

DreamMaster

by

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CAMERA MOVES downward through a spiral of dreamlike IMAGES, SOUNDS and VOICES, interspersed with psychedelic colors and patterns:

IMAGE SEQUENCE: Aerial view of 1880s farm, Aztec ceremony on stepped pyramid, elevator falling down shaft, mile-wide white pyramid on shoreline, rock concert from stage, horse drawn carriage with several grey metallic UFOs racing past overhead, 1880's city on fire, a dozen large gold-colored balls spinning in a circle around camera, faces of people and other selected images from the film (ends with image of TOMMY entering young DAVE's bedroom).

INT: YOUNG DAVE'S BEDROOM: 1976, SOUTHERN CALIFORNIA SUBURBAN HOME.

DAVE (early 20s with long hair) wakes in bed. Dark, blurred images. Old electronic junk everywhere, hulks of torn up guitar amplifiers, half dismantled electric guitars, circuit boards, soldering iron, oscilloscope, etc. Last image from above is Tommy, Dave's little brother, who is about 13, his face leans toward camera.

TOMMY (whispering)  
You have to wake up. You're late  
and dad is pissed.

(OC) Sounds of family commotion. Dave can barely make out Tommy through blurry vision. Slumps back on the bed.

DAVE  
Oh man, I'm still high.

IMAGE BLUR: DISOLVE

INT: LUXURY HOTEL SUITE: 30 YEARS LATER --NIGHT  
Blurry images. DAVE 50 (50-years-old) wakes in bed with two sleeping PARTY WOMEN, one of whom is BLOND 50. He can still HEAR the family commotion from the previous scene blending with news report on television.

(VO) TELEVISION NEWS COMMENTATOR  
. . . and rescuers say the three  
men should be home in time for dinner.  
Recapping our top stories, 134 people  
were killed in Chicago overnight,  
and nearly a thousand injured, as

a result of yet another attacked by the Unarmed Resistance. The US Supreme Court has upheld the Administration decision to prohibit reporting on the nature of these attacks, sighting that public safety takes precedence over freedom of speech. Pacific rim markets fell three-tho . . .

DAVE 50 falls out of bed and stumbles to window, looks out over blurred (1990's) city, puts on robe, stumbles to bathroom. His face in the mirror is a serious of other people's faces between blurs (Tommy, AZTEC PRIEST, young blond woman LUANNA, himself as an OLD GREY-HAIRED WIZARD), hears muffled and distant voices like battle scenes, passes out.

Wakes to slaps on his face. The TWO PARTY WOMEN wearing only towels are rousing him on the bathroom floor.

BLOND 50

He's coming around I think. Call 911.

PARTY WOMAN

I'm too high to cope with that.  
Isn't his manager in the next room?

BLOND 50

Yes, go get him. He's probably dealt with this before. Hurry!

DAVE 50'S VIEW, blurry, muffled sound includes an older woman's voice telling him -

OLD BLOND WOMAN (VO)

Believe! Believe! You can do it!

DAVE

Is dad still pissed?

BLOND 50 (VO - HAS VOICE OF TOMMY)

You bet he is!

BLOND 50

My god, he's really out of it.

FADE TO BLACK

EXT: SHOT OF FUTURISTIC CITY, SKYSCRAPER, ZOOM TO WINDOW HIGH UP

INT: OLD DAVE'S BEDROOM, YEAR IS 2026, WHITE AND CHROME, FUTURISTIC, MINIMAL FURNISHINGS. Dave is 70-years-old, just waking up in bed.

OLD DAVE (half-mumbling)  
If I wake up again without waking up  
I'm going to be as pissed as my dad  
was that time I came home high on acid.

OLD DAVE, a bit groggy, gets out of bed, puts robe on and uses bathroom. He glances at his face in the mirror cautiously. Female features (of OLD BLOND WOMAN) begin to superimpose over his own. He walks into the kitchen.

INT: KITCHEN: Flat black display illuminates when Dave SNAPS FINGERS.

OLD DAVE  
Screen -- coffee -- black --  
sandwich -- eggs -- two -- ham -- OK.

There is a wiring SOUND then a sandwich and cup of coffee appear in the slot below. He sits at a glass table.

OLD DAVE  
(snaps fingers)  
News.

The wall before him becomes a video screen with featured elements projected in 3-D in front of it. IMAGES related to news stories.

(VO -- SMOOTH FEMALE VOICE)  
News for Thursday, 12 October, 2026,  
8:43 AM. The scientific community  
celebrated across the globe today as  
typhoon Elizabeth moved off the coast  
of Indochina, becoming the first Category  
Four storm to make landfall without  
causing a single death. Damages were  
estimated at less than three billion,  
mostly due to loss of crops.  
The Cheeseheads of Notra Dame will be  
sending twelve cheerleaders and support  
personnel to replace the French chemistry

students on Mars colony, following this months selection of college innovation prizes by . . .

OLD DAVE

Isn't your nephew Steve attending Notra Dame?

Turns toward other chair at table.

OLD DAVE (CONT'D)

Oh yeah. I can't believe how I keep forgetting you're gone.

OLD DAVE

(snaps fingers)

End news.

OLD DAVE stares into the blackness of his coffee cup and IMAGES FROM BEGINNING SEQUENCE begin to swirl inside it. He jerks his head back, turns his head and rapidly blinks his eyes.

OLD DAVE

I've got to do something about these dreams. I can't believe anything I experience. Getting old sucks rocks. I guess I should be glad I'm still alive, but I've got to lay down.

INT: OLD DAVE'S BEDROOM: Old Dave falls back onto his bed.

Blackness, swirling IMAGES and SOUNDS of war, chaos, and his father yelling at him.

DAVE'S FATHER (VO)

Sending Tommy in here isn't enough?!

INT: YOUNG DAVE'S BEDROOM

DAVE'S FATHER

You have to make me come kick your lazy ass out of bed?!  
Fine, We'll do it your way.

DAVE'S FATHER pulls the covers off Dave while his LITTLE SISTER (5) and Tommy cower just outside the door to watch what's going on. DAVE'S MOTHER can be heard (OC) telling

the dad to calm down. As Dave begins to sit up, his father grabs him by the ankle and pulls him to the floor.

DAVE

Look, I'm sorry, but I don't feel well.

DAVE'S FATHER

You don't feel well because you stay out all night with your looser hippy band friends, partying till you make yourself sick. Well, I'm sick of putting up with your lack of appreciation around here. I want you and all your junk (KICKS OVER GUITAR AMP) out of this house by the time I get back from work. Do you hear me?! I don't care what your mother says about you needing time to grow up and all that crap. You'll grow up a lot faster living on the streets.

Tears a Pink Floyd poster off the wall.

DAVE'S FATHER (CONT'D)

When you have a real job and a place to live, we'll see about talking to each other again. Until then I'm through with you, so take your crap and get out of here.

Dave's Father stomps out of the room as the two children scatter away from the door. Dave's Mother can be heard off camera coaxing the father to calm down.

DAVE'S FATHER: (OC)

Shut up.

(OC) Argument continues in the background.

Dave rolls over on his side and covers his eyes with one arm, as Tommy creeps up to him.

TOMMY

What are you doing?

DAVE

Waiting to wake up again.

TOMMY

Believe me, there's no one  
sleeping in this house now.

DAVE

You don't get it, Tommy. I'm still  
asleep. None of this is happening.

TOMMY

What's not happening is your brain,  
idiot. You've just been kicked out.  
You gonna go stay with Cheryl?

DAVE

Cheryl broke up with me.

TOMMY

What about Susan?

DAVE

Susan hasn't talked to me since  
she caught me with Debbie.

TOMMY

Is that the hot little blond you  
had over here last night?

DAVE

No, that was Debbie's sister.  
I can't remember her name.

TOMMY

I'd be surprised if you could remember  
anything about last night. You were  
so high you probably woke up the  
neighbors squawking like a rooster up in  
the playhouse tree. I'll bet that's  
why dad is so pissed.

Dave slaps his face a few times then sits up and shakes his  
head. He goes to the mirror above his dresser and studies  
his face.

DAVE

Nothing moving. No other people  
looking back.

TOMMY (taken aback)  
I am out o' here, dude.

Dave pulls on a polyester shirt and slacks and reaches for a rotary phone.

FADE OUT

EXT: DAVE'S PARENTS HOUSE: DRIVEWAY.  
Dave is trying to jam the last of his junk into the stuffed, 1963 VW bus. Tommy assisting, hands Dave a broken lava lamp.

TOMMY  
You still want this? It's broke but still works if you tape the pieces together.

DAVE  
No kid, you can have it.

TOMMY  
Oh, cool dude. Thanks!  
Where you gonna stay?

DAVE:  
In the van I guess.

TOMMY  
With all that junk?  
There's no place to sleep!

DAVE  
I'll drop all this off at The Pad. If any girls call, you can give them the number there, but don't tell dad where I'm at. He'd probably call the cops just to get us all busted.

TOMMY  
You know he wouldn't do that, man. You just pissed him off bad. You really gonna live in this thing?

DAVE  
Won't be the first time, just the first time doing it in the city.



Tell mom I'll be staying with Rick.  
Just don't give her the phone number, OK?

TOMMY

Sure dude. Hang loose man.

DAVE

You too little bro.

Dave gets in the van and drives away.

EXT: DAY: THE PAD. Dave pulls up to a run down house with uncut lawn growing up around an old sofa under a tarp awning, beer bottles tied with wire to create an ugly art piece, etc.

INT: DAY: THE PAD.

A hippy house with a fish net hanging from the living room ceiling, old, worn, over-stuff chairs, 4-foot black light bulbs hung precariously, psychedelic posters, drum set in a corner, guitar cases against the walls, volcano-like mountain of wax from dripping candles on the coffee table, beer cans in a heap, etc. Three girls in their late teens are chattering together near a beer keg. Two long-haired boys (RICK and FRED) are rolling joints. Everyone but Dave is wearing worn out jeans. MUSIC by Cream on the stereo. Dave pulls the screen door open and enters carrying a guitar case.

DAVE

Hey Rick. Thanks for letting me  
keep my stuff here.

RICK

No prob dude. Sorry I can't let ya  
stay, but you know the drill.

DAVE

I'll be fine in the bus. Just gotta  
unload it so I can get to work.

FRED

I thought they fired you again.

DAVE

They always fire me when I blow off  
a shift, but if I show up they'll let  
me drive.

Dave turns toward the girls, dancing to imitate a TV ad.

DAVE (CONT'D)

Rain, sleet, sun or snow, Popalow's  
pizza is on the go.

Girls giggle.

DAVE (CONT'D)

They can't keep enough drivers  
paying minimum wage. How about  
some help with all this stuff.

RICK

We've gotta move these two Echoplex  
things to make some room. It's  
very cool stretching the tape  
between them to make echoes with  
your guitar, but this thing is too  
big to haul around playing live, man.

DAVE

If we ever get a gig I'll see about  
putting it in a smaller box. If you  
want me to finish building that going  
filter for ya I can't get sidetracked  
fixing stuff that already works, right?

Dave exits.

FRED

Wow man, I don't believe it.

RICK

Believe what?

FRED

Dave. Three babes he's never  
seen before and he didn't even  
hit on them. His dad must have  
shook him up pretty bad.

RICK:

I wouldn't worry dude. A buck  
says he has at least one of their  
phone numbers before he leaves.

FRED (grining)  
You're probably right.

INT: PIZZA SHOP.

Dave in a silly uniform with a baseball cap comes in the door, stuffs some bills through a slot in a rack of padlocked security boxes, then looks at the tag on an outgoing pizza box.

DAVE  
What the heck is this?  
It's way out of our area.

The MANAGER is late-30's, Italian, barrel-chested, scruffy.

MANAGER  
I was wondering about that myself.  
The woman who called says she'll pay double, and specifically requested you to deliver it -  
And don't forget the Pepsi.

DAVE  
I hope she also said double the tip.

MANAGER  
Since she requested you, I don't think that's the sort of tip she has in mind. I don't know how you do it, man. You ain't half the looker I am.

DAVE  
Maybe not, but I have been known to brush my teeth. Well, this ought to be interesting.

Dave exits, then runs back in to grab the Pepsi and out again.

INSIDE DAVE'S VW BUS: JUST BEFORE SUNSET  
Dave is scanning the area, which has large estates scattered along a winding road.

DAVE  
The last time I was out here all this was just fields . . . God,

it hasn't been that long, has it?

EXT: SUNSET: LARGE, LUXURIOUS ESTATE AT GATED ENTRY.  
Dave pulls up in his noisy, beat up VW bus. Pushes intercom  
button, has to talk loudly over the noise.

(BEEP SOUND)

(VO) LADY'S VOICE (IDENTITY PROVIDED LATER)  
Yes?

DAVE  
Popalows delivery.

(BEEP SOUND)

(VO) LADY  
Good. Please bring it into the kitchen.  
I'll join you there.

DAVE  
I'm sorry, but company policy says  
we can't -

(BEEP SOUND)

DAVE (continues)  
. . . go inside.

EXT: ENTRANCE TO HOUSE: Dave rings the bell. There is no  
answer, so he knocks on the slightly open door, which  
swings open.

INT: ESTATE ENTRY WAY:

DAVE  
Hello?  
Popalows delivery. Hello?

Dave steps inside. The setting sun shines brightly through  
a thin-curtained doorway at the rear. A beautiful, blond,  
young LADY has just closed the door at the far wall and is  
wearing a thin nightgown accenting her shapely silhouette.  
She saunters slowly and seductively toward Dave, who can't  
quite make out her face in the glare. He backs away  
uncomfortably as she approaches.

DAVE

The door was open. I'm not supposed  
to come inside . . . but . . .  
the door . . . was . . .

LADY

Open. For you to come in.

The blond LADY brings her face close to Dave's, but he  
can't see clearly through the glare.

DAVE

You're not dressed. I'm sorry if  
this is a bad time.

LADY (laughing)

Oh no. This is the perfect time.  
You don't know how long you have  
waited for this.

DAVE

You mean, you have waited a long time.  
I'm sorry, but this is outside our  
delivery area, and . . .

LADY

No, I meant it when I said you have  
been waiting for this. It's such a  
shame you won't remember any of this  
till you are an old man.

DAVE

What do you mean I won't remember  
this?

LADY

It's like those strange dreams you've  
been having Dave. You are going to  
enjoy yourself more than you can  
imagine, but . . .

DAVE

But what? How do you know about  
my dreams?

LADY

But . . . I'm afraid that for part of  
you, this is where the lights go out.

FADE TO BLACK

INSIDE DAVE'S VW BUS: DARKNESS.

Dave is driving along a winding road surrounded by empty fields. He suddenly startles as if waking from a trance.

DAVE

What the hell? Whoa! This is too weird man. It's got to be flashbacks man . . . oh man.

Dave sees a light up ahead, then pulls into a remote gas station.

EXT: DIMLY LIT GAS STATION: NIGHT

Dave gets out and goes to the pay phone. Dials (rotary) number.

MANAGER (TELEPHONE VO)

Popalows Pizza, always on the go.  
What can we get for you?

DAVE

Hey Bob. I can't find this out of area address. There's nothing but fields out here.

INT:PIZZA SHOP: NIGHT

MANAGER

Dave? Where the hell have you been?  
How do you get off calling-in four hours later to say you can't find an address. That's it man, you're fired, and I mean it this time.

EXT: DIMLY LIT GAS STATION: NIGHT

"CLICK" SOUND

Dave's face is completely blank. DISSOLVE.

INT: THE PAD: DAY

Dim light coming through heavy drapery on the windows, psychedelic lighting inside, candle burning atop the wax mountain, Pink Floyd on the stereo playing quietly. Dave, Rick, Fred and three girls are passing a joint around. One of the girls (GINA) is about 16 and snuggling up to Dave, who ignores her.

FRED

Sure you don't want a hit man?

DAVE

No way dude. I think we got some bad acid last time. I've been doing flashbacks like crazy. It's nuts man. I mean I think I'm losing my mind.

FRED

Bad acid? Not a chance. That stuff was premo. Clear as the blazing light, dude. Besides, what you're describing doesn't sound like flash backs. More like food poisoning if you ask me.

GINA

Can I have another beer, Dave?

SALLY

Me too. Can we have another one?

DAVE

It isn't mine. Ask Rick.

RICK

OK, one more. But don't you dare tell anyone where you got it.

Gina, tipsy, jumps up giggling and leaves the room, followed by the other two giggling girls.

DAVE (whispering)

What's the name of the one sitting by me?

RICK

Wow man. You are totally in sorry shape. That's Debbie's sister, Gina. She said she spent the night with you when we did the acid party.

DAVE

Oh yeah. Man, I must have been wasted. That girl is jail bait.

FRED

And she's got a big mouth. You better hope Debbie doesn't find out you've been bonking her little sister.

RICK

Hey dude. I think you need to do some meditation or something to clear the debris out of your skull.

DAVE

I don't know how to meditate. But I've got to do something, see a doctor maybe.

RICK

Right, and tell him you've been doing too much acid. The narcs will be all over you, and us too. But hey. I've got this self hypnosis tape. You can use it for anything, even just going inside to find your center. It's pretty cool. Want to check it out?

DAVE

At this point I'll try just about anything.

RICK

Cool. I'll get the portable cassette deck. Just replace the batteries if it goes dead. Deal?

DAVE

Sure man.

Rick leaves the room. Dave gets up and opens the front door, squinting at the sudden burst of light, then Rick returns with the cassette player.

DAVE

Thanks man. I think I'll head over to the park. Tell what's-her-name, Gina, that I wasn't feeling well and went home.

FRED

She knows you got thrown out man.



DAVE  
Whatever. I'll be back at seven  
for band practice.

Dave exits.

EXT: CITY PARK: DAY.

Dave arrives in VW bus, stereo blasting, seeks out a secluded parking place in the shade. Shuts off engine and stereo. NOISE of children playing. Bus has a homemade bed covering the space from behind the front seats to the rear window above engine compartment. Dave climbs in back, turns on tape player, lays down and breaths deeply. Sound of recorded male voice is at first thin and hollow, but gradually becomes thick and smooth.

(VO) RECORDED VOICE  
We will begin with a simple  
relaxation exercise.

EXT: DAVE'S VW BUS.

The air begins to ripple near the side of the bus and leaves blow in a circular wind. A woman's wide brim hat materializes, then a gypsy dress and shoes, followed by OLD BLOND WOMAN in her late sixties. She leans toward the window and from inside we see her face in the reflection.

INT: DAVE'S BUS

Dave's eyes are closed, Old Blond Woman looking in.

(VO) RECORDED VOICE (CONT'D)  
Now that you have completed your  
slow, deep breaths, we are about  
to enter the elevator that will  
take us to a much deeper level of  
consciousness. Please breath  
comfortably.

Old Blond Woman vaporizes and rematerializes inside bus,  
straddling Dave.

(VO) RECORDED VOICE (CONT'D)  
At Level One, we are as we are now,  
relaxed and aware of our physical  
surroundings. But as the elevator  
door closes...

INT: Elevator: Door closes.

INT: DAVE'S BUS

(VO) RECORDED VOICE (CONT'D)  
 ...we say goodbye to our everyday  
 cares. With every exhale, more and  
 more of those concerns float away.  
 (Pause)  
 And now, the elevator is moving  
 downward...

INT: Elevator: Elevator SOUNDS and a slight camera jerk.  
 INTERCUT with Dave "sleeping" in bus as OLD BLOND WOMAN  
 moves her hand in a circle over his face.

(VO) RECORDED VOICE (CONT'D)  
 approaching level two slowly, and as  
 we arrive we know that level two is  
 where we let the conscious mind  
 relax and sleep. As we pass  
 Level Two...

The elevator widens into a large space similar to an  
 office, doors are twice as large. A window, large painting  
 and couch appear.

(VO) RECORDED VOICE (CONT'D)  
 ...we let go of our own thoughts  
 and follow our trusted guide toward  
 Level Three as the elevator glides  
 deep into the Earth.

Recorded voice begins to fade. A large numeral '3' appears  
 across the doors, then the doors and entire front wall  
 slide upwards exposing a wide hallway ending in blackness.  
 The floor of the elevator floats gently forward, carrying  
 Dave from the elevator.

DAVE'S THOUGHT (VO)  
 Oh wow man. This isn't cool.  
 It's too real.

The floor moves Dave across the wide hallway, to stop at a  
 great expanse of darkness.

DAVE'S THOUGHT (VO)  
 OK. Time to end the self hypnosis  
 thing and go check myself into an  
 asylum. You can wake up now Dave.

SOUND as Dave snaps his fingers.

DAVE (CONT'D)

Come on now Dave, snap your fingers  
and you wake up, right?  
Three, two, one, you are awake,  
and totally refreshed. Open our eyes.

INT: WIDE HALLYWAY. Dave opens his eyes and is startled to see Old Blond Woman staring back at him.

DAVE

Who are you?

OLD BLOND WOMAN

We were in love for twenty years  
and now you can't even place my face.

DAVE

What are you talking about? I've  
barely been alive that long. Who  
are you? What are you doing here?

OLD BLOND WOMAN

I thought you would be much more  
curious about what you are doing here.

DAVE

Well, now that you mention it,  
that is a good question.

OLD BLOND WOMAN

You are here to play the game, Dave,  
and I'm here to explain the rules  
to you.

DAVE

What game? What rules?

OLD BLOND WOMAN

The DreamMaster championship match,  
of course. And the rules are, there  
are no rules, only consequences.

DAVE

What are you talking about.  
I'm dreaming. This is all just a

dream and I will wake up any minute.

OLD BLOND WOMAN

You're half right. This is definitely a dream, but life is also a dream, and none of us ever wake up entirely. We just move to another level in the game.

DAVE

And what level is this?

Old Blond Woman looks behind her at the number above the elevator door, laughing.

OLD BLOND WOMAN

It's Level Three, of course. There are an infinite number of levels, but this particular game is played on Level Four. The rest of us observe from this level. You need to get moving to now.

Old Blond Woman waves her hand toward the darkness at their feet and a curving escalator becomes swept with illumination, stretching upward and outward into the distance. Engraved at the foot of the escalator are the words, "To Level Four."

OLD BLOND WOMAN

Your fans await, great hero. Remember there are no rules, only consequences. Life is a dream. Your thoughts are your only weapon. Your beliefs your only reality.

She shoves Dave gently onto the escalator.

OLD BLOND WOMAN (CONT'D)

Don't forget. Success is loving your life. Feel good! Have fun and you can't lose.

She blows him a kiss.

Dave has his now familiar expression of being dumbfounded as the escalator whisks him away from the hallway, which is now seen to be a balcony-like ledge. There are more ledges

above and below that one, the ledges curving inward on either side. Deep, reverberant, droning SOUND comes in, as the camera races away from the walls of a silver sphere one-mile across, completely lined with those ledges. Tens of thousands of people begin filling the ledges. The droning SOUND is the murmur of their voices. DRAMATIC MUSIC expressing vast spaciousness builds as Dave approaches a flat, self-illuminated grey disk, ten-feet across in the center of the sphere. Camera circles around the disk, and as Dave steps onto it, the crowd erupts in cheers, the escalator falling away as it dissolves.

ANNOUNCER'S VOICE (filtered VO)  
 And, introducing the other  
 challenger for the coveted title  
 of DreamMaster, it's Someone Else!

MORE CHEERS.

In the darkness over the disk, sparkles of glittering light erupt into the form of BRUNETTE, a young, extremely athletic, gorgeous brunette woman, dressed in a tennis outfit and bouncing a ball on the disk with her racquet.

BRUNETTE  
 So Dave, it's you and I at the  
 finals yet again. How wonderful!  
 How do you like my outfit? Ready  
 to play the game?

Dave looks at her in total confusion.

BRUNETTE (CONT'D)  
 Well, then. Perhaps something a  
 little more serious -

Brunette morphs into OTHER WIZARD, an old man in a wildly colorful wizard costume. Short burst of approval from crowd.

OTHER WIZARD  
 I see you intend to play a  
 serious game this time.

Camera rotates to show Dave wearing a white, nicely trimmed wizard costume. His face ages to that of a seventy year old (Old Dave) who flips the tip of his wand, producing two,

self illuminated chairs in the center of the disk. They sit.

OLD DAVE

I've been here before, haven't I?  
I just can't quite remember . . .

OTHER WIZARD

You know . . .

Turns into LITTLE BOY.

LITTLE BOY:

I could have been a kid, if that  
would have helped you feel more  
confident.

CROUD LAUGHS in the distance. He changes back into the  
OTHER WIZARD.

OLD DAVE

I really have no idea what's going  
on here, but putting your hands  
like this...

Old Dave raises both hands vertically in front of himself.

OLD DAVE (CONT'D)

...has something to do with it, right?

OTHER WIZARD

I can't believe you agreed to do  
this with the mind of a 20-century  
un-initiate. You don't even know  
what's happening here. And yes,  
the hands have everything to do  
with it.

Inside the wizard costume, Other Wizard turns into a  
spunky, 14-year-old girl)

SPUNKY GIRL

It's how you play the game, silly!

SPUNKY GIRL raises her hands to touch those of Old Dave,  
palm to palm, then she turns into BRUNETTE inside hood of  
wizard costume.

BRUNETTE

Come on, Dave. I know how much you prefer playing with a hot, sexy babe.

OLD DAVE becomes YOUNG DAVE again.

DAVE

You certainly are right about that. I still don't know what's going on here, but if this is a game, and I am obviously handicapped by not knowing anything at all, then you probably have some handicap as well.

BRUNETTE looks frightened for a brief instant, then turns into an ANIMATED HALF MAN - HALF DRAGON inside the wizard costume, which then explodes to become a 30-foot high, smoking, flaming beast.

BEAST(FILTERED VOICE)

We begin by getting the one thing we desire most. I desire...

BEAST extends it's wings, which erupt into flame and in one huge stroke blows hurricane force flaming winds against Dave in wizard costume.

BEAST (CONT'D)

...Power!

CROWD roars.

Dave remains unruffled, protected by an invisible bubble, with his hands still extended. The flames suddenly collapse into Other Wizard, breathing hard, still hand to hand with Dave.

DAVE

I thought hand to hand combat was more tiring than this, but boredom can be tiring too.

CROWD laughs and cheers.

ANNOUNCER'S VOICE: (FILTERED VO)

Let the game begin.

The two men tense and begin to lean into each other, hands together, foreheads nearly touching, arms trembling. Light from within begins to radiate around them. The right shoulder of Other Wizard lifts a bit as more force is applied with the right hand. Dave's left hand falls back a bit as Dave SIGHS and falls backwards.

The crowd goes wild. The SOUND flanges as CAMERA is Dave FALLING BACKWARDS into DARKNESS while also seeing Dave's image still sitting at the table. IMAGES RISE UP AND MOVE PAST HIM as he falls.

IMAGE SEQUENCE: Cities on fire seen from above; an Aztec warrior (PRIEST) reaches out his hand to help him but slips upwards; horses thundering all around; Old Blond Woman looking in the window of the VW bus in the park; a view of the surroundings from a patio high on the side of a white, mile-wide pyramid city; 1883 farm house and barn and fields seen from above; horse-drawn carriages in late-1800s Washington DC beneath a sky filled with moving, silver disk-shapes; back to the farm house, which pulls away but then pulls back into view – zoom in on an attic bedroom window which we fly through into darkness.

FADE IN: INT: GIRLS ATTIC BEDROOM IN 1883 FARMHOUSE.  
Early spring in Southern California: after dawn. Semi-darkness - Movement in the frilly canopy bed. View of blankets from semi-darkness under the covers.

DAVE'S THOUGHT (VO)  
Thank God, waking up at last.

Dave lifts the blanket slightly. His vision is blurry as he looks about the room in the dim light. (ANGLE) He rolls on his side under the blanket and a young woman's arm comes out (LUANNA) then pushes the blond hair off her half seen face.

DAVE'S THOUGHT (VO)  
I hate waking up with my hair in my face. And where did all these damn pillows come from? They smell like perfume!

Luanna is a young blond woman, very beautiful (perhaps the same blond Dave met when delivering pizza, but the audience isn't certain of that). She sits up in bed and shakes her head, squinting to see the room better. Her face goes



blank. She looks down. Camera tilts down to show her view of her breasts.

LUANNA

This isn't happening. My god!  
I even sound like a girl!.

Luanna dives back under the covers.

CAMERA INSIDE COVERS, muffled sound, blurry darkness.

DAVE'S THOUGHT (VO)

OK. Calm down Dave. This is definitely just a very weird dream. All I have to do is relax and remember who I am. When I toss these covers back I will be home in bed. Ready?

Luanna tosses back the covers, sees her naked body, then pulls the covers up to her neck.

DAVE'S THOUGHT (VO)

Man, I need to get a grip.

Luanna peeks under covers.

DAVE'S THOUGHT (VO)

But wow. This is most definitely very cool.

LUANNA (LAUGHS)

But I just can't get used to this voice.

Luanna dives under covers again.

CAMERA INSIDE COVERS – DIM LIGHTING.

DAVE'S THOUGHT (VO)

But you know, maybe I shouldn't be in such a hurry to wake up. I mean, when am I ever going to get another chance to see what one of these really feels like? Euoooh! That is so strange! And these things are amazing! I've just got to see this!

BEDROOM: Luanna jumps out of bed and walks toward the window curtains with feminine grace, then sort of stumbles and walks heavily.

DAVE'S THOUGHT IS MIXED WITH A HINT OF FEMALE VOICE (PERHAPS BY ADDING DAVE'S VOICE SHIFTED UP IN PITCH A FIFTH) AS APPROPRIATE, AND LUANNA SOMETIMES WALKS AND ACTS A BIT LIKE A GIRL.

LUANNA

And this thing even moves weird.  
Oh, that voice. Yuck! Makes me  
feel like a damned girl.

Squeezes her breasts.

LUANNA (CONT'D)

Oh, but these are nice. Wow.

(OC) MOTHER'S VOICE from down stairs.

MOTHER

Luanna.  
Luanna!

LUANNA

Yes Mother.

Cringes at sound of voice. Nervously turns to robe hanging from bedpost and puts it on.

MOTHER

Your uncle Charles will be here in  
an hour. I'll get breakfast, but  
you make yourself presentable for  
the church picnic before he gets  
here. You are to wear the yellow  
dress, alright?

Luanna seems to study the movements of her mouth while speaking.

LUANNA

Yes mother.

DAVE'S THOUGHT (VO)

Do you think...

Luanna pulls robe open and thrusts out breasts.

DAVE'S THOUGHT (VO CONT'D)  
 ...this, is what she means by  
 presentable?

LUANNA  
 (laughs)

DAVE'S THOUGHT (VO CONT'D)  
 That laugh gives me the creeps.  
 Well, I've got nothing better to  
 do till I wake up.

Luanna opens up clothes drawers and pulls out a white  
 corset and other things.

DAVE'S THOUGHT (VO)  
 I can't believe women used to  
 wear this stuff. Damn! When am I,  
 let alone where?

Luanna spins and covers her face with the corset.

LUANNA  
 What am I doing here!?

FADE OUT

INT: FARM HOUSE KITCHEN.  
 MOTHER cooking, as CHARLES is pulling up a chair to the  
 table. Both are middle-aged.

MOTHER  
 Luanna!

INT: BEDROOM.  
 Luanna trying to tighten corset strings by wrapping them  
 around bed post, is wearing stockings and high heeled  
 boots, no underwear, stumbling a bit.

MOTHER (OC)  
 Charles is here. I told him you  
 were wearing the yellow dress.

INT: KITCHEN.

CHARLES  
 (loudly, and somewhat incestuously)

You always did look mighty fine in that dress your mother made. Hurry on down here so I can take a gander at ya.

INT: BEDROOM.

LUANNA  
(loudly)  
Just be a minute Chuck.

INT: KITCHEN.

MOTHER  
(taken aback)  
Since when have you begun encouraging her to call you Chuck?

CHARLES  
I assure you, Grace. She has never spoken as such to me before this day.

INT: BEDROOM: Luanna pulling on yellow dress.

DAVE'S THOUGHT(VO)  
I'll bet there are a lot of things you never heard me call you, Chucky dear. Oh wow. I know who that guy is. My mother's brother, the leech. He's been grabbing my ...parts... since I was little. I ought to kick his ass. But this is a dream. How would I know such a thing? This isn't even real. What the hell am I doing wearing this stuff?

Squeezes breasts.

DAVE'S THOUGHT (VO CONT'D)  
Ooh, nice tits though. Yeah. Well. I need to get out of here. I'll just skip down the stairs, take the door to the right and rush through the kitchen and out the back ...to... the barn. How do I know where all that is?

Luanna walks to the bedroom door timidly, opens it. We follow her moving awkwardly through the hall and down the stairs.

INT: KITCHEN: Luanna steps into the kitchen hurriedly, and falling off her heels stumbles, leaning against the wall as she tries to move quickly. Charles jumps up to intercept her before she can get out the back door, catching her arm.

MOTHER

Are you alright dear?

LUANNA

I'm sorry mother. I just don't feel like myself today.

DAVE'S THOUGHT (VO)

(laughs)

What an understatement.

Luanna laughs and begins to giggle.

DAVE'S THOUGHT (VO)

Oh my god - I can't believe I'm giggling.

Luanna 's giggling becomes uncontrollable. Mother and Charles stare with increasing concern.

CHARLES

She most definitely doesn't feel herself today.

LUANNA

Oh but I do.

Grabs crotch with one hand and breasts with other.

LUANNA (CONT'D)

I feel myself just fine.

Luanna runs toward door. MOTHER falls back to lean against the wall. CHARLES runs to the door and stops Luanna.

CHARLES

What's come over you Luanna?

LUANNA

New clothes, I think. I guess it's not cross dressing if it fits the body parts, and I know for sure you ain't into that gay stuff. And hey, speaking of parts. Little girls aren't that kind of play thing so keep your hands off, got it!

MOTHER faints and falls to the floor. CHARLES moves to help her, but Luanna grabs a mop handle and approaches him fiercely. CHARLES runs out the door, then a moment later runs back in screaming, hiding in a tall broom closet he can't fit all the way into. A faint whirring, rumbling, thumping, low frequency continuous NOISE grows in intensity as a shadow falls across the window. Luanna steps out through the door.

EXT: REAR OF FARM HOUSE: DAY.

As Luanna steps onto the porch an AERIAL VIEW shows an expanding shadow climbing across the house, then a large metal sphere (THE CRAFT) slides into view slowly. It is 40-plus-feet across and shaped like a geodesic dome of welded iron plates with large rivets. A short smokestack is spewing puffs of steam and smoke. Several pipes with right angles stick out and spurt steam like guidance rockets.

LUANNA(looking up)  
No shit.

The sphere begins to extend four, thin metal shafts from beneath with hinged manhole covers as landing pads. The sound of the steam engine can clearly be heard now as the craft lands between the house and barn. A wide gang plank comes down slowly. Inside is a blur of motion which slowly becomes discernable as 3-foot-wide gold-colored spheres moving from left to right and inward and outward and up and down. The balls are connected to black rods extending from a 15-foot circular ring. The large balls spin around the ring from inside to outside over the top of the ring, and the ring spins horizontally, creating the combined movement. A sphere of wire mesh encloses the moving parts.

LUANNA  
(puts her hands on her hips and stands like a cocky young man)  
This is the coolest dream I have ever experienced.

Luanna walks to the bottom of the gang plank and peers cautiously inside.

LUANNA

Hey. Anybody in there?

A silver helmet with a black wire-screen face guard peeks around the edge of the doorway, followed by a shotgun barrel, then by a man in a post civil war, blue US army-like uniform which also has nineteenth-century French uniform decorations. A second armed man dressed similarly but with fewer decorations appears at the other side of the doorway, also armed.

LUANNA

Dude, that's about the weirdest outfit I've even seen.

The first man, RANDAL, removes his helmet. He is dark and handsome, late twenties. He speaks with a Southern US accent.

RANDAL

Oh, sorry miss. Gotta wear protection if you aren't strapped in your seat or you can get your melon smashed when this thing changes direction.

LUANNA

Why don't you just pad the walls?

RANDAL

(ignoring her comment)  
Please forgive my saying so, but you seem a little strange to me. Most people are terrified when we show up in this thing.

Luanna does a sarcastic "valley girl" pose.

DAVE'S THOUGHT (VO)

Like anyone can be afraid of getting hurt in a dream. Damn the breeze blowing up this dress - enough to freeze my nuts off - if I had any.

RANDAL

Name's Randal Hutchins, miss.  
But my friends just call me the kid.

He gives her a flirtatious wink.

LUANNA

Look Jack. I'd like to take a  
look at how this machine of yours  
works, but if you try hitting on  
me you can fuck off and go to hell.

RANDAL

(slack-jawed dumfounded)  
You ain't from around these  
parts are ya?

LUANNA

You can say that again. These  
parts aren't even mine.

Luanna laughs like a man and slaps her knee.

LUANNA (CONT'D)

You got a heater in that thing?  
My legs are freezing.

RANDAL

Sure, come on in, miss... ?

LUANNA

It's Da... Luanna, I guess.

RANDAL

Pleasure to meet you.

He tries to offer his hand but Luanna just sneers at him.  
Second man, GEORGE, removes his black helmet. He is in his  
early fifties, with a greying beard.

GEORGE

But sir...

RANDAL

Don't worry George. I doubt we  
would decide to land at the only  
house for miles around and find a  
spy waiting for us.



GEORGE

We lost them in the canyon, but you know they'll find us out here in the open. We've no time to lose.

RANDAL

George, there is always time to be a gentleman. Would you like to see inside Luanna?

INT: THE CRAFT: DAY.

Randal and Luanna step inside. Two walkways are stacked one above the other between the internal wire sphere and the outside sphere of the craft. Above and below the top and bottom levels are complete floors. The bottom level is the boiler and engine room, the top is the main deck with a domed ceiling. Bunks fold out from the walls. The balls are still moving and the movement continues to slow.

LUANNA

What's with all those balls moving like that?

RANDAL

They provide the lift. I would explain it but I am afraid it's quite technical.

LUANNA

Try me.

RANDAL

Alright. This is an inertial propulsion device. It works by converting centrifugal force into directional momentum.

Luanna pauses to let it soak in – Randal gloats.

LUANNA

Inertia is the stuff you put into a rock when you throw it up into the air, and when it runs out, gravity pulls the rock back to the ground.

RANDAL

I see you gave attention to

your science studies.

LUANNA

And you are telling me that the movement of these balls is like continuously adding inertia to the rock so it will just keep flying higher and higher.

RANDAL

For as long as power continues to be applied to the spheres.

LUANNA

Nice try dude, but it can't be done. Every action has an equal and opposite reaction. No matter what you do, a push in one direction always creates a push in the opposite direction, so nothing will go anywhere.

RANDAL

You seem quite intelligent, for a woman, but also oblivious to the truth when it is right before your eyes. How do you think this ship got here?

LUANNA

Oh forget it. None of this is real, so what does it matter?

RANDAL

Observe the motion of the spheres. As the main ring spins horizontally, centrifugal force is greatest when the mass is furthest from the center of rotation. It requires more force to push the spheres downward on the outside than it does to lift them upward on the inside, where the centrifugal force is much less. The effect is like a swimmer...

Randal mimics swimming motion.

RANDAL (CONT'D)

...who pushes downward with arms extended and brings them up closer to the body. When you push down, you go up.

LUANNA

So are you telling me this tub can fly to the Moon?

RANDAL

No one can fly to the Moon. There are ... technical problems.

LUANNA

Like what?

GEORGE

I think you have explained enough, Captain.

RANDAL

Yes George, you are quite right. I didn't think she could grasp the explanation. Quite impressive, I must say.

GEORGE

Sir, we must hurry.

RANDAL

Yes. Of course. Send the crew to get the coal, but take Evan with you to stock up on food, and grab a pig and a few chickens. We may be gone some time.

(to Luanna)

I'm sorry miss, but we need to requisition some supplies.

LUANNA

That's just a fancy name for stealing, isn't it.

RANDAL

Not during time of war.

LUANNA

What war?

RANDAL

You are a long way from home,  
aren't you?

Suddenly a bullet ricochets inside the craft. Randal dives for the lever and the loading door begins to close upwards. The men just leaving the ship scramble back aboard.

RANDAL

Launch! Launch! Get us up!  
Packard? Any sign of them?

The SOUND of the engine begins to chug loudly and the rotating balls increase speed, men are shouting.

PACKARD

(from a periscope across the craft)  
No sir. Empty above the horizon.

RANDAL

Then where did that shot come from?

Another bullet clangs against the side of the ship.

PACKARD

Looks like someone is firing  
from the house, sir.

RANDAL

Bring her around to firing position.  
(to Luanna)  
Who's in the house?

LUANNA

Just mother, and my uncle Charles.

RANDAL

Do you think you can get them  
to stop firing at us?

LUANNA

How?

RANDAL

Here, use this.

Randal locates and hands her a wooden megaphone.

EXT: FARM HOUSE: DAY.

The ship leans to one side, then lifts up and rotates as steam shoots from small vents on the sides. A square door on the side of the ship lifts upwards and a cannon barrel is exposed.

INT: THE CRAFT: Luanna lifts the megaphone to her mouth and points it out the gun port.

LUANNA

Hey, knock it off fuck head.  
Do you want to get me killed?

The crew stares at Luanna in disbelief as another bullet bangs against the ship.

LUANNA

What? He's such a jerk.

PACKARD

Someone is running from the house.

Randal and Luanna both lean to look through the gun port.

LUANNA

It's mother. I've never see her  
move that fast. She looks like a  
goose with a bad case of the runs.

The crew laughs awkwardly, just as a shotgun blast scatters them away from the gun port.

RANDAL

Prepare to fire.

George holds a smoldering rope near the cannon breach. The view is from inside along the barrel when the house suddenly explodes - before the cannon is fired. George looks bewildered. Another explosion rocks the ship.

PACKARD

They've found us!

RANDAL

Ninty degrees up! Go! Go!

The Craft whines and shudders as the balls become a blur of motion. Luanna begins to dance the twist.

LUANNA (laughing)  
Go go girl.

Suddenly she is thrown to the floor. The crew is lashing themselves to anything handy. Randal rushes to help Luanna just as a loud explosion reverberates and The Craft lurches, throwing him into the protective screen, which breaks. A piece of broken screen is ripped away in an instant, tearing a cut in Randal's arm before being disintegrated by the spinning balls. Luanna tumbles toward the opening but catches herself between Randal's legs.

GEORGE  
Packard! Evasive maneuvers.

PACKARD  
Sir, I can't. The captain!

GEORGE  
We will *all* die if we take  
another hit like that. Move!

The Craft leaps to one side, throwing Packard and Luanna tumbling together, rolling over each other to the side of the ship. Randal pulls her to her feet then grabs Luanna's dress at the waist and rips the lower half off. She is naked below the waist other than her boots and stockings.

RANDAL  
My god woman, where are your  
pantaloons?

LUANNA  
What the hell are pantaloons?

RANDAL  
No wonder you were so cold.  
Stand here!

Randal pushes her against a support beam curving along the outer wall and wraps the dress through a hole in the beam and begins to tie them both together, face to face. He seems about to kiss her.

RANDAL

If I weren't a gentleman . . .

LUANNA

Turn around asshole, or there will  
be two of us wondering what  
happened to our balls.

The Craft lurches and Randal's head slams into the beam,  
blood spilling on Luanna's dress. Randal is half conscious.

LUANNA

Turn around! This is my  
best dress!

Luanna physically pushes Randal to face away from her and  
he falls limp, barely conscious, hanging from one hand and  
the dress tied around his waist. The ship bounces about,  
then it stabilizes.

PACKARD (to George)

We're in the clouds. See if you  
can help the captain.

GEORGE (untying the dress)

Randal, wake up. You have to tell  
us what you want to do. We're  
losing boiler pressure.

RANDAL (groggy)

How much time?

GEORGE

Thirty, 40 minutes, tops.

RANDAL

Due east. Stay above 10,000 and we  
will clear any mountains. When we  
lose the clouds forget hugging the  
canyons. Since we didn't get the  
coal we need to get to a wooded  
area and there is nothing but  
desert for hundreds of miles.  
How much damage?

GEORGE

Minimal. What do we do with her?

LUANNA

(wrapping the dress around her waist)  
 The first thing you need to do  
 with me is tell me where the  
 head is.

(dumb stares)

LUANNA

The head. The can. I-need-to-pee.

GEORGE (pointing downward)

That door, on the lower level.

LUANNA (walking away)

Thank you.

RANDAL

Get her some clothes. Packard's  
 gear ought to fit her well enough.  
 We'll leave her near some farm in  
 the desert.

INT: The Craft: OUTSIDE BATHROOM.

Luanna enters the bathroom. It is the size of a small  
 closet and consists of a small box with an iron toilet lid  
 which she unlatches. Wind blows as she looks down a short  
 pipe at the passing clouds. A large, thick paperback book  
 swings from a cord.

INT: MAIN DECK.

LUANNA (OC - REVERBERANT)

Ooh, that is so weird! Where's  
 the damned toilet paper?

SOUND of a man screaming hysterically, as the scene FADES  
 to...

INSIDE DAVE'S VW BUS.

The bus is being buffeted violently. Luanna is waking up in  
 Dave's body, screaming as Old Blond Woman holds her/him  
 down on the bed. Through the bus windows the world is  
 changing from one scene to another; a burned out planet,  
 the ocean without a shoreline, dark clouds racing by, a  
 formation of armed men in white jumpsuits and black helmets  
 marching — each scene separated by swirling colors and  
 geometric, 3-D designs.



OLD BLOND WOMAN

Luanna! Stop screaming. It's alright.  
This will all be over in a minute.  
You are safe here.

DAVE

(beating on Old Blond Woman's  
shoulders like a girl)  
Who are you? What am I doing  
here? What has happened to my  
voice. My god, my hands are  
deformed! There're so huge,  
and hairy!

OLD BLOND WOMAN

Calm down and I will explain  
everything. You're going to be  
alright, trust me. But stop  
hitting me! That hurts!

Dave breaks into continuous sobbing as the images outside the windows begin to fade and the bus stops shaking. Old Blond Woman slides open the side door and bright white light pours in.

EXT: WHITE PARK: DAY.

VW bus is now a streamlined, white van, shaped like a 1950s locomotive streamliner engine. It has the same VW bus interior. It floats above the ground. They are inside a park-sized white dome with a glowing white floor that seems to go on forever. Groups of children are dressed in white and playing on white playground equipment. Twenty armed police in the white jumpsuits and black helmets are marching away in the distance. Dave and Old Blond Woman climb out of the sleek van.

DAVE

Where are we? What is this place?

OLD BLOND WOMAN

Underground, I think. In a park.  
Dave must not be doing well.

DAVE

What are you talking about.  
This isn't a park.

OLD BLOND WOMAN

Oh yes it is, and we need a permit to be here.

The ground trembles.

OLD BLOND WOMAN

Don't stray far from this... vehicle. If cracks appear in the dome get in as fast as you can.

DAVE

You're frightening me. What's happening.

OLD BLOND WOMAN

You're having a special kind of dream, Luanna, and I am here to protect you so listen to what I tell you.

DAVE

But why? Who are you?

OLD BLOND WOMAN

Never mind that. I know you better than you know yourself, and that means I know you are thinking about running away. You won't get 50 steps before you regretted that more than you can imagine. This is not a friendly place.

DAVE

Oh god, look at me! I'm a man!

OLD BLOND WOMAN

Not quite darling, you are just stuck in a man's body, and believe me, that isn't the same thing.

DAVE (sobbing)

If this is a dream I want to wake up. Right now. I insist!

OLD BLOND WOMAN(chuckles)

Your mother and her Victorian ideas of sophistication spoiled you rotten. I can't believe what a brat I was.

There is a deep rumbling SOUND as the ground "ripples" beneath their feet and they struggle for balance. The scene of the children running begins to melt.

OLD BLOND WOMAN

Hurry, get inside. Let's hope Dave is making progress rather than mistakes.

EXT: DESERT CANYON.

As they climb into the van the scene transforms into a deep river canyon in the Southeastern Utah desert. CAMERA pans to show The Craft near a sandbar, smoke and steam drifting from the smoke stack. The group, minus Luanna, is cooking over a camp fire and doing repairs on the machine. Randal's head and arm are bandaged.

GEORGE

The last of the coal is in the boiler. Are you sure it's a good idea to keep it stoked now? The smoke may give away our position.

RANDAL

You know they will find us anyway. They always do. Better not to be sitting ducks waiting for the boiler to heat up. Are the water tanks filled yet?

PACKARD

Yes sir, and the men we left in the forest should have a full load of fire wood stacked by now. We really should get underway, sir.

RANDAL

Yes, you are right. Where's the girl?

GEORGE

She said she was going to bathe and headed off downstream.

RANDAL

Send someone after her.

GEORGE

We don't have time, Randal.  
Just leave her.

RANDAL

I suppose you're right. She knows  
we passed over a homestead  
downstream so she'll find it,  
eventually. Break camp. Let's  
get moving.

EXT: CANYON COVE: Luanna is naked, sitting in shallow water  
covering her breasts with mud.

DAVE'S THOUGHT (VO blended with  
a tone a fifth higher to create a  
semi-female sounding tone)  
Ooh baby. I never knew what I  
was missing.

The Craft zips away over the rim of the canyon. Luanna  
jumps up waving her arms and shouting.

LUANNA

Hey! I'm right here! Where you  
going? You fucking jerks can't  
leave me here!

SEAN (OC)

I don't know what surprises me more –  
your foul mouth or the fact they  
left you here.

Luanna stares at the rocks where the voice originated, then  
races to pull a long stick from the mud, which is stuck. A  
middle aged black man in a grey Confederate-like uniform  
steps out with a pistol in his hand.

SEAN (holds pistol up)

I wouldn't waste your strength,  
my dear. You aren't likely to stop  
a bullet with that little stick.

LUANNA

Who are you? I didn't see you  
on the ship.

SEAN (laughs)

No. I'm sure you didn't. I can't believe you don't recognize the uniform.

Luanna lets go of the stick and folds her arms over her mud-covered breasts.

LUANNA

Sure I do. Civil war, the South.  
Are we still in the civil war?

SEAN

I don't know what war you are referring to. There is only the world war, and that has been going on in one form or another for twenty years, since the slave rebellion of '63. Haven't you been to school or read a paper?

LUANNA

I'm not from around here.

SEAN

I can believe that. Any other Western woman would have covered her genitals as well as her breasts. I'd love to stop and chat, but you had better wash that mud off and put your clothes on. I'll call the ship when you're ready.

LUANNA

How can you call the ship?  
Radio hasn't been invented yet.

SEAN

What is this... radio?

LUANNA

Forget it.

Luanna begins to splash water on herself and Sean turns his back. She is tucking her shirt in (men's clothes). Sean still has his back to her.

SEAN

They're on their way.

Should come up over  
that ridge any second now.

LUANNA  
How would you know that?

SEAN (mystified)  
You really have been secluded,  
haven't you?

A sleek, silver, disk-shaped object appears over the ridge  
and hovers.

LUANNA  
Wow. It doesn't make any noise at  
all. Where is the smoke stack?

SEAN  
There isn't one. Our ships are  
powered by electrically charged  
water vapor. Although your friends  
discovered the principle of inertial  
propulsion, they failed to refine  
the design into something more practical.

LUANNA  
My god. You're on the other side,  
aren't you.

SEAN  
(shaking his head in disbelief)  
Regardless of which side you are on,  
it's the other side to someone.

The silver disk suddenly explodes in mid air, throwing  
debris everywhere. A moment later The Craft appears through  
the smoke, gun ports open. Sean takes off running up the  
stream, but stops and surrenders as The Craft swings into  
position ahead of him.

LUANNA  
Thank God. I am *really* ready  
to wake up now.

The Craft lands and two armed men race out and manhandle  
Sean into the ship. Randal steps passed them and embraces  
Luanna, who kicks his shin.

LUANNA

Keep your damned hands off me.

RANDAL

(laughing and rubbing his leg)  
OK, fine, have it your way. But I owe you one. That is the first time anyone has been able to sneak up on a grey ship. You must have distracted the entire crew. I didn't feel right about leaving you here, and the boys thought I was crazy to come back, but look at that beautiful mess. You're my good luck charm.

GEORGE

That guy's a Major. He'll know their plans - if we can make him talk. Packard and I are going to see if we can salvage anything from the debris.

RANDAL

Be quick about it, Gorge. A dozen Greys will be here within an hour and we need to get some distance between us.

INT: THE CRAFT IN FLIGHT: MAIN DECK: NIGHT.

Oil lamps burning. Fairly loud background noise from the machinery operating. The principles are sitting around a table.

GEORGE

We salvaged enough grub from that wreck to last us a week, but no coal. It didn't look like they had any.

RANDAL

They use some other kind of energy source.

LUANNA

That guy said they use electricity to burn water vapor, or something like that.

RANDAL (very interested)

What else did he tell you?

LUANNA

Not much, but he didn't know what radio is. I guess you don't either.

RANDAL

Tell me what you know about... radio.

LUANNA

It's a way to communicate using electromagnetic waves. You know, talk here, listen over there.

Randal and George look at each other, curious.

RANDAL

Can you build radio?

LUANNA

Not exactly, but I know how they work. I build signal processing stuff for...guitars...  
sorry. Forget it.

RANDAL

No, please continue. Perhaps you could help the cause.

LUANNA

Well, all I know is the basics. Electromagnetic waves can be modulated in the same way that speaking modulates sound waves. Only electromagnetic waves can travel hundreds of miles – forever if the signal is strong enough. You just need a way to amplify the signal at the other end.

GEORGE

Randal, that's brilliant. It could actually work.

LAUNNA

Well, if you can get that to work, if you increase the frequency into the microwave range you can bounce



the waves off objects and detect the return signal. That's called radar, and it will let you see your little grey friends a hundred miles away.

GEORGE

We have to get her to Maloney in Mexico City. This could change the tide of the war.

RANDAL

Do you really think it will work?

GEORGE

I don't understand why she mixes magnetics with electricity, though they are always found together. From what she just told us I think Maloney could get something like that to work.

Randal looks at Luanna with true appreciation. Luanna smiles shyly.

RANDAL

(jumps to his feet and lifts  
Luanna into the air)  
You are my lucky angel!

LAUNNA, still being lifted, cocks an arm back a slugs Randal square in the face. He falls to the floor, nose bleeding, her standing, shaking her hurt hand.

LUANNA

I told you, hands off asshole!

INT: VW BUS.

The bus rocks violently, then Old Blond Woman and Dave (screaming) are thrown to one side on top of each other. Smoke seeps inside, the bus is on it's left side when the shaking stops. Old Blond Woman stands and forces the side door open. Dave stands next to her, sobbing quietly.

EXT: VW BUS.

DAVE

This can't be happening.

OLD BLOND WOMAN

Oh Dave. What have you done?

They are surrounded by a wasteland, almost nothing growing, the VW bus one-third submerged in sand. Other vehicles and junk are scattered and half buried, as if a disaster wasted the planet years before.

EXT: WHITE PYRAMID CITY ON SHORELINE. GREY HEADQUARTERS:  
WASHINGTON, DC: NIGHT.

INT: Very large semi-circular room with a 100-foot stained glass window on both sides of the corner of the pyramid. The floor is divided in a pattern of circular wedges of sand paintings between a maze of walkways. In a central circle at the apex under the window four older people and a mixed-race younger woman (MANDY) are meditating on cushions with their hands joined. A 2-foot-wide, domed metal disk with notches along the edge is spinning atop a very thin rod in front of them. Above it a sparkling light is taking the form of a very old woman, TERESA, draped in thin white cloth.

TERESA

I am here.

The others open their eyes and look up at her, saying.

IN UNISON

Cooperation is peace.

FIRST SITTER

Is it true Teresa? Are they all lost?

TERESA

All – but one. You're father still lives Mandy. I'm sorry, but your brother has crossed and will not be coming back to you.

Mandy sighs heavily.

TERESA

But your father is in danger. The blues have captured him. They were moving south before placing him in a shield. I can not speak

to his present condition, but he was well at last contact. He does not know their plan, but is filled with foreboding. He believes a dream master may be with them...

The group groans.

TERESA (CONT'D)

...but he is unsure. It may be in the form of a young woman without awareness, only the power.

FAID (a tough middle-aged man)  
If it truly is a dream master we must destroy them at once!

TERESA

It is not so easy to undo a dream master, Faid, and if you succeed you risk laying waste to our world. Dream masters always come in pairs, and one will champion our side. You must seek out the other to balance the power or all your efforts will be fruitless.

MANDY

But how will we find our dream master?

TERESA

They are here to do battle, so where one is found the other must eventually appear. Seek the Blues in the south. You will know the master by the feeling in your heart.

Teresa bows her head.

TERESA (CONT'D)

Cooperation is peace.

GROUP

Cooperation is Peace.

Teresa disappears. The others stand.

FAID

I will take three ships and leave immediately. Yes Mandy, you may join us.

THUNDER ROARS AND A LIGHTNING FLASH fills the screen.

EXT: The Craft moves slowly through a storm between ragged peaks. Thunder and lightning are sporadic.

INT: THE CRAFT: MAIN DECK:

PACKARD

How are we supposed to find your scientist without first crashing into one of these peaks?

LUANNA

You know, once you get that radar thing figured out you will be able to bounce the signal off the mountains and see where you're going.

RANDAL (to George)

Could that be true?

GEORGE

I have no idea, but Maloney would know.

RANDAL

We'll be landing soon. Tell the crew to secure their uniforms. The Mexicans hate both Blues and Greys and we don't want any spies knowing we're around.

George walks off.

PACKARD

There are lights down below, sir. Looks like some sort of stepped pyramid.

RANDAL

That would be Maloney. He set up all kinds of electrical apparatus on top of an ancient pyramid -- trying to harness some

sort of cosmic power no one believes exists. He's a strange one, but brilliant. Bring her in right on top. Nothing like a good surprise, right?

EXT: SKY ABOVE PRYAMID: STORMY NIGHT.

The Craft is slowly approaching the pyramid top, covered in mist, with large electrical components and thick cables attached to them.

INT: THE CRAFT.

PACKARD

Someone is approaching, trying to wave us off. Might be Maloney.

Randal pulls the lever and the gangplank begins to descend as The Craft is about to touch down.

EXT: A lightning bolt tears into The Craft, arcing into the large electrical components and racing down the sides of the pyramid, illuminating the sloping mist. The clouds boil, raising to form a churning, flat cloud ceiling. Electricity engulfs Maloney.

INT: Sparks fly, the crew gets shocked, jerking their hands away from the metal, smoke fills the entry area.

EXT: The mist transforms into legions of Aztec warriors carrying torches. A small group of them are facing the open door of the Craft.

INT: THE CRAFT,

RANDAL

Is everyone alright? That was quite a jolt. We had better not stay long up here.

A shadow approaches through the mist in the doorway. It is an Aztec Priest, a huge, well built 30-ish man.

GEORGE

Looks like Maloney has gone native.

RANDAL

That's not Maloney, and the Indians

abandoned this area centuries ago.

The Priest bows and drops to his knees. He is a large, strong warrior with controlled terror in his eyes as he looks up.

PRIEST

Ande lunna com satte.

LUANNA

(coming down from the main deck)  
What's going on here?

RANDAL

I don't know.

PRIEST

(In English, with a thick  
British accent)  
My people welcome our gods.

GEORGE

He said the same thing again.  
What do you think it means?

LUANNA

It means he thinks we are gods.  
Don't you understand English?

PRIEST

Yes, we welcome our gods.  
My life is your life.

RANDAL

Do you mean to tell me you  
understand that gibberish?

LUANNA

What gibberish? The accent  
isn't *that* bad.

RANDAL

Please Luanna. I do not have  
the patience for games. Do you  
understand him or not?

PRIEST (to Luanna)

Forgive me, but I know not the

language of the gods, save you  
who speak our tongue.

LUANNA  
I speak your language?

Change camera angle. Repeat of Luanna's last gestures.

LUANNA  
Ca popo ure nombra?

PRIEST  
Yes. Perfectly.

Return to previous camera angle.

RANDAL  
Where did you learn to speak  
that language?

LUANNA  
I have no clue.

PRIEST  
Pardon me, but I do not know  
the language of the gods.

LUANNA  
But you understand me if I speak  
directly to you, right?

GEORGE  
There she goes again.

PRIEST  
Indubitably. You have the most  
beautiful voice.

LUANNA  
(to Priest with sarcastic laugh)  
For a girl maybe. I can't stand  
this voice. It's even affecting  
the sound of my thoughts.

Change camera angle, repeat Luanna's gestures and sarcastic  
laugh.

LUANNA

...po lino ese de combeo.  
 (she turns and screams)  
 I want to go back now!

Another lightning strike. Electricity arcs and crackles. The Craft shakes and everyone loses their balance, smoke and NOISE, coughing.

EXT: THE CRAFT:

The principles stumble down the ramp to get out of the smoke. It is raining lightly. The Indians are gone. The pyramid overgrown. Maloney steps out from the mist.

MALONEY

You fools have ruined my equipment!

RANDAL

Maloney! Great to see you!  
 What the hell just happened?

MALONEY

You set that machine down on top of all my equipment and probably destroyed half of it! That's what happened! You're going to replace all of that, and pronto. Do you understand?

RANDAL

Of course, of course. Sorry about that. But what really happened. A moment ago this hill was crawling with natives, and we were even talking to some sort of priest with —

The Priest stumbles out of The Craft, and seeing the overgrown pyramid reacts with shock. He begins shouting and mumbling in his own language, then falls at Randal's feet in prayer. Luanna helps him up. We hear her speak in his tongue at first then, change camera angle.

LUANNA

Whoa there dude. Try to calm down. Welcome to my very bizarre dream.

PRIEST

But what happened to my people?



To my temple? Many lives of my  
fathers must past for these stairs  
to become so worn.

LUANNA

It's more like many lives of your  
children, but forget it. Once I  
wake up you will cease to exist  
and all your worries will be over.

PRIEST

Then you must not awake my god.  
Have I offended so that you would  
banish my soul to non-being?  
Please, how can I redeem myself.  
I am your slave.

Priest grovels.

MALONEY

Where's your uniform? Who's the  
girl? What are they going on about?

RANDAL

I don't understand what just  
happened. If I weren't standing  
here looking at that savage right  
now I would think the shock  
caused me to hallucinate, and  
I still don't rule that out. I  
need to rest, then I will explain  
everything, if I can.

INT: GREY SHIP.

Sleek, 1880s modern, everything smoothly contoured polished  
wood and metal, sort of like a 1950s kitchen but has  
nineteenth-century quality. Ship operates at a low, quiet  
hum. Mandy is sitting in meditation with a small wheel  
spinning before her. Faid approaches quietly. She speaks  
without opening her eyes.

MANDY

There has been a disturbance in  
the mountains west of Mexico City.  
I feel an ancient energy, a duality.  
It is like nothing I have ever felt  
before, powerful, dangerous, yet  
beautiful.

FAID

(speaking into a communication tube)  
Set course for Mexico City. Make  
sure the others know our course.  
(to Mandy)  
Is it the dream master?

MANDY

It must be, but I don't know which  
one. We could be walking into a trap.

EXT: NIGHT: Three Grey ships racing above the ocean in the  
moonlight.

INT: MALONEY'S PYRAMID LABROATORY.

Inside the top of the pyramid, filled with large, archaic  
electrical equipment. Randal and MALONEY are talking near  
some apparatus.

MALONEY

The theory made sense, but I  
don't think I could have done  
it without her help on the  
amplifier section. The same  
device is used to both encode  
and decode the waveform – a coil  
of copper wire attached to a  
paper cone inside a magnetic  
field. Simple, but brilliant.  
Look, I speak here, and the  
voice comes out here – no wires.  
It's amazing.

RANDAL

That is amazing. I wouldn't have  
listened to her if George didn't  
think it might work. What about  
the other device she mentioned,  
that . . . radium thing.

MALONEY

Radar. She says it needs to  
operate at frequencies much  
higher than anything I know  
how to produce, so I'll need  
some help from the boys at  
Cromwell. But if she was right

about this device, she might be right about that one too. She says we can even use it to cook our food.

RANDAL

How far apart can these things be.

MAOLNEY

I haven't tested them any further apart than this, but she says this device should cover a hundred miles. The distance is limited by signal strength, but in theory, we could talk across the globe if enough power were available. My god, where did you find that woman? She told me she learned all this is a dream about the future. Do you think she's a spy for the Greys?

RANDAL

I don't think she'd be helping us if she were a spy, but she's inflicted more injury on me in two days than I've experienced in the last year of the war. Maybe she's some sort of Grey experiment that went wrong. They do that sort of mind control stuff, force everyone to take psychedelic drugs, and who knows what else.

MALONEY

I don't trust her, but there's no telling what other information she could provide us – new types of weaponry, perhaps? Speaking of information, what have you learned from that Grey officer?

RANDAL

Nothing, as you would expect. But I've been doing some inventing of my own, and I think he can be persuaded to cooperate soon enough. I'm having a comfortable seat added

to the main propulsion ring in  
The Craft.

MALONEY

Yes, you are a clever one. Just  
try not to kill him. There are  
other ways he can be of use, so  
long as they believe he's still  
alive.

EXT: MID-DAY: CLIFF FACE ACROSS FROM MEXICO PYRAMID.  
Priest is sitting cross-legged, chanting in a murmur.  
Luanna approaches from below. An armed guard follows her  
keeping at a distance. Another is not far from the Priest.  
They meet and talk.

LUANNA

Hey Chief, what's up? I see they  
sent a chaperone with you as well.

PRIEST

I am not chief. I am priest.

LUANNA

Beautiful day, don't you think,  
though I have to admit I didn't  
expect to fall asleep then wake  
up here again.

PRIEST

I also travel in my dreams, and  
speak with my fathers. They tell  
me the others are not gods, but  
you are, yet you do not know it.

LUANNA

I am afraid I am not a god either,  
chief. None of this is real,  
including you, but it beats talking  
to myself, I guess.

PRIEST

Everything is real, including  
dreams, and everything is unreal  
equally. You have great powers.  
I can feel it. And I can feel  
others powers approaching from  
the jungle. I think we are both

dreaming, but I can not change  
objects in this dream as I can  
in other dreams. I can not fly  
as a falcon, or I would  
investigate the strangers in  
the jungle.

LUANNA

You can turn into a falcon?

PRIEST

Yes, in my dreams. But not here, not now.

LUANNA

How do you do that?

PRIEST

By being a falcon. I also know  
the being of a jaguar and a dolphin.  
Here you have the power, but I do not.

LUANNA

What makes you think I have  
such power?

PRIEST

I see it in your shell.

LUANNA

My what?

PRIEST

Your shell. The light that glows  
around all things.

LUANNA

You mean my aura? Do those things  
really exist?

PRIEST

I know not the names used by the  
gods, but I see your power in  
your shell.

LUANNA

Are you telling me I can become  
a falcon?

PRIEST

You can become anything, simply  
by believing that is what you are.

LUANNA

I appreciate the vote of confidence,  
chief, but I am quite convinced  
I am a man even if I have to sit  
to pee.

PRIEST (puzzled)

You can not allow your eyes to deceive  
you. You must believe in spite of your  
senses. A warrior must believe as if  
there is no choice.

LUANNA

That's called being insane.

PRIEST

You can believe when you need  
to believe.

LUANNA

And just how do you do that?

PRIEST

If I show you your power, will  
you give my dreaming powers back  
to me here?

LUANNA

Look. I sort of feel responsible  
for getting you into this situation  
in the first place, so I will do  
whatever I can to help, but I don't  
have the powers you think I do.

PRIEST

I will show you. You will help me.

LUANNA

Fine. Whatever you say.

PRIEST

Stand like this.

They both stand and bend forward at the waist, then the Priest takes hold of her left wrist and ankle. The two guards glance towards them, then go back to their conversation.

PRIEST

A falcon feels it's wings behind  
it's eyes, about where your ears  
are. It sees wide to each side of  
it's long beak. Remember, you can  
believe when you need to believe.

The Priest leans hard to one side and sweeps Luanna off her feet, spinning her in a circle around him by the wrist and ankle. Luanna screams and the guards come running just as the Priest throws Luanna off the cliff and stares down at her falling body.

Camera alternates between being close to Luanna falling in slow motion, then the view from her eyes.

DAVE'S THOUGHT (VO partially Luanna's voice)  
I believe! I believe! Damn, what  
does a bird feel like? Come on  
Dave, time to be a falcon!

Luanna screams and the sound becomes the call of a falcon as her body shrinks into her head and wings sprout from her temples. She sails out over the jungle calling repeatedly.  
Birds eye view.

DAVE'S THOUGHT (VO partially Luanna's voice)  
Wow! What a rush!

The Priest nods his head in approval just as a guard tackles him.

FIRST GUARD

Tie his hands and hobble his feet.  
The kid isn't going to like this.  
They march the prisoner away.

BIRDS EYE VIEW:

Camera sweeps over the trees and cliff tops.

DAVE'S THOUGHT (VO partially Luanna's voice)  
This is so cool! Maybe I do have  
some power here. It is, after all,

just a dream. What's that?

BIRDS EYE VIEW:

A group of Greys are moving through the trees.

EXT: FOREST: DAY.

The falcon lands in a tree near the Greys. Faid is followed by Mandy in a group of about ten.

MANDY

Stop. Someone has discovered us.

FAID

Are you sure? A moment ago you said there was no one near.

MANDY

We are being observed, but not by a hostile. Perhaps it is a native.

FAID

I thought they had all been killed or driven away from this area.

MANDY

Feel, toward the trees there. What do you make of it?

FAID

You're right. Strong, but not an enemy. Observing. Odd. It feels both animal and human. Look, there's a falcon there.

FALCON'S VIEW: The sound of their speech is like tape playing backwards, but can be understood.

MANDY

No ordinary falcon.

FAID

We can't shoot it without giving away our position.

MANDY

Perhaps I can call it.



FAID

Too late. It's flying away,  
toward the pyramid. It may give  
us away.

MANDY

What will be will be. -- Wait.  
Do you feel that? It's father!  
They are removing him from the  
shielded area. He is very  
distressed.

FAID

Yes, and even I can feel his  
message. He knows we are here  
and is warning us to stay away,  
yet knows we will not turn back.

MANDY

Oh no. They plan to torture him.  
We must hurry!

FAID

But something about that bird  
was unnatural. Lets cross to  
the other side of the canyon  
and come up the back side,  
just in case.

INT: THE CRAFT: LOWER LEVEL NEAR THE ENGINE.

George and Randal are standing with Sean near a small room  
containing a wire cage around an iron chair with leg and  
arm straps. Two armed guards are with them. Sean is rubbing  
his forearms. Outside of the cage the small room is covered  
with hubcap-sized metal disks which are spinning but coming  
to a stop.

GEORGE

They will know where we are any  
minute now.

RANDAL

Perhaps, but it will take most of  
a day for them to get here, and  
we'll be long gone by then.  
Besides, I don't think he'll be  
sending any messages once he's

on my little amusement ride.

The group climbs the stairs into the main propulsion area. Randal continues up to the main deck. The Priest is strapped into a chair on the main propulsion ring, opposite another chair where Sean is being strapped in.

GEORGE

The Indian is twelve pounds heavier,  
but this

(holding up a sand bag)  
will balance the load.

RANDAL

Strap it to his chest.

(to Sean)

We built a second chair for a larger sand bag, but it seems you will have some company. I don't know how you Greys managed to deceive me, but this phantom of the past succeeded in destroying my greatest weapon. I'm confident that a few minutes with your eyeballs pressing against the back of your skull might convince you to tell me the secret of your power generation, or I will simply let that sand bag crush your heart and lungs. It's up to you.

The falcon lands outside the main doorway and catches the eye of the Priest, who smiles.

PRIEST

(roars imitating a jaguar)

The Priest looks at Sean then nods his head toward the bird. Sean looks at the bird then closes his eyes in concentration.

RANDAL (to George)

Gag them both. I don't want to hear their screams. And get everyone back into uniform. We will be leaving soon.

George exits, giving orders.

SEAN

I will tell you what you want to know.

RANDAL

That's good. Very wise. But we didn't go to all this effort only to allow you to deceive us. A few spins should convince you there are better ways to die, and if you lie to us, I assure you, you will die, perhaps even less pleasantly.

When the two men have been gagged, Randal engages the main drive and the ring begins to spin, the large balls rotating in vertical circles on either side of the bound men, as the men are spun horizontally. The speed gradually increases and the two men are pressed against the ironwork. Sean gasps for breath as the sandbag compresses his chest. The bird flies away.

BIRDS EYE VIEW: Sweeping through the canyon around the pyramid, then spotting the Greys near the top. The bird lands in a tree near them.

MANDY

We are too late. He can't breath.

Mandy sits and begins to cry.

FAID

We know their position. We can blast them into oblivion.

MANDY

Not while father still lives!

GREY SOLDIER

Look, it's that falcon again.

FAID

Shoot it. It has probably reveled our presence by now anyway, and the sound of the shot may distract them. Mandy, if you call two of

the ships to circle the pyramid, but not attack, it may create a diversion and allow us to get inside. The third ship should ready itself to pick us up.

MANDY (still crying)  
I can't concentrate. Father's pain is too much. You will have to do it.

FAID  
I can call the ships but only an elite can clarify such instructions. Our own ships may attack us while we're inside.

MANDY  
I will try, but . . .

FAID  
Now. All of you. Let's move. Mandy, you wait here and try to concentrate. I don't want to be killed by my own men. And someone shoot that damned bird!

A bullet tears through the branches but the falcon flies away. Mandy collapses in tears as the others climb quickly up the slope.

INT: THE CRAFT.  
The two prisoners are spinning rapidly. A sentry comes in through the main door.

Sentry  
Sir, a shot has been fired nearby.

RANDAL  
Secure the perimeter.

He shuts down the propulsion system and the spinning begins to slow.

RANDAL  
Get those two out of there. Packard, scan the horizon and prepare to launch.

GEORGE

What about the radio?  
Maloney took one into the city  
and should be ready to test it  
soon. If no one is here to  
answer using the other one he  
may conclude it doesn't work.  
And we can't let the Greys get  
their hands on it.

PACKARD

Two Grey ships coming out of  
the jungle, north northwest.

RANDAL

Get everyone inside, now! We're  
sitting ducks up here. Get that  
Grey in the shield room, but  
don't turn the shield on just  
yet. Maybe he's important to  
them and they won't attack if  
they know he's on board.

GEORGE

And the Indian?

RANDAL

Dump him. Let's get out of here!

EXT: THE CRAFT.

Two blues toss the limp Priest off the gangway, which  
closes as The Craft begins to lift.

EXT: THE JUNGLE.

Mandy stops meditating and runs toward the base of the  
pyramid.

INT: THE CRAFT.

PACKARD

They're coming right at us, sir.

RANDAL

Firing position, now!

PACKARD

Too late. They're right on top of us.

EXT: THE CRAFT. A Grey ship descends above The Craft and knocks it to the ground, pinning it. Harsh metal grinding SOUNDS.

INT: THE CRAFT.

RANDAL

Everyone strap in! George, open the gun port and prepare to fire. Packard, rotate us ninety degrees.

PACKARD

I can't, sir. We're pinned.

RANDAL

Just do it! Landing gear up! Full power!

EXT: THE CRAFT.

Crashing SOUNDS as the two ships grind against each other. As the landing gear slowly retracts The Craft rolls a few feet like a ball with the Grey ship slamming back down onto it. Large electrical components on the pyramid top arc as they are being destroyed. Faid and his group emerge from the trees, then he runs to the ships with another Grey.

FAID

Help me get a line on here.

As the landing gear retracts they loop a thick cable over the landing pad, the cable pinned by the pad as it contacts the side of The Craft.

INT: THE CRAFT.

RANDAL

Come on Packard! Roll this thing!

The main propulsion ring rotates forty-five degrees like a gyroscopic disk.

EXT: THE CRAFT.

The Craft rolls slightly and drops over the top pyramid stair. The cable tightens. Faid runs toward the open gun port.

INT: THE CRAFT.

GEORGE

Just a few more feet and I'll  
have a shot!

PACKARD

We must be hung up on something!

A tear gas canister comes in through the gun port.

GEORGE

Tear gas! I can't see!

EXT: THE CRAFT.

The cable pulls loose from one piece of equipment then hangs up on another. The Craft rolls a few feet causing the Grey ship on top to crush the gun port closed.

INT: THE CRAFT.

Noise, debris falling.

RANDAL

Fire! Fire!

George lights the cannon and the blast comes back in through the closed gun port, both him and the cannon smashing through the interior safety screen and into the spinning balls. Tremendous noise. The large balls fly from the ring destroying everything.

EXT: The Craft: A gold ball blasts a hole in the Grey ship which careens out of control. Faid and several others are knocked to the ground. Another gold ball rips through the side of The Craft as it pulls loose from the cable and bounces down the side of the pyramid, pieces flying everywhere, the Grey ship careening out of control.

EXT: THE JUNGLE: CAMERA BEHIND MANDY.

The Grey ship crashes intact. The Craft bounces down the side of the pyramid, disintegrating, and slams into the trees at the base of the pyramid, half destroyed and burning.

MANDY

Father!

She runs toward the burning Craft.

EXT: PYRAMID TOP.

A second Grey ship approaches as an injured Faid and a few others stumble to the top edge of the pyramid. The Priest is among them. A third Grey ship emerges from the jungle and hovers near the wrecked Grey ship. Mandy is seen far below running toward The Craft, a falcon circling in the air above her. THE SOUND OF ROARING WIND, THEN SCREAMING CROWDS.

INT: THE DREAMMASTER PLATFORM.

The scenes we have just experienced are projected in three dimensions high above the stage disk. Dave (as wizard) pushes forward with his left hand as OTHER WIZARD appears to weaken. Crowds cheer. SOUND becomes wind then roaring flames.

INT: THE CRAFT.

Mandy picks her way through the debris. Half the sphere is gone. Fire blazing, smoke and steam, bodies in blue uniforms strewn about. No one is moving.

MANDY (crying)  
Father! Where are you?

Mandy leans against a broken beam and breaths deeply with her eyes closed. A Grey ship passes overhead. She hears the falcon call, then hurriedly picks her way away from the flames toward the sound, to the shield room. Sean is strapped to the shielded chair, alive but unconscious. The falcon is perched on the torn "roof" above him.

MANDY  
Father! Thank the powers you are alive.

Mandy looks up at the falcon, which flies away, then she begins releasing Sean from the straps.

FAID (entering)  
I think we should be thanking the fact they strapped him in this chair as a prisoner. All the others appear to be dead.

Other Greys enter and begin lifting Sean from the chair.

MANDY  
Not all. I can feel life here.  
I can feel the dream master.



FAID

Here? On this ship?

MANDY

At first I thought it was the falcon. It perched here and called me to my father. But now I'm not sure.

Grey Soldier (OC)

We've got one alive here.

Faid hurries to investigate. Mandy leaves with the stretcher bearers.

INT: BURNING WRECK OF THE CRAFT.

An unconscious man in civilian clothes is tied to an outer wall beam wearing a silver helmet with a smashed front screen. Blood is running down his neck. Faid approaches and removes the helmet. It is Randal.

FADE TO BLACK

SOUND of waterfall, then the cry of a falcon.

EXT: JUNGLE FALLS.

The falcon lands on a rock near a pool where Mandy is bathing alone.

DAVE'S THOUGHT (VO - SLIGHT BLEND OF LUANNA'S VOICE)

You know, this isn't so bad,  
being able to go unnoticed all  
the time.

Mandy stands with back to camera.

DAVE'S THOUGHT (VO SLIGHT BLEND OF LUANNA'S VOICE)

Come on babe, turn around.  
Let's see what you've got.

A rock splashes in the pool. Mandy turns to look and the Priest is standing with his back to her. She laughs.

MANDY

Don't worry. We are not prudes  
like the Blues.

The Priest doesn't move. Mandy walks from the pool and wraps a robe around her, then approaches the Priest.

MANDY

You wish to speak with me?

The Priest turns and communicates his friendly respectfulness with his eyes.

PRIEST

Po ladda un awaie.

MANDY

I can see we may have some difficulty communicating.

Mandy holds a finger up, then moves it from near the right eye of the Priest to her left eye, then she stares intently into his eye. The Priest sees her face distort and shift rapidly through images of several people, ending with a dark Indian woman with racial features similar to his. The Priest snaps his head back, blinking rapidly.

MANDY

You are a very old soul, ruthless, but not treacherous. I hope you are on our side, as you would be a formidable opponent. But it's strange. You appear exactly as you were in your last incarnation, and you have the same powers.

The Priest looks at her, not comprehending. Mandy smiles.

MANDY

You understand more than you let on.

The Priest smiles and takes her hand, holding the back of it to his forehead.

PRIEST

Ase un meidre.

The Priest smiles broadly then walks to a large rock, sits cross-legged, and stares at the falls. Mandy gathers her things and walks away. The falcon lands in front of the Priest, bobbing it's head and calling.

DAVE'S THOUGHT (VO - SLIGHT BLEND OF LUANNA'S VOICE)  
 Hey dude. Nice to see you survived,  
 but it's time to tell me how to  
 change back into a real person again.

BIRDS VIEW: THE PRIEST'S VOICE IS FLANGED AND HAS A  
 CHINEESE ACCENT. The Priest smiles and tilts his head as he  
 speaks.

PRIEST  
 Hello my little friend! You want  
 me to tell you how to change back,  
 don't you?

The bird moves about excitedly, cawing.

DAVE'S THOUGHT (VO - SLIGHT BLEND OF LUANNA'S VOICE)  
 Of course I do. Can't you hear me?  
 And what's with the weird accent?  
 Can't you hear me?

PRIEST  
 If you can understand me,  
 bob your head.

The falcon bobs it's head.

PRIEST  
 Good. I thank you, my god, for  
 returning my dreaming powers as  
 you promised. I will tell you  
 what you ask, but why you pretend  
 not to know bewilders me. You are  
 what you believe you are. You  
 change by needing to believe  
 you are what you wish to be.

The Priest crouches on his hands an feet and transforms  
 into a JAGUAR, WHICH ROARS.

EXT: GREY CAMP IN THE JUNGLE.

FAID  
 That cat is too close for comfort.

EXT: JUNGLE FALLS.

DAVE'S THOUGHT (VO)

Wow! OK then. If that is really all there is to it, I just need to believe I am who I am.

The air around the bird begins to ripple, and after a moment THE REAL LUANNA appears laying naked on her back. She blinks her eyes, leans up on one arm and looks straight into the face of the jaguar. She screams and screams at the top of her lungs. The jaguar takes a few steps back.

EXT: GREY CAMP.

FAID

Mandy!

Everyone runs toward the falls.

INT: DAVE'S VW BUS: THE 1976 PARK.

Dave opens his eyes and looks around, then sighs with tremendous relief. He tears the cassette tape from the player and begins to smash it, ripping the tape out.

DAVE

I am never getting high again for the rest of my life! Those guys must have slipped me something. I'm gonna kill those assholes!

OLD BLOND WOMAN

(Walking toward the van)  
Dave must be doing well. We are back in the right park again.  
(slides the side door open)

DAVE

It's you! No, it can't be!

OLD BLOND WOMAN

Calm down Luanna! What's come over you?!

DAVE

You're the woman in my dream who told me the rules are no rules! Get out! Go away! You're not real!

OLD BLOND WOMAN

Dave! You're back! Did you win?

DAVE

I thought I did till I saw you!

OLD BLOND WOMAN

Oh no. You can't come back until the game is over, and I won't be here when that happens. What have you done? Where is Luanna?

DAVE

How do I know? I don't care. I'm just going to go apologize to my dad and hope he will let me climb in bed and forget all this. You can't be real, so you can just disappear into thin air, right now. I need to believe that will happen, therefore I believe that will happen.

OLDER BLOND WOMAN

Dave! Don't!

DAVE

I believe, I believe, I believe.

Old Blond Woman disappears trailing a whiff of smoke.

DAVE (CONT'D)

Good. No more hallucinations.

Dave jumps into the drivers seat and starts the engine.

DAVE (CONT'D)

I'm gonna kill those guys.

EXT: THE PAD.

The VW Bus bounces and skids to a stop in the driveway.

INT: THE PAD.

Rick is asleep on the couch. Dave crashes through the door.

DAVE

Here's your damned cassette player...

Dave throws the broken cassette player on the couch.

DAVE (CONT'D)  
and here's your bullshit self  
hypnosis tape!

Throws a wad of tape at Rick.

RICK  
Hey, mellow out dude! What's the  
matter with you? You act like you  
want to kill me or something.

DAVE  
The thought crossed my mind! What  
kind of creeps are you? I thought  
we were friends. What kind of bunk  
acid did you guys slip me, anyway?

RICK  
I take it you didn't like the  
hypnosis tape.

DAVE  
Fuck all of you. How could you  
do that to me?

RICK  
We didn't do anything man, I swear  
it. Sounds like bad mushrooms to me.  
You been eating pizza out of the  
trash at Papalow's?

DAVE  
You swear you didn't slip me something?

RICK  
Scouts honor dude. Do you think we'd  
buy drugs and not do them ourselves?

DAVE  
Yeah, that wouldn't make sense.  
I guess you're right.

RICK  
Seriously man. Something ain't right  
with you.

DAVE  
I know. I feel like I'm losing

my mind. Half an hour ago I was a falcon flying over a tropical forest, and before that I spent days in this incredibly fine female body with tits out to here.

RICK

No shit. Sounds awesome, dude. Are you holding out on us? You got more of that stuff?

DAVE

That's the problem. I'm not on drugs.

RICK

Want me to take you to the hospital man? Sounds like more than just a brain fart to me.

DAVE

No thanks man. I've got to go home and square things with my dad so I can sleep in my own bed and put myself back together.

RICK

I don't envy you that trip man.

DAVE

Can't be worse than the one I've been on. Sorry about being such a jerk.

RICK

Hey, it's cool dude.

DAVE

Yeah. See ya.

Dave EXITS.

EXT: DAVE'S PARENT'S HOUSE: EVENING.

Dave pulls up in the Bus.

INT: DAVE'S PARENT'S HOUSE: KITCHEN: The family is having dinner at the table. Dave enters through the kitchen door. Tommy and Little Sister stare in shock, look at each other, and tear out of the room.

DAVE'S FATHER

How dare you set foot in this house!  
I told you I was through with you!

Dave takes several deep breaths and focuses his attention.

DAVE

I wish you would just calm down  
for a minute.

Dave's Father is about to explode in a rage, but suddenly he subsides into gentleness.

DAVE'S FATHER

OK. We just sat down to eat.  
Would you like to join us?

INT: LIVING ROOM.

Tommy and Little Sister are observing from behind the crack in the half open door.

TOMMY

I don't believe it.

Little Sister shakes her head, unbelieving.

INT: KITCHEN.

DAVE (somewhat surprised)  
Ahhh. No. No thank you. I just need  
to go to bed, if that's OK with you.

DAVE'S MOTHER

Whatever you'd like dear. I'll  
fix a plate for you to have later.

DAVE (stuttering)

Yeah, OK. That would...  
be great. Thank you.

Dave EXITS.

INT: DAVE'S BEDROOM, DEVOID OF JUNK.

Dave is taking his shoes off when Tommy comes in.

TOMMY

Whoa dude! I can't believe it.



It's like you put dad under a spell or something. I was getting ready to call an ambulance.

DAVE

Yeah, that was a little weird, wasn't it?

TOMMY

So where ya been? What'cha been doin'?

DAVE (laughs)

You wouldn't believe me.

TOMMY

Sure I would man. You never lie to me. We're buds.

DAVE

Well, I've been having a weird dream the whole time. First I was a girl, then I was in this steam powered spaceship, and I was a bird flying above the jungle.

TOMMY

Really? I wish I could fly.

DAVE

Yeah, that was cool. I wish you could fly too.

Tommy slowly floats into the air.

TOMMY

Whoa due! I'm flying! Cool!

Dave stares in disbelief. Tommy sees his face.

TOMMY

Not cool. I shouldn't be flying. That's exorcist stuff. Put me down man. Put me down Dave, please!

DAVE

You can't fly.

Tommy drops like a rock onto Dave's bed.

TOMMY

That's spooky stuff Dave.  
What's going on?

DAVE

I'm still dreaming. I've got to  
get out of here.

Dave grabs his shirt and exits the bedroom.

EXT: JUNGLE TRAIL: DAY.

Mandy is nervously standing on the trail, her head turned  
to her left, Faid and others come running from her right.

FAID

We heard you screaming. Are you  
alright?

MANDY

That wasn't me. It's someone near  
the falls.

Luanna screams again.

FAID

Follow me.

Everyone hurries down the trail.

EXT: THE FALLS.

A group of Greys headed by Faid enter the clearing. Luanna  
is naked, screaming, backed against a rock with the jaguar  
facing her a few feet away. A bullet strikes the ground  
near the jaguar, which leaps into the jungle.

MANDY

Don't shoot!

MANDY (CONT'D) (to Faid)  
That's not an ordinary cat.  
There's something magical about it.

Faid runs to assist Luanna, who is still hysterical. As  
Faid approaches, she is as afraid of him as she was of the  
cat.

LUANNA

Leave me alone! Who are you people?  
Where am I? What am I doing here?

FAID

Calm down miss. Don't worry. You  
are safe now.

LUANNA (sobbing)

No I'm not! I want to go home!

FAID

(to Mandy as she approaches)  
Is this the dream master?

MANDY

I thought I could feel the presence  
strongly while I was bathing, but,  
no. This is an ordinary woman, a  
Western American.

FAID (to a Grey)

Andalyn. Please give her your shirt.

MANDY

But what is she doing here? A  
moment ago I was alone here, well,  
almost. That big Indian arrived  
before I left, and now he is has  
also disappeared. Something  
supernatural is going on. The dream  
master must be behind this.

Andalyn wraps his shirt around Luanna as they help her  
stand.

FAID (to Andalyn and others)

Take her back to camp and make sure  
she is comfortable.

FAID (CONT'D)(to Mandy)

Perhaps when she calms down she  
will be able to tell us more.

EXT: THE JUNGLE.

The jaguar watches the group move out along the trail, then  
bounds away.

EXT: GREY CAMP IN THE JUNGLE: DAY.

Two silver, saucer craft are parked about 50 yards apart in a clearing with half a dozen white tents between them, one much larger than the others is a hospital tent. Several of those from the trail enter the hospital tent assisting Luanna. Sean is near the entrance on crutches with his head and chest bandaged as Mandy approaches.

SEAN

What's been going on out there?

MANDY

You shouldn't be up, father.

Sean shrugs off her concern but is obviously in pain.

SEAN

I know that woman. They said she had been killed, and were very unhappy about it.

MANDY

A strange jaguar had her cornered near the falls, but it ran away.

SEAN

What makes you say the jaguar was strange? Is it the dream master?

MANDY

No. Not the jaguar, but I fear I am losing my control... I have sensed the dream master all around us ever since we arrived. I can feel it now, here in this tent, and that is impossible.

ANDALYN approaches hooking his shirt together.

ANDALYN

You shouldn't be out of your bed, Major.

SEAN

I heard there was a survivor from the Blue ship. I wanted to see if I knew him.

ANDALYN

There is plenty of time for that.  
He was hurt worse than you so he's  
not going anywhere, but he is  
healing much faster than expected.

MANDY

Andalyn is right father. You  
must rest now. I will see if  
I can find out who the survivor is.

Andalyn helps Sean walk away and Mandy enters the hospital tent.

INT: HOSPITAL TENT: DAY.

Mandy acknowledges the Guard's salute with a reverent nod and he accompanies her through a curtained doorway. A SHUDDER RUNS THROUGH MANDY'S BODY and her mouth falls open. Randal is shirtless, lying on the bed facing away. He looks casually over his shoulder, then upon seeing the armed guard he sits up defensively. MANDY STARES AT RANDAL IN DISBELIEF.

MANDY (to Guard)

Leave us.

GUARD

My orders are -

Mandy turns her head slowly, stares at the guard with intense eyes and a totally deadpan expression, then smiles broadly while cocking her head. The GUARD smiles agreeably and walks out. Randal observes everything nervously. Mandy DROPS TO HER KNEES AND BOWS

MANDY

I am your servant, Dream Master.

EXT: THE PARK: 1976: LATE AFTERNOON.

Dave pulls up in the VW bus. He gets out carrying a beat up acoustic guitar and sits near a stream, looking frustrated. There are very few people in the park but two hot babes are walking away from him.

DAVE

I can't get over how real all  
this seems, yet I know I am

dreaming. I can do anything –

He points his finger at a small pebble near the side of the stream then sweeps his hand horizontally. The pebble leaps up and skips across the water.

DAVE

I am a fucking god here.

Dave holds his hands in front of his chest, points them at the two girls, waving his fingers, and the girls suddenly look at him, at each other, then they both run toward him full of smiles.

GIRL ONE

Hey dude. Are you a musician?

GIRL TWO

I'll bet you're famous, aren't ya?

Dave gestures as if saying, "yeah, well I might be." Then noticing one is somewhat flat-chested he sort of flicks his little finger and her breasts enlarge.

GIRL ONE

I've always wanted to do a famous musician.

GIRL TWO

We both have.

GIRL ONE

At the same time, even!

Dave acts all cool for a moment – then gets real. The two girls have their heads together and look at Dave with exaggerated, plastic smiles.

GIRL ONE and GIRL TWO (in unison)  
Wanna fuck?

Dave is totally disillusioned.

DAVE

Being a god sucks.

Dave takes a step back from the girls and flings the fingers of both hands open repeatedly as he says –

DAVE

Disappear. Vanish. Evaporate. Be gone!

GIRL ONE

Hey. We were just trying to be nice.

GIRL TWO

You can't treat people like that.

GIRL ONE

What a jerk. See if we buy any more of your records!

The girls stomp off and Dave feels bewildered.

DAVE

Why didn't they disappear? God I just want to wake up. Where is that old woman? She's the only one who seems to know what's going on. I wish I hadn't disappeared her —

OLD BLOND WOMAN materializes before Dave in a rippling air mass.

OLD BLOND WOMAN

It's about time, Dave! Days are passing in the game for every minute you piddle around here. But I have to say you surprised me by not hooking up with those girls. You had some character even when you were young. But hurry. We need to get back to that machine of yours.

OLD BLOND WOMAN grabs Dave by the arm and starts pulling him away as he grabs his guitar.

EXT: DAVE'S VW BUS IN THE PARK: BEFORE SUNSET.

OLD BLOND WOMAN shoves the guitar in the bus under the bed platform then pushes Dave in.

OLD BLOND WOMAN

On your back. Close your eyes.

She straddles him.

DAVE

Just because I passed on those  
two hot babes, don't think I was  
saving it up for you.

OLD BLOND WOMAN (smiling warmly)  
Eyes closed.

She waves her hand over his face. DAVE'S VIEW looking up at  
her as he closes his eyes and IMAGES FROM EARLIER blur  
together and fall upwards past him.

EXT: GREY CAMP IN THE JUNGLE: INSIDE TENT: NIGHT  
Luanna is sleeping on a cot when a hand clasps her mouth.  
She struggles.

RANDAL (whispering)

Be quiet! It's me.

LUANNA

Who are you? What are you doing  
to me?

RANDAL

Getting us out of here. If you  
want to get back to your mother  
in California you need to trust  
me, OK? (releases grip)

LUANNA (whispering)

How do you know where I'm from?

RANDAL

I'm the one who brought you here.  
Don't you remember?

LUANNA

The last thing I remember was  
being asleep in bed, having a  
nightmare about some old woman,  
and I don't know how I got here,  
and...

RANDAL

We'll talk later. Come on. Let's go.



EXT: NEAR TOP OF OVERGROWN STEP PYRAMID: NIGHT.  
Randal is dragging a whining Luanna through the brush. They reach the shattered remains of Mahoney's lab and go inside.

INT: MAHONEY'S PYRAMID LAB: NIGHT.

LUANNA (whining)  
What are we doing here? You said you would take me home.

RANDAL  
That's what I'm doing, getting us a ride out of here.

Randal throws a switch and the homemade radio tubes begin to glow. He puts his head into the large paper cone.

RANDAL (whispering)  
Maloney. Can you hear me?  
(yelling)  
Maloney! Where the hell are you!

LUANNA  
What on earth are you doing?

MALONEY (NOISE FILTERED SOUND)  
Is that you Randal?

LUANNA  
It talks!

She collapses in a chair.

RANDAL  
Yes. Who else knows how to make this thing work?

MALONEY (NOISE FILTERED SOUND)  
It's about time. When you didn't respond I started building bigger amplifier circuits, but I haven't installed them yet.

RANDAL  
I'll explain later. There are two Grey ships at the base of the pyramid.

MALONEY (filtered)

What?!

RANDAL

I'll explain later. They're camped, sitting ducks. The Craft has been destroyed, so send the whole City Garrison squadron up here right now - and make sure someone picks up me and this radio.

MALONEY (NOISE FILTERED SOUND)

Too bad we lost the girl. Wait till you see what the frequency modulator can do.

RANDAL

I've got her with me, but she's useless. I think she's lost her mind.

MALONEY

She survived the fall?

RANDAL

I have no idea what happened.

(loudly)

Now get those ships up here and blast those Greys before they figure out what's going on! Goodbye!

INT: TENT IN GREY CAMP: NIGHT

Mandy is crying in her tent when Sean notices and comes in.

SEAN

What's the matter with you. An elite never cries.

MANDY

Oh father, I am so torn. The dream master told me he could do impossible things, that when I noticed them telepathically I should say nothing because they are after all impossible and can't be real. But the impossible is happening, and I know . .

SEAN

All I know about this dream master situation is what you've told me,

but there is no way that Randal character can be up to anything but trouble. I'm just glad we have him locked up where -

MANDY

I let him go.

SEAN

You what?

MANDY

I let him go. He asked me to. He's the dream master.

SEAN

When?

MANDY

An hour ago.

SEAN

It will take him two days to reach the city from here. We can find him easily enough in the morning.

MANDY

It will be too late then.

SEAN

What are you talking about?

MANDY

The impossible thing. He is talking with his friend in the city right now, but they are miles apart, and they are not using telepathy. That is impossible, but I know they are sending an entire squadron here as soon as they can. I am so confused . . .

SEAN

We don't stand a chance against an entire squadron. Right or wrong, we can't take the chance.

ANDALYN comes rushing in through the door.

ANDALYN

Captain! The navigators feel the attention of many Blues focused on this location.

SEAN

Yes. I can feel it too. Signal everyone to break camp. Tell them to leave the tents and everything else. We may be lucky to escape with our lives.

Andalyn rushes out.

MANDY

But I am positive he is the dream master. How could he do this to us?

SEAN

Didn't you say the dream masters come in pairs?

MANDY

Yes. That is what the oracle told us. But I am certain there is only one dream master on this planet now. We are doomed.

SEAN

We are if we stay here! Take only what you can carry. We must run like the wind.

FADE TO BLACK

INT: BLUE HEADQUARTERS MEXICO CITY.

Basic nineteenth-century war room, but a dozen large radio sets are lined up on a bench along one wall. Randal and Maloney are speaking with some officers.

GENERAL MARKIS (to Randal)  
I'm not too happy with your sending out an entire fleet, leaving the city completely unprotected, on a wild goose chase after two Grey ships that weren't there.

RANDAL

But they were there, sir. They were in such a rush to get out they left much of their equipment behind.

GENERAL MARKIS

So I am told. Perhaps this radidio contraption will not prove as useful against their telepathy as we had hoped.

RANDAL

Not against their telepathy, but it will provide our own form of telepathy and help even the odds.

MALONEY

More than even, sir. We have developed two other applications for this device, one of which came completely by accident. Here, allow me to show you.

Maloney positions a modified radio machine near an open window and points a long, trumpet-like tube out the window.

MALONEY

When I close this circuit...

He taps two metal plates together

MALONEY (CONT'D)

a burst of radio goes out this long tube, strikes against an object in the environment, then bounces back, where this larger tube collects the energy. The time it takes to return tells us how far away the object is, day or night, rain or shine. Observe.

Maloney points the thin tube at a distant building, clicks the switch, and a half second later a CLICK is heard.

MALONEY

That is the return of a distant building, and this is that mountain

range across the valley.

CLICK, LONG PAUSE, CLICK.

MALONEY

Soon our ships will be able to see  
in the dark.

GENERAL MARKIS

That's quite impressive, Maloney.  
It will be a great advantage. Even  
the Grey's can't see a mountain in  
the cloud.

Maloney steps up to a large piece of equipment.

MALONEY

But I have saved the best for last,  
sir. Please hold this parchment in  
front of the transmission tube.

The General holds the paper.

MALONEY (CONT'D)

If I increase the frequency of the  
radio energy and boost its amplitude,  
while I hold the connection closed...

Maloney closes the switch.

MALONEY (CONT'D)

the energy is absorbed by the  
parchment, and...

The parchment explodes into flame – the General jumps away  
in stunned surprise.

MALONEY (CONT'D)

... walla! An invincible weapon.

GENERAL MARKIS

And just what do you call this  
insidious device?

MALONEY (with great pride)  
The Maloney Microwave Death Ray.

RANDAL

I'll be sure to have that engraved  
on your tomb.

MALONEY

It only works at short distances  
now, but I have designed a prototype  
that should melt a Grey ship a mile away.

RANDAL

Good. I want the first one  
installed on my ship.

GENERAL MARKIS

You no longer have a ship, Randal.  
It appears you destroyed it with  
our own cannon.

RANDAL

I'm still your best captain and  
you know it.

MALONEY

It doesn't much matter at the  
moment, gentlemen. It will cost  
a fortune and take months to build  
a ship large enough to carry and  
power a practical weapon. But such a  
device could set flame to an entire city  
in a matter of minutes. And if you  
will observe our friends in the  
cage over there...

Maloney gestures toward several mice in a metal cage across  
the room, then points the tube at them and turns it on.  
Sparks fly between the bars of the cage and the mice squirm  
then stop moving.

MALONEY (CONT'D)

What it doesn't burn, it kills.  
Truly an ideal weapon.

RANDAL

I want one.

GENERAL MARKIS

Build it. Whatever the cost.  
Randal, come with me. You will  
captain the ship. No more

blundering around the continent  
in that home made jalopy of yours.  
This will be the biggest and best  
ship we've ever built, and Maloney,  
you see that it is so.

MALONEY (like a delighted child)  
Yes sir!

Randal and General Markis exit.

FADE TO BLACK

ON SCREEN  
"Three Months Later"

EXT: MILE-WIDE WHITE PYRAMID IN WASHINGTON DC: DAY.  
A horse drawn carriage passes revealing the pyramid. Silver  
ships move about the sky. People are playing volley ball  
naked, others in grey jumpsuits are milling about, some are  
bathing in steaming hot tubs on verandas that line the  
walls of the stone pyramid. Camera moves in through a 100-  
foot tall stained glass windowed wall bisecting the corner  
of the pyramid.

INT: into a huge, vaulted, wedge-shaped room – THE SAME  
ROOM WHERE MANDY FIRST APPEARED, but now it is filled with  
people sitting in wedge-shaped groups arranged in  
concentric half-circles, meditating, facing the apex of the  
building under the huge windows where the large wheel is  
spinning. Eight or ten old people are with Mandy and Sean  
sitting in a half-circle around the wheel. Sparkling lights  
above the wheel transform into the ORACLE. She speaks  
without moving her lips.

ORACLE (VO)  
(to all present)  
Cooperation is peace.

CROWD (in unison)  
Cooperation is peace.

ORACLE (VO)  
(to the circle of elders)  
We understand your anxiety. The  
great weapon of the Blues is nearly  
completed. War will soon be upon you.



A very old bearded man in the first circle stands up with great difficulty.

OLD MAN

Will we persevere?

ORACLE (VO)

There are no certainties regarding the future, but if the flow now in motion does not change, no, you will not survive.

MANDY

How can we alter the course of events?

ORACLE (VO)

We are but pawns in a larger game. As you know, a dream master with unlimited power has subjugated the Blues to do his bidding. We are lost because no challenging dream master has come to champion our cause.

SEAN

But it is said a young woman from the west is the instrument of the Blue dream master's power. If she can be captured...

ORACLE (VO)

Then perhaps the tide will turn, perhaps not. The time is short.

SEAN

I will leave immediately.

ORACLE (VO)

(to all present)

Cooperation is peace.

CROWD (in unison)

Cooperation is peace.

The Oracle fades from the glistening lights.

EXT: BLUE CITY IN INDIA: DAY.

Lights reflecting on the surface of a pond as a pebble skips across the surface.

LUANNA (OC)

I had a dream once where I could skip pebbles just by pointing my finger at them.

Luanna and Randal are sitting on a blanket, picnicking on the grounds of an Indian temple.

RANDAL

You are always talking about doing fantastic things in your dreams. Don't forget that the man of your dreams has asked you to marry him.

LUANNA (laughs)

You don't care about anyone but yourself, Randal, and the only reason you want to marry me is because you want to have your way with my body.

Randal rolls Luanna onto her back and kisses her.

RANDAL

Your body tells me it doesn't want the same things as your stubborn mind. Be glad you don't live among the Greys. They force everyone to have sex at puberty, all in the name of preventing inhibitions. And did you know they force everyone to eat psychedelic mushrooms as part of their spiritual training? I don't think the ability to read minds is worth not having a choice in the matter.

LUANNA

I'm glad you are going to wipe them out. Everyone in their society willingly enslaves themselves and there is no way to change their minds. I can't imagine having only two children.

RANDAL

They believe the world has enough people as it is. Sometimes I can see their point, but it is not as crowded in other places as it is here in India.

LUANNA

And they want to force everyone to live in those one-building cities so the rest of nature can be preserved. Why would anyone care more about trees and animals than their own comfort?

RANDAL

It's all about freedom. People can't be happy if their choices are forced upon them. Anyone with the strength to dominate must have the freedom to do so. Survival of the fittest is the natural law. If God wanted trees and animals to have equal rights he would have given them guns.

LUANNA

I'll just be glad when it's all over. Then we will be married and I'll let you be the dominant animal you truly are.

Randal growls. A falcon leaps from the top of a tree, calling as it flies away.

LUANNA

I dreamed I was a falcon once. There must be a lot of them here because I see them all the time.

RANDAL

They are territorial birds. You have probably been seeing the same one.

INT: GREY CRAFT: NIGHT.

Sean and Faid are standing together on the bridge looking at the clouds racing by in the moonlight through small

windows. MANDY is sitting cross legged in a chair behind them, meditating.

MANDY

They know we're here.

FAID

How can that be? We are far from the horizon and the pilots report no Blue ships in the area.

MANDY

I don't know how, I only know that we have been spotted. They are launching to intercept us.

SEAN

Curse that dream master, whatever foul creature he is. Our mission requires stealth. If we engage them we will fail. Mandy, order the other ships to disperse and lead them away. We'll have to land here and take the shuttle carts in.

EXT: NIGHT. Their ship drops into a jungle canyon as three other Grey ships spread out across the sky.

SHOT OF AN ELEVATOR FALLING DOWN A DARK SHAFT.

INT: THE DISK INSIDE DREAMMASTER PLATFORM.

Flamelight flickers across DAVE'S face, mouth open, half conscious, head hanging as he blinks his eyes and comes to. OTHER WIZARD has Dave's hands pushed back to his shoulders. CROWD NOISE. OTHER WIZARD is nearly standing. Leaning over the table, surrounded by flames. Dave leans forward and shoves Other Wizard back into his seat. THE CROWD ROARS.

INT: BANQUETE AT BLUE HEADQUARTERS, INDIA, EVENING.

A falcon is seen in a tree looking down at a long, rustic, 2-story building with gardens. Randal and Luanna are standing on an exterior balcony, formally dressed, drinking campaign. Luanna is a bit drunk and being flirty, standing cheek to cheek with Randal.

LUANNA

Are you sure you're going to marry me?

RANDAL

Of course, darling. As soon as I return from wiping Washington from the map. Why do you ask?

LUANNA

But you might get killed, and, oh, you know, we might, I mean, you might, not get to do that thing you want to do so badly.

RANDAL

What thing?

LUANNA

You know...

She glances shyly down at his crotch)

A young man in uniform steps up and clears his throat.

MESSENGER

Begging your pardon, sir, but . . .  
(waves a message)

RANDAL

Not now! Put it on my desk.

Luanna blinks her eyes repeatedly and shakes her head. Her view of Randal is blurred, then he appears as Brunette (from earlier).

INT: THE DREAMMASTER PLATFORM.

Brunette leans forward and kisses Dave, who goes with it.

INT: BANQUETE AT BLUE HEADQUARTERS, INDIA.

Shot of Randal and Luanna kissing deeply.

MESSENGER

Sorry sir, but it's urgent. The general -

RANDAL

Just give it to me.  
(reads)

Luanna appears dizzy and shakes her head.

DAVE'S THOUGHT (VO)  
 Woah! What's going on here?

INT: DAVE'S VW BUS. DAY.

Luanna awakes in Dave's body, acting drunk and playful.  
 Older Blond Woman sighs as if thinking, "here we go again."

INT: BANQUETE AT BLUE HEADQUARTERS, INDIA.

RANDAL  
 Damn! Tell Landers and Maloney to  
 meet me in my office in five minutes.

Randal turns and embraces Luanna

RANDAL  
 Now, where were we?

SHOT FROM LUANNA'S POINT OF VIEW as she punches Randal in  
 the nose. She shakes her hand from the pain. Randal wipes  
 his bloody nose with a handkerchief.

LUANNA  
 Woah, I'm hammered.  
 Damn this voice drives me nuts.

RANDAL  
 Note to self. Don't get her drunk  
 unless you want something invented.  
 (gestures to a soldier)  
 Handson. Please escort Miss.  
 Davenport to her quarters. Set two  
 men on guard...to protect her...  
 (under his breath)  
 From me. I'll be in my office.  
 (exits)

HANDSON  
 Yes sir. Please come with me  
 Miss Davenport.

Luanna takes two steps and falls off her heels in a most  
 unladylike way. A falcon lands on the railing behind her.

EXT: COVERED WALKWAY: NIGHT.

Luanna is drunk, giggling, refusing to allow the soldier to  
 assist her, who falls behind a bit.

LUANNA

Wow. This is great. I wonder if all women get this loose when they get drunk? I feel like I could fuck a tree.

(to Soldier)

Hey, You wouldn't happen to know any hot chicks with dicks, would you?  
(laughs and falls down)

The Soldier bends over to help her when a fist slams down on his neck, knocking him out. The Priest is standing behind Luanna.

LUANNA

Hey Chief! Long time no see!  
What are you doing in this neck of the woods?

PRIEST

Not Chief. Priest. Birds are small.  
They hide easy on sky chariot.

LUANNA

That's cool. What do we do now?

PRIEST

You are my god. Command me.

LUANNA

I think the first thing we need to do is get the hell away from here.

PRIEST

I obey.

The Priest throws Luanna across his shoulder and leaps over the railing and runs across the lawn. Luanna is giggling and saying something about not wanting to lose her lunch.

INT: RANDALS OFFICE.

Maloney, the general and other officers are present.

MALONEY

We picked up three or four Grey ships coming this way.

GENERAL

They scattered when we pursued them, but it's obvious they came to destroy the great ship before it's launched.

RANDAL

How soon can it be ready.

MALONEY

Two weeks for the interior finish work, but it can fly and fight now.

RANDAL

Then we launch now. This time tomorrow, Washington will be in cinders.

EXT: INDIA JUNGLE: NIGHT.

The crew from the Grey ship is walking on foot through the forest.

MANDY

Oh no!

She stops walking and the others gather near her.

MANDY (continues)

The dream master. He's coming this way. He's laughing. We've fallen into a trap!

FAID

Dream master or not, he is still just a man. He was injured when his ship was destroyed. A bullet will stop him as surely as it would any other man.

SEAN (whispering)

There, coming toward us.

Luanna's white dress glimmers in the darkness. She is making a lot of noise.

LUANNA

Put me down. Put me down.



The Priest puts her down and sniffs the air, moves a few feet away and sniffs the air again. FAID SHOOTS at the Priest just as Luanna looks up and catches the bullet in her hand. The Priest drops to the ground and pulls Luanna down with him.

LUANNA

Ohw! That hurt.

(calling out)

Hey, we're the good guys.

Faid raises his gun for another shot. Luanna sees him and makes a gesture flipping her hand over so the palm goes up. The entire Grey crew is suddenly suspended upside down where they stood.

LUANNA

Hey, this god thing ain't so bad after all.

(loudy)

Unless you guys want to roast like marshmallows, I suggest you drop your weapons.

There is a SOUND of guns and sabers hitting the ground.

SEAN

(upside-down, to no one)

What is a marshmallow?

Luanna strolls among the upside-down crew. MANDY's ROBE has fallen around her neck and she is holding the sides of it up, naked otherwise.

LUANNA

Hey, I recognize that back.

Luanna lifts the robe away from Mandy's face.

MANDY

You!

LUANNA

You're the girl at the waterfall. If you promise to play nice I'll let you down.

Luanna holds her right hand level in front of her and rotates her arm, elbow moving down and in. The Greys rotate and stand on their feet.

LUANNA

You know, I bet I don't have to use my hands to do that.

She cocks her head to one side the Greys all rotate again, complaining till they are back on their feet.

LUANNA

Sorry, but I'm new at this god stuff.

MANDY

I know you are a dream master,  
But my senses tell me you are a man.

LUANNA

It's a long story. Forget it.

Just then a DEEP RUMBLE and steam engine SOUNDS are followed by a huge black shadow passing over head. It seems to go on forever. Multiple steam engines spew smoke and steam. It is shaped like a round, black ball with a thick disk through the center. Dozens of smaller black spheres are flying along with it.

MANDY

We're too late!  
Dream Master. You must help us!

LUANNA

Not so fast babe. I don't even know who the good guys are in all this. The last thing I remember is you guys attacking that Blue ship on top of the pyramid, and before that you took a shot at me when I was a falcon minding my own business in a tree. Not exactly endearing behavior.

MANDY

That ship destroyed one of ours,  
and killed my brother.

SEAN

My son.

LUANNA

What are you people fighting about, anyway.

MANDY

It's about the right way to live. The Blues worship greed and let millions starve while the few in power control everything, and call that economic freedom. They use irrational religious dogma to create guilt, fear and shame in the minds of anyone who questions their authority, and to perpetuate this war with us to justify huge taxes that end up in the hands of military manufacturers. They...

SEAN

We don't have time to argue politics. That huge ship is headed for our capital, and if we don't stop it the city will be laid waste, followed by more cities and villages until every Grey on the planet is annihilated.

LUANNA

Well, they don't sound like the good guys, but I'm sure they have their reasons too.

SEAN

If you won't help us, then please just let us go.

MANDY

No. He... she must help us. We can not win this battle on our own.

LUANNA

I'll tell you what. I'll go along for the ride, but I'm not promising anything.

FAID

Good enough. Let's get going!

INT: BRIDGE OF DEATH RAY SHIP: SUNRISE.

FIRST MATE

Captain. Headquarters reports that your fiancé, Miss Davenport, has been abducted.

RANDAL

Good. That woman has brought me nothing but trouble since we met. This will be a glorious day if the Greys are right about the first news of the day being an omen of what is to come.

MALONEY

A great day indeed, thanks to the most powerful weapon on earth, with a little help from yours truly, of course.

RANDAL

Speaking of the weapon, it has yet to be tested from the air. Are there any Grey villages along our present course.

FIRST MATE

We should approach the west coast of America in a few hours. You have the entire coast to chose from.

RANDAL

Take us over some populated areas, but don't stray too far from a direct route to Washington. We'll burn a path of destruction from sea to sea.

INT: LOWER DECK OF GREY SHIP: NIGHT.

Luanna is stepping out of a small restroom, awkwardly straightening her billowing white ballroom dress.

LUANNA

Same 'ol hole to nowhere, but the padded seat is a nice touch. Now I know why the Sears catalog was so popular. When are you

people going to get around to  
inventing toilet paper?

Faid looks puzzled.

LUANNA

Why is this thing so much  
quieter than the blue ships?

FAID

I'm sorry, but the secret of our  
propulsion can not be disclosed.

LUANNA

(irritated, then with command)  
You - can - tell - me.

FAID

(appears distressed, then happily)  
Yes mamn. Rather than a single  
mass accelerator, we use multiple  
sets of flywheels distributed  
along the rim of the ship. They  
are powered electrically.  
Controlling the rotational speed  
of each unit individually provides  
attitude control to steer the ship.

LUANNA

And how do you generate the electricity?

FAID

(appears to struggle, then opens  
a door to a generator room)  
Low voltage electricity...  
is pulsed at the resonant frequency  
of water... which is used to separate  
hydrogen and oxygen from water vapor. These  
gasses are burned as fuel to power  
the electrical generators.

LUANNA

Are you saying this thing runs  
on water?

FAID

Yes mamn.

LUANNA

Wow. When I wake up I'll become a billionaire! That is, if I ever wake up again.

Sean and Mandy enter.

SEAN

Faid! What are you doing?!

FAID

I'm sorry sir, but the Master commanded.

Luanna cocks her head and looks at Sean with a stupid grin. Sean gives in.

LUANNA (to Faid)

And why is it that you can't fly to the Moon?

MANDY (interrupting)

The Great Powers prevent it. If we fly too high the Powers make everyone fall asleep, or even die. The Earth is the source of all life, and if we leave it we will die.

LUANNA

In some ways you guys are really bright, but you can also be morons. Don't you realize you have to pressurize the ship to keep some air in here to breath?

FAID

Do you mean, something like a diving bell will let us live in space as it does under the sea?

LUANNA

Exactly, but you'd better plan on designing a new toilet before you try that.

SEAN

The Death Ship is approaching the west coast. Ten of our ships were sent to intercept and five were

destroyed before the others escaped.  
The surviving ships will rendezvous with us.  
I am afraid there is nothing we can  
do even if we intercept the Death Ship.

MANDY

Dream master. You are our only hope.  
Surely you have the power to stop them.

LUANNA

And just how am I supposed to do that?

MANDY

(suddenly overwhelmed)  
Oh no. They are attacking  
Los Angeles. Thousands are  
calling to the Great Powers as  
they die. It's horrible!

LUANNA

I never could understand why so  
many people have such great faith  
in their god at a moment when it  
is obvious that their god is doing  
nothing to help them.

MANDY

You are wrong. The Powers have  
sent you to help us.

LUANNA

Tell that to the people who just  
got roasted.

ANDALYN (OC)

We are approaching the city, Major.  
The Blue ships are continuing inland.

The crew runs up the stairs to the main deck to look out  
the windows.

EXT: ARIEL VIEW: EARLY DAWN.

The city is in flames. A few grey ships, and many smaller  
craft, are roaming about collecting survivors. Many people  
have taken refuge in the rivers. Fires rage in the  
surrounding forests as the sun rises through the smoke.

INT: GREY SHIP: MAIN DECK.

MANDY

(in tears, to Luanna)  
And who's side are you on now?

LUANNA

I don't know why I should care one way or another. This is someone else's war, not mine.

MANDY

To allow such horror to continue when you have the power to stop it is to participate in the destruction.

LUANNA

Tell that to your god.

Mandy breaks down in tears and runs out of the room.

FAID

I wonder how they managed to conceive of such a weapon?

Luanna's eyes fall to the floor.

CROWD NOISES

INT: THE DREAM MASTER PLATFORM:

Old Wizard leans forward, young Dave falls back.

INT: MAIN DECK.

LUANNA (to Sean)

Do you know where they are going?

SEAN

To our headquarters in the city of Washington.

LUANNA

Maybe we should get there first.

Luanna closes her eyes and the interior of the craft begins to ripple, then the rippling also engulfs the crew.

EXT: WASHINGTON: DAY.



Many Grey ships are in the air, horse drawn carriages and many people are moving in panic through the streets. The air in front of the white pyramid begins to ripple as the Grey ship materializes and settles to the ground.

INT: MAIN DECK OF GREY SHIP.  
Luanna opens her eyes.

SEAN

The sun is in the west. Hours  
have passed in mere seconds.

LUANNA

I guess I should have said, "get  
there *far* ahead of them." This  
being a god stuff can be tricky.  
Now what?

MANDY

We must consult the Oracle.

EXT: NEAR THE ENTRANCE OF THE WHITE PYRAMID CITY: DAY.  
People are running about in a panic as the Grey crew pushes  
through the crowds gathered by the huge entrance. The SOUND  
of explosions are heard in distance.

INT: GREAT HALL OF THE PYRAMID.  
Sunlight spills in through the 100-foot-high stained glass  
windows that make up the corner of the pyramid. Crowds in  
meditation face the Oracle above the spinning wheel at the  
apex of the room. The lead characters make their way  
through the maze of people in wedge-shaped groups and take  
their place in the half-circle before the Oracle. Crowds  
whisper "it's the dream master" in great awe.  
The Oracle places her hands together and bows to Luanna.

ORACLE (VO)

Welcome dream master. We  
acknowledge you as The Powers  
incarnate. Our lives are yours.

LUANNA

No wonder you guys are in such  
sorry shape. Anyone stupid enough  
to think I'm some sort of hero  
shouldn't be running the show  
around here.

ORACLE (VO)

I am sorry to displease you, but  
I am certain you will save us  
all from destruction. And soon.  
The great black ship approaches  
the city as we speak.

SOUNDS of distant explosions. Greater chaos slowly spreads  
among the sitting crowd and many near the exits begin to  
run away.

MANDY (quietly)

They are dying out there.

FAID

Dream master. Your powers are  
limitless. Destroy the death ship  
before it's too late!

LUANNA

I'm not so sure I can do that, 'cause  
I don't know how I do any of this...  
magic stuff. It's a very big object and  
just getting us here faster wore me out.  
Besides, I'm not so sure who the  
good guys are.

RUMBLING SOUNDS and a dark shadow falls across the windows.  
Most people flee in terror.

EXT: DEATH SHIP ABOVE BURNING CITY APPROACHES PYRAMID.

INT: GREAT HALL.

SEAN

If you refuse to help us, then  
you are about to die with  
the rest of us.

LUANNA

Good point. I'll be right back.

Luanna ripples and disappears. Panic and fear spreads among  
most still there in the building.

FAID

She has deserted us. We are lost.

INT: BRIDGE OF DEATH SHIP.

Luanna materializes on the bridge. Everyone raises their weapons. Luanna looks casually annoyed and with a dismissive gesture all the weapons fall to the floor.

RANDAL

Luanna, darling. How on earth did you get here? When I heard you had been kidnapped I was devastated with grief. Thank God you are alright.

Randal attempts to embrace Luanna, who cocks her arm to punch him. Randal backs away quickly, then Luanna flicks her hand and sends him flying across the room.

LUANNA

Send out the message to stop the attack or I will turn you into a toad.

RANDAL

You may know how to invent things, like whatever the machine is that allows you to manipulate us, but there are no witches. You have no magic powers.

LUANNA

I think I finally discovered your handicap in this game. Your awareness of being a dream master is limited to *before* the game. I had to play the game without that awareness, but had the ability to learn of my true powers.

RANDAL

What are you talking about? This is the same dream nonsense that idiot woman was spouting at the Grey camp, when she let me go because she thought I had some kind of special powers.

LUANNA

What I am talking about is this.

Luanna grabs her crotch and squints her eyes. Randal squirms suddenly.

LUANNA

Reach down your pants.

Randal hesitates. Luanna points her finger and forces his hand to reach into his pants. Randal suddenly begins screaming incoherently, removes his hand and grabs his crotch.

LUANNA

Don't worry. You'll get use to it soon enough. If I also do that to Maloney you guys would probably get around to inventing toilet paper.

(pause)

I suggest stopping your attack, right now, or perhaps you would prefer wearing a frog suit?

Randal nods affirmatively to an aid who speaks into a radio cone.

AID

Stand down from attack.  
Repeat. Stand down.

DREAM MASTER PLATFORM: OTHER WIZARD is nearly tipping over backwards in his chair and Dave Wizard is still pushing his hands against the other's hands. CROWD CHEERS.

INT: BRIDGE OF DEATH SHIP.

LUANNA

Sorry dude, but this game has gone on long enough. Let's see, who do we need for this?

(pause)

OK. That should work.

Luanna closes her eyes.

INT: GREAT HALL OF THE PYRAMID.

The Oracle is speaking encouragement when she suddenly looks bewildered, then disappears. The small crowd reacts with fear. Then Mandy, Sean and Faid also disappear.

INT: BRIDGE OF DEATH SHIP.

The four Greys appear on the bridge, stunned.

LUANNA

Don't freak out on me people.  
I've got an idea.  
(walks to control panel)

LUANNA (CONT'D)

This microwave weapon is really  
just an amazingly powerful AM radio  
if I turn the frequency down, and  
since anything I believe here  
becomes true, this setting  
(turns knob carelessly)

should be the exact frequency required  
to make the signal vibrate the teeth  
of everyone on this planet so they  
can hear our discussion, or whatever.  
Testies. Testies. 1, 2, 3?  
(laughs at her own joke)

EXT: THE CITY: People all stare at each other and look up  
at the sky. (same thing in other locations)

INT: BRIDGE OF DEATH SHIP.

LUANNA

I guess I don't need a mic if  
I don't believe I do.

OK, here's the deal.  
All of you are acting like spoiled  
children who have to have it your  
own way. Well, let me tell you a few  
things my parents taught me that  
might help you out here.

My mother told me that people who argue  
can't reach agreement unless everyone  
involved first agrees to accept being  
wrong if the facts convince them they  
were wrong. No one gives in, and no one  
loses, if everyone agrees to let the  
truth decide the outcome.

And my father taught me that there  
is a rational explanation for everything,  
regardless of whether that explanation  
is known. One plus one equals two,

everywhere on the planet. That means reason is the means of determining truth. Reason is how science can figure out how to make machines work, why we don't walk into doors without opening them first, and even though none of us know how I can do all this magic here, eventually reason will be able to explain the mechanisms involved.

So that's where we begin. First we accept the possibility that our previous conclusions might be less than correct, then we agree to use reason to find the truth we can all accept.

EXT. Various places, common people, solders, expressing reluctant acceptance.

INT: BRIDGE OF DEATH SHIP.

FAID

You can't reason with these animals. They have just killed tens of thousands of our people without cause.

RANDAL

Those people, and you, have all become mindless atomatrons. You Greys are out to rob everyone of their freedoms and enslave the world.

FAID

We enslave no one. We simply know the best way for everyone to live together as equals in peace and prosperity, so we prevent people from destroying their own lives and the lives of others.

RANDAL

Just because you think it's the best way doesn't mean everyone else does, and being forced to cooperate is slavery.

LUANNA

OK. OK. This isn't going anywhere.

(long pause)

Let's add one more observation.  
No one has the right to force others  
to participate against their will.  
If we don't accept that, I can  
force you all to become toads and no one  
will be justified to complain, right?  
No one wants anyone telling them  
how to live. That's reason telling us  
to agree that no one should force others  
to participate against their will.  
Agreed?

FAID

But these monsters just killed tens  
of thousands of our people, forced  
them to die, and you can be sure it  
was against their will. Aren't we  
justified to kill them in return?

LUANNA

Well Faid, you've got a point there.  
When someone forces others, then it  
seems just that they should lose their  
right not to experience force in return.  
But that reasoning is flawed because it  
perpetuates continual war. War is wrong  
because it harms innocent people by forcing  
them to participate as victims. If war is  
wrong than any justification for war is  
wrong, so the reasoning behind the  
justification must also be wrong.

FAID

Are you telling us we need to simply  
forget what they just did to us, to  
forgive and forget, to forget the torment  
being experienced in the city below us  
at this minute?

MANDY

Dream master. Can't you do something to  
relieve the suffering of those people?

LUANNA

Oh, yes.  
(waves her hand)

EXT: The City. The fires go out and the injured are instantly healed.

RANDAL

Some all powerful being you are,  
letting all those people suffer needlessly  
while you stood here giving us a lecture.

LUANNA

I regret the oversight. But I guess that  
points out just how human we all are, that  
no individual should be expected to  
know all the answers. You know, I have  
always  
thought that everyone capable of  
understanding the reasoning behind decisions  
should be allowed to vote on those  
decisions.  
The people themselves, not individuals,  
should have the power. Otherwise corruption  
is unavoidable.

The DEATH SHIP suddenly jolts to one side with a LOUD BANG.

AID

Sir, we are taking fire from  
an area previously destroyed.

LUANNA

(closes her eyes briefly)  
Don't worry. I have dealt with that.

EXT: The City. Large toads are crawling around gun  
emplacements.

LUANNA

At this point you have a choice. You  
can seek a common truth through reason  
and live together as an integrated society,  
or you can continue to emphasize your  
different opinions and try to force  
everyone to live as you choose to dictate,  
and repeat the same problems.

You might have trouble going back  
to your old ways now, however,  
because I have been using my  
most powerful weapon as we talked.  
Communication. The people, all of them,



now know that war and force and power  
in the hands of a few are wrong.  
I expect they will teach that to their  
children and no dictator will be able  
to convince them otherwise as long  
as open minded reason is the only master  
the people are willing to follow.

If you want peace, you must begin  
today, by forgiving the sins of the past  
and choosing to seek agreement with  
awareness that your previous  
conclusions may be in error. That's  
what my mom told me and it has worked  
great in the band.

RANDAL

The what?

LUANNA

Forget it. I guess it's all over now.  
You are about to wake up where you  
can have a dick again... if you want one.  
(looks down, smiles, pause)

The time of ignorance over reason,  
and forcing others to cooperate against  
their will, is over. Honest, open,  
rational communication can only  
lead to the kind of genuine cooperation  
that brings prosperity and peace.

ORACLE (NO VOICE OVER)

Cooperation is peace.

CHEERING SOUNDS

TEMPORARY EXT: VARIOUS LOCATIONS ON THE PLANET.

Cheering people.

FILTERED CHEERING SOUNDS

INT: THE DREAM MASTER PLATFORM.

REPEAT OF INITIAL BEGINNING OF GAME AND ALL THE DISK SCENES  
IN SEQUENCE. This is designed to imply that the entire game  
occurred in about ten seconds. The game ends with Dave  
pushing back against Old Wizard so hard that their hands  
come away from each other.

OLD WIZARD BECOMES BRUNETTE

BRUNETTE

Oh Yeah! Wow! Nice game Dave!

DAVE WIZARD

Yes, that was actually quite fun.  
But I feel like I got hosed out of  
a big battle scene in the end. If  
you don't mind, I'd kind of like to  
take care of some lose ends before  
this is all over.

They shake hands, light pulses from their hands and creeps  
up their arms, fills the camera, then we are -

INT: BRIDGE OF DEATH SHIP: DAY.

LUANNA

Now that we seem to have that  
settled, I'm afraid I can't leave  
this ship and all the technology  
I brought just laying around.  
You're going to like this.

Luanna closes her eyes and all the people from the bridge  
disappear, then appear on a -

HILL TOP OVERLOOKING A STEEP MOUNTAIN RISING UP FROM THE  
SEA: DUSK. Old Blond Woman walks up out of some mist to  
join them.

LUANNA

Check this out.

The Death Ship makes a SPECTACULAR CRASH into the cliff  
face.

LUANNA

Ah, that was cool.

OLD BLOND WOMAN

Nice game Dave. There is just one  
more thing to do before you give  
Luanna back her body.

LUANNA

I've gotten so used to this one  
it will feel strange being myself

again.

OLD BLOND WOMAN

I liked that body enough to use it  
in back to back incarnations.

LUANNA

(puzzled, then figures it out)  
Ah yes, you are an older version  
of... this.

(looks down at herself)  
What's that last thing I  
need to do?

OLDER BLOND WOMAN

Create a memory we both share when  
we are old and have been married  
for twenty years, that you yourself  
won't remember till after your drug  
overdose at 50. You won't remember any  
of this till then. That body of mine  
has one more adventure to experience  
while you are still in it.

FADE TO WHITE

INT: LARGE ESTATE WHERE DAVE DELIVERED PIZZA

LUANNA is closing the back door with the sun shining  
through her night gown. Dave is entering through the front  
door.

DAVE

Hello? Papalows delivery!  
Hello?

Big grin on LUANNA's face.

END