



THE HORN

THE NIGHT OF THE KING



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(ED)ORN

THE NIGHT OF THE KING

The Shipwreck



HORN

is the name of the cape that so many mariners, steering a long course, have passed or have tried to pass, by surmounting many fears. It represents mastery, command over the challenges of the high seas...

(H)ORN

is what's left of the name of the "mixed freighter" long ago baptized **Cape Horn**, now reduced to a rusting hulk; leaving only these four letters of which the "H" is barely visible... A "mixed freighter" is a cargo ship that transports merchandise, but it is also equipped with several passenger cabins.

ORN

is now the name of the person who used to be the captain of this freighter, Cape Horn, at the time when he sailed the seas transporting cargo to unsavory destinations, but also sometimes passengers, down on their luck, in search of good fortune or new worlds...

ORN.

is also the abbreviation, found in most dictionaries, of the word "ornithology", the zoological science dealing with the study of birds; symbolically important in this story's framework which portrays a community of survivors who are trying to find a new beginning... each in their own way.

(H)ORN - THE NIGHT OF THE KING

is thus a **parable without any concessions to hegemonic authoritarianism** and its wrongdoings, treated in a context of fantasy, midway between psychological drama and adventure. It is a fable, an allegory, which reminds us that only Love and Determination can sustain the light in the hearts of men.

MOEBIUS

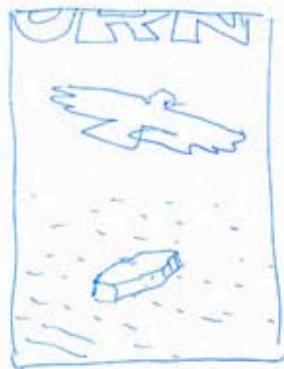
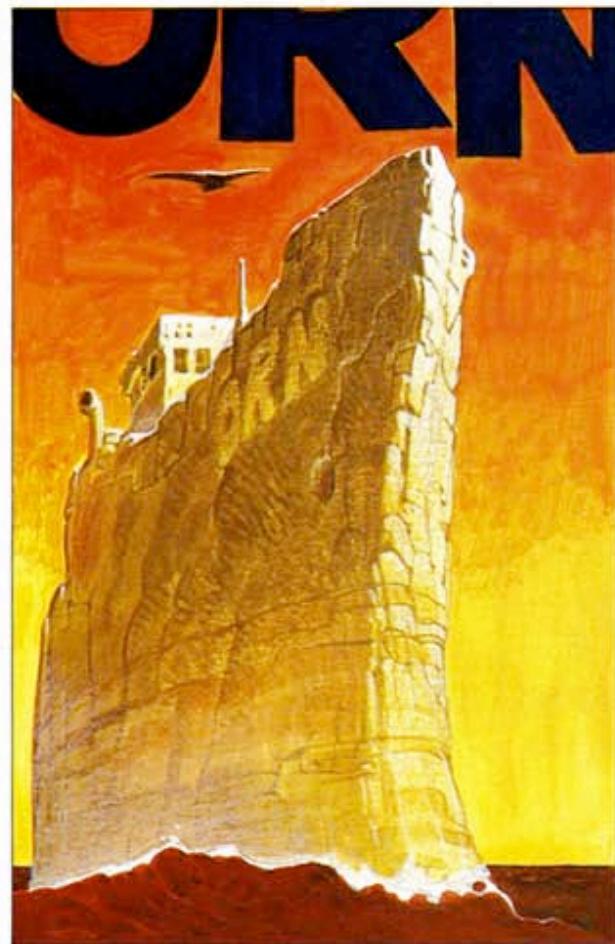
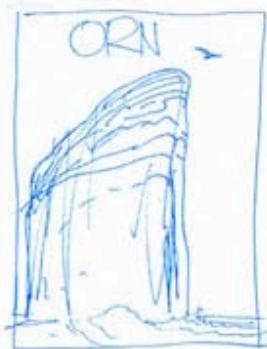
MADE IN L.A.



trajets

COULEURS

drawings by
Moebius

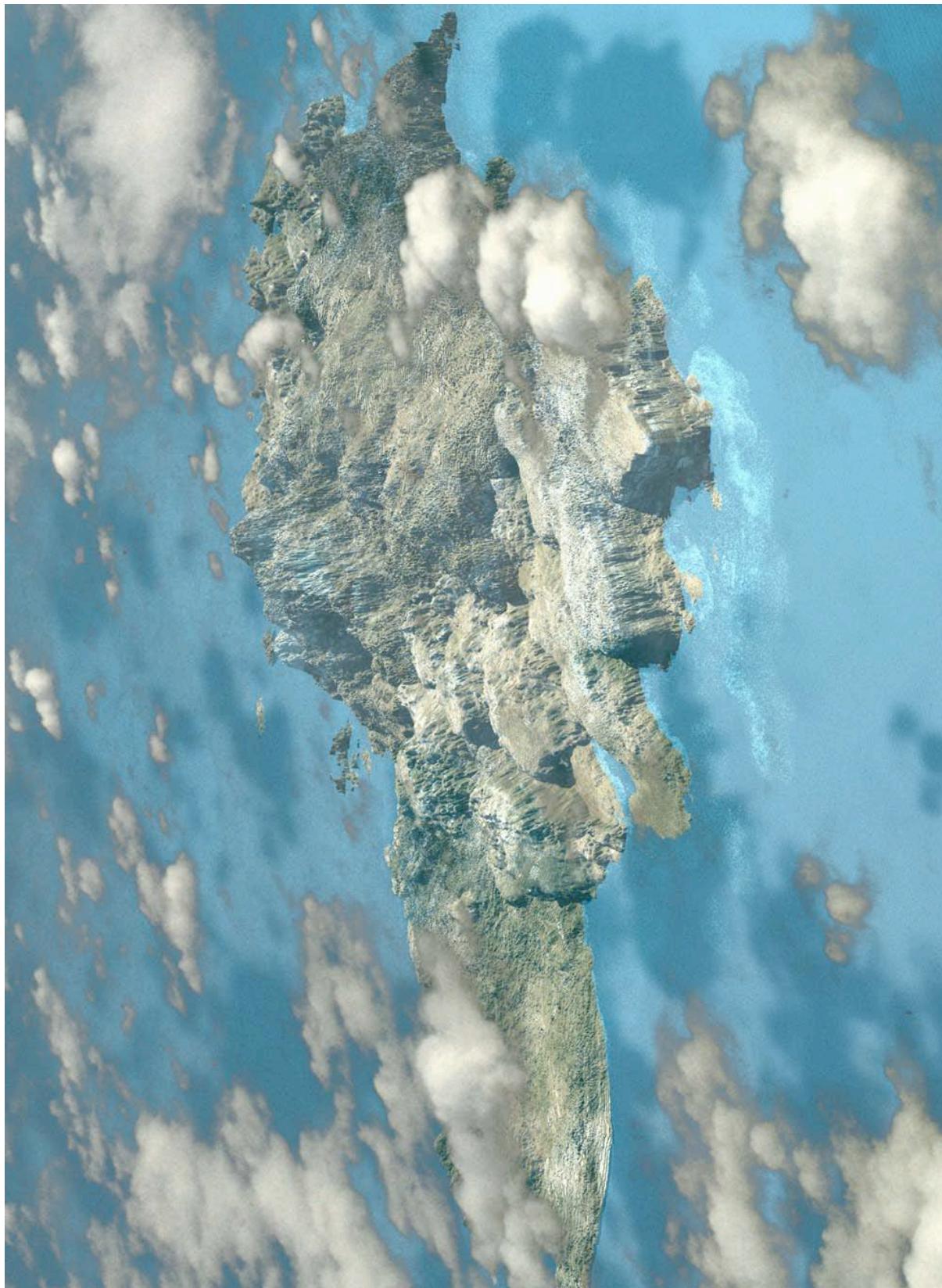




The Story

Shipwrecked 13 years ago on an island lost in the middle of the ocean, the passengers and crew of a freighter, since reorganized into a functioning community, suffer under the tyrannical rule of Orn, their former captain, now their guru and despot... But Lolie, born on the island shortly after the shipwreck, will find in the legends of this desolate land and the fantastical forces that spring from its mysterious secrets, the power to rid this world of the injustice and intolerance that have plagued it for so long.

The Island





Synopsis

“(H)ORN - The Night of the King” is a story that transcends time and space...

Stranded on a forgotten island in the middle of the ocean, it tells of the adventures of the survivors of a shipwreck that occurred 13 years before when they tried to escape a terrible menace that had befallen the world...

These castaways of time and the cargo ship, CAPE HORN, have since reorganized into a functioning community under the tyrannical control of ORN, their old captain, drunk with power and racked with malaria... Now their guru and despot, he has composed his own “liturgy” which he imposes ruthlessly on his people and the original inhabitants of the island.

He has succeeded in submitting the island dwellers to his iron-fisted authority...and then develops a veritable hierarchy among the original members of his crew and the passengers who had embarked on the voyage in an exodus from the danger that was threatening their home...Divided so as to better rule...Eternal conflict of the eternal duality between the two great forces that build and destroy the world: the dominate and the submissive, generosity and malice, good and evil...

It will eventually be the forces of “good” that will attempt to save LOLIE and APOLLO.

LOLIE, aged 13, was born on the island a little after the shipwreck. She is the victim of the taboos, the punishments and the injustices that Orn’s “system” inevitably inflicts on those people... APOLLO, one year younger, lives at the other end of the island where he was born, behind the “perimeter” imposed by Orn...an artificial border which is supposedly meant to separate the “pariahs” from them...

Thanks to their imaginative and resourceful characters, these two children find the will and strength necessary to defend a noble cause: the overthrow of Orn.

Lolie becomes the instigator of this heroic resolution...

LOLIE will be helped in her task by two forces sprung from the world of Fantasy : ARGONE-BIRD, the falcon come from nowhere, bringing with her the riddles that Lolie will have to unravel in order to discover the origin of all conflict...and ARGONE, the true legend, the one that constitutes the myth of the island, reincarnated from the past in the form of the bird.

From the three characters of LOLIE, ARGONE and the BIRD, it will often be difficult to know which point of view the CAMERA will take... And the originality of this project rests on this visual artifice.

It will be revealed that all three are actually one and the same heroine, working towards the overthrow of Orn, this master of deception whose grand design is to become the last King of the World!...

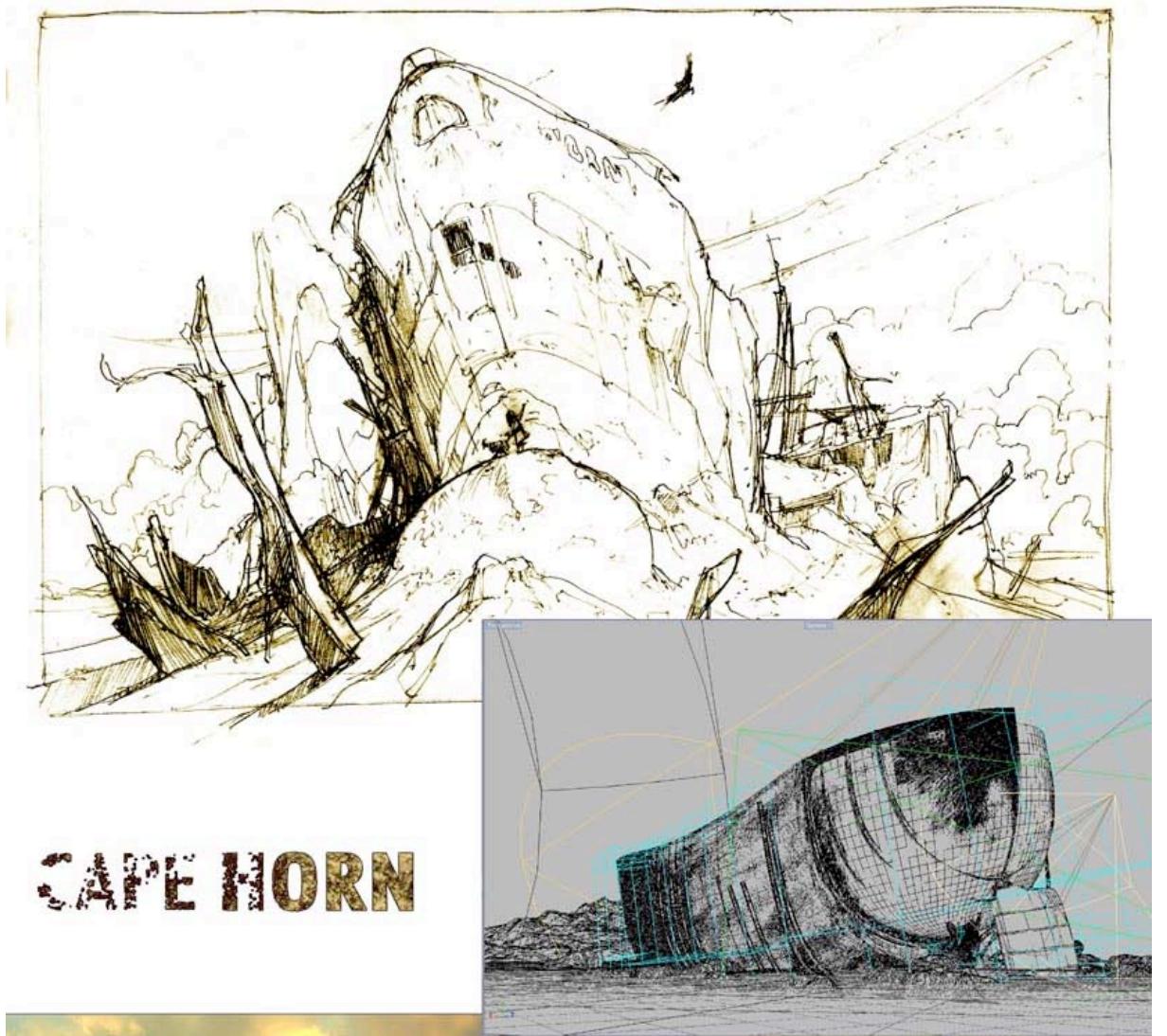
...a vain ambition when we know that LOVE will always triumph... But in this case, its flame cannot ignite without the intervention of Apollo with his innocent spirit and vivid imagination.

And so develops the union of Fantasy and Imagination; only their association will allow them to bring a solution to the tragedies that blight humanity...

And Orn, the puppet-master king, will discover that his dark plans will only see the dark of night and, with it, his demise...

“(H)ORN - The Night of the King” is a story of Adventure and Fantasy where the pure kindness of children infiltrates the black heart of despotism and its intolerance in an isolated setting rich with archetypal myths.

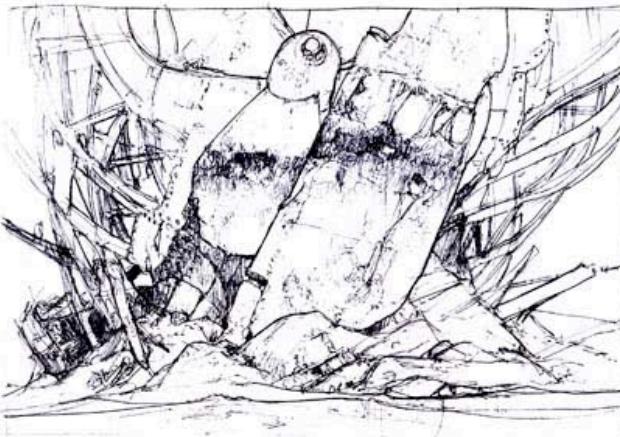
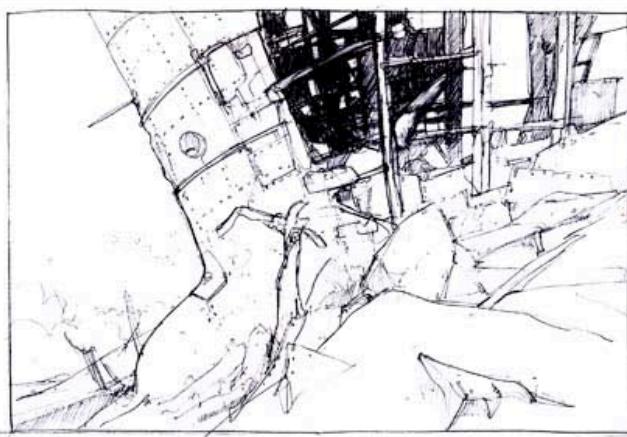
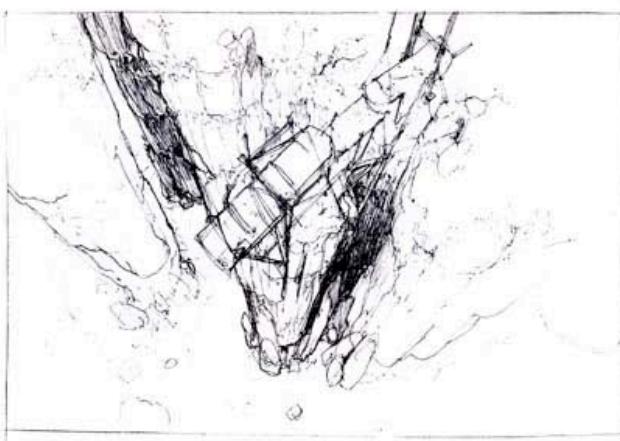
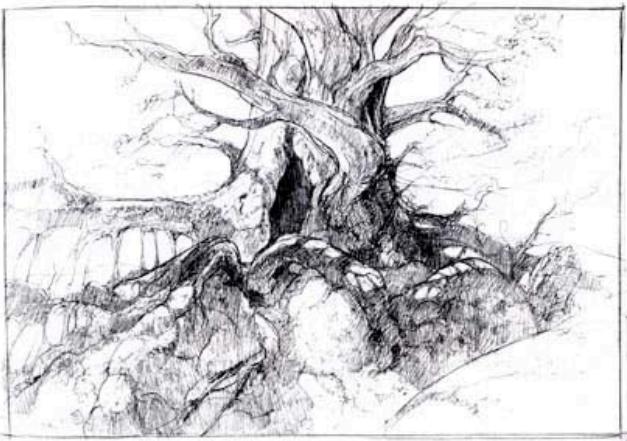
“(H)ORN - The Night of the King” is a fable for adults and children from 7 to 77.



CAPE HORN







(H)ORN

THE NIGHT OF THE KING

A screenplay
by
Fred De Fooko

THE CONTEXT:

TIME	Undetermined. 13 years after a war or a impending natural catastrophe.
THE ISLAND	Everywhere and nowhere at the same time...
THE WRECK	An old freighter called the “CAPE HORN” which ran aground on the island 13 years ago...
THE PERIMETER	Boundary on the island between the “ <i>authorized zone</i> ” and the “ <i>prohibited zone</i> ”.

THE CHARACTERS

Beyond the “Perimeter”:

ORN	60. Former captain of the “Cape Horn”. A religious zealot now become a guru and despot. He has composed his own “liturgy” based on what he calls the Proverbs, written with his own hand, inspired by the most heinous literature in human memory... Master of thought, pretending to be its keeper. He established “ <i>The Perimeter</i> ”.
CARLA	52. Orn’s wife. Used to be a prostitute in Cairo. Responsible for the fabrication of everyone’s clothes.
SUZIE	20. Carla and Orn’s daughter. Somewhat aware of what’s going on, she influences events. Vestal virgin in charge of fire.
WOLF	35. Josephine’s son. Orn’s “right-hand” man. Stutters. In love with Sandie. Responsible for order on the island, hunting and gathering seaweed. The only one authorized to enter The Perimeter, he surveys the island on his donkey, Bobby.
SANDIE	30. Was “promised” to Wolf. Pretty, romantic and vulnerable, she’s in love with Gus and is bearing his child. Responsible for the herd.
GUS	35. Used to be a medical intern. Fathered Sandie’s unborn child. Intellectual, tender and ingenious. Responsible for the medicinal plants and the still.
LOLIE	13. Born at the time of the shipwreck from a mother who was pregnant during the Exodus, she’s only ever known this island.
LESLIE	45. Lolie’s mother and Ludo’s wife. Responsible for the laundry and collecting the honey.
LUDO	45. Lolie’s father and Leslie’s husband. Responsible for the bees.
JOHNNY	65. Former telegraph operator on the freighter. Deaf as a post. Responsible for the vegetable garden.
JACQUES	57. Former mechanic on the freighter. Johnny’s friend. Responsible for the fertilizer, the processing of algae and the combustibles.
TOM	26. Jerrie’s twin brother.
JERRIE	26. Tom’s twin sister. Together they are responsible for the sea harvest.
JOSEPHINE	65. Wolf’s mother. Dies right at the beginning of the film.

ARGONE-BIRD	Lolie's bird.
BETTIE	Johnny's goat.
BOBO	Carla's python
FRED	Lolie's baby goat
BOBBY	Wolf's donkey

THE CHARACTERS Inside the “Perimeter”:

PENELOPE	70. Native of the island. Widow of Clovis. Full of verve and old-fashioned good sense. Apparently Apollo's grandmother.
APOLLO	12. Apparently Penelope's grandson. A genius with gadgets, aspires to be like Icarus, but on the condition that he doesn't burn his wings.
PILAMI	Penelope's cockatoo.

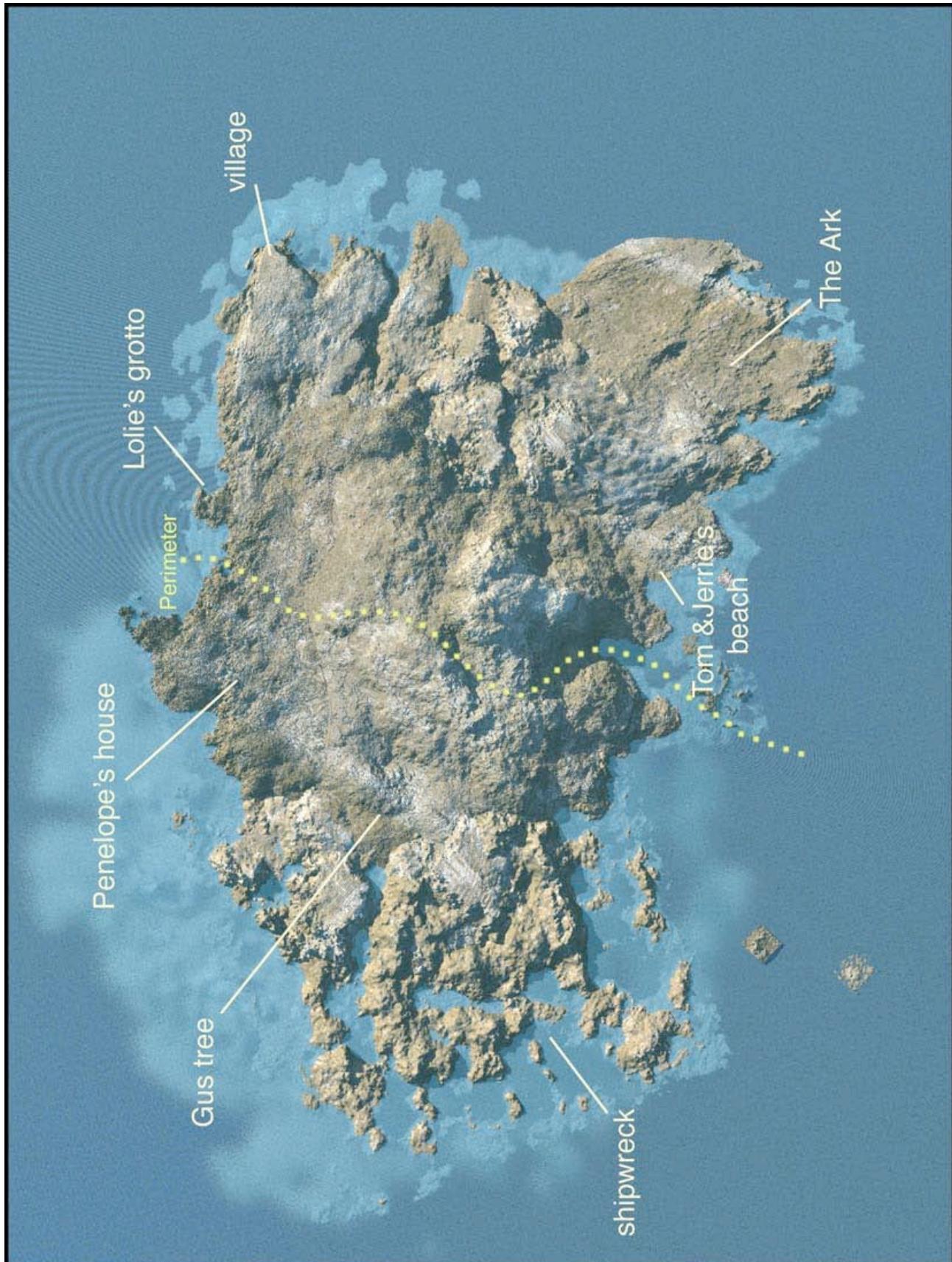
The characters living inside the Perimeter are called the “UNTOUCHABLES” or the “PARIAHS”.

TIMELESS ELEMENTS

Inside The Perimeter and beyond it :

ARGONE	The legend of the island. Invisible force known by Penelope. She felt an immense love for Jason. She is the source of Orn's nightmares.
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TIME (that passes) and TIME (that stands still)
THE WIND, always present, as much in the interior sets as the exteriors.



*" Everything that springs from the imagination
could one day become reality "*
(Jules Verne)

Like a rebel bird flying always higher
Always faster, always further
To the ends of Space and Time
Each tries to find his Freedom
Each looks for his Truth.

The POINT OF VIEW of what could be a BIRD emerges from a cloud into the crystal clear night sky and glides above the sea.

An ISLAND appears in the distance: Rocky peaks with towering, shear cliffs planted in the middle of the ocean...

A strange GLOW escapes from it accompanied by the STACCATO CRACKLE of AUTOMATIC WEAPONS.

A village BURNS.

As the CAMERA gets closer, it becomes more and more evident that a BATTLE rages on the island.

The CAMERA HOVERS over the chaos...

GUNSHOTS and CRIES resonate in the night. MEN, WOMEN and CHILDREN run terrified past the burning houses...

The cliff here is more than 300 feet high...

The wind carries an EERIE CHANT in the guttural resonance of a very ancient tongue...

VOICE OF WIND
Sodiu samurri smurti...
Deu du sciv seu murti...

Through the flickering glow of the flames, we can see a BEARDED GIANT, his back to us, at the edge of the cliff overlooking the sea. He struggles with a MAN and a YOUNG WOMAN.

The Giant smashes the nape of the Man's neck with the butt of his REVOLVER ... then finishes him off with a BULLET in the back.

He then grabs the Young Woman and hoists her with both arms over his head. She fights back, clawing and pulling his hair.

DISSOLVE TO:

LOLIE, a girl of 13, wakes up terrified from a nightmare.

This young girl is the perfect representation of the child we dream of having or that we would have wanted to be. She has the presence of an adolescent who doesn't doubt herself, the spontaneity of a precocious young girl and the energy of someone with an unshakable faith in life who has not yet realized that it might not be as perfect as she had thought...

2 CONTINUED:

2

Her beauty emanates from her soul.

Perched on the ledge of the window, which is in fact a ship's porthole, a BIRD watches her intently.

Lolie approaches it and crouches so they are eye to eye.

LOLIE

It's you that makes me dream all
that?

The bird stares at her, flicks its head and flies off...

3 EXT. SKY - NIGHT

3

BIRD'S POV:

The CAMERA rises up into the sky and plunges into a cloud...

4 EXT. SKY - DAY

4

BIRD'S POV:

...the CAMERA reemerges from the cloud into FULL DAYLIGHT.

It TWIRLS in the sky. Then DIVES DOWN in dizzying loops towards the waves where it skims just above them, avoiding the explosions of foam...

It heads towards an ISLAND...

FLIES over the WRECK of a RUSTED FREIGHTER left to self-destruct at the mercy of the elements...

GLIDES along the edge of a cliff towering high over the ocean...

and SOARS UP again to reveal the island's landscape: harsh, windswept, covered with weathered stones, thorn shrubs and cactus...

The place is really just a rocky peak.

A VILLAGE appears in the distance.

A DOZEN PEOPLE are gathered at the edge of a precipice around a STRANGE METALLIC PLATFORM: a collection of sheeting, forming a kind of chute whose main structure is clearly an ancient freighter's chimney stack. The corrosion that permeates its surface confirms the old adage that rust never sleeps...

The entire structure overhangs the sea.

5 EXT. CLIFFS / VILLAGE ESPLANADE - DAY

5

The BODY of an ADULT wrapped in a patchwork of mismatched fabric lies on the metal structure.

It is stretched out on a platform, attached by a chain to an old cargo mat.

On its sides, some OFFERINGS: a doll made of chiffon and pebbles ... some tomatoes ... a dead bird ... and several torches whose flames flicker in the wind...

ORN, who appears to be the leader of the group, stands in an improvised pulpit that is a mixture of American Indian and Hindu culture. A cargo mat hangs in the middle of it.

RELIQUARIES made of sheet metal perched on iron bars are planted in the ground all around. They contain photos, pages from passports and some locks of hair from people who seem to have been venerated here since their demise... the ambiance of a cemetery from another culture...

ORN wears an ancient naval officer's frock coat, adorned with military tassels, worn thin and shredded by the effects of time and embroidered with strange, mystical symbols...

He looks sternly towards the sea.

ORN

Remember Josephine on this day when
the sea reclaims her... And remember
the Proverbs when they affirm that
"Only our memories will give her
eternity"!... Wolf!

WOLF, a robust fellow dressed in a worn leather jacket and patched-up canvas pants, seems particularly moved.

ORN signals him to pull the CHAIN connected to the platform. Just then, a gust of wind uncovers the CORPSE: It's a WOMAN of about 65 ... no doubt Josephine.

One eye is wide open...

Overcome with emotion, Wolf yanks the chain.

The platform pivots towards the sea. The corpse slides down the chute.

CORPSE'S POV:

...as it plunges into the void for more than 300 hundred feet before smashing violently through the surface of the water.

Pulled down by the rocks attached to its feet, the corpse slides through the water and hits the bottom, coming to rest among several SKELETONS.

A cloud of sand billows slowly up.

Both of Josephine's eyes are now wide open and stare back at us...

A huge bubble escapes from her mouth...

Her hair stands straight up over her head!

8 EXT. CLIFFS / VILLAGE ESPLANADE - DAY

8

The entire group is gathered around Orn.

ORN

This leads me to cite one of the Proverbs which says, "While her body, now set free, returns to the Deepest Waters, her soul drifts upwards in search of the heavens..."

LOLIE and GUS stand by themselves by the edge of the cliff, apart from the group.

We recognize Lolie with her particularly bubbly and charming allure... She wears an overcoat and boots that are much too big for her.

By her side is Gus, 35, who resembles a sad clown with his drab necktie and outfit.

Lolie leans dangerously over the edge of the cliff while Gus holds her securely by the rope she wears as a belt.

GUS

Lolie, that's enough!

LOLIE

Wait...I want to see...

GUS

(gently)

Careful! Orn is watching.

Lolie peeks around him. Orn's narrow eyes are focused on her.

Lolie's father, LUDO, with his red nose undoubtedly caused by alcohol, orders her with a flick of his head to join him.

LOLIE

I thought all this was over...

They walk back to the group and stand next to SANDIE, a very pretty girl dressed in an oversized mariner's coat.

Orn turns back to the assembled villagers and looks benevolently at them.

ORN

We all need to help Wolf and share
his grief... By losing his mother, we
have all lost a friend, a dear
friend...

With a fisherman's cap on his head and his legs stuffed into
rubber waders, TOM whispers to his sister JERRIE.

TOM

I haven't lost any friend!... You,
did you lose a friend?!

JERRIE

Me? Are you kidding me? I got rid of
a pain in the ass!

ORN

Let the sea be for her a haven of
peace...

As he says this, Orn places an old photo of Josephine in one
of the reliquaries.

ORN (CONT'D)

A long time ago, when Providence
guided us to this place to find
refuge, we were 49... a number from
the Jubilee Cycle which is described
in the Zohar... It says that all
words from The Writings could be the
object of 49 interpretations,
corresponding to the 49 Gates of
Mercy...

Gus takes Sandie's hand discreetly under his coat.

GUS

(whispering)

Here we go, he's starting with his
tricks again...

Not far away, out of their line of sight, a CLUMP OF BRANCHES
moves furtively behind a large cactus.

ORN

And so, with the passing of
Josephine, we are henceforth 13... 13
is a sacred number, the most hallowed
of all numbers... It is the number of
the Cosmic Forces on which are built
the Proverbs...

LOLIE
(out loud)
And The Untouchables in the ravine?
We're a lot more than 13 with them!

Ludo clamps his hand over her mouth.

CARLA, Orn's wife, looks at Lolie with eyes like a viper; much like those of her PYTHON, whom she has affectionately named BOBO, wrapped around her forearm, hissing mockingly.

CARLA
You know very well the people from
the ravine don't concern us...

Bobo the python seems to agree as it flicks its tongue.

ORN
As I was saying, we are now 13... and
13 is the number of renewal... of
rebirth... Because after the clock
strikes the 12th hour, begins the
13th hour: that of the passage of the
soul to a superior state...

TOM
(to Jerrie)
Ding-Dong! Ding-Dong! Ding-Dong!

JERRIE
(makes a "crazy" face)
No... Cuckoo! Cuckoo! Cuckoo!

Orn's eyes sparkle with fervor.

ORN
Which means that the harmonious
period I have so often spoken about
can finally begin... Because it is
written that the 13 will finally
reside in the Ark where they shall
find purification... And so, as of
tomorrow, we will begin construction
of an Ark!

But the group seems more perplexed than enthusiastic.

SANDIE
An Ark?!!... You mean a boat? With
animals?!!...

ORN
A boat, if you will... or rather a
vessel for our souls... in our quest
for the Golden Fleece... But we'll
talk about all this again later...
(MORE)

CONTINUED: (3)

ORN (CONT'D)

at the meeting... In the meantime, I
hope to see ALL of you there for the
sharing...

Carla steps up to him and takes him by the arm.

A goat named BETTIE manifests its presence as it chews the
tongue of old JOHNNY'S boot...

With a few pitiful strands of hair combed over his otherwise
bald scalp, Johnny looks like he's been pulled right out of a
Norman Rockwell painting. His two hands clutch an old brass
HEARING-HORN which he moves ferociously from one ear to the
other...

JOHNNY

Is that all, Captain?

ORN

That's all, Johnny.

JOHNNY

A very nice speech

ORN

Thank you, Johnny.

Lolie sidles up between Gus and Sandie and takes their hands
as the group scatters and walks towards the village, followed
in the distance by the CLUMP OF BRANCHES that seems to be
spying on them.

Johnny turns to Jacques, dressed like him in a mishmash of
clothing. They look like two old shipmates.

Jacques has an even more superior air about him, as if he
alone held the magic recipe that controls the revolutions of
the Earth and could make it turn like a clock ... Basically,
a smart-ass.

JOHNNY

I always enjoyed Orn's ceremonies...
Short and sweet. He delivers them in
less time than an African woman gives
birth... He gave at least 30 the
year...

Jacques jabs his elbow into Johnny's side.

JOHNNY (CONT'D)

What's wrong with you?... You're not
feeling good?

JACQUES

Shut your trap!

8 CONTINUED: (4)

8

JOHNNY
(confused)
Oh, okay...

They start walking towards the village with the rest of them.

Just behind them, darting from cactus to cactus, the CLUMP OF BRANCHES continues to follow them down to the village.

9 EXT. VILLAGE - DAY

9

Oddly resembling old traditional homes, the village is composed of about TWENTY HOUSES. A few are in ruins and are in the process of being repaired haphazardly with stones, earth... and parts from the carcass of an old freighter...

(Most notably, portholes are being used for windows, bulkhead doors serve as entrance doorways, along with rusted iron sheets, air vents, etc.)

There isn't a telephone or electrical wire in sight.

The last house on the left of the village dominates all the others.

Located near a well, it is crowned with the old, corroded bridge of a freighter.

LOUD SHOUTS thunder from the house as Carla runs towards it, her python writhing and twisting around her forearm.

10 INT. WOLF'S HOUSE - DAY

10

DOLLY AROUND:

...the Villagers gathered inside holding an assortment of woman's clothing, house ornaments, etc.

In fact, they've just finished the Sharing Ceremony where Josephine's possessions have been distributed to them.

A BUFFET has been laid out for the occasion. Various cakes and cactus alcohol are laid out on the table.

Some of the group sit on rusted chairs or on old ammunition crates. Others stand, while a few walk indifferently in and out of the house.

We discover the characters:

11 A NEW ANGLE:

11

They all have smirks on their faces as they stand around Orn who holds out a woman's brassiere. He looks up at the ceiling.

ORN

Thank you, Josephine!... It's an honor to receive the last of your earthly vestiges!... I am touched... and flattered to have inherited this thing which will remind me every day... of the scope... of your generosity!

They all hold unexpected "prizes" in their hands and look at them, disappointed.

ORN (CONT'D)
(raising his glass)
To Josephine!

Everyone lifts their glasses.

Ludo, Lolie's father, empties his glass in one gulp and quickly refills it.

He realizes that LESLIE, his wife, is watching him.

LUDO
Now, now, sweetheart. Don't look at me that way! Not every day is a party...

LESLIE
(cold)
That's no reason to gorge yourself like a thirsty pig!

LUDO
(holding out bottle)
Here, take a little. It'll loosen you up.

LESLIE
(sharp)
No thank you.

He empties his glass again in one go and pours himself another (But it's more like, "pours it over himself").

At the other end of the room, Johnny and Jacques argue.

JOHNNY
(enraged)
I'm telling you it was long before the neutron rain!

11A

CONTINUED:

11A

JACQUES
 (very calm)
 After.

JOHNNY
 (livid)
 NO! Before! You demented old fart!

JACQUES
 Better a demented old fart than a
 grumpy old gargoyle.

LOLIE
 Does it happen once in a while that
 you two get along?

JOHNNY
 (seething)
 Never! It's impossible with him...

JACQUES
 (cynical)
 Yeah. It's pretty rare...

11B ANOTHER ANGLE:

11B

From separate ends of the room, Gus and Sandie exchange a collusive wink.

Sandie replies with a big smile, timid and tender.

Just then, Wolf approaches her and stutters:

WOLF
 Did you notice? I asked Carla to let
 you be the first to choose something
 because I wanted you to have
 something special from my mother's
 things...

SANDIE
 Yes, she told me. That was very nice
 of you.

She holds a broken music box in her hands.

WOLF
 She adored that music box. It brought
 tears to her eyes every time she
 played it...

SANDIE
 (indifferent)
 Uh-hum...

Wolf is flustered. He tries to find the words:

WOLF
Your hair....it's lovely.

SANDIE
Thank you, Wolf.

She looks over his shoulder. Gus watches them.

WOLF
(beat)
I'm going to check on the traps
later... Want to come?

SANDIE
Wolf, you know very well I despise
hunting!

WOLF
(still stuttering)
I know. But if I caught a rabbit,
would you want it?

SANDIE
No thanks.

WOLF
Maybe you could cook it for me
then...

SANDIE
(cutting him off)
I'm such a bad cook...

From the other end of the room, Carla, Orn's wife, very "elegantly" dressed, watches them also as she caresses her haughty python.

WOLF
And did you think ab-ab-about what I
asked you?

Sandie looks right into his eyes.

SANDIE
Yes. And I didn't change my mind. I
don't want to marry you, Wolf!

WOLF
(desperate)
But there's no one else here...
besides Tom!

Sitting next to his sister, Tom leans over to the left, lifts his leg slightly and... farts!

JERRIE bursts out laughing at the loud barrage.

SANDIE
No thank you...
(gently)
Wolf, it wouldn't be right... You're
very nice and all, but I don't love
you!

Wolf's bubble has just been burst.

WOLF
(suddenly mean)
You'll end up loving me. You'll
see... You won't have a choice.

With that, he turns on his heels and marches away, fuming.

Gus steps up to Sandie.

GUS
(conspiratorial)
Hello...cousin.

SANDIE
(amused)
Hello...cousin.

Gus holds some old tattered blankets he was given from Josephine's things. He lets them slip out of his hands. They both crouch down to pick them up. Their faces meet.

GUS
(whispers)
I want to make love to you.

SANDIE
Me too.

They get up again.

GUS
Later?

SANDIE
Yes...

Gus walks away and crosses Tom and Jerry.

GUS
(smiling to himself)
So? Happy? How's the throat?

TOM
Super! Your plants. Worked like a charm!

Jerrie leans closer to him and says discreetly:

11B

CONTINUED: (3)

11B

JERRIE

Say, Gus, you know we saw you...the other day... with that kid from the ravine...

GUS

(worried)

Mum's the word, eh? I hope you'll keep that to yourselves.

JERRIE

Not to worry. But if I was in your shoes, I'd be careful. Because with him over there...

(she nods towards Wolf)

You're going to get yourself in hot water!

Gus gestures that he doesn't give a damn.

He steps away from them.

11C

ANOTHER ANGLE:

11C

Wolf addresses Carla as he eyes Sandie.

WOLF

(stuttering)

She's still in love with Gus...

CARLA

(somewhat jealous)

Bah... Give her some time. It'll pass. She's getting to an age when she wants to have a child.

WOLF

I'm fed up of waiting!

CARLA

(annoyed, then nasty)

It would help if you'd stop stuttering...

Humiliated, Wolf storms out the door.

Near the door, Tom laughs as he watches Leslie help a plastered Ludo off the floor.

Jerrie laughs with him.

TOM

Isn't that a record?

11C

CONTINUED:

11C

JERRIE

I think it might be. Less than 5 minutes! Without a doubt, his best time!

11D

ANOTHER ANGLE:

11D

Further away, always near the buffet table, Lolie listens attentively to Johnny who puts his hearing-horn on the table. He pours himself a tall glass of cactus alcohol and guzzles it:

JOHNNY

Oh yes! Fer-pectly... Orn was the greatest captain in the Pacific. You better believe it! But that, my sweet girl, you see, no one realizes here. And his ship, you should have seen it before the wreck. Oh yes! It was a very handsome freighter, the "Cape Horn"...

Jacques grabs the hearing-horn, stuffs it into Johnny's ear and speaks directly into it:

JACQUES

Bullshit! You were snoring away when we hit!

JOHNNY

Are you crazy!? I was in the wheel house... Even if everything did go kind of pink...like the inside of an oriental pearl... I think I crapped my pants! But him, the boss... He stayed at the helm. Oh yes! Didn't budge. Didn't blink. What nerve!

JACQUES

(shaking his head and emptying his glass)

You'd better fucking believe it.

JOHNNY

As for you, you old dimwit, you weren't even up there. You had your head stuck in your engines!

Jacques clutches the hearing-horn and screams into it:

JACQUES

Of course I was at the engines, you moron! I'm the engineer!

Johnny looks at him, slightly confused. He refills his glass.

JOHNNY

Yes, I suppose... Now where was I?

Lolie now grabs the hearing-horn and yells into it:

LOLIE

You were telling us about the war
with The Untouchables!

JOHNNY

(emptying his glass)

Oh yes!... The Untouchables... The Captain told all the passengers to stay on board... Only the crew went ashore... Oh yes... And it was then that those bastards told us they didn't want our type on their damn rock... I can tell you, we would have all croaked if the Captain...

Orn steps up to them hiding something under his coat.

He puts a paternal hand on Johnny's shoulder.

Johnny looks up at him with deference and takes off his hat.

JOHNNY (CONT'D)

(swallowing)

Ah, Captain...

Orn cuts him off with a tap on the shoulder and leans down to Lolie's eye level with a kind look on his face:

ORN

Lolie, I have something for you...

Her eyes light up when she sees the head of a bleating BABY GOAT poke out of Orn's coat.

LOLIE

(bursting with joy)

Oh, the cute little goat!... It's for me?

ORN

Yes. Just for you.

LOLIE

(delighted)

Oh, thank you! It's so beautiful!

Orn takes off his wool glove and passes his hand through her hair as he looks deeply into her eyes.

11D

CONTINUED: (2)

11D

It's then that Lolie notices Orn's hand: the top of it is covered with BURNS -- blisters about the size of peas... and they are festering.

Lolie looks disgusted.

She backs away slowly, turns her head and meets Carla's gaze who has been standing near the door jealously spying the exchange... Lolie grabs the baby goat, takes a few steps back, then turns on her heals.

She spots Gus and runs towards him.

LOLIE (CONT'D)
Gus! Look what I got!

GUS
(mimicking her)
Oh, the cute little goat! And what are you going to call it?

LOLIE
(thinks for a moment)
Fred. I'm going to call him Fred.
(to FRED)
You're coming, Fred? We're going to take a walk.

ORN joins them.

ORN
Tell me, Gus, do you have the results of my tests?

Lolie steps away, repulsed.

As she heads for the door, she crosses Carla and Wolf.

LOLIE
Look at what Orn gave me!

CARLA
(caustic)
How lovely.

LOLIE
(polite)
Yes, thanks... And how is Suzie?

CARLA
Better. But she still has a fever.

LOLIE
I could visit her... Tomorrow?

17.

11D CONTINUED: (3)

11D

CARLA
(weary)
We'll see tomorrow...

Bobo the python tenses up, ready to strike, as it looks at Lolie.

CARLA (CONT'D)
Gently, Bobo, gently...

12 INT/EXT. WOLF'S HOUSE - DAY

12

Carla watches Orn as he looks out the window at Lolie.

She runs out of the village with Fred, the baby goat.

13 EXT. VILLAGE OUTSKIRTS - DAY

13

Lolie takes a path through a field.

She walks over a crest as the village slowly disappears from sight behind her.

The CLUMP OF BRANCHES that we saw earlier during the "ceremony" by the cliffs follows her.

14 EXT. BADLANDS - DAY

14

As she walks, Lolie looks up at the sky.

She seems to hear something.

LOLIE
Where are you?

After looking right and left, she lets herself slide down the side of an excavated ditch that's hidden from sight just off the path.

She begins to hum spontaneously. It's the strange melody we heard during the dream at the beginning of the story; the song with the primitive chorus which we will call her "DREAM SONG".

LOLIE (CONT'D)
Sodiu samurri smurti...

15 INT/EXT. LOLIE'S GROTTO - DAY

15

LOLIE
Due du sciv seu murti...

Just above the grotto, the underbrush rustles as the CLUMP OF BRANCHES creeps forward.

Lolie hears a BIRD'S CRY and lifts her head.

18.

15

CONTINUED:

15

LOLIE (CONT'D)
There you are finally...

A BIRD circles in the sky.

LOLIE (CONT'D)
Come down! I want you to meet
someone!

16 INT/EXT. LOLIE'S GROTTO - DAY

16

BIRD POV:

The CAMERA DESCENDS towards Lolie...

...and lands on a little ledge just in front of her.

Lolie looks into the CAMERA and presents the goat:

LOLIE
This is Fred!
(to FRED)
Fred, I'm sorry, but I don't know her
name because she doesn't want to tell
me what it is!
(to the camera)
Would you like some worms for your
lunch?

Lolie begins to dig in the earth.

17 INT/EXT. LOLIE'S GROTTO - DAY

17

Just above the grotto, the CLUMP OF BRANCHES approaches
menacingly towards the entrance.

LOLIE
Maybe I'll eat one today... a little
one... Maybe...

Suddenly, there's a LOUD RUSTLING OF LEAVES and TWO FEET land
with a THUD right next to her.

Lolie jumps and comes nose to nose with a YOUNG BOY of about
thirteen with a savage look about him: APOLLO.

She seems almost embarrassed to be this surprised and
blushes.

He squats facing her and stares wide-eyed.

APOLLO
Boo!

They eye each other for a long time, like two very young children meeting for the first time in the presence of adults.

LOLIE
I'm not allowed to speak to you!

APOLLO
(it's a ritual)
Me too, I'm not allowed!

LOLIE
I could get into a lot of trouble...

APOLLO
Same here. Lots of trouble!

He offers her a great big smile.

She gets up, bashful, her eyes fixed on his.

APOLLO (CONT'D)
That bird belong to you?

LOLIE
(secretive)
I think so...

APOLLO
Argone had a bird just like that.

LOLIE
(intrigued)
Argone? ... Who's Argone?

APOLLO
From what I know, she was a girl who turned into a bird one day...

LOLIE
Is that true!?
(to bird)
Argone?

APOLLO
(skeptical)
Yes, but it's only a legend. My grandmother told it to me. She always has stories like that...

They continue staring at each other.

LOLIE
Turn around!

APOLLO
Why?

LOLIE
Yes! Turn around! I have to speak to
the earth...

She gestures for him to turn around.

APOLLO
(laughing)
Oh yeah, sure... I get it.

He turns his back to her as Lolie squats on the ground.

APOLLO (CONT'D)
If I tell you a secret, will you keep
it to yourself? Forever and ever?

LOLIE
Maybe...

APOLLO
"Maybe" is not good enough.

LOLIE
All right then. I won't tell.

APOLLO
You don't sound too convincing! Look,
what I have to show you is not like
anything you've ever seen before. So
you have to swear that you'll never
tell anyone. You'll see, it's
amazing. I'm sure you'll get a kick
out of it...

(he waits for an answer)
So? You swear?
(still no answer)
You swear, yes or no?

Apollo turns back. Lolie has disappeared.

There's a small damp spot on the ground with a flower next to it.

He jumps to his feet and looks around.

He catches a glimpse of Lolie running behind a mound of earth with Fred in her arms.

Apollo runs after her.

The bird hovers over the scene, floating on the wind.

18

EXT. ROAD - DAY

18

BIRD POV:

Apollo catches up to Lolie who grudgingly accepts to follow him down a winding ravine.

They circle around some large boulders and disappear.

19

EXT. BADLANDS PERIMETER - DAY

19

Apollo and Lolie soon arrive at the border of the land designated by Orn and baptized "THE PERIMETER".

The area is fenced in behind some rusted and tangled barbed-wire.

Crossing the island from north to south, the edge of the Perimeter follows a hill that cuts off the view of anything that might be behind it.

Apollo lifts the barbed-wire and clears the way for Lolie.

LOLIE

I'm not allowed to go there! It's forbidden!

APOLLO

There's nothing to be afraid of.
You'll see...

LOLIE

Where are you going? Your grandmother's house?

APOLLO

No

He points in one direction.

APOLLO (CONT'D)

I live over there...

He then points in the opposite direction.

APOLLO (CONT'D)

We're going that way. Come on!

Lolie allows herself to go along, more out of curiosity than by any real need to follow him.

LOLIE

Fine, but not for very long...

The bird accompanies them.

20

EXT. HILL OVERLOOKING FREIGHTER - DAY

20

The two youths look at the wreck of the FREIGHTER jammed between some rocks. The thing reminds them of a beached sea monster with only its metal skeleton remaining jutting up towards the sky -- it also brings to mind a failed attempt at a dinosaur skeleton by incompetent people.

LOLIE

It's forbidden to go there!

APOLLO

Oh, come on! It's crazy how many things are forbidden to you people. You're really funny. Now, let's go!

21

EXT. BEACH NEAR FREIGHTER - DAY

21

Apollo takes Lolie's hand and leads her along the rocks next to the ship.

There's not very much left of the wreck which seems to have been cannibalized of anything valuable. The hull and the aft deck still remain with much of their steel cut away.

On the side of the bow, there are only a few letters still legible from the freighter's old name, "Cape Horn". They spell "(H)ORN". (The "H" is in parenthesis to show how much it's faded. And the three remaining letters spell "ORN").

The bird glides above them.

APOLLO finally stops in front of a large hole in the hull.

APOLLO

You first!

LOLIE hands him her goat and steps into the ship very carefully.

LOLIE

Why have I never seen these people?

APOLLO

Because they never left the boat.

LOLIE

(wary)

Oh!

They both enter the gloomy interior.

22

INT. FREIGHTER - DAY

22

The old storage rooms have been invaded by the sand and sea.

It's like another world where the dangerous passageways have been cordoned off with rope which Lolie and Apollo use to make their way forward.

All we can hear is the LAPPING of the waves against the old hull and the SQUEAKING of the metal floor beneath their feet, made even more eerie by the SHARP ECHO.

They arrive at a metal door...shut tight.

They knock. No answer.

LOLIE
 (anything but reassured)
 You see. There's no one here. Come on, let's go!

Apollo grabs her as she starts to walk away, then leans with all his weight on the heavy door which GRINDS LOUDLY open.

APOLLO
 Wait for me here.

Before she can say anything, he disappears into the darkness and closes the door behind him.

Lolie is alone...for what seems an eternity...

The door finally creeps open again. Lolie peers into the obscurity to discover... A GROUP of BIZARRE and FRIGHTENING PEOPLE sitting around a large table.

We are in the ship's old dining room.

A CAVERNOUS VOICE
 You! Who are from the world of the living. Enter!

APOLLO
 Come in, Lolie. Don't be frightened...

Lolie steps gingerly through the door into the room...

22A INT. SHIP'S DINING ROOM - DAY

22A

...and sees Apollo sitting at the end of the table next to an OLD MAN.

APOLLO
 I want to introduce you to the Astovs.

LOLIE
 (very nervous)
 Nice to meet you. I'm Lolie.

A VOICE FROM THE GRAVE emanates from the mouth of the old man.

OLD MAN
A pleasure to meet YOU!

The old man leans forward slightly... His HEAD FALLS OFF his neck and rolls on the table, kicking up the dust and spider webs that cover it.

LOLIE lets out a terrible cry.

APOLLO
Don't worry, Lolie... It's just me!
My grandmother taught me to speak
like that...

Apollo gets up, picks up the head and puts it back in its place. He blows the dust off the old man's shoulder and taps his head.

APOLLO (CONT'D)
Petrified like rock...many years ago.
My grandmother says it's because of
the war and the rockets in the sky.
But me I think it's because of the
neutron bombs...

Lolie looks around the room and notices a PETRIFIED WOMAN near the galley.

Apollo plays the ventriloquist again:

OLD MAN
So, my poor sweetheart, it appears we
are cooked...

Lolie giggles nervously.

LOLIE
But I've been told it never used to
rain back then.

APOLLO
It's probably true... Because when
the bombs exploded, all the energy
from the neutrons was blown up into
the atmosphere... It stayed there a
very long time. And now it's falling
back down every time it rains or
there's a thunderstorm.

Lolie seems impressed with all the science.

LOLIE
How do you know all that?

25.

22A

CONTINUED: (2)

22A

Apollo

It's Gus that explained it to me...
And it's Orn that told him. A
porthole must have opened during a
storm and those people...

(he points)

...were all turned into stone.

There's a LOUD THUD outside. Apollo jumps and runs to a porthole.

23

EXT. FREIGHTER - DAY

23

Apollo looks out at the beach and sees Wolf on his donkey. He points an angry finger at the boy:

Wolf

Hey, you!

Apollo's head quickly disappears from the porthole.

Wolf gets off his donkey and storms towards the opening on the side of the ship.

24

INT. FREIGHTER - DAY

24

Apollo turns to Lolie.

Apollo

It's the old bully!

Lolie

(panicked)

Wolf!? He can't see me with you... I shouldn't even be here. They're going to punish me!

Apollo

Ah, enough with all the punishment!

(thinking quickly)

Wait. I have an idea.

25

EXT. FREIGHTER - DAY

25

Wolf enters the ship and runs down a corridor.

26

INT. FREIGHTER - DAY

26

Lolie

No! If he catches you, he'll kill you!

Apollo

(overly confident)

He won't catch me!

Apollo is just about to go through the door when he stops and removes the chain around his neck. Dangling at the end of it is a small BLACK TALISMAN engraved with the letter "A".

APOLLO (CONT'D)
Here, it's a present! Grandmother
says it belonged to Argone... The
girl from the legend... So I'm giving
it to you. And look, "A" is like
Apollo.

LOLIE
(fascinated)
Oh, thank you!

As Apollo puts the chain around her neck, she leans towards him and kisses him tenderly.

To see the effect this gesture has on Lolie, it would appear that the necklace had magical powers. But the glowing effect on her face is only the prudishness of a young girl. She looks at Apollo, blushing.

He takes a step to leave but stops once again.

Putting a finger on his cheek:

APOLLO
Do that again...

She kisses him. He smiles and scoots out the door.

As he steps out of the room, Apollo spots Wolf at the end of the corridor charging towards him.

He takes off in the opposite direction, taunting him:

APOLLO
This way, you fat tub of lard!

Apollo scrambles up a flight of stairs, bouncing from step to step, taking them two at a time.

At the top, he turns around. Wolf is right at his heels.

APOLLO (CONT'D)
Giving up, you big fat ass!? I'm not
even out of breath!

Apollo climbs another staircase.

Wolf turns red with rage and throws himself after him.

28

INT. FREIGHTER - DAY

28

Lolie steps into the corridor holding Fred in her arms and makes her way cautiously towards the hole in the hull.

She reaches the jagged opening and carefully slides outside onto the rocks along the side of the wreck.

29

EXT. FREIGHTER - DAY

29

The Bird circles above, watching the scene below.

30

EXT. FREIGHTER / AFT DECK - DAY

30

It looks like Apollo is cornered.

He waits against the guardrail as if resigned to his fate.

There's no escape, unless...

WOLF

Wait till I get you, you little prick.

APOLLO

I'd be surprised to see anything from a big piece of smelly turd like you!

Wolf throws himself at the boy determined to catch him.

APOLLO (CONT'D)

It's a shame pigs can't fly!

With one leap, Apollo dives over the guardrail, at least 20 feet high at this spot, and throws himself into thin air.

Wolf only has enough time to see the huge splash as Apollo hits the water and disappears under the waves.

31

EXT. BADLANDS PERIMETER - DAY

31

Lolie reaches the fence and slides through the barbed-wire.

32

EXT. TOM & JERRIE BEACH - DAY

32

We may as well be on the moon. The shoreline here is really only flat rock, completely eroded by the wind and waves and pitted with small tidal pools incrusted with salt.

Debris from the freighter is strewn about: a rowboat, docking bitts, gangplanks, etc. There is also every kind of fishing gear imaginable: nets, floaters, rods, bait barrels, etc.

A sea water reservoir, cut into the rock right in the middle of the place, looks like a little swimming pool. Tom and Jerrie frolic inside it.

The party and the alcohol clearly have had an effect on them. Jerrie, half naked, lets herself get sprayed with water by her brother as she sings an OLD, MELANCHOLY SONG.

JERRIE

(between two verses)

Mayday! Mayday! I want to go home!

TOM

(skeptical)

Soon, little sister, soon... I don't know how yet, but...

JERRIE

Orn said we're going to build an ark.... Maybe we'll be able to leave.

TOM

(dubious)

Yeah. But he did say it was for our wayward souls. So me, you know, I'm not too sure...

Jerrie knows what's coming.

TOM & JERRIE

(together)

And I don't want to know!

Jerrie kicks him away with one foot. She strikes up another SONG.

And they both burst out laughing.

Just then, Apollo walks out of the water and crosses the beach with long strides.

APOLLO

(without stopping)

Hello!

JERRIE

(drunk)

Where'd he come from?

Tom stops in mid-verse.

TOM

Hey, wait a minute, where's he going?

The pasture is just behind the village next to the vegetable garden.

Johnny and Jacques are there, apparently also quite drunk.

Jacques rests his chin on his hands wrapped around a long stick, staring at nothing.

Johnny picks through the hair of Bettie the goat.

JOHNNY

These lousy fleas have really made themselves at home on you, my poor girl. Oh yes!

He catches one and holds it under Jacques' nose.

JOHNNY (CONT'D)

Really! Look at the size of this thing! It's incredible! When you think that these creatures survived... It's crazy, no? It took all the pretty women and left us with this...this vermin! What a waste! I can't get over it!

Lolie arrives, running.

LOLIE

Hello, Johnny ! Hello, Jacques !

JOHNNY

Hello, little one!

LOLIE

You know, I'm not that little anymore.

JOHNNY

(musing)

Now that's true. Oh yes!

LOLIE

Did you have fun at the party?

JOHNNY

(boastful)

You bet... We drank them under the table! And that's where they ended up, totally wasted! Not true, Jacques?

He pokes Jacques in the ribs to get his approval but the old man falls flat on his face, sound asleep.

JOHNNY (CONT'D)

Did you see that? He sleeps with his eyes open... It's an old trick he learned from the Gypsies in Finland.

30.

33 CONTINUED: (2)

33

Lolie bursts out laughing and takes off running towards the village.

Johnny crouches down and shakes Jacques.

JOHNNY (CONT'D)
Hey, wake up! You landed on a pile of
shit!

34 EXT. VILLAGE / GUS' HOUSE - DAY

34

Lolie runs up to the house, yells to signal her arrival and bursts in through the front door.

35 EXT. GUS'S HOUSE / WORKSHOP - DAY

35

The work area looks a little like a greenhouse with some larger portholes from the freighter which form glass walls on each side of the room.

There's everything here: potted plants, recycled containers and tools in pitiful shape, old multicolored bottles stacked on a shelf, banners falling from the ceiling, sculptures and paintings on wood lying on a workbench.

Gus is in his "laboratory".

There are also low flames burning under some old vegetable jars being used as distilling containers connected to a series of tubes; in effect a STILL from which drips a greenish liquid.

Gus works on the mechanism of a bizarre machine.

GUS
(not looking up)
Hey, little mommy, how's Fred?

LOLIE
(showing him her goat)
Good. Good... What are you making?

Gus lays the end of something on the floor that looks like a post with a pair of ladles at the top.

The contraption is much bigger than he is.

GUS
(proudly)
This!

LOLIE
What is it?

GUS

It's a "neutron-brella". It deflects
the neutron waves. If you hold it up
and there's a storm, you won't get
petrified! Pretty smart, huh?

LOLIE

(smitten)

You're a genius!

GUS

(skeptical)

The jury is still out on that... this
thing still needs to be tested...

LOLIE

(breathless)

I saw Apollo. We went on the
freighter!

Gus suddenly becomes very serious.

GUS

(moralizing)

That's not very good, Lolie. You know
Orn's rules when it comes to the
ravine people.

LOLIE

You've met him yourself!

GUS

Yes, but with me it's different. I'm
a doctor. He's capable of punishing
you if he found out.

Lolie pouts then changes her tone.

LOLIE

(sighing)

I think I love him!

GUS

(teasing)

Who? Orn!?

LOLIE

Of course not, silly. Apollo! He's so
handsome. And he's the only boy my
age. Apart from you, he's the only
one I could marry...

GUS

(tender)

What's all the hurry?

(MORE)

CONTINUED: (2)

GUS (CONT'D)

You're still a young girl. And things will fall into place.

LOLIE

Yes, but look at you. You're a grown up and they don't even let you marry Sandie!

GUS

But we're cousins... Anyway, it's what Orn says. It's not really true, but, you know...

LOLIE

(astonished)

So why does he say it!?

GUS

(Stumped)

Because!... He put it in his head that Sandie belongs to Wolf, and that's that. And because he needs him and doesn't like me very much, it suits him just fine...

LOLIE

But he needs you too since you take care of him!

GUS

Well, yeah...That's just the way it is.

LOLIE

It's crazy...

GUS

I'm going to tell you a secret. But you have to promise to keep it to yourself, okay?

LOLIE

Okay!

Just then, Sandie walks in.

GUS

You'll see... soon it'll be different. I promise you. You could even marry your true love if you wanted to!

She looks at him, delighted.

LOLIE

Really? You really mean it?

GUS
I really mean it.

LOLIE
I love you, Gus.

She kisses him affectionately on the cheek with a tenderness that surprises him and runs out of the workshop.

LOLIE (CONT'D)
See you tonight at the meeting!

Gus takes Sandie's hands into his.

She looks worried.

SANDIE
It's not good to lie to her.

GUS
Why is that?

SANDIE
Telling her that things will be different.

GUS
Yes they will! They will be different...

He shows her a small VIAL of blood.

GUS (CONT'D)
Orn is dying.

Wolf enters the village, looking full of himself.

He holds a RABBIT by its hind legs in one hand and WILD FLOWERS in the other.

He walks through the pasture where Johnny and Jacques are both dozing.

Wolf walks up to them, gives Johnny's foot a kick and hits Jacques over the head with the rabbit.

The two men wake up with a start.

JACQUES
Huh!? What? What is it?

WOLF
(hateful and always
stuttering)
(MORE)

36

CONTINUED:

36

WOLF (CONT'D)

You have to watch the animals and
pick up the manure! Now get to work,
you useless sacks of shit!

Jacques grumbles under his breath as Wolf continues towards the village.

37

INT. GUS' HOUSE - DAY

37

Gus holds Sandie's hands.

GUS

Stop worrying. Everything will be fine. Listen, you can always count on me, right?

SANDIE

Count on you?
(touches her stomach)
With this!?!... I'll have trouble hiding it soon.

She opens her coat revealing the gentle roundness on her stomach.

Sandie is clearly PREGNANT.

GUS

There's nothing to be ashamed of, Sandie.
(touches her stomach)
This is life in all its splendor...
It's our life.

SANDIE

(mellowing)

I know. But I'm worried because of him... Orn. He keeps going on and on with his story about the "thirteen". We're going to be fourteen with the baby, you understand? I'm scared he might kill it!

GUS

Of course not! He'll have to live with it. Thirteen or fourteen, I don't see what it would change. And besides, that's the way it is, that's all.

He kisses her and offers her a glass.

GUS (CONT'D)

Here, drink this if you want him to look like his father.

She drinks and grimaces in disgust.

SANDIE

Yuk! It tastes like grass!

GUS

That's normal, it is grass! But it's packed full of vitamins... Now you better get out of here before I start craving you again.

(leading her to the door)

Did you think of a name for the baby?

SANDIE

(smiling sadly)

If it's a girl, I'd like to call her Tina. Like my sister... I miss her so much.

Her eyes fill with tears.

GUS

Sandie, don't...

He hugs her tenderly for a moment before she steps through the doorway and disappears.

EXT. GUS' HOUSE - DAY

Wolf is by the window. He's heard the whole thing.

In a rage, he swings the rabbit and smashes it against a rock; then throws the flowers on the ground and savagely tramples them.

INT. ORN'S HOUSE - EVENING

The entire second floor is actually the old bridge from the freighter Orn now uses as his office.

The place is a jumble of things from his previous life which he has hoarded jealously:

There are maps, books, untouched food in cans, pieces of art, paper money, machine guns, portraits of officers, etc.

Strangely, there is also a large supply of old COMPRESSED GAS CYLINDERS on which are printed the words: "Mortal - ZyB1536"...

Orn sits at an old navigational map table and writes.

His skin has a strange gray pallor to it.

He coughs violently from time to time, spitting up bloody phlegm.

There's a gentle knock at the front door. Carla comes in dressed in a silk dress from a long ago age which amplifies her plump form.

She walks behind Orn while caressing her Python, Bobo, wrapped around her arm.

CARLA
You should slow down a little.

ORN
No. I want to work till the meeting.

CARLA
Supper's almost ready.

ORN
I'm not hungry tonight.

She turns around to face him.

CARLA
You work too hard, my Loulou.

ORN
I already told you not to call me that...

CARLA
My, oh my. Well excuse me, darling,
but I do like calling you that. If
you prefer, there are other nicknames
I fancy. Like Adolf for example, or
Attila, or here's one I really like,
Saddam.

ORN
(quite irritated)
Carla, for the love of God, leave me
alone! I told you I had work to do.

She walks to the window.

CARLA
You're going to kill yourself working
like that... Now if I was in your
place...

ORN
You're not in my place!
(calmer)
And I have to finish my proverbs for
tonight.

*

CARLA
 (sighing)
 Pffttt!! You'd do better taking care
 of me!

She walks across the room and reads over his back:

CARLA (CONT'D)
 (reading)
 "Harmony does not depend on the
 selfishness associated with earthly
 things or on the gratification of the
 flesh but on a spirit of sacrifice
 which finds satisfaction with
 exhalation." Hey, that's not bad at
 all!

She runs her hands over Orn's shoulders.

CARLA (CONT'D)
 I like it when you talk about
 gratifying the flesh...

Orn pushes her hands away.

ORN
 Carla, I have to work.

CARLA
 (miffed)
 The only time your eyes light up is
 when you look at your Lolie. If you
 think I didn't notice...

Wolf can be seen approaching through a porthole.

Carla goes to the stairs and walks down.

Orn puts his pen down and lies on the floor on his stomach,
 his arms stretched out like a cross, as if deep in
 meditation.

Leslie is at the sink doing the dishes.

She spins around, exasperated, and faces Ludo sitting at the
 table.

He wears a beekeeper's hat with a veil and sways his head
 back and forth.

LESLIE
 My poor Ludo. You haven't sobered up
 yet, have you?

LUDO

It's because of you I'm like this!

LESLIE

You're blaming me for it now?

(suddenly sarcastic)

But excuse me, my love. I'm really sorry I forced you to drink the whole bottle. I don't know what on earth got into me!

LUDO

Leslie, don't get nasty with me. It makes you ugly...

LESLIE

Can you explain to me why you feel the need to get cooked every chance you get? And take off that stupid hat, it's getting on my nerves!

She rips it off his head revealing the face of a contrite, little boy.

LUDO

Orn always says that if a man turns to alcohol it's because his wife has turned her back on him.

LESLIE

(shrugging)

Whatever!

(distracted)

While we're on the subject of Orn, you remember him talking about his story of the 13?

LUDO

No.

Just then, the front door flies open and Lolie bounces in with Fred the goat in her arms.

LUDO (CONT'D)

There you are, you. You're late!

LOLIE

(feigning guilt)

Yes, I know I'm late and I'll be punished...

(bubbly again)

What's for supper?

She smiles mischievously.

LESLIE smiles back and shakes her head.

LESLIE
Sit down. Where were you?

LOLIE
Playing with Fred.

LUDO
(rolling his eyes)
Fred...

Leslie puts some metal bowls on the table and sits down.

Ludo gives Lolie and Leslie a slice of bread.

LUDO (CONT'D)
Dig in!

LESLIE AND LOLIE
(together)
Bon appétit !

They start eating.

LOLIE
(between two mouthfuls)
What does "fornicate" mean?

Ludo almost chokes on his soup.

LUDO
Can you tell me where you learned
that word!?

LOLIE
What? It's Orn. He talks about it all
the time in his Proverbs!

LUDO
Oh...yeah... Well, you can't use it,
that's all. Anyway, not in front of
your mother!

LESLIE
Now don't go using me as an excuse!

LOLIE
(devouring her soup)
Okay, okay. But what should I say
instead?

LUDO
Be quiet and chew your food!

Suddenly, a FOGHORN bellows outside.

LUDO (CONT'D)
Now what's that about? It isn't time
for the meeting...

LESLIE
What's going on now?

They all get up from the table.

41 INT. GROTTO - NIGHT

41

The grotto is neither large nor deep, but the entrance has been extended with a metallic awning stripped from the freighter.

The site is bordered by a low stone wall.

Canvas curtains are tied off at each corner ready to be deployed to close off the space.

Several TORCHES illuminate a kind of altar at the back of the cave on which lie offerings similar to those in the ceremony earlier in the day surrounded by an abundance of lit candles.

It is difficult to determine if we are in a pagan temple or in a chapel inspired by all the religions in the world.

Tom, Jerrie, Gus, Sandie, Johnny and Jacques are already seated.

Ludo, Leslie and Lolie arrive...

Wolf stands at the entrance, a grim and austere sentinel. Carla is at his side.

Everyone settles in as Orn appears next to the altar.

After raising his eyes to the ceiling, he makes his way to an old CLOCK that's lost its glass face fixed to the wall.

Without hesitating, he moves the hands to twelve o'clock and rings a ship's bell.

Silence falls. The only sound is the WIND whistling outside.

With her serpent entwined around her arm, Carla glares at Sandie.

SANDIE
(murmuring to Gus)
I'm sure they know...

Gus' gaze crosses Carla's and he understands that Sandie is right.

Orn looks slowly over his audience. The expression on his face is at once sad and frightening. There is a fever burning behind his eyes. His breathing is heavy and pained.

He turns to Gus and Sandie.

ORN
(solemn)
Gus and Sandie. Approach!

Gus takes Sandie by the hand and they advance towards him.

Orn's eyes, filled with sadness, falls on them.

ORN (CONT'D)
Don't you have something to tell us?

GUS
(suddenly self-confident)
Yes! The truth... I love Sandie. And she loves me!

ORN
Oh, I see. And who authorized this liaison?

GUS
Sandie and I did.

ORN
By what right?

GUS
The right of all men and women who love each other...

ORN
And what do the Proverbs say?

GUS
(insolent)
That they were written by you!

ORN
I am only the purveyor... And they say very clearly that a people cannot pretend to remain pure so long as they continue to revel in incestuous contamination... Because its result can only spur physical and intellectual regression.

Gus looks at him, discouraged.

GUS

You know what? I'm sick of all your stories and bullshit... Sandie and I are as much cousins as you are the Pope!

ORN

That's enough from you! You have violated my authority! And by denigrating the Principles, you have desecrated the Proverbs! This is what you have done!...

GUS

(stunned)
Is that all!?

Orn gazes over their heads towards the cave's entrance, looking for his inspiration to the sea far in the background.

ORN

The Tzeniuth says that "in thirteen bursts, the sources will spill out..." And we were those thirteen bursts... The incest that you have committed destroys this volition... But eternal nature will always mercilessly avenge those who transgress its commandments.

He looks deeply into Gus' eyes.

Gus seems hypnotized by Orn's words.

ORN (CONT'D)

Listen to what one of the Proverbs says... "There is only one solution that will permit the improvement of a state: the pitiless annihilation of the non-improvable progeny!"

He turns to Sandie.

ORN (CONT'D)

Sandie, you will wear a hair-shirt until the birth of the child. And your head will be shaved. You will not be cleansed of your mistake till the day your hair reaches you waist!

A murmur rises from the group.

LOLIE

But this is so unfair!

CARLA
Silence!

ORN
As for you, Gus, who has conspired to
destroy us, you will be banished for
as long as you live... No one among
us will be allowed to speak to you.
And you will have to remain behind
the Perimeter... forever... Wolf,
take him there immediately!

Everyone is dumbfounded.

Lolie throws herself on Wolf who is already dragging Gus away
by the arm. He pushes her away violently.

Lolie runs to Orn.

LOLIE
(hanging onto his coat)
But he'll die in the rains!

ORN
Unfortunately. it is no longer in our
hands

CARLA
Damn her! Someone shut her up!

Lolie hits him over and over with her little fists.

LOLIE
It's not fair! They love each
other...

Carla steps in to help Orn.

In the melee, Orn suddenly notices Apollo's talisman around
Lolie's neck and grabs it. He goes pale.

ORN
Where did you find this?

LOLIE
I don't know...somewhere.

Orn goes a shade paler as his eyes glaze over. He lets the
talisman fall out of his hand.

Carla rips it off Lolie's neck.

CARLA
You're lying! You were with the boy
from the ravine!

LOLIE
(defiantly)
Exactly.

CARLA
You too will be punished.

LOLIE
Fine! I want to be banished. Like
Gus.

Leslie rushes to her daughter and takes her in her arms.

LESLIE
(imploring)
Forgive her. She doesn't know what
she's saying.

But Carla remains impassive.

CARLA
She will get the cane!

LESLIE
(crying)
No! She's just a child!
(to Ludo)
You can't let this happen!

Ludo is frozen where he stands, terrorized by what's taking place.

Suddenly, LOUD BANGS on the metal awning at the entrance make everyone spin around.

The bangs are followed by a VOICE mimicking Leslie.

VOICE
You can't let this happen!

A shadow climbs down the ladder outside and a young girl appears: SUZIE, Orn and Carla's daughter.

She holds some RAG DOLLS in her arms and has an unpredictable look in her eyes.

SUZIE
You can't let this happen!

She then grabs a TORCH and throws it at Carla.

SUZIE (CONT'D)
Here, Mother, catch!

Suzie bursts out laughing and runs away into the darkness.

42

EXT. PATH - NIGHT

42

Wolf pushes Gus violently forward making him trip and stumble.

WOLF

(stuttering with rage)

Go on! Walk, you pile of shit! I'll kill you one day! And the same thing goes for your little bastard! I'll kill it as soon as it's born!!

GUS

You won't do it, Wolf. You don't know what you're saying.

WOLF

You've ruined everything! Sandie is ruined! My life is ruined!

GUS

I love her, Wolf. You can't understand that, can you?

WOLF

(out of control
stuttering)

So what? Do you think I give a shit?
I love her too. More than you!

GUS

So if you love her, respect her!

WOLF

Shut the fuck up!

Wolf pushes him and Gus staggers forward.

43

INT. GROTTO - NIGHT

43

The WIND SCREAMS through the grotto.

Lolie is on her knees, hunched over a bench with her coat rolled up over her back.

Orn stands behind her.

He holds a flexible stick, about the size of a riding crop.

ORN

(into Lolie's ear)

Be strong, my pretty one... and don't be afraid. I'm here...

Leslie, in tears, is being held back by Jacques.

LESLIE
 (to Orn)
 No... You can't do this!

CARLA
 (to Jacques)
 She's beginning to get on my nerves!
 Jacques, Tom, get her out of here!

Jacques and Tom drag Leslie outside.

TOM
 Calm down, Leslie. It doesn't help...

Trembling and frozen with fear, Ludo watches what's going on, completely powerless.

Johnny is next to him with a REVOLVER in his hand. The barrel is pointed at Ludo's knee.

JOHNNY
 Don't move, buddy! The quicker this is done, the quicker it will all be over! Oh yes!

ORN
 It's your fault! She's your daughter, after all!

Orn raises the stick slowly...and brings it down on Lolie's thigh.

WHACK!

ORN (CONT'D)
 I'm here, Lolie... I'm here!

Lolie clenches her teeth and squeezes her eyes shut without uttering a sound.

Her stoic face clearly shows that she's resigned herself to the pain.

Orn hits her again.

WHACK!

...and again.

WHACK!

ORN (CONT'D)
 I'm here!

44

EXT. GUS' TREE - NIGHT

44

Wolf throws Gus at the foot of a TREE, the only one in the area.

It has a long branch running parallel to the ground and numerous smaller branches higher up, tufted like ears of corn.

WOLF

You'd better pray the neutrons get you soon because if they don't, I will!

GUS

You poor old fool! Take advantage of it, because as soon as Orn is dead...

Gus doesn't have time to finish his sentence as Wolf SMASHES his fist into his stomach.

Gus doubles over in pain and falls to the ground. Wolf turns and marches away.

A VOICE whispers in the dark:

APOLLO

Why do you let yourself get treated like that?

Gus looks up. Apollo stands there.

GUS

Oh, hello you...

APOLLO

What happened?

GUS

I'm banished from the village.

APOLLO

Lucky! Now you can come and live with us!

GUS

No, I can't. It would be too dangerous for Sandie. She's going to have a baby... I'm the father. I have to be careful what I do, you understand? And you, you should go home... there's a storm coming.

APOLLO

But what will you do if it rains?

GUS

Don't worry about me, I know what to
do if that happens... At least I hope
... Now go on home!

Apollo looks up at the sky.

SMALL PUFFS of WHITE GAS move sinuously through the air,
swirling around the top of the tree.

APOLLO

You're sure you don't want to come
home with me?

GUS

No, no. I'll be fine. Now get going,
hurry up!

APOLLO

Ok, bye...

The young boy heads for the brush.

Gus looks into the distance at the approaching storm.

EXT. OPEN SKY - NIGHT

A STRANGE GLOW, like the Northern Lights, undulates and
pulses high above in the sky as lightning streaks across it.

The GHOSTLY CLOUDS OF WHITE GAS churn faster and faster while
THUNDER rumbles in the horizon.

INT. GROTTO - NIGHT

The grotto is now plunged in darkness.

The little light that there is comes from the embers in the
hearth. And the only sound resonating in the shadows are
Orn's hoarse, sickly breaths.

ORN

It's his fault, after all... It's his
daughter!

Another sound now replaces Orn's breathing: the SIZZLE OF
BURNING FLESH.

ORN (CONT'D)

Mea culpa... It's also my fault...
Mea ultima culpa...

A LIGHTNING BOLT streaks through the sky illuminating the
grotto for an instant.

It reveals Suzie squatting in a corner.

The shadow of someone kneeling appears on the wall behind her.

ORN (CONT'D)
Yes! It's my fault! Forgive me!

Another burst of LIGHTNING shows Orn hunched over the hearth.

He holds a RED-HOT POKER in his right hand. He moves it over his left hand and brings it down on it.

ORN (CONT'D)
(through clenched teeth)
He who realizes his error never
commits that error again.

Suzie gathers some earth from the ground and throws it at him.

ORN (CONT'D)
Yes, Suzie...Continue!

47 EXT. GUS' TREE - NIGHT

47

A LIGHTNING BOLT cuts through the night sky.

The bolt hits the tree, attracted by Gus' "neutron-brella", and radiates light through it for an instant.

His hair stands on end! His eyes glow!

A second later, everything is darkness again.

48 INT. GUS'S HOUSE / WORKSHOP - NIGHT

48

The LIGHT from a TORCH sweeps across the room just before a FLASK filled with liquid flies through the air and smashes against a wall.

Wolf destroys everything in his path as he makes his way through the workshop. He smashes the still's bottles and tubing with an ax, sending the potions and mixtures splashing everywhere.

He turns tables over, stomps on anything that's still in one piece and uses his ax to smash everything else. Finally, he throws his TORCH in the middle of the spilled liquids.

FLAMES quickly engulf the space as Wolf escapes outside. He takes one last, satisfied look back at the INFERNO just before disappearing into the night.

DISSOLVE TO:

49

EXT. ANCIENT VILLAGE - NIGHT

49

BIRD'S POV:

The village BURNS.

As the CAMERA descends, it becomes more and more evident that a BATTLE rages on the island.

The CAMERA HOVERS over the chaos...

GUNSHOTS and CRIES resonate in the night.

MEN, WOMEN and CHILDREN run terrified past the burning houses...

Through the flickering glow of the flames, we see a BEARDED GIANT, his back to us, at the edge of a cliff overlooking the sea. He struggles with a MAN and a YOUNG WOMAN.

The Giant smashes the nape of the man's neck with the butt of his REVOLVER ... then finishes him off with a BULLET in the back.

He grabs the young woman and hoists her with both arms over his head.

The cliff here is more than 300 feet high...

The wind carries an EERIE CHANT in the guttural resonance of a very ancient tongue...

VOICE OF WIND
 Sodiu samurri smurti...
 Deu du sciv seu murti...

The young woman seems to be Lolie...

She doesn't fight back, but looks at him defiantly.

The giant yells something at her, then throws her into the abyss...

DISSOLVE TO:

50

INT. LOLIE'S HOUSE - NIGHT

50

Lolie wakes up with a start.

The BIRD watches her from the porthole that serves as a window in her room.

LOLIE
 So you're Argone, huh? Tell me... You
 became a bird...

The Bird just stares at her.

51.

50

CONTINUED:

50

LOLIE (CONT'D)
Why do you always make me have the
same dream?

The Bird doesn't flinch and keeps staring at her.

LOLIE (CONT'D)
And if I die, will I become a bird
too?

The Bird flutters away with a little cry.

LOLIE (CONT'D)
Take me with you. Please...

51 EXT. VILLAGE - NIGHT TO DAY

51

OPTICAL EFFECT (TIME LAPSE):

The FULL MOON travels across the sky in ACCELERATED MOTION
and PLUNGES into the sea on FRAME RIGHT with a SUCKING SOUND
that FADES OUT gradually.

Then comes the first LIGHT OF DAWN, followed by the RISING
SUN from FRAME LEFT accompanied by another SUCTION SOUND. The
sun continues rising till it reaches its zenith. There, it
stops...

52 EXT. CLIFFS / VILLAGE ESPLANADE - DAY

52

Several villagers are assembled here at the foot of the
pulpit.

Wearing a shawl over her head, Sandie leaves the group and
makes her way towards Lolie's house.

53 INT. LOLIE'S ROOM - DAY

53

Leslie sits at the foot of the bed while Lolie has her head
buried under the pillow.

LOLIE
I don't want to go. I don't want to
see them.

LESLIE
Fine, have it your way. But we won't
be back till nightfall. We're all
going to the Ark to clear the brush.

LOLIE
I'll be all right by myself.

Leslie sighs and kisses her tenderly on the forehead.

LESLIE

Whatever you like... I left some soup
on the stove for you.

Ludo appears at the door. He looks like a beaten dog.

Leslie gestures for him to leave.

LUDO

Sandie wants to see her.

LOLIE

Ok, if it's Sandie...

Leslie and Ludo leave the room.

Sandie comes in with her painful hair-shirt wrapped tightly around her.

She sits on the bed and caresses Lolie's hair.

Suzie enters just then.

SANDIE

Are you okay?

LOLIE

Yes, I'm fine. But it's not fair for
you and Gus.

Suzie approaches holding a doll.

She is strange: Her face exudes kindness and innocence despite the behavior we've seen.

The scarf she wears on her head accentuates her round, sweet face which shines with a wide smile.

She holds out the doll to Lolie.

SUZIE

It's a Lolie-doll... Pretty...

LOLIE

Thank you, Suzie.

Lolie turns to Sandie.

LOLIE (CONT'D)

What are you going to do?

SANDIE

I'm going to wait... What else can I do? I don't have a choice. I want that baby so much... Anyway, everything is going to change soon.

(MORE)

CONTINUED: (2)

SANDIE (CONT'D)

So in the meantime, I'll do what I'm
told to do...Suzie takes the scarf off Sandie's head to reveal the
shocking sight of her shaved head.Lolie pulls aside a piece of Sandie's hair-shirt. Her skin is
already red and irritated.

LOLIE

It's horrible.

SANDIE

(smiling sadly)

But we're tough, you and me, right?
As tough as the boys? Don't you
think?

LOLIE

(with a brave face)

Yes. We're even tougher!

Sandie kisses the top of her head.

Suzie does the same and whispers:

SUZIE

Lolie... Argone-Bird will come
soon...

Lolie looks at her surprised.

Sandie hears her name being called outside and leaves the
room.

LOLIE

(to Suzie)

You really think so?

Suzie nods her head and skips off.

INT/EXT. LOLIE'S ROOM - DAY

Through her window, Lolie watches the group leave the village
followed by Bettie the goat.

Bobbi, Wolf's donkey, pulls a cart loaded with tools.

Lolie jumps out of bed and gets dressed.

Fred bleats.

LOLIE

You, Fred, you stay here!

55 EXT. LOLIE'S HOUSE - DAY

55

Lolie steps out the front door, a bundle under her arms.

She looks up at the clear blue sky and starts softly singing her "Dream Song":

LOLIE
Sodiu samurri smurti
Deu du sciv seu murti...

56 EXT. PATHWAY TO PERIMETER - DAY

56

Lolie walks down the path as she hums her song.

A SHADOW suddenly swoops over her.

She looks up and sees the Bird gliding just above her.

LOLIE
Oh, there you are you... You sure
took your time... Do you know where
Gus is?

The Bird banks sharply and changes direction. Lolie follows.

57 EXT. HILL OVERLOOKING ARK - DAY

57

Lolie creeps up and watches the group make their way carefully down the rocky slope towards the Ark as they sing.

Their SONG drifts off over the sea.

Beyond them, the Ark is nothing more than the old ruin of an ancient temple forgotten by time in the cactus.

With its resemblance to a kind of Stonehenge, it is clearly an old Druid temple dedicated to some goddess of fertility with generous breasts and ample hips. And what was once no doubt a carefully erected collection of stone slabs, has now been reduced to a pile of stones amid the cactus and collapsed terrain.

The Bird changes direction once again with a cry and Lolie follows it towards the Perimeter.

58 EXT. PERIMETER - DAY

58

Lolie lifts the barbed-wire and slips underneath.

She still carries the bundle.

59 EXT. HILL OVERLOOKING PENELOPE'S HOUSE - DAY

59

Lolie looks down upon a pretty valley dotted with fig trees and wild flowers.

An ISOLATED HOUSE lies in the distance nestled on a hill surrounded by a vegetable garden. The ruins of an OLD LIGHTHOUSE stand nearby.

At the opposite end of the village, this is a real home in the traditional sense of the word. It embodies the history of generations of the same family. Time has left marks of its passage on it: the paint is faded, the stone weather-worn, and several steel plates have replaced broken window panes.

All around the house, ancient cultivated terraces descend gently towards the sea.

60 EXT. PENELOPE'S HOUSE - DAY

60

PENELOPE, a woman in her sixties, sits in an improvised wheelchair on a terrace in front of her house.

A white PARROT with a yellow comb by the name of Pilami is perched right on top of her head.

The old woman seems to be contemplating an idea.

A wooden frame with cloth stretched over it, resembling wings -- basically a pitiful manifestation of an absurd "flying machine" -- is attached to the Penelope's back.

Apollo works a little further down levelling off a sloped section of the yard that connects the terrace to the vegetable garden.

Penelope advances as quietly as she can to the edge of the incline and slides her left arm into one of the wings.

APOLLO
(not looking up)
Ma?

Penelope slips her other arm into the right wing.

PENELOPE
(sweetly)
Yes, darling.

APOLLO
Can you hand me the billhook, please?

PÉNÉLOPE
Of course, sweetheart. But would you mind getting out of the way?

APOLLO
(still not looking up)
Out of the way? Why?

He has just enough time to see Penelope rolling at full speed towards him in her wheelchair.

Her loose hair blows in the wind, her clothes flap like a flag.

PENELOPE

Geronimo!

APOLLO

Oh my God! Ma! Stop!

Pilami flies off with a screech.

PENELOPE

Out of the way, baby!

APOLLO

Ma! Are you crazy or what!? Jump!!

Apollo dives out of the way just in time!

The wheelchair reaches the end of the "launch platform" and takes off...

Penelope is thrown from the wheelchair, ejected like a rocket: A woman-projectile.

PENELOPE

LOOK....AT....ME! Ahaaaa!....

You have to say that it's very beautiful to look at: an old woman with gray hair in full level flight, shouting joyfully, her arms raised high over her head in triumph... chased by a colorful parrot.

It doesn't last very long.

PENELOPE (CONT'D)

Apollooooo...

Penelope drops like a rock into the vegetable patch and lands right in the middle of the squash plants.

The wheelchair follows next and lands a little further away in some bushes.

Apollo arrives at a run.

APOLLO

Are you okay?!

Penelope wipes some squash from her face.

PENELOPE
I think so... Help me up.

Apollo fetches the wheelchair and helps her back into it.

Pilami lands back on his perch.

PILAMI
Crazy old woman!

PENELOPE
(shaking her arm)
Shut up, you old fool, or scram!

PILAMI
Awwk! Shut up or scram!

The parrot flies off.

PENELOPE
When I think it's your grandfather
who taught him all that...just to
torture me till the end of my days.
There are moments, I swear, I'd like
him to come back just to have the
pleasure of cussing him out!

APOLLO
Ma, you've really lost it!...You
could have ended up in a thousand
million pieces...

PENELOPE
Excuse me, my little man, but I
couldn't resist. It's months I've
been watching you build your
contraption. It was calling to me...

APOLLO
Are you sure you're all right?

PÉNÉLOPE
Yes, yes, affirmative! I managed to
come out of it pretty well, didn't I.

APOLLO
Yes. But I think I know what screwed
it up.

PÉNÉLOPE
Oh good. What was that?

APOLLO

The pilot. In my opinion, the pilot
was too heavy!

PÉNÉLOPE

You're a cheeky little devil, aren't
you? I'm going to make you pay for
that! Come here for some of Mama's
medicine!

Apollo makes a feeble attempt to get away and wrestles
playfully with her. Penelope suddenly stops with her fist
frozen in mid-swing, her attention drawn off-screen.

APOLLO

What? What happened?

PENELOPE

(pointing to the sky)
Look at that bird!

They hear a SMALL VOICE just behind them.

LOLIE

That's my bird!

They spin around and are surprised to see who it is.

PENELOPE

(worried)
Where'd she come from?
(to Lolie)
What are you doing here? You want to
make trouble for us or what?

APOLLO

She's my friend, Ma.

PENELOPE

(to Lolie)
What do you want?

LOLIE

(intimidated)
I'm looking for Gus.

PENELOPE

He's not here. Now, scram!

APOLLO

Ma! I said she was my friend...Relax.

Apollo gives Lolie a big smile.

APOLLO (CONT'D)
Don't worry. Her bark is worse than
her bite.

As she watches the two teenagers looking at each other timidly, and clearly with lots of affection, Penelope can't help but be touched.

PENELOPE
Come on, let's get in the house
before some nut sees us.

APOLLO
(to Lolie)
Can you help me?

Apollo and Lolie push the wheelchair up the hill towards the house.

Lolie begins to hum her Dream Song again to Penelope's great surprise.

PENELOPE
Where did you learn that song?

LOLIE
In a dream...

A sad little smile appears on Penelope's face.

PENELOPE
Come on, children.

The parrot flies beside them.

PILAMI
You old fool!

The villagers are busy working on the future Ark.

Some rip out cactus, others clear brush and the overgrown vegetation. And Orn directs the work looking like Solomon building the legendary Temple...

His attention is suddenly caught by the Bird as it circles in the horizon.

He calls Wolf without taking his eyes off the bird.

Penelope, Apollo and Lolie sit around the dining room table.

Penelope sips a strange potion made from herbs as she looks over Lolie from head to toe.

Pilami sits on its perch.

Someone has tied an old ribbon around his beak, apparently to shut him up.

PENELOPE

(between two mouthfuls)

Can we know what they're about these dreams?

LOLIE

(relieved she can talk about them)

They're horrible... There are all kinds of people dying... and a giant who throws me over a cliff... And every time I hear or sing... that song, it brings the bird.

PENELOPE

Are there other things... strange things... that happen with that bird?

LOLIE

No, not really.

Apollo

Say, Ma, it's like Argone from the legend, no?

LOLIE

Oh, Penelope, please. Tell me about Argone. Tell me who she was...

PENELOPE

(circumspect)

Let's say according to the legend, Argone was...a girl from the island who sacrificed her life to try to save those she loved... They also say that by dying, she transformed into a bird so she could come back one day and avenge herself... And she was condemned to stay that way until she would be reborn in the heart of a young girl experiencing her first true love...

Apollo looks at Lolie who lowers her eyes timidly.

PENELOPE (CONT'D)
Listen to me well, Lolie... You have
to know that your song is, as we say,
magic. But if you use it in the wrong
way, it could become extremely
dangerous!

LOLIE
But how could I ever use it in the
wrong way?

PENELOPE
By making decisions that are contrary
to your desires... or resisting your
own feelings, if you will.

Penelope gets up from the table.

PENELOPE (CONT'D)
You have to leave now. It's late.
Someone could notice you're gone.

65 EXT. PENELOPE'S HOUSE - DAY

65

Apollo, Lolie and Penelope are on the terrace.

PENELOPE
(resigned)
I suppose there's no way you two can
avoid seeing each other...

Apollo takes Lolie's hand in his.

PENELOPE (CONT'D)
Okay, I understand... But please, be
patient... and above all be careful.
It's too dangerous for the time
being. Especially for you, Lolie...
But soon, things will be different.
You have to trust me.

Penelope takes Lolie in her arms and kisses her.

PENELOPE (CONT'D)
(to Apollo)
Accompany her to the Perimeter and
come back here right away.

APOLLO
Yes, Ma.

The children make their way up the hill. Penelope's eyes
follow them for a while.

A shadow passes over her face.

62.

65

CONTINUED:

65

The Bird glides just above her. Penelope smiles sadly.

PENELOPE

(to the bird)

You too, Argone, be patient... And
don't hurt the girl, I beg you. Your
power could bring great harm to her!

66

EXT. SKY OVER PENELOPE'S HOUSE - DAY

66

Immobile in the wind, the Bird looks down on Penelope for a
long time...

It suddenly plunges towards her, its claws extended
menacingly... But it retracts them at the last second and
zooms past her face with a limitless gracefulness, brushing
her with its wings.

Then, just as quickly, it soars back up into the sky carried
by the wind.

67

EXT. LOLIE'S HOUSE - DAY

67

Wolf leaves the house and shouts orders to Johnny and Jacques
who are waiting for him on the front step.

The three men separate and take off in different directions.

68

EXT. DESERT SECTOR - DAY

68

Lolie and Apollo walk hand in hand.

She stops and turns to him.

LOLIE

Would you kiss me?

Apollo doesn't need to be asked twice. He gives her a quick,
timid kiss on the lips, then backs up and blushes.

APOLLO

Can I do it again?

He kisses her once more.

A CRY echoes in the sky. They raise their heads.

69

EXT. SKY OVER DESERT - DAY

69

Just above them, the Bird twirls in the air, indicating they
follow.

70

EXT. DESERT SECTOR - DAY

70

Lolie decides to follow its lead.

APOLLO
(surprised)
Where are you going? The village
isn't that way...

LOLIE
I know, but I want to see Gus... I'll
see you soon!

APOLLO
No way you're going alone. I'm coming
with you.

Lolie starts walking in the Bird's direction.

Apollo follows.

71 EXT. GUS' TREE - DAY

71

A rabbit nibbles at the foot of the tree. Gus watches it from the branch he's perched on.

He lunges!... But misses his chance and falls flat on his face as the rabbit escapes, hopping madly away.

Poor Gus seems half-crazed as he starts ripping up tufts of grass.

It's then that Lolie and Apollo appear in the glade.

LOLIE
(happy)
Gus!

Somewhat ashamed of himself, he gets up.

She runs towards him and jumps into his arms.

GUS
You shouldn't be here, you.

LOLIE
I brought you something to eat.

Lolie hands him the bundle of food she's prepared.

GUS
Thanks, Lolie. But you have to go
now. I'll walk you to the perimeter.

APOLLO
I think Gus is right.

LOLIE
Don't worry about it, my Gus. They're
all at that Ark thing-ama-jiggy.
(MORE)

71

CONTINUED:

LOLIE (CONT'D)

And you know what, they're there all day. So I have lots of time... Now eat!

GUS

No, no. Get going. It's better...

72

EXT. BADLANDS PERIMETER - DAY

72

Bobbi the donkey trots steadily along the edge of the cliff focused on the CARROT dangling at the end of a fishing rod attached to its saddle.

As always, Wolf is with him. He picks up his traps and resets the pivoting bamboo loops that have been set off.

He then gets back onto his donkey and passes the Perimeter.

73

EXT. GUS' TREE - DAY

73

Gus, Lolie and Apollo walk away from the tree towards the Perimeter.

LOLIE

Say, Gus, tell us about your life before the war.

GUS

Bah! I was a little like you, you know... I grew up in a small village by the sea far away from here. It used to be very beautiful...

APOLLO

Why? It doesn't exist any longer?

GUS

Honestly? I'd be very surprised if it did. I believe if there were still something alive out there, we would have seen a ship go by, or maybe a plane, or something after all these years.

LOLIE

Were you already in love with Sandie then?

GUS

(gentle smile)

No, not then... Sandie had to be about your age. Our fathers used to be very, very close -- almost cousins, as Orn would say. And we all left together... because of the war... That's how we found ourselves on the "Cape Horn"...

(MORE)

CONTINUED:

GUS (CONT'D)

But it didn't last very long... The neutron bombs started falling just as soon when we were in the middle of the ocean... They paralyzed the motors... And the freighter ran aground here... Sandie and me were the only survivors from our family... That's it!

The Bird lets out little cries just then as it describes wide loops above them.

APOLLO

What's she going on about?

LOLIE

(to Bird)

Yes, yes, little sister. Everything is fine.

GUS

So now we're here. With almost everything to make our lives pleasant. We could be just like that bird...

APOLLO

That's for sure... if you hadn't brought Orn with you!...

GUS

I swear we didn't do it on purpose.

Lolie looks up at her Bird inquisitively.

APOLLO

What is it, Lolie?

LOLIE

There's someone! I'm sure of it...

A VOICE booms just behind them.

WOLF

(stuttering)

You're right!

They almost jump out of their skins.

Wolf appears from behind a rock like magic and already has Lolie by the arm.

Gus tries to intervene.

GUS

Listen, Wolf, be nice. Don't tell on her.

WOLF
What's in it for me?

GUS
Nothing. But if you do, she'll be punished.

WOLF
So what? She has to be punished since she learned nothing from her little lesson!

GUS
(intrigued)
What lesson?

WOLF
She didn't show you?

Wolf lifts Lolie's skirt just over her thigh. Marks from the caning are clearly visible.

Apollo is furious. Gus looks at her with compassion.

Lolie tries to get away from Wolf.

LOLIE
Get your dirty paws off me! You filthy troll!

But Wolf has a firm grip on her.

Gus steps in.

He's met with a powerful right hook, knocking him out cold.

It's Apollo's turn to jump on Wolf's back, but the feather weight is no match. Wolf grabs him by the neck and lifts him off his feet.

WOLF
(venomous)
So, you little pip-squeak, maybe pigs don't fly, but they can be surprisingly strong...

LOLIE
Stop! Put him down!

WOLF
You! Shut up!

LOLIE
(calmly)
Put him down. You'll kill him. And Orn will be angry.

Wolf looks at Apollo whose eyes are almost popping out of his head and smiles at him sadistically.

LOLIE (CONT'D)
If you stop, I'll go with you.
Promise.

But Wolf grips him even harder. Apollo hangs limply in the air, his face beet-red as if ready to explode.

LOLIE (CONT'D)
I'll talk to Sandie... for you.

WOLF
(without taking his eyes
off Apollo)
She's a whore!

LOLIE
But you still love her.

WOLF
No! It's not true. I don't love...
whores.

And with that, he let's Apollo drop like a bag of dirty laundry.

WOLF (CONT'D)
(hateful)
Next time, you little dip-shit, you
won't be so lucky!

Apollo can finally breathe.

Wolf approaches Gus whose senses are slowly coming back.

WOLF (CONT'D)
(out of control
stuttering)
And you, you don't talk to nobody.
Understand?

He kicks Gus brutally in the sides and drags Lolie with him.

Apollo, a little less air in his balloon, gets up painfully and runs towards them.

LOLIE
(resigned to her fate)
No, Apollo. Don't.

Apollo stops in his tracks.

He turns to Gus who's shaking his head like a drunk.

73

CONTINUED: (4)

73

RAIN starts to fall.

74

INT/EXT. ORN'S HOUSE - AFTERNOON

74

Completely drenched by the rain, Lolie stands by the first floor window.

Suzie is next to her, both looking at Johnny and Jacques outside in the middle of a full-fledged argument.

JOHNNY

You're nothing but a goddamn crook,
I'm telling you!

JACQUES

(screaming into his
hearing-horn)
Get stuffed, you pencil dick!

Staring out the window, Suzie seems a little stunned.

SUZIE

Pencil dick? Pencil dick?
(to Lolie)
Sing song...

75

INT. ORN'S HOUSE - AFTERNOON

75

Lolie sits at the table, her head in her hands, lost in a daydream. She sings her Dream Song as her eyes stare into space.

Suzie plays on the floor with her dolls and sings along with her, shouting out words devoid of meaning.

But Lolie's voice becomes more and more sharp and pure, soon dominating Suzie's, who suddenly stops singing gibberish.

SUZIE

(admiringly)

Oh, it's lovely... It sounds like
baritones in a funeral orchard!

Just then, some GLASSES on a shelf begin to VIBRATE... and soon begin to RESONATE stronger and stronger.

Lolie discovers this at the same time as we do. Her eyes are fixed on them, full of wonder.

She looks away and the noise dies off in a slow FADE-OUT.

The door opens just then, revealing Orn.

ORN

Suzie, leave us alone!

SUZIE
LouLou, leave us alone!

Without saying another word, Orn grabs her and drags her out the door.

He turns to Lolie and looks at her with an extreme weariness.

ORN
What am I going to do with you?

She doesn't answer.

He leans down, kisses her on the cheek and sits down right in front of her.

Lolie wipes her cheek discreetly.

ORN (CONT'D)
Do you have the slightest idea what it costs me to be forced to punish you? Can't you find something else to do than constantly disobey me?

LOLIE
I wanted to see Gus. I was anxious.

ORN
Let God take care of Gus and worry about him. You cannot escape your destiny, and that's the lesser of the evils...

LOLIE
I don't have any faith in destiny!!

ORN
Ah, Lolie, don't start.

He gets up and begins to pace.

ORN (CONT'D)
Well, it's normal at your age to ask questions, or not to have faith... You remind me of someone I knew long ago who was just like you: she had too much imagination.

Lolie doesn't say a word.

ORN (CONT'D)
I'll have to purge your evil!

Lolie begins to hum her Dream Song again... with the same perfectly pure timber as before... And the glasses once again begin to VIBRATE...

Orn looks around trying to find where the sound is coming from. He discovers that the glasses are FULL OF LIGHT.

ORN (CONT'D)
Stop that!

But she continues and the noise gets LOUDER.

ORN (CONT'D)
Stop that, I said!

Suddenly, he jumps on her, slaps his hand over her mouth and grabs her by the hair.

ORN (CONT'D)
Where did you learn that?

He lets her go.

LOLIE
In my dreams...
(he goes pale)
Why? It's not forbidden to sing? Is it?
(silence from Orn)
You're going to punish me again?
(no reply)
Yes. You're going to punish me because you want to punish me...

She kneels complacently in front of him.

LOLIE (CONT'D)
You have the cane?

Orn puts his hands on her shoulders.

LOLIE (CONT'D)
You prefer to beat me with your hands, don't you?

Orn trembles.

LOLIE (CONT'D)
Whatever you like, I'm ready to be punished...

The door flies open suddenly.

Carla enters with Suzie.

She looks, astonished, at Lolie kneeling in front of Orn, her head against his lower abdomen.

She goes white as a sheet.

76

EXT. VILLAGE / PRISON DUGOUT - EVENING

76

Not far from Orn's house, a STEEL TRAP lies level with the ground. It's the access door to a DUGOUT which has been cut deep into the rock and serves as a public prison.

Orn, Carla, Wolf, Sandie, Leslie, Ludo and Lolie stand around it.

Wolf lifts the trap door and is about to grab Lolie by the arm.

LOLIE

Keep your big fat hands off me! I
don't want you to touch me!

She jerks her arm away.

Leslie tries to intervene.

LESLIE

Listen, this is becoming an
obsession... You have no right to do
this. It's torture!

CARLA

Bullshit! This punishment is bullshit
compared to what she's done! She's
always disobeying.

LESLIE

I know her. She didn't mean any harm.
She's a child.

CARLA

Maybe, but she's old enough to always
refuse to do what we want her to do.

LESLIE

It's my fault if she's like that... I
raised her badly... It's me you
should be putting in that hole... Not
her!... Please...

Ludo takes her hand.

LUDO

Stop, Leslie. All you're doing is
getting them more worked up over her.

LESLIE

You! Don't touch me, you lousy
coward!

72.

76

CONTINUED:

76

During this, Lolie, her head held high and without saying a word, begins to climb down the steps leading into the gloomy, ominous cavity.

The only person she looks at is Sandie who smiles sadly at her.

Orn hasn't said a word through this.

Wolf shuts the trap door behind the girl...

...and locks it with a bolt and key.

77 INT. VILLAGE / PRISON DUGOUT - EVENING

77

The space is tiny.

The walls and floor are soaked with humidity.

Crouched in a corner, her arms wrapped tightly around her knees and resigned to her fate, Lolie looks up at the trap door above her. A TINY RAY OF LIGHT escapes from a small crack between two floor boards and illuminates her eyes.

78 EXT. VILLAGE SQUARE - EVENING

78

The inhabitants walk away from the dugout towards their homes.

One by one, the doors open and close.

79 EXT. VILLAGE SQUARE - EVENING

79

OPTICAL EFFECT (TIME LAPSE):

Shadows creep ominously over the square as NIGHT engulfs the village.

Lights in the houses go on and go off, surrendering to the darkness.

80 EXT. VILLAGE - NIGHT

80

The place is deserted and, except for Orn's, each house seems to be asleep.

The front door of one of them opens. A SHADOW slips through and makes its way furtively across the square.

81 INT. VILLAGE / PRISON DUGOUT - NIGHT

81

Lolie hasn't moved an inch.

She suddenly hears a WHISPER from overhead.

A TORCH throws flickering shadows against the wall of the dugout.

Through the cracks between the boards, Lolie sees small DOLLS appearing one by one. They sway strangely side to side accompanied by an almost inaudible WHISPERING.

Suzie's face joins the dolls' faces.

SUZIE

Us, we are nice dollies too... Us, we love Lolie too... We don't want to hurt her because Lolie is pretty and Daddy loves her... Suzie also is pretty, but Daddy doesn't love her.

Suddenly, Suzie is yanked backwards and the dolls are scattered by a hard kick.

Suzie's face is replaced by Wolf's much less agreeable one.

EXT. VILLAGE / PRISON DUGOUT - NIGHT

Wolf holds Suzie in a vicious grip.

WOLF

You really don't understand anything, you! We told you no one is supposed to talk to her. Simple, no? Go home. NOW!

Suzie walks away, grumbling, then stops and turns to Wolf.

SUZIE

Go to hell, pencil dick!

She runs home.

Wolf glances around and throws the torch away. It dies out.

INT. ORN'S HOUSE - NIGHT

Carla is busy coiffing her long black hair. She's wearing a loose dressing gown. Bobo is rolled around her bare thigh.

A door bangs open. She quickly covers herself up with her robe.

Suzie passes behind her, muttering to herself.

Once gone, Carla goes back to brushing her hair and lets the flaps of her gown fall away, revealing her ample bosom.

In the mirror's reflection we can see a FIGURE watching her from outside.

She lets her robe fall open a little more, then throws her hair back and takes the YELLOW FLOWER that's just landed next to her. She slips it behind her ear.

84

EXT. GUS' TREE - NIGHT

84

Gus sits at the foot of his tree trying to light a fire under a small pile of twigs.

He suddenly hears his name whispered loudly.

Gus jumps to his feet.

GUS
(with the same intonation)
Sandie!?

Sandie appears in a POOL OF LIGHT and runs into his arms.

SANDIE
I needed to see you... I'm scared...
They put Lolie in the hole!

Gus tries to reassure her as he rubs her back tenderly.

SANDIE (CONT'D)
And just yesterday they gave her the
cane!

GUS
I know. I know... He's reached the
apex of his madness... The most
dangerous stage... Often, when
someone gets to that point, things
can get very bad... And above all,
you can't provoke him... He's capable
of anything, as you can see...

Sandie guides him down to sit with her on the ground.

SANDIE
I don't want to go back...

GUS
I know. But you have to go back!
Don't worry, he'll die soon. Be
patient...

Sandie passes her hand over her belly.

SANDIE
No. I can't!...
(touches her belly)
We have a child...

It's clear Gus is worried too. But his resignation is also clear.

SANDIE (CONT'D)
Take me in your arms.

84

CONTINUED:

84

GUS

All right. But not for long.

She squeezes herself tightly against him.

SANDIE

It's so hard to carry a child under
these conditions...She begins to cry with her head buried deep in his shoulder
as they lie down beside the fire...

...and the MOON begins its long ascent in the sky...

85 EXT. VILLAGE - NIGHT

85

OPTICAL EFFECT (TIME LAPSE):

The FULL MOON crosses the sky once again and plunges into the
sea with a SUCKING SOUND.

Then, the FIRST RAYS of DAWN appear.

86 EXT. VILLAGE / PRISON DUGOUT - DAWN

86

Lolie's voice escapes from between the slats as her eternal
Dream Song floats in the air.Wolf leans against Orn's house presumably on guard duty. But
the song is having a lullaby effect, making his head slump
forward as he drifts off to sleep.

A YELLOW FLOWER adorns his lapel.

87 EXT. VILLAGE / LOLIE'S HOUSE - DAWN

87

The Bird is perched on the roof.

It flies off towards the dugout.

88 INT. VILLAGE / PRISON DUGOUT - DAWN

88

Lolie sings softly looking up at the ceiling.

She hears something scratching above.

The Bird appears and sticks its head in between the roof
slats. It looks at her inquisitively.

Lolie closes her eyes.

The entire dugout suddenly (and subtly) LIGHT UPS as if the
light was radiating from the core of the stone walls.

89

EXT. OLD VILLAGE - NIGHT

89

BIRD'S POV:

The village BURNS.

GUNSHOTS and CRIES resonate in the night.

MEN, WOMEN and CHILDREN run terrified past the burning houses...

The wind carries an EERIE CHANT in the guttural resonance of a very ancient tongue...

VOICE OF WIND
 Sodiu samurri smurti...
 Deu du sciv seu murti...

At the edge of a cliff overlooking the sea, a BEARDED GIANT, his back to us, struggles with a MAN and a YOUNG WOMAN.

He smashes the nape of the Man's neck with the butt of his REVOLVER and finishes him off with a BULLET in the back.

He then grabs the Young Woman and hoists her with both arms up over his head.

The Young Woman is not Lolie...

It's another YOUNG GIRL... She's pregnant...

The Giant screams and throws her into the abyss...

She falls towards the sea...further and further down... until she's nothing but a small, white stain...

The Giant turns towards us... It's Orn... MADNESS SEARS THROUGH HIS EYES.

The SOUNDS and IMAGES from the battle FADE OUT.

90

INT. VILLAGE / PRISON DUGOUT - DAWN

90

Lolie opens her eyes.

The Bird is with her inside the dugout.

LOLIE
 Argone...Take me away...I'm ready!

She begins her SONG again...

91

EXT. VILLAGE SQUARE - DAWN

91

Lolie's VOICE, ever so pure, blends with the whispers of first light...

91

CONTINUED:

91

It saturates the air and melts into the pastel colors of the breaking day.

Then another FEMALE VOICE joins hers...drawing it up into a DIZZYING CRESCENDO... towards the immensity of space... until it CHANGES into the PIERCING CRY of a bird.

92 INT. ORN'S BEDROOM - DAWN

92

Orn jumps up in bed.

He's drenched in sweat -- his eyes haggard.

93 INT. VILLAGE / PRISON DUGOUT - DAWN

93

Lolie's eyes are rolled up in their sockets, as if lost inside herself.

94 INT. ORN'S BEDROOM - DAWN

94

Orn's abrupt movements have woken up Carla who looks at him, worried.

ORN

She's here!

He jumps out of bed and grabs an AUTOMATIC PISTOL hidden under the bed.

CARLA

What the hell are you doing?

ORN

Argone! She's here!

CARLA

(used to it)

Everything's okay, my Loulou
...everything's okay.

He runs out of the room.

95 EXT. VILLAGE SQUARE - DAWN

95

As if propelled by an uncontrollable force, Orn runs towards the dugout. He wakes up Wolf, grabs the key and fumbles to open the trap door.

Lolie, alone at the bottom of the pit, lifts her head slowly up to him.

ORN

Where is she? She's here. I know
she's here!

He gets up, his eyes darting everywhere around him.

Completely terrified, Wolf doesn't dare move.

ORN (CONT'D)
Where are you?

He fires a SHOT into the air.

ORN (CONT'D)
I know you're here!

He FIRES again... then slams the trap door shut.

Carla arrives at a run, followed by Suzie.

ORN (CONT'D)
Find her! Find her for me! Find
Argone!

Suzie runs around in circles, pointing in front of her.

SUZIE
She's here! No, over there! No, in
the sky! She's in Carla's nose! One,
two, three... I see you!

FADE TO WHITE:

All the villagers, except for Wolf, are assembled around the locked dugout.

Sandie has a reassuring arm around Leslie.

Johnny turns to Jacques who stares straight ahead of him.

JOHNNY
The Captain has a fever, that's
all!... He's gone a little loony...
But every time we went to Pittsburgh,
it was the same thing...Oh yes!

JERRIE
Maybe, but putting the girl in the
hole all night was a little hard.

JACQUES
The old sailor knows what he's doing.
And the girl too. She knows what she
did. Oh yes!

TOM
Maybe, but it's not a reason... This
is all useless!

JACQUES

I don't agree, buddy... Stop talking
about it, okay?

The comments stop as Orn steps out of his house.

97 EXT. VILLAGE SQUARE - DAY

97

Orn stands at the front door.

He's back in his officer's uniform, a cap on his head and his pistol in a holster around his waist.

Everyone looks at him in a perplexed silence as he walks towards the dugout.

Carla and Suzie come out of the house.

JOHNNY

(whispering to Jacques)
Why's he all decked out?

Jacques shrugs his shoulders.

Orn turns the key and unlocks the trap door.

He has changed: in his eyes there is now much more aggressiveness and cold malice, even if his gaze seems paradoxically more distant.

He seems much more sure of himself...

Lolie climbs out of the dugout, very dignified, and faces him.

She also has changed: more troubled and less fragile.

He takes her hand by force and they cross the square in front of everyone who don't dare utter a word.

ORN

It's time now. We have an Ark to build... Come, all of you.

He walks out of the village with a confident pace, pulling Lolie behind him.

The villagers follow.

Leslie catches up to Lolie and hands her a bit of food.

Lolie looks at her vaguely, a distant smile on her face... But she doesn't eat... The food drops from her hand and falls on the dusty road... A gust a wind covers it over.

Johnny catches up to them and addresses Orn.

JOHNNY
Are we off to sea, Captain?

Orn looks at him for a disoriented second, as if he doesn't recognize who he is anymore.

ORN
Yes, Johnny. We're off.

JOHNNY
Oh, that's wonderful, my captain. Oh yes, quite wonderful!

Johnny rejoins the others. He looks happy.

ORN
(to himself)
Yes. We all have to take a trip.

He smiles as he walks.

Waves of STRANGELY COLORED LIGHT ripple through the sky.

98 EXT. CLIFFS - DAY

98

Gus and Apollo sit on a rock by the side of the cliffs.

Gus has slipped into Apollo's FLYING MACHINE (the one Penelope tested earlier)

The machine is clearly handmade: composed of feathers and recycled parts -- it would be surprising if it worked...

Each wing is connected to a lever which the pilot holds in either hand.

GUS
No, believe me, I don't have a choice... I have go get help!... There has to be someone somewhere!

APOLLO
I should be going. I built it for myself.

GUS
No, no... I have experience with these kinds of things... Besides, once you're on the mainland, you won't know where to go... Now, pass me the canteen!

Apollo doesn't resist and hands him the canteen.

Gus attaches it to his belt.

GUS (CONT'D)

Food!

Apollo gives him a pouch which Gus straps around his stomach.

GUS (CONT'D)

The wind?

Apollo

Full south. About fifteen knots.

GUS

Perfect. I should get there in less than a day!

Gus approaches the edge of the cliff.

GUS (CONT'D)

So, in two or three days then...

Apollo

Ok then, but just be careful.

GUS

Don't worry, my friend. They used to call me "Mr. Intrepid" when I was young.

Gus gets into position, flexes his knees and gives himself a running start...

He dives off the edge, arms spread out like a graceful albatross...and falls like a sack of lead!

Apollo creeps up to the cliff edge and watches, helpless, as his friend tumbles head over heels towards the sea.

It's a long way down...

IMPACT -- AN EXPLOSION OF WATER... Ripples fan out over the sea...

Apollo is about to turn to leave when, suddenly, Gus resurfaces, struggles to throw off his harness and begins to swim back to shore.

Something that looks like an AURORA BOREALIS forms in the sky.

Orn arrives with his group in the middle of the circle of stone blocks where the Ark is being prepared.

100 EXT. ARK IN RUINS - DAY 100

Orn lifts his eyes to the sky.

ORN

This Ark is like an egg whose shell has not been formed. And as the Proverb says: it holds within it a harmonious power that we must rekindle and invigorate... May this power be our beacon!

(beat)

And may this vessel, embryo of life, become our new principal of unity... and protect our journey to safe harbor by instilling us with its divine consciousness!

101 EXT. FIELD NEAR ARK - DAY 101

Wolf walks down a path leading to the Ark.

He holds a CANVAS BAG in his hand.

102 EXT. ARK IN RUINS - DAY 102

Orn looks into everyone's face one after the other.

ORN

It isn't without reason that we were saved from the deluge that inundated the Earth! From this point on, we have to achieve fulfillment... with effort! Let's get to work, now!

Wolf finally arrives and approaches Orn.

WOLF

I got it!

He hands him the cloth bag.

Orn pulls out...the dead Bird!

Lolie comes closer just then as it lies pitifully on its back in Orn's open palm.

And without saying a word, but looking deeply into her eyes, Orn throws the little body at her feet.

Lolie gulps for air and finally bursts out crying.

She drops to her knees and buries her face in the Bird's body.

Her tears fall on the little creature's wings, as unintelligible words escape her lips.

The entire set TILTS CRAZILY, and the CAMERA begins to SPIN like a TOP.

Then, with a burst of energy, Lolie jumps to her feet holding the Bird by its feet, brandishing its CLAWS. She attacks Orn, scratching his face...drawing blood!

Orn runs off, his hands grasping his face, as Lolie tries to grab his pistol.

Wolf lunges, but she gives him a hard kick to his groin before running off...

ORN

Catch her!

Johnny steps into her path. She throws herself at him head first, rams her head into his stomach and keeps going without missing a beat.

ORN (CONT'D)

(to Wolf)

Bring her to me! But don't -- DON'T -- harm her.

Suzie approaches the Bird's body and picks it up.

She kisses it and with all her might, flings the tiny body up into the sky...

OPTICAL EFFECT:

THE CAMERA FOLLOWS THE BIRD IN SLOW-MOTION AS IT SPINS OVER AND OVER HIGH INTO THE AIR.

THE SKY BEHIND IT TURNS INTO LATE AFTERNOON WITH A FULL MOON, THEN INTO THE DARKEST NIGHT.

We hear PENELOPE'S VOICE. It has a strange resonance.

PENELOPE

"It's not Argone they've killed. It's only the bird.... Argone is not dead. Far from dead... She has become one with Lolie... And it is within her that the powers now dwell... Lolie loved that bird too much... And damned Orn -- who doesn't even know what he's doing!

(MORE)

103

CONTINUED:

PENELOPE (CONT'D)

-- has thrown himself at the mercy of
 Lolie and Argone's revenge, now
 united for better or worse!"

...THE BIRD CONTINUES TO SOMERSAULT IN SLOW-MOTION AGAINST A NIGHT SKY FILLED WITH STARS...AND FINALLY AGAINST A NIGHT SKY DOMINATED BY A FULL MOON...INTO WHICH IT DISAPPEARS...

DISSOLVE TO:

104

EXT. ARK (SIX MONTHS LATER) - DAY

104

The Ark is finished.

It has been put together using the salvaged pieces of the freighter that we saw earlier in the village.

The roof, made out of cabin doors that have been welded together, rests on a hull made of COMPRESSED GAS CYLINDERS held together by mortar.

The portholes are very small and a heavy steel door serves as the only entrance.

The structure is heavy and resembles an impregnable fortress... a kind of bunker...

Suzie sits on the ground next to Lolie who hums her Song softly. Her hands are now bound by WOODEN HANDCUFFS linked with a CHAIN. She looks like a small savage animal, rocking back and forth as she rubs her knuckles against the wooden manacles.

Leslie tries to feed her with a spoon, but Lolie turns her head away every time, mumbling incomprehensible phrases.

LESLIE

Lolie, please, make an effort! You
 have to eat.

But Lolie doesn't even look at her.

She seems much more preoccupied with Orn sitting a few yards away.

She raises her voice so her SONG reaches his ears.

ANOTHER ANGLE:

Looking like death warmed over, Orn is slumped in an armchair in front of the entrance door.

He drinks from a bottle of cactus alcohol watching the final touches being added to his "work".

ORN
(to Leslie)
Leave her alone! She'll eat when
she's hungry.

LESLIE
She's eaten almost nothing in a week.
Can't you see she's not well!? Let me
take her home!

ORN
(taking a big gulp and
stammering with rage)
This IS home!

He wipes his mouth repulsively with the back of his festering hand and starts coughing loudly.

Leslie stares at him with cold eyes.

LESLIE
(hissing)
Why can't you just die?

ORN
There's a time for everything,
Leslie.
ANOTHER ANGLE:

Leslie has barely turned away when Lolie takes a handful of dirt and brings it to her mouth.

Suzie imitates her.

SUZIE
Yuk!

Suzie spits it out.
ANOTHER ANGLE:

Sandie seems like she's ready to give birth at any second.

Her hair has grown back.

She puts a comforting hand on Leslie's shoulder.

LESLIE
I don't recognize my own daughter
anymore. When she speaks to me, it's
completely incoherent.

SANDIE
Johnny says it's the ancient tongue
of The Untouchables.

Tears well up in Leslie's eyes.

104

CONTINUED: (2)

104

Sandie's face shows the empathy she feels for the ordeal her friend is going through.

Carla approaches them followed by Johnny. His right hand is firmly gripped around the butt of a REVOLVER slipped under his belt.

CARLA

Come on, you whores, get to work!

Sandie picks up a bucket just as Leslie spots a KNIFE on a table.

105 EXT. VILLAGE ROAD TO ARK - DAY

105

Tom and Jerrie, followed by Jacques, make their way down from the village which has been reduced to nothing more than a desolate ruin.

They pull a hand cart filled with items from their old houses.

Tom turns to Jacques and snarls:

TOM

I can't believe how much work this contraption took to build! I'm sure we could have built a real one without very much extra effort that would actually float... This whole thing is completely insane!

JACQUES

(cutting him off)

Orders are orders.

TOM

It's pretty easy for you, huh, Jacques? Johnny and you have special "veterans" privileges... The old crew gets all the goodies, huh?... But us? Sweet fuck all! What a crock of shit! Anyone can see you're not in our shoes!

JACQUES

The Captain has his reasons... Now stop bitching and keep moving!

106

EXT. ARK - DAY

106

Sandie works behind the Ark.

Kneeling on the ground, she applies some mortar between two blocks of stone.

She has the unmistakable feeling that someone is watching her. Sandie lifts her head and crosses Wolf's stare. He holds an enormous KNIFE in his hand.

WOLF

If I wanted, I could take you right here.

SANDIE

(nonplussed)

Yes. No doubt.

She gets up, exposing her big belly.

SANDIE (CONT'D)

But why would you want a woman who's nine months pregnant with someone else's child...?

WOLF

I couldn't care less.

SANDIE

(scornful)

So take me if you want it so much!

WOLF

Don't play that game with me.

He places the point of the knife on her stomach.

WOLF (CONT'D)

(stutters menacingly)

I'll kill the dirty little runt. I could even cut you open right now and hang it up like a piece of meat.

Sandie suddenly realizes he would be capable of it. She decides to soften his attitude.

SANDIE

But why would you, Wolf? A belly is so soft. Here, look. Would you like to touch?

He looks at her blankly. She lifts her blouse and the point of the knife now touches her bare skin.

He lets his weapon fall, kneels before her and rests his cheek on her stomach. He wipes a tear away.

WOLF

(emotional)

I love you...Why did you do this to me?

106

CONTINUED: (2)

106

She closes her eyes, repulsed and discouraged.

Hidden behind a cactus some distance away, Gus observes the scene. He looks completely shattered seeing Wolf's head resting against the naked stomach of the woman he loves.

He backs off slowly and takes off running towards the hills.

107

EXT. BADLANDS - DAY

107

Gus runs at full speed trying to get the image out of his head.

He crosses a clearing where Apollo is waiting for him. But he doesn't stop.

APOLLO

Hey! Where are you going?

Apollo makes sure no one is following Gus, then takes off after him.

APOLLO (CONT'D)

Hey! Did you tell him or not! Hey!
Wait up!

108

EXT. ARK - DAY

108

Wolf tries to pull Sandie behind a bush.

It's clear she doesn't share his pressing need.

SANDIE

No, Wolf. Not now... It's
dangerous...
(touching her belly)
I'm too close...

WOLF

(picking up his knife)
Yes. Now.

SANDIE

(imploring)
Wolf... Please...

The attempt is interrupted by a SCREAM coming from the Ark.

CARLA

Help! Someone, HELP!

109

EXT. ARK - DAY

109

Orn faces the CAMERA with Leslie standing behind him.

LESLIE
I won't let you kill my daughter!

He turns slowly to face her, revealing his back: a KNIFE is planted right between his shoulder blades...

He makes a tremendous effort to reach the hilt with his right hand, and as he does so, begins to turn around in circles.

ORN
Take this out of me!

Carla is frozen with fear. Her two hands covering her mouth are not enough to stifle the SCREAM.

Leslie doesn't move. She looks at Orn with cold eyes.

LESLIE
You're going to die, Orn!

ORN
Take this thing out of me, Jesus fucking Christ! Take this piece of shit knife out of me!

WOLF arrives, running, and rips the knife out of Orn's back.

Orn finally stops turning around and moves towards Leslie.

He reaches out and takes the knife from Wolf's hand. Looks at it, and then at Leslie... He brings the point up to her neck and slides it along the entire length of her chest. It comes to rest between her breasts...

ORN (CONT'D)
(looking at her evilly)
You're going to be surprised, but I forgive you! The hour of my death is still not at hand... You'll have to be patient...and forgive me.

He gives the knife to Leslie!

She can't believe her eyes.

CARLA
(to Wolf)
Put her in the hole!

ORN
(incredibly calm)
No...Leave her alone...She's harmless...
(to Carla)
Take care of your daughter instead!

And without saying more, he turns on his heels and staggers away. Carla follows.

Sandie suddenly grabs her heavy stomach and groans.

Jerrie runs to her.

SANDIE
I think it's time...

The men stand there staring blankly, not knowing what they're supposed to do.

Leslie takes Lolie in her arms and squeezes her tightly.

110 EXT. BEACH - WRECKED FREIGHTER - LATE AFTERNOON 110

The beach around the freighter is deserted.

There isn't a living soul to be seen.

BLUNT, IRREGULAR SOUNDS, like hammering, escape from within the wreck.

The banging ECHOES through the cove.

111 INT. ARK / ADJOINING ROOM - LATE AFTERNOON 111

The room is stocked with various materials waiting to be used.

There is a variety of food, dry and wet laundry and some tools.

Sandie has been laid out on a large table. She moans. And the contractions begin. Slowly. Regularly.

Leslie is next to her, encouraging her to push.

Lolie see-saws on the floor, back and forth, as she tries to free herself from the handcuffs.

Suzie plays next to her with a DOLL.

SUZIE
(to Lolie)
Guess who's coming.

112 INT. ARK / MAIN ROOM - LATE AFTERNOON 112

The large room has conserved its blocks of stones, but the ceiling is now made up of an assembly of cabin doors resting on GAS CYLINDERS which circle the entire length of the room.

There is a porthole in each of these doors, where light penetrates the room in vertical columns... in which floats a fine dust.

A kind of THRONE rests at the back of the room next to a fireplace and chimney. Orn sits on it. A large bandage covers his upper body.

He looks very determined once again, but patient, as if waiting for his hour. However, there's still a burning fever in his eyes.

A RAY OF LIGHT from the setting sun filters through a porthole and dances along the floor.

His face LIGHTS UP.

Orn puts out his hand. The RAY settles in his palm. He smiles.

ORN
(muttering to himself)
You see...I am everywhere...And I am
very alive... I don't have a
beginning or an end... A little like
You, after all...

At the same moment, a CRY escapes once again from the next room.

A spark glimmers in his pale blue eyes.

ORN (CONT'D)
Finally! Finally he is here, the
Thirteenth... Now we can get down to
serious business.

He gets up on his shaky legs and leaves the room.

Leslie wraps the NEWBORN in a blanket then swaddles it like a bean in a pod. She puts the baby in Lolie's arms.

LESLIE
Here, look... It's been so long since
you wanted to see a real one... Don't
you find her cute, our little Tina?

Lolie has a vague smile on her face as she continues imperturbably to hum her Song...

Leslie passes a hand through her hair and can't hold back a tear.

114 EXT. GUS' TREE - SUNSET

114

GUS' TREE HAS CERTAINLY CHANGED DURING THE PAST SIX MONTHS.

There's a mishmash of things hung all over its branches: from the hammock, to the clothes, to the collection of tools.

Apollo is with Gus.

They are very absorbed in the task of sharpening the ends of some long STICKS.

Apollo looks up: Gus wipes a tear from his cheek.

APOLLO
(breaking the silence)
I'm sure she didn't want...

Gus attaches two STICKS together and turns his head sharply, as if sensing a presence.

Orn is there....a few yards away...motionless...with his familiar cold, empty look...

ORN
The child is born, Gus.

Apollo jumps to his feet. He looks at Orn incredulously.

ORN (CONT'D)
I've come to get you. To bring you to him.

GUS
Because I'm no longer banished!?

ORN
No. The Ark is complete. We have nothing to fear anymore. You can come.

(to Apollo, sweetly)
And you, my child, go home to your grandmother.

APOLLO
(annoyed)
I'm not your child and I don't take orders from you!

Orn gives him a caustic smile, then turns and leaves.

Gus drops what he's doing and follows him. .

APOLLO (CONT'D)
(disconcerted)
Gus! What are you doing?

114

CONTINUED:

114

But Gus continues to follow Orn down the path.

Discouraged, Apollo kicks the sharpened sticks as if they've suddenly become useless.

115

EXT. PERIMETER - SUNSET

115

Gus and Orn cross the Perimeter.

116

EXT. CLIFFS / VILLAGE - SUNSET

116

Johnny, Jacques, Ludo, Tom and Jerrie are in the process of gathering the last useful things from the village.

But they have dropped what they're doing and stand looking over the cliff towards the horizon where a somewhat menacing YELLOW CLOUD glides over the waves moving in their direction.

The SEA has turned RED.

JOHNNY

Okay, might be a good idea to get to the Ark. Oh yes! Looks kind of dangerous.

They step slowly away from the cliff and quickly finish loading the cart.

117

EXT. WASTELAND - SUNSET

117

Gus and Orn walk down a hill towards the Ark.

They've also noticed the YELLOW CLOUD on the horizon and the RED SEA.

Orn stops.

ORN

You see, it's started again...

GUS

I would have wanted that my son never see that...

ORN

It's not a son, it's a girl...

GUS

A girl?...Sandie must be happy.

Orn stands slightly behind Gus.

He discreetly pulls aside the flap of his frock coat.

ORN

Well yes, you see, it was time...
Because the wicked spirits always
return... And we are condemned to
fight them till the very end...

A LOUD BANG shatters the silence of the night and ECHOES over the sea.

But neither Orn nor Gus move.

Orn's eyes are fixed on the horizon. Gus' eyes are filled with horror.

ORN (CONT'D)

You almost succeeded in making me
doubt myself... Bastard!!

Gus slowly drops to his knees.

Orn then grabs his REVOLVER by the barrel and smashes the butt across the back of Gus' neck.

Gus collapses to the ground. Orn finishes him off with a BULLET in his back...

ORN (CONT'D)

(sighing)

Finally. Thirteen!

He brings his eyes back to the horizon:

The YELLOW CLOUD moves towards him... It produces a trail of white smoke that glows in the setting sun.

ORN (CONT'D)

My God, they're here...

Gripped by panic, he staggers towards the Ark.

The YELLOW CLOUD creeps along the water's surface right up to the foot of the cliffs.

It then climbs slowly up the rock face and soon begins to advance towards the village...

Sitting in her wheelchair, Penelope looks out at the RED SEA.

Apollo stands behind her.

PENELOPE

This is death, Apollo... Death or another war... The last time it was red, it brought us Orn... and he brought us death... It's when it's red that it's the most dangerous...

APOLLO

Don't fret, Ma... Look, I have to get going...

Penelope looks at him with sadness, as if she knew nothing could hold him back.

PENELOPE

I know you don't believe in my stories very much... But I have to tell you about Argone...

120

EXT. OLD VILLAGE - NIGHT

120

FLASHBACK:

The village BURNS.

A BATTLE rages.

GUNSHOTS and CRIES resonate in the night.

We hear Penelope's voice underscored with the familiar DREAM SONG.

PENELOPE

Argone lived in the village with the others... Orn had raped her and she became pregnant by him... She hated him so much... Because from a very early age, she was desperately in love with a man from the village... who's name was Jason... And Orn became so jealous that he massacred all the villagers and killed Jason with his own hands.

The BEARDED GIANT (Orn) smashes the nape of the MAN's neck (JASON) with the butt of his REVOLVER and finishes him off with a BULLET in the back.

He then grabs the YOUNG WOMAN (ARGONE) and hoists her with both arms up over his head.

PENELOPE (CONT'D)

And in a fit of madness, he threw Argone over the cliff.

Orn screams as he throws Argone into the void...

120

CONTINUED:

120

PENELOPE (CONT'D)

But she was so determined to avenge herself, that as she fell, her soul left her body and transformed into a bird... thanks to the power of that magic song...

121 EXT. OLD VILLAGE - NIGHT

121

FLASHBACK:

Argone's body plunges through the void... while the VOICE OF THE WIND carries the DREAM SONG...

Her form diminishes as it falls...
 Becoming a small white stain...
 Then it begins to rise slowly and gets larger...
 Until we can distinguish a BIRD...
 That heads towards Orn...

122 EXT. OLD VILLAGE - NIGHT

122

BIRD'S POV:

The CAMERA glides over Orn. His eyes burn with madness. Then it overtakes him and flies over the village.

MEN, WOMEN and CHILDREN run terrified through the burning village.

PENELOPE

Orn and his crew destroyed everything in the village... anything that reminded him of Argone... Then he began his own colony on the island that he populated with the passengers who survived the battle... But Argone had not had her last word...

DISSOLVE TO:

123 EXT. PENELOPE'S BEACH - DAWN

123

FLASHBACK:

The beach is just a small patch of pebbles hidden away at the far end of an inlet between two low cliffs.

Small waves break against the lifeless body of young Argone.

PENELOPE

Argone's body was washed up on the beach. It's there that you were born...

123

CONTINUED:

123

A NEWBORN, trembling and bawling at the top of its lungs,
lies by Argone's side.

124

EXT. PENELOPE'S HOUSE - EVENING

124

Apollo is thunderstruck.

APOLLO
Argone was my mother!?

PENELOPE
(a little confused)
Yes.

APOLLO
But it's only a legend!

PENELOPE
No, on the contrary...the legend is
much more than that!
(beat)
And I haven't told you everything...

DISSOLVE TO:

125

EXT. PENELOPE'S BEACH - DAWN

125

FLASHBACK:

YOUNG PENELOPE is in a boat with a MAN.

PENELOPE
When the massacre happened, your
grandfather and I were out fishing...
We got back at dawn. That's when we
heard you crying on the beach...

The man steps out of the boat and takes the newborn in his arms.

PENELOPE (CONT'D)
When Orn found out we had survived
and that you were alive, he decided
to let us live...as outcasts...on the
condition that we didn't have the
 slightest contact with his people...
And then he established The
Perimeter...

126

EXT. PENELOPE'S HOUSE - EVENING

126

PENELOPE
It's only through her shear
determination that your mother was
able to survive the fall... Her
determination gave you life...
(MORE)

126

CONTINUED:

PENELOPE (CONT'D)

And her determination will allow her
to take revenge on Orn... your
father!

Apollo is totally stunned.

APOLLO

Why did you never tell me?

PENELOPE

(almost shameful)

It was too soon... And besides, I
love you too much, Apollo... I wanted
to keep you all to myself.

APOLLO

(emotional)

You did the right thing, Ma... I love
you too, forever...

(beat)

I'll kill him.

PENELOPE

(resigned)

I know...

He leans down and kisses her tenderly.

PENELOPE (CONT'D)

Please be careful, Apollo. Come back
to me...

APOLLO

Don't fret, Ma. I'll come back...
with Lolie...

127

EXT. PENELOPE'S HOUSE - EVENING

127

Apollo climbs the hill on his way to the village.

PENELOPE

It's the same determination that's
taken hold of Lolie... Only the
purity of her love for Argone's son
can free her... And now the other one
will have to face both of them...

127A

EXT. PERIMETER - EVENING

127A

Apollo runs across the badlands.

PENELOPE

...in a duel... But what will happen
then, no one knows yet. That part of
the legend is still unknown...

128

EXT. ROAD TO ARK - TWILIGHT

128

Johnny, Jacques, Wolf, Ludo, Tom and Jerrie walk along the road leading to the Ark.

It's not completely dark out yet but they carry TORCHES.

Wolf leads the group. He carries a RIFLE and a bandoleer.

Tom, Jerrie and Ludo pull the hand cart.

Johnny and Jacques cover the rear. They too are armed.

They are enveloped by a very thick FOG, like GRAY ASH.

JACQUES

I've never seen the Captain like
that.

JOHNNY

It's those damn fevers again! Oh yes!

TOM

He's gone whacko, that's for sure.

JOHNNY

Hey you! Watch what you say, you
moron!

Wolf stops suddenly. He stands in front of Gus' body and can't help but smile smugly.

Tom, Jerrie and Ludo look fearfully at the corpse.

Tom throws a glance at the Ark which is visible through the fog.

They're about to turn back when Johnny and Jacques, weapons in hand, block the way.

WOLF

(bossy and stuttering)

Come on! Nothing here worth looking
at...

The group slowly begins to move down the road again as the MOON begins to rise.

JOHNNY

Don't worry about it, guys. He
probably overdid it with that cactus
alcohol! Oh yes!

JACQUES

Maybe the last batch he brewed was
too strong. Blew a hole in him!

They laugh themselves silly.

Tom and Ludo join in halfheartedly.

THUNDER rumbles in the distance.

129 INT. ARK / MAIN ROOM - NIGHT

129

The large room is bathed in the eerie glow of torches and the fire crackling in the hearth.

The effect is enhanced by the MOON RAYS, bright and cylindrical, that shine through the portholes in the ceiling.

Orn sits on his THRONE next to the chimney.

A bandage snakes around his chest and he wears his immutable mittens. Drops of sweat bead on his feverish forehead.

His eyes don't leave Lolie whose hands are hopelessly imprisoned in her wooden shackles. She hums her Dream Song like someone obliged to recite her penance over and over seeking pardon for her sins.

LOLIE

Sodiu samurri smurti...
Deu du sciv seu murti...

Busy with the fire, Carla glances at Orn and is clearly bothered seeing Orn so absorbed in Lolie. And the fact that Suzie is playing with her dolls right next to her bothers her even more.

CARLA

(to Orn)

She's driving me crazy singing that
damn song all day! ... I'll nail her
mouth shut, you'll see!

ORN

Leave us alone!

He wipes his forehead with the back of a mitten-covered hand.

His vest opens when he moves his arm, revealing the REVOLVER he's carrying.

CARLA

Why don't you get some rest?

ORN

(cynical)

We'll have all the time in the world
for that soon enough.

Suzie suddenly throws one of her DOLLS in the fire.

SUZIE
Goodbye, Gus!

Johnny, Jacques, Wolf, Ludo, Tom and Jerry come in.

Their arrival seems to fill Orn with pleasure.

ORN
Welcome, fellow travelers!

Orn gets up and locks the door, slipping the KEY discreetly into his pocket.

ORN (CONT'D)
Did you see anything?

WOLF
(conspiratorial)
Nothing worth mentioning...

Orn then goes to the table where Sandie is sitting. She cradles her BABY in her arms. He does a little coochie-coochie under its chin.

ORN
Thanks to him, the voyage will be agreeable!

JOHNNY
Are we going somewhere, Captain?

ORN
Oh yes!... But before we do, we're going to have a feast. And you will be at my right, John, as you've always been...

Orn then walks towards a long table and as he passes the hearth throws the KEY into the embers in front of Suzie who is staring at the flames as if there was nothing there.

He sits on the center seat and the others take their places around him. They are six on each side of him. On his right: Johnny, Tom, Jerrie, Jacques, Suzie, Carla. And on his left: Lolie, Leslie, Ludo, Sandie and her baby, Wolf.

Johnny, Jacques and Wolf still carry their weapons and bandoleers.

ORN (CONT'D)
(to Sandie)
Sandie! May your child be welcome among us! He is the one we've been waiting for...
(MORE)

129

CONTINUED: (2)

ORN (CONT'D)

As the Proverbs are built upon an essential axiom which states that a cycle cannot be determined unless it is transmuted by an exterior force... Your child is the answer to this parable; it facilitates the transmutation of our way of being...

Leslie looks on compassionately as Ludo brushes a few locks of hair away from Lolie's face.

As pale and thin as she is, she still looks like a small savage animal ready to attack. She hums her Dream Song dispassionately.

ORN (CONT'D)

After these nine months of worry -- due to your mistake, Sandie -- "13" can finally reclaim its real value... We can finally live our transmutation
...

JOHNNY

What is that exactly, Captain?

ORN

The beginning of a new period in the cyclical evolution... that which permits passage to a superior level of existence... Because today marks the 13th anniversary of our arrival on this island...guided by divine providence... which made possible our survival... And today once again, thanks to the pure value of the number, we can now experience the rite of passage which brings death to earthly things and birth to the spirit...

Orn is shaken by a violent coughing fit and covers his mouth with his hand. He's bleeding...

ORN (CONT'D)

Excuse me...

130

EXT. ARK - NIGHT

130

Three DARK SILHOUETTES advance together towards a row of cactus...

A WIND STORM blows over the island, raising a cloud of dust and uprooting some thorn bushes which fly crashing against the Ark's hull.

The three silhouettes disappear with a rustle in the cactus. Then, HURRIED FOOTSTEPS disturb the windy night...

131

INT. ARK / MAIN ROOM - NIGHT

131

Orn takes off his mittens ceremoniously... Scars have formed over the burns on his hands... The scars are actually letters: on his left hand, they spell "DEATH", on the other "LIFE"...

They all listen attentively, including Johnny whose hearing-horn is apparently defective.

Outside, THUNDER rumbles closer as the wind blows ferociously.

ORN
(showing his hands)
We have to pass from one to the other.

JOHNNY
I don't follow you anymore, Captain.
What are you talking about?

ORN
Of death!... We fear it because we think we'll be alone... But it's not true! We will be together in death... forever... And it is towards it that the celestial winds have pushed us... since birth.

Orn, unemotional, rises to give a toast.

ORN (CONT'D)
Do not worry, my dear friends... It won't be much longer... I am dying... and our night has arrived... The night of the King!

JOHNNY
Captain, I don't like it when you talk like that...

ORN
(lifts glass)
To our arrival in safe harbor!

Jacques, who's been half-asleep, jumps up with his glass.

JACQUES
To your health, Captain!

Johnny lifts his glass without hesitation.

ORN
Yes... To my health!

131

CONTINUED:

131

Carla and Wolf follow suit and raise their glasses.

The others react halfheartedly. A heavy silence quickly falls over the room.

Orn gets up and walks toward a darkened corner.

As he does, Wolf looks out through a porthole.

132

EXT. ARK - NIGHT

132

A FLASH OF LIGHTNING reveals a new group of SILHOUETTES moving strangely towards the Ark.

One of them falls, in a very rigid way, then gets up awkwardly and continues walking.

133

INT. ARK / MAIN ROOM - NIGHT

133

Orn removes a stone from the wall next to the chimney, slides his hands deep into the cavity and grabs a RING attached to a cable.

He pulls, detaches the ring and throws it in the embers.

Smiling, he then looks at the GAS CYLINDERS above him.

Soon, a WHITE HEAVY GAS begins to escape from each canister and descends slowly along the blocks of stone, settling in the shadows in the corners of the room.

133A

ANOTHER ANGLE:

133A

We can hear Lolie's VOICE who sings louder and louder, drowning out the WHISTLING of the gas which no one else seems to hear...

CARLA
(to Leslie)
Can't you make her shut up?

Leslie takes Lolie's hand.

CARLA (CONT'D)
(losing it)
Are you deaf or what?! I told you to
shut her up!

Carla raises her hand to slap Lolie but Leslie intercepts it and pulls her forward roughly, like one wrestler would do to the other in the ring...

Carla and her SNAKE fall off the chair.

LESLIE
(beside herself)
I forbid you to touch her!

Lolie doesn't even flinch. Her attention seems to be drawn to the portholes, as if a sixth sense was telling her something.

CARLA
(to Leslie)
How dare you!?

Carla gets up and throws herself at Leslie, clearly intent on hurting her. But this time Ludo intervenes and restrains her.

LUDO
(new-found courage)
No! That's enough! Leave them alone!

Mad with rage, Carla throws her snake at his face. The creature bites him under the eye.

Lolie then turns her head in every direction, staring at the portholes, one after the other.

ORN
(pointing to Ludo and
Leslie)
Wolf! Jacques! Throw these two
bastards in the hole!... They're
getting on my nerves!!

The "hole" here is an integral part of the room. It's a cell enclosed with bars.

Wolf and Jacques grab Lolie's parents and push them brutally into the cell.

Johnny joins in, slamming the cell door shut and locking it.

Lolie has stopped singing. Her eyes are fixed on the portholes.

Focused on her untouched plate of food and her gnawing appetite, Jerrie lifts her nose up and sniffs the air.

She notices the GAS that's floating in a heavy cloud over the floor.

JERRIE
What is that?

TOM
(sniffing also)
You're right!

133C ANOTHER ANGLE:

133C

Wolf looks out into the darkness through a porthole. A LIGHTNING BOLT illuminates the landscape outside.

He suddenly notices some SHADOWS armed with sticks.

WOLF
There's someone outside!

A VOICE FROM BEYOND THE GRAVE then booms through the entrance door.

VOICE FROM BEYOND THE GRAVE
Release the girl and no harm will
come to you!... Do as we say or you
will die!

ORN
(laughing)
They're here!... I knew they would
come!

A TERRIFYING FACE appears at one of the windows.

VOICE FROM BEYOND THE GRAVE
Do as you are told!

Wolf opens a porthole but it's too small to get his head through.

He sticks his RIFLE BARREL through it and FIRES wildly.

Johnny and Jacques run to the portholes.

All three begin SHOOTING into the night as LIGHTNING BOLTS tear across the sky.

JACQUES
They're everywhere!

133D ANOTHER ANGLE:

133D

Tom and Jerrie hide under the table as the GAS spreads over the entire floor.

Raising their heads, their eyes follow the stream of GAS and discover the CYLINDERS embedded in the mortar. They can clearly read the words on one of them: "FATAL - ZB"...

TOM
(to his sister)
We have to get out of here! It's the
lethal gas from the freighter!

133D CONTINUED:

133D

JERRIE
 Jesus! Come on!

Tom and Jerrie run towards the exit door and try to open it.

TOM
 We're locked in!

A bullet RICOCHETS, whistling through the room.

Tom and Jerry throw themselves on the floor and lie on their stomachs, their mouths glued to the space between the door and the floor breathing the outside air.

133E ANOTHER ANGLE:

133E

Orn approaches Lolie, who has stopped singing, as she tries desperately to free herself from her restraints.

ORN
 The time has come, little one!

WILD GUNFIRE rings out in every direction.

Jacques suddenly jumps backwards and falls on his butt.

A HORRIBLE FACE appears through the porthole just inches from his.

THE FACE
 (voice from beyond the
 grave)
 Release the girl!

Paralyzed with fear, Jacques starts screaming and fires his rifle...the smoke dissipates. At the window, the FACE watches him impassively.

He backs off without taking his eyes off the porthole and fires again.

134 EXT. ARK - NIGHT

134

Apollo runs around frantically...

He grabs the life-size puppets that he's made with Gus -- resembling scarecrows mounted on wooden stakes on which have been attached the HEADS of the petrified people from the freighter: The AVTOVS...

He plants them in the ground. OMINOUS SILHOUETTES now stand facing the Ark.

He then grabs an IMPROVISED MEGAPHONE and speaks into it with his VOICE FROM BEYOND THE GRAVE.

134

CONTINUED:

134

VOICE FROM BEYOND THE GRAVE
Release her, we're telling you!

Not far, more scarecrows stand fixed in the ground.

GUNSHOTS resonate in the stormy night.

135 INT. ARK / MAIN ROOM - NIGHT

135

Wolf sees new SILHOUETTES every time a LIGHTNING BOLT streaks across the sky.

He FIRES over and over.

WOLF
(incredulous, stammering)
That bastard took three bullets and
he's still standing!

135A ANOTHER ANGLE:

135A

It is now Orn who's singing Lolie's Dream Song amidst the gunfire, the screams and the lightning.

Suddenly, Apollo's head appears in one of the portholes behind Lolie.

APOLLO
(whispering)
Lolie!

No one notices in the middle of the chaos.

Orn has his eyes closed, lost in a kind of trance... He continues singing.

Lolie turns her head and looks into Apollo's eyes. She seems ashamed.

Anger disappears from her face, replaced by a large smile.

The noise from the battle that rages around her soon MIXES with another battle: the one from her dreams...

DISSOLVE TO:

136 EXT. OLD VILLAGE - NIGHT

136

BIRD'S POV:

MEN, WOMEN and CHILDREN run terrified through the burning village...

The wind carries the Dream Song...

VOICE OF WIND
 Sodiu samurri smurti...
 Deu du sciv seu murti...

Argone and Jason come out of a house running.

Orn stands there, waiting for them.

He smashes Jason's nape with the butt of his REVOLVER and finishes him off with a bullet in the back.

Then he grabs Argone and hoists her with both arms up over his head...

She looks at him with cold hatred.

DISSOLVE TO:

137 INT. ARK / MAIN ROOM - NIGHT

137

Lolie... who looks at Apollo...

Only the sound of the WIND invades the space... Penelope's voice FADES IN:

PENELOPE (V.O.)
 Lolie, you have to believe in the
 power of your heart...

APOLLO
 Lolie!

Lolie opens her mouth to answer... but no sound comes out...

Until the moment when a SHRILL CRY, as sharp as that of the Bird, bursts out from the back of her throat...

The blood rushes back to her face, restoring her radiant childhood beauty...

She lifts her arms over her head.

LOLIE
 Apollo!

Her arms fly down violently against the table in front of her, shattering the WOODEN HANDCUFFS...

She then runs across the room towards Apollo's porthole.

APOLLO
 Find the key! He's locked you in!

Lolie looks desperately around her.

137

CONTINUED:

137

The GAS, white and thick, now covers the entire floor, at least three feet deep...

In a corner, Lolie catches sight of Sandie on all fours with her BABY. Her entire body disappears under the cloud of GAS.

SANDIE

Help! My baby! Help me!

Lolie runs to her. But Apollo calls to her too...

APOLLO

Lolie! The key!!

137A ANOTHER ANGLE:

137A

Carla approaches Orn.

CARLA

(in a panic)

Give them the girl!

ORN

Shut up!

CARLA

Shut up!? How dare you!?

ORN

Carla, I beg you, shut up, for the love of God...

CARLA

We're all going to die like dogs, and you're worried about that little slut!...

ORN

Carla, darling...

He takes out his REVOLVER, looks at her coldly and FIRES.

She drops to the floor, dead.

ORN (CONT'D)

I told you shut up.

The GAS continues to spread throughout the room.

137B ANOTHER ANGLE:

137B

Orn gets up...

ORN

(his voice hoarse)

Argone!?...

He finds himself nose to nose with Johnny, Jacques and Wolf.

JOHNNY

Excuse us, Captain, but we'd like to
get out of here.... We have to give
them the girl... Oh yes! Looks like
it's all they want.

ORN

I said everyone has to stay here.

WOLF

(raising his weapon,
stuttering)

No! I'm giving the orders now!...

JOHNNY

(shameful)

Give us the key, Captain!... Now!

ORN

You won't get the key or the girl.
We're all going to leave together.

JOHNNY

(panicking)

Captain! The key! Give us the fucking
key!

Orn smiles evilly and fires at Johnny who drops like a sack
of potatoes.

Gripped by panic, Jacques can't hold himself back and fires
at Orn point blank.

Orn doesn't flinch. But when it's his turn to fire, Jacques
drops...

Dead like his friend.

Now Wolf points his gun at Orn and fires...

Nothing happens...

WOLF

(looking at his weapon,
stuttering)

It's not possible!

ORN points his REVOLVER at Wolf.

ORN

Of course it is, Wolf... with blanks
everything is possible... Keep a
place for me!

WOLF
(stuttering with fear)
A place? Where?

ORN
Up there!!

He fires on Wolf who falls. Dead too.

Orn begins to sing, staggering under the effects of the GAS which has now reached as high as his navel.

137C ANOTHER ANGLE:

137C

Suzie is next to the chimney. The only part of her body not in the cloud is her head.

Using a piece of wood, she picks up the white hot KEY from the embers.

She puts it in her hand.

SUZIE
Hot!

She throws the key into a dark corner of the room.

Orn sees it and plunges his hand into the cloud of GAS.

He grabs the glowing KEY and holds it tightly in his hand as his skin is seared from its heat.

His eyes cloud over from the effects of the GAS and the PAIN.

But he still manages to notice Lolie and Sandie standing by the porthole trying desperately to lift the baby up towards the fresh air outside... The baby is the only one among them small enough to get through...

ORN
Argone? Where are you?

Orn approaches...

ORN (CONT'D)
Everyone must stay here I said!

He raises his gun and points it at the baby.

LOLIE
No!!!!

Lolie throws herself at Orn.

ORN

(looking at her, confused)
Argone? Is it you?

He squeezes her against him and points his revolver again at the baby... who disappears as if by magic through the porthole...

It's Apollo...

Orn fires, but too late.

Lolie sees the key in Orn's hand and tries to take it.

ORN (CONT'D)
Everyone...

He tries to focus, but the GAS is overpowering him.

He smiles and falls, dragging Lolie down with him.

They disappear together under the white cloud.

APOLLO
Lolie!

ORN
(to Lolie)
Do you hear the Cosmic Forces calling you?... There's only us left, Argone... We will die in each other's arms... and be together for eternity... Just you and me... Like I said it would be...

APOLLO
Lolie!!

Lolie is trapped in Orn's arms under the cloud trying frantically to grab the KEY.

ORN
(his voice becoming slower and slower)
Why are you fighting?... Come closer to me... We will die together, I'm telling you... United forever... for eternity...

Lolie manages to force Orn's hand open and takes the key. But he's lying on top of her and all she can free is one arm.

Suzie passes close by. All we can see is her legs under the cloud.

137C CONTINUED: (2)

137C

LOLIE
Suzie! Give this to Apollo!!

Lolie's hand shoots up from the cloud grasping the key that sparkles in the MOONLIGHT...

Suzie snatches it out of her hand and brings it to Apollo.

138 EXT. ARK - NIGHT

138

Apollo runs to the entrance door and puts the key in the lock.

The STORM has receded into the distance and on the horizon the first rays of the rising sun begin to overpower the night.

139 INT. ARK / MAIN ROOM - NIGHT

139

The door finally opens.

Tom and Jerrie rush outside into the fresh air.

Apollo's shadow in the doorway is back-lit by the moonlight and the early dawn.

APOLLO
(to Orn)
Let her go!

Orn points his gun at Apollo.

ORN
We'll take our son with us...

Lolie succeeds in taking the REVOLVER from his hand. Orn struggles with her to get it back.

Apollo jumps to the rescue.

All three roll on the floor until the moment when a GUN SHOT resonates through the room...

From their cell, Leslie and Ludo SCREAM.

The CLOUD OF GAS creeps outside.

139A ANOTHER ANGLE:

139A

Leaning against the wall, Suzie slides slowly down to the floor.

The stray bullet has hit her in the shoulder. She looks up and smiles to the imaginary angels above her...

139B ANOTHER ANGLE:

139B

Orn gathers his last ounce of strength and gets up holding Lolie firmly under his arms.

He has only one bullet left and fires at Apollo ... but misses... He fumbles with his gun clip and realizes that he's out of ammunition...

Orn makes a run for the exit door, carrying Lolie held tightly against him.

140 EXT. ARK - DAWN

140

Orn staggers out of the Ark on unsteady legs but doesn't let go of Lolie. He runs towards the edge of the cliffs.

Apollo is right at their heels. He dives at Orn.

APOLLO

No!!

Apollo grabs Orn's legs, making him lose his balance.

They all fall to the ground...

But Orn gets up again still holding Lolie in his arms.

It's clear now that his intention is to drag her over the cliff.

Apollo fights him more and more desperately, but Orn shakes him off with a powerful kick ... and stops right at the edge of the cliff...

ORN

Finally! The great voyage!

Then, holding Lolie tightly against him, Orn throws himself into the void... with her.

APOLLO

(standing bolt upright)

No!! Not Lolie! ...

141 EXT. CLIFFS / SEA - DAWN

141

Lolie and Orn's bodies fall through the air like two rag dolls.

142 EXT. ARK / CLIFFS - DAWN

142

Apollo runs to the edge of the precipice.

He has just enough time to see the two bodies disappear under the waves.

- 143 EXT. OCEAN - DAWN 143
 The water seems to have become very calm as the ripples on the surface spread gently out and disappear.
- Suddenly, the Bird SHOOTS OUT of the water as if propelled by an invisible force.
- 144 EXT. CLIFFS - DAWN 144
 Apollo freezes.
 He watches the Bird climb in the sky.
- 145 EXT. OCEAN - DAWN 145
 The surface of the water is calm again.
 Suddenly, Lolie's head emerges.
 SHE TAKES A BIG GULP OF AIR...
- 146 EXT. ARK / CLIFFS - DAWN 146
 Seeing Lolie, Apollo runs to get his FLYING MACHINE lying among the scarecrows and straps it to his back.
- APOLLO
 (cupping his hands around his mouth)
 Lolie! Don't move! I'm coming!
- He deploys his wings, flexes his legs, runs and dives over the cliff...
- 147 EXT. CLIFFS - DAWN 147
 Apollo lets himself fall as he manipulates the levers on his machine which doesn't seem to respond... until it finally catches the wind...
- And the FLYING MACHINE slowly glides, rising and falling on the wind currents as it circles down, leading him towards Lolie.
- She extends her arms to him.
- He manages to pass close enough for her to grab onto him.
- Then he adjusts his flight and the flying machine takes both of them up into the sky.
- 148 EXT. CLIFFS - DAWN 148
 Leslie and Ludo come out of the Ark followed by Sandie.

148

CONTINUED:

148

Suzie sits on a rock by the edge of the cliffs with Sandie's baby in her arms.

Pointing and shouting with joy, she encourages them on as Lolie and Apollo swoop overhead.

149

EXT. SKY - DAWN

149

Lolie hangs onto Apollo's waist.

Their cries of delight fill the air.

150

EXT. CLIFFS - DAWN

150

FLYING MACHINE POV:

The CAMERA flies towards Leslie, Ludo, Suzie, Sandie and her baby who look at us and wave.

Their faces shine with happiness, but there is just as much fear as joy in their eyes.

The CAMERA then passes them and glides over the PERIMETER and PENELOPE'S HOUSE.

The old woman and her parrot are on the terrace. She smiles wistfully as Pilami lets out a loud cry.

The CAMERA pivots then and climbs back into the sky, revealing the island below set against the rising sun.

The light of dawn infuses the vegetation with a new luster of deep, rich colors... as if life had finally returned to this island and that good things were at last imaginable.

Then it continues climbing, twirling as it flies away into the blue sky...

THE END

CREDITS ROLL