms off.

MITCH

C'mon, don't be like that.
(calls after Ed)
What would Jesus do?

As Ed exits the bar...

EXT. JESUS' TOMB - DAWN

A LARGE STONE blocks the entryway to the tomb.

Suddenly, the stone begins to shift.

It continues to move as a hand from within pushes it aside.

Then, in the first light of day, a figure steps forth.

With an ethereal glow...

The resurrected JESUS emerges!

Jesus looks to his left, then right.

JESUS

What? No parade?

FADE OUT.

END OF ACT ONE

ACT TWO

INT. JERUSALEM INN - MORNING

Mitch sits at the table eating breakfast as Ed comes out of his room.

MITCH

There he is! How'd you sleep?

Ed heads toward the door.

ED

I'm ready. Let's go.

MITCH

Sorry, Ed, I'm afraid I'm going to need you to stick around a little longer.

(off his look)

Unless you're no longer interested in that five grand.

Ed sighs.

ED

What's my role today -- baby-sitter? Does Martha have an illegitimate child you haven't mentioned?

MITCH

What? No -- listen, your early departure yesterday slowed my progress a bit but I'm confident that if you can take Mary off our hands, I can finally get to know Martha in the Biblical sense, so to speak.

(off Ed's look)

I mean have sexual intercourse with her.

ED

I know what you meant.

MITCH

I really don't think I'm asking that much.

ED

(uneasy)

I don't know.

MITCH

C'mon, Ed. Think about it. Is your life in the future so great that it's not worth sticking around to see if Mary just might show you her-

MARY (PRE-LAP)

Garden of Gethsemane!

EXT. GARDEN OF GETHSEMANE - DAY

Ed and Mary, each on a donkey, approach the garden. Mary's eyes widen in joy when she sees where they've arrived.

MARY

I love it here!

Ed smiles at Mary...

EXT. GARDEN OF GETHSEMANE - MOMENTS LATER

Ed and Mary are having a picnic as their two donkeys mill around the grass.

MARY

...and that's why I say you either risk everything or gain nothing, right?

ED

Yeah, totally.

MARY

What about you, Ed? Are you a risk taker?

ED

Once, I turned off my computer without properly shutting it down.

(off her blank look)

No, I'm not a risk taker.

(then)

Listen, are you sure I'm not wasting your time?

MARY

No, of course not. Why would you say that?

ED

It's just -- I feel a little out of my league. I mean, what could you possibly see in me?

MARY
(smiling)
You know who you sound like?

ED
(realizing who she means)
No.

MARY
Yeah.

ED
What did you tell him?

MARY
I told him that I thought he was
very special and if he just had a
little faith in himself, others
would follow.

ED
Wow.

ANGLE ON: Jesus who walks nearby. He's caught off guard when he glances over to see Mary with Ed.

Ed ponders this for a beat and Mary gently places her hand on his chin, getting him to look at her.

MARY
I think you're very special too.

ANGLE ON: Jesus, crouching behind a bush, squinting his eyes like Dirty Harry.

Ed gives Mary an "Aw, shucks" look.

They smile at each other and then look back just in time to see one donkey mount the other.

Off them breaking out in laughter...

MONTAGE

MUSIC CUE: *SOMETHING TELLS ME I'M INTO SOMETHING GOOD* by
HERMAN'S HERMITS -- PLAYS OVER...

EXT. JERUSALEM MARKET - DAY

Mary sits beside Ed as an ARTIST begins chipping at a block of wood with a hammer and chisel, sculpting away.

EXT. JERUSALEM MARKET - DAY

Mary smells perfumes, puts some on and has Ed smell. He indicates he likes it and starts bartering with the MERCHANT. They go back and forth and then Ed reveals a lighter from his pocket and demonstrates how to use it. The merchant looks amazed and gladly takes it in exchange for the perfume. Mary thanks Ed.

ANGLE ON: Jesus, in the crowd, rolling his eyes...

EXT. JERUSALEM MARKET - DAY

Mary remains beside Ed as they sit patiently while the artist continues chipping away at the block of wood.

EXT. POOL OF BETHESDA - EVENING

Ed and Mitch stand in the pool. Ed holds Mary on his shoulders and Mitch does the same with Martha. The two men approach each other as the women ready themselves for combat.

ED
Chicken fight!!

ANGLE ON: behind a tree, where Jesus stands hidden, watching Mary with Ed.

MARY
(to Ed)
Let me know if I'm squeezing too tight.

ANGLE ON: Jesus, shaking his head as he watches.

EXT. JERUSALEM MARKET - AFTERNOON

A tired and unshaven Ed sits beside a worn out Mary as the sweaty artist makes the finishing touches to a wooden sculpture of the two of them. The final result exaggerates their features just like a caricature one would see at a county fair... except with wood.

ANGLE ON: a nearby station, where Jesus has just finished carving at his own stump of wood, which he's rendered into an immensely unflattering depiction of Ed sporting devil horns.

INT. MARY'S PLACE - EVENING

Mitch, Martha and Mary sit in the living room area as Ed draws quickly on a large piece of parchment resting on an easel as they play an old school version of Pictionary.

MITCH
A robot! Detachable armed robot!

MARTHA
A wounded soldier!

Ed keeps drawing, shaking his head.

MITCH
An arm and a leg... Exorbitant
prices! Something to do with
getting ripped off!

MARY
A leper!

ED
Yes!

Ed raises his arms in victory and Mary hugs him. Just then,
there's a knock on the door.

MARY
(going to door)
I'll get it.

MARTHA
(to Mitch)
This is fun!

MITCH
Yeah it is!
(then, leaning in to
Martha)
Have you ever played "Part the
Bearded Clam?"

Mary comes back to the living room.

MARY
(meekly)
Mitch, Ed... there's someone I'd
like you to meet.

Jesus steps into the room, holding basket of fish and bread.

JESUS
Hello. I hope I'm not
interrupting.
(re: basket)
Anyone hungry?

Ed and Mitch remain speechless for a beat. Jesus looks at
Ed's drawing of a leper.

JESUS

Hmm.

Jesus slowly waves his hand over the drawing and we see the leper's arm has been reattached.

Off Ed's gulp...

INT. MARY'S PLACE - DINNER TABLE - EVENING

Jesus sits at the head of the table. Around the rest of the table sit Ed, Mitch, Mary and Martha. Everyone starts eating from their plates, which hold ample amounts of fish and bread... except Ed, who stares at his plate holding a stem of broccoli.

JESUS

I'm sorry, Ed. I thought I multiplied enough bread and fish for everyone.

Ed is about to speak when...

MARY

It's okay. I'll share mine.

Mary moves her plate towards Ed. Jesus gives a pained smile.

JESUS

Excellent. So Ed, what do you do?

ED

I'm actually unemployed at the moment.

JESUS

Uh-huh. How is it that you lost your job?

ED

I was fired.

JESUS

Is this the first time you were fired?

ED

No.

JESUS

I see. Was this the first time you were fired this year?

ED

I feel like maybe you know it
wasn't.

MARY

Jesus, be nice.

JESUS

Oh, I'm sorry. Was I not being
nice? Sometimes I lose
perspective. So, that was me not
being nice -- okay, good to know.
How was me dying for your sins the
other day? How does that rank on
the scale? 'Cause I actually was
trying pretty hard but you know,
rose colored glasses and everything
so--

MARY

Stop!

A beat.

MITCH

(to Jesus, meekly)
I wanted to say thank you... for
that.

ED

Yeah, me too.

MARTHA

Me too, Jesus. I really appreciate
it.

Ed looks to Mary, trying to prompt her to chime in with
appreciation.

MARY

(to Jesus)
Can I have a word with you in
private?

Mary heads toward her room as Jesus sets his napkin on the
table.

JESUS

(to group, sarcastic)
Uh-oh.

INT. MARY'S PLACE - DINNER TABLE - MOMENTS LATER

Ed, Mitch and Martha sit at the table listening to Jesus and Mary argue in the next room. Ed looks really nervous, but Mitch seems oblivious as he gives Eskimo kisses to Martha.

JESUS (O.S.)

I'm dead three days and this is what happens?! Did you already wash his feet? Are they bigger than mine?

MARY (O.S.)

Who I'm with is not your concern. And I wasn't even sure you were coming back. You're always so damn cryptic.

JESUS (O.S.)

What are you talking about?

MARY (O.S.)

What did you say to Pilot when he asked if you were the king of the Jews?

JESUS (O.S.)

"You have said so."

MARY (O.S.)

Now tell me -- how is that helpful?!

Mary comes out of the room, Jesus follows.

JESUS

Oh, now you're mad because I didn't give Pontius a straight answer!? I expected a little more from you.

MARY

Yeah, well you seem to expect a lot for a guy who leaves town for forty days without so much as a word!

JESUS

(this again?!)

WE WERE ON A BREAK!

Mary screams in frustration, goes back into her room and slams the door, leaving Jesus standing alone in front of the others.

JESUS

(beat)

So, that happened.

(then)

Okay. Well... I have an ascension
to get to -- so, I'm just going
to... yeah.

Jesus heads to the door.

MITCH

Later, Jesus. Hey -- happy Easter.

Jesus, with his back to them, raises his arm in
acknowledgement and exits.

INT. PETER'S HOUSE - EVENING

Jesus sits, looking quite morose, drinking wine as Peter,
James, John, Andrew, Philip, (another) James, Thomas,
Bartholomew, Thaddeus, Matthew and Simon sit and stand around
him, consoling him.

JESUS

(visibly inebriated)

You know, I raised Mary's brother
Lazarus from the dead. You'd think
I would've gotten a little more
mileage from that -- would you not?

ANDREW

Yeah -- I would, Jesus.

THADDEUS

Absolutely.

JESUS

I mean, *yes*, I forgot our
anniversary. But guess who she had
to console her -- that's right!
Her brother, Lazarus! How am I
still the bad guy in the scenario?

(then)

Would someone mind getting me
another glass of water?

All the apostles ad lib "Yes," "Of course," "Right Away" etc.
as they all scramble to the kitchen trying to be the first to
get the water. Peter gets to the ladle first, pours a glass
from a barrel and brings it to Jesus.

JESUS
(drunkenly affectionate,
too loud)
Thank you, Peter. You are my rock.

Peter smiles cockily at the other apostles.

JOHN
Jesus, I think maybe you shouldn't
turn this one into wine.

JESUS
I'm fine. I'm going to go walk a
little take.

Jesus exits.

MATTHEW
(stands up)
That's it. I say we find this Ed.

PHILIP
(to Matthew)
I'm with you.
(then)
Nobody puts baby Jesus in a corner.

ANDREW
You know everyone hates it when you
call him that.

Just then, Thomas enters.

THOMAS
Hey guys, what's all the commotion
about?

BARTHOLOMEW
Thomas! You just missed Jesus!

THOMAS
(rolls eyes)
Sure I did, guys.

Off the apostles shaking their heads at the doubting
Thomas...

EXT. MARY'S PLACE - ROOFTOP - EVENING

On this beautiful starry night, Mitch lies on a blanket with
Martha, who looks enveloped in his every word.

MITCH
(reciting softly)
...So never mind the darkness -- We
still can find a way -- 'Cause
nothin' lasts forever -- Even cold
November rain.

MARTHA
(touched)
Did you write that?

MITCH
Yes.

They start making out...

INT. MARY'S ROOM - CONTINUOUS

Ed and Mary sit on her bed.

MARY
I'm really sorry about earlier.
He's not usually like that.

ED
Oh, it's okay. It's not your
fault. Plus, I just had Messiah
Mahi Mahi and bottomless Yahweh
Rosé in the Promised Land.
(to no one in particular)
Suck it, Anthony Bourdain.

A beat passes.

MARY
So.

ED
So.

Mary looks at Ed, expectantly. Ed tries to summon up the
courage. He finally moves in and just when his lips get
close to hers...

MARY
(stands)
Ahhh!
(projecting)
RAPE!

ED
(freaked)
No Wait -- What's--

Mary throws her wine into Ed's face and quickly picks up the decanter and smashes it against his head. He falls down, covering his eyes in pain.

ED

Ow! Are you crazy?!

EXT. MARY'S PLACE - ROOFTOP - CONTINUOUS

Mitch lies on top of Martha, making out under the blanket.

MARTHA

(disengages)

Did someone say 'rape'?

MITCH

Ed likes to roleplay.

MARTHA

Oh. Okay.

They go back to making out.

INT. MARY'S ROOM - CONTINUOUS

Ed is on his knees rubbing his eyes as Mary stands over him, with her hands covering her mouth.

ED

What are you doing?!

MARY

I'm sorry -- I'm sorry. I -- I just didn't want to kiss you.

ED

(sarcastic)

REALLY?!

Ed gets up.

MARY

Are you okay?

ED

(obviously not)

You slammed a decanter *into my skull*.

MARY

(guilt ridden)

I know -- I know. That was an overreaction.

ED
(sarcastic)
Please -- don't be so hard on
yourself.

MARY
I apologize if I gave you the wrong
idea -- I really do. It's just,
you don't know what it's like being
with Jesus -- surrounded by all his
followers...

(beat)
And then I met you and, I don't
know, it felt different. Like you
saw me for me.

ED
(nods slowly)
I know what you mean... like how
you saw the artistry of my Pygmy
goat sandwich.

ANGLE ON: mangled bread with a goat horn protruding from the
side.

Mary winces but quickly recovers and smiles.

MARY
You have a gift.

Ed beams.

MARY
I think you're amazing, Ed -- I do.
But I'm in love with Jesus. If
things were different, or if you
were--

ED
The savior of mankind?

She chuckles.

ANGLE ON: Jesus, outside the window, listening to Mary's
declaration of love for him.

MARY
Do you hate me?

ED
No. I don't hate you.

MARY

Good. Because you're probably
going to want to leave now.

ED

Really? Why?

Mary points out the window.

Ed looks out the window and sees the eleven apostles (Judas hung himself, we're not idiots) carrying torches and making their way over like an angry mob.

ED

They look pissed. Who are they?

MARY

Jesus' apostles. I think they may
be coming to, you know, kill you.

ED

(wide-eyed)
What?!

Off Mary's apologetic look...

EXT. MARY'S PLACE - ROOFTOP - MOMENTS LATER

Ed goes on the roof to find Mitch and Martha mid-coitus.

ED

Mitch, we gotta go!

MITCH

(what are you doing?!)
Dude!

Ed pulls him off Martha.

ED

Sorry, Martha.
(re: her nether region)
Whoa -- that is--

MITCH

(re: Ed looking at her
nether region)
Dude!

ED

(covering)
Perfectly natural -- nothing wrong
with that.

Ed quickly escorts Mitch (who holds his clothes to his crotch) off the roof as Martha covers herself in the blanket.

INT. MARY'S PLACE - MAIN ROOM - CONTINUOUS

Mitch puts on his clothes as Ed keeps an eye on the window as Mary stands nearby.

MITCH

Do you have any idea how close I
was to--

A fiery torch comes flying through one of the windows and lands in front of Mitch.

MITCH

Okay -- we're going.

MARY

(holding back window open)
Over here.

Ed and Mitch approach Mary.

MITCH

(to Ed, re: escaping)
You ready?

Ed nods and Mitch heads out the window. Ed is about to follow when...

MARY

Ed, wait.

Ed stops and looks to her.

MARY

I wanted to say thank you.

ED

For what?

MARY

For everything -- for listening...
for making me feel like I'm more
than just Jesus' ex-girlfriend.

Ed hugs Mary.

ED

(re: being Jesus' ex)
That is pretty big though.

MARY
(looks down, solemnly)
I know.

Ed goes out the window, but quickly peaks his head back in.

ED
Oh, and when you're hanging out
with Matthew, Mark, Luke or even
John -- really try to emphasize
that you're not a whore. There's
some confusion about that later.

Ed goes out of sight.

Off Mary's confused look as she stands next to Martha, who
now stands next to her, wrapped in a blanket.

EXT. JERUSALEM - EVENING

Mitch and Ed start making their way through back alley's as
they crouch down and make their way toward the photo booth.
Ed draws his pellet gun from his back.

MITCH
I'm docking your pay. You know
it's not healthy -- what I just
did. It's like holding a sneeze --
except in my johnson.

ED
Please shut-up.

They hear ominous footsteps closing in.

ED
Don't you have a weapon?

MITCH
No, that's why you're here. I'm a
pacifist.

ED
See, this is what I'm talking
about. First I'm your wingman, now
all of the sudden, I'm supposed to
be your bodyguard.

MITCH
Yeah, that's called resumé
building. You're welcome.

Ed sighs in frustration just as Bartholomew spots them.

BARTHOLOMEW
Over here! They're over here!

Ed SHOOTS at Bartholomew from over Mitch's shoulder.

BARTHOLOMEW
(holding his butt)
Ouch! My ass!

The two move onward and 3:10 to Yuma style Ed keeps firing away. One by one we see apostles getting hit.

PHILIP
(clutching neck)
Sonuva!

SIMON
(rubbing thigh)
It stings!

The photo booth is in sight as Ed and Mitch move onward. Not far, Thomas stands -- resting his back against the 2nd story ledge of a building, hiding in the darkness, ready to pounce on them once they come his way.

He looks off in the distance and sees Jesus standing on a nearby hill.

THOMAS
(re: Jesus)
Holy sh--

Ed fires another shot, Thomas goes down, grabbing his crotch.

THOMAS
Ow! My nut!

Thomas falls to the ground.

EXT. JERUSALEM - MOMENTS LATER

Ed and Mitch round a corner and approach the photo booth. They now see that it's been vandalized and graffitied.

MITCH
(not cool)
Aw man!

INT. PHONE BOOTH - CONTINUOUS

They get inside and see the keypad has been damaged.

ED
Will it still work?

MITCH
 (re: Rite-Aid register)
 Twelve dollars! Every night! I'm
 under investigation!

They start to hear ROCKS hitting the photo booth.

EXT. JERUSALEM - CONTINUOUS

Jesus stands on a hilltop in the distance, able to see the photo booth and his apostles closing in. He closes his eyes and looks meditative, summoning his power -- focusing on the photo booth.

INT. PHOTO BOOTH - CONTINUOUS

Ed and Mitch continue panicking.

ED
 Just make it go somewhere!

MITCH
 (hitting keys)
 I'm trying -- I'm trying!

Mitch hits some more keys and then pounds the keypad in frustration. The camera FLASH goes off and we freeze for a moment on Ed's extremely worried face and Mitch's angry/frantic expression.

EXT. JERUSALEM - CONTINUOUS

From the hilltop we see Jesus open his eyes just as the photo booth disappears and just as the apostles were inches away. Jesus gives a calm smile.

MARY (O.S.)
 I saw that.

Jesus turns, surprised to see Mary.

JESUS
 I don't know what you're talking--

Mary kisses him.

JESUS
 Yeah, I pretty much saved their
 lives... Big-time.

She smiles and they start walking down the hill together.

MARY
 Don't you have to ascend soon?

JESUS

Actually, my dad wants me to do a bit of a resurrection tour. You know, spread the good word.

MARY

I see. How long?

JESUS

Forty days.

MARY

I should've guessed.

JESUS

I was thinking... maybe you could join me.

(off her look)

It would be cool to be seen with thee Mary Magdalene.

Mary smiles at Jesus and rests her head on his shoulder as their silhouettes walk hand in hand, into the sunset.

JESUS

(beat)

Seriously though -- you didn't wash his feet, right?

INT. PHONE BOOTH - EVENING

Ed sits next to Mitch. Both of them look relieved.

ED

That was--

MITCH

Yeah.

ED

But we made it back.

MITCH

That's what matters.

Ed moves the curtain and gets out of the booth.

EXT. STREET - CONTINUOUS

Ed and Mitch get out of the photo booth and take in the humble port city of Liverpool.

ED

This isn't... your basement.

MITCH
No... it isn't.

ED
Where are we?

They look to their left and see an establishment called The Cavern Club. TWO TEENAGE GIRLS come out of it and the momentarily open door allows instantly recognizable POP MUSIC from FOUR LIVERPUDLIAN LADS to be heard.

VOICE
(singing)
*Just let me hear some of that rock
and roll music -- Any old way you
choose it...*

The door swings shut again.

ED
(a la Sam Beckett)
Oh boy.

FADE TO BLACK.

END OF PILOT