

Lost Kids: Seeking Samarkand

by

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FADE IN:

EXT. AKKADIAN CASTLE - NIGHT

A turbulent, twilight sky.

A fantastic walled city visible against jutting mountains.

On the center bluff stands the CASTLE, its crimson banners flutter along the cannon lined battlements.

The heavy CLIP-CLOP of galloping horses approach--

The massive iron gate rises. Burning torches dot along the walls, their flames flicker as shadows fly by.

STOMPING hooves raise dust. Snarling stallions charge towards the gate.

TOMMY (V.O.)
Not scary enough.

Thunder CRACKS the sky. Heavy rain falls.

TOMMY (V.O.)
Much better.

A group of RIDERS gallop away at speed.

EXT. HIGH JUNGLE - RIVER - NIGHT

The dense, lush rain forest is half-hidden by the rain.

Over the treetops we see the puff-puff-puff of a smokestack, the throw of a headlamp down the river, then the fire-breathing STEAM SHIP itself...

It spooks off half a dozen shadowy figures into the forest.

MATCH CUT TO:

INT. WALSH HOME - LIVING ROOM - NIGHT

ON NOTEBOOK, a pencil finishes a sketch of a shadowy figure retreating into the darkness of the jungle.

Rain drums down on the window as TOMMY WALSH (14), disheveled hair, skinny and short, draws on his Notebook.

TOMMY
Where'd dad go so late, mom?

JULIE WALSH (40s) cleans the dinner table, stealing glances at the front door, unnerved.

JULIE

He'll be back any minute now.

Tommy shrugs and turns his attention back to drawing.

EXT. STREET - NIGHT

A blinding bright light cuts through the rain. Headlights of a car pull to the side of the road.

The car door opens. ALAN WALSH (late 40s) steps out. He looks around in a daze, badly shaken.

Strobing red and white lights fill the air. Police cruisers are scattered amongst tow trucks and ambulances.

An OFFICER walks up to Alan.

OFFICER

She's fine. It was a miracle she survived without a scratch.

Alan smiles a little smile. The Officer gestures in the direction of one of the ambulances.

In the back of the ambulance, JEAN "JJ" JANSSEN (13), strawberry blonde, beautiful in a delicate way, shivers.

Alan slows as he reaches the ambulance. He crouches before JJ and caresses her face--

ALAN

It's okay.

He takes his coat and gently drapes it around JJ.

INT. WALSH HOME - LIVING ROOM - NIGHT

Tommy admires his own artwork. His gaze shifts from the Notebook to his other hand absently playing with

A TRANSLUCENT MARBLE SPHERE

Mysterious and otherworldly. Its glass so polished, so unnaturally bright it seems to glow.

Suddenly, he looks past the sphere and out the window.

EXT. BEAUX HOME - FRONT YARD - CONTINUOUS

The girl next door. KATE BEAUX (14), heartbreakingly beautiful, if a bit hard-looking, trudges out of the house with the trash.

YELLING drifts from inside as her parents have a go at each other.

Kate dumps the trash in the garbage can. She considers going back inside but sits on the curb instead.

INT. WALSH HOME - LIVING ROOM - CONTINUOUS

Tommy sketches a drenched Kate on his Notebook--

MATCH CUT TO:

I/E. STEAM SHIP - NIGHT

Exotic PRAYER grows louder over the PUFF-PUFF-PUFF.

The rain caresses the face of PRINCESS EVELET (early 20s), spitting image of Kate. The boyish clothes and tousled hair contradict her regal posture as she watches-

The Sailors pray and hold candles in an eerie vigil.

EVELET

Can't they do this later? We
mustn't linger, Colt.

SHERIDAN COLT (30s), rough looking and cocksure of himself, is sprawled over a desk covered with open books, monographs, maps and drawings -- an old parchment takes centre stage.

COLT

You're insulting them and
embarrassing me. Shut it.

Colt never looks away from the document. Evelet fumes behind him and reaches for her dagger-

COLT (CONT'D)

Go for that dagger and they will be
praying for your soul next--

His eyes rest on a final notation on the parchment, a sense of wonder and victory reflects off his face.

COLT (CONT'D)

-- your "Highness."

Colt stands up, leans closer to Evelet. She stirs. Their eyes meet, she bites her lips as his hand gently comes up. She looks almost sweet as--

SLAP! She strikes Colt's head sideways!

EVELET
I'm royalty!

Colt rubs his face.

COLT
Out here you're just annoying.

He pulls her close, reaches for her scarf, and yanks it off, revealing her graceful neck--

Hanging there on a gold chain against her white skin is a beautifully detailed PENDANT.

COLT (CONT'D)
Where did you find such trinket?

Evelet pulls away from him, angrily. Silent...

COLT (CONT'D)
Evelet. Answer me.

EVELET
No.

Suddenly the prayer stops. There's silence.

COLT
They never interrupt their
prayer...

Then -

Hoofbeats RISE. Black stallions burst from the jungle.

Cloaked Riders on their backs. SOLDIERS march next to them with rifles. They form ranks along the riverbank--

Colt and Evelet share a look; Rifles fire -- and miss, whizzing way too close as they jump to the floor.

Evelet moves away in a crouch, Colt makes a break for the parchment on the desk -- covering his head as bullets explode all around him.

EVELET
LEAVE IT!

Colt grabs the parchment, a shot raises dust inches from his face.

COLT
The boat, Evey, get the boat ready!

Evelet jumps over the ledge--

INTO A LONGBOAT

As Colt runs for it, bullets trailing. He hops in.

A shot crashes a copper lantern into the longboat next to theirs--

WHOOSH! In an instant, fire spreads across its floor. Evelet shoots Colt a look. He shrugs.

EVELET
You uncivilized mongrel. You'll get us killed!

COLT
Wanna jump out of my boat?

EVELET
It's not your boat.

The furnace explodes in a black cloud.

ON THE RIVERBANK

BRIGADIER ALPHONSE (50s) an old biker in military garb, wild eyes, angrily walks before Soldiers lowering their weapons.

ALPHONSE
HALT! Hold your fire!

An imposing FIGURE moves behind the Soldiers, his heavy steps resonate, eyes of a predator, a cynical smug--

This is MAGISTRATE KARDIS.

KARDIS
Disregard that order. You forget your rank, Brigadier.

ALPHONSE
This is barbaric... sir.

ON THE LONG BOAT

Bullets tear into their longboat. It starts to sink--

EVELET
What now, Colt?!

COLT
We're getting on the other boat.

EVELET
But that boat's on fire!

COLT
And still floating.

Colt gives Evelet a shove, forcing her to jump the short distance to the burning longboat.

Evelet grabs the paddle and tosses it to Colt, it falls on the water. Colt is nowhere in sight. She looks up at the steamboat to see--

ON THE STEAM SHIP

Colt with her Pendant in his hands. He smirks at her and moves across the deck toward the opposite rail.

The steamboat suddenly steers and Colt reels off balance.

Suddenly, a paddle whacks him and the Pendant skitters away about to be swept overboard-

Evelet drops the paddle and lunges for it. She snatches up the Pendant and runs back to the burning longboat--

ON THE RIVERBANK

Alphonse's eyes shoot wide:

ALPHONSE
There she is. Don't shoot. EVELET!
Don't do this, please--

ON THE STEAM SHIP

Evelet glances over her shoulder, heartbroken at the sight of Alphonse on the bank. She leaps into the burning longboat.

CRUNCH! The steam ship careens into the riverbank.

Kardis signals his Soldiers to board it--

Soldiers haul Colt up, still dizzy. He looks towards the far shore where the longboat lies on the opposite riverbank, empty. Evelet makes off into the forest beyond.

KARDIS

Clean this up. Find out where he was taking her.

Alphonse approaches Colt with shackles and snaps them shut on his wrists. Kardis grabs Alphonse's arm--

KARDIS (CONT'D)

Consider your days of knighthood numbered, Alphonse. You are demoted to Captain.

INT. WALSH HOME - LIVING ROOM - NIGHT

ON NOTEBOOK, a sketch of Colt being taken away by Alphonse.

Headlights dance around the house as a car screeches to a halt outside. Tommy looks up from his Notebook--

EXT. WALSH HOME - FRONT YARD - NIGHT

Alan climbs out of the car, sees Kate on the curb.

ALAN

Go back inside Kate, you'll catch a cold.

KATE

I'm fine, Mr. Walsh.

JJ gets off with a backpack and a small duffel bag. Kate watches her, they share a look.

ALAN

Kate, go home... Now, okay?

Alan takes the bag and shows JJ the way. Kate watches them enter the house--

INT. WALSH HOME - LIVING ROOM - NIGHT

JJ catches Tommy on the couch attentively watching Kate go inside through the window. She startles him.

TOMMY

She's just a character I'm drawing. Really small role-- it's not--

Silence.

TOMMY (CONT'D)
You too. You're in it too.

More strained silence.

TOMMY (CONT'D)
We all are. From school, see?

JJ quickly nods. Their exchange couldn't be more awkward.

TOMMY (CONT'D)
Do you like comic books?

Alan enters.

ALAN
Tommy, lawn mower out again. How many times do I have to tell you?

He gives Tommy JJ's duffel bag.

ALAN (CONT'D)
Go help Jean settle in the guest bedroom. Then wait for me in your room, okay, kiddo? We need to talk.

TOMMY
Sure, dad. C'mon JJ...

The two kids climb up the stairs as Alan stays behind motionless. Disoriented.

INT. WALSH HOME - BEDROOM - NIGHT

Moonlight spills in as Tommy draws on his Notebook.

The Marble Sphere juggled in his hand. Tommy raises it to the moonlight... it glints off the sphere...

Muffled voices argue outside his room. Tommy puts down the Sphere and exits-

INT. WALSH HOME - HALLWAY - CONTINUOUS

JULIE (O.S.)
We can't afford another kid.

Tommy quietly approaches his parent's bedroom.

ALAN (O.S.)

Jean is our responsibility, we're her godparents for Christ's sake--

JULIE (O.S.)

She's not a stray puppy, Alan. She needs a proper home and a good education. We can't just...

Tommy looks over his shoulder, back to the guest room, everything looks quiet. He keeps eavesdropping--

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

We'll help her go back into foster care and make sure she adjusts properly.

Tommy almost knocks the door on his way

INTO THE MASTER BEDROOM

Where Julie and Alan are in discussion.

TOMMY

What? You can't be serious. Her parents died. She's sad. She'll have a hard time adjusting anywhere. Don't send her away, mom.

ALAN

Your mom makes a good point. This might be the best for her.

JULIE

We all care about Jean.

TOMMY

Funny way of showing it. Shipping her off so you don't have to deal with her. You're right, she's not a stray puppy, mother.

He storms out of the bedroom. Julie motions to follow but Alan holds her back.

ALAN

Let him be, Julie.

INT. WALSH HOME - GUEST ROOM - DAY

Morning, still raining. JJ glances around the room, sees her backpack, ready to go by the door.

TOMMY (O.S.)
JJ? Let's go, we can't be late!

She grabs the bag but hesitates to leave...

INT. WALSH HOME - LIVING ROOM - CONTINUOUS

A BOOMING knock on the door startles Tommy, he opens it-

A MESSENGER, soaking wet, stands there.

MESSENGER
Lookin' for Jean Jensen?

TOMMY
Huh?

MESSENGER
Does Jean Jensen live here?

Tommy looks back at the stairs as JJ comes down.

TOMMY
Uhm... Yeah.

MESSENGER
I've got a package for her.

TOMMY
For her? That's impossible.

MESSENGER
Sonny, I need her to sign for it.

Tommy, a bit confused, turns to JJ--

TOMMY
You've got a package.

JJ raises a finger to herself: "Me?" -- Tommy nods. She warily goes to the door.

The Messenger hands her his RouteTrak; she signs it.

MESSENGER
This is our record breaker. We usually schedule deliveries within a couple of months period, but we've had that one for almost fifteen years.

JJ takes the package from him. The Messenger lingers-

MESSENGER (CONT'D)

A bunch of us at the office started
a pool about what's inside.

JJ shoots him an offended look and shuts the door on his
face.

Tommy looms over her, curious about her package but then
spots the school bus driving by.

TOMMY

Hurry up, just bring it with you.

INT. LECTURE HALL - DAY

A dark amphitheater-type lecture hall, the podium lit up by
the projected Powerpoint presentation.

PROFESSOR GOULD (50s), tweed jacket and square glasses,
passionately lectures before a room packed with high school
students.

PROFESSOR GOULD

Why Men look back? Why do we study
History? Anyone?

JJ slumps on her chair in an attempt to avoid the Professor's
gaze. Tommy sits next to her, drawing on his Notebook. A few
brave hands go up, the Professor points to one of them-

SARAH BECKIN (17) cute bookworm know-it-all, fashionable
glasses, inflates her chest, readying her best answer:

SARAH

To learn from past mistakes.

PROFESSOR GOULD

We would be pretty knowledgeable by
now, huh? No, if History has proved
something is that it repeats
itself. We don't learn from other
people's mistakes. We only learn
from our own. If that.

Professor Gould approaches a FOOTBALL JOCK.

PROFESSOR GOULD (CONT'D)

You must be the school's star
player. Why do you think that is?

FOOTBALL JOCK

I was born awesome. Boom!

He raises his hands for high fives coming from teammates.

SARAH

He's making a point, you
Neanderthal, you're an athlete
today because of your genetic and
behavioral heritage. You were
conditioned to love football.

PROFESSOR GOULD

Don't mock. But yes, our past
defines our present and drives us
into the future. His father had
everything to do with his success
in football, maybe he was a
professional athlete himself, maybe
he's living his dreams through his
kin. Nonetheless, we are what our
parents make of us. For better or
for worse.

Several key historic events are projected--

PROFESSOR GOULD (CONT'D)

If this works in an individual
basis, think globally. World War II
was a direct result of World War I.
Democracy exists because Greeks won
a war a thousand years ago.

He moves around the lecture hall and stops in front of JJ.

PROFESSOR GOULD (CONT'D)

You. Where do you come from? Your
parents, what are they like?

JJ stirs. Raises her head. Remains silent.

PROFESSOR GOULD (CONT'D)

Don't be shy, it's just an exercise-

JJ rushes out of the room on the verge of tears, leaving the
professor and her stuff behind...

Tommy quickly collects his things, grabs JJ's mysterious
package and runs after her.

INT. GIRL'S BATHROOM - CONTINUOUS

Kate sits on the sink. Her brother, PETER BEAUX (16), a cocky
senior, sits opposite her fiddling with a deck of cards.

PETER
C'mon sis, talk to me.

Silence.

PETER (CONT'D)
Fine. How about this, you think of
a card, any card, and if I get it
right, you tell me what's wrong.

Kate steals a glance at him. Cards dance around his fingertips. He wrist flicks a "King of Spades" at the mirror and it sticks there.

PETER (CONT'D)
I got it, didn't I?

Kate nods impressed.

BLAM! The door flies open startling them both. JJ runs past them without breaking stride and locks herself in a stall.

Kate and Peter exchange looks. Soft sobbing comes from the stall. Peter steps off the sink and approaches the stall--

PETER (CONT'D)
If there's anything you need, you
can always come to Peter, sweets.

Kate rolls her eyes.

KATE
Stop hitting on her, don't be such
a jerk, Pete.

PETER
(under his breath)
Sorry, mom.

Kate shoots daggers at him.

KATE
I heard that.

PETER
I said it out loud.

Kate gives him her most withering look of reprimand. Peter raises his hands giving up and leaves.

KATE
You can come out, he's gone.

The door slowly opens and out comes JJ.

KATE (CONT'D)

Hey.

INT. DANA CREEK HIGH - HALLWAY - CONTINUOUS

Cards dance in Peter's hands, he looks up to see Tommy, package in his hands, searching for someone.

PETER

Looking for the blond chick?

TOMMY

(shy and nervous)

No.

PETER

I don't think you wanna go in there-

He points the girl's bathroom with a head bob.

PETER (CONT'D)

Girl talk.

TOMMY

Oh.

PETER

She's pretty cute, isn't she?

TOMMY

Why?

Peter grins full of it, condescending.

PETER

You two are, uh-- are...?

Tommy considers an answer when the bathroom door opens and Kate and JJ step out.

JJ glances at the mysterious package addressed to her in Tommy's hands.

TOMMY

You want to open it, J?

JJ stares at the package, not sure.

TOMMY (CONT'D)

Maybe it's something cool.

JJ shakes her head sideways. With a soft bob, she indicates to Tommy to go ahead and open it himself.

He uses his house keys to rip the package open.
Shredded paper. Lots of it. With a card on top.

TOMMY (CONT'D)
There's a card. It says: "Keep us
alive. Seek Samarkand." Does it
mean anything to you?

JJ shrugs, she's clueless. Tommy goes on to reach inside the
package. He pulls out --

A MARBLE SPHERE

Much like his own. Except this one is filled with a mist that
kindles into a greenish flame.

PETER
Whoa. Anyone else creeped out?

KATE
What's Samarkand?

SARAH (O.S.)
A city in Uzbekistan, most noted
for its position on the Silk Road.
Among other things, it is referred
as the Crossroads of Culture.

Everyone turns to see Sarah impatiently standing there.

SARAH (CONT'D)
Professor Gould covered the Silk
Road last week.

PETER
I must've missed that one, sexy.

SARAH
Don't call me that, you inbreed.

She tries walking past him towards the girl's bathroom but
Peter persists.

PETER
Sweets?

SARAH
No.

JJ gently takes the Marble Sphere from Tommy, she raises it
against the window--

PETER
Cutie-pie?

SARAH
Stop it.

A shaft of filtered sunlight hits the Sphere, and it GLINTS--

A sickly pale light slowly spreads from the Marble Sphere onto JJ's face... her eyes widen.

TOMMY
JJ...?

The Sphere shoots arcs of light! Everyone shields their eyes, the brightness too strong--

CLACKITY CLACKITY CLACKITY... train wheels clatter, the rhythm of it completely maddening.

A light so bright, a charge so jolting that everyone braces themselves for the worst.

JJ's mouth open in a soundless scream, powerless to release the fiery Sphere.

The five Kids are silhouetted against a nova of white light filling the frame; the moment it does--

The light recedes instantaneously and the school hall way is empty. The five kids have vanished...

EXT. TRAIN PLATFORM - TRACKS - NIGHT

It's dark. Cold. The CLACKITY CLACKITY can be heard in the distance. JJ is still getting her bearings, looking at the tracks beneath her. The Sphere in her hands is now translucent like Tommy's.

In the distance, a burst of high-speed METAL GRINDING against METAL. A bright light paints JJ like a target, a train HORN BLASTS, she looks over her shoulder--

A locomotive ROARS at her, coming at full speed. JJ takes one step back, and stands paralyzed with fear--

Peter hurls himself across the tracks, grabbing JJ. The sphere is crushed as the locomotive EXPLODES past.

Peter, knees trembling, helps JJ up.

PETER
What the hell just happened?

They take in their surroundings--

A brick platform with wooden benches, little rose gardens and an iron picket fence. There's a lonely pool of yellow light from an eighteenth century lamp post.

Kate lies on the ground unconscious.

PETER (CONT'D)

Kate.

Peter runs to Kate and sees a bruise on her forehead. He carefully wakes her up.

KATE

What happened?

PETER

I don't know. One second I'm hitting on the geek, next thing I know I'm jumping in front of a speeding train.

Tommy walks up to JJ, clearly not well. She lends him a shoulder. Sarah walks up to them filled with rage.

SARAH

You. You did this, you brought us here, Tommy.

TOMMY

Back off, Sarah. I don't--

Sarah grabs him by the shoulders and shakes him.

SARAH

I have my SATs, my article! My parents! I can't be here, dimwit, this is your fault, that stupid rock you gave her. What are you going to do?!?

And SPLAT! There goes everything Tommy had to eat for the past week. Sarah peers down, incredulous...

SARAH (CONT'D)

Did you just vomit on my sneakers? Ewww... Gross.

TOMMY

I get motion sick very easily.

Peter helps Kate up.

KATE

It's dark. Where are we?

SARAH

When are we. Locomotives haven't been around for two centuries, and look at that lamp post, the cobbled platform, it's all really old in design.

PETER

What the hell is that supposed to mean?

SARAH

Time travel.

PETER

You're reading too many books, brainiac.

KATE

That's impossible, Sarah.

SARAH

Does it look like we're anywhere in the twenty-first century?

PETER

Europe, maybe?

Kate tries to wrap her mind around it when she notices Tommy looking five ways at once, recognition on his face.

KATE

You know this place.

All eyes now on Tommy. He softly nods.

PETER

Wait, you've been here before?

Tommy shares a look with JJ, she encourages him.

TOMMY

Not exactly.

He reaches for his backpack, zips it open.

TOMMY (CONT'D)

I, huh... I-- I drew this place. I drew us right here. All of us.

SARAH
You can't be serious.

PETER
Said the crazy with the time travel
theory.

KATE
That's enough, Peter.

Tommy rifles through the Notebook until he finds the sketch he was looking for. He gives it to Sarah.

Sarah glances at the Notebook, then at the train station around them. A perfect match.

SARAH
When did you draw this?

TOMMY
Years ago... this is one of my
first drawings.

KATE
What else did you draw?

TOMMY
I don't know, a lot of things.

PETER
The hell you saying, you draw this
then you don't know squat about it?

KATE
Stop shouting, Peter.

Kate takes the Notebook and goes through the pages: a series of panels, a story. She suddenly stops at a particular page--

KATE (CONT'D)
Is this all going to happen? This
too?

ON NOTEBOOK, a looming shadow falls over a fearful Kate.

Tommy looks down, silent.

PETER
(through his teeth)
Answer her.

KATE
(to Peter)
Give us some space, would you?

Peter rolls his eyes, sighs and steps away.

SARAH
We are inside your story, Tommy?

TOMMY
Beats me. There was that light and
now we're here.

On the floor, something small and shiny reflects light on JJ's eyes. She reaches for it--

A GOLD COIN

One side has a beautiful girl in profile, classical in design with an inscription: "PRINCESS EVELET OF AKKADES"

JJ's eyes shoot wide. She hands over the coin to Tommy.

TOMMY (CONT'D)
It's you, Kate.

KATE
What?

Sarah takes it from Tommy and inspects it closely.

SARAH
Kate is a princess here?

KATE
Let me see that.

There's no doubt. That is herself on that coin.

Suddenly TWO UNIFORMED GUARDS show up at the end of the platform. Guard #1 points the Kids out to Guard #2.

SARAH
Finally someone who can help us--

The Guards take the rifles from their backs.

SARAH (CONT'D)
--or maybe not.

JJ grabs Tommy's hand and squeezes it tight.

PETER
Start walking everyone, just move.

Kate moves away, trying not to panic, never running but--

GUARD #1
Stop! -- stop right there! --

Tommy glances back -- the guard raises his rifle. JJ tries to keep moving but Tommy holds her back. Everyone stops.

GUARD #1 (CONT'D)
Station's closed. You are violating curfew.

PETER
Sorry, boss. We'll be on our way.

Peter starts moving, pulls Kate with him.

GUARD #1
Hold it.

Kate slowly turns, fearing the worst. Guard #1 at first can't believe his eyes, his mouth drops. He raises his rifle--

GUARD #1 (CONT'D)
Don't move! Raise the alarm.

Guard #2 blows the ALARM WHISTLE then raises his rifle too.

GUARD #1 (CONT'D)
(signals to Kate)
Miss, would you please step aside?

KATE
What? No!

TWO more GUARDS come running from the opposite end of the platform. Nowhere else to run now...

GUARD #1
Keep your guns on them, men. Bind their hands and escort them to the castle.

TOMMY
Wait, wait, we don't belong here--

GUARD #2
(not sympathetic)
Let's go, son.

Guard #2 hauls them along as Guard #1 politely shows Kate the way.

TOMMY
(whispering)
They think she's the Princess.

PETER
No kidding, Sherlock.

EXT. STREETS OF AKKADES - DAY

As the sun comes up, the streets teem with a swarming population: peasants, merchants, knights, nobles and artists.

The Guards escort the Lost Kids through the cobbled streets as the city unravels--

Chaos. Many trolleys and carriages weave through, the Market Square is a live and noisy place. Carts laden with everything from fruits to magic elixirs, spices, fishes and fresh meat.

Little Girls wander amongst the stalls, selling flowers from baskets.

PETER
What is this place?

JJ cranes her head slack jawed: Airships and Balloons crowd the sky, coming in and out of suspended docks above the city, all connected by a transit sky-lift system.

AKKADES is nothing like any city on Earth.

SARAH
Scratch my time travel theory, this is a whole new dimension.

JJ shares a look with Tommy, he's not surprised about any of it, in fact, he's revelling at every detail.

TOMMY
(whispers)
This is Akkades, JJ. I know this place like the back of my hand.

JJ giggles and shares his delight.

PETER
What's so funny, Mutey?

SARAH
This is a lifetime experience, Peter, I can't even begin to calculate the probabilities involved. It's just-- surreal.

PETER
Too bad our tour ends in a jail cell, sweetheart.

The locals stare at the Lost Kids with surprise. A crowd circles Kate, cheering their Princess as she walks among them. She grows frightened by the odd attention--

EXT. AKKADIAN CASTLE - OUTER WALLS - DAY

The Lost Kids are hauled along the fortified walls as the castle finally rises over them--

It is a breathtaking sight. The castle stands high above the city with its crimson banners fluttering.

As the Guards lead the Lost Kids through the massive gate, a SENTINEL blows the HORN announcing their arrival.

SENTINEL
Princess Evelet has returned!

EXT. AKKADIAN CASTLE - MAIN PATIO - DAY

CAPTAIN ALPHONSE waits their arrival in full dress uniform with his battalion standing at attention behind him.

A royal welcome committee.

As much as Alphonse's eyes betray his eagerness to go to Kate, he stands at attention, disciplined.

Guard #1 signals Kate to go greet his Captain.

KATE
I'm not who you think I am. My name's Kate.

GUARD #1
My princess, please.

Kate looks back at Tommy, Peter, JJ and Sarah.

KATE
What about my friends?

GUARD #1
We will tend to them.

Kate thinks about it for a second and finally nods. She walks up to Captain Alphonse.

ALPHONSE
(holding back tears)
Thank the heavens you have safely returned milady.

The Guards move the Lost Kids away--

KATE

Where are they taking them?

ALPHONSE

That is not important, miss. You are safe now, do not be troubled.

His battalion swiftly forms a corridor with choreographed precision as Alphonse leads Kate inside the castle.

INT. AKKADIAN CASTLE - JAIL CELLS - DAY

Peter lies on a pile of straw. Sarah sprawled over the bars.

SARAH

We're fine. We're going to be alright, Kate will release us.

Tommy sits on the ground next to JJ. She rests her head on his shoulder, exhausted.

PETER

And then what?

SARAH

Your attitude is really taking its toll on me, you miscreant.

PETER

Just keepin' it real.

SARAH

Excuse me if I haven't given hope just yet. You should start listening to me. I'm older, smarter, mature--

PETER

Pompous? Self absorbed?

Sarah seethes. After a deep breath, she turns to Tommy.

SARAH

What exactly is going on?

TOMMY

I drew all this.

PETER

You think you can draw me a bacon cheese with fries on the side?

SARAH

We need that Notebook back. Maybe we can find a way home in there.

PETER

That's really smart, Sarah. Why don't you ask the guard for it?

Sarah rolls her eyes and sighs.

INT. AKKADIAN CASTLE - PRINCESS' ROOM - NIGHT

A shadow looms over her, that of MAGISTRATE KARDIS. It matches perfectly with the drawing in Tommy's Notebook--

KATE

I'm not Evelet!

He grabs Kate by the neck and slams her against a wall. She holds back the tears as he tightens his grip.

Kardis tries to comprehend her fear-

KARDIS

Do I scare you? Is it the violent grip? No, that's no reason to fear. If I take a pistol, much like this one--

Kardis raises a loaded pistol,

KARDIS (CONT'D)

-- and ask you where do you want to get shot? That's scary, I get that. The law says I must marry the princess to inherit the throne, but it doesn't quite say you need to be in perfect health--

Kardis presses the pistol into her cheek. One tear rolls--

KATE

(fierce)

I'm not the Princess.

KARDIS

So, my young bride, where do I shoot you? The hand? The foot? Not on the face, this perfect pretty face that everyone thinks belongs to Evelet. Everyone. Now, answer the question, WHERE???

Kardis cocks his gun, still level. Kate shuts her eyes and lets go a quiet but courageous whisper.

KATE

The foot...

Kardis fires! Kate SCREAMS with horror!

She peers down and sees the shot went in between her feet.

Kardis releases her, she slumps down onto the floor.

KARDIS

You're brave. I admire that. But--

Kate curls up in a corner, crying.

KARDIS (CONT'D)

Don't forget I have a spare. The wedding will happen, whoever you might be.

INT. AKKADIAN CASTLE - JAIL CELLS - NIGHT

The door to the cells opens, and Alphonse enters. The PRISON GUARD jumps up to attention.

Sarah sits up--

SARAH

Finally. This barbaric behavior cannot continue. We have rights--

ALPHONSE

Quiet, young lady.
(to Prison Guard)
What do we have here?

PRISON GUARD

Deck of strange cards, a Notebook, bag full of books, a glass ball and there's this strange device.

The Prison Guard gives Alphonse a cell phone. He fiddles with it, his curiosity peaking. Turns to his strange prisoners--

ALPHONSE

Enlighten me, children. What's your business with the Princess?

TOMMY

Her name is Kate. She's our friend.

SARAH

We come from another world, and we
have to go back. All of us.

In an adjoining cell a filthy BEARDED MAN looks up, suddenly
interested on the conversation-

Alphonse sneers.

ALPHONSE

Strange bunch indeed. Keep them
locked up, the Magistrate will come
in the morning to pass their
sentence.

TOMMY

Wait! She is in danger. You must
help her.

ALPHONSE

The Princess is safe. She's home.

TOMMY

No. She is in serious danger.

Alphonse sizes him up, challenged.

ALPHONSE

How would you know that, boy?

Tommy doesn't answer. Alphonse scoffs and walks away--

TOMMY

You don't have to believe me. Just
check up on her. Please.

Alphonse considers, then leaves. The Guard follows Alphonse
and shuts the door on his way out. Tommy slumps in dismay.

PETER

Handled that like a pro.

SARAH

These bars are rusted at the base,
perhaps with the proper application
of strength--

A figure looms out of the adjoining cell and reaches for
Sarah; she yelps, pulls herself free and spins around to face-

SHERIDAN COLT barely lit. His clothes are dirty and ragged.
Hair and beard much longer and unkept. Eyes of a madman.

COLT
You've been to Samarkand?

SARAH
What did you just say?

Tommy sits up. JJ is suddenly very interested.

COLT
So you do know Samarkand.

TOMMY
What do you know about it?

COLT
Lots, kid, lots.

SARAH
Don't encourage him, Tommy.

COLT
I know it's a gateway to another world.

Tommy and JJ exchange a look. Sarah holds her laughter.

SARAH
Please. You're a bum. Tommy, don't--

TOMMY
Who are you?

COLT
Colt. Sheridan Colt.

TOMMY
You're the thief. You're the one that kidnapped Evelet.

COLT
Hey, she paid me to get her out of Akkades. How do you know that?

TOMMY
What is Samarkand? Why does everyone look for it?

COLT
Legend tells of a mythical civilization that just vanished, the Deors. Samarkand is their resting city.

Sarah cleans her glasses--

SARAH

Civilizations just don't disappear.

COLT

Exactly. They migrate. Evolve. I've travelled the world. Couldn't find anything left from them, not a single evidence of their presence.

PETER

Maybe you're not that good at it.

Colt looks everywhere around him, his eyes peering into the gloom, examining every inch of wall and ceiling.

COLT

Whispers in the dark, ghost stories, folklore. But I know it's out there, it's real. There are clues, you see--

TOMMY

Can you take us there?

Colt jumps at Tommy, grabs him by the collar.

COLT

I need that Pendant. It's more than jewelry. It's a marker, see?

SARAH

Let me guess, there's an inscription hidden on it and it will lead us to Samarkand.

Colt lets go of Tommy, continues searching for something in his cell.

COLT

Clever girl. How'd know that?

SARAH

I'm young, not retarded, that was pretty obvious. Follow the clues, find the treasure. Seriously...

PETER

She's got a point. What is it in for us?

TOMMY

Did you ever think why we're here?

SARAH

We can't follow this lunatic. We need another one of those rocks, it brought us here, it makes empirical sense that another one will get us back. What about that one they took from you?

TOMMY

Never did anything. It's useless.

JJ grabs a small rock off the ground and writes on the wall with it: "Seek Samarkand."

TOMMY (CONT'D)

JJ's right. Who's to say we won't find a rock in Samarkand?

SARAH

We're not taking part in a wild goose chase. Forget it.

Colt sees what he wants. He removes a heavy stone from the corner and places it against the base of the rusted bars--

Colt kicks the stone underneath the cell door; wedging it enough to create a small space. Then he slips his hands in there and struggles to rise the door; it barely moves.

COLT

This ain't moving by itself, fellas.

Tommy, Peter and JJ join him, the bars break at the base and the door finally rises it off the hinges.

SARAH

Oh, good work, just like I planned.

The cell door falls forward, CRASHING down. Everyone turns to Sarah with angry looks.

INT. AKKADIAN CASTLE - HALLWAY - PRINCESS' ROOM - NIGHT

Alphonse paces before two mahogany doors, sighing. Finally, he turns to the door and knocks--

ALPHONSE

Sorry to disturb your rest, young miss, may I enter?

Silence.

ALPHONSE (CONT'D)

Miss?

He grows unnerved at the silence. Reaches for the handle.

ALPHONSE (CONT'D)

I'm coming in, milady.

Alphonse enters the room looking five ways at once. Kate precariously sits on the ledge of the balcony--

ALPHONSE (CONT'D)

My Princess? Is everything in order?

Kate turns her face away, her hair brushes to the side and Alphonse can spot a small bruise on her neck.

ALPHONSE (CONT'D)

Who did this to you, Evelet?

Kate shoots him her most despicable look.

ALPHONSE (CONT'D)

You're not really her, are you?

KATE

Do you really care?

ALPHONSE

You look just like her.

KATE

Lucky me.

ALPHONSE

Is the Magistrate responsible?

Kate ignores him, but her lack of response makes it obvious.

ALPHONSE (CONT'D)

I'm going to kill him.

He's halfway out the room when Kate steps off the ledge--

KATE

Then what? I don't belong here and you all want me to be the Princess. I have a home to go back to.

Alphonse considers her plea.

ALPHONSE

How can I help?

INT. AKKADIAN CASTLE - JAILER'S OFFICE - NIGHT

Colt frantically searches the desk, cabinets, shelves. JJ nudges Colt, pulls him along--

COLT

In a minute, girly. We won't get very far without this.

Colt finds his pistol and sighs relieved.

SARAH

Why do you bother with that?

COLT

Not really your business, is it?

He hears the SOUND of the door latch and readies his pistol--

The door to the cell block opens, Alphonse slips in, right on top of Colt's pistol.

COLT (CONT'D)

Nice and easy, "sir."

Kate shows up behind Alphonse and stops at the sight of the pistol - Colt sizes her up.

COLT (CONT'D)

You look just like Evey, anyone ever tell you that?

TOMMY

She's with us!

Peter runs to his sister, checks up on her and sees the bruise. He angrily turns to Alphonse.

PETER

What did you do to her?!

KATE

It wasn't him, Pete.

Colt keeps his gun on Alphonse.

ALPHONSE

I suggest you lower that weapon, my ill-bred friend, my guards won't take it lightly.

Colt presses the pistol on Alphonse's cheek.

COLT
 You had me locked up for two years,
 I ain't your friend.

Colt is ready to pull the trigger but JJ slowly lowers his pistol. They share a look.

ALPHONSE
 Criminals belong in jail, Colt.

COLT
 My only crime was to help that
 wretched princess leave this place.

Tommy finds his Notebook over the desk.

TOMMY
 I got it. Let's go.

COLT
 They aren't going anywhere without
 me. Time to make a choice, Cap.

Alphonse grunts and leads them out. On his way out Peter reaches for his deck of cards.

EXT. AKKADIAN CASTLE - LANDING PLATFORM - NIGHT

Alphonse leads the group in a crouch to a hiding spot behind the supply tent. Beyond they can see a hot air Balloon. Two Guards on sentry duty look bored.

ALPHONSE
 Wait here. I'll send them away.

Alphonse stands up, fixes his uniform and steps into view.

PETER
 A balloon? We're making our grand
 escape in a balloon. Peaches.

JJ reaches for Sarah's phone tucked in her book bag. Sarah moves the bag away.

SARAH
 What do you think you're doing?

JJ shoots Tommy a knowingly look. She's got something.

TOMMY
 She wants your phone, Sarah.

SARAH

This is a very expensive--

TOMMY

Just give it to her!

Tommy snatches it away and tosses it to JJ. She starts pressing the keys--

When Alphonse saunters up, the Sentries jump to attention.

ALPHONSE

Beautiful evening, isn't it, gentlemen?

SENTRY #1

This platform is off-limits, sir.

ALPHONSE

As it should be, exceptionally good work, men. I, huh, I'm proud of being your Captain. And, huh, I--

The cell phone RINGS!

Alphonse does his best to hide his frustration as the Sentries whirl over to the supply tent.

ALPHONSE (CONT'D)

I'll see to it, not to worry.

But the Sentries are already moving towards the tent. They peek around the corner and couldn't be more confused--

The cell phone lies on the floor, RINGING and blinking.

SENTRY #1

What is that?

Colt jumps on Sentry #1, hitting him on the back of the head with his pistol. Sentry #2 reaches for the rifle on his back.

COLT

Now, Cap! Do it!

Sentry #2 swirls surprised, and Alphonse knocks him out cold with a right-cross.

ALPHONSE

That was unnecessary, I would have--

COLT

No time for niceties, let's go.

The Lost Kids walk past the knocked out Sentries.

SARAH
Look what you did. He's bleeding-
oh, my cell phone.

Peter grabs her and pulls her along.

SARAH (CONT'D)
Wait, my phone!

They all board the balloon while Alphonse cuts the ropes.

EXT. BALLOON - NIGHT

The balloon abruptly lifts up the when the last rope is cut. Alphonse, last, hurries and hops aboard.

COLT
Can you fly one of these?

ALPHONSE
How difficult must it be, it's
simply a balloon.

A gust of wind sweeps the balloon off the platform, it swerves here and there. Kate loses her balance but Tommy catches her, their eyes meet.

JJ watches the couple unnerved, turns her back to them towards the landscape unravelling...

SARAH
It's actually quite peaceful up
here. The moon shinning, the crisp
summer breeze--

WHOOSH! PFFFFFFFFF....

Everyone looks up to see air escaping from a bullet tear.

PETER
Couldn't keep your mouth shut,
could you, geek?

SARAH
Drop dead!

Another bullet tears through the balloon, it drops a few feet in altitude.

COLT
Must go faster, old man, faster.

Alphonse has absolutely no clue how to pilot the balloon, looking everywhere for a handle of some sort.

ON THE LANDING PLATFORM

More Guards join Sentry #1 as they all fire at will--

Bullets whizz by the balloon, some find their target, tearing holes on the envelope, air escapes.

IN THE BALLOON

COLT
We are dropping fast!

Alphonse finally spots a lever at the bottom--

ALPHONSE
There!

He pulls it and a couple of sails open up, speeding up the balloon with the wind in their favor.

The balloon puts enough distance between itself and the castle, the shots cease.

Colt relaxes a bit only to notice a piece of ripped cloth swaying with the wind towards the burner. It catches on fire.

COLT
The balloon is on fire.

ALPHONSE
What did you say?

SARAH
The balloon's on fire!

ALPHONSE
Everyone hold on!

PETER
To what?

They all get ready for impact as the balloon quickly drops, making its way into the nearby forest--

EXT. FOUR SEASONS FOREST - SUMMER - CONTINUOUS

The balloon cuts the sky like a fallen star, quickly disappearing from view into the forest.

A shadowed FIGURE with pointy hat watches as black smoke rises not far from there...

EXT. FOUR SEASONS FOREST - SUMMER - NIGHT

Crash site. The balloon has landed. Almost. The fire licks its way across the envelope as black smoke rises.

JJ sits up, still dizzy, takes her surroundings.

Moonlight spills through the dense forest. The fire crawls down the balloon, reaching the basket.

A MOANING sound. Tommy lies on his back, semiconscious. JJ immediately reaches for him, tries dragging him off the basket with all her might--

Suddenly someone grabs Tommy off the ground.

COLT
I got him. C'mon.

Colt carries Tommy and lays him against a nearby tree.

Peter lends a shoulder to Sarah as they both rise out of the smoke, coughing and smoldered.

SARAH
We crashed. Oh my God, am I okay?

Alphonse gently checks Kate for any bruises or injuries.

KATE
(turns her face away)
I'm fine. I'm okay.

He sighs with relief and strides over to JJ, Tommy and Colt.

ALPHONSE
Check the others,
(re: Tommy)
Let me see him.

Alphonse examines Tommy, just a gash on his forehead. He reaches for his canteen and cleans the wound -- JJ brushes Tommy's hair to the side, he returns a smile.

Sarah's GASPS get louder. She's terrified. Colt touches her, but it's awkward, more like a pat on the head than anything strong or reassured.

COLT
You're fine, kid.

But she responds to the contact, hurling herself forward and throwing her arms tightly around his waist. She clamps there, Colt has no idea what to do.

ALPHONSE

(urgent)

Colt, get them moving, we must reach Lowell before sunrise.

COLT

This one isn't going anywhere.

ALPHONSE

Shhh, it's okay, sweetie. We have to keep moving, let's go.

This seems to quiet her.

PETER

What's the rush?

ALPHONSE

Everyone knows better to stay away from this forest, lad. Adramelech is bound within these borders.

COLT

Oh, c'mon. An ancient evil that feeds off your soul?

ALPHONSE

Yes, that is correct.

SARAH

Your soul?

ALPHONSE

Yes, milady.

SARAH

Actual soul? Split from the body?

ALPHONSE

Yes, milady.

SARAH

Is he serious, Tommy? Let me see your Notebook.

TOMMY

I don't think that's--

Sarah snatches the Notebook off his hands and searches the pages. She finds something and drops the Notebook.

Sarah bursts out crying again, a WAILING scream, nearly hysterical now. JJ grabs the Notebook and gasps when she sees what spooked Sarah so bad:

- A DEFORMED GIGANTIC SHADOW ENGULFS SARAH IN THE RAIN.

Tommy exchanges a look with JJ and shuts the Notebook.

ALPHONSE

Do not be troubled children, we'll
go through Lowell, we'll be safe.

INT. AKKADIAN CASTLE - KARDIS OFFICE - NIGHT

Kardis enjoys a glass of wine as an eerie, tragic opera plays out loud. The door swiftly opens.

A man enters. Forties. Rough two-day beard. Ratty hair. Lacerated scar between the eyes. Face half hidden by a tattered black cape. The impression of coiled aggression.

This is NIGHTMARE... sword on his back, guns by his side.

KARDIS

(re: the opera)

Setting this piece in the Age of
Enlightenment works admirably,
wouldn't you agree, Nightmare?

Nightmare grabs a sack off the desk. He examines the contents - golden coins. He scoffs, somewhat satisfied.

KARDIS (CONT'D)

Bring the girl back, unharmed.
There isn't going to be any
witnesses, clear?

NIGHTMARE

They are children.

Nightmare turns his back to Kardis and heads towards the door with an irritable insouciance.

KARDIS

I can always find someone else. A
sadistic lunatic perhaps?

This touches a nerve. Nightmare stops. Considers. Then--

NIGHTMARE

And if they reach Lowell?

KARDIS

They won't. Shut the door.

But Nightmare is out the door already, leaving it open.

EXT. FOUR SEASONS FOREST - SUMMER - NIGHT

Humid, hot and claustrophobic as the trees compose a natural ceiling. Dead silent.

Alphonse leads the way through a small trail cutting the woods. They are all sweaty and tired. Sarah trudges--

SARAH

God, these mosquitoes. I felt something -- on my leg!

Sarah scrambles past everyone, SCREAMING.

PETER

I really hate her...

ALPHONSE

Perhaps we should stop for a bit.

Colt moves away from the group into the forest.

ALPHONSE (CONT'D)

Where do you think you're going?

COLT

The men's room, Pooch, and unless you plan on helping me, I suggest you stay back.

ALPHONSE

You insolent, ungrateful ruffian.

Sarah comes running past them again, Peter grabs her.

PETER

It's just like camping. Have a seat, get some rest, just stop.

Sarah whimpers and does as told.

JJ glances around, Tommy is nowhere in sight. She nudges Kate and mimics "drawing on Notebook".

KATE

Stay here, J. I'll go find him.

Sarah watches Kate walk away as she slumps to the ground, sitting against a tree -- her hands feel something --

Sarah peeks down and sees a big, furry SPIDER.

SARAH

Peter! Help me! Oh, God!

Peter hears Sarah calling to him and runs back toward her--

PETER

What is it now?

SARAH

A spider! It's huge! Eww!

Suddenly Peter freezes.

PETER

Uh, listen, don't let it crawl up--

SARAH

Eww, it's crawling up my arm, don't stand there, get it off me!

Peter keeps his distance, visibly afraid.

JJ drifts towards Sarah and nonchalantly swats the spider off her. JJ shoots Sarah a glance - "Happy?"

Peter gasps, relieved... Sarah shoves him--

SARAH (CONT'D)

Thanks for nothing, tough guy.

Peter shakes it off and checks himself for any spiders.

EXT. FOUR SEASONS FOREST - SUMMER - NIGHT

Tommy fiddles with his Sphere as he studies his Notebook. He holds a lantern close, the yellowish hue brings out:

- A HAND HOLDS A GLOWING SPHERE BEFORE A BLUE BACKGROUND
- A SILHOUETTED COUPLE KISSING BEFORE A FULL MOON
- EVELET'S PENDANT WITH CIPHERS GLOWING BLUISH

TOMMY

I know I'm missing something here.

- A GIRL'S SILHOUETTE IN THE WOODS

KATE

JJ sent me to find you.

TOMMY

Of course she did, look--

A silhouetted Kate stands in the woods. Tommy raises the Notebook, side by side with her - PERFECT MATCH!

KATE

You're freaking me out.

TOMMY

Most of them are so old I don't even remember drawing them. I can't really tell how they fit together.

Kate takes the Notebook, flips the pages.

KATE

Is there a sketch showing us going home? There should be one, right?

Tommy swallows his words. He doesn't know.

KATE (CONT'D)

Tommy, what happens when we find this city of Samarkand?

TOMMY

I don't know. Sketches stop there for some reason.

KATE

That's the end of the line? Finding some city none of us have anything to do with and still not sure it'll take us back home?

Tommy looks at her confused.

KATE (CONT'D)

Who do you think you are to play with our lives, Tommy? Why did you bring us here?

At this point Kate paces like a lion, she's fuming.

TOMMY

You think I wanted this to happen?

KATE

It is all in your Notebook! You brought us here. Tell me why.

TOMMY

I don't know why. I don't create the future. I draw it. That's why it is all so confusing, a blur.

Tommy watches her, back and forth... back and forth...

TOMMY (CONT'D)

I have these visions. I put them on paper so I don't forget. I never knew they were our future.

KATE

I was fine by myself, minding my own future. Why can't you just leave me alone?

This stings. Hard.

TOMMY

Don't worry, I got pretty good at that over the past few years.

Kate regrets her words, but hides it, returning her attention to a sketch featuring HERSELF WITH SHORT HAIR.

KATE

I never had my hair that short.

TOMMY

You will.

KATE

Because it's in your Notebook or because I choose so?

TOMMY

Does it matter?

KATE

Yeah, it matters! Nobody tells me what to do. There's no destiny decided for me.

Tommy fixes his eyes on a sketch, completely immersed--

KATE (CONT'D)

Are you even listening to me?

TOMMY

You should check on the others.

Kate fumes and storms away. Tommy, terrified, looks at:

- HIMSELF LYING OVER A POOL OF BLOOD, PRESUMABLY DEAD. A BOY IN BLUE ROBES STANDS NEXT TO HIM WITH GLOWING HANDS

TOMMY (CONT'D)

That's why the sketches stop...

Tommy rips off the page and tucks it in his pocket.

EXT. FOUR SEASONS FOREST - AUTUMN - SUNRISE

Tall green trees sway in the wind. Beneath them, Alphonse, Colt and the Lost Kids plough through the dense forest.

CREAK! Tommy notices the odd sound and peers down. His foot lies over a golden-brownish dry leaf. He cranes his head up -- tree tops are still green --

JJ turns Tommy's head up front at the trail.

The forest ahead gradually changes from green trees to dark brown ones, no moss in the trunks. Golden leaves falling...

TOMMY

This is unbelievable...

The CHILLING WIND cuts through the trail. JJ sighs and a hot puff of air lingers in the air. Kate shivers.

ALPHONSE

Welcome, younglings... to the Four Seasons Forest.

With a sense of wonder, the Lost Kids continue their trek, doing their best to fight the sudden cold.

Hidden in the woods, the FIGURE with pointy hat watches them.

EXT. FOUR SEASONS FOREST - AUTUMN - DAY

SARAH

-- starving, walked all night, infernally hot one moment, cold the next. It can't get any worse.

It starts to rain, pouring as if heaven is falling.

SARAH (CONT'D)

Before anyone says it, this isn't my fault, it's just a coincidence.

ALPHONSE

It could always be worse, Sarah,
most fortunately we do not have to
cross the Winter to reach Lowell.

A lightning flash, with a tooth-rattling THUNDERCLAP right on its heels. JJ stumbles -- but Peter takes her arm, preventing the fall.

PETER

You okay?
(she nods)
You sure?

JJ peers up at him and smiles.

EXT. FOUR SEASONS FOREST - CLEARING - DAY

Alphonse leads the way out of the woods. They are all ragged, drenched, and out of breath.

JJ sees smoke down in the horizon, she points at it. Alphonse gasps, goes through his bag and pulls out a spyglass-

TOMMY

Something wrong, Alphonse?

Alphonse, speechless, hands him the spyglass.

SPYGLASS POV: Buildings burn to the ground. Peasants panic, farm animals flee, docks and ships shatter and explode.

TOMMY (CONT'D)

How could this happen?

ALPHONSE

That's Lowell. He burned an entire
village just to corner us.

TOMMY

Who would do that?

SPYGLASS POV: KARDIS watches Lowell burn. He turns around and saunters away. A dark shadow amidst the flames.

Tommy stumbles back, his heart pounding so hard it hurts.

ALPHONSE

Do not tell the others.

FRFF! A distant yet loud RUFFLING.

SARAH

Oh God! It's a bat! I hate bats!

PETER

Just the wind, no big--

FRFF! JJ shudders, whatever it is, it's closer...

KATE

That's no wind.

FRFF! Alphonse hauls the girls closer to him.

A SHOT RINGS OUT - Another... and another... WHIZZING past the Lost Kids!

PETER

Son of a bitch!

ALPHONSE

Crass choice of words but I must agree with the sentiment. RUN!
Follow the river, do not stray!

The Lost Kids run for their lives as Akkadian Knights pepper out of the woods.

The FIGURE with pointy hat breaks out of the woods.

FIGURE WITH POINTY HAT

Follow me, quickly!

Tommy stops at the sight of --

MEITAL, a boy (11), blue robes, straw pointy hat, long wooded staff, eyes that are bright and intelligent.

Tommy stays behind, still, watching Meital lead them on. JJ looks back and sees Tommy, she runs back and drags him along.

AMIDST THE TREES, Akkadian Knights race towards the Lost Kids-

EXT. FOUR SEASONS FOREST - AUTUMN - ABER RIVER - DAY

Peaceful -- a slow-moving river cuts the forest as the light rain gently drums down on the water.

A vivid flash of lightning illuminates a wooden ferry tied up to a small wharf.

Meital breaks out of the woods, everyone follows.

ALPHONSE
Get the ropes, lads.

Tommy reaches the wooden wharf, handles the rope as Peter jumps aboard the ferry.

Alphonse grabs the poles and throws them to Peter. Tommy helps Kate and JJ hop aboard.

Sarah falls behind. Meital runs back to her. The Akkadian Knights are closing in.

Up high, perched on a branch, NIGHTMARE watches the action-

SARAH
They're trying to kill us.

MEITAL
Very perceptive, miss, now run.

Meital swings his Staff-- a focused flame stabs forward! The Knights swerve away from the flame as it pierces the trees.

MEITAL (CONT'D)
That worked! It worked? Uh-oh--

The fire lights up the forest - ruining the Lost Kids' cover.

The Akkadian Knights take aim, fingers on the trigger when -- a bola flies out of the dark and entangles the rifles, bringing them down. BAM! BAM! BAM! They all miss-

Sarah stumbles on the muddy ground. JJ leaps back onto the riverbank to help her.

KATE
JJ! Don't! Come back!

An Akkadian Knight tracks JJ with his Rifle - CLICK!

JJ short stops, a deer in headlights - bullets kick up dirt leading up to her... they suddenly stop a foot away--

A black gauntlet holds the smoking barrel up and yanks the rifle away. Nightmare rains down a flurry of punches and the Akkadian Knight hits the ground, writhing.

The other Knights turn their attention to Nightmare...

TOMMY
You've got to help him, Alfie!

ALPHONSE
He's a paid assassin.

TOMMY
He saved JJ.

ALPHONSE
(grunts)
Colt, keep this circus moving.

He jumps off the ferry and passes Sarah and JJ--

ALPHONSE (CONT'D)
On your feet, ladies. Go on.

Nightmare unsheathes his sword, Alphonse joins him. They charge against the Akkadian Knights, as they reload-

Nightmare attacks with a series of vicious and precise blows while Alphonse parries with elegance.

Kate helps Meital aboard, and Tommy keeps his distance.

Sarah and JJ run like hell through muddy, slippery terrain. And close behind, a swift gang of Akkadian Knights pursue.

PETER
Don't jump aboard! Watch it!

Sarah can barely hear Peter over the noise of the rain.

SARAH
Jump?! You'll catch me!?

In the nick of time, the two girls leap aboard. Their landing is disastrous; everyone works to keep the ferry steady! It swerves here and there, almost turning over.

PETER
I said do not jump aboard.

SARAH
You said you'll catch me.

PETER
I said watch it. As in be careful,
don't jump. Oh shit! Watch it--

Nightmare plasters two Knights and they tumble into the river. Alphonse is right behind as they both jump aboard the ferry.

Colt and Peter shove off with the poles, the ferry rapidly slides out into the river.

An instant later the water is peppered with bullets.

Alphonse levels his sword at Nightmare as he raises his pistol between Alphonse's eyes.

ALPHONSE

You touch one of 'em kids and I swear to you there will be hell to pay. You understand me?!

COLT

Whoa, hey, easy, we're on the same boat. Well, ferry.

Alphonse begrudgingly lowers his sword. JJ gently lowers Nightmare's pistol, he doesn't offer any resistance.

Meital straightens his hat. Tommy takes a good look at him and staggers back, his breath coming short.

KATE

Tommy? Are you okay? Tommy!

Tommy stares at Meital -- BLUE ROBES, POINTY HAT --

Tommy recoils!

TOMMY

No. No, no, no. Stay away from me!

MEITAL

Hold him. He's gonna stumble off--

Kate, JJ and Sarah try holding him. Tommy tears away from them, tripping and falling.

TOMMY

Don't touch me! Get away from me!

MEITAL

I can help. Stand still.

Tommy glances at Meital with disbelief. On his hands and knees, he reels as the world spins. Sweat pours off him, too much for him to handle.

Pale as a ghost, Tommy pitches forward and blacks out.

EXT. FOUR SEASONS FOREST - WINTER - DAY

From a cliff, we see our heroes below struggling against a thin blizzard through the lower woods.

Tommy is carried unconscious on Nightmare's back. His eyes flicker open, he sees footprints on a snowy ground.

JJ smiles big when she sees Tommy awake. Kate trudges next to her, rubbing her arms. JJ nudges her--

KATE
Hey, Tommy's up.

They all stop. Nightmare puts Tommy down, still dizzy, he trips but Kate holds him.

TOMMY
How long was I out?

The forest ahead is buried in snow. White flakes swirl all around them.

KATE
Couple of hours. We've been stuck in this cold ever since.

TOMMY
Maybe the Notebook can help.

PETER
Boy wonder here says he can lead us out. He lives in these woods.

Meital properly bows and swiftly moves his Staff--

MEITAL
Allow me, my name's Meital and wizardry is my specialty!

A flower germinates right off the snowy ground.

Tommy steals a glance at Meital, not convinced--

Suddenly the flower takes the shape of a Carnivorous Plant, viciously snapping around!

TOMMY
Stay away from me.

MEITAL
I'm getting better, last time all I got were thorned ivies.

Nightmare grabs Alphonse by the shoulder.

NIGHTMARE
We can't stop.

Alphonse, hand on his sword hilt, shoots daggers at him--

ALPHONSE

Don't think for a second we're pals. I have my hands full now but I will deal with you later.

(turns to the Kids)

Children, we do not stop until the Spring. Stay close, eyes open.

The Lost Kids move off through snow, tired and miserable.

SARAH

There can't be such a thing as a soul feeding demon. Scientifically impossible. Notebook must be wrong about this.

Peter shoots her a look and points Meital out to her--

PETER

The little dude almost burned down the forest with a staff of wood.

SARAH

I'm sure there's a reasonable explanation. Has to be.

JJ freezes next to Tommy. He puts his arms around her, keeping JJ warm. Kate watches them with the corner of her eye, rubbing her arms against the cold.

EXT. FOUR SEASONS FOREST - SPRING - DAY

The setting sun cuts through thick grey clouds, a thin rain falls as the group leaves the last snow flake behind.

ALPHONSE

We made it.

COLT

Told ya, old man, fairy tales.

Nightmare immediately advances on Meital, he whimpers--

NIGHTMARE

You were following them. Why?

MEITAL

A fire ball cuts the sky and lands on my forest. My curiosity peaked, wouldn't yours?

BRMM... BRMM... Approaching, closer and closer.

COLT
Storm is getting worse.

BRMM... BRMM...

The ground shakes. An unearthly sound RUMBLES...

NIGHTMARE
That's no storm.

BRMM... BRMM...

MEITAL
Oh no...

SARAH
What is it now for God's sake?

A MASSIVE SHAPE moves through the woods... The ground SHAKES with a sudden force of impact. An enormous shadow towers over Sarah, her mouth pops open when she sees--

-- the behemoth ADRAMELECH. It stands maybe twenty-five feet high, a massive man-beast, its chest crimson, triangular head with horns, fearsome with its demon wings spreading.

The rain falling in drenching sheets. The Beast snorts.

TOMMY
My God--

SARAH
Not real, it can't, not, not real!

ALPHONSE
Stop babbling incoherently and
start running, young miss, NOW!

Too late--

Adramelech moves surprisingly fast for its size, reaching for Sarah in the blink of an eye. She SCREAMS!

Nightmare draws his pistols and opens fire. A myriad of bullets tear into Adramelech, sending it back. He ROARS.

NIGHTMARE
Get them out of here.

ALPHONSE
Colt, lead them on, hurry!

Colt drags Sarah with him, everyone follows--

Adramelech charges, Nightmare avoids the beast's lunge and buries his sword at its leg.

The Beast sweeps its claws at Alphonse, who stumbles backwards... Adramelech goes for the final blow--

A gust of wind throws Alphonse ten feet away against a tree, and the Beast misses him by inches.

Alphonse is dizzy from the impact and shoots Meital an angry look. He awkwardly mouths "I'm sorry."

Adramelech runs to Colt and the Lost Kids. The Kids huddle up and back away together. Sarah covers her ears, shuts her eyes, and coils up.

Nightmare slashes at the Behemoth's side. It BELLOWS in pain, whirls, eyes raging, and strikes, sending Nightmare sailing through a tree.

Kate runs, tears roll down her face, she slips on the muddy ground and goes down. JJ helps her up but--

BRMM! A big foot print smacks down in front of them as the Beast approaches again.

Adramelech draws up to full height, wings spreading. The girls are tiny figures before it. A rock hits it on the face.

Tommy picks up another rock and hurls it at Adramelech.

Alphonse watches him a few feet away--

ALPHONSE (CONT'D)

Tommy, don't!

The Beast lunges at Tommy, snatches him off the ground, he YELLS. Colt reaches the girls and pushes them away.

COLT

Get the hell outta here, go.

Meital swirls his staff around and flowers germinate from the ground up, they keep growing, suddenly turning into vines and entangling Adramelech.

Tommy is released, falling into Colt's arms. Nightmare shoots the Beast's head, gaining a few vital seconds for Colt and Tommy as they run away.

NIGHTMARE

Those won't stop him.

Peter suddenly bursts out from the forest, out of breath.

PETER
Here, follow me, hurry.

Everyone follows Peter as he disappears into the thick forest. The vines snap and Adramelech is free... and furious.

EXT. FOUR SEASONS FOREST - SPRING - EDGE OF CHASM - DAY

End of the line. A stream of water falls into the valley below in a huge drop.

SARAH
I thought you knew where you were going, you nimrod.

PETER
He won't find us down there.

COLT
Good thinking, kid.

KATE
That's crazy, what if that lake isn't deep enough?

SARAH
It should be proportionally as deep as the height of the waterfall. Supposedly.

COLT
Good enough for me.

Colt jumps off the cliff into the lake.

BRMM... BRMM... a ROAR explodes from within the forest.

Sarah looks at the forest, then at the drop, then at Peter--

SARAH
I hate you.

Sarah holds her breath and jumps. Meital doesn't think twice either and jumps, too.

KATE
This is insane.

TOMMY
The Notebook doesn't end here.

JJ realizes that the Notebook will get wet and points to it.

TOMMY (CONT'D)

What are we going to do with the Notebook? It can't get wet.

Kate takes off her sweater, wraps the Notebook with it and tosses it into the forest below.

TOMMY (CONT'D)

Why did you do that?

KATE

We can find it later.

ALPHONSE

Watch the landing, keep your arms and legs close to the body.

JJ and Tommy share a look, deep breaths all around and--

One by one, they all jump into the lake below... A distant ROAR fills the air, it moves further and further away...

EXT. FOUR SEASONS FOREST - SPRING - RIVER - DAY

Kate bursts out of the water as Peter watches from the bank--

PETER

Kate! Are you okay, sis?

They all pop out of the water, grasping for air. Once everyone sees each other, the celebration starts.

Nightmare helps JJ out of the water, she smiles a little smile.

ALPHONSE

Is everyone well?

PETER

Heck yeah, and all because of me--

Sarah pushes Peter into the water, turns to Meital.

SARAH

He relished this too much already.

COLT

Let's keep this walking feast moving before that thing finds us again.

TOMMY

The Notebook, we gotta find it.

ALPHONSE

Spread out and reconvene down the river in ten minutes. With or without it, understood?

EXT. FOUR SEASONS FOREST - SPRING - DAY

Sunlight faintly pierces through the clouds. Tommy and JJ trudge through the Forest, looking for the Notebook.

TOMMY

This is pointless, it's gone. What if it got stuck up in a tree?

Tommy peers up at the trees and sighs hopelessly. JJ places her hand on his shoulder and nods reassuringly.

TOMMY (CONT'D)

How can you be so sure? We're in deep trouble without that Notebook.

JJ moves her hand to his face, caresses it. Tommy grows unnerved, mouths a few words but no sound comes out.

JJ leans towards Tommy, gently kisses him.

Kate spots Tommy and JJ kissing. She is disappointed, but shakes it off and moves away.

SARAH (O.S.)

I FOUND IT!

Tommy breaks the kiss and takes a step back.

TOMMY

I like Kate.

JJ's face falls. Her eyes go icy. Tommy remains silent.

Her hardness cracks. On the verge of tears, JJ turns away and leaves, scrambling past Sarah...

SARAH

What's wrong? I found it, look--

But JJ doesn't break stride.

EXT. FOUR SEASONS FOREST - SPRING - CLEARING - DUSK

The forest gleams in the low rays of the late afternoon sun... a multitude of colors. A crystalline pond reflects hundreds of fireflies hovering.

ALPHONSE
We camp here tonight.

The Lost Kids collapse onto the grass... muddy and exhausted.

EXT. FOUR SEASONS FOREST - SPRING - CLEARING - NIGHT

A small fire cracks. Alphonse drops an arm load of wood next to it. Everyone huddles around the fire. JJ and Meital are a few yards away, by the pond.

Tommy stands up and approaches them--

TOMMY
Hey. I gotta talk to her.

Meital checks with JJ, she nods, unsure.

MEITAL
Yes, of course. Excuse me.

He moves away as JJ gives Tommy the cold shoulder.

TOMMY
You're not talking to me anymore?

She shoots him an obvious look.

TOMMY (CONT'D)
You know what I mean. Look, that kid is bad news, trust me.

She rolls her eyes in total disbelief.

TOMMY (CONT'D)
Something bad will happen to me if Meital is around. It's in the Notebook. You gotta help me get rid of him. Please.

She stares deep into his eyes, looking for truth. JJ takes the Notebook and asks him to show where.

TOMMY (CONT'D)
It's gone. I ripped the page out and had it in my pocket. Got all wet. You have to believe me.

JJ considers his words, shoves the Notebook back and leaves him behind.

EXT. FOUR SEASONS FOREST - SPRING - NIGHT

The fire is dying, everyone is cold. Sheridan Colt thumbs through the Notebook.

COLT

This is it. The Akkadian Pendant. I knew it. I knew this was the key to Samarkand. How did you draw all this? Is it accurate?

TOMMY

Everything in there is happening exactly as I drew it.

MEITAL

Samarkand is real?

COLT

I always knew it...

Meital swings his staff over the wood and a tongue of fire spits up. It sends Meital hopping back--

SARAH

I still don't see how finding some city in this world will transport us back to ours.

Alphonse balances a frying pan over the fire. Tomatoes and beef jerky SIZZLE.

KATE

It won't. Tell them, Tommy. He never drew us going home.

TOMMY

We're meant to find Samarkand, that much is in the Notebook.

SARAH

What happens when we find it? What did you draw?

TOMMY

Nothing. The sketches stop. There's nothing after that.

PETER

We're gonna die in Samarkand?

TOMMY

You're not going to die. I just don't know what happens next. The Notebook stops at one point.

PETER

The hell is that place anyway it's so important for us to find?

COLT

Some say it's a city so beautiful it reflects the moonlight as a shining beacon in the open sea. It is also the resting place of the Deors and their secrets. You see, the birth of magic and science is shrouded in mystery but there is a theory the Deors are behind it.

JJ steal glances all around, grows uncomfortable.

KATE

What happened to them?

COLT

A terrible illness, none survived.

SARAH

They died, yes, but what of their cities, homes, books, those would not disappear with them. What proof is there these Deors really existed?

Colt reaches for his pistol, and clicks open the butt. An old parchment lies there, hidden, visibly hundreds of years old.

COLT

This poem describes in detail a beautiful yet dead city where civilization was born. Legend says they guided us in our ways of life, technology, society, magic, etc.

SARAH

You think they left. Maybe to our world to guide us...

The frying pan moves from hand to hand as they eat.

COLT

The Deors wouldn't die without leaving anything behind.

There are clues if you know where to look. We find Samarkand, we find answers.

TOMMY

But first we need the Pendant.

COLT

The last clue, kid. Pretty sure Evelet has it, but where is she, that's the mystery.

Sarah pounces on Tommy, taking the Notebook from him.

SARAH

I can find her, easy. Tommy, did you rip off any of the pages?

JJ regards Tommy, a little worried.

TOMMY

Why would I do that?

SARAH

There are pages missing. Are you hiding something?

Tommy snatches the Notebook back.

TOMMY

It's my Notebook, I'll look for Evelet in it.

KATE

Don't forget you brought us here, you better know what you're doing.

ALPHONSE

We head to Catalina Anchorage, the closest port around these parts--

NIGHTMARE

Good. From there we can make it anywhere the Notebook sends us.

ALPHONSE

The hell we do! You're done here, time to pack up and part ways.

NIGHTMARE

You're welcome to try and make me.

The two men square off against each other. JJ steps between them, grabs Alphonse's hand and leads him away, he doesn't offer any resistance.

Finally, when they are away, Alphonse lets out a worried sigh-

ALPHONSE

I can't protect you watching my
back all the time.

JJ looks up at Alphonse, reassuring and confident.

ALPHONSE (CONT'D)

I don't mean just Nightmare. When
we finally tracked down Evelet,
Colt was ready to cross her to save
his own neck and take the Pendant.

Colt watches them from a distance, locks eyes with Alphonse.

EXT. CATALINA ANCHORAGE - DAY

A dank and dirty port with rotting docks, weatherbeaten buildings and cobbled streets, a city of traders brimming with the scum of the kingdom.

A cleaned up, shaved Colt briskly walks around. A group of Akkadian Guards watch him from afar. Colt gives them a reassuring nod and enters a building with a hanging sign - "THE GROUPER HOLE INN"

INT. THE GROUPER HOLE INN - CONTINUOUS

A smoke-filled, noisy saloon. The patrons sit in small shadowy groups around the room, cards and chips fly off tables and bourbon flows abundantly.

The Lost Kids, Alphonse, Nightmare and Meital sit at a corner table, trying to remain inconspicuous.

The Kids have changed into local clothes, blending in with the crowd. Kate has cut her hair short.

Tommy opens the Notebook and thoughtfully skims through the pages. He stops at one page and glances at the sketch of Kate wearing her hair short. He lets a little smile escape.

KATE

What's so funny?

TOMMY

Your hair looks good.

Sarah peeks over Tommy's shoulder and makes notations.

SARAH

(sighs)

This is pointless. Scribbles,
sketches, half finished--

NIGHTMARE

Stop. Right there.

ON SKETCH, EVELET LEAVING A BUILDING, HAZY, NOT MUCH DETAIL.

TOMMY

She could be coming out of any
building, anywhere.

NIGHTMARE

The tower in the background. It's
the lighthouse in Mitani.

Colt walks in, pulls up a chair and joins them.

COLT

City of Mages. Makes perfect sense,
out of Akkadian jurisdiction, lots
of hiding spots, hard to track. I
got us a ship leaving tonight.

JJ nudges Tommy and points something out in the sketch.

TOMMY

Who's that in the picture with
Evelet?

Alphonse squints his eyes but can't see anyone else.

ALPHONSE

Who are you referring to?

Tommy extends the Notebook to Alphonse and points out a
silhouette half hidden by a building in the background.

ALPHONSE (CONT'D)

Looks like an Akkadian uniform,
they will be waiting for us.

KATE

How do we get the Pendant?

SARAH

They don't know we know they will
be there.

TOMMY

We can surprise them. Plan our own ambush.

ALPHONSE

It's too risky.

Colt reaches the Notebook and turns the page to a sketch featuring Nightmare surprising an Akkadian Knight--

COLT

The ambush already happened, Cap, we'll just stick to the Notebook. We'll be alright.

EXT. GROUPER HOLE INN - NIGHT

Alphonse leads the group out of the tavern. Colt is last in line and on his way out he discreetly drops a scrap of paper.

Which is picked up by an Akkadian Knight. There's only one word on it: MITANI

EXT. CATALINA ANCHORAGE - SKY DOCKS - NIGHT

High up a steep hill, stone wharfs harbor hundreds of flying ships of every shape and size.

Alphonse leads the group as they scurry along and sigh with amazement at the sight of:

THE DAINTY. A 110 foot-long Galley like it had been weathered on rough skies for years.

Rough looking SAILORS are working hard to get the airship under way. Hurried activity everywhere, crates, livestock and other goods being loaded. The Lost Kids come aboard...

INT. THE DAINTY HOLD - FLYING - NIGHT

ON THE LOWER DECK, hammocks are strung up, sailors sleep. JJ, Kate and Sarah lay each in a hammock. Sarah can't keep still. She ruffles here, turns there--

SARAH

I can't sleep! This is so uncomfortable.

KATE

Close your eyes and pretend you're back home, in your warm bed and fluffy pillows.

SARAH

Can I ask you something, Kate?

JJ shifts a bit in her hammock, suddenly interested.

SARAH (CONT'D)

What's with your brother? He is such a jerk.

KATE

He just needs the attention.

SARAH

I get the whole abandoned puppy thing, but that is no excuse for his unacceptable behavior. Tommy though, is a good guy. Little nerdy, but kinda cute. What do you think? He likes you.

JJ holds her breath for an answer.

KATE

Sarah, don't be a wise ass.

SARAH

At least you have someone. I guess I'll end up bitter and alone.

KATE

You got the bitter part nailed, work your way up from there.

SARAH

Jeez, Beaux, take it easy, I was just making small talk.

JJ stares at the ceiling, thoughtful...

EXT. THE DAINTY - FLYING - DAY

ON DECK, Alphonse watches the Lost Kids when Colt saunters up-

COLT

You really think we can trust Nightmare, old man?

ALPHONSE
Do I have a choice?

COLT
Watch him closely. There ain't good
samaritans left in this world.

ALPHONSE
Where does that leave you?

Colt clicks his tongue, grins, and walks away.

EXT. THE DAINTY - FLYING - AFTERNOON

An enormous sun silhouettes *The Dainty* cutting through the
sea of clouds.

EXT. THE DAINTY - FLYING - NIGHT

Wind blows back Sarah's hair as her eyes widen--

SARAH
Guys, look!

An elegant stone citadel rises above the clouds.

COLT
Welcome to Mitani, City of Mages.

With an Ottoman architecture, the citadel of MITANI grows
upwards, high buildings, domes, towers and arcs make up a
crowded skyline. The white porcelain lighthouse stands tall.

ALPHONSE
Do not stray far, young masters.

Sarah turns to Meital and whispers --

SARAH
What's with sir Rustalot?

MEITAL
Mitani is famous for its labyrinth
streets. He's right, stay close.

EXT. MITANI CITADEL - NIGHT

The ominous and mysterious MAGES loom over as our Heroes
stride through the narrow streets.

Tommy nervously juggles his Sphere which draws some unwanted attention. Alphonse grabs it in mid-air and shoves it in Tommy's pocket.

A YOUNG MAGE hurries at a frantic pace until he trips. Meital helps the boy up and notices his elbow bleeding.

The Young Mage mumbles something and suddenly his hand glows over his bruise, healing it in plain sight. At a moment's notice, he's back running down the street...

MEITAL

Astonishing! He didn't use a transmutation item.

PETER

What's a transmutation item?

MEITAL

My staff. Or a pocket clock, maybe a book. Anything that can be used to link the wizard with the environment. Magic is simply transferral of energy from one source to another, it is an exchange. This means a healing spell requires sacrificing something in exchange.

PETER

Can you teach me real magic?

MEITAL

I'm still an apprentice. That boy conjured a healing spell without a transmutation item. Without my staff, I can't do magic.

ALPHONSE

Quiet you two! Don't fall behind!

They quicken their pace as Alphonse scans the town, worried.

Our Heroes turn a corner and walk past a BEGGAR drunkenly staggering in an alley.

When they are gone, the Beggar turns and looks up at a roof further down the alley. He waves with his hand. Someone up there waves back.

EXT. MITANI CITADEL - NIGHT

Colt leads the group towards a two story building with a sign above it reading: "HAWKEYE'S TRADING CO."

He looks up from the Notebook to the sign--

COLT

Looks like we're here. Place looks like a dump. Maybe it's best the Kids sit this one out, I'll go in.

ALPHONSE

You're not leaving my sight.

COLT

Suit yourself, Cap. I just don't think it's a good idea leaving them alone with a bounty hunter.

ALPHONSE

Meital, you're in charge.

Colt shows Alphonse the way and follows him in.

MEITAL

But I'm eleven!

SARAH

(sighs)

Wouldn't it be easier to take the Pendant and leave?

NIGHTMARE

They are here. Even if we managed to get an Airship, they would bring us under before we could even reach open sky.

JJ moves away from the group quietly...

INT. HAWKEYE'S TRADING CO. - NIGHT

A messy storage room with boxes of every size and shape everywhere, cages with rare animals, dusty and dimly lit.

The boarded floor CREAKS as Alphonse and Colt enter.

COLT

Cozy.

A few SMUGGLERS play dice in the shadows at the far end, ECHO, the youngest of them, looks up with a start.

ECHO
Akkadians have no business here.

The Smugglers stand up and circle them in a threatening way.

ALPHONSE
We are looking for someone. A girl.

ECHO
Try next door.

Colt rolls his eyes at Alphonse and pushes Alphonse back.

COLT
Go get Evelet for us, kid.

ECHO
I'll beat that grin outta your face
if you don't leave right now.

COLT
Ain't that a fact?

The CLICK of a pistol freezes Colt.

EVELET (O.S.)
Sheridan Colt. Always knew it was
just a matter of time.

Evelet owns the room, she looks more mature and definitely tougher, not the fragile princess they knew.

ALPHONSE
Princess Evelet? What happened--

EVELET
I suggest you leave, Captain.

ALPHONSE
I did not raise you to become an
outlaw, young lad--

EVELET
No, you didn't. You raised me to
become a slave.

She's out to hurt Alphonse, and he couldn't feel any worse.

COLT
You did good, Evey. Your own crew,
own business, fancy that.

Evelet hits Colt with a solid right to the jaw. He rubs his face, smiles up at her.

COLT (CONT'D)

"Thank you" would've been better.

EVELET

You were going to leave me behind.

COLT

I was locked up for two years,
we're far from even, honey.

EVELET

It was wrong, Sheridan.

COLT

Look, I did what I did. I don't
expect you to be happy about it but
if I hadn't, you'd be back in
Akkades trapped up in some ivory
tower. Get over it.

ALPHONSE

Evelet, it's not what you think--

EVELET

Get out. Both of you.

Colt grabs Evelet by the arm and drags her away from
Alphonse, the minute he is out of earshot.

COLT

Here's the deal, Princess. Kardis
has come for you. You can't hide
forever. Lucky for you, there
happens to be a girl just outside
who looks just like you--

Colt pulls down the blinds enough for her to spot Kate.

COLT (CONT'D)

We deliver her, you'll stop looking
over your shoulders. That simple.

Alphonse watches them suspiciously.

EVELET

How are we going to do that?

COLT

Alphonse will ask for your help,
just get on board with it, I'll
take care of the rest.

Evelet stares deep into his eyes, looking truthfulness.

EVELET
What's in it for you?

COLT
Just want to borrow the Pendant.

Alphonse saunters up.

ALPHONSE
What did he say, milady?

EVELET
That you need my help.

ALPHONSE
I'm really sorry, Evelet, I now see
what a monster Kardis reall--

EVELET
If I do this, you're never coming
back for me, we have an accord?

Alphonse quietly nods, heartbroken.

EVELET (CONT'D)
Let's go then.

EXT. MITANI CITADEL - AHRIMAN'S REVENGE - DAY

A gray, impenetrable wall of fog. A hooded young woman walks through the streets of Mitani until she reaches the Port--

A massive AIRSHIP emerges from the fog. It's an Akkadian dreadnought, the Ahriman's Revenge. Formidable, frightening, twenty-five gun ports on a side, and rail guns to boot.

Evelet walks up the gangway under the watchful eyes of the Akkadian Knights. They respect her. Evelet peeks down and carefully positions herself on deck.

EVELET
Kardis! Mitani is out of Akkadian
jurisdiction. Leave now.

A cloud of smoke obscures him -- and then, bearing down on her like a demon, Kardis walks onto the Main Deck.

KARDIS
Bleak mist, is it not, Evelet?

Evelet reveals a hidden dagger and lashes out; Kardis avoids the thrust and disarms her with ease.

KARDIS (CONT'D)

Still a frightened little girl. You
and I, we have a destiny together.

EVELET

We do. I will be your death.

Evelet hurls a smoke bomb at her feet! Smoke rises!

A distant BOOM! A loud THUMP! Once the smoke dissipates,
Evelet has disappeared. A trap door lies open instead--

Kardis grins, not surprised at all.

KARDIS

I want them all dead. Go on.

EXT. MITANI CITADEL - ROOFTOP - DAY

Nightmare looks through a spyglass mounted on a long range
rifle, still smoking. Peter looking through a spyglass--

PETER

Abracadabra... Nice shootin', right
on the hatch lock. It's working,
they're going after Kate.

THROUGH THE SPYGLASS, the Akkadian Knights pursue a hooded
Kate, an exact double of Evelet, same clothes and everything.

NIGHTMARE

Something's wrong, Evelet didn't
make it out. Come on.

Nightmare and Peter jump over to the next roof.

INT. AHRIMAN'S REVENGE - LOWER DECK - DAY

Evelet picks herself up to find she's inside a cell in the
brig. First comes the surprise, then the fury--

EVELET

No... NO! Colt, you lying,
conniving, slimy scoundrel!

THUMP... THUMP... THUMP...

A chill goes down her spine. Evelet slumps in dismay.

KARDIS

Good plan. Distract me with a
double while you blow up my ship.
Assuming, of course, everyone
played their part. Did they?

(off look)

How does it feel, Princess, to know
you can't trust anyone, nobody is
coming for you. Caged... like an
animal.

Evelet can't help glancing at the bars around her...

EXT. STREETS OF MITANI - DAY

Kate runs as fast as she can down the port chased by some
thirty Akkadian Knights.

The last Knight in line slumps lifeless. Nobody notices in
their obsessive pursuit.

ON ROOFTOP

Alphonse handles the sniper rifle. Nightmare behind him-

NIGHTMARE

Change of plans. I'm going in. Sure
you can handle this, old man?

Alphonse grunts and takes down another Knight in line.

Kate zigzags through the labyrinth streets; the Knights
swiftly behind, the thick mist engulfing everyone.

They sprint past a back alley where JJ stands alone. Two
Knights spot her and break away from the pack.

The two Knights advance on JJ. Giant heavy crates spring
together from the sides of the alley with a ferocious CRASH!
They topple forward, knocked out.

Tommy quietly celebrates hidden in an alcove next to them,
jumps out and grabs JJ by the arm--

TOMMY

It worked, did you see it? C'mon.

The both run off down the alley.

EXT. BETWEEN THE BUILDINGS - DAY

ON A FOOT CHASE, a Knight notices his fellow teammates missing, he stops, suspicious-

WHAM! A hand covers his mouth, muffling his screams, and yanks him into the darkness of the mist. Nightmare emerges and runs across a side street.

Kate peeks over her shoulder, still too many Knights.

SARAH (O.S.)
Hey, hey! Over here!

Half the Akkadian Knights stop to find Peter and Sarah in a side alley.

PETER
Magic trick, anyone?

The Knights advance on the Kids, three of them lead the charge and run after them. Before the others can join--

A shadow drops behind them -- Knights turn to run, but it's too late, Nightmare is too fast for them. Not even close to a fair fight as Nightmare slips and flips around them, fists and feet used in a devastating onslaught.

Peter and Sarah run along narrow streets. The three Knights right on their heels.

PETER (CONT'D)
Sure you know where you're going?

SARAH
Yes, follow my lead.

They are coming fast against a 'T' intersection--

PETER
Where am I going then?!

SARAH
Right! Go right!

Peter turns left.

SARAH (CONT'D)
Idiot, your other right! The bridge is that way. Peter, come back!!

Peter doesn't stop. Sarah turns right. The Knights chase her.

EXT. NARROW STREET - DAY

Kate encounters a five foot wall. She climbs over it.

Kate steals glances around, the buildings mashed up together, sinister Mages walking up the street, she's totally lost.

Peter runs along a higher street overlooking Kate's side street. She spots him--

KATE
Peter! Wait, Pete!

Peter stops dead in his tracks.

KATE (CONT'D)
Stay there, I'll come up.

PETER
No no, sis, I'm coming down.

KATE
STAY THERE!! I'LL COME UP!

Too late as Knights vault over the wall landing on a crouch, giving Kate enough time to take off.

Peter sprints after her; they run parallel to each other but on different street levels.

ABOVE, Peter watches the Knights gaining on Kate. He looks up front and sees an overpass cutting above them--

PETER
Kate! The overpass.

Peter reaches the overpass before Kate. He flattens out on the ground and stretches his arms out to reach her--

PETER (CONT'D)
Here, hold on tight. Up we go!

As Kate shoots beneath Peter, their arms lock together; he pulls her up, but still not enough, she dangles there, over the Knights.

PETER (CONT'D)
Oh, you're heavier than you look.

Kate peers down, a Knight crouches to pounce just as Peter summons his strength and jerks Kate up onto the overpass. The Knight springs, but misses her.

KATE

Jerk. I'm not heavy. The last trap didn't go off. What do we do now?

PETER

Let's just find our way to the courtyard.

EXT. ARCHED BRIDGE - NIGHT

Sarah races across the bridge with the Knights still in pursuit; Meital shoots past underneath her.

SARAH

Meita-aa-al! Do it, c'mon!

A Knight grins, draws a sword, advances on her--

BELOW THE BRIDGE

Meital focus and swings his staff.

A RUMBLING SOUND and the bridge starts to shift. The ground beneath Sarah begins to split open. She does her best to keep the balance, but it's not really working.

SARAH

Are you insane?!

The whole bridge starts to collapse, taking down the Knights and Sarah as she holds on to the ledge as best as she can.

SARAH (CONT'D)

Meital! Little help here?

Meital positions himself below Sarah as she loses her grip and falls -- another swing of his staff and a gust of wind breaks her fall... not completely as she still lands on him.

Sarah, still dizzy, stands up and offers a hand to Meital.

SARAH (CONT'D)

You klutz.

MEITAL

Sorry...

Sarah drags Meital with her as they hurriedly walk away.

EXT. SMALL COURTYARD - DAY

Tommy arrives at the courtyard, eyes dart from side to side. Not a soul in sight. JJ pants behind him.

TOMMY
Where is everybody?

They hear RUNNING FOOTSTEPS approaching--

Peter and Kate shoot out from a side alley. Then from an opposite end comes Sarah and Meital.

KATE
One of the booby traps didn't go off, there are still some of them out there. Where's Alfie?

SARAH
I thought you were supposed to meet him. He must be waiting.

TOMMY
We're gonna be alright, they should be here any second now.

Colt briskly walks out from a back access to the courtyard.

PETER
Where the hell were you? Why didn't you set off the net? My sister could have been killed!

COLT
Whoa, easy, kid. She's fine, see?

TOMMY
Not good enough, Colt, you--

CLICK; Colt draws his pistol and lifts the bag holding the Notebook with the tip of the barrel.

COLT
I'm going to need that Notebook.

TOMMY
It's mine.

COLT
And when I take it from you, it will be mine.

There is a RING now, then a blade slips at Colt's neck.

ALPHONSE

You're not going anywhere.

Colt opens a grin.

COLT

Well, we'll see about that.

A pistol comes into frame, right before Colt's eyes.

NIGHTMARE

Try me.

COLT

I won't have to--

As if on cue, several Akkadian Knights converge on them from the main access, rifles at ready.

Nightmare aims past Colt now, at the Knights.

COLT (CONT'D)

Finally.

Lightning-quick, Colt slaps away Alphonse's blade, takes aim at a set of barrels next to the Knights and fires. Barrels come tumbling down, crashing and knocking some of the Knights-

Before anyone can react to that, Colt has drawn a second pistol and fires at the black tar quickly spreading on the ground, setting it on fire in an immediate inferno.

Everyone covers their eyes from the explosion and blazes that now separates them from the Akkadian Knights.

Colt plucks the Notebook away from Tommy--

COLT (CONT'D)

And now it's mine.

-- backs up against an overpass where he grabs a rope and pulls free a belaying pin - a counterweight drops and Colt is lifted up to the middle of the overpass.

Nightmare opens fire -- and misses as Colt runs, leaping to another overpass, then out of sight...

PETER

That was awesome.

TOMMY

He took the Notebook!

ALPHONSE

Well, after him then, let's go--

JJ grabs Alphonse by the arm, motions for him to wait and then shows him her own necklace.

SARAH

She's trying to say now that he has the Notebook, he's going after the Pendant.

NIGHTMARE

And we know where it is. Evelet never made it out of the Ahriman's.

INT. AHRIMAN'S REVENGE - LOWER DECK - DAY

Evelet, in near darkness. Colt slips in through the door.

EVELET

I'm going to kill you, Colt, we had a deal.

COLT

What can I say, I have a knack for bad choices. But I couldn't do it.

Evelet's hard exterior cracks as moves closer to the bars--

EVELET

(hopeful)

You came back for me?

Colt smiles demurely, takes his time. Evelet softens, leans forward, eyes locked... Colt moves in for the kiss when--

CLICK; a pistol is cocked.

Evelet has taken Colt's second pistol from his waist and has now pressed it against his chest.

EVELET (CONT'D)

How naive do you think I am? Was I supposed to believe that--

Offhanded, Colt swats the gun away and kisses her. She staggers back but caves, kissing him back.

They break the kiss -- Evelet touches her neck, the Pendant is missing.

She swings at him with her right, but this time he catches her at the wrist.

COLT

We had a nice moment there, don't
spoil it, Evey.

EVELET

Don't you dare leave me here, Colt!

Colt shushes her. The airship groans, shudders. Colt looks out the window, the ship is starting to leave.

EVELET (CONT'D)

You swine, let me go, you can't
leave me here--

COLT

I'll let you go and then what? The
ship is moving so unless you
learned how to fly I suggest you
shut up in there.

Loud FOOTSTEPS are heard coming down the stairs. Colt hides in the shadows behind some cargo as two Knights come in--

Colt tells Evelet to be quiet as the Knights open her cage.

AKKADIAN KNIGHT

The Magistrate would like to offer
the Captain's quarters, miss.

EVELET

You can tell the Magistrate to go
to hell.

AKKADIAN KNIGHT

He insists, Milady, and also said
if you don't come with us now he'll
come for you later and won't be as
polite.

Much against her will, Evelet agrees to follow them. On her way out, she exchanges a look with Colt.

EXT. AHRIMAN'S REVENGE - SAILING - DAY

The formidable Dreadnought *Ahriman's Revenge* turns out to the sea of clouds - Akkadian Knights lead Evelet along the deck to the captain's cabin.

EXT. MITANI CITADEL - DOCKS - DAY

The Lost Kids and our Heroes watch the *Ahriman's Revenge* sailing away into the mist.

TOMMY

I don't see Colt anywhere. They
have Evelet, see?

Suddenly, everyone can spot Colt pulling his body onto the
main deck, carefully moving behind the rail--

KATE

There he is!

The *Ahriman's Revenge* disappears into the mist fog. Gone.

PETER

Oh, that's just great, peaches. No
pendant, no Notebook, nothing. The
hell we're supposed to do now?!

NIGHTMARE

We go after them.

ALPHONSE

We're stranded here without an
Airship.

PETER

We can steal one.

SARAH

They will be leagues away by then.

TOMMY

We know where they are going back
to Akkades.

JJ writes warily on a scrap of paper: "Meital can help."

MEITAL

Me? What can I do?

JJ turns over the scrap of paper: "With your wind"--

NIGHTMARE

We are the faster. We can catch'em.

Meital diminishes before the attention placed on him.

ALPHONSE

No. We're not stealing an Airship.

PETER

Suit yourself, grandpa, we're--

Alphonse raises him by the collar.

ALPHONSE

You little foul mouth! You will
treat me with respect, hear me?

He lets go of an impressed Peter.

TOMMY

What about Evelet's crew?

EXT. DOCKS - MORNING STAR - NIGHT

THE MORNING STAR - if you thought the old Airship *The Dainty* was cool, this one makes that look like a jalopy -- the Lost Kids and the Smugglers swarm the ship.

ALPHONSE

Cast off, please! Move sailors!

Pirates and Smugglers don't respond to him. Echo throws a strong arm across Alphonse's back, and guides him roughly to the stairs leading below deck.

ECHO

There, there, good Captain, there's
the kitchen. We're not in Akkades.

Echo grins, and Alphonse suppresses the urge to strangle him.

ECHO (CONT'D)

Move, you rotten maggots!

The ship brims with movement, the crew scurries about their tasks, readying the airship to leave--

The *Morning Star* pulls away from Mitani.

EXT. MORNING STAR - SAILING - DAY

The canvas of every sail is stretched taut. Echo at the helm.

ON MEITAL, ROARING wind blowing back his hat as he struggles to keep it on his head muttering words...

HUMBERTO, the Chief Engineer, staggers along the deck, struggling against the wind-

HUMBERTO

That kid will have us lose the
canvas, and the masts besides!

The wind and clouds behind them funnel into a tornado, threatening to suck in the *Morning Star*.

ON DECK

The crew reacts in horror.

AT THE HELM

Echo rolls his eyes and sighs--

ECHO
HEY, MEITAL, EASY WILLYA?

Meital recomposes himself, smiles awkwardly. The tornado winds down to strong gusts of wind pushing the ship.

INT. AHRIMAN'S REVENGE - CAPTAIN'S CABIN - DAY

Evelet hears a faint SQUEAK outside; she leans in--

COLT crashes through shutters and glass into the room, the broken shutters hang by their hinges.

No sooner does Colt get to his feet, a fist comes flying, Evelet's -- knocking him back down on the floor.

COLT
What was this one for?

EVELET
You could've hit me.

COLT
Nonsense. I knew exactly what I was doing when I crashed in here.

Colt helps himself up, shooting daggers at Evelet. He whips out Tommy's Notebook from an inside pocket.

EVELET
What is our plan of escape?

Colt yanks the Royal Pendant off her neck and moves towards the desk in the corner.

COLT
Escape? No, no, Evey. It's time to piece these together.

Colt takes a seat. Reaches inside his boot for the Deors' poem and scatters all items onto the desk--

Evelet fumes behind him, incredulous...

EXT. MORNING STAR - SAILING - DAY

AT THE HELM, Alphonse scans the horizon and there it is:
white sails.

ALPHONSE
Make haste, I see them!

Miles of white clouds. The *Ahriman's Revenge* tacks, leaving a long blue wake. The *Morning Star* gains on them.

INT. AHRIMAN'S REVENGE - CAPTAIN'S CABIN - DAY

Colt focuses on the pendant while Evelet paces behind him.

EVELET
-- first you leave me, then you
kiss me, now you ignore me, what do
you want from me, Sheridan?

COLT
Oh, sure, it all makes sense now-

Evelet leans over Colt, wraps her arms around him--

EVELET
I'm glad we're being open and up
front about this.

COLT
Of course.

Colt has clearly been concentrating entirely on the Pendant
and Notebook...

COLT (CONT'D)
...there are ciphers on the back.

Evelet stops dead - "WHAT!?"

COLT (CONT'D)
Honey, don't start something I'll
have to finish, we're leaving.

EVELET
Rot in hell, Colt!

Colt goes out the window and offers his hand to Evelet--

COLT
Climb up to the poop deck.

EVELET

And go where from there?

COLT

Didn't plan that far ahead.

EXT. MORNING STAR - SAILING - DAY

The crew scrambles and the cannon ports start opening.

ALPHONSE

Not fast enough, you despicable
cockroaches! All hands, run her
full!

Echo looks at Alphonse, impressed.

ECHO

Not bad. Here we come...

EXT. AHRIMAN'S REVENGE - SAILING - DAY

Kardis watches as the *Morning Star* brings its cannons to bear
in front of them.

KARDIS

Hard a starboard! Cannons forward!

Sailors scurry. A legion of AKKADIAN KNIGHTS waits.

KARDIS (CONT'D)

Knights, prepare to board her!

EXT. MORNING STAR - SAILING - DAY

The Lost Kids watch the *Ahriman's Revenge* tacking hard--

ALPHONSE

Lads, barricade yourselves in the
lower deck! Do not come out!

PETER

You out of your mind? This is our
fight, too. Count me in.

ALPHONSE

The hell it is, Peter. Take the
girls with you!

ON THE LOWER DECK

Nightmare oversees the crew loading the canons--

NIGHTMARE

What are you waiting for?! Shoot
the damn ship!

The cannons BOOM and--

EXT. AHRIMAN'S REVENGE - SAILING - DAY

Cannonballs rain down! The *Ahriman's Revenge* is hit. A barrage of shots follow; most find their mark.

ON THE POOP DECK

A hand takes a firm grip on the railing. Another hand follows--
Colt and Evelet climb over the railing as a cannon ball flies
takes out a lantern and knocks a Sailor off the bow.

COLT

Stop shooting at us! I thought this
was supposed to be a rescue mission--

ON DECK

Kardis sneers --

KARDIS

Fire the cannons! All hands ready
to sling the hooks--

EXT. MORNING STAR - SAILING - DAY

The *Ahriman's Revenge* comes about -- and then there is the
low, loud RUMBLE of two dozen cannons firing as one.

The Morning Star is hit! Everyone ducks for cover--

A shot hits the main mast dead in a CRACKING, SPLINTERING
sound as it breaks, falling onto the deck.

The Akkadian Knights throw grappling hooks at the Morning
Star and swing across Errol Flynn style.

The two Airships come to a stall next to each other with a
rumble, sword fighting everywhere, shots fired, chaos--

Kate, JJ and Sarah duck and hide underneath the stairs.

SARAH
Easy. You stepped on my foot!

KATE
I'm... sorry!?

An Akkadian Knight sneaks up on Alphonse when Tommy knocks him out cold with an oar. Alphonse whirls--

PETER
I'm getting good at this.

ALPHONSE
Son, downstairs, NOW!

EXT. AHRIMAN'S REVENGE - MAIN DECK - DAY

Colt and Evelet run in a crouch towards the *Morning Star*.

A Knight appears behind them, he is as surprised as they are, but recovers quickly and swings his sword at Colt.

Colt grabs the swinging arm and the two men tumble out into the open, wrestling.

The Akkadian Knight has Colt pinned to the floor.

COLT
(choking)
I could use a hand here--

Evelet sneaks up on the Crimson Knight and delivers a series of punches, right-left, left-right.

KARDIS (O.S.)
Please, you're not going anywhere.

Evelet reaches for a sword on the ground and slashes at Kardis; he easily sidesteps the blow--

KARDIS (CONT'D)
Now why would you want to do that?

EVELET
You're a monster, Kardis.

KARDIS
No, I really am not. I'm simply ensuring the survival of the fittest. Working to make the world a better place --

NIGHTMARE

You can start with me then.

Nightmare's sword whirls in the air with blazing speed as if on its own. Kardis, by contrast, is an efficient combatant, wasting no energy, waiting for an opening.

Colt turns to leave but faces two enormous Twin Knights.

He swings his sword at one of them only to have his sword snatched away and thrown back.

COLT

Oh, shit--

The Twin Knights punch Colt, once, twice, three times.

EXT. MORNING STAR - HELM - DAY

Meital thumps the ground with his staff and a lightning bolt strikes it. He moves towards a group of Akkadian Knights.

The Knights fly in every direction with the staff blow. One of them knocks off Echo, who returns a mean look.

An Akkadian Knight takes the opening and swings his sword at Meital's staff -- It lies on the ground, broken in two.

MEITAL

No--

Meital cranes his head, the Knight readies the death blow when Peter locks blades with him--

A Vicious Knight finds the Girls below the stairs and drags Kate violently out by her arm.

Tommy tackles the Vicious Knight with all his might.

EXT. AHRIMAN'S REVENGE - POOP DECK - DAY

Their swords clash in a flash of steel, a stalemate.

KARDIS

You're nothing but a mad dog,
Caelan. A force to be unleashed.
Ever think about your wife and
little girl? Shame they went
missing like that. It wasn't hard-
they were so innocent. They were
too good for you.

Nightmare, infuriated, switches sword hand, but can't surprise Kardis, who seems to be always one step ahead.

Colt delivers a knockout right cross to Twin Knight #1 which sends him over the ledge; Twin Knight #2 lashes out from behind with a cutlass, Colt readies for the worse-

But sees Twin Knight #2 toppling forward whacked out.

EVELET

That's two you owe me.

COLT

It ain't a competition, honey.

Somewhere else on the ship, Kardis has the upper hand on Nightmare as their duel rages-

KARDIS

Morals can be so overvalued, they restrain, see. But chaos ensures the survival of the fittest. Breed enough conflict and evolution takes its course. You're my catalyst to evolution, Nightmare.

EXT. MORNING STAR - MAIN DECK - DAY

Tommy avoids a thrust, dodges another, the Vicious Knight lunges forward; cornering Tommy-

TOMMY

Alphonse! Alphonse!

Alphonse looks over his shoulder in shock--

ALPHONSE

Tommy!

Kate screams as Tommy is thrown back, slammed against a wall by the thrust of the sword!

Everyone sees Tommy toppling to the floor. Peter goes berserk; Sarah holds JJ as she struggles to run toward Tommy.

Alphonse lashes out at the Vicious Knight; he falls, dead-

Kate rushes to Tommy, disbelief in her devastated face, Alphonse holds her as they both fall on their knees.

EXT. AHRIMAN'S REVENGE - POOP DECK - DAY

Evelet levels her pistol at Kardis and Nightmare, waiting for a clear shot--

NIGHTMARE

Shoot us both.

Evelet spots Tommy on the ground and hesitates. Kardis relishes on her lack of action, it gives him the extra push to corner Nightmare. He readies the death blow when--

EVELET

Stop. You win, Kardis, I'll come with you but you let them go, you let them all go.

KARDIS

I don't think you're in position to demand anything, Princess.

Evelet raises the pistol to her head.

EVELET

You need me. And on my word I will pull this trigger if you don't let them go.

Movement on both Airships stop, the crews wait.

KARDIS

I have a spare, right there.

EVELET

No, you need my blood, that of royalty, she might look like me but I'm the heir to the throne.

Kardis considers, Colt drops his head. Finally--

KARDIS

Done. You come quietly and agree to the wedding upon our arrival.

EVELET

Agreed.

Evelet lowers her gun as the Akkadian Knights retreat from the Morning Star.

COLT

I can't let you do it.

EVELET

I already did. Make sure the boy
lives, Colt. Goodbye.

The very first tender moment between them as Colt jumps ship
onto the *Morning Star*.

EXT. MORNING STAR - HELM - DAY

Colt and Nightmare come aboard. The Lost Kids stand in shock
at Tommy lying in Kate's arms.

Echo steps forward--

ECHO

We won't leave her behind.

COLT

We'll come back for her later, this
is a fight we can't win. Get us
outta here, Echo.

The airships begin to move in opposite directions. Aboard the
Ahriman's Revenge Evelet watches her airship shrinking in the
distance.

JJ kneels next to Tommy, tears rolling down. Very faintly,
Tommy raises his voice--

TOMMY

Did we get the Notebook back?

JJ signals yes with her head.

TOMMY (CONT'D)

You should have this, too.

Tommy hands JJ his Sphere, she takes it lovingly.

KATE

Meital! You gotta fix this. Please.

MEITAL

I can't, I need my staff, I don't
know how--

PETER

C'mon man, you saw that boy heal
himself, you saw it! What did he
do? Think.

MEITAL

If I transfer my own energy, even
if I can do that, I don't know what
could happen to me.

Then his eyes meet JJ's. She begs him. Meital sighs and--

-- closes his eyes, concentrates. A white gleam emanates from
his hands. A bead of sweat rolls down.

The wound and the blood stain disappear. Tommy coughs! He
gasps for air, the color on his face returns--

TOMMY

I'm alright. I'm fine.

Peter extends his hand, helps Tommy on his feet. Kate hugs
Tommy and JJ steps away, clearly sad.

Meital stares at his hands as the gleam fades completely.

MEITAL

My magic is gone. I lost it, I
can't feel the environment...

Sadness overcomes him until JJ approaches and grab both his
hands and sincerely mouths "thank you".

Meital nods and lets a little smile go.

TOMMY

I had this sketch, Meital, and I
got it all wrong, I'm sorry.

MEITAL

It was worth it.

Colt rushes up towards the wheel. Alphonse on his heels.

COLT

Can she fly, Echo?

ECHO

She is in bad shape, she won't hold
much longer.

ALPHONSE

Set course to Sochen Falls.

COLT

No no no, make it a non-stop flight
to Samarkand.

ALPHONSE

Our mast is shattered. We go to Sochen Falls, fix her up and set out to Samarkand in the morning.

ECHO

I don't get a say?

COLT & ALPHONSE

No!

EXT. MORNING STAR - SAILING - SUNSET

The ship flies over a green valley. In the distance--

SOCHEN FALLS - QUEEN OF CITIES

A fantastic city girdled by waterfalls, falling into the Valley below. The Spires and Minarets gleam with mystic intensity as the sun bathes it gently.

TOMMY

This's a wonder, no mistake.

Kate stands in awe, mouth agape, silent.

SARAH

That's more of my liking--

MEITAL

(deeply moved)

For so long have I wished to see such beauty. Sochen Falls, Queen of Cities.

PETER

You're just a kid, how long--

JJ reprimands Peter with a nudge and a fierce stare.

ALPHONSE

It is a Holy City, we will be safe here, children.

EXT. SOCHEN PALACE - TERRACE - NIGHT

The palace overlooks the magnificent city. A gold dome rises in between a series of cascading terraced pools and elaborate gardens.

The terrace is ablaze with torch lights. Exotic music drifts from inside. Kate rubs her arms to warm herself.

Tommy saunters up and drapes his jacket around her--

KATE

Thanks. How does it feel coming
back from the dead?

TOMMY

My butt itches a little.

KATE

(chuckles)

Tommy Walsh made a joke, the world
must be coming to an end. Thanks,
you know, for saving my life.

INSIDE THE PALACE

JJ watches Tommy and Kate. Nightmare approaches her.

NIGHTMARE

Hey kid. Don't worry, we all have a
place in this world. Some of us
just take longer to find out what
it is.

JJ looks up and nods, finding meaning. She turns her back and
leaves... Nightmare lingers for a moment, thoughtful.

INT. PALACE PAVILION - NIGHT

Peter sits at long table filled with exquisite dishes. Sarah
joins him.

SARAH

I've been looking for you. I could
use a chuckle.

Peter eats what looks like beef jerky.

SARAH (CONT'D)

Hey, you okay?

PETER

Don't sweat it.

He offers her a bite to eat.

SARAH

I happen to be a vegetarian.

Peter shoots her a demeaning glance.

SARAH (CONT'D)

What? I don't eat meat, no big deal. Talk to me, Pete.

Peter gives her an apple. She nods, smitten.

PETER

I've never been so scared in my life. When I saw Tommy lying there... you're right, life is not only about fun.

SARAH

Don't be like that. I love that no matter how bad things are, you're always there to cheer us up. You're not too bad to have around--

She stops in mid sentence, realizing she said too much.

PETER

Too proud to admit you're crazy about me, Sarah?

SARAH

Don't even think that for a second.

PETER

I knew it, you like me.

SARAH

Dream on, you degenerate!

She rampages away from him. The second he's out of earshot--

SARAH (CONT'D)

There's no way this is happening, I cannot like Peter Beaux. Eww.

EXT. SOCHEN PALACE - TERRACE - NIGHT

Tommy and Kate stand side by side, he gazes upon her and goes for a kiss. She nervously backs away--

KATE

I -- I can't, I'm sorry.

TOMMY

What you mean, you can't, Kate?

KATE

I, huh, just... I don't know.

TOMMY
(annoyed)
Don't know what?

KATE
I can't figure you out. I saw you
kissing JJ and I see how she looks
at you.

TOMMY
But I like you, I told her that.

Tommy expects a reaction from Kate. She avoids his gaze.

TOMMY (CONT'D)
Talk to me, just tell me something.

KATE
Look, I can't. I should go.

TOMMY
You're a jerk.

Kate staggers, surprised.

KATE
What? That's not fair, you kissed
her, I saw it and--

Tommy interrupts her in mid-sentence with a kiss.

The softest, sweetest kiss she'd ever want. It sweeps her off
her feet -- Kate breaks it off.

KATE (CONT'D)
I don't want to fall in love,
Tommy. I like being on my own.

TOMMY
If we fall in love, I'll break up
with you, I promise.

The silhouetted couple kiss again before the moonlight...

INT. SOCHEN PALACE - MEETING HALL - DAY

Our Heroes sit around a long wooden table, Colt sits with his
feet up, all eyes fixed on him.

TOMMY
Give it back, Colt.

Colt slides the Notebook across the table. Tommy catches it.

SARAH
The poem. You solved it.

COLT
I certainly did, kid. There was a
keyword: "RESISTANCE"

PETER
Resistance? The hell does that
mean? What's a keyword?

SARAH
Every complex system of ciphers
needs a keyword to decrypt it.

COLT
I had the keyword but no ciphers.
That is until I got my hands on
your Diary. And that damn Pendant.
Here, look--

Colt enthusiastically takes the Pendant and Notebook and shows the system as he describes it.

COLT (CONT'D)
Now this was really smart. The
ciphers are hidden on the back of
the Pendant and once you pull this
little lever-- There, there!

Fiery letters appear on the back of the Pendant. A tiny inscription glows blue, as if burning from within.

Sarah studies the Notebook and Pendant, writes something on a blank page. Then scratches it--

COLT (CONT'D)
Without your Diary, I'd never have
found these bearings. They don't
make much sense but I'm sure they
will unravel as we get closer.

Sarah writes something else, sneers, full of herself.

SARAH
You're using the wrong keyword, you
dimwit.

COLT
That's impossible, I got all the
right letters.

SARAH
You also ordered them wrong, look--

INSERT: Colt's keyword "RESISTANCE". Underneath it Sarah has rearranged the letters to form the word "ANCESTRIES".

MEITAL

Makes more sense since the Deors
pride themselves on their lineage.

SARAH

Try it now, Colt.

Colt's fingers move across the ciphers--

COLT

An island where the horizon meets
the Twilight Star in the Northern
Sky. Now we know. Can we finally go
get the treasures?

ALPHONSE

When historians count their booty,
they become mere thieves, Colt.

ECHO

This ship is not going anywhere
without compensation.

COLT

Worry not, my greedy friend, lots
of riches await us in Samarkand.

EXT. MORNING STAR - SAILING - DAY

A gray, impenetrable wall of fog. JJ stands at the bow
railing, gazing at the seas. She shivers.

AT THE HELM, Colt wears the gleaming Pendant around his neck;
adjusts the course accordingly.

EXT. MORNING STAR - SAILING - DAY

Sun beams through the mist as it starts to dissipate--

Tommy stares at the majestic silhouette of an ISLAND, visible
through the thinning fog. Spires and minarets rise from a
rocky shoreline - none taller than the white tower gleaming
in the sunlight.

The sea drops into a huge waterfall, steam rising and
engulfing the island as it clings to the very edge.

The ruins of SAMARKAND - ancient, mysterious, untouched.

COLT
The White Tower of Elwing, the
Aswan Falls, it is all real --

EXT. SAMARKAND - DAY

The Ruins have been overtaken by the local flora, creeping vines twisting over the elaborate ruins, a perfect blend of man made beauty with Nature.

Our Heroes trek up a white stoned road as the White Tower looms over them with power and majesty.

JJ looks up amazed. JJ's fingers move closer and curl over Tommy's hand... He peers down nervously...

INT. THE WHITE TOWER OF ELWING - GREAT HALL - DAY

Elegant wall carvings and frescoes, all lit by bright streams of sunlight.

MEITAL
Odd, so beautifully preserved and
yet there are no inscriptions
anywhere, nothing. No written verse
or word of any kind.

His voice ECHOES off the marble facades. Everyone spreads around the colonnaded rotunda, in between statues of old kings and sages.

At the far end, two solid gold doors stand shut. A cloth-covered plinth stands dead centered and lying over it is a MARBLE SPHERE, divine and blue colored.

SARAH
Another Sphere, we did it, we're
going home!

PETER
It is a different color. Why?

All eyes turn to Colt expecting an answer. He shrugs--

NIGHTMARE (O.S.)
That's a Memory Fayth.

Everyone turns to Nightmare with surprise.

NIGHTMARE (CONT'D)
I've seen those before. Long ago.

JJ remembers Tommy's Sphere and gives it back to him.

TOMMY

Mine was the same color, but it faded with time.

SARAH

Maybe that's why you drew all those sketches. They were memories.

NIGHTMARE

The girl's right. Those spheres record and play back memories.

SARAH

You drew someone else's memories.

KATE

How is that possible if they just happened?

PETER

Unless whoever recorded that Fayth could see into the future and recorded his predictions in there so Tommy could see them... Right?

JJ gazes at it long and well, it calls for her. Her hand warily moves closer; a faint red gleam emanates...

When JJ removes it off the plinth, a red beam of light shoots out, takes the shape of an OLD MAN - a hologram:

OLD MAN

Only those from our bloodline, born from Deors, shall pass.

It flickers and fades...

COLT

Frustrating. Why can't it ever be as easy as find the place and grab the treasure?

PETER

(sighs)

So the green one sends us down the rabbit hole, the blue shoots up a message, what else is there?

COLT

Go on Kate, open that door so we can get moving.

KATE
Me? Why me?

SARAH
She is not a Deor. How can Kate's
heritage trace back to the Deors?

COLT
Evelet had the Pendant. I figure
she was a heir.

KATE
I'm from California, it can't be
me.

PETER
Then it's you, Walsh.

KATE
It's not him either. I know his
parents, they are not Deors--

Sarah steals a glance at JJ silently in a corner...

PETER
So what!? Now we're stuck?! Tommy,
you gotta do something!

TOMMY
Back off, Pete. It's not my fault.

SARAH
Of course it is your fault, you and
your "fayths."

KATE
Guys, c'mon, we can figure this out-

PETER
No, sis, I'm tired. I'm done.

TOMMY
Do you think I ever wanted this?

JJ, watches, her breath coming short.

JJ
SHUT UP! Just shut up. You all
don't care about anyone else.

Sudden silence, stunned.

JJ (CONT'D)

My real parents left me when I was a baby. My adoptive ones died. You left me, Tommy. Everybody leaves me. Why would I want to go back...

TOMMY

You're right, J, I'm sorry. You're my best friend, I won't leave you.

JJ sighs, it's all the same to her. She turns her back to everyone and walks towards the great doors. Tommy chases her.

TOMMY (CONT'D)

I'm serious this time, I'm coming with you.

Peter, still dumbfounded, turns to Sarah--

PETER

(low)

Didn't she tell us she was mute?

SARAH

"Tell us she was mute"?

JJ touches the doors -- faint lines appear like slender veins of luminous silver; the doors swing outwards, revealing complete blackness.

ALPHONSE

We're all going. You can't do this alone.

TOMMY

No, Alfie. If anything happens to us, I need you to help them find another way home. You have to.

Alphonse nods, proud of Tommy. Kate and Tommy share a look, the look of two people saying goodbye.

JJ drags Tommy along. He opens the Notebook on a marked page--

TOMMY (CONT'D)

"Search for the path in the night with Innocent Eyes."

They go through and the doors shut with a BOOM.

ALPHONSE

They are on their own now.

COLT

Do you think perhaps, they will be
considerate enough to bring
something back for me?

INT. THE WHITE TOWER OF ELWING - CORRIDOR OF NIGHT - DAY

Blackness except for luminescent silver and blue dots on the
walls -- a star filled sky within the narrow hallway.

TOMMY

The night sky. Innocent eyes...
innocent eyes... What does it mean?

Glow worms creep up and down the wall; Tommy moves closer and
touches one - it stings!

JJ smiles at him condescendingly, and moves around the
darkness with incredible ease.

TOMMY (CONT'D)

I can't see a thing!

JJ

I guess you're not that innocent.

TOMMY

Do you know where you're going?
(she nods)
And where are we going?
(she shrugs)
It took you that long to talk just
so you would stop doing it again?

JJ slides her hands across the smooth rock wall, searching,
until finally she slips into the darkness. Tommy squints his
eyes but still can't see a thing -- until she pops back out
and pulls him with her into a narrow hole on the wall.

EXT. THE WHITE TOWER OF ELWING - COURTYARD - DUSK

They stand in a small opening, just small enough for their
shoulders to squeeze through and beyond --

-- a marvelous courtyard opens up before them. The sun bathes
limestone carved walls and frescoes.

Sculpted into the back wall in meticulous relief are four
statues - a Scholar, a Thief, a King and a Peasant; all with
their hands extended, each cradling a different Fayth.

The sunlight has already worked its way down the far wall and is edging onto the Scholar.

Tommy reads from his Notebook:

TOMMY

"I'm a moth, a thief in the night,
eating words but never getting any
wiser. Who am I?" It's a riddle.

JJ snatches the Notebook and studies the sketch: a hand reaching for a Fayth, but the angle doesn't quite help.

JJ

I can't tell which one is it from
the sketch either. It can't be the
thief, that's too obvious. Right?

TOMMY

And the Scholar gets wiser, that's
why he reads so many books.

Sunlight has moved further down across the statues,
permeating the Scholar...

TOMMY (CONT'D)

It's the King. It must be, a King
is educated but that doesn't mean
he gets wiser.

The golden light has moved even further, enveloping the Thief
and making its way over the King.

Tommy warily moves towards the King and reaches for the Fayth
on his hands--

JJ

A thief in the dark... Moth ate
words... the glow worms... STOP!

Too late... Tommy has removed the Fayth from the King's hands
-- A RUMBLING SOUND IS HEARD and the ground roars and shifts.
Dirt falls from the ceiling --

The ground beneath Tommy begins to split open, everything
around them shakes--

JJ (CONT'D)

The answer is a bookworm. It lies
in the dark and eats, well, the
books, literally. We haven't come
across a single inscription, not
even the smallest written word.

TOMMY

They preserved their culture on
fayths, which last forever--

JJ

Unlike a written language that can
be corrupted and manipulated.

TOMMY

An Unwritten Language.

JJ

It's the Peasant. The truest and
humblest of ways to keep a culture
alive. Word of mouth...

The sunlight still hasn't reached the Fayth in the Peasant's
hand when Tommy reaches for it--

JJ (CONT'D)

Hold it--

Tommy's hands stop inches away from the Fayth. JJ's eyes move
charged with the thrill of discovery.

JJ (CONT'D)

A thief in the dark. The sun is
moving across the statues. Wait--

A loud RUMBLE and another section of the ground collapses.

TOMMY

JJ, WE ARE GONNA TO DIE HERE!

The setting sun finally permeates all three statues
completely, leaving only the Peasant in the dark.

JJ

NOW!

Tommy snatches the Fayth. It shoots a beam of light-

And silver luminescent lines grow from the wall outlining a
glowing arch and the exit!

Tommy and JJ rush from the crumbling courtyard into--

INT. THE WHITE TOWER OF ELWING - GREAT LIBRARY - NIGHT

A round hall reaching all the way to the top of the tower. A
spiral staircase on each side.

A Library filled with Fayths from top to bottom. They gleam in the shafts of moonlight spilling in - blue, green, and silver.

JJ, mesmerized, moves to a cloth covered pedestal--

-- where two Fayths rest; one gleams reddish, the other emanates a low greenish hue, much like the one that brought them here in the first place.

JJ, grabs the reddish fayth ever so gently and it beams a silent hologram:

An elegant robe hoods a LADY, her face so serene and beautiful it seems timeless - cradled in her arms is a BABY GIRL yawning quietly...

JJ stares at the Lady for a long time, the lady stares back. She offers JJ a small smile, swallows her words...

Tommy steps back, gives JJ some privacy--

JJ

You're my mom...

AERIN

You did it. You found your way back to me, my dear girl.

(smiles affectionately)

Jean, my name is Aerin. I'm your mother and I love you so much. It pains me to not have been there to watch you grow up.

Emotions hit JJ hard, tears rolling. JJ moves for a hug- her arms go through the hologram to her disappointment.

AERIN (CONT'D)

I'm the last Deor in this world, Jean. Some of us left. Most of us were struck by a disease. But you, my daughter, you're special. Because of your father. Such a dashing Knight, your father, the great Caelan Galbraith. To think I was exiled for marrying a human, I can't help but to smile at the irony. Our "forsaken" love may be the very key that ensures our Culture.

JJ's eyes flash to Aerin's, glittering with pain.

AERIN (CONT'D)

You carry a heavy burden, daughter of Deors. I'm sorry that I brought this upon you. You must keep our ways alive and carry our lineage. I've left Seven Fayths in a chest, each carrying a piece of our culture. Find people worthy of those secrets and trust them to keep us, the Deors, alive.

JJ glances at the chest on the ground.

AERIN (CONT'D)

The green fayth is a link sphere to the other world. Use it wisely. There aren't that many left. Jean, you are a true Deor, and thus you must as well record your memories in a Fayth, and place it on this very pedestal. Write the next chapter of our history. Always remember I love you...

Aerin fades. JJ sobs quietly, a rush of emotions hits her-

JJ

You are going home, Tommy...

TOMMY

You can't stay here, c'mon.

JJ

There isn't anything back there for me. This is where I belong.

TOMMY

You have us! You have me, JJ.

JJ

You're sweet, Tommy, but we both know that's not true.

Her look lovingly lingers for a beat.

TOMMY

I'm sorry, I wish, I--

JJ

It wouldn't matter. I'm staying. You go home, you big goof-

She gently pounds him on the arm. They stand there face to face... JJ gently caresses Tommy's face.

JJ (CONT'D)
C'mon, let's get you guys back.

They spot a set of double doors on the back.

JJ (CONT'D)
Go ahead, I need a moment.

Tommy nods, lingers his glance for a moment and leaves.

JJ solemnly retrieves a translucent Fayth from a shelf-

FLASHES OF THEIR ADVENTURE. EVERY SKETCH FROM TOMMY'S
NOTEBOOK FLASHES, A QUICK RECAP.

The Fayth glows bluish. Their adventure play back inside.

JJ carefully places her Fayth on the Pedestal and grabs the
chest of Fayths from the ground.

She smiles and leaves. The doors behind her slam shut.

An incrusted violet Fayth on the Pedestal shoots white light
upwards, engulfing JJ's memory Fayth -- gone.

INT. THE WHITE TOWER OF ELWING - GREAT LIBRARY - DAY

A luminous dot expands like a nova and JJ's Fayth magically
appears on the Pedestal.

AERIN cradles the Baby Girl gently in her arms as she reaches
for JJ's Fayth. Smiles sadly, the sunlight reflects subtle
tears on her face.

The Baby Girl fiddles with a Green Fayth in her hands.

AERIN
Look, sweetheart, you did it. You
recorded your memories and sent it
back through time. It worked...

Aerin coughs, she's weak, fragile, clearly sick. She watches
the Lost Kids' adventure inside the Fayth.

AERIN (CONT'D)
You've grown to be such a beautiful
girl, my daughter-

Aerin takes the Blue Fayth from the Pedestal, then Baby JJ's
green one and as if it had been activated, it emanates a
white and powerful ray of light and they are both gone...

EXT. JJ'S HOUSE (1993) - NIGHT

A house in the suburbans in an empty street; suddenly a silent explosion of light and Aerin appears with Baby JJ on her arms.

A newspaper splatters on a lamp post - the date reads "April 1st, 1993"

Aerin coughs and struggles her way up to the porch.

AERIN
(quietly sobbing)
I'm going to miss you so much my
baby girl.

She places Baby JJ carefully on the porch; stares for a long moment. Baby JJ grabs her mother's finger, presses it tightly. Aerin places a note and steps back.

INSERT: "This is Jean, she is a blessing in your life."

Aerin reaches in her pocket for a Green Fayth and shows it to JJ, she reaches for it as if wanting to play with it.

AERIN (CONT'D)
No, no, this one will be given to
when the time is right, my dear, so
you can find your way back to
Samarkand. I'll always love you.

She makes for the Neighbor's House. Baby JJ starts crying-

Lights go on in the house and the front door flies open; a WOMAN (30s) finds Baby JJ crying. The Woman gently scoops Baby JJ off the porch and reads the note.

INT. TOMMY'S ROOM (1993) - NIGHT

A cradle stands by the window. A BABY BOY sleeps soundly.

Aerin carefully opens the window and stretches herself in, over the cradle. She places inside the cradle blue Fayth that JJ recorded her memories in.

AERIN
Hello, little Thomas. You'll do
great. Such talented artist you
are. Dear boy, may this Fayth guide
you wisely in your quest. And take
good care of my Jean.

Aerin tenderly caresses Baby Tommy. She leaves, and the curtains sway over the cradle. Baby Tommy holds the Fayth as it glows. It fades as he gurgles sound asleep.

EXT. TOMMY'S HOUSE - NIGHT

Aerin stares thoughtfully at the last Fayth, a green one, used to link both worlds. She pockets it and walks away...

INT. THE WHITE TOWER OF ELWING - DUSK

Sarah paces impatiently. Kate eyes her, shares the frustration.

KATE

They should have come back by now.
Something happened.

A side wall swings outwards - Tommy and JJ step out to everyone's relief.

SARAH

Did it work? We're going home?

JJ nods and brushes past her, towards Nightmare--

JJ

I met my mother. Aerin--

At the mention of her name, Nightmare widens his eyes.

JJ (CONT'D)

You're Caelan, aren't you?

ALPHONSE

That's impossible. Caelan was an honorable knight.

JJ

You carry his sword and you care for me. I remind you of her...

Nightmare nods.

NIGHTMARE

I don't know how--

JJ

I do, dad.

JJ leans forward and hugs him. He hesitates... then uncomfortably puts his arms around her.

ALPHONSE

You're the Caelan Galbraith? What happened to you?

JJ lets go of Nightmare. He turns to Alphonse, cold.

NIGHTMARE

A lot happened, old man.

Colt pokes JJ on her shoulder; she whirls--

COLT

Heh, you didn't happen to bring somethin' for me, didja, kiddo?

JJ

As a matter of fact, I did. A Fayth. A very special Fayth, so you take good care of it.

Colt is not as impressed as JJ seems to expect. She can't believe he isn't more excited.

JJ (CONT'D)

Inside this Fayth is our plays, music, songs and operas. The History of the Deors, Mr. Colt.

COLT

I was half expecting something more -- shiny.

JJ sighs disappointed--

JJ

Not all treasure is gold.

She moves forward to Meital; he nods respectfully.

JJ (CONT'D)

This one is for you Master Meital. Within this Fayth are our spells, arcane sciences, occult teachings and the mysterious art of Summoning. You have great power and wisdom, put it to good use.

MEITAL

I couldn't... Sorry, but I can't accept it. There are other wizards--

JJ

I'm giving it to you. You'll be a great wizard, a force for good.

Meital takes the Fayth, not so sure, but thankful anyway.

JJ (CONT'D)

Dad? I'm sure mom would've liked you to have this Fayth. It has our Military strategies, combat skills and techniques.

Nightmare gently takes the Fayth and places it on his sword's hilt, it fits perfectly.

NIGHTMARE

Dear Sword. This is Beleth, it was your mom's wedding gift. It is all I have left from her...

JJ

You have me, too.

He nods and caress her face. JJ turns to her friends.

SARAH

I can't believe we're going home!
Hot shower, my warm bed, my books!

JJ

I'm not coming back with you.

This hits the Lost Kids hard - except Kate, she gets it.

KATE

Come here...

Kate hugs JJ, Sarah hugs them and signals Peter. He and Tommy join the group hug.

Finally, a family.

They break away, and JJ hands Tommy two Fayths, a yellow and a green one.

JJ

The green Fayth will take you home.
This one has our art. It's how we see and paint the world.

JJ grabs Tommy's hand and closes it on the green Fayth, there's a moment between them.

Sarah, Peter and Kate circle JJ and Tommy. The Fayth starts to glow and JJ steps away.

THE BRIGHT LIGHT SPILLS ALL OVER. IT FILLS THE SCREEN--

Suddenly and swiftly it fades: THE LOST KIDS ARE GONE.

JJ lets one tear roll; finds the strength to stop it--

COLT

Tough luck kiddo. He was a catch.
But the mysteries of love are what
makes it worthy.

ALPHONSE

I'm going to miss the little brats.

MEITAL

I don't think we've seen the last
of them...

INT. DANA CREEK HIGH - HALLWAY - NIGHT

Same hallway they disappeared from, barely lit now. A flash of light spreads across -- and the Lost Kids appear out of nowhere.

Tommy falls on his knees, completely dizzy and motion sick, Peter slaps him on the back.

PETER

You're not throwing up again, are
ya? Wuss...

Tommy holds it back and breathes deeply.

TOMMY

I'm fine. We're back.

KATE

Yes, we are. Now what?

As she helps Tommy up, they share a look and an awkward smile--

TOMMY

(nervously)
Do you think maybe, you want to go
see a movie this weekend?

KATE

(finds it cute)
Yeah, we can definitely catch a
movie, Tommy.

Tommy and Kate head for the exit when Peter steps in between them, throwing his arms around--

PETER

How about we crash your date and make it a double, huh, Sarah?

SARAH

Promise you won't speak the entire evening and yes, we can make it a double date.

TOMMY

I was kinda hoping--

Peter flashes out his deck of cards as the four Lost Kids exit the school together.

PETER

Pick a card, Tommy...

INT. TOMMY'S HOUSE - NIGHT

Tommy waves goodbye to Kate at the door and enters. His parents wait for him in the living room, worried sick.

JULIE

Where were you, Thomas?

ALAN

You are in big trouble, young man, where's JJ?

TOMMY

She's not coming back.

ALAN

Excuse me?

TOMMY

She overheard you guys talking last week and she doesn't wanna go into foster care.

JULIE

Last week, Tommy?

TOMMY

I was helping her find her real dad and we did. Now she's staying him.

Julie hugs his boy.

JULIE

Don't ever do that again, you come talk to us about these things.

The three of them start heading upstairs, when Tommy's clothes finally sinks in--

ALAN

What's with the costume?

TOMMY

Her dad works in the entertainment business.

EXT. AKKADIAN CASTLE PATIO - DAY

Peaceful, birds CHIRPING, and the wind BLOWS. A window BREAKS on the top floor!

In a shower of sparkling glass, Colt and Evelet sail out into thin air!

Their entwined bodies plummet three stories: ripping through a third-floor awning, crashing through a maid's winter blanket on a second-floor balcony-

Finally crash landing on a hay cart, strategically positioned underneath them with a beautiful horse tied to it.

Evelet sits up wide-eyed, speechless, amazed to be alive.

EVELET

You would think you'd be better at this after having rescued me before, Sheridan!

COLT

Every time is a different adventure, sweetheart!

Colt mounts the horse first then helps Evelet.

COLT (CONT'D)

(clicks his tongue)
Let's go, Peanut Bread --

EVELET

What kind of name is Peanut Bread?

COLT

Clearly you've never had one, quite the delicacy.

They THUNDER away from the Castle, through the streets of Akkades, as the people cheer their Princess on.

EXT. MORNING STAR - DAY

Colt and Evelet board the *Morning Star* where JJ, Nightmare, Meital, Alphonse and the crew await on the main deck.

Evelet saunters up to JJ and presents her with a Fayth.

EVELET

It's been with my family for generations, JJ. I hear you can retrieve its contents.

JJ nods, the Fayth glows in her hands. She approaches Colt and whispers something in his ear.

COLT

Snap to it, Echo! Bring me that sunset, we fly West!

ECHO

Aye, aye, sir!

ON THE POOP DECK

Colt offers Evelet the wheel--

COLT

The Morning Star is all yours, rogue princess.

Evelet runs a hand lovingly along the rail, then takes the wheel... free as she always dreamed to be.

EVELET

We are hunting Fayths around the world now?

COLT

If we don't keep the Deors alive, who will?

Colt grins at her. Finally he sweeps her in his arms, leans her back, and kisses her long and well.

The *Morning Star* flies away into the horizon... and we FADE UP large words in script:

THE END

FADE OUT and CREDITS ROLL