

New Age
by
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FADE IN:

EXT. EARTH FROM SPACE

Between North America and Europe, extending from beyond the Straights of Gibraltar to the Caribbean, lies the island continent of Atlantis, consisting of five large islands and many small ones.

INSERT TITLE: 13,000 years ago

MOVING IN TO

...the largest island, Poseida, its coastline with jagged green-carpeted mountains falling to broad coastal plain and large city.

PASSING

...a large airship beginning a descent as it transfers with some flaring from a shimmering horizontal energy beam to another rising from the surface a short distance from

ABOVE

a group of white stone buildings dominated by an elegant pyramid overlooking the ocean in a campus-like setting.

EXT. BUILDING COMPLEX - DAY

Standing in lush, well-kept grounds, a human OVERSEER, tall, lean, with the typical angular features of Atlanteans, manages a group of LABORERS, notable in being a mixture of human and animal. A BIRD-CREATURE has the head and stunted wings of a bird; a CAT-CREATURE is part feline. Several OX-MEN move large blocks for others constructing a wall.

An OX-MAN looks up as the overseer commands him strongly, but his dull eyes show little response. He moves slowly, then stops, looks toward the nearby SOUND of a RAISED VOICE.

EXT. ORNATE BUILDING - DAY

Above large entrance doors, carved in the stone, is a symbol, an angular pattern of interleaved lines.

On the steps stands a man in his prime, angularly handsome and well-proportioned in the manner of most Atlanteans, a man of some rank or position judging by his clothes.

He stares with disapproval down at a formidable-looking creature with the muscled upper torso of a man and horse-like legs and hooves.

Its human features are smooth and muscular and its face manlike but not exactly human, as if the features were elongated in small ways to create a disturbing animalness. Its coarse hair grows in a taper down the neck and onto the upper back.

It hangs its head and clutches an eight-inch crystal to its chest. The crystal is double-ended, about an inch and half in diameter at one end and three-fourths of an inch at the other, with ornate bands encircling it near the ends.

MAN

I said, why do you have that crystal? It belongs to me! Look at me, Cre-an.

Cre-an shuffles uneasily and looks at the man. Cre-an's eyes are less dead than the other part-beasts.

MAN (CONT'D)

Give it to me!

Cre-an shies away.

ATLAN

What! You will. Now!

ENTRANCE DOORS

A man just entering stops and looks down the steps. He has PIERCING EYES and severe but handsome features. He is also a person of position, but his clothes suggest a different area from the man on the steps. Through the open door the stocky form of a man is dimly seen, apparently waiting. His clothes and bearing also indicate a person of rank

Piercing Eyes recognizes the man on the steps. His lips curl up in a slight smile and he goes inside.

STEPS

Cre-an backs up. The man, angry, approaches.

MAN

Enough of this--

WOMAN (O.S.)

--Atlan! Stop!

The voices comes from an approaching woman, MARELLA, also in her prime, with what today would be called classic Grecian beauty. walks up. Cre-an recognizes her and moves a step in her direction.

MARELLA

He didn't take it. I asked him to hold it for me.

The man goes to woman and kisses her casually, with affection. She responds in kind.

MAN

Don't make excuses for him, Marella.

MARELLA

He showed interest, Atlan. He watched me heal a broken wing with it. He was curious.

ATLAN

As am I. Few are as good as you with the old stones.

Atlan smiles and goes to Cre-an, taking his head in his hands and looking into his eyes, moving the head from side to side. Marella frowns.

ATLAN (CONT'D)

He does look...

MARELLA

You hold his head like a melon checked for ripeness.

ATLAN

I don't have your manner, that is true.

MARELLA

Sometimes your arrogance clouds your senses.

ATLAN

I am not arrogant. I am just right. Often.

Atlan smiles and looks at Marella, whose expression has changed to alarm. Atlan looks back at Cre-an and sees his face contorting.

ATLAN (CONT'D)

Again.

Marella moves to Cre-an's side as he begins to convulse, but with a shriek he pushes them away and runs up the steps. He runs blindly into the closed doors, falls down, gets up, and stumbles inside.

INT. ORNATE BUILDING - DAY

Cre-an stumbles through doors onto the polished stone floor of large entrance hall. He runs toward the far end, where sunlight streams through other doors. His HOOFSOUND sharply on the hard surface and ECHO resonantly in the large space.

He screams with another slash of pain and runs into a display case of ancient crystal devices, knocking it over and falling. The crystal he held flies from his grip. Cre-an flails for it, cutting himself on glass and crystal, until he finds it again. He sits, panting.

SEVERAL ATLANTEANS back away from the stricken beast. Piercing Eyes is there and doesn't move, except for a slight turn of the head at the SOUND of DOUBLE DOORS BURSTING OPEN and the FOOTSTEPS of two people running.

Atlan and Marella stop in front of him, clearly displeased he is present for this incident.

MARELLA

Cre-an, stay where you are. You'll hurt yourself more.

PIERCING EYES

Giving it a name doesn't change what it is. Another bad day with your failed experiment, Atlan?

ATLAN

Bold of you to say I failed, Raman.

RAMAN

You should have put it down while it was on the table. That may still happen if incidents like this continue.

MARELLA

Stop it! Raman, why would anyone as heartless as you choose this place?

RAMAN

You mock my support of the traditional practices.

(MORE)

RAMAN (CONT'D)

You are both fortunate I recognized
your skills and chose to keep you.

Cre-an gets to his feet.

MARELLA

Cre-an. Cre-an, it's me, Marella.
Come along. We must go back.

Cre-an's face contorts with pain and he runs, followed by Atlan and Marella. The THUNDERING of his slower and heavier FOOTSTEPS and the RAPID-FIRE BEATS of their lighter faster ones fill the hall. Cre-an crashes through the far doors with barely a break in stride, followed by Atlan and Marella. Raman watches, unmoved.

EXT. BUILDING COMPLEX - DAY

Cre-an runs with powerful grace between two buildings and into a field. Atlan follows, and then Marella, but they cannot keep up with him.

Atlan strains for more speed, his eyes growing wide in horror.

FROM ABOVE: Cre-an races over a towering cliff and falls flailing toward the rocks and ocean far below. He falls and falls, then the space around him distorts and he vanishes.

BACK TO SCENE: Atlan and Marella stand at the edge of the cliff, looking down in horror. Marella pounds Atlan's chest and runs back.

CLOSE ON: Atlan's face, and eyes. The anguish.

EXT. ROBERT'S HOUSE - DAY - PRESENT

A two-story house built into a hill on some land. It's a cool blustery day. A green 1967 MG with the top down drives up the gravel drive and stops.

CLOSE ON: The eyes of the driver, the same eyes. The driver resembles Atlan as might a near identical brother.

BACK TO SCENE: The driver gets out, starts the garage door opening, and turns and looks back up the long drive. Another car arrives and parks next to his. A young woman gets out, SARAH PEARCE, Marella by any other name. Lighter hair and fairer complexion, yet still Marella. She smiles and rubs her arms.

SARAH
Still cold.

ROBERT
Come on.

The first floor contains garage, laundry, etc.; The living is upstairs. There are stairs at the back of garage.

INT. KITCHEN - DAY

Stairs enter into kitchen. Robert leads Sarah through kitchen to living room.

LIVING ROOM

Living room contains the usual furniture and a baby grand piano. Sarah looks at photos on piano--young Robert in martial arts clothes with parents. Woman playing the piano at family gathering. Robert rock-hounding.

SARAH
You play?

ROBERT
No. Belonged to my mother. She bought an electric.

SARAH
Join a band?

ROBERT
Bought a condo. I'll put the water on.

Robert starts for kitchen but stops, sensing something. From a FOLDING DISTORTION behind piano, Cre-an materializes. He looks at Robert, backing up into living room, to Sarah, backing up into the kitchen.

ROBERT (CONT'D)
Run, Sarah.

Sarah is frozen, eyes locked on Cre-an. Cre-an's expression relaxes a little, shows interest, some recognition.

ROBERT (CONT'D)
Run! My keys are in the car.

Cre-an looks back at Robert, his expression becoming angry. Sarah runs. Robert backs up to the wall. Cre-an picks up the piano bench and throws it. Robert ducks.

EXT. ROBERT'S HOUSE - DAY

- Sarah runs through garage and out.
- She looks up at SOUND of CRASHING GLASS and sees the piano bench fly out by and smash into her car windshield on the driver's side. She jumps in Robert's car and drives off, stylishly spinning the wheels.

INT. ROBERT'S HOUSE - LIVING ROOM - DAY

SERIES OF SHOTS

- Cre-an screams and with some straining lifts piano.
- Robert huddles in corner as Cre-an throws piano. It crashes at angle into floor and two walls, the legs piercing the walls, trapping Robert in small space in corner.
- Robert looks up through crack and sees nothing, then Cre-an's LARGE EYES.
- Cre-an grasps piano and struggles to free it. He lifts piano out of wall and turns with it.
- Robert, hanging onto bottom of piano, jumps off and ducks out through kitchen.
- Cre-an throws piano away and turns to see that Robert is gone.

EXT. ROBERT'S HOUSE - DAY

SERIES OF SHOTS

- Robert runs through garage, grabbing martial arts fighting staff like one in picture. He sees his car is gone and sprints up the drive.
- He looks back at SCREAM.
- Cre-an springs through the smashed window and lands on his feet, sees Robert, and bounds forward. He's approaching too fast for Robert to run.
- Robert turns and faces Cre-an, who stops.
- Sarah drives into view over a rise, returning. She swerves to miss Robert and Cre-an, who jump to side.

Sarah continues to wider area by house where she spins car around and heads back.

- Cre-an jumps at Robert, who slams him with his staff twice, knocking him down. He gets up, and they both have to jump out of the way again as Sarah drives past and slides to a stop in cloud of dust just beyond Robert.

- In the dust and confusion Robert gets in another strong blows, stunning Cre-an.

SARAH

Get in!

- Cre-an slowly gets up.

- Robert jumps in the car, and Sarah speeds away.

- Cre-an leaps just short of the car and chases.

- Cre-an thunders after them. Robert watches him catching up and then slowing and disappearing in the distortion.

EXT. RESTAURANT - DAY - TWO WEEKS AGO

Small restaurant across the street from a park.

INT. RESTAURANT - DAY

Robert sits with menu at table by the front window. His expression changes; he looks around and sees nothing, but notes an empty table nearby that is not as good as the one he has. A WAITRESS walks up.

WAITRESS

Ready to order?

ROBERT

I need a few more minutes. I'll have a glass of wine to start.

WAITRESS

Red or white?

ROBERT

House red is fine.

WAITRESS

I'll be right back.

Robert looks at the menu, out the window, and then around the restaurant again.

The waitress returns unseen from behind as he gets up and moves to the other table. He sits down and sees the waitress standing where he was.

ROBERT

I moved.

WAITRESS

Yes you did.

As she brings his wine, three talking women pass by the window and enter--Sarah Pearce dressed business casual, an INTENSE SUITED professional woman, and a DARK-HAIRED INDIAN woman.

INDIAN WOMAN

Did you fly down and see your parents last weekend?

SARAH

I did. The weather sucked, though. It was a bumpy flight.

INTENSE SUITED

I wish I liked my parents as much as you like yours.

SARAH

I like airports.

INDIAN

You should be in sales then. You should see how many people travel barefoot now just to get through security faster. Ug!

Laughter as they settle at table Robert vacated. Robert watches, his attention captured by Sarah's eyes. Robert stares, unknowingly. Sarah notices.

WAITRESS

Are you ready to order?

Robert turns abruptly, knocking his wine over. Sarah looks over at the disturbance, meeting Robert's gaze, a bit long. Robert nods and smiles. Sarah smiles politely.

ROBERT

I'll have another glass of wine. And I'll have--ah--a cheeseburger, medium. Hold the lettuce and tomato and all that. Sorry about the mess.

WAITRESS

No problem. Why don't you move to that table over there.

ROBERT

No. I'll stay here. I made the mess. I'll live with it.

Robert mops up the wine with napkins.

Sarah steals looks during the conversation with her friends: intense SHARON and dark-haired SASSI, already committed to the menu.

SHARON

So I see this deadline and my weekend with John at the cabin by the lake with champagne on a collision course. And I was thinking hoping maybe this time I could even leave the cell phone or the laptop at home. Well, maybe not. But who knows. Sarah, why don't you invite one of those lab specimens you work with and join us. Go offline for a few days.

SASSI

When was the last time you did something fun?

SARAH

It's a great invitation. Thanks. But I have other plans.

SASSI

Like what? Flying down again to see your parents. Even I don't see my mother that much.

SARAH

It's not that. A two-day seminar. "A Genetic Analysis of the Mechanism of Neuronal Specificity."

SASSI

Come on, Sarah. You can tell us.

SHARON

"Sarah Pearce, you've just won the Nobel prize for science. What are you going to do next? Why, Bob, I'm going to get neuronally specified."

SARAH
It's for work.

SASSI
Of course it is. You need to slow
down.

SHARON
Smell the feet.

SASSI
I'll have my father arrange a
marriage for you. Save you the time
of having a relationship.

Sarah looks at Robert, and suddenly sees Atlan's face, then
Robert's again.

SARAH
Oh!

Her friends both look expectantly.

SARAH (CONT'D)
I --I thought I saw something.
Sometimes my eyes... I think it's
eye strain.

SHARON
All the more reason to take a
break.

SASSI
Too much looking into microscopes.

Robert notes that the group is engaged talking among
themselves and focuses on Sarah. He sees around her a corona
of energy, a faint visual distortion like heat rising from a
hot road. It begins to delineate into layers with colors,
then Robert sees Marella's face instead of Sarah's and is
startled from his trance view.

VARIOUS SHOTS

As Robert and Sarah eat, they steal glances at each other.

LATER

Sarah looks out window to see Robert exit the restaurant and
cross the street.

EXT. RESTAURANT - DUSK

Sarah and her friends exit and stop by the door.

SHARON

Great seeing you again, Sarah. And think about the lake. Sometimes doing something different is--well, you know, fun.

SASSI

Don't be a stranger.

SARAH

Good seeing you guys. Bye.

They part.

EXT. STREET, SARAH'S CAR - DUSK

Sarah's car is parked on the street by the park. She walks up to open the door and stops. Beyond her car on a bench sits Robert. He waves to her.

ROBERT

Hello.

SARAH

Hello.

ROBERT

Did you ever meet someone, and feel like you already knew them?

SARAH

We haven't met.

ROBERT

I'm Robert. Robert Alan.

SARAH

No, I haven't. How did you know this was my car?

ROBERT

What? Oh. I didn't. I can see the restaurant from here.

Sarah looks, confirms.

SARAH

So you're stalking me.

ROBERT

Not yet. I'm just trying to meet you, but I can stop.

SARAH

My name is Sarah Pearce.

Robert walks over by the car. Sarah quickly unlocks her door. Robert raises both hands and backs away slowly.

ROBERT

Ok. Sarah. In the restaurant. I saw you, your eyes, and I experienced something. Some ...connection.

SARAH

I see. A connection. That's the best you can do?

ROBERT

Look, I'm not hitting on you. I don't normally follow strange women. I'm not going to say you're the most beautiful woman I've ever seen and I'll start drooling if you won't grace me with a smile. I just - That didn't come out right, did it?

SARAH

No.

ROBERT

You're very pretty, and you have a wonderful smile.

SARAH

Thank you.

ROBERT

If I didn't try to meet you, I might not get another chance. I'd never know.

SARAH

Know what?

ROBERT

I don't know. Whatever happened when I saw you.

SARAH

This... connection.

ROBERT

I guess. Yes. I dunno. I know it sounds lame.

SARAH

So, who are you Robert Alan?

ROBERT

Me. I'm a geologist. I teach at the university. ... I vote, even when I think it doesn't matter. My favorite book is Labyrinths by Jorge Luis Borges. The last movie I saw was an artistic coup from Iceland, but I rented Godzilla before that and enjoyed the metaphors just as much. I could live without the Internet. I like the environment, and cars. It troubles me.

SARAH

A man of depth and conviction.

ROBERT

Mind if we walk? Just around the park. We can stay in sight of your car if you want. I sat enough in the restaurant. I sat all day.

EXT. PARK - DUSK

Robert and Sarah walk. She is slightly behind him. Robert stops and turns.

SARAH

No. Stay in front. Keep walking.

Robert walks.

SARAH (CONT'D)

Tell me about this "connection."

ROBERT

It was like...I already knew you, but didn't. Deja vu.

SARAH

I've heard the term, but I'm not interested in New Age stuff.

ROBERT

You never saw a stranger, or met someone, and felt like you knew them already? Experienced something. Like an itch in from the center of your head?

SARAH

No.

DUCK POND

Robert takes bread wrapped in napkin from his coat pocket. He breaks it and gives some to Sarah. They throw pieces to ducks in the pond.

ROBERT

What do you do, Sarah?

SARAH

I'm a biologist.

ROBERT

Biotech?

SARAH

No. Research. At the university too. Other side of campus.

ROBERT

What do you work on?

SARAH

Nothing you'd understand.

ROBERT

I've heard of that.

SARAH

Neural patterning.

Robert looks at watch.

ROBERT

Sarah, I have to go. But I'd like to talk more. I'm...

SARAH

Not through connecting with me yet?

ROBERT

I'm helping out at an open house. A friend of mine, a teacher.

(MORE)

ROBERT (CONT'D)

He knows about things like connections and déjà vu and probably neural patterns. He's giving a talk, followed by chocolate cake. Come with me. I mean meet me there. It's close. Walking distance.

SARAH

No. Thanks. I think this is enough.

ROBERT

Sarah, in the restaurant, I was looking at you, and suddenly I saw someone else, for a moment, another face that was you, and yet not you. I want to ask my friend about it.

SARAH

Well, Robert, if you're seeing things, I think you should get help. But if you were looking at me and saw someone else, well, I'm not the hallucination, am I?

ROBERT

No, I you're not. Nice meeting you, Sarah Pearce.

SARAH

Good-bye, Robert

Robert walks off a few steps and then turns.

ROBERT

The cake is from the Prolific Oven on University Avenue. Chocolate chocolate.

Sarah smiles in spite of herself..

ROBERT (CONT'D)

You and this cake, there's a connection. When was the last time you did something different?

Robert walks away.

EXT. SIDEWALK, CRAFTSMAN HOUSE - NIGHT

Robert passes in front of brightly lit house and walks up the drive. He sees case of soft drinks by side door and picks it up.

INT. HOUSE - KITCHEN - NIGHT

Robert enters with case. Inside is a young man, STEPHEN COULTER taking bottles from another. He's mid-twenties, secretarial in glasses and pressed shirt.

STEPHEN

Hi. Thanks.

ROBERT

Welcome. You study with Mason too, don't you. I've seen you here before.

STEPHEN

I've been working with Mason for a year. Stephen.

ROBERT

Hi Stephen. Robert. I started a month ago.

STEPHEN

How's it going?

Robert shrugs.

ROBERT

Dunno. What do I compare it to?

STEPHEN

Isn't that the truth.

ROBERT

I did learn there's nothing wrong with my eyes.

STEPHEN

It'll come. It's like learning a new language. There's a bag of ice in the freezer.

Robert gets the ice and empties it into a cooler into which they put bottles and cas.

ROBERT

I'll get it. Is Mason still talking.

STEPHEN

Yes, for a few more minutes probably.

LARGE SUNROOM

The sunroom is set with about 20 chairs, partially filled with mix of people from young to old, with a few people standing at the back. In front stands MASON COLLINS, fiftyish, casually dressed, stocky, vital with a presence about him.

He holds two tuning forks. He strikes one on the edge of a table to make it vibrate. It emits a HIGH TONE. He brings the other next to it.

MASON

Now, if you bring the other tuning fork near the first, it begins to vibrate too.

It does. TWO TONES are heard.

MASON (CONT'D)

That's how you learn to see and read energy. It's a vibration. You sit next to someone who's doing it. Well, that concludes the formal part of my little speech. Are there any questions?

MIDDLE-AGED WOMAN

If I heard you right, you're saying that anyone can learn psychic abilities.

MASON

Most people. It's just a matter of uncovering what's already there. Such abilities are a actually a normal part of the human condition. It's use has just atrophied, wasted away. The world as it is now favors intellect over perception. But the pendulum is beginning to swing the other way again. The desire to perceive more is rising. Otherwise all of you wouldn't be here listening to me, would you? Yes, in the back.

SARAH (O.S.)

Why would somebody's face change. I mean when someone's looking at it, why would it change to another face?

Some laughter from the crowd.

MASON

That's an interesting question, and there could be any number of answers, from psychosis to shape-shifting aliens. But a common reason, at least in the context of what we do here, would be that a past life is coming through. A person might appear, briefly, as he or she was in a past life, one shared.

SARAH

And why would that happen?

MASON

Possibly because of something left unresolved in that life. Did this happen to you?

SARAH

Yes, no. A friend.

Crowd laughs. Sarah is embarrassed.

MASON

Yes, that friend so many of us have.

YOUNG MAN

Do we meet the same people every lifetime? And how do we know them? And if we don't know, how can we resolve anything?

MASON

You don't meet everyone every time, and you don't always resolve things. Patterns repeat until they're changed. Issues remain until they're resolved. Being more aware increases the odds you'll get beyond what you've done before. Otherwise, you'll have to stick with ignorance-is-bliss and the two-party system.

Several hands go up.

MASON (CONT'D)

No more. It's time for cake, which I'm sure is why some of you are here. Thanks for coming. If you have more questions, ask the people with name tags.

The crowd rises and disperses.

FRONT ENTRY

Sarah heads for door and meets Robert with a tray of cake.

ROBERT

Hi. You came. How did you--

SARAH

I followed you.

ROBERT

You stalked me.

SARAH

Not you. The cake. Thank you.

She takes plate from tray.

SARAH (CONT'D)

What's he teaching you?

ROBERT

How to see.

SARAH

See?

ROBERT

Energy, types of energy that instruments can't see, that people can. Like the human aura. "It is all around if we could but perceive."

SARAH

This is all too weird. But you were right about the cake.

ROBERT

You're scientist. You know how each part of a hologram contains all the information of the whole image? (Sarah nods) Well, psychic energy is like that. And it can be perceived.

(MORE)

ROBERT (CONT'D)

Like heat rising off a road in summer. In color. With meaning.

SARAH

That's what you've been told.

ROBERT

Imagine if it were true.

SARAH

I believe what I can prove.

ROBERT

Awareness isn't about proof. It's about experience. Look, I have to go. Maybe we can talk later.

SARAH

Or maybe we'll never see each other again. You're the psychic. Which is it?

ROBERT

Well, I guess it depends on the choices that are made.

Robert leaves.

LIVING ROOM

Sarah stands alone eating cake, watching people talk. She picks up her plastic glass, which is empty.

MASON

I bet you'd like something stronger than a soft drink. Hello, I'm Mason, Mason Collins.

SARAH

Sarah Pearce.

MASON

Hello, Sarah. You asked the question about faces.

SARAH

Yes, that was me.

MASON

Let's talk.

EXT. PATIO - NIGHT

Mason and Sarah stand on small patio that opens off study. Torches and lanterns in yard beyond create pools of light in which dim figure pass.

MASON

You're psychic, Sarah. For whatever reason, you're opening up.

SARAH

I'm not going to take any classes. I don't know what any of this means.

Robert walks up with two glasses of wine.

ROBERT

Oh. You've met.

MASON

Thank you, Robert.

Robert smiles, looks puzzled, leaves.

SARAH

I'm not psychic. I'm a scientist.

MASON

Then don't use the word psychic. Just think you're more aware than you were. Tell me about the face you saw.

SARAH

I was looking at Robert. I just met him. And for a moment, I thought I saw a different face. Then it was him again.

MASON

That was a psychic event. You opened up to something. Do you like Robert?

SARAH

I just met him.

MASON

What's your gut level instant response?

SARAH

I distrust him, but...

MASON

There's a connection.

SARAH

That word. The tinker-toy universe.

Sarah looks straight at Mason.

SARAH (CONT'D)

What am I doing here?

MASON

Sarah, the significant events in our lives, the people we meet, how we react to them, what happens. It's because we've met before. In other lifetimes. Many lifetimes. Eventually we become aware of this, and we can begin to unravel the mystery of who we are, the journeys we've taken, and what they meant.

SARAH

And these past-life replays show up how?

MASON

Pretty much life as we know it. Strong beliefs, love at first sight, patterns of behavior, dreams, chance meetings.

SARAH

Same as everything else.

MASON

Except the opportunity is greater.

SARAH

So how do you tell the important from the meaningless, if it looks the same?

MASON

And that is why you are here. You learn to pay attention. To trust yourself. Assume there are no coincidences. Assume there are connections.

SARAH

Did you know I was coming here tonight?

MASON
Well, yes.

SARAH
How?

MASON
From Robert.

Sarah glares and walks out.

MASON (CONT'D)
He didn't actually say anything,
though.

LIVING ROOM

Sarah enters, looks for/doesn't see Robert, and leaves.

KITCHEN

Sarah enters, sees Robert with Stephen.

SARAH
We'd never met, but you told Mason
I was coming. There's this
connection between us.

Sarah storms out.

STEPHEN
Mason's done it again.

Mason enters.

MASON
She's wonderful, Robert. Don't let
her get away.

INT. ROBERT'S UNIVERSITY OFFICE - DAY

Several nice mineral examples are displayed on shelves,
including impressive quartz crystals. Robert gathers some
things and puts them in his briefcase. Coworker JIM appears
in the door.

JIM
Busy?

ROBERT
Leaving. I have an appointment
across campus.

He takes his coat from the back of the door hook and moves past Jim into the hall, moving Jim back enough that he can close his office door.

ROBERT (CONT'D)
Did you want something?

JIM
I wanted to ask you again about this summer's field work. I think there are other possibilities we should look at.

Robert leaves, finishing conversation over his shoulder.

ROBERT
I don't have time now. I'm right. But we can talk about it later if you want.

JIM
This is later. When do I get a vote?

ROBERT
Friday. Friday at 3:00. Come by.

EXT. UNIVERSITY CAMPUS - DAY

Robert walks across campus, head down, reading notebook. He nears people converging on entrance to a building and walks into one--Alexander Malik, Piercing Eyes/Raman, now a handsome fortyish man with black shiny hair, neatly cropped beard and mustache, and clear dark eyes. He wears nicely tailored dark suit.

ROBERT
I'm sorry. I wasn't paying attention. My fault.

MALIK
Happens to all of us. Have we met? You seem so very familiar to me.

ROBERT
Thanks. No, I don't think so. But I guess we have now. I'm Robert Alan.

MALIK
Alexander Malik. Pleased to meet you. Have to run. Stop in if you have the time. You might find it interesting.

Malik gestures at sign and continues up walk. As Robert reads sign, Malik stops briefly and looks back at him.

The sign says:

Focusing Your Energy
 Learning to Create from Your Source
 Alexander Malik
 Internationally Renowned
 Healer and Teacher of Human Energy Dynamics
 Wednesday 3:00 PM
 Memorial Auditorium

At the bottom of the poster is a the word Crownhead over a simple logo, an angular symbol of interleaved lines, reminiscent of the symbol on the building in Atlantis.

INT. AUDITORIUM - DAY

The small auditorium is half full. Malik stands on the stage off to side with his assistant, CARSWELL HALL, late twenties, clean-shaven, casually well dressed, with look and demeanor of someone born to marketing. He smiles and waves to people as they enter. Malik glances at his watch.

MALIK
 Let's get started.

Hall walks to the center stage podium.

HALL
 Hello and welcome. My name is Hall
 Carswell Hall. I work at the
 Crownhead Institute. How many of
 you have heard of Crownhead? We're
 not far from here.

Maybe half raise a hand.

Malik scans audience as Hall talks. The view becomes Malik's psychic view...

MALIK'S PSYCHIC POV

Malik see's everyone's individual energy, their auras, generally bubbles around them of different sizes, each different--some diffuse, some tight, some more colored than others. Some with vague shapes in them, like symbols.

HALL (CONT'D)

We've been around since 1987. Crownhead was founded by Alexander Malik, with his own money, for the purpose of exploring the mechanics of the human bio-energy system, the one the AMA is still debating. Before that he had a career in international business. During his travels he had the opportunity to study with some of the world's foremost metaphysicians, including a trip to Tibet where he was fortunate to study some rare texts and met with high adepts who taught him some of the techniques he uses today.

He focuses on a young woman in a GREEN SWEATSHIRT and smiles. Near the top of her aura over her head is a shifting pattern similar to the one on the poster.

Then he finds Robert off near the front off to one side, his aura brighter and sharper than the others. In it is also the logo-like pattern. Their eyes meet, and for an instant Malik sees Atlan, and deep in his eyes, Cre-an and the Atlantean crystal. Malik's eyes widen.

HALL (CONT'D)

... and now I'd like to introduce Alexander Malik.

BACK TO STANDARD POV

Malik walks to the podium.

MALIK

Hello everyone. Let's get right to it. You can learn to generate more life force energy, and this increased energy, this higher vibration, can be used in many ways. You can increase your awareness, your sense of well-being, your ability to grow beans-- whatever you want.

(MORE)

MALIK (CONT'D)

First you learn to generate and collect energy, then you learn what to do with it. First you crawl, then you walk. As a child. ... Now, I can lecture you about this. At length.

HALL

At great length.

Laughter.

MALIK

Or you can just do it. I'll teach you how, and you can experience it for yourself. And then you can ask questions. ... You don't have to believe a word I say. You can believe your own experience. How does that sound?

The crowd murmurs approval.

MALIK (CONT'D)

Excellent. I would like each of you to sit back in your seat, close your eyes, and relax. Just sit back and don't do anything. Empty your mind of thoughts. Should be easy for some of you. Impossible for others.

Expected but genuine laughter.

MALIK (CONT'D)

This isn't something you try to do; it's something you just do. It involves using energy centers in the body called chakras, but you can do it without knowing that. ... That's it. Just sit in your chair and breathe slowly and evenly. ... Relax. ... Slow down. ... Your intent creates. Now, above your head, I want you to create a ball of energy. Pure energy. Qi, or prana. Or the Force. Call it whatever you like. Don't think of how, just have it be so, a ball of energy beginning about three feet above your head, filling all the space up to the ceiling.

People in the audience breath deeply and relax.

MALIK'S PSYCHIC POV

Malik sees a faint cloud of energy form above the crowd.

MALIK (CONT'D)

One large ball of energy, filling the space from above your head to the ceiling. ... Hands are very sensitive. You can use them like receivers to sense things you might not expect. I want each of you to raise a hand over your head, palm flat, and see if you can feel the energy you've created. A group this size is quite powerful. Rub your hands together like this to sensitize them.

Malik puts his hands together like he is praying and rubs them back and forth. People in the audience do same.

There is excited buzz from audience as many people notice something. They turn their hands up and down, experimenting. Comments. "It tingles." "My hand is buzzing." "It's warm." "I can push against it." "I don't feel anything."

ROBERT

feels with his hands and also turns and looks up. He doesn't see anything.

MALIK

watches Robert. In his aura a brighter swirl of energy and light begin to form from a point behind and above the bridge of his nose, his third eye. He turns his attention to the room at large, still seeing.

MALIK (CONT'D)

Different people may experience different sensations, but I see that many of you notice something.

Suddenly the energy swirls away and is gone.

Many people notice the change. A few waver a bit. Comments. "It's gone." "It stopped." "Where did it go?" Malik looks flushed, charged, his eyes bright.

MALIK (CONT'D)

Ok, you can stop now. Well done. Stand up and stretch. Make sure you're fully awake again.

People stand and stretch. Feel with their hands, chat with the people next to them.

MALIK (CONT'D)

Ok. If you would take your seats again. ... Thank you. How many of you felt something? Keep your hands up. (many hands go up)
Excellent. Now, are there any questions?

STUDENT

I felt something. How did I do that?

MALIK

The question is perhaps why didn't you do it sooner. The abilities you have that you are unaware of are immense. ... You, the young woman in the green sweatshirt.

GREEN SWEATSHIRT

I'm a little light headed. Is that normal?

MALIK

It's not uncommon. What you did with your mind was new for your body. If you like, talk to me when this is over, and I'll tell what I see in your case. ... Who else? ... Yes, in the back.

LATER

Robert walks lethargically up aisle.

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

Can I help you?

Robert turns to find Malik behind him.

MALIK (CONT'D)

I noticed you seem a bit unstable. That sometimes happens with this energy work.

ROBERT

I'm OK.

MALIK

Are you sure? I'd be happy to spend some time with you.

ROBERT

No. Thanks. I have an appointment.
Interesting stuff.

MALIK

Well, here, take this, for your
discomfort. A gift from me.

Malik hands Robert a book. Robert leaves. Hall walks up.

MALIK (CONT'D)

Good audience today. I enjoy these
public talks. I get such a charge.

HALL

Is he ok?

MALIK

He'll be fine. "The Force is strong
in that one."

HALL

There was quite a bit of interest.
The institute should be packed next
session.

MALIK

Excellent. There's so much they can
learn.

HALL

Did you see any in this group?

MALIK

Two. That man, and the young woman
in the green sweat shirt.

Malik looks around and sees green Sweatshirt standing nearby
waiting. He smile and waves to her.

HALL

I talked to her. She was very
excited, as usual. And the other?

MALIK

The man who left. Not presently
interested.

HALL

Not interested? Has that happened
before?

MALIK

Rarely.

HALL

Well, his loss. Leaves space for those who want to learn.

MALIK

No, my loss.

Malik turns and walks over to Green Sweatshirt.

INT./EXT. WHITE JAGUAR XKR - DAY

Buoyant Malik drives.

HALL

If he's not interested, why not let him go. There's so many who want to learn.

MALIK

I want to ask you something. When we first met, when you took that first class. How did you feel about me?

HALL

I felt-- as if I knew you. I felt-- compelled to learn.

MALIK

You did know me. I've taught you before, many times. We're all moving up together. Rising into the light. I'd like that young man to come with us. I'm as compelled to teach him as you were to join me.

Jaguar turns through opening gates leading to estate.

HALL

Why wasn't he interested? I mean, he got so close as actually being in the same place at the same time as you, meeting you...

MALIK

It's easy to forget between lives. Get lost. Forget what you've learned. But here, inside, I think there's agreement still. I'd be remiss if I didn't help him find that agreement, get him back on his path.

HALL

And then?

MALIK

I start over with him, if need be.
Patiently. From the beginning.
Teach him to crawl.

Car pulls in by garages.

HALL

Do you remember these lives, with
all of us?

MALIK

Some, yes. Some no. Some clearly,
some hardly at all. In meditation,
in trance, I can often see more.
I'm not so different from the rest
of you, just a few steps farther
along.

HALL

Why don't the rest of us remember?

MALIK

This work takes a lot of energy.
You don't have enough, yet. But you
will. Do you know that some Tibetan
lamas can levitate and teleport
objects! Imagine the energy it
takes to do that! No transporters
or Scotties down in engineering.
Amazing stuff. That's where you're
headed. That level of mastery. I've
studied the technique. ... I'm
going to show it to you.

HALL

Really?

MALIK

You're ready. After you put the car
away, get whoever's around
together. I want to try something.
No, wait. Get everyone together,
for this evening.

HALL

Try what?

MALIK

Something I just thought of. A way
to make someone progress faster.

(MORE)

MALIK (CONT'D)

First you crawl, then you walk. The next step. It's time to get to the next step.

EXT. UNIVERSITY CAMPUS - DAY

Robert exits building and turns right. He walks a few steps and meets Jim.

JIM

You're not leaving. We have a meeting. Now. Friday. Three o'clock.

ROBERT

I forgot. Clean forgot.

JIM

Turn around. No more next times.

Robert sees Sarah approaching from the other direction.

ROBERT

I can't.

Robert starts to leave.

JIM

Robert!

Robert stops. Looks at Sarah and Jim and back.

ROBERT

Whatever you want, you can have it. End of meeting.

JIM

Expect to see it in writing.

ROBERT

Sarah! Sarah Pearce!

She stops and looks around.

ROBERT (CONT'D)

If you want to avoid me, I'm over here!

Sarah walks over. Jim sees what's happened.

JIM

Give her my thanks.

Jim leaves.

SARAH
You didn't tell Mason I was coming,
did you.

ROBERT
I didn't know.

SARAH
He did.

ROBERT
He's like that.

SARAH
I'm sorry. I was sure what you did
was wrong, I didn't stop to think
you might not have done it.

ROBERT
That's ok. What Mason teaches,
doesn't always go down easy the
first time.

SARAH
So, you're off for the day.

ROBERT
Off to take a walk. Clear my head.

SARAH
You must be in great shape. Oops.
Sorry, again. Where did that come
from?

ROBERT
Want to come?

EXT. PARKING LOT BY OCEAN - DAY

It's a cool, blustery day. Robert stares out to sea. Near is
his top-down MGB. He turns at SOUND of CAR ARRIVING. Sarah
gets out.

ROBERT
Walked to the lighthouse yet?

SARAH
Many times.

ROBERT
Oh, well. Lead the way.

PATH ALONG BLUFF

Sarah walks ahead on short, narrow uphill stretch with bad footing. She reaches top, turns, extends hand to Robert. Pulls him up.

SARAH

We're almost there.

She points at the lighthouse.

LIGHTHOUSE

Unused but restored historical building. Robert and Sarah walk and look.

SARAH (CONT'D)

How did you meet Mason?

ROBERT

I got a psychic reading. It was a door prize for some event I went to. I rarely win anything, so I went. It was...interesting. I asked the reader how she did it. She said Mason taught her.

SARAH

So you went and found Mason.

ROBERT

Uh-huh.

SARAH

Uh-huh what. He said "there's this connection between us."

Robert laughs and begins climbing a spiral staircase to where the light was. Sarah follows.

ROBERT

No. He said every thing is energy, there's energy around everything, and it tells a story if you can read it. And he looked at the energy around me, and he told me about myself.

SARAH

And what did he say?

TOP OF LIGHTHOUSE - OUTSIDE

ROBERT
He said I could do it too.

SARAH
And?

ROBERT
I wanted to find out.

SARAH
Why?

ROBERT
I want to know why things are the way they are, turn out the way they do.

SARAH
Has it helped?

ROBERT
I've seen some things I can't explain.

SARAH
So you know less than before.

The wind picks up. Sarah shivers.

EXT. PARKING LOT BY OCEAN - DAY

Sarah and Robert approach in late afternoon wind.

ROBERT
How's a hot cup of coffee sound.

SARAH
Hot cup of anything.

ROBERT
I live near here.

EXT. ROBERT'S HOUSE - DAY

Robert drives up in the MGB and gets out and looks back for Sarah.

Sarah arrives and parks next to his car. She gets out and smiles and rubs her arms.

SARAH
Still cold.

ROBERT
Come on.

CUT TO:

EXT. COAST ROAD - DAY

MG speeds by.

EXT./INT. MG - DAY

Sarah drives on too fast, edge.

ROBERT
It's gone! Slow down!

Sarah continues at speed, taking a sweeping corner too fast, losing and catching the rear as it slides out, only missing a truck because the low rear of the MG fit under the high semi trailer before the MG snapped back into its lane.

ROBERT (CONT'D)
Slow down! I don't want to die!

Sarah backs off.

ROBERT (CONT'D)
It's gone! I saw it vanish.

Sarah pulls over and stops.

SARAH
He showed interest. He was curious.
As if he knew me.

ROBERT
What?

SARAH
I don't know. What am I saying?
What's happening to me.

ROBERT
I've got to talk to Mason. Do you
have a phone?

Sarah doesn't respond. She's in shock.

ROBERT (CONT'D)
Sarah, do you have a phone?

SARAH
I don't have anything.

ROBERT
Trade places. I'll drive.

Robert drives off.

EXT. ROADSIDE STORE - DAY

The MG pulls into the parking lot of small roadside store surrounded by forest. Robert and Sarah exit the car. At end of long wood porch a MAN talks on pay phone. Really, a pay phone.

ROBERT
I'll wait for the phone. Could you get us something to drink.

Robert gives her money, and Sarah goes inside. Robert waits impatiently near phone. Man notices.

ROBERT (CONT'D)
It's life or death.

Man nods congenially and keeps talking.

INT. STORE - DAY

Sarah absently gets some sandwiches and drinks.

EXT. STORE - DAY

Man hangs up and Robert jumps at phone, scrap of paper in his hand. He slides a card and dials.

ROBERT
Hello, Mason, a man-thing with horse legs manifested in my living room and tried to kill me. Something you didn't tell me about this psychic stuff?

INT. MASON'S STUDY - DAY

Stephen is there also, sitting opposite Mason. Some training has been interrupted. Mason puts phone on hands-free.

MASON

A solid manifestation, Robert? Are you sure?

INTERCUT: ROBERT AND MASON.

ROBERT

Well, yes. it threw a piano at me, and I hit it. WHAT'S HAPPENING!

MASON

Try to calm down, Robert. Use your ability. Center yourself. Of course, I'll help--

ROBERT

--monsters throwing pianos! Get centered! Get a grip, Mason. Oh shit. It's back.

MASON

Robert! Are you there? What's happening?

EXT. STORE - DAY

The receiver hangs by phone. Robert stares across field behind store to treeline, where space wavers and settles around Cre-an. Robert runs inside.

INT. STORE - DAY

He finds Sarah by a window at the back, holding a bag of groceries, looking out. He grabs her arm.

ROBERT

Come on. It's back.

Sarah doesn't move. Robert looks out too and sees Cre-an staring back, motionless, now only fifteen feet away. Robert pulls Sarah and they flee to car.

EXT. STORE - DAY

Robert and Sarah drive off.

INT. STORE - DAY

At the register, STORE OWNER hears slow CLOPPING FOOTSTEPS on wood porch. The sound stops. Curious, she goes outside.

There is nothing there.

INT. MASON'S STUDY - DAY

Agitated Stephen across from concerned but calm Mason.

STEPHEN

My strange dream, and now this.
There's an outside force at work.

MASON

A monster throwing pianos could be
considered an outside force.

STEPHEN

How can we help? What can we do?

MASON

He may not want help. We don't know
enough yet.

Stephen looks says "huh?"

MASON (CONT'D)

No one's life is an accident.

EXT. COAST ROAD - DAY

The MG passes quickly.

INT. MGB - DAY

Robert drives with wired intensity. Sarah sits numbly.

EXT. GAS STATION - DAY

Last gas for 37 miles along rugged coast. MG at pump. Robert sets gas nozzle in filler and walks to graffitied pay phone. There is no receiver on cord. A sign says "No cell signal either."

EXT. ROBERT'S HOUSE - DAY

Mason and Stephen walk toward house. GLASS CRUNCHES underfoot.

INT. ROBERT'S HOUSE - DAY

Mason and Stephen enter living room.

MASON
It's lousy in here.

MASON'S PSYCHIC POV (CLEAREST OF ALL CHARACTERS)

In room are whorls of different colored energy, much purple. Where Cre-an appeared is faint whitish energy. Mason walks to broken window and looks out--faint trail leads down and out to where Cre-an disappeared.

Stephen holds Sarah's pack and wallet, driver's license out. Mason looks.

MASON (CONT'D)
Sarah is with him. Something manifested there, went through the window. Quite angry. Lots of fear here too, that purplish goop. What are you getting, Stephen?

Mason looks at Stephen with curiosity.

STEPHEN
Nothing. I don't see anything, and I don't know anything. What's wrong?

MASON
There's just a lot going on. You're overloaded I suspect.

Stephen picks up Malik's book.

STEPHEN
Heard of Alexander Malik?

MASON
Teaches about energy. Students follow him like guppies. We met, a few years ago.

Mason takes book, looks at front and back covers, opens it. Malik has signed it.

INSERT: Nice to meet you. Until next time. Alexander Malik

INT. MG COAST ROAD - DAY

ROBERT

What's the point in running from something that can appear anywhere? I'm going back. We'll go to Mason's house.

EXT. COAST ROAD - DAY

MG slows, pulls onto shoulder, executes U-turn.

INT. MG COAST ROAD - DAY

Robert sees Cre-an standing in road in front of him. He continues the turn full around and speeds off.

EXT. COASTAL MOTEL - DAY

MG pulls into parking lot of small isolated motel and restaurant.

ROBERT

Two rooms, or one.

SARAH

One.

INT. MOTEL OFFICE - DAY

DESK CLERK gives key to Robert.

DESK CLERK

And no pets. We get people all the time trying to sneak their pets in.

ROBERT

No pets. Right. Does that include horses?

DESK CLERK

Horses are fine. Just keep 'em off the beds. Room 107. Down to the right. And the phones aren't working. Some wires are down somewhere. They'll be back up in a couple a hours, or not.

ROBERT

Do you have a cell phone I could use. I'll pay you.

DESK CLERK

Cell phones don't work here. No towers. I watch the business types when I say that and think maybe I'll start a support group. Faces without Phones.

ROBERT

Thanks. Let us know if you see any horses.

DESK CLERK

I will. Enjoy your stay.

INT. ROOM 107 - DAY

Robert and Sarah enter. Sarah flops on a bed.

SARAH

God I'm tired. Being terrified takes it out of you.

Robert walks out on balcony and looks nervously up and down beach. He comes back in and looks at Sarah. She's asleep. Robert leaves the room.

EXT. COASTAL MOTEL - DAY

Robert gets in MG and drives off.

INT. ROOM 107 - DAY

Sarah sleeps in room.

CLOSE ON: Sarah's face to ...

INT. ATLANTEAN VILLA - DAY

A large multilevel building reminiscent of Frank Lloyd Wright's "Falling Waters" in its balance and composition. Sarah hears VOICES and goes to them. She sees Atlan and Marella.

MARELLA

You are the only one who thinks it can work.

ATLAN

I can generate the energy. I can perform the operation. I have no doubt.

MARELLA

That's the problem. You have no doubt. And little sense. It has never been done. It is against temple law.

ATLAN

To keep them as they are for our benefit, not theirs. Do you not find it odd that even to investigate these procedures is forbidden. In spite of centuries of advances?

MARELLA

Atlantis moves slowly, you know that. Too many ill-conceived experiments created these poor creatures. But this is not about history. It is about Cre-an.

ATLAN

I know how fond you are of him. I share your feelings.

MARELLA

Then use one of the others if you must do this. Please.

ATLAN

They don't have his potential. His brain is different. I told you. I will do this thing. Will you be there? No one has your skill balancing the crystals. Can you let him have less than the best?

MARELLA

You use my feelings against me.

The growing SOUND of HOOFSSTEPS behind her startles Sarah. Atlan and Marella look in her direction.

INT. ROOM 107 - LATE AFTERNOON

Robert paces with staff on balcony, tapping floor as he walks. On the table is food. Sarah wakes up.

ROBERT
How was your nap?

SARAH
I had a dream. A strange dream. I
can't quite remember it. ...
Something about an operation, and
...your friend, I think.

Sarah wanders out to balcony, sees Chinese food. She sits and
eats. Robert twirls the stick once and sits down.

SARAH (CONT'D)
You two. There's this connection.

ROBERT
Sorry about all this.

SARAH
You should be. You're wrong.

ROBERT
About what?

SARAH
Shit. I don't know. I'm not awake.
My mouth's talking without me
again.

Robert opens fortune cookie and reads.

SARAH (CONT'D)
Well?

ROBERT
Periods of lucidity are preceded by
delusions of insight.

SARAH
There you go.

ROBERT
Maybe it's yours. ... You don't
seem..so afraid now.

SARAH
Hmmm. I'm not. Are We safe?

ROBERT
I don't know. ... I think we are.
Right now. At the store. I knew it
was coming before it actually
appeared. I sensed...something.
(MORE)

ROBERT (CONT'D)

I didn't on the road, but I guess I can, if I focus.

SARAH

Ok. We'll pretend we're safe.

ROBERT

Tomorrow we'll...

SARAH

Right.

EXT. BEACH - LATE AFTERNOON

Small patches of fog blow across beach between large rocks jutting from sand. Robert (with staff) and Sarah walk on hard sand near surf line.

Sarah stops and points. Two hoofprints. Fog swirls in and they are engulfed, unable to see more than a few feet. Robert looks around warily. The fog clears, and Robert points to horse and rider down the beach.

Sarah walks ahead, is enveloped by fog again, and walks flush into Cre-an and falls down. Cre-an stares down at her.

Sarah crabs backward to Robert, who helps her up. He assumes fighting stance.

THE FIGHT

Cre-an approaches, then stops, grimacing, and grabs his head in pain. He glares at Robert.

CRE-AN

You!

- Cre-an charges. Robert steps aside and delivers an awkward blow to Cre-an's chest, knocking him off balance.

- Cre-an lunges and is repulsed with a combination of blows delivered more fluidly.

- They circle each other, headed toward a rock outcropping.

- Cre-an blocks a strike by grabbing end of staff and breaking it off as he pulls Robert to him.

- Robert trips Cre-an with staff, losing it as he stumbles away. He scrambles to his feet and finds himself up against a rock.

- Cre-an approaches slowly. He comes close to Robert and then unexpectedly turns completely around, putting his back to Cre-an.

SARAH

Robert, jump!

- Robert leaps to one side as Cre-an unleashes a backward kick that shatters rock where Robert stood.

- Robert hits ground tumbling, catching up his broken staff. Cre-an lunges after him and Robert jabs him hard in the stomach with the unbroken end, winding him.

- A strike to the base of Cre-an's neck stuns him, and a brutal blow to the head brings him to one knee, fully dazed but still grappling toward Robert.

- Robert stands, twirls staff, and prepares drive the sharp end into Cre-an's back.

SARAH (CONT'D)

Don't hurt him!

Both Robert and Cre-an look at Sarah. Cre-an disappears.

Robert and Sarah walk back on beach.

ROBERT

It knows me.

SARAH

Maybe you made it like that. You know, put horse legs on it.

ROBERT

Maybe the legs were already there, and I made it more human.

SARAH

Maybe it was happy before!

ROBERT

Hey, I'm not the bad guy. Why are you siding with the monster? Why did you yell "don't hurt him"?

SARAH

Enjoying yourself weren't you.

ROBERT

I was protecting myself! And you.

SARAH
 You would have never forgiven
 yourself.

He stops and takes her arm. She pulls away and keeps walking.

ROBERT
 What are you talking about?

EXT. COAST MOTEL - SUNSET

Sarah and Sarah walk up room 107. MG parked outside. Robert looks paranoid, as if monster is chasing him.

ROBERT
 I have to settle down. Figure what
 to do. Before that thing appears
 again.

SARAH
 Not what. Why.

ROBERT
 Huh?

SARAH
 Maybe this isn't just shit
 happening here! Maybe there's a
 reason this... horse-man comes and
 goes. Where did you get the Chinese
 food?

ROBERT
 A few miles up the road. There's a
 drugstore, surf shop...

SARAH
 Give me the keys..

ROBERT
 Maybe you shouldn't go alone.

Her looks says it all. He gives her the keys.

SARAH
 Can I have some money too.

Robert gives her all the money in his wallet.

SARAH (CONT'D)
 I need some things. If attacked,
 I'll go down shopping. But it's you
 he likes, isn't it?

Sarah gets in car and drives off.

INT. MALIK'S ESTATE, BASEMENT ROOM - NIGHT

In one corner is a new bed, uncovered with unopened bedding on the floor next to it. Also table with food and drink and two chairs. Cre-an sits panting on floor next to bed. Malik sits in chair, his face wet with sweat, exhausted.

MALIK

It takes so much energy to move you around. Had no idea. Look at me. I'm sweating. Are you all right, Horse? You don't look so good either.

Cre-an slowly moves to bed, sliding over to lean against wall. He reaches for water, but Malik motions him back and pours glass. Cre-an drinks, then takes an apple and eats.

MALIK (CONT'D)

What happened? You fought. Is Robert hurt? He must not be hurt! How did it go?

CRE-AN

We met.

MALIK

And.

CRE-AN

He fights. He is alive. Still.

Cre-an's face contorts with pain. Malik gives him some pills from a prescription bottle.

MALIK

These spells ... these can help, but I can't stop them. I need Robert for that. Do you understand?

Cre-an flips his head.

MALIK (CONT'D)

That is why he must not be hurt. That is why you must drive him, keep him moving. It will bring him to me, then I can help you.

Cre-an does not appear to be paying close attention. But it's hard to tell, given his features and demeanor.

MALIK (CONT'D)
Are you following me here?

CRE-AN
Mmm.

MALIK
Really. Well, I hope so.

INT. MALIK'S STUDY - NIGHT

Hall studies the double-ended crystal Cre-an brought from Atlantis. Malik enters from adjoining bathroom, mopping face with towel.

MALIK
Beautiful, isn't it. And powerful.

HALL
I can feel the vibrations.

MALIK
Yes. Robert's. Mostly.

Hall's eye's question Malik.

MALIK (CONT'D)
It's his. Was his.

HALL
A New Age trinket?

MALIK
Hardly. It's from Atlantis.

HALL
How did you...

MALIK
I came across it recently by accident. That technique I told you about. And as promised, you'll be the first to learn about it. Ready?

Hall is not excited. He's nervous.

HALL
Ah..how will the crystal help get him back?

MALIK
It's important to him. Somehow.
Part of his past.
(MORE)

MALIK (CONT'D)

Today, in the present, it's bait.
It will draw him.

HALL

Just like that.

MALIK

He'll need inducements. Gentle ones. He has to want to come. You can't force someone to grow.

HALL

What are you--

MALIK

--Hall, this was a sudden opportunity. I don't have all the details. I'm making things up as I go. Life isn't always about having a plan. Often it's about being able to improvise one thing after another. Be flexible. Like you. Are you ready?

Hall is about to speak. Malik snatches up a post card from desk.

MALIK (CONT'D)

No more questions. I will use this as my guide. You will appear in this room, here, on the landing. Hide the crystal. Call my name mentally when you are done. Sit there and ready yourself.

Hall sits on couch, picks up a flashlight next to him, and closes his eyes, swallows nervously.

MALIK (CONT'D)

What is it, Hall?

HALL

I trust you. I have always--

MALIK

Speak your mind. It's quite all right. You are afraid. Why?

HALL

Have you done this before? What if I...

MALIK

Oh, I see. What if you get lost in the transporter beam? What if I lose your pattern, your molecules disperse?

Hall nods.

MALIK (CONT'D)

It's not like that. I don't do anything to you. It's more like I... create an opening between two places and times, or perhaps better, I fold time and space and connect two points together. Like this.

Malik takes a sheet of paper from his desk and draws a dot on each half. He then folds the paper until the dots touch each other.

MALIK (CONT'D)

You don't change, you're just somewhere else, at the other end.

Hall is not reassured.

MALIK (CONT'D)

It's difficult to explain these metaphysical concepts. The Tibetans used words that don't translate. English is so, limiting. Would you like another analogy?

HALL

No, thanks. Two is enough.

MALIK

I have done this myself. It is much less difficult to do it for another.

HALL

Why do we need him, anyway?

MALIK

He has tremendous energy to bring to the circle. You should welcome him. I can have another student make the trip. Although I did want this new capability to remain our secret, for now. Good. I'll be back in a moment.

INT. MALIK'S ESTATE, LARGE ROOM - NIGHT

TEN STUDENTS, twenty-somethings in normal dress, sit in chairs in a circle, eyes closed, meditating. On a table outside the circle there is a container of water. Immersed in it is probe leading back to digital thermometer and plotter.

Malik enters and studies the group for moment.

MALIK

You look very good. You're doing well. It went better last time. It's getting easier. We are making great strides. So, begin to pool your energy. Create that huge pool of energy and continue to feed it. Very good.

Malik turns on the plotter, which begins to slowly output a line graph depicting the temperature. The line settles into a straight line.

MALIK (CONT'D)

Now, focus your attention on the water. Continue to pool your energy, and direct it to raise the temperature of the water. Conceive it and make it so.

The graph line wiggles and begins to rise.

MALIK (CONT'D)

Continue. I will monitor the experiment from within my own meditation.

INT. MALIK'S STUDY - NIGHT

Malik enters. Hall is sits stiffly.

MALIK

I wanted to make sure we wouldn't be disturbed. Close your eyes now. Here we go.

Malik sits and looks at Hall. Suddenly Malik flushes, his eyebrows raise, and he shudders as if a charge flows through him. The space around Hall distorts and Hall vanishes.

CUT TO:

INT. CAVERN

The cavern is lit with after-hours lights. Hall appears near a landing, but on the wrong side of the railing. He falls but manages to grab the landing and pull himself up. He turns on flashlight and makes his way down the stairs. He moves the beam around. Scattered reflections indicate (but do not reveal) existence of reflecting surfaces.

INT. MALIK'S ESTATE, LARGE ROOM - NIGHT

Two meditators slump in their chairs. Another groans. The graph shows the line rising for a while and then plunging and trailing off.

INT. ROOM 107 - MORNING

Both beds have been slept in. Robert looks out window. Sarah comes out of bathroom with wet hair.

SARAH

Nothing like a hot shower and slipping into dirty clothes.

ROBERT

I'll buy you a new outfit. For all the trouble.

SARAH

Not necessary. But it's a nice thought.

ROBERT

I'm going on. Not back. I'll drop you somewhere and rent you a car.

SARAH

Going where?

ROBERT

I don't know. Generally, that way.

Robert points southeast.

SARAH

Ok. Sure. I'll come with you.

ROBERT

Nice thought. No. You said yourself, it's after me. We need to separate.

SARAH
I don't think so.

ROBERT
Why put yourself in danger! What's with you? You say one crazy thing after another.

SARAH
I don't know, but I know I'm involved too.

ROBERT
How?

SARAH
How! What! Why! Robert, you stupid guy! I'm involved because I'm involved! I'm here, right! I'm a woman, Robert. I can be involved with something without having to hit it with a stick! There's this "connection!" That should be enough for you!

EXT. MASON'S HOUSE, BACKYARD PATIO - MORNING

Mason gazes out over lush backyard.

MASON'S PSYCHIC POV

He watches nature beings, small luminous clouds surrounding humanlike but indistinct forms. They work Mason's roses, moving through the bushes, occasionally dipping into ground.

A gate CREAKS. Mason looks (normal view) to see distraught Stephen.

MASON'S NORMAL POV

MASON
Good morning, Stephen. Join me.

STEPHEN
I hope I'm not disturbing you.

MASON
Watching nature spirits. Lovely creatures. So focused on what they do. Don't see many in the city.

Stephen looks but doesn't see them.

STEPHEN
Robert and Sarah.

MASON
No word.

STEPHEN
They need help. And we're not doing anything.

MASON
You're not doing anything. I haven't intended to do anything. Yet.

STEPHEN
They need help.

MASON
You don't know that. Remember the book at Robert's, by Alexander Malik. I believe he is somehow behind what happened.

STEPHEN
Kidnapping?

MASON
Recruiting. Robert, I think.

STEPHEN
Why Robert?

MASON
Not sure. Guru types thrive on disciples. Robert's more capable than he knows.

STEPHEN
So why aren't we doing anything!

MASON
I don't want to get in the way. It's not my life. Sit down, Stephen. Go into trance. Look at this.

Stephen sits down.

MASON'S PSYCHIC POV

Stephen's aura is agitated.

MASON (CONT'D)
Close your eyes. Settle into a
light trance.

His aura calms some.

MASON (CONT'D)
That's it. Now, use your
clairvoyance, see from your sixth
chakra, and look at this situation
Robert's gotten himself into. I'm
going to give you a structure to
guide your viewing. You play chess.
I want you to create the image of
an empty chessboard. Do you see it?

A chessboard forms in the air in front of Stephen, floating
in his aura. He nods.

MASON (CONT'D)
Now, don't think about this; just
let the information come from all
of you. You know how the exercise
goes. Let the main characters
appear.

A black king appears in one corner, a white king and queen
diagonally opposite, a black knight halfway between the
kings.

MASON (CONT'D)
Now the secondary characters.

Other chess pieces appear: a white king off the board, white
bishop near the edge, a black bishop and a group of pawns
near the black king. The black king moves closer to the white
king; the knight jumps to check the white king.

MASON (CONT'D)
How are the pieces connected? Let
lines of energy show you.

Lines of energy appear between various pieces. The scene is
complex, and moving. Stephen becomes agitated again. Other
energies swirl in the scene.

MASON (CONT'D)
What else, Stephen. Let it fill
out.

(MORE)

MASON (CONT'D)

Are there past lives in play here?
Games started lifetimes ago that
were never finished?

The scene becomes more complex and dynamic. Another board appears away from the first, less clear, with a similar number of pieces in different positions. Then other boards and pieces appear above and below and off to the side. Lines of energy connect pieces on different boards. Pieces begin to change color; everything is moving.

STEPHEN

There's too much going on. I don't
know what's happening.

MASON

Exactly.

STEPHEN'S PSYCHIC POV

Less clear than Mason's. The main board moves close to him and then the Black king jumps at him and he YELPS and snaps out of trance.

STEPHEN

But shouldn't we try to do
something?

MASON

I'm off the board. I wouldn't know
what to do.

STEPHEN

Don't you care? Is this just
entertainment for you! Pieces on a
chessboard! Games!

MASON

I do care. Very much. But you saw
how complex the situation is.
Robert might have spent a good deal
of time and energy, lifetimes,
perhaps, creating this thing he's
involved in. I'd hate to mess it up
for him. On some level I'm sure
he's aware of the game and all its
possibilities.

STEPHEN

What if he dies?

MASON

Perhaps the prize is worth the risk. He's certainly made it exciting.

STEPHEN

And Sarah?

MASON

Bit of a wildcard I think.

Stephen stands up, agitated, in worse shape than when he arrived.

MASON (CONT'D)

Were you on the board, or off?

Stephen leaves.

INT. MALIK'S ESTATE, LARGE ROOM - DAY

TEN of Malik's students are seated in trance in circle. Hall sits by scientific equipment used to measure gravity. Malik stands in center.

MALIK

We are first and foremost beings of energy. You are exploring what that means. Today we work on gravity. Another exercise to limber up your metaphysical muscles. Allow your trance to deepen. Charge yourselves. Be in your energy center, create energy. Hall, begin recording. I'll want to see how it builds.

Malik studies the group with satisfaction.

MALIK (CONT'D)

Begin the experiment in about fifteen minutes. They will be ready then. I'm going to guide the activities from my own meditation.

INT. MALIK'S ESTATE - BASEMENT ROOM - DAY

Cre-an sits listlessly on the bed, back against the wall. The door opens and Malik enters.

MALIK

Ready for another trip?

Cre-an perks up a little. Malik sits.

MALIK.

When I first saw Robert, I just knew I had to have him. When I looked deeper into his being, do you know what I saw, Horse? I saw you? Why is that?

CRE-AN

The pain.

MALIK

I meditated on Robert, focused on that image until I found you. Actually found you. My god, I impressed even myself. God bless those ancient Tibetans. ... Why did you jump?

Cre-an looks away. Malik checks his watch.

MALIK (CONT'D)

Think of Robert, Cre-an. It's time to go. Find that connection you have with him.

Cre-an stares fixedly. His eyes sharpen a little. Malik goes into trance also.

MALIK'S PSYCHIC POV

He sees Robert, close up, the setting and location are not clear.

MALIK (CONT'D)

There. Good enough.

Malik suddenly flushes with an energy surge, and the space around Cre-an begins to waver.

EXT. COAST HIGHWAY - DAY

MG drives along. The road falls off abruptly from shoulder.

INT. MG - DAY

Sarah looks at a map.

ROBERT

We need to start heading over that way. Find a road. This must be what migration feels like.

Robert points inland. Sarah looks.

SARAH

The thick-headed male takes flight in late summer, stopping but rarely to ask for directions.

Through windshield not far ahead on the other side of the road, Cre-an appears and barely has time to leap from the road over the side, his arms and legs flailing. Robert and Sarah never see him.

ROBERT

Yeah yeah yeah. Find us a road.

SARAH

East out of Tortugus Bay. Next town.

INT. BASEMENT ROOM - DAY

Cre-an reappears in the room and crashes onto the table. He looks up at Malik, malice in his eyes, a pine branch in his hand. Malik's face is moist.

MALIK

We'll get better at this.

INT. MALIK'S ESTATE, LARGE ROOM - DAY

Hall looks at plot, which shows a rising line that dips and rises several times before falling. Three of the meditators are nearly unconscious. Another shakes his head.

STUDENT 1

It happened again?

HALL

Yes. The energy seems to have vanished.

STUDENT 2

Perhaps Alexander discovered why this time.

INT. MALIK'S STUDY - DAY

Malik sits, looking tired.

MALIK
Come in, Hall.

Hall enters.

HALL
Are you all right?

MALIK
Slight headache. It happened again,
I know. I think I am getting close
to an answer.

HALL
Jose, Elise, and Edward passed out.

MALIK
I'm afraid it's part of the
process. We may try again later.
However, replace them if we do,
even if they protest. And I want to
increase the size of the group. Add
five more.

EXT. COAST HIGHWAY - LATE AFTERNOON

MG drives over elegant arched bridge.

EXT. TORTUGAS BAY - SUNSET

Tortugas Bay is small coastal town, main businesses fishing,
tourism, art, weekend gridlock. MG enters town and parks.

INT. TORTUGAS BAY, BURGER PLACE - SUNSET

Empty plates and near empty beers.

ROBERT
Been sorta strange, hasn't it?

SARAH
Still is.

Robert holds up beer.

SARAH (CONT'D)
What's the occasion.

ROBERT
Another day older.

SARAH
Almost.

They drink. Robert looks around nervously.

SARAH (CONT'D)
So, why do you need to know why
things happen the way they do?

ROBERT
I said that?

SARAH
You did. The rest of the world
doesn't know, and we all get by.

ROBERT
Learning from your mistakes.

SARAH
It's called life.

ROBERT
And how often are the same mistakes
made over and over? I don't want to
keep learning that way.

SARAH
So you train with Mason the All-
Seeing, you become more aware. Try
not to make mistakes. So, how is it
going? All this stuff happening. Is
it a mistake?

ROBERT
More like a misunderstanding. Shall
we hit the road.

SARAH
No way. My butt hurts. Let's walk.

TORTUGAS BAY, DOWNTOWN - NIGHT

Robert and Sarah walk, eating ice cream. They stop in front
of bookstore, look, go in. There is tourist brochure stand in
front of bookstore.

INT. BOOKSTORE - NIGHT

PSYCHIC POV

... from rear of store. They are being watched. Bright spot in Robert's head indicates developing third eye. Sarah moves away down aisle. Robert walks toward POV, looking at books. He reaches person who's view we see.

NORMAL POV

He looks at a woman in her forties, trim, with glowing healthy look. Her gaze is clear and direct.

WOMAN

You can see.

ROBERT

Sometimes.

WOMAN

I'm Joyce Adams.

ROBERT

Robert. Robert Alan.

JOYCE

You know, I came in here looking for something to read, and I think I just found it.

EXT. HOUSE, ESTABLISHING - NIGHT

Joyce's home sits by itself back in hills. Night is clear with stars and moon. Headlights of two cars approach house.

EXT. JOYCE'S HOUSE - NIGHT

Cars pull up. Robert and Sarah and Joyce get out. Sudden LOUD BARKING.

JOYCE

Brent's friendly. Come on up.

INT. JOYCE'S HOUSE, LIVING ROOM - NIGHT

Warm craftsman house. Fire burns in fireplace. Brent sleeps in front, surrounded by Joyce, Sarah, Robert in chairs. Joyce and Robert are by open windows, one by Joyce partially open. Two cats on couch facing fire.

JOYCE

That's quite a story. I'm glad it's not happening to me.

SARAH

And considering that, and the fact we're complete strangers, why are we here?

JOYCE

Mason Collins called me today.

ROBERT

What did he say? Did he say what's going on?

JOYCE

He didn't mention you. He just chatted, and said he thought something might be headed my way.

SARAH

That's it?

JOYCE

Mason can be a little vague, but when he says something, well, you learn to listen. In the middle of gardening, I decided to go into town and look for something to read.

SARAH

And you saw Robert and me. And you felt this...

JOYCE

Connection. Sarah, Robert knows already, but I'm also psychic. I need to help Robert. Robert has some answers for me.

SARAH

Him?

ROBERT

Me?

Robert looks out window.

JOYCE

Is something there, Robert?

ROBERT
 When you're learning to see,
 there's always something there.

EXT. HILL, NEAR JOYCE'S HOUSE - NIGHT

Cre-an approaches Joyce's house across moonlit hillside.

EXT. BY JOYCE'S HOUSE - NIGHT

Cre-an looks down at Robert in room. A slight wind and the rustle of branches prevents him from understanding INDISTINCT VOICES. Cre-an looks around and sees boulder about two feet in diameter.

INT./EXT. JOYCE ADAMS HOME, LIVING ROOM - NIGHT

Joyce sits calmly, eyes closed.

JOYCE
 Robert, what you're experiencing
 now relates to a past life. An
 event that caused your life to
 unravel.

SARAH
 I knew it.

INTERCUT: CRE-AN AND JOYCE'S ROOM

CRE-AN

...struggles and picks up boulder. The wind has died; it is deathly quiet.

ROBERT

...leans forward, intent, anxious.

ROBERT
 A past life? Where?

JOYCE

...is aware of something else. She opens eyes, sees cats Franklin and Picasso on couch on alert, eyes wide and ears up. Brent looks up sleepily, then puts his head down and drifts off again.

CRE-AN

...holds boulder overhead, about to throw it through window.

JOYCE

...glances outside, then at Robert.

JOYCE

Atlantis.

CRE-AN

...hears "Atlantis" and stops.

ROBERT

Atlanta?

Joyce relaxes, her eyes flicking briefly outside.

JOYCE

No, Atlantis. 13,000 years ago.

ROBERT

What was I doing there?

SARAH

Yeah, what was he doing there?

JOYCE

Your work had to do with healing.

ROBERT

Can you be more specific?

JOYCE

I could, but I don't do that anymore. People get hung up on meaningless little facts. Who cares if you were famous or rich or had big tits. People lose sight of the big picture. What did I learn in that life? What didn't I learn? What do I want to forget ever happened? That's what you're interested in.

ROBERT

I am?

JOYCE

Something didn't work out, and you were...

(MORE)

JOYCE (CONT'D)

You had a lot of certainty, and ego. You haven't trusted yourself since.

ROBERT

What about...this thing? Is it from Atlantis?

CRE-AN

...now sits just outside next to Joyce's window, his back to wall, listening.

JOYCE

Hmmm. Yes, he is. I don't know how he can be here now. I guess that's for you to figure out.

ROBERT

Why does he want to kill me?

Joyce looks inwardly.

JOYCE

Revenge. Anger. Some madness. He's an interesting being. There's something he wants more than revenge. Find out what that is. Consider what you can do for him.

ROBERT

I've been meaning to ask him.

JOYCE

Some part of you calls to him.

Joyce looks to Sarah, who appears a bit peeved.

SARAH

What am I doing here? I just met Robert, and I'm sure he's... wrong. About something. Everything. He's so wrong. And that episode at the beach.

Joyce looks.

JOYCE

In the last, oh, six or seven centuries, you've loved Robert, and hated him, betrayed him, died for him, abandoned him. Lot's of conflicting things going on here.

SARAH

Why?

JOYCE

Life on earth. I'm tired. I'm going to have to cut this reading sort.

SARAH

So how do I deal with him?

JOYCE

Just hit him whenever you feel the need. You'll feel better. He'll get use to it.

CRE-AN

...the space next to the window is vacant.

JOYCE

...looks at the cats, who are now sleeping.

JOYCE (OS) (CONT'D)

Spend the night. It's safe. I'll show you to your rooms.

INT. MALIK'S ESTATE - BASEMENT ROOM - NIGHT

Malik sits in a chair. Cre-an stands.

MALIK

You look relaxed. Went better this time? I tried to be a little more precise. What did you do?

CRE-AN

Watched.

MALIK

Just watched? What did you see?

CRE-AN

He talks. Woman talks.

MALIK

What woman? What did you hear?

CRE-AN

Could not hear.

MALIK

Horse, my friend. You've got to maintain a proactive stance here. You must keep Robert afraid. Drive him like an animal. ... Oh, poor choice of words. I apologize. His fear will set you free. And then I will set you free.

INT. JOYCE'S HOUSE - ROBERT'S BEDROOM - NIGHT

Robert sleeps, dreams.

INT. OPERATING CHAMBER - ATLANTIS - NIGHT

Cre-an is on an operating table awake, docile, his eyes large and dull. Marella operates elaborate equipment, a combination of crystals and electronics. An armlike extension of the crystal device extends over the center of the operating table. It moves, positioning itself. At the end of the arm is a green-glowing crystal. Energy (visible) of different colors flows between crystals.

Atlan stands near Cre-an's head, wearing a helmet-like device. Someone else monitors a panel. Two other assistants are present; Assistant 1 (Joyce) and Assistant 2 (Hall).

Marella touches Cre-an's arm and he looks at her calmly. She makes an adjustment and he goes unconscious.

Atlan hears SOUND of DOOR OPENING and turns to see light spill in and silhouette of a man in the opening. The man enters comes over. Atlan blocks him, to prevent him coming too close. It's Raman.

RAMAN

I've learned that an unauthorized procedure is occurring tonight. On your house servant, I believe, which technically belongs to the temple.

ATLAN

This is a routine procedure.

RAMAN

Performed in the middle of the night?

ATLAN

Procedures are done when the conditions are most suitable. That can be any time. You know that.

RAMAN

And night suits secrecy.

ATLAN

And so you are out and about, Raman.

RAMAN

The source of my information was quite clear. What you are doing is prohibited. I am here to stop it. Since you happen to be here also, you can do so. If you choose.

INT. JOYCE'S HOUSE - SARAH'S BEDROOM - NIGHT

Sarah sleeps, and dreams.

INT. OPERATING CHAMBER - ATLANTIS - NIGHT

Marella watches Atlan talk to Raman.

ATLAN

I am busy. I cannot help you.

RAMAN

I'm not asking. I sit on the council. I order you.

ATLAN

Bureaucrats have no authority once a procedure has begun.

RAMAN

There's nothing to suggest that the beasts can be any different. Can you be sure you won't create something worse?

ATLAN

They derive from men, Raman, as I suppose, do you. The beings that inhabit such bodies were once men.

RAMAN

Once, perhaps. Not now. Atlantis wants them the way they are.

(MORE)

RAMAN (CONT'D)

It is not for you to decide.
They're accepted as they are.

ATLAN

Slaves.

RAMAN

Animals. Self-created animals.

ATLAN

Is it not for those with the light
to help those in the dark?

INT. JOYCE'S HOUSE - JOYCE'S BEDROOM - NIGHT

Joyce sleeps, and dreams.

INT. OPERATING CHAMBER - ATLANTIS - NIGHT

Joyce, ASSISTANT 1, watches Raman and Atlan.

RAMAN

Fail or succeed, Atlan, and you,
all of you, will answer to me.

ATLAN

We must continue. Get out.

RAMAN

(to all)

This is not sanctioned. Leave now,
or your position is at risk.

Marella stays. She glances at the person at the panel,
ASSISTANT 1, Joyce. Joyce leaves, as does ASSISTANT 2, Hall,
with a conspiratorial glance at Raman.

Raman follows them out.

ATLAN

Marella?

MARELLA

I can handle the other positions as
well. We must hurry.

The crystal at the end of the arm glows brighter, changes to
dark yellow then brighter yellow and projects in a tightening
beam to a point out of sight on the table.

MARELLA (CONT'D)
 It's out phase. There. (The beam tightens.) Atlan, bring the vibration up now.

The beam brightens and becomes bright white.

INT. STEPHEN COULTER'S BEDROOM - NIGHT

Stephen sleeps fitfully, and dreams.

INT. CONTROL ROOM - ATLANTIS - NIGHT

A TECHNICIAN in a control room, Stephen Coulter, monitors a number of interfaces relating to the equipment in the operating chamber. A screen shows the operation in progress. Raman enters, looks over the equipment.

RAMAN
 Why are you here at this hour?

TECHNICIAN
 The rejuvenators are to be recharged tonight.

RAMAN
 Why has it not begun?

TECHNICIAN
 The main crystal is being used for a procedure. I'll start when it is finished. It's nearly complete.

Raman looks at the screen showing the operation.

RAMAN
 I just talked to Atlan. The procedure is finished.

Stephen turns. Raman blocks view screen with his body.

RAMAN (CONT'D)
 The procedure is finished. Reroute the power.

TECHNICIAN
 I should check with Atlan first. To be sure.

RAMAN
 Do you doubt my word? Do your job, or I'll appoint someone who can.

The technician does as he is told. On the screen, the energy beams fluctuate and fade and panic ensues.

INT. JOYCE'S HOUSE - LATE MORNING

Joyce, looking a bit fuzzy, finds a note in the kitchen, written in a male hand.

INSERT NOTE

"Dear Joyce, Sorry we left without saying good-by. Long drive. Will be in touch. Thanks for your help. Robert and Sarah."

Joyce looks thoughtfully out window.

EXT. MOUNTAIN ROAD - DAY

MG drives a two-lane mountain road down out of mountains.

INT. MG - DAY

ROBERT

And after he left, I guess we operated.

SARAH

You operated. We had the same dream. What does that mean?

ROBERT

Didn't feel like a dream to me. I guess we were both there.

SARAH

Where?

ROBERT

Atlantis.

SARAH

Joyce! She was the woman who left. She didn't help you then.

ROBERT

So she helped me now.

SARAH

How did it end? The dream. The operation?

ROBERT

I don't remember. But I don't think well.

SARAH

I don't either.

EXT. ROAD MOUNTAIN ROAD - DAY

MG pulls over at the juncture of two roads.

INT. MG - DAY

Robert looks for map.

ROBERT

Need to check where I'm going.

SARAH

Where are we going?

Robert finds map. He pulls flyer out of pocket and gives it to Sarah. She reads out loud.

SARAH (CONT'D)

"Giants of the Earth Power Points. Visit several of the earth's most powerful and unique energy vortexes. Camp at sacred energy centers used by ancient Indian sorcerers. Lost for millennia and" blah blah blah. Where'd you get this?

ROBERT

Tortugas Bay.

SARAH

These places are franchised. You get there and there's this twisted cabin where balls roll uphill and your guide talks out of the side of his mouth.

ROBERT

Why couldn't some be real? Places on the earth that are like acupuncture points on the body. The Great Pyramid of Giza, Mount Shasta, the site of the first MacDonalds. Anyhow, that's where we're going.

SARAH
And then what?

ROBERT
Somehow I'll get horse-man in an
energy vortex. I know energy is the
answer. From the dream. More
energy.

SARAH
To undo what you did?

ROBERT
Or finish it.

Sarah looks doubtful.

SARAH
You don't know, but you want to do
it anyway.

ROBERT
Yes.

SARAH
Finish it! It's just another
experiment? What do you mean finish
it? You don't know ...

Robert clams up.

SARAH (CONT'D)
You're still a pompous ass. Why
pour water on a fire when you can
pour gasoline? What do you think is
going to happen?

ROBERT
He'll be healed and thank me.

SARAH
Why should anything happen! If it
could, then all the people going to
these places would be coming out as
ascended masters or rocks stars or
something, wouldn't they?

ROBERT
There aren't always rational
answers.

SARAH
You should know.

They descend into arid landscape.

EXT. ISOLATED GAS STATION/STORE/MOTEL - DAY

Desert landscape. Gas station is old but well kept, a small building with a carport-like structure covering two gas pumps. A service garage off to one side. The surrounding geography is natural and surreal. A green form approaches.

MG pulls up by pump. Robert gets out, flyer in hand. DAVID, the station manager, comes out of the office/store. He is tall, lean, tan, easygoing, the Overseer from the opening sequence.

DAVID

Hello. Fill'er up? Say, isn't this a beauty!

David walks around the car, admiring it.

DAVID (CONT'D)

(to Sarah)

Hello. Say is it restored?

ROBERT

Original.

Manager comes around to the front of car again and stands admiring it. Robert joins him.

DAVID

Single lug wire wheels. Always wanted one of these, before those god awful plastic bumpers.

Sarah boredly watches through windshield. Robert opens hood, blocking her view.

DAVID (CONT'D)

Twin SUs. Look at all that room. Burn oil?

ROBERT

No, but I should check it.

DAVID

Let me.

The manager begins to check the oil.

ROBERT

Could you help me?

MANAGER

Sure. What can I do for you?

Robert holds out flyer, indicating small simple map on it.

ROBERT

Is this around here?

DAVID

Giants of the Earth. Sure. We're sorta on the edge here. The giants start about twenty miles that way. (gestures behind buildings) But the main road into the park is here, about eighty miles up and around.

Manager takes the flyer and reads.

DAVID (CONT'D)

Looking to get your head cleaned?

ROBERT

No. But I'd like to get to one of the power points. On my own. Do you know anything about them?

Manager eyes Robert.

DAVID

Stuff happens out there. There's places some of us have found. You'd beat this thing to scrap trying to find them, though.

ROBERT

Got a real map?

Manager goes into office and returns with topographic map. Robert drops hood, startling Sarah, so they can spread out map.

DAVID

We're here.

Robert looks at map, sees it very briefly, unconsciously, a bright spot on it. He points specifically to it.

ROBERT

Can I get here, just before the dry lake bed, from this side?

DAVID

Right there?

ROBERT

Yes.

DAVID

Why right there?

ROBERT

It's marked on the map.

DAVID

No it's not.

Robert checks. It isn't.

ROBERT

Well, that's where I need to go.
Are there roads?

DAVID

Bad roads. Need the right vehicle,
and directions.

ROBERT

Great. Gotta a four by four you can
rent me?

DAVID

I don't think so.

ROBERT

If you have one, I'll trade. MG for
a truck for a day, maybe two. Plus
I'll sign a blank credit card slip.
If I don't return, I've bought the
truck. If you don't have a truck,
loan me the map. I'll take the MG.

MANGER

That'd be a crime.

ROBERT

We'll rent a room, leave our ID.
You can have Sarah.

DAVID

Got a Sarah. Come on.

David leads him around the service garage.

ROBERT

(to Sarah)
Want to come?

SARAH
Where?

ROBERT
Look at a truck.

SARAH
Pass.

BEHIND SERVICE GARAGE

David takes Robert to an old four-wheel drive pickup. Robert checks tires, looks at rear end, checks shocks. Looks under hood.

DAVID
It's beat, but it's solid.

Robert and manager trade keys, walk back.

DAVID (CONT'D)
First aid kit in cab. I'll get you a five-gallon water jug.

ROBERT
Watch the redline.

DAVID
Take the topo map. There's a trail that leads off the back of the property.

ROBERT
I'll need to get some supplies.

DAVID
I can fix you up. Store's got a little bit of everything.

INT. MOTEL ROOM - DAY

Robert and Sarah enter.

ROBERT
Still pissed.

SARAH
Yes, and hot and exhausted. But don't take it personally.

ROBERT
I'm going to load up the truck.

SARAH
Have fun. Don't stay out late.

ROBERT
Later.

EXT. BEHIND GARAGE - DAY

Robert loads truck with camping supplies, water, etc. He walks to cab on driver's side. As he opens door he drops map and bends over to pick it up. When he stands and looks into cab, Cre-an reaches out and yanks him in.

INT. PICKUP TRUCK - DAY

Cre-an retains his grip on Robert and the two stare at each other, Robert with terror and Cre-an with strained control.

CRE-AN
Go.

Robert starts truck and pulls out, turning toward the back of the property along a double-track dirt road.

INT. GAS STATION - OFFICE - DAY

David hears the sound of the pickup and looks over to see the pickup driving away with two forms in it.

INT. PICKUP TRUCK - DAY

ROBERT
So, who are you? What do you want?
Where are you from? Why are you
here?

CRE-AN
Cre-an. ... Stop the pain.

ROBERT
There's a place out there (points),
Cre-an. A special place. It will
help you. I know it.

The truck passes through a dilapidated fence and into the wilderness.

ROBERT (CONT'D)
Let me know when you want to stop
and break something.

EXT. DESERT - DAY

VARIOUS SHOTS

- Truck heads out into desert away from motel.
- Truck bounces along rutted trail. Landscape becomes more interesting.
- Robert tries to drive and drink from water bottle and look at map. He is hot and sweaty and tired
- The truck hits large bump, the water spills, and Robert bumps his head. Robert yells and stops truck.

ROBERT

Dammit! I need a break. You want something to eat? Wanna disappear, flash back to wherever you come from and grab a bite?

Robert starts to get out of truck, but Cre-an grabs him.

ROBERT (CONT'D)

I'm not going to run. I can't live out here.

Cre-an releases him, and they get out. Robert rummages in back and finds bag of fruit. He takes out two pears and tosses one to Cre-an.

Cre-an looks off to one side and sees nice boulder with a mostly flat top about seven feet high in shade.

With one graceful and effortless leap, he springs onto boulder and sits. Robert is dumfounded. Cre-an seems almost calm as he sits eating the fruit.

INT. MOTEL ROOM - DAY

Sarah looks out the window. The MG is there.

INT. GAS STATION OFFICE/STORE - DAY

David is behind the counter. Sarah comes in.

DAVID

I thought you guys left.

SARAH

Huh?

DAVID

I saw two people leave in the truck. Hours ago. Wasn't you and Robert?

SARAH

Robert was going to... meet someone to go on his... quest. I'm not into that stuff.

EXT. GAS STATION OFFICE/STORE - DAY

Sarah walks out of the office and behind garage where pickup was. She sees the two-track with fresh tire tracks heading off into the desert.

As she stands frustrated, she hears from above GROWING SOUND of A TWO-STROKE ENGINE.

She looks up and sees bright red ultralight airplane fly by, low and wagging its wings.

She looks to sound and suddenly bright red Quicksilver ultralight airplane flies by, low and wagging its wings. Sarah hurries back to the office.

INT. GAS STATION OFFICE/STORE - DAY

SARAH

Did you see that!

DAVID

Mel Harold. He's got a red one. Always waves when he goes by.

SARAH

Where'd it come from?

DAVID

Flight park few miles up the road.

SARAH

Can I have the keys to the MG.

DAVID

No.

SARAH

What?

DAVID

It's my car. Temporarily.

SARAH
I don't believe it.

DAVID
I can give you a ride, in a few
hours maybe. Can't leave now. I'm
the only one here.

EXT. DESERT - DAY

Robert eats sandwich at base of rock. Cre-an sits above.

ROBERT
Tell me something, horse-man.
Where do you come from? How do you
appear and disappear? Who do you
work for? Come on. Open up. You'll
feel better.

Cre-an just stares at Robert.

ROBERT (CONT'D)
Talk to me! What do think I did to
you?

CRE-AN
Things I don't remember. Things I
know. This pain. You.

ROBERT
Atlantis mean anything to you?

CRE-AN
Atlanta?

INT. MALIK'S ESTATE, BASEMENT ROOM - DAY

Malik sits in light trance.

MALIK
Why haven't you called?

EXT. DESERT - DAY

As Robert watches, Horse vanishes.

INT. MALIK'S ESTATE, BASEMENT ROOM - DAY

Cre-an stands in front of Malik.

CRE-AN
Must go back!

MALIK
Why? What's gong on?

CRE-AN
He takes me someplace.

MALIK
Taking you. Like, giving you a ride?

CRE-AN
(nods)
He...knows where to go.

MALIK
The crystal. He must be within range. It's working. Horse, where is he? Where were you?

Cre-an shrugs.

CRE-AN
Dry.

MALIK
Picture it, Horse. Picture it.

Malik closes his eyes briefly and looks clairvoyantly. He sees vague images of nondescript desert landscape.

MALIK (CONT'D)
Could be anywhere.

Malik takes the post card from his pocket. It shows a single distinct mountain.

MALIK (CONT'D)
Horse, when you see this, call me. Understand? Picture me in your mind.

Malik sits back, shudders slightly, having to work harder, and Horse disappears, not so quickly and easily as before. A moment later Malik's phone rings.

MALIK (CONT'D)
What is it, Hall? ... I'll be right there.

INT. MALIK'S ESTATE, LARGE ROOM - DAY

Malik enters to see only three sorry looking meditators left of ten. He looks troubled.

HALL

The others left. They can't do it any more. What's happening?

MALIK

Call them back.

Malik goes up to MEDITATOR 1 and guides her to a chair.

MALIK (CONT'D)

Sit down. Relax. I'm going to do some healing work.

He stands behind her and puts his hands on either side of her head. He provides her with energy and she begins to look much better. Hall looks surprised, impressed. He guides the other two to chairs.

HALL

I'll get the others.

EXT. DESERT - DAY

Robert stands by truck. Cre-an is on the rock. He jumps down and motions to Robert with his head.

VARIOUS SHOTS

Truck passes through increasingly dramatic landscape. Tabletop mesas rise from sweeping plains.

Alien-looking cactus intrigue Cre-an in spite of growing discomfort.

CROSSROADS

Intersection of two little-used rutted paths and tiny truck are only signs of civilization in endless desert landscape.

Robert stops and turns off motor. The sudden silence makes the landscape seem even larger. He looks at the map, looks left, right, straight. He closes eyes briefly, then opens them and starts engine. He goes left. The road rises before them.

INT. TRUCK - DAY

Cre-an is in the early stage of an attack. His eyes are less clear.

ROBERT
Headache?

Cre-an glares with rage, roars, turns a little to the right, and kicks out.

The right side door shoots off.

Robert stops truck. Cre-an breathes heavily. Robert fumbles in cab until he finds first aid kit under seat. He rifles contents until he finds bottle of pain pills. He pours some into his hand.

Cre-an convulses and tears part of dash off.

ROBERT (CONT'D)
Eat these. You'll feel better. I'm
better off if you feel better. I'm
not a door.

Cre-an looks at the pills.

ROBERT (CONT'D)
Here. I'll join you.

Robert takes two. Cre-an takes two.

ROBERT (CONT'D)
You could probably use more.

Robert give him five or six more. Cre-an takes them.

EXT. GIANTS OF THE EARTH WILDERNESS - LATER

The view is too large and too spectacular to be fully taken in, like trying to capture an IMAX experience on a cell phone camera.

The truck stops high atop a mesa looking down into the Giants of the Earth wilderness, a wonderland that combines Bryce Canyon, Canyonlands, Arches National Parks, Monument Valley--the geographic best of the West.

The "giants," hardened magma cores of eroded volcanoes, extend like natural towers into the distance. The road winds down into the valley and crosses a shimmering dry lake bed.

INT. TRUCK

Cre-an looks worse than before but hangs on. The windshield on his side has a fist-size hole in it near the A pillar post. Cre-an grasps the corner post with his right hand. The A pillar is dented and twisted some.

ROBERT

We're close.

Robert looks into wilderness, focusing psychically.

ROBERT'S PSYCHIC POV

Everything looks mostly the same, but not quite. His sight is not so developed, but four or five miles distant, before slope runs out into the dry lake, a faint swirling of energy rises in the air like a metaphysical dust devil. It's faint, but Robert sees it. He puts the truck in gear.

NORMAL VIEW

The treacherous road descends to the plain in a series of switchbacks.

SERIES OF SHOTS

- Truck negotiates road.
- Cre-an is worse; the truck interior shows more damage.
- Deep ruts and hard knocks.
- The road straightens as it heads toward floor of valley.

INT. TRUCK - PSYCHIC POV

Robert slows as he sees the energy vortex nearby to left of road now, about 75 feet across, spiraling eerily up into sky, wobbling a bit like a gyroscope. He drives off road to it, into it, stopping, seeing it around him.

The SOUND of METAL BENDING.

NORMAL VIEW

Cre-an begins to lose control. He grabs Robert's arm and jerks, and Robert's foot comes off the brake. The truck lurches ahead.

SERIES OF SHOTS

- The truck swerves left and right as Robert tries to steer and grapple with Cre-an.
- The truck veers up over a mound and begins to go over.
- Cre-an releases his grip and Robert leaps out.
- The truck rolls several times down embankment, coming to rest in cloud of dust on right side.
- Robert looks down at the still wreck.
- From above he hears the growing SOUND of a TWO-STROKE ENGINE.
- He looks up to see Sarah swoop by low in a two-place ultralight.

ROBERT

Sarah?

THE TRUCK

...rocks back and forth and then the driver's door explodes straight up into the air, revealing the two hooped legs that launched it. They disappear into cab and Cre-an stands up in the opening, his next target in sight.

ROBERT

...takes off running down road. Sarah flies by again, motioning toward the dry lake.

CRE-AN

...leaps up and out of truck and scrambles up embankment, slipping back once or twice.

ROBERT

...runs like a madman chased by one.

CRE-AN

...lopes through desert, around and over bushes and rocks, running with agility and grace. But crazy.

EXT. DRY LAKE - DAY

Sarah swoops in and sets ultralight down and taxis.

ROBERT

... crashes into view through scraggly bushes and sees the ultralight rolling his way.

SARAH

...slows and turns sharply to come around for takeoff, looks back at Robert.

CRE-AN

...comes into view behind Robert, catching up quickly.

ROBERT

...leaps into ultralight and Sarah guns motor. They barely stay ahead of Cre-an. The plane jumps into the sky in a rising circle.

INT. ULTRALIGHT - DAY

Robert is as terrified of flying as he was of Cre-an. he hangs on tight to the tube frame. The seats are completely in the open. It's barely an airplane.

SARAH

Buckle up!

Robert buckles up.

EXT. DRY LAKE - DAY

Cre-an watches the ultralight circle higher and higher.

INT./EXT ULTRALIGHT - DAY

Sarah spirals up.

ROBERT

We're going in circles. Let's get out of here!

SARAH

We're in an updraft. I need the altitude. ... We don't have a lot of gas.

Robert looks at the gas tank, just above and in front of him. There's little gas sloshing in the translucent tank. he looks at Sarah.

SARAH (CONT'D)

I was in a hurry. No time to fill up.

Robert sees Cre-an below. As he twists to maintain his view, he grabs an airframe tube for support and hits the kill switch located there. The engine dies. Robert comes to life.

ROBERT

Start the motor!

Sarah, concerned but not shaken, drops the nose and glides. She looks up and sees that the kill switch is off.

SARAH

(pointing)

You hit the kill switch. Put it back in the center position. We're OK.

The wires leading to the switch are tie-wrapped to the frame tube, but there is enough slack that there is space under the wires. As Robert grabs for the switch, the plane bounces in the hot air and he misses, hooking his thumb under the wires and ripping them out of the switch.

ROBERT

I broke it.

Sarah looks with alarm at the wires, then down at the lake bed and Cre-an.

ROBERT (CONT'D)

We can't land down there!

SARAH

We have to!

ROBERT

And he's crazy!

SARAH

He'll disappear.

ROBERT

Maybe not.

SARAH

I can't change the laws of physics!

ROBERT

There! Land there!

Robert points to a small flat-topped mountain nearby below.

SARAH
Too small.

ROBERT
You have to!

Sarah comes around in a steep gliding turn. It looks as if she's going to be too low, beneath the edge. She is.

Just before hitting she pulls up, rising and flaring the ultralight for a landing. The plane touches down and Sarah stands on the brakes.

EXT. FLAT MOUNTAIN - DAY

They reach the far edge and the front goes over, but the axle hangs up on a small pinnacle of rock. The plane stops, the nose hung over the edge.

ROBERT
You know how to fly.

SARAH
Better yet, I know how to land.

They climb out.

EXT. DRY LAKE - DAY

Cre-an sees the brightly colored plane on top of the monument. He lopes off in that direction.

EXT. FLAT MOUNTAIN - DAY

ON TOP

Robert and Sarah stand at the edge and see Cre-an approaching far below.

ROBERT
Where'd you get the plane?

SARAH
You charged it.

ROBERT
Big day. I bought a truck earlier.

Sarah goes back to plane and unstraps small pack from back of each seat.

BOTTOM

Cre-an looks up and begins to climb. He makes some progress, but the sides quickly become nearly vertical. He looks around. In the distance he sees a solitary mountain. He recognizes it from Malik's picture.

INT. MALIK'S ESTATE, LARGE ROOM - NIGHT

Malik, in his study, suddenly perks up.

He goes to desk and punches two buttons.

HALL (O.S.)
Yes, Alexander.

MALIK
Get the circle together. Get everyone.

HALL
It won't be much of a group. People are in pretty bad--

MALIK
--Everyone. I want absolutely everyone. I don't care what shape their in. Tell anyone who doesn't want to come they're out of the program.

EXT. FLAT MOUNTAIN - DAY

ON TOP

Robert and Sarah sit near edge, eating food from pack, drinking. The sun is setting behind the single mountain nearby. They see Cre-an below.

SARAH
He's waiting.

ROBERT
I was wrong about the energy. It didn't heal him. It made him worse. I was so sure I was right.

SARAH
Yeah. Now what.

ROBERT

I don't know. Maybe whatever was
controlling him can help him. I
can't.

Robert stands and looks at Cre-an. He takes the unopened pack
and drops it over the side. It falls to where the monument
curves to the flat and tumbles out into the desert near Cre-
an.

BOTTOM

Cre-an opens pack. Finds water and drinks. Finds some aspirin
and takes some.

ON TOP

Robert sits, looks down at Cre-an, then at Sarah, her face
lit by setting sun. He focuses psychically...

ROBERT'S PSYCHIC POV

...and sees her, her aura radiant around her. Her face
shifts, almost imperceptibly, from Sarah to Marella, to
Sarah, to both.

SARAH

You're looking at me, aren't you.
What are you seeing?

ROBERT

A woman I once loved.

Sarah looks at Robert and, not as clearly, sees the energy
around him, and Atlan.

INT. MALIK'S ESTATE, LARGE ROOM - NIGHT

Thirty meditators are in room, some sitting in the circled
chairs, others standing about. All look a bit drained. Hall
is by recording equipment. Malik stands in the center.

MALIK

First, let me apologize for the
discomfort many of you have
experienced recently. I am
responsible. The meditations I have
been teaching you, the experiments,
have had two purposes. You have
only been aware of one, the
focusing and using of energy. There
is another.

Malik appears to wonder how to go on.

MALIK (CONT'D)

I am involved, on the levels on which I operate, in a battle of sorts, a psychic event of some magnitude. The time has come to resolve the situation. You are part of this battle. It was my intention to tell you before things progressed to this point, so you could decide if you wanted to participate. However, events moved more quickly than I anticipated, and you have felt the results, rumbles preceding the storm. You should have been told. I am at fault. I apologize. Any of you who would like to leave, please do so. With my warm regards.

STUDENT 1

What can we do, Alexander?

STUDENT 2

How can we help?

There is a buzz of expected support.

MALIK

What you can do is what you have been doing. Form the circle, generate energy. The strength of a group generating such power creates a vibration that affects things far beyond this room.

People start to move, to form the circle.

MALIK (CONT'D)

No, no. Not now. You've had enough today. Tomorrow morning. Cars will instruct you.

STUDENT 3

What will the circle do for you?

MALIK

It's somewhat abstract. Let's say it will form a united front, protect my back. That's all for now. Go have some fun, but get your rest tonight.

All the students leave the room.

HALL

When will you be going?

MALIK

As soon as possible. I'll need a plane reservation, and a rental car.

HALL

You're not going to...

MALIK

No. I'll fly, slow as it is. There's - ah - someone on the plane who needs to meet me. Now, here's what I want for tomorrow.

EXT. STREET, ACROSS FROM MALIK'S ESTATE - NIGHT

A car sits in the glow of a streetlight. The gates open as Malik's car approaches from inside.

INT./EXT MALIK'S CAR - NIGHT

As Malik approaches open gate, a figure steps in front of the car. Stephen Coulter. Malik stops, gets out of car.

MALIK

Hello. You want to see me.

MALIK'S PSYCHIC POV

Malik sees Stephen, his bright flaming aura, the Atlantean pattern. Malik smiles.

NORMAL VIEW

MALIK (CONT'D)

You're angry. That's ok. I'm Alexander Malik. But you must know that.

He extends his hand. Stephen ignores it.

STEPHEN

You're up to something, Malik. I know it.

MALIK

Of course you do. I'm sure you know everything, but I really can't talk now. I have an important appointment. Plane to catch. I'll be back tomorrow. Will you stay? I would like to talk with you.

Stephen is confused by Malik's response.

MALIK (CONT'D)

You don't have to. You can leave and come back another time. Or never come back. Write a letter. Whatever you want.

STEPHEN

I'll be here.

MALIK

Excellent. Just drive on through. I'll call the house and tell them to expect you.

INT. PASSENGER JET IN FLIGHT - NIGHT

Malik tries to sleep next to fussy WOMAN. She looks at Malik and nudges him to wake him.

WOMAN

Oh, Mr. Malik, you're awake. Couldn't sleep, eh? I never can on planes either. Not enough humidity, and the air pressure. My sinuses just, well you know. You breathe ok on planes?

MALIK

I-uh-

WOMAN

Why do I feel like I know you?

EXT. FLAT MOUNTAIN - NIGHT

BOTTOM

Cre-an sits, looking up at mountain surrounded by stars.

ON TOP

Sarah sleeps next to Robert. Robert looks at the sky.

LATER

Dawn breaks as Robert and Sarah huddle under survival blanket, sleeping. A slight breeze becomes a wind. The wind stiffens.

Sarah stirs and wakes, notes the wind and comes alert quickly. She looks to the west and her face shows alarm.

SARAH
Wake up, Robert!

ROBERT
What? Huh?

SARAH
Look!

Racing at them are the roiling flashing clouds of a Steven Spielberg sky about to have a bad day. Sarah jumps up and goes to the plane. She takes a knife and strips the pulled out wires. Robert begins to pick up their things: the blanket, food, etc.

SARAH (CONT'D)
Forget it. We've got to get off the mountain! Pull the plane up.

Sarah twists the two wires together. Robert can't pull plane back. With Sarah's help, he still can't. Rocks dislodge and fall.

SIDE OF MOUNTAIN

Cre-an, climbs toward them, high up on face. Stones fall past him.

ON TOP

Sarah climbs into seat and fastens her belt.

SARAH (CONT'D)
Get in!

ROBERT
Why?

SARAH
GET IN!

Robert gets in and fastens his seat belt.

Sarah starts the engine. The winds of the gathering storm buffet the plane like a kite stuck on a fence.

Sarah brings engine to high REVS, backs it down, and repeats. With the rocking motion, a crack develops at the base of the pinnacle of rock.

Robert sees what she's doing.

ROBERT

We'll fall!

SARAH

Yes, but if we fall fast enough,
we'll be flying.

ROBERT

Are we high enough?

Sarah's look says maybe. With a final thrust, the rock breaks and the plane falls, obliquely, in slow motion at first.

SIDE OF MOUNTAIN

Cre-an looks up at the sound of the engine and sees the plane falling straight at him.

THE FLIGHT

- Sarah works the controls. Nothing happens.
- She looks at the airspeed indicator. It nudges past 30.
- Cre-an's eyes bug out of his head.
- Sarah pulls back on the stick as the speed reaches 35. The plane pulls away from vertical, just missing Cre-an, who leaps and grabs the axle.
- The ultralight jerks and Sarah and Robert look down directly into Cre-an's crazed eyes.
- Sarah wrestles with overloaded now falling again plane.

SARAH

We need more speed.

- She pushes stick forward and points plane down again.
- They gain speed and finally Sarah pulls back on stick to prevent them from pancaking into the fast-approaching ground.
- The plane makes level flight with just enough room to keep Cre-an off ground as he pulls his legs up under him, his heels dragging two roostertails of dust across the ground.

- They gain enough speed to lift his feet off the ground but are aimed dead center at large cactus.

- Cre-an notices and releases. Without his weight, the ultralight jumps skyward and misses the cactus.

- Cre-an crashes through brush. The dust cloud around him clears and he watches the plane head toward the single mountain.

ULTRALIGHT

The storm roils around the spindly plane. It is tossed on the wind as much as it is flown by Sarah. Robert hangs onto the frame tubes for support.

SARAH (CONT'D)
Don't hold the tubes!

ROBERT
Why not!

A lightning bolt flashes in front of them with an explosion of thunder. Roberts arms clutch tightly to his chest.

EXT. SINGLE MOUNTAIN (GRAND CAVERNS) - MORNING

The single mountain sits above Grand Caverns National Park, a national treasure built for this movie. At the foot of the mountain a few buildings can be distinguished. The area is sunny, but the storm races in. The parking lot is empty. It's barely after dawn.

250 FEET ABOVE PARKING LOT

As the plane reaches the parking lot, the engine is struck by lightning and blown off. A wing buckles and the tail folds.

ULTRALIGHT

As the plane plummets, Sarah frantically grapples for the release handle of the ballistically deployed parachute (a standard safety device for such planes).

She find it, pulls, and the parachute deploys instantly and fills, snapping the plane up mere feet from the ground. It hits the pavement roughly.

PARKING LOT

Before either of them can get clear, the chute drags the wreckage away. The plane gets entangle briefly in a tree, allowing Robert and Sarah time to extricate themselves.

The wind gusts, pulling the wreckage free, dragging it across the parking lot until it smashes against the gated entrance to the caverns, breaking the gates open.

In howling storm, Robert and Sarah run up to entrance to the caverns. A sign says "Closed for Seismic Retrofit. Reopening July 4!" They pick their way in past the wreckage.

ENTRANCE TO GRAND CAVERNS

Sarah and Robert run into the caverns.

INT. CAVERNS

Robert and Sarah run along wide dimly-lit passage that narrows and ends in an opening to the next room. They stop to catch their breath. They hear ECHOING HOOFSSTEPS.

INT. MALIK'S ESTATE, LARGE ROOM - DAY

Stephen prowls the hall and comes to French doors to the large meditation room. Beside doors are tables with plants and vases. The door glass is covered on the inside by fabric, but Stephen peeks where there are gaps. The circle is in session. There are several concentric rows; about forty meditators are participating. Hall stands in off to the side.

Stephen cracks door for better view. He looks clairvoyantly.

STEPHEN'S CLAIRVOYANT POV

The auras of the meditators are different each has pattern. Colored energy flows from their auras into a huge ball of energy above them. The colors mix to form a silver-white. Periodically a portion streams away from the top of the pool, disappearing through the ceiling. The auras brighten and dim as they create energy and then send it to the pool. Stephen walks into room.

NORMAL POV

Hall sees him and hurries over.

HALL

Leave. We are in the middle of an important exercise.

STEPHEN

Do you know what's happening here?

HALL

Please.

Hall ushers Stephen out.

STEPHEN
They're sending their energy into
this huge bubble.

Hall looks where Stephen indicates, but he doesn't see.

HALL
Yes, that is correct.

STEPHEN
You don't know what's going on
here, do you?

Hall forces Stephen back into hall and closes the doors.

HALL
Yes I do. You're interrupting an
important step in their spiritual
training!

STEPHEN
Giving away their life force?

HALL
You are mistaken. If you try to
interrupt us again, you will be
asked to leave. You are here as a
guest of Mr. Malik.

STEPHEN
Interrupt? I'm going to stop them.

Stephen walks around Hall to the doors. Hall sweeps a vase
off a table and shatters it on the back of Stephen's head.
Stephen collapses.

INT. CAVERNS

ROBERT AND SARAH

...hurry from one room to another; the sound of HOOFS
ECHOES behind them. Rooms are dimly lit and filled with
fantastic shapes and shadows. Robert and Sarah stop,
listening, looking for what direction to take.

CRE-AN

...stops just after Robert and Sarah. He listens. When he
hears movement, he goes on.

ROBERT AND SARAH

...enter a room undergoing seismic work. It is lit by only one light near the entrance. They hear HOOFSSTEPS and move out of the light, and Robert walks into something.

SARAH

Come on.

She immediately bashes into something and groans. They move among nearly invisible forms on their hands and knees. HOOFSSTEPS SOUND again, closer, louder. They crawl behind something and stop.

CRE-AN

...walks slowly, stopping, listening. He walks into the chamber and stops at the edge of the light.

ROBERT

...sees Cre-an not far away, apparently looking right at him.

CRE-AN

...looks at Robert but sees only darkness. Suddenly the lights in the corridor outside brighten, throwing a shaft of light into the chamber. Robert and Sarah duck quickly. Then all the lights and spotlights in the room come on.

THE CRYSTAL CHAMBER

...is huge and filled, made of, all manner of exotic and gigantic crystalline structures. (For an idea, Google giant crystals at Naica, Mexico to see real-life examples.) The light plays off thousands of facets in a dazzling multicolor display.

ROBERT AND SARAH

...are stunned by what they see.

SARAH (CONT'D)

Why didn't my parents bring me here?

They notice what they are hiding behind is mostly nothing, a scaffold. Cre-an looks straight at them, eyes clouded, face contorted in pain.

SERIES OF SHOTS

- Robert stands and moves away from Sarah.

- Cre-an moves in.

- Robert picks up a length of scaffold support to defend himself. Cre-an advances. Before anything happens, Sarah jumps between them. Cre-an stops. His eyes uncloud briefly, then he grimaces and advances again.

SARAH (CONT'D)

Don't! Stop it! What's wrong with you? You know better than that! Who raised you, anyway? That's no way to behave. You got a problem, tell me about it. Maybe there's other ways to deal with things!

- Cre-an looks at Robert and moves around Sarah to get to him. Sarah jumps in front again, holding up her arms.

SARAH (CONT'D)

Please stop. Don't.

- She tries to push him back. He picks her up and puts her down to the side, unintentionally rough. Sarah stumbles back and trips, knocking herself out.

- Robert charges with his pole. Cre-an blocks the blow and knocks Robert back.

- Robert retreats. He strikes but Cre-an grabs the rod and throws it away.

- Robert backs up some stairs to a landing by gated entrance to another room. Part of the railing is missing. The gate is locked.

- Cre-an advances steadily, backing Robert toward the edge.

ROBERT

You hurt her. Did you want to hurt her? Sarah.

- Cre-an closes. Robert remembers something. Cre-an grabs him.

ROBERT (CONT'D)

Marella. Did you want to hurt Marella?

- Cre-an stops, remembering too.

ROBERT (CONT'D)

Marella. In Atlantis. Marella.

- He releases Robert.

- Robert, unsupported, falls backward off the ledge.

- Malik enters the chamber.

INT. MALIK'S ESTATE, LARGE ROOM - DAY

Hall stands in the circle of meditators. Stephen is duct-taped to chair off to side.

INT. CAVERNS

SERIES OF SHOTS

- Malik surveys the room, flushed, glowing. He sees Robert but not Cre-an or Sarah. A few steps to the right of the door he bends over and picks up the Atlantean crystal Hall planted, which he slips into a pocket.

- Cre-an descends the stairs and approaches Robert, bloody and unconscious.

- Sarah regains consciousness. She sees Robert and Cre-an and is about to speak when she HEARS FOOTSTEPS and sees Malik.

- Cre-an looks at Robert, in pain but without malice now. The spell has mostly passed. Robert has regained consciousness.

- Sarah watches as Malik looks fixedly at Cre-an. Semiconscious, she slips naturally into a clairvoyant view.

SARAH'S PSYCHIC POV

- She sees his aura, silver-white, filling with energy from above, becoming brighter, pulsing.

NORMAL VIEW

- Cre-an leans over Robert.

MALIK
Robert, watch out!

- Cre-an looks at Malik and is suddenly struck, lifted off his feet by an invisible explosion and thrown twenty feet into a complex formation of large crystals, shattering them. He lies unconscious.

ROBERT
No!

Malik goes to Robert and kneels by him.

MALIK

You're injured. Seriously I think.
You need help.

ROBERT

Did you do that?

MALIK

Yes. I feared the beast was going
to finish you off.

ROBERT

He wasn't going to hurt me.

MALIK

He threw you off the ledge. I saw
him.

ROBERT

It wasn't supposed to end like
this. What are you doing here?
Where's Sarah? Did you see a
woman? She's over there (points).
Sarah!

SARAH

(weakly)

Here.

MALIK

I'll find her.

Malik goes to Sarah. Malik kneels by her. They cannot be seen
by Robert.

SARAH

I saw what you did.

MALIK

A momentary complication.

Malik takes Sarah's head and bangs it against the wall,
knocking her out again. He goes back to Robert.

MALIK (CONT'D)

She's lost consciousness again, but
she is not seriously injured.
She'll be all right.

ROBERT

What about...

MALIK

The beast?

ROBERT

It matters. Please. Can you help him?

MALIK

I will try.

Robert passes out.

CRE-AN

...is getting up as Malik comes to him.

- Cre-an leaps up and grabs Malik by the throat. Malik unleashes another blast of energy at Cre-an, who releases him as he is blown back.

- Cre-an smashes into crystals and comes back at Malik.

- Malik rips him with another blast, and then one more, rendering him unconscious. And then one more on his lifeless form.

MALIK'S PSYCHIC POV

Cre-an's light is nearly out.

NORMAL VIEW

ROBERT

Malik looks down at Robert.

MALIK (CONT'D)

I can't help the beast. I tried.

Robert sits up, grimacing with pain.

ROBERT

Why are you here?

Malik sits by Robert.

MALIK

Robert, do you believe in past lives? I do. We've met before. I saw that at the lecture, and I saw the beast. In your eyes, in your being. I knew something was about to happen to you. I tried to stop it. I was too late. But I am here now. At one time or another, we all come together again.

ROBERT
What are you talking about?

MALIK
I went to your house. I saw what happened. I knew you were in over your head. I meditated on you, on our connection, until I saw this place. And I came, as soon as I could.

Robert looks dubious. Malik takes the post card from his pocket and shows Robert. It is clearly labeled Grand Caverns National Park.

MALIK (CONT'D)
The picture in my meditation was very clear. This is what I saw.

Robert coughs and sinks back.

MALIK (CONT'D)
It's time for us to be together again. You feel that, don't you.

ROBERT
(coughs blood)
Get me help.

MALIK
I will.

Malik looks at him with bright eyes.

SARAH

...awake again, watches Malik, sees him draw energy from Robert, making him weaker still. She also sees the Atlantean symbol in his aura. Malik is feeding energy to it, making it brighter.

ROBERT

... sees Malik, then Raman. Recognizes them.

MALIK (CONT'D)
You're getting weaker, I can stop that, but you must let me. Don't block me. You must agree to let me help you, Robert. Otherwise I can't heal you.

Robert looks directly at Malik. Robert sees energy coming in, feeding Malik, sees his own energy stop leaving and return to him. Malik suddenly pulls back.

ROBERT

I saw what you just did. I know you, Malik.

SARAH

...watches Robert reclaim his energy. The Atlantean pattern in his aura fades away.

ROBERT (CONT'D)

You use other people's energy. You feed on them. Your students.

MALIK

Because of me they have so much more to give. The cost of higher education in the new age. They are learning. And you are dying, you know. You might consider that. You're weak. I can help you, with the energy at my disposal.

Sarah walks up with piece of 2x4. Malik sees her.

MALIK (CONT'D)

What do you expect to do with that?

He focuses on her. Nothing happens.

SARAH

You've run out, Malik. You can't even help yourself.

She clobbers him with 2x4, knocking him out.

SARAH (CONT'D)

Everyone gets a nap today.

INT. MALIK'S ESTATE, LARGE ROOM

The circle is broken. Unconscious or vacant bodies are everywhere. Hall and a freed Stephen tend the wounded.

INT. CAVERN

ROBERT

I take it you two have met.

Sarah kneels by Robert.

SARAH
Are you all right.

ROBERT
No.

Malik rises unsteadily. Sarah cocks the 2x4 but Malik gestures submissively.

ROBERT (CONT'D)
You controlled him.

MALIK
More an art than a science. He can be difficult. I found him in Atlantis. And I sent him to you. The "how" is, well, trade secret.

ROBERT
To drive me ... to you.

SARAH
Is that all you do? Use people?

MALIK
Self-righteous bitch. He was jumping off a cliff to his death when I found him. (to Robert) You drove him there.

They look toward Cre-an.

MALIK (CONT'D)
He'll die here because of you, instead of Atlantis because of you. But what does it matter. I'm tired. Long day.

Malik rises, walks off, putting his hands in his pockets, at which points he stops. He takes out the Atlantean crystal and walks back. He holds it out for Robert to see.

MALIK (CONT'D)
He had this when I got him. Do you know what it is?

Robert looks at it.

ROBERT
It's a healing crystal.

Robert reaches; Malik does not offer it. Robert lies back and closes his eyes. Malik puts crystal back in his pocket.

MALIK

I'll send help, but I fear it may be too late.

Malik leaves. Robert opens his eyes.

ROBERT

Malik, what if people stop agreeing to your terms?

MALIK

A hypothetical question, if ever I heard one.

Malik leaves.

Sarah goes to Cre-an.

SARAH

He's not dead.

Sarah soothes him. She looks around at the crystals and becomes excited. She stands and scans the room, studying crystals, seeing them. She and Marella become one.

SARAH (CONT'D)

In the dream, Robert, in Atlantis. The machine. What powered it?

ROBERT

What? No, who. I did. No, we did. You created the energy from a base crystalline vibration and adjusted the frequencies.

SARAH

Yes. And you created the beam, focused it. We can do it here.

ROBERT

Without the technology?

SARAH

We were the technology. That was our art. The rest. There's tons of crystals here.

ROBERT

All vibrating in tune with the earth. We can use the vortex energy after all.

SARAH

See Robert. See what I do.

Robert watches. Sarah points to a crystal, turns her hand over and gestures up, almost like a conductor, raising its vibration. It glows in the realm beyond instruments, but clear to the two of them.

She chooses two more crystal, brings them up, links all three. Energy flows like liquid living light between them. She brings the flow to a fourth crystal, near Robert.

SARAH (CONT'D)

Touch it. You need to touch it.

He touches it, and different colors flow into and out of the crystals and back to Robert's hand, gold at this point. His aura gets brighter with multiple colors.

SARAH (CONT'D)

Heal yourself, Robert. You know how. We did this.

She watches Robert, but he doesn't heal himself. He gets shakily to his feet. Robert--Atlan--it's hard to tell them apart.

Robert sees Cre-an, what little there is left to see. Robert sees with more detail, more clarity--the injuries from Malik, microscopic physical structures, genes, DNA strands, the energy around them and inside. Dark points and strands, A dark, hard, twisted area in his brain and spinal column--the operation that failed in Atlantis.

ROBERT

Bring it up. There.

The beam becomes white gold, then very small and brighter.

Robert rises shakily and goes to Cre-an; the beams stay connected to him. He touches him, moving his fingers over the injuries. Sarah watches as Robert directs energy from the crystal through his hands and fingers to heal Cre-an, to complete the operation.

The energy flowing through Robert stops and sags to the ground. Cre-an is healed.

SARAH

Don't stop. Heal yourself.

Robert smiles.

ROBERT
Apparently I was healed in the
process. I'm fine.

Robert feels himself, looks where his injuries were. They are gone. Sarah feels her head, checks herself. She too is healed. They look at each other; they see. Both radiant, free of the Atlantean pattern.

Cre-an rises, looks at them both.

CRE-AN
Atlan. Marella.

He dips his head in salute, a somewhat animal gesture, yet noble.

SARAH
Cre-an.

Robert reaches out and he and Cre-an clasps forearms in a natural greeting from another time and place. They have a sublime movie moment, not too long.

ROBERT
We need to send you back. Now.

SARAH
Yes, while we know how.

Sarah clasps Cre-an's other forearm.

Sarah brings in additional crystals up and raise their vibration, and Robert directs the flow to create the folding.

SARAH (CONT'D)
Picture home, Cre-an. Picture where
you want to be.

Cre-an disappears.

EXT. EDGE OF BUILDING COMPLEX BY CLIFF - ATLANTIS - DAY

Cre-an on very edge of the cliff, still surrounded with some of the "folding," tries to keep from losing his balance and falling over, but he can't.

A male hand, also surround with some "folding" grabs a flailing arm, stops his fall. Then a female hand, the same, and Atlan and Marella pull him back to safety. The effect around the three of them fades.

EXT. GRAND CAVERNS - MORNING

Sarah and Robert walk out into daylight. The storm has passed. Towering clouds are lit by the morning sun. An emergency vehicle and police officer approach in the distance, lights flashing.

EXT. MASON'S PORCH - DAY

Mason, Sarah, Robert, and Stephen.

SARAH

Malik actually sent help. We said our plane crashed in the storm and we took cover in the caverns.

MASON

Robert, tell me how you worked with the crystals, and how you sent Cre-an back to Atlantis. I may want to go next.

ROBERT

Sarah figured it out. I followed her lead. But it wasn't just me. It was me, and the me in Atlantis, at the same time. We knew how to do it. But I don't. Not anymore.

SARAH

Same here.

STEPHEN

I saw how Malik does it. At least how he got the energy. I saw, and I told them.

ROBERT

And...

STEPHEN

And nothing. They didn't believe me. I thought I'd saved them, and they put me in a cab and sent me to the airport.

MASON

Not surprised. Sarah, it seems you've opened considerably.

SARAH

What do I do now? Who wants a scientist who sees things?

ROBERT

A geologist who sees things.

Sarah smiles. She glances back at Mason and suddenly briefly sees the same Atlantean pattern in his aura.

MASON

Yes, Sarah. I also have unfinished business.

INT. MALIK'S ESTATE, LARGE ROOM - DAY

The circle is formed with eight battered but students and Hall spread around Malik. He holds small box.

MALIK

It always amazes me how things work out, how the universe provides if you let it. Yesterday some of us were injured. I myself was attacked. But I was led to a fabulous tool. For the first time in 13 thousand years, this crystal from Atlantis will come to life. With its energies we will heal ourselves and create miracles.

Malik opens box and removes Atlantean crystal. Students are awed, except Hall.

MALIK (CONT'D)

Instead of creating the pool of energy, we will charge this crystal. Bring it to life!

Malik looks at the crystal in the light and smiles.

MALIK (CONT'D)

But not today. Today we rest and celebrate. We survived a great test.

FADE OUT

THE END