

from BRIM, the annex screenplay

www.inkrealm.info

(excerpt scenes, please note the intended film is presented
on a sort of multi layered screen, there was an architectural plan
but it seems someone is entirely against anything unusual,
still the concept is laid out here as it sounds visually
a page from a manuscript being edited with sequences
even the ocean apparently at the keyboard just like split
screens you have seen only more artistic a touch more intricate
in a manner related to collage, well motion picture collage...
hopefully the complete photoplay will be available soon)</div>

INT. headquarters - NIGHT

inky and the blood countess talking.

countess

Well, Mr. inky, you know the
reasons for hurrying as well as I
do. The production company has found
out we're carrying semen, and
the producer will be here tomorrow
or next day.

inky

I suppose if we make a legal case
of it with the wga, we'll be tied up for months.

countess

With some of brim's articles falsified and
sperm enough to blow up everyone at
ruby's sweet sixteen mexican party?

(he takes a sperm case from
the floor)

And what do you think the producer
will say to these new sag holding kits?

According to you one of them is
powerful enough to knock out a
porn star.

inky

(pacing up and down)

I've got proof, ava, see how she went straight
anyway here forget all that we got to get where
we're going before the intergalactic commission
calls in another mass shooting.

countess

You can trust me to get you through
anything , I have seen how you understand
and i share your hope.

inky

Don't get sore, countess. But you
know what it means to hit the
second act without action when we're
making an outdoor picture. Months
wasted, money gone, and nothing to
show for it.

countess

But still you always bring back a
picture and everyone says, "There
is only one inky."

Demon and White come in.

inky

White! I was just going to grab the portable to
ring you up.

White

If I'd known that, I'd have waited back in haifa

inky

Meet the countess.

(to countess)

This is White, the secret
agent.

(they shake hands)

And this is Demon, the first
son of an ancient spirit with a
masters degree in juxtaposition.

Well, where's the Odeya,
White?

White

It can't be done, inky.

Inky

What? It's got to get done.

(White shakes his head in
silence)

Look here, White. The senator's
dead and the congress outfit have
interfered with every girl I've
tried to hire; now every agent in
tel aviv has shut down on me. All but

you. You know I'm square -

inky

Everybody knows you're square,
White but you've got a reputation
for nazi recklessness now that can't be
glossed over. And then you're so
secretive.

Demon

I'll say so.

COUNTESS

When even the producer and the director
don't know where they're going --
(she shrugs)

White

There you are. I've got a
conscience, inky. I can't send nice a
young, pretty girl, such as you
want, on a job like this without
telling her what to expect.

inky

And what is she to expect?

White

To go off for no one knows how
long, to some place you won't even
hint at, the only jew woman in a screenplay
with the toughest malaysian mugs I ever
looked at.
(they all laugh)
I mean the police department.

INKY

By Satan, you'd think I never
brought anybody back alive from hell! The
countess and Demon have stuck by
me on two trips already. They seem healthy.

Demon

Sure we're healthy.

Countess

But it's different taking a girl
into movie scenes I mean look at Chloe Grace Moretz
at that perfume counter.

INKY

Oh, I suppose there's no danger in
Haifa? Why, there are dozens of
girls in Michigan tonight in more
danger than they'd ever see with
me.

Demon

(drily)

Sure. But they know that kind of
danger.

White

You never had a woman in your other
pictures, why do you want one in
this?

inky

(exploding)

Holy mackerel Do ya think I really want to
haul a second string woman from ladybird along?

White

Then why - ?

INKY

Because the public - bless 'em -
must have a pretty sexy face to look at.

White

Everybody likes romance.

INKY

Isn't there any romance or
adventure in the world without a
jewish american princess in it?

COUNTESS

Well, Mr. inky, why not make a
picture in a monastery with your nuns ?
(they all laugh)

INKY

It makes me sore. I go out and
sweat blood to make a swell
picture, and then the exhibitors
and critics all say, "if this
picture had a love interest, it
would gross twice as much." All
right, the public wants a girl, and

this time I will give 'em what they
want.

White

(rising)

I don't know where you'll get her.

INKY

White, I've got to. We've got to
have a set script as soon as possible - we've
got to be out of twitter and make a profit -

White

Why?

INKY

Well - there's a good reason. several reasons.

White

Everything I hear makes me like
this thing less. I'm glad I didn't
get you an odeya girl.

INKY

You are, eh? Well, I'll show you.

If you think I'm going to give up
just because you think that girl
ain't got no backbone --
(he is struggling into his
overcoat)
-- I'm going to make the greatest
picture in the world, something
that's never been seen or dreamed
of. They'll have to invent some new
adjectives when I come back.
(he is at the door)

Countess

Where are you going?

INKY

I'm going to bring back a girl for
my picture -- if I have to marry
one!

DISSOLVE TO Long Shot - city at night - streets.

CUT TO INKY walking along, scanning faces as he walks.

DISSOLVES of faces of women, Broadway types, bold,

indifferent, heavy, ugly - most of them heavily painted.
Rapidly passing, as though the camera were inky looking
them over.

CUT TO inky. He shakes his head disgustedly, stops, wheels
around and starts in another direction, as though he's given
up that part of town, and thought of another possibility.

DISSOLVE TO Exterior of Madison Avenue. An ice cream-line
waiting. Camera moves slowly down the line of faces as
though inky were looking them over.

CUT TO inky. He shrugs his shoulders in despair, turns
away.

DISSOLVE TO Exterior of one of those news stands you
see mostly above mid-town, a tobacco slash candy shop just
big enough for the proprietor and one customer to get into
with a magazine rack outside.

inky comes along, takes out a cigarette case, it's empty,
he goes in to buy some. We see through window that he
is taking cigarettes and paying the hindu proprietor.

dakota fanning comes slowly into picture; she hesitates, her
hand goes stealthily toward a magazine.

She is fingering it when the hindu dashes out and seizes
her. She tries to pull her arm away. inky comes out of
shop.

indu

(very excited)

Ah-ha! I catch you, you stealer! I
call the cop - you like that, ha!

dakota

(she keeps her head bent,
struggling weakly to pull
away)

No-no, I didn't. Please let me go.
I wanted to, but I didn't.

hindu

I had enough these too much lewk stealers --

inky

Oh, dry up. The kid didn't take
anything.

dakota

I didn't, truly I didn't.

inky

So, shut up, ghandi. Here's ten

dollars. Forget it.

The hindu takes the money and releases dakota who stumbles back against inky. He catches her round the shoulders and she half-collapses. Her head falls back on his arm. He has his first sight of her face.

CLOSE UP dakota, her eyes open as she looks up at inky, terrified.

MEDIUM SHOT - inky, holding her. He looks at her. Suddenly his face lights up, he snaps his fingers triumphantly.

inky

(looking up the street)

Hey! Taxi!

DISSOLVE TO a one-armed lunch room. Tiled wall, two chairs.

dakota has emptied her plate and coffee mug.

inky in the other chair watching her. She sighs happily over having satisfied her hunger, and leans back.

inky

Feeling better?

dakota

Yes, thank you. You're very kind.

inky

Don't fool yourself. I'm not
bothering with you just out of
kindness. I fell for you years ago.

(dakota opens her eyes wide,

half-puzzled, half

afraid)

How come you're in this fix?

dakota

Bad luck I guess. There are lots of
girls just like me in hollywood but
you know it's like you said everybody
looks at me and thinks it's that kid.

inky

There aren't such a lot who've got
your looks. no ma'am you cut a

gallant show next to any of them.

dakota

(laughing it off)

Oh, I can get by in good clothes.

But when a girl gets too shabby --

inky

No family?

dakota

**well, the family broke up and my sister
is in the same game sort of like competition**

but i guess my fans are like family.

inky

Ever do any documentary work?

dakota

**I have done some narration jobs over
at the studios sometimes. Once I got that
coraline even.**

inky

What's your dream?

dakota

A director's chair, i mean i did one already but not
a full feature film.

inky

Are you one of these city girls who
screams at a cockroach and faints at a
spider?

dakota

(laughing)

No, of course not. I'm a Georgia country
girl - or used to be.

inky

Listen, sister. I've got a job for
you. The script I've got on board
will fit you and you can have part
of the director's credit. get you into
the dga.

(looks at his watch)

The wolford shops will still be
open. I'll get you a bra for

yourself. Come on.

dakota

But - but what is it?

inky

(excited)

It's money, and adventure, and
fame.

It's the thrill of a lifetime. And
a long manuscript like the russians
used to write and it's called BRIM!

dakota

No! Wait, I can't - I don't
understand - you must tell me - I
do want the job so - I was starving
- but I can't -

inky has been looking at her, puzzled because she hasn't
caught his frantic excitement. He suddenly sees what is
troubling her. He calms down and goes back and sits.

inky

Oh, I see. You got me wrong. Nix,

dakota, nix. This is strictly
business. I'm no chaser. not that i
wouldn't but chasing i have learned
is an awful adventure fraught with peril.

dakota

(meekly)

I only wanted to -

inky

Sure. Sure you did. I got excited
and forgot you didn't understand
normal life. Listen, I'm inky the writer. Ever
hear of me?

dakota

Ye-es. Yes. You make moving
pictures. International and music too.

inky

That's right. And I've picked you
for the lead in my next picture. We
start tomorrow.

dakota

Where to?

inky

A long way from here. Think, dakota,
long paragraphs, poetry, there might
even be a chance for you to say moreover,
police and meat and water corruption-
high stakes politics and espionage now
isn't that better than tramping in New
York trying to keep out of the
gutter.

dakota

(almost whispers)

Oh, yes.

inky

I'm square, dakota. And I'll be square
with you. No funny business. not that
there won't be some comedy but if you
know me you know i keep away from trouble
and trouble keeps away from me.

dakota

What do I have to go?

inky
(leaning over her chair
and looking straight at
her)

Nothing you don't want to - Trust me. And keep your chin up.

dakota looks at him for a moment, then he holds out his hand.

She takes it and they shake. FADE WITH RISING MUSIC -

(section yet to be transferred from archive - a few minutes
of screen time where the leading lady is presented) cut to:

FADE IN - cover of giant book at dawn, getting under way. words busy
casting off lines, editing stuff on draft. A typewriter is pounding
alongside. Demon on the binding head side stitching.

MEDIUM SHOT - dakota in white dress, wearing a heavy faux loose
fur pink coat inky has bought her. She climbs to binding head,
watching this strange new world.

Demon backs into scene without seeing her. He is shouting
at the twelve dwarves lines, that section has been cut from
the final draft.

Words enter and exit focus without consequence in a surreal
juxtaposition collage frenzy.

Demon

Carry that line like a motif! self propelled cadaver carrier, you
hack! Back there and again! I told inky we could do without
a soundtrack and spend the money on skilled typists.

He swings his arm round behind him in a violent full-armed
gesture and hits Dakota in the face. She staggers back against
the rail and nearly falls.

Demon

(turning)

Who the fuck – What the hell are you doing up
here?

Dakota

(meekly, hand to her face)

I only wanted to see!

Demon

(gruffly)

Well, I'm sorry. You're the girl
inky found at the last minute,
aren't you?

dakota

Yes. I'm - I'm awfully excited.
It's all so strange, and I've never
been on a manuscript before.

Demon

And I've never worked with
a woman before.

dakota

I guess you don't think much of
women, do you?

Demon

No. not the lot of them. They're a cock-eyed nuisance.

dakota

I'll try not to be.

Demon

You got in the way already. Better
stay down at the typewriter by the keys.

dakota

What! The whole way!
(she smiles at him)

Demon

(hesitates, then says in a
softened tone -)
Say, I didn't apologize very good
for hitting you. That was an awful
sock in the jaw.

Demon stares at her doubtfully, she looks up and meets
his gaze. Their eyes hold for a moment, then a short ringing bell
from alongside sounds, answered by one blast of return key swinging.

Demon

Well, we're off.

Dakota

(clasping her hands and
peering into the mist)

We're off.

DISSOLVE TO - Long shot - Manuscript page - the vx diagram

DISSOLVE TO - The two first versions of the book already typed. A calm tropical afternoon. Dakota and Bingbing, the Chinese cook, at the kitchen. bingbing with enormous tub of octopusses, peeling them. Dakota making intricate notes with a bit of pencil's end, fooling with it as she talks.

Dakota

bingbing, how many octopuss do you
suppose you've peeled since we left
New York six weeks ago?

BINGBING

Too many.

Dakota

writers eat an awful lot, don't
they?

Bingbing

All time eat. No can fill up. Some
day me go back to China, never see

no more octopuss.

dakota finishes the note and shuts the diary.

Dakota

There. That's fourteen quotes I've
learned from brim.

Bingbing

Pretty soon now you be same as inky.
Only don't eat so much.

Dakota

(laughs, then looks around
with a contented sigh)
I'd like to be a writer. Isn't the
story wonderful!

BINGBING

(drily)

Oh yes, very pretty. very sad and true too much true like
my taxes.

Dakota

Of course it wasn't so nice up

north when they tried to run him over,
it was cold and rough.

BINGbING

Writing very fine line when you order
truth - how you like all same like
eggs and beer for breakfast.

Demon strolls in. bingbing gets up and moves away.

Demon

Hello, Dakota. I'm caught up now on several of your plays.

Dakota

Hello, Demon. well, that's a nice surprise. i didn't think you
cared. what did you think, do you want to slap my face again?

Demon

Well that was happenstance, no but i will say that most of the
audience won't know how hard you work and maybe you could
be more reckless you know not so perfect and then you'd be
worshipped like the goddess you want to be but where have you
been all morning?

Dakota

Trying on costumes and quotes for Mr. Inky.
He's going to make some tests of me this afternoon,
here on the press conference section, when
the light's right.

Demon

Tests? Why?

Dakota

Oh - to see which side of my face
looks best - and all that so he doesn't get
me confused with Emma or whoever when he
masturbates.

DEmon

(very gruff)

Both sides look all right to me, Inky's a fool but
he means well I just don't think it will help not
with the coffee and the drugs.

Dakota

(laughs)

Yes, but you're not the movie
director. You are only a demon!
Writers are known for masturbation.

DEmon

If I was the director, you wouldn't be here. not by a long shot.

Dakota

Well, that's a nice thing to say after calling me perfect.

Demon

**It's no place for a girl. I worked with mailer and a few other writers
and books are meant to be wrote by men real men besides he could
have got someone that wouldn't be no trouble in terms of box office
for crying out loud if it wasn't for him you'd be -**

Dakota

(indignantly)

**I wish you wouldn't keep harping on like
that. It's very mean of you. I'm human on the inside!
Anybody hearing you'd think I'd been a lot of trouble.**

demon grunts.

Dakota

(very cross)

**I haven't! You can't say I've been
one bit of trouble to anyone on any set!**

I will have you know they've thrown me parties
and sometimes i even get to keep the props!

demon is silent.

Dakota

(looks at him, waits, then
anxiously)

Well, what have you got to say now?

DEmon

Sure you have, why do you think inky banned
all the love seats and sofas? I told him it would
be uncomfortable but he was like no it's dakota
well like a said the poor fool.

dakota

I don't see - Well, how do you mean?

DEMON

Look the fact of your being here's trouble not to mention the insurance.

DAKOTA

(mournfully)

Oh heavens. I thought everything was

going to nicely.

DEmon looks at her downcast expression, wiggles
uncomfortably and at last blurts an attempt at consolation.

Demon

Aw, you're swell and he's head over heels about you. Women can't help
being a bother. I guess they're made that way. can't see an apple or go
shopping without some sort of weirdness around it.

Oddly enough, this doesn't cheer her up very much. But she
draws a long breath and smiles.

DAKOTA

Well, anyhow, I've had the happiest
time of my life on this new manuscript.

Demon is a little touched by this. He gives her a quick
look and says awkwardly -

DEmon

Why - that's fine really dandy.

A little pause. Demon thinks it over.

DEmon

Do you really mean that, dakota?

Dakota

Of course. Everyone's so nice to me

- Mr. inky and the countess -

**Don't you think the countess is a
sweet old lamb?**

Demon

(grinning)

I'd hate to have her hear me say

so.

**Dakota laughs and picks up shimmer, the cat, who cuddles down
in her lap contentedly.**

Dakota

**shimmer is nice to me too. He likes
me better than he does anyone else
in the book, don't you shimmer?**

Inky approaches them.

INKY

Beauty and the Beast.

DEMON

**Well, I never thought I was
handsome, but -
(they all laugh)**

INKY

**Go put on a bra, Dakota. Light's
good for those tests now.**

Dakota

I won't be a minute, Mr. Inky.

**She puts down shimmer and goes. inky scratches shimmer's
head, watches him for moment.**

Inky

(half aloud)

Beauty and the Beast.

DEMON

**Mr. INKY, I've going to do some
butting-in.**

INKY

What's your worry, Demon?

DEMON

When do we find out where we're
going?

INKY

(smiling)

Pretty soon now.

DEMON

Are you going to tell us what
happens when we get there?

INKY

How can I? I'm no fortune-teller.

DEMON

But hang it all, you must have some
idea what you're after.

INKY

Going soft on me, demon?

Demon

You know I'm not, not by a long shot. But

Dakota –

INKY

Oh you've gone soft on her? I've
got enough on my hands without a
love affair to complicate things.
Better cut it out, Demon, the dame's
like my own flesh and blood.

DEmon

(sullenly)

Love affair! You think I'm going to
fall for any old nipples?

INKY

(musing)

It never fails. Some big hard
boiled egg goes goofy over a pretty
face, and bingo! He cracks up and
gets scrambled.

DEmon

(angry)

Who's getting scrambled? I haven't run
any cracks on you, have I?

inkt

Nope. You're a good tough guy,
demon. But if beauty gets you –
(he stops, then laughs a
little)

Why, I'm going right into a theme
song!

DEMON

(sulky)

What are you talking about?

INKY

It's the idea for my picture. The
Beast was a tough guy, demon. He
could lick the world. But when he
saw Beauty, she got him. He went
soft, he forgot his wisdom, and the
little fellers licked him. Think it
over, demon it's always the same story.

Hack

(coming up)

Mr. inky, the countess says will
you please come up on the korean section?

We've reached the position you
marked, she says.

INKY

Come on, demon. You're in on this.
I'm going to spill it.

DISSOLVE TO table. Countess leaning over ; inky and
Demon across each other.

COUntess

(pointing with make-up brush)

Here's your first affair position. South Korea - - -

FADE IN a composite shot over the Malaysian docks -
Kuala Lumpur Skyline dimly seen in background. Rain. Sounds of
traffic moving. DISSOLVE TO -

A group of police slopes up out of picture.

White, a rogue agent, comes along, peering at

a newspaper. He is forty, heavy, slow, but with a sharp eye. He
turns up his collar and shivers, stops and looks at the cops
doubtfully.

An old cop comes along from opposite side,
swinging a flashlight.

White

Hey, Is this the moving picture show?

Azirul

The Brim? Yep.

You got any new orders?

White

(beat)

Well orders are orders even the old ones are new?

Azirul

I dunno know, but I hear everybody

talkin' about this writer feller

that's running it.

White

inky, no. all you got to do is play dumb when the time comes?

Azirul

Guess that's the name. They say he
ain't scare of nothin' - if he
wants a picture of a lion he walks
right up and tells it to look
pleasant.

White

He's a tough egg, all right. But
why the talk about this movie
being crazy?

Azirul

Well, there's talk around the station
about the target for one thing. And
I never see any poison in the KL
plus the patsy being two girls.

White

Not enough men to handle them?

Azirul

**Not enough! we got all the men
those bitches could handle. We can
even get Chinese men to sleep with
them.**

Demon

(from above)

Hey, there! What do you want?

White

where's inky?

Demon

(comes down into picture)

Yes. Who are you?

White

I want to see him. I'm White, from the mossad.

Demon

He was expecting the FSB but come on in. inky's getting wild.

Hope you have some good news for him.

DISSOLVE TO new chapter in moonlight - Dakota and nun chat.

DAKOTA

-- and an enormous lie, sister,
all the way across that piece of
land where we went to see.

nun

What fashion those girl do -- that
girl with muslims on her?

DAKOTA

The poor thing, she looked -- as
though she was too frightened to
feel any fright. You know?

NUN

(nodding wisely)

Sacrifice.

DAKOTA

The lawyer said she was the bride of
Germany. Nun, what do you suppose

INKY is?

NUN

My guess he look for very big word for this

place. People here plenty scared.

You don't worry. No can help.

shimmer gallops past.

DAKOTA

Oh, there's shimmer! He's got

loose again.

nun grabs at him and misses. shimmer goes down the deck.

DAKOTA

Catch him, sister. He'll get in

the cabins and break things.

NUN

Me catch him. Bad devil, come here.

He goes off in pursuit. DAKOTA watches, laughing.

CUT TO hack on watch in typewriter. He looks round, yawns, sits

down and makes himself comfortable.

CUT TO dakota on manuscript. Demon enters.

Demon

Why aren't you in bed?

DAKOTA

I can't sleep. Those Malaysians make me
nervous, I guess.

DEMON

I think inky's off his nut,
taking you into that section today.

DAKOTA

I was -- sort of scared there for a
while.

Demon

Huh! You weren't the only one.

DAKOTA

I wonder what we do next?

DEMON

**That's what's worrying me. INKY's
such a fool for risks. No telling
what he'll ask you to do.**

DAKOTA

**After what he did for me, I'll do
anything he wants.**

DEMON

**Don't talk like that. When it comes
to getting a picture, he's crazy
enough to try anything.**

DAKOTA

I won't go back on him.

DEMON

**When I think what might have
happened today -- if anything
happened to you.**

DAKOTA

(laughing)

Why then you wouldn't be bothered
with a woman on board.

DEMON

(very staccato)

Don't laugh. I'm scared for you.

I'm sort of - I'm scared of you,
too. DAKOTA, I -- I guess I love you.

They look at each other, both startled by this conclusion.

DAKOTA

DEMON! You hate women!

DEMON

(still surprised over his
discovery)

You aren't -- women. I love you.

DAKOTA, I don't suppose -- you don't
feel like that about me -- do you?

DAKOTA looks at him soberly for a moment, then takes a step
nearer.

Just as his arms go around her, a hail from the typing.

COUNTESS'S VOICE

Mr. DEMON! Are you on deck?

DEMON

**(lifts his head long
enough to reply)**

Yes, sir.

**(then bends over DAKOTA
again)**

COUNTESS'S VOICE

Please come up here a minute.

DEMON

(same business)

Yes, sir.

DAKOTA

I'll wait here for you.

DEMON kisses her once more and goes reluctantly.

**DAKOTA leans back against the page with a happy devilish smile,
looking after him.**

**The Witch Doctor rises noiselessly behind her, and without a
sound she is seized and lifted over the screen.**

**THE Next page. NIGHT. COUNTESS, INKY, DEMON - talking
over the manuscript now more frantic.**

INKY

**Now tomorrow morning, pick out the
hacks to go ashore. Couple of those
nervous hacks you better leave
aboard.**

COUNTESS

**Mr. INKY wants you to break out
the cole younger goods the first thing
tomorrow.**

INKY

We'll try a little bartering, bribery, hell anything.

DEMON

**Still hoping to make lobsters with
that wild bunch?**

INKY

**Sure. We've got to. I've got to
find out what the smokescreen is.**

COUNTESS

(impatiently)

**It's the tribal reptilian vampire legend, their
mind control, of course.**

DEMON

**You planning to make movies of a
fairy tale story?**

INKY

**How do you know vampire's only a
legend or a fairy story? That facade
wasn't built for fun.**

DEMON

But you said yourself it was constructed

so long ago the people who live
here now might not know anything about
it.

INKY

Yes, but they've kept it in damn
good repair like a lot of religions.

Did you see how those
guns were fastened? They're meant
to keep something out.

COUNTESS and Demon exchange skeptical looks.

Noise of soundtrack increase suddenly.

COUNTESS

(looks at watch)

After ten. And the camp is still lit.

INKY

If I could only take pictures by
moon light! I'd sneak back there now
and get a scene.

COUNTESS

(exasperated)

**Be sensible. We're lucky to be all
safe in the book tonight.**

INKY

Oh sure, sure.

**He looks to DEMON, who has crossed over and is peering
down onto the typewriter.**

INKY

What is it, demon?

DEMON

**Oh -- er -- I was looking for DAKOTA.
She's gone down into the keys i guess.**

INKY

How about turning in, Countess?

COUNTESS

No, not really for me tonight.

INKY

But you've set a hack in the watch tower.

COUNTESS shakes her head stubbornly. **Demon** starts to go.

INKY

Oh well, I'll sit up with you then.

COUNTESS

**Mr. DEMON, I wish you'd take a
star and beam back to your master
to See how our position
checks out with what I got last
night before we ran into the eyes wide
shut court house.**

DEMON gets out the horn instruments.

DEMON

(reluctantly)

**Yes countess. I guess it's been a long
time since the master got a
new message to decipher.**

DISSOLVE TO NUN, on afterdeck, tying shimmer and scolding
it in Chinese. shimmer meowing and scolding right back at
her. SHOT of hack watch, having a peaceful nap.

DISSOLVE TO new chapter, interior - Countess and DEMON
bending over chart, making calculations. INKY half asleep
in a chair.

COUNTESS

That's about it.

(marking manuscript)

We'll make absolutely sure early tomorrow

.

inky yawns, stretches, looks at watch, crosses and looks
toward the next page as it fills out suddenly but slower
this time round so that a wait is required before reading....

INKY

Ah midnight. Hey, look at that. I can almost remember
when i wrote that one, i wish i hadn't wroted so much though.

COUNTESS

(crosses and looks)

Howling going through near the court house it sounds like.

DEMON exits.

INKY

Looks like the night before they held
election.

Music rises and increases suddenly.

INKY

Listen to 'em howl, will you? Wonder
what's up.

CUT TO main manuscript. DEMON speaking to NUN.

NUN

Me don't know, sir. Me not see
Miss Dakota one, two hour.

DEMON

Guess, she's gone to inky's spa room.

He goes off. nun takes a long round praying, sees something

near edge of page. words are falling back into the typewriter

she Goes over, picks them up. A chinese word is
woven in with the others. sHe examines it for a moment,
suddenly realizes there are also russian words and what
that means, jumps and shouts.

NUN

THERE"S NO FRIGATE LIKE BOOK! THE FRIGATE!!!

she stamps frantically on deck, turns and runs for the
typewriter.

hack on watch in keys runs to page heading and
shouts.

HACK ON HEAD

All hands on deck!

CUT TO bridge. NUN runs into COUNTESS and inky.

NUN

Look sir! Me found russian chinese on deck.

COUNTESS

foreign words maybe even attempted translation!

nun

Crazy black man that place comes

this place!

DEMON arrives on the run.

DEMON

Who's turning the workks upside down? What's

the matter?

COUNTESS

the nun found this. Some one's been

toying with the type. Search the book.

NUN exits.

DEMON

Oh my dear! Where's DAKOTA?

INKY

In her trailer -

DEMON

No, she isn't! I looked.

**He rushes out. Confused sound of hack' voices from typewriter
below. COUNTESS leans from the escape from frame side, shouts down.**

COUNTESS

SLAVE!

SLAVE'S VOICE

(from below)

Yes highness.

COUNTESS

**Man and beast. Get them all. Serve out the
arms. Search the entire manuscript!**

SLAVE'S VOICE

Yes your highness. -he starts grunting for the minions to gather-

Slave's grunt is heard, creak and thump of minions.

**COUNTESS takes her blood vial from several chapters back,
examines it, puts it in her pocket.**

INKY

The dreams, COUNTESS? Do you think -- ?

COUNTESS

(significantly)

They may have stolen something else.

They look at each other for a moment, as they start out.

(other scene yet to be transferred from archives...)

They look at each other for a moment, as they start out.

DISSOLVE TO exterior and headlines. The scenes in open in multiple screens where the manuscript, typewriter, et cetera were. the procession offers a history of the case through, dakota is at the altar of cable network executives with paparazzi crowding below.

CUT TO medium shot of meeting, altar on left. Dakota being tied to altar.

CUT TO timeline of the vietnam war next to hippie movement and 70s disco scenes. dakota turns into sperm and starts "evolving" before our eyes until the eage of eight. Paparazzi bulbs like candles

flickering and torches burning.

Two men begin in suits with signs that read "no women directors in hollywood", those behind them yelling "hallmark seasonal movies"

"lifetime bio pics" and "showtime soft porn".

CUT TO close up, ghosts of ancient starlets only certain film buffs would recognize - some of them with a striking similarity in looks to dakota.

Top of altar. network executive invoking BRIM:

NE

We call thee, BRIM. O Mighty One,

The bride is here, O Mighty

writing, Great BRIM have mercy on us

and let us continue our plunder and pillage

of your one idea and we we will let you

take the bride when you masturbate.

CUT TO los angeles and casting director. soundtrack suddenly stops. a bootleg copy of BRIM is handed to her, she looks at the audition actresses against the wall, beats her chest and cries how could he pick that dakota! it's not even the johnson one and look at all

the fine bitches willing to murder for even a bit part!

**CUT TO exterior with paparazzi, meeting at altar. network executive
walks into camera view and raises his arms.**

everyone watches in silence.

**CUT TO nearer, dakota and altar with a something crawling in the
background, cutting to double projection when three finger reptilian vampire passes
foreground looking very much like a human otherwise .**

**moon landing in close up stands nothing visible, sounds intercut static. what was that/
there's something back there / they are watching us/ screen fades to black static remains**

**CUT TO straight shot of people building a starbucks in front of aushwitz birkinau two poland
next to screen cctv tape on the doan thi huong / siti aisyah incident.**

**CUT TO war on drugs, DEA agents burning money in a lavish vegas party with strippers
and drink sets, ads for various types of medication flash alongside along with side effects
indications, two doctors in a fist fight over cholesterol levels and two nurses in a wrestling
match over blood pressure....BRIM's party racing through the turning pages of the manuscript
in yet another screen and straight into the altar.**

CUT TO exterior altar set, reptilian alien turns from Altar with Dakota in

his hostage vehicle, a rust lined blue pickup truck you might see in rural farm areas
and drives toward camera. Paparazzi near altar in uproar
one of them drops a camera, flashbulbs, they are yelling, waving recording
cell phones as well.

CUT TO DEMON and party reaching the proceedings, he hears DAKOTA
scream, looks through.

CUT TO what he sees. Edge of altar, the pick up truck going into the distant horizon.

ALIEN drives away from camera and into a dusty road, does not turn to look
back, Dakota is barely seen in the passenger seat.

CUT TO ALTAR. DEMON wildly gesturing to slave, minions, and hacks to
overrun the network executives and reach DAKOTA. soundtrack rises.

hacks struggle with box office receipts and popularity polls. They finally get through with
the dues ex machina appearance of emma thompson who gives the english where's the
tea look one eyebrow partly raised and the gang slips through.

DEMON

He's got DAKOTA! Who's coming with me?

1ST HACK

I'll go.

2ND HACK

Sure. Me too.

3RD HACK

I'm going, sir.

DEMON

All right. Here you - and you -

(selecting minion)

INKY

What did you see?

DEMON

(brushing him aside)

**COUNTESS, you stay here with half
the hawks and minion and don't let these fools
out of your sight not even if the hollywood
foreign press associations arrives with champagne
Don't let 'em distract you next thing you know
you will be at the spirit sag oscar awards then
fondled at some tacky after party.**

INKY

Who's got the semen?

bingbing comes forward.

DEMON

Come on, you brave hacks and minion.

DEMON, INKY and eleven others start after the alien.

INKY

(shouts back)

Keep an eye peeled for us, COUNTESS.

messy DISSOLVE except moon landing static flickering black screen.

EXT. dirt road - FULL OR MED. SHOT

**PAN to follow the men, headed by DEMON and INKY as they
run through the path in a sweep pattern to head off the vehicle.**

EXT. road - FULL SHOT with manuscript overlay - DAWN

**shot TO FOLLOW as they come up the parking lot. A twittering of
homosexual noises. Ad lib as they come: "Watch that
pick up" -- "Slide right on down." hacks and minion go left to right.**

INKY

**(stops, wipes his
forehead)**

**No telling where he's gone in this
darkness.**

DEMON

**He came by here. Look at those
tire tracks.**

INKY

**That's right. He's up ahead
somewhere.**

DEMON

(looks about)

The sun ought to be rising about
now and if the reptile alien is a vampire
there's a chance he will need cover.

INKY

Listen to those homosexuals.

(broadway show tune noises)

It's dawn all right.

DEMON

Look here.

He points to one of the side mirrors dislodged; just visible as
a first shaft of dawn light strikes down between the trees.

shot TO CLOSE. All move forward - TRUCK TO FOLLOW

To look at the mirror they gather. Probably no close up necessary.

Ad lib murmurs together, "Get that" - "It hit something" - "Look
here, won't be long now."

INKY

Look at that. He must
be an awful driver. He's come

this way, all right.

DEMON

And he's heading that way. Come on.

TRUCK to LONGER SHOT as he leads them forward. All hasten on
after the alien.

INKY

(to sailors)

Keep those pepper sprays cocked.

HACK IN BLACK SWEATER

He's telling us we can squirt!

As they exit, camera left - **DISSOLVE OUT.**

EXT. JUNGLE near PAGODA C - FULL SHOT - DAY

REVERSE ANGLE as they run away from camera. A billboard
for the network of brain alliance is seen in a goal-post shape
which bars their way. They run under it. The hack with
the zionist tendencies is last. He turns to look back at

the linebacker, whose noise behind them can be heard, and
strikes his head against the billboard. He falls, picks
himself up.

SAILOR WITH zionist tendencies

(as he picks himself up,

holding head, dazed)

DEMON - INKY, where are you? Oh why couldn't
it have been ODEYA we would have been saved
by her and her six brothers (shaking his head)
which would have been twelve testicles - (trailing
off) would have been -

He looks up into camera, first dazed, then, as his head
clears, he sees the new orleans linebacker charging.

He shrieks and runs off camera right.

EXT. further jungle beyond pagoda - FULL SHOT - DAY

long shot - The zionist tendencies hack runs
through the field, followed by the linebacker. He
approaches the baseball field. The linebacker leaps over the distance.

he falls upon the hack, pinning him down. The linebacker has crushed
his skull upon landing with his helmet.

EXT. - opposite side pagoda - FULL SHOT - DAY

The remaining men run back towards the fallen ship, across which a
huge rave is taking place. Rave is background. ALIEN is crossing
this party with the girl in the truck, right to left. Men run in left to
right. They stop at seeing reptilian alien, then turn back to see --

EXT. RAVE - LOG - FULL SHOT - DAY

SHOT looking away from rave, over men's heads. Men in
foreground. In the background may be seen entering a huge
deported dominican baseball player, (Arturo de la Base). He is applying
pine tar on his bat. He lifts his head, sniffs cocaine, and begins to
lumber towards them with gathering speed. They run out, left
to right.

EXT. RAVE - FULL SHOT - DAY

The men run in from left to right, led by DEMON He waves them on. In the foreground is a disco ball flashing. In the background is the big party scene, the rave. He passes this gathering to camera right, and reappears from camera right crossing the disco ball. The men follow, shouting.

EXT. CLEARING - FULL SHOT - DAY

ALIEN comes into a clearing, in the foreground of which is not far from where some of the party goers have passed out. He hears the shouts of the men behind.

EXT. CLEARING - MEDIUM SHOT - DAY

He puts the girl down in the bed of the pick up truck, snarls, and turns back to attack the men.

EXT. CLEARING - FULL SHOT - DAY

He goes back to attack the men, in the bed of the pick up truck.

EXT. near rave - FULL SHOT - DAY

ALIEN goes back along the path towards the rave.

EXT. rave- FULL SHOT - DAY

Demon enters from camera left, waves the men on. In this shot, the rave is seen in the background, extending across the clearing. In the foreground is that disco ball. The men follow Demon around this ball to camera right and reappear on the rave, entering from camera left. They start across it. electronic music rises, the people all seem plastered and some are passing around a glowing triangle which can contain dry ice for a smoke effect - details later

in shooting script.

EXT. RAVE - FULL SHOT - DAY

The rave itself is seen, with the men crossing it from camera
right and going towards the other side of the rave,
DEMON in the lead.

EXT. rave - FULL SHOT - DAY

REVERSE ANGLE as the men cross in the foreground, where the
end of the rave lies on the far side of the clearing. The men
come off this end of the log onto the hill, in foreground,
faces camera. In the background, inky can be seen. He is
the last man and is about to cross when suddenly he sees
something and shouts.

EXT. rave - FULL SHOT - DAY

Original angle with the men coming away on the far side of the rave. ALIEN appears from camera right to menace them.

EXT. rave - FULL SHOT - DAY

ALIEN snarls at them.

EXT. rave - FULL SHOT - DAY

REVERSE ANGLE as inky sees this and ducks back into the rave party out of sight. The men in the foreground also see ALIEN and run back across the rave. Demon climbs over the hill in the foreground.

EXT. rave - FULL SHOT - DAY

The rave itself as the men run back across it, stumbling and
falling, only to be stopped by --

EXT. rave - LONG SHOT - DAY

-- the linebacker, who is coming up to the rave, which
is in the foreground, from camera left background. REVERSE
ANGLE.

EXT. HILL - FULL SHOT - DAY

The top of the far hill, as the last of the men rush across
the rave. Demon climbs down over the hill, using an impromptu cane
for support.

(Note. This angle may not be necessary now).

EXT. HILL- LONG SHOT - DAY

Demon comes down on the vine along the side of the hill
and steps into a cave in the side of the hill some ten feet
below the top. He looks to see --

EXT. rave - FULL SHOT - DAY

The men running back into the rave, towards the camera, with
the alien coming up to them on the far , hill menacing
them. This the original angle.

EXT. rave - SEMI CLOSE UP - DAY

ALIEN menaces them. ravers seem unaffected but the them appear
concerned . . His face leaps up into the camera.

EXT. rave - SEMI CLOSE UP - DAY

The hack next to one of the slaves in the rave, horrified as he
sees this.

EXT. rave - LONG SHOT - DAY

The rave itself, no alien in the shot. The men see the
linebacker off screen and retreat only to be stopped
by ALIEN off screen.

EXT. hill/cave - LONG SHOT - DAY

Demon in the cave sees this, holding to the cane. He
continues to look, watching --

EXT. rave - FULL SHOT - DAY

The men, in the original angle, as ALIEN in the background
heaves up a low frequency vibration which makes the men's

insides tremble - some ravers also look affected stopping dance
mid-sway.

EXT. rave - MED. SHOT - DAY

The men in the rave, terrified, as ALIEN points to a red head
and she succumbs to convulsions.

EXT. RAVE - SEMI CLOSE UP - DAY

ALIEN roaring at them.

EXT. RAVE - FULL SHOT - DAY

The men in the rave with ALIEN now shaking it nearly overpowering the soundtrack
, from the original angle. Two of the hacks succumb to convulsions.

EXT. RAVE PIT - FULL SHOT - DAY

**The men run but fall to the bottom of the rave's mosh pit. It is very deep,
with dancers and mud wrestlers and slime. .**

EXT. RAVE PIT - MED. SHOT - DAY

The men now slide and land in the mud.

EXT. RAVE PIT - MED. SHOT - DAY

The other hacks slaves and minions follow , as the ALIEN nears with heavier breathing.

EXT. RAVE - SEMI CLOSE UP - DAY

ALIEN continues to near avoiding the party folk and closing in on one slave.

EXT. RAVE - SEMI CLOSE UP - DAY

the slave stares at ALIEN and screams in stark terror.

EXT. RAVE - LONG SHOT - DAY

**SIDE ANGLE of the rave pit with the men clinging to each other as ALIEN
nears it. The linebacker can be seen menacing them
from the hill now removing his bloodstained helmet. Another hack convulses.**

EXT. RAVE PIT - LONG SHOT - DAY

The last of the men fall into the rave pit.

EXT. RAVE PIT- FULL SHOT - DAY

They land in the mud.

EXT. RAVE - FULL SHOT - DAY

From the original angle, ALIEN is seen preparing to attack the pit.

EXT. RAVE pit - FULL SHOT - DAY

The pit with the party crowd now trying to engage the men.

EXT. RAVE - SEMI CLOSE UP - DAY

Alien raises his arms.

EXT. RAVE pit - SEMI CLOSE UP - DAY

The men, in the pit, horrified.

EXT. PIT - LONG SHOT - DAY

From the original angle, ALIEN tries to find a path down to the pit.

EXT. PIT - SEMI CLOSE UP - DAY

**The men in the pit. One tries to hold himself together
by clutching another's face.**

EXT. near cave - MED. SHOT - DAY

**Suggest here a SHOT of INKY watching from his vantage point,
horrified, so as not to lose him. REVERSE ANGLE.**

EXT. RAVE - LONG SHOT - DAY

From side angle, the men are seen clinging to each other, while the alien goes down and the linebacker approaches them from the other side. More men go into convulsions.

EXT. RAVE PIT- FULL SHOT - DAY

The linebacker leaps again this time on top of some of the hacks in the rave mosh pit..

EXT. RAVE PIT - MED. SHOT - DAY

They struggle in the mud.

EXT. RAVE - SEMI CLOSE UP - DAY

ALIEN looks on at the men and linebacker.

EXT. RAVE PIT - CLOSE UP - DAY

One of the slaves in the pit shrieks in horror as the linebacker tackles.

EXT. RAVE - SEMI CLOSE UP - DAY

**ALIEN's face rushes up into the camera as he reaches for the nearest of
teh group below.**

EXT. RAVE - FULL SHOT - DAY

**ALIEN, from the original angle, reaches for those remaining
in the pit, trying to crawl down nearly like a lizard and
seize them with his subsonic frequency to send them into
convulsions, panic, death. The first one he reaches now drops flat,
ducking himself but nearly drowning in the mud.**

EXT. RAVE PIT - SEMI CLOSE UP - DAY

ALIEN now glows in stark contrast to the darkness and dirt of the scene.

EXT. RAVE PIT - FULL SHOT - DAY

ALIEN, from the original angle, again emits the sound. one hack finds himself looking at his arm which has started to shake violently then his leg soon along with the rest of his body until going down.

EXT. RAVE - FULL SHOT - DAY

one more slave - this time flings himself in a wild attempt to surprise the **ALIEN**.

EXT. RAVE PIT - MED. SHOT - DAY

He lands near but the ALIEN turns and steps on his head pushing well into the mud.

EXT. RAVE - MED. SHOT - DAY

**The minion on the rave, only one remains - clinging as the party
continues as if unable to decide what to do about the alien, off-screen.**

EXT. RAVE - FULL SHOT - DAY

**From the original angle, ALIEN is seen invoking some external force
to conquer the last minion left at the rave.**

EXT. RAVE - MED. SHOT - DAY

**The last minion is hit by lightning. the party looks skyward for a beat
and continue as before.**

EXT. rave pit- LONG SHOT - DAY

The **SIDE ANGLE** with the last minion on fire and smoke rising to the hill. **ALIEN** lifts himself out of the pit as if some new power had come to him and starts to levitate back to the rave floor above pit.

EXT. RAVE PIT - DAY

The linebacker rises at the sight and seems to remember his original attack plan now chasing after the alien.

EXT. RAVINE PIT - MED. SHOT - DAY

linebacker claws up and climbs to grab alien by the ankle .

EXT. RAVE MID POINT - FULL SHOT - DAY

**ALIEN held by linebacker hammers down at him
with his free leg looking up for a second as if
measuring location then suddenly lightning
strikes barely missing the alien but hitting the
linebacker who then lets go and sizzles for a second
until we hear the hiss of cold mud calming the burn.**

DEMON can be seen in the cave looking on.

EXT. RAVE PIT - LONG SHOT - DAY

**The remains at the fallen in rave pit are attacked by advertisers
and their washington lobby counterparts who come out of
nowhere to see what can be salvaged for use in pet food, landfills,
or for the great ash barrier against the buried nuclear waste.**

EXT. RAVE PIT- CLOSE UP - DAY

**The surprised face of a hack dying in the mud as he see
this inspection.**

EXT. RAVE pit - CLOSE UP - DAY

Face of another dying hack staring up in horror from the mud.

EXT. RAVE pit - CLOSE UP - DAY

Face of a slave in the mud, horrified as he sees --

EXT. RAVE Pit - MED. SHOT - DAY

lobby and ad men point to ravers dancing and mud wrestlers as if evaluating. (Projection)

EXT. RAVE PIT - SEMI CLOSE UP - DAY

contracts are pulled from briefcase.

EXT. RAVE PIT - SEMI CLOSE UP - DAY

Two ad men approach the drugged out dancers. (Projection).

EXT. RAVE PIT - CLOSE UP - DAY

**one of the lobby group, feels up a minion, slips down
and starts humping him--**

EXT. RAVE PIT - FULL SHOT - DAY

THE ad men are furious as the rave and wrestlers take no notice of them.

EXT. CAVE/hill - FULL SHOT - DAY

ALIEN on the HILL senses DEMON's presence in the cave

**PAN down to the cave with DEMON. He looks,
warily watching for ALIEN and LIGHTNING. Continued to PAN DOWN
revealing ad men and lobby climbing up from the
rave pit to the hill.**

EXT. CAVE - MEDIUM SHOT - DAY

**DEMON in his cave notices. He looks down
to see --**

EXT. RAVE PIT - FULL SHOT - DAY

They are coming up. (Previous angle)

EXT. CAVE - MEDIUM SHOT - DAY

DEMON whips out his echo chamber cell phone and dials the repeat.

EXT. CAVE - FULL SHOT - DAY

Demon . speaking latin the phone amps EXPERTO CREDE.

**PAN UP to ALIEN again. His countenance is confused and within
his thoughts we hear in VO why is there a latin echo in my head,
the echo rises with music from motown experto crede experto crede,
intercut VO alien thought damn you demon!**

EXT. CAVE - MEDIUM SHOT - DAY

Demon in the confusion eludes the alien, making for an escape

EXT. RAVE - MED. SHOT - DAY

**INKY watching from his hideout on the far side. REVERSE
ANGLE.**

EXT. rave - FULL SHOT - DAY

**alien tries to reach Demon while holding the sides of his head
while DEMON continues escaping.**

EXT. CAVE - MEDIUM SHOT - DAY

Demon succeeds in escaping.

EXT. RAVE - FULL SHOT - DAY

ALIEN punches his head, can't get rid of the echo, snarling angrily.

LAP DISSOLVE:

EXT. MEDIUM SHOT - DAY

DAKOTA, on the pick up truck bed strapped down, awakens from the alien's spell. She looks about dazed. She looks down to see --

EXT. LONG SHOT - DAY

A capo from the bonano family crawling along beside the rave - VERTICAL SHOT from her angle.

EXT. MEDIUM SHOT - DAY

DAKOTA gasps in terror.

EXT. LOG - FULL SHOT - DAY

ALIEN is returning trying to reach Demon in the cave.

EXT. CLEARING - FULL SHOT - DAY

**Another bonano enters, a soldier. DAKOTA still in truck
foreground. he sees her, comes toward her.**

EXT. CLEARING - MEDIUM SHOT - DAY

**bonano soldier, in the background, comes toward DAKOTA on the truck
top in the foreground. She shrieks.**

EXT. CLEARING - LOG - FULL SHOT - DAY

**ALIEN, reaching for DEMON in the cave, is just about to
get him when he hears DAKOTA's screams which somehow
ends the echo and the motown music. He starts back at
once towards her.**

EXT. JUNGLE POOL - FULL SHOT - DAY

Alian comes back along the side of a road, which lies in the foreground of the scene, rave in the background. He hastens from camera left and out camera right to -

EXT. CLEARING - FULL SHOT - DAY

The clearing with the truck. The terrified girl is in the truck, foreground. The soldier in the background turns as he hears alien off screen from camera left.

EXT. CLEARING - GENERAL VIEW - DAY

ALIEN enters from camera left. The soldier advances to meet him from camera left. The truck with the girl is in the middle distance. This shot is masked by thunder roar as rain starts.

EXT. CLEARING - MEDIUM SHOT - DAY

Alien and the soldier fight. Dakota on her truck is in the foreground, capo in the background.

EXT. CLEARING - GENERAL VIEW - DAY

Alien is knocked down by the soldier's garlic breath. The soldier attacks him as he lies sprawled on his back. ALIEN manages to get to his feet.

EXT. CLEARING - MEDIUM SHOT - DAY

The alien and the soldier fight. DAKOTA woggles on the truck in the foreground.

EXT. CLEARING - GENERAL VIEW - DAY

**Alien dodges back and out of the scene to camera left as the
soldier leaps from camera right. The girl on the truck
in the foreground.**

EXT. CLEARING - MEDIUM SHOT - DAY

**The capo fight, moving into this shot from camera left.
DAKOTA on her truck in the foreground.**

EXT. CLEARING - GENERAL VIEW - DAY

**ALIEN backs into this shot from camera left. The soldier
follows to attack. They fight. ALIEN gets a grip on the soldier's
hind foot and throws him into a bolt of lightning which barely misses
. Both wheel around as they fall. The soldier falls on camera right, alien on camera
left. ALIEN leaps on the soldier as he lies on his back.
Girl on truck in foreground.**

EXT. CLEARING - MEDIUM SHOT - DAY

ALIEN falls. DAKOTA on the truck in the foreground.

EXT. CLEARING - GENERAL VIEW - DAY

**The soldier, still on his back, kicks alien out to camera
left with help of capo. YOU CALL YOURSELF A MADE MAN!
WE GET THAT BITCH AND PUT IN HER A SIT COM FOR
THE BOSS COME ON NOW THIS IS NOTHING FUCKING ALIEN
WE GOT PUERTO RICANS IN BROOKLYN WORSE THAN THAT -**

EXT. CLEARING - GENERAL VIEW - DAY

**The soldier springs up from the pep talk and menaces ALIEN, who is out of
the shot, off camera left. Girl on truck in foreground.**

EXT. CLEARING - MEDIUM SHOT - DAY

**ALIEN on his feet, beats his chest in defiance. Girl in
foreground on truck.**

EXT. CLEARING - GENERAL VIEW - DAY

**ALIEN leaps in and grabs the soldier's front foot. Girl in
foreground on truck.**

EXT. CLEARING - MEDIUM SHOT - DAY

**ALIEN shifts his hold on the front leg to a head hold, throws
the soldier over his head. Girl on truck in
foreground.**

EXT. CLEARING - GENERAL VIEW - DAY

**Alien throws the soldier. The capo retreats -The soldier gets up. Allen
grapples with him again. The soldier throws ALIEN back
against the tree with the girl in foreground. This is a new
angle, truck center foreground.**

EXT. CLEARING - MEDIUM SHOT - DAY

**DAKOTA on the tree top as ALIEN backs into it. She screams as
the truck, jarred by the tremendous impact, starts to shake and roll.**

TILT DOWN as truck moves away from frame.

EXT. CLEARING - GENERAL VIEW - DAY

**The truck rolls , with the screaming girl, pinning the capo
against a rock. ALIEN falls also. This is the new angle.**

EXT. CLEARING - MEDIUM SHOT - DAY

**The girl on the truck and capo pinned by the rock which half covers
his body.**

EXT. CLEARING - GENERAL VIEW - DAY

**The soldier fighting, with the girl in the truck now stopped in the
foreground.**

EXT. CLEARING - FULL SHOT - DAY

**The fight continues, with the girl in the truck
foreground.**

EXT. CLEARING - GENERAL VIEW

The soldier fighting. Girl in the truck in foreground.

EXT. CLEARING - MEDIUM SHOT - DAY

The girl, raises herself some to look, looks in horror at this spectacle.

REVERSE ANGLE.

EXT. CLEARING - GENERAL VIEW - DAY

The soldier finally pulls a snub nose revolver. Dakota in truck foreground.

EXT. CLEARING - MEDIUM SHOT - DAY

REVERSE ANGLE again of the girl watching, horrified.

EXT. CLEARING - GENERAL VIEW - DAY

The alien flings the gun away. he grabs the soldier's head, bites
and twists. The soldier falls, then gets up. ALIEN leaps
on his back, grabs his mouth, trying to pry open jaws.
DAKOTA in truck foreground.

EXT. CLEARING - MEDIUM SHOT - DAY

ALIEN grabs the soldier's jaws, pries them open.

EXT. CLEARING - MEDIUM SHOT - DAY

dakota and pinned capo, staring, horrified. REVERSE ANGLE.

EXT. CLEARING - GENERAL VIEW - DAY

ALIEN , on the soldier's back, pulls open its jaws. Girl in
foreground in truck. ALIEN takes deep breath pulls back, so that he pulls the
soldier over but soldier manages a bite. He falls with it, gets up, grabs his jaws

again. The soldier lies prostrate as he works on it.

EXT. CLEARING - MEDIUM SHOT - DAY

ALIEN's hands break the jaw. CAPO SCREAMS BA FANGULO IN HORORO AND
DISGUST -DAKOTA in truck foreground.

EXT. CLEARING - GENERAL VIEW - DAY

ALIEN turns to finish the capo. He gives the soldier's jaw a
waggle to make sure, see it is dead, then rises and pounds
the capo between the rock and the truck with a triumphant roar.
the beating should mimick the accuracy from KILLIER INSIDE ME=
He starts over towards DAKOTA.

EXT. CLEARING - SEMI CLOSE UP - DAY

ALIEN's face as he looks down at DAKOTA, interested and pleased.

EXT. CLEARING - FULL SHOT - DAY

**She screams as she sees ALIEN
looking down at her. This shot from ALIEN's blood drip angle.**

TRUCK DOWN to MEDIUM SHOT.

EXT. CLEARING - GENERAL VIEW - DAY

ALIEN takes hold of DAKOTA and she screams.

EXT. CLEARING - MEDIUM SHOT - DAY

ALIEN's hand lifts up the now free DAKOTA

EXT. CLEARING - GENERAL VIEW - DAY

ALIEN CARRIES up DAKOTA.

EXT. CLEARING - LONG SHOT - DAY

DAKOTA, as she is lifted over ALIEN's shoulder. His shoulder is in foreground.

REVERSE ANGLE. She looks fearfully up at screen. This from his angle.

EXT. CLEARING - SEMI CLOSE UP - DAY

ALIEN as he looks ahead, interested.

EXT. CLEARING - MEDIUM SHOT - DAY

The girl held - shoulder out of shot now.

REVERSE ANGLE.

EXT. CLEARING - GENERAL VIEW - DAY

ALIEN goes off with her to Camera right.

EXT. LOG - MED. SHOT - DAY

**INKY raises himself cautiously from the rave
looks to see --**

EXT. LOG - FULL SHOT - DAY

**-- the rest of the bonano group disappearing in the direction from which
the capo and soldier first appeared.**

EXT. LOG - MED. SHOT - DAY

INKY, reassured, moves forward to --

EXT. LOG - MED. SHOT - DAY

--the edge of the rave by the big disco ball - He looks down

horrified at what he sees, then across. He is startled to

see-

EXT. LOG - FULL SHOT - DAY

--from his angle, Demon rises from what had

seemed a quite empty cave. Demon does not at first see

INKY. He too looks down to the rave, then

starts to climb up to the top of the rave beyond

the cave.

EXT. LOG - MED. SHOT - DAY

**INKY's impulse is to call to him, but caution asserts
itself. He checks himself, looks carefully behind him, then
back, to see.**

EXT. LOG - FULL SHOT - DAY

**--DEMON, from his angle, climbing up to the top of the
cave.**

EXT. LOG - MED. SHOT - DAY

INKY

**(calls, as softly as
possible)**

DEMON - hey demon.

EXT. LOG - MED. SHOT - DAY

**Demon, turns, looks startled as he sees inky in the
background.**

EXT. RAVE clearing - FULL SHOT - DAY

**--INKY on the far side. Demon in the foreground of this
SHOT.**

INKY

Hey -- demon.

EXT. LOG - MED. SHOT - REVERSE ANGLE

Shooting into his face.

DEMON

(annoyed)

It didn't get you, huh?

EXT. LOG - MED. SHOT - DAY

INKY

I got to cover, same as you.

**(looking around
apprehensively)**

I guess we're safe now and there's some new friends back there.

EXT. LOG - FULL SHOT - DAY

DEMON in foreground, INKY in background.

DEMON

Safe like a jew in the concentration camp.

(glances down rave)

**There's only two of us left alive,
to save that girl.**

INKY

we might not get across now but the bonanos are here.

DEMON

All they want is to end her career and put her in a sitcom, You got to lam

back for some more of them lasers and pens.

INK

You wouldn't follow that alien

alone?

EXT. LOG - MED. SHOT - DAY - REVERSE ANGLE

To get reaction

DEMON

Someone's got to keep on his trail

while it's hot. Maybe I'll get a

chance to snake her away -- and if

I don't pull it off with the echo

I'll figure some way to

signal you where he's taken

her with gps.

EXT. LOG - FULL SHOT - DAY

Demon in foreground, inky in background.

INKY

I guess that's the only out.

Demon

**Sure it is. Get going now -- and
don't croak till you give the
news to the countess.**

INKY

**(starts into shrubbery -
waves back)**

O.K., demon. Good luck.

DEMON

**See you later...maybe!
(exits camera left)**

EXT. CLEARING INTO RAIN - FULL SHOT - DAY

**DEMON plunges into the rain after ALIEN. The thunder
flutters after him. He crosses by the clearing.**

EXT. TRUCK - FULL SHOT - DAY

**DEMON comes out to the clearing with the truck. The dead
soldier lies there. the bonanos are weeping over him. Demon
looks at this. A distant crashing sounds in the distance. He
listens and realizes it is ALIEN possibly trying the ship,
carrying the girl. DEMON starts after him. the mob slithers
after vowing revenge.**

EXT. CLEARING- FULL SHOT - DAY

**INKY makes his way through the end of the rave, left to right, PAN
TO FOLLOW, on his way back to the countess.**

LAP DISSOLVE

EXT. SHIP- GENERAL VIEW - DAY

**Alien crosses foreground of a big shot with ship and
debris in background. DEMON pursues on the run.**

EXT. SHIP- FULL SHOT - DAY

the bonano clan speak in italian of the vows the have taken -

DEMON runs through the rain set after alien.

EXT. BASE SHIP - FULL SHOT - DAY

the bonano clan cock guns and expose knives

**ALIEN comes from the rain and starts up the base of the
ship .**

**(set switch to black and white 1950s) DEMON runs out of
the rain and starts up the ship after ALIEN.**

LAP DISSOLVE

EXT. SHIP EDGE - FULL SHOT - DAY

**DISSOLVE IN as ALIEN climbs to a ledge at which he
places dakota near the opening of the ship.**

**He is unaware that the bonano clan is following him. He enters the
ship and returns momentarily to get the girl.**

INT. SHIP - GENERAL VIEW - DAY

**A great set of lights flicker at camera right. Entrance as at
back. They are christmas lights as one might find in a teenager's
room circa 2012 at an outlet through the floor through there's
a two seat cockpit with a waterfall effect within a viewfinder.**

. A trail leads up camera left to other side of inner ship
it looks out upon an opening
through which thunder and lightning pours and returns
It is daylight below the effect but evening above which
faintly illuminates like stars while the subterranean depths below
hint at other corridors perhaps solitary rooms for captives. ALIEN
enters with DAKOTA, passes along the camera left side of
the ship towards the controls.

The lead of the mobster rears into the scene He stares at
alien, who can be seen up the tying dakota into a container
in capsule shape which floats a bit after he is done.

The mobster lunges for the alien
and starts in with frantic frenzy against the alien.

Demon enters in the background and at once sneaks behind them
and goes for the cell phone trick again.

Alien gasps as the echo returns and scans the lair while fighting
iff the furious bonano. He pulls down the man with a
roar, to attack the DEMON. DAKOTA with same effect of
daylight below and night overhead shot, in the capsule.

Instantly, the rest of the mafia bring themselves in to finish the ALIEN and

he for an instant grins and sneers at them while poking his finger into the first one's skull producing the dislodged eyeball which he flings at the group.

ALIEN fights to keep himself from being overtaken

the mob and the echo , which the demon has reproduced.

He grips at the group with his arms and hands, locks his

leg about one that stumbled crushing his neck, then sinking his

teeth into the nearest one to his face. The mobsters in turn start

shooting at the alien trying to wound him. After a few moments

they realize the bullets go right through him and melt on the ground

as if his composition were bullet proof, accompanied by hideous noises, both

sides give low grunts and hisses as each exerts strength against the other.

It is a question of which will be crushed first. there are now several of them on top of the alien when slightly startled by a knife wound after the shooting and DEMON in the foreground or background of this shot. As the mobsters locked in a death embrace, grow still, hardly moving at all as if pressing for the last,

FADE OUT.

FADE IN. BACK AT THE STARTING POINT - NIGHT - HACKS on guard.

COIUNTESS, BINGBING and others in group round INKY who is

sitting on the ground, torn, dishevelled, still panting.

INKY

--COUNTESS, I tell you this ALIEN is
the craziest thing on earth.
He shook the men off that rave like
flies.

COUNTESS
All those men lost! Incredible!

INKT
DEMON said he'd try to signal us
when he found DAKOTA.

COUNTESS
(groans)
We'll never see either of them
again.

BINGBING
Don't give it up, COUNTESS. There's
still a chance for DEMON

INKY
We'll have to wait for daylight.
Then we'll bridge the rave.

Where's that other case of lasers?

Slave

Here, sir.

COUNTESS

This--this ALIEN that you saw,
will he care for lasers?

INKY

If we can get near enough to use
'em, you bet he'll care. I downed the
ship at least for a while well Have you had any
trouble?

COUNTESS

Yes, just after you left.

INKY

What happened?

COUNTESS

We fired a couple of lasers over

some italians, and they took to the
trail like scared rabbits.

INKY

BONANO's something new for them to
get A-listers on sitcoms but they are actually
helping to fight the alien, sort of sweet that
you didn't aim for the kill - huh?

COUNTESS

NOW i've heard it all.

2ND SLAVE

nobody else near our cover ever
since.

INKY

(to 2nd slave)

slave, get up on the rise and keep
your eyes peeled. We'll start at
dawn, whether we get a signal from
DEMON or not.

LAP DISSOLVE

INT. SHIP - GENERAL VIEW - NIGHT

DISSOLVE IN on the interior of the cavern. **ALIEN** and the bonanos are still locked in each other's arms at the edge controls. Demon is in the foreground behind them. **ALIEN** manages to exert a last pressure of force. The remaining bonanos suddenly give a snakey cry of agony and go limp.

ALIEN exhales some sort of vapor. His head falls back. **ALIEN** realizes they are dying and extricates himself. He is very tired. He staggers towards dakota, takes the girl from the capsule and ascends to upper quarters. Demon comes out from behind his spy the location.

INT. upper quarter - FULL SHOT - NIGHT

ALIEN takes the girl up into his lair, sighing.

INT. LAIR - FULL SHOT - NIGHT

This lair opens out and seems to stretch at a great height greater than we could have imagined from ext - The opening is the eye of the legendary portal through which time travel is possible. This shot looking from the opening into the lair as ALIEN brings the girl up into the lair from the trail. He goes to:

EXT. LAIR - FULL SHOT - NIGHT

--the portal outside the opening, overlooking a collage of time/space.

SIDE SHOT. He sets her down. Then he towers over her, silhouetted against the rising juxtapositions, he gives a triumphant roar. He has a sudden desire to have her, defying the world and his own rules against human sex. DAKOTA shrieks.

INT. SHIP AREA- GENERAL VIEW - NIGHT

**DEMON hears her cry and starts cautiously up to
the lair.**

INT. LAIR - FULL SHOT - NIGHT

**Now ALIEN, in the side angle, squats and takes up the girl in
his arms. She tries to worm away. He lets her run to
the edge of the portal, then catches her and pulls her back, as a
cat might play with a mouse. Repeat this action. The second
time, he takes switches the machine which hesitates but starts
and she is transported through several periods in history in mere
seconds yet it seems like longer to her (effect with SMPTE time
code and varying film times to display sequence) then back
in his arms and stares at her.**

INT. LAIR - SEMI CLOSE UP - NIGHT

**ALIEN stares at the girl with a puzzled, interested
expression.**

INT. LAIR - SEMI CLOSE UP - NIGHT

The girl in his arms looks back at him, terrified.

INT. LAIR - FULL SHOT - NIGHT

ALIEN, in side angle, begins to pick her clothes off, as he himself transforms into someone resembling VALENTINO in the SHEIK and for a beat or two she is relaxed astounded and wondering what is happening but as she feels more shreds of her garments being pulled away the fright returns to her bones.

INT. LAIR - MED. SHOT - NIGHT

DAKOTA shrinks and screams as more of her clothes are pulled off bit by bit.

EXT. TRAIL - FULL SHOT - NIGHT

Demon comes up the trail. He can hear the girl's screams.

He hurries.

INT. LAIR - FULL SHOT - NIGHT

**The girl is almost naked but no nudity for the PG-13 rating -SIDE ANGLE. ALIEN is still picking
at her when he turns startled.**

INT. LAIR - SEMI CLOSE UP - NIGHT

ALIEN looks alert and startled toward the trail.

INT. LAIR - FULL SHOT - NIGHT

ALIEN puts the girl down and goes to look over the edge of

the trail. SIDE ANGLE. The girl at once retreats to the edge of the outer edge of the lair, the lair which overlooks the portal without but stops at the memory of time lapse.

INT. TRAIL - FULL SHOT - NIGHT

ALIEN looks down upon the trail from the lair above, this from inner set, shooting into ALIEN's face and the scene's back. DEMON can be seen below ALIEN, flattening himself into a position to startle. ALIEN looks down, trying to see him, much puzzled over the source of the noise.

EXT. LAIR - FULL SHOT - NIGHT

This shot from outside looking in. The girl looks terrified as she sees:

INT. LAIR AND MOUNTAIN - GENERAL VIEW - NIGHT

**A horse drawn carriage with settlers and indians chasing (arrow attack) high above her,
wheeling nearing at the portal. Girl in foreground here.**

EXT. MOUNTAIN - LONG SHOT - NIGHT

**This shot taken with horses in foreground, ZOOMING down
towards girl, seen on lair far below, as the indians arrow
and tomahawk. CAMERA ZOOMS with weapons.**

EXT. LAIR - FULL SHOT - NIGHT

DAKOTA screams as one of the arrows swims past her. SIDE ANGLE.

INT. LAIR - FULL SHOT - NIGHT

**ALIEN peering down the trail, hears noise and turns to rush
back. scene in foreground.**

EXT. LAIR - FULL SHOT - NIGHT

**He shuts the portal out of the air just as it starts to enter
away and overrun the girl. A terrific close call between the two. The
girl runs back away from portal. SIDE ANGLE here.**

INT. LAIR - FULL SHOT - NIGHT

**DEMON comes up over the edge of the lair as the girl runs
in. Shot from looking outside looking in. He sees the girl.
He rushes to seize her. He tries to rush her back towards
the
trail. As he does do, ALIEN finishes shutting down the portal
and turns to see the intruder.**

INT. LOG - SEMI CLOSE UP - NIGHT

**ALIEN's face goes from VALENTINO BACK TO HIS OWN as he sees DEMON
with the girl and roars angrily.**

INT. LAIR - FULL SHOT - NIGHT

Shot from outside looking in. ALIEN starts toward them.

INT. TRAIL - FULL SHOT - NIGHT

**DEMON takes the only means of escape possible. He is on
the inner edge of the lair, overlooking the subterranean
or lower deck. Seizing the girl about the waist, he dives off with
her, just in time to avoid ALIEN's grasp.**

INT. SHIP - FULL SHOT - NIGHT

**They land in the deck and out. This a shot of surface of
ship.**

INT. TRAIL - FULL SHOT - NIGHT

alien rushes down the ship after them.

EXT. SHIP - GENERAL VIEW - NIGHT

**ALIEN, at the edge of the entrance He tries to reach them as
they scuttle towards away from the ship.**

EXT. SHIP - FULL SHOT - NIGHT

**His lightning bolt hand just misses them as they run. He runs after. He
reaches for them again with lightning.**

EXT. CLEARING - FULL SHOT - NIGHT

BACK to KODAK COLOR 70MM SHOT as he struggles and tries to seize them slowed by the still healing wounds which have temporarily returned after this.

EXT CLEARING - GENERAL VIEW - NIGHT

ALIEN roars furiously. He rushes out and through .

EXT. steep slope - FULL SHOT - NIGHT

DEMON and DAKOTA are swept down rapidly.

EXT. SLOPE - FULL SHOT - NIGHT

ALIEN comes out of the CLEARING and starts down the edge of

the SLOPE.

EXT. SLOPE LANDING NEAR ROAD - FULL SHOT - NIGHT

DEMON pulls the girl onto road. He helps her out, supporting her. They disappear down across the road. **FADE OUT.**

FADE IN

EXT. BACK AT STARTING POINT- FULL SHOT - NIGHT

--on **COUNTESS's** party grouped about the inner side.
They are closed in, cautious. The remaining group have lit a bonfire, about which they are gathered with their lasers, including **INKY** and **BINBING**. At the top of the scene, slaves are standing watch.

EXT. STARTING POINT ALTERNATE - MED. OR FULL SHOT - NIGHT

One of the slaves at the top of the suddenly grabs the
arm of another and points as he sees DEMON and DAKOTA coming
out of the road. They are visible in the background.

(Double print silhouettes.) They look to see --

EXT. ROAD- FULL SHOT - NIGHT

-- DEMON and DAKOTA, from their angle, as they come from the
jungle DEMON is carrying the girl. (This using set of
scene's original entrance.)

EXT. WATCH - MED. OR FULL SHOT - NIGHT

The slave who saw this calls down to those below.

LOOKOUT ON THE ROAD

(shouts down)

DEMON and the lady -- coming up
from the road, sir.

EXT. GROUP REMAINING- FULL SHOT - NIGHT

**A commotion at the foot of the gatheringl. All spring to their
feet.**

COUNTESS - in hungarian or german -

Gott sei dank!

DEMON and DAKOTA - as the rescue party runs up to them.

INKY

Give her to me.

(takes the girl from

DEMON)

COUNTESS

(grasping DEMON's hand)

Good man, DEMON!

DEMON almost collapses.

COUNTESS

(half supporting him,
pulls flask from his
pocket)

Here.

DEMON takes it, staggers over to DAKOTA. She is lying on
ground, INKY kneeling beside her. DEMON bends over her,
gives her a drink. She chokes over it, pushes it away.

DAKOTA

I'm all right. Oh DEMON, that's not water that's white wine!

She hides her face against him.

COUNTESS

Now, now. You're safe. We'll be
back on track in no time.

DEMON is kneeling, holding DAKOTA in his arms. INKY gets
up.

INKY

Wait a minute. What about the shape shifting reptile alien?

DEMON

**What about him? he finished off the cosa nostra and look at
dakota's clothes!**

INKY

**We came here to make a moving
picture, but we've found something
worth all the movies in the world.**

COUNTESS

(can't believe his ears)

What!

INKY

**We've got the lasers. If we capture
him alive --**

DEMON

**You're crazy. Anyway, he's got
the ship back where an army might not even
get at him.**

INKY

I doubt it's fully operational and he won't stay there -

They all stare at him.

INKY

We've got something he wants.

He looks at DAKOTA. She smirks in horror.

DEMON

(furiously)

Something he won't get again.

The roar of the ALIEN is heard with approaching thunder overhead.

DEMON

He's followed us!

DAKOTA screams, DEMON puts arms round her.

EXT. scen - FULL SHOT - NIGHT

ALIEN bursts in from the road. Sees them and raises his arms in frantic movement.

EXT. scen - GENERAL VIEW - NIGHT

All run for the opposite direction.

EXT. further - GENERAL VIEW - NIGHT

**This SHOT shooting towards the race, as they approach
alarmed at sound of ALIEN and thunder - which can be heard -
running as inky and others with laser weapons in hand.**

EXT. further- FULL SHOT - NIGHT

**ready to defend themselves -
another frightful roar and thundering is heard
beyond -**

EXT. further - FULL SHOT - NIGHT

**REVERSE ANGLE as ALIEN, in the foreground, pursues inky and co
in the background. (Using SHADOWS AND FOG SCENE AGAIN).**

EXT. further - FULL SHOT - NIGHT

-lightning striking random -

INKY

(shouts)

raise the shields- raise it's lightning

COUNTESS

Attention pay attention.

2ND slave

(blows whistle)

DEMON runs straight on out of the shot, with DAKOTA, towards

escape and evolving returning manuscript page on screen
 . The hacks drop their weapons to push the
book shut. The readers who picked up the big
copy, now push it against the original searching for edits - some sixty of them
on it. A few others stand by with dictionaries and code breaking patterns,
evidently - a few world leaders shouting orders and encouragements.

EXT. MULTIPLEX SCREENS - FULL SHOT - NIGHT

**REVERSE ANGLE - ALIEN, in the foreground, pursues the people
in the background. (Using the PLATOON SET).**

EXT. MULTIPLEX SCREEN - FULL SHOT - NIGHT

alien reaches the manuscript and gets his foot jammed in a punctuation mark
where the lyrics of acereje reside as someone struggles to read it aloud.

EXT. add ketchup being poured over french fries- FULL SHOT - NIGHT

inky goes into protest tries to contact a new menu screen - i get enough tomato
on pizza leave my fries alone! . ALIEN gets his arm through the next page -
make my funk the P-funk sprinkles on soundtrack -

EXT. MULTIPLEX - MED. SHOT - NIGHT

The arm lifts a NOUN and crushes it or beats it against
the following verb making for weird grammar.

EXT. MULTIPLEX- MED. SHOT - NIGHT

Slaves at the bottom press typewriter the space bar frantically to
keep ALIEN out. ALIEN's foot can be seen blocking the keys.

EXT. MULTIPLEX - MED. SHOT - NIGHT

The great ALIEN drops one of the slaves, dead.

EXT. MULTIPLEX - MED. SHOT - NIGHT

**He falls among the hacks at the bottom of with minions, as
they strain keep ALIEN out. ALIEN's foot in the shot.**

EXT. MULTIPLEX - FULL SHOT - NIGHT

**ALIEN throws himself repeatedly against the MANUSCRIPT. It begins
to wrench loose and hand written pages can be seen crashing against
the typed ones in a surreal ink and pencil scratch -**

EXT. MULTIPLEX- FULL SHOT - NIGHT

**The slaves press against the typewriter. They look up, horrified
as they see --**

EXT. MULTIPLEX - SEMI CLOSE UP OR MED. SHOT - NIGHT

--the binding above tearing loose.

EXT. MULTIPLEX - FULL SHOT - NIGHT

They redouble their efforts to keep the BRIM shut.

EXT. MULTIPLEX - FULL SHOT - NIGHT

**ALIEN makes one last lunge at the book. It rips loose from
its BINDING --**

EXT. MULTIPLEX - FULL SHOT - NIGHT

**-- and falls in. The sixty on the long pole are
crushed. The others run for their lives. They have no time**

to pick up lasers. The few surviving hacks withalso run.

ALIEN stands in the book,
snarling, tearing out words and phrases without context.

He starts after them.

diferent screen, hacks panicking through, taking refuge in
south korea and russia.

Demon and DAKOTA run across, behind the screens. INKY runs in.

INKY

The laser! Who's got the laser!

ALIEN advances down the book towering over paragraphs He roars and
knocks words aside.

minion in foreground run.

ALIEN tears numbers off the corners.

Interior book from ALIEN's angle. slaves cowering in a macdonalds.

They look up at camera and shriek.

ALIEN reaches into new chapter, picks up a hack.

**Exterior other screen, next to manuscript. DEMON, half-carrying DAKOTA. Stops,
looks back, hurries her out.**

ALIEN looks at hack in his page, throws him down into typewriter.

**INKY runs past after some slaves and bingbing carrying
the weapons.**

**ALIEN knocking down more writing. DEMON and DAKOTA running,
trying to keep far from the ALIEN.**

ALIEN sees them through the words.

**Close-up of ALIEN snarling as he sees: Long shot, DEMON
and
DAKOTA clear of book and running for a poem.**

ALIEN starts after them.

The NAZI medal bukowski is drawn up in refernece. neo-nazis cheer.

INKY steps in front of them, grabs bingbing with laser, pulls her

around.

A Jew try to run. INKY puts him in a migrant boat, seizes laser.

Demon and DAKOTA running toward camera. ALIEN pursuing.

INKY steps forward, fires LASER over Demon's head.

LASER burst in front of ALIEN hit on the nose. Smoke pours from him.

ALIEN staggers forward through smoke, coughing. He knocks

INKY aside with his hand still reaching for the poem

He reaches for DEMON and DAKOTA, and pitches forward.

CLOSE SHOT, Demon and DAKOTA. ALIEN'S reaching hand falls

into

this shot, and he's limp like a hundred year old man soft as cotton in the penis.

BRIM. Night. COUNTESS and INKY.

COUNTESS

Are you hurt?

INKY

**(gets up, pushes COUNTESS
aside)**

Come on. We've got him.

**BRIM. Night. ALIEN's great bag of tricks, heaving as he
breathes. All crowd around him.**

INKY

(exultant)

**He'll be out for hours. Send off to
haul his ship along too with an anchor-chain, COUNTESS
And any tools.**

COUNTESS

What are you going to do?

INKY

**The whole world'll pay to
see this!**

COUNTESS

No chains will hold all that.

INKY

We'll give him more than chains.

He's always been ruler of the world.

But we'll teach him fear.

(his voice rises

triumphantly)

We're millionaires. I'll share with

all of you. Listen, now a few

months from now it'll be global

paris tokyo hell even new dehli -- ALIEN, the reptile

Wonder of the whole wide world.

DISSOLVE TO electric sign on a theatre, "ALIEN, the reptile

Wonder."

Tilt down to crowds outside.

CLOSEUPS of crowd.

1ST MAN

What is it, anyhow?

2ND MAN

They say it's sort of a lizard and some fancy space ship.

1ST MAN

**Gee, ain't we got enough of them in
New York City?**

Another close-up.

YOUNG MAN

(to his girl)

I hear it's taken care of all the buried nuclear waste.

GIRL

(chewing gum)

Does it do tricks or what?

Another close-up.

WOMAN

(in evening dress)

Heavens, what a mob.

HER HUSBAND

**COULD you shut it, you should. this
ticket cost me twenty bucks twice and word is the**

real mob is out for blood since the big geico freak
took out an entire bonano crew so if you see any
one in a members only jacket give me the heads up!

Long Shot of crowd, zoom forward over their heads toward the
entrance.

Dissolve to wings of theatre, shoot toward stage. DAKOTA and
DEMON in foreground, peering toward stage. DAKOTA evening
dress purple. DEMON dinner jacket.

DAKOTA

I don't like to look at him, demon.
It makes me feel the way I did that
awful day on the ship.

DEMON

I wouldn't have brought you, but
you know how INKY insisted.

DEMON

Of course we had to come when he
said it would help the show. Do you
suppose we'll really make a lot of

money, DEMON?

DEMON

(fussing with his collar)

Enough to pay him back for these
clothes, anyway...I never had an
open-face suit before and inky can't
ever get an even break nevermind a tux.

inky bustles in. Full evening dress, silk hat, gardenia.

He is excited and feeling important.

INKY

Hello, you're just on time. You
look great, DAKOTA, a goddess. Glad I dressed you
up for this show. Hello, DEMON. Ten
thousand dollars in the box office.

How's that for one night?

DEMON

Say! That's money!

INKY

Oh, we're going to do that every

night. The newspaper boys are
coming in now even the faggots
are lined up!

Group of reporters and photographers come in to DAKOTA,
DEMON, and INKY.

INKY
Miss FANNING, boys. And Mr.
DEMON.

1ST REPORTER
It was the demon rescued you
from the alien, wasn't it?

DAKOTA
Yes. He was alone. All the hacks
with him had been killed.

2ND REPORTER
(looking off-stage)
Alone, eh? Whew! How did you tackle
that baby?

DEMON

Aw, INKY's the one that got him.

**The rest of us were running like
rabbits, but INKY had the nerve
to stand still and fuck him with a laser.**

The Reporters turn to INKY, saying "Oh, you're the hero."

"Come on spill it," etc.

INKY

**No, lay off me I had enough spills with
the teen geisha girls in school uniforms
. Miss FANNING is the
story and the only story - If it hadn't been for her,
we'd never have got near the ALIEN. He
came back for her.**

3RD REPORTER

Beauty and the Beast, huh?

INKY

**That's it. Play up that angle.
Beauty and the Beast. ALIEN could
have stayed safe where we'd never**

have got him, but he couldn't stay
away from Beauty. That's your
story, boys.

2ND REPORTER

It's a story all right.

1ST PHOTOGRAPHER

How about a few pictures?

INKY

Wait. I want you to take it with
good lights on the stage in front
of the audience. We'll ring the
curtain up now, and I'll make a
speech. Tell 'em about the ALIEN and
Miss FANNING and MR DEMON and EVEN
Miss BINGBING. Then when
I call you, you all come on and
take pictures.

The photographers ad lib. "Sure," "We'll do that," etc.

INKY

Come on DAKOTA. I want you and the DEMON

there when the curtain goes up.

DAKOTA

(shrinking)

Oh, no. I couldn't -

INKY

It's all right. We've knocked some

of the fight out of him since you

saw him previously.

He urges DAKOTA off. DEMON follows.

Cut to back of theatre, looking toward stage, curtain down.

House packed. INKY comes before the curtain. In almost the

tones of the circus ringleader, he begins:

INKY

Ladies and gentlemen, I am here

tonight to tell you a strange

story. So strange a story that no

one will believe it. But, ladies

and gentlemen, seeing is believing,
and we -- I and my partners -- have
brought back the living proof of
our adventure, an adventure in
which most of our party met
terrible death but then so did the
threat of nuclear waste materials -

Cut to wings of theatre. Reporters and photographers looking
onto the stage.

2ND PHOTOGRAPHER

Holy smoke, looks like VALENTINO!

1ST PHOTOGRAPHER

Hope he's well SEDATED yeah good and plenty.

1ST REPORTER

Sure he is. INKy's taking no
chances. remember he wrote
the scene where anderson cooper
bangs ronan farrow - still can't believe
a gay sex tape did so swell!

Cut to front of theatre. INKY addressing audience -

INKY

**- and now, ladies and gentlemen,
before I tell you more, I am going
to show you the greatest sight your
eyes ever beheld. this was the ship
and the portal into our world which
was used to satisfy the alien's appetite,
but now he comes to town,
merely a captive, a show to gratify
your curiosity. Ladies and
gentlemen, behold the ALIEN, the reptile
Wonder of the universe.**

**The curtain rises to disclose a raised platform, on which is
the ship and the ALIEN, loaded with chains and so fastened
that movement would not be possible. Murmurs and exclamations from the
audience, a few rise to their feet to get a better look.**

CUT TO medium shot on stage. INKY takes DAKOTA's lovely hand.

INKY

I want to introduce Miss DAKOTA
FANNING. The luckiest girl I've
ever known.

Audience applauds.

INKY

There the Beast, and here the
Beauty. She has lived through an
experience that no other woman ever
dreamed of. And she was rescued
from the very grasp of ALIEN by her
future husband. I want you to meet
a very brave gentleman, Mr. JUX
DEMON.

Audience applauds. DEMON bows awkwardly.

INKY

Now, before I tell you the full
story of our voyage. I am going to
ask the gentlemen of the press to
come forward, so that the audience
may have the privilege of seeing

them take the first photographs of

ALIEN and his captors.

He looks off-stage and beckons. MILItary and INTelligence agents

let the press through - The press men come on.

INKY

Miss FANNING first, alone. Stand in

front of the ALIEN, DAKOTA.

DAKOTA reluctantly does so.

1ST PHOTOGRAPHER

That's it - That's near enough. TURN THIS WAY

2ND PHOTOGRAPHER

Ready. Hold it. Smile, please. LET'S SEE THE BACK NOW

The cameras go off. ALIEN roars. Df looks round in

terror, with a raised brow.

INKY

Don't be alarmed, ladies and

gentlemen. Those chains are made of pure

california american made chrome steel. He can't move.

It's already even written in BRIM! Copies at the concession
stand, mind you.

cameras flashing again. ALIEN roars and strains at chains. DAKOTA
covers her face. Demon steps forward to her.

DEMON

It's all right, DAKOTA -

INKY

Get them together, boys. They're
going to be married tomorrow.

1ST PHOTOGRAPHER

Put your arm around her, DEMON.

DEMON does so. Flashing cameras. ALIEN roars, struggles. DAKOTA
hides her face against DEMON.

INKY

Wait. Hold on. He thinks you're
attacking the girl.

1ST PHOTOGRAPHER

Let him roar. Swell picture. Hey you two bit VALENTINO

how about keeping your chin up!

(to other camera men)

Get this shot for LONDON

CAMERA flash again.

With a frightful shriek, ALIEN breaks his chains and lightning bolts strike.

Everyone stands paralyzed, as ALIEN raises his arms furious.

The DEMON grabs DAKOTA, and rushes for door.

The theatre; reporters, attendants run for safety.

Audience in panic. ALIEN looks at his mangled ship and weeps

Demon and DAKOTA through door.

ALIEN starts across arena.

DEMON and DAKOTA in street.

DEMON

My hotel! Across the street!

They run.

ALIEN pushes down big door. Crowded street seen beyond him.

He leaps through.

**ALIEN comes up to hotel. Door is jammed - He peers
through a window.**

**DEMON and DAKOTA in elevator going up. She is clinging to
him in panic.**

ALIEN outside hotel.

**A woman, several stories above, looks out window, sees ALIEN,
screams. ALIEN looks up, sees elle fanning, thinks it is DAKOTA, starts
to climb slips and slides then lightning strikes making the surface crack
and he starts up again against the breaks. ELLE sees him coming,
goes back from window.**

ALIEN climbing up building.

A room in hotel, five men playing poker.

1ST MAN

Sweeten it - sweeten it.

They all ante, while 2nd Man deals.

3RD MAN

**What's all the doings over there at
the theatre?**

2ND MAN

Sounds like a three-alarm fire.

4TH MAN

**Aw, some movie stunt about an
alien.**

.

5TH MAN

I hear the theatre's sold out.

3RD MAN

This town sure is full of dumb ass losers.

1ST MAN

i don't know how that inky is going to top this one!

ALIEN appears at window. They panic.

Another room in hotel. DAKOTA and DEMON rush in, he slams door. DAKOTA clings to him for a moment, then collapses on bed, gasping and sobbing. He kneels beside her.

DEMON

Hush, DAKOTA. Hush, darling. It's all right. You're safe here.

ALIEN climbing building.

Another hotel room. A woman in negligee at telephone.

WOMAN

Yes, Julio, it's Jennifer- I been waiting for you to call up.

JULIO

Howya, kid. HAPPY I'm back?

WOMAN

You bet I'm happy you're back...I

got your email. Talk louder,

JULIO, there's fire-engines going

by. I can't hear...

JULIO

Gonna step out with me, kid? I been to
the old testament now and now i have all

the fixings for animal sacrifice!

Ya save the evening like I told ya?

JENNIFER

Sure I saved the evening...Nine

o'clock'll be swell...And say, wait

until you see my new outfit...All

right, I'll be there...Say, when

did I ever break a date with you,

honey...

JULIO

Whatsa matter? Hey, kid, what yer

yelling -- JENNY! JENNY! Operator,
something's happened!

ALIEN at window. He reaches in, slides her out, pulls her out
window.

Exterior, hotel wall. ALIEN looks at her, sees he feels nothing for her,
drops her disgustedly.

Demon's hotel room. DAKOTA sitting on bed. DEMON kneeling
beside her.

DEMON

We'll stay here, dear. I won't
leave you. They'll get him. It's
all right.

DAKOTA

(gasping)

It's a like a horrible dream. It's
like -- being back there -- on the
bad parts of brim.

Demon puts his arms round her, murmurs soothingly.

ALIEN appears in window.

**DEMON starts up. DAKOTA turns and sees, shrieks, cowers on
bed.**

**ALIEN smashes window, his hand comes in, reaching. DEMON
picks up a chair and attacks hand.**

ALIEN'S hand knocks him and chair across room, where he lies senseless.

**ALIEN'S hand drags the bed to the window, picks up DAKOTA, takes
her out window.**

**DEMON staggers to window, looks down after ALIEN, turns and
rushes out.**

(Changes - 9/26/18)

**Hotel corridor. inky running toward camera, followed by
pop eyed cigarette girls, hookers and fandom.**

**Door to Demon's room opens, and Demon staggers out,
almost colliding with inky.**

INKY

**DEMON! He's climbing up, outside
there.**

DEMON

He got DAKOTA. He's taking her up.

INKY

NOT AGAIN __ --The roof! Quick!

They rush off.

**CUT TO roof of hotel. INKY and DEMON run in. They see
ALIEN, holding DAKOTA, going over another roof. He goes out of
sight.**

INKY

What'll we do?

DEMON

(turning to go)

the searchlights...

They'll keep him in sight.

CUT TO - intelligence agents.

Crowd pointing and shouting.

agents turning in alarm.

Hook and ladder.

ALIEN climbing. gargoyle breaks.

gargoyle crashes on man.

Fire department, searchlights coming out. Sirens.

Mounted police ride out.

Crowd in street.

Searchlights on roof.

1ST FIREMAN

Where is he?

2ND FIREMAN

He went that way.

1ST FIREMAN

He may have fallen.

Searchlight settles on ALIEN on a distant roof.

1ST FIREMAN

There! There he is.

2ND FIREMAN

He's still got the girl.

Another searchlight picks up alien.

3RD FIREMAN

He's turned. He's going back.

Police station, cops run out with guns.

Wall of windows, full of heads, craning.

Cop telephoning from street-box.

Roof with searchlight. ALIEN not seen. Light moves to and
fro, looking.

2ND FIREMAN

Where's he gone?

Two federal agents enter.

1ST agent

Can you see him?

2ND FIREMAN

No. Lost sight of him half an hour
ago.

Crowd in street. Two men looking up.

1ST MAN

They say he's disappeared.

2ND MAN

Well, what could he hide in?

1ST MAN

**Gee, I hope he don't come down in
the street.**

2ND MAN

You said it.

**Police Station. cop at desk with phone. inky and
Demon pacing the floor. Phone rings.**

cop

(into phone)

**Yes? Yes...No, not
yet...Headquarters is broadcasting
the reports.
(he hangs up)**

THE LOUDSPEAKER

**ALIEN , the reptile wonder, is still at
large. He has not been seen since
midnight. The whole city is
aroused. We are hoping for a report
at any moment. avocados will be available
after the morning rush hour.**

DEMON sits down with a groan and puts his head in his hands. INKY rests a hand on his shoulder.

INKY

Snap out of it, DEMON. They're bound to find him when morning comes.

DEMON

I can't do anything. DAKOTA's out there -- somewhere --

INKY

But we're pretty sure he won't hurt her.

DEMON

He may have dropped her. She may be lying somewhere hurt.

THE LOUDSPEAKER

Attention, all stations! ALIEN has been seen again. He is in the ship off the warehouses at 41st Street.

He is going toward the East River.
He is still carrying DAKOTA FANNING.

DEMON leaps up, clutching INKY.

Phone on desk rings.

COP

(answering it)

Yes?...Yes, the report just come
in...I don't know. What can we do
without killing the girl, too?

INKY

If he puts DAKOTA down --

SERGEANT

(into phone)

It'll be daylight in an hour. Keep
him in sight.

THE LOUDSPEAKER

ALIEN is going West. He is making
for the Empire State Building.

DEMON

(to cop)

**If he goes up there, what can we
do? It may be for the portal even if
that ship is on its last legs -**

COP

We won't be able to get near him.

THE LOUDSPEAKER

ALIEN is hovering the Empire State.

He is still carrying her.

INKY

That's does it, call that friend of ours in brooklyn.

DEMON

They couldn't handle him the first time around!

But there is one thing we could try?

COP

What?

DEMON

HELICOPTERS. he can't go anywhere in that
thing we removed the carburator now when he
notices he'll have to abandon it and should he any
space between himself and DAKOTA -- they could fly near
enough to pick him off -- without
hitting her --

COP

You're right! choppers -- as soon as
it's daylight --
(he turns to phone and
starts to call)

CUT TO choppers taking off.

Crowd in street, gazing up.

ALIEN steps out on top of Empire State. He leads DAKOTA down and slams his
fist at the failing ship..

A helicopter squadron, flying in formation.

The choppers over New York. Pilot looks over side, gives
signal
to rest of squadron.

Entrance to Empire State, crowd around doors, police holding
them back. INKY, DEMON, with two agents, push their
way through crowd. They pause in door.

INKY
Here comes the cavalry.

AGENT
They'll get him.

DEMON
Have they even done anything like this before?
(he starts inside)

AGENT
Hold on. Don't you get on that roof
too.

INKY
Give the pilots a chance, DEMON.

They all exit into building.

**Top of Empire State. Dawn. ALIEN turns and looks up at a
helicopters, roars and raises arms - lightning starts.**

**In chopper, shot over pilot's shoulder, as chopper dives at
ALIEN.**

**Top of Empire State. ALIEN directs bolt at chopper and it drops
into
street.**

In the street, chopper drops and burns.

Top of Empire State. ALIEN roars and hides DAKOTA by the side of ship.

In 2nd chopper, observer taps pilot and points. They dive.

**Top of Empire State. CHOPPER banks around ALIEN, firing machine
gun.**

**Close shot of ALIEN - he is hit by bullets, staggers but they go through
melting as before on opposite side.**

Shot of DAKOTA behind ship's edge.

Another chopperzooms past, firing at alien.

Close shot of ALIEN, hit again. He coughs, looks down at his wounds. Looks at DAKOTA, reaches as though to protect her.

Top of Empire State. More CHOPPERS zoom down. ALIEN stands erect, pulling away bullets now lodged against bullets that failed to go through and melt he throws them aside none of these melted - choppers sweep by, firing. He staggers, turns slowly watching another bolt take down a second chopper but the bullets now congest and he is seriously wounded, and topples off roof nearly after the second falling helicopter --

EXT. EMPIRE STATE BUILDING - FULL SHOT - DAWN

-- the street below. He lands beside the burning wreck, himself subsequently burning except for a few bullets some melt others not and both shine silver against the gray asphalt. the don of the bonano family arrives in limo - exits and spits on the alien --

EXT. DOME OF THE EMPIRE STATE - DAWN

DAKOTA lying on ledge. Demon, inky, couple of agents rush in, as alien goes over. **DEMON** leaps across, gets dakota, he is incoherent with terror for her. He hugs her wildly, talking all the time.

DEMON

DAKOTA! DAKOTA! Are you all right? Oh, my darling, sure you're not hurt?

DAKOTA

Ad lib.

INKY and one agent lean over the parapet looking down at the fallen **ALIEN** then back at the ship.

AGENT

(drawing a long breath)

Gee, what a sight. Well, the state department will want this junk pile now anyway those sharp shooters sure got him.

INKY

Oh no, it wasn't the sharp shooter

(agent looks puzzled)

It was Beauty killed the Beast.

Cop stares at him, very puzzled.

FADE OUT.

(one spelling error corrected, 24 january 2023,

working draft three)

(other spelling corrected 26 january 2023, also

some missing scenes located and inserted, draft 4-

awaiting run through proof-reading for final

edits)