

ETERNITY

by

Sir Tijn Po

A short animated film portraying Nietzsche's view of Mother Nature as expressed in his epic poem, *THUS SPOKE ZARATHUSTRA*.

The film's dialogue was all quoted verbatim from the poem (as translated by Walter Kaufman, Penguin Classics), while the selections were made, organized and interpreted by Sir Tijn Po. This short film is actually a compilation of excerpts from Sir Tijn Po's feature-length screenplay, *GOD IS DEAD*, and features some the more abstract sequences contained therein.

The film will be Animated by some of Prague's leading animators - combining traditional stop-frame techniques with cutting edge computer magic.

The film will also feature an original musical score which will be highly influenced by ancient African music, both in its instrumentation and cyclicity, but will also feature the playfulness and complexity of Jazz and Classical Music.

The difficult challenge of making *ETERNITY's* dance seem alternately motherly, sexy, frightening, etc., has been offered to Gussy Celestin, one of New York's leading young dancers and choreographers. Her expertise in traditional Cuban dance, in which various Gods and Spirits (known as *Oreishas*) are portrayed with mind-blowing accuracy, make her the perfect artist to bring our own Mother Nature to life.

With this promising team, and hopefully a bit of luck, we are bound to come up with a nice cinematic poem worthy of Zarathustra's legacy.

CHAPTER 1 - Birth:

1) IMAGE: We start off with a Black Screen and just hear the sounds of Female Moaning & Pushing - the kind you'd hear during childbirth.

MALE VOICE-OVER: 'To be the child who is newly born, the creator must also want to be the mother who gives birth and the pangs of the birth-giver.'

2) IMAGE: Pink flesh starts entering from all sides of the frame, and as the Camera slowly pulls out, we realize that we are coming out of - or being born from - the Center of ETERNITY's 'Knot' (see Illustration).

The Female Moaning & Pushing calm down and we hear the Cries of a Newborn Baby.

MUSIC: Pleasant & Simple Drones - Winds, Soft Female Vocals.

MALE VOICE-OVER: 'All good prankish things leap into existence from sheer joy...How can we expect them to do that only once?'

3) IMAGE: As the Camera pulls out further, we see ETERNITY's entire young and fluffy body, as she Dances playfully.

The surface of her 'Knot' constantly changes colors as it Metamorphoses between all sorts of natural substances (a list of which can be found at the end of this script).

Her Leg, too, keeps changing into all sorts of Legs (a list of which can also be found at the end of the script).

MUSIC: Simple & Playful Cycles. Winds, Strings, Giggly Female Vocals.

4) IMAGE: TWO BABY'S HANDS slowly enter from the bottom of the frame and start reaching for ETERNITY.

(NOTE: The hands, which will be real - not animated - will be present throughout much of the film and will be positioned in such a way as to seem like they are OUR hands, i.e. the viewer's hands, much as they'd appear if we held out our hands in front of us - just below eye level.)

Eternity slowly Spins her way towards us, Ballerina-like, but every time OUR HANDS reach for her, she just jumps back again - constantly flirting with us. Sometimes she jumps out of Frame, only to immediately jump back from the other side, etc.

Both Female and Baby giggling can be heard throughout.

MUSIC: Slightly more Whimsical Cycles. Strings, Winds, Female Vocals.

MALE VOICE-OVER: 'To those who think as we do, all things themselves are dancing.'

'They come and offer their hands and laugh and flee - and come back.'

5) IMAGE: ETERNITY finally lets OUR HANDS pet her - while she just keeps Dancing.

This gives us the chance to see ETERNITY's Body in CLOSE-UP as it Metamorphoses from one substance to another. Her Knot keeps changing between all sorts of soft substances (furs, feathers, flowers, etc.) while her Foot keeps changing from one healthy species to another.

MALE VOICE-OVER: 'All becoming seems to me the dance of gods and the prankishness of gods, and the world seems free and frolicsome and as if fleeing back to itself...'

'As an eternal fleeing and seeking each other again of many gods, as the happy controverting of each other, conversing again with each other and converging again of many gods.'

6) IMAGE: One of OUR HANDS - now those of a 5-year-old boy - suddenly pricks itself on a Thorn hidden amongst Rose Petals (soft shout of Pain).

OUR INJURED HAND turns towards the Screen and we see it bleed slightly.

MALE VOICE-OVER: 'O my friends, all things are entangled, ensnared, enamored...'

7) IMAGE: OUR BLEEDING HAND then pushes away ETERNITY, and she just Spins away from Screen and continues to Dance in the distance. Her Dance speeds up a bit and becomes a bit more intricate.

MUSIC: Steady & Danceable Cycles. Strings, Winds, Soft Percussion, Vocals.

8) IMAGE: OUR HANDS bring a Telescope into frame and lift the eyepiece up to the camera - so that we can watch ETERNITY in CLOSE-UP.

She is still Dancing & Metamorphosing, but the Metamorphoses are quicker and seem a bit harsher - Cactus, Reptiles, etc.

Some of the surfaces wither and rot, before quickly blossoming again. Other surfaces break, melt, become unwoven, etc. before immediately coming back together again. Some surfaces seem to be 'warring' with each other until one finally wins and replaces the other, before quickly being replaced by yet another.

MALE VOICE-OVER: 'Everything goes, everything comes back; eternally rolls the wheel of being. Everything dies, everything blossoms again... Everything parts, everything greets every other thing again; eternally the ring of being remains faithful to itself...'

9) IMAGE: The Camera starts moving quickly along ETERNITY's various Loops - all while they continue to Metamorphose.

(The perspective will be similar to being on a roller-coaster, with one loop 'turning' into another as the camera keeps disappearing into, and reappearing from, ETERNITY's dark Center.)

MALE VOICE-OVER: 'In every Now, being begins; round every Here rolls the sphere There. The center is everywhere. Bent is the path of eternity.'

'Changeable and wild and a woman in every way...'

10) IMAGE: OUR HANDS finally lower the Telescope and we watch ETERNITY in a Wide-Shot as her Dance becomes increasingly Raunchy.

OUR HANDS - now those of a Pubescent Male - start clapping and snapping in rhythm with ETERNITY's Dance.

MUSIC: Still Cyclical, but becoming Funkier and Raunchier. Gnawa meets *The Meters*.

CHAPTER 2 - God & Salvation:

11) IMAGE: ETERNITY suddenly starts Shivering and her Dance slows down.

MUSIC: The Funky Cycles give way to some Cold Church Music, including some tortured Female Vocals.

12) IMAGE: OUR HANDS bring the Telescope back and we see CLOSE-UPS of ETERNITY's Knot & Leg being covered in Frost and then thick layers of Ice - until she is unable to move at all.

The Lens of the Telescope is eventually also covered in Frost and OUR HANDS just drop the Telescope and start 'Paddling' towards ETERNITY (like 'Swimming' through Space), who is hanging suspended, absolutely still - frozen inside a thick layer of Ice (complete with Icicles, etc.).

MALE VOICE-OVER (*while looking through the Telescope as well as while 'Paddling' towards ETERNITY*): 'God is a thought that makes crooked all that is straight. How? Should time be gone, and all that is impermanent a mere lie? To think this is a dizzy whirl for human bones, and a vomit for the stomach...'

13) IMAGE: OUR HANDS finally reach ETERENITY and frantically try crushing the Ice - using fists as well as all sorts of tools and weapons - but to no avail.

MALE VOICE-OVER (*screaming while trying to crush the Ice*): 'Evil I call it, and misanthropic - all this teaching of the One and the Plenum and the Unmoved and the Sated and the Permanent.'

14) IMAGE: OUR HANDS finally give up on crushing the Ice and they just raise themselves in despair.

MALE VOICE-OVER (*screaming*): 'I am Zarathustra the godless. Who is more godless than I, that I may delight in his instruction?'

15) IMAGE: Through the Ice, we see ETERNITY's Center start speaking, i.e. the Center of her Knot starts moving like a mouth.

ETERNITY (*female voice*): 'Not by wrath does one kill, but by laughter.'

MALE VOICE-OVER (*screaming with excitement*): 'Come, let us kill the spirit of gravity!'

16) IMAGE: The Male Voice starts Laughing Hysterically.

As the Voice Laughs, the screen shakes a bit and some Flames shoot out from the bottom of the frame - as though from a flame-thrower - and hit some of the Ice around ETERNITY's body.

Quick CLOSE-UP of some Ice beginning to Melt.

MALE VOICE-OVER (*screaming joyously*): 'Learn to laugh away over yourselves! This crown of him who laughs, this rose-wreath crown: to you, my brothers, I throw this crown. Laughter have I pronounced holy; you higher men, learn to laugh!'

17) IMAGE: Many more Voices of Laughter can be heard coming from all directions - accompanied by many more Flames which hit ETERNITY's Ice from all sides.

More CLOSE-UPS of ETERNITY's Ice Melting.

MUSIC: The Cold Church Music starts giving way to the Funky Cycles again.

MALE VOICE-OVER (*calmer now*): 'He is even now retreating, he is fleeing, the spirit of gravity, my old archenemy.'

18) IMAGE: OUR HANDS are finally able to break off entire chunks of Ice, and ETERNITY is able to start wiggling again.

MALE VOICE-OVER: 'It was the sick and decaying who despised body and earth and invented the heavenly realm...'

'...They have called god what was contrary to them and gave them pain...'

*(The Voice Screams with Joy) 'But this God has died!
God is dead!'*

CHAPTER 3 - Spring:

19) IMAGE: ETERNITY is finally free of the Ice and she starts drying herself by spinning back & forth - making the melted water spray in all directions.

Water hits the Screen as well, pushing us far away from her again until we can only see ETERNITY in a very Wide Shot.

OUR HANDS wipe the water off of the screen and we watch ETERNITY, all Dry & Fluffy again, as she continues to Dance & Metamorphose.

MUSIC: The Funky Cycles are fully back and they just Continue & Intensify.

MALE VOICE-OVER: 'Verily, it is a blessing when I teach that over all things stand the heaven Accident, the heaven Innocence, the heaven Chance, the heaven Prankishness...'

'I delivered them from their bondage under Purpose!'

20) IMAGE: OUR HANDS raise the Telescope again and we see CLOSE-UPS of ETERNITY as Small Mathematical Symbols fly into frame and land on her Body - like salt being sprinkled onto a pretzel.

MUSIC: A few Fugue-like lines, before returning to the Raunchy Cycles.

MALE VOICE-OVER: 'A little reason, to be sure - this leaven is mixed in with all things: for folly's sake...'

'But this blessed certainty I found, that all things would rather dance on the feet of chance.'

21) IMAGE: OUR HANDS - now those of a Young Man - drop the Telescope and, once again, start clapping and snapping in rhythm to ETERNITY's increasingly Erotic Dance (Belly-Dancer style).

OUR HANDS then bring a Lyre into frame and start strumming the strings while the Voice sings a Love Song to ETERNITY. (The original Funky Cycles just continue as 'accompaniment'!)

Throughout the song, ETERNITY's dance becomes Raunchier and Raunchier, as if she were becoming aroused. She keeps coming closer to the camera and then fleeing again, over and over again - apparently struggling with the Song's seduction.

MALE VOICE-OVER (*singing*): 'If my virtue is a dancer's virtue...that all that is heavy and grave should become light; all that is body, dancer...

'Oh, how shall I not lust after eternity and after the nuptial ring of rings, the ring of recurrence?

'For I love you, O eternity.

'For I love you, O eternity!'

(Short Interlude)

'If ever I sat jubilating where old gods lie buried, world-blessing, world-loving...pregnant with lightning bolts that say yes and laugh yes.

'Oh, how shall I not lust after eternity and after the nuptial ring of rings, the ring of recurrence?

'For I love you, O eternity.

'For I love you, O eternity'

(Short Interlude)

'If ever I played dice with the gods at the Gods' table, till the earth quaked and burst and snorted up floods of fire... (*Quick shot of ETERNITY's Knot made of Fire*)

'Oh, how shall I not lust after eternity and after the nuptial ring of rings, the ring of recurrence?

'For I love you, O eternity.

'For I love you, O eternity!'

22) IMAGE: ETERNITY is finally Gyrate and Heaving right in front of the Screen - obviously quite aroused.

OUR HANDS - now those of an Adult Male - drop the Lyre and start fondling ETERNITY's body.

MALE VOICE-OVER: 'The supple, persuasive body, the dancer whose parable and epitome is the self-enjoying soul...'

23) IMAGE: ETERNITY suddenly shoves her Foot into the Screen and uses it to push herself away until she ends up in a Wide Shot again where she continues to Dance & Gyrate.

OUR HANDS start 'Paddling' towards her again.

MALE VOICE-OVER (*pleased*): 'Ha! Ha! Ha! I would believe only in a god who could dance. Ha! Ha! Ha!'

CHAPTER 4 - Summer:

24) IMAGE: OUR HANDS finally catch ETERNITY and start Penetrating her many little Holes with our fingers. (These Holes are scattered all over ETERNITY's Knot, like pores.)

We hear loud Male & Female Moaning and one of OUR HANDS eventually starts using its entire arm to penetrate ETERNITY's pulsating Center - making her scream & quiver with pleasure.

MUSIC: Purely Erotic, but still Cyclical. Heavier percussion and perhaps some Choral-like Moans.

MALE VOICE-OVER (*while moaning with pleasure*): 'Sex: only for the wilted, a sweet poison; for the lion-willed, however, the great invigoration of the heart and the reverently reserved wine of wines.'

25) IMAGE: ETERNITY is finally screaming with pleasure and shaking violently back and forth - as though she were about to Climax.

OUR HANDS intensify their Penetration until ETERNITY starts squirting some thick fluid from her various Holes and then eventually starts gushing from her Center.

Her Ejaculate hits the Screen so hard that it makes us fly away again - while ETERNITY just keeps screaming with delight and Spinning around in circles.

MALE VOICE-OVER: 'You flow for me almost too violently...I must still learn to approach you more modestly...'

26) IMAGE: OUR HANDS wipe the screen clean again and we see a Wide Shot of ETERNITY ecstatically performing Ballerina-like Pirouettes, i.e., Spinning around on the tip of her foot, but coming down to rest between every few spins.

Every time she Spins, she causes colorful showers to spray in all directions - resembling Fire-works, Star-Filled skies, etc.

A light, colorful mist continues to reach the Screen...

MALE VOICE-OVER: 'Ahhhh...!'

MUSIC: Quick Crescendo-like Cycles, i.e. Symphonic Crescendos. All sorts of Instruments, Percussion, Vocals, etc.

MALE VOICE-OVER: 'If only you are about me, pure and light, you abyss of light; then I carry the blessings of my Yes into all abysses.

'...For the game of creation, my brothers, a sacred 'Yes' is needed...'

27) IMAGE: OUR HANDS then raise the Telescope up again and we watch ETERNITY in CLOSE-UP.

Whenever she comes down to rest in between spins, we see what look like eggs of various sizes & colors peeking out of her many Holes. As soon as she spins again, the centrifugal force makes the eggs fly out in all directions - causing the afore-mentioned colorful showers.

Some of the eggs finally crash onto the Lens of the Telescope.

OUR HANDS lower the Telescope and another few eggs immediately

hit the Screen. (The colored eggs are filled with paint of different colors, creating a nice little kaleidoscopic sequence.)

28) IMAGE: OUR HANDS wipe the Screen clean again and we continue to watch ETERNITY do her Pirouettes, as the eggs give way to all sorts of objects and organisms which Blossom from her Holes before Flying out in all directions - including right past the Screen where we manage to catch fleeting glimpses of them. These include sand, snow, berries, pearls, shells, jewels, eyes, teeth, insects, fish, etc.

Every now and then, OUR HANDS catch some of these flying items (and sometimes they simply crash onto the Screen) and we get to see them in CLOSE-UP. (At one point, OUR HANDS hold some gems and crystals up to the Screen - making everything else seem even more colorful & magical.)

MUSIC: More and More Layers of Instruments, all playing Quicker Cycles.

MALE VOICE-OVER: 'The soul which flees itself and catches up with itself in the widest circle; the soul which loves itself most, in which all things have their sweep and countersweep and ebb and flood...'

29) IMAGE: ETERNITY just keeps Dancing and Popping Out larger and larger objects & organisms - including all sorts of Minerals, Vegetation, Insects, Animals, Jelly-Fish, Little Baby ETERNITIES, etc.

MUSIC: More Instruments. Quicker Cycles.

MALE VOICE-OVER: 'That is what your purity is to me now; that you are a dance floor for divine accidents...'

'A divine table for divine dice and dice players.'

30) IMAGE: OUR HANDS raise up the Telescope again and we see CLOSE-UPS of larger and larger items popping out of ETERNITY's Holes - some of which seem to be stretched to their limit.

EXTREME-CLOSE-UPS of plants breaking through earth, beaks cracking through shells, skulls ripping through flesh, etc.

MALE VOICE-OVER: 'So rich is the world in queer things, great and small...'

31) IMAGE: OUR HANDS - now those of a Middle-Aged Man - drop the Telescope and start Dancing ecstatically, pretending to fly, etc., all while ETERNITY just keeps popping out larger and larger objects & organisms - including Large Animals, Humans, Entire Planets, etc.

Most of these objects just fly past the Screen, but OUR HANDS still catch some of them which allows us to see them in CLOSE-UP, pet them, play with them, etc.

MALE VOICE-OVER: 'Ahhhh...Now I am light, now I fly, now I see myself beneath myself...'

'Zarathustra the dancer, Zarathustra the light, waves with his wings, ready for flight, ready and heady, happily lightheaded; Not impatient, not unconditional, one who loves, leaps and side-leaps...'

CHAPTER 5 - Fall:

32) IMAGE: The afore-mentioned sequence continues for a while, until ETERNITY eventually slows down a bit - Spinning like a tired, elderly Ballerina - and Blossoming fewer, less-luscious, sometimes dying, objects.

OUR HANDS - now those of Old Man - catch some of these Dying Plants, Rotten Fruit, Infected Animals & Fish, etc.

MUSIC: Slightly Harsher Cycles. Blues. Less Percussion and more Strings.

MALE VOICE-OVER: 'But that the creator may be, suffering is needed and much change...'

33) IMAGE: Some Blood squirts onto the Screen and OUR HANDS wipe it clean again and lift up the Telescope where we see CLOSE-UPS of ETERNITY's wrinkled & drooping body - all while she keeps doing her (slower) Pirouettes.

Several of her Holes are bleeding and seem to have been torn open - but they just keep Blossoming a whole variety of grotesqueries, which duly Fly out in all directions...

MALE VOICE-OVER: '...One does not give birth because it is fun...'

33) IMAGE: Some more Holes are torn open - squirting some more blood onto the lens!

OUR HANDS drop the Telescope and raise themselves into Frame where they examine each other in CLOSE-UP. They are full of sun spots, blisters and scars, and tremble with Old Age.

MALE VOICE-OVER: '...Indeed, there must be much bitter dying in your life, you creators.

'Thus are you advocates and justifiers of all impermanence...'

35) IMAGE: Some seriously gross stuff hits the Screen - Puss, Slime, Infected Tissue, etc.

OUR HANDS wipe the Screen clean and raise up the Telescope again where we see more CLOSE-UPS of ETERNITY's old and decaying body - Bleeding Feathers, Breaking Skin, etc.

MUSIC: Sadder Blues. Still Cyclical.

MALE VOICE-OVER: 'Whoever must be a creator always annihilates.

'Change of values - that is a change of creators.'

36) IMAGE: EXTREME-CLOSE-UPS of various Time-Lapses of decay - Infected Flesh, Rust, Mold, etc.

MALE VOICE-OVER (*screaming*): 'Thus the highest evil belongs to the highest goodness.'

37) IMAGE: OUR HANDS drop the Telescope again and we watch a Wide Shot of ETERNITY as she continues to dance, blossom & launch all sorts of increasingly grotesque items - many of which fly right past the Screen.

MALE VOICE-OVER: 'Good and evil, and rich and poor, and high and low, and all the names of values...'

'Arms shall they be and clattering signs that life must overcome itself again and again.'

CHAPTER 6 - Winter:

MALE VOICE-OVER: 'And life itself confided to me:'

38) IMAGE: Cut to a CLOSE-UP of ETERNITY's decaying Center as she whispers to the camera:

ETERNITY (*whispering*): 'Behold I am that which must always overcome itself. (*She does another Pirouette*) Rather would I perish than forswear this.'

39) IMAGE: Entire pieces of dead flesh start falling off of ETERNITY's body - exposing her skeleton beneath.

Since she never stops doing her Pirouettes, her rotten flesh, as well as all sorts of skeletal Blossoms, keep Flying out in all directions.

OUR HANDS catch some of these and we see them in CLOSE-UP.

MUSIC: Much Harsher sounds. Atonal & Dissonant. But still Cyclical.

ETERNITY (*slowly and hoarsely*): 'Whatever I create and however much I love it - soon I must oppose it and my love; thus my will wills it.'

40) IMAGE: Cut to another CLOSE-UP of ETERNITY's Center - all skeletal by now - as she speaks slowly and hoarsely:

ETERNITY (*hoarsely*): 'Alas, whoever guesses my will should also guess on what crooked paths it must proceed.'

41) IMAGE: ETERNITY's Skeleton suddenly starts cracking - while she just keeps doing her (very slow and off-balance) Pirouettes.

Some small pieces of ETERNITY's body (pebble-like) Fly out and hit the Screen (little shouts of Pain).

MUSIC: Harsh, Violent Cycles. Heavy Percussion.

ETERNITY (*hoarsely*): 'Everything that the good call evil must come together so that one truth may be born.'

42) IMAGE: ETERNITY suddenly starts shaking & spazing violently - as if she were having a seizure - all while continuing to spin, faster and faster.

Entire chunks of ETERNITY's Skeleton start breaking off and Flying in all directions, while OUR HANDS - all withered and decayed - try protecting the Screen.

MUSIC: Thunder, Earthquake, Frightening Percussion, *Rite of Spring*. This continues and intensifies throughout the following sequence.

MALE VOICE-OVER: 'O my brothers, are you evil enough for this truth...?'

43) IMAGE: One large chunk finally hits one of OUR HANDS (loud scream) making it bleed.

As the bleeding OLD HAND turns towards the camera, another chunk immediately Flies by and breaks right through the Screen (louder scream) - making a small hole in our point-of-view, through which we can only see Black.

MALE VOICE-OVER: '...the audacious daring...'

44) IMAGE: Another, bigger chunk hits the screen, making another, bigger hole. (Another, louder scream.)

MALE VOICE-OVER: '...the long mistrust...'

45) IMAGE: Another Chunk crashes through...

MALE VOICE-OVER: '...the cruel No...'

46) IMAGE: And another...

MALE VOICE-OVER: '...the disgust...'

47) IMAGE: And another...

MALE VOICE-OVER: '...the cutting into the living...'

48) IMAGE: Several more Chunks. More Holes. More Screams.

MALE VOICE-OVER: '...how rarely does all this come together...'

49) IMAGE: The Screen is almost entirely broken, with only a few delicate shards managing to 'hang on'. It is through these shards that we still see OUR BLEEDING, SKELETAL HANDS.

ETERNITY's body is all gone and there is no longer anything Flying around.

MUSIC: The Music also dies out and we just hear some Drones - Vocals, Bass Clarinet, etc.

MALE VOICE-OVER (*in pain*): 'Why? What for? By what? Whither? Where? How?

'Is it not folly still to be alive?

'Nothing is alive anymore that I love...

'O eternal everywhere, O eternal nowhere, o eternal - in vain!'

51) IMAGE: OUR HANDS suddenly break away the last shreds of the Screen - leaving everything just Black.

MALE VOICE-OVER: 'Now I die and vanish and all at once I am nothing. The soul is as mortal as the body.'

MUSIC: The Drones also die out, leaving absolute Silence.

MALE VOICE-OVER (*softly*): 'Many a farewell have I taken; I know the heart-rending last hours.'

CHAPTER 7 - Coda:

52) IMAGE: We suddenly start hearing Female Moaning and Pushing again - the same that we heard at the beginning of the film - all while the Screen remains Black.

MALE VOICE-OVER (*optimistically*): 'To be the child who is newly born, the creator must also want to be the mother who gives birth and the pangs of the birth-giver.'

53) IMAGE: We once again see the pink flesh enter from all sides of the frame, until our Birth is complete and we once again see ETERNITY, all fresh and new, doing her playful Dance once again.

We then hear another Baby's Cry and see another pair of BABY'S HANDS enter the frame and start Playing with ETERNITY.

(THE HANDS will be a different pair than the ones we had at the beginning of the film - either a different race, or a different species, etc.)

MUSIC: The same playful Cycles as at the beginning of the film...

MALE VOICE-OVER: 'All good prankish things leap into existence from sheer joy...

'How can we expect them to do that only once?'

54) IMAGE: The Image suddenly speeds up - into hyper-speed - and we see ETERNITY get very old, very quickly, until she finally falls apart and breaks the Screen again (all in about 2 seconds).

MUSIC: The Music also speeds up to the Atonal Cycles and Crash - until everything is Silent again.

MALE VOICE-OVER (*softly*): 'Many a farewell have I taken; I know the heart-rending last hours.'

55) IMAGE: We then see another quick Birth & Death, and then another, and then a whole series - all of which are increasingly faster and faster, until it seems as though we are watching ETERNITY through a Strobe-Effect (because of the constantly alternating colorful Birth shots and black Death shots).

Being that ETERNITY's position will be slightly different in each Birth, it will seem as though she's dancing again - under a Strobe-Light of course.

MUSIC: The Music is also Fast and Cyclical - each Cycle comprised of pleasant & unpleasant sounds.

MALE VOICE-OVER: 'Verily, through a hundred souls I have already passed on my way, and through a hundred cradles and birth pangs.

'A trying and questioning was my every move...'

56) IMAGE: OUR HANDS come into frame and we watch them in CLOSE-UP - also as though through a Strobe-Effect.

With each 'Birth' OUR HANDS are of a different race, shape, size, species, etc.

MALE VOICE-OVER: 'Am I a soothsayer? A dreamer? A drunkard? A drop of dew? A haze and fragrance of eternity?' A promiser? A fulfiller? A conqueror? An inheritor? An autumn? A plowshare? A physician? A poet? A liberator? A Tamer? Good? Or evil?'

57) IMAGE: OUR HANDS, which are skeletal again, suddenly crumble and disappear from the scene, leaving us with a Wide Shot of ETERNITY - still seen through the 'Strobe-Effect' - as she Dances playfully, even ecstatically.

MALE VOICE-OVER (*excitedly*): 'I am a prelude of better players, O my brothers! A precedent! Follow my precedent!'

58) IMAGE: We slowly start Zooming In to ETERNITY.

MUSIC: Still Fast & Cyclical, but increasingly Pleasant & Optimistic.

MALE VOICE-OVER: 'There a thousand paths that have never yet been trodden - Even now, man and man's earth are unexhausted and undiscovered.

'Lead back to the earth the virtue that flew away, back to the body, back to life, that it may give the earth a meaning, a human meaning.

'Lift up your hearts, my brothers, high, higher! Lift up your legs too, you good dancers; and better yet, stand on your heads! (*The Voice starts Laughing Hysterically.*)

'Learn to laugh away over yourselves! Laughter have I pronounced holy; you higher men, LEARN TO LAUGH!'

59) IMAGE: By now we have Zoomed In to a CLOSE-UP of ETERNITY's Center - which now has a white beard and moustache - as it

Laughs & Speaks with the same Male Voice that we've heard throughout the film:

ETERNITY (*with a laughing Male Voice*): 'This is my way; where is yours? For the way - that does not exist!'

60) IMAGE: A Stone Tablet falls into the shot, filling the frame with the inscribed words:

'THUS SPOKE ZARATHUSTRA'

MUSIC: The music remains Ecstatic & Cyclical throughout the End Titles, and then slowly Fades Out...

SOME POTENTIAL SURFACES FOR ETERNITY'S KNOT:

Elephant Trunks
Swan Neck
Flamingo Neck
Turtle Shell
Fish Scales
Bone
Horns
Shells (sprouting feathers)
Lizard skin
Snakes of all types
Fur of all types

Hair of various Colors
Beards of various Colors
Human Flesh
Raw Meat
Shit

Cactus
Cotton
Grapes
Grass
Rose-Petals
Other Flower Petals
Leaves
Wood of all types
Potato 'Horns'

Stone
Marble
Mud
Fire
Coals
Red-Hot Iron
Electricity Sparks
Gold
Gushing Water
Frost
Snow
Ice
Glass of various Colors
Sand Dunes
Muck, Paint of all Colors Blending into one another.

SOME POTENTIAL LEGS:

Tattooed Legs

Baby Feet

Crippled Feet

Sick Feet

White Feet

Black Feet

Beige Feet

Hairy Feet

Ballet

Lingerie

Skeletons

Birds' Feet of all types

Paws of all types

Roots & Vegetation