

Gregor vs. Destiny (a.k.a. BodySeekSoul)

By

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EXT. PITCH BLACK

1

CAPTION: In 2057 Earth is scouted by an extraterrestrial species. The Alien agent assumes a human form to blend in. Its experiment is meant to determine the optimal attack strategy. A group of mediums on earth has inferred the Alien's presence. Only one medium is capable of stopping the invasion...

EXT. UTAH - DAY

2

PANORAMIC - Slowly pan view 360 degrees. It's quiet; a bluest sky over our heads. Chaparral, mountains on the horizon. A few cactii. A highway stretching seemingly infinitely, long and flat, 200ft away. We'd have to walk 10min to get to the highway. It's almost noon.

Look up! What a beautiful sky. There are some clouds but the sky is clear, bright azure. We see a black dot in the sky. It's some sort of a ship... It's falling down on us. It looks like a meteorite the size of a 2-story house.

It lands, or falls down, 50ft from us with a thundery roar, raising a cloud of dust, and half-sinking into the ground. When the dust settles we can see the exterior of the spaceship---

REFERENCES OF THE SPACESHIP

On top of the spaceship a LOCK GATE opens and a completely naked ALIEN steps out. It looks like a human male in his early 30's, athletic built.

MEDIUM SHOT - from behind. We see Alien's POV from behind his broad shoulders. As he turns his head to look over his new holdings.

TELEPHOTO SHOT - On the horizon, we see FIVE HELICOPTERS approaching. Those are U.S. military.

The Alien jumps back into his ship... the helicopters are almost here...

...and RIDES OUT of another lock gate closer to the ground on what looks like a HONDA CONCEPT MOTORCYCLE. He's fully dressed in leather sport outfit now. He's going for the highway.

Two helis start pursuit of Alien. Other three land beside the spaceship, marines jump out, equipment is being carries out.

EXT. HIGHWAY - DAY

3

CAMERA FOLLOWS - As if we're in a car right in front of Alien, looking back at him. FOREGROUND - Alien on the bike. BACKGROUND - The two helis in pursuit. FAR BACKGROUND - the spaceship scene.

The spaceship in far background EXPLODES, self-destructs.

BIRD EYE VIEW - Alien rides the bike, pursuit helis approaching. There are no other vehicles; the highway is perfectly straight. Then, Alien turns on TURBO. Now, he's faster than his pursuers, they cannot keep up with him and he loses them.

INT. GREGOR'S BEDROOM - MORNING

4

MEDIUM SHOT - Gregor's bedroom. He is sleeping. GREGOR, a 16yo, pimples on his face, skinny, a weakling. He's pretty tall though.

The setting is minimal: a bed, a drafting table with a desklamp and a laptop; a box with a birdcage, with a rat in it. One window; on the ceiling instead of a fan there's an industrial-looking fan, humongous, across the entire ceiling (/concept/ceiling\_fan.jpg). The setting is rather industrial: like, Gregor lives in a converted factory space. (This is in style with Paladin hall scene).

On the windowsill is a mechanical ALARM CLOCK. It ticks very loudly, making us keenly aware of the flow of time.

7am, the alarm starts RINGING. It seeks nor as much to awaken as to disturb.

GREGOR

Arr....

...moans Gregor, turns towards the wall and buries his head under the pillow.

The alarm clock jumps up and down, getting closer and closer to the edge. Just when it's about to fall down---

It stops ringing. It stops ticking altogether, and we're made aware of the silence that takes place when all the allotted time is gone.

Gregor instantly wakes up from the silence. He gets up, DROPS on the floor to do 20 uberfash pushups, then SNEAKILY tiptoes to the window, pulls open the shades and looks outside.

(CONTINUED)

GREGOR

In the cicada's cry\n No sign can  
foretell\n How soon it must die.

This is a haiku by Basho Matsuo. It is also written on the screen in Japanese as a subtitle (but on the right; the way haikus are written in Japanese movies).

(Note: originally he says, "Hm, it is still here." Perhaps a more similar haiku should be appropriate here.)

He comes over to the bird cage, looks at the rat. The rat yawns.

GREGOR

Let's brush our teeth?

INT. GREGOR'S BATHROOM - MORNING

5

Gregor brushes his teeth. With paste. The rat is on his shoulder, cleaning its face like the rats do.

Gregor's reflection in the mirror stops moving. Gregor jerks his hand to sync back with his reflection, but it don't work. Then the reflection lowers its hands and gives Gregor an evil grin.

Angrily, Gregor points his toothbrush at the reflection.

GREGOR

Don't you fucking fuck with me!

The reflection slowly, reluctantly assumes its supposed position, pointing angrily at itself (at Gregor), and now they're back in sync.

Gregor continues brushing his teeth.

INT. GREGOR'S KITCHEN - MORNING

6

Gregor is having breakfast.

GREGOR

I have noted a pattern.\n I always  
find myself\n In the same place.

Or: "I have noted a peculiar regularity. Time and again, I find myself in the same exact place."

This is written in Japanese on the screen in haiku form as well.

INT. REBEL HANGOUT - DAY

7

<DUEL SEQUENCE - 8min>

Link to floorplan of the apartment.

Member, Alice and Jil sit around the living room. There is a hookah on the table in the middle. The mouthpiece is done in the shape of a serpent. When you inhale the smoke, it is as if you're breathing it in through the serpent's nostrils.

MEMBER

Consider the following. There is no real reason to ever take any specific action. As soon as you're this close to achieving something, you no longer desire it. Our desires are all follies! Take freelance jobs for an example, do we really want work? or, even better, suppose you pursue a woman. You meet her at a gallery opening. You walk down the street and see this coffee shop unusually crowded and everybody's wearing masks.

We switch back and forth between the visualization of Member's narrative and the scene at the apartment, where he sits leisurely on the couch and recites the monologue.

INTERCUT - this scene in Rebel Hangout with the scene at New Wave Cafe.

EXT. NEW WAVE CAFE - EVENING

8

Kinoeth is walking down the street, slowly, and stops in front of the New Wave Cafe. Through the glass-made walls we see that there are a lot of people inside.

MEMBER (V.O.)

Suppose you're confident enough to walk in, stand in the middle of the event and analyze environment, and the players of the game. You find one target, she returns your cabeceo, good start. Cabeceo, the art of communicating with your eyes? You can read her facial expression, her posture to be fairly certain if she wants you to talk to her or not.

Kinoeth walks in.

(CONTINUED)

Kinoeth stands in the middle of the floor and looks around. Everybody around him are moving and he stands out from the crowd by being completely stationary. Kinoeth notices another stationary person, an attractive girl, Alice. She's looking at him. He's looking at her. Cabeceo in action: he smiles to her, and she smiles back.

MEMBER (V.O)

It turns out that the cafe is hosting an art gallery and it's the opening night tonight. So you come to, and say "hello" to this woman. She says "hello" back. You ask her, what's the big event? And she says, oh it's an opening reception of an art gallery.

INT. REBEL HANGOUT

9

The kids are sitting as before.

MEMBER

Now, how often does this happen? Statistically, it can happen to you every day! If you want, you can meet new people every day. I'm not talking about bars and clubs, but you can do that too. In a big club on a Saturday night you'll have a chance to meet over 200 females. Perhaps you'll like one of them and she'll like you back, no? But, let's consider the sober case. See, humans are such that if they have free time, and available resources---it goes to leisure, yes? People do art shows if only because they can.

INT. NEW WAVE CAFE

10

Kinoeth and Alice are standing in the crowd, looking at art on the walls, conversing mutely.

MEMBER (V.O)

What was I talking about? Oh yes, she asks you how you found out about it, and you tell her, why you were just passing by on the street, saw something interesting and walked in. You've always been into

(MORE)

(CONTINUED)

MEMBER (V.O) (cont'd)  
 art, you tell her. Oh,  
 really?---she says. Me too. Word  
 for word, you got to talking. See  
 the beauty of it? All you have to  
 do is just say hello. Now, it's not  
 the case that every female you talk  
 to will be welcoming of your  
 company, but if she looks at you  
 the right way, maybe one in six  
 will go for it, yes? You can  
 probably say hi to six people a  
 day, or at least in a week. It's  
 simple. But---there's a catch. You  
 get to talking to her and she says  
 that she's meeting her girlfriends  
 at this bar later on, and would you  
 like to join? You say sure, you  
 exchange numbers and tell her that  
 yes, you would like that, and you  
 will see her at the bar at, say,  
 11pm.

INT. KINOETH'S BEDROOM - EVENING

11

Shot from above. Kinoeth, clothed, comes in and lays down on his bed, looking up at the camera. He puts his hands over his head and starts daydreaming, a smile on his face.

MEMBER (V.O)  
 You go home, lay down on the bed  
 and, see? That's the problem.  
 You're thinking to yourself: well  
 there is no reason, absolutely no  
 reason at all to pursue that  
 particular female over any other.  
 So, you lay on your bed and you  
 eventually go to sleep. In the  
 morning you may kick yourself for  
 missing out on the opportunity, but  
 if you remember that you still have  
 her number, you can still call her  
 but she won't pick up, and won't  
 call you back.

INT. REBEL HANGOUT

12

Same as before.

(CONTINUED)

## MEMBER

See? She too thinks to herself, "there is no reason at all for him to be interested in me", and there's none for her to be interested in you, either. And so both of you are again lonely. Nothing happens. Such is the human condition. There's simply no reason to do anything. Whatever happens to us happens mostly by accident.

## ALICE

This is of course right, but you're forgetting one thing. That there is no reason to do anything implies that there is no reason for inaction, either. Putting the same effort to it, and to the same effect, you can decide to meet her, and she can decide to meet you. So when wonderful things happen, they happen without a reason as well.

INT. KINOETH'S BEDROOM - EVENING

13

INTERCUT with Alice's dialogue above.

We see an alternative variant: Kinoeth calls Alice on the phone. He talks to her mutely, a smile on his face.

Kinoeth looks straight in the camera, let the gaze linger for a while.

INT. REBEL HANGOUT

14

And we're back.

Joe comes in. He stands at the door, a gun in his hand. For a moment, this shot resembles cliché scenes of horror movies where one guy kills another one. But Joe isn't going to kill any of his friends. Alice notices him first.

## ALICE

Hey Joe, what's in your hand?

## KINOETH

Dude, what's in your HEAD?

(CONTINUED)

MEMBER

Hey Joe, where are you going with that gun in your hand?

Joe comes in, puts the gun in a table and comes over to a MIRROR. He's wearing a t-shirt with a target sign painted on it, and a light coat over it. Jeans, shoes and a hat.

JOE

I'm going on a duel. I met this guy, we want to duel. It goes like this. We're both wearing target signs, and when I see him I shoot him, I shoot him dead.

ALICE

You mean, he kills you as soon as he sees you?

JOE

That's another way of putting it, yes.

MEMBER

Ha, awesome.

JOE

Yeah. I figured, no reason to stick around here.

MEMBER

No reason to go, either.

Pause. Joe looks at Member.

JOE

You're right.

Another pause. Then, Joe turns to Kinoeth and Alice.

JOE

How do I look?

ALICE

Like a dead man.

JOE

Yeah, well.

Joe looks at himself in the mirror, then comes over to Alice and bends over so that their faces are very close, lips almost touching.

(CONTINUED)

JOE

This may be the last time we see  
each other. Take care of yourself,  
okay?

ALICE

(with a tear)

Okay...

Joe kisses her on the lips. Then, turns around, picks up his  
gun, tugs it in the holster and walks out.

JOE

(without turning)

Adieu.

Pause. Be contemplative.

Jil comes in.

GREGOR

Hey guys. How are things going?

MEMBER

Fine, I guess. Joe went to kill  
himself.

GREGOR

Ah.

Gregor goes to kitchen to make some coffee.

Member looks at his watch. He does the daily ritual.

MEMBER

Alright. Let's do the routine.  
Review and restate objective. What  
are we doing? We are monitoring the  
state of the world to perceive a  
change in the global gameplay the  
second it happens, at take  
advantage of the new situation  
accordingly. We must notice when  
Alien comes, and kill him. Although  
he's stronger than any one of us  
combined...

CLOSEUP of Gregor's face. He doesn't think he's weaker than  
Alien, but does not voice it.

CLOSEUP of Alice's face. What is she thinking?

CLOSEUP of everyone's face.

(CONTINUED)

MEMBER

...together, we can overpower him.

TODD: add more to Member's monologue.

GREGOR

So, he's here.

MEMBER

Yeah.

ALICE

What is he doing now?

MEMBER

I'm guessing, he's looking for a weapon. He probably knows about us, who we are and what threat we constitute, so he's looking to destroy us. But he won't do it with his powers, I don't think. He will practice applying human solutions to the human problem, so I'm guessing he'll find some good weapon.

INT. ABANDONED DIAMOND MINE

15

Pitch black. We hear elevator noise as it nears. Elevator doors ROLL OPEN and EXTRACTION TEAM steps out. The Team consists of: Alien, Tech I, Tech II, Grunt I, Grunt II, and Grunt III who is manning a forklift, who drives out the last. The forklift has cargo on its fork: an anonymous-looking CONTAINER.

Everybody else is hired help for Alien. Here, Alien wears a POWER SUIT, everybody else wears bulletproof vests and modern military dresses. The Techs carry backpacks with electronics. Everybody is heavily armored and wears helmets with integrated gas masks and radios. Whenever we hear someone speak, we hear radio interference too.

Elevator doors SHUT CLOSE and we're again in darkness. Then, the Team turns on flashlights on their helmets and firearms, and we can see the surrounding in their flickering lights. MOST OF THE SCENE IS BLACK, WITH FEW OBJECTS ILLUMINATED BY FLASHLIGHTS.

Tech I goes to a COMPUTER TERMINAL right next to the elevator, takes out his LAPTOP, connects it, and starts hacking away.

(CONTINUED)

TECH I  
Perimeter deactivated.

ALIEN  
All right. Team proceed.

The Team moves forward into the depths of the mine.

CLOSEUP of the terminal screen. It says, PERIMETER DEACTIVATED, then blinks and says REANALYZING... and a progress bar. The hack was incomplete. Message WARNING starts blinking on the screen.

We pass several scenes of abandonment and decay. Aged mining equipment: a train, excavators.

We pass a hall has has been partially flooded.

We come to a large hall at the end of which sits CYBORG. It's an old piece of mining equipment, designed to go places too dangerous for a human. It's a multipede: although having wheels, it also has legs and can move freely, if slowly, in any terrain. It's designed to be used underground. It is designed to withstand a dynamite blast and a rock avalanche. It has a few (two, four, six) pneumatic manipulators, each capable of breaking a schoolbus in halves.

On a side of the Cyborg we see its production number:  
TD-003.

Alien motions to Tech II and---

Tech II goes to Cyborg, SITS ON TOP of it, jacks in with his laptop and starts hacking away. Most of the remaining scene Tech II sits on top of the Cyborg.

GRUNT III drives his forklift to the Cyborg.

The container OPENS and we see that in it, the Team carried in a power source: a large nuclear powercell that serves Cyborg for fuel. Tech I helps Grunt III exchange the depleted cell in Cyborg with this new one. When this is complete---

ALIEN  
(to Tech II)  
Is it ready?

TECH II  
Yes.

ALIEN  
Power it on.

Tech II powers on Cyborg. The humongous machine moves.

ALIEN  
Move it to the exit.

The procession starts moving back.

At the partially-flooded hall---a Rocket Propelled Grenade (RPG) hits and kills Grunt I, who's walking first in the convoy. Everybody else ducks for cover.

GRUNT II  
We're under attack!

ALIEN  
It's the security!  
(To Tech I)  
Gamma, you said you deactivated the perimeter, how did they find out that we're here?

TECH I  
I don't know, sir. I...

ALIEN  
Shut up. It's too late now. You go first.

TECH I  
But I...

Alien takes Tech II by his head and THROWS him over the rock, the the middle of the hall. The security guards, whom we don't see, shot Tech II down immediately.

ALIEN  
Theta, gain radio control over TD-003. If you can't do it, I'll fucking kill you.

TECH II  
Yessir.

Alien's POV. He switches from visible light to infrared. It's dark green, and human bodies are red. He sees two SECURITY GUARDS at the end of the hall, aims and SHOTS DOWN one of them. Another one runs away.

A moment later the SPYDERBOT walks into the hall on the other end.

(CONTINUED)

## &lt;DESCRIPTION, REFERENCES OF SPYDERBOT&gt;

Alien throws three grenades to the middle of the hall; when Spyderbot is over them, Alien shoots the grenades and they EXPLODE, destroying the Spyderbot.

TECH II

Sir, TD-003 is now radio controlled.

ALIEN

Give me the remote.

Alien walks over the Cyborg, Tech II gets down and hands him the remote.

Alien jacks the remote into his suit and mans the Cyborg.

Alien hands Cyborg a grenade launcher. It takes it and holds in one of the manipulators.

Slowly, Cyborg starts walking forward.

Alien's POV---we see on several screens the output of several cameras on Cyborg's body. We see all the screens at once, tiled, or cycle them.

Cyborg walks over to see several Security Guards, who fire bullets and RPGs at it. The Cyborg fires its own grenades at the Security, killing some. If the Cyborg is close enough to one of them, it smashes him with its manipulators.

Then it runs out of ammo, it throws away the grenade launcher.

The Cyborg eventually pushes Security guards into retreating. They get back to the elevator, try to get into it to flee. The Cyborg throws two grenades in there before the doors close; everyone inside is killed.

The Cyborg finishes the rest.

It then walks over to the ELEVATOR, the Team FOLLOWS.

INT. PALADIN HALL - DAY

16

The setting is industrial and invokes association with a steel factory. Everything is made of plastic and steel. This could be a spaceship or a space station. Bare walls with pipes running alongside the left wall, with small halogen lights placed sporadically, 15 feet apart from each other.

(CONTINUED)

There are no windows. Where there are no lights, it is almost pitch black. At the end of the hall is a steel vault door, the kind you would find in banks. The other end is not visible from here but if you follow it, you would eventually come out to the streets.

The hallway is of triangular shape, the walls converge on top so there is no ceiling. More pipelines run along the top, in place of ceiling.

There are niches in the right wall, 5x6x10 feet, spaced 6 feet. The niches are rectangular, unlike the hallway. Every niche accommodates a cyborg of the PALADIN model. These are modern, much newer than the one we've seen in the warehouse. They are fragile-looking, but that is not the case.

Paladins are armored and bulletproof. That said, they are still a commercially-available and relatively inexpensive model, they are no match to military cyborgs. There are 12 units present here.

Paladins sit on chairs that provide connectivity to the local area network. Beside each chair stands a console that displays some statistical data. Paladins are used in two ways. In time of peace they are connected to form a supercomputer, suitable for performance of complex computational tasks. They compile software, render 3D images, run simulations and break and create encryptions. However in time of peril they disconnect and function as autonomous security robots. They can fend off a physical (or digital) attack, and they can be used for offence as well. A man walks down the hall from the street-side and toward the vault door.

The unusual setting makes him nervous. He is the OLD MAN, 63yo, 5'8" short, chubby, with a large belly and long, very skinny arms and legs. He has a beard and long hair that tends to point in all the different directions from under his dirty winter hat. He is dressed in shabby clothes, a very old, oversized work shirt with many holes and equally old work pants, dirty and ragged. On his feet are flip-flops. His toes are dirty. His moves are fast and jerky as he nervously shuffles his feet. He carries a potato sack across his shoulder. Something clanks inside it, maybe pans and silverware.

INT. ORACLE'S - DAY

17

The Oracle is an old lady... She is a visionary and a seer. Her environment is appropriate and reminds one of gypsies.

Old Man walks into the waiting area.

Aide I shows him that he can come in. Old Man comes into the main area.

ORACLE  
Hello good man.

OLD MAN  
Hello Mother.

ORACLE  
Would you like me to give you  
happiness?

Pause.

OLD MAN  
Mother, I have come here for a  
different reason.

ORACLE  
What is it, good man?

Old Man puts the potato bag down on the floor. Clank.

OLD MAN  
I've brought it all here. All the  
things I've lived with in the past.  
I don't know my purpose anymore.  
All I need is some place and time  
to go over what I have done, and  
start anew. Can you provide me  
that, mother?

ORACLE  
Yes. We can accommodate you for as  
long as necessary.

OLD MAN  
Thank you, Mother.

Oracle points at one of the girls.

ORACLE  
My aide will show you to your room  
and introduce you to protocol and  
regulations.

(CONTINUED)

OLD MAN  
Thank you, Mother.

ORACLE  
Don't mention it. Please.

Old Man leaves.

AIDE II  
Mother, there is a visitor wanting  
to see you.

ORACLE  
Let him in.

Gregor walks in.

ORACLE  
Hello young man.

GREGOR  
Hello, mother.

ORACLE  
Would you like to be given  
happiness?

Pause.

GREGOR  
Mother, I have come here with a  
different purpose.

ORACLE  
What is it, child?

GREGOR  
I would like to know what awaits me  
in the nearest future.

ORACLE  
There is no certain future to speak  
of, my son, but I can give you some  
advice as to how to conduct  
yourself in certain situations.

GREGOR  
I would be plenty thankful for  
that, mother.

They sit down at a low table that has a cry crystal ball in  
the middle of it. The Oracle puts her hands around the ball  
(without touching) and closes her eyes.

INT. ABANDONED DIAMOND MINE 18

FLASHBACK - we see a few seconds of the Cyborg's fight.

INT. ORACLE'S 19

Oracle looks at Gregor. There is fear on her face.

ORACLE

Young man, with your visit you have given me more than I can give you with my advice. Time is short, you must go now.

GREGOR

But what does that mean?

ORACLE

I cannot explain now. About the most best thing you may can do is to be ready, ready at all times.

GREGOR

But...

ORACLE

You must go now. Good bye.

That is not to be debated. Gregor walks out. Gives her a last questioning look on the way out.

Gregor walks out.

ORACLE

(to Aide I)

Go to our Brother, And tell him that the time to act is now, he cannot wait any longer.

AIDE I

Yes, Mother.

Aide I exits.

ORACLE

(to Aide II)

And you, dear, will go to our young friends and tell them we have news for them.

CLOSEUP Oracle's face.

(CONTINUED)

ORACLE  
May God help us all.

EXT. STREET 20

Gregor walks about town, head full of thoughts. He doesn't notice the Monk who starts following him.

EXT. STREET II 21

Cyborg walks the street towards where Oracle lives. All the people whom it passes, stare at it.

EXT. STREET 22

The Monk comes closer and closer to Gregor.

INT. PALADIN HALL 23

Sirens scream.

Paladins get up, pick up their weapons and walk off-screen, to where they will fight. They all move at once, with the same precision and identical movements.

Cyborg comes into the hall, at the very entrance. He's prepared to fight.

Cyborg has weapons now: a missile launcher and a chaingun are mounted on his "shoulders." He also carries a heavy gun in one hand, a huge spear the size of a streetlamp in another, and a sword.

There are 5 Paladins. They attack first: a grenade explodes on Cyborg's armor, causing no damage.

Cyborg answers: THROWS a spear at the nearest Paladin, puncturing its chest. (1 down)

Cyborg SHOOTS his chaingun at another Paladin. The Paladin is intact but the weapon that it was holding, a grenade launcher, is made inoperational.

Paladin throws it out, then runs up to Cyborg to attack. The Cyborg takes out his SWORD and decapitates this Paladin. (2 down)

Next, Cyborg comes to the 1st Paladin he killed and takes out his SPEAR out of the Paladin's chest.

(CONTINUED)

Another Paladin attacks, and Cyborg kills him with that spear. (3 down)

Cyborg throws grenades (from the grenade launcher) and shoots his chaingun at another Paladin. The bullets hit its sensors on the head ("eyes"), making that Paladin half-blind (it's got other sensors, right?) Cyborg throws his spear again, killing that Paladin. (4 down)

The 5th Paladin takes out Cyborg's SPEAK from the dead body of his comrade, and throws that back at Cyberg.

It hits him in the joint of left arm, causing that arm to malfunction.

Paladin 5 takes own his own sword.

Cyborg, with one arm operational, comes forward with his sword.

Paladin 5 and Cyborg swordfight, which results in latter killing the former.

EXT. STREET

24

Monk is directly behind this close to Gregor. At the last moment Gregor notices Monk and turns around, tries to evade him but it's too late. Monk throws the ball of fire (napalm) in Joe's face.

It is brighter than anything; for a moment only Gregor's face and chest are visible and everythying everything else is in deep shadow.

Monk flees.

Gregor, in pain, stumbles around hitting trees, walls and posts, screaming till he passes out.

INT. ORACLE'S

25

Oracle stands at the farther end of the hall, near a window, looking outside. The Cyborg walks in and goes to her in a gydraulic, mechanical, inevitable manner.

POV - one of Cyborg's head cameras.

ORACLE

(without turning)

Tell your commander that he has lost. I do not have it. The young have it now.

(CONTINUED)

Cyborg isn't affected by her speech; he gets closer and closer.

ORACLE

You cannot subdue the resisting element.

She turns to face her destiny.

ORACLE

But... perhaps it's good that you should try.

Cyborg kills Oracle.

FADE OUT

INT. REBEL HANGOUT - NIGHT

26

Alice, Kinoeth and Member are sitting there.

Alien walks in.

Everybody stares.

ALIEN

I killed Joe.

MEMBER

What the hell are you doing here?

ALIEN

I have come to kill you.

Everybody jumps up. Reality changes.

Walls disappear and we're in the middle of a dream-like scene. Alien turns into SpiderWings.

REFERENCE IMAGES OF SPIDERWINGS CREATURE.

Alice produces a bow and quiver and shoots at Alien. She hits him in one of the wings, he gets angry and SLASHES her with one hand; she passes out.

Member stands motionless. Spiderwings comes closer to him.

Member takes an indecisive step back.

CLOSE UP - Member's face.

Spiderwings comes closer. Stretches out his hand and almost TOUCHES Member with his finger.

(CONTINUED)

Member, completely terrified, protects his face with his arm (as if protecting eyes from too much sun) and steps back.

An ABYSS appears right behind his feet. He loses his balance and falls into it.

That's the end of Member.

EXT. STREET - NIGHT

27

Gregor comes to.

Touches his face. All the parts are there, even eyebrows. Like there was no fire.

He looks around. He slept on the street? And nobody took him to the hospital? Then, what happened must not be as he remembers.

Gregor gets up on his feet, slowly, with some pain.

He limps in the direction of home.

EXT. DARK ALLEY - NIGHT

28

Gregor walks down a dark, unfriendly-looking alley. He walks in a sinus curve, and limping. A man starts following him. This one is a regular ROBBER. Gregor does not notice him, or pretends not to notice.

Two more Robbers come out from an obscure doorway and stand in front of Gregor. This is a trap! They close in on him.

Robbers attack Gregor.

Two POLICE CARS with their sirens and flashing lights come out seemingly out of nowhere and stop, tires squeaking, right in front of the scene of the crime. The police officers, two from one car and one from another, get out, hide behind car doors and point their pistols, rifles at the robbers.

POLICE OFFICER I

Freeze! Police!

The robbers run away. It is the police who are motionless.

Gregor slowly gets up from the ground. His face is dirty. His body hurts.

(CONTINUED)

GREGOR

Damn, you guys spoiled me all the  
my fun!

He starts limping away from the Police, who are still motionless. We see the scene in the flickering lights of police cars.

INT. GREGOR'S BEDROOM

29

Gregor sits down in the centre to meditate. Closes his eyes.

We slowly PAN TO him from MEDIUM SHOT to CLOSE UP.

The room around him starts changing. The predominant color used to be blue, now it becomes amber, orange and red. The decorations on the walls melt down, the texture changes to that of vegetation growing, like tropical flowers and ivy and whatever else would grow on vertical walls.

The rat in the cage turns into a pigeon. It flies around the cage but it is too small. Gregor opens his eyes. We see them in closeup. They look different now-- they were blue, and now they are red. There is fire burning in them. The fire of unrest, it can be said.

Gregor opens his eyes. They are different now: a fire burns inside.

GREGOR

I cannot stay here.

He looks at his rat-turned-dove, and smiles. He comes to the cage, opens it and takes the bird in his hands.

GREGOR

I suppose you don't need to be in a  
cage anymore.

He goes to the window and lets the bird loose. It flies away.

EXT. GREGOR'S APARTMENT COMPLEX - NIGHT

30

Gregor leaves in his funny car, an old Volkswagen minibus.

EXT. PITCH BLACK

31

CAPTION: 20 years later

In the darkness two voices are heard: that of MAN and that of BIRD. The Man is Gregor, and the Bird is the Monk, same voice.

MONK

You are given body and soul, and  
the time to use both.

GREGOR

okay.

MONK

It's not free, you rent them for a  
fee. The price you pay for this are  
your memories; you cannot keep  
them.

GREGOR

I understand.

MONK

There is an invading agent on  
earth, you must stop him.

GREGOR

All right.

MONK

But you are given life, and life  
you must live.

GREGOR

Agreed.

MONK

In the end you will die. There is  
no denying that.

GREGOR

Still seems like a good deal.

MONK

Now go.

Darkness disperses into--

## INT. B-GRADE RESTAURANT BATHROOM

32

The Man, call him GREGOR, 35yo, arrives to the bathroom floor. As if he dropped there from above some hight. He gets up and looks around the floor. He notices something and picks it up. It's a gizmo, with a lable label attached. He reads it out loud.

GREGOR  
ORIGIN; NULL

He brushes his hair with his hand and fixes his shirt collar. Goes out of the bathroom.

## INT. B-GRADE RESTAURANT MUSIC HALL

33

It's a vintage speakeasy, with a small stage. The actress sings GIVE ME A REASON TO LOVE YOU by PORTISHEAD.

For visual reference, see introducing shot of Emma Murdoch in the Dark City.

Most tables are empty. There is ALICE, 34 year old gorgeous woman, sitting at one table. A wine bottle and two glasses on the table. She looks at Gregor and smiles. Gregor comes to her.

GREGOR  
Hello.

ALICE  
Hello.

GREGOR  
Mind if I sit down?

ALICE  
Not at all, please.

Gregor sits. Lady in Red puts her hands together and rests her head on them.

A long, inappropriately long pause. Because he doesn't remember, so he'll make it up on the stop.

ALICE  
You know, you can have anything you want, right now.

Pause, Gregor runs his finger on the rim of his wine glass absentmindedly.

(CONTINUED)

GREGOR

You know, I don't want anything.  
Right now.

ALICE

You know, it'll be more difficult  
to get, later on.

Pause. Gregor thinks about it.

INT. HOTEL ROOM - NIGHT

34

It's a vintage (cheap and old) hotel. TV displays static. A neon sign OUTSIDE THE WINDOW illuminates the room. Jazz music plays from outside.

Gregor comes to... he's having sex with Alice.

Gregor looks surprised to be there. He doesn't recognize the girl. He's having one of his moments.

GREGOR

Um...

ALICE

What's wrong?

GREGOR

Nothing.

ALICE

You sound differently...  
(contemplatively)  
yeah and I don't know why.

GREGOR

Must be a cold. My voice does weird  
things sometimes.

Pause. Gregor goes to the bathroom.

INT. HOTEL BATHROOM

35

Gregor stands there, looking at his reflection in the mirror.

GREGOR

Do I know you?

His reflection answers back, almost shouting.

(CONTINUED)

GREGOR  
DO YOU KNOW ME?!

INT. HOTEL ROOM

36

Gregor finds his things and gets dressed.

GREGOR  
I have to go.

Alice sits on the bed.

ALICE  
What's my name?

Gregor stops moving.

GREGOR  
What?

ALICE  
(firm)  
What's my name, bitch?

GREGOR  
Look, I'm really sorry...

She throws a pillow at him.

ALICE  
Sorry my ass!

GREGOR  
I'm very, very sorry...

He finishes dressing, hastily, and gets out of the bedroom.

ALICE  
(almost crying)  
I hate you! Don't you ever come  
back!

Gregor leaves.

EXT. DARK ALLEY - NIGHT

37

Gregor presumably walks away from the hotel, but he really is just walking aimlessly around. He walks down a few streets, and finds himself in a dark alley.

100ft in front of him a DARK FIGURE emerges. That is Alien. Alien wants to kill Gregor.

(CONTINUED)

At the beginning the style of this scene is reminiscent of western duels, where two cowboys stand against each other and try to shoot each other with revolvers. Both men have guns, and each is waiting for another to draw---

A WINGED WHITE FIGURE dives from the rooftop of a nearby building onto Alien. That is Kinoeth who has come to take Gregor's place in this fight, because Gregor is not ready.

BACKGROUND Gregor, BACKGROUND fight - Gregor watches as the winged man, Kinoeth, fights the Alien. Alien changes morphology during the fight: his arms lengthen to have two elbows and two forearms each; this gives Alien more reach in melee. His legs also stretch to 2x regular length, when he makes a cutting hit from top down.

Kinoeth, besides having grown wings, also has goat feet instead of normal feet. He attacked with a spear, but Alien took away and broke it in half.

BACKGROUND Gregor, FOREGROUND fight - Gregor flees the scene. The fight continues: The Alien, how was at a disadvantage before (pressed to the ground by the attacker), now regains his position, gets up from the ground, delivers some life-threatening punches to Kinoeth, breaks one of his wings. Alien is clearly stronger than Kinoeth.

Alien defeats Kinoeth. Alien stands above Kinoeth and both acknowledge the situation. Alien assumes his normal human body shape.

Alien breaks Kinoeth's neck and kills him. Alien looks in the direction where Gregor were, but the latter is gone.

INT. SMARTBAR - NIGHT

38

Alien in a club, celebrates a victory and picks up an arbitrary chick.

He walks around the people dancing.

He just explores the club right now, not looking for anything.

Then, he selects a vantage point from which he looks over the entire dancefloor.

Over his POV, we see a visualization of Singular Value Decomposition (SVD). Each person in a club is assigned a matrix, which floats over each person's head as a 3x3 grid of numbers. Gender determines color, age determines luminosity. Alien merges all these matrices into one big one

(CONTINUED)

and does SVD on it. The formulas for the algorithm are displayed on one half of the screen, and numbers going back and forth on the other. Then, Alien singles out a few people in the club, the chicks worth the pursuit. Everybody's matrices disappear except for his targets: maybe four girls in the whole club. He starts walking toward one of them.

EXT. SMARTBAR - NIGHT

39

Alien leaves with one of the chicks he worked to pick up. They get in a cab, drive off presumably to his place.

INT. FUTURISTIC BAR - NIGHT

40

This is a modern lounge. The furniture is made of translucent plastic; the bar surface is self-illuminating.

Gregor walks in, sits down at the bar and orders a drink.

Gregor looks to his side to see the ORIENTAL GIRL sitting alone at the bar.

He gives her a few sneak looks. He wants to approach her. He sips his drink.

EXT. HILLTOP IN TIBET - MORNING

41

An open wooden hut on a hilltop, grass and evergreen trees. The sky is beautiful.

In the middle of the hut sits, on a low-rise table, the BUDDHIST MONK. In a lotus; his eyes are closed, of course, because he is meditating. He also has infinite tolerance, patience.

MONK

In a minute the forces that keep  
you where you are will take me away  
from you, so I must be brief.

GREGOR

Who the fuck are you and where the  
fuck am I at?

MONK

In the course of your lifetime, you  
may come to thinking of some things  
as important---be it money, women  
or fame...

(CONTINUED)

GREGOR

I don't think of any of those as important.

MONK

Hush don't interrupt. In the course of your lifetime, you may come to thinking of some things as important. But what really matters is only one thing. So if you take nothing away from this, take at least this.

GREGOR

Surprise me, old man.

The Buddhist Monk starts to speak, but his voice starts to disappear midway and we never hear the whole thing.

MONK

That whatever you do, the only thing you should be concerned with is correctness. That is, making right decisions at the right time, not making right decisions at the wrong time, not making wrong decisions, and actually making right decisions.

The Buddhist Monk vanished. Instead of him, there is the Oriental Girl sitting on that table. Now we notice how lightly she's dressed: a miniskirt and a semi-transparent blouse, high heels, stockings. A whore dress.

The Oriental Girl looks around disbelievingly. Gregor observes her.

ORIENTAL GIRL

Where am I?

GREGOR

Turn around and take off your skirt.

ORIENTAL GIRL

What?..

Slowly putting every word now.

GREGOR

Turn around. And. Take off your skirt.

Oriental Girl begins to be scared.

(CONTINUED)

ORIENTAL GIRL

No.

Gregor puts down his drink, walks towards her and starts to undo his belt. Oriental Girl backs away.

ORIENTAL GIRL

I won't do it. Not unless you have a gun.

GREGOR

I have a gun. Now strip.

ORIENTAL GIRL

I don't believe you. Show me.

Gregor reaches out and produces a concealed gun from a holster on his belt. He looks at it, as if disbelieving that he actually has it. Then he points it at Oriental Girl.

GREGOR

Now, bitch!

He stands immediately in front of her, jerks her around and pushes the barrel against the back of her neck.

GREGOR

Bitch bend over.

Oriental Girl obeys. Gregor jerks her skirt down to her ankles and pulls her panties away. He unzips.

Gregor starts fucking her. Oriental Girl moans slightly. (as long as you don't show an erect penis, a vagina, or pubic hair you should avoid an X rating - I can think of several rated R movies with rape scenes, just avoid genitalia on screen.)

INT. FUTURISTIC BAR

42

Same place as before. Nobody moved, not really. Gregor looks at Oriental Girl, who still sits there, finishes his drink and gets up from his chair.

Gregor approaches Oriental Girl, sits on a bar stool adjacent.

GREGOR

Hi!

(CONTINUED)

ORIENTAL GIRL  
Don't you fucking touch me.

Oriental Girl gets up and leaves, talks out the door.

ORIENTAL GIRL  
Jerk.

Everyone looks at Gregor now. He feels embarassed. Sits back down at his place.

INT. CAFE - DAY

43

SANITY/KEY SEQUENCE

Gregor sits at a cafe (like a starbucks), typing away at his laptop. On his table is an empty plate (he ate the blueberry muffin) and a cut of coffee. He's very absorbed in what he's doing on his laptop.

Monk comes in. Gregor watches him as the Monk approaches his table and sits down.

MONK  
Hello, Gregor.

GREGOR  
Do we know each other?

MONK  
Your mind is like swiss cheese,  
Gregor. But, right now that doesn't  
matter. You have a problem to  
solve.

GREGOR  
Yeah? What's that?

MONK  
It seems that you have taken too  
much responsibility in your life  
and cannot handle it all. Got to  
chose just one thing and stick with  
hit.

Monk reaches out into his pocket and takes out a KEY. Puts it on the table in front of Gregor.

MONK  
Either take this key or leave it.  
Either keep your pleasures in life,  
or your sanity. Note also that  
(MORE)

(CONTINUED)

MONK (cont'd)  
there isn't a third choice, as you  
cannot stay in this place forever.  
As soon as you walk out the door,  
you have made a decision.

Gregor thinks about it.

GREGOR  
Which choice corresponds to which  
action?

MONK  
That, my friend, is for you to  
determine.

Pause.

MONK  
Well, I'll be leaving now.  
Good-bye.

Monk leaves.

Gregor sits there awhile, then puts away his laptop and  
leaves as well.

The key remains on the table.

After Gregor leaves, we see SOMEONE'S HAND pick up the key.

We look at who it is: it's Alien.

INT. GREYHOUND BUS - DAY

44

Gregor comes to. He's sitting in a bus, not by the window.  
He turns to his neighbor---

GREGOR  
Where are we?

Only to realize that the woman seating next to him, an old  
89 year old, is a stranger. And, she's asleep.

GREGOR  
(whispering)  
Sorry.

(CONTINUED)

Gregor then looks around, and then,--turns back and looks in the isle behind him.

He catches a glimpse of someone watching him, but before he can figure out who it was, that person sits back, and Gregor no longer sees him.

Gregor picks up his backpack and goes to the bathroom.

On the way, he watches for whoever it was that was watching him, but everyone is either asleep or looking elsewhere; Gregor cannot figure out who it was.

INT. GREYHOUND BUS BATHROOM 45

Gregor looks over the contents of his backpack: a sweater, a notebook, a sandwich, a gun.

He searches his pockets and looks through his wallet: there are ID's, money. He also finds a set of keys, presumably to his apartment. He looks at the ticket that he finds in his pocket: he's going to New York.

GREGOR  
New York, huh.

He looks up.

GREGOR  
God, if you are there, quit fucking  
with me!

Gregor tugs the gun under his shirt, on his belt. Gregor is so used to carrying concealable weapons.

EXT. BUS STATION - DAY 46

The bus carrying Gregor comes to. Everybody gets out, Gregor gets out one of the last. He looks around.

He notices that there's someone watching him. It's Monk

Monk smiles to Gregor. Gregor approaches.

GREGOR  
Excuse me, are you waiting for me?

MONK  
And been waiting.

GREGOR  
(faint smile)  
Oh, well, I'm here.

MONK  
We need to talk.

INT. CAFE - DAY

47

Monk and Gregor sit at a cafe.

GREGOR  
So, you are telling me that I can  
achieve anything?

MONK  
Well in a word, yes.

GREGOR  
What's the catch?

MONK  
There is no catch here, but of  
course, it's not like you don't  
have anything to worry about.

GREGOR  
Alright. Tell me about the aspect  
of reading minds again.

MONK  
Really simple. It's just like being  
able to hear. You can hear what I'm  
saying right now, yes?

GREGOR  
Yes. But you open and close your  
mouth, you are speaking.

MONK  
Yes, but I'm explaining to you how  
it works. It's just like hearing  
other people whisper. Imagine that  
everyone around were mumbling their  
thoughts under their nose. And if  
you focus on it, you could hear.

GREGOR  
Must be real cool, huh?

(CONTINUED)

MONK

Eh.. Yes and no. It has it's advantages, but imagine that you're sitting next to some obese fuck and he is screaming, on top of his lungs, that he wants to fuck Jessica Simpsons.

They both laugh. Har har.

Pause.

MONK

You don't remember nor care about your past life. That's good. Do you think you're ready to face the Alien?

GREGOR

No, I don't think I'm ready.

MONK

But you are not in a position to make a choice. Are you constantly on the move because you're fleeing, or pursuing something or someone?

GREGOR

I don't know what you're talking about.

MONK

Fleeing or pursuing? Which one?

GREGOR

Neither, I'm just trying to put some pieces together.

Pause.

MONK

See all these people?

They look around.

GREGOR

Yeah.

MONK

They are all slaves. Their minds aren't clear, they are delusional, they can be convinced of anything. You can make them do anything. You

(MORE)

(CONTINUED)

MONK (cont'd)  
can think of it as, they belong to  
you. But they are like unruly  
children. Takes some convincing.

GREGOR  
So, what's the point of all this?

MONK  
Well, here comes the sorry part of  
it. You see, you are not actually  
human. If you check yourself --  
which I don't think you can do  
right now, but you can try -- if  
you check yourself, there is really  
no reason for you to believe that  
you exist, or that you're alive. If  
you look at your memories, you will  
find that there isn't much in them.  
If you try harder, you will  
re-discover your memories. But you  
will also discover a truth about  
yourself.

GREGOR  
Yes? What is it?

MNOK  
I cannot tell you. You have to find  
out.

Pause.

MONK  
You know, there is an invading  
species on Earth, and if they're  
not stopped, your culture will  
disappear.

GREGOR  
Yes, I remember something saying  
something like that a long time  
ago.

MONK  
Twenty years. He's been looking for  
you the whole time and now, he's  
coming.

GREGOR  
Who?

(CONTINUED)

MONK

The alien. You'll meet him soon  
enough.

INT. TANGO WAREHOUSE - NIGHT

48

Like the Argentine Tango Institute in Chicago, in fact the dance party can be modeled exactly after it. Or, a regular modern tango dance party.

Most people on the audience, we don't know. But Alien is there. Gregor is there. Gregor is dancing with a girl, Alice. Alien watches them.

This goes on for maybe 5 minutes. Just dancing. Modern Tango music, Gotan Project and such.

Gregor leaves with Alice. Alien watches them with a heavy eye.

EXT. ALICE'S APARTMENT - NIGHT

49

Gregor and Alice came back to her place. They're kissing passionately. She opens the door.

INT. ALICE'S APARTMENT

50

Just by the entrance. Hardcore making out, then--

GREGOR

Wait... what are you doing?

ALICE

Searching you. Why do you have  
this?

Alice pulls the gun from Gregor's pocket.

GREGOR

I always carry a gun on me.

ALICE

You don't need it here. Take this  
instead.

Alice hands him an old mechanical pocket watch. That is, not the kind you wear on your wrist, but the kind you put in your pocket. From 1930's. It has a golden chain attached.

(CONTINUED)

GREGOR  
I don't get it.

ALICE  
I know. Your mind is like swiss  
cheese, Gregor.

GREGOR  
Wait, do we actually know each  
other? I though we just met.

ALICE  
(disapprovingly)  
You don't remember me.

GREGOR  
(tender)  
You know, for a moment there I  
thought, we actually knew each  
other. But then, I figured I like  
you this way, like this is how it  
feels to be near you.

ALICE  
I just wish you were sane. But you  
obviously you aren't.

GREGOR  
I'll take that as a compliment.

Gregor touches her, looking to play. She stops him.

ALICE  
Okay, okay. Now you need to listen.  
Do something for me, please. You  
nede need to go to Vladivostok.

GREGOR  
For Christ's sake, why?

ALICE  
That's not important. But you need  
to go there. And you need to go  
now. Or Else it will be too late.

GREGOR  
I don't understand.

ALICE  
I know you don't understand but  
baby, please. You have to trust me.

She tries to push him towards the door, but Gregor just  
stands there.

(CONTINUED)

GREGOR

Wait-a-hold-on-a-second. Can you explain something to me?

ALICE

No, honey, I can't. cannot. You will not won't find any answers here.

GREGOR

This is just the stupidest thing ever.

Alice, tired of struggling with him but that won't work. Suddenly she SLAPS him hard on the face.

ALICE

(screaming)

Leave! Now!

Gregor looks away, then raises his index finger as if he's about to deliver a lecture. Just then---

Front door flings open. Alien is in the doorway, breathing heavily. He looks drunk.

ALIEN

There you are. I fucking found you.

Alien pulls out a gun and point it at Gregor.

Alice puts her hands together in a gesture 'timeout', and time stops. She looks at Gregor, looks at Alien, looks at Gregor again. She sends Gregor an air kiss. Then makes the same gesture, and time starts again.

ALICE

(to Alien)

Hey, look.

Alien ignores her. Gregor is his target, and Alice is a distraction.

ALICE

(louder)

Look at me!

Alice pulls up her blouse, revealing her breasts.

Alien turns to her. Gets distracted. He lowers his gun. Makes a grin with his face. Makes a step towards Alice.

(CONTINUED)

ALICE

C'mon...

She smiles at Alien.

Alien comes close to Alice, heavily puts his gun on the closest piece of furniture (clank!), and grabs Alice's breasts with his both hands.

Alice flinges (it is unpleasant), but doesn't change her way.

Alien kisses her crudely on the neck, and keeps kissing. Alice turns to Gregor, who stands there mesmerized.

Without making a sound, only with her lips she tells him-- 'Go!' Then moans for Alien, touches his pants.

We hear a barely audible crack, like somebody cracks their fingers. Or someone snaps their fingers. Gregor regains control of himself. Without further delay, he turns around and walks out of the apartment.

Alien and Alice continue making out. In a minute they're going to have sex.

EXT. ALICE'S APARTMENT

51

Gregor gets out and starts walking absent-mindedly. He crosses a street.

He is almost run over but a taxi cab. The cab driver sticks out his upper body out of the door window.

CAB DRIVER

Are you fucking stupid?!

Gregor stops in the middle of the road and looks at the cab. He's standing right in front of it.

CAB DRIVER

Fucking move!

And honk, honk.

Gregor goes to the cab and gets in.

GREGOR

To the airport.

INT. ALICE'S APARTMENT BEDROOM - DAY 52

They have fucked. If not showed in America, the sex scene doesn't have to be omitted.

Now, Alien stands at the balcony, naked. The balcony door is open but he's standing inside. Smoking a cigarette. Looking at Alice, who's sitting on the bed, naked but covered in a sheet. They are both calm.

They are like very old friends now. Alien finished his cigarette, throws it out and closes the balcony door.

ALIEN

I'm going to take a shower.

ALICE

I'll get you a fresh towel.

Alice gets up. Alien catches her by the arm, pulls her towards him. She doesn't mind. He gives her a hard kiss on the lips.

ALIEN

You're fucking wonderful.

ALICE

I know.

He lets go, and Alice goes to the closet and gets a fresh towel.

EXT. ALICE'S APARTMENT 53

Alien walks out.

EXT. PARK - DAY 54

Alien comes to a park, walks around there a bit, and sits on a bench. Takes out a cigarette and lights it. Smokes, relaxedly.

"The day the world went away" by Nine Inch Nails is playing, first quietly, then volume increasing.

We notice a man afar, who is walking over casually to Alien. In a moment, we're able to recognize the details of his clothing: it's the monk. He's walking right to Alien.

Monk stops maybe 10 feet from the bench on which Alien sits.

(CONTINUED)

MONK  
C'mon, lad, it's time to go.

He speaks in a low, harsh voice.

ALIEN  
Go where?

MONK  
Where the Lord awaits you.

Monk extends his hand to Alien. Alien is supposed to take his hand.

Only now Alien realizes what is possibly happening.

ALIEN  
Wait...

Monk lowers his hand.

MONK  
Been waiting long enough, lad. You are out of time.

ALIEN  
(panicking)  
Give me another chance!

MONK  
Why? Rather, give this chance to somebody else.

Gregor gets up, takes off his jacket, rips up his shirt, takes out a switchblade and slashes at his arm. Blood spurts out.

Monk laughs. Alien sees that this technique of self-mutilation doesn't work, and stops. Drops the blade to the ground.

MONK  
Silly boy.

Now serious, speaking like casting a spell.

MONK  
The shadows are real.

The shadows around turn into these... creatures. Insectoids, on four chitin legs, with raven beaks. Look like [bogomols]. These are not living things. They cannot reproduce.

(CONTINUED)

They only marginally exist. Their sole purpose is to kill. They surround Alien very quickly.

<http://bodyseeksoul.com/characters> or elsewhere, the Critter character in this project.

Alien takes out his gun and unloads a clip at the nearest creature. That has no effect. Alien lowers his hand, holding the gun. He lets the gun drop.

MONK

C'mon, lad. It's time to go.

Monk extends his inviting hand again. Now, Alien can do nothing else but take Monk's hand. Alien slowly reaches out his own hand...

The insectoids raise their claws synchronously. The closer Alien's hand is to Monk's, the more ready the insectoids are to strike.

As Alien's hand touches the Monk's, the insectoids decapitate Alien.

CUT TO BLACK

INT. AIRPLANE - DAY

55

Gregor comes to. Just like in the bus. But this time, there is determination in his eyes.

GREGOR

I know who the fuck I am and I know where I'm going to.

OLD MAN

4to tbI govoriS'?

Gregor turns his head to his neighbor. It's a Russian Old Man, asking Gregor what the hell he is talking about.

GREGOR

Um, English, I don't speak Russian. American. AMERIKAN!

OLD MAN

Hm!

The Old Man turns away, looks out the window. Gregor looks straight in front of him, then closes his eyes, relaxes.

EXT. TRAIN STATION - DAY 56

Gregor walks around a train station in Siberia, purchases a ticket to Trans-Siberian railroad.

INT. TRAIN - DAY 57

Gregor gets in the train and sits down. Looks around. Like Depp in "Dead Man." It's going to be a train ride.

Gregor looks outside the window. There is a 6yo girl standing there, looking obviously at him (noone else notices Gregor).

She's crying. She raises her hand and waives to him.

Gregor doesn't know her, or doesn't remember her, but he is touched. A tear maybe rolls down his own cheek. He raises his hand, and salutes her as well.

Sound of leather, like someone wearing a leather outfit, moving about.

Someone's heavy hand lies on Gregor's shoulder. The hand belongs to the CONDUCTOR, a very big man, threatening. He is a gate keeper, a sentry to where Gregor is going.

CONDUCTOR

Byl'et.

SUBTITLE: Ticket.

We hear Gregor's bones about to break. We look at him, and he is in pain. Barely being able to move, Gregor reaches in his pocket and produces---

The watch that Alice gave him. He offers it to the Conductor.

CLOSEUP - Immediately, Conductor's angry face softens. We see Conductor's face, then the watch that he takes from Gregor's hand.

CLOSEUP - Gregor's hand as he hands Conductor the watch.

CLOSEUP - Conductor's face again.

Conductor's hand leaves Gregor's shoulder. Gregor massages it... but all the bones are in one piece.

(CONTINUED)

Close up of Conductors's eyes. They are filled with delight. Close up of the watch face. It ticks loudly, and it's a beautiful mechanism.

Conductor closes the watch and puts it in his pocket. He walks out of the train car. He no longer pays any attention to Gregor. Gregor sighs with relief.

The train starts moving.

We enjoy the scenery outside the window.

A group of four people walk into the train car and seat at Gregor's booth. They are: Alice, and two other people whom we met in part one. They all look to Gregor very friendly.

ALICE

I'm glad you could join us.

Finally, Gregor sits back, cocks his head and laughs. He has made it.

EXT. SIBERIA - DAY

58

Siberian scenery.

The train, following railroad tracks, soon becomes airborne and flies out to the sun. We assume that the passengers are going to heaven.

More Siberian scenery as credits roll.

THE END