

A BLACK SCREEN:

FADE IN:

SUPER:

Somewhere In The Sargasso Sea. 2012 A.D.

EXT. OCEAN - NIGHT

An establishing shot of a turbulent seascape. Gale force winds create monstrous tidal waves as a hurricane rages over the Atlantic.

EXT. OCEAN - LATER.

A Coast Guard MH-65C Dolphin Search and Rescue Helicopter comes into view.

LT. KIRKPATRICK (V.O.)

This is air-sea rescue 2214 to The Carol Anne. We are in route to your location... ETA six minutes. Do you copy? Over?

EXT. THE CAROL ANNE - NIGHT

A ninety-five-foot marine tugboat is caught in the grip of this horrendous storm.

INT. THE CAROL ANNE - PILOT HOUSE - MOMENTS LATER.

A crew of two MEN occupy the bridge: the ship's master is PAUL KURTZ, thirties, tall with an athletic build.

FRED MESSNIER is the first mate. He is a grungy-looking older man who wears a fisherman's cap and faded blue jeans.

PAUL

What are they doing back there?
Playing with their dicks?

(CONTINUED)

CONTINUED:

MESSNIER

What's wrong?

PAUL

There's too much slack in the cable.

MESSNIER

Let them figure it out. All you need to do is get this dilapidated, bucket of bolts you call a ship back to dry land.

PAUL

Hey, be careful how you talk about her. She's sensitive.

MESSNIER

Get us back home in one piece and I'll scrape all the barnacles off of her rusty little ass.

PAUL

Well, look on the bright side - with the salvage fees we're going to get from this tow you can buy your own boat.

MESSNIER

No thanks. I'm getting too old for this shit.

EXT. THE CAROL ANNE - REAR DECK - NIGHT

The DECK HANDS are: RODNEY O'DELL, twenty-five, short with long blonde hair.

STEPHEN FOLSOM, twenty, with brown hair and a muscular build.

REGGIE HUNT, thirty, a smooth talking Jamaican with long deadlocks that he keeps tied up underneath a wool cap.

They are tightening a one-hundred-fifty foot cable attached to a huge barge being tossed about behind them.

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REGGIE

Get on that wrench, man! There's too much slack in the cable!

ODELL

What are they doing up there? Playing with their dicks?

REGGIE

Not to worry, man! This isn't the captain's first rodeo, you know.

FOLSOM

(points)

Hey! What's that over there?

INT. THE CAROL ANNE - PILOT HOUSE - NIGHT

The crew continues to struggle against the storm.

PAUL

I was afraid of that.

MESSNIER

Afraid of what, Paul?

PAUL

We're listing... taking on water. Should've cut the cable when the storm first hit us.

(A beat)

I don't think we're going to make it back to harbor.

MESSNIER

Sonofabitch. There goes our salvage fees.

PAUL

Those are the breaks my friend. You win some, and you lose some.

(CONTINUED)

CONTINUED: (3)

MESSNIER

That's what's the judge said. After I divorced my third wife.

PAUL

Jesus, Fred. How many times have you been married?

MESSNIER

Oh, about three or four.

PAUL

Is it three, or is it four?

MESSNIER

Pam is my fourth wife, but who's counting?

PAUL

Evidently you're sure as hell not.

MESSNIER

So I'm a sucker for love. What's wrong with that?

PAUL

Nothing I guess. If we don't get a rescue, Pamela may be your last.

MESSNIER

Have you contacted the Coast Guard?

PAUL

I've already sent an SOS. Haven't been able to get them on the box yet.

MESSNIER

Looks like my wife is going to be a rich widow.

STATIC. Then a message comes over the ship's radio.

(CONTINUED)

CONTINUED: (4)

LT. KIRKPATRICK

I repeat: this is air-sea rescue cobra to The Carol Anne. We are responding to your distress signal. Do you copy my transmission? Over.

MESSNIER

About time!

Grabs the microphone.

PAUL

This is The Carol Anne to air-sea rescue. We copy your transmission. Where are you guys, anyway?

LT. KIRKPATRICK

Six minutes off your port bow. We have you on our scope. Get ready for our tow line.

PAUL

Roger that. We ain't going nowhere.

EXT. OCEAN - NIGHT

Suddenly, a greenish colored FOG appears on the water. It completely engulfs The Carol Anne.

EXT. THE CAROL ANNE - MOMENTS LATER

On the deck, the men get panicky.

ODELL

What the hell is this stuff?

REGGIE

Don't know.

ODELL

This shit is everywhere! It's sticking to my clothes!

EXT. OCEAN - NIGHT

Suddenly a GHOST SHIP emerges from the fog. Ancient looking, like something out of the history books - long, with three sails, a wooden hull and oars. It is on a collision course with The Carol Anne.

INT. THE CAROL ANNE - PILOT HOUSE - MOMENTS LATER.

Paul hovers over the ship's radar console. Messnier stares out of the window with a pair of field binoculars.

MESSNIER

Do you see what I see?

PAUL

There's nothing on radar, but I see it. It's a ship... and it's coming straight for us.

MESSNIER

What should we do?

PAUL

I don't know... the hell if I know!
Where is the damned Coast Guard?

Grips the joystick violently. swings it at forty-five degrees starboard.

PAUL (CONT'D)

Hold on to something!

MESSNIER

I am holding on to something - MY ASS!

EXT. THE CAROL ANNE - FORE DECK - CONTINUOUS - NIGHT

Outside the bridge's window Paul can see the FIGURE of a WOMAN standing motionless on the deck. Through the wind and rain of the typhoon he can see her dark, menacing eyes glaring back at him. She seems to be oblivious to the storm, as if drawing strength from it.

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She has pale skin. Her long, blond hair is braided with silver and gold thread. She wears a dove white, silky gown that is almost translucent in texture.

Paul can see the nipples of her breasts and the sensual shape of her hips underneath the garment. Around her neck is an ultramarine crystal.

This is SAPHORA. She is gorgeous. Paul is completely mesmerized by her beauty.

PAUL

(to himself)

Where the hell did she come from?

MESSNIER

(gazes around the
bridge)

Where did who come from?

PAUL

Down there. A woman. On the deck.

Takes a closer look.

MESSNIER

Good Lord. Would you look at the size
of her melons.

PAUL

This ain't the time, you dirty old
bastard.

INT. PILOT HOUSE - CONTINUOUS - LATER

Both men step closer to the window to get a better look at Saphora when she extends both of her arms until they are level with the horizon, rises into the air, and disappears.

Without any warning the ghost ship slams into The Carol Anne, but nothing happens. It becomes a fine mist that passes through the tug like water through a sieve.

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CONTINUED:

Paul and Messnier are dumbfounded as to what just happened. They breathe a sigh of relief when suddenly their ship begins to age and fall apart. Thousands of years pass in the blink of an eye. The entire bridge becomes transformed into a rusting, creaking tomb.

EXT. THE CAROL ANNE - REAR DECK - MOMENTS LATER

O'Dell, Folsom, and Hunt are mummified and turn into dust. Their remains are washed overboard into the sea by the wind and rain.

INT. THE CAROL ANNE - PILOT HOUSE - MOMENTS LATER.

Messnier lets out a moan and turns into a mummy. Paul reaches for his friend but he deteriorates right before his eyes.

Suddenly the ship's bridge buckles and gives way to the sea. Paul sinks into the depths, his face covered in oil. He still holds onto Messnier but the slippery liquid makes holding onto anything impossible.

Paul gasps for air, sucking in liquid tar from the ship's engine. Choking on it. The oil enters his ears, nose, mouth... it's as if the oil has intent to invade him. He gags for air - which he will not get.

His eyes roll back, the whites of his eyes turn into black pools. Suddenly he looks up and sees a plastic basket - at the surface. Something he can hold onto. He swims up towards the basket until he is caught on something.

Paul glances down, as feminine hands grope up his legs. Then a FIGURE comes into view - Saphora slithers up his leg, humping his trunk, angling her face towards his...

Paul kicks the female form off him. He fights his way to the surface - arms flapping, wildly. Unable to advance through the ocean sludge. As more hands reach from below, clamping his legs, arms, face...

PAUL (V.O.)

Off... get off...

EXT. OCEAN - NIGHT

The MH-65C Dolphin helicopter hovers above the water in a holding pattern. A RESCUE SWIMMER hangs over the side of the basket.

RESCUE SWIMMER

Got him...

PAUL (V.O.)

Stop... no... no!

RESCUE SWIMMER

He's delirious, sir!

LT. KIRKPATRICK (O.S.)

Any other survivors?

RESCUE SWIMMER

No. He's the only one.

LT. KIRKPATRICK (O.S.)

Bring him in.

The Rescue Swimmer pulls Paul up with a heavy heave. As Paul is lifted out of the water, he looks as though he's resurrected from a dark grave.

EXT. BERMUDA - KING EDWARD'S MEMORIAL HOSPITAL - DAY

An establishing shot of the hospital.

INT. PAUL'S ROOM - DAY

Paul lies in a hospital bed. His forehead bandaged. An attractive NURSE scribbles his vital signs on a clipboard. Paul gazes at the television screen. The wreckage of several ships is the day's news - make that the century's news.

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REPORTER

The Atlantic Star oil tanker, property of Dennison Industries, poured 8,000 gallons of bunker C fuel into the ocean today...

The camera transitions from the oil spill to the beach, where miles and miles of debris from the hurricane had washed up upon the shore.

REPORTER (CONT'D)

...A result of Hurricane Sandy, which will go down in the record books as one of the worst typhoons in history. Dozens of ships and smaller vessels were lost, including The Carol Anne, a commercial tugboat that was towing the tanker back to harbor.

PAUL

(softly, to himself)

Fred.

The nurse spins around.

NURSE

Mr. Kurtz, you're awake. How are you feeling?

PAUL

My kidneys are gonna explode in about two minutes.

Paul moves to get out of bed. The nurse heads him off, puts her arms around his shoulders. It's difficult for him to move. He grunts with each step.

They are cheek to cheek when the door swings open. Paul's wife, CHRISTINA KURTZ, mid-twenties, half-Portuguese, half-West Indian, enters. She is a smart, sexy, good-natured, Mulatto woman with honey brown skin, and auburn colored hair. Her brown eyes are soft like a doe, in contrast to her biting tongue.

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CONTINUED: (2)

Paul pulls away from the nurse - as if by reflex - loses his footing, and crashes to the floor.

NURSE

Today is just not your day.

CHRISTINA

Hasn't exactly been his decade,
either.

It takes the nurse and Christina to position him back in the bed.

CHRISTINA (CONT'D)

Is he going to be okay?

NURSE

(skeptical)

Let me get the doctor.

The nurse exits the room.

CHRISTINA

How do you feel?

PAUL

I'm alive.

CHRISTINA

So... pretty shitty?

PAUL

Where's Joseph?

CHRISTINA

Left him at mom's.

PAUL

So he can be brainwashed?

CHRISTINA

He loves it over there.

(CONTINUED)

CONTINUED: (3)

PAUL

At least he's welcomed.

CHRISTINA

Sorry about Fred.

PAUL

Thanks.

CHRISTINA

I guess your salvage days are over
with, huh?

PAUL

Soon as I get back on my feet. You'll
see.

CHRISTINA

You don't even have a boat.

PAUL

Then I'll get another one.

CHRISTINA

Where will you get the money?

PAUL

The boat was insured. I may be down
right now, but I'm not out.

CHRISTINA

You were lucky this time, Paul. Maybe
next time you'll end up like Fred.

PAUL

Tina, Stop.

Christina sits on the bed next to Paul. Despite the tense
vibe, we can tell this is a couple that wants to stay
together. But Christina is antsy.

CHRISTINA

Where is that doctor...

(CONTINUED)

CONTINUED: (4)

She springs off the bed and exits the room just as DR. LEAVY, a HAITIAN DOCTOR with thinning hair and beard enters the room. He picks up Paul's medical chart.

DR. LEAVY

I'm Dr. Leavy. I understand that you like sailing in hurricanes.

PAUL

It's a living, doc.

DR. LEAVY

My condolences for the loss of your crew.

Dr. Leavy removes Paul's dressings and shines a light into his eyes.

DR. LEAVY (CONT'D)

Any headaches, Mr. Kurtz?

PAUL

Yes.

DR. LEAVY

Dizziness, double vision?

PAUL

Those too.

He reapplies the dressing.

DR. LEAVY

You may have a slight concussion. Won't know for certain until I get the results of your MRI.

Christina returns out of breath.

CHRISTINA

Ah, doctor. I've been looking for you.

(MORE)

(CONTINUED)

CONTINUED: (5)

CHRISTINA (cont'd)

Did you say something about an MRI?
It's that serious?

DR. LEAVY

Hello, Mrs. Kurtz. Your husband has been through a terrible ordeal - an MRI is standard. He needs rest. Is Bermuda your home?

PAUL

Christina grew up on the islands. I was born in Kansas. We moved here a few years ago, after the death of her father.

CHRISTINA

(matter of fact)

My husband has problems dealing with PTSD from the war. We thought a change in environment might do him some good.

A knock on the door. Paul glances around and sees MIKE GROGAN, forty-five, standing there. A BURLY AMERICAN with stout hands, dark hair, and squinty eyes, he is Chief of Police for the Island of St. George.

CHIEF GROGAN

Hope I'm not interrupting?

DR. LEAVY

I was just leaving, must finish my rounds. Good day, Mr. Kurtz.

Dr. Leavy exits the room.

CHIEF GROGAN

Hello, Christina.

CHRISTINA

Mike.

(CONTINUED)

CONTINUED: (6)

PAUL

Chief Grogan. How's life been treating you?

CHIEF GROGAN

This isn't a social call, Paul.

PAUL

Didn't think that it was.

CHIEF GROGAN

I'm here in an "official capacity".

PAUL

All right.

CHIEF GROGAN

I need to ask you some questions. So I want you to be completely honest with me.

PAUL

Go ahead, shoot. Figuratively speaking, of course.

CHIEF GROGAN

What the hell happened out there, Paul?

PAUL

I don't know - one minute I'm thinking about tequilas and sunsets, the next I'm going down to Davy Jones' locker.

CHIEF GROGAN

The Coast Guard tells me that when they fished you out of the water you said something about a green fog on the ocean. And a woman... was there a stowaway on your boat?

(CONTINUED)

CONTINUED: (7)

PAUL

All I remember is that we had smooth sailing for the first couple of days we left the harbor. Then, the seas grew rough and a Northerner blew down upon us. When the ship started taking on water I sent out an SOS. As far as this shit about a green fog, I don't know where it came from. After twelve years of sailing on the ocean I've never seen anything like it. It just came out of nowhere.

CHIEF GROGAN

... And who was this woman? What do you remember about her?

Paul glances over at Christina.

PAUL

Mike, I swear there wasn't anyone else on board our ship when we left port.

CHIEF GROGAN

Okay. Well, where did she come from?

PAUL

I don't know. She must have come from that other "ship."

CHIEF GROGAN

Ship? What ship? You're not making any sense, Paul.

PAUL

The ship that came out of the green fog!

CHIEF GROGAN

My God, Paul! No other ships reported seeing any green fog! Where did it come from?

(CONTINUED)

CONTINUED: (8)

PAUL

I don't know. We didn't see it until we reached the triangle.

CHIEF GROGAN

Are you telling me that you think this green fog is somehow responsible for the sinking of your ship?

PAUL

I know it sounds crazy, but I swear that it's the truth!

A beat. Mike looks at Christina. She shakes her head in disbelief.

CHIEF GROGAN

Tell me more about this woman, Paul. Describe her to me.

PAUL

(hesitates, a beat)
She was...

CHIEF GROGAN

... Was what?

PAUL

(inhales, deeply)
... She was... beautiful.

Christina frowns. She looks up at Paul. Crosses her legs and folds her arms, hanging on his next few words.

PAUL (CONT'D)

You wanted to know, so I'm telling you. She looked like... a goddess.

Mike remains silent. Christina is obviously not amused.

CHIEF GROGAN

Was there any drinking aboard your ship?

(CONTINUED)

CONTINUED: (9)

PAUL

You know that's against Maritime Law.

CHIEF GROGAN

I know that, and I also know you.

PAUL

What's that supposed to mean?

CHIEF GROGAN

You can be a little reckless at times.
It's not exactly in your nature to
follow any rules.

PAUL

I'm not making any of this up!

CHIEF GROGAN

All right, I believe you, Paul. One
thing I do know about you is that you
are not a liar.

(a beat)

I'll be seeing you. Take care of
yourself.

He walks out of the room.

EXT/INT. ISABELLA'S HOUSE - FRONT DOOR - EVENING

An opulent, three-story colonial style mansion. Christina's jeep is parked in the driveway. Isabella's housekeeper, a lovely HAITIAN WOMAN, named KATHLEEN greets her at the door.

KATHLEEN

(with a British accent)

Hello, Miss Christina. Is that Paul
in the car?

CHRISTINA

Hi, yeah... he's resting - been
through a lot.

(CONTINUED)

CONTINUED:

KATHLEEN

Poor lad. Hope he gets to feeling better.

(awkward chuckle)

Come in won't you. Joseph is with your mother, in the garden.

CHRISTINA

Thank you.

EXT. GARDEN - MOMENTS LATER

ISABELLA ROSARIO, mid-forties, tall, aristocratic, relaxes on the patio amidst a semi-tropical garden. Flowers and plants abound, plus a greenhouse. Isabella is lounging around, like she's on a permanent vacation - and basically is.

ISABELLA

Ah, my baby girl. Come on in. We're just doing a bit of gardening...

Isabella nods towards DAWN, 73, her mother - as wrinkled as a tree trunk. She toils in the dirt planting peonies and marigolds.

Christina gives Isabella a genteel kiss.

ISABELLA (CONT'D)

Come to pick up that handsome boy of yours?

CHRISTINA

Did he behave himself?

ISABELLA

Why would you ask a silly question like that? My grandson is not going to grow up to be a hooligan like those troublemakers you see around town.

JOSEPH, 7, sits in a chair next to Isabella. An active child with an angelic smile and his father's blue eyes, he manages a large pitcher of lemonade.

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CONTINUED:

JOSEPH

Mommy, care for some lemonade?

CHRISTINA

We better get going, Joseph. Daddy needs to get some rest.

ISABELLA

Oh, that's right. He had that little accident out in the triangle.

CHRISTINA

... Little accident?

ISABELLA

What a terrible thing to have happened. I do hope he's going to be all right.

CHRISTINA

Accident. Shipwreck - what's the difference. Come on, Joseph.

Joseph reluctantly puts the lemonade pitcher down and climbs off the chair. He puts his hand in Christina's.

ISABELLA

If you need anything, it's no strain on me to help out.

CHRISTINA

No, mother. I can't let you do that.

ISABELLA

You can't let your own mother help you? Nonsense. Why couldn't Paul just listen to reason and get a real job? Look at all the money he's spent chasing that dream of his - of owning his own company - on equipment and hiring a crew... and that boat! What a piece of junk! No wonder it sunk!

(CONTINUED)

CONTINUED: (2)

CHRISTINA

Joseph, let's go.

INT. CHRISTINA'S JEEP - DAY

Paul receives a call on his cell phone. He answers the call.

PAUL

Kurtz here.

NURSE

Mr. Kurtz, hold for Doctor Leavy.

We hear a "click" and muzak as Paul holds the line. He glances towards Isabella's immaculate house. The water sprinkler turns on automatically - showering the yard with sparkly beads...

DR. LEAVY

Mr. Kurtz... I've had a chance to review your MRI results. Wish you had stayed at the hospital as I requested.

PAUL

I was feeling better, didn't see the need.

DR. LEAVY

You definitely have a concussion. The best advice I can give is to get plenty of rest. Come back through the emergency room if the headaches get any worse.

(a beat)

Mr. Kurtz?

Paul doesn't say anything. He notices Christina and Joseph exit the house. They saunter down the walk, as Isabella waves to Paul from the house. He turns his head away from her.

PAUL

Dr. Leavy, are you sure? I mean, mortar shells, tanker explosions...

(MORE)

(CONTINUED)

CONTINUED:

PAUL (cont'd)
my noggin has been through a lot since
the Gulf War, maybe it's just a greasy
thumb print on the MRI?

DR. LEAVY
I'm sorry, Mr. Kurtz. No permanent
damage has been done. Time heals all
wounds, and right now you need to take
things slow.

Paul rolls his eyes. He's about to hang up, when a thought
occurs to him -

PAUL
Dr. Leavy, while I was drowning - I
had a dream that a woman was pulling
me down to the ocean floor...

DR. LEAVY
Loss of oxygen can cause
hallucinations. But Mr. Kurtz, your
concussion is no hallucination.

Paul looks at the sprinklers as they continue to water the
lawn. One of the sprinkler heads, splashes water on his side
of the jeep, on his arm. He rolls up the window.

Suddenly Paul receives another call on his cell phone. He
clicks over.

PAUL
Kurtz here.

No one says anything.

PAUL (CONT'D)
Hello, is anyone there?

Paul can hear the sounds of the ocean in the background.

Christina and Joseph open the car door.

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CONTINUED: (2)

PAUL (CONT'D)

Okay, thanks.

DR. LEAVY

Mr. Kurtzzzzzz...

Paul hangs up the phone, fast. Christina notices. She tries to hide her suspicious look.

EXT. HIGHWAY - LATE AFTERNOON

They drive along a narrow stretch of highway that overlooks the bay. Christina is behind the wheel as Paul gazes out of the window. The long car ride succeeds in putting Joseph to sleep.

PAUL

Why does your mother hate me so much?

CHRISTINA

(Checks on Joseph)

Paul?

PAUL

He's asleep. We can talk.

CHRISTINA

(Settles back into her
seat)

My mother doesn't hate you.

PAUL

I realize your parents wanted you to marry a nice Portuguese boy, but you ended up with me instead.

CHRISTINA

My mother doesn't hate you, Paul. She's just trying to fulfill a promise she made to my dad before he died.

(CONTINUED)

CONTINUED:

PAUL

Does that include breaking us up any way that she can?

CHRISTINA

No. You're doing a great job of that all by yourself.

EXT. CHRISTINA'S JEEP - EVENING

Joseph is asleep, innocent looking. Paul carries him out of the jeep, cradles him in his arms when Christina pries him away.

CHRISTINA

(to Paul)

You need to rest.

EXT. PAUL'S HOUSE - MOMENTS LATER

The family walks up to their front door. A single-level, two-bedroom home, painted taupe with green trim. It looks like all the other homes in their suburban neighborhood.

INT. PAUL'S HOUSE - CONTINUOUS

The interior is modest. On the wall is a collection of family photos, decorations, and Gulf War mementos. Paul watches Christina carry Joseph to bed.

INT. LIVING ROOM - MOMENTS LATER

Paul lies on the couch. Watching the television. Evening news special report about... what else - the raging hurricane still going on in the Sargasso Sea, which is dubbed "**STORM OF THE CENTURY!**" Paul clicks the television off: pries himself off the couch, even though he winces - every bone in his body hurts.

INT. KITCHEN - LATER

Christina enters the kitchen, grabs the tea kettle. Swivels towards the sink and recoils.

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CONTINUED:

CHRISTINA

Jesus, Paul!

Paul lies on his back, head under the sink. A beat.

PAUL (O.S.)

Look what I found...

Paul withdraws a gob of furry refuse.

CHRISTINA

What are you doing?

PAUL

Sink was clogged, I wanted to take care of it...

CHRISTINA

Now that you've unclogged last year's meat loaf, go lie down and rest.

Paul doesn't respond. He continues, clanking and banging on the pipes.

INT. BEDROOM - NIGHT

Christina and Paul are in bed, side by side. Christina reading a book, Paul starrng at the ceiling.

CHRISTINA

Mom was worried about you. It would have been nice if you got out of the car and said "hello."

Paul rolls over on his side. Then groans - his right shoulder in pain.

PAUL

If I died today, she would have celebrated.

CHRISTINA

You're a prick for saying that.

(CONTINUED)

CONTINUED:

PAUL

She doesn't think I'm good enough for you.

(a beat)

She's right.

CHRISTINA

Don't be ridiculous... she's just concerned about you being away for so long... out there on the ocean.

(a beat)

Was there nothing you could have done - to save Fred, I mean?

PAUL

No.

CHRISTINA

Who were you talking to, on the phone in the car?

PAUL

(lies)

A guy at work.

Christina puts the book down, rolls over on her side, her back to Paul.

CHRISTINA

I'm horny.

PAUL

Dr. Leavy said I needed to rest.

She rolls over, sits back up, reaches inside his boxers.

CHRISTINA

You're under my care now, soldier.

A pattering of small footsteps, then -

JOSEPH (O.S.)

Don't yell at Momma, Paul!

(CONTINUED)

CONTINUED: (2)

Joseph barrels into the room. Jumps on the bed into Christina's arms. He fights Paul with his tiny fists.

CHRISTINA

Joseph, sweetie.

She tries to collect his hands, kisses them.

PAUL

Hey, little man, I'm sorry. We were just talking.

CHRISTINA

You know, he's your daddy and he loves you.

JOSEPH

Then why did he have to go away?

PAUL

I know you don't understand, Joseph. I had to go to war. It was something I was called upon to do.

Paul reaches for Joseph, but he pulls away from him and deeper into his mother's arms.

CHRISTINA

(to Paul)

Be patient with him. He doesn't know you, as his father.

She gets up, takes Joseph back to bed.

Paul closes his eyes, drifts off to sleep - that's when the dream begins.

DREAM SEQUENCE

EXT. FORTUNATO - NIGHT

Paul sees himself (as BRASSIUS) at the helm of a large sailing vessel.

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CONTINUED:

Fifty-foot waves - the size of skyscrapers - pummel the deck, as the ocean pitches and heaves all around him. Somehow he knows that the ship is SINKING but he doesn't understand why.

Through a strange type of tunnel vision, he cannot look to the left or to the right. His line of sight is fixed straight ahead - towards the bow of the ship.

He sees a FEMALE FIGURE - on a rock in the distance. Waving for him to sail towards her. Just as another tower of water hits the Fortunato hard, splitting the ship in two like a log.

BACK TO PRESENT SCENE

INT. BEDROOM - CONTINUOUS

Paul awakens from the dream drenched in sweat! He gets up from the bed, staggers into the bathroom. He washes his face and hands. Paul glances up from the sink, looks in the mirror and sees

SAPHORA -

covered in seaweed, standing in the bathroom behind him!

Paul lets out a yell and runs out of the bathroom. Christina meets him at the bedroom door.

CHRISTINA

What is it, Paul!?

PAUL

Don't go in there...

CHRISTINA

In where?

PAUL

The bathroom!

CHRISTINA

Why not?

(CONTINUED)

CONTINUED:

PAUL

I saw her!

CHRISTINA

Who, Paul?

PAUL

THE WOMAN ON MY SHIP!

INT. PAUL'S HOUSE - KITCHEN - MORNING

The drain is plugged. Joseph sits at the table, eating his breakfast. Christina washes dishes, frowns at the clogged sink her husband failed to fix. She sighs, glances out the window.

EXT. PAULS'S DRIVEWAY - CONTINUOUS

Paul cranks up his motorcycle. Wheels out of the driveway, into the street.

EXT. AETNA LIFE AND CASUALTY INSURANCE COMPANY - PARKING LOT - MORNING

Paul exits from the building with a check in his hand. He stuffs it in the pocket of his wind breaker. Climbs onto his motorcycle and rides out into traffic.

INT. TAXI CAB - MORNING

THREE JAMAICANS sit in a cab across the street. We see the backs of the thug's heads - all angled in the same direction - towards Paul. He is on his motorcycle in front of them.

EXT. STREETS - CONTINUOUS

Paul idles at a red light. His instincts tell him to check the side view mirror. He sees the three men in the cab behind him. They seem a bit too interested in his motorcycle.

Paul's face is basked in the red traffic light. A beat, as the light changes, now his face reflects a sickly green.

(CONTINUED)

CONTINUED:

Paul doesn't go straight. He makes a sharp right. Darts down the street on his Kawasaki. Revs the bike, weaving in and out of traffic.

EXT. STREETS - CONTINUOUS

The taxicab pulls out behind Paul, as he zips along for several blocks. Suddenly a garbage truck turns down the street, cutting him off. He slows, as the taxicab wheels beside him.

One of the men launches a water balloon out of his window. It hits Paul square in the face.

This infuriates him!

The cab accelerates quickly. Gains distance. Paul leans sideways on his bike and swerves around the garbage truck. The yellow taxicab weaves through traffic. Until it zips left and snakes down a long, dark alleyway.

EXT. ALLEYWAY - DAY

Paul zooms into the alley like a rocket. VROOOOOOM, and then breaks to a stop. Just as the cab wheels up and parks in front of a dumpster. Heading him off.

Two of the THUGS point their guns out of the passenger and driver's side windows. They take turns firing 12-gauge shotguns into Paul's motorcycle tires.

Paul's motorcycle tires blow out - and it slides out from underneath him. He tumbles to the ground, rolls five or six feet towards the front of the cab. The men step out and surround him.

THUG #1
 (pumps the slide on his
 shotgun)
 What it do, white boy?

(CONTINUED)

CONTINUED:

PAUL
 (gets up, brushes
 himself off)
 Watch yourself, homey. I ain't
 looking for any trouble.

The men laugh.

THUG #1
 We gone to fuck you up now!

PAUL
 Bring it, ass hole.

THUG #3 swings a pair of Nunchakus like some type of deranged Bruce Lee movie character.

Paul sidesteps the hoodlum, swings around 360 degrees and grabs his head in the crook of his elbow. Then he smashes his skull into the taxicab door.

Paul kicks THUG #2 in the groin. The Jamaican fingers the trigger on an UZI and fires multiple shots - POP, POP, POP, POP, POP high at the alley walls.

He regains composure and jerks Paul by the elbow. Paul flips him over the hood of the car.

Thug #2 grabs Paul from behind in a modified bear hug. Shout's in his ear -

THUG #2
 This is dread man! You wanna play
 rough with us...
 (squeezes him tighter)
 ... I spit on your grave, cocksucker!

Thug #3 gets back up on his feet, spits blood from his mouth. He walks towards Paul, grips his hand around Paul's throat.

THUG #3
 That's me brother behind you. All
 seven feet of 'em.
 (MORE)

(CONTINUED)

CONTINUED: (2)

THUG #3 (cont'd)
He likes killing small buggers like
you.

PAUL
Fuck you, and your brother.

Thug #3 releases his grip on Paul's throat - slaps him across
the face.

THUG #1
Don't do him yet! Make 'em bleed some
more!

THUG #3
(grabs the shotgun out
of his hands)
Stand out of me way! If you don't got
the balls....

MAN'S VOICE (O.S.)
Takes more than balls to kill a man.

KOFI JOHNSTON, 35, wanders down the alley. We aren't sure how
much he's seen or heard - but it's enough to determine that
Paul is in serious trouble.

THUG #1
Who are you to stick your nose in me
business?

KOFI
Jehovah's Witness, come to deliver the
good news.

Kofi moves swiftly towards the men, like a stray cat,
slithering in the shadows.

We catch a glimpse of his body - an arm... the V in the V-neck
of sweater... emblazoned with the Jamaican flag... a Bob
Marley baseball cap... dreads hanging to his shoulders.

Kofi comes into the sunlight, a stocky-built Rastafarian you
don't want to mess with.

(CONTINUED)

CONTINUED: (3)

Kofi hits Thug #3 with a baseball bat, buckles him at the knees!

Paul breaks free out of the bear hug - Judo flips the Thug holding him onto the ground. Kicks him twice in the ribs.

CRACKKKKKKK! Thug #3 cradles his side and barrels into the car. His cohorts follow.

PAUL

Who are you?

KOFI

The name is Kofi... Kofi Johnston.
Why you have trouble with those men?

PAUL

I don't know them, Kofi. They came at me for no reason.

KOFI

Thievery is everywhere. Your bike would fetch a nice price on the black market.

PAUL

Whatever, man. My name is Paul Kurtz.
(shakes hands)
Thanks for saving my ass.

KOFI

How about I buy you a drink? That's my bar, over there.

Kofi nods towards a NEON SIGN; "THE CELLAR."

PAUL

The Cellar? Never heard of it.

KOFI

It's the hippest trip on the island, man.

(CONTINUED)

CONTINUED: (4)

PAUL

Chill sounding club.

KOFI

Not a club - it's an oasis where the coolest of the cool come to get their groove on.

PAUL

What are you doing back here anyway?

KOFI

Taking out the trash. I heard the ruckus. Decided to check it out.

Paul wipes his face with his shirt. Notices blood.

PAUL

Is that mine or theirs?

KOFI

Likely both.

PAUL

I'll take a rain check on that drink. I need to find my family. Make sure they're all right.

Reaches in his pocket. Hands Paul a business card.

KOFI

Here's my card. Come by anytime.

It reads: "The Cellar" - Kofi Johnston, Proprietor.

PAUL

Sure thing.

EXT. BRIDES BY CHRISTINA - DAY

An establishing shot of the bridal boutique.

CONTINUED:

CHRISTINA

Paul, were you in a fight?

PAUL

Yes and no.

CHRISTINA

Is it yes or no?

PAUL

I was only defending myself. So technically, no.

CHRISTINA

You promised you would stay out of trouble.

PAUL

They tried to jack my bike, and then jack me up.

CHRISTINA

Next time give them the damn bike.

PAUL

They almost had me for a minute, until this big black guy showed up and helped me out.

CHRISTINA

What black guy?

PAUL

A Jamaican named Kofi Johnston. He's a bartender at a club called "The Cellar."

CHRISTINA

Never heard of it.

PAUL

He invited us to come by tomorrow night.

(CONTINUED)

CONTINUED: (2)

CHRISTINA
(surprised)
Do you want to go?

PAUL
Sure, why not. It's been a long time
since we had a date night.

Changes the subject.

CHRISTINA
Paul, we really need to talk.

PAUL
About what?

CHRISTINA
When you were in the bathroom last
night. You said don't go in there.
The woman from your ship was in there.
Is that what really happened?

PAUL
(defensive)
Why are you asking?

CHRISTINA
Because I'm worried about you, Paul.
I think the stress from Fred's death
may be more than you can handle.

PAUL
So you think I'm "crazy," is that it,
Christina?

CHRISTINA
No. That's not it at all.

PAUL
It wasn't a hallucination. I saw
her... in our bathroom. She was
standing right behind me.

(CONTINUED)

CONTINUED: (3)

CHRISTINA

Sorry, didn't mean to upset you.

PAUL

Fred was my best friend. I miss him so much. I can't explain what happened. It's all so unbelievable.

CHRISTINA

Was there a woman on board your ship?

PAUL

No, and that's the truth.

(a beat)

I'm devoted to you, Tina. Come on, I want to get something really special for Joseph for his birthday.

CHRISTINA

So, you remembered this time.

PAUL

I want you to help me pick it out.

EXT. ELBOW BEACH - AFTERNOON

Pink sand shines like sugar for miles. SWIMMERS in the water. LIFEGUARDS on duty. There are fancy hotels in the background and the usual TOURISTS. But Paul, Christina, and Joseph have claimed a private patch of sand.

Joseph leans over his birthday cake. Complete with icing, sprinkles, candles - the works, and blows!

CHRISTINA

Where's your knife?

Paul searches his pockets.

CHRISTINA (CONT'D)

Don't tell me you lost that too?

(CONTINUED)

CONTINUED:

PAUL

Floating at the bottom of the sea.

Christina hits Paul in the shoulder and chuckles.

PAUL (CONT'D)

Who needs a knife?

Paul nods to Joseph, who grins ear to ear.

JOSEPH

Really?

CHRISTINA

No, no... we're not barbarians.

Joseph dips a finger through the icing. He sucks on the icing and grins.

PAUL

(disappointed)

Son, you can do better than that.

Paul dips his hand into the cake, grabs a fistful. Stuffs it in his mouth.

Joseph squeals!

CHRISTINA

That's gross, Paul.

She stifles her laughter, but when Paul leans in and plants a cakey-kiss on her cheek, she can't keep the giggles in.

PAUL

Mmmmmm... tastes better without
silverware, try it, Tina.

Paul and Joseph gaze at Christina. She relents, and grabs an even bigger handful of cake than Paul's. The gloves are off now. The family digs into the cake and eats, laughing... feeding to one another like they're getting married.

EXT. MONTAGE - ELBOW BEACH - AFTERNOON

A montage of scenes.

- Paul flies a kite with his son. They run across the sand with the ocean in the background.
- Paul, Joseph, and Christina play in the surf. Christina laughs as she splashes water in Paul's face.
- Paul, Joseph, and Christina build sand castles.

EXT. ELBOW BEACH - LATE AFTERNOON

The family lie on beach blankets as the sun sets. Joseph is asleep, leaving the setting sun only for Christina and Paul to enjoy.

CHRISTINA

This was the best birthday ever.

PAUL

I've missed all the important times with you and Joseph. That won't happen again.

CHRISTINA

He was happy to share it with you.

(a beat)

Paul? What's wrong?

Paul's gaze has shifted from the sunset to a DARK SHAPE washed ashore. He stands up, as if in a trance.

CHRISTINA

Paul!

Paul beelines for the figure... as a LIFEGUARD sprints past, along with some ONLOOKERS. And as Paul approaches... a SHADOWY FORM takes shape. Two VOLLEYBALLERS pack up their net and eye the surf.

(CONTINUED)

CONTINUED:

VOLLEYBALLER (O.S.)

What is it?

VOLLEYBALLER #2 (O.S.)

I think it's... a body.

Paul ventures further... making his way through the crowd that now forms, and sees...

MESNIER'S

mummified body, looking like something from a horror movie, is kicked by the waves to the break. Paul leans in and attempts to grab something SHINY in the water.

LIFEGUARD

Sir! Back away, please.

Paul reaches down into the water - about to make contact with a GOLD INGOT... when he sees the face of Saphora in the waves. Her SHINY VISAGE smiles... opening a gaping mouth with pearly-white teeth, and then her hands, reach up out of the water - and grip Paul's hands.

PAUL

Ahhhhhhh! Shit!!

Paul withdraws his hands, but the figure won't let him go. Their fingers are entwined and locked.

PAUL (CONT'D)

Get off!

Paul rips his hands away, stumbles backwards into the sand. Crawling like a crab back further onto the beach.

The Lifeguards now stop paying attention to Mesnier's decaying body, and instead focus on Paul.

He shuts his eyes... rubs them - and looks up to see Christina and Joseph peering down at him.

(CONTINUED)

CONTINUED: (2)

His hands are white. The ring finger is broken. And his wedding ring is gone.

INT. MID ATLANTIC SALVAGE - DAY

A montage of scenes.

- Paul is at the office of his marine salvage business, his ring finger bandaged.

- Paul is going through Messnier's locker, removing his personal effects and placing them in a cardboard box. He removes a Chicago Bulls baseball cap, magazines, keys on a key ring, condoms, and photos of himself, along with Fred, Reggie, O'Dell and Folsom on The Carol Anne.

BACK TO:

INT. ST. ANTHONY'S CATHOLIC CHURCH - DAY

A montage of scenes.

- Paul attends a wake for the men who were lost on his ship. He gives the box with Messnier's belongings to his WIDOW.

BACK TO:

EXT. CEMETERY - DAY

A montage of scenes.

- Paul stands at a grave site, along with other FAMILY MEMBERS and FRIENDS, and watches as Mesnier's casket is lowered into the ground.

- Suddenly it begins to rain and several of the MOURNERS decide to leave.

- Paul catches a glimpse of Saphora, dressed in white, watching him from the tombstones, before she turns and exits towards the street.

(CONTINUED)

CONTINUED:

- Paul races across the grass to catch up with her, and when he does he grabs her by the arm, spins her around, but it's not Saphora.

- PEOPLE glare at him as they pass by.

BACK TO:

EXT. CEMETERY - CONTINUOUS - DAY

Paul begins to freak out - his breathing gets labored as his heart pounds inside of his chest. He wants to run away, escape from his feelings of pain, helplessness and fear.

Paul begins to back away when suddenly he bumps into Mike Grogan coming up behind him.

CHIEF GROGAN

Whooaaaa... easy, Paul. Get a hold of yourself. What's wrong?

Paul turns and walks away.

PAUL

Nothing. I'm fine.

Chief Grogan follows after him, quickly. Speaking as they walk.

CHIEF GROGAN

Well, you don't look fine. You look as though you've just seen a ghost.

PAUL

Maybe I have.

CHIEF GROGAN

The woman from your ship?

Paul stops to confront him.

PAUL

Are you following me, Mike?

(CONTINUED)

CONTINUED:

CHIEF GROGAN

No, I'm not. Christina called me.
She said she thinks you might need
professional help.

Paul turns and walks away. Mike follows after him, talking as
they head for the street entrance.

PAUL

I don't need to see a "shrink." A
psychiatrist can't help me.

CHIEF GROGAN

Maybe not a psychiatrist, but someone
with insight into what you're going
through.

PAUL

What do you mean?

CHIEF GROGAN

I had an autopsy done on Fred's body.

PAUL

What did you find out?

CHIEF GROGAN

According to the Medical Examiner, he
should have died over 9,000 years ago.

Paul stops, abruptly.

PAUL

What?

CHIEF GROGAN

And that gold Ingot you showed me...
it was just as old.

(CONTINUED)

CONTINUED: (2)

PAUL

I know all of this sounds totally crazy and farfetched, but I think whomever it was that I saw on my ship, and in my bathroom, is somehow responsible for the storm, and Fred's death.

CHIEF GROGAN

How? In what way?

PAUL

I don't know. All I know is these dreams I keep having didn't start until Fred died.

CHIEF GROGAN

Dreams? What "dreams?"

A beat. They pause at the cemetery entrance.

PAUL

I can see myself at the helm of a ship and it's sinking. I think I'm the captain of this vessel. What really bothers me is that it feels like I've gone through all of this before... like its Deja Vu, or something.

CHIEF GROGAN

You're right - it is crazy, but I think you might be onto something. More than one thousand ships and planes have vanished in the triangle over the last five centuries. I believe supernatural forces may be involved and I intend to find out how.

PAUL

Have you ever had an ex-wife, or a girlfriend you couldn't get rid of no matter how many times you try to tell them it's over?

(CONTINUED)

CONTINUED: (3)

CHIEF GROGAN
(savors the image)
No, but I'm listening.

PAUL
I think this woman - or "ghost" - is
stalking me...

CHIEF GROGAN
... But if she's a ghost that means
she's dead.

PAUL
Maybe she's not.

CHIEF GROGAN
Not what?

PAUL
Dead, I mean.

CHIEF GROGAN
I don't know, Paul. I'm just Chief of
Police. What you're dealing with is
beyond my area of expertise.

(a beat)
You need to talk to someone that's an
expert in dream therapy or hypnosis. A
psychic, maybe.

(a beat)
I know of a good one we have used a
couple of times on some missing
persons reports.

PAUL
Think it will help?

CHIEF GROGAN
Couldn't hurt.

They arrive at Paul's motorcycle.

(CONTINUED)

CONTINUED: (4)

PAUL

All right. Let's do it.

CHIEF GROGAN

I'm taking a dive team out to look for your ship. Might be some clues still left there. You want to come?

INT. PAUL'S HOUSE - SHOWER - NIGHT - DREAM SEQUENCE

Paul stands under the shower head. His palms open, face up. As if he's waiting for answers to his problems to rain down on him.

PAUL

(to himself)

Relax... You're just rattled... the war, the storm, the dreams - it's a lot to handle...

Paul runs his hands through his hair. Closes his eyes... shuts the world out. As the steam rises from the shower, it fills the bathroom. Obstructs our view. The sound of water splashes around us. Reminding us of the opens sea.

EXT. FORTUNATO - NIGHT - DREAM SEQUENCE

Paul is at the helm of the FORTUNATO. The captain's wheel firmly between his two hands. Carved into the ship's masthead is the HEAD and torso of POSEIDON, A trident in his hands.

Suddenly, Paul senses someone behind him. The PRESENCE wraps her arms around his chest like a slithering snake. Slides her fingers through the buttonholes of his shirt. The nubs of her fingers make contact with his skin.

The way she moves... liquid like. As if she can slip into any vessel, every crevice, and become it. Paul juts around to confront the figure. The captain's wheel spins wildly... Right, Left, Right - out of control.

BACK TO:

INT. SHOWER - CONTINUOUS - DAY

Paul is in the middle of having sex - moans and grunts. But the shower is foggy. We can't tell who is in the shower with him.

PAUL

I've missed you...

WOMAN'S VOICE

Come back to me... our child...

PAUL

I love you.

WOMAN'S VOICE

Fuck me forever...

The steam clears. Giving us a pocket to peer through. And we see the WOMAN wears Christina's bridal outfit... vintage lace, a hem of pears... the dress is hiked up to her waist.

We can't see her face... We can only assume it's Christina. As Paul climaxes, he holds onto her waist, tight. As he turns her around, for a kiss... the water from the shower still pelting his back.

PAUL

Christina...

Paul sees Saphora's face. A beautiful face, at first. Her clear skin at once cracks, pores open up onto pockmarks... her eyes at first bright, full, now suddenly dull, lifeless - from deep blue to a dead white... her hair falls away, brittle into Paul's hands. In a matter of seconds, this beauty decays.

PAUL (CONT'D)

Shit!

Paul pushes himself off Saphora - and she collapses onto the floor of the shower. A corpse, with a mere grain of life left - her mouth moves... desires Paul.

(CONTINUED)

CONTINUED: (2)

SAPHORA

Come back to me!

Arms outstretched - the water pelting her face... breaking it apart, peeling her skin off her skull. Revealing decay and worms and bone.

INT. PAUL'S HOUSE - KITCHEN - NIGHT

Paul sits at the table, still naked from the shower and cradles a beer when Christina and Joseph enter.

CHRISTINA

Hi, honey. Did you talk to Mike?

Christina sets a bag of groceries on the table. Joseph points at Paul.

JOSEPH

Paul has no pants, Mommy.

CHRISTINA

Go to your room, Joseph.

JOSEPH

But Mommy, he can't -

CHRISTINA

ROOM. NOW. GO!

Joseph scrambles out of the kitchen and down the hall.

CHRISTINA (CONT'D)

You're hitting the bottle again?

Paul doesn't respond. Stares into space.

JOSEPH

Mommy, Paul left the water running!

Christina hears the shower... confused... she heads down the hall... when Paul grabs her hand.

(CONTINUED)

CONTINUED:

PAUL

No! Don't go down there. She's -

Christina's face is hurt.

CHRISTINA

"She" - who are you talking about,
Paul? This hallucination of yours?

PAUL

She's not a hallucination. She's
real!

She snatches Paul's beer.

CHRISTINA

And alcohol! You said -

PAUL

I didn't open it. Wanted to.

Christina doesn't believe him. Her eyes finally glance down
at the can. She turns the can upside down. Unopened.

PAUL (CONT'D)

Something is happening to me.

CHRISTINA

What's happening is you're driving
your family nuts.

Suddenly the telephone rings. Neither Paul nor Christina make
a move to answer it. A kind of standoff. Paul relents and
picks up the phone first.

PAUL

Hello.

CHIEF GROGAN (PHONE)

Paul, this is Chief Grogan.

PAUL

who is this?

(CONTINUED)

CONTINUED: (2)

CHIEF GROGAN (PHONE)

Chief Grogan, can you hear me?

PAUL

You're breaking up. Where are you?

EXT. THE SARGASSO SEA - CONTINUOUS - NIGHT

Mike Grogan sits in a motor boat with FOUR of his DEPUTIES, dressed in scuba diving gear. The roar of the motor is deafening.

CHIEF GROGAN

The Sargasso Sea! Listen, buddy, I found the wreckage of The Carol Anne. Looks like whatever it was that your ship came into contact with completely oxidized and corroded the metal. Had to be something extremely powerful to cause metal to age like that. Probably what killed Fred and the others, too.

(a beat)

But what I don't understand is why they died and you didn't.

PAUL (ON PHONE)

She wants me to live. So we can be together, just like in my dreams.

CHIEF GROGAN

I'm heading back in now, but before I do I'm going to take a look around to see if I can spot this phantom ship of yours.

PAUL (PHONE)

Be careful out there, Mike. You don't know what you're up against.

(CONTINUED)

CONTINUED:

CHIEF GROGAN

I spoke to the therapist I was telling you about. Her name is Dianne Wilson. I think she may be able to help you.

PAUL (PHONE)

In what way?

CHIEF GROGAN

Regression Hypnosis. She stated you may be having memories of a past life. She's a firm believer in Reincarnation, lost souls, spirituality... that kind of stuff. I gave her your phone number, if that's all right.

PAUL (PHONE)

Sure, I'll try anything.

BACK TO:

EXT. OCEAN - NIGHT

A green fog appears on the water.

DEPUTY #1

Hey, what's that?

CHIEF GROGAN

I have to hang up now, Paul.

He disconnects the phone call.

CHIEF GROGAN

Oh, my God. It's everywhere.

Suddenly the Fortunato appears on the ocean. Its sails billowing from a full gust of wind, its oars rowing wildly.

DEPUTY #1

It's coming straight for us!

(CONTINUED)

CONTINUED:

Chief Grogan guns the motor!

CHIEF GROGAN

I got it wide open, boys!

In a matter of minutes the ghost ship overtakes the small craft. As it passes through the boat all five men on board are mummified and turn into dust. The ship dry rots, rolls over, and sinks into the sea.

SOUND: DANCE CLUB MUSIC

THUMP THUMP THUMP... THUMP THUMP THUMP

EXT. THE CELLAR - NIGHT

An establishing shot of the night club. A long line of PARTYGOERS waits outside its doors.

INT. THE CELLAR - MOMENTS LATER

It's claustrophobic. Urban music booms from the loud speakers as an INTERNATIONAL CROWD rocks the house. Christina grabs Paul's hand, tight. As they navigate through a sea of DANCERS.

PAUL

(almost shouts, to be
heard)

This is nice. How do you like it,
Tina?

CHRISTINA

I thought a romantic night out would
do us some good, but this?

A sharply dressed COLOMBIAN named, RAUL walks over to them.

RAUL

Kofi is expecting you. Follow me,
please.

(CONTINUED)

CONTINUED:

He escorts them over to the VIP section. Kofi sits at a table with two ASIAN BEAUTIES.

KOFI
(stands, ushers them to
his table)
Welcome to my private island, my
oasis, my dream.

Greets Paul with a man-hug. Gives Christina a once-over.

KOFI (CONT'D)
And who is this angel from above?

PAUL
(makes the
introductions)
My wife, Christina. Christina, this
is Kofi Johnston.

CHRISTINA
Hello, Mr. Johnston.

KOFI
Please, call me Kofi.

CHRISTINA
All right. Kofi.

KOFI
(to Paul)
She's exquisite. I did not know she
was a woman of color.

PAUL
Christina was born here, on the
island.

KOFI
It's a rare thing to find such beauty
and grace. Her charm expresses the
naturalness of our island.

(CONTINUED)

CONTINUED: (2)

Christina blushes.

CHRISTINA

Who are your friends?

KOFI

This is Li-An. And that's Emico.
They're on vacation from Tokyo.

Both girls smile politely.

KOFI

Do you like champagne?

PAUL

(to Kofi)

Christina doesn't drink. She's
against it.

Kofi raises his hand. A WAITRESS walks over to the table.
Pours Kofi, Li-An, and Emico some champagne - when she offers
some to Paul, he refuses. Christina smiles, proudly.

KOFI

(to Paul)

You two make a lovely couple.

(a beat)

How did you meet?

PAUL

On a blind date. Christina was going
to design school in California. I was
stationed at Camp Pendleton.

KOFI

Excellent. What kind of designs?

CHRISTINA

Bridal gowns... and dresses.

PAUL

Christina owns a shop on Front Street.

(CONTINUED)

CONTINUED: (3)

Raul walks over to the table. Whispers something in Kofi's ear.

KOFI

Excuse me.

Kofi leaves the table, as Paul and Christina make eye contact. They smile shyly. Paul squeezes Christina's hand. Then bring it to his lips for a kiss.

CHRISTINA

You're just under a lot of stress. It will get better.

PAUL

(doesn't believe it)
I'm sure it will.

MONTAGE - PAUL AND CHRISTINA DANCE

- Dance to a fast beat.
- Slow dance, seductive.
- Bouncing up and down with everyone else on the dance floor.

CHRISTINA

Like old times. Missed you, Paul.

BACK TO:

INT. THE CELLAR - DANCE FLOOR - NIGHT

Paul and Christina are laughing, smiling - when a TALL PARTYGOER accidentally spills liquid on Paul's shirt.

PARTYGOER

Sorry, man. It's just water.

Paul waves the guy off.

PAUL

No worries, man.

(CONTINUED)

CONTINUED:

He glances down at his shirt, brushes the water off. Christina stifles a giggle, then helps him rub the water off - when he grabs her wrist.

PAUL (CONT'D)

Don't! Don't touch it.

Christina's smile disappears.

CHRISTINA

Paul, it's just water.

The water on Paul's shirt is an obsidian stain. Like he's been shot and his blood is oil.

He glances around the walls - ocean waves crash down on everyone on the dance floor. In the LED lights it appears to him that the people are dancing - underwater... some of them scream for help, drowning. As the room starts to sway like the deck of a ship.

PAUL

I've got to get out of here.

Paul pushes his way through the crowd to the exit.

EXT. THE CELLAR - PARKING LOT - NIGHT

Paul acts like a man possessed. He stumbles around drunkenly with his hands planted against his temples. Because he hasn't gotten very far, he makes it easy for Christina to find him quickly. She runs up, grabs his hands.

CHRISTINA

What's wrong, Paul?

PAUL BECOMES HIS ALTER EGO, BRASSIUS - REINCARNATED.

PAUL/BRASSIUS

(Greek accent)

By the Gods of Olympus, what is this place?

(CONTINUED)

CONTINUED:

CHRISTINA

Paul. Are you joking?

PAUL/BRASSIUS

Your face is unfamiliar to me. By what name are you called?

CHRISTINA

STOP IT! You're not making any sense!

PAUL/BRASSIUS

Stupid, wench! Do you not know your own name?

Christina doesn't reply back. Simply stands there, dumbfounded, with tears welling in her eyes.

CHRISTINA

Get a hold of yourself, Paul.

PAUL/BRASSIUS

This place... with its strange, shiny lights... and its walls that echo like thunder. Did you bring me here?

CHRISTINA

Yes, we came here together. Don't you remember, Paul?

Grabs her arm.

PAUL/BRASSIUS

Why do you call me by that name, woman? My name is Brassius... I am the son of a merchant... like his father before him.

(a beat)

Who are you? Why are you trying to deceive me?

CHRISTINA

(cries)

My name is Christina. I'm your wife!

(CONTINUED)

CONTINUED: (2)

Releases his grip. Distraught.

PAUL/BRASSIUS

You are not my wife. I have no wife.
My true love waits for me, on my ship.

Christina breaks down crying. As a gray-colored Jaguar pulls up near the entrance. When the COUPLE gets out of their car, Paul jumps in the driver's seat and peels off. Kofi walks outside, flanked by TWO BOUNCERS.

KOFI

Someone tell me a crazy white boy is
outside causing problems. Is it Paul?

CHRISTINA

He's cracked. My husband is losing
his mind.

KOFI

What's wrong with him?

CHRISTINA

I don't know why he's acting this way.
He keeps seeing ghosts of a woman in
our house.

KOFI

Come with me, Christina. I'll help
you find him.

EXT. DOCKYARD - MORNING

Paul sits on a bench in front of a "No Loitering" sign. He's spent a rough night on the streets. Suddenly, a police car crawls by. Pulls over.

OFFICER #1

Hey, fella. You can't sit here.

Paul doesn't move.

OFFICER #1 looks over at his PARTNER.

(CONTINUED)

CONTINUED:

OFFICER #2
Have you been drinking?

PAUL/BRASSIUS
(in Greek)
Do not start with me unless you want a war.

OFFICER #1
Okay, buddy. That's it... in you go.

The officers handcuff Paul and shove him in the back seat of their patrol CAR.

INT. POLICE STATION - BOOKING DESK - MORNING

An OFFICER pats Paul down and withdraws a business card from his front pocket. It reads: "The Cellar" - Kofi Johnston, Proprietor."

EXT. HAMILTON PARISH - CITY STREET - CONTINUOUS

Kofi drives slow, as Christina sits in the passenger seat and scopes the streets. She starts to cry.

KOFI
You crying.

CHRISTINA
No.

KOFI
Your husband has been through hell in the last twenty-four hours.

CHRISTINA
There is always something going on with Paul. If it's not wars, booze, or women - it's trouble on the high seas and now... hallucinations.

(CONTINUED)

CONTINUED:

KOFI

Paul is troubled. Something from his past "haunts" him. His demon must be real.

CHRISTINA

I doubt it. If he could apologize for everything he's put us through - just once - maybe I could believe him.

Kofi's cell phone rings.

KOFI

Kofi here.

His expression changes.

KOFI (CONT'D)

Be there in 15 minutes. Thanks, officer.

Kofi hangs up and pulls a U-turn.

CHRISTINA

Officer? Now we can add "prison sentence" to my list of grievances.

INT. PAUL'S HOUSE - KITCHEN - MORNING

Paul is hunched over at the table. Kofi sits across from him. Christina prepares a meal of bacon and eggs.

PAUL

I don't remember anything, I swear.

CHRISTINA

You don't remember leaving the club, talking like a Greek warrior and raving about a woman on a ship?

(a beat)

You said I wasn't your wife.

(CONTINUED)

CONTINUED:

Paul glances up. His eyes full of tears. Christina puts a plate of food in front of him. He sticks his fork inside the egg yoke. It bursts - the yellow liquid oozes over the plate. A sea of yellow.

KOFI

He's telling the truth, Christina.

CHRISTINA

What?

KOFI

Look at him. He's frightened of something. I think this woman from his dreams is for real.

CHRISTINA

You CAN'T be serious?

KOFI

She's after him, Christina... and she will do whatever it takes to have him back.

Paul covers his mouth, about to vomit. He takes the plate over to the sink. He smashes the plate into the sink. Turns the faucet on. Water gushes into the sink.

PAUL

I love you, Tina.

CHRISTINA

You do?

Paul flicks the garbage disposal on. It blares - but the drain is still clogged. So the water rises.

PAUL

Dammit.

Paul digs his hand into the disposal...

(CONTINUED)

CONTINUED: (2)

PAUL (CONT'D)

I love you.

CHRISTINA

Me, and another woman on some "ship."

Paul fishes down inside the drain. His fingers feel around the inner workings of the drain - the blade and motor. Paul appears distracted, far-off eyes.

PAUL

Since the accident, I feel like I'm living in the past. But it isn't my past, it's someone else's history...

Paul glances down, as the sink fills with black oil... Suddenly - the garbage disposal turns on while his hand is still inside.

CHRISTINA

Paul!

Paul tugs at his hand. But something is holding it there...

CHRISTINA (CONT'D)

What are you doing?

Christina rushes to Paul's side and helps him bring his hand out of the disposal. The drain unclogs, and the water level recedes. Paul's hand is free - Christina examines it. His fingers are slightly bruised.

CHRISTINA (CONT'D)

Are you okay!

PAUL

YES! I need to show you something.

CHRISTINA

You're not hurt?

PAUL

That's not important.

(CONTINUED)

CONTINUED: (3)

Paul leaves the kitchen. Returns moments later with a sketchpad. He hands it to Christina.

CHRISTINA
My old sketchpad, so?

PAUL
Open it.

Christina tries to wrap a washcloth around Paul's hand, but he shoves her away.

PAUL (CONT'D)
Open the book. Now.

She skips through the pages, finds a sketch of the sailing ship, Fortunato. It has a wooden hull, oars, and three sails.

CHRISTINA
What is this?

PAUL
A ship. My ship.

CHRISTINA
Paul -

PAUL
I have dreams about that ship. I believe in a former life, I was the captain and it sank during a typhoon.

Christina focuses in on the sketch. She sees a FEMALE FIGURE at the bow of the ship - Saphora.

CHRISTINA
Who is she?

PAUL
She was my lover, in a previous life.

Christina closes the scrapbook.

(CONTINUED)

CONTINUED: (4)

CHRISTINA

So you had a few dreams about a ship.
This proves nothing, Paul.

Paul grabs the sketchpad, flips through. Kofi stops him when he gets to a drawing of a FIGURE on the Fortunato's masthead.

KOFI

What is this?

PAUL

It's a sketch of the statue I saw on
the ship's masthead.

KOFI

I took a class once in Greek Mythology
at the community college. This looks
like Poseidon.

PAUL

Are you sure?

KOFI

I remember him now from the text book.
He always carries this pitchfork in
his hand.

CHRISTINA

(to Kofi)

You're just as delusional as he is.
This is all a joke.

Paul turns the page, a close up sketch of Saphora at her prettiest.

CHRISTINA (CONT'D)

(frowns, disapproves)

Your lover?

PAUL

She drowned with the rest of my men on
that ship.

(CONTINUED)

CONTINUED: (5)

CHRISTINA

Your ex doesn't show her age.

PAUL

She's a demon. Ever since the dream she comes to me whenever I am near water.

CHRISTINA

How do you know she drowned?

PAUL

Because... I was there.

Christina laughs.

CHRISTINA

Paul, you are going crazy.

PAUL

You don't believe me?

CHRISTINA

Nope.

PAUL

If I don't solve this, I'm going to die. I think this demon... Saphora, wants to take me away. Will you help me?

Suddenly Paul's cell phone rings. He freezes, unable to move. It continues to ring. Paul reaches for the receiver. The caller ID reads "Private." He sets it back down again.

CHRISTINA

Who is it?

A beat. The phone continues to ring.

KOFI

What are you going to do?

(CONTINUED)

CONTINUED: (6)

Paul hesitates, then he summons the courage to answer it.

PAUL

Hello?

DIANNE WILSON (PHONE)

Mr. Kurtz? My name is Dianne Wilson.
How are you, today?

PAUL

What's this about?

DIANNE WILSON (PHONE)

You were referred to me by the Chief
of Police, Mike Grogan.

(a beat)

He said you might be in need of my
services?

PAUL

Mike and I have talked about a lot of
things...

DIANNE WILSON (PHONE)

... And this is why he insisted that I
call you. I'm a licensed
Psychologist, specializing in
Regression Therapy through hypnosis.

PAUL

Speak English, will you, Miss Wilson?

DIANNE WILSON (PHONE)

I'm talking about your dreams, Mr.
Kurtz... and how they may be an
indication of a prior existence.

INT. DIANNE WILSON'S OFFICE - DAY

The computer monitor on her desk has an image of the sun
setting over water. It serves as the screen saver, the
words - "Reincarnation: The Truth Is We Never Die"
superimposed over it.

(CONTINUED)

CONTINUED:

There is a desk and a sofa. The floor is swathed in Turkish rugs. On the wall, behind the desk, a framed diploma from Cornell University and newspaper articles concerning the missing person reports she helped to solve for the police.

DIANNE WILSON

Alright, Mr. Kurtz. Have you ever been hypnotized before?

PAUL

No.

DIANNE WILSON

Empty your pockets and remove your shoes. Get comfortable.

Paul empties his pockets on the desk. Keys, a cigarette lighter, his wallet, and some change. He lies down.

DIANNE WILSON (CONT'D)

There's nothing to be afraid of. I will ask you a series of questions to help me discover the components of your dreams and previous episodes.

PAUL

Whatever it takes, Miss Wilson.

Dianne Wilson turns out all of the lights, except for the floor lamp next to the couch. It casts a warm glow over Paul's face. She dictates into her tape recorder.

DIANNE WILSON

This is the evening of July 17th, 2012. The time is 10:45 a.m., location is my office.

Dianne Wilson lays the tape recorder on her desk. Next to Paul's keys and his wallet. He can hear the tape wheels rolling.

(CONTINUED)

CONTINUED: (2)

DIANNE WILSON (CONT'D)

I'm with Paul Kurtz. First regression
with subject.

The psychologist clicks open a pocket watch and holds it up to
the lamp. The golden case glitters into Paul's eyes.

DIANNE WILSON (CONT'D)

Keep your eyes focused on this watch.
Notice how the light bounces off of
the casing.

(a beat)

I will start counting backwards, from
ten to one... when I reach the number
one you will be asleep. But you will
still hear my voice, okay?

PAUL

Mmmmmmmhmmmmmm.

DIANNE WILSON

Ten... nine... eight...

Paul's eyelids flutter.

DIANNE WILSON (CONT'D)

... Seven... six... five... four...
three... two... one...

(a beat)

You are asleep now.

Paul opens his eyes. He is not asleep.

PAUL

I'm not feeling anything here, Miss
Wilson.

She leans back in her chair.

DIANNE WILSON

Perhaps you need to relax a bit more.

(CONTINUED)

CONTINUED: (3)

PAUL

Okay.

DIANNE WILSON

Perhaps you can tell me a little more about your dreams?

PAUL

I've had several of them. In one dream, I'm on a ship. In another, I'm in a city of blue granite. In each dream, I'm always aware of a woman - but I don't know who she is.

Paul takes a deep breath. His eyes gloss over... Dianne Wilson notices the change.

DIANNE WILSON

Paul? Are you alright?

Paul mumbles something in a Greek dialect.

DIANNE WILSON (CONT'D)

Lie back on the couch, Paul. And keep your eyes focused on my watch.

His gaze moves to her watch.

INT. DIANNE WILSON'S OFFICE - LOBBY - DAY

The lobby is white and saccharine. You can almost smell the bleach. At the main desk, A heavy-lidded SECRETARY hordes the phone and slurps through the straw of a super-sized drink, *SLURRRRRRRRRPPP!*

SECRETARY

(into the telephone)

Dianne Wilson's office.

SECRETARY (CONT'D)

Is she expecting you?

SLLLLUUUUUUUUURRRRRPPPPPPP!

(CONTINUED)

CONTINUED:

Clearly annoyed by the woman's obnoxious behavior, Kofi and Christina sit in front of the RECEPTIONIST'S desk, just outside of Dianne Wilson's office door.

INT. DIANNE WILSON'S OFFICE - LATER

She holds the watch in her hand. The sparkly reflections bounce off, like the surface of the sea - diamonds beneath the sun.

DIANNE WILSON (CONT'D)

We are going to go back now in time and space. Back to when you were six years old. When I speak to you again you will be six years old and you will answer all of my questions. Now you are six years old. Can you tell me what you see?

PAUL

I see my dog, Blackie.

DIANNE WILSON

What is Blackie doing?

PAUL

Licking my face.

DIANNE WILSON

Where are you?

PAUL

Sitting in a corn field.

DIANNE WILSON

Do you remember when you first got Blackie?

PAUL

I was five.

(CONTINUED)

CONTINUED:

DIANNE WILSON

When I speak to you again you will be five years old. Understand?

Paul nods.

DIANNE WILSON (CONT'D)

You are five years old, Paul. What do you see?

PAUL

My dad. His name is Paul, like me.

DIANNE WILSON

What is your dad doing?

PAUL

Taking Blackie out of a shoe box.

DIANNE WILSON

Is Blackie a puppy?

PAUL

Yes.

DIANNE WILSON

Good. Now go back further in time... back before you were born. To another place in time and space... a place before you lay sleeping in your mother's womb... You will remember things long forgotten to you and you will see things from another lifetime.

(a beat)

You are in this place now. Everything around you has changed. What do you see?

PAUL BECOMES BRASSIUS.

(CONTINUED)

CONTINUED: (2)

PAUL/BRASSIUS

(Greek dialect)

I'm at the helm of a ship. I am the captain.

DIANNE WILSON

What is your name?

PAUL/BRASSIUS

Brassius.

DIANNE WILSON

Where were you born?

PAUL/BRASSIUS

Greece.

DIANNE WILSON

What year is it?

PAUL/BRASSIUS

9,600 A.D.

DIANNE WILSON

What is the name of your ship?

PAUL/BRASSIUS

The Fortunato.

DIANNE WILSON

What is your ship's destination?

PAUL/BRASSIUS

Cypress.

DIANNE WILSON

Why Cypress?

PAUL/BRASSIUS

To pick up a consignment of gold and silver ingots, jewelry, art, bronze sculptures, and resins to make perfume.

(CONTINUED)

CONTINUED: (3)

DIANNE WILSON

Where will you take it?

Paul frowns. His eyeballs move beneath his eyelids, as if in REM.

PAUL/BRASSIUS

A colony in the Aegean islands.

DIANNE WILSON

Does your ship make it?

PAUL/BRASSIUS

No.

DIANNE WILSON

What happened?

PAUL/BRASSIUS

A strange fog on the water... of phantoms and ill spirits. It surrounds our ship.

DIANNE WILSON

Sail into the fog, Paul. What do you see?

PAUL/BRASSIUS

We are... off course.

DIANNE WILSON

See where the fog takes you... what do you see?

PAUL/BRASSIUS

(focusing)

Mainland... an island... wells and canals. The land is hilly. Mountainous. Pine trees and valleys. I spy shore!

Wilson leans back. Intrigued.

(CONTINUED)

CONTINUED: (4)

DIANNE WILSON

Leave the ship, Paul. Explore the island.

PAUL/BRASSIUS

We walk to the heart of the island. A large hill. Citadel.

DIANNE WILSON

What do you see?

PAUL/BRASSIUS

A temple. The pillars are made of crystalline granite. The front has support columns - large, wide and tall. Hieroglyphic writing is on them.

DIANNE WILSON

What is the name of this city?

PAUL/BRASSIUS

I don't know.

DIANNE WILSON

What do you see now?

PAUL/BRASSIUS

Several pale-skinned men in togas approach us. They carry spears in their hands. They take us to the temple to meet their leader, a man named FALCON. He asks us what we are doing here... in his city.

DIANNE WILSON

What is the name of the city?

PAUL/BRASSIUS

I don't know.

(CONTINUED)

CONTINUED: (5)

DIANNE WILSON

(exhales deeply)

You are in a city... with a man named
Falcon. What do you see?

PAUL/BRASSIUS

(focusing)

A clinic.

DIANNE WILSON

Are you sick?

PAUL/BRASSIUS

No. My men and I are touring the
city.

DIANNE WILSON

You are in a clinic. What do you see?

PAUL/BRASSIUS

A woman.

DIANNE WILSON

Do you know her name?

PAUL/BRASSIUS

Saphora.

DIANNE WILSON

Is she the same woman from your
dreams... and on your ship?

PAUL/BRASSIUS

Yes.

DIANNE WILSON

Who is Saphora?

PAUL/BRASSIUS

Falcon's wife.

DIANNE WILSON

Is she a doctor?

(CONTINUED)

CONTINUED: (6)

PAUL/BRASSIUS

No. She's a healer.

DIANNE WILSON

What is Saphora doing?

PAUL/BRASSIUS

Rubbing a crystal over a wounded man's leg.

DIANNE WILSON

Where are you now, Paul?

PAUL/BRASSIUS

(focusing)

In a room, made out of white marble and blue crystalline granite.

DIANNE WILSON

What do you see in this room?

PAUL/BRASSIUS

Saphora is showing us how they grow their fruits and vegetables. There is a light shining from the ceiling. It's bright, like the sun - but it has no warmth.

DIANNE WILSON

Where are you now?

PAUL/BRASSIUS

Standing on a dock that overlooks the ocean. It's night and the moon is shining.

DIANNE WILSON

Is Saphora there?

PAUL/BRASSIUS

Yes.

(CONTINUED)

CONTINUED: (7)

DIANNE WILSON

What happens next?

PAUL/BRASSIUS

I can see a ship sailing out to sea through a fog... a green colored fog. Suddenly a portal opens and the ship disappears. Saphora has a Fire-Crystal in her hand.

DIANNE WILSON

Fire-Crystals?

PAUL/BRASSIUS

Gems with restorative and electromagnetic powers... harvested from deep within the earth's crust. She tells me her people use them to travel through time.

DIANNE WILSON

Are you still on the dock?

PAUL/BRASSIUS

No.

DIANNE WILSON

Where are you?

PAUL/BRASSIUS

(focusing)

I can see a temple. It is made out of the same white marble and granite.

DIANNE WILSON

Whose temple is it?

PAUL/BRASSIUS

Falcon's.

DIANNE WILSON

You are in a temple. Is Saphora there?

(CONTINUED)

CONTINUED: (8)

PAUL/BRASSIUS

Yes.

DIANNE WILSON

What happens next?

PAUL/BRASSIUS

Saphora tells me that she loves me and that her husband is abusive to her. She shows me bruises on her back and shoulder where he has beat her.

(a beat)

We lie down upon a bed. She kisses me and we make love.... then Saphora tells me that she wants to come back with me to Greece.

She writes something down on her note pad.

DIANNE WILSON

Does Xercon know you made love to his wife?

PAUL/BRASSIUS

Yes.

DIANNE WILSON

It's important that you remember the name of the city you are in, Paul.

PAUL/BRASSIUS

Mmmmmmmmm.

DIANNE WILSON

What is the city?

PAUL/BRASSIUS

I don't know.

DIANNE WILSON

Try harder. You are in a city with a man named Xercon.

(MORE)

(CONTINUED)

CONTINUED: (9)

DIANNE WILSON (cont'd)

He tells you the name of his citadel
and asks why you are here. What is
the name of that city?

PAUL/BRASSIUS

ATLANTIS!

Beads of sweat trickle down Paul's forehead. His lips quiver.
His fists clench.

DIANNE WILSON

Paul, relax. Breathe...

Paul's chest rises - tightening... his jaw taut.

PAUL/BRASSIUS

I can't breathe.

DIANNE WILSON

Inhale, exhale... In... Out...

On Wilson's notepad she has scribbled the
words "*SUPPRESSED*"... "*PAST LIFE*"... "*REINCARNATED*"...
"*MEMORIES*".

PAUL/BRASSIUS

I can't breathe.

DIANNE WILSON

Alright, Mr. Kurtz. I'm going to
count from one to ten, and when I
reach the number ten you will be fully
awake.

Paul's face goes white. He makes a choking sound.

DIANNE WILSON

Ten... nine... eight... seven...

Paul puts his hands around his throat. His face, now purple.

(CONTINUED)

CONTINUED: (10)

DIANNE WILSON (CONT'D)

... Six... five... four... three...
two... one. Paul?

He gasps for air. His complexion returns to normal.

PAUL

Am I back?

DIANNE WILSON

Yes. Welcome back.

PAUL

Does this mean I'm cured?

She opens the blinds. Turns on the lights.

DIANNE WILSON

Depends on what you mean by cured.

She sets her notepad down. The words "*DEMON*"... "*PAST LIFE*"... "*CONDUIT*"... stick out.

INT. DIANNE WILSON'S OFFICE - LOBBY - DAY

Christina works a cross word puzzle. Kofi listens to music on his I-POD. Dianne Wilson's office door slowly opens.

DIANNE WILSON

Mrs. Kurtz...

INT. DIANNE WILSON'S OFFICE - LATER

She sits perched behind her desk, like a court room judge preparing to render a verdict.

DIANNE WILSON

Coffee? Tea?

CHRISTINA

No, thanks.

(CONTINUED)

CONTINUED:

DIANNE WILSON

Let me start by saying, Mrs. Kurtz, based upon my thirty-five years of experience as a licensed psychotherapist, I believe your husband has lived before in a previous life.

CHRISTINA

(shocked)

You believe him?

DIANNE WILSON

Paul's memories are very clear.

(a beat)

He stated that his name was Brassius... and he was a merchant seaman from Greece, and his ship was the Fortunato. It sank during a typhoon, killing his entire crew and a woman on board named Saphora.

CHRISTINA

Who was she?

DIANNE WILSON

The wife of an Atlantean king named, Xercon.

CHRISTINA

Why was she on the ship?

DIANNE WILSON

Let me speak bluntly: She and Brassius were lovers. They made plans to run away, together but something must have happened.

CHRISTINA

Like what?

(CONTINUED)

CONTINUED: (2)

DIANNE WILSON

The typhoon. The Fortunato sank
before it arrived back in Greece.

CHRISTINA

(irate)

This is bullshit. I can't believe I'm
sitting here listening to this
nonsense!

DIANNE WILSON

Your reaction is normal, Mrs. Kurtz,
but I assure you this isn't a hoax.

CHRISTINA

I respect your many years of work, Ms.
Wilson, but Paul is an alcoholic.
Since the war, he's spent the last ten
years of his life trying to forget the
past - not remember it.

PAUL

(to Miss Wilson)

I don't drink anymore. I went to a
program for that, though my wife
doesn't believe me.

As Dianne Wilson's voice fades out Paul speaks more to himself
than to the therapist.

PAUL (CONT'D)

My dreams are real... Saphora is
real... and she keeps haunting me. I
know this sounds crazy, but I don't
believe she's dead. I can feel her
presence all around me.

CHRISTINA

(to Miss Wilson)

So you believe all of this?

DIANNE WILSON

(MORE)

(CONTINUED)

CONTINUED: (3)

DIANNE WILSON (cont'd)

Yes, I do. Our physical lives are limited, but our spiritual lives are not. If there is unfinished business, discourse or unresolved thoughts still with us from a previous life, it may carry over into the next.

PAUL

Does this mean I have unfinished business with Saphora?

DIANNE WILSON

It's possible. Love is a very powerful emotion. There have been documented case studies where people have lost family members only to be contacted by them years later, seemingly from beyond the grave.

CHRISTINA

So how is Saphora a threat to anyone if she's dead?

DIANNE WILSON

I don't think she is dead - literally speaking.

PAUL

What do you mean?

DIANNE WILSON

I think she may have survived the sinking of your ship.

CHRISTINA

What?

DIANNE WILSON

There has to be a way for her to bridge the centuries... to travel from her realm into ours. A conduit of some type.

(CONTINUED)

CONTINUED: (4)

Paul's face begins to crack.

PAUL

That makes sense to me - from the moment I first saw her on my ship... and in the bathroom... I was near water.

DIANNE WILSON

There's your answer, Paul. Saphora is using water as a means of channeling her presence into this world.

Paul's eyelids flutter, but Ms. Wilson doesn't seem to notice. She checks her watch.

DIANNE WILSON (CONT'D)

As long as you are near water Saphora can find you any time that she wants.

DIANNE WILSON (CONT'D)

I'm afraid that all of you are in grave danger.

CHRISTINA

In what way?

DIANNE WILSON

If Saphora has found a way to go after Paul, there's nothing to stop her from attacking the rest of you.

PAUL

How can we stop her?

DIANNE WILSON

I don't have the answer to that question, but there are some precautions that you can take.

CHRISTINA

Such as?

(CONTINUED)

CONTINUED: (5)

DIANNE WILSON

You must limit your contact with water. Anything to do with it will only give her access to you... and a way into this world.

PAUL

Does that include bathing and drinking?

DIANNE WILSON

I didn't say it was going to be easy.

EXT. DIANNE WILSON'S OFFICE - PARKING LOT - MORNING

The sky is cloudy. Suddenly it starts to rain.

INT. DIANNE WILSON'S OFFICE - LOBBY - MOMENTS LATER

Kofi sits quietly, listening to music when he catches movement out of the corner of his eye. A SHADOW at the other end of the hallway. He removes his headphones, glances down the corridor, but there is nothing there. Suddenly the car alarm on his Jaguar goes off.

BOOOIIIINNNNG! BOOOIIIINNNNG! BOOOIIIINNNNG!

Kofi gets up to check outside.

EXT. DIANNE WILSON'S OFFICE - PARKING LOT - CONTINUOUS

Kofi finds that his car has been moved to the other end of the street.

EXT. DIANNE WILSON'S OFFICE - PARKING LOT - MORNING

Paul and Christina exit from the building, notices Kofi standing motionless in the rain, gazing up at the clouds and the sky. They approach him.

(CONTINUED)

CONTINUED:

KOFI
 (to Paul)
 There's some weird shit going on
 around here, man.

PAUL
 Let's get out of here.

SUPER: "Two Days Later."

INT. PAUL'S HOUSE - KITCHEN - DAY - CONTINUOUS

Paul looks dry, dehydrated. His lips are cracked, blistered.
 His skin and hair is oily, needs a shave and shower.

PAUL ON PHONE

KOFI (O.S.)
 This is dread, man. You got a real
 fucking problem on your hands.

PAUL
 Yeah, but what can we do about it?

KOFI (O.S.)
 She wants you, man. Make her show
 herself... and when she do... cut the
 bitch's head off.

Paul shuts off the water valve at his house.

BACK TO:

PAUL ON PHONE

PAUL
 But how? I don't even know how to
 find her.

KOFI (O.S.)
 Tell me again, about your dream?

(CONTINUED)

CONTINUED:

PAUL

I was under hypnosis, and found out in a past life I was a guy named Brassius. And another thing - I figured out that water makes these visions come on... see, Saphora has cursed me - and she can reach me through my contact with water.

KOFI (O.S.)

This ship of yours. The Carol Anne - where did it sink?

PAUL

Out in The Triangle... Latitude 28 degrees and 38 degrees North, Longitude 38 degrees and 75 degrees West.

- Paul tests the sink FAUCET - no water comes out.

BACK TO:

Christina walks in, sees Paul at the sink. She shakes her head in disgust at his attempts to Saphora-proof their house. She picks up her car keys.

PAUL (CONT'D)

Where are you going?

CHRISTINA

To work. You deal with this, Paul. I refuse to be a prisoner in my own home.

PAUL

Don't forget what Miss Wilson said...

CHRISTINA

I didn't forget. When you have everything figured out, let me know.

She leaves.

(CONTINUED)

CONTINUED: (2)

BACK TO:

PAUL ON PHONE

KOFI (O.S.)

Was this where you first see that ghost ship?

PAUL

Yes. What about it?

KOFI (O.S.)

It's just a hunch. Maybe if you can find it she might be on board.

PAUL

Maybe.

KOFI (O.S.)

What else do you remember about the Fortunato?

PAUL

Nothing, really. Other than I was the captain and it carried a rich cargo.

KOFI (O.S.)

Rich? How rich?

PAUL

Oh, I don't know. Depends on the price of gold and silver, I guess. While under hypnosis, Miss Wilson stated I said The Fortunato carried gold and silver ingots. I found one on the beach when Fred's body washed up on shore. Think it could have come from my ship?

KOFI (O.S.)

What did you do with it?

(CONTINUED)

CONTINUED: (3)

PAUL

I gave it to Mike. He must have tested it, because he told me it was over 9,0000 years old.

(a beat)

Why are asking so many questions about that ship anyway?

KOFI (O.S.)

I'm trying to help you, man. You think Chief Grogan knows where the Fortunato sank?

PAUL

I don't know. I haven't been able to contact him.

INT. BRIDES BY CHRISTINA - LATE AFTERNOON

Christina shows off her dress collection to a YOUNG BRIDE.

CHRISTINA

Marriage is the most important decision you'll ever make. Do you know the second most important decision?

YOUNG BRIDE

No.

CHRISTINA

Your wedding dress. This is what I wore when I married my husband, Paul.

Christina pulls a lacey gown off a hanger and displays it in front of her.

YOUNG BRIDE

Gorgeous!

RIIIINNGGGG! The telephone rings. A sports WATER BOTTLE sits next to it - half empty.

(CONTINUED)

CONTINUED:

BACK TO:

CHRISTINA

Excuse me for a moment. Take a look
around.

Christina scuttles to the back room.

INT. BACK OFFICE - MOMENTS LATER

She answers the phone.

CHRISTINA

Hello.

No one says anything.

CHRISTINA (CONT'D)

Hello, whose calling?

No answer.

Christina hangs up the phone, returns back out front.

INT. SHOW ROOM - LATER

The young bride stands motionless with her back turned, next
to a glass display case.

CHRISTINA (CONT'D)

Find anything you like...

Christina walks up to her. Before she can say anything else
the woman becomes mummified and falls to the floor in a pile
of dust.

Christina screams, turns and sees

SAPHORA -

walking towards her!

(CONTINUED)

CONTINUED:

SAPHORA

You must be Christina?

(smirks)

I thought you'd be prettier.

CHRISTINA

(gasps)

Saphora??

SAPHORA

You have something that belongs to me.

CHRISTINA

And what might that be?

SAPHORA

My true love's heart.

CHRISTINA

You're *insane*. Get out of here before
I call the Police.

SAPHORA

You foolish, foolish child. Do you
know who I am? Do you realize the
powers I possess?

CHRISTINA

I'm not afraid of you.

SAPHORA

You should be. I could crush you in
the palm of my hand...

Christina moves closer, towards the front door.

SAPHORA (CONT'D)

It's over now, Christina! He loves me
and not you!

Christina runs towards the door. Saphora grabs her from
behind, tosses her like a rag doll across the floor.

(CONTINUED)

CONTINUED: (2)

Christina lands hard against a display case. Saphora walks over, picks her up by the back of the neck, and slams her head repeatedly against the top of the case until the glass shatters.

Christina attempts to fight back, but the strength of the Atlantean Queen is unbelievable.

Saphora swings Christina around and punches her square in the face with her fist - the force of which breaks her nose.

With blood streaming down her face, Saphora pins one of Christina's arms behind her back, grabs her by the back of the neck and launches her into the air like a guided missile.

Christina flies across the room and lands on top of a group of mannequins, not far from the back wall. She gets up and staggers into the office.

INT. BACK OFFICE - MOMENTS LATER

Christina collapses onto a chair, but not before she closes and locks the door.

Desperate for something to defend herself with, Christina searches through a desk drawer, and finds a heavy pair of black-handled scissors.

She picks up the phone and begins to dial Paul when suddenly Saphora kicks the door in -

BAAAAAMMMM!

Christina swings the scissors at Saphora's face but she grabs her arm and wrestles them away from her.

Saphora smiles like a sadistic cat playing with a poor, helpless mouse. Weakened from blood loss, Christina's punches have no affect at all now.

Saphora bends Christina backwards over the desk, places both hands around her throat and begins to squeeze. Christina's body goes limp and falls from the desk to the floor.

(CONTINUED)

CONTINUED:

Savoring her victory, Saphora stands over Christina, kicks her twice in the ribs as she attempts to crawl towards the door.

Saphora watches momentarily and laughs at Christina's futile attempt to escape. Then she drags her back into the office, kneels down beside her, and begins to cut all the braids off of her head.

Christina is in tears as she watches her long, beautiful hair fall to the floor.

Saphora rips open Christina's dress and removes her bra and panties. Then she rolls her over on her back, slides on top of her like a slithering snake, and straddles her at the waist.

Saphora steadies herself, gazes down into Christina's eyes and picks up the scissors. Holding them firmly in both hands, Saphora positions the blade in the center of Christina's chest.

Christina struggles to push Saphora off of her but she is simply too weak and beat down.

Applying a steady and forceful pressure Saphora slowly drives the scissors into Christina's rib cage. Suddenly there is a sound of bone crunching and muscles being separated as Christina screams loudly from the pain.

Christina gags as blood spurts from her mouth and her chest and splatters against the wall, and onto Saphora's face.

Christina's body jerks spasmodically then suddenly stops moving - her mouth pitched open, and her eyes stare vacantly at the door.

Saphora stands up, smiles victoriously, and wipes the blood from her face with Christina's panties. Then, as a final insult she stuffs the undergarment in Christina's mouth.

RIIIIIINNNNGGG! The telephone rings. Saphora's bloody hand reaches down, picks up the receiver.

INT. KOFI'S JAGUAR - LATE AFTERNOON

Paul is riding with Kofi on the way back from the Bermuda Maritime Museum.

PAUL ON PHONE

PAUL

Hello, Tina. I was checking my phone.
Did you call me?

No one says anything.

Paul senses that something is wrong.

PAUL (CONT'D)

Christina, are you there?

SAPHORA (ON PHONE)

Hello, my love.

Paul swallows hard. His eyes fill with tears.

PAUL (CONT'D)

SAPHORA? Oh, my God! Where's
Christina?

A beat.

SAPHORA (ON PHONE)

She's dead. I killed her. She no
longer stands in our way. Now we can
be together - forever and ever...

He yells into the cell phone -

PAUL

NOOOOOOOOOOO!!!

INT. KING EDWARD'S MEMORIAL HOSPITAL - EMERGENCY ROOM - NIGHT

The doors to the emergency room entrance burst open. Several EMT'S wheel a gurney down a long hallway and into the operating room.

On the gurney lies Christina, unconscious - attached to a heart rate monitor machine. Her face bloody and swollen. The scissors still embedded in her chest. Paul walks alongside the gurney, holding Christina's hand. Kofi follows in tow, flanked by three police officers.

Paul is met at the operating room doors by the attending physician.

DOCTOR RAGLAND

I'm afraid this as far as you go, Mr. Kurtz. Only medical staff and personnel are allowed in the ER.

PAUL

Move aside, Doc! I don't care about your goddamned rules!

A Police Officer intervenes, places his hand upon Paul's shoulder.

POLICE OFFICER #1

Step back, sir. Don't make me ask you again.

Paul goes ballistic! He grabs the officer by his throat, shoves him backwards into the wall!

PAUL

That's my wife! You sonofabitch!

The other officers reach for their service revolvers. Kofi rushes over to try and diffuse the situation. He grabs Paul, pulls him to the side.

(CONTINUED)

CONTINUED: (2)

KOFI

No, Paul! You don't want to do this, man. Think about Christina. She needs you.

This seems to calm Paul down - for the moment.

PAUL

(to Kofi)

Alright, alright... I'm okay. You can let go now.

Kofi releases him.

PAUL

(to the officers)

I apologize for my behavior.

DOCTOR RAGLAND

You have my word that we will do everything humanly possible to save Christina's life.

PAUL

I'm not a rich man, doc, but whatever it takes...

DOCTOR RAGLAND

You have my word...

POLICE OFFICER #1

Do you have any idea who would want to harm your wife, Mr. Kurtz?

Paul and Kofi cast awkward glances at each other.

PAUL

(lies)

No.

(a beat)

Against my wishes, Christina often worked late at night.

(CONTINUED)

CONTINUED: (3)

POLICE OFFICER #1

I'll include that in my report.

(a beat)

If anything else comes to mind let us know.

PAUL

Sure. Or I could just tell Mike.

POLICE OFFICER #1

You can't.

PAUL

Why not?

POLICE OFFICER #1

He's dead.

The officers walk away.

KOFI

Why you not tell them what happened?

PAUL

Tell them what? A 9,000-year-old psycho-bitch attacked my wife?

KOFI

I see your point.

PAUL

Once Christina is out of harm's way, I'll take care of Saphora myself.

Paul and Kofi resign themselves to waiting outside the operating room doors.

KOFI

Don't worry, man. Christina is a fighter. She's going to be all right.

PAUL

I wish I could believe that.

(CONTINUED)

CONTINUED: (4)

Suddenly Isabella, Joseph, and Kathleen arrive at the hospital. Joseph is asleep. Kathleen cradles him in her arms.

ISABELLA

Oh, my God, Paul. What happened?

PAUL

She was attacked.

ISABELLA

Attacked? By whom?

PAUL

Does it matter?

ISABELLA

Is she alive?

PAUL

Just barely.

ISABELLA

Can I see her?

PAUL

She's still in surgery.

ISABELLA

I always knew something like this would happen.

PAUL

How could you have known - we didn't know ourselves.

Joseph begins to fidget.

ISABELLA

Is there some place we can sit down?

(CONTINUED)

CONTINUED: (5)

PAUL

There's a Waiting Room at the end of
the hall.

(points)

Just follow the signs.

ISABELLA

Thank you. Let me know if she...

Paul's expression changes.

ISABELLA (CONT'D)

(catches herself)

... I mean, when she wakes up.

PAUL

I will.

They all walk down the corridor.

INT. KING EDWARD'S MEMORIAL HOSPITAL - WAITING ROOM - NIGHT

Paul goes to check on Isabella, Kathleen and Joseph. They are
all asleep in separate chairs. Joseph sits in Kathleen's lap,
playing with some of his army men toys.

Paul sits next to him.

PAUL

Hey, little man. Holding up okay?

JOSEPH

Where's Mommy?

PAUL

She's with the doctor right now, but
she said to tell you that she loves
you very much.

Notices one of his medals in Joseph's hand.

PAUL

Is that one of my medals?

(CONTINUED)

CONTINUED:

JOSEPH

Yes.

PAUL

How did you get it?

JOSEPH

You gave it to me.

PAUL

What are you doing with it?

JOSEPH

Training to be a good soldier.

PAUL

How come?

JOSEPH

You said that if anything were to happen to you, I should know how to protect Mommy.

Paul smiles, wipes his eyes.

JOSEPH (CONT'D)

Why didn't you protect Mommy?

PAUL

What?

JOSEPH

You said that I should know how to protect Mommy - but you didn't do it.

PAUL

(remorseful)

You're right, son. I didn't protect Mommy.

A beat.

(CONTINUED)

CONTINUED: (2)

Doctor Ragland enters the room, sits next to Paul. Close to Isabella.

DOCTOR RAGLAND

Ah, here you are, Mr. Kurtz. I've been looking for you.

PAUL

(anxious)

How's Tina? Is she still in surgery?

DOCTOR RAGLAND

That's what I wanted to talk to you about.

Paul remains silent.

DOCTOR RAGLAND (CONT'D)

Your wife has suffered a tremendous amount of trauma to her heart and lungs... that combined with the tremendous amount of blood she's lost, I don't feel that a full recovery is possible.

PAUL

What? What are you saying, doc?

DOCTOR RAGLAND

What I'm saying, Mr. Kurtz is that we have done everything possible to save Christina but the damage was too severe.

Paul begins to sob uncontrollably, which causes Isabella and Kathleen to wake up.

PAUL

Noooooo! Oh, God, no! Not Christina! Not like this! You promised, doc. You gave me your word....

(CONTINUED)

CONTINUED: (3)

DOCTOR RAGLAND

I'm so sorry, Mr. Kurtz. We tried.
We really did.

ISABELLA

What's wrong, Paul. Tell me.

PAUL

Christina's dying!

Isabella starts crying.

ISABELLA

Oh, no... not my baby. Not my Mia
Mora.

PAUL

What about a transplant, Doc? You
said it's her heart. Can't you give
her a new one?

DOCTOR RAGLAND

There's no time. She's not on the
waiting list...

PAUL

Well, put her on the Goddamn list!

ISABELLA

(interrupts)

How much time does she have, doctor?

DOCTOR RAGLAND

It's hard to say. Depends on how
strong she is. Could be any time now.

ISABELLA

When can I see her?

DOCTOR RAGLAND

I'll let you both know as soon as she
is brought to her room.

(a beat)

(MORE)

(CONTINUED)

CONTINUED: (4)

DOCTOR RAGLAND (cont'd)
Christina is Catholic, isn't she?

PAUL
What difference does that make?

DOCTOR RAGLAND
I think you should prepare yourself
for the worst.
(a beat)
I think you should consider having a
priest administer her last rites.

ISABELLA
... Last rites? Oh, God! Not my
Minha Filha Encantadora!

PAUL
Fuck a Goddamn priest... you hear me!
Christina isn't going to die! I won't
let her!

DOCTOR RAGLAND
I'm sorry. I assure you we've done
all that we can do. Anything that
could save her life now would be
beyond medical science...

Suddenly a NURSE enters the waiting room. Around her neck is
a beautiful ultramarine crystal with gold colored filaments.
This gives Paul an idea.

INT. FLASHBACK - DIANNE WILSON'S OFFICE - DAY

Paul remembers his therapy session under hypnosis. He sees
himself as Brassius. He is in the clinic with Saphora. She
is showing him how to use Fire-Crystals to heal a man's broken
leg.

BACK TO:

PAUL
... Beyond medical science...

(CONTINUED)

CONTINUED:

DOCTOR RAGLAND

Excuse me?

PAUL

Tina is not going to die! She's going
to live!

Paul gets up, takes a deep breath. A look of anger in his
eyes.

PAUL (CONT'D)

(to Joseph)

You're right, son. I didn't protect
Mommy. All of that changes, starting
right now.

He walks out.

INT. CAFETERIA - NIGHT

Paul finds Kofi at the vending machines.

PAUL (CONT'D)

C'mon, Kofi. You're coming with me.

KOFI

Where are we going?

PAUL

Time to take out the trash.

INT. PAUL'S SALVAGE COMPANY - NIGHT

A Montage of scenes.

- Paul opens a footlocker he's kept hidden in his office.

- Paul helps Kofi remove grappling hooks, some ropes, two 12-
gauge shotguns, ammunition, flashlights, some explosives, a .
45 caliber handgun, a .38 caliber handgun, and two handheld
radios.

(CONTINUED)

CONTINUED:

- Paul and Kofi places all of the weapons and ordinance inside of a duffel bag.

- Paul studies a map, making calculations and marking Latitude/Longitude notations on a chart.

EXT. DOCKYARD - KOFI'S YACHT - NIGHT

Paul and Kofi carry everything on board a 30-foot yacht.

EXT. THE SARGASSO SEA - NIGHT

Paul and Kofi search for the Fortunato.

KOFI

This is hopeless, man. We're in the exact spot where the ship should have sunk.

(a beat)

Maybe the maps were wrong.

PAUL

They're not wrong. I can feel her presence, all around me.

A long beat.

Suddenly the water begins to churn and boil off their port bow. A strange incandescent glow appears beneath the surface - pulsating and rippling with the tide.

KOFI

Look at that, man!

PAUL

Get ready. Something's happening.

Suddenly the Fortunato rises from beneath the waves, like a phoenix rising from a watery grave.

The vessel is huge - not a phantom image but the actual ship. Paul can tell that it is much bigger than anything he could ever have imagined.

(CONTINUED)

CONTINUED:

It sits on the water before them, waiting - shrouded in fog and mist. It's wooden hull creaks and groans with every gust of wind that sweeps across it.

PAUL

There she is!

KOFI

That's one big motherfucker.

PAUL

Move along side her, and drop the anchor. I'll lower the raft.

Kofi steers his yacht towards the port bow, drops the anchor. Then they lower a small raft into the water and paddle their way over to the ship.

EXT. THE FORTUNATO - NIGHT

Using grappling hooks, the duo PULL themselves up and over the railings onto the deck.

KOFI

What's the plan?

PAUL

First, we find the crystals... We need them to save Christina's life.

(racks his shotgun)

... Then we kill this bitch.

KOFI

Is that it?

PAUL

We're running out of time. So keep it tight.

As they make their way forward, Paul has flash cuts of his CREW in their final moments of life on board the ship: black and white images that look like video clips of events that have happened before.

(CONTINUED)

CONTINUED:

- Giant waves crashing.
- Thunder and lightning.
- The sound of wood splintering.
- Men kneeling, praying before the image of Poseidon.
- Himself as Brassius at the ship's wheel, trying to guide his vessel through the storm.

Paul tries to block it all out of his mind, but the impressions are too strong. They overpower his very senses.

Paul and Kofi come to an open hatch that leads below deck.

INT. THE FORTUNATO - LOWER DECK - LATER

Paul climbs down the ladder, followed by Kofi. They pass several cabins.

Paul has more flash cuts...

- Rising water in the passageway.
- Screaming faces.
- Bodies floating past his face.

INT. FORTUNATO - MIDSECTION - LATER

Paul and Kofi descend another ladder and find that it leads into the ship's midsection. Soon they come to the captain's quarters. He has another flash cut - the strongest of them all...

- He sees Saphora, on the bed.
- Water is rising in the room as the ship begins to list to one side.
- Brassius is with her, holding her tightly in his arms.

(CONTINUED)

CONTINUED:

- The cabin doors bow inward.
- Water floods into the room.
- Finally, he sees Saphora and Brassius kiss as the ship capsizes and they succumb to their fate.

Paul shakes his head, not wanting to see any more.

KOFI
You alright?

PAUL
Keep moving.

INT. FORTUNATO - CARGO HOLD - OUTER CHAMBER - NIGHT

They enter a doorway with stairs that lead into a dark room. On the opposite side is a semi transparent opening that shimmers like sunlight reflecting off of water.

Here they find the massive treasure that the Fortunato was carrying. Stacked floor to ceiling, along the walls are hundreds of gold and silver ingots, sculptures, resins, and in the corner - the biggest find of all....

FIRE-CRYSTALS!

Kofi is as jubilant as a kid in a candy store. He gets down on his knees, drooling over them, placing the gold and silver ingots into a water proof tote bag.

PAUL
(in disbelief)
Kofi, what the hell are you doing?

He doesn't say anything, continues to separate the gold from the silver, placing them in his tote bag.

PAUL (CONT'D)
There's no time for this. We have to
find Saphora.

(CONTINUED)

CONTINUED:

KOFI

I grew up in a one room shack with eight brothers and sister. Our father was a drunkard - I was thirteen when he left home. Back in Jamaica these ingots would be worth a King's ransom.

(a beat)

Saphora is your problem. You find her yourself.

PAUL

What?

KOFI

I love Christina much as you do, but I need this money.

PAUL

You bastard.

Kofi picks up a hand full of Fire-Crystals, throws them at Paul.

KOFI

Here... take them. Go save Christina.

Paul picks them up.

PAUL

I feel sorry for you, Kofi.

KOFI

I don't need your pity... We all have our demons. Yours waits for you on the other side of that door.

PAUL

I can't do this by myself. I need your...

Kofi raises his gun, points it at Paul.

(CONTINUED)

CONTINUED: (2)

KOFI

Go! Leave me alone!

Paul walks through the doorway.

INT. CARGO HOLD - NIGHT

Paul beholds an unbelievable sight. He stands in the middle of a macabre wedding chapel that appears to have been conjured from the depths of hell. It is dimly lit with mist rising up from the floor boards.

Dozens of candles line the way to an altar, made out of blue crystalline and stone. Next to the altar is a crib, from which Paul can hear the slight whimpering of a BABY.

As Paul approaches the altar he sees a WOMAN standing there in a wedding dress - Christina's wedding dress, with a veil covering her face. Paul immediately recognizes the woman as Saphora.

SAPHORA

(lifts her veil)

Hello, my love. I prayed that someday you would return to me, and now - here you are.

PAUL

(steps closer)

I've been praying too - that Christina doesn't die from the beating you gave her...

(racks his shotgun)

... and that nothing happens to you before I have a chance to kill you.

Points to the crib.

SAPHORA

See him? That's your son.

He walks over to the crib. Inside of it lies A beautiful BABY BOY.

(CONTINUED)

CONTINUED:

SAPHORA (CONT'D)

I'm the mother of your child. Don't you dare talk to me that way.

PAUL

That's not my son. I don't even know you.

SAPHORA

... But I know you, my love - you're my soul mate. The night we made love, it was... perfect. You held me in your arms and we shared something that can never be denied.

PAUL

(matter of factly)

Why aren't you dead?

SAPHORA

The crystals protect me. When your ship sank I used them to create an electromagnetic shield around me to stop the progression of time.

PAUL

You never age?

SAPHORA

No. With them we can spend an eternity together.

PAUL

I'm not staying here with you.

SAPHORA

Then I will have to stop you from leaving.

PAUL

You and what army?

(CONTINUED)

CONTINUED: (2)

SAPHORA

... This army....

Saphora waves her hand and panels in the ship's walls begin to open. Through the openings a LEGION of the Fortunato's DEAD CREW MEN come shuffling into the cargo hold - mummified with rotting faces and decaying limbs. They advance towards Paul, circling around him.

Paul backs away from the altar, gets off SIX quick shots at the dead-things with his shot gun - BAM! BAM! BAM! BAM! BAM! BAM!

Suddenly Paul hears a snarling sound behind him. He looks to the right - towards the crib, and sees the infant child has transformed into a grotesque creature! It leaps out of the bed and flies through the air towards him. Paul racks his shotgun and blasts the monster out of the air in mid leap.

Paul blasts three more of the mummified crew men coming towards him, then he swings around to fire at Saphora but she no longer stands at the altar.

Paul turns again and finds that the Atlantean Queen is standing directly behind him now. She slaps him so hard that he falls backward on the floor and drops his shotgun.

Paul scrambles for his weapon as more of the dead-things rush towards him. He reaches for his gun, picks it up and fires...

BAM! BAM! BAM!

Paul stands up on his feet, racks his shotgun as he walks toward Saphora...

PAUL

WHY...

BAM!

PAUL (CONT'D)

... WON'T...

(CONTINUED)

CONTINUED: (3)

BAM!

PAUL (CONT'D)
... YOU...

BAM!

PAUL
... FREAKIN' DIE!

BAM!

Each blast strikes Saphora in her vital organs at point blank range - smears the wedding dress with bloody red stains and holes.

To Paul's amazement, Saphora only doubles over from the pain - the wounds miraculously heal and cauterize themselves. She smirks spitefully at Paul when suddenly he is grabbed from behind by two of the Fortunato's crewmen. They wrestle the shotgun from his hands and force him down at her feet.

SAPHORA
I expected this from you - the lies,
the deceit. I was the best thing that
ever happened to you.

PAUL
Go fuck yourself!

SAPHORA
Oh, well. Have it your way.

Saphora waves hand and the crew men holding Paul lift him high up into the air, when suddenly...

There comes the sound of an AK-47 firerring on full automatic, in rapid succession -

POW! POW! POW! POW! POW! POW! POW! POW! POW!

Kofi enters the cargo hold now. All of the remaining dead crew men circle around him now.

(CONTINUED)

CONTINUED: (4)

KOFI

You like that, huh? Come and get
meeeeeee!!!

Paul gets up now, grabs Saphora by her neck and crotch area, and slams her violently to the floor. He climbs on top of the queen and begins to pummel her in the face. Saphora doesn't fight him back. Instead, with each successive blow, she smiles as if she enjoys it.

KOFI

(to Paul)

What are you waiting for man? Kill
her!!!

Paul eases up slightly, confused by her response. He looks into Saphora's eyes, sees that they register... longing.

SAPHORA

I know that you hate me for all the
bad things I've done to you, but it's
your fault. You made me this way.

PAUL

I'm not who you think I am. That
person died, on this ship.

She sits up.

SAPHORA

Kill me.

PAUL

What?

KOFI

KILL HERRRRRRRRRRR!

SAPHORA

Kill me. I don't want to live without
you.

He shoves her back down.

(CONTINUED)

CONTINUED: (5)

PAUL

I'm done with you. You're not worth
the time.

KOFI

That's the last of them! We have to
go!

SAPHORA

No! You can't leave me here! I love
you!

Paul glances back at Saphora, then he and Kofi leave from the
cargo hold.

PAUL

(to Kofi)

You came back.

KOFI

Well, it is what it is, man. Don't
get it twisted.

INT. CARGO HOLD - LATER

Saphora stands, rises into the air and extends both OF her
arms - slowly she begins to spin, creating a vortex around the
ship.

EXT. THE FORTUNATO - NIGHT

A giant whirlpool begins to form around the vessel. Like a
huge vacuum, the spinning waves slowly suck the ship back down
to the bottom of the sea.

BACK TO:

INT. THE FORTUNATO - BELOW DECK - LATER

Paul and Kofi run down a corridor in the ship's midsection.

KOFI

Whoa, what's happening?

(CONTINUED)

CONTINUED:

PAUL

We're moving.

Suddenly the ship lists to one side, as a torrent of water floods in from the other end of the hallway.

PAUL (CONT'D)

We're sinking!

KOFI

Fuck this shit, man! We got to get out of here!

The duo continues to run until they reach a ladder that leads above deck. Paul and Kofi begin to climb when suddenly more water roars in through the ship's hull.

PAUL

C'mon, Kofi! Climb faster!

KOFI

Move your ass out of my face!

Suddenly the Fortunato capsizes and slips below the waves. Kofi is knocked off the ladder and gets swept away by the current.

PAUL

Kofi!

Paul reaches for his friend but the water is too swift and deep. As the ship continues to sink, Paul finds himself now submerged underneath the waves. Using his face mask, he swims up the ladder to an open hatch. Once outside the ship, Paul swims with all his might to escape the vortex.

EXT. OCEAN - NIGHT

When Paul surfaces he looks up at a cloudless Bermuda sky. He breathes a sigh of relief and removes his face mask. Kofi's boat is anchored only a few yards away from him. He begins to swim towards it when strong hands grab him from underneath the water.

(CONTINUED)

CONTINUED:

SAPHORA!

She has freed herself from the ship and followed him to the surface. Unwilling to let her lover go, she yanks and pulls at him, as if trying to drag him back downwards into the murky depths below.

Paul fights with Saphora as best that he can, but her strength is superhuman. She scratches and claws him repeatedly, depriving him of the life-giving oxygen he needs to survive.

Paul waves wildly. Searching for something to fight Saphora with. Suddenly his hand touches the ultramarine crystal that she wore around her neck. His fingers tighten around the stone and he rips it away.

Suddenly the crystal stops glowing, like cutting off a switch. Saphora jerks spasmodically, stares pitifully into Paul's eyes, and releases her grip on him.

No longer protected by the restorative powers of her crystals, she ages a thousand years right before Paul's eyes. He wretches when he sees her old and decrepit looking face.

Paul catches one final glimpse of the Atlantean Queen before he swims away from her.

SAPHORA (V.O.)

Good-bye... my love...

Subject to the whims of the current, her body drifts along like a piece of flotsam, until it finally comes to rest on the bottom of the ocean.

INT. CHRISTINA'S ROOM - NIGHT

Paul removes the Fire-Crystals from his pocket. He places one of them inside of a paper towel and lays it across her chest. Then he uses a tuning fork to resonate the stone.

He closes his eyes and concentrates, exactly the way that Saphora has shown him.

(CONTINUED)

CONTINUED:

Nothing happens.

Paul tries again - striking the tuning fork to create sound waves that activate the properties of the stone, concentrating with all his might, while saying a prayer.

Suddenly the crystal begins to pulsate and glow, generating an electromagnetic field of pure energy that reconstructs Christina's dying heart and damaged organs.

Paul continues to resonate the crystal... when suddenly Christina's eyes begin to flutter. The Fire-Crystal vibrates faster and she slowly opens her eyes...

INT. KING EDWARD'S MEMORIAL HOSPITAL - CHRISTINA'S ROOM - MORNING

Christina sits up in bed - hair crimped short, nose heavily bandaged. Paul stands at her bedside, clutches her hand.

Dr. Ragland puts up an X-RAY of Christina's chest injuries on a light box. He compares the slides to the previous ones, side by side.

DOCTOR RAGLAND

Well, Mrs. Kurtz... these slides do show me one thing.

Paul and Christina glance at each other, slightly worried.

PAUL

What is that, doctor?

DOCTOR RAGLAND

That miracles do happen. There are no signs of any injury or distress to the heart or the surrounding chest cavity. I don't know what could have done this but... it saved your life.

Paul and Christina kiss.

EXT. THE SARGASSO SEA - NIGHT

Another set of eyes... Saphora's eyes... evil and vindictive. We pull back further... and further... away from these eyes until we see her face. No longer ancient and decrepit... but youthful and rejuvenated.

We pull back again and see that we are at the bottom of the ocean. Saphora lies on a bed of crystals - deposited there when the Fortunato sank thousands of years ago. They pulsate and glow, as her body is healed by their restorative powers.

End