

Dupont's Mound

Polita Glynn
1385 Biscaya Drive
Surfside, FL 33154

WGA #1332660

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EXT. WOODS NEAR MATANZAS RIVER - MORNING

Dappled sunlight filters through the saw palmettos and oaks of a northern Florida woods and reflects off a wide, slow moving river that runs along the edge of the hammock. A crane feeds on mullet in the water, walking gingerly on long, angular legs. Suddenly startled by the sound of approaching footsteps, the crane lifts off in flight. Two twelve year old boys come running through the woods, joking and laughing. They carry fishing rods and backpacks.

BOY #1

My mom's gonna kill me if she finds out.

BOY #2

Just grab the phone so she doesn't answer...

BOY #1

(in a mimicking tone)
...that stupid message from the school.. "this is your principal calling. Today your son Tommy Andrews was absent from school....

BOY #2

Anyway, it's almost vacation...

They reach the edge of the river.

BOY #1

Man, the water's so low..

BOY #2

Stupid drought...I can't even remember the last time it rained.

BOY #1

You sure it's O.K to be here?

BOY #2

Don't be a wiener...Over here...

They put down their gear. One of the boys starts to set up his rod. As he takes a step to reach for a lure in his tackle box, his footing slips and he falls into the muddy river's edge.

BOY #2 (cont'd)

(laughing)

Good move...

BOY #1
What the?

As he picks himself up, he sees a round white object that looks like a large stone under his foot. As he wiggles it out of the mud and picks it up, his expression turns to fear. What appears to be a smooth rock turns out to be a human skull.

BOY #1 (cont'd)
Crap. It's a....

He drops the skull on the ground. His friend turns to pick it up.

BOY #2
No way. Remember what Henry said.
He'd give us something if we ever
bring him stuff like this.

He wraps the skull in an old towel and stuffs it into his backpack.

INT. ARCHEOLOGICAL INSTITUTE - DAY

In a dusty room filled with tables covered with bits of ceramic pottery, shells, beads and fossils, two men are working on cataloging materials and making notes. There is a large clock on the wall and a small break area off to the side. Dressed in khaki pants and casual shirts, they chat amiably as they work. ARTY FOSTER and GRANT LEVINE are both veteran archeologists that work for the Florida Archeological Institute.

ARTY
You finished?

GRANT
Don't rush it. It took 5,000 years
to get here, you can give me five
more minutes to...Speaking of
which...

They both look up to the clock on the wall. The time is 8:29 and ticking. After a beat, ARTY looks at his wristwatch.

ARTY
And in 5,4,3,2,1....

The door to the workroom swings open. RACHEL AUSTIN, mid-forties with a natural enduring beauty and easy-going manner, walks in. Arty and Grant exchange looks.

GRANT

(laughing)

'Morning Rachel. We were just about to send Arty's watch out for repair.

RACHEL

Very funny. If you guys were as good at identifying time periods as you are about tracking my timing we'd have the mysteries of ancient civilization solved.

She walks over to the coffee stand and pours herself a cup of coffee. She precisely measures milk and turns to the sugar, carefully leveling the spoon. Arty and Grant watch fascinated, miming a replica of her moves.

RACHEL (cont'd)

Cut it out you guys or I'll...I'll and what exactly is that you're working on anyway?

GRANT

Just trying to catalog some fragments that came in from north Florida, just outside St. Augustine. Got some new projects going in that are in need of an archeological survey.

RACHEL

More development. Great.

ARTY

(pointing to site plans spread on the table)

What's interesting this one is your typical MacMansion/condo thing. That's this El Sol Project. The other is one of those green communities. You know, where they want to produce their own energy, recycle the water and all the stuff. That's over here. They have romantically named it Sarabay.

RACHEL

Sarabay? As in the historic Timucua Native American village?

GRANT

Yeah, apparently the owner is a big fan of north Florida's first people.

Rachel points to a feature on the map marked "Dupont's Mound."

RACHEL

Or just thinks it's a good branding strategy. And especially since it has a large midden on the site that could have archaeological significant.

ARTY

Bet those developers can't stand the fact that those ancient people left mounds all over Florida that marked out where they lived.

GRANT

Mini-trash heaps of clam shells...

ARTY

And religious burial mounds...

GRANT

Here's the catch. The archeological mound is on the historic maps, but no one has ever really found it. We know it's there, we just don't know exactly where it is.

Grant picks up a piece of ceramic fragment on his desk. He turns it over slowly and lets out a low whistle.

GRANT (cont'd)

Hello. What have we here?

Arty turns to look.

ARTY

Where did this come from?

Rachel takes the sample from Grant, and holding it in her palm, angles her head to look at it. It appears to be a decorated medallion made from stone. On it there are markings that look like an eye with a beak above it. It appears to be a fragment of a larger piece. It has a range of markings, including a dolphin jumping in the air.

RACHEL
You guys aren't...

They both shake their heads at the same time.

RACHEL (cont'd)
Cause if you are, I'll...

They shake their heads again.

RACHEL (cont'd)
Wow. Forked eye motifs. Then where
did this come from?

Rachel holds the medallion and looks back to the charts which show the geography of a piece of land between the Matanzas River and the Atlantic Ocean.

EXT. AERIAL SHOT MARINELAND - DAY

The map image transitions to an parallel aerial shot of beautiful area bounded on the east by the Atlantic Ocean and on the west by the Matanzas River. There is a large field near the woods where men are surveying.

EXT. MARINELAND FIELD - DAY

DOUGLAS CARSON, a rugged, fit-looking fifty year old man, is set up on a makeshift worktable on the edge of an open field area surrounded by palms and ancient oak trees. Behind the field is unbroken woods while the other side shows buildings and route AIA. Douglas is studying site plans. They are the same plans that Rachel and her team were reviewing. Several men are placing surveyor's flags in the ground. We recognize that this is near the same area where the boys found the skull in the river. A few feet away, MAYA, an thirteen year old girl is gently digging in the dirt and alternately sifting it through a small screen. She has long dark hair and a beautiful look that makes one think Hawaiian or Native American. She lets out a small cry of surprise.

DOUGLAS
Maya, did you just make the next
big discovery?

MAYA
Very funny dad. It's just a shell
fragment, but very pretty.

DOUGLAS
Let me take a look

She walks over to show him just as the SURVEYOR at the edge of the wood whistles over to get Douglas' attention. He takes off his glasses and looks across the field.

DOUGLAS (cont'd)
 (shouting out loud to the
 Surveyor)
 What's up?

SURVEYOR
 (shouting)
 What about the woods back there?

DOUGLAS
 Yes.

From Douglas' point of view, we see the men talking. While they are conferring he takes the shell fragment from Maya and begins to study it. He kneels down to her height.

DOUGLAS (cont'd)
 (to Maya)
 Now did you know that...

MAYA
 Dad, we can not make this into a
 lesson and just enjoy the fact that
 it's a pretty shell.

He smiles at her and just as he is about to respond, his attention is drawn away by an assistant who is arguing with the Surveyor. He stands up again. We hear fragments of Spanish. After a few moments, the assistant walks away. Douglas is puzzled as he sees the Surveyor approach him shrugging his shoulders.

SURVEYOR
 Sorry boss. There are some people
 who..ah..people don't like to go in
 those woods.

DOUGLAS
 Snakes?

SURVEYOR
 Yes, but also old ghosts. They say
 there is old Indian burial ground
 by the river. It was there from a
 long time ago.

DOUGLAS
 Has anyone ever seen it?

SURVEYOR
Not officially.

DOUGLAS
Rural legends?

SURVEYOR
...stories get started.

DOUGLAS
Well, I need to get it surveyed. In order to start building, I need to know the exact boundaries of my land.

SURVEYOR
I'll finish it up for you myself.
No extra charge.

The surveyor walks off towards the woods. Douglas stands for a moment looking troubled. He takes off his hat and wipes his brow.

MAYA
Dad, do you believe in that stuff?

DOUGLAS
I don't know if I really believe it, but sometimes I think it's better to, let's say, keep an open mind.

MAYA
Sometimes I think that I can hear mom.

DOUGLAS
Darlin', sometimes I'm sure you probably can.

MAYA
You know dad, I think that she likes that you took over Marineland. That you're trying to help the dolphins and the ocean and the planet and stuff.

DOUGLAS
I sure hope so. It's not always easy---trying to live the dream... and tryin' to balance the books.

He kneels down to give her a hug. A loud birdcall makes them both look up as a formation of pelicans fly overhead. Douglas stands up, listens for a moment, turns as if he hears something else, looks back to the woods and then turns back to his site plans. Maya goes back to digging.

INT. RACHEL'S APARTMENT - EVENING

The apartment is neatly furnished. Books line the walls. Everything is in its place, neat, ordered. Afternoon light filters in through venetian blinds and lace window curtains. We hear the sound of KEYS in the door just as a CLOCK CHIMES. The door opens and Rachel enters. She walks into the main room and places her mail, a folder of papers and a lap top computer on seemingly precise spots on the dining room table. She puts her keys in a bowl, sets up her laptop and turns it on. She opens a window, turns on the stereo to a light classical station, walks to the kitchen and pours herself exactly eight ounces of juice.

As she sits down at the table to read the mail, her cell phone rings. Almost annoyed at the interruption, she answers, not without a few awkward pushes of the wrong buttons.

RACHEL

Institute...sorry, it's habit. Hey sis, what's up? You ready for the big second honeymoon?

As she listens to her sister's response, Rachel walks over to the table to pull out her work folder from a briefcase. A gust of wind blows in. Some of the papers in the folder blow off the table. She looks to the window but the breeze is gone. As she goes to pick up the papers, a few photographs of Marineland catch her eye. She picks them up. One of them features a 1930's photo of men with shovels standing next to a large mound near the ocean.

RACHEL (cont'd)

(into the phone)

Your baby sitter has the measles? How old is she. OK, that's not the point. Take care of Cameron for the week? Sis, you know I'm not very good with kids.

Still holding the pictures and carrying the cell phone on her shoulder, Rachel walks into her bedroom. She puts the pictures on a small table and enters the closet.

She continues to talk as she looks through her closet which holds a minimal wardrobe, all organized by color, picks out a conservative black cocktail dress, and lays it on the bed.

RACHEL (cont'd)

OK. OK. Alright, he'll have to come to work with me. E-mail me the flight info. And you owe me big time. Listen, I've got to run.

Hanging up the phone and placing it on the table, she accidentally pushes aside the top paper to reveal another photo. Rachel looks down at the photo on the table. It shows skeletons arranged in a burial ground. Next to one of the skulls is a picture of a medallion like the one that Rachel held before at her office. She studies the pictures for a moment, biting her lip. The wind blows again, giving her a chill. She goes to close the window.

INT. EMILY'S HOUSE - EVENING

In a sprawling suburban den filled with suitcases strewn around the room, EMILY is holding up an outfit against herself and looking in the mirror. She puts it down and picks up another, comparing the two outfits before packing both. She is in her late-thirties, attractive and looks like she's never missed a day at the gym with her trainer or a manicure appointment in years.

On the sofa, CAMERON, a thirteen year old boy, is actively engaged in a game of Halo 3 while simultaneously text messaging with a friend on his I-phone. The noise is ear splitting. The family dog, MAX, sits by him watching the action on the television.

EMILY

Cameron, turn that down and start your homework.

He continues to play, barely acknowledging that she has spoken to him.

EMILY (cont'd)

Cameron, I mean it.

CAMERON

OK mom. I will

EMILY

When?

CAMERON

As soon as I finish this mission.

She walks over and turns off the television.

CAMERON (cont'd)

Are you nuts! I was just getting to level five, The Storm and you didn't let me even save. Do you know how hard it is to get past Snipper Ally...

EMILY

Cameron, stop for a moment. Listen, there's been a little change of plans. You know dad and I are going on our big anniversary vacation tomorrow. And well, Jennifer was going to come stay here with you?

CAMERON

Yeah, that'll be cool She lets me eat what I want and stay up late. Last time I had chips for dinner and....

EMILY

So anyway, Jennifer can't be here. So you're going to go stay with Aunt Rachel for your vacation and hang out with her.

CAMERON

No way! That sucks! She's so boring. It's like being with Nana. And all that icky old bones stuff she does. And she doesn't even have satellite. And my friends....

EMILY

Cameron, we don't really have a choice. So here's the good part. Aunt Emily promised that she'll take you to Disney for part of the week and you can pick whichever ride you want to...

CAMERON

Disney's for kids. What about Universal?

EMILY

Sure.

CAMERON

And I can take my X-box with me and stay up late?

EMILY

Absolutely.

Max begins to bark.

CAMERON

And Max?

EMILY

(desperate for a resolution)

Sure.

CAMERON

She said I could?

EMILY

Of course. She'll love the extra company. And, you know, he can help dig things and stuff.

CAMERON

But mom,...

EMILY

Cameron, no buts now. I can't debate this right now. I don't have time. I have a hair appointment in half an hour and I still have to pack all my evening wear...

CAMERON

You never have time.....

Emily turns back to packing and picking out outfits. Cameron gets up, turns on the television and goes back to his video game.

INT. EMILY'S HOUSE - CONTINUOUS

As Cameron continues to play, we watch the game from his POV. He moves into Rallypoint Alpha on Sierra 17. The landscape is filled with large rooted trees, woods and rocks. He fights armored creatures. After an explosion, suddenly the creatures seem to transform into Spanish Conquistadors riding across the landscape. It feels like they are coming to attack him. One lifts his sword ready to strike at Cameron. To escape, Cameron (as Master Chief) jumps into the water.

Sounds become muffled as he moves underwater. As he swims through the weeds, he sees the body of a person who look like Native American reaching out for help. He tries to get out of the water but cannot resurface.

INT. EMILY'S HOUSE - CONTINUOUS

Cameron is pushing his control sticks rapidly. He is trying to clear the image from the screen.... and from his mind.

EMILY

Cameron, I told you to turn that off! Now!

Cameron shakes himself out of the images he was seeing.

CAMERON

OK Mom!

INT. HOTEL BALLROOM - NIGHT

A SPEAKER talks at the podium. The ballroom crowd eats the obligatory chicken dinner. Rachel sits at a table with a group of people.

SPEAKER

...and so in a time period that has spanned over 10,000 years we have an opportunity to open a window on our past and explore a kind of inner space that lies just below the shadow of modern civilization. Maybe one of you here will find the piece of the missing puzzle that has eluded Florida archeology for so many years. Thank you.

There is general applause. A WOMAN steps to the microphone.

WOMAN

And now it gives me great honor to present tonight's Florida Archeology Award for excellence in research and preservation. Tonight's nominees are Peter Colson of the Historical Consultants, Rachel Austin, Florida Archeological Institute and Marianna Hidalgo from the St. Augustine Preservation Team.

As the woman continues to talk, we see Rachel looking anxiously at the stage. In her hands, she twists a small piece of paper. She opens the paper for a moment, revealing a quick glance at the words "my appreciation to..."

WOMAN (cont'd)
and the award goes to Marianna Hidalgo of the St. Augustine Preservation Team.

The audience applauds as a tall, elegant woman dress in high style stands up to walk toward the podium. MARIANNA HIDALGO is fashionable, self-confident. She flashes a not-too-kind smile at Rachel as she passes. Rachel gives her a weak congratulatory nod. As Marianna takes to the stage, we see the paper in Rachel's hand crumble and land on the floor under the table.

INT. ARCHEOLOGICAL INSTITUTE - DAY

Grant sits alone at the work table sorting through artifacts. He looks up at the clock; it reads 8:29. We see Rachel enter and approach the coffee table. She stops when she notices that Arty is missing.

RACHEL
 Where's Arty?

GRANT
 His wife called. He' got a high fever like a baby and some terrible flu.

RACHEL
 Can we do anything?

GRANT
 I'm not sure.

She walks over to the snack area and begins her routine. As she's placing her spoon on the paper towel, Grant turns to her.

GRANT (cont'd)
 Oh, by the way...

RACHEL
 (spilling her coffee)
 I always hate that expression. What now?

GRANT

Well, first I wanted to say I'm sorry you didn't get the award last night. You really deserved it for that Miami River Study.

RACHEL

Yeah, well, I guess Marianna deserved it more.

GRANT

You and I know that's not true. She's got the political connections and that, shall we say, uncanny ability to be in the right place at the right time.

RACHEL

Well, thanks for the vote of confidence anyway. And the other thing?

GRANT

Arty was going to go over for that site survey at Marineland near St. Augustine ---- where the new development is planned...and....

RACHEL

.....now you're going?

GRANT

I wouldn't mind except that my kid has a playoff ball game and...I was wondering...

Rachel walks over to Grant's work table and picks up the artifact she held the day before. She stares at it a moment, thinking.

RACHEL

I just have so much work here. And, um, I....

GRANT

If you really can't...

Rachel keeps turning the medallion over and over. Thinking. Stalling for time.

GRANT (cont'd)

I'm sure I could get someone else to go with him...to the game...

(MORE)

GRANT (cont'd)

I mean I know how you feel about
digs and...

RACHEL

I'll go.

GRANT

If you don't want to leave town...

RACHEL

I just said I'll take care of it...

GRANT

I mean maybe I could...

RACHEL

Hello. Are you listening? I'll
go. Look, we need this contract.
It's just that I'll have to do it
tomorrow cause my sister is sending
her kid here to stay with me. You
got the Marineland paperwork?

Grant holds up some forms in his hand. Rachel takes them and begins to read. She puts down the paper and picks up the samples from the day before. She holds the medallion in her hand, touching it and turning it over and over. She pauses for a moment.

GRANT

When is he coming?

RACHEL

Who?

GRANT

Your nephew.

RACHEL

I'm picking him up at the airport
tonight. I'm still not sure why I
said yes. I guess I'll just rack up
a whole bunch of good karma points
this week. I'll cover your butt.
I'll help out my sister.

GRANT

First of all, you are a scientist.
You don't believe in karma. And
second, even if you did, I don't
think you're supposed to keep score
when it comes to good deeds and
kids.

(MORE)

GRANT (cont'd)
And third, do you still have your
tools or you want to borrow mine?

RACHEL
I love your logical lists. Anyway,
I'm still chief archeologist around
here and yes, I still have my
tools.

She puts down the sample, takes the papers and leaves the
room with her head held high.

INT AIRPORT - LATER

Rachel waits at the gate of an airport concourse. She is
searching the crowd as they exit a plane. She sees a young
boy around eight years old coming off the plane and starts to
move toward him. A woman, his mother, catches up and takes
the boy's hand. Rachel continues to scan the crowd. Cameron
exits with his iPhone headphones on and a back pack, moving
to a beat only he can hear. He looks up, sees Rachel and
barely nods.

RACHEL
Cameron, wow you got bigger.

With his earplugs in he can't hear. Rachel gently removes
them.

CAMERON
Huh?

RACHEL
(giving him a hug which he
resists)
Cameron. Wow. You're big.

CAMERON
Yeah, well...uh...

He falls into awkward silence.

RACHEL
O.K. So let's get your bags and
we'll be on our way.

CAMERON
Are we going right to Orlando? Mom
said that...

They start walking toward the baggage claim.

RACHEL

Cam, I can't get off from work right away. I have to work on a project. You can come with me.....

CAMERON

When are we gonna go?

RACHEL

You can learn about archeology and...

CAMERON

Tomorrow?

RACHEL

It's really very interesting...

Cameron stops walking. It takes Rachel a beat to realize he's not in step with her. She stops and turns.

CAMERON

Mom said... When are we going to go?

RACHEL

(thinking quick)
Friday. We'll go Friday.

CAMERON

Yeah. Promise?

RACHEL

We'll work it out. Now come on.
Let's go.

INT. AIRPORT BAGGAGE CLAIM - MOMENTS LATER

Cameron and Rachel watch the bags circulate until Cameron spots his suitcase.

CAMERON

(pointing to his bag)
That's it.

Together they walk over and hoist off a bag. Rachel starts to walk away. He continues to look for something else.

RACHEL

That's it?

CAMERON

Not quite.

As the carousel turns, we see a medium sized dog cage amidst the circling bags. Cameron and Max make eye contact. Max starts to bark and wag his tail.

RACHEL

You have got to be kidding.

CAMERON

Mom didn't tell you?

He walks off toward the cage.

RACHEL

(to herself)

No, she conveniently seems to have forgotten that minor detail.

INT. RACHEL'S APARTMENT - EVENING

As the door opens on Rachel's apartment, Max goes bounding in followed by Rachel and Cameron, who immediately drops his bag and puts his soda can on her wood table. Rachel quickly puts a trivet under the can. As she goes to put her bag on the table, she has to clear away Cameron's iPhone speaker and X-Box controller that he has already unpacked.

RACHEL

Cameron, let's talk about how....

As Max jumps on her beige sofa, dirt on his paws makes their mark and his tail knocks over the soda can. Rachel runs over to pull him off the sofa and tries to clean up the mess.

RACHEL (cont'd)

Get off of here...

Cameron looks at her in shock.

CAMERON

Come 'mere Max.

RACHEL

Look Cameron...I, um...I know at home you're used to things a certain way. But in my home...

CAMERON

Yeah, OK. Sorry. Can I watch some TV? Or play video?

RACHEL

Sure. Just keep Max on the floor
and the sound down low. I'll start
dinner.

CAMERON

Yeah, whatever.

She goes to get her juice out of the refrigerator. Suddenly, there's a loud blast of music from the other room. She closes the fridge harder than expected and turns to the living room. As if a whirlwind had passed through, there are socks on the floor, stuff on the table and Cameron is happily playing a video game, with Max at his feet. Rachel starts to say something and holds herself back. She goes over and clears a space at the table to put down some plates for dinner.

As she moves the Marineland papers, she looks again for a beat at the map and runs her finger along the river. Under the page, there are a series of old drawings. The are historic images from the 1500's showing Native Americans in various scenes. One shows the Conquistadors cutting off the hands of Indians. Another is a sketch of the river that features an old twisted tree the looks like an old women bent over a walking stick in front of a high mound. Rachel places the pile over to the end table near Cameron. He glances over for a moment, looking at the image of the Conquistadors. It catches his eye for a beat before he goes back to his gaming.

EXT. EL SOL RESORT - DAY

A large ornamental gate stands in front of open land with roadways marking the footprint of a future condominium development. A billboard in front of the gate proclaims "El Sol Condos...Magnificent Waterfront Lots... Starting at the low \$900.000's." Just inside the gate, sits a large trailer with a sign "El Sol Construction Office." The two boys that we saw earlier at the river walk up the stairs of the trailer carrying a bag sand enter.

INT. EL SOL RESORT CONSTRUCTION OFFICE - CONTINUOUS

HENRY, the construction foreman is on the phone. He is beefy, in his mid-fifties and has the rough and tumble manner of a man used to working in a tough world. He is greedily eating a large sandwich as he bargains with a supplier. He continues eating and talking as he waves to the boys to sit down.

HENRY

Yeah, yeah. I know the cost of sheetrock is goin' up cause the Asian's are building a new city every minute. But you want this deal here and now, take my offer by close of business or I take my business elsewhere.

Henry hangs up the phone.

HENRY (cont'd)

Hey Tommy, Joey. Good to see you boys. What brings you here? You wanna Coke or something?

BOY #1

Well, we kinds...umwere ...um

HENRY

Look kids, I got a busy day here. If you got something to tell me, speak up.

BOY #1

We ah... found somethin'. Down by the river there.

HENRY

Did you now? And what would that be?

The boy pulls the skull from his bag. Henry immediately looks around to make sure no one else is in the office area and pulls down the shades.

HENRY (cont'd)

Interesting. Good work. We'll make sure to send this over to the museum for study. You boys did good. Like I said, find things like this and the reward's gonna be a lot better than mowing lawns all summer.

He hands both boys twenty dollars. They can't believe their good luck.

HENRY (cont'd)

Now you kids skedaddle. And remember... our little secret.

BOY #1

Promise.

The boys get up and leave. Henry picks up the phone.

HENRY

(on the phone)

Mr. Cabot, I got some news I think
you'll want to know.

INT. EL SOL RESORT - DAY

In a corporate looking office, RICHARD CABOT, handsome,
tanned, looking like he could be on the golf course, is
talking on the phone.

RICHARD

(on phone)

Good work. You know what needs to
be done. And don't wait.

Mariana Hidalgo gets off the elevator and walks toward
Richard Cabot's office.

RICHARD (cont'd)

(hanging up the phone)

Marianna. Perfect timing. Come in.

As she enters the office, Richard walks over to an
architectural model in the center of his office and
delicately fixes the position of one of the little sailboats
in the model. The large scale architectural model of a
condominium development is delicately carved and designed,
detailed with the white caps on the ocean, the sand of the
beach and the intricate network of waterways flowing to the
sea. He looks up and turns back toward Marianna.

He turns back to the model.

RICHARD (cont'd)

So I heard that you got the award
last night. I guess
congratulations are in order?

MARIANNA

Why is does that seem to be more of
a question than a statement?

RICHARD

Well, maybe because I'm old fashioned and I believe in something called ethics and honesty.

MARIANNA

Oh, yes, you are a fine one to talk to me of honesty. When you sell these people a plan that has nothing to do with reality. And when you propose to clear your land of any archeological history before the state can recognize its significance and put it on the Master Site List for preservation.

RICHARD

I thought we were going to discuss our arrangement. Your hands are as dirty as mine.

MARIANNA

They used to be --- from the dirt I knew came from the ground and the digs I studied.

RICHARD

If you want to go back to being an archeologist and living from grant to grant, be my guest. You know where the door is.

He picks up a small building off the model and lovingly caresses it. Marianna walks over and joins him. She takes the building from his hand and puts it back.

MARIANNA

And give up my Pradas for work boots? I don't think so. I heard that the Rachel Austin is coming tomorrow to take a look..

RICHARD

It's just a standard archeological assessment

MARIANNA

And what if they find something?

RICHARD

Don't worry...they won't...besides they are surveying the Marineland site. Remember, you are my archeologist.

MARIANNA

But Richard, what about the riverfront?

RICHARD

It's the perfect site for our premier condos. And a property line that is under dispute with our dear friend Mr. Carson. Let him build his little LEEDS certified, green buildings for aging hippies.

MARIANNA

That's not what I meant...

RICHARD

We can finish this discussion at our lunch meeting tomorrow. I want to review the site plans with you and hear about your plan for my archeological survey. Why don't you get settled into your office and get to work. And close the door on your way out.

As Marianna leaves, we see Richard open his desk drawer and take out some other pieces that fit into the model. The small, natural inlet expands to wider waterway. An expansive marina appears. He adds a yacht.

RICHARD (cont'd)

Yes, I'd say it's quite perfect.

Richard turns to the phone on his desk and dials.

RICHARD (cont'd)

Hey. That thing we discussed. It needs to be soon...as in tonight.

EXT. WOODS NEAR MATANZAS RIVER - NIGHT

In the dark of night, in the woods, two men are digging in the ground. Digger #1 has distinct dark curly hair and Mediterranean features. Off in the background, we can see the outline and the lights of the El Sol Development Office.

Suddenly, Digger #1 hears a clink on his shovel. He stops for a moment.

DIGGER #1
Pay dirt!

DIGGER #2
How can you tell?

DIGGER #1
There's a different feel when you
hit bone and not rock.

He shines the flashlight on the hole. A skull and bones of a skeleton are revealed.

DIGGER #2
Man. This stuff gives me the
creeps.

DIGGER #1
Yeah, well it's also going to pay
your mortgage for the next year, so
move it.

DIGGER #2
Still. This was someone's grave
yard. A burial site.

As the men keep digging, they begin to pull out the bones and put them in canvas bags. They load the bags onto a truck. As they turn back to dig more, one of the bags tips a bit, and a skull rolls out onto the ground.

Digger #2 is having trouble getting a part of a leg bone out of the ground. He's pulling hard when it slips from his hand and cuts him.

DIGGER #2 (cont'd)
Damn.

The wind around them begins to pick up. There seem to be strange movements in the woods. A night owl makes a haunting sound.

DIGGER #2 (cont'd)
That's it for me. I'm out of here.

Digger #1 goes over to the stuck bone and with his shovel breaks it off.

DIGGER #1
Chill man. Just finish this up and
we'll go.

(MORE)

DIGGER #1 (cont'd)
And Douglas Carson will never know
what might have been here before.

The men begin to fill in their holes and put fresh dirt and sod down on the ground. Back by the truck, the skull on the ground seems to reflect an eerie light from the moon.

EXT. MARINELAND WOODS - NIGHT

A small community of Timucuan Indians are gathered around a mound. They are completing a burial ceremony, finishing covering a grave site. Cameron is walking through the woods and enters a clearing where he sees the community gathering. He stops to watch what they are doing. Just as he pauses, the sound of HORSE HOOVES comes thundering through the woods. A group of Spanish Conquistadors ride into the village attacking the people with swords. One see Cameron and begins to ride towards him with his sword held high. The sword begins to swing at Cameron. Cameron turns to run. And then he finds himself underwater, trying to surface, trying to breathe.

INT. RACHEL'S APARTMENT - NIGHT

Cameron has been sleeping on the couch. He sits up with a gasp of breath, waking from a bad dream. Max, who is sleeping by his side, looks up at him. Cameron is frightened, but realizes it's a dream and settles himself back to sleep.

EXT. MARINELAND - DAY

One of Florida's oldest tourist attractions, Marineland sits on the Atlantic Ocean along side old Route AIA just south of St. Augustine. With large dolphin pools on the edge of the ocean, it features "swim with the dolphins" and nature adventures. A few tourists wander through the front gate as a Prius pulls up to the small office building. Rachel gets out of the car and starts to walk to the parking lot. Suddenly she stops and turns back. Cameron is slouched in the front seat with his head phones on, text messaging. Max lies in the backseat. Rachel opens his door.

RACHEL
Come on, Cameron.

He stares blankly at her. She pulls off his headphones.

RACHEL (cont'd)
Let's go. Enough with your text
messages.

(MORE)

RACHEL (cont'd)

You've been on that phone the whole ride here. You hardly looked out the window.

CAMERON

At what? Trees and more trees? Oh yeah, there was some water somewhere. Besides, it's one way to keep in touch with my friends. What is this place anyway?

RACHEL

It's called Marineland. It was one of the first aquariums in the world.

CAMERON

(sarcastically)
It looks like it.

RACHEL

Cameron, listen. I have to do this. And then we can do what you want. But I have to take care of this job.

CAMERON

Who's making you?

RACHEL

Cameron, I don't have time to explain the facts of life, budgets, and bills at the moment. I didn't marry a rich guy like your mom, so I have to work. Now get out of the damn car!

CAMERON

You said a swear word.

RACHEL

Cameron...

CAMERON

O.K. O.K. Come on Max.

He gets out and sluggishly walks behind her. As Cameron is walking he looks up to the trees. The movement of wind and leaves makes him start to feel dizzy. He begins to hear HORSE HOOVES coming towards him at a fast gallop. Lost in the sound, he pauses for a moment.

RACHEL

Cameron! Are you coming?

Rachel's voice snaps Cameron back to the moment. He shakes his head for a second, looks around and continues walking behind her.

INT. MARINELAND OFFICE - CONTINUOUS

As Rachel enters, a middle aged secretary, ARLENE, looks up.

ARLENE
Can I help you?

RACHEL
Yes, I'm Rachel Austin from the Florida Archeology Institute. I have an appointment with Mr. Carson.

ARLENE
Oh yes, hon. He's expecting you. He just had to go over to the dolphin tank. You wanna wait...or you can wander over to the tanks and find him there. But you will need to put the dog on a leash.

RACHEL
Yes, we'll do that. I'm on kind of a tight schedule.

ARLENE
Just walk in the main entrance and ask anyone where the dolphin tanks are. You'll find him there.

RACHEL
Thanks.

Cameron puts Max on his leash.

CAMERON
(walking behind her and trying to text on his phone while he holds Max's leash)
Yuck, it smells like fish here. And I've only got one bar.

RACHEL
Bar of what?

As Cameron is walking and texting, Maya comes walking along with a bucket of small fish to feed the dolphin.

He doesn't see her and they collide. Fish water spills onto his Nike sneakers.

MAYA

Oh, sorry.

CAMERON

Crap. Why don't you watch where you're going?

MAYA

Why don't you look up and get your little eyes off that little electronic screen?

CAMERON

You've got a lot of....

MAYA

It's just a bit of fish feed...

Rachel turns back to see the confrontation.

RACHEL

Cameron, come on. Sorry Miss...

They each continue along their way.

EXT. MARINELAND DOLPHIN TANK - MOMENTS LATER

Douglas Carson is waist high in water in a large holding area with the dolphin trainer, KEITH. He's gently holding the head of a dolphin while Keith strokes her belly.

RACHEL

Excuse me, Mr. Carson?

DOUGLAS

Yes.

RACHEL

I'm Rachel Austin from the Florida Archeological Institute. I'm here to do your site survey.

DOUGLAS

We're just finishing up. I'll be right with you.

They finish up and release the dolphin. Douglas climbs out of the water. He is shirtless and has on wetsuit pants. He dries off and extends his hand.

DOUGLAS (cont'd)
 Sorry to keep you waiting.

Rachel reaches in her bag and hands him a card.

RACHEL
 Mr. Carson, I really am a bit
 pressed for time, if you don't
 mind.

DOUGLAS
 Let's get to it. I can be ready in
 a moment...a second..just give me a
 minute. And your friend here?

RACHEL
 Sorry, this is my nephew
 Cameron....and um, his dog Max.

DOUGLAS
 Nice to meet you both. Cameron, you
 like dolphins?

CAMERON
 I dunno. I guess. Yeah, they're
 cool.

DOUGLAS
 Yes, indeed they are.

He walks behind the wall of the dolphin area. Rachel and
 Cameron watch the dolphins swimming.

KEITH
 Ever touch one?

RACHEL
 Excuse me?

KEITH
 Ever touch a dolphin. Come 'mere

Hesitantly she and Cameron approach and sit by the edge of
 the tank. The dolphin comes up and leans her head on the
 edge. Cameron takes his headphone off and stares intently at
 the dolphin. Rachel tentatively reaches out to stroke her.
 As her fingers gracefully trace the dolphin's back, Douglas
 walks out and sits next to them.

DOUGLAS
 You know Marineland was one of the
 first aquariums in the world.
 (MORE)

DOUGLAS (cont'd)

These three guys, Burden, Whitney and Tolstoy first built the tanks in 1930 to make underwater movies.

RACHEL

These tanks?

Douglas points to some historical photos up on the building wall. They show historic tanks and dolphin shows.

DOUGLAS

No, the old ones came down a few years ago. The salt air just got to the sixty year old cement. But these guys came out here to the middle of nowhere and worked out a way to show people what life was like underwater.

CAMERON

They could just turn on Discovery Channel for that.

DOUGLAS

This was way before Discovery Channel or Jacques Cousteau. And you know what, until they built Disney this was the number one tourist attraction in Florida.

CAMERON

Well, anyway Universal is way cooler.

DOUGLAS

Can't argue with teenagers. Anyway, let's get going.

EXT. WOODS NEAR THE MATANZAS RIVER - MOMENTS LATER

A small golf cart with Rachel, Cameron, Max and Douglas drives through the woods to the riverside. Douglas is talking as he drives.

DOUGLAS

So my idea is to mix very low rise buildings in the wooded area, but making sure to leave the natural growth. I'm going for full LEEDS certification--- you know completely environmental sustainable buildings.

(MORE)

DOUGLAS (cont'd)
We're going to generate wind and solar, and also look at creating a cooperative living model...like a retirement community for boomers.

As they are driving along Cameron has his headphones on and is listening to music.

EXT. WOODS NEAR THE MATANZAS RIVER - CONTINUOUS

We now hear Cameron's MUSIC and watch the woods go by from his POV. The sound of the music begins to mix with the sound of HORSES GALLOPING and METAL CLANGING. He looks up and see the fleeting image of two Conquistadors riding through the woods in battle gear. He quickly pulls off his headphone to talk to Douglas.

CAMERON
Hey look...

As Douglas and Rachel turn to see what Cameron has indicated, Cameron turns back and there is nothing there. Two large cranes fly off from the shore line.

RACHEL
Beautiful. See you are starting to notice things.

Cameron looks at her confused, begins to speak and then just puts his headphones back on.

EXT. WOODS NEAR THE MATANZAS RIVER - MOMENTS LATER

The golf cart stops at the location that Douglas was surveying earlier. As soon as they stop, Rachel gets out and starts to walk and look at the ground. Douglas stops to enjoy the view for a moment, casually watching her.

DOUGLAS
(to Cameron)
Is she always this serious?

Cameron nods.

DOUGLAS (cont'd)
(to Rachel)
Do you always look down? Why don't you look around?

Rachel stops for a moment, looks around and then goes back to checking out the ground.

RACHEL
Mr. Carson, I have a job to do.
I'm not here on a sightseeing tour.

DOUGLAS
'Cuse me. Sorry. Heavy science at
work.

RACHEL
Do you want this survey done or
not?

DOUGLAS
According to the State of Florida,
I don't have much choice, do I?

RACHEL
Well, you can always hire someone
else.

DOUGLAS
They said you were the best. I
mean are the best.

RACHEL
Well, then please let me do my job.

DOUGLAS
Have at it.

CAMERON
This is really boring.

DOUGLAS
You ever drive a golf cart?

Cameron shrugs.

DOUGLAS (cont'd)
Want to give it a try?

Cameron shrugs again.

DOUGLAS (cont'd)
I'll take that as a yes.

He moves over and begins to show Cameron how to work the golf
cart. After a trial spin, he lets Cameron drive on his own.

DOUGLAS (cont'd)

The road through the woods goes in a circle, so if you get lost, just keep going and you'll wind up back here.

Cameron drives off into the woods.

Rachel watches him go and shakes her head, then pulls out some maps, reports, a compass and a GPS unit from her backpack. She holds up the GPS to get a reading from the satellites.

EXT. WOODS NEAR THE MATANZAS RIVER - MOMENTS LATER

Cameron drives along the bumpy dirt road through the woods. Max sits beside him. As he slows down for a low branch, Max jumps off the golf cart and chases after some unknown attraction in the woods.

CAMERON

Max. Max. Get back here.

He stops the cart and follows Max into the woods.

EXT. WOODS NEAR THE MATANZAS RIVER - MOMENTS LATER

Cameron is still running after Max. He finally catches up to him. Max seems agitated and is barking at something. He has focused in on a spot and is digging in the ground where the earth seems to rise in a mound. Cameron bends down to see what Max has found. As he does, he notices something that reflects a flash of sunlight. Under the fresh dirt and cover of fallen tree branches and leaves he finds a small carved object. He stops to brush off the dirt. Underneath, there are remnants of markings similar to the fragment that Rachel saw at her office. On this fragment, where the other piece had a dolphin, there is a conch shell.

Just as he is picking up the object to look at it more closely, he notices two men in the woods by the edge of the river. We see they are the diggers from the other night. At the same moment, they become aware of him. Cameron quickly pockets the object as they approach him.

DIGGER #1

Hey kid, what are you doing out here?

CAMERON

My dog ran off and I um...

DIGGER #1

Well get the hell out of here. This
is private property. No kids
allowed. Beat it!

Cameron grabs Max and runs back through the woods.

EXT. WOODS NEAR THE MATANZAS RIVER - MOMENTS LATER

Cameron is running through the woods with Max. He stops to get his bearings and catch his breath. As he does, he pulls the object that he found out of his pocket. It has beautiful carvings and design features that show ancient markings. Cameron rubs the dirt off the medallion. While he is rubbing, the woods becomes very quiet and when he looks up again, they seem different, more overgrown and primitive. He hears a strange animal call and thinks he hears the sound of someone running behind him. He looks around, frightened, trying to find the golf cart. Out of the corner of his eye, he see a boy and girl dressed like Native Americans running through the woods. He begins to hear the sound of HORSE HOOVES pounding through the woods. Just as he is about to get pulled into the "scene," we hear the sound of ROCK MUSIC.

Cameron looks over and sees his phone on the golf cart. It's his ring tone signaling an incoming text message.

CAMERON

Come on Max.

He runs toward the golf cart, feeling like he is back on safe ground. He picks up his phone to see an incoming text message. Before he goes to check it, he takes a quick picture of the medallion with his phone, places it carefully back into his pocket and drives off in the woods.

EXT. MARINELAND WOODS - AFTERNOON

Cameron comes flying out from the other side of the woods and stops. Rachel has put some small surveyor flags in the ground and is digging holes near each of them. She has set up a screen to sift dirt and a series of marked plastic bags are lined up on the ground. She stops and adjusts her GPS again. Cameron hops off the golf cart and looks at Rachel's GPS.

CAMERON

Cool. Nice GPS.

RACHEL

Thank you.

CAMERON
Listen, Aunt Rachel...

RACHEL
Cameron, not now. I really need to finish up this...

CAMERON
It's just that I was in the woods and....

RACHEL
Didn't you mother teach anything about patience and interrupting We can talk about this at dinner.

CAMERON
Yeah, right. Sure.

Cameron goes back to sit on the golf cart and takes out his phone. He plays with it for a moment and Douglas looks over his shoulder.

DOUGLAS
Well, isn't that high tech. Is that here?

CAMERON
Yeah, I brought up Marineland on Google Earth. I just wanted to see how far we really are from civilization.

Douglas points to the screen. We can see the narrow strip of land that runs between the ocean and the river.

DOUGLAS
See, that's where we are now. Here's the river and you can follow that up to Matanzas Inlet that goes out to the ocean. You know it's one of the only natural inlets left in Florida.

Cameron shoots him a "so what" look.

DOUGLAS (cont'd)
Alright, so history may not be that interesting, but you know what Matanzas means.

Rachel stops to listen for a moment as Douglas talks.

DOUGLAS (cont'd)

It means slaughter or butcheries and they call it that cause in 1565 Spanish troops cold-bloodedly killed about 350 French Protestant prisoners of war. The Spanish had just established St. Augustine near a Timucua village called Seloy and they didn't want any French or Protestants in the neighborhood. If you like you can visit the old Ft. Mantanzas on Rattlesnake island just up the river here.

CAMERON

Rattlesnake island? Sounds creepy.

DOUGLAS

There's a lot of old history and old stories out here. They just get buried by time.

CAMERON

Were there a lot of Conquistadors?

DOUGLAS

The Spanish sent them here to discover gold....and conquer the Indians. In the end, they killed all the Timucua either by sword or by disease.

Rachel listens while she works and seems impressed.

DOUGLAS (cont'd)

(to Rachel)

So what do you think it's going to take to get a survey done?

Rachel looks at the holes she had dug and continues to sift dirt and pick out fragments while she talks.

RACHEL

Judging from what I see, we'll need to do a field survey and subsurface tests with a number of transects that check for soil stratigraphy and the presence of...

DOUGLAS

Look, I'm just a plain country guy. Can you break this down for me?

RACHEL

Well, from what I'm seeing here,
your project is near or possibly
part of some designated
archeological sites.

DOUGLAS

And that would mean?

RACHEL

That would mean an archeologist and
an assistant for a week digging
holes and looking for things. We
have maps that can estimate where
sites used to be but it's often
hard to pinpoint where they really
are today.

DOUGLAS

And would that archeologist be you
by any chance?

RACHEL

I don't really do field work any
more, Mr. Carson. I would most
likely send my Chief Field
Researcher.

As she turns to walk toward the golf cart, something on the ground catches her eye. She bends over to pick it up. Holding the fragment, she notes a similarity between it and the artifact she had seen in her office the previous day. She stares at it intently.

DOUGLAS

Is this a good thing or bad?

Rachel takes the piece, puts it in a small plastic bag, and marks the bag with a sharpie pen.

RACHEL

Consider it all pieces of a puzzle
that we have to solve.

DOUGLAS

I like puzzles. Especially the ones
with lots of pieces.

They walk back to the golf cart, where Cameron continues to text message and Max is sleeping. Suddenly, Max starts to growl at something in the woods and the hair on his back stands up. Cameron reaches over to comfort him as he starts to bark.

CAMERON

Easy boy.

Max calms down, but Cameron has an uneasy feeling and looks over to the woods. Again, out of the corner of his eye, he see someone running through the woods. Douglas and Rachel get back onto the golf cart and they head toward the Marineland office.

DOUGLAS

Anyone for a bite of lunch?

RACHEL

I really need to get back to the hotel to prepare a proposal and cost bid for this job.

DOUGLAS

Yeah, time is money for me too, so the faster we can move on this the better. Here's what I'd like to propose. Don't waste any time. No reports. No proposals. Start now, a cost plus job. I have a great little houseboat down on the river. Why don't you just stay a few days and get this done? Cameron here can hang out with my daughter Maya and the dolphin trainers while you do your work.

RACHEL

I...II'm not sure that...

CAMERON

And we're supposed to go to Orlando. I don't want to stay here.... I can't even hardly get cell phone service and..

Douglas puts the cart into gear.

DOUGLAS

Well, think about it. Why don't we discuss this over lunch?

As the golf cart drives off through the woods, a quiet descends on the riverside, pierced only by a strange bird call and the breathe of a wild dolphin coming up for air in the river.

INT. MATANZAS INLET RESTAURANT

A comfortable local restaurant, the Matanzas sits at the edge of the inlet and the Atlantic. Marianna sits at a table nursing a glass of wine. As Rachel, Douglas and Cameron walk in, she looks up.

MARIANNA

Well, well what a surprise to see all of you here.

DOUGLAS

Marianna. I think you two know each other.

MARIANNA

Of course. And who is this darling boy?

RACHEL

My nephew, Cameron.

MARIANNA

Enjoying a bit of vacation? How lovely. And Douglas, why don't you call me later so we can discuss the proposal that I sent to you?

DOUGLAS

It's on my to do list.

They move off to find a table. They sit and start to study the menu's. Rachel's annoyance is building every moment.

DOUGLAS (cont'd)

(to Cameron)

The hamburgers are great. They make a special sauce that...

Rachel slams her menu down on the table.

RACHEL

Alright. Alright. I'll stay and do your survey.

CAMERON

But what about...

RACHEL

Cameron, we will discuss this later.

DOUGLAS

Well, well. That's good news. We can go back to the office after lunch and draw up the agreement.

RACHEL

(determined but still angry)

Fine.

As they all stare at their menus, Maya enters the restaurant, looks around, sees Douglas and runs over to him.

MAYA

Dad, dad....Hi, I'm starving. I was working all morning with....

She takes a breath and realizes there are other people at the table.

DOUGLAS

Maya, this is Rachel and Cameron. Rachel is an archeologist who's going to study the history of the land around Marineland. This is my daughter Maya.

Greetings are exchanged.

MAYA

(looking at Cameron)

I think that we kinda met earlier.

CAMERON

Yeah, we did... I can still smell it on my sneakers.

MAYA

It's OK. You get used to fish smells. Hey, you want to go swimming with the dolphins later? Have you even gone swimming with dolphins? It's pretty amazing. They come up and play with you and....

Douglas and Rachel chuckle as Maya continues chatting. They look up to see Richard Cabot enter the restaurant. He moves toward Marianna's table, but seeing Douglas, comes over to say hello.

RICHARD

Well, hi there neighbor. Ms. Maya. And who would your guests be?

DOUGLAS

Richard. This is Rachel Austin from the Florida Archeological Institute and her nephew Cameron.

RICHARD

Rachel Austin. Hmmmm. Yes, weren't you a nominee for that award the other day.

Rachel starts to speak, but Richard continues.

RICHARD (cont'd)

Well, I guess you have your team all ready to fight the good fight.

DOUGLAS

That's right. There will be no dredging and no marina in my river and no development on the historic sites.

RICHARD

Douglas, Douglas. Your river? Now isn't that a bit presumptuous. First we have to decide whose property it is. And of course we all want to protect and preserve history. That's why I have hired Marianna, the "award winning," preeminent architecture in Florida. Nothing but the best for my development project. So hey, go solar and may the best man win. Nice to meet you all.

He walks away to join Marianna.

RACHEL

I take it he is the developer of El Sol?

DOUGLAS

Yes, ready to plow over what he can. He never saw a piece of wilderness he didn't want to develop into condos. He paying off every politician in town to get the permits to put a big marina on the Matanzas River and dredge more land for his waterfront condos.

(MORE)

DOUGLAS (cont'd)

And while I could never prove it, I swear the man would dig up his mother's own grave to win a battle. But anyway, you must be hungry. Let's order. The food here is....

RACHEL

Is that all you people do up here? Eat?

DOUGLAS

Well, sometimes we sleep. And other times we fish.

CAMERON

What kind of fishing?

DOUGLAS

Deep water. Backwoods. You name it. You like to fish?

CAMERON

I used to. We haven't really done it for awhile. My dad's been too busy.

DOUGLAS

Well, there are some rods at the house. Help yourself.

The waitress walks up to the table.

WAITRESS

So, what'll it be?

EXT. HOUSEBOAT - EVENING

It's a serene early evening on the Matanzas River. A classic houseboat is moored to a small dock, a bit aged by very stately looking. The sun is setting as Rachel and Cameron pull their suitcases aboard, followed by Max. Rachel digs the key out of her bag and unlocks the door.

INT. HOUSEBOAT - CONTINUOUS

As they walk into the houseboat, its charm and serenity are immediately apparent. With comfortable furniture and warm old Florida decorations, it feels like a cabin on the water. They both look around; Rachel checking out small items, Cameron checking out the fridge and cabinets, which have been appropriately stocked with both fresh fruit and chips, Evian and Coke. Cameron continues to look around.

In the corner, he see a rack of fishing rods. They are classic and well-maintained. Cameron walks over and gently touches one.

RACHEL

So I know that there's no satellite TV and this isn't how you really wanted to spend your vacation, but you might find.....what's that?

CAMERON

(reverently)

What's this?! It's a Granger split bamboo fly rod.

RACHEL

Why would you know that?

CAMERON

Don't you remember?

RACHEL

What?

CAMERON

How granpa used to fish? He would take me out on his little boat and spend hours teaching me how to cast... and tie knots.

RACHEL

You're right. I do remember dad doing that. It seems so long ago.

CAMERON

Yeah, well I remember it. He always had time to spend with me. It was really cool.

RACHEL

Look, I know I'm not really good at this aunt thing, but you're just going to have to hang out here for a few days. I don't have much choice here so let's just try to make the best of it.

CAMERON

It's OK, Aunt Rachel. It's just.. you know...not what I expected...but mom does that...

RACHEL

Yeah, I know. She's been doing it all her life. Let's get to sleep. It's been a long day and I have to start early in the morning. You can take that room over there. And brush your teeth or whatever it is you're supposed to do. Night.

They head off to their respective rooms.

INT. CAMERON'S BEDROOM IN THE HOUSE BOAT - NIGHT

Cameron tosses in the bed as if he is wrestling. He calls out in his sleep. The word sounds like "efa, efa." Next to him on the floor, Max whimpers and tries to lick his had.

EXT. MARINELAND BY THE RIVER - NIGHT

The woods are misty and spooky. The water flows silently. Alongside the river stands an old tree that looks like the image of an old woman tree that we previously saw in the drawings Rachel was looking at earlier. The Indian girl and boy he imagined that he saw earlier run through the night along the edge of the river. They are rushed and frightened. They are calling out to Cameron from the other side of the river, asking him to help. He tries to go to. He is afraid to cross the river. As he steps to the edge of the water he starts to sinks in, suddenly finding himself under water.

INT. CAMERON'S BEDROOM IN THE HOUSE BOAT - CONTINUOUS

Cameron continues to twist ad Max jumps up onto the bed, snuggling down next to Cameron. This seems to calm him down and he returns to sleep.

INT. HOUSEBOAT - MORNING

Cameron wanders out of the bedroom. He sees a bowl of cereal on the table and a note. Pouring some milk, he sits down to read it. "Gone to work. Maya will meet you at the dolphin tank."

EXT. MARINELAND DOLPHIN POOLS - DAY

The large dolphin pool sits by the edge of the Atlantic Ocean.

The dolphin are swimming freely and working with their trainers. Maya stands waist-deep in the pool, helping Keith, the trainer.

MAYA

There you are, sleepy head. I was beginning to think that you wouldn't come. Come on. I'll teach you how to teach a dolphin.

KEITH

Hey, Cameron. Join us.

Cameron walks slowly over to the dolphin pool. One of the dolphin's swims up and gives a playful splash. Cameron jumps back.

CAMERON

Hey, she's gonna ruin my phone....

KEITH

Why don't you put your electronics in the changing room, grab a wet suit and come on out and help us.

Cameron walks back toward the changing rooms. As he does, he passes behind a maintenance man working on some pipes who turns towards him as he walks by. Cameron recognizes the dark curly hair and realizes it's one of the men he saw down by the river. The man looks at him directly, giving him a hard stare. Cameron hurries past him.

EXT. MARINELAND DOLPHIN POOLS - MOMENTS LATER

Cameron walks back to the dolphin pool. He looks shaky.

KEITH

Are you OK? You look like you've seen a ghost.

CAMERON

Yeah, sure. I'm fine.

Keith and Maya are working with one of the dolphins. They practice a hand motion that makes the dolphin spin.

CAMERON (cont'd)

(to Maya)

They're funny.

MAYA

I've always loved being with the dolphins.

(MORE)

MAYA (cont'd)

Since I was little, I've always love being here. My dad and I used to come here everyday to spend time with them. That was my favorite part of the day.

CAMERON

Does your mom like them too?

MAYA

She used to. My mom died. She died in a diving accident.

CAMERON

That's really sad.

MAYA

Sometimes I think I hear her talking to me. Sometimes it feels like she gives me a dolphin hug. I think that's why my dad decided to buy this place. So I could feel close to her.

CAMERON

So he like owns it?

MAYA

Well, he tells me the bank really owns it, but yeah, something like that.

CAMERON

Cool. My dad just works in a law office. More like sharks than dolphins.

MAYA

(laughing)

You're funny.

Maya jumps into the water and swims off with one of the dolphins. Cameron sits on the edge of the pool and watches. He focuses on the reflection in the water, which begins to ripple from the movement of the dolphin.

EXT. SURFACE OF THE POOL - CONTINUOUS

From Cameron's point-of-view, a glint of sunlight on the water flashes on his eyes. The flash of brightness dissolves into a reflection off the metal of a large blade.

Pulling back from glint of light off the sword, Cameron sees a menacing Spanish Conquistador about to swing his sword down on his head. He starts to duck and jumps into the water.

EXT. MARINELAND DOLPHIN POOLS - CONTINUOUS

Standing in the water in the dolphi pool, Cameron looks behind him. There is only a passing family looking at the dolphins. He looks around frantically and then turns back to the pools. Maya is playfully swimming with the dolphins.

MAYA

Come on. Come swim with us.

Cameron cautiously starts to swim. He moves awkwardly in the water with extreme caution. He is still shaken and looks around behind him.

MAYA (cont'd)

You OK?

CAMERON

Yeah. Sure. I'm just not big on water.

One of the dolphin swims up to him and nudges against Cameron. He gently touches the dolpin.

MAYA

Go ahead. She doesn't bite. Just hold on gently--- to the dorsal fin.

Cameron hold the dolphin's fin and begins to swim with her around the tank. The dolphin pulls him underwater. For a moment Cameron glides through the water, enjoying the experience. Then he looks and sees a Native American girl reaching out to him. He jerks away and comes up to the surface.

The dolphin swims away as Cameron stands up stiffly, breathing hard. He walks back and sits on the edge of the pool.

EXT. MARINELAND WOODS - DAY

Rachel is working with Douglas and some of the surveyors, trying to map out his property lines.

RACHEL

And where does your property line end?

DOUGLAS

Over there, just south of the large oak.

Rachel walks over to the large tree. Douglas follows her. She checks her map again.

RACHEL

Are you sure?

DOUGLAS

Actually, we're just finishing the survey. And then there is land way back in the woods and on the other side of the river that we haven't even surveyed.

RACHEL

My records seem to indicate that your line goes north of the oak. And that it contains Dupont's Mound, a St. John's IIC site with St. John's checked and Fort Walton chalky shard that...

DOUGLAS

Hold on, which St. John's and what Dupont's Mound?

RACHEL

Mr. Carson...

DOUGLAS

Douglas, please...

RACHEL

Mr. Carson, I really don't have time to give you a lesson in archeology right now. I can refer you to some books or you can read it in my report.

DOUGLAS

How about if you give me the Cliff Notes version? Or maybe it's Spark Notes these days.

RACHEL

O.K. The short version. Basically, what I'm telling you is that there are sites here with recorded findings of different pottery from over 2,500 years ago.

DOUGLAS

So Ms. Austin, would you consider this part of the Transitional Period, as defined by Bullen, immediately following the Orange Period and before the establishment of traditions that characterize Florida pre-history.

Rachel stops and tries not to stare with an open mouth.

DOUGLAS (cont'd)

Really, I would prefer if we might talk about this on a professional basis. It might be more productive.

RACHEL

Yes, of course. Then you must know that the St. John's I period started about 3,000 years ago and is marked by the development of middens or burial mounds and temple mounds that were sometimes located in town complexes and made from freshwater shells. If you look at this map here, there was a shell midden some where in this area named for one of the original owners of the property, Josiah Dupont.

Douglas leans over her shoulder to look at a map that features archeological sites. Rachel is aware of his proximity. She shifts her position and points to a spot on the map.

RACHEL (cont'd)

The early Florida records show these giant mounds all along the St. John's River, from the Timucua Indians.

DOUGLAS

The original raw bar, huh?

Rachel stares him down on that one.

DOUGLAS (cont'd)

I couldn't resist.

RACHEL

The problem with people like you is all they want to do is erase history. Just build over ancient culture....

DOUGLAS

Ms. Austin. The problem with you, is that you want to stereotype every developer as the enemy. You find something significant, I'll build my project around it. That's a promise.

Suddenly they hear the sound of laughing kids. Maya and Cameron are tearing towards them on a wonderfully colorful golf cart.

DOUGLAS (cont'd)

I guess we have company. And just so you understand, it means a lot to me that I have a daughter. This is for her. You know there is a saying that "we don't inherit the earth, we borrow it from our children." I want to return it to her with some interest.

RACHEL

Well, before you can protect this land, you have to find its history... the site of the mound.

DOUGLAS

That doesn't sound too hard.

RACHEL

Sometimes it's like looking for a needle in a haystack. These sites just get lost and.....

Cameron, Maya and Max come up on the golf cart. It is a kind of cross between Ken Kesey on the bus motif and native American imagery.

DOUGLAS

Hey kids.

MAYA

Delivery service. Your lunch and we're going off to explore.

They hand bags of food to Rachel and Douglas and head off into the woods.

EXT. MARINELAND WOODS - - DAY

Cameron and Maya go deep into the hard wood hammock. The canopy of trees and forest create a sense of timelessness. It could be today or 1,000 years ago.

MAYA

I want to show you something. It's kind of a secret so you have to promise not to tell anyone.

CAMERON

We don't have to do that icky thing where we prick each others fingers and exchange blood, do we?

MAYA

Are you kidding? This is the 2000's. Don't you go to health class?

CAMERON

Right.

MAYA

I want you to meet Luz. She's been living here like forever. Since before there was anything. I mean she's really, really old and she knows everything. My dad lets her stay here cause she's like a, um, protector.

They pull up to a tiny old cabin in the woods. LUZ, an ancient woman with a mix of Native American, Caribbean and Latin roots stands on the porch leaning on her cane. For a moment, the light catches her in a way that is reminiscent of the old tree. Cameron freezes fro a moment, but Max goes bounding up to the porch, wagging his tail as if he has encountered an old friend.

LUZ

Well, well, well. If it isn't Ms. Maya. And who's your friend?

MAYA

Luz, this is Cameron ... and I see that you've met Max.

(MORE)

MAYA (cont'd)

His aunt is doing a survey to find out where the old archeological sites are.

Luz laughs with a deep, contented sound.

LUZ

Well, you can tell her to just come talk to me.

MAYA

Yes, but this is very scientific.

LUZ

Child, don't you know that science is just an excuse to explain what nature already knows. Now come up here and have a cool drink.

Maya and Cameron walk up onto the porch. It creaks and sags with each step.

LUZ (cont'd)

I brewed some cold tea cause I knew you'd be thirsty.

CAMERON

How'd you know we were coming here?

LUZ

How do you know that the sun will come in the morning? Does someone run in and say, "the sun is coming, the sun is coming." You just know. So young man, how do you like our woods?

CAMERON

Yeah, well, they're OK. I mean if you like trees and stuff like nature.

LUZ

(laughing)

If you like nature. That's the funniest thing I ever heard. What else is there to like?

CAMERON

Well, you know, malls, tv, video games, music.....

LUZ

All that noise. All that mess of stuff.

She pours them a glass of tea. They each take one. As Luz hands Cameron's glass to him, she takes hold of his hand for a moment. She holds it a beat and closes her eyes.

LUZ (cont'd)

Hmmmm. You do have ability.

CAMERON

Well, my grades aren't so great.

LUZ

No, this is a different kind of ability. It's the kind that can let you see... and travel.

CAMERON

Like to Orlando?

LUZ

Orlando before it was Orlando. Before Disney. Before time.

Cameron pulls his hand away.

CAMERON

OK. Whatever.

Cameron sniffs his glass of tea and takes a cautious sip.

LUZ

Look around you here. Is there anything more glorious?

They sit for a moment listening to the woods, watching a bird, sipping tea. For the first time, Cameron seems to begin to really see what's around him.

LUZ (cont'd)

I've been living on this land for over eighty years and my father was here before me. We've seen so much come and go but all this stays the same.

She takes a long look at Cameron

LUZ (cont'd)

And you know child, deep inside you, you can see it too.

(MORE)

LUZ (cont'd)

You have the gift to see what is here now and what was here before. You know that?

CAMERON

(shyly)

I had a dream about this place.

LUZ

That took you to another place?

CAMERON

There were kids...Indians.. in the woods. It looked like they were about to bury something, or someone. And the Spanish...the Conquistadors came charging in, swinging their big swords. It made this awful noise--- like swoosh, swoosh. The people seemed so frightened and I felt like they wanted my help. I tried to help but I couldn't get to them. This Conquistador came after me. He was about to swing his sword.....I was so scared... I started to run... then I was in water... I couldn't breathe....

LUZ

Listen to those dreams. Listen to what mother earth is trying to tell you. She's sending a message. It is a gift. Use it well. And remember, don't let the water scare you. The water can save you.

She puts his hand on Maya's head.

LUZ (cont'd)

This one is talented, but she can't cross over like you. She will have to stay here.

CAMERON

Like in your house.

LUZ

(laughing)

No my child, like in this time and place.

Luz turns to Maya.

LUZ (cont'd)
 And my little princess. You are well?

MAYA
 Yes, Luz. I am. I just worry about my father. He seems so troubled about what will happen to these woods.

LUZ
 Tell him to let the spirits do their work. Tell him to have faith. Go ahead children, it's getting late and I have to rest now. Cameron, you come back to see me sometime. I'm always here.

Maya and Cameron say their good-byes and head off in their golf cart.

EXT. MARINELAND WOODS - EVENING

Maya drops Cameron and Max on the trail near the boat house. As Cameron walks along in the woods, he starts to get disoriented along the way and is uncertain which path to take. He wanders along one way, thinking it is the route home. Everything begins to seem different to him. The woods are a bit more mysterious, he hears sounds he can't identify, he feels a sense of something just behind him or around the corner.

In the dimming light, he sees a group of people in a kind of village setting. Suddenly he bumps into a girl his age on the path who is dressed in an ancient Native American style. LENA has a sweet smile, long dark hair and gentle nature. Something about her reminds him of the girl in his dream. Cameron assumes she must be part of an historical re-enactment that takes place in the area.

CAMERON
 Hi. Do you know which way goes back to the Marineland boat dock?

Lena looks at him confused, but beckons him to follow. He assumes she is leading him in the right direction. They move further into the woods.

CAMERON (cont'd)
 Habla español?

Lena looks at him again, laughs and continues walking. As she moves through the woods, she seems to pass by branches and leaves without disturbing them. They come to a clearing by the river. It seems familiar to Cameron, but different in some way. Some boys are playing by the river, skipping stones. Lena leads him over to one of the boys, CALABAY and makes a gesture of introduction.

CAMERON (cont'd)

Are you guys part of a show? Do you do this for community service or something?

They look at him and laugh. The boys and Calabay are having a contest skipping stones. Cameron tries. His stone sinks before it even skips. Calabay shows him a technique for skipping stones. Cameron notices that he is wearing an amulet that has some of the same design elements as the one Cameron found in the woods. They skip stones together for a while. Lena keeps bringing Cameron wonderful flat skipping stones. She laughs when his first one sinks, but it is a warm and friendly laugh.

As the sun starts to set, Cameron realizes he had better get home. He says his good-byes and moves off. As he walks away and then looks back for a moment, it seems like a trick of the light as Lena, Calabay, the boys and their surroundings disappear into the fading light. With Max leading the way, he arrives back at the houseboat.

INT. HOUSEBOAT - MOMENTS LATER

Rachel is sitting at the table. She is freshly showered and has dressed with a little extra care---- some jewelry, a touch of make-up, a fresh shirt. She is reviewing site plans and documents.

RACHEL

Hey. There you are. Did you have a good time?

CAMERON

Yeah. It was kinda cool. I helped Maya with the dolphins. And then when I was coming back, I got sort of lost and ran into one of those historical re-enactment things. It was neat. Like everybody just stayed in character.

RACHEL

What historical thing?

CAMERON

Like an old Indian village. And kids ---- like Indian kids-- playing old fashioned games.

Rachel stares at him for a beat.

RACHEL

Where was this?

CAMERON

I don't know. Somewhere in the woods.

Rachel puts her hand on his face. She looks concerned.

CAMERON (cont'd)

What's a matter Aunt Rachel?

RACHEL

Nothing. Nothing Cameron. Listen, get cleaned up. 'Member, we're going over to Douglas' for dinner.

CAMERON

Oh, now it's Douglas.

RACHEL

Don't give me any lip. Change your shirt and let's get going. He gave us a golf cart to use and you can even drive me there.

EXT. DOUGLAS'S HOME - EVENING

Rachel, Cameron and Max pull up to a small cabin in the woods by the side of the river. It has a tin roof and wide wrap around porches in the classic Florida Cracker style of architecture. The windows are wide open and the sound of jazz flows out into the night. They walk up and knock on the door. Maya opens it and welcomes them in.

INT. DOUGLAS'S HOME - CONTINUOUS

Rachel and Cameron enter the house. It is cozy, lived in, comfortable and has a mix of Florida and New England feel. Wooden furniture, big pillows with beautiful fabric, large bookshelves, a kitchen full of jars filled with condiments and spices and cooper pans hanging from racks.

Douglas is cutting vegetables at the kitchen counter. There are various pots simmering on the stove. Rachel takes an appreciative sniff.

RACHEL
Smells divine.

DOUGLAS
It's a chicken and vegetable stew.
The chicken comes from a free range
farm down the road. The bread is
baked by a neighbor. And our
vegetables are from out back.
Speaking of which, Maya, can you
grab some tomatoes and lettuce for
the salad?

Maya turns to Cameron.

MAYA
Com' mon. I'll show you the yard.
We even have chickens.

They head out the back door.

EXT. BACK OF DOUGLAS' HOUSE - - MOMENTS LATER

Maya and Cameron are in the back of the house. It is lush and full of fruit trees, flower beds and a large herb and vegetable garden. Chickens wander around. Maya picks some lemons off a tree and goes to pick tomatoes and lettuce as Cameron watches. Maya is talking quietly to the plants as she picks them.

CAMERON
What are you doing?

MAYA
Thanking them.

CAMERON
That's weird.

MAYA
No it's not. My mother taught me to
do this. To thank nature for giving
us.... food, shelter, other stuff.

CAMERON
Was your mom an Indian?

MAYA

Indians are from India. My mom was a Seminole.

CAMERON

So do you know about that Indian... I mean Native American exhibit thing in the woods?

MAYA

What are you taking about?

CAMERON

That place where people dress up and stuff.

MAYA

Cameron, there is no place like that.

CAMERON

But I saw it.

MAYA

Maybe you imagined it.

CAMERON

And how would I do that?

MAYA

I don't know. Maybe you saw something from a long time ago. What about that dream you told to Luz? How come you dreamed that?

CAMERON

I dunno. I've been having all these crazy dreams lately. I feel like I'm somewhere else, but, your know, it's not like I time traveled or something weird like that. That only happens in science fiction movies.

MAYA

Maybe. Maybe not. There are a lot of kinds of time. Luz once told me about....

The back door of the house open and Douglas calls them into dinner.

MAYA (cont'd)

Hey, I'll tell you what. We can go look for it tomorrow. I'll tell my dad that I'm gonna take you fishing.

CAMERON

Can we really fish?

MAYA

Sure. I'll show you the best spots.

They walk inside for dinner.

INT. DOUGLAS'S HOME - LATER

The candles have burned down and Maya is stacking plates in the sink. Cameron helps her. Rachel and Douglas sit at the dinner table. Among the left overs, there are site plans and maps spread all over the table.

RACHEL

So here is the long and short of it. Richard Cabot and El Sol claim there are no significant historical or archeological sites on the land and that they have every right to start clearing and building. You have to prove that there is a reason to protect that parcel.... that it has archeological significanceand that it belongs to you.

DOUGLAS

They've been trying to do that since the days of the Spanish land grants. It's been disputed for over two centuries.

RACHEL

Well, if we don't find some evidence, you could be looking at a gated community and condos as far as the eye can see.

DOUGLAS

Not on my watch.

RACHEL

You need to go into St. Augustine and file an injunction to stop them from clearing the land while we look. We need more time.

DOUGLAS

And I need more proof.

He rubs his eyes.

DOUGLAS (cont'd)

We'll get back out there in the morning. I've called for more help from the historical society so we can cover more ground.

RACHEL

Well, we should get going. This was an amazing dinner. I don't know a lot of developers that can cook.

DOUGLAS

Well, I'd rather you didn't think of me as a developer. I prefer the term community organizer, environmentalist, preservationist... even sentimentalist.

RACHEL

Point taken.

She gets up from the table.

RACHEL (cont'd)

Cameron, you ready?

CAMERON

Yeah. Sure. Night Maya.

Douglas walks them to the door. They step outside onto the evening. Cameron goes to throw sticks for Max. Douglas turns to Rachel.

DOUGLAS

Hey, thanks for taking on the good fight.

Rachel pauses and looks around. It's a beautiful night, quiet yet full of night sounds. A bit of moonlight reflects off the river.

RACHEL
When we lose all this, then what's
left? It's not the world that I
want to live in.

They both watch the water for a moment. Douglas turns to look
at her profile.

RACHEL (cont'd)
Night Douglas.

DOUGLAS
Night Rachel.

INT. HOUSEBOAT - NIGHT

Cameron is sitting on the sofa looking at the fragment of
the medallion that he has been carrying around. Rachel is
making a cup of tea and turns to see it in his hand.

RACHEL
What's that?

CAMERON
I don't know. I found it in the
woods yesterday.

RACHEL
Let me see it.

She takes the piece and closely examines it. She rubs it
between her fingers and looks at it intently. She recognizes
the similarity to the piece that was in her office.

CAMERON
Did I do something wrong?

RACHEL
Not at all, darling. Not at all.
Now we just need to figure out
exactly where you found this.

CAMERON
Can I keep it?

RACHEL
For now. But then it will have to
go to the museum. OK?

CAMERON
OK

RACHEL

Tomorrow can you try to take me to the spot where you found this?

CAMERON

You know, I can mark it with breadcrumbs.

RACHEL

Cameron, you know that's kind of a Hansel and Grettle fable. The birds would eat the crumbs before...

CAMERON

Aunt Rachel.... not real crumbs. It's a program in my iPhone where I can mark a spot and it will take me back to it.

RACHEL

Interesting. Let's try that. Anyway, I need to write up my notes from today. You want to play your video game for awhile?

CAMERON

You know, I'm kinda beat. I think I'll just go to sleep.

RACHEL

OK

CAMERON

And Aunt Rachel?

RACHEL

Yes.

CAMERON

It's actually kinda a little bit cool being here.

RACHEL

Thanks Cameron. And you know what?

CAMERON

What?

RACHEL

I really like having your company here.

CAMERON

Thanks. Night.

He walks over and gives her an awkward hug. Cameron and Max move off into the bedroom while Rachel straightens up.

INT. HOUSEBOAT - NIGHT

Again, Cameron tosses in the bed. This time his twisting is more agitated and intense.

Cross fade

EXT. MARINELAND WOODS - NIGHT

Lena and Calabay are in his dream again. However, this time the village is under attack from Spaniards. There is fighting and violence. The Conquistadors grab a little girl who is crying out to her mother. As Cameron tries to help her, the Conquistador turns toward him and starts to lift his sword. Cameron screams out loud in his sleep. Max starts to bark.

INT. HOUSEBOAT - NIGHT

Rachel rushes into Cameron's room as he cries out in his sleep. He wakes up looking at her with frightened eyes. She holds him and comforts him. After he almost seems to be asleep, she gets up to go. He reaches out to take her hand. She sits back down, curls up on the bed next to him and holds him like a child until the dawn.

EXT. MARINELAND WOODS - DAY

Rachel and Douglas show up at the site where they have been digging and conducting the site survey. Instead of the quiet scene, there are other helpers, some on-lookers and a reporter from the St. Augustine Times. The REPORTER approaches Douglas.

REPORTER

Mr. Carson. Alison James from the St. Augustine Record. I'd like to ask you a few questions. Is it true that you have found the remains of a Timucua burial mound?

DOUGLAS

We are still in the process of the survey and do not have any conclusive evidence of the findings.

REPORTER

But does this mean that you or the El Sol development will have to stop?

DOUGLAS

I really can't answer that until our research is complete and our archeologist files her report. So if you'll just let us go back to work, we'll have that for you as soon as we can.

REPORTER

And what about the disputed land by the river?

DOUGLAS

We are working on the property survey for that. To date, no remains have been found on that site.

Douglas looks across the property to the border of the El Sol development. He sees Richard Cabot and Marianna near the river watching them from their side of the line. They smile and wave.

DOUGLAS (cont'd)

Now if you'll excuse us, we have some work to do.

Douglas and Rachel drive off in the golf cart toward the river.

EXT. HOUSEBOAT - DAY

Maya is knocking on the door of the houseboat. She is carrying fishing gear. Cameron opens the door.

MAYA

Com' on. Let's go fishing.

Cameron walks out with the rod that he had seen in the houseboat. Max follows. They cross the dock and Maya loads her gear into a small Boston Whaler.

CAMERON
You drive a boat?

MAYA
Yeah. Let's go.

They jump in. Maya starts the motor and they head out onto the river.

EXT. MATANZAS RIVER WOODS - LATER

Cameron and Maya are slowly cruising along the edge of the river. Cameron is looking for something he might recognize from the day before.

MAYA
Anything?

CAMERON
Nothing looks the same. It's just
all looks alike.

MAYA
Well, we can head down to the inlet
and look over there.

EXT. MAYA'S BOAT - LATER

Cameron and Maya are in a quiet inlet fishing. Max sleeps in the boat. They don't seem to be having much luck, but they are enjoying being out on the water.

MAYA
My dad tells me in the old days
this river was full of fish. Way
back, the Indians would just throw
a net across the narrow passage and
scope them up as the fish moved
with the tide.

CAMERON
I used to fish with my grandfather.
Sometimes I just liked hanging out
with him as much as I liked to
catch something....

As he's talking, his line begins to spool. He works the line for a bit, eventually pulling up a large beautiful trout. Just as he is about to land it, it gets off the hook and escapes.

CAMERON (cont'd)

Damn!

MAYA

Sometimes I feel better when they get away. Some of those fish have been around for a long time.

They have drifted into the mouth of a side creek. The tide is low and massive oyster mounds and mud banks are exposed. Max jumps out and starts to chase a bird.

CAMERON

Max, get back here.

Maya guides the boat up to the edge of the river bank. Cameron gets out to get Max. As he pulls Max back, his foot slips into the mud and he struggles to free himself. Pulling his shoe out of the mud, he starts to get Max back into the boat. As he takes a step, something jabs him.

CAMERON (cont'd)

Ouch!

He bends down and pulls off his shoe. There is a pin stuck in it. He pulls it out and wipes it off as he gets Max back in the boat. They examine the pin as Maya pulls the boat out of the cove.

MAYA

Wow! Let's show that to my dad and your Aunt Rachel. Cool.

CAMERON

Why would it be in the water?

MAYA

This wasn't always water...

As Maya rounds the corner of the river, they see the two diggers digging in the mud bank.

CAMERON

What are they doing?

MAYA

I don't know. I don't think they're supposed to.....

Cameron stands up to get a better looks. As he does, a motorboat comes in very close to where they are, creating a massive wake. It rocks their boat and tips Cameron into the water.

EXT. UNDERWATER RIVER - CONTINUOUS

From Cameron's POV, we feel him struggling to swim. He is trying to get himself to the surface. In that moment, he sees Lena leaning over the edge of a canoe, reaching out to him. As he goes to take her hand, he realizes that he has grabbed the end of an oar.

EXT. MAYA'S BOAT - CONTINUOUS

Maya is pulling Cameron to the boat with an extended oar. He gets himself back into the boat.

MAYA

Are you OK?

CAMERON

Yeah, I'm OK.

MAYA

Did you see those jerks? What were they thinking? This is a no-wake zone.

They look back to where they had seen the diggers working but they are gone. We see the motorboat pulling away from where they were.

EXT. MARINELAND BY THE RIVER - LATER

Douglas and Rachel pull up to the edge of the river. They see Marianna placing surveyor flags around on the ground. Douglas gets off the golf cart and charges over to her.

DOUGLAS

What the hell do you think that you're doing?

MARIANNA

Douglas, good morning. Lovely day out here isn't it?

DOUGLAS

I am warning you--- get off my property.

RICHARD

(stepping closer)

Now as I recall, I think this spot is part of my property -- my perfectly developable property.

RACHEL

You can't say that until you excavate it.

RICHARD

Now don't you worry. Marianna will do just that. The state will have my report next week and we'll be ready to file for our new marina and dredging permits the day after. Can't you just see it? Beautiful boats bobbing in the calm waters.

DOUGLAS

(taking a step toward Richard)

Over my....

At that moment, Maya and Cameron pull up in her Whaler. Maya jumps out and runs over to her dad. Cameron sits in the boat. His clothes are still damp.

MAYA

Dad, hi! We were fishing. But some idiots almost swamped the boat and Cameron got dumped in. But that was after he got stuck in the mud. But then he found this thing.

RACHEL

(to Cameron)

You OK?

CAMERON

Yeah, I'm OK.

MAYA

But we also saw these guys digging in the mud flats.

Richard and Marianna exchange a look.

DOUGLAS

Really. Where did all this happen?

MAYA

I'm not sure. I always get mixed up with those inlets.

DOUGLAS

Well, maybe we can go and look later.

Douglas turns back to Richard.

DOUGLAS (cont'd)

And we'll finish our business later.

He and Rachel move away from Richard and Marianna. As they walk along the river toward her boat, he turns toward his daughter.

DOUGLAS (cont'd)

Hey sweets. Let me see what you found.

Maya holds out the metal pin in her hand. Rachel walks over to take a look.

RACHEL

Can I see?

Rachel turns the piece over in her hand, gently touching its surface.

RACHEL (cont'd)

Interesting. It actually looks like a shell ear pin. These were made from Busycon shells and worn by the Timucua.

CAMERON

What are Timucua?

RACHEL

They were the people that lived along the St. John's River and in north Florida thousands of years ago.

CAMERON

Are they still here?

RACHEL

No, sadly, as far as we know, all of them died...

CAMERON

The Spanish Conquistadors... they
killed them all by war and disease.

Cameron pauses for a moment, thinking.

CAMERON (cont'd)

(almost talking to
himself)

I'm not even sure how I know that.

RACHEL

(to Maya)

So you found this in the water? Or
in the mud?

MAYA

In the mud... but it's probably
under water at high tide.

RACHEL

You know, sometimes we find remains
of civilizations under the water

Rachel walks to the edge of the river.

RACHEL (cont'd)

.... Or in places that used to be
dry land but are under water now.

MAYA

My mom used to do that. Go diving.
To look for sites.

Maya puts her head down. Douglas walks over and puts a hand
on her shoulder.

DOUGLAS

(to Rachel)

And you think that might be the
case here?

RACHEL

We're going to have to do some
digging before I can answer that.

DOUGLAS

Well, it better be fast. Cause it's
either going to be a delicate
archeological dig or, if Richard
Cabot has his way, a major dredging
and bulldozer event.

(MORE)

DOUGLAS (cont'd)
Kids, why don't you head over to
the snack bar for lunch and we'll
meet you there in half an hour?

MAYA
Dad, can I stay here with you for a
while?

DOUGLAS
Sure

CAMERON
(looking down at his damp
clothes)
I'm going to go back to the
houseboat so I can put on some dry
clothes before lunch.

RACHEL
Go ahead. We'll meet you at the
snack bar in a little while.

EXT. MARINELAND WOODS - MOMENTS LATER

Cameron and Max are walking through the woods back towards the houseboat. As he wanders along, again the woods seem to take on a kind of eerie quiet. All sounds of the outside world drop away. Strange bird calls echo. Max begins a low growl. Just as Cameron is about to step, we hear the RATTLE OF A SNAKE. Cameron freezes on the spot. The snake rattles again. Max continues to bark as Cameron starts to back away.

Before he can move, there is a quick motion in the woods. A forked stick comes down quickly in front of him and we see the body of a large rattle snake get picked up and thrown several feet away.

Cameron looks up and sees Calabay holding the stick, with Lena standing behind him. He gestures that everything is OK now. Max calms down.

CAMERON
What was that?

LENA
A snake. A rattle snake. It could
kill you with one bite.

CAMERON
Hey, you can talk.

LENA

Let's just say now you can hear me.
Come. Come with us now.

Lena reaches out her hand and Calabay gestures to Cameron to follow him. Cameron hesitates. Calabay points to himself

CALABAY

Calabay.

CAMERON

Is that your name?

Calabay answers, speaking in Timucua language. Lena steps forward

LENA

Calabay. That is what our people
call him.

Calabay touches the medallion that he wears. It is almost a whole disc, but missing some sections. It has the same markings as the fragment Cameron wears, but appears to be new and clearly marked. It shows a pool of water and an old tree in one section. Cameron, who has tied his fragment on a string around his neck, touches his own medallion under his shirt.

LENA (cont'd)

You share the medallion. That gives
you a connection. He also saved
your life. That is another
connection. One more step and that
rattle snake would have bit you.

Calabay beckons again. Cameron looks over his shoulder. Max starts to bark and then turns and runs back toward the houseboat. Cameron looks after him and decides to follow Calabay.

LENA (cont'd)

Come with us. We can show you our
woods and our home.

CAMERON

OK. Sure. Why not?

As Cameron follows them along the trail in the woods, we feel a sense of time changing, a kind of disconnection from the world.

EXT. TIMUCUA VILLAGE - MOMENTS LATER

Cameron, Lena and Calabay enter a clearing. Cameron has removed his shirt and tied it around his waist, tied his hair back and seems to have adapted more to the setting. He appears the same, but somehow slightly changed. They walk into a group of buildings that look like a traditional Timucua village setting-- small rounded, thatched-roof buildings surround a large central one. Men are dressed in deerskin loin cloth and women wear clothing made from palm fronds. They are painted and tattooed.

CAMERON

Wow! Now this is really elaborate.
How come no knows about this?

Calabay continues to walk. They reach the edge of the river where there is a canoe waiting. Calabay gets in. Cameron hesitates. Lena takes his hand and leads him over, showing him where to sit.

LENA

Don't be afraid. You will float
smoothly on the water. You will be
safe.

Cameron shrugs his shoulders and steps in. As they push off, Lena waves goodbye from the shore.

As Cameron and Calabay float along the river, again there is an unusual silence. Only the sound of Calabay's paddles in the water. There are no other boats. There are no houses, no signs of modern life. The sense of nature is magnificent. Dolphin come and swim along the boat. They see a large turtle swimming. Wild birds fill the trees. At one point, a manatee and her baby are quietly floating along in the river. The woods feel magnificent and magical.

Calabay takes out two beautiful, handmade, bamboo fishing rods from the canoe. He throws a net to catch some bait and they boys start to fish. Calabay catches a large trout. He holds it up and then releases it.

CAMERON

Why did you let it go?

CALABAY

We only take what we need from the
earth. Today, I already have enough
fish to eat.

CAMERON
You're talking English.

CALABAY
You're understanding me.

CAMERON
Calabay, where is this spot? I mean
where are we? I should mark it.

CALABAY
We are at the bend in the river
beyond the Weeping Woman tree.

CAMERON
I can't get back here with those
directions.

He pulls out his phone but the screen is blank. He keeps pushing buttons but nothing happens.

CAMERON (cont'd)
Weird.

Calabay stares at the phone and reaches out his hand to touch it. He handles it like a foreign object and hands it back to Cameron.

CALABAY
You forget how to find things when
someone else keeps telling you
where it is.

Cameron looks around and sees a tree shaped like an old woman bent over a cane. It is the tree from his dreams.

CAMERON
That tree. I've seen them before. I
feel like I've been here before.

CALABAY
You have history that you need to
remember. From me to you, it's all
one long connected line. Someday my
end of the line will be gone.

CAMERON
You talk funny. But It's cool.

They come back to a point in the river where Calabay motions for Cameron to get out. He points in a direction that shows Cameron where to go. Cameron gets out of the canoe and they wave good-bye to each other.

CAMERON (cont'd)
(using his hands to
gesture to the movement
of the sun)
Tomorrow?

CALABAY
(pointing directly above
his head)
When the sun is in the middle of
the sky.

Calabay nods and paddles away. As Cameron walks in the woods, he begins to hear the sounds of cars passing by and people talking. It is as if he is slowly re-entering the world of today.

EXT. MARINELAND WOODS - MOMENTS LATER

Coming out from the woods, Cameron sees the scene of the archeological dig has been transformed. Rachel and her team are working on marking and surveying a section of the dig. They are shoveling test holes and screening the dirt that they have dug. However, instead of the quiet scenes of days past, there are more spectators, a food vendor, even a T-shirt salesman with shirts that say "Dupont's Mound: Can you dig it?" Others say "Save the Mound."

Cameron walks up to Rachel.

CAMERON
Aunt Rachel, listen...

RACHEL
(she is distracted, not
really paying attention)
Hey, did you get changed? Did you
eat?

CAMERON
Well, not really, but I wanted to
tell you about... that place I
mentioned... and this tree like
that picture you had ... the one
that looks like an old woman tree
and a hill....

Rachel looks at him and sees he is still in the same clothes.

RACHEL

(distracted, not really
listening to what he has
said)

I thought you were going to change?
Let me just finish this and we'll
get some lunch.

CAMERON

(looks at his phone)
Weird. It's still noon? I wonder if
my phone is broken. Aunt Rachel...

RACHEL

Cameron, listen, can it wait? We're
really in the middle of something
here. Maybe we can talk about it at
dinner? Why don't you...

CAMERON

Yeah, I know, just get out of the
way. It's always the same. You. My
mom. Everyone's always too busy...

RACHEL

I mean maybe you can text your
friends for awhile or find Maya
or....

CAMERON

(temper rising)
That's right just push me aside
like everyone does. You guys think
technology is like baby sitter. And
you.... you'd rather play with old
bones than deal with real people.

RACHEL

Cameron, you have no right to talk
to me like that. I am doing my best
here to keep you entertained and do
my job. Can you think about someone
else besides yourself for a minute?

CAMERON

Forget it. I'll deal with this
myself.

Cameron takes off across the field

RACHEL

(calling out to him)
Cameron! Cameron! Wait!
(MORE)

RACHEL (cont'd)
 I have to run into St. Augustine
 this afternoon and then I'll be
 back for dinner. Promise.

Cameron continues to walk away.

CAMERON
 (to himself)
 Yeah, right. Heard that before.

Rachel looks after him as he walks away. A moment later,
 Douglas pulls up in his truck.

DOUGLAS
 Ready?

RACHEL
 Sure.

She grabs her bag and gets inside.

EXT. AIA HIGHWAY - AFTERNOON

Douglas' truck drives along the road bordered by the Atlantic
 Ocean on one side and the Matanzas River on the other. It's a
 thin slice of pavement surrounded by water.

INT. DOUGLAS' TRUCK - CONTINUOUS

A Jimmy Buffet CD plays inside the car. Douglas sings along.
 Rachel stares out the window.

RACHEL
 (turning to Douglas)
 Are kids ever confusing?

Douglas laughs a deep laugh.

DOUGLAS
 Kids are always confusing.

RACHEL
 It's just... I mean... if I was a
 kid, I'd love it here. The ocean,
 the dolphins, the history... but
 Cameron, seems, well bored.

DOUGLAS
 Well, he's probably used to the
 life he knows, his friends, the
 malls and all that stuff.

(MORE)

DOUGLAS (cont'd)
Give him a little time. You'd be surprised how kids can adapt.

RACHEL
He's also having bad dreams. About Native Americans and Spaniards and fighting. I don't know how to comfort him.

DOUGLAS
Dreams can be tricky. And, you know, there's a lot of energy in this place.

RACHEL
You don't believe in that, do you?

DOUGLAS
I think that we only see a very small dimension of what goes on. I think that there are a lot of other levels of history and spiritual, shall we say, left overs.

Rachel turns and looks out the window.

EXT. ST. AUGUSTINE - AFTERNOON

Douglas' truck drives over the Bridge of Lions into the historic city of St. Augustine.

EXT. HOUSEBOAT - AFTERNOON

Cameron is sitting on the deck of the houseboat looking at a fishing rod. He is cleaning a reel and checking some fishing lures. Maya comes walking up.

MAYA
Hey, there you are. I was looking for you at the snack bar but couldn't find you.

CAMERON
Yeah, I started to go and then, I found that place again... the exhibit in the woods...and this kid took me on a canoe ride.

MAYA
What are you talking about?

CAMERON

You know. That thing I told you about last night.

MAYA

And I told you, there's no set up out there. It's just all woods.

CAMERON

No way. I was there. I'll show you.

MAYA

Cameron, we looked this morning. You didn't find anything. I don't get why you keep talking about this.

CAMERON

I think I know where to go now. Can we take a walk?

MAYA

OK. Whatever you say.

Cameron and Maya head out into the woods. Max follows behind.

EXT. MARINELAND WOODS - LATER

Cameron and Maya are walking in the woods. Max runs ahead of them. Cameron is searching for where he had been before, but cannot find the spot.

CAMERON

I know that it's here somewhere. I think it was just past that tree.

They walk some more, but only encounter more woods.

MAYA

This is getting really boring.

CAMERON

Maya, I mean it. There was a village and some old people and this kid. There was even a girl that kinda looked like you.

MAYA

OK. Now you're starting to creep me out.

CAMERON

Let's go closer to the river. Maybe
I can see it from there.

They walk toward the water's edge.

EXT. MARINELAND BY THE RIVER - MOMENTS LATER

Cameron and Maya emerge at the edge of the river. A motor boat drives by with loud rock music blaring from its speakers. Tired from walking, they both sit down.

MAYA

Sometimes I like to come here and
think about what this must have
been like a long, long time ago.

CAMERON

I don't really like old things.

Cameron picks up a rock and goes to skip it on the water. The rock skips three, four times. He focuses closely on each beat.

The camera tracks the rock as it continues to skip across the water. The skips continue, slowing down as each skip of the rock creates an expanding concentric circle in the water. Modern sounds fade away. The woods begins to fill with the sounds of wildlife, birds calls, the breath of a manatee coming up for air, the twitter of a million bugs. As one circle widens, it reveals the reflection of the Timucua village and Calabay standing next to Cameron.

Cameron's image shows a different picture than the boy who entered the woods. His hair is pulled up on top of his head. He is shirtless and wearing a painted deerskin vest and fringed loin cloth. His medallion is around his neck, along with another necklace made of shells, feathers and some copper discs.

Cameron sitting by the river looks up from his reflection to see his friend standing behind him.

CAMERON (cont'd)

Calabay. Hey.....

Cameron suddenly looks down at himself and up to his reflection in the river. He can see his changed look and pulls back in fear.

CAMERON (cont'd)

What the....what kind of game is this? How did you do this? Where are my clothes?

He looks around and starts to turn. Max starts to bark at him. As he continues to turn, Luz appears by his side. She gently puts a hand on his arm.

LUZ

Cameron, don't be afraid. It's OK.

CAMERON

What do you mean it's OK? Who did this?

LUZ

Well, it's like you can see something you couldn't see before. It was there all along, but you just couldn't see it.

CAMERON

Am I having a dream? Is this another dream?

LUZ

None of it is real anyway so it doesn't mater.

CAMERON

Now you sound like that rabbit in Alice and Wonderland. I mean, how did I get from me to this?

LUZ

Well, this is you.... Just you in another time.

CAMERON

But that can't happen. How can that happen?

LUZ

Think of time like a river. You can get off on one spot and it's today. You can get off on another and it's a long time ago.

Cameron looks around. Lena is standing off to the side. She brings him a cup and hands it to him. He takes a sip, calms down a bit and takes a step toward the river. He dips his hand in.

CAMERON
I can feel this water.

Calabay steps up and splashes him. Cameron pulls back.

CAMERON (cont'd)
Hey, cut it out.

Calabay laughs.

CALABAY
It's just a little water in your
face.

Cameron splashes him back.

CAMERON
In your face.

Luz touches him on the shoulder.

LUZ
Go with your friend. It is time.
You need to go somewhere. You need
to remember that someday all of
this will be gone. All these people
will have disappeared. You will
help others to remember and honor
them.

CALABAY
Come on. There is something you
should see.

Maya has been hanging back, watching. She just sees Cameron by the river, but feels the something isn't right. She looks at him and back towards Marineland. After a moment, she turns and runs away.

LUZ
Don't worry. I will speak with her.
Go now.

As Luz watches them, they walk away along the river bank, quietly blending in with the natural surroundings and sounds.

INT. ST. AUGUSTINE HISTORICAL SOCIETY - AFTERNOON

A warm light streams through the rod iron and bougainvillea covered windows of the historical home that houses the St. Augustine Historical Society. Rachel and Douglas sit side by side at a large table that fills the main room.

They are surrounded by boxes and documents and maps. Rachel keeps looking back and forth between old maps and diaries. She leans back and stretches.

RACHEL

Look. Look at this story here.
About when they bought Marineland.
It was owned by a Minorcan family
named Dupont.

DOUGLAS

Minorcans? Weren't those the
settlers from Minorcan who were
tricked into slave labor and
escaped?

RACHEL

And helped to settle St. Augustine.
But needless to say, they were not
very fond of the Yankees that
wanted to buy their land so they
said no.

DOUGLAS

And?

RACHEL

God spoke to them and advised them
to sell.

DOUGLAS

And I bet he didn't use a real
estate broker either.

Rachel shoots him a look and giggles.

DOUGLAS (cont'd)

See, I can be cute and funny....

RACHEL

...but if you go back to this early
archeological report you can see
big shell features... these big
mounds. See these old drawings, by
the early Spanish settlers, they
show features on the river we can
match up.

She picks up one of the drawings. It is similar to the one she had first looked at with the old tree and mound. She point to that spot on the image.

RACHEL (cont'd)

If we could just figure out where this spot is... or was.

DOUGLAS

Problem is there are so many twists and turns in that river... and thousands of acres of land that are still not completely explored. Who knows where this spot might really be. Or if it even ever existed.

He pulls the maps closer and they bend their heads over the documents.

EXT. MARINELAND BY THE RIVER - LATER

Calabay, Cameron, Lena and Max round the corner. Calabay points across the narrow section of the river. There is a small village across the river.

CALABAY

I want to show you one of our hidden places. It is special for my people and I think that....

As he speaks, suddenly the sound of pounding horse hooves breaks the silence. Without warning, a group of Spanish Conquistadors ride into the village. They begin to swing their swords at anyone in their path while also setting fire to the buildings. The Conquistadors are violent and cruel in their movements. For a moment it feels like Cameron's video game, but the cries of people make it real.

Several Timucua are on the ground. The Spaniards hold swords to their heads. Two Conquistadors enter a house and drag a young girl out. She is crying and reaching to her mother and father, screaming for help. Cameron is horrified.

CAMERON

Is this another show? Cause if it is, I don't think I like this.

Calabay watches. As the girl cries out again, Max starts to growl. When one of the soldiers lifts her up onto his saddle, Max takes off across the shallow river, barking and growling. Cameron calls out after him. The soldier looks over at Cameron.

CAMERON (cont'd)

Max. Max. Get back here.

He starts to go after him. Calabay grabs his arm.

CALABAY

You can't.

CAMERON

Why?

CALABAY

It's... it's like another level.
Like in your game world, going from
The Storm to the Ark. It's really
dangerous to cross that line.

CAMERON

But if none of this is real...

CALABAY

When you cross that line, you
become part of that reality. I
don't know how to get you back from
there.

Cameron hesitates. Lena puts a hand out to stop him. Max has reached the other shore and is starting to attack the soldier, trying to bite his leg. The soldier take his sword and cuts Max on the leg. Max falls back, whimpering and crying. Cameron takes off across the river. Lena and Calabay look at each other.

CALABAY (cont'd)

Cameron! No!

Calabay and Lena cross the river after Cameron. Just as they are at the mid-point, the Spaniards ride away carrying the girl with them. Cameron runs up to comfort Max and Calabay speaks with the others. He comes back to Cameron.

CALABAY (cont'd)

Is he badly hurt?

CAMERON

I don't think so. What happened?

CALABAY

They took the daughter of this
village's chief as hostage. It is
their way of controlling our
people. Cameron, we must get you
back now. It's not safe for you
here. Come.

Just as they start to cross back over the river, they see another small group of Spanish approaching in a boat and hear horses approaching.

CALABAY (cont'd)
Come quickly. We must hide.

Cameron and a limping Max follow Calabay, Lena and the villagers deeper into the woods.

EXT. HOUSEBOAT - EVENING

Maya sits on the deck of the houseboat. She is quietly rocking in a chair as Douglas' truck pulls up. Douglas and Rachel get out, laughing and talking, carrying bags of food.

DOUGLAS
If you think you can tell me
anything about how to fry a fish,
I'll...

He looks up to see Maya sitting on the porch.

DOUGLAS (cont'd)
Maya. Honey, why are you here? Why
aren't you at the house?

Maya runs up to him, buries herself in his arms and starts to cry.

DOUGLAS (cont'd)
What's a matter baby?

RACHEL
Where's Cameron?

MAYA
He's not here.

DOUGLAS
Maya, where he is?

MAYA
He didn't come back.

RACHEL
Come back from where?

MAYA
We were playing. By the river. But
he..he...I.. I don't know where he
is.

Rachel begins to get frightened.

RACHEL

Oh, God. This is my fault. I wasn't paying attention. I was too focused on my work. I should have...

DOUGLAS

I'm sure it's going to be OK. Maya, can you show us where you were?

MAYA

I think so.

DOUGLAS

OK. Let me grab a flashlight.

In the fading light, they head off into the woods.

EXT. MARINELAND WOODS - CONTINUOUS

Douglas, Maya and Rachel are walking through the woods. They come to the spot on the river where they had found the artifact the day before. Rachel calls out.

RACHEL

Cameron! Cameron!

Only the sounds of the night answer.

RACHEL (cont'd)

Maya, is this where you were?

MAYA

I think so. It's like we were here but we weren't here at all.

They both look at her.

MAYA (cont'd)

It's hard to explain.

They continue to walk and call Cameron's name.

EXT. MARINELAND WOODS - CONTINUOUS

They emerge through the woods outside Luz's cabin. Luz is standing on the porch.

RACHEL
(quietly to Douglas)
Who is that woman?

LUZ
(as if she heard the
question)
I am Luz. And it's pleasure to meet
you also.

DOUGLAS
Miss Luz, this is Rachel Austin.
She's working with me on the
survey. Did you happen to see a
teenage boy come this way?

LUZ
Cameron? No he's not here.

DOUGLAS
Here as in your house?

LUZ
Here as in this place. You are
going to have to journey to find
him.

RACHEL
What is she talking about?

LUZ
Miss Austin. I am right here.
Please speak to me directly.

RACHEL
How do you know that he's not here?

LUZ
For the same reason that you know
he's not here. You can feel it in
your heart. That's why it's beating
so fast. But the boy is fine. He's
on the other side, but you have to
help him come back. Follow the
river, the way it used to run. Long
ago. You have seen it in the maps
that you study. It will lead you
all back home. Good night now.

Luz turns and walks into her house.

RACHEL

We have to get back and call the police. This woman may be your guide but I have to find my nephew, not listen to some bizarre ramblings.

EXT. HOUSEBOAT - LATER

A police car sits outside the houseboat with its lights flashing. An officer is talking with Rachel and Douglas.

POLICE MAN

We'll put out a bulletin first thing in the morning. Not much we can do --- searching tonight, but right in the morning we'll get out there.

DOUGLAS

Thanks Frank. We appreciate it.

RACHEL

Why can't you start now? How can we wait? Every hour....

DOUGLAS

Rachel, they're doing what they can. These guys are going to do everything possible to find Cameron.

POLICE MAN

Night Douglas. Night Miss Austin.

The police officer turns to leave, gets into his car and drives off. Rachel paces the porch.

RACHEL

If I have to sit here all night, I will lose my mind.

Douglas studies her.

RACHEL (cont'd)

Isn't there anything that we can do?

DOUGLAS

Well, if you're willing to take a bit of a risk, I know this river pretty good.

Rachel looks at him with a sense of pleading.

DOUGLAS (cont'd)
I can take Maya over to my sister's
and be back in fifteen minutes.

RACHEL
Douglas, thank you. Really.

EXT. DEEP IN THE WOODS - NIGHT

Calabay, Lena, Cameron and several other Timucua move quietly through the woods. As they hear horses coming up behind them, they take cover in the deep undergrowth. Cameron strokes Max who is whimpering. He is frightened and tired.

CAMERON
Calabay, I don't want to do this
anymore. I want to go home.

CALABAY
There is only one passage back. We
have to get to the springs.

CAMERON
What springs? Where?

CALABAY
Deep water springs that run
underground of this land. They are
ancient but they have served as a
channel to connect our times. It is
a sacred spot. We are moving
towards them now. Come.

They begin to quietly walk again through the woods.

EXT. MATANZAS RIVER WOODS - NIGHT

Rachel and Douglas are canoeing along the edge of the woods. There is just enough moonlight to see small patches of clear openings in the woods. Rachel is trying to peer into the darkness. Thinking she see something, she calls out.

RACHEL
Cameron! Cameron!

The night sounds of the woods are her only answer.

RACHEL (cont'd)
This is my fault. I should have
paid more attention to him. I
should have listened when he tried
to talk to me.

Again she turns to call out.

RACHEL (cont'd)
Cameron!

DOUGLAS
Rachel, don't beat yourself up.
Even the best of parents think
they've never done enough to
protect their children. We are
going to find him.

RACHEL
He said something to me about a
tree... shaped like an old woman...
And a hill. Like in that image that
we saw. Could that mean anything?

DOUGLAS
Luz used to tell me stories.
Stories that were passed down from
her father, and his father, and
generations back. There was a
sacred place, a burial mound. The
entrance was marked by a tree that
had the shape of a hunched over old
women. They called it Woman
Weeping. They say she lost her
lover and stood there by the river
weeping for him until she grew into
the shape of the tree. But no one
really knows where that was.

RACHEL
But how would he know about that?
Maybe Luz told him the story?

DOUGLAS
Maybe.

They glide along for a few moments.

RACHEL

I never thought that I would say this, but even while this terrible thing is happening, it's so peaceful here. It makes me think Cameron is going to be OK.

DOUGLAS

Hold on to that feeling. It could be a long night.

Rachel turns her attention back to the woods.

RACHEL

(yelling)
Cameron!

EXT. MATANZAS RIVER WOODS - NIGHT

Calabay, Lena, Cameron and the others approach the edge of a large pool of water. It is surrounded by ancient oaks and moss. There is bubbling water in the middle. There is large mound behind the springs.

CALABAY

There it is. Our sacred burial site and the springs. The water comes up from the underground there. Underneath there are caves and passages that hold air. You have to swim through them to the other side.

CAMERON

I can't do that. I can't just dive in there.

CALABAY

You want to get back. This is the only way.

CAMERON

Please. Let's just find the trail back. Come on. I'm sure we can find it.

Suddenly the Spanish soldiers ride up to the edge of the water. They begin to look around. The horse's stomping hooves are loud in the night. Max begins a low growl.

CAMERON (cont'd)

Shush. Max. Quiet.

One of the soldiers turns toward where they are hiding.

SOLDIER

Aqui. Ruido. Vamanos.

They approach Cameron, Lena and Calabay.

CALABAY

Cameron, you have to go now. It is your only chance. Dive straight into the middle and go straight down. You will find the first cave there. Then follow the current.

CAMERON

What about you? And Lena? Where will you go? And the girl? What about her?

CALABAY

We will take the soldiers somewhere else. That is our destiny. Help preserve it.

The soldiers are just steps away.

CALABAY (cont'd)

Now! Go now!

Cameron is frozen to his spot. A soldier sees him and starts towards him with his sword drawn. Cameron still cannot move. Lena jumps up and grabs his hand.

LENA

Cameron. Now. You must move now.

She pulls Cameron toward the spring. The soldier comes after them. They reach the edge of the spring. Again, Cameron freezes.

LENA (cont'd)

You have to go now. I can't take you any further.

At that moment, the soldier begins to swing his sword. It is a big, heavy metal sword. We see his gloved hand on the hilt and he swings it. The hilt is distinctly marked with a ruby red stone. Max jumps at the horse, barking, and it throws the horse off balance. The sword mistakenly hits a large forking branch of a tree and gets deeply embedded into the bark. As the Conquistador struggles to free his sword, Lena turns to Cameron.

LENA (cont'd)
Go now! We will be safe. We will
always remember you.

She gives him a push. Cameron gathers himself ready to dive.

CAMERON
And I will make sure that you are
remembered. Max. Let's go!

Cameron and Max dive into the water right in the center of the bubbling spring just as the Conquistador is about to grab him. The soldier looks after him and waits as Lena runs to the woods to join Calabay. She seems to vanish in the night. When Cameron doesn't resurface and the bubbles close up again, the soldier continues in pursuit of the others. We see the hilt of his sword buried in the tree, gleaming in the night.

EXT. MATANZAS RIVER WOODS - NIGHT

Douglas paddles the canoe. They approach a divide in the river. Rachel is trying to read maps and calculate potential locations. She pulls out her GPS to see if she can get a reading.

RACHEL
I can't figure this out. I can't
figure out where we should go.

She takes a deep breath.

RACHEL (cont'd)
(calling in desperation)
Cameron!

INT. UNDERWATER CAVE - NIGHT

Cameron and Max are huddled in a small cave space. There is a faint light. A shallow river of water flows through the cave. Max has his head on Cameron's lap.

CAMERON
It's OK boy. We'll get out of here.

Max whimpers.

CAMERON (cont'd)
Alright. We have to do this. We
have to follow the river like
Calabay said.

They start to walk through the cave. After a short way, the cave ends at a lake. Cameron stops and looks at Max.

CAMERON (cont'd)
OK Max. Ready?

Max barks as Cameron dives in. Max continues to bark and them follows him.

EXT. MATANZAS RIVER WOODS - NIGHT

As Douglas and Rachel drift in the river, Douglas studies the maps. Suddenly, there is a beeping from Rachel's pocket.

RACHEL
What? I haven't had a signal for days.

She looks at her phone and sees a text message from Cameron.

RACHEL (cont'd)
This is from last week.

DOUGLAS
Sometimes messages just show up like that out here. Lost in some black hole for days and then suddenly they appear.

Rachel open the message. It's GPS data from Cameron's bread crumb program that shows longitudinal and latitude data.

RACHEL
Douglas, look. It's a GPS reading. Where is this?

She pulls out her GPS and inputs the numbers. It show a spot on the river less than a mile away.

DOUGLAS
Let's go.

They refocus their energy, paddling fast.

EXT. MATANZAS RIVER WOODS - EARLY MORNING

Rachel and Douglas turn a bend in the river. It is almost dawn. The river is misty and the fog creates images that aren't really there. In front of them it looks like an old women is standing at the edge of the river. It turns out to be the tree shaped like an old women.

Rachel jumps out and begins to search in the woods, calling Cameron's name. Douglas follows close behind her. Suddenly she hears barking. Max comes bounding out of the woods wagging his tail and runs up to her.

RACHEL

Max, oh my God. I never thought I'd be so happy to see a dog? Where's Cameron?

Max is barking and leading them back into the woods. Cameron is curled up sleeping near the edge of a small pool of bubbling water. He looks roughed up but unhurt. Rachel runs up to him.

RACHEL (cont'd)

Cameron! Cameron. Are you OK?

Cameron wakes up and stares at her.

CAMERON

Aunt Rachel. Is it really you? Am I still dreaming.

RACHEL

I don't know honey. I don't know if we're both dreaming. But this is the best dream I've ever had. Are you OK?

CAMERON

I think so. We were in the woods. And we were being chased. Max and I dove.... into the springs... and we swam.... and I don't really know...

RACHEL

It's OK, Cameron. It's OK. We're here now. Relax.

Cameron sits up and looks around. Douglas brings him some water to drink.

DOUGLAS

Cameron, take it easy. You've had a rough night. Let's get you home.

They walk Cameron toward to canoe as the sun rises and the mist begins to evaporate. As Cameron looks toward the woods he sees an image of Calabay passing by holding Lena's hand.

INT. CAMERON'S BEDROOM IN THE HOUSE BOAT - MORNING

Cameron is sleeping in his bed. Rachel peeks in to check on him. He lifts his head up a bit.

RACHEL

You OK?

CAMERON

Yeah, just tired. I'm going to sleep for awhile.

RACHEL

You need to rest. I'm just going to pack up my gear and let Douglas know that we're heading out. I left you some breakfast.

CAMERON

But you didn't finish. You didn't find the mound.

RACHEL

Cameron, it's OK. What's most important is that you're safe. I realize that's what counts.

CAMERON

But Aunt Rachel, if you don't find it, they'll just build all over the land and no one will remember Calabay and Lena and the others.

RACHEL

Cameron, you really need to rest. I need to get you home. Just stay here till I get back. I won't be more than a half hour.

CAMERON

OK. OK. I will

She leaves. As soon as leaves, Cameron jumps out of bed, throws on his clothes and heads out from the houseboat.

EXT. HOUSEBOAT DOCK - CONTINUOUS

Maya is in the Boston Whaler waiting for Cameron. They pull out from the dock.

EXT. MAYA'S BOAT - CONTINUOUS

Maya and Cameron ride along silently. They are scanning the banks of the river. Slowly they work their way along the river into the deeper woods.

CAMERON

Maya, thanks for taking me. I just feel like I can find it. If I can just remember what I saw.

MAYA

I know. If we can find it, we can protect the woods.

CAMERON

And the sacred places.

They continue to ride along in silence. The woods are quiet.

EXT. MARINELAND WOODS - MORNING

Rachel is packing up her gear and loading her car. Douglas pulls up in his golf cart.

DOUGLAS

Getting ready to go?

RACHEL

I need to get Cameron home. I'm sorry I couldn't finish the survey. I'll send along the information that I have.

Douglas looks across the woods.

DOUGLAS

We tried. And you know what, we will keep trying. I am not going to give up on these woods. Here, let me give you a hand.

He begins to help her fold a tarp and load it into the car.

EXT. MAYA'S BOAT - LATER

The sun is just beginning to rise. Maya and Cameron continue to scan the woods.

CAMERON

Maya, I don't know. I don't even know if I dreamed everything or if it was real. I'm sorry.

MAYA

We should probably head back. Your Aunt Rachel will have a fit if she thinks you're missing again.

CAMERON

I know. You're right.

They turn the boat around and start to head back to Marineland. The sun is rising higher. Just as it starts to lift in the sky, suddenly Max sees a flash of red in the woods.

CAMERON (cont'd)

Maya, stop. Stop!

She turns the boat toward the shoreline and they hop out.

CAMERON (cont'd)

There was something. Over there.

EXT. MATANZAS RIVER WOODS

Pushing their way through the deep, deep overgrowth, they enter a small clearing in the woods. At the center is a small bubbling pool. Cameron stops for a moment. As he turns in circles to look around the clearing, images of the night come back to him.

EXT. MATANZAS RIVER WOODS - NIGHT

The Conquistadors are in the woods. The Spaniard's sword flashes down to the tree. It's ruby stoned hilt digs into the bark.

EXT. MATANZAS RIVER WOODS - MORNING

Cameron completes his circle and catches a flash of light again. He runs over to the tree. The rusted, ragged end of a sword hilt sticks out. It has a tiny chip of ruby on it.

CAMERON

Maya. Here. This is where it is. This is where the mound was. This was their sacred spot.

Maya runs over and touches the end of the sword.

MAYA

Look at that. Just like Dorothy's slippers. Let's go tell Dad and Rachel.

EXT. MATANZAS RIVER WOODS - LATER

The small clearing in the woods is now filled with people. The area is marked off as Rachel and others measure and dig and sift and mark. Douglas watches with Cameron and Maya. He rubs Maya's head.

DOUGLAS

Good work you two.

Rachel looks up and smiles.

DOUGLAS (cont'd)

This area is going to be protected for a very, very long time.

There is a small commotion near the dig. Rachel, Douglas, Cameron and Maya walk over. One of the archeologists has found an old section of a medallion. It is ancient and covered in dirt. As they begin to gently brush it off, Cameron recognizes it as the piece that Calabay was wearing. He take the fragment he is wearing off his neck and fits it into the open section. The only piece missing is the one that is in Rachel's office. There is a collective sense of awe.

RACHEL

Look at that. It's the story of the dolphin, the conch shell used on the mound and the springs. Amazing.

DOUGLAS

Pieces of the puzzle.

RACHEL

We're going to be able to learn so much about how people lived and who they were. It's one of most exciting finds in the state of Florida. You kids deserve a lot of credit.

DOUGLAS

Yes, but if you ever take the boat out again without my knowing.....

Maya and Cameron exchange looks. Cameron absently picks up a stick and throws it to Max who runs over into the woods to fetch it. When he doesn't immediately return, Cameron walks over to find him.

EXT. MATANZAS RIVER WOODS - MOMENTS LATER

As Cameron moves away from the activity, the woods become quiet again. He finds Max stopped by the edge of the river staring intently into the water. He walks up to him.

CAMERON

What's a matter, boy? Did you lose
the stick?

Max licks his hand and Cameron looks at the river. He begins to see the concentric rings of skipped rocks in the water. In the reflection of the water, he sees Lena happily and playfully running in the woods with Calabay. He hears her laughter. Calabay turns back toward Cameron and uses the gesture of his hand over his heart as if to say thank you, all is well. Cameron turns to see if anyone is behind him. It is just empty woods. As he turns back to the river, the water surface stills and the images are gone. From a distance, Cameron hears Rachel calling him.

CAMERON (cont'd)

Come on Max. I guess it's time for
us to go home as well.

INT. ARCHEOLOGICAL INSTITUTE - MORNING

Arty and Grant are at their desks working. They are analyzing artifacts from the Marineland dig. They look up at the clock. It's 8:29. Nothing happens.

ARTY

Is she OK?

GRANT

I don't know. I heard the kid got
lost up there.

ARTY

Maybe we should call...

Rachel comes through the door. She is carrying a fancy coffee travel cup.

RACHEL

Morning boys.

ARTY

What's that?

RACHEL

A non toxic, recycled high alloy
thermos.

GRANT

With what?

RACHEL

Just a new brand of fair trade
coffee from Costa Rica. You should
try it sometime.

GRANT

So, looks like everything went well
up there?

RACHEL

Did you read my report?

GRANT

Your report? It's on the front page
of the newspaper.

He throws down a copy of the Miami Herald. The headline of
one of the articles reads, "Archeological Find in St.
Augustine Stops Major Development Project."

GRANT (cont'd)

You stopped that El Sol cold in its
tracks. I hear the mitigation is
going to help pay for a new museum.

ARTY

Good work girl.

RACHEL

It's not quite closed yet. Douglas
wants me to stay on for awhile and
complete the survey.

GRANT

Douglas?

ARTY

Like on retainer?

RACHEL

Something like that.

Rachel turns and smiles to herself.

RACHEL (cont'd)

And get back to work you two. We've got artifacts to catalog. For example....

She takes out the medallion fragment found at the mound and the piece that Cameron had. She reaches into the small bag on the table that holds the piece they first looked at. Fitting all the pieces together, it makes a perfect circles, with sections telling a story: the dolphins, the conch shell on the burial mound and the tree.

ARTY

Now that's quite the find.

RACHEL

Not to shabby. As soon as I drop Cameron at the airport, I'll be back to start working on this. Just didn't want to send him off without a proper good-bye. See ya.

Grant and Arty exchange looks as she walks out humming to herself. There is a bounce in her step and a swish on her hips.

INT. AIRPORT - DAY

Rachel and Cameron are at the ticket counter putting Max into his travel cage. Rachel leans down and gives Max a big hug. He licks her face. Rachel pulls out a dog toy from her bag and gives it to Max.

RACHEL

Here you go boy. Something to keep you entertained on the trip.

They get him into the cage and send him off.

RACHEL (cont'd)

Bye fella.

She turns to Cameron.

RACHEL (cont'd)

You OK?

CAMERON

Me. I'm fine. This was better than any amusement park.

RACHEL

What are you going to tell your mom?

CAMERON

That we went exploring. And we found a site. Oh, and we stopped a development. That's all.

RACHEL

Cameron, you are one cool kid.

CAMERON

And Aunt Rachel, you're a pretty cool lady yourself.

Rachel reaches into her bag. She pulls out a small package and a pair of headphones.

RACHEL

I almost forgot. Your headphones were on the counter.

CAMERON

Thanks.

RACHEL

Don't you need them to play your games?

He pulls a book on archeology out of his backpack.

CAMERON

I was actually gonna do some reading.

She reads the title.

RACHEL

Hmm. Good stuff. And here, take this.

She hands him a small box. He opens the package. It is a replica of the medallion with all the pieces fitted together.

CAMERON

Wow! Thanks Aunt Rachel.

RACHEL

It's just a replica. I had it made for you. Just in case you ever have to find your way home again.

They hug each other until waiting passengers force them to move along. Cameron moves through the security line and turns back to wave. Rachel turns to leave. As she does, another boy who looks just like Calabay walks past her, tips his hat and smiles. She watches him move off and fade into the crowd. As she walks out of the airport, a strong wind starts to blow, thunder rumbles and it begins to rain. Rachel laughs and pulls out her umbrella.

EXT. MARINELAND BY THE RIVER - DAY

The rain is pounding on the woods. It washes small rivulets into the river. The drops create circle patterns on the water. A dolphin breaks the surface. In the quiet of the woods, we see a rock skip once, twice, three times and then sink quietly down below the surface.