

ALEXANDER'S GATE

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BLACK SCREEN

A salacious LICK is HEARD.

SUPER: He said to me, Have you seen this, son of man? Is it a trivial matter for the people of Judah to do the detestable things they are doing here? Must they also fill the land with violence and continually arouse my anger? Look at them putting the branch to their nose!

Another LICK, and then another and another until a consistent SLURP envelops the silence.

Therefore I will deal with them in anger; I will not look on them with pity or spare them. Although they shout in my ears, I will not listen to them. - Book of Ezekiel

EXT. RUGGED OCEANIC TERRAIN - DAWN

WATER MELODICALY SLURPS the jagged coastline.

SUPER: 330 B.C. Persia

HANDS CUP the water as it SPLASHES onto the face of a beautiful BEARDED MAN. He licks his lips.

ALEXANDER(30s), AKA DUHL-QARNAYN, a divine warrior with piercing BLUE EYES and dark mane. He is cloaked in a stellar ROYAL BLUE CAPE that covers ARMOR of a KING.

ALEXANDER

(shouts in Greek)

It's salty!

Alexander shakes his hands dry; he fetches his TWO-HORNED ANIMAL HIDE RAM HELMET.

Alexander meanders over to an impressive warrior who dismounts from his horse. CLEITUS, prematurely aged for mid-30's, tall and stoic with GINGER HAIR and a light complexion, wears armor with a sword by his side.

Alexander approaches and begins to stroke Cleitus' horse.

ALEXANDER

Feels good though.

CLEITUS

Is it cold?

ALEXANDER

(chuckles; in English)

What do you think?

CLEITUS

Aye--

ALEXANDER

Well, that's never stopped us before!

CLEITUS

The scribe departs early on the morrow.
Shall I respond to her request?

ALEXANDER

(scoffs)

Dearest Queen Olympias, it is with great
sorrow and regret that I inform you, we
must delay your trip for...

(looks at Cleitus)

Six weeks?

(Cleitus shrugs)

Your ever adoring son...

CLEITUS

We'll see. If I know your mother.

ALEXANDER

Don't say it, you'll curse me!

CLEITUS

She's already on her way.

ALEXANDER

Noooo Cleitus! You betray me with these
words you cast!

Alexander humorously takes an imaginary knife out of his
back and falls to the ground; knees, chest, head.

CLEITUS

*She has cast her fishing net brother, she
wants a proper heir.*

Shouts erupt over yonder.

SFX: Cleitus jumps on his horse as Alexander leaps to his
feet with inhuman mobility. Alexander WHISTLES, his horse
canters by-- an impressive leap from the ground onto its
back both men roll into full gallop.

The duo come across ALEXANDER'S ARMY interrogating the
INHABITANTS of this land, MAGOG. One of Alexander's men,
a consigliere, AZRAEL(40's), presses his sword into the
neck of CHIEF GOG(70's), a small mountain, Mongolian-like
native; he wears a heavy robe and feathery headdress.

ALEXANDER

Who might this be?

AZRAEL

We can't understand him sire.

Alexander makes eye contact with Chief Gog.

ALEXANDER

What is your business here?

Alexander queries GOG in multiple tongues.

Chief Gog is wide eyed; shaken.

CLEITUS

(sotto)

The sword?

Alexander looks around at the PRIMITIVE village.

ALEXANDER

Draw down your swords--

AZRAEL

But sire...

ALEXANDER

We far outweigh the upper hand in this
stance-- Men!

All the Men place their blades into the earth with both
hands on the grip; ready at the wait.

Chief Gog nervously starts to speak in an unaccustomed
language. He gestures at the MOUNTAIN.

Alexander puts his ear forth.

ALEXANDER

This might take a while-- take some men
and find a place for camp.

Cleitus motions to MILITIA on HORSES. Chief Gog, like a
windup toy, goes on...

ALEXANDER

Near fresh water!

Cleitus nods.

ALEXANDER

Preferably a spring!

Cleitus laughs and rides off.

LANDSCAPE/TIME LAPSE

INT. ALEXANDER'S TENT - NIGHT

Alexander, scantily clad, rests in luxury; on pillows of FINE SILKS and FURS drinking wine from a GOLDEN GOBLET. MEATS and EXOTIC FRUITS overflow a nearby table.

Cleitus enters; the Chief sits across the room as two GUARDS mediate the process of PAPYRUS SCROLL SKETCHES.

Azrael hovers above Alexander; hawkish.

CLEITUS

Do we have an interpretation?

ALEXANDER

We are trying a different method.

Alexander motions for Cleitus to grab a goblet.

ALEXANDER

This creature is starting to wear on my patience.

Cleitus sits next to Alexander.

AZRAEL

Let me slaughter the lot of them sire!

ALEXANDER

Hasty-- too hasty my friend. He might yet be useful.

ALEXANDER

The Egyptian Boy! Bring him to me... maybe he can be of service.

Cleitus begins to rise; Alexander calls for a GUARD.

ALEXANDER

Bring me the Egyptian boy.

(to Cleitus)

Sit brother, relax, I appreciate your efforts... try this new fruit, I've never seen it before.

Alexander hands Cleitus an unpeeled LYCHEE NUT.

CLEITUS

That is pleasant.

Chief Gog moves to place the scroll in front of Alexander but is swiftly arrested by a GUARD who takes the SCROLL and places it in front of Alexander and Cleitus.

ALEXANDER
Most fascinating.

CLEITUS
Do you understand it?

ALEXANDER
There is some recognition.

Alexander's eyes dart around the document.

ALEXANDER
This can't be right--

ALEXANDER
(shouts)
Where is that boy?!

A young EGYPTIAN TEEN is thrust into the tent, stumbling to the ground; hands bound; recovers to his knees; bows.

EGYPTIAN BOY
How-- how may I, I be of ss-service ssss-sire?

ALEXANDER
Look at this.

Alexander drops the scrolls in front of him.

EGYPTIAN BOY
I-I can't be sure-- it only looks like...

ALEXANDER
Looks like what--

EGYPTIAN BOY
Welllll, it looks like--
(gulps)
There are demons in the Mountain.

Alexander watches the Boy.

EGYPTIAN BOY
The natives of this village are in peril.
They have been tormented-- something
about the End Times? Pp-possibly.

ALEXANDER
That's all.

The Guard grabs the Boy weightlessly; removes him.

ALEXANDER

My faithful warriors, we have yet to
conquer otherworldly demons--

He stands and walks out the back of the tent.

Azrael and Cleitus follow.

EXT. ALEXANDER'S TENT

WINDS HOWL a demonic undertone; long grass blows with a
whispered LICKING SOUND. A supernaturally lit MOUNTAIN.

ALEXANDER

We're going to need more men...

AZRAEL

Done.

Azrael rushes back into and through the tent. His voice
fades. A BELL RINGS.

AZRAEL (O.S.)

WAKE UP! WAKE UP! OUR MOST CHERISHED
LEADER CALLS UPON YOUR SERVICE! WAKE UP!

CLOSE on Alexander as the camp stirs; HORSES WHINNY.

ALEXANDER

(to Cleitus)

We'll banish these beasts to the depths
of hell in The Mountain which they
reside. Only HE who governs the spells of
the universe can vanquish them from this
Earth, but we-- We can trap them in a pit
of never ending despair...

PUSH IN to Alexander's eyes as he looks at The Mountain.

DISSOLVE onto quivering eyelids; present day AIDAN, (33)
handsome, clean shaven dressed in hiking attire.

EXT. COLORADO SPRINGS OVERLOOK - EARLY MORNING

Aidan sits cross legged at the edge of a precipice. He
breathes in deeply; meditates over an incomparable vista.

JULIE (O.S.)

Wakey, wakey!

MICHAEL
(to Sean)
You are sure correct there my friend!

SEAN
Waited too long... so sad.

JULIE
But how amazing that he was aware of all those layers.

RAJ
I woulda sent him to a sweat lodge.

SEAN
Didn't he do that?

MICHAEL
These anti-vaxers will be the death of us all.

JULIE
That's harsh.

MICHAEL
For real though.

RAJ
Vaccinations *came* from India.

MICHAEL
Exactly! What is it Ayurveda?

JULIE
I'm just sayin'... I have friends who don't vaccinate.

Michael stops in his tracks.

MICHAEL
They should be charged with child abuse.
(a pregnant pause)
(to Aidan)
Sorry bro... but it's true.

Aidan links with Julie's free arm.

Michael unsticks from the ground as they press forward.

Julie looks to Aidan.

JULIE
How's the EPA?

MICHAEL

Ugh, that thankless job.

AIDAN

It's only contract work, but hey if you don't like *this* environment or clean water, beaches... Forests. Mother Nature.

MICHAEL

Doesn't pay much. You could be doing so much more in the private sector with an engineering degree.

JULIE

Well I think you're a hero.

MICHAEL

You would-- you just spent six months at an ashram in India.

RAJ

Don't knock the ashram-- I learned more than you all ever will by the time I was--

MICHAEL

(cuts in)

Sure.

JULIE

I don't doubt it. An unconditioned, esoteric environment like that-- I contemplate it for my hypothetical kids.

MICHAEL

Do *enlightened* people have kids?

JULIE

Imagine if we did!

MICHAEL

That's a scary thought--

JULIE

Ouch!

MICHAEL

I'm referring to the anti-vaxers... It would be the end of the World!

JULIE

Ya know there are things that no matter what you do, you can't escape. No matter how well you try to protect yourself... or those you care about from 'em.

MICHAEL

What do you mean?

JULIE

Like energy. Frequencies of fear and love. How it all vibrates together. What you attract-- Rates of breast cancer went up when they made an awareness campaign around it. I'm talking psychologically, people give themselves the dis-ease.

Michael stops again; drops his head and starts to laugh.

MICHAEL

Oh Jules, I gotta go.

Julie halts as Michael begins to walk away, dragging her.

JULIE

What the hell! No you don't! No no! We can talk about something else--

MICHAEL

(breaks away)

Rates of breast cancer went up because more people were tested and physicians knew how to identify it--

(looks to Aidan)

Sorry, I just, Vanessa's got the baby home and honestly... I just, I just can't talk about these things. It was different when I wasn't a father, but now just knowing what's at stake for my child-- as a physician... I, I just wanna go home.

JULIE

I'm sorry Mike... I didn't mean to--

AIDAN

Aw bro you sure?

MICHAEL

Really, don't worry about it. I'm just sensitive about pandemics ending the world at the moment--

(turns to leave)

Just... I'm sorry you guys. Holler when you're back in town.

AIDAN

Alrighty.

MICHAEL

I won't be fun. You guys go on!

Michael leaves.

The group continues.

JULIE

Wow... if ever I touched a nerve--
I'm sorry y'all.

AIDAN

He's so sensitive right now.

RAJ

Ninety percent of what you worry 'bout
never happens, so says my man Twain.

JULIE

C'mon guys! He's our friend--
(looks to Aidan)
And your brother... show some compassion.
He's so consumed right now.
(sotto to Aidan)
He doesn't understand how it works.

AIDAN

What?

JULIE

(serious)
You change the past, you change the
future... we'll have to make sure he
doesn't get stuck.

AIDAN

I forgot you're a Goddess-- wait what is
it?

Julie bats an eye.

JULIE

(laughs)
High Priestess. What do you care?

SEAN

Who wants shrooms?

RAJ

Fuck yeah!

JULIE

(to herself)
We should have drugged him...

Sean and Raj high five as their hands projectile into a
low five; Sean passes around some chocolate edibles.

Julie and Aidan continue on with linked arms.

JULIE

So... the EPA?

AIDAN

It's going-- mostly working on waterways and irrigation... Fighting the system with the system.

JULIE

Use the force Luke!

AIDAN

Something like that--

JULIE

I'm so proud of you.

AIDAN

Why?

JULIE

Well, these guys talk a big game but, I mean, you're using your powers for good-- Actually! Those two just like the idea of being idealistic.

AIDAN

Well, shucks.

JULIE

I mean it--

AIDAN

Well don't be too proud of me yet-- Dad is trying to get me to join them in Tel Aviv... Just some contract work, but it's through city planning in the West Bank.

JULIE

I have faith your intentions will be honorable.

Julie and Aidan unwrap and consume the chocolate edibles.

AIDAN

This is a good time for this. Get some space. Be with nature. Perspective.
(mock spookily)
Answers will be revealed!

JULIE

You know what they say... The teacher always appears when the student is ready.

AIDAN
Are you my teacher?!

JULIE
No silly! You are!
(mimicking Aidan's spooky)
The answers are within!

AIDAN
How's Kent?

JULIE
Broke up before India-- he was toxic...

Aidan rolls his eyes.

JULIE
What?

AIDAN
You said it... not me!

EXT. WATERFALL/CAMP - AFTERNOON

REVEAL: the friends at a fully erect camp. It is at the base of a beautiful waterfall-- nature is pristine here; untouched by visitors.

SEAN
Please tell me someone is feeling
SOMETHING!

JULIE
I got nada...

AIDAN
Same. How long has it been?

RAJ
(pissed)
Two hours give or take.

SEAN
Fack!

Sean gets up and boxes the hanging leaves of a tree.

SEAN
DAMMIT DOYLE!

AIDAN

Aw MAN! You got these from Doyle... Wish you'd told me that before. Oh well. We're enjoying nature soberly this time--

JULIE

Not necessarily...

RAJ

Don't play with me voodoo woman!

Julie's small grin turns into a large smile.

JULIE

Well... It's not exactly shrooms.

AIDAN

Pray tell.

JULIE

My friend's doin' his doctorate in pharmacology. He's pretty talented this is some potent LSD. Won't need much.

SEAN

Oooooohhhh... yes, yes, yes, yes, YESSSS!
Have I told you how much I love you today?

JULIE

But your wife!

SEAN

That's different!

Sean scoops Julie up in his arms, dips her and pretends to kiss her passionately. She and Raj bust laughter as Aidan plays along.

Julie catches Aidan's uncomfortable gaze.

JULIE

Okay, okay I get it! Put me down crazy.

SEAN

Our savior.

RAJ

Hear, hear.

Julie digs through her backpack.

JULIE

Has everyone done this before?

SEAN RAJ
 Not for a very long time... All the time.

AIDAN
 Never.

JULIE
 Half a tab each and reassess in an hour?

SEAN
 You're the boss, Boss.

Julie pulls out the OLD TESTAMENT.

SEAN
 Does this trip come with a sermon?

JULIE
 It's research...

Julie retrieves a bookmarked envelope from the Bible where the delicate LSD tabs reside. She handles them with care; she uses an esoterically inscribed DAGGER to slice them in two atop the envelope/Bible; tabs distributed.

Aidan stares at the tab; observes crystalline structure.

All place their tabs under their tongue.

RAJ
 Did you get to Varanasi?

JULIE
 It was AMAZING!

DISSOLVE

EXT. WATERFALL/CAMP - EVENING

Aidan sits annoyed; his friends laugh and explore nature.

AIDAN
 Well-- I'm happy everyone is so HAPPY!

Julie lays on her stomach at the base of the waterfall with her hands in the water, massaging the algae on smooth rocks.

JULIE
 Well don't sulk! If you need more...
 There's more in the Book.

Aidan reaches into Julie's bag; pulls out the Bible. The envelop holds to the page of THE BOOK OF EZEKIEL. He reads silently as he absentmindedly takes a full tab.

Aidan gets a chill as he slams the book shut.

CUT TO:

EXT. FOREST - NIGHT

A distant, utterly terrified MALE SCREAM ECHOES in the distance as Julie and Raj lay in the woods. They rise quickly to see a naked Aidan bolt through the forest.

JULIE

(sotto)

Dammit Ai.

Raj and Julie attempt to run after Aidan.

EXT. FOREST/WATERFALL/CAMP

Sean sits by the camp fire, tending it, lost in thought.

A hysterical Aidan, runs through the camp. Sean laughs at the sight of his friend in his birthday suit.

SEAN

Went for that full tab huh?!

Aidan catches his foot on a large root and flies into the base of the waterfall; he hits his head on a rock.

Instant change in Sean's demeanor as he darts to and is in the waterfall; fast as lightning.

Julie and Raj arrive to help pull Aidan out.

Aidan's head has a gash, Julie tries to tend the wound.

Raj calls 911.

JULIE

(cries)

AIDAN! Oh Aidan! What have you done! Stay with me-- The blood won't stop! It won't stop!

RAJ

(into phone)

Our friend... He hit his head on a rock... Is he conscious?!

Aidan loses consciousness as the SOUND of the WATERFALL becomes LOUDER; LICKS HEARD beneath it.

EXT. WATERFALL/CAMP

DISSOLVE on Aidan's eyes; his PUPILS have FIRE in them as they become the eyes of an ARAB BOY(7), small and skinny. These eyes also reflect FIRE.

INT. 11TH CENTURY DWELLING, JERUSALEM - NIGHT

An Arab Boy shakes in terror, his home is on fire. He hides under a cloth'd table. Flames shoot from all around; he is alone. Chaos fills the streets outside as a massacre takes place.

A MAN IN BLACK, tall and lean, eyes concealed, walks through the flames as if immune to them. He takes inventory of the surroundings; spots his treasure.

The Man saunters over to the table secures his hand around the Boy's ankle as he effortlessly pulls the Boy out. The Boy shrieks in terror and is tossed into a BURLAP BAG. The Man walks back through the hiss and spit of the flames with the bagged Boy over his shoulder.

EXT. STREETS OF JERUSALEM

SUPER: June 1099 AD Jerusalem

Atrocities abound. Muslims BURN at the STAKE, NUNS are raped, Jews are trapped in a SYNAGOGUE as fire envelops the structure; an iron bar across the door handles locks them in. Soldiers stand around; they drink and laugh.

The Man appears through the smoke and flames with the bagged Boy. He is unfazed by the Knights of the Crusade.

EXT. STREETS OF JERUSALEM - EARLY MORNING

There is an eery calm. Smoke and ash rise from the city.

INT. SAFE HOUSE

The Boy is thrust from the inside of the bag by his shirt collar, he begins to scream and shake. But it is the Man who saved him; KHALIL, 28, tall and dark, stoic, a mercenary on a mission-- an assassin.

Khalil drops some bread in front of the Boy.

KHALIL
(Arabic)

Eat.

The Boy begins to cry.

BOY
Where is my mommy?

KHALIL
Gone.

BOY
My sister?

KHALIL
Gone.

BOY
How do you know?

KHALIL
*The remnant of where their souls once
resided is located out that door.*

BOY
Who are you?

KHALIL
(a beat)
*You have friends in high places. Or so
your mother did. That is the only reason
you are alive.*

The Boy starts to cry and bolts out the door.

EXT. STREETS OF JERUSALEM

TRACK the Boy to his mother's lifeless body; her head barely attached. The Boy barrels into her belly; pulls on her hand to wipe tears from his eyes. He looks up to her and begins to cry, to scream. Khalil swoops to cover his mouth.

KHALIL
*I vowed to your uncle I wouldn't leave
without you-- it is your choice whether
it is like that
(nods to the boys mother)
OR alive.*

The Boy sobs quietly and follows his savior.

BOY

Uncle?

EXT. ARID EXPANSIVE LAND - DAY

The Boy and Khalil traverse the arid landscape of the desert on camel back. The scenes are beautiful, albeit haunting and lonely, as the pair ride on.

LANDSCAPE/TIME LAPSE - MONTAGE - KHALIL & THE BOY

- Khalil stops at an OASIS to get water.
- The Boy picks up leaves and palm branches.
- Khalil hunts and kills a snake.

EXT. CAMP DESERT - TWILIGHT

Khalil and the Boy make camp at the base of a sand dune. The Milky Way lights up the night sky.

Khalil builds a fire with branches and palm leaves; he STAKES the dead SNAKE to cook over the smoldering pit.

The Boy stares into the flames-- numb to the world.

KHALIL

What is your name Boy?

The Boy is catatonic.

Khalil rotates the snake kabob.

KHALIL

What is your name Boy?!

No response.

SFX Khalil grabs the snake kabob, springs to his feet, flies aerodynamically over the fire to pin down the Boy, the spear of the kabob hovering over the Boy's RIGHT EYE.

KHALIL

Name?

ABRAHIM, has the wind knocked out of him.

ABRAHIM

Abra-- Abra-- him.

KHALIL

You answer me when I talking to you boy.

Khalil releases himself as he rolls off Abraham. Khalil rips some of the snake off the spear and thrusts it in Abraham's mouth.

KHALIL

Chew. Eat.

Abraham chews as silent tears fall down his cheeks.

Khalil walks back over to where he was before and completes his 180 as he dusts himself off and continues to cook the snake; whistling merrily.

KHALIL

I am a disciple of the Man in the Mountain-- you see simple, conversation.

The HISS of the fire has a subtle LICK SOUND beneath it.

PAN UP as we follow the flames to the starry, brilliant night sky. We are such stuff as dreams are made of--

The pure bright light of the STARS SUPERNOVA through the blackness that surround as the SCREEN BLEEDS to WHITE.

INT. HOSPITAL ROOM - DAY

AIDAN'S POV: HOSPITAL SOUNDS BEEP AND BLARE.

SHAPES FORM-- BRIGHT LIGHTS-- familiar VOICES.

JULIE

(muddled)

This was an accident and you know it...

(beat)

He... He's waking up! Get the doctor!

Aidan! Ai! Can you hear me?

INT. HOSPITAL ROOM - DAY

Aidan, horizontal atop a GURNEY; a plethora of TUBES run to him from a MACHINE; he fights a FEEDING TUBE down his THROAT and begins to cough/choke.

DOCTOR MORGAN, 45, and NURSE BECKY rush in to aid in the removal of the feeding tube.

JULIE

It's okay! It's okay. Calm down Ai--

Michael, in scrubs, sprints over.

MICHAEL

Oh Thank the Lord. Mom... Ma!

Michael hurries out of the room.

JULIE

Fuckin' Ai! You scared the shit outta us.

AIDAN

What the fuck?

Aidan moves too fast and is slowed by the gash on his forehead, nausea overtakes him.

JULIE

Just whoa! Take it easy.

AIDAN

Jules, what? How did I get here?

Dr Morgan grabs the CLIPBOARD from the foot of the bed.

DR MORGAN

What is the last thing you recall Mr. Coen?

(to Nurse Becky)

Can we get some valium on his drip?

Nurse Becky fixes a VIAL on the IV DRIP.

AIDAN

Umm... I'm not sure. I was pulling into a parking lot for our camping trip. Was I hit by a car?

Aidan noticeably calms down, the drugs are quick.

Aidan's adoptive mother ANISE COEN(63), a small handsome woman with stylish glasses and impeccable taste, enters.

Michael follows, tail between his legs.

DR MORGAN

No, evidently you consumed--

ANISE

OH MY BABY! OH MY HONEY. ARE YOU OKAY?!
Oh Thank tha LORD you are awake! Thank you Moses, Thank you Raphael, Thank you Michael...

(looks at Michael)

Not that one... Thank you--

Anise cradles Aidan's head into her bosom.

MICHAEL

Mom I told you this is NOT *my* fault!

DR MORGAN

Excu--

ANISE

Why weren't you there to protect your brother?! You two need to stick together when your father and I are not around...

MICHAEL

We are not teenagers anymore, and what the hell could I have done to stop him?!

ANISE

LANGUAGE! Your brother just woke up c'mon now! Be a good brother. Doctor what's happening? When can he go home?

Aidan smiles dopily at his mother.

DR MORGAN

Actually, can we clear this room Becky? I need to examine the patient more thoroughly to give the most accurate prognosis.

Michael walks over to Anise and helps her out of the room. Julie hidden in a corner moves to clear out.

AIDAN

(high)

Can Jules stay?

DR MORGAN

We need to talk about some things.

AIDAN

It's okay, she knows everything!

DR MORGAN

Mm, yes. I've heard. But *you* don't know everything.

AIDAN

Well then educate us.

Julie moves next to Aidan. He reaches for her hand and smiles up at her. She catches herself in an emotion; let's out a cry of relief; composes herself.

JULIE

Sorry, yes... if you need more
information from me...

Dr Morgan begins to examine Aidan's head wound.

DR MORGAN

This isn't about *that*...

(beat)

Have you been bruising easily? Feeling
fatigued?

Aidan looks up.

AIDAN

Yeah but Raj is on it with this Maca Root
stuff.

DR MORGAN

Mr Coen, we've discovered, through
parallel tests conducted when you
presented, that you have a rare blood
disorder called Acute Mylogenous
Leukemia, or AML.

AIDAN

Well-- shit.

DR MORGAN

It is.

JULIE

Wait... What does it mean?

DR MORGAN

It means that he's got an aggressive form
of Leukemia. Induction chemotherapy is
the only tool we have, for now... at
least to put him into remission. We are
currently registering him in the database
to see if there are any matches-- He
needs a bone marrow transplant...

Julie's face flushes any color that was left in it.

Aidan is too relaxed to take anything seriously.

AIDAN

Aw, Jules don't cry.

JULIE

I want to be tested.

DR MORGAN

Yes, that's great, that's what we hope for in circumstances such as these.

Dr Morgan reviews the chart.

DR MORGAN

Now, Mr Coen, you're adopted?

AIDAN

Yes... oh yes. Have you met my mother? She's just the best.

DR MORGAN

I think we should continue this conversation with less valium.

(adjusts the drip)

Let's try back in an hour.

Dr Morgan and Becky exit.

JULIE

We have to find your mother.

AIDAN

She's right out there.

JULIE

Not what I'm talking about Ai.

Aidan shakes his head,

AIDAN

No, no, no, no...

Aidan begins to shake all over.

AIDAN

No, no, no...

JULIE

I get it.

AIDAN

No you don't.

JULIE

What?

AIDAN

You don't understand Jules.

JULIE

Help me understand!

A memory surfaces.

INT. LIBERTY, MISSISSIPPI TRAILER PARK CLOSET - AFTERNOON

YOUNG AIDAN(5), snuffles in the dark. He grabs an empty bottle of MOUNTAIN DEW to take a sip; nothing. He grabs an empty bag of CHEESE PUFFS; turns it inside out; licks the bag; he starts to cry.

MOTHER (O.S.)
(through the door)
For fuck SAKES!

UNLOCK MULTIPLE LOCKS on the door.

Young Aidan holds his breath, places his hands over his mouth as the door opens; the daylight pierces his cornea.

A DARK SILHOUETTE with knotted, WIREY MEDUSA-LIKE HAIR fills the frame of the closet door.

MOTHER
You'll get it now you lil' beast!

She reaches in. Aidan(33) shields himself.

INT. HOSPITAL ROOM

Aidan has shrunk into a fetal position. Julie holds him.

AIDAN
(whimpers)
It's to much Jules.

JULIE
Alright, alright... just get some rest.

INT. HOSPITAL WAITING ROOM - LATER

Julie on her laptop researches AML, Michael, Raj and Sean sit in the waiting room; silent.

Anise comes into the room followed by Dr Morgan.

ANISE
Oh there are my boys!

Everyone livens up.

ANISE

Oh Sean, my Sean! How is Lilian?

(cuts herself off)

And RAJ! I need to come see you I've got this lower back pain and some type of...

DR MORGAN

Michael, you're up.

Michael stands and accompanies the doctor.

ANISE

Oh I just want to thank you boys and girl for doing this. It means so much us.

Anise sits next to Julie.

ANISE

How are you dear?

JULIE

This is just all...

(gestures circular motions with a pen)

Not what I had planned this week.

ANISE

I know dear, I know. Aidan always keeping us on our toes! Our Ai!

JULIE

What if we're not a match?

Anise becomes somber.

JULIE

I think we need to contact her.

Anise reaches down to fetch her wallet, opening it to a PICTURE of towhead Aidan(5); he misses a front tooth.

ANISE

You just don't know what she did to him... My sweet boy.

Anise pulls out a handkerchief and wipes her nose.

JULIE

I'm so sorry.

ANISE

For what dear?

JULIE
 (looks around)
 For this.

ANISE
 Darling, this isn't your fault. Aidan's a big boy. Don't let Michael take you on that guilt trip... *you* actually might have saved him!

INT. HOSPITAL ROOM - LATER

Aidan lies in bed, receives a round of chemotherapy as he eats popsicles; everyone surrounds him.

ANISE
 Don't get me wrong darlings... I was a so called 'flower child' myself but you need to obey the laws of gravity.

Dr Morgan enters.

AIDAN
 I wish I could remember...

DR MORGAN
 Sorry for the intrusion folks. How's the patient?

AIDAN
 Feeling better.

DR MORGAN
 Well, maintain that... Results are in and we haven't found a match from anyone in this room, but that's not unusual, we are just at the beginning of this process.

ANISE
 Oy vey.

Aidan begins to sink into the bed, losing consciousness.

ANISE
 Aidan?! Ai! What's happening to him?

Aidan begins to convulse as a seizure attacks.

DR MORGAN
 Nurse! NURSE! Cut the chemo. Clear out!
 (lowers the bed to recline)
 Becky, get them out!

Julie and Michael escort Anise out of the room followed by Raj and Sean. The guys turn back; solemn.

Anise collapses outside the windows of Aidan's room.

DR MORGAN

Alright Mr. Coen, work with me.

Dr Morgan gets Aidan on his side as his eyes roll up into his head, foam starts to spew from his mouth.

FLASH - AIDAN'S MIND

AIDAN'S POV: A BLARRING GONG is HEARD.

GEOMETRIC SHAPES take form. A TRIANGLE, a CIRCLE, two TRIANGLES fixed atop each other, METATRON'S CUBE, SPIRALS, complex GEOMETRIC FIGURES.

The shapes become infinitely small, FRACTALS BRANCH OFF into NEW FORMS. We zoom out seeing a great stream of CRYSTAL LIGHT, SPIRALS breaking away from the SPINE of this super STREAM OF CONSCIOUSNESS.

EXT. BASE OF THE MOUNTAIN - OVERCAST - DAY

AIDAN/ALEXANDER'S POV: Cleitus appears an arms length away, his hair BLOWS in the WIND. RINGING NOISE as he mouths words and points; REVEAL: up towards the mysterious Mountain a small CAVERNOUS ENTRANCE.

Aidan/Alexander looks down to observe his strong and callused hand wielding a sword; no longer Aidan's hand.

There is a curiosity; he leans a bit too much, unaware of a gravitational center and falls from the horse.

Cleitus rushes over with concern.

Aidan/Alexander loses consciousness.

FLASH - LOUD BLARE. Aidan blinks into wakefulness.

INT. HOSPITAL - MOMENTS LATER

Aidan sits, legs dangle off the bed; fully conscious, as Doctor Morgan applies a stethoscope to his back.

AIDAN

Is it normal to not have any recollection of what happened? Or what's happening?

DR MORGAN

(writes on the chart)

I've yet to meet a patient who recalls their seizures. The brain is a tricky instrument and is actually *seizing* during these episodes. We need to do more tests. This might be an adverse reaction to the chemo. Mr Coen...

AIDAN

Aidan, please.

DR MORGAN

Aidan, it's my professional opinion, that if your biological parents are alive, it's your best shot. If we get a hit on the registry-- a donor could take years.

AIDAN

I just don't think I can face *her*.

DR MORGAN

I've seen your medical history... No one, let alone a child, deserves what you went through. And now, this. We all have dark places Aidan. When we face those things that scare us, we obtain a freedom in another sense. Please forgive me if I'm overstepping--

(walks away, turns)

The worst she can do is say no. If nothing else, it'll be a catharsis.

Doctor Morgan leaves as Aidan stares at Julie through the hospital room window; she helps Anise drink a glass of water. He doesn't know he is remembering something.

AIDAN

Change the past, change the future...

INT. AIRPLANE - DAY

Aidan's head presses against the window. Papers occupy the middle seat as Julie reads aloud from the aisle.

REVEAL: pivotal info about Aidan's biological mother, EARNESTINE KNOX(46), AKA SISTER EARN.

JULIE
 Earnestine Knox, age forty-six... Current location Erath, Louisiana. My gawd this woman has been arrested A LOT! Burglary, prostitution, possession... (looks a Aidan)
 Child neglect/abuse...

AIDAN
 (sotto)
 Isn't it amazing... the Mighty Mississippi, it's like a crack in the Earth. Over time getting bigger and bigger.

JULIE
 Hey! Are you listening to this?

AIDAN
 And we just poison that beautiful system. It looks so beautiful from here--

JULIE
 (reaches, closes the shade)
 Ai, you gotta focus.

AIDAN
 You haven't told me anything I don't already know...

Julie continues to digest the files/papers.

JULIE
 So, when we get to my parents, they'll probably want to have dinner.
 (relaxes the papers to lap)
 I can't believe I've known you, what fifteen? No, sixteen years and you've never come to my natural habitat.

AIDAN
 (taps the files)
 I guess now we know why.

JULIE
 I'll give ya that--
 (papers up, page turn, page turn, eyes widen)
 Well here's somethin'...

Julie drops the page on Aidan's tray table.

JULIE
 She's a fucking nun.

Aidan begins to laugh.

AIDAN
 She's been redeemed-- hallelujah.

Julie grabs another file from the middle seat.

JULIE

Well, I think that's a good sign.

Julie starts reading the next report silently.

AIDAN

For what?

JULIE

That she'd be willing to help.

AIDAN

Let's wait for that irony to unfold...
 (flicks the report)
 It's not like she gave us this info
 willingly. Kudos on the P.I. by the way--
 and hey if we can't find her, I'll have
 New Orleans crossed off my bucket list!

Julie is completely absorbed in the papers.

JULIE

Listen to this... Her dad died when she
 was thirteen.

INT. BEDROOM MONTAGE - MORNING

We see Sister Earn's body as she preps for the day ahead.
 She is militant in her action-- we never see her face.

A gnarled foot with overgrown toenails forcefully enters
 a crisp black sock; pulled up and over an unshaven leg.

JULIE (O.S.)

It was a murder suicide.

Leggings are pulled up over weathered, sagging thighs.

JULIE (O.S.)

He killed his brother and then himself.

A TUNIC, SCAPULAR, and COWL are placed accordingly.

JULIE (O.S.)

The mother wound up in a looney bin.

A ROSARY is affixed into position; a BIBLE grabbed from
 the nightstand.

INT. AIRPLANE - CONTINUOUS

JULIE

Siblings went to aunts and uncles.

(sotto)

But why didn't she? Hmmm...

Julie searches the pages.

AIDAN

(whispers into the window)

Because of me.

Aidan opens his window shade and stares down at a pregnant Mississippi River; the banks barely retain the unnatural water.

EXT. LACROIX RESIDENCE GARDEN DISTRICT - AFTERNOON

A car pulls up to a quaint New Orleans abode. Beautiful gardens surround the property. A SWING, a twisty, tubular SLIDE comes down from a rustic overgrown TREEHOUSE. Golden sunlight bathes the charming residence.

Julie and Aidan exit the vehicle as Julie's father greets them. MR. CHARLES LACROIX(60), a Cajun Rhett Butler, deco inspired, Professor of Ancient History at Tulane.

INT. LACROIX KITCHEN

Charles comes through a side entrance; he struggles with heavy luggage.

CHARLES

(laughs)

What ya got in here kiddo? Rocks?

JULIE

Can't go nowhere without my tourmaline... but we also had to pack some medical stuff for Ai.

(uncomfortable silence)

Where's mom?

CHARLES

Is it that serious?... Studio.

AIDAN

(laughs)

Well... I'm dying. Not sure what I make of it yet.

CHARLES

Aren't we all son, aren't we all...

Julie exits for the studio; Charles walks to Aidan and wraps his arms around him. Aidan stands; uncomfortable but too exhausted to move.

EXT. LACROIX GARDEN - CONTINUOUS

Julie walks through a beautiful fairy-like garden to her mother's studio. She envisions herself as a child.

BABY JULIE learns how to walk under a tree, loving parents support a milestone.

She turns her head.

THREE-YEAR-OLD JULIE doing yoga with her mother by the picket fence; Charles measures for a future treehouse.

Uncontrollable CHILD LAUGHTER HEARD; Julie turns around.

SIX-YEAR-OLD JULIE runs around the garden; Charles chases her as the BOOGIE MONSTER. A boy appears, it is YOUNG AIDAN(5) from the picture in Anise's wallet, together they laugh and play. They run up the treehouse, made manifest, to safety from the 'monster'.

VIOLET ANNE LACROIX, AKA VIANNE(55), Julie is her mini-me, a semi-famous New Orleans artist, works with sculpture and pottery, places her hands on Julie's shoulders-- Julie startles.

VIANNE

Precious... You can't change his past.

Julie turns her head towards her mothers loving eyes-- her eyes swell with water.

JULIE

I can try.

Julie buries her head into the nape of her mothers neck.

INT. GUEST BEDROOM LACROIX RESIDENCE

REVEAL: Creep on a snoozing Aidan. His face twitches.

PUSH IN to Aiden's mind.

AIDAN'S POV: BLACK VOID, WEIGHTLESS, QUIET.

Images form as the BLACK lightens to BLUE. Outlines of FISH swim by.

EXT. UNDERWATER - DAY

Abraham's face looks angelic, the water caresses his hair. His eyes are wide. He begins to panic, arms thrash.

EXT. ROCKY BEACH COAST

Khalil's hand presses down on the back of Abraham's head.

Khalil releases.

Abraham GASPS and wipes his eyes.

ABRAHIM
How long was that?

KHALIL
Not even a minute.

Abraham frowns.

ABRAHIM
Again?

Khalil impressed with the boy's gumption agrees.

Abraham takes a big breath.

KHALIL
No, no... don't take such deep breaths,
puts pressure on the lungs. Just a
regular breath but a little more. Here
breathe like me.

Khalil demonstrates, Abraham joins in.

KHALIL
If you feel like you need to take a
breath, relax the low part of the ribs.
Release air out slowly-- Your languages
are coming along nicely.

Abraham sticks his face back in the water.

EXT. UNDERWATER

Abraham once again appears suspended in time.

KHALIL (O.S.)
(sweetly)
Dinner... Din-ner!

INT. GUEST BEDROOM LACROIX RESIDENCE

CLOSE on Aidan as he lays on his side.

GASP into wakefulness.

JULIE (O.S.)
Aidan! Wakey, wakey!

It was a dream, a weird dream, but he remembers it.

Aidan grabs his phone, **5:55PM Missed Call Mikey**; rolls over and right off the bed.

AIDAN
(quick)
Shit! Ouch. Fuck!

JULIE (O.S.)
You okay?!

AIDAN
Yep, no problem. Down in a sec.

INT. ATCHAFALAYA RESTAURANT - EVENING

This quaint little neighborhood restaurant is packed.

VIANNE
The only regret I have takin' you to them
moon circles is we couldn't get you to
put your clothes back on gurl!

Everyone laughs. More drinks arrive.

VIANNE
It was fine until she got on her moon
cycle. Then it was just a mess.

JULIE
(like Nixon)
You will not embarrass me!

VIANNE
Aw baby, I know, I know, TMI.

CHARLES
TMI?

VIANNE

Too much *info* ya old fart!

CHARLES

I pride myself on speakin' in full sentences-- a professor must darlin'.

VIANNE

And I love you for it professor.

Vianne moves in to kiss her husband.

Julie begins to squirm as the kiss continues.

JULIE

Okay, okay you guys!

VIANNE

(breaks away slowly)
Thought we couldn't embarrass ya?

JULIE

Touché.

LISETTE THIBODEAUX, (late 50's) a natural beauty aging gracefully, gray hair pulled back, approaches the table with a big smile and plates of magnificent CREOLE DISHES.

A WAITER follows with more plates.

LISETTE

(Creole accent)
Where y'at?

JULIE

There's the master!

Julie stands and helps Lisette with the dishes; she places them on the table in front of her parents followed by a big hug and kiss to each cheek.

LISETTE

Oh I've missed you! What're you doing back here?

JULIE

Oh it was spur of the moment, my Aidan...

Julie is distracted as she distributes the plates from the waiter.

JULIE

Sorry... Aidan and I...
(looks at Aidan/comes to)

Aidan! This is my mom's best friend
Mademoiselle Lisette Thibodeaux.

AIDAN
(stands achingly)
Nice to meet you madam.

Aidan draws his hand forth, palm open.

Lisette looks at his hand with a blank smile.

LISETTE
Hah!
(hug/laugh)
I'll be gentle poor child! But, this here
is how we do thins 'round these parts.
What'd you do to yo'self?!

AIDAN
(humorously)
Wish I could recall!

LISETTE
Ah-ha! Fais do-do... Say no mo'!

Lisette turns her attention to Vianne.

LISETTE
Ma Cherie! Charlie BaBa.

Lisette rounds the table and gives a kiss to a seated
Vianne and mid-bite Charles.

LISETTE
(to Charles)
I'm s'posed to make a joke 'bout how much
ya hate it right?

Charles smiles through his food.

CHARLES
(muffled chuckle)
Is terrible...

VIANNE
Hello lovely... look at all the
developments in the three days since
Circle!

Lisette stands behind them, a hand on each shoulder.

LISETTE
So... you and your Aidan...

JULIE
 (mid-bite; swallows)
 We're gone walkabout...

LISETTE
 Brilliant! Julie's Jambalaya?

JULIE
 Of course.

AIDAN
 Wait. You're on the menu?!

Lisette rounds back to Julie; wraps her arms around Julie from behind,

LISETTE
 She just can't get enough of her
 Godmother's jambalaya! Alright, I'll
 leave you discuss important matters.

Lisette releases Julie, plants her hands on Aidan's shoulders and massages a few times.

Aidan braces but surprisingly his shoulders relax.

LISETTE
 Bon appetite cherries!

Lisette turns to walk away, fingers flutter over her shoulders up and down magically; heat pulses through each finger creating a wave. She raises her face towards the ceiling and yells...

LISETTE
 Laissez les bon temps rouler!

The restaurant halts and cheers with hoots and whistling; a general joie de vivre.

JULIE
 Je t'aime LeeLee.

VIANNE
 Bon nuit cherie!

CHARLES
 Au revoir sister.

EXT. RESTAURANT/GARDEN DISTRICT STREETS - NIGHT

The night is warm and balmy. Osmosis creates a glow around the old city lamps. The air is fragrant with cajun spices. Cicadas whine beneath the conversation. BIG BAND MUSIC, comes from somewhere and nowhere; it vibrates the particles in the air. This city is alive.

Charles and Vianne stroll home hand in hand.

Aidan and Julie follow-- all slightly intoxicated.

VIANNE

You've never had a reiki massage?

AIDAN

Forget reiki massage, I've never had a massage!

VIANNE

Julie Magdalena Lacroix! What kind of friend are you?!

JULIE

(laughs)

I do it when he's not looking. Willing participant is preferred.

AIDAN

Nah it's all my fault-- I don't understand, or try to understand, half the things you talk about Jules...

(hangs head)

The most comedic part is I can't remember what my body seems to. What was I running from in those damn woods...

CHARLES

Well see here son, work with me 'cuz took me a while too but I'ma prove I got it...

(clears throat)

Ahem, from my understanding reiki is like a channel of energy one dials into. But see now, personally, I think of it as Vi, here, combing the energetic knots outta me. Granted, my gorgeous baby mama over here is particularly adept in the field. She's a Master you know...

VIANNE

Oh you! Always braggin' on me.

Charles reaches into his pocket for an antique cigarette case and pulls out a finely rolled joint; lights it up as he becomes a Neil DeGrasse Tyson kind of professor.

CHARLES

The human body is a whole matrix of energies, comin' together and flowin' apart. The physical body is a microcosm of what we got going on out here...

(looks up/lights up)

Out there. We've got boundaries between the micro and macro... that creates different worlds and dimensions. Even still, what is happening on one level will be mirrored on another. Energy is flowin' all 'round us all the time and it is interreactin' with the magnetic field created by yer own body, yer own universe, also creatin' yer reality. What *they* don't talk about is you bein' able to shift that energy, projectin' it out and creatin' whatever reality you want.

Passes the joint to Julie.

JULIE

Which is what everyone's doin' all the time. But they attached themselves to those boundaries and then energy starts to build-- with nowhere to go.

Passes the joint to Aidan.

CHARLES

Then my beauty...

(kisses Vianne)

Takes out her powerful hands and runs them up and down and 'round my body and it feels like I'm flowin' down the lazy river of consciousness--

Passes the joint to Vianne, 'no thanks', back to Charles.

VIANNE

It's very healin'. When we create resistance in the mind, it manifests in the body. There's a sayin' 'mongst the yogi's in India where if you have to go to the doctor is already too late.

JULIE

Mom... sensitivity training much.

AIDAN

Guess I'm way gone.

VIANNE

It's not just you sweetie. It's everyone. Everyone's sick about somethin', it's all these blocks we have in society you can see how it operates collectively. Everyone is ill at ease... or dis eased.

EXT. LACROIX RESIDENCE GARDEN DISTRICT

The LaCroix abode is in sight and looks even more enchanted at night. Gas lanterns flicker by a big glass door. Stringed WHITE GARDEN LIGHTS hug the tree trunks.

VIANNE

If you'd permit me, I'd like to offer my services and explore any blocks for ya, see if it might help in some small way.

AIDAN

It's up to boss lady over here. She's got the schedule.

Joint back to Aidan.

JULIE

I'm sure we can fit it in before we leave. Right now I wanna take him to Numero Uno.

VIANNE

Ah...
(beat)
You think that wise?

JULIE

I'm curious.

VIANNE

You got 9 lives gurl.
(turns to Aidan)
Do you?

All stop at the top of the garden pathway.

Vianne stares into Aidan's eyes, a forgotten SOUTHERN DRAWL he once had comes in.

AIDAN

Where we goin' now?

JULIE

Do some recon.

Aidan breaks Vianne's gaze, looks to Julie unnerved.

AIDAN

(to Vianne)
She gunna kill me?

VIANNE

Oh darlin'...

She strokes a few flyaway hairs from his sweaty brow; a large flesh colored bandage exposes itself.

VIANNE
(smiles sweetly)
You're already dyin'.

Julie tugs Aidan's arm; time to go.

Aidan holds up the half burnt joint to Charles.

AIDAN
Mind if I?

CHARLES
All yours, here...
(pulls out a fresh joint)
I'll trade ya.

Aidan sandwiches the joint with his hands in prayer, draws his thumbs up to his third eye.

AIDAN
Obi-Wan Kenobi, you're my only hope.

CHARLES
Use the Force Luke.

Aidan gets shivers - A MEMORY

EXT. HIKING TRAIL - DAY

AIDAN'S POV: Memory of walking in the woods with Julie. He turns his head to the forest-- REVEAL: TWO GORGEOUS ARABIC NAKED WOMEN dance with SILK SCARVES.

EXT. LACROIX RESIDENCE GARDEN DISTRICT - NIGHT

Charles and Vianne walk towards the house.

CHARLES
Y'all have fun now ya hear?! That's the point of life anyway!

EXT. GARDEN DISTRICT STREETS - NIGHT

Julie and Aidan continue into the night.

AIDAN
Where we headed?

JULIE

Just up there.

Julie points to a dark opening at the end of the street.

JULIE

How're you feelin' 'bout tomorrow?

AIDAN

(laughs)

Wow, you sounded like your dad just then!

JULIE

Hazards of the *sowth*!

AIDAN

I don't want to be there, I'm not there right now so I just don't really wanna think about it.

JULIE

Congratulations.

AIDAN

What?

JULIE

Welcome to the Now.

AIDAN

(heel click jump)

Why thank you ma'am. Happy to be here!

JULIE

We hope you have a lovely stay.

EXT. SACRED ROSE OF AVALON COVEN (GARDEN DISTRICT SECT)

They stop outside a beautiful MANSION with large wrap around porches, huge columns, extensive grounds.

JULIE

This was my, is my... it's where I had my training.

AIDAN

Like school?

JULIE

The untraditional education.

AIDAN

Ah. Is it open?

JULIE

Always.

AIDAN

Shall we?

JULIE

Lead the way.

AIDAN

After you.

JULIE

You're very chipper this evening.

AIDAN

I know, I feel like I should be so much more stressed out right? That dinner--

JULIE

Oh right, right, right, right, right...

AIDAN

What?

JULIE

LeeLee plays around with-- let's say food as medicine, as magick. She says the only food you should eat should come from those who love you.

AIDAN

(laughs hysterically)

This is awesome. You're awesome.

JULIE

(laughs at Aidan)

Now you're just high.

Julie places her hand gently on one of the TWO MYSTERIOUS NAVY LACQUERED DOORS, left hand fingertips strum down one by one, lifting once they touch the door. She repeats this sequence three times. All fingers and palm rest as her left finger lifts and taps the door six times.

JULIE

Open Sesame!

AIDAN

Are you for real right now?

JULIE

Nah, I'm fucking with you.

Julie takes three steps back from the door. Positions Aidan to stand to the right of her; Aidan giggles.

JULIE

Close your eyes.

(stares)

Eyyyy! I said closed, keep 'em closed.

(stares)

Alright turn around...

AIDAN

(chuckles)

No, no, I promise I'll be good.

Julie reaches up to ring a clear quartz crystal bell suspended from the archway; it's camouflaged well.

DIINNNG DIINNNG DIINNNG

JULIE

(silent then,)

Ahhhhhhhwennnnnn,

Ahhhhhhhwennnnnn,

Ahhhhhhhwennnnnn.

Spirits move through the trees. A beat.

AIDAN

That was--

The doors COUGH open.

CREEEEEEEAK wider and wider they part.

JULIE

No shoes.

Aidan and Julie remove footwear.

INT. SACRED ROSE OF AVALON COVEN - FOYER

Pitch black inside, a solitary, bright white SPOTLIGHT illuminates an ornate bouquet of WHITE ROSES.

Julie steps up to the bouquet, followed by Aidan, and selects a rose.

JULIE

Any of 'em callin' to ya?

Aidan rounds the bouquet. Each rose is the epitome of what a rose should be; crisp, alive and almost breathing.

One ROSE seems to SHINE. Aidan reaches for it, the other roses bow around it.

AIDAN
What's happening right now?

JULIE
Shhhh... quiet, listen.

Aidan puts the rose up to his ear. He chuckles.

AIDAN
(whispers)
Hello? Hello?

The doors close behind them; of their own accord.

Aidan jumps.

AIDAN
Stellar place for blood pressure!

JULIE
Shhhh... listen.

Aidan becomes still, closes his eyes.

SWITCH the SPOTLIGHT cuts. PITCH BLACK.

We can hear Aidan's BREATH-- it's erratic.

AIDAN'S POV: Shift into his body as the sound of his HEARTBEAT races in his head.

Aidan sees the silhouette of his mother's figure, a SPOTLIGHT behind her veils her face, WIREY MEDUSA HAIR. She comes in for a blow before she reaches him. FLASH.

INT. LIBERTY, MISSISSIPPI, LIVING ROOM TRAILER - DAY

FOCUS on OLD TIME BLACK AND WHITE MICKEY MOUSE CARTOONS on a RABBIT EAR TV; MOANS and PANTING HEARD.

PULL OUT as PERVERT ONE enters the FRAME, trousers down; SWEATY, HAIRY ASS violently pounds a face down Earnestine. She's bent over a built in dining banquette.

PERVERT TWO waits to one side pants down.

REVEAL: reflected through a MIRROR Pervert One's face, balding and missing some teeth; he's focused on release.

Earnestine is quiet; doped up.

PERVERT TWO
Heyyy! Stick to your hole!

PERVERT ONE
Almost... ALMOST! Fuckin' biiiitch!

PERVERT TWO moves into position; another pounding begins.

INT. LIBERTY, MISSISSIPPI, TRAILER - LATER

Pervert One drops two five dollar bills on the counter as the men leave the trailer.

FOCUS on the sweaty, gnarled bills as Earnestine runs out after them.

EARNESTINE (O.S.)
Hey! I said twenty!

PAN to YOUNGER AIDAN(4), watching cartoons.

PERVERT TWO (O.S.)
Discount for babysitting. Gone next week--

An old, rumbling engine ignites; the perverts drives off.

We HEAR WHIMPERS from Earnestine followed by a short cry.

She returns inside; remains faceless. A cigarette ignites; her legs and waist obscure Younger Aidan as she paces back and forth.

EARNESTINE
What're you fuckin' lookin' at?!

Grabs Aidan by the arm and pulls him violently off the couch; he somersaults onto the floor. REVEAL a WET SPOT on the couch. She erupts.

EARNESTINE
GODDAMNIT!

She kicks her son; definitely breaks something and then grinds her cigarette into his already singed shirt. Aidan screams bloody murder-- she flips couch cushions.

INT. SACRED ROSE OF AVALON COVEN

Aidan is in full on hyperventilation.

JULIE
Breathe. Lengthen the breath.

Aidan tries without success. Chokes and coughs.

JULIE

Breathe in, two, three, four... out two,
three, four, and in two, three, four...

It's working. CLOSE on Aidan's face.

JULIE (O.S.)

Follow this pace, see what it is, what it
was. See from here, from now. Don't get
sucked in, don't play the role. Be a
witness, observe that boy, that innocent
beautiful boy... how can you help him?

Aidan's face contorts.

JULIE

(slowly)

How can you help that boy Aidan?

AIDAN

I-- I don't know?

JULIE

See him, not you as him, see him.

INT. LIBERTY, MISSISSIPPI, TRAILER

Aidan gently approaches as four-year-old Aidan lies on
the ground, curled up in pain. Mother nowhere in sight.

JULIE (O.S.)

What does *he* need?

Aidan bends down, he meets the eyes of his child self.

AIDAN

Love.

JULIE (O.S.)

Tell him that.

Aidan hesitates. He cradles his hand to the contour of
the child's face. It's like Young Aidan can see him.

AIDAN

(awkward)

It's okay, it's okay-- Um... Everything's
gunna--

INT. SACRED ROSE OF AVALON COVEN - FOYER

Aidan opens his eyes.

AIDAN

But everything's not okay.

Julie hangs her head. So close.

Light floods the dark room as the FOURTEEN FOOT FLOOR TO CEILING DOORS open into a GRAND STAIRCASE/PARLOR.

INT. SACRED ROSE OF AVALON COVEN - PARLOR

This Parlor, minimalist, French Provincial inspired decor, has GRASS on the floor and a SOLAR SYSTEM PAINTED on the CEILING that might rival the Sistine Chapel.

MAMA ROBERTA BEAUREGARD(85), an extraordinarily youthful crone, minus the cataracts, a cajun witch doctor.

ROBERTA

So impatient dear one.

Julie enters and floats toward Roberta; Aidan follows.

JULIE

I need something for time...

ROBERTA

You are entirely in control of that dauphin. But yer exhausted.

Julie falls into Roberta's arms. She talks to Aidan with chin perched on Roberta's shoulder.

JULIE

Aidan, Mama Berty-- Mama, this is Aidan.

ROBERTA

(to Aidan)

Such a pleasure.

Aidan meets Roberta's milky eyes, like a hurricane from a satellite. She seems to be blind.

ROBERTA

Tea?

JULIE

Please!

Aidan's enthralled with the ceiling. He looks around as the women head off-- he rushes to catch up.

INT. GREENHOUSE - MOMENTS LATER

The OPULENT GLASS ROOM has an ecosystem unto itself. Recognizable and unrecognizable plants fill it's jungle. Etheric light dances around the room like pixie dust.

Roberta stands at the bar with a mortar and pestle, every so often turning around for a different herb.

Aidan wanders around, mystified.

Julie lays on a fainting chair, she taps her thumb to her ring and middle fingers; closes her eyes.

JULIE

Okay just a little recharge. Do you need help Berty?

ROBERTA

You rest. Aidan might I request your service with this tray?

AIDAN

Of course!

Aidan tries to find his way amongst all the vegetation.

AIDAN

If I can find my way out of here--

ROBERTA

Two lefts.

Aidan appears. He grabs the tray, there are TWO TEA CUPS with BLOOD RED LIQUID inside and one that is a CLEAR EMERALD GREEN with a sprig of CAT'S CLAW.

Aidan maneuvers the tray over to a sleeping Julie.

ROBERTA

Sleeping beauty...

Roberta takes a red tea off the tray and places it on a side table.

ROBERTA

Come.

Aidan follows Roberta around and out a beautiful stain glass door.

EXT. GARDEN SACRED ROSE OF AVALON - NIGHT

A fairy garden, white stringed garden lights illuminate the SPANISH MOSS canopying the patio.

Roberta and Aidan sit under a pergola with Parisian style patio furniture. From the pergola hang MINI CHANDELIERS. Multiple RUGS overlap the space under their bare feet.

AIDAN

This is quite a place you got here.

ROBERTA

Why yes, yes it is. I am so very pleased to be its custodian for this time.

AIDAN

So, how about that ceiling!

Roberta gazes intensely into Aidan's eyes.

ROBERTA

Dauphin is right about one thing,
(sip tea)
You don't have the time.

Roberta turns a small ancient HOURGLASS over.

AIDAN

Why do you call her Dauphin?

ROBERTA

It's french for dolphin. That's Julie's spirit animal. She holds great wisdom, a high priestess from Atlantean times... She's recovering her gifts-- she heals through sound.

Roberta looks to where Julie sleeps.

ROBERTA

She loves you.

AIDAN

I love her too.

ROBERTA

She Loves you-- Drink your tea while I...

Roberta drifts in consciousness.

Aidan drinks; all gone, moment passes.

ROBERTA
 (whispers/talks to spirit)
 Ah yes, yes.

Aidan looks around. Double take, behind them is LAFAYETTE CEMETERY NO.1 his eyes widen as he stands abruptly.

Tea cup hits the rug.

AIDAN
 Oh shit! I'm sorry!

Aidan picks up the cup.

ROBERTA
 No, I'm sorry. Ya see, there's certain things a good and honest witch ain't gunna touch. We here, what we teach, this ain't magic,
 (travels to an aloe plant;
 plucks a leaf)
 It's science but on a different level.
 (over to Aidan; bandage off)
 We know how to heal things, appear things, from...
 (opens aloe; smear forehead)
Nowhere or interrupt a cause because we're good lawyers and we understand the system-- That's what people pay us for.
 (replaces the bandage)
 But we got rules same as you. I can't interrupt what's meant for ya, you gotta contract my friend. That *Little Man* inside you, he wants to talk. He won't talk to me, got a mouth on him that one... He's closin' it down. Well, you know *that of course*.

AIDAN
 What?

ROBERTA
 Basically, I can't take ya on as a client... not even for Dauphin.

Julie appears on 'Dauphin'.

JULIE
 You rang.

Roberta and Julie have a conversation with their eyes.

JULIE
 Please Mama.

ROBERTA
I can't child.

JULIE
(surrenders)
That's it?

ROBERTA
We can't interrupt that stream. Ironclad
he made it.

JULIE
How're you feeling?

AIDAN
Tired.

Aidan contracts; face freezes; eyes roll up in his head.

CRASH the teacup shatters on the slated patio.

JULIE
Oh shit.

Roberta catches him, struggles with the weight; Julie's
already there.

JULIE
We gotcha.
(to Roberta)
You okay?

They get Aidan on the ground.

ROBERTA
Yeah,
(into Aidan's right ear)
Listen, remember, listen, remember...

Julie starts to chant.

JULIE
*Aumm sahh shanice chara na mahhh... Aumm
sahh shanice chara na mahhh... Aumm...*

The voices fade as darkness falls.

EXT. TOP OF THE MOUNTAIN - NIGHT

Wind howls furiously, a spell is cast; EMBERS swirl.

Alexander TWISTS an ORNATE KEY with vast effort from the
MOLTEN CRACKED ground. Upon it's release;

this is no ordinary GOLD KEY-- the base of the key has 3-dimensions with two triangles overlapping; a STAR OF DAVID.

Alexander on bended knee, offers the key to a MANICURED FEMALE HAND.

EXT. GARDEN - SACRED ROSE OF AVALON - MOMENTS LATER

GASP - Aidan comes to; breathes deep . He remembers.

ROBERTA

That's what you're looking for.

AIDAN

What?

ROBERTA

The Key.

CUT TO:

INT. ERATH, LOUISIANA - CAR DRIVING - MORNING

Aidan appears weaker; toxins seep out of his pores.

AIDAN

What the hell was in that tea?

JULIE

She's only trying to help.

AIDAN

I don't know Jules... this might be too much for me. I feel like I might want the Blue Pill.

Julie is quiet.

JULIE

It should be right here... Where is it?

AIDAN

Maybe it's not meant to be...

Julie pulls over and gets out.

INT. PARKED CAR - ERATH SWAMPLAND

Aidan checks his phone; **9:56am; Mikey 3 Missed Calls; St. Joseph Hospital Denver, CO 2 Missed Calls**

Aidan checks his voicemail as he sees Julie outside in YOGA POSE WARRIOR TWO. She aims her gaze atop her thumb turned towards the sky and BREATH OF FIRE.

EXT. ERATH SWAMPLAND FOREST

The landscape haunts-- a deep stillness underlies the movement of nature. Unearthly WEEPING WILLOWS, riddled with SPANISH MOSS obscure any path; maze-like.

Aidan departs the car as he listens to his brother's message from yesterday.

MICHAEL VOICEMAIL

Hey, just checking in, making sure you got ther--

CLICK Aidan disregards the messages.

AIDAN

What in the what are you doin' now?

JULIE

(in between breath)

I just need to refocus-- Try. Feels good.

Aidan bends over; hands on his knees.

Julie stops.

JULIE

You okay?

AIDAN

Yeah, head rush.

JULIE

Squeeze your thighs together. Brings the blood back into the legs.

It works.

AIDAN

Huh. That your party trick?

A CHURCH BELL starts to CHIME TEN O'CLOCK close by.

Aidan becomes solemn. Julie gently grabs his hand and they begin to walk towards the CHIMES, through the veils of Spanish Moss to an overgrown, unpaved roadway.

EXT. HOLY ROSARY OF THE IMMACULATE MADONNA - DAY

Julie and Aidan walk through an archway with a CROSS, once ornate, devoured by the elements.

They stop at paint stripped doors to a simple church/convent with a few stain glass windows.

A BELL resides in a small STEEPLE. A STORM brews.

Julie waits. RAINDROPS begin to fall.

Aidan takes a breath and pushes the doors open.

INT. HOLY ROSARY OF THE IMMACULATE MADONNA - CONTINUOUS

They walk down the nave towards the altar, pass the pews.

A BEAUTIFUL BLACK MADONNA STATUE sits atop the altar; she looks down on Aidan. Aidan meets her gaze.

JULIE

She's a beauty... Black represents the feminine principle the negative to the positive pole. It's the yin to the yang.

Julie points to the BLUE SHAWL around her.

JULIE

You always see Mother Mary in some shade of blue... Mary represents the waters of the earth, etymologically it derives from marine.

AIDAN

That's weird, isn't blue for boys?

JULIE

Yeah, it's that yin yang thing. When-- let's say energy takes a male form, that body innately has a lot of fire and air or masculine principles so as a child they are exposed to the color blue to water it down and balance out the fire.

AIDAN

Ah so girls...

JULIE

They are born into those innate feminine principles or earth and water elements and need to be balanced out by the fire, red spectrum... or pink.

FATHER FLOOD(70's), a weathered old priest, enters.

FATHER FLOOD
May I help you?

Aidan looks to Julie.

JULIE
Yes, um. Hi, my name is Julie. Julie
LaCroix.

She shakes Father Flood's hand; Aidan shakes Father Flood's hand.

JULIE	AIDAN
And this is my friend Aidan	(cuts in)
Coen--	We're looking for Earnestine Knox.

FATHER FLOOD
What's this in regards to?

AIDAN
I'm her son.

FATHER FLOOD
I see...

Father Flood turns to the South Transept.

FATHER FLOOD
Follow me.

INT. OUTSIDE FATHER FLOOD'S OFFICE - MOMENTS LATER

Julie and Aidan sit on an old pew, RAIN begins to POUR on the old roof; tin cans strategic in place, catch water.

AIDAN
...No it's good distract me with it.

JULIE
So we have red and blue spectrums of light and the yellow symbolizes the pure crystal, or golden light that holds it all together, A.K.A. Prana in Sanskrit. Close your eyes and imagine breathing in beautiful crystal light...

SFX: Aidan, eyes closed, breathes a weak, unstable glow.

JULIE
We see this number three, like those primary colors all the time.

Those colors unify in millions of
different ways and make up the spectrum
we see. We're all prisms for the light...

Aidan is still focused; a WEAK but STEADY GLOW flows in
and out as he breathes. THUNDER RUMBLES.

JULIE

The cross represents the crystallization
of two things when they have come
together and create somethin'. It's a
node, a knot, a point in time--

CREAK Father Flood opens a door; Aidan's GLOW goes away.
A NUN is seated; she's turned away; the door closes.

FATHER FLOOD

I've spoken with Sister Earn and she's
not...

THUNDER BOLT. The lights go out.

JULIE

(cuts in)

Well, *not* is not really an option.

Julie opens the door and walks into the office.

FATHER FLOOD

C'mon now-- that's not respectful.

Aidan observes an ominous sky through an opposing GLASS
DOOR; it leads outside where nature unleashes its fury.

INT. FATHER FLOOD'S OFFICE

Aidan enters as Sister Earn leans over Father Flood's
desk, she LIGHTS a MATCH. The back of the office illumines.

She turns around; a CANDLE lit face - FLASH

EXT. TOP OF THE MOUNTAIN - NIGHT

Aidan/Alexander POV: the KEY has just been thrust from
the ground, PAN UP with Alexander's right hand offering
the KEY to OLYMPIAS (42), Alexander's mother, cue
LIGHTNING a GORGEOUS DARK HAIRED woman's face FLASHES.

INT. FATHER FLOOD'S OFFICE - CONTINUOUS

The beautiful face AGES immediately revealing Sister Earn. The RIGHT side of her face paralyzed by Bell's Palsy. Aidan and Sister Earn stare at each other.

FATHER FLOOD (O.S.)

She's taken a vow of silence ya hear! So she ain't communicatin' with ya if she don' wan--

AIDAN

(cuts in)

Anything wrong with her ears?

SFX: Aidan breathes in a WEAK GLOW.

INT. FATHER FLOOD'S OFFICE - MOMENTS LATER

The chairs have been reorganized.

Julie sits across from Father Flood in his desk chair. Aidan sits across from Sister Earn; she averts her gaze.

AIDAN

...So, that's it. I need bone marrow.

Julie holds out a CLEAN SWAB in a medical TEST TUBE.

Sister Earn and Father Flood stare at it. Aidan grabs the tube from Julie.

AIDAN

Honestly, I don't expect you'll give me this swab, let alone a transfusion...

JULIE

(sotto/bewildered)

This is your--

AIDAN

(over Julie)

But if you remember who my father is... it wasn't on the Birth Certificate. Do you know who it is?

Sister Earn shoots daggers into Aidan's eyes. Writes furiously on a clip board; passes it to Father Flood.

FATHER FLOOD

(reading)

Dead! Daddy shot him.

Julie and Aidan realize what this means.

Sister Earn claws the clip board back; writes more.

FATHER FLOOD

Thinkin' we're dun here today. Sister,
this is clearly disturbin' yer peace.

Sister Earn begins to lunge towards Aidan as Father Flood snatches the clip board from her.

FATHER FLOOD

Yeap, we're dun.

Sister Earn grabs the clip board back from Father Flood and shoves it in front of a defeated Aidan.

It reads: **You belong in HELL with that DEMON!**

Aidan jumps out of his seat as Sister Earn shoves the clip board in his face; backs him onto a wall, a large cross affixed to it. Julie's up.

JULIE

What the fuck?!

Sister Earn turns the clip board around. Scribbles violently. Julie grabs her arm; Sister Earn elbows her.

JULIE

Seriously!

Father Flood tries to relieve Aidan, Earnestine thrashes and throws down the clip board. She runs from the office.

FATHER FLOOD

(out of breath)

Think y'all should be goin' now.

Aidan looks down to the clip board **BEAST! ABOMUNATION! DIE!** He bolts for the door-- immediately throws up once outside. Julie rushes out after him.

EXT. HOLY ROSARY OF THE IMMACULATE MADONNA - GARDEN

Rain soaks Aidan; he's bent over, hurls in the swamp.

Julie cries and rubs his back.

JULIE

I'm... I'm... so sorry Ai.

Aidan stands. He walks away from Julie-- she hugs him from behind. Julie starts to sob, Aidan turns around.

EXT. ERATH SWAMPLAND FOREST - PARKED CAR - DAY

The rain dissipates into the thick humidity of the swamp. Julie helps a weakened Aidan back to the car.

JULIE

...I'll call Dr. Morgan when we get back and maybe we've got a match?! You missed a couple calls ya?

Aidan stops.

AIDAN

It's over Jules.

JULIE

Are you shitting me right now?

AIDAN

I'm... I'm done.

JULIE

Fuck you, you're done.

AIDAN

I-- I feel my body eating itself. I've never felt right in this skin... All makes sense now. I'm okay parting with it. It's fine. Better than fine.

JULIE

You can't...

AIDAN

I surrender.

JULIE

Well, I-- I... What the fuck do I--

AIDAN

Go on...

JULIE

No. Stop it, NO!

AIDAN

What kind of life do you envision here?

Julie looks off into the storm torn swamp.

EXT. COLORADO SPRING HIKING TRAIL - DAY - JULIE'S VISION

JULIE'S POV: The swamplands mutate into the HIKING TRAIL Julie and Aidan have met on many times. Julie sees a HEALTHY Aidan up ahead. Twins, a boy and a girl pass her.

TWINS

Daddy! Daddy!

BACK TO NORMAL: ERATH SWAMPLANDS - CAR - DAY

AIDAN

I'm damaged goods... I can't-- this is too much shit to saddle you with.

Julie looks over to him; tears surge.

JULIE

But... I love you.

AIDAN

Don't fucking do that-- that's not fair.

JULIE

It's true.

Aidan throws his hands up; hulk-like. He screams into the swamp with everything he has.

AIDAN

FUUUUUUUUUUUUUUUCKKKKK!

SFX: The harmonics of Aidan's howl resonate through the bayou; a more powerful GLOW STREAMS from his mouth; it beams forward into a point in space; a gentle ripple emanates from the point; disturbs the peace of nature.

FLASH - The background BLINKS TO,

EXT. COLORADO SPRING FOREST - NIGHT

Aidan is in the woods, before him a crack in space time, a spark of pure white light; from this a ball of light begins to form; light zigs and zags around an imaginary circular field. It becomes more stable. The color shifts to a fiery orange, molten color. Small formed and deformed faces begin to appear-- licking out from and into the parameters of the sphere.

EXT. ERATH SWAMPLAND FOREST

CLOSE on Aidan as he falls to his knees.

AIDAN

(sotto)

Fuck.

INT. LACROIX KITCHEN - EVENING

Plates are stacked, dinner's been had. Julie ruminates over a game of BACKGAMMON with her father. She has THREE BLACK POINTS sitting on the BAR of the BACKGAMMON BOARD; Charles has all his WHITE POINTS in WHITE HOME BOARD.

JULIE

He's being a stubborn ass.

CHARLES

Aw baby, give that boy a break. That's a lotta processin' to do...

JULIE

He wants to just give up. Like that...

Julie angrily rolls the dice; DOUBLE 6'S.

JULIE

Shit!

Julie throws the dice in the cup and thrusts it at her father.

CHARLES

You're stuck, angel.

JULIE

Ya think.

Charles moves over to a BAR CART and pours SCOTCH.

CHARLES

You're lost in your *mine'd* my love.

Charles taps his temple with the bottle in his hand.

CHARLES

Y'know betta.

Charles walks back over to Julie and hands her a glass.

Julie shoots the glass and hands it back to her father.

JULIE

I need more perspective?

CHARLES

You need a strategy.

Charles hands her his glass. She sips. Charles rolls the dice. He begins to BEAR OFF his WHITE POINTS.

CHARLES

This game here is all about strategy. You got options... You just can't see 'em. 'Cuz you're too involved in the weight of it. Do what yer doin' for that boy, for *yourself*.

JULIE

What if it was mom?

Charles and Julie converse with their eyes. Julie rolls.

RING RING Charles moves to answer the PHONE.

CHARLES

LaCroix residence...
Yes this is he...
Okay, well...
I will...
Thanks for the call...
You too.... Good evenin'.

Charles finds his seat. Julie rolls FOUR 3'S; BLACK POINTS move off the bar.

CHARLES

Well, it ain't perfect, but it's in the proximity.

JULIE

What?

CHARLES

My marrow.

JULIE

What?!

CHARLES

Your ma and I... We went and got tested. Sent the labs to St. Joseph's before you got here.

Julie tears up... there's hope.

CHARLES

Now, now.. We didn't wanna say anything if there wasn't anything to say... but it appears there may be a possibility.

Julie jumps up and sits right back down.

CHARLES

Well, let your mother finish first...

JULIE

It's not-- he doesn't want to fight.

Julie stares at a beautiful BLACK POTTERY BOWL on the kitchen island filled with apples. It has almost GLOWING FLECKS of TINY STARS painted on it.

JULIE

Where'd you get that?

CHARLES

Your mama.

JULIE

She has perfected the art of the ark.

(a beat)

The dark.

CLOSE BLACK POTTERY BOWL as it FADES to a reflection of The Mountain in a lake.

EXT. THE MOUNTAIN - NIGHT

EMBERS whirl in slow motion around the mysterious MOUNTAIN. At the base, an ominous CASTLE is carved into it's side, think PETRA, with a gothic flare.

Abraham and Khalil arrive. Abraham has matured.

EXT. THE MOUNTAIN - ENTRANCE

The CASTLE GATE OPENS as the duo approach.

INT. THE MOUNTAIN - CONTINUOUS

TORCHES illuminate TWO GUARDS.

GUARD ONE

Your business?

KHALIL

Mission complete.

Guard One nods to Guard Two. Guard Two throws a BURLAP SACK around Abraham's head.

Abraham is quiet; his breath frantic.

KHALIL

We talked about this--

Abraham slows his roll.

Khalil places a hand on Guard Two.

KHALIL

(sotto)

I know he needs to be processed but
remember... who *he* is.

Guard Two throws Abraham over his shoulder.

INT. THE MOUNTAIN - DUNGEON - LATER

Guard Two shoves Abraham into a STONE CELL; removes the burlap bag from his head.

Abraham takes inventory; older teenage boys and young men fill the other cells.

Time is irrelevant as the torch light dims.

INT. THE MOUNTAIN - DUNGEON - INDETERMINABLE

The new recruits stir from slumber as a GUARD and YOUNG RECRUIT enter with a small BLACK CAULDRON.

GUARD

A gift from our most honorable master,
the Man in the Mountain, our Father, our
source.

The Guard ladles out smokey, lumpy, liquid into STONE BOWLS as the Young Recruit disperses it to the newbies.

Abraham accepts the putrid water. He grimaces.

A TEENAGER, SOHEIL(15) in the next cell over accepts a bowl, downs it, looks to Abraham,

SOHEIL

It's a special potion made by The Man in
the Mountain.

Abraham stares at a floating membrane; it resembles a loogie as it traverses the ocean of the bowl.

ABRAHIM

Who is this Man in the Mountain?

SOHEIL

What? That's the reason we're all here.
To train under him.

He is a Master Conjuror. He knows the ways of this accursed world and how to survive in it... Drink!

Abraham squeezes his eyes closed and downs the elixir.

SOHEIL

My name is Soheil.

ABRAHIM

Abraham.

SOHEIL

It will make you feel funny but you sleep real good. Sometimes I have the most wonderful dreams, I am in Paradise... Feels so real.

ABRAHIM

Have you met the Man in the Mountain?

SOHEIL

No, we have to do our time here first. Then they decide based on our talents where we are directed to serve.

Abraham starts to feel funny.

ABRAHIM

How long have you been here?

SOHEIL

I don't know? Maybe a year. I hope to be a Knight of the Night.

ABRAHIM

What's that?

SOHEIL

We rid the world of scum.

ABRAHIM

How?

SOHEIL

That's what the training is for. These are methods that were gifted to Hassan, peace be upon him, from the great beyond. What we learn here is magick!

Both boys become dizzy and collapse to the floor.

SOHEIL

Just relax and let the potion become you.

ABRAHIM'S POV: Gaze up towards the cold stone ceiling, the torches flicker.

SOHEIL (OS)

Feel as it relaxes your whole body. Feel no pain... No sadness... Bliss...

FADE TO BLACK

MONTAGE - ABRAHIM'S NEW LIFE

- Wakes, groggy. Abraham explores down there from wet dream. Wonders.
- Walks around his cell.
- Eats gruel.
- Other recruits work out in their cells.
- Abraham and Soheil work on a handshake through bars.
- Potion comes. Repeat.
- Waking, groggy. Wet dream.
- Pacing.
- Handshake perfected.
- Gruel. Potion.
- OLDER ABRAHIM(13) wakes, groggy.
- OLDER SOHEIL(21) trains in his cell.

INT. MOUNTAIN - DUNGEON

A different GUARD enters with the cauldron and a different YOUNG RECRUIT.

GUARD

A gift from our most honorable master, the Man in the Mountain, our Father, our source.

The Young Recruit ladles the liquid into bowls.

Khalil enters looks around his gaze lands on Soheil.

Abraham stands, his gaze is strong at Khalil who doesn't break his eye line from Soheil.

Soheil is entranced by the gaze, he reaches to a latch outside of his cell door, CLINK the door opens. He walks toward Khalil.

The Young Recruit serves Abraham a bowl.

Khalil and Soheil exit the room.

INT. MOUNTAIN - DUNGEON

Abraham wakes, groggy... no Soheil. Cellmates sleep.

He reaches outside his cell to the door latch CLINK the door opens. Cellmates toss and stir; back to sleep.

With stealth, Abraham makes his way to the dungeon gate/entrance. This one is locked. He fiddles with the latch when he HEARS commotion. He retreats into the shadows of a stone crevice.

CLINK CLANK the dungeon door opens. TWO RECRUITS enter with a large pot of gruel, Abraham slips out, undetected.

INT. MOUNTAIN - HALL - DAY

Abraham doesn't know his direction; he follows a winding hall as the SOUND of RAIN becomes louder. He arrives at a BARRED WINDOW. CLASH of THUNDER.

He reaches his arms through the bars. He laughs and cries as he tries to catch raindrops with a dehydrated tongue.

A PAINFUL SCREAM ECHOES through the barren hallway; Abraham carefully follows the SOUND.

INT./EXT. MOUNTAIN - HALLWAY ATRIUM

Abraham meets THREE ELABORATE DOORS; a LARGE AJAR CENTRAL RED DOOR; to the LEFT a LARGE CLOSED YELLOW DOOR; to the RIGHT an OPEN NAVY BLUE DOOR to the OUTSIDE WORLD. He walks away from the PAINFUL MOANING SOUNDS towards the GLOOMY NATURAL LIGHT; RAIN FALLS.

The RAIN turns into the SOUND of LICKING; Abraham stops. A debilitating SCREAM; he turns slowly, moves back and toward the RED DOOR.

As he approaches, the DOORS OPEN.

INT. MOUNTAIN - HASSAN'S LAIR

ABRAHIM'S POV: The doors reveal a SPOTLIGHT on Soheil laid on a GOLD ALTAR, WHIMPERING in pain.

BACK TO NORMAL: Abraham runs to Soheil; he puts Soheil's arm around his neck.

ABRAHIM

(sotto)

We gotta go!

Soheil is barely conscious from the pain, he tries to speak but when he opens his mouth BLOOD STREAMS out a GAPING HOLE where his TONGUE once was.

ABRAHIM

(cries)

What have they done to you?!

Soheil passes out; dead weight-- too much for Abraham.

CLAP CLAP CLAP

HASSAN AL SABBAAH, (44) tall and slender, a MANICURED BRIGHT WHITE GOATEE, CHARCOAL LINED EYES, his hair is wrapped tightly in a WHITE TURBIN, a RUBY affixed where a third eye might be. He is dressed in BLOOD STREAKED WHITE LINENS and SILKS with LARGE SHOULDER PADS. CLAW-LIKE HANDS with LONG BLACK FINGERNAILS.

HASSAN

A valiant effort dear one. It is time for your training.

Abraham turns to Hassan. The room opens to an opulent wing of the Mountain with GOLD ACCENTS EVERYWHERE, FINE SILKS and OTHER-WORLDDY FRUIT.

HASSAN

They like tongues.

ABRAHIM

Who?

HASSAN

Them...

Hassan points behind Abraham.

Abraham turns to see a MOLTEN PLASMA AQUARIUM living in the WALL of the Mountain.

SMALL DEFORMED BODIES and FACES reach out from the wall but remain in the MOLTEN MEMBRANE. A number of FACES gather and begin to LICK, TONGUES reaching toward Hassan and Abraham.

Abraham stands; releases Soheil, in awe he shakes.

CLOSE on Abraham's EYES; BLINK.

INT. VIANNE'S STUDIO - NIGHT

GASP

A wide-eyed Aidan chokes on the air.

Vianne sits on a stool at the bottom of the massage table. She holds Aidan's feet.

VIANNE

Deep breath honey big breath!

Aidan coughs as Vianne fetches water from a cooler.

VIANNE

That's it, here...

They both down a bottle of water.

Aidan stands.

AIDAN

What is happening to me?

Vianne walks over to a SILVER TRAY with varying CRYSTAL LIQUOR BOTTLES; she pours bourbon into two glasses.

VIANNE

It's been a long day...

She hands him the drink.

AIDAN

You know, don't you?

Aidan shoots the bourbon.

VIANNE

These things honey...

AIDAN

Please.

Vianne sips.

VIANNE

As best I can tell, you locked yourself into somethin' that's gone on for... at least a millennia. You've carried a pain, a curse and it's still here...

Vianne gestures her hand up and down Aidan's side.

VIANNE

It's right there, beside you. Like a magnet. Won't never leave... until.

AIDAN

Until?!

Vianne places her glass on the silver tray. She walks over to Aidan removes the bandage from his forehead.

VIANNE

All better.

Aidan's forehead is almost completely HEALED.

Aidan looks in a MIRROR on the wall, he sees Young Aidan reflected back; he jumps.

AIDAN

What the...

VIANNE

What'd ya see?

AIDAN

M-myself... younger.

He looks back into the mirror and it is him now, he touches where his wound was.

AIDAN

(to Vianne)

Until...

VIANNE

You change the story.

AIDAN

(frustrated)

What does that mean?!

VIANNE

Well, you have to know the story in order to change it. There is a powerful urge in your being to break free, you will die but not in the way you think.

AIDAN

I want to.

VIANNE

Nothin' harder than livin'. But you just gunna come back and come back and come back until... you break the cycle.

Vianne clicks her heels together three times.

VIANNE

It's a bit like Dorothy. What a perfect depiction of how you go on a journey. But it's you who control where that home is, and that first home is that body you're wearin' right now. That body is a conduit for eternal energies floatin' all 'round. Receivin' and expressin' those energies in infinite forms. Once ya get that, then you can chew on the idea that you are not in the body but the body is in you... and you're attractin' certain energies that harnessed you to a cycle in time, Chronos, samskara. It's in your mind and spirit energy. You attached yourself to somethin' that went counter to nature's law, only you can break it.

Vianne goes to the door, she turns to Aidan.

VIANNE

I'll tell them you're asleep.

Aidan nods as Vianne exits through the screen door.

Aidan paces, ruminates, cries. He pours himself another bourbon, shoots it and exits through the screen door.

EXT. GARDEN DISTRICT STREETS - MOMENTS LATER

Aidan fights through bushes that line the property.

AIDAN

Fucking shit motherfu-

He escapes from the bushes onto the sidewalk; a SCRAPE on his arm, he examines it, the BRUISE that he had on the hike is bigger.

AIDAN (CONT'D)

Goddamnit. Fucking change the story...
Fucking ridiculous, change this story
huh? That'll just poof!

Aidan mutters his way down the street; he HEARS a BEAT on a HAND DRUM; looks ahead and is drawn to at least a dozen TORCHES all synchronized; they float and dance in the,

EXT. CEMETERY NO. 1

Aidan enters through an ELABORATE IRON GATE. ABOVE GROUND TOMBS blanket the earth under a FULL MOON.

Aidan moves behind the tombs closer to the ritual. VELVET INDIGO CLOAKS shield the women's eyes as they dance to the beat; in tandem with torches in the right hand and silver chalices in the left hand.

They stop, face the sister across from them, extend their torch bearing right arms towards the center of the circle. Extending the left hand/chalice in the air.

COVEN

We welcome the Great Mother into this dimension of spacetime. Shower us with your mercy. We receive your wisdom and power with grace and majesty, we are the womb of Gaia, we are the holy grail.

A DRUMBEAT moves the coven in concentric rhythm.

ROBERTA (O.S.)

Isn't it beautiful?

Roberta startles Aidan; she has yet to pull her indigo cloak over her head.

AIDAN

Jesus Christ!

He grabs his chest.

ROBERTA

Ah ha, what do you know of Jesus then?

Aidan catches his breath.

ROBERTA

Good man that one. You know Christ means Christos... do you know what that translates to? From Greek?

Aidan shakes his head as Roberta takes silver gloves out from her pockets.

ROBERTA

Oil. It means oil. Specifically, it is the fluid, oil, or marrow which flows down the spinal cord, coming from the upper brain, the Creator or Father, the "Most High," and is known in physiology as ovum, or generative seed that life essence which creates the human form.

(citing from memory)

My soul replied, 'What bound me is dead, what enveloped me has been vanquished; my desires are over, and ignorance is no more...

Roberta slides the silver gloves on; adjusts them.

ROBERTA

In this life I was freed from the world and the chains of forgetfulness. From now on I will rest in the eternal now; for this age, this aeon, and in stillness.'

AIDAN

Never heard that one.

ROBERTA

Few have sadly... Gospel of Mary Magdalene.

AIDAN

That's not...

ROBERTA

Oh but it is. One part of the puzzle that was conveniently left out from them architects of Christendom.

(chuckles)

The *Womb-Man* is the vessel through which we are birthed into this dimension, the seed implants the circular egg, the womb is the chalice in which the seed will grow and from that seed, we get...

AIDAN

Oil.

ROBERTA

Bon travail!

Roberta moves closer to Aidan.

ROBERTA

It is your time to receive.

She opens her silvery right palm and blows something that resembles glittery white snowflakes into Aidan's face.

Aidan becomes woozy.

ROBERTA

It will help you to relax. Observe from another perspective.

Roberta sits Aidan on a raised tomb; he begins to speak but she places her right index finger to her lips.

ROBERTA

(sotto)

Listen.

She retrieves her SILVER CHALICE containing OIL, dips her gloved ring finger into it, and draws a CROSS over Aidan's third eye.

ROBERTA

Remember!

Roberta taps the back of her right fingernails to Aidan's chest three times and quickly, fluidly turns her hand to lightly punch the base of her palm onto Aidan's chest.

SFX: Aidan's LIGHT BODY moves from his physical form; it is him but ILLUMINATED; he moves out of this time into another DIMENSION. A BRIGHT WHITE CRACK PULLS him back.

AIDAN'S POV: Roberta becomes smaller as Aidan floats back. She walks toward the circle. The DRUMBEAT stops. The coven face outwards to the graves as Roberta approaches. Each sister holds the torch and chalice.

Roberta breaches the circle, she looks like she has stepped into a lightly glowing arch of jello. The sisters stake their torches into the ground and turn left to face Roberta in the middle of the circle.

Roberta chants.

ROBERTA

Awen...

COVEN

Awen...

ROBERTA

AUUUMMMMMMMMM...

BLINK to,

INT. ALEXANDER'S TENT

MONKS CHANT AUM in the distance as Aidan's spirit travels into Alexander's body.

PAPYRUS SCROLLS are splayed all over the opulent tent.

Aidan/Alexander sit atop a throne; layered with animal hide. Scrolls are sprawled on an ELABORATE DESK.

REVEAL: DRAWINGS OF DEMONS on SCROLLS, ARCHITECTURAL BLUEPRINTS SCROLL, MATHEMATICAL BREAKDOWNS SCROLL, A DRAWING OF **THE KEY**. Alexander stands when he reaches **ALEXANDER'S GATE**.

Enter Cleitus, Olympias and Azrael.

CLEITUS

(to Olympias)

Your highness-- but these are not demons! They're feral children cast aside from this Land of Magog, Duhl-Quarnayn and I both explored the interior of the Mountain. They are peaceful, they would've remained in the Mountain in the safety of their confines, had the water not been diverted.

OLYMPIAS

Son, this is an architectural feat in engineering. But you'll need my magick to seal the Mountain.

CLEITUS

Please, Alexander listen...

(then)

If they reroute the water back to the way it was then we can diplomatically achieve peace...

Alexander thinks. Cleitus approaches him.

CLEITUS

(sotto)

These children were discarded for purely cosmetic, material calculations. It's a miracle they have survived! They were raised by each other, of course the villagers fear what they do not understand.

Azrael, struggles to listen.

AZRAEL

But sire, think of your mission. You are Son of Zeus, Duhl-Qarnyan, pupil of Aristotle, you are Alexander the Great. These people will surrender to you as their King and Savior if you rescue them from these putrid, vile creatures!

OLYMPIAS

Azrael is right my love. Sacrifices must be made for your legacy.

Olympias moves closer to Alexander, she kisses him inappropriately.

OLYMPIAS

My beautiful, son of Zeus.
(whispers in ear)
I've found you a mate.

FLASH

EXT. CEMETARY NO. 1 - NIGHT

Aidan wakes up naked on a different tombstone.

AIDAN

Wait, wait! I, I didn't make a different choice!
(realizes)
Oh c'mon... why naked!

Aidan stands and follows his trail of clothing.

EXT. CEMETARY NO. 1

Aidan reads epitaphs in the moonlight.

Aidan finds Julie's keys in his pocket. Her esoteric DAGGER dangles from the chain. He unsheathes it and presses it hard against his wrist.

CLUNK Aidan is knocked out.

EXT. CEMETARY NO. 1 - EARLY MORNING

Aidan lays on the tomb where he got knocked out, coming to; Charles walks toward him with a dog.

CHARLES

Whoo boy! You got some people lookin' fer ya at the house!

Aidan rubs his head.

AIDAN

Fuck. I don't know what happened I was sitting here with...

Aidan's shoes and jacket are gone along with the keys.

CHARLES

Well they gotcha.

AIDAN

Who?

CHARLES

Them hooligans-- Let's get you back. Did ya have yer wallet on ya?

AIDAN

No.

CHARLES

Well there's a blessin' right there!

AIDAN

You have a dog?

CHARLES

No, this here is Braunwyn, Lisette's dog. We have a date on Saturday mornin's.

INT. LACROIX KITCHEN

Anise, Michael, Julie, and Vianne converse as Charles enters followed by Aidan.

CHARLES

Look who I found!

Anise runs to Aidan.

AIDAN

What're you guys doin' here?!

ANISE

You scared me!

Anise cries and hugs him.

CHARLES

Y'all, y'all... He's had a rough night,
some deranged youth knocked him out and
stole his shoes and jacket...

ANISE

Oh my poor baby! How's your head, bend
down let me see. It's not the same place.

Aidan bends down.

ANISE

It's only a bruising-- hair covers it.

MICHAEL

Ma!

ANISE

What?

MICHAEL

Focus.

Anise warps yet again.

ANISE

Oh yes, oh honey it's the most amazing
news!... There's a match.

Michael tries to chime in.

ANISE

But not just a match, it's a perfect
match!

AIDAN

Mom... I... I don't want to...

JULIE

Ai...

Aidan looks to Julie.

JULIE

It's a perfect match.

AIDAN

What does that mean?

JULIE

Your father *can't* be dead.

AIDAN

What? That's not possible.

Julie hands Aidan a folder.

Aidan looks through it.

AIDAN
(disbelief)
Richard... that's... that's my middle
name.
(then)
Richard Alan Carlisle.

Aidan flips the page.

AIDAN
Age forty-six. Currently an Archeology
Professor at Yale... Yale!

Aidan sheds a tear before he looks up with pride and then
right back down for more.

AIDAN
But he's on expedition in the Caucasus
Mountains... How would we?

MICHAEL
I've sent a message over there, and been
in contact with some people. It's not an
easy location to get to...

AIDAN
So this means...

Aidan collapses onto a dining room chair and cries.

JULIE
We're going to Russia.

Aidan gathering himself, looks at Julie.

AIDAN
I'm going to Russia.

Julie starts, but...

AIDAN
I need to do this part.

Aidan places his hand on Julie's.

AIDAN
Please.

Julie pulls her hand back and hurries out the side door.

AIDAN

Jules...

ANISE

I'm sorry darling but you are not going by yourself... Michael is going with you.

CHARLES

So am I...

The room looks to Charles.

ANISE

Okay... and so is Julie's father...

(to Charles)

Are you sure? It's an awful long way to chauffeur... but I won't lie to you, it would put me at ease.

(whispers)

Given this one's track record.

Anise motions to Michael.

MICHAEL

I can hear you mom.

CHARLES

Oh I'm sure they are mighty capable. Would you mind if I inquire... where do you plan to do the transfusion?

MICHAEL

My father's in Israel so I've got it all planned out.

ANISE

(proud)

He is very good at planning you know.

MICHAEL

We'll retrieve the marrow from Richard and fly to Israel where my father has some of the best oncologists awaiting us.

CHARLES

Well, just in case... I can be donor numero deux-- backup.

AIDAN

What?

CHARLES

Yeah we got the news last night. I too, could be a donor, but it was only a sixty-three percent match. This here, this here's a hundred.

ANISE

(cries)

This is so generous! What an amazing man you have here Mrs. LaCroix!

VIANNE

Vianne, please! Well, when Julie came to us with the news, we just really wanted to do all we could.

Anise hugs Vianne and Charles.

ANISE

Please let me cover the travel expenses. I won't take no for an answer!

Michael rolls a CARRY-ON SUITCASE over to Aidan.

MICHAEL

Packed you some clothes.

Aidan throws his arms around his brother.

AIDAN

Thank you.

Michael is taken aback by the affection.

MICHAEL

It'd be nice if you'd call me back.

Aidan laughs.

Michael releases the carry-on and wraps one, then the other arm around his brother.

INT. TREEHOUSE - DAY

Julie sits on a small cot; childhood momentos surround.

KNOCK KNOCK

AIDAN

Can I come in?

Julie is quiet.

Aidan peeks his head in.

AIDAN

Is it safe?

Julie is quiet. Aidan sits next to her.

AIDAN

I love you so much. I just, I want to say
thank you... for helping me through this.

(long pause)

I'm sorry Jules, I feel like you're the
one who gave me the strength to do this--

He leans his head in toward her, she jolts her head away.

Aidan crawls toward the door; turns around to climb down.

AIDAN

Well... I'll see you when I get back.

Julie perks up.

JULIE

Wait!

She crawls toward him and kisses him passionately.

She stops abruptly.

JULIE

You better come back... And I'm still mad
at you.

AIDAN

I understand.

JULIE

Go!

Aidan smiles dopily while he crawls down the treehouse
ladder.

AIDAN

Aye, Aye Capt'n.

Julie begins a CHANT.

JULIE (O.S.)

Aad guray namay, Jugaad guray namay, sat
guray namay siri guru devay namay.

INT. CHARLES STUDY - AFTERNOON

A CRAFTSMAN STUDY, beautiful original mahogany wood acts as a home for the precious library that it contains. Masonic symbols all around. A JADE CHESS SET is frozen mid-game on a CHESS BOARD TABLE with two NAVY LEATHER WINGBACK CHAIRS over in a bay window.

Charles searches file folders; Aidan passes by.

AIDAN

Do you need any help Mr LaCroix?

CHARLES

Charlie son! Char-lie.

AIDAN

Charlie.

Aidan steps into the office in wonder.

AIDAN

Wow, this is some place you got here.

Aidan cocks his head to scan the titles.

AIDAN

Morals and Dogma... Gnostic Bible. The Ancient Mysteries of Modern Masonry. Knights Templar. Mysticism... quite a collection.

CHARLES

Anything that interests ya?

Aidan wanders over to the CHESS BOARD.

AIDAN

This chess board! Who're you playing?

CHARLES

(laughs)

Myself at the moment. You play chess?

(then)

Ah! Here it is!

AIDAN

What?

CHARLES

My passport.

Charles grabs a book off the shelf; walks toward Aidan.

CHARLES

Well, grab a seat.

The men sit at the chess board.

AIDAN

It's been a while...

Charles picks up the QUEEN PIECE.

CHARLES

This game... is all about protecting the queen. She's the most powerful, if you lose her, you're toast.

Aidan moves his ROOK in front of his exposed QUEEN.

CHARLES

Look son-- I know my offspring. When she gets in something, it's hard for her to see clearly. You need to focus now, without disruption.

Charles moves his KNIGHT to capture Aidan's BISHOP.

AIDAN

That's an important one yeah?

CHARLES

It's all for fun. This game has all these moving parts that you have to adapt to. It's yet another microcosm of energetic battles we have throughout activities of daily living, interactions we have with others. We protect the Queen because she represents regeneration, life-- You did the right thing in protectin' her.

Charles winks at Aidan and lifts the book off his lap.

Aidan looks for his next move.

AIDAN

(to himself)

Can't go there.

CHARLES

Ancient Macedonian History... I think this here might be of interest to ya.

Charles reaches the book over; Aidan grabs it.

AIDAN

By Richard A. Carlisle.

Aidan looks up to Charles.

CHARLES
He's a colleague of mine.

Aidan opens the book and devours the information, he looks for pictures.

AIDAN
This is...

CHARLES
I've only met him a few times when he's come down here for conferences, but our paths have crossed from time to time... with our professions and all.

CUT TO:

INT. EXPEDITION BASE CAMP - CAUCUS MOUNTAINS - DAY

A stark LAB environment with computers, anthropologic equipment and fossil categorization.

CHARLES (O.S.)
I've emailed him, so he knows we're coming. He's very excited to meet you.

REVEAL: the back of RICHARD ALAN CARLISLE, (46) ginger hair, tall and fit, as he sits at a folding desk and pens a letter to:

Dearest Earnestini, I can't believe this news! We have a son!

INT. AIRPLANE - NIGHT

Return to Charles and Aidan as the NAVY STUDY CHAIRS have become NAVY AIRPLANE SEATS; conversation continues.

AIDAN
Have you read this?

Charles drinks a whiskey in economy plus; Aidan in the window seat.

Michael and Anise sleep across the aisle from Charles.

CHARLES
Oh yes. Your father has a fascination with Ancient Greece and Macedonia.

He's led some very successful expeditions. Solvin' myst'ries and findin' his'tries.

Aidan's already half way through the book.

CHARLES

History... Hisss Story... Ever thought of that word? History. What's your story?

(beat)

What do you tell yourself?

Aidan looks at the book.

CHARLES

How has the story changed in the last 48 hours?

Charles flags down an attendant.

CHARLES

Could I grab another sweetheart?

CLINK CLINK ice cubes in an empty glass.

AIDAN

Could I? One for me too.

The attendant obliges.

AIDAN

So-- you change the past you change the future...

CHARLES

Just gotta change the story. What you tell yourself. Who you are.

AIDAN

Like a sociopath?

CHARLES

(laughs)

Look here... What does love feel like?

Aidan searches his mind for an answer.

CHARLES

Something easier-- What does success feel like?

AIDAN

Liberating I guess.

CHARLES

What does fear feel like?

AIDAN

Constricting. Trapped.

CHARLES

And the interplay between those two things create your life. Unless...

The attendant returns with drinks.

CHARLES

Thanks darlin'.

AIDAN

Thanks...
(to Charles)
Unless...

Charles takes a sip; dangles his knowledge.

CHARLES

Your father and I are at the forefront of technology you know.

AIDAN

How's that?

CHARLES

We get to see things. As a Professor of Ancient History... I can assure you our history and technology goes back much further than those regulating your history books would like you to know.
(a sip)

But I know certain truths as a Mason.

AIDAN

Aren't they the enlightened ones?

MONTAGE - THE MEN TRAVEL TO THE MOUNTAIN

CHARLES (V.O.)

The Masons... The *real ones*, have a lot of information that would be helpful to the world, 'specially here in these times... to those sufferin' I mean. I understand why some information is kept, can't be helped. It's too powerful for those who would be irresponsible with it. But times are a changin'. Consciousness is a risin'. The Yogis came out of the cave!

There's no need to still be in hidin'--
 'cept for greed. If you're gonna keep the
 truth from folks, you best be my
 brother's keeper with those less
 fortunate, otherwise... it's just
 slavery. No better than the Illuminati.

- Aidan, Charles, Michael and Anise deplane.
- A teary Anise says bye to her boys and Charles.
- The men hop on another flight; it's packed in economy.
- The men land.
- And onto another smaller, propeller wing plane.
- Propeller plane lands; grab luggage.
- The men ride in a rugged SUV with no suspension.
- Enter the closest city to basecamp.
- Aidan enters a motel room; sits on the bed at TWILIGHT.

INT. AIRPLANE - PRIOR TO MONTAGE

Back to Aidan and Charles before the Montage.

AIDAN

The Illuminati? Reptiles?

CHARLES

(laughs)

We're all reptiles partner. We're just
 now enterin' the Age of Aquarius but the
 Piscean Age was very real. Have you ever
 looked at the Pope's hat from the side?
 Looks like a fish!

Charles sticks out his tongue and points to it.

CHARLES

There's your reptile right there.

AIDAN

Huh?

CHARLES

The tongue, represents desire...
 Connected to the creation energy. The
 creation of desire. Desire makes you
 move, makes you want...

The tongue starts a journey for anythin' that is consumed. Food is alchemized, transmuted, through the body 'til what was not nutritious, the excrement comes out the other end. It's all one line from the mouth to the rectum. Most will be consumed by the machine.

AIDAN

Unless...

CHARLES

Unless you stop letting the situations control you. The Machine is an illusion. But illusions become real over time; they are the scaffolding on which we build reality. Reality is... You control you. You are the Creator; and you create, co-create your reality. What reality do you choose? One that's told to you? Or the one you create for yourself?

INT. SPARSE MOTEL CAUCUS MOUNTAINS - NIGHT

Aidan still sits alone in an outdated motel, circa 1980's; he gazes out the window to the mountains.

AIDAN

(sotto)

Change the past, change the future.

Aidan eyes his suitcase a few feet away.

He kneels from the bed to the floor and crawls toward it.

ZIP ZIP

Aidan unpacks clean underwear, shirts and socks; a pair of winter boots; jeans.

He stops and softens as he discovers a framed picture of a candid Julie, Raj, Sean, Michael and Aidan, all in the same wayfarers, right after attaining their under graduate degree. Aidan makes a goofy face as Julie laughs; she wields a bottle of champagne gone aspray; Michael, Sean and Raj pose like MC HAMMER.

Aidan opens and closes well wish letters from Raj, Sean and Michael.

SFX He breathes in a gentle glow that circles his heart.

A SMALL, BLUE, AGED, FAMILY ALBUM that says **ARC**; it contains a few PHOTOS of when Aidan and Michael became brothers; good times at playgrounds; Hanukah's; Bar Mitzvah; Rabbi stands by Aidan as he opens Bar Mitzvah present, the base of the KEY from Alexander's Gate.

Aidan's eyes widen.

One last article-- wrapped in his BAR MITZVAH TALLIT, it is the relic from the PHOTO, the base of the KEY.

Aidan places the shawl over his head; he straightens his spine while holding the KEY, now an artifact.

He closes his eyes.

FLASH

EXT. ALEXANDER'S GATE - NIGHT

EMBERS whirl wildly as Alexander stands up to Olympias; she has the KEY.

CLASH a THUNDERBOLT - FLASH

INT. THE MOUNTAIN - ALEXANDER TIMELINE

LICKS ECHO throughout a large CAVERNOUS, HOLLOWED OUT DWELLING. Alexander and Cleitus are behind BOULDERS; they watch as malnourished, decrepit caveman like, feral children guide one another to a trickle of water the FLOWS down the mountain from RAIN outside.

The children pool around and lick the wall where the water flows.

Another trickle starts down a different wall of the mountain, a group flock there.

CLASH a THUNDERBOLT - FLASH

INT. LIBERTY, MISSISSIPPI - TRAILER - DAY

Aidan walks down a DEEP PITCH BLACK HALL/CLOSET; he sees himself as a child through a door in a day lit room.

REVEAL: Return to Young Aidan who lies on the floor.

Aidan picks up the pace as he enters through a CLOSET DOOR with LOCKS and LATCHES on the DOORFRAME.

He kneels down to Young Aidan, who whimpers.

Aidan cradles his childhood self. He cries, he sobs.

Young Aidan tries to catch the tears with his mouth.

SFX: Young Aidan's tongue becomes lizard like, he morphs into one of the FERAL CHILDREN.

Aidan jumps as YOUNG FERAL AIDAN hisses and spits at him.

Aidan backs away slowly; Young Feral Aidan SCREECHES and begins to lunge toward Aidan when,

CLASH a THUNDERBOLT - FLASH

EXT. FOREST - COLORADO CAMP TRIP - NIGHT

The SCREECH echoes into the mystic forest.

AIDAN'S POV: The BALL OF LIGHT becomes a portal of MOLTEN LAVA as Young Feral Aidan lunges from Liberty, Mississippi into the then. Beautiful naked women caress Aidan's body, they lick him all over as a fiery, demonic, Young Feral Aidan's molten energy bursts forth.

EXT. FOREST

Aidan SCREAMS as he stumbles and begins to run.

The energy follows him.

AIDAN'S POV: RAPID HEARTBEAT INTERCUT with STRENUOUS BREATH is HEARD as he runs through the forest; jumps over the camp fire; looks behind; MOLTEN ENERGY still follows; he trips; Julie and Raj are frantic, they yell but Aidan is deaf to the sound.

Julie cries as she presses her hand to Aidan's forehead.

Dissolve.

INT. SPARSE HOTEL CAUCUS MOUNTAINS - MORNING

GASP

Aidan's EYES OPEN. He lies on the floor on his side, he looks around; a moment of confusion; then 'light bulb'.

KNOCK KNOCK KNOCK

Michael pokes his head in.

MICHAEL

Ya decent?

Michael walks in and over to Aidan.

MICHAEL

You like my packing?

Aidan looks up, face stiff from tears.

AIDAN

You're getting sentimental with age.

MICHAEL

I suppose I've taken for granted that you'll always be there.

Michael helps Aidan up off the floor.

MICHAEL

And I'm sorry I haven't been around this last little while... I could've noticed your symptoms...

MICHAEL

What's been happening...

AIDAN

It's not your fault.

Both brothers get teary and go for a deep powerful hug.

SFX A gentle GOLDEN GLOW circulates in through Aidan's nose down and around to intertwine with Michael's heart/chest; after a few breaths the GLOW begins to flow gently out on Michael's exhale.

Aidan pulls back. He places his right hand on his brothers left cheek.

AIDAN

Love you bro.

Michael's right hand, already in motion to Aidan's left cheek-- fraternal bond.

MICHAEL

Love you bro.

They pull each others head toward the other, a gentle ram of the foreheads.

AIDAN
GRRRRR. DO THIS!
(faster)
1, 2, 3 BREAK!

MICHAEL
GRRRRR. DO THIS!
(racing)
1, 2, 3 BREAK!

MICHAEL
Goddamnit... beat me *again*.

AIDAN
Get used to it.

Aidan throws a WATER BOTTLE, the FILE FOLDER, Richard's BOOK and the KEY wrapped in his TALLIT into a back pack. He pulls out a tuque and gloves from his suitcase.

AIDAN
You ready?

MICHAEL
I should be askin' you that.

AIDAN
Well, you got more stuff to remember than I do, *Doctor Coen*.

EXT. SPARSE HOTEL CAUCUS MOUNTAINS - CONTINUOUS

It's a crisp, snowy morn, slight overcast in these mythic mountains. FOUR SNOWMOBILES sit in the lot. Charles receives a tutorial from VLAD(29), graduate student.

MICHAEL
Oh shit the stuff!

Aidan types a message to Julie: **Going off the grid.**

REVEAL: previous messages unanswered: **Landed. In Amsterdam/Mom's off to Tel Aviv/Somewhere in Russia?!**

AIDAN
You're good but you're not that good.

I miss YOU! Send. Aidan pockets his phone.

He slides on his gloves; adjusts the fingers.

MICHAEL
(sotto/serious)
Yeah, that's something Raj would do...

They both laugh; Charles spots them and waves.

CHARLES
 (yells)
 Y'all didn't tell me there'd be TOYS!

VROOM VROOM

CHARLES (CONT'D)
 GIDDY UP! YEEEEEE-HAWWW!

Aidan wraps his scarf around his face and both brothers adjust their wayfarers.

VROOM VROOM

EXT. AERIAL MOUNTAIN SHOT - DAY

The men ride through the rugged mountain terrain.

EXT. CEMETERY NO. 1 - NEW ORLEANS - TWILIGHT

Night approaches on the other side of the world as wind moves through the trees. A RAVEN CAWS as THREE SETS of FEET move through the CEMETERY; INDIGO CLOAKS sway.

INTERCUT MOUNTAINS/CEMETERY

The men stop at a rustic log cabin to refuel. Michael checks Aidan's vitals.

The women, Julie, Vianne and Roberta are cloaked as one POURS SALT in a LARGE CIRCLE. Another places WHITE ROSE PETALS along the interior of the circumference. Another drops AIDAN'S SHOES and JACKET in the CENTER of the circle, another places the BLOOD DRIED on Julie's DAGGER in a GOLDEN CHALICE; she draws forth a SMALL BEAUTIFUL CRYSTAL VIAL GLEAMING with PURE CRYSTAL WATER and POURS it into the golden chalice. The water and blood blend.

Aidan is on the back of Michael's snowmobile.

The women stand at sixty degree angles from one another inside the circle. TORCHES are lit; a CEREMONY commences.

The men arrive at a LARGE TRAILER, half buried in SNOW.

INT. BASECAMP - AFTERNOON

Michael and Charles help Aidan inside this stark, technology based workspace. It is much larger than it looks from the exterior-- excavation is in progress.

Richard rushes down a darkened hallway as the FLUORESCENT LIGHTS BLINK.

RICHARD

Oh my Goodness! Oh you made it!

Aidan is shivers with blue lips.

REVEAL: Richard is closer, he is Cleitus.

RICHARD

You're frozen!

CHARLES

Need to de-thaw the poor boy.

MICHAEL

With his meds, his circulation is...

Aidan aches as he stands taller; he puts his hand forth.

AIDAN

Richard.

Richard's eyes soften as he looks at his feeble dying son. He stretches his hand out to meet Aidan's.

RICHARD

Is dad too much?

Aidan's eyes flood with tears; he throws himself onto Richard as best he can.

INT. MEDIC ROOM - BASECAMP - LATER

Richard lies on an obsolete gurney with a blood pressure machine on the wall and a STANDING IV; tubes flow down into and out of his left pelvis.

Michael hovers over Richard, monitoring blood pressure.

MICHAEL

How's the sedation?

RICHARD

Feelin' pretty fly.

Michael adjusts some tubes; looks at the MARROW RETRIEVAL BAG as the deep MAHOGANY colored BLOOD collects.

MICHAEL

You let me know if you feel anything other than pressure.

RICHARD

Will do... Sorry again y'all had to come all the way out here. We just had this avalanche the other night and based on the irregular electromagnetic energy we've been detecting, we're trying to get in and out as fast as possible...

(to Aidan)

Vlad got you here though!

MICHAEL

I'll be back, nature calls.

Michael pats Aidan on the shoulder on his way out.

RICHARD

So, tell me something Aidan...

AIDAN

I'd rather you tell me.

RICHARD

Ask away.

AIDAN

You really had no idea about me?

RICHARD

God as my witness... them days. My father was in the military. We moved around a lot. But we were in Liberty the longest.

(adjusts)

We were neighbors with the Knox's. I used to call your mom Earnestini. We were the same age and I suppose you could say she was my first friend and whiff of love.

Aidan hangs his head.

RICHARD

You know, we were kids. Playin' doctor. They didn't educate us about sex or anything in those days... Hell, probably these days too. We just thought it felt good. Weren't meanin' nothin' by it.

(then)

The last time we got caught in the act by her uncle. Can't remember his name... but he was a mean ole S.O.B.

Aidan breathes in a gentle glow.

AIDAN

That's when the abuse must have started.

Richard's face grows bleak.

RICHARD
Abuse?

INT. MEDIC ROOM - BASECAMP - LATER

Michael interrupts Richard and Aidan; both in tears.

MICHAEL
We're almost to an hour...
(stops)
I can come back...

Michael checks his watch.

AIDAN
(overlap)
Come in. Come in.
(wipes his cheeks)
All good.

Michael moves to check the BAG OF MARROW.

RICHARD
(teary/to Aidan)
I'm so... I'm so sorry I couldn't be
there for you...

Richard lifts his hand to cradle his son's head.

RICHARD (CONT'D)
But-- I'm overjoyed that I know you now.

Michael moves behind Aidan; a hug from above.

RICHARD (CONT'D)
You're my son! I have a son!

INT. KITCHEN - BASECAMP - EVENING

A HOT PLATE, BUCKET/HOSE and SMALL REFRIGERATOR make up
the KITCHEN; sectioned off by a CLEAR PLASTIC TARP.

The men sit around a table; they finish SPAGHETTI.

A BLUE MINI COOLER sits on the table.

CHARLES
Nah this is great! Didn't think I'd be
dining in the Caucus Mountains a week
ago! I'm rarin' to go after that cat nap!

(finishes last fork full)
Was it a success?

MICHAEL
Yes siree Bob.
(taps the cooler)
We are good to go.

RICHARD
I think it best if you leave first thing.
We have some extra cots, the crew went
east to grab supplies.

Aidan opens the cooler and stares at the MARROW ON ICE.

AIDAN
So this is my cure...

Aidan retrieves the bag from the cooler.

MICHAEL
Well, they have to spin it and whip it
and send it through some synthesizers to
get the stem cells but... yeah.

AIDAN
It's more purple than red.

MICHAEL
When the blood mixes with oxygen, that's
when you get that red color we all think
about, when we think of blood...

AIDAN
Huh.

MICHAEL
When it comes straight out of the body,
that's that deep, almost purplish red.

CHARLES
(to Richard)
I've been tellin' this one here how this
work we do-- we get to see the most
advanced technology.

MICHAEL
I've sat in on some pretty spectacular
neuro surgeries guys. The advances they
are making... it's from the future.

CHARLES
Or is it from the past?

RICHARD
 As above, so below.
 (looks to Charles)
 Wanna see somethin'?

A TREMOR throughout the Mountain.

CHARLES
 Always.

RICHARD
 Follow me.

Richard stands, too fast, he stabilizes himself.

MICHAEL
 Careful, careful.

RICHARD
 All good.
 (then)
 Coats!

Richard ushers everyone through the PLASTIC CURTAINS.

INT. EXCAVATION SITE - NIGHT

Richard turns a timer dial that illuminates the site.

CONSTRUCTION LAMPS SHINE against a HOLLOWED OUT CAVERN.
 STAKES and ROPES LINE where to step.

Richard leads as Charles, Aidan and Michael walk the
 tight rope between the outlined paths.

AIDAN
 (laughs)
 Blue and red...

MICHAEL
 What?

AIDAN
 That's how you make purple.

MICHAEL
 What're you talkin' 'bout man?

AIDAN
 Nothin'. Just talkin' to myself...
 (whisper)
 Julie.

Julie's name echoes to,

EXT. CEMETERY NO. 1 - NEW ORLEANS - NIGHT

The women sit on the ground; they meditate.

Julie opens her eyes in response to her name.

JULIE

And so it is.

(then)

It is time.

The women position themselves; palms face towards the sky, fingers interlaced (such as you can see all the people in the steeple), elbows pulled back as the fingers pull apart at the base of the ribcage.

In sync, the women turn their head left to inhale through the nose and then right to exhale through the mouth at a rapid pace.

INT. EXCAVATION SITE

The men follow a winding, narrow path.

RICHARD

This was all here... none of this was us.

CHARLES

How extraordinary!

RICHARD

How you doin' guys?

Aidan has fallen to caboose status.

MICHAEL

Hold up...

Aidan isn't behind Michael anymore.

MICHAEL

Ai?

Michael retraces his steps back around a corridor.

Aidan leans against a wall; his BACKPACK on the ground. This place appears eerily similar to Abraham's experience with the BARRED WINDOW in DEATH MOUNTAIN.

AIDAN

I'm good, I'm good. Just need some water.

Richard and Charles appear. Aidan's out of breath.

RICHARD

We should go back.

AIDAN

Nah... I want to see. Just...

(to Michael)

My backpack, I got some in there.

Michael kneels to retrieve the WATER BOTTLE.

He pulls out RICHARD'S BOOK, followed by the wrapped KEY in the TALLIT, then the WATER BOTTLE goes to Aidan.

RICHARD

(grabs his book)

What'd you think?!

MICHAEL

Awww, you brought it.

Aidan downs some water.

CHARLES

(to Michael)

What's that there?

AIDAN

Really enjoyed it. Started it on the plane.

MICHAEL

(to Charles)

Our Rabbi gave this to Aidan for our Bar Mitzvah.

He hands it to Aidan.

MICHAEL

An antique Star of David he picked up in Israel.

Aidan unfolds it.

MICHAEL

Hey! You might know more then we do!

Richard's eyes widen as Aidan hands him the treasure.

RICHARD

This... This is...

Richard rotates the KEY.

RICHARD
 (turns to Charles)
 This can't be!

Richard moves over to a lantern; looks closer.

CHARLES
 What is it?

RICHARD
 See here... The Star of Vergina.

Richard shows Aidan and then Michael.

RICHARD
 This is the Key!
 (to Aidan)
 You... You are the key my boy. Son.

Aidan stands; Michael repacks the BOOK and TALLIT.

MICHAEL
 What does it mean?

CHARLES
 It's the emblem for the Macedonian
 Dynasty, A.K.A. Alexander the Great.

RICHARD
 Which is why we're here!
 (to Aidan)
 You ready? You okay? This... Well, I just
 don't know what will happen next!

AIDAN
 I'm good, just a little woozy.

Michael feels for Aidan's pulse.

MICHAEL
 How much further?

RICHARD
 Not far. Five hundred feet.

AIDAN
 (leads)
 Oh we're goin'.

INT./EXT. MOUNTAIN - HALLWAY/TRIUM/GARDEN

AIDAN'S POV: The ATRIUM up ahead MORPHS into how it was
 during Abraham's timeline.

BACK TO NORMAL: Aidan steps into this familiar, unfamiliar place. The once ELABORATE ATRIUM is now decrepit. Time has eroded the bright colors of the DOORS and leveled the masonry that once was.

Aidan looks left and moves around the lined areas.

RICHARD

This was done all around the Crusades.

CHARLES

Fascinating.

(moves around the room)

This is spectacular.

RICHARD

I'll keep you posted on the next one!

CHARLES

Really?!

AIDAN'S POV: He moves through an archway that would have been the YELLOW DOOR next to the RED DOORS.

He looks up REVEAL: the MILKY WAY in the NIGHT SKY.

He looks back down and sees a GARDEN fit for BABYLON illuminated by the stars.

A BEAUTIFUL NAKED WOMAN prances behind ORANTE GREEK COLUMNS. She beckons Aidan to come to her; he feels an involuntary pull.

RICHARD (O.S.)

(distorted)

Isn't it something...

BACK TO NORMAL: Richard climbs over and around to Aidan.

RICHARD

We've found evidence of a pretty stellar garden that was here... once.

(moves a beam)

Alexander's Gate is definitely here somewhere but we suspect this was the work of a diabolical leader that founded the Order of the Hashashins... Hassan.

Richard plants a hand on Aidan's shoulder, which brings him back to now, and lifts the other hand up to the sky.

RICHARD

There's the Galactic Center.

AIDAN

Sounds important.

RICHARD

It's the center of our Milky Way galaxy. A massive black hole resides there that keeps us spinning through space... through time... Chronos. Saturn. Boundaries. He ate his children you know?

AIDAN

Hassan?

RICHARD

(ponders)

I suppose Hassan 'ate' his children too-- But, Charles would probably know more about that time period... This was where his militia was 'trained'.

AIDAN

Trained?

RICHARD

Well, brainwashed is more like it but you've heard of the Assassins, comes from Hashashin. Say that ten times!

AIDAN

Why this place?

The men turn to go back the way they came.

RICHARD

Young recruits, poverty stricken and probably orphaned from what was goin' on with the First Crusade in Jerusalem... They became enamored with this-- some say sorcerer, but he could have just been a really good politician! So they'd come, he'd lock them away, feed them scraps...

Charles and Michael are absorbed in conversation.

RICHARD

Hey Charles!

CHARLES

And so you get that duality...
(to Richard)
What's up doc?

RICHARD

Sorry to interrupt. What do you know of the Hashashins? Hassan-i Sab--

CHARLES

Hassan! Oh he'd take them boys and make 'em into fightin' machines! They'd do anythin' he asked. That's how he killed Conrad of Montferrat.

AIDAN

Who?

FLASH

EXT. JERUSALEM, 1192 - EVENING

A majestic SUN SETS juxtapose a CITYSCAPE.

CHARLES (V.O.)

King of Jerusalem... By marriage to Isabella. He was a Templar, on his way home from a friends home one night when BAM two assassins posing as monks got him. Apparently they even spoke latin... Now, the Templars pissed off a lot of the Arab world so I can't say he didn't deserve it...

(interrupts himself)

But the brilliance of Hassan's method was none of them folks ever saw it comin'. He had them study the habits of a person, blend in... Then, WHAM! They'd strike!

CONRAD OF MONFERRAT(40's) same actor as CLEITUS/RICHARD, styled mid-length hair and kept beard, adorned with an EMERALD CLOAK and fine jewels, walks as olive trees canopy his sky. He crosses the street as TWO CLOAKED MONKS, heads bowed, hands in prayer, a ROSARY between their palms, walk along the curb of the street.

Conrad bows his head with respect as he passes them.

One Monk REVEALS Julie's ORNATE DAGGER attached to his ROSARY; he plunges into Conrad's SIDE and BACK.

Killed on the spot; Conrad's BODYGUARDS rush over.

INT./EXT. MOUNTAIN - HALLWAY/GARDEN/ATRIUM

BACK TO NORMAL: Charles stands with hands together.

CHARLES

The assassins ravaged the middle east. Everyone was paranoid. He'd lock up these youth, feed 'em gruel and some kind of concoction made of hash, old bong water, LSD, some say ketamine. Then he'd bring 'em to this Babylonian Eden-like garden with the most beautiful women and he'd tell 'em that it could all be theirs if they'd follow him.

MICHAEL

That's some fucked up shit.

Aidan glides to what would have been the NAVY DOOR.

AIDAN'S POV: He floats towards the PLASTIC TARP that seems to GLOW as WIND BLOWS through it. He HEARS a LICK, and another...

BACK TO NORMAL: As Richard, then Michael, then Charles follow Aidan.

CHARLES

Of course there were a few sad saps that didn't make the cut. They still remained attached to desire... so what'd he do?
(answers himself)
Cut out their desire-- Ai?

Aidan reaches the threshold; he grasps the gentle ILLUMINATION of the PLASTIC CURTAIN.

AIDAN

Tongues.

INT. ALEXANDER'S GATE - EXCAVATION BUBBLE

Aidan leads the way through the maze of unnecessary plastic tarp. The men funnel into an igloo-like bubble structure; LED construction lights BRILLIANTLY ILLUMINATE the room before them.

RICHARD

Damn this is bright at night.

Richard turns off the lights; Michael helps.

RICHARD

We were photographing during the day. These puppies run on solar power--

CHARLES

What we got here?

RICHARD

You'll see, it's easier to see in the dark.

AIDAN

Then why photograph it in the day?

RICHARD

Because they only put explainable things in books.

Richard removes a THICK BLUE TARP.

RICHARD

This here... no one can explain.

REVEAL: A LARGE SMOOTH CIRCULAR MOLDAVITE PLATFORM is slightly raised; embedded into the ROCK of the Mountain. The carvings within the stone have been stripped for the once inlaid gold. The STAR OF DAVID SYMBOL is raised in the CENTER of the CIRCLE, it GLOWS from MANTLE.

CHARLES

Holy shit on a stick with a donkey...

Aidan starts to laugh... then Michael, then Richard.

MICHAEL

What?!

RICHARD

I will pay for you to come on these things and say shit like that!

Charles circles the structure. Aidan examines it.

CHARLES

This is unbelievable.

MICHAEL

I'll grant you... impressive but I don't thin--

CHARLES

Let'm finish, let'm finish.
(to Richard)
Sooo... what is it?

RICHARD

(paces)
Predates Hassan...

Definitely the work of my man Alexander.
But if he was workin' with this--
Everyone has their theory.

CHARLES

What's yours?

RICHARD

Well this here is Moldavite.

Richard points to the raised crystal.

RICHARD

Some say the Emerald Tablets were written
on this stuff. Moldavite was formed from
the violent meteoric impact with Earth
around Czech territory... And it's here--
The largest piece I've ever seen!

(to Aidan)

Where's your key?

Aidan already knows. He takes the KEY from his backpack.

They all gaze at the SYMBOL'S MOLTEN GLOW.

MICHAEL

How's it lit?

RICHARD

Good question! We don't know! Once upon a
time volcanic activity but that was long
ago.

(looks to Charles)

What do I think?

Aidan moves closer to the platform.

RICHARD

Alexander was remarkable, thirty-two when
he died. Can you imagine? Having the
power he did at your age! Of course we
know he had a tumultuous relationship
with his mother, a priestess in her own
right.

Charles nods and listens intently to this theory.

RICHARD

There is this parable in the Old
Testament. Ezekiel...

MICHAEL

Now you're speaking our language.

RICHARD

The Bible, is a numerical code containing secrets of sacred geometry and a myriad of esoteric knowledge, like the Torah... Kabbalah. Funnily enough, a similar story to Ezekiel is told in the Qu'ran of a great leader Dhul-Qarnayn, directing his armies to melt iron and form impenetrable walls that will imprison energies working against Generator, Operator, Destroyer-- G.O.D. Are Alexander and Duhl-Qarnayn one and the same?

MICHAEL

You lost me at Qu'ran.

Aidan steps onto the Moldavite slab, with the Key as the others are absorbed in Richard's narrative.

CHARLES

What does that have to do with this?

Aidan has the KEY aligned with the SYMBOL.

CHARLES

(notices Aidan)

Oh shit!

Aidan drops the KEY into it's symbolic cradle.

CHURN CRANK CLINK

The Mountain starts to RUMBLE.

MICHAEL

What'd you do?!

RICHARD

Oh fuck.

Aidan grows tall and appears stronger than he has; ever. It's as if he absorbs Alexander; in confidence and power.

AIDAN

It is time...

MICHAEL

What time?

AIDAN

Time to right a wrong...

CHARLES

He's in trance-- Quickly. We need to encircle him.

Done.

CHARLES

Hold hands!

(done)

Repeat after me. Om Namah Shivaya, Om
Namah Shivaya, Om Namah Shivaya.

MICHAEL

Om. Na. Mah...

RICHARD

Om Namah-- Shiv-- ayah

FLASH

EXT. CEMETERY NO. 1 - NEW ORLEANS - TWILIGHT

The women stand in the same position as the men at the opposite end of the Earth.

They CHANT *Om Namah Shivaya* as their bodies surround a BEAM of CRYSTAL LIGHT that descends with the speed of light from the heavens down, through the ground.

INT. ALEXANDER'S GATE - EXCAVATION BUBBLE

A BEAM of light switches ON, like a spotlight on a dark stage; it ascends up and through Aidan's feet.

AIDAN'S POV: Stares into Charles' chanting eyes while he FADES into BRIGHT WHITE LIGHT.

BLINK - BLACK

INT. PITCH BLACK HALL/PORTAL - DAY

AIDAN'S POV: LIGHT BEAMS EMANATE from the RIGHT SIDE to REVEAL: Young Aidan once again, up ahead, involuntarily lain on the LIVING ROOM FLOOR.

BACK TO NORMAL: Aidan's face becomes BRIGHTER as he rushes toward his younger self; through the closet door.

INT. LIBERTY MISSISSIPPI - TRAILER - DAY

Aidan arrives; drops to his knees; scoops the limp boy up in his arms; hugs him close; into his RIGHT EAR,

AIDAN

(sotto)

I love you. I love you! I love you.

It's okay, I gotcha now. Everything's
gunna be alright. Don't you worry okay
little man? I've gotcha.

Aidan closes his eyes; squeezes them tight. He stays in
the SHOT but the location BLINKS TO,

INT. THE MOUNTAIN/ALEXANDER'S GATE - INDETERMINABLE

Aidan is alone inside the jagged womb of the Mountain
when he opens his eyes, this is where he saw the lost
Children of Magog with Cleitus. Young Aidan has
disappeared as Aidan HUGS himself; he pops up; unsure of
his surroundings.

A BEAM OF LIGHT pierces downward from a small opening in
the center of the chamber; Star Trek TRANSPORTER style.

AIDAN

Hello?

Aidan/Abraham/Alexander's VOICES ECHO throughout.

He turns around to examine the surroundings; meanwhile,
the BEAM is materializing a small figure.

Aidan finds his way to a surface in the chamber with
scratches etched all over it; intermittent LICKS HEARD.

A CHILD-LIKE LIGHT BODY APPEARS inside the BEAM. FLESH
covers the LIGHT as a CHILD'S FOOT steps out of the BEAM.

Aidan rounds the surface of the Mountain's interior;
HIEROGLYPHS begin to tell the tale of the struggle.

A CHILD dressed in WHITE LINENS approaches Aidan; pokes
his fingers into Aidan's lower back. Aidan JUMPS.

AIDAN

Shit!

The child is Young Aidan. Aidan kneels to his eye line.

Young Aidan shimmers in beauty and innocence; angelic.

AIDAN

I'm... I'm so sorry.

A straight faced Young Aidan places his RIGHT INDEX and
MIDDLE FINGERS onto Aidan's forehead.

FLASH - TIME SUSPENDS

GOLDEN STREAMS OF LIGHT broadcast a memory.

EXT. JERUSALEM, 1192 - TWILIGHT

The Monk Assassins escape with haste. One lifts his HOOD; it is a maniacal OLDER ABRAHIM(16); BLACK BALBO BEARD, wisps of WHITE HAIRS protrude-- he lifts the DAGGER to LICK Conrad's BLOOD as he flees the scene, pedestrians begin to flock to Conrad, assassinated King of Jerusalem.

IMAGES BREAK into PARTICLES - STATIC GOLDEN LIGHT

GOLDEN CYMATICS; SACRED GEOMETRICAL IMAGES shift into,

INT. ANCIENT GREEK DINING TENT/HALL - TWILIGHT

ELEVATED on a PLATFORM above the MVP's of his conquest, Alexander drinks too much as he stares down PLUSH RED VELVET CURTAINS, entrance to the TORCH LIT FEAST; his mood counter to the boisterous merriment in the hall.

He rolls the KEY to his GATE around with his hands as it rests on a GOLDEN BOX CHAIN around his neck.

Olympias and Azrael dine; their conversation libidinous.

A CHEST with POLES extended out from the bottom lies open; filled with GOLDEN COINS, CHALICES and JEWELS.

Cleitus whips through the curtain; his gaze intentionally averted from the head of the dining hall. His movement is stiff as he sits next to an officer in the back.

Conversation and laughter fill the room when

ALEXANDER
(drunken)
Cleitus! Brother!

Conversations disperse while Alexander speaks.

ALEXANDER
Come sit next to me.

Alexander pats an ELABORATE CHAIR to his right side.

Silence-- Cleitus stares at his untouched plate.

ALEXANDER
(up from his chair)
Oh come now!

We must do what we can to gain alliances
along these treacherous roads! Am I
right?!

The men CHEER 'AYE'

Alexander hops down from the platform; He wanders by the
treasure; plays with the loot.

ALEXANDER

The more land we conquer, the more we
prosper! The more wealth for your family!

CHEERS as HANDS POUND the tables. Alexander flicks a
massive RUBY in the air, seen before in Hassan's TURBIN;
catches it; fidgets it; continues his stroll to Cleitus.

ALEXANDER

This is a great game my friend-- We are
building an Empire!

CHEERS

ALEXANDER

A new way! We establish the rules! We
control the law! We must beat the beasts
of this world into submission... we will
bring our way! The civilized way!

Alexander is upon Cleitus who hangs his head.

CLEITUS

(sotto)
Civilized to condemn the sick?
(louder)
Civilized to condemn the weak?
(louder)
Civilized to condemn decrepit *Children*?!
(louder)

Alexander laughs; he places the RUBY in his pocket.

ALEXANDER

And now we can control that.
(to Azrael)
Compose a mandate for laws around this
practice and new legislation governing
the acts we have spoken of heretofore be
punished by that of *Death*.
(a beat)
That will circumvent these hedonic
rituals. We can call it the Compassion of
Cleitus Act... Will that ease this moral
disturbance my friend? Brother?

Cleitus erupts to his feet; plates smash to the floor.

CLEITUS

You're not the leader I thought you were!
This power eats you. Consumes you. Or is
this merely a reaction to the ostracism
you experienced by your own father?

Cleitus has hit a nerve. Alexander's temperature rises.

ALEXANDER

Careful brother... I am the Son of Zeus.

It is Cleitus' turn to laugh, he leans into Alexander.

CLEITUS

(sotto)
Or is that just a story she told you,
(looks to Olympias)
while she fondled you at bedtime to make
you feel better?

Spins around and marches off.

Alexander is apoplectic. He throws down his drink; rips the BASE of the KEY from it's ELABORATE SHAFT; the shaft becomes Julie's DAGGER, the same used in the killing of Conrad; and with laser precision Alexander whips the dagger; pierces Cleitus' heart. Instant execution.

ALEXANDER

We can't have this indolence in our new
world now can we?

The men CHEER a solemn 'AYE' and resume the feast.

Alexander walks towards the corpse; retrieves the RUBY from his pocket; throws it onto Cleitus' expired body.

ALEXANDER

For your services... Cleitus the Black.

Unapologetic, Alexander walks away as a LIGHT-BODY Young Aidan(5), who resided in Alexander, breaks from him; he stands solemn.

Young Aidan/Alexander walks over to Cleitus; he removes the RUBY and the KEY SHAFT DAGGER from Cleitus' BACK and begins to cry; he kisses Cleitus gently on the head.

He walks out the red velvet curtain.

EXT. BASE OF THE MOUNTAIN - NIGHT

The Milky Way shines BRIGHT as it illuminates the twisted dirt path ahead, up and around the Mountain.

EXT. ALEXANDER'S GATE - NIGHT

Young Aidan arrives at the freshly minted, GOLDEN HEXAGRAM INSCRIBED, MOLDAVITE SEAL of Alexander's Gate; a few EMBERS still dance in a gentle breeze.

He places the KEY SHAFT DAGGER into place with the RIGHT HAND; RUBY in the LEFT; looks up to the stars.

YOUNG AIDAN

(eloquent)

For the assassination of my kin, comfort, and conscience... I surrender to the Universal Authority of Balance and Equanimity. Thou'st knows of my deeds and the rules I have obscured on this plane. Permit access Great Mother so that I may purify the darkness in my soul...

(hangs head/tears flow)

I beg of you...

MOLTEN ARMS begin to pull the boy into the MOUNTAIN; TONGUES LICK the WATERY CRYSTAL TEARS from his cheeks.

FLASH - TIME RESUMES

INT. THE MOUNTAIN/ALEXANDER'S GATE - INDETERMINABLE

AIDAN'S POV: Young Aidan's eyes SPARKLE.

YOUNG AIDAN

Forgive the energy you know as mother.

INT. EARNESTINE'S BEDROOM - SIMULTANEOUS - DAY

Earnestine sits on the edge of her bed. She reviews a mail stack; one addressed to **Holy Rosary of the Immaculate Conception, P.O. BOX 98475, ERATH, LA;** a CHRISTIAN MAGAZINE, POSTCARD from the VATICAN.

YOUNG AIDAN (V.O.)

She has many regrets-- She was incapable of loving herself because of the lessons she endured on this plane. She could only operate in fear...

there is a deep, inaccessible love
 possessed for you and it will be her
 cross to bear.

An ENVELOPE addressed to **EARNESTINI KNOX**. For the first time, she smiles; a gentleness washes over her harsh exterior, a beauty. She looks to the addressee, **RICHARD CARLISLE**, and rips open the letter with excitement.

Earnestine's glee turns into confusion as the blood drains from her face. A memory; she convulses while she integrates; she pulls at her COLLAR; rips off her HABIT.

The energy builds before she lets out a piercing scream of LIGHT that is not HEARD; her face contorts horrified; profound sadness; LIGHT STREAMS from her MOUTH - FLASH

INT. ALEXANDER'S GATE - EXCAVATION BUBBLE - SIMULTANEOUS

A BRIGHT LIGHT FLOWS through the space in front of Richard, his face illumed while mystical winds blow his hair in all directions.

YOUNG AIDAN (O.S.)

Forgive the energy of father. He was ignorant to your plight. You're connected through more than blood as he withstood many energetic battles with you during hardship. His love is pure.

SFX: Richard CHANTS as LIGHT BUILDS in his chest; tears stream as concern, love and frustration wrestle - FLASH

INT. THE MOUNTAIN/ALEXANDER'S GATE - INDETERMINABLE

SFX: A slow spinning VORTEX forms around the duo; a LIGHT PYRAMID spins CLOCKWISE as another INVERTED PYRAMID spins COUNTERCLOCKWISE atop each other; faster and faster.

The VORTEX rises off the ground as it carries the pair into the BEAM; WATER POURS into the Mountain.

AIDAN'S POV: Into Young Aidan's majestic, eternal eyes.

YOUNG AIDAN

But the hardest and most difficult act,
 (a beat)
 Forgive yourself for knowing and not
 knowing any better-- From forgiveness,
 comes gratitude...

MONTAGE - AIDAN'S FRIENDS AND FAMILY

YOUNG AIDAN (V.O.)

Deep gratitude... For the lessons, for the journey and for all who guided and participated in your story... Then my child, focus on the love. The love that moves mountains, the love that changes the story. The love that heals all wounds. "Love is patient, love is kind. It does not envy, it does not boast, it is not proud. It does not dishonor others, it is not self-seeking, it is not easily angered, it keeps no record of wrongs. Love does not delight in evil but rejoices with the truth. It always protects, always trusts, always hopes, always perseveres. Love never fails. But where there are prophecies, they will cease; where there are tongues, they will be stilled; where there is knowledge, it will pass away."

- Aidan(7) is adopted, YOUNG MICHAEL hugs him.
- Anise at the stove joyful and singing.
- Aidan sleeps atop MICA COEN(50); Aidan's adopted father, post bedtime story.
- The graduation PICTURE comes to life as Julie(23) plants one on Aidan; everyone drinks, hoots and hollers.
- Julie smiles and laughs as Aidan teases her, recording her on his phone; she makes funny faces.
- Julie sleeps commando next to Aidan as he gently strokes her hair.
- Julie and Aidan don wedding attire as they kiss on an ethereal WHITE SANDED BEACH; lights twinkle in palm trees at TWILIGHT as the intimate wedding rejoices.
- Julie is pregnant in meditation as Aidan lovingly creeps on her; she opens one eye; catches him.
- Julie gives birth to twins; a girl and boy; a profound moment as Aidan cries tears of joy onto his progeny.
- Aidan and Julie run around as BOOGY MONSTERS in the LaCroix's child friendly garden; they chase the TWINS(5); the twins look shockingly like their parents at that age; Julie's image comes to life.

- TRACK the TWINS as they run down a familiar Colorado Hiking trail; Julie follows as they run towards Aidan, who is perched in meditation.

FLASH - AIDAN'S CLOSED EYES fill the LIT FRAME.

EXT. COLORADO SPRINGS OVERLOOK - DAY

SUN BEAMS reflect off Aidan's quivering eyelids as the pitter patter of children's feet come closer and closer.

JULIE (O.S.)

Wakey, wakey...

TWINS (O.S.)

(laugh and giggle)

Wakey, wakey daddy!

Aidan opens his eyes slowly; the sun pierces his cornea. He breathes deep and exhales. It is done.

FADE OUT