

THE MEGAHIT MOVIES
Story Design for Creating Popular Hollywood Movies

The Chronicles of Morpheus Phoenix

Too Much History and Not Enough Vices
Gave Him Sufficient Reason Not To Stay
As Love of Life watched a
Misty Angel Embrace a Dying Woman while
Promising to Dance With Her Forever
in a Cafe of Dreams Overlooking a Garden Without Walls
where Hearts Unbroken Survive to See Hopes Fulfilled
and Joy Lasts Forever under Star Filled Nights.
Give Him His Tomorrows
He'll Relinquish His Yesterdays
Encumbered with the Impossible Burdens
Prophesied by the Voiceless Sage.

The Child Harmony

Lights flash in the windows of the apartments above an antique shop on a foggy London street in Victorian England. A gust of wind forces open the door on the street. A staircase leads up to apartments. The door to one of the upstairs apartments is slightly ajar. Flashes of light burst out from the room. The wind pushes the door open to reveal that the Transformational-Abstractor-of-Signatures-Machine (TASM) is in operation. Sparks and electrical energy flicker throughout the room. After a few moments, all the electrical activity stops. Marcus Holeman, "The Collector-of-Worlds," opens the door to the TASM and removes the body of an old man. The old man is still alive but semi-conscious. With the help of his assistant, Joel, "The Clock-Stopper," Marcus carries the body of the old man to a chair in what appears to be a wooden closet on the other side of the room. They close and lock the door to this closet which is an Inter-Dimensional Transmission Device (IDTD). Marcus goes to a control panel in a corner of the room and activates the IDTD. A monitor connected to the control panel displays the image of a distant planet.

Marcus stares into the space of the galaxy as the view from the monitor descends onto an earth-like planet. An elderly couple can be seen playing with their grandchild in a park. Suddenly, the old man who had been placed into the closet materializes. He staggers then leans against a tree. He tries to walk, but his body stiffens and he falls to the ground. Electromagnetic waves emit from his body and flow into the surrounding objects that all become distorted in space-time. The people in the park watch this development then suddenly they too begin to stiffen. Even the child's movements begin to slow down. The parents, from a distance, see that something is wrong and run towards the old couple and children, but they too become frozen. The objects in the park become crystalline, as solidification of form and matter occur.

A shadow flows across the people as an enormous hand moves across the sky. Then a pair of eyes appear in the sky. It is the eyes of The Collector-of-Worlds. From galactic space a coupled hand surrounds the planet. The hands pull the planet out of its orbit and up into the IDTD. This process miniaturizes the planet. A force field is produced by the IDTD in the center of the apartment, and within it appears the miniaturized planet. Marcus then takes this world into his hands and carries it into his study. In the corner of his study is a crystalline matrix, the nodes of which are planets. Marcus places this new planet on a node of his matrix. He adds it to his collection of worlds.

Marcus desires to enclose worlds within his own domain and control them from his matrix, to redesign them to his own satisfaction. Once a world and its inhabitants become part of his collection, they become prisoners; access to other worlds is eliminated. This lack of accessibility leads to crystallization; a form of death, for the world can no longer evolve and transform due to its loss of contact with other worlds. This prohibits the pre-established cosmic harmony from manifesting. Marcus' personal quest is for omnipotence; he wants to be known as the creator of new worlds and new galaxies.

Positions within space-time are relative. Marcus understands this and knows how to transform himself so that he can be as large or as small as he desires. Size is not important. What is important for Marcus is to be centered at the core of the transformational power.

He controls the size and shape of himself within the specific environment in which he chooses to reside. This enables him to assume the size of the humans in London, yet also appear to be a giant in other worlds. London is where he chose to focus his energies and to design his matrix of collectible worlds.

Long ago, Marcus discovered that some worlds block access to other worlds. These worlds are not important in themselves, but become only obstacles in his way to obtaining the world he desires, which may only be accessible through that specific world. The obstructing world must therefore be eliminated. Elimination breaks the path-patterns and disrupts the pre-existing harmony of the balance of all the worlds, but so much for the worst, or for the good, as it may be, decided Marcus. The order found within nature is of less importance for Marcus than the order found in his designs.

Marcus learned that each world has a unique genetic algorithm, which he called "The Signature-of-the-World." This is very much like the genetic DNA code found within living organisms. When Marcus finds the algorithm that lies within a dynamically changing world, he is able to reverse that evolution, thereby disrupting its developmental processes. He uses this algorithm to destroy that world. He destroys it by the use of its own "logic." In each world, an evolving creature of that world is the unique bearer of its signature: the essential being of the world that embodies the world's code. Through experimentation, Marcus discovered that by destroying that being, he could efficiently destroy that world.

Once Marcus captures the Bearer-of-the-Signature-of-the-World, he places it into the TASM, a vortex from which he can abstract the principles of the signature that is embodied within the being. Then, through algebraic manipulations, he can derive the negative contradiction to this signature, which he embeds into the creature. When the being is then placed back into its world, it sets off a negative chain reaction which destroys the organizing structures of both the being and the world, reducing it to pure energy and matter in its most primitive manifestation; the raw material from which new forms of life can be generate. Marcus wants to break the evolving chain of being and initiate a new series of worlds for which he can claim to be the source...The Creator.

Marcus perverts logic, or the superficial logic of empirical representations, that many have believed to be effective for interacting with the world. He believes that this form of logic and reasoning negates the foundational truth of creativity, which is the driving force underlying nature. This mode of reasoning leads its advocates to lose many worlds of experience; those not capable of being expressed or revealed by this forms of inference and representation. Marcus intentionally quotes profound lines out of context and with malice. He uses a perverted logic to justify vice and destruction, for no other reason than he can, and because it creates new states of being, both for himself, and for the participants within the discourse. Marcus is a scrambler of documents and written manuscripts. He enjoys deconstructing paragraphs into words, then words into letters, then rearranging them to his own liking. He does this for amusement and to be annoying, for he argues that the original authors intentions are irrelevant for his purposes.

Marcus has an assistant, Joel, also known as "The Clock-Stopper". He is a villain who has the ability to freeze time. Joel can send creatures back into time, and erase memory of where they have been. Once Joel freezes a segment of space-time, all the objects in that segment become immobile. Joel can then move freely within that zone and steal whatever he desires. He has the heart of a petty thief, and in reality, he is the cause of many things disappearing. Just to be annoying, Joel will enter into a person's frozen region of space-time for no other reason than to steal just one of a pair of a man's socks, or just one of a pair of a woman's earrings.

Morpheus Phoenix, the owner of a used bookstore, lives in Oxford. Morpheus is an explorer of possible worlds, an inter-dimensional space-time traveler. He uses Leibniz's Chair to travel to alternative possible worlds. Morpheus encloses this chair within a glass cabinet and displays it as an antique in his study. To the normal observer, it appears to be an antique chair from the 17th century, but it is really an inter-dimensional-alternative-world travel machine. This chair was a gift from a mysterious benefactor, but that's another story.

Morpheus owns a golden retriever, called Athena. Athena is his furry sidekick, but also serves as his bio-cybernetic computation device. She has the ability to store, process and analyze information. Morpheus designed and created her, embedding within her neural networks and self-adapting learning programs that allow her to grow and change. She has the ability to speak, remember, and interact with all types of objects. She accompanies Morpheus on his travels throughout the multi-dimensional universe.

Morpheus's favorite world is the medieval world of alchemists and astrologers in the 16th Century Court of Rudolph II of Prague. Within this world, the intellectuals of the period were in search of a science of the transformations of souls that would allow all beings to live in harmony with the universe.

Morpheus also has one human friend, a sidekick he calls Sancho-Zen. This person, who values brevity and economy of expression, renamed himself SZ (pronounced "ess-zee"). He always prefers to be called by this name. In order to assert his dignity, he never responds when called "Sancho-Zen," but only to the name "SZ," for that is the name he has chosen for himself.

SZ pursues research into paths of enlightenment, although often in a confused way. He once visited the bookstore owned by Morpheus looking for books on Tantric Yoga. Instead, Morpheus gave him a copy of Tao Teh Ching by Lao Tzu. After this, SZ became Morpheus's friend. SZ's approach to living is non-cognitive and passive. He always desires to be part of "the flow," even when the specific flow is not of his making and beyond his control. He is, therefore, always an object, and never an agent, in the course of events. Yet, he is always optimistic, and believes that everything will work out for the best. SZ became a student of both Taoism and Western Metaphysics, especially the twentieth-century schools of deconstruction and postmodernism. He often travels to Paris and wanders throughout the city, conversing with students attending the Sorbonne. While in Paris, he also visits used bookstores in search of out-of-print books and manuscripts on metaphysics that can be added to Morpheus' collection. Morpheus and SZ have many conversations about philosophy as they journey throughout the multi-universe. Since they never are able to resolve any of the perennial philosophical questions, they feel confident that they are making progress in their attempts to achieve philosophical sophistication and to be part of the mainstream of traditional metaphysical discourse.

One day, SZ entered Morpheus's bookstore and told him about a new antique store that has recently opened up in London. Rumor has it that the owner, a man named Marcus Holeman, transported all his goods into the store over night. No one in the neighborhood saw him move in; yet, by the next morning the store was established with all the antique objects in place. SZ had visited the store and met the owner. He admired the collection of objects in the store then told Marcus about Leibniz's chair, the antique that belongs to Morpheus and is stored in a glass cabinet in his study. Marcus displayed interest in this antique, and asked SZ for the address of Morpheus' store.

Marcus told SZ that he would visit Morpheus the next time he was in Oxford.

The very same day Marcus visits Morpheus at his bookstore. After some friendly introductory conversation, Marcus requests to see Leibniz's Chair. Morpheus takes him upstairs to the study in his apartments. He then removes the drapes that cover the glass cabinet in which the chair is encased. Marcus admires the antique and requests to touch the chair, but Morpheus refuses. Because it is several hundred years old, it must be sealed within the glass encasement to prevent further deterioration.

"Godel, the famous mathematical logician, once told a Princeton physicist that he believed Leibniz had discovered THE ANSWER to the Universe," said Marcus Holeman. "That somewhere hidden in Leibniz's unpublished papers is the philosopher's key, a magical way to find truth and solve any set of puzzlements."

"But Godel also said that this key would give a person who understood it such power that you could only entrust the knowledge of this philosopher's key to people of the highest moral character," replied Morpheus.

Morpheus leads Marcus out of the study and back down into the bookstore. There, Marcus notices authentic alchemy objects scattered about the store, and decides that he would like to buy one: an alchemist's mold into which lead was poured, along with other liquids, in the hopes of transforming lead into gold. Morpheus gives Marcus the mold for free, as a gift, but only if Marcus promises not to sell it. Instead, Marcus must only display the mold as an object in his antique shop. Marcus agrees. Marcus sees an antiquated copy of Milton's *Paradise Lost* on a shelf. He picks it up.

"Religious mythology, one of my favorite entertainment genres," says Marcus. "Often useful when searching for metaphors to confuse the weak-minded. Can I purchase this from you?" Morpheus sells Marcus the book.

Marcus returns to his shop and places the alchemist's mold into his Transformational-Abstractor-of-Signatures-Machine (TASM) in order to identify the code of its signature. As "The Collector-of-Worlds", Marcus wants to prune off the dead branches from the tree of history, thereby making a cleaner creation. He intends to redesign History in order to eliminate all the traces of its mistakes. The signature of any object, like the DNA found in the cells of all creatures, indicates a space-time coordinate path to its possible world. Marcus searches for the signature of this world in order to reverse it through contradiction and, thereby, destroy it. After algebraically abstracting the genetic algorithm for the signature, he moves it into another section of the TASM and executes a multi-universe search program on this code. After a few moments, the program locates the signature of the world of the mold. Marcus interprets the results and finds that the signature resides a child called "Harmony", the daughter of Rudolph II, who lives in Prague, Bohemia, 1598.

Joel, "The Clock-Stopper," suddenly appears in the study and looks over the shoulder of Marcus. They stare at the image of the child in the monitor connected to the TASM.

"The amount of matter and energy in the universe remains constant, but some is frozen within dead forms of life," Marcus says to Joel. "I must prune these manifestations of being and return them into the core stuff from which reality can be constructed. I do this so that we will have a greater amount of future. I return the decaying matter of dead history to the compost heap, so that it can be churned and plowed back into the being of the Universe, thereby prolonging our futures. In doing this work, I will become the Savior of Mankind!" Together they stare at the image of Harmony, the innocent child, in the monitor before them.

SZ and Morpheus walk into his study. Morpheus opens the glass cabinet and sits in Leibniz's chair.

"This chair allows me to explore domains accessible to this present world," Morpheus says to SZ.

"Why?" asks SZ.

"To search for perfection among the infinite realizations of the divine...to encounter the infinite manifestations of being and becoming...to experience the thoughts of the "Mind of God"... and perhaps, to find the best of all possible worlds," says Marcus.

"But not to escape from the present?" asks SZ.

"We can never escape from the present, for it is always with us. We can only perceive it from ever changing points-of-view," replies Morpheus. "To this world we always return, though never to the world we have left, even though with certainty, we can state that it is this world which we experience."

SZ gets into the cabinet and stands next to the chair. Morpheus closes the glass door then sits back down in the chair. His hands squeeze the arms of the chair. Suddenly Morpheus, SZ, and Leibniz's Chair begin to dematerialize until they eventually vanish, leaving behind an empty glass cabinet.

Leibniz's Chair does not always work as smoothly as desired, and Morpheus often becomes confused about how to operate the time-travel mechanism. Every inter-dimensional transition and transformation is followed by a period of instability and weakness for Morpheus, for his body must adjust to the energy-matrix of the new world. Once they arrive at their destiny, Leibniz's Chair miniaturizes and becomes a very small icon on a ring worn by Morpheus. These inter-dimensional travels also have side effects, analogous to the "jet-lag" experienced by plane travelers. Morpheus has memory lapses, due to traveling to so many alternative worlds and times, while participating in so many changes of self. He once said to SZ, "I have forgotten too much...much too much, of all the things that I once knew, and all the places that I have once been." Yet, he is destined to continue to travel, not so much in order to find some final place, but it is in his nature and being to change and relocate.

On this visit, Morpheus uses Leibniz's Chair to visit Medieval Prague, where alchemy and astrology were studied as science. His benefactor is Rudolph, who introduces him to the alchemist's young daughter, Harmony. Harmony is a child of innocence, about seven years old, who has the ability to read souls. When she looks into the eyes of a person, her mind has the ability to abstract their complete individual concept. This is a dynamic set of structures and morphisms that determine all the possible transformations of the person; their capabilities and tendencies of action when confronted with stimuli from the outside world. The set of all possible morphisms and transformations within an individual's complete concept determines the scope and limitations of all possible experience for that

individual; if not their future, at least their character. Not their future, because all possible stimuli are not known; the objects and structures of the world are themselves in a continual process of morphing and change in a non-determinable manner. The stability found in the individual complete concept is but a relative stability based upon the set of known past determinable stimuli...but things do change. When Harmony looks into the eyes of a stranger, she immediately knows all of his capabilities for possible experience. When she meets Morpheus, she smiles, as a breeze of fresh air fills the room. She takes his hand and leads him to a window that overlooks the Kingdom of Bohemia.

Suddenly, disruptions begin to occur, disturbances that could destroy this world. The forest begins to change. The trees begin to freeze. The grass becomes brittle, as a layer of ice moves up along the meadow and toward the castle. A force field materializes in the room near Morpheus and Harmony. Out of this force field steps the Clock-Stopper. Joel attempts to freeze space-time, and reaches out for the child Harmony. He grabs her arm and starts to pull her into the vortex. Morpheus struggles with Joel. Joel is surprised that Morpheus is capable of movement, since Harmony and the other people are frozen by Joel's powers. Joel tears the pocket from Morpheus's shirt. Morpheus suddenly pushes Joel away, back into the vortex. Before he can grab Harmony, Joel himself is sucked back into the force field and pulled away. The Clock-Stopper leaves a lime-green color trace of his path behind him as he is transported back into the future. Since Morpheus is also a time traveler, the powers of the Clock-Stopper do not affect him. With the permission of her father, Rudolph, Morpheus takes Harmony back to Oxford with him in order to protect her from future harm until they try to discover the cause of these disruptions.

Morpheus' objective is to save his favorite world from destruction. Marcus wants to destroy this world because it doesn't fit within the scheme of his new design. Medieval Prague destroys his symmetry; it is a design anomaly, best to be deconstructed into raw matter and energy from which Marcus can create a more "perfect" world.

Joel returns to Marcus, and explains how he failed to capture Harmony. Marcus laughs, and tells him that he has another assistant who can achieve this objective. She is a woman, Sara, the Clouder-of-Minds. As they wait for Sara to arrive, Marcus shows Joel a new device that he has just created: a text-deconstruction computation device. This allows Marcus to take any existing text and reconstruct it into anything he desires. Joel picks up a piece of paper that was taped to an emerald padlock lying on his table. Marcus separates the paper from the lock, and scans it into his device. The original text appears on the screen of the device. Marcus changes paragraphs into words, then the words into letters. He next randomly reconstructs the letters into new words, and these new words into new paragraphs.

"This device is only limited in its re-constructions and re-interpretations of any text by the number of letters in the original text. Therefore, the original text can come to mean anything that I desire it to mean. I can choose from the infinite number of interpretations possible, the one that best suits my pragmatic needs. Then, by pressing this button, the new interpretation is printed on the original paper. The "original text" no longer in any

way constrains the present text. The original author's intentions are irrelevant for now each person will become self-sufficient in his ability to interpret documents. "

"Entertaining device," says Joel, "but just a toy for amusement."

Marcus laughs. "On the contrary, I predict that it will replace typewriters and computerized word processors in all the universities throughout the world," says Marcus.

"Mechanized creativity," says Joel.

"Actually, I'm marketing it to the academic world not as a tool for creative expression, but a tool for generating a valid original textual analysis of any document input into the device.

The door opens and in walks Sara. She has many names, chosen for her by those men she has destroyed. Throughout history she has been called "The Clouder-of-Minds," "Destroyer-of-Dreams," "Creator-of-Broken-Hearts." She is a temptress who works with the other two villains to enslave men. She often accomplishes this merely with the promise of sex, but sometimes, for the most resistant, the actual experience of copulation. She confuses men, causing them to forget who they are and their objectives, so that she can obtain their possessions. Her mocking laughter, and the joy she receives at seducing, then betraying, her prey, is the essence of her character.

All the characters that have the ability to travel between dimensions also have telepathy, but this power is unreliable because the mental communications may be distorted by Sara, The Clouder-of-Minds.

Marcus leads Sara and Joel to the monitor attached to his Inter-Dimensional Transmission Device (IDTD). He takes a piece of cloth torn from Morpheus's shirt, and places it within the chamber of the IDTD, in order to locate the multi-verse coordinates of the original possessor of the shirt. After a few moments, an image of Morpheus within his bookstore at Oxford appears on the screen. Sara looks at his face then smiles as she licks her lips.

Morpheus is placing some books on a shelf when Sara enters the bookstore. Harmony is assisting him stack the books. Morpheus greets Sara. Sara tells Morpheus that she is interested in the Dionysius Cults of Ancient Greece, and wonders if he has any material on the subject, She tells him of her desire to travel through time; she desires to hear the songs of the sirens that sought to drive Odysseus and his sailors mad. She wants to learn their songs and live on the Ancient Isles where only sensuality rules.

"I wish I could travel through time to get there" she says.

"If I had a way to travel into the past, perhaps I could help you." As Sara leaves the bookstore she invites Morpheus to dine with her that evening. He accepts.

That evening Morpheus leaves Sancho-Zen to care for the child Harmony, and joins Sara for dinner. She proposes that they have a late night picnic in a nearby forest. Beneath a star-filled night, Sara entertains Morpheus as she pours him some of her homemade wine. As they talk of books and ancient mythic tales, a phantasm of Wood Nymphs, dressed in the style of the Pre-Raphaelites, suddenly appear in the forest. Sara, the Clouder-of-Minds, bewitches Morpheus as he watches the Nymphs dance in the moonlight.

While Morpheus is away in the forest with Sara, Joel sneaks into the bookstore. He freezes this segment of space-time and kidnaps the child Harmony. As Joel accomplishes this, the Clouder-of-Minds simultaneously vanishes from the forest, as do the images of the Wood Nymphs. Morpheus, entranced, is left alone in the night.

When Morpheus regains his senses, he quickly returns to his bookstore to find Sancho-Zen asleep on the floor, with lime-green color traces of the Clock-Stopper throughout the store. Morpheus awakes SZ, and together with Athena, they run to the Antique Shop. They run upstairs in hopes of rescuing Harmony. As they enter the apartments, the Collector-of-Worlds, the Clouder-of-Minds, and the Clock-Stopper are placing Harmony into the Transformational-Abstractor-of-Signatures-Machine (TASM). Marcus, blocks Morpheus from reaching the child.

"Why?" asks Morpheus. "Why do you do such things?"

Marcus replies. "Your world is simply the outward face of the world as will. Not, however, as a will that has perceptible reasons for its volitions, but as one that is a wholly blind and irrational flux of becoming. To this will I bring order! Will, blind will, this thing men call nature...through the exercise of my will I bring structure and order. I create an order of my own design, and, thereby, triumph through my creations."

"You impose your will upon others and thereby disrupt their course of development," replies Morpheus.

"I impose my will only on those who fail to exercise their own will...who treat themselves as mere objects within the flow of nature. Since they are content to consider themselves as mere objects, why should I do less? To do otherwise would be disrespectful of their desires," laughs Marcus.

Morpheus tries to rescue the child Harmony. But Marcus then produces a champion who will fight Morpheus. Marcus opens the door to the Inter-Dimensional Transmission Device (IDTD) and out steps an older version of Morpheus.

"I had anticipated that you might come to rescue Harmony. Now you must fight a future manifestation of yourself, without destroying it as one of your possible souls," says Marcus.

The Older Morpheus approaches the Younger Morpheus. "I am your future, destroy me and you destroy yourself...but I can destroy you, because you are my past. This I have

often done, and then denied you as I reconstructed myself into another mode of being. You, as my past, are dead and gone and of no use to my future. This moment is just an awkward crossing of our space-time paths, and already for me, you are but a fading memory."

The Younger Morpheus responds. "Since you admit that you are but a possible manifestation of me, then by the laws of metaphysics and logic you cannot be considered a real existent of this world... my world. It is then impossible, by contradiction, for you to be an agent that can enter into any causal relationship with an existent of this space-time segment. You have no causal efficacy here; you are powerless, and can only be considered as a construction of Marcus' imagination."

Morpheus then walks through the image of an older manifestation of himself, which thereby vanishes. He takes the child Harmony from the Signature Transformer, and pushes Marcus into the Inter-Dimensional-Transmission Device. Joel and Sara quickly escape to another dimension. Morpheus then reaches for the emerald combination lock lying on the table and locks the door.

"I don't know the combination to the lock," says Marcus.

The Collector-of-Worlds had deconstructed the combination to this lock, his only means of escape. He had so little respect for the intentions of the originator that he never bothered to record the original text. Now he no longer knows how to reconstruct it. Marcus has become a prisoner of his own arrogance. He writes a combination that he believes will work, and gives it to Morpheus, who in turn gives it to Athena, Morpheus's Bio-Cybernetic companion. Marcus' message is randomly scrambled by Athena, who rejects it as being "Human, All Too Human," for her liking. Athena then eats the paper, for this better satisfies her needs and pragmatic purposes.

"Release me!" cries Marcus.

"No, I don't think so, not after all the damage that you have done," answers Morpheus.

"Imprisonment for multiple eternities should be appropriate in your case."

"Release me, and I'll tell you the whereabouts of the Lost Angel," replies Marcus.

From within his prison cell, The Collector-of-Worlds retells Morpheus the legend of the Lost Angel. This is the angel who had a chance to return to Heaven after Satan was defeated and banished to the Earth, but instead decided to stay on Earth to challenge the "Great Deceiver" for the souls of humanity. Having stayed among the humans for too long, the angel's memory faded and he forgot his origins. This doomed him to wander forever in the lower spheres of creation, searching for that place he would feel is home.

"This is an ancient myth," said Morpheus.

"It is not a myth, for in my travels I have seen him. He exists. Set me free, and I will help you find him," answers Marcus. "Let that be your mission in life: to help the Lost Angel get back home."

Morpheus breaks open the lock and releases the Collector-of-Worlds. Marcus Holeman quickly vanishes along with all his possessions. Morpheus' cherished world of Medieval Prague is preserved, but the Collector-of-Worlds escapes into another dimension with his matrix of worlds.

"He is gone," says SZ. "He lied to you just to escape."

"Sometimes it is interesting to let a liar run free. Often he will lead us to some truths."

"You will never see him again!"

"We will meet again."

"Then are you two alike, as he said?" asks SZ.

"No, I'm a Metaphysician who endeavors to understand the reasons and causes for the complexity and transformations experienced in life. I desire to free the worlds that have been bound by The Collector-of-Worlds so that they can continue on their natural course of development. I want to return them and the linkages from which they were torn. The Collector-of-Worlds is a Schopenhaueran Metaphysician, who has chosen the "aesthetic" solution to the problem of life. He seeks to create the universe as only he desires it to become. His project is doomed by his limited capabilities and the finite nature of his powers and being. He acts as if one wave alone could determine the flow of the entire ocean."

Morpheus and SZ return the child Harmony to her father Rudolph in Medieval Prague. That night together they watch a galactic formation in the skies, as a new star is born.

In the morning of the next day, SZ walks up a street in Oxford to the entrance of Morpheus' bookstore. The door swings open as the bell over the door chimes to announce his entrance. SZ enters carrying a package received in the mail for Morpheus. Morpheus is sitting behind his desk reading a mathematics book. SZ hands him the package. Morpheus opens the package to reveal a book, which glimmers and sparkles as Morpheus holds it in his hands. The title on the book cover is:

***The Legend of The Lost Angel
The Story of Rhamiel ,The Angel of Mercy***

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Richard Michaels Stefanik
www.TheMegahitMovies.com
rms@TheMegahitMovies.com

WGA Registration Number: 959421
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