

KING KONG

Written by

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Based on a Story by

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1.

EXT. CENTRAL PARK - DAY

CLOSE ON: A scrawny MONKEY scratches.

ANGLES ON: Defeated, listless ANIMALS, in the bleak environs
of a dilapidated ZOO.

WIDER: It is CENTRAL PARK ZOO in depression era NEW YORK.
The PARK itself is like a GARBAGE DUMP, dotted with squalid SHANTY
TOWNS.

Against these BLEAK IMAGES, the SOUND of a BRIGHT, BRASSY
SONG fades up: Al Jolson, singing "I'm Sitting on Top of the
World".

The sky line of MANHATTAN rises in the background, a grim
steaming jungle on this cold FALL day.

I

EXT. NY STREETS - DAY

LONG continues over:

IMAGES: The CROWDED STREETS of NEW YORK ... beneath the
bustle is a sense of despair.

LONG SOUP LINES snake along the STREETS.

rise
The HUNGRY search through RUBBISH BINS for FOOD. SKYSCRAPERS
steadily upwards as more people are evicted from their
homes.

HOMELESS sleep amid steaming VENTS and GARBAGE STREWN
GUTTERS.

Intercut:

INT. VAUDEVILLE THEATRE - NIGHT

SONG continues over:

I

SANNY, an old-time VAUDEVILLIAN, hurriedly fixes a large
DROOPY
DARROW.
MOUSTACHE on to a YOUNG WOMAN'S TOP LIP ... this is ANN

follow ...
IMAGES: Weird and wonderful snatches of VAUDEVILLE ACTS
singers, jugglers, boxing ladies.

E

Intercut with:

EXT. NY STREETS - DAY

The COLOR and MUSIC contrast with the SOUP LINES and SLUMPED
SHOULDERS of the REAL WORLD.

INT. VAUDEVILLE THEATRE - NIGHT

larger-
WIG and
ANGLE ON: ANN on STAGE ... dressed as an ELEGANT GENT, she
launches into 'I'm Just Wild About Harry' with HARRY, a
than-life PERFORMER dressed in a FRILLY DRESS, BRASSY RED
FALSIES.

2.

ANN to
MANNY's CHARACTER joins in ... SNEEZING LOUDLY and causing
take a SUDDEN PRAT FALL.

dancing nd so the ROUTINE BUILDS ... ANN and HARRY singing and
... MANNY SNEEZING ... ANN falling.

All The AUDIENCE look on with bored expressions on their faces.
except ONE MAN at the BACK, who is LAUGHING HYSTERICALLY.

rolls CLOSE ON: ANN throwing everything into her ACT ... SWEAT
down her face ... she tries not to get distracted by the
LAUGHING,
WHEEZING MAN.

PEOPLE WIDER: A SMATTERING of APPLAUSE from the TINY AUDIENCE. 40
in a THEATRE designed for 500.

cut: Crash

INT. DRESSING ROOM - NIGHT

is full CLOSE ON: MANNY in the NOISY, CROWDED DRESSING ROOM, which
of VAUDEVILLE PERFORMERS in various stages of undress.

the MANNY fires off a loud comical SNEEZE. He looks around at
others.

ANNY

That's a funny one! Isn't that
funnier?

HARRY

It's hysterical, Manny. As long as
we're laughing we won't be crying over
the box office. Talk about depressing.

her ANGLE ON: ANN sitting down at a MIRROR, starting to take off
half VEST ... a book entitled "ISOLATION" by Jack Driscoll lies
open on the counter top nearby...

ANN

Twenty girls in feather boas prancing
around like circus ponies! That's
depressing!

ANGLE ON: MAUDE, a BLOWSY SINGER, lighting up a cigarette.

MAUDE

(fondly)

I love a good chorus line!

leans

CLOSE ON: ANN brushing her HAIR. TAPS, a young tap dancer,
across and picks up the book.

TAPS

What's this?

ANN

It's a play.

3.

MANNY

Who wrote it, Annie?

TAPS

Some guy - Driscoll.
reading the jacket of book)
From the Federal Theatre.

MAUDE

Don't knock it, honey - at least they
get an audience.

ANN

It'll pick up Ain't that right,
Manny?

The DRESSING ROOM goes suddenly quiet ... MANNY looks away,
refusing to meet ANN's eye.

ANN (cont'd)

(trailing off)

It always does.

EXT. DRESSING ROOM ALLEYWAY - NIGHT

Night

MANNY and ANN emerge from the STAGE DOOR, into an ALLEYWAY.
and winter are setting in ...

MANNY splutters out another LOUD SNEEZE.

MANNY

The trick is to start the build right
at the back of your throat...

(sneezing comically)

Works well out through the nose too.

ANN

Have you eaten today?

MANNY

(sheepish)

Oh, I'm not hungry. Don't worry about
me.

ANN

Hey - you're all I've got.

ANN slips her arm through MANNY'S ...

ANN (cont'd)

Come on - take me to dinner.

MANNY

You think the kitchen'll still be open
on Third?

4.

ANN

Soup and biscuits - perfect.

Cut

to:

EXT. VAUDEVILLE THEATRE - DAY

putting
WIDE ON: The VAUDEVILLE THEATRE. The DOOR is chained closed.
WORKMEN are up ladders, taking the HOARDINGS down SIGN and
a large sign up: THEATRE CLOSED TILL FURTHER NOTICE ...

ANN

(calling out to Harry)

Hey! Harry, what's going on?

LOCKED
ANGLE ON: ANN ... rattling the HEAVY STEEL CHAINS that are
around the DOORS to the VAUDEVILLE THEATRE ...

ANN(cont'd)
Hey, open up! We work here.

A WORKMAN up a LADDER smirks down at her.

LADDER MAN

Not anymore.

A MOTLEY collection of VAUDEVILLE PERFORMERS cluster on the
SIDEWALK ... near them an incongruous assortment of PROPS

and

COSTUMES litter the STREET ...

MAUDE

(calling at some WORKMEN)
It's all right for you! We haven't had
a pay check in two weeks - how we
going to eat?

ANN

They're not going to get away with
this.

LOSE ON: MAUDE looks bleakly at ANN ...

AUDE

They just did.

HARRY'S ANN tries to gather up PROPS - MANNY's BROOM, her TOP-HAT,
parasol ...

MANNY (O.S.)

Ann ... Annie! It's no use.

ANN turns ... Manny is standing quietly to one side.

ANNY (cont'd)

The show it's over - it's done.
'm done. I'm leaving, Annie ... I'm
going back to Chicago. I'm sorry ...

ANGLE ON: ANN stares at MANNY in shock ..

5.

MANNY (cont'd)

I'm sorry, Ann. Ever since you were small people have been letting you down. But you gotta think of yourself now. You should try out for that part.

ANN looks at him warily ...

MANNY (cont'd)

It's what you've always wanted. Oh, I know what you're thinking - every time you reach out for something you care about ... fate comes along and snatches it away.

MANNY, grabs ANN'S hand ...

MANNY (cont'd)

But not this time, Annie ... not this time.

rumble
LOSE ON: ANN as she digests MANNY'S words ... the LOUD
of an EL TRAIN thunders overhead ...

EXT. NY STREETS - DAY

of
ANGLE ON: WESTON, a NEW YORK THEATRE PRODUCER, strides out
his office, a copy of VARIETY tucked under his arm ...

ANN

(faux nonchalance)

Oh, hello Mr. Weston?!

WESTON turns and sees ANN ... he quickens his step.

WESTON

Oh, Jeez ...

ANGLE ON: ANN falls into step beside WESTON as he hurries along the BUSY SIDEWALK.

WESTON (cont'd)

Look, Miss ... I told you already; call my office - leave your resume with my secretary.

ANN doggedly follows WESTON ...

ANN

Why would I want to do that when we

can talk about it in person?

WESTON

Because that's what a smart girl would do.

ANN

But I already sent you my resume - you returned it unopened.

6.

WESTON

What can I say? Jack Driscoll's very particular about who he works with.

ANN

Please, just an audition - that's all I'm asking.

WESTON

esus - you don't give up, do you?

ANN

Mr. Weston, I know this role backwards.

ESTON

ell, that's too bad - because we just gave the part to someone else. Sorry, kid - the play is cast.

They are standing outside an ITALIAN RESTAURANT ... WESTON
goes to enter ...

ANN catches a glimpse of PLATES of FOOD and GLASSES of WINE.
She quickly looks away. WESTON catches the glance and stops.

WESTON (cont'd)

Look - I know times are tough. You want my advice? Use what you got. You're not bad looking - a girl like you doesn't have to starve.

HOPE flickers in ANN'S EYES as WESTON fishes into his POCKET

for a PEN and BUSINESS CARD. He scribbles down an address.

WESTON (cont'd)
There's a new place, just opened.
(handing to her)
Listen, princess - this gig ain't the
Palace, you understand? Ask for Kenny
K. Tell him I sent you.

WESTON hands her the BUSINESS CARD ... ANN looks down at the
address, not recognizing it. She looks at him questioningly.

ESTON (cont'd)
(evasive)
Just play the date, take the money and
forget you was ever there.

CLOSE ON: ANN staring down at the piece of paper in her
hand.

INT. NY SCREENING ROOM - DAY

LICKERING B&W IMAGES: TIGERS ROARING ... BRUCE BAXTER, in a
PITH HELMET, stalking through undergrowth ... He raises his
rifle and fires! CLICK! The gun is JAMMED. BRUCE turning to
CAMERA, speaking soundlessly.

7.

CLOSE ON: A SLEEPY looking LION. A PIECE of MEAT is lowered
into frame ... DENHAM appears briefly holding the MEAT. He
is attempting to STIR the yawning ANIMAL into life. CAMERA
TILTS UP briefly revealing the bars of a CAGE. PRESTON'S FACE
appears
C
above a CLAPPER BOARD ... "TAKE 5"
LOSE ON: CARL DENHAM sitting in the smoky SCREENING ROOM.
He is nervous ... his eyes flick from one INVESTOR to the other
...
trying to read the room.

ZELMAN

How much more is there?

ASSISTANT

Another five reels.

ZELMAN

Lights up.

Light floods the room as the washed out image on screen is extinguished.

DENHAM notices a sleazy looking INVESTOR wake up with a start.

THUGGISH INVESTOR

This is it? This is what we get for our forty grand, Denham? Another one of your Safari pictures?

LEAZY INVESTOR

You promised us romantic scenes with Bruce Baxter and Maureen McKenzie.

DENHAM

Come on, fellas - you know the deal - we agreed to push Maureen's start date so she could get her teeth fixed.

THUGGISH INVESTOR

It's not the principle of the thing - it's the money.

ELMAN

Carl - you've been in production for over two months -

DENHAM

Trust me, Bruce and Maureen are gonna steam up the screen - once we get them on the ship.

Z

ELMAN

What ship?

DENHAM

The one we've hired to get to the location.

DENHAM hurriedly pulls himself up - as ZELMAN turns on him.

ZELMAN

What location? Carl - you're supposed to be shooting on the back-lot.

DENHAM

Yes, I understand that - but fellas, we're not making that film anymore - and I'll tell you why.

DENHAM gets out of his SEAT and moves to the FRONT of the ROOM.

DENHAM (cont'd)

The story has changed, the script has been rewritten.

DENHAM turns to face the room, whipping a TATTERED MAP out of his pocket.

DENHAM (cont'd)

Life intervened! I've come into possession of a map.

(growing excitement)

The soul surviving record of an unchartered island, a place that was thought to exist only in myth ... until now!

ZELMAN

Whoa! Carl - slow down!

SLEAZY INVESTOR

Is he askin' for more money?

THUGISH INVESTOR

He's asking us to fund a wild goose-chase.

DENHAM

I'm talking about a primitive world ... never before seen by man! The ruins of an entire civilisation - the most spectacular thing you've ever seen!

(dramatic pause)

That's where I'll shoot my picture!

SILENCE for a beat ... And then -

SLEAZY INVESTOR

Will there be boobies?

DENHAM is momentarily SPEECHLESS.

DENHAM

Excuse me, boobies?

9.

SLEAZY INVESTOR

Jigglies, jablongers, bazoomers! ...
In my experience people only go to
these films to observe the ...
undraped form of the native girls.

DENHAM

What are you - an idiot? You think
they asked De Mille to waste his time
on nudie shots? No - they respected
the film maker, they showed some
class! Not that you'd know what that
means - you cheap low-life!

ZELMAN shifts uncomfortably in his seat as THUGGISH shoots
him an

ANGRY LOOK.

ZELMAN

Would you step outside for a moment,
Carl?

DENHAM looks at them ... the INVESTORS avoid EYE CONTACT.

INT. SCREENING ROOM LOBBY - DAY

**AS DENHAM STEPS INTO THE LOBBY, PRESTON, HIS LONG SUFFERING
ASSISTANT WAITS ON A SOFA.**

DENHAM points suddenly to the GLASS OF WATER on the TABLE
next to

PRESTON.

DENHAM

Gimme that - quick!

PRESTON hands him the WATER.

PRESTON

You won't like it, it's non-alcoholic!

DENHAM empties the GLASS into a POT PLANT.

DENHAM

Preston, you have a lot to learn about
the motion picture business.

ANGLE ON: DENHAM quietly places the GLASS against the
SCREENING ROOM DOOR, and presses his ear against it.

INT. NY SCREENING ROOM - DAY

ZELMAN looks to the INVESTORS.

ZELMAN

Don't write him off fellas. He's hot-
headed sure, but Carl Denham's made
some interesting pictures, he's had a
lot of ... near success.

10.

THUGGISH INVESTOR

(interrupts)

He's a preening self promoter ...

INT. SCREENING ROOM LOBBY - DAY

CLOSE ON: DENHAM listening ...

THUGGISH INVESTOR (O.S.)

(through the door)

... an ambitious no-talent! The guy
has "loser" written all over him.

ELMAN (O.S.)

Look, I understand your
disappointment.

HUGISH INVESTOR (O.S.)

He's washed up - It's all over town!

SLEAZY INVESTOR (O.S.)

He can't direct. He doesn't have the
smarts.

INT. SCREENING ROOM LOBBY - DAY

THUGGISH INVESTOR

This jumped up little turd's gonna
bankrupt us.

ZELMAN

The animal footage has value?

SLEAZY INVESTOR

Sure ... Universal are desperate for
stock footage.

THUGGISH INVESTOR

Then sell it! Scrap the picture! We
gotta retrieve something from this
debacle.

Z

ELMAN nods ... gestures to the YOUNG ASSISTANT.

ZELMAN

Get him back in.

LOBBY
ANGLE ON: The YOUNG ASSISTANT opens the DOOR, steps into the
which is ...

YOUNG ASSISTANT

Mr. Denham?

... **EMPTY.**

11.

EXT. NEW YORK STREETS - DAY

ANGLE ON: DENHAM and PRESTON hurrying down the CROWDED
SIDEWALK -
struggling under the weight of 8 FILM CANS! DENHAM is
glancing
back over his shoulder.

DENHAM

I want the cast and crew on the ship

within the hour.

RESTON

o Carl, you can't do this!

DENHAM

Tell `em the studio's pressured us into an early departure.

PRESTON

It's not ethical!

DENHAM

hat are they gonna do - sue me? They can get in line! I'm not going to let them kill my film.

and
hurrying
behind.

ANGLE ON: PRESTON follows DENHAM, who steps off the curb ...
flags a CAB down. He cuts across the BUSY ROAD, PRESTON
behind.

RESTON

ou realize none of the camera equipment is on board. We have no permits ... no visas ...

DENHAM

hat's why I have you, Preston.

RESTON

We have no insurance, no foreign currency - in fact, we have no currency of any kind -

angry
CAB.

ANGLE ON: DENHAM looks back across the STREET and notices an
INVESTOR heading towards him.

DENHAM

Get in there!

CAB.

PRESTON suddenly finds himself BUNDLED into the back of a

PRESTON

ho's gonna pay for the ship?

OPEN BACK
WINDOW of the CAB.

QUICK MOMENT: The SLEAZY INVESTOR grabs at the PARTIALLY

SLEAZY INVESTOR

Get out of there!

12.

DENHAM hurriedly WINDS the WINDOW SHUT ... the SLEAZY INVESTOR yelps with PAIN, as he yanks his JAMMED FINGERS away from the CAB!

DENHAM

Step on it!

SLEAZY INVESTOR

(furious)

You're finished, Denham!

ANGLE ON: PRESTON sprawled on the SEAT, amid a PILE of FILM CANS, as the CAB speeds away!

DENHAM

Don't worry Preston - I've had a lot of practice at this: I'm real good at crapping the crappers.

CUT TO:

LATER ...

AERIAL WIDE: DENHAM'S CAB cruises along the CROWDED STREETS of NEW YORK.

DENHAM

And two dozen of Mr. Walker's finest ...

PRESTON (O.S.)

Red label, 80% proof - packed in a crate marked "lemonade".

INT. NY CAB - DAY

ANGLE ON: PRESTON and DENHAM sit on the BACK SEAT. PRESTON is

feverishly scribbling on his NOTEPAD.

DENHAM

You got it ... and tell Maureen - she doesn't have six hours to put on her face. If she wants to be in this picture, she's gotta be on that boat!

PRESTON

She doesn't want to be in this picture.

DENHAM looks at him blankly.

P

RESTON (cont'd)
Maureen pulled out.

DENHAM

She pulled out?!

RESTON

Yesterday. I told you.

13.

DENHAM

(suspicious thought)
You said we were shooting in Singapore, right? That's what you told her?

PRESTON

But we're not shooting in Singapore.

DENHAM

(exasperation)
Goddammit, Preston! All you had to do is look her in the eye and lie.

DENHAM turns away, his brain whirring ... thinking hard ...

DENHAM (cont'd)

I gotta get to a phone ... talk to Harlow's people.

PRESTON

he`s unavailable.

HIGH WIDE: DENHAM'S CAB wends it's way through BUSY NEW YORK streets ...

DENHAM (O.S.)

Myrna Loy? Clara Bow? Mae West?

PRESTON

Mae West?! No! She has to be a size four!

INT. NY CAB - DAY

ANGLE ON: PRESTON and DENHAM sit on the BACK SEAT.

PRESTON

ou gotta get a girl who'll fit Maureen's costumes.

DENHAM

(sudden inspiration)
Fay's a size four!

PRESTON

es she is, but she is doing a picture with RKO.

DENHAM looks away, muttering to himself ...

DENHAM

ooper huh?
(darkly)
I might have known.

14.

EXT. NY STREETS - DAY

ANGLE ON: The CAB screeches to a SUDDEN HALT in MID-TRAFFIC

...

DENHAM jumps out, leaving PRESTON in protest ...

PRESTON

We gotta delay the shoot - shut production down ... We can't sail tonight!

DENHAM

Not an option.

RESTON

Carl!

DENHAM

I said I'd find a girl.

DENHAM turns and looks at PRESTON briefly.

DENHAM (cont'd)

For God's sake, Preston - think like a winner. Call Jack ... I need that Goddamn screenplay!

ANGLE ON: DENHAM leans in the window, PRESTON looks on PERPLEXED.

DENHAM (cont'd)

Defeat is always momentary.

DENHAM bangs the CAB ROOF with his hand, and then strides off confidently along the street.

EXT. BURLESQUE THEATRE - EVENING

CLOSE ON: A series of PHOTOS of SEMI NAKED WOMEN, with feather boas and peacock fans ... gaudy banners proclaiming Miss Lily Rose ... Delaware Du Boise ... Velvet Cushions ...

W

DENHAM is standing outside a tacky BURLESQUE THEATRE. He straightens his tie and heads towards the DOOR.

ANGLE ON: A couple of LARGE GIRLS, followed by a SMALLER GIRL, arrive for work and enter the BURLESQUE THEATRE ... DENHAM eyes the BIGGER GIRLS, then chooses to follow the SMALLER ONE.

ANGLE ON: DENHAM is reaching for the DOOR HANDLE to go inside, when he suddenly pauses, his eye caught by the REFLECTION in the

GLASS DOOR ...

LOSE ON: ANN ... standing in the MIDDLE of the SIDEWALK. She is

BURLESQUE unaware of DENHAM watching her. ANN stares grimly at the
anger HOARDINGS, the FLYER clutched in her hands, a small knot of
forming in her stomach.

LOSE ON: DENHAM'S HAND lets go of the DOOR. His eyes lock
on ANN through the sea of PEDESTRIANS.

15.

walks ANN angrily CRUMPLES the FLYER, drops it in the GUTTER and

C
away from the THEATRE.

LOSE ON: DENHAM ... watching her leave.

EXT. FRUIT STALL - EVENING

A BUSY FRUIT STALL on the SIDEWALK. The VENDOR is hurriedly
handing out APPLES and pocketing NICKELS.

quickly ANGLE ON: ANN walks slowly by ... her eyes on the FRUIT. She
glances at the VENDOR, SWIPES an APPLE from the TRAY, and
moves on, slipping the APPLE into her POCKET.

hand ANN'S arm is suddenly GRABBED! The ANGRY VENDOR pulls her
apple. out of her pocket, which is still clutching the stolen

VENDOR

(angry)

You gonna pay for this?

tightens. ANN tries to pull away. The VENDOR'S grip on her arm

DENHAM (O.S.)

Excuse me ...

... ANGLE ON: DENHAM steps up behind them up HOLDING a NICKEL

DENHAM (cont'd)

Ma'am, I think you dropped this.

ANGLE ON: THE VENDOR snatches the NICKEL from DENHAM'S fingers.

INT. NY DINER - EVENING

ANGLE ON: ANN is eating from a FULL PLATE, trying to disguise her

HUNGER. DENHAM walks over carrying a CUP of COFFEE.

DENHAM

Vaudeville huh? I worked Vaudeville once... that is a tough audience. If you don't kill them fast, they kill you.

ANN

Mr. Denham - I want you to know that I'm not in the habit of accepting charity from strangers, or for that matter ... taking things that don't belong to me.

D

DENHAM

t was obviously a terrible misunderstanding.

ANN

It's just that, I haven't been paid in a while ...

16.

DENHAM

(mock sincerity)

That's awful. Anyway, Ann - may I call you Ann?

DENHAM leans forward ... lowering his voice.

DENHAM (cont'd)

... You wouldn't happen to be a size four by any chance?

ANN pauses mid way through a mouthful of food, her appetite suddenly draining away. She abruptly stands.

DENHAM (cont'd)

No! Oh God, no! You've got me all wrong. Miss Darrow, please! I'm not that type of person at all!

ANN

What type of person are you?

DENHAM

I'm someone you can trust, Ann. I'm a movie producer.

(sincere)

Believe me, I am on the level, no funny business. Please, sit down - Please ... Please.

ANN hesitates a moment before sitting down once again.

DENHAM (cont'd)

(pitching the film)

Ann, I want you to imagine a handsome explorer bound for the Far East.

ANN

You're filming in the Far East?

ANGLE ON: DENHAM looking her in the eye and lying.

DENHAM

Singapore. On board ship he meets a mysterious girl. She's beautiful ... she's fragile ... haunted ...

ANN looks up ... caught by the tale DENHAM is weaving.

DENHAM (cont'd)

She can't escape the feeling that forces beyond her control are compelling her down a road from which she cannot draw back. It's as if her whole life has been a prelude to this moment - this fateful meeting that changes everything. And sure enough, against her better judgement -

17.

ANN

She falls in love.

DENHAM

Yes!

ANN

But she doesn't trust it. She's not even sure if she believes in love.

DENHAM

Oh really?

ANN

If she loves someone - it's doomed.

DENHAM

Why is that?

ANN

Good things never last, Mr. Denham.

much. An awkward pause ... ANN looks away, having revealed too

DENHAM considers her a beat, realising something ...

DENHAM

So you're interested?

ANGLE ON: DENHAM hurriedly gathering up his hat and coat.

DENHAM (cont'd)

That's settled then. I don't want to rush you - but we are under some time pressure here.

ANN

Well I really -

DENHAM

Ann? I'm telling you, You're perfect - look at you! You're the saddest girl I ever met ... you're gonna make `em weep, Ann - you're gonna break their hearts!

ANN

See, that's where you're wrong, Mr. Denham, I make people laugh, that's what I do.

ANN suddenly STANDS.

ANN (cont'd)

Good luck with your picture.

DENHAM follows ANN to the DOOR ...

DENHAM

(growing desperation)

Ann! Miss Darrow! Please!

18.

I'm offering NHAM(cont'd)

DE you money, adventure,
fame ... the thrill of a lifetime and
a long sea voyage. You wanna read a
script? Jack Driscoll's turning in a
draft as we speak.

ANN stops and turns. A

ANN

Jack Driscoll?

DENHAM

ure. Why - wait! You know him?

ANN

Well, no - not personally. I've seen
his plays.

DENHAM, sensing her interest, starts to get excited.

DENHAM

What a writer, huh? And let me tell
you Ann, Jack Driscoll doesn't want
just anyone starring in this picture.
He said to me, "Carl, somewhere out
there is a woman born to play this
role ..."

(quiet realization)

And as soon as I saw you, I knew -

ANN

(uneasy)

Knew what?

DENHAM

It was always going to be you.

brink

SLOW PUSH IN on ANN as she realises she is standing on the
of a life changing moment.

EXT. NY DOCKS - NIGHT

ANGLE ON: The CROWDED DOCKS ... a clutter of SHIPS and
SHANTY
holds the
TOWNS. A CAB drives onto the DOCKS. DENHAM hops out and
door open for ANN, who emerges carrying a BATTERED SUITCASE.
ANN stares at a LARGE OCEAN GOING LINER that rises above
her.

ANN

(awestruck)

Is this the moving picture ship?

DENHAM

Not exactly ... it's actually this one
over here.

ANGLE ON: DENHAM is striding towards a RUSTY BATTERED TRAMP
STEAMER on the OTHER SIDE of the WHARF! This is "The
Venture".

19.

DENHAM (cont'd)

Don't let appearances deceive you.
It's much more spacious on board.

HAYES

Haul away ...

ROUGH looking SAILORS are working hard to get the boat under
way.
Hurried activity everywhere, crates being loaded; smoke
begins
pouring from the stacks ...

DENHAM crosses and talks to MIKE and HERB who stand next to
some
film gear.

DENHAM

Is this all of the equipment? This is
all of it? We're taking the Bell and
Howell? Good. You got all the lenses -
you got the two and the six?

PRESTON (O.S.)

Carl!

DENHAM

Yes -

to MIKE and HERB)

Get it on board, fellas. Come on.

A

ANGLE ON: PRESTON hurrying down the GANGWAY. He rushes up to DENHAM ... his eyes flick to ANN, but he pulls DENHAM to one side.

PRESTON

(urgent whisper)

They're on their way. I've just had word.

DENHAM

Who?

PRESTON

(whisper)

Men in uniform. The studio called the cops!

A FLASH of FEAR crosses DENHAM'S FACE ... DENHAM calls across to a TALL FIGURE who is supervising the loading of the ship.

DENHAM

Englehorn! Cast off! Hoist up the mainsail - raise the anchor, whatever the hell it is you do - we gotta leave.

ENGLEHORN

I cannot do that ... we're waiting on the manifest.

DENHAM

What? Who? English - please!

20.

ENGLEHORN

(dryly)

Paperwork, Mr. Denham.

DENHAM leans in conspiratorially ...

DENHAM

(low voice)

I'll give you another thousand to
leave right now.

ENGLEHORN

You haven't given me the first
thousand yet.

DENHAM glances at ANN, flustered and embarrassed.

DENHAM

Can we talk about this later. Can't
you see we're in the company of a VIP
guest?

ENGLEHORN's gaze falls upon ANN ...

ENGLEHORN

Ma'am...

ANN

Ann Darrow.

ENGLEHORN

So you are ready for this voyage, Miss
Darrow?

ANN

Sure...

ENGLEHORN

Nervous?

ANN

Nervous - no. Why? Should I be?

ANN looks taken aback ...

ENGLEHORN

It isn't every woman who would take
such a risk.

DENHAM throws PRESTON a look!

PRESTON

(hurriedly)

Why don't I show Miss Darrow to her
cabin?

DENHAM

Wonderful idea, thank you, Preston.

21.

PRESTON

Miss Darrow, if you'd just - Hi, my name is Preston, Carl's assistant.

DENHAM pulls his CHEQUE BOOK from his JACKET POCKET.

DENHAM

Two thousand - it's a deal ... Will you take a cheque?

ENGLEHORN

Do I have a choice?

E

EXT. VENTURE/NY DOCKS - NIGHT

rough- ANGLE ON: PRESTON goes to lead ANN up the GANG WAY past some looking sailors, onto the SHIP - "THE VENTURE".

PRESTON

Please, follow me. If there's anything that you need ... `excuse me fellas, if there's anything that you need please don't hesitate to ... ask ...

the GANG PRESTON turns back to see ANN hesitating at the bottom of WAY ... an unnerved expression on her face ...

ANN steps forward ... Deep breath, she follows PRESTON.

INT. ENGINE ROOM - NIGHT

another BEEFY SAILORS shovel COAL into the SHIP'S FURNACE ... cranks a valve on the pistons.

INT. DENHAM'S CABIN - NIGHT

ANGLE ON: DENHAM enters his CABIN looking FLUSTERED. He is

You told me I had more time. I'm
sorry. Look I gotta go.

DENHAM

Jack - No - you can't do this to me! I
have a beginning but I need a middle
and an end! I gotta have something to
shoot.

The SHIP'S ENGINES roar into life ... JACK stands to leave.

JACK

You got my notes - I gotta go. See
you.

RUSH
CLOSE ON: DENHAM looking DISMAYED. He stares blankly at the
of ACTIVITY through the PORTHOLE WINDOW behind JACK.

OV: The VENTURE'S CREW hurriedly RELEASE ROPES in
preparation for
the ship's imminent departure.

DENHAM'S expression slowly CHANGES ...

DENHAM

Alright, fine. We might as well settle
up.

JACK looks ASTONISHED as DENHAM pulls out his CHEQUE BOOK.

JACK

You're going to pay me?

23.

DENHAM

I'm not going to stiff a friend.

ACK

I've never known you to volunteer cash
before ...

DENHAM

How does two grand sound?

JACK

Sounds great!

DENHAM

Thought it might.

DENHAM'S eyes flick to the WINDOW ... sees SAILORS are
hauling up
the GANGPLANK.

ANGLE ON: A SAILOR CRANKS a series of VALVES as the SHIP'S
PISTONS
crank in to life.

DENHAM signs the CHEQUE, and hands it over with a FLOURISH
...

D

DENHAM (cont'd)
(signing with a flourish)

Voila!

JACK snatches the CHEQUE and turns to leave.

JACK

Thanks...

JACK glances at it.

JACK (cont'd)
Carl ... you've written "Two Grand".

DENHAM takes the CHEQUE back ...

DENHAM

So I did ... Sorry about that
(screwing it up)
Let's start from the beginning.

DENHAM (cont'd)
(writing)
"Two Thousand Dollars" ...

ANGLE ON: The ship's PISTONS PUMP faster.

DENHAM looks up at JACK, a confused look on his face.

DENHAM (cont'd)
It is the 29th, isn't it?

JACK

(anxious)
Come on - it's the 25th, Carl, the
25th!

ANGLE ON: JACK suddenly realises the SHIP is about to leave.

DENHAM

I'm sorry. Let me just ... It'll just
take a second.

DENHAM screws up the CHEQUE again! The VIBRATION of the
ENGINES picks up. JACK heads for the DOOR!

JACK

Never mind, pay me when you get back!

DENHAM

(knowing)
Alright ... okay ...

INT. ENGINE ROOM - NIGHT

CLOSE ON: THE SHIPS GAUGES SPRING INTO ACTION.

EXT. VENTURE STERN

CRANE DOWN the stern of the ship as the PROPELLER kicks into
action.

INT. SHIP'S CORRIDOR - NIGHT

ANGLE ON: BRUCE BAXTER walking along the CORRIDOR, with
PRESTON following behind laden with LUGGAGE. BRUCE is in his early
thirties ... He is QUICK WITTED, SOPHISTICATED and
CHARMING...
but his career as a SCREEN ACTOR has badly stalled.

PRESTON

Your cabin's just down here,
Mr. Baxter. May I say how excited we
are to have you back with us, Sir.

ANGLE ON: JACK is hurrying down the corridor towards the
DOOR. He feels the SHIP MOVING! He suddenly collides with BRUCE, who
thrusts a SUITCASE at him.

BRUCE

Be a sport and lend us a hand.

JACK

Oh, Christ!

JACK looks desperately out of the PORTHOLE, doubles back and
BOLTS
AWAY.

BRUCE

(dryly)

Appreciate the help, fella.

PRESTON

Let me get the door for you - welcome
to your state room sir.

25.

INT. BRUCE'S CABIN - NIGHT

ANGLE ON: BRUCE is clearly unimpressed with the TINY CABIN.
He reacts to the SMELL.

RESTON

know, that's not a nice smell is it?
I'm sure it'll disperse in a day or
two. Did I ever mention how much I
love your work, Mr. Baxter? I've seen
every one of your pictures ... even
the silent ones.

RUCE

I haven't made any silent ones.

BRUCE gently closes the DOOR in PRESTON'S FACE - leaving him
silently CURSING to himself in the CORRIDOR.

EXT. VENTURE WHEELHOUSE - NIGHT

ANGLE ON: The PROPELLER CHURNS through the WATER ...

ENGLEHORN watches the VENTURE pull away from the dock ...
Satisfied, he enters the WHEELHOUSE ...

ENGLEHORN

Dead slow ahead both, Mr Hayes.

HAYES

Dead slow ahead both, Captain.

EXT. VENTURE/NY DOCKS - NIGHT

and ANGLE ON: JACK emerges from the labyrinthine SHIP INTERIOR
rushes to the RAIL of the SHIP ... he freezes in HORROR!

JACK

Oh Christ!

... ANGLE ON: The SHIP is PULLING AWAY from the DOCK ... 6 feet
7 feet ... JACK contemplates JUMPING for a MOMENT:

JACK (cont'd)

Goddammit!

EXT. NY DOCKS

POLICE CARS race along the docks towards the VENTURE, SIRENS wailing.

EXT. VENTURE DECK - NIGHT

to JACK SLUMPS on the DECK in DESPAIR. He's missed his chance
get off the ship.

26.

by DENHAM steps up behind JACK, just as a POLICE CAR, followed
DISTANCE. ZELMAN and the INVESTORS, pull up on the DOCKS in the

DENHAM

I keep telling you, Jack, there's no money in theatre.

CUT TO:

EXT. NY DOCKS - NIGHT

The INVESTORS leap out of the car.

SLEAZY INVESTOR

No, no, no!

EXT. VENTURE DECK - NIGHT

The VENTURE steams past the LIGHTS of MANHATTAN.

DENHAM

You're much better off sticking with film.

JACK

I don't do it for the money, Carl. I happen to love the theatre.

DENHAM

o, you don't.

PIPE
JACK looks at him exasperated as DENHAM casually taps his
on the RAIL of the BOAT.

DENHAM (cont'd)

If you really loved it, you would have jumped.

EXT. NY DOCKS - NIGHT

WIDE ON: ZELMAN throws his hat to the ground in anger as THE VENTURE pulls away from the docks.

EXT. NEW YORK HARBOUR - NIGHT

WIDE ON: The VENTURE steams away from the DOCKS, passing
under the
MANHATTAN BRIDGE.

INT. ANN'S CABIN - NIGHT

CLOSE ON: ANN tests her mattress with her hands. ANN
straightens &
turns, perching on the edge of the BUNK.

PRESTON

(apologetic)

I hope you find it to your liking...
 it's quite comfortable. Your towels
 and linens are underneath the bed.
 That is the wash basin. I know, that's
 not a pleasant smell - is it? I'm sure
 it'll disperse in a day or two.

RESTON dances over to the WARDROBE.

PRESTON (cont'd)

The closet ... your costumes - I hope
 you'll find everything is in order. If
 there is anything that you need,
 please do not hesitate to ask...fresh
 water, perhaps? I can bring it to you
 personally.

PRESTON is interrupted by a knock on the CABIN DOOR...

ANGLE ON: The DOOR opens and DENHAM enters. He thrusts a
 bottle of
 JOHNNY WALKER SCOTCH into ANN'S HANDS ...

DENHAM

Knock knock! We can't have our leading
 lady deprived of the necessities of
 life.

to PRESTON)

Do me a favour - run a bottle down to
 Jack. It'll fend off his migraine.

PRESTON

They're still trying to find a place
 for him to sleep.

DENHAM

(to PRESTON)

You told him my typewriter is
 available for hire?

RESTON

Yes - he didn't take it well.

PRESTON departs down the corridor.

ANN

(confused)

Mr. Driscoll ...?

DENHAM turns and looks at ANN.

ANN (cont'd)

He's on board?

DENHAM

Jack has his heart set on coming. Call me a softie - I couldn't say no.

28.

INT. SHIPS HOLD - NIGHT

ANGLE ON: CHOY is showing JACK to his sleeping QUARTERS, carrying

BLANKETS.

JACK stares in DISBELIEF at the DINGY HOLD strewn with STRAW BALES and EMPTY ANIMAL CAGES. He reacts to the SMELL.

CHOY

This room very comfortable, plenty dim light ... fresh straw.

JACK

What'd you keep down here?

CHOY

Lion, tiger, hippo - you name it.

Jack

What, do you sell them to Zoos?

CHOY

Zoos ... circus ...

(lowers voice)

Skipper get big money for rare animal.

(alarmed)

Careful! Camel have bad accident on floor. Stain unremovable ...

JACK looks down. He's standing in a dark, viscous PUDDLE OF GUNGE.

CHOY (cont'd)

(lowers voice)

Skipper catch any animal you want. He
do you real good price on rHITE wino.

E
ENGLEHORN

(sternly)

Choy!

ANGLE ON: CHOY clams up as ENGLEHORN strolls into the hold.

ENGLEHORN (cont'd)
My apologies for not being able to
offer you a cabin. Have you found an
enclosure to your taste?

JACK

(dryly)

Spoilt for choice.

ENGLEHORN surveys a COUPLE OF LARGE CAGES.

ENGLEHORN

What are you, Mr. Driscoll, a lion or
a chimpanzee?

JACK opens a CAGE large enough to sleep in.

29.

JACK

Maybe, I'll take this one.

He steps back with SURPRISE as a WOODEN CRATE TOPPLES,
spilling
out a LARGE MEDICAL BOTTLE. CHOY looks up in SHOCK as the
BOTTLE
ROLLS towards ENGLEHORN who coolly TRAPS it with his FOOT.

E
ENGLEHORN

I told you to lock it up.

CHOY

(scared)

Sorry, Skipper! Lumpy said -

ENGLEHORN

(interrupts)

Lumpy doesn't give the orders. What
are you trying to do? Put the whole
ship to sleep? Get them out of here!

the ENGLEHORN hands the BOTTLE to a nervous CHOY. JACK stares at
CRATES stacked in the CAGE.

CLOSE ON: Piles of BOTTLES, all marked "Chloroform".

EXT. VENTURE - DAY

WIDE ON: The VENTURE ploughs through a HEAVY SWELL.

INT. BRUCE'S CABIN - DAY

films ANGLE ON: BRUCE pins movie posters from some of his previous
on his cabin wall ... He steps back, admiring them.

INT. SHIPS HOLD - DAY

TYPEWRITER ANGLE ON: JACK, sitting in the hold, TAPPING on an OLD
to propped up on BOXES. He is clearly very QUEASY, as he tries
stay focussed on the TYPEWRITER KEYS.

CLAMS He sees JIMMY carrying a TRAY come into view, he COUGHS and
UP.

JIMMY

Compliments of the chef -

from the ANGLE ON: JIMMY unloading the BOWLS of GREY looking STEW
TRAY.

look LOSE ON: JIMMY puts the BOWL next to JACK ... who takes one
at it, and SQUEEZES his eyes closed.

JACK (O.S.)

Oh Christ - oh God!

JIMMY

Lambs brains in walnut sauce.

JIMMY The CAGES and ROPES SWAY with each roll of the WAVES ...
walks away.

ANGLE ON: JACK looking very nauseated ...

HAYES (O.S.)

Jimmy!

JIMMY spins round, a guilty look on his face.

HAYES (cont'd)

You run those ropes up on deck like I
told you?

JIMMY

Doing it now, Mr. Hayes.

ANGLE ON: JIMMY tries to slip past, but HAYES grabs his
WRIST.

HAYES

How about you return Mr. Driscoll's
pen first?

CLOSE ON: An expensive FOUNTAIN PEN drops from JIMMY'S HAND
and
clatters to the floor. QUICK as an eel, JIMMY scampers AWAY.
HAYES shakes his head, and picks up the PEN ... hands it
back.

HAYES (cont'd)

He doesn't mean any harm. I'll keep
him out of Jyour way.

ACK

No, it's okay.

HAYES

It's just he likes it down here, it's
where I found him ... four years ago
... stowed away in one of them cages.
His arm was broken in two places, he
was wilder than half the animals in
here. Still won't tell me where he
came from - all I know, it wasn't any
place good.

EXT. VENTURE DECK - DAY

rests
ANGLE ON: JIMMY is sorting NETS up on DECK. Nearby HAYES
against the railing.

HAYES

You gotta straighten up. You don't
want to be on this ship for the rest
of your life.

JIMMY

I do.

31.

HAYES

No, you don't, Jimmy. You wanna get
yourself educated. Give yourself some
options. Take this serious.

JIMMY

I do, Mr. Hayes, I do! Look, I've been
readin'.

takes
and
JIMMY pulls a battered book out of his coat pocket. HAYES
the book. It has a painting of a TRAMP STEAMER on the cover
the title: HEART OF DARKNESS by Joseph Conrad.

HAYES

Where did you get this?

JIMMY

(prevaricating)

I borrowed it ...

HAYES flicks the book open and sees "Property of New York
Public Library" stamped on the interior of the dust jacket.

JIMMY (cont'd)

... on long term loan. Look at this.

JIMMY points to the printed byline on the back of the book.

JIMMY (cont'd)

"Adventures on a Tramp Steamer". See -
just like us.

EXT. VENTURE/OCEAN

WIDE ON: The VENTURE as it cuts through open OCEAN.

INT. ANN'S CABIN - DAY

ANN is holding a copy of JACK'S PLAY "ISOLATION" ... she is standing in front of a mirror rehearsing her introduction.

ANN

It's nice to meet you Mr. Driscoll -
I'm actually quite familiar with your
work.

(trying again)

Oh yes! ... Hello, Mr Driscoll - it's
so nice to meet you! Actually, I'm
quite familiar with your work. I'm a
huge fan!

(one more time)

I've read everything you've ever
written.

ANN'S face falls in DESPAIR - she can't get rid of her
nerves
about meeting the famous JACK DRISCOLL.

32.

INT. MESS ROOM - DAY

A few sailors are finishing BREAKFAST.

PRESTON, HERB and MIKE are seated at a TABLE.

ANGLE ON: MIKE packing away his HEADPHONES and SOUND
RECORDING

EQUIPMENT.

M

IKE

I'm gonna have the ships' engines all
over the dialogue - sea gulls, camera
noise, wind and Christ knows what
else!

DENHAM

I don't care, Mike! You're the sound
recordist - make it work.

ANGLE ON: ANN in the CHIFFON DRESS, hesitating in the
doorway of
the MESS.

DENHAM looks up and signals her over.

DENHAM (cont'd)

Ann! Come on in! Let me introduce you to the crew! This is Herb - our cameraman ...

ANN reaches out to shake HERB'S hand.

HERB

Delighted to meet you, ma'am. And may I say what a lovely dress.

ANN

Oh! This old thing! I just - threw it on!

PRESTON

(confused to DENHAM)

Isn't that one of Maureen's costumes?

ANN

(hurriedly)

What does a girl have to do round here to get some breakfast!

DENHAM

Lumpy! You heard the lady!

ANGLE ON: LUMPY looking up. He is simultaneously shaving a SAILOR and stirring PORRIDGE.

LUMPY

Fancy some of me ... ah ... Porridge aux walnuts?

33.

his DENHAM turns back to ANN, who is staring at MIKE, who has head down, scribbling in a NOTEBOOK.

DENHAM

ANN, I don't believe you've met -

ANN

That's alright Mr. Denham, I know who

this is ...

ANGLE ON: ANN, who is staring at MIKE in quiet awe. He glances up at her, nervously.

ANN (cont'd)
Thrilled to meet you. It's an honour - to be part of this.

MIKE
(bewildered)
Gee, thanks!

ANN
Actually - I am quite familiar with your work.

ANGLE ON: DENHAM raises a quizzical EYEBROW.

MIKE
Really?

ANN
Yes, and what I most admire - is the way you have captured the voice of the common people.

MIKE
Well - that's my job.

ANN
I'm sure you've heard this before, Mr Driscoll, if you don't mind me saying - you don't look at all like your photograph ...

A
ANGLE ON: JACK at the bar, holding a cup of COFFEE. He turns and glances at ANN.

MIKE
Excuse me?

DENHAM
Wait a minute! Ann -

ANN
(to DENHAM)
Well, he's so much younger - in person.
(turning back to MIKE)
And much better looking.

34.

JACK starts to walk over to the table.

DENHAM

ANN! Stop! Stop - right there -

ANGLE ON: MIKE staring past ANN'S shoulder.

ANN

I was afraid you might be one of those self obsessed literary types. You know - the tweedy twerp with his nose in a book and his head up his -

JACK snaps his BOOK closed. ANN turns around ... her face drops.

JACK looks at ANN, who stares at him MORTIFIED.

JACK

It's nice to meet you too, Miss Darrow..

INT. SHIP'S CORRIDOR/BRUCE'S CABIN - DAY

BRUCE bumps into JIMMY who hurries away looking shifty.

BRUCE enters his CABIN ... A moustache has been drawn on all his

POSTERS. BRUCE looks annoyed ... then takes another look.

CLOSE ON: BRUCE glancing in the mirror - imaging himself with a moustache. Not bad.

EXT. VENTURE - DAY

WIDE ON: The VENTURE ploughs through a HEAVY SWELL.

DENHAM (V.O.)

She's standing at the railing ... she doesn't know it yet, but they're sailing towards disaster. You got that?

JACK (V.O.)

She turns ... The First Mate is staggering towards her - there's a knife sticking out of his back!

INT. SHIPS HOLD

ANGLE ON: JACK, sitting in the hold, TAPPING on an OLD TYPEWRITER propped up on BOXES. He is clearly very QUEASY, as he tries to stay focussed on the TYPEWRITER KEYS.

DENHAM is pacing the HOLD, sucking on a PIPE.

DENHAM

ait a second, we're killing off the First Mate?

35.

JACK

That's assuming she knows who the First Mate is.

DENHAM

Come on, Jack! It was an honest mistake. Ann is near-sighted - it could happen to anyone.

JACK

I was joking, Carl.

DENHAM

The point is: she's horrified. She has to look away. And that's when she sees it.

JACK

See's what? What?

down in ANGLE ON: Unseen by either DENHAM or JACK, JIMMY has snuck to the HOLD ...

DENHAM

(dramatic)

The island.

JACK

(taken aback)

We're filming on an island now? When did this happen?

DENHAM

Jack, keep your voice down! I don't want the crew getting spooked.

JACK

Why would they get spooked? What's it called?

DENHAM looks SHIFTY.

DENHAM

All right ... It has a local name, but I'm warning you, Jack, it doesn't sound good.

ANGLE ON: JIMMY, his attention caught as he eavesdrops on the conversation.

JACK looks at DENHAM in GROWING FRUSTRATION.

DENHAM (cont'd)

(quietly)

They call it ...

(muffled)

JIMMY POV: DENHAM leaning in and murmuring to JACK.

36.

JACK

What's wrong with this place?

DENHAM

There's nothing officially wrong with it. Because technically it hasn't been discovered yet.

JACK gives up, feeling too seasick to argue ...

JACK

(resuming typing)

Okay ... alright ... so we arrive at

(

this place ...

typing)

S ... k ... u ...

Their

CLOSE ON: DENHAM looks up in time to see JIMMY listening ...
eyes meet ... DENHAM tries to hush JACK - too late.

JACK (cont'd)

l ... l ... Island.

EXT. VENTURE/OCEAN - DAY

ANGLE ON: The SHIP moves through GREY SEAS ... Dolphins swim
alongside.

EXT. VENTURE DECK - DAY

are his

IDE ON: DENHAM is FILMING ANN and BRUCE. Clustered around
crew, HERB and MIKE and PRESTON.

DENHAM

All right everyone, from the top. And
... action!

rail,

ANGLE ON: BRUCE saunters up to ANN, who is leaning on the
staring out to sea, in full hair and make-up.

ANN

I think this is awfully exciting! I've
never been on a ship before.

BRUCE

I've never been on one with a woman
before.

ANN

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

BRUCE

No, they're a nuisance.

ANGLE ON: DENHAM looking intently at JIMMY and HAYES who are
further down the DECK ... talking quietly.

ANGLE ON: HAYES shoots DENHAM an ALARMED LOOK.

ANN (O.S.)

Well, I'll try not to be.

BRUCE (O.S.)

Just being around is trouble.

ANN (O.S.)

Well! Is that a nice thing to say!

BRUCE (O.S.)

It's a dangerous thing, having girls on ships. They're messy and they're unreliable!

DENHAM

(distracted)

Cut! Great!

huddled
fast.

ANGLE ON: DENHAM'S gaze returns to JIMMY and HAYES who are in a group with three more SAILORS ... word is travelling fast.

DENHAM (cont'd)

Bruce, wonderful performance. You can relax for ten minutes.

ANGLE ON: BRUCE looking pretty pleased with himself.

DENHAM (cont'd)

That was very natural... I felt moved.

JACK looks on in disbelief.

B

ANGLE ON: BRUCE walking past JACK ...

BRUCE

What do you think, Driscoll? The dialogue's got some flow now - huh?

JACK

It was pure effluence.

BRUCE

beefed up the banter ...

JACK

Try to resist that impulse.

BRUCE

It's just a little humor, Bud - what are you, a Bolshevik or something?

JACK watches as BRUCE saunters off ... he turns back to DENHAM.

JACK

Actors. They travel the world but all they ever see is a mirror!

38.

JACK looks up to see ANN looking dismayed, a MIRROR COMPACT, in her hand ...

She quickly snaps the COMPACT shut and turns away.

CLOSE ON: JACK - taken aback.

INT. SHIP'S CORRIDOR - DAY

ANN is making her way to the BATHROOM. She looks up as JACK rounds a corner coming the other way. They walk toward each other.

SUDDENLY the ship sways, JACK is thrown forward, but ANN manages to hold her BALANCE.

JACK

Good legs.

ANN looks at him SHARPLY.

JACK (cont'd)

Sea legs - I meant - you know ... sea legs. Not that you don't have good legs, I was just ...

JACK trails off as ANN edges past him, averting her eyes.

JACK (cont'd)

... making conversation. Jesus!

(calling)
Miss Darrow!

ANN stops and turns ...

JACK (cont'd)
About the scene - today, with you and
Bruce -

ANN
I know, it wasn't what you wrote. But
Mr Baxter felt very strongly that when
a man likes a woman - then he must
ignore her. And if things turn really
hostile ... no?

JACK
Interesting theory.

ANN
I know ... I should have -

JACK
It wasn't what I had intended ... but
it -

ANN
I'm sorry - I was ...

39.

JACK
You made it your own ...

ANN
I was nervous.

JACK
It was funny, actually ... you were
funny.

ANN
Please - don't say another word. Good
night.

ANN goes to close her CABIN DOOR.

ACK

Miss Darrow ...

ANN looks at him.

JACK (cont'd)
You don't have to be nervous.

EXT. VENTURE DECK - SUNSET

MIKE. CLOSE ON: DENHAM standing behind the CAMERA with HERB and
DENHAM is caught up in the scene and is EMOTING FURIOUSLY.

ANGLE ON: ANN RUNNING out on to the DECK of the VENTURE in
a
GLITTERING GOWN. She is SIGHING and CRYING in a MELODRAMATIC
kind
of way ...

A
ANGLE ON: JACK approaching, he is reading pages in his HAND,
he
looks up just as ...

ANN turns, TEARS on her cheeks.. lit by the GOLDEN RAYS of
the
SETTING SUN.

ANN stares at JACK, momentarily forgetting where she is. He
stares
back at her.

CLOSE ON: DENHAM catching the EXCHANGE of LOOKS. He takes
the
script pages off JACK and shoos him away ...

EXT. WHEELHOUSE - DUSK

ANGLE ON: DENHAM & ENGLEHORN talk out the front of the
WHEELHOUSE.

INT. WHEELHOUSE - NIGHT

CLOSE ON: ENGLEHORN'S POV of SHIPPING CHARTS.

DENHAM
We're close. Head south-west.

hovers ANGLE ON: ENGLEHORN leaning over SHIPPING CHARTS. DENHAM nearby in the doorway.

ENGLEHORN

There's no land south-west for thousands of miles. It takes us way outside the shipping lanes.

ENGLEHORN turns and confronts DENHAM.

ENGLEHORN (cont'd)

I won't sail blind in these waters.

DENHAM

'll make it worth your while.

but ANGLE ON: ENGLEHORN ... tempted by the offer of more money, his instincts are telling him to not to agree.

ENGLEHORN

There's nothing out there.

DENHAM

When you've nothing to lose.

ANGLE ON: ENGLEHORN: conflicted.

EXT. VENTURE/OCEAN - DUSK

behind the SIDE ON: THE VENTURE steams on as the SUN falls slowly horizon ...

INT. MESS ROOM - NIGHT

quietly. ANGLE ON: DENHAM & PRESTON are seated at a table, talking

PRESTON ANGLE ON: HAYES enters the MESS ... HAYES saunters over to & DENHAM.

HAYES

If someone were to tell you this ship is headed for Singapore, what would

you say?

41.

whet- ANGLE ON: LUMPY is standing quietly honing a knife with a
stone ... it makes a L
sharp sound ...

LUMPY

I would say they was full of it, Mr.
Hayes. We turned south-west last
night.

LOSE ON: DENHAM looks up sharply ... HAYES is standing over
him.

DENHAM

Gentlemen please, we're not looking
for trouble -

ANGLE ON: JIMMY enters the MESS from behind him...

JIMMY

No. You're looking for something else
...

situation PRESTON glances warily at DENHAM. DENHAM takes in the
and decides to front up.

DENHAM

(quietly)

Yes we are. We're gonna find
Skull Island! We're gonna find it,
film it and show it to the world. For
twenty five cents you get to see the
last blank space on the map!

LUMPY

I wouldn't be so sure of that.

PRESTON

What do you mean?

LUMPY

Seven years ago, me and Mr Hayes - we
were working our passage on a
Norwegian barque.

HAYES

We picked up a castaway - found him in the water - he'd been drifting for days.

LUMPY

His ship had run aground on an island, way West of Sumatra. An island hidden in fog. He spoke of a huge wall, built so long ago - no one knew who had made it ... A wall a hundred foot high ... as strong today as it was, ages ago.

PRESTON

Why did they build the wall?

SILENCE ...

42.

LUMPY

The castaway - he spoke of a creature, neither beast nor man, but something monstrous, living behind that wall...

DENHAM

A lion or a tiger. A man-eater. That's how all these stories start.

PRESTON

(to LUMPY)

What else did he say?

LUMPY

Nothing. We found him the next morning ... he'd stuck a knife through his heart.

ANGLE ON: PRESTON looking ASHEN ... DENHAM breaks the GRIM MOOD.

DENHAM

orry fellas, you'll have to do better than that. Monsters belong in B movies!

ANGLE ON: PRESTON & DENHAM making a rapid exit.

HAYES

If you find this place -

DENHAM and PRESTON stop and turn back ...

HAYES (cont'd)

If you go ashore with your friends and
your cameras ... you won't come back
... Just so long as you understand
that.

INT. ENGINE ROOM - NIGHT

The ENGINEERS shovel more COAL into the FURNACE ... The
relentless
rhythm of the SHIPS PISTON'S PUMPING UP and DOWN continues
...

INT. PRESTON'S CABIN - NIGHT

PRESTON LYING AWAKE FREAKING OUT intercut with close ups of
THE
MAP WITH THE WORDS `FOG'.

WIDE ON: THE STERN of the VENTURE cuts through the swell
then
AERIAL up over the top of the boat.

INT. VENTURE HOLD - NIGHT

t is late at night. JACK sits on his make shift bed, his
typewriter balanced on his lap ... intent on what he is
writing.

43.

EXT. VENTURE DECK - DUSK

ANGLE ON: ANN DANCING with JIMMY, much to the AMUSEMENT of
GATHERED CREW ... CHOY is singing Marie's Wedding
accompanied by
some SAILORS playing various MUSICAL INSTRUMENTS.

CLOSE ON: JACK watching her ...

INT. VENTURE HOLD - NIGHT

ANGLE ON: JACK continues typing.

EXT. WHEELHOUSE - NIGHT

ANGLE ON: DENHAM scanning the HORIZON with BINOCULARS,
ENGLEHORN comes out of the WHEELHOUSE ... some charts in his HAND ...

INT. WHEELHOUSE - NIGHT

HAYES is manning the WHEEL. ENGLEHORN is staring at the
CHARTS, a CIGARETTE in his hand. There is a PALPABLE sense of tension
in the AIR.

HAYES

(tense)

How long do you expect us to stay out
here?

ANGLE ON: ENGLEHORN puts his cigarette out, ignoring HAYES.

INT. ANN'S CABIN - NIGHT

ANN is pacing the cabin. She is wearing a SHAWL over
pyjamas. She smiles as she turns pages of a loose leaf manuscript. ANN
looks up at JACK.

ANN

(surprised)

You're writing a stage comedy?

JACK

I'm writing it for you.

ANN looks at him, taken aback.

ANN

Why would you do that?

JACK

Why would I write a play for you?

ANN

Yes.

44.

JACK

Isn't it obvious?

ANN

Not to me.

JACK

Well, it's in the sub-text.

ANN

I guess I must've missed it.

JACK

It's not about words ...

ANN looks at him uncertainly ... as JACK moves towards her

...

He takes her in his arms and kisses her.

CUT TO:

INT. WHEELHOUSE - NIGHT

CLOSE ON: THE RADIO OPERATOR receiving MESSAGE.

CUT TO:

INT. ANN'S CABIN - NIGHT

CLOSE ON: JACK and ANN still KISSING.

CUT TO:

INT. WHEELHOUSE - NIGHT

ANGLE ON: The RADIO OPERATOR hands a piece of paper to ENGLEHORN.

RADIO OPERATOR

Message for you, Captain.

EXT. VENTURE/OCEAN - NIGHT

SHIP

AERIAL: The VENTURE cuts a wide arc through the sea as the
slowly turns ...

EXT. WHEELHOUSE - NIGHT

ANGLE ON: DENHAM, RUNNING up the STAIRS to the WHEELHOUSE.

DENHAM

(calling)

What's going on?

45.

INT. WHEELHOUSE - NIGHT

HAYES manning the WHEEL, looks at DENHAM briefly ...

DENHAM

Hayes! Why are we turning around?

LOSE ON: ENGLEHORN enters the CABIN ...

DENHAM (cont'd)

(blustering)

Englehorn, you can't just ...

ENGLEHORN

(curt)

Outside!

EXT. WHEELHOUSE, VENTURE DECK - NIGHT

ENGLEHORN

There's a warrant out for your arrest.
Did you know that? I've been ordered
to divert to Rangoon.

DENHAM

nother week - I haven't got a film
yet. Please - I have risked everything

I have on this!

ENGLEHORN

No, Denham - you risked everything I have. D

DENHAM

What do you want? Tell me what you want? I'll give you anything.

ENGLEHORN regards DENHAM with cool detachment ...

ENGLEHORN

I want you off my ship.

ENGLEHORN heads back to the DOOR of the WHEELHOUSE.

ENGLEHORN (cont'd)

Set a course for Rangoon, Mr Hayes.

EXT. OCEAN - NIGHT

IDE ON: The VENTURE as it ploughs through the SWELL.

EXT. VENTURE DECK - NIGHT

DENHAM is leaning over the railing.

46.

DENHAM

I'm finished. It's over for me, Jack.

JACK

How did you think this would end, Carl?

INT. WHEELHOUSE, VENTURE - NIGHT

CLOSE ON: HAYES at the WHEEL, looking down at the SHIP'S COMPASS ... it is swinging wildly to and fro.

HAYES

(calling)

Captain ...

CLOSE ON: ENGLEHORN looks at the compass with CONCERN. He takes the wheel from HAYES.

ENGLEHORN

Check our position. Use the stars.

with ANGLE ON: HAYES steps outside the WHEELHOUSE, carrying a SEXTANT. ... he looks up at the SKY and his face hardens concern.

ANGLE ON: ENGLEHORN looks across as HAYES appears at the **WHEELHOUSE DOOR.**

HAYES

(ominous)

There are no stars, Captain.

CUT TO:

EXT. VENTURE DECK - NIGHT

CLOSE ON: The MAP as it SLOWLY rotates in JACK'S HANDS.

to CLOSE ON: DENHAM leaning on the RAILING staring absently out SEA. Behind him JACK is looking at the MAP in his HANDS.

JACK

What is that?

DENHAM

(distracted)

What?

CLOSE ON: JACK'S EYE is caught by something on the PAPER. He shifts the MAP around, turning it upside down.

JACK

That.

JACK walks over to the railing and hands the MAP to DENHAM.

47.

DENHAM

I don't know ... what is it, a coffee stain?

dawning DENHAM looks hard at the map, suddenly a look of intrigue
on his face.

SLOW PUSH IN on a STRANGE SMUDGE-LIKE MARKING ...

LOSE ON: DENHAM is CAPTIVATED ...

HOPE CLOSE ON: DENHAM slowly looks up from the MAP, a look of
kindles in his EYES.

to CLOSE ON: the STRANGE SMUDGE-LIKE MARKING. An IMAGE begins
become clear - a GORILLA-LIKE FACE.

ON THE SOUNDTRACK: the sudden blast of the SHIP'S FOG HORN.

DENHAM's eyes shift upwards ...

HAND AT THAT MOMENT a GUST of WIND plucks the MAP from DENHAM'S
and blows it overboard ... whirling it out to SEA ...

EXT. OCEAN - NIGHT

ANGLE ON: The MAP FLOATING on the INKY WATER as the VENTURE
steams away ...

.
.. into a HUGE BANK of FOG that seems to melt out of the
DARKNESS!

ocean. Another BLAST from the FOG HORN echoes across the silent

EXT. VENTURE DECK - NIGHT

FOG. RESTON moves along the DECK ... Staring uneasily at the

VARIOUS ANGLES: Even the seasoned crew look unnerved.

HEART ANGLE ON: JIMMY up in the CROW'S NEST ... he is reading
OF
DARKNESS by torchlight.

EXT. OCEAN - FOGGY NIGHT

IDE ON: The VENTURE sails into THICKENING FOG.

INT. WHEELHOUSE - FOGGY NIGHT

ANGLE ON: ENGLEHORN at the WHEEL ... he barks at the HELMSMAN.

ENGLEHORN

Station the for'head lookout, and get me the depth by lead-line!

48.

HELMSMAN

Aye, Captain.

The HELMSMAN hurries away.

EXT. VENTURE DECK - FOGGY NIGHT

WIDE ON: The VENTURE steams through the FOG BANK ...

ANGLE ON: A CREWMAN throws a LEAD-LINE over the side.
CONCERNED
CREWMEN hurry to their stations.

CREWMAN

(calling)

Thirty fathoms ... no bottom!

INT. WHEELHOUSE - FOGGY NIGHT

HAYES is tense. ENGLEHORN remains focussed, his eyes fixed ahead.

ENGLEHORN

Reduce speed, steerage way only.

HAYES swings the TELEGRAPH LEVERS.

HAYES

Dead slow ahead, both.

(beat)

You should stop the ship.

ANGLE ON: ENGLEHORN spins the WHEEL.

ENGLEHORN

15 degrees Port.
(beat)
We're getting out of here, Mr. Hayes
... we'll find clear conditions.

CREWMAN (O.S.)
(calling)
We have seabed!

CLOSE ON: HAYES rushes out of the WHEELHOUSE.

EXT. VENTURE DECK - FOGGY NIGHT

ANGLE ON: the CREWMAN with the LEAD LINE shouts up at HAYES.

CREWMAN
(alarmed)
Twenty-five fathoms!

INT. WHEELHOUSE - FOGGY NIGHT

ANGLE ON: HAYES rushes to the WHEELHOUSE DOOR.

49.

HAYES
We're shallowing!

ENGLEHORN looks with despair at the THICKENING FOG ahead. He starts spinning the WHEEL.

ENGLEHORN
20 degrees starboard!

HAYES
(urgent)
Captain, you don't know where the hell
you're going!

ENGLEHORN glares at HAYES.

ENGLEHORN
Get me another reading!

HAYES leaves ...

HAYES

(yelling)
Another reading!

EXT. VENTURE DECK - FOGGY NIGHT

ANGLE ON: JACK looks alarmed as CREWMEN hurry past.

DENHAM walks away from him, towards the front of the SHIP.

CREWMAN
Twenty-two fathoms!

INT. WHEELHOUSE - FOGGY NIGHT

ENGLEHORN peers uneasily out at the FOG ...

ENGLEHORN
Douse the lights!

HELMSMAN
Aye, aye Captain ...

EXT. CROWSNEST - FOGGY NIGHT

AERIAL: THE VENTURE sails through FOG.

CREWMAN
(calling)
Ten fathoms!

ANGLE ON: JIMMY looking around ... confused.

CLOSE ON: JIMMY'S eyes SUDDENLY WIDEN in DISBELIEF ... he
leaps to
his feet, unable to summon the power of speech!

50.

ANGLE ON: A HUGE ROCK FACE looms out of the FOG straight
AHEAD!

JIMMY
(yelling)
Wall! There's a wall ahead!!!

EXT. VENTURE - FOGGY NIGHT

ENGLEHORN ... a look of DISBELIEF on his FACE.

W

EXT. VENTURE - FOGGY NIGHT

which
IDE ON: The VENTURE sails directly towards a HUGE WALL
rises up 200 feet into the sky! The SHIP is DWARFED by the
monstrous structure.

INT. WHEELHOUSE - FOGGY NIGHT

ENGLEHORN stares at the LOOMING WALL, unable to believe his
eyes ... he starts SPINNING the WHEEL hard to STARBOARD!

ENGLEHORN

Stop engines!

ANGLE ON: HAYES slams the TELEGRAPH to "STOP"

EXT. VENTURE DECK - FOGGY NIGHT

SHIP,
AWE.
ANGLE ON: DENHAM is drawn to the FORWARD RAILING of the
looking up at the VAST WALL of ROCK towering over them in

EXT. VENTURE - FOGGY NIGHT

forward
WIDE ON: The VENTURE SLOWS, but its weight is carrying it
...

EXT. CROWSNEST - FOGGY NIGHT

ANGLE ON: A TERRIFIED JIMMY braces himself for impact.

INT. WHEELHOUSE - FOGGY NIGHT

ENGLEHORN searches desperately through the thick FOG.

EXT. CROWSNEST - FOGGY NIGHT

ANGLE ON: JIMMY, a look of TERROR on his FACE.

EXT. VENTURE- FOGGY NIGHT

RUNCH! The BOW of the SHIP crumples in to the WALL!

51.

EXT. VENTURE DECKS - FOGGY NIGHT

at ANGEL ON: ANN rushes out of a door, on to the DECK, alarmed
the PANIC on the SHIP.

ANGLE ON: DENHAM looks in utter AWE at the WALL.

INT. VENTURE WHEELHOUSE - FOGGY NIGHT

CLOSE ON: ENGLEHORN yells at HAYES.

ENGLEHORN

Give me some power! Half astern, both!

HAYES

Half astern, both, Captain!

EXT. VENTURE DECKS - FOGGY NIGHT

of ANGLE ON: JACK looks with horror as a JAGGED ROCK looms out
the FOG off the starboard bow.

JACK

Rocks!

EXT. CROWSNEST - FOGGY NIGHT

ANGLE ON: JIMMY spinning around as he sees ROCKS surrounding
the SHIP.

JIMMY

(yelling)

Rocks to starboard ... to port ...
rocks everywhere!

INT. VENTURE WHEELHOUSE - FOGGY NIGHT

ANGLE ON: ENGLEHORN lets go of the WHEEL rushing towards the WHEELHOUSE DOOR.

ENGLEHORN

Take the wheel, Hayes!

HORROR as ANGLE ON: ENGLEHORN rushes on to the DECK and looks with he realises his SHIP is trapped amid a LABYRINTH of ROCKS.

EXT. OCEAN - FOGGY NIGHT

he VENTURE lolls WITHOUT POWER in the heavy swell.

The HEAVY THROB of the ENGINES regain strength ... the reverse propellers pull the ship away, but still without adequate control.

52.

EXT. VENTURE DECK - FOGGY NIGHT

ANGLE ON: ANN hurries up the STAIRS ... she clutches the RAILING for support and reels off balance, literally FALLING into JACK'S ARMS as the side of the VENTURE CRUNCHES against rock.

EXT. VENTURE - FOGGY NIGHT

The IMPACT sends the VENTURE into a SLOW SPIN. As the SHIP sinks in the trough of a WAVE, MORE ROCKS emerge from the WATER around it.

EXT. VENTURE DECK - FOGGY NIGHT

JACK looks down at ANN - he still has hold of her.

INT. WHEELHOUSE - FOGGY NIGHT

the ANGLE ON: ENGLEHORN staggers into the WHEELHOUSE, slamming TELEGRAPH LEVER forward.

ENGLEHORN

Full ahead!

ENGLEHORN takes the WHEEL from HAYES.

EXT. VENTURE DECK - FOGGY NIGHT

HAYES runs OUTSIDE

HAYES

Rocks to port, Captain!

EXT. OCEAN - FOGGY NIGHT

ANGLE ON: The VENTURE rides the SWELL towards CAMERA.

SUDDENLY!

on A SICKENING GROAN OF METAL ... as the VENTURE RUNS AGROUND inches of HIDDEN ROCKS! HAYES looks in HORROR as he comes within the rock outcrop.

EXT. VENTURE DECK - FOGGY NIGHT

ROCK ANGLE ON: DENHAM watches as a HUGE STONE FACE - part of the the OUTCROP they have grounded on - slides to a halt just off hand of VENTURE'S BOW. Weathered ... eroded away ... carved by the some ANCIENT PEOPLE.

CROWSNEST ANGLE ON: A breathless JIMMY scuttles backwards as the settles against the ROCK.

GRINDS

ANGLE ON: ENGLEHORN shuts the engines down as his ship sickeningly against the rock ...

... **STUCK FAST.**

PANDEMONIUM ON DECK!

at the

ANGLE ON: HAYES, unable to believe his eyes as he STARES up **LOOMING ROCK.**

DENHAM stares at the EERIE SILHOUETTE of an ISLAND, visible through the thinning FOG. JAGGED PEAKS rise from a ROCKY SHORELINE. CRUMBLING RUINS cling to BARREN CLIFFS.

ANN steps closer, a LOOK of total DISBELIEF on her FACE.

INT. VENTURE ENGINE ROOM - FOGGY DAWN

CLOSE ON: JETS of WATER are squirting into the ENGINE ROOM, through cracks between RIVETED PLATES.

HAYES supervises STOKERS frantically opening valves on the PUMPS. OLD MATTRESSES are being shoved up against the LEAKS.

ENGLEHORN arrives, looking GRIM.

ENGLEHORN

Hayes!

HAYES

he's taken a pounding ...

ENGLEHORN

What about the prop?

HAYES

Shaft's not bent, far as we can tell,
but she's stuck hard against the rock -

A LOUD GROAN as the SHIP shifts against the ROCKS.

At that moment JIMMY comes bursting into the ENGINE ROOM.

JIMMY

Captain! You'd better come up quick!

EXT. VENTURE DECK / OFFSHORE SKULL ISLAND - FOGGY DAWN

the ANGLE ON: ENGLEHORN, HAYES and JIMMY emerge onto the DECK as
MILKY LIGHT of DAWN washes over the SHIP.
CLOSE ON: HERB holds the CAMERA as DENHAM cranks the HANDLE.
the POV: A WHALER - a small lifeboat - is being ROWED away from
ANN, VENTURE towards the SHORE of the ISLAND. DENHAM, JACK and
HERB, MIKE, BRUCE and FOUR SAILORS are packed into the tiny
boat.

54.

HAYES

You want me to bring them back?

ENGLEHORN

I don't give a damn about Carl Denham
... I want this ship fixed and ready
to float on the next high tide. We're
leaving Mr. Hayes.

EXT. SKULL ISLAND COAST - DAY

STONE IDE ON: The WHALER rows towards the ISLAND passing great
the RUINS jutting out of the WATER. The HUGE WALL rises out of
WAVES and disappears INLAND.

filming as ANGLE ON: DENHAM is balanced at the front of the BOAT,
the SAILORS row ashore ...

DENHAM

(quietly)

Can you believe this, Jack? ... Skull
Island! We got our picture!

ANGLE ON: JACK as he STARES up at the RUINS ...

side of CLOSE ON: ANN, as if COMPELLED, turns and looks over the
the BOAT, into the SEA ... her breathe catches!

ANN'S POV: Beneath the WATER the HIDEOUSLY, DISTORTED FACE
of a FALLEN STATUE gapes up at her ...

ANGLE ON: ANN sitting huddled to one side of the BOAT ...
drawing her RAIN-SLICKER closer around her ... ANN'S FINGERS edge
across the seat and curl over JACK'S HAND ...

WIND WHISTLES through the GAPING HOLES in the EDIFICE ... a
CREEPY MOANING SOUND that mixes with the DEEP BOOM of the CRASHING
WAVES

EXT. SKULL ISLAND SHORE - DAY

ANGLE ON: The WHALER runs onto a tiny, stony BEACH. SHEER
CLIFFS rise straight up from the SHORE.

DENHAM, JACK, ANN, BRUCE, HERB, MIKE, PRESTON and TWO
SAILORS clamber out.

INT. ANCIENT STAIRCASE - DAY

ANGLE ON: DENHAM leads HERB, PRESTON, JACK, ANN, BRUCE, MIKE
and the TWO SAILORS up a DARK, VAULTED TUNNEL. They look in
silence at the primitive signs of civilisation.

ANGLE ON: ANN looks up the STAIRCASE nervously ... taking in
the sight of the HUMAN SKULLS lining the walls.

55.

EXT. VENTURE - DAY

JIMMY looks up, hollow-eyed ... in his hand is the copy of
"HEART OF DARKNESS". HAYES stands nearby.

ANGLE ON: JIMMY closing the BOOK, an ashen expression on his
FACE.

JIMMY

Why does Marlow keep going up the river, why doesn't he turn back?

HAYES

shrugs)

There's a part of him that wants to, Jimmy. A part, deep inside himself that sounds a warning, but there's another part, that needs to know ... that needs to defeat the thing which makes him afraid.

CLOSE ON: HAYES pauses, filled with a sudden sense of DREAD.

He

reluctantly turns, his eyes drawn to the creepy CARVED HEAD towering above the SHIP.

HAYES v/o

"We could not understand, because we were too far ... and could not remember, because we were travelling in the night of First Ages ...

LOSE ON: DENHAM obsessed ... cranking the handle of his CAMERA.

HAYES V/O (cont'd)

... of those Ages that are gone, leaving hardly a sign and no memories ...

INT. BURIAL CHAMBER - DAY

DENHAM leads the GROUP across a RICKETY BAMBOO BRIDGE, spanning a section of BROKEN PATH. They pass BROKEN TOMBS, burial niches containing glimpses of MUMMIES.

AHEAD ... DAYLIGHT streams in as they near the end of the STAIRCASE. They make their way over large stone blocks, caved in from above ... QUIET, TENSE.

EXT. NATIVE VILLAGE/WALL - DAY

THUNDER RUMBLES overhead as DENHAM, JACK, ANN, HERB, BRUCE, PRESTON, MIKE and 2 SAILORS clamber out of the RUINED TUNNEL

MOUTH.

DENHAM stays low, and hurries to a VANTAGE POINT. The OTHERS FOLLOW ...

56.

HAYES V/O

We are accustomed to look upon the shackled form of a conquered monster, but there, there you could look at a thing monstrous and free."

CRANE UP: to reveal a PLATEAU below them, covered with the
RUINS of an ANCIENT BURIAL GROUND ... stone MAUSOLEUMS and TOMBS, smashed open and destroyed.

EXT. VENTURE - DAY

ANGLE ON: JIMMY closes the BOOK.

JIMMY

(quiet)

It's not an adventure story - is it, Mr. Hayes.

HAYES

(quiet)

No, Jimmy, it's not.

HAYES' EYES drift back to the STATUE. JIMMY follows his
GAZE.

EXT. NATIVE VILLAGE/WALL - DAY

ANGLE ON: DENHAM as he leads the group into the village.

SPREAD among the RUINS is a VILLAGE - a crude shanty town, created by a more recent and far less sophisticated culture ... ramshackle GRASS and BAMBOO HUTS.

ANGLE ON: PRESTON looking around, UNNERVED ...

PRESTON

It's deserted ...

ANGLE ON: DENHAM cranking the CAMERA as he rolls film on the **VILLAGE**.

DENHAM

Of course it's deserted. Use your eyes, Preston. The place is a ruin! Nobody's lived here for hundreds of years.

CHILD
At the moment they hear the sound of the SOBBING of a HUMAN
...

if
ANGLES ON: ANN, PRESTON, JACK, DENHAM, HERB ... not knowing
they heard what they just heard ...

WALL.
ROW UPON ROW of sharpened BAMBOO SPIKES line the top of the

CLOSE ON: DENHAM ... His eyes suddenly widen in disbelief.

57.

them.
ANGLE ON: A SMALL CHILD standing on the DUSTY PATH ahead of

She stares up at them, with weird FERAL EYES.

... in a
forward.
THE CHILD slowly raises an arm towards the watching GROUP
pointing gesture. A suspended moment ... DENHAM steps

ANN

(whispering)

Mr Denham ... I think we should go
back.

DENHAM

will handle this.

the
CHILD. DENHAM pulls a NESTLE BAR from his pocket and walks up to
CHILD. DENHAM waves the chocolate around.

DENHAM (cont'd)

Look chocolate ... you like chocolate?

The CHILD'S EYES drill into DENHAM. RAIN STARTS FALLING.

DENHAM (cont'd)

Good to eat! Take it ... take it!

and The CHILD steps back. DENHAM grabs the CHILD by the wrist
attempts to press the chocolate bar into her HAND. The CHILD
struggles and CRIES OUT!

BRUCE.

For God's sake, Denham, leave the native
alone.

JACK

She doesn't want the chocolate!

ANGLE ON: VILLAGERS begin to melt out of the shadows, OLD
PEOPLE,
wrestles YOUNG PEOPLE, WOMEN stare HOLLOW-EYED at DENHAM as he
with the CHILD.

releasing he CHILD sinks her TEETH into DENHAM'S WRIST. He yells,
his grip. The CHILD runs off ... in to the arms of an OLD
WOMAN
...

58.

The GROUP starts to nervously walk forward, DENHAM gestures
impatiently.

DENHAM

t's alright - it's just a bunch of
women and old folks ... they're
harmless.

her. ANGLE ON: ANN looks STARTLED as MIKE suddenly LURCHES past

ANN

Mike?

FALLS MIKE turns, gasping, staring at her helplessly! And then
face forward, a JAGGED SPEAR stuck in his BACK!

ANN steps back in HORROR and SCREAMS!

to A RUMBLING, BESTIAL ROAR fills the VILLAGE as if in answer

ANN'S CRY ... LOUD and CLOSE ... for a brief moment everyone freezes ...

F

the FAST ACTION: NATIVE MEN emerge as if from NOWHERE ... before anyone can react, they are roughly SHOVED and PULLED into the MIDST of the FURIOUS NATIVE MOB.

In the SHADOWS the agitated WOMEN of the VILLAGE start rocking and wailing in unison.

MOUTHS. IMAGES: STRANGE FACES, smeared with MUD ... SCREECHING

wrenched BRUCE is HELD BACK by SEVERAL NATIVES as he struggles. JACK pulls ANN close to him, trying to protect her. ANN is from him ...

She struggles against her captors ...

VILLAGERS ... ANGLE ON: A OLD-WOMAN moves through the midst of the dark her gaze fixed on ANN, muttering curses, eyes burning with a fury ...

GROUND. DENHAM is YELLING at the NATIVES ... he is SHOVED to the

his The NATIVES SHRIEK. One of the SAILORS is DRAGGED forward, HEAD pushed against a FLAT STONE SLAB, and CLUBBED TO DEATH.

OLD ANGLE ON: In the midst of the CONFUSION, JACK sees the SHA-WOMAN screaming at ANN. She starts chanting with rising **HYSTERIC** ...

SHA-WOMAN

(chanting)

Larri yu sano korê ... Kweh yonê
kah`weh ad-larr ... torê Kông.

DROPS CLOSE ON: JACK struggles, fists flying - he is clubbed and like a stone.

ANN SCREAMS ... the BEAST ROARS in the DISTANCE!

59.

rise
DENHAM punches a NATIVE ... they haul him forward and thrust
his HEAD onto the BLOOD SPLATTERED STONE ... NATIVE CLUBS
into the air ...

.. a GUNSHOT!

The NATIVES hesitate, as if STUNNED ... then SCATTER.

ENGLEHORN, HAYES and an ARMED GROUP of SAILORS race into the
VILLAGE!

ENGLEHORN roughly hauls DENHAM to his feet.

ENGLEHORN

Seen enough?

W

EXT. VENTURE - NIGHT

SCRAPES
SIDE ON: As EACH WAVE hits the VENTURE, it GROANS and
against the ROCKS - SHIFTING SLIGHTLY.

EXT. VENTURE DECK - NIGHT

above the
ANGLE ON: ENGLEHORN, desperate ... yelling at his CREW,
HOWLING WIND.

ENGLEHORN

(yelling)

Lighten the ship! Anything that's not
bolted down goes overboard!

ANGLES ON: As WAVES crash against the STRANDED SHIP, LUMPY,
JIMMY, CHOY and the other SAILORS throw TABLES, CHESTS ...
KITCHEN EQUIPMENT into the SEA.

INT. DENHAM'S CABIN - NIGHT

DENHAM is swigging from a HIP FLASK. HERB and PRESTON are gathered gloomily around a TABLE, while DENHAM strides around the ROOM, swigging and talking in a animated fashion. The STORM BATTERS and CRASHES outside.

DENHAM

We got away. We gotta be grateful for that gentlemen.

PRESTON

What about Mike? He didn't get away - he's still there!

DENHAM

(sharply)

Mike died doing what he believed in! He didn't die for nothing. And I'll tell you something else - I'm going to finish this film - for Mike.

60.

I'm going to NHAM(cont'd) donate the DE finish it and proceeds to his wife and kids - because that man is a hero and he deserves nothing less!

HERB

Hear! Hear!

INT. ANN'S CABIN - NIGHT

ANN alone in her CABIN, is overwhelmed by a terrible SENSE of FOREBODING ...

AROUND SUDDENLY! A WAVE crashes against her WINDOW! SHE SPINS IN FRIGHT.

As she turns slowly she catches sight of her terrified reflection in the MIRROR.

EXT. ROCKS - NIGHT

ANGLE ON: NATIVES are moving towards the VENTURE ...

TO: **UT**

INT. ANN'S CABIN - NIGHT

A growing sense of UNEASE fills ANN with DREAD.

TO: **CUT**

EXT. ROCKS - NIGHT

from
SHIP
ANGLE ON: using LONG BAMBOO POLES, A NATIVE silently VAULTS
ROCK to ROCK over the STORMY SEAS ... towards the GROUNDED

E

EXT. VENTURE DECK - NIGHT

ANGLE ON: A SKULL ISLANDER LANDS on the BACK DECK of the
VENTURE UNSEEN! He CROUCHES in the shadows ...

INT. MESS ROOM - NIGHT

LOUD
...
CLOSE ON: JACK sprawled on a BENCH SEAT in the MESS ... a
METALLIC CREAK wakes him up. He rolls over, tries to focus

he touches his hand to the back of his HEAD ... when he
withdraws his hand ... his fingers are covered in BLOOD.

and
SUDDENLY LUMPY and a SAILOR pick the TABLE up from under him
carry it outside.

TO: **CUT**

INT. ANN'S CABIN - NIGHT

CLOSE ON: ANN, a sense of foreboding...

EXT. VENTURE DECK - NIGHT

ANGLE ON: JACK staggers on to the BACK DECK, clutching a railing to steady himself. He suddenly discovers a NATIVE NECKLACE on the DECK ...

... JACK stares at the NECKLACE, decorated with a MONKEY SKULL,
a look of HORRIFIED REALIZATION growing. JIMMY is racing
past,
JACK grabs him:

JACK

Where's Ann?

JIMMY

She went to her cabin.

INT. ANN'S CABIN - NIGHT

ANN alone in her CABIN. She looks down and notices her HANDS
are
TREMBLING.

... UDDENLY! Her CABIN door starts to rattle. She swings around
in
FRIGHT, to see cabin's DOOR HANDLE - which is turning ...

ANGLE ON: ANN'S FACE as her CABIN DOOR opens ...

INT. VENTURE CORRIDOR - NIGHT

ANGLE ON: JACK desperately pushes past CREW in the CROWDED,
panicked CORRIDOR, trying to get to ANN'S CABIN ...

EXT. VENTURE - NIGHT

WIDE ON: The VENTURE at the MERCY of the RAGING SEAS as it
moves even closer to the REEF.

INT. VENTURE CORRIDORS - NIGHT

ANGLE ON: JACK loses his footing as the SHIP lurches
VIOLENTLY.

He lands on the floor ...

CLOSE ON: JACK looks down the length of the CORRIDOR ... the
DOOR of ANN'S CABIN is swinging open.

INT. ANN'S CABIN - NIGHT

LOSE ON: The SHIP ROLLS as JACK staggers into ANN'S CABIN

...

SHOCKED to find it EMPTY with clear signs of a STRUGGLE.

62.

INT. WHEELHOUSE - NIGHT

ANGLE ON: HAYES desperately trying to control the WHEEL.

EXT. VENTURE - NIGHT

WIDE ON: The VENTURE floats free!

A LOUD CHEER goes up from the CREW!

INT. WHEELHOUSE - NIGHT

ANGLE ON: ENGLEHORN shouts the command ...

ENGLEHORN

Wheel amidship ... Full ahead, both
engines.

EXT. VENTURE - NIGHT

IDE ON: The VENTURE plows between the JAGGED ROCKS off
toward

OPEN SEA ...

INT. ANN'S CABIN

JACK bursts into the CABIN. CLOTHES are SCATTERED
EVERYWHERE.

clearly a sign of a struggle.

JACK

Ann!

INT. VENTURE CORRIDOR - NIGHT

ANGLE ON: JACK races down the CORRIDOR finding a DEAD CREW MEMBER lying below the STAIRS!

EXT. SKULL ISLAND SHORE - NIGHT

ANGLE ON: ANN in the NATIVE'S GRIP ... they are being PULLED through the STORMY SEAS onto the SHORE, by the other NATIVES HAULING on a ROPE. ANN is HALF DROWNED.

The VENTURE is barely visible moving through the SEA SPRAY.

EXT. VENTURE DECKS - NIGHT

ANGLE ON: ENGLEHORN comes out of the WHEELHOUSE - JACK is on
the
LOWER DECK.

JACK (O.S.)

top! Stop! Turn back, we have to turn
back!

63.

ANGLE ON: ENGLEHORN turns - he can hear the alarm in JACK's
VOICE.

JACK (cont'd)

They've taken Ann!

CLOSE ON: ENGLEHORN, he glances back at the ISLAND as the
VENTURE
ploughs towards the open sea.

ANGLE ON: An ORANGE GLOW of FIRELIGHT is VISIBLE, emanating from the NATIVE VILLAGE.

EXT. NATIVE VILLAGE/WALL - NIGHT

Skull
CHANTING.
ANGLE ON: ANN being DRAGGED through a FRENZY OF FEARFUL
Island NATIVES. GLIMPSES of WAILING ... COWERING ...

FLAMES BLAZE along the TOP OF THE WALL.
induced
CLOSE ON: A withered old WOMAN, EYES RED in some DRUG
TRANSE, speaks in TONGUES. ANN is forced to her knees.
The OLD WOMAN splashes some foul LIQUID into her face ...
younger
WOMEN tie BRACELETS on her wrists.

EXT. VENTURE DECKS - NIGHT

ANGLE ON: COVERS are pulled off lifeboats as the SHIP'S CREW
gather EQUIPMENT.

CLOSE ON: HAYES yelling commands:

HAYES

All hands going ashore ...

CRASH

CUT TO:

INT. ENGLEHORN'S CABIN - NIGHT

HAYES V/O

... report to stations! Jump to it!

TOMMY
ENGLEHORN LIFTS UP THE WINDOW SEAT ... revealing a ROW of
GUNS hidden there.

ANGLES ON: GUNS are handed out.

EXT. VENTURE DECKS - NIGHT

SHIP'S
ANGLE ON: EQUIPMENT and RIFLES are THROWN IN. The ENTIRE
CREW is MOBILIZING.

HAYES (V.O.)

What the hell are you doing? You want
that boat to sink? Stow those rifles
midships - come on, hurry it up!

as ANGLE ON: DENHAM surreptitiously supervises HERB and PRESTON
they load CAMERA EQUIPMENT on board one of the BOATS ...

BOAT ANGLE ON: JACK loading a BOX of AMMUNITION on to the other
... he looks tensely at the FIRES burning on the ISLAND.

ANGLE ON: The TWO BOATS are swung out and LOWERED.

HAYES (cont'd)
Lower away!

EXT. VENTURE - NIGHT

CREW he TWO BOATS ROW AWAY from the SHIP, packed with SHIP'S
CAMERA ... in one BOAT are DENHAM, PRESTON and HERB - clutching
EQUIPMENT.

ANGLE ON: JACK in the OTHER BOAT, looking GRIM and
DETERMINED.

EXT. SKULL ISLAND COAST - NIGHT

SAILORS ANGLE ON: the TINY BOATS are tossed in the RAGING SEAS.
ROCKS and try to STEER them towards the SHORE, as they bounce off
STATUES.

EXT. TOP OF WALL - NIGHT

length of LOSE ON: FLAMING TORCHES ignite POOLS of OIL along the
the TOP of the WALL.

POSTS. ANGLES ON: ANN'S WRIST'S are TIED outstretched to BAMBOO
FLAMES ... She is on the SUMMIT of the WALL, lit by the flickering
looking out onto DARK TREE TOPS.

F

LAMES DANCE ... DRUMS BEAT in a RITUALISTIC FRENZY.

ANGLE ON: SKULL ISLANDERS knock away WOODEN PLUGS, releasing
the
of the
into the
FLAMING OIL to pour down rough CHANNELS hewn into the STONE
WALL ... it runs and falls down CHUTES into POOLS carved
GROTTO WALLS.

WIDE ON: The CLIFF WALLS light up as FLAMES within LARGE
CARVED
CHAMBERS create huge backlit PAGAN FACES.

FIRELIGHT dances across the nightmarish JUNGLE ... DISTANT
TREES
UNSEEN
start to TREMBLE, their canopies swaying as if PUSHED by an
FORCE.

CLOSE ON: ANN ... looking on with HORROR at the MOVEMENT in
the
avail.
JUNGLE below her. She struggles against the ROPES, to no

CLOSE ON: The OLD WOMAN, eyes rolled up in her head.

LOSE ON: A NECKLACE is placed over ANN'S head.

65.

ANGLE ON: A SHAMAN starts BEATING out a RHYTHM on a LOG DRUM
...
SKULL ISLANDERS fall to their KNEES ... a MOANING WAIL rises
...
the DRUMMING builds to a FRENZIED CLIMAX.

WIDE ON: On the OTHER SIDE, the WALL falls away vertically
into a
ROCKY GROTTO, leading into the DENSE TANGLED JUNGLE of SKULL
ISLAND.

SUDDENLY ANN feels herself DRAGGED FORWARD ... the POSTS she
is
WALL! ANN
to stop
tied to are MOVING, pulling her TOWARDS the EDGE of the
digs her heels and tries to PULL AGAINST it, but is unable

herself being HAULED OFF THE WALL ...

.. into thin air!

STRUCTURE ANGLE ON: SKULL ISLANDERS lowering the BAMBOO ALTAR
DOWN, slowly releasing the flaxen ROPE.

ANN is dangling from the POSTS by her WRISTS, as the HINGED
FRAMEWORK swings her out over the CHASM, LOWERING her
towards a ROCK PROMONTORY on the EDGE of the FOREST.

ANGLE ON: ANN is LOWERED onto the ROCK PROMONTORY, which
resembles an ALTAR ... ANN struggles to free herself, but she is tied
fast to the posts, a TINY FIGURE illuminated by enormous GLOWING
CARVINGS ... the WALL towering up behind her.

ANGLES ON: ANN squirms ... as the FOREST BELOW HER BROILS
and SEETHES! TREES are violently SWAYING ... above the crescendo
of the NATIVE FRENZY, ANGRY BESTIAL ROARS can be heard.

SKULL ISLANDERS line the TOP of the WALL, their WAILING and
CHANTING interrupted by a LOUD SPLINTERING SOUND.

EXT. SKULL ISLAND SHORE - NIGHT

JACK The SHIP'S BOATS pull up at the foot of the great STAIRCASE.
leaps out of the BOAT and races up the stairs.

EXT. WALL GROTTO - NIGHT

moving CLOSE ON: ANN lifts her head ... something VERY BIG is
towards HER.

ANN catches a BRIEF GLIMPSE of a HUGE DARK SHAPE propelling
itself THROUGH the JUNGLE ... the OILY SMOKE from the FIRES hangs
in the air, OBSCURING HER VISION ... she can now only hear the
CREATURE'S MOVEMENTS and BREATH as it draws ever closer.

ANN cowers back, pulling at her bonds.

with a A MASSIVE SHAPE moves through the air ... The ground SHAKES
sudden force of IMPACT!

ANGLE ON: ANN stands trembling, as the swirling smokey cloud
slowly DISSIPATES ... a GIANT LEATHERY FOOT is visible.

CLOSE ON: ANN balanced on a knife-edge of TERROR.

66.

A SUDDEN PUFF OF WIND INSTANTLY CLEARS THE VEILING SMOKE.

ANN slowly LOOKS UP, her face filled with DREAD.

from the The SKULL ISLANDERS reply in UNISON ... a piercing WAIL,
TOP of the WALL.

between ANN'S strength suddenly DRAINS from her legs, and SLUMPS
the POSTS.

Before her is ... KONG!

A 25 FOOT TALL MALE GORILLA! KONG stares at ANN for a beat,
leaning forward on his KNUCKLES ... then prods her with his
finger.

SUDDENLY ... GUNSHOTS!

EXT. NATIVE VILLAGE/WALL - NIGHT

FRENZIED MOVEMENT: SAILORS, lead by ENGLEHORN, race into the
VILLAGE firing WARNING SHOTS in the air ... SKULL ISLANDERS
SCATTER in TERROR ...

EXT. WALL GROTTO - NIGHT

height and IDE ON: KONG in front of ANN ... HE RISES to his full
BEATS HIS CHEST!

her KONG'S HUGE HAND snatches ANN and roughly PULLS her free of
bonds.

DEAFENING ROAR!

ANN SCREAMS!

CLUTCHING her tightly, KONG carries ANN away from the ALTAR.

EXT. NATIVE VILLAGE/WALL - NIGHT

FRENZIED MOVEMENT: SAILORS, lead by ENGLEHORN, race into the VILLAGE firing WARNING SHOTS in the air ... SKULL ISLANDERS SCATTER in TERROR ...

ANGLES ON: The SKULL ISLANDERS melt away into the darkness

...

vanishing as fast as they appeared.

... from behind the WALL, the DISTANT CRY of ANN screaming
for help, following by an EARTH SHUDDERING ROAR.

ENGLEHORN

(staring upwards)

What in God's name was that?

JACK

(sudden realisation)

Behind the wall!

67.

ANGLE ON: JACK rushes to the BASE of the WALL and begins to
climb

...

DENHAM hurries to the massive, heavily fortified gate.

C

LOSE ON: DENHAM staring through the LATTICE WORK of
sharpened bamboo ...

DENHAM'S POV: A fleeting glimpse of KONG disappearing into
the depths of the jungle. In his HUGE FIST KONG clutches ANN!

EXT. TOP OF WALL - NIGHT

ANGLE ON: JACK has reached the top of the WALL ... he races to the EDGE peering over it. Nothing ... only the primitive ALTAR, and beyond, DARK JUNGLE dissolving into BLACKNESS.

JACK'S POV: The EMPTY ROPES binding ANN'S WRISTS swing from the ALTAR POSTS.

JACK
(disbelief)
She's gone!

EXT. NATIVE VILLAGE/WALL - NIGHT

JACK is hurrying down from the WALL.

JACK
She's gone!

CLOSE ON: DENHAM in SHOCK ... his mind racing, fuelled by FEAR. Gradually his breathing slows and another part of his brain kicks into gear.

JACK makes brief eye contact with DENHAM, who quickly looks away.

JACK (cont'd)
Carl? What is it?
(realizing)
You saw something ...

LATER ...

ANGLE ON: BOXES of AMMUNITION and GUNS have been brought up from the beach. Lids are prised open ... AMMO distributed.

DENHAM is surrounded by JACK, ENGLEHORN and the SAILORS.

ENGLEHORN
You can take Hayes and fifteen others.
I'll put a guard on the gate until you return ... The rest of you, stay with the ship.

JACK grabs his PACK and WALKS away TOWARDS THE GATE, with LUMPY &

JIMMY following.

68.

HAYES

Not you, Jimmy.

JIMMY

Com'on Mr. Hayes, look at `em. None of them knows a which way to point a gun.

HAYES takes the RIFLE out of JIMMY'S HANDS.

HAYES

Stay here.

JIMMY

Miss Darrow needs me!

HAYES

No!

CLOSE ON: JIMMY, crestfallen.

ANGLE ON: DENHAM by the CAMERA BOXES with HERB and PRESTON.

DENHAM

(quietly)

Bring the tripod - and all of the film stock.

HERB

You wanna go with the six inch lens?

DENHAM

The wide angle will do just fine.

CLOSE ON: PRESTON slings the FILM STOCK BAG over his SHOULDER.

ANGLE ON: JACK, PRESTON, HAYES, LUMPY, CHOY, BRUCE and 8 SAILORS as ENGLEHORN surveys the GROUP. DENHAM and HERB are HAULING CAMERA **EQUIPMENT.**

ENGLEHORN

You got guns, you got food, you got ammo. You got twenty-four hours.

BRUCE

Twenty-four hours?

ENGLEHORN

This time tomorrow we haul anchor.

turns
CLOSE ON: JACK ... as he slings his GUN on his shoulder,
and HEADS through the GATE.

EXT. SKULL ISLAND JUNGLE - NIGHT

LANDSCAPE
of
the
thick
STEAM
WIDE ON: The VOLCANIC ROCKS form a JAGGED, TORTURED
DEEP CREVASSES and TOWERING CLIFFS. The vegetation is THICK,
JUNGLE DARK. ANCIENT GNARLED TREES twist out of the ground,
LICHEN and long MOSSES hang from branches and TANGLED VINES.
RISES from festering SWAMPS ...

69.

and
on his
shoulder.
HAYES is LEADING DENHAM, JACK, PRESTON, LUMPY, CHOY, BRUCE
EIGHT SAILORS. HERB is limping along with the heavy CAMERA

The atmosphere is TENSE ... unseen creatures scurry in the
darkness, fleeing from the approaching humans.

LOW
into the
darkness ... watchful, on edge ...
HAYES puts his hands up ... the GROUP stops ... a STRANGE,
MOAN echoes from the SURROUNDING JUNGLE ... The MEN stare

EXT. KILLING GROUND - NIGHT

doll
CLOSE ON: ANN in KONG'S HAND, being tossed around like a rag
as KONG RUNS through the FOREST.

NGLE ON: KONG propels himself through the JUNGLE with EASE,

used barely disturbing the forest, moving with GRACE along a well
route.

LOSE ON: ANN held fast in his GRIP. She is FLUNG wildly
around as KONG BOUNDS across CHASMS, LEAPING over rivers.

tries ANN'S FEVERED POV: The JUNGLE SPINNING and BLURRING by. She
the to brace herself against KONG'S FINGERS, but the rigors of
journey knock her sideways like a RAG DOLL.

WIDE ON: SHAFTS of MOONLIGHT play on the faces of grotesque
STATUES set into a MOSSY CLIFF.

with ANGLE ON: ANN clutched tightly in KONG'S HAND. She is rigid
FEAR. KONG squats down ... he LOOKS CLOSELY at ANN.

very CLOSE ON: KONG ... we see him clearly for the first time. A
on old, brutish BULL GORILLA. Years of survival have left SCARS
his face. One EYE LID is mangled and his JAW is CROOKED ...
leaving a huge yellowed INCISOR TOOTH jutting up.

BREATHING KONG stares at ANN ... she dare not move; only her RAPID
believes her INNER TERROR.

the ANGLE ON: ANN is suddenly swung UPSIDE DOWN and SHAKEN ...
ceremonial NECKLACE falls from ANN'S NECK.

amongst CLOSE ON: ANN'S HORRIFIED FACE ... she sees HUMAN REMAINS
from the NECKLACES! Bones ... skulls! A WHIMPERING SOUND escapes
the back of her throat.

amid SWIRLING UPSIDE DOWN POV: The NECKLACE lands on the ground -
DOZENS of OTHER NECKLACES littering the clearing.

low, ANGLE ON: ANN is lifted UPWARDS ... KONG'S LIPS curl in a
slow SNARL.

sense ANN looks at KONG, aghast, and in this moment her heightened

of FEAR gives way to something more fundamental: SELF
PRESERVATION!

70.

suddenly KONG'S FINGERS start to OPEN - ANN seizes her chance! She
heavily PROPELS herself off his HAND! ANN DROPS 12 feet and lands
LEG at KONG'S FEET. She rolls amongst grinning HUMAN SKULLS and
BONES ... staggers to her feet and RUNS!
into KONG rises up with a ROAR, but ANN is already disappearing
the JUNGLE!

EXT. DENSE JUNGLE - NIGHT

ANGLE ON: ANN desperately powering through the DENSE
UNDERGROWTH.
VINES. She throws herself over huge FALLEN LOGS, through TANGLED
VINES.
She GLANCES BACK ...

.. TREES are FALLING, KONG is smashing through the
undergrowth
after her!

ANGLE ON: With surprising AGILITY and GRACE, KONG sweeps
down from above and SCOOPS ANN off the ROCK. She barely has time to
CRY OUT
DEPTHS of before being CARRIED AWAY, as KONG disappears into the
the ISLAND.

EXT. TANGLED VINES - NIGHT

CLOSE ON: JACK ... hearing ANN'S DISTANT SCREAMS!

JACK

Ann!

the ANGLE ON: JACK starts RUNNING towards the SOUND. DENHAM and
OTHERS follow ... JACK is barging through THICK TANGLED

FALLEN VEGETATION, which is growing between huge moss covered
COLUMNS.

KONG'S ENRAGED ROAR echos through the JUNGLE.

JACK (cont'd)
(yelling)

Ann!

EXT. TANGLED VINES - NIGHT

ANGLE ON: The GROUP pause at the sound of ANN'S TERRIFIED
SCREAM.

CLOSE ON: JACK'S ashen face.

EXT. DENSE JUNGLE - NIGHT

ONG LEAPS ACROSS CHASMS as he CARRIES ANN through the
JUNGLE.

EXT. KILLING GROUND - DAWN

ANGLE ON: JACK picks up ANN'S NECKLACE ... a LOCK of BLONDE
HAIR
still tangled within it's STRANDS ...

71.

WIDE ON: DAWN LIGHT brightens the SKY as the GROUP survey
the
KILLING GROUND.

LUMPY

Christ! It's a bleeding bone yard!
(horrified realization)
They've been ripped limb from limb.

JACK

(calling)

ANN! Ann!

ANGLE ON: DENHAM casts an eye over the DEBRIS STREWN GROUND
...
his gaze rising to a HUGE GASH in the FOREST ...

has DENHAM POV: TREES have been RIPPED from the earth where KONG
SMASHED a path through the JUNGLE ...
down ANGLE ON: HAYES notices a SAILOR with a WOOLLEN HAT pulled
over his head ... the SAILOR has turned away from the GRISLY
REMAINS. HAYES bats the hat off the SAILOR'S HEAD ... it's
JIMMY.

JIMMY

Just keep walking, Mr. Hayes. Pretend
you didn't see me.

HAYES

esus, Jimmy!

HAYES snatches the GUN off him ...

JIMMY

(defiant)
Hey! I need that!

HAYES

(angry)
I'm not giving you a gun!

JIMMY

You were younger than me when they
gave you one!

HAYES

I was in the army. I was trained - I
had a drill sergeant!

CLOSE ON: JIMMY looks at HAYES.

JIMMY

(quietly)
I just wanna help bring her back.

HAYES's expression softens. He hands the gun back to JIMMY.

HAYES

Don't make me regret it.

72.

EXT. ROUGH TERRAIN - DAY

around ANGLE ON: The GROUP'S NERVES are FRAYED ... as they continue slogging through the difficult TERRAIN. HUGE INSECTS fly them, AND THE GROUP try in vain to SWAT them away.

ANGLE ON: LUMPY shooting WILDLY at a HUGE BUG ...

HAYES

growling)

Conserve your ammunition!

BUG LUMPY GLARES at HAYES ... and SHOOTS one last time at a HUGE ON A NEARBY TREE ...

EXT. RUINED VALLEY - DAY

ANGLE ON: SLIDING FEET ... down a VINE strewn slope.

JUNGLE ULL BACK to reveal ... the GROUP have emerged from the into a NARROW VALLEY, deep in the heart of SKULL ISLAND ... The VALLEY is less than 75 feet wide, flanked by sheer CLIFFS. the JACK looks up and down the VALLEY ... he wipes his brow .. SUN is high, it is hot out of the SHADE.

COUGH. ANGLE ON: LUMPY stumbling forward with a hacking SMOKER'S

LUMPY

I'm knackered! I've gotta have a breather.

behind LUMPY flops down on the ground, and grabs a cigarette from his ear and lights up.

JACK watches as OTHER SAILORS follow suit.

JACK

Hey fellas - we don't have time for this. We've lost too much ground already! Come on, - get up!

HAYES

(quiet)

They're not about to quit on you. Cut

them some slack.

JACK stares at HAYES and then sighs, resigned.

HAYES calls to the MEN ...

HAYES (cont'd)
Alright, you got five minutes!
Everybody stay in sight!

sets ANGLE ON: DENHAM grabs the CAMERA from HERB. Nearby PRESTON
up the TRIPOD.

73.

DENHAM

(hushed)

Over here. I wanna get a wide shot of
the valley.

turns ANGLE ON: DENHAM as he arrives at the top of the SLOPE, he
at the sound of a STRANGE NOISE ...

FACE. PUSH IN: ON DENHAM ... a look of AMAZEMENT dawning on his

indent CLOSE ON: JACK kneels down and stares at an unmistakable
in the sand: a GIANT FOOTPRINT!

LUMPY

Bloody Nora!

JACK looks up to see SAILORS gathering around.

JIMMY

Is that what took Miss Darrow?

LUMPY

(sagely)

There's only one creature capable of
leaving a footprint that size ...

ALL look up at LUMPY ...

LUMPY (cont'd)

The abominable snowman!

A ripple of FEAR spreads throughout the CROWD.

The RATTLED SAILORS mutter agreement. There is random chatter of turning back.

HAYES kneels down beside JACK ...

HAYES

(quiet)

It's gotta be - what? Twenty - twenty-five feet?

JACK

(grimly)

Carl saw it. Let's ask him.

HAYES looks over his SHOULDER ...

HAYES

Denham!

(no answer)

Where'd he go?

ANGLE ON: JACK walking up the VALLEY.

JACK

Carl!!!

74.

WIDE ON: DENHAM, BRUCE and HERB arrive at the TOP of the VALLEY

A

... they stare transfixed at a HERD of grazing BRONTOSAURS.

ANGLE ON: DENHAM is cranking the CAMERA ...

DENHAM

(low)

Walk forward, Bruce.

BRUCE

What?!

ANGLE ON: a HERD of TWELVE BRONTOSAURS are slowly moving through a WIDE CLEARING ahead.

DENHAM

You're the star of this picture! Get into character and head towards the animals.

ANGLE ON: BRUCE nervously SHUFFLES forward ...

BRUCE

What the hell kind of place is this?

(beat)

Are you sure about this, Denham???

Don't we have a stand-in for this type of thing?

DENHAM

need you in the shot, or people will say they're fake.

BRUCE

Nobody's gonna think these are fake!

SUDDEN flash of MOVEMENT! CARNOTAURS are circling the HERD.

ANGLE ON: the BRONTOSAUR HERD looking EDGY and RESTLESS!

DENHAM

ou're making them nervous! No sudden movement.

BRUCE

I'm not moving.

A LOW RUMBLING SOUND can now be heard ... the GROUND starts to

SHAKE ...

PUSH IN: on BRUCE as he realizes what is about to HAPPEN!

BRUCE (cont'd)

(under his breath)

Mother of God ...

ANGLE ON: BRUCE suddenly turns and runs!

ANGLE ON: HERB is starting to get NERVOUS as DENHAM determinedly continues filming ...

75.

WIDE ON: A sudden FALL of ROCKS ... Jack looks up!

TREMBLE ANGLE ON: The MEN look NERVOUS as the GROUND starts to
beneath their feet!

JACK turns and sees: BRUCE running down the hill ...

JACK

What is it?! Where's Carl?

BRUCE slows down, attempting to appear CALM.

BRUCE

He's - he's ... um ... well, he's up
there ... filming.

A LOUD ROAR!

BRUCE bolts like a STARTLED RABBIT!

SEVERAL nervous SAILORS jump up and start running.

ANGLE ON: JACK cautiously moves uphill towards the source of
the

LOUD RUMBLING SOUND.

A

ANGLE ON: DENHAM and HERB appear on the brow of the HILL.
They are running flat out towards JACK!

Seconds later a HERD of BRONTOSAURUS stampede down the hill
after DENHAM and HERB!

DENHAM

Run Jack!

JACK

Holy Christ!

HAYES

(yelling)

Go Jimmy - Run!

EVERYONE TURNS and FLEES!

ANGLE ON: JACK running ... he looks back and sees DENHAM
trip and fall!

The STAMPEDING DINOSAURS storm towards DENHAM down the
NARROW

VALLEY!

CAMERA, CLOSE ON: DENHAM is frozen to the spot, staring at the
which is lying directly in the rampaging DINOSAUR'S PATH.
JACK turns back ... he attempts to drag DENHAM to his FEET,
as DENHAM struggles to grab hold of the CAMERA and TRIPOD.

JACK

Leave it!!!

DENHAM

No!!!

76.

DENHAM and JACK scramble to their feet and start to RUN!
DENHAM cradles the CAMERA and TRIPOD in his ARMS, as the BRONTO
PACK bears down on them from behind!
Spectacular TRACKING SHOT: ... The PACK of 15 CARNOTAURS are
CLOSING IN on the BRONTOSAURUS HERD! A CARNOTAUR leaps onto
the back of a FLEEING BRONTOSAUR, causing it to falter and slide
against the cliff. TWO MORE CARNOTAURS leap onto the ailing
BRONTOSAUR as the rest of the pack stream past.
DENHAM, JACK and the OTHERS are running as fast as they can
...
BRONTOSAUR JACK glances over his shoulder - the WALL of THUNDERING
LEGS are about to ENGULF THEM!
A
of ANGLE ON: JACK and DENHAM suddenly find themselves in a SEA
HUGE LEGS - like wildly pounding Redwood tree trunks! The
see the CARNOTAURS are snapping and snarling at the LEGS ... they
STAMPEDE, MEN! Their only hope of survival is to stay WITHIN THE
out of reach of the MEATEATERS!
trips and QUICK IMAGES: THE GROUP in the SEA of LEGS ... a SAILOR
is CRUSHED UNDERFOOT. A COUPLE OF SAILORS jump clear of the

DENHAM BRONTOSAURS - only to be set on by the CARNOTAURS. JACK ...
... SAILORS ... everyone is running madly, dodging
BRONTOSAURS,
CARNOTAURS and trying not to fall!

A CARNOTAUR focuses on JACK ... it skillfully weaves IN
BETWEEN and UNDER the BRONTOSAURS and emerges right behind JACK,
it's
SNAPPING JAWS inches away from his head!

ACK suddenly SIDE-STEPS, and SHOULDER-BARGES the CARNOTAUR
instantly SIDEWAYS - under a BRONTOSAUR'S LEGS. The CARNOTAUR is
trampled!

BRUCE is managing to stay ahead of the stampede - possibly
RUNNING FASTER than any human before him! A CARNOTAUR races out in
front of the stampede and bears down on BRUCE with incredible
speed!
BRUCE desperately waves a TOMMY GUN at the CARNOTAUR ...
TOWARDS

THE STAMPEDE!

JACK sees it coming ...

JACK

(yelling)

No!!!!

BRUCE FIRES, missing the CARNOTAUR ...
... but he hits the LEAD BRONTOSAUR, following behind, in
the chest. The BRONTOSAUR COLLAPSES AT TOP SPEED! It CARTWHEELS
OVER,
it's huge NECK and TAIL thrashing out. The OTHER BRONTOSAURS
PLOUGH INTO IT, tripping and rolling!

JACK and the SAILORS suddenly find themselves in the middle
of an amazing FLESHY FREIGHT TRAIN PILE-UP! SAILORS are crushed as
BRONTOSAURS come down on top of them! A CARNOTAUR is
squashed when
TWO BRONTOSAURS slam together.

JACK rolls against a rock as MOUNTAINS of BRONTOSAUR TUMBLE
all around him.

DENHAM throws himself onto the ground, shielding the CAMERA.

reduced
into
he
the
DEAD
CARNOTAURUS

n the space of seconds, the MIGHTY HERD OF BEHEMOTHS is
to a VAST PILE of DEAD or WOUNDED ANIMALS ... The CARNOTAURS
immediately go to work, leaping onto BRONTOSAURS, ripping
fleshy stomachs.

J

he
the
DEAD
CARNOTAURUS

ACK crawls past huge HEAVING BELLIES and TWITCHING LEGS ...
staggers out of the DINOSAUR PILE-UP ... he turns back at
SOUND OF LOUD HISSING - a CARNOTAURUS is climbing over a
BRONTOSAUR, it's gleaming eyes intent on JACK. The
leaps ...

falls

BAM! BAM! BAM! The CARNOTAURUS is riddled with BULLETS and
DEAD at JACK'S FEET!

HAYES hurries towards JACK, clutching his TOMMY GUN!

HAYES

(yelling)

Go! Go!

they

HAYES sends the rest of the MEN up a steep ROCKY SLOPE ...
SLIP and SLIDE on the SLIMY MOSS-COVERED ROCKS.

JACK doesn't move. He looks around in mounting panic.

JACK

(frantic)

Carl!? Carl?! Get up!

DUST -

DENHAM limps out of the PILE-UP, bloodied and covered in
the CAMERA in his arms.

HAYES blasts at another CARNOTAURUS - it TOPPLES BACKWARDS.

HAYES

Run!

EXT. SLIMY SLOPE - DAY

SLOPE - The GROUP are desperately scrambling up the STEEP ROCKY
slipping and sliding on the WET MOSS ... FOUR SURVIVING
CARNOTAURS follow in pursuit ... the MEN start sliding backwards in
their panic. The CARNOTAURS are sliding too, but their powerful
legs are working furiously, propelling them closer and closer to the
flailing SAILORS!

A SAILOR loses his footing completely ... he rolls past TWO
CARNOTAURS before being grabbed by the JAWS of the THIRD.

The MEN grab hold of WEEDS, ROCKS ... ANYTHING, to get away
from the DINOSAURS. They are crawling towards a network of NARROW
FISSURES between HUGE ROCKS ... which the CARNOTAURS cannot
squeeze through.

ANGLE ON: HERB is scrabbling up as best as he can with his
bad leg ... DENHAM moves towards him, reaching desperately ...

78.

DENHAM

Herb! Come on!

HERB

(gasping)

Mr Denham ... ! Take the tripod.

DENHAM

Come on Herb - I'm pulling you up.
Come on, hold on to your end.

HERB

(gasping)

You gotta go!!

DENHAM

I'm not going anywhere without you!

HERB

You gotta leave me!

HERB is straining to hold the TRIPOD when his GAMMY LEG
gives way
... he SLIPS and ROLLS into the path of an oncoming
CARNOTAUR!

CLOSE ON: DENHAM reacting in SHOCK as HERB is KILLED by the
frenzying CARNOTAURS.

EXT. JUNGLE RUINS - DAY

ANGLE ON: KONG drops ANN onto the ground. She LANDS in a
LIFELESS
heap.

KONG has dropped ANN in a small RUINED COURTYARD, it's WALLS
are
cracked and split by encroaching JUNGLE CREEPERS.

IDE ON: KONG circles around ANN who lies MOTIONLESS on the
GROUND. He PRODS her ROUGHLY with a FINGER ... no response.
KONG
GROWLS ... PRODS AGAIN ... ANN lies STILL.

LOSE ON: ANN ... she slowly OPENS HER EYES! ANN looks
warily
towards KONG.

EXT. EDGE OF SWAMP - DAY

ACK, DENHAM, HAYES, BRUCE, JIMMY, LUMPY, CHOY and PRESTON
clamber
down a JAGGED ROCK face into lush sub-tropical VEGETATION.
They
are followed by a few surviving SAILORS - a bedraggled GROUP
...
CUT, BRUISED, COVERED in DUST, SOAKED in SWEAT. Most of the
GUNS
are lost.

SAILORS slump to the ground, EXHAUSTED.

They are on a NARROW CLEARING at the edge of a MISTY SWAMP.
SHEER
CLIFFS rise out of the SWAMP on both sides of the SHORE.

HAYES

Jimmy, do a head count. I wanna know
how many injured and how bad -

LUMPY

(interrupting)

Injured? Four of us are dead!

CLOSE ON: DENHAM reaches with a trembling hand for his HIP
 FLASK.
 He takes a big SWIG ... and stands staring out over the
 SWAMP.
 PRESTON sits on A TREE STUMP nearby.

PRESTON

It's not your fault. What happened to
 Herb - it's no ones fault.

DENHAM

(soft realization)

You're absolutely right, Preston ...
 And I'll tell you something else.
 Herbert didn't die for nothing. He
 died for what he believed in and I'm
 gonna honour that.

CLOSE ON: DENHAM reaching for that moment of self
 justification.

DENHAM (cont'd)

He died believing there is still some
 mystery left in this world - and we
 can all have a piece of it - for the
 price of an admission ticket!

(excited)

Goddammit Preston we're gonna finish
 this film for Herb. We'll finish it,
 and donate the proceeds to his wife
 and kids.

CLOSE ON: PRESTON, he has heard this all before.

WIDE ON: BRUCE stands amongst the SEATED SAILORS.

BRUCE

(desperate)

We gotta get back to the ship.
 Englehorn sails in nine hours.

JIMMY

So? We gotta find Miss Darrow.

BRUCE

Hey, did you hear me? We're gonna be

stranded here!

BRUCE becomes aware of JACK staring at him COLDLY. BRUCE
self
consciously clears his THROAT.

BRUCE (cont'd)
Miss Darrow was a great gal - no
question. She was a wonderful person.
It's a terrible loss. We're all gonna
miss her.

80.

JACK

I always knew you were nothing like
the tough guy you play on screen - I
just never figured you for a coward.

BRUCE

Hey, pal, wake up. Heroes don't look
like me - not in the real world. In
the real world they've got bad teeth,
a bald spot and a beer gut ... be
seeing ya.

BRUCE walks off. HAYES turns to the rest of the GROUP.

HAYES

Anyone else?

A couple of SAILORS shuffle forward towards BRUCE.

EXT. JUNGLE RUINS - DAY

WIDE ON: KONG SITS on the EDGE of a RUIN, surveying the
JUNGLE.

He SITS with his BACK to ANN, in the crumbling remains of an
enclosed ENTRY AREA ... which also provides the only way
out.

With a splintering rip, KONG pulls off one of the DINOSAUR'S
LEGS
and starts EATING it.

ANGLE ON: ANN, having feigned unconsciousness, she now
cautiously
searches for a way to escape.

C

The
LOSING ON: ANN LIFTING HER HEAD, risking a quick look around.
WALLS are TOO STEEP to attempt an escape ...
... but there is a NARROW STAIRWAY across the COURTYARD,
leading
down into the JUNGLE.
INCH by INCH ANN starts to EDGE FORWARD, CRAWLING on her
STOMACH
towards the STAIRS. KONG is CHEWING NOISILY ... he SHIFTS
HIS
WEIGHT, half turning ... ANN FREEZES.

ONG GLANCES at ANN, who has resumed her LIFELESS POSE. KONG
doesn't appear to notice she's moved several feet. He
continues

EATING ...

ANN again starts to EDGE FORWARD ... she is STARTLED when
some
CREEPY INSECTS swarm out of a CRACK in the FLAGSTONES,
inches from
her FACE!

With only a few feet left to go, ANN quietly rises and
scurries
towards the STAIRWAY. She clammers into the NARROW PASSAGE -
finally out of KONG'S SIGHT! Glancing back over her
shoulder, ANN
hurries down the STAIRWAY towards FREEDOM!

81.

EXT. BOTTOM OF STAIRWAY/JUNGLE - DAY

ANN pauses at the BOTTOM of the STAIRS, listening for sounds
of
KONG. All is QUIET ... she glances back up the stairs ... no
sign
of him there ...

... gathering all her strength ANN emerges from the PASSAGE
and
makes a bold run across the CLEARING towards the cover of
the
JUNGLE!

THUD! KONG'S FIST SLAMS DOWN in FRONT of ANN!

She GASPS and tries to change direction ... THUD! Another
FIST blocks her way. KONG GROWLS ANGRILY!

ANN swings around and FACES KONG ... he SNARLS at HER,
FURIOUS and **DEADLY.**

NGLE ON: ANN suddenly ducks under KONG'S ARM and makes a
last ditch attempt to escape! She is half way across the clearing
when she TRIPS and FALLS!

NGLE ON: KONG bounds over to ANN, SLAPPING his HANDS on the
GROUND in a frenzy of excitement - he utters a GUTTERAL
SQUEAL.

CLOSE ON: ANN, flat on the ground, eyes shut, lying still.

ANGLE ON: KONG .. circling around ANN, SUSPICIOUS. He PRODS
her a couple of times ...no response. KONG moves on ... ANN'S EYES
flick OPEN! At that moment KONG doubles back - CATCHING her out!
... ANN SPRINGS UP, looks at KONG for a desperate moment,
wonders if she should run, decides she'll never make it ... and
takes another PRATFALL!!

KONG cocks his HEAD! He GRIMACES, baring his teeth and
CIRCLES her.

ANN repeats the COMIC FALL! KONG SLAPS his HANDS on the
GROUND, SHAKES his HEAD and GROWLS.

ANN starts to draw upon her VAUDEVILLE ROUTINE, swaying
drunkenly and falling, then bouncing back up ... working her timing
around KONG'S reactions - he grows increasingly ENGAGED.

NGLE ON: ANN BOUNCES UP ... PANTING ... BEADS of SWEAT
trickle down her face. Her EYES dart between the JUNGLE and KONG,
she's looking for her chance ...

wants ... but KONG is a DEMANDING audience. He wants more ... he
ANN to fall down again.

to KONG PRODS ANN ROUGHLY, knocking her OFF HER FEET. She FALLS
the GROUND ... WINDED.

EXCITED KONG slaps his hands on the GROUND, and lets out another
HEAD, GROWL. He thumps the GROUND with his FISTS, and SHAKES his
delighted with the GAME.

82.

she ANN tries to get up - KONG pushes her over again! This time
stays on the GROUND, breathing HEAVILY.

into HUMP! THUMP! THUMP! KONG wants more! He tries to PROD ANN
getting up and is STARTLED when she HITS his FINGER AWAY!

ANN

(gasping)

No! I said no!

KONG cocks his HEAD ... he THUMPS his FISTS on the GROUND.

HUMP! THUMP! THUMP!

ANN (cont'd)

(gasping)

That's all there is ... there isn't
any more.

ANN. KONG RISES TO HIS FEET, and BEATS his CHEST, towering over

straight His HUGE FIST rises into the air and comes SLAMMING DOWN
TOWARDS ANN!

ground CLOSE ON: ANN shuts her eyes ... KONG'S FIST THUDS into the
inches away from her.

THUD! Another FIST SLAMS into the GROUND!

ANGLE ON: KONG ROARS and beats his chest in a dramatic display of ANGER and FRUSTRATION. He rips a TREE from the ground as his ANGER spirals into violent MADNESS.

LOSE ON: ANN as the GROUND SHAKES with the fury of his RAGE. For a brief moment KONG and ANN lock in EYE CONTACT!

C

LOSE ON: KONG stares at the small figure in his hand who is waiting for DEATH to come.

In this moment an UNFAMILIAR feeling wells inside him ... a half formed emotion he hasn't experienced much in his long life: he feels a connection to this tiny creature.

The SPARK of RAGE goes out in KONG'S EYES ...

KONG stares at ANN as a confusion of feelings wash over him.

ONG pulls back from ANN ... overcome by sudden UNCERTAINTY. He knows only that she has somehow disarmed him ... and this has in turn, DIMINISHED his power.

KONG starts to BACK AWAY from ANN - slowly at first, until DOUBT and FEAR compel him to move faster. Suddenly he turns away. ANN watches as KONG lopez off. He pulls himself up and over a RUINED WALL and DISAPPEARS from SIGHT.

ANGLE ON: ANN, rising to her feet, finally free of her captor.

83.

EXT. THICK JUNGLE - DAY

THROUGH ANGLE ON: ANN hurrying through the JUNGLE ... pushing thorns, TANGLED in VINES ... she is EXHAUSTED, THIRSTY.

EXT. LOG CHASM - DAY

the
...
TREE.
IDE ANGLE: DENHAM, JACK, HAYES, LUMPY, JIMMY, PRESTON and
remaining CREW have arrived at a DARK, VINE ENTANGLED CHASM
spanning the narrow, but deadly RAVINE is a SINGLE FALLEN

a
WEAK SUNLIGHT filters through the DARK CANOPY above casting
SICKLY GREEN HUE over the place.

the
IDE ON: HAYES, followed by JIMMY, leads the GROUP across
SLIMY, MOSS covered LOG ... the going is treacherous.

HAYES
other,
ANGLE ON: DENHAM struggling with the CAMERA ... JACK follows
... LUMPY helps CHOY. They put one foot in front of the
trying not to let the DROP unnerve them.

RUINS
ANGLE ON: HAYES suddenly stops ... tensely scanning the DARK
on the other side of the CHASM ...

CREEPY POV: ... something is watching the MEN on the LOG.

J

JIMMY

(low voice)

What is it?

the
HAYES motions for JIMMY to be quiet. He stares intently into
DARKNESS of the FOREBODING RUINS.

JIMMY (cont'd)

(whispering)

Mr. Hayes ...?

HAYES turns and looks at JIMMY.

HAYES

If anything happens, I want you to
run! Understand?

JIMMY

I'm not a coward - I ain't gonna run.

HAYES

(gently)
It's not about being brave, Jimmy.

across
CLOSE ON: JIMMY looking at HAYES uneasily, as he continues
the LOG.

EXT. FAR EDGE OF CHASM - DAY

safety of
ANGLE ON: HAYES is the first to step off the LOG, to the
the FAR BANK.

84.

TUNNEL.
Ahead, some RUINS have collapsed, creating a LONG DARK

CLOSE ON: HAYES ... peers into the DARKNESS of the TUNNEL.

rushing
ANGLE ON: A PAIR of GLEAMING EYES, reflecting LIGHT ...
towards HAYES.

HAYES

o back! Back across the log!

and
The GROUP on the LOG FREEZE, start to BACK AWAY, slipping
sliding on the WET MOSS.

JIMMY

I ain't gonna run.

HAYES

Get Jimmy out of here.

ANGLE ON: HAYES... SHOOTS into the DARKNESS of the TUNNEL.

with one
KONG rampages out of the TUNNEL MOUTH! He SNATCHES HAYES
SWEEP of his HAND.

CLOSE ON: HAYES in KONG's HAND ...

JIMMY yells! KONG's GAZE turns toward the MEN on the LOG!

JIMMY

No! Let him go!

(to HAYES)
Kill him! Kill him!

HAYES
(to KONG)
Look at me! Look at me!

JIMMY
(desperate)
Bring him down! Mr Hayes!

locks
SLOWLY HAYES begins to lift his PISTOL up ... KONG's GAZE
back on HAYES ...

HAYES
deadly calm)
You've gotta run, Jimmy.

JIMMY
No! I ain't gonna run.

HAYES
Do as I say.
(to JIMMY)

G
o with Jack ... All of you.

PISTOL
KONG stares at HAYES a BEAT ... HAYES suddenly raises his
at KONG to shoot!

85.

HAYES (cont'd)
Run!

their
RAVINE
ANGLE ON: KONG HURLS HAYES at the SAILORS ... he flies over
heads like RAG-DOLL and smashes against the FAR WALL of the
with a sickening CRUNCH.

JIMMY
No!

JACK
JIMMY runs at KONG, blinded by tears of GRIEF and RAGE ...
KNOCKS him down and SHOOTS at KONG.

JACK

(desperate)
Shoot him!

WILD SHOOTING from the SAILORS, as they try to maintain
BALANCE on
the LOG.

KONG ROARS ... DESPERATE SAILORS try to back across the
RAVINE.

KONG runs towards the LOG ... KONG'S FIST smashes at the
LOG,
knocking the men off balance. A SAILOR plummets off into the
CHASM
below.

EXT. THICK JUNGLE - DAY

ANGLE ON: ANN hurrying through the JUNGLE ... hearing the
sound of
gun fire.

ANN

Hey! Here! Over here!

She runs up the bank towards the noise.

EXT. FAR EDGE OF CHASM - DAY

IDE ON: KONG has LIFTED the END of the LOG!

JACK, DENHAM, LUMPY, CHOY, JIMMY, PRESTON and THREE SAILORS
hold
on for dear life ... as KONG vigorously TWISTS and SHAKES
the LOG,
bucking the MEN into the air.

ANGLE ON: DENHAM skates on the MOSS and his CAMERA slides
away,
becoming WEDGED in the fork of a STUMP.

ALL AROUND panicked SAILORS are SHOOTING WILDLY, but fear
and lack
of balance throws their AIM OFF.

TWO SAILORS FALL ... CHOY scrambles for something to grab.

CHOY

Lumpy! Help me!

slips LUMPY desperately tries to reach CHOY'S hand ... but CHOY
away into the ABYSS.

86.

the KONG ROARS with FRUSTRATION, and TOSSES the ENTIRE LOG into
CHASM!

the QUICK IMAGE: DENHAM, PRESTON, JACK, JIMMY and LUMPY gripping
LOG as it FALLS!

QUICK IMAGE: PRESTON thrown off the LOG halfway down ... he
manages to GRAB onto a ROCKY SHELF.

and ANGLE ON: PRESTON is nearest to the FAR BANK ... he LEAPS,
up to MANAGES to catch hold of some hanging VINES, hauling himself
safety.

its ANGLE ON: The LOG plummets into a web of VINES, which arrest
CLEAR into FALL and sends it FLIPPING end on end, throwing the MEN
cushions mid-air... DENHAM, JACK and LUMPY land in SOFT MUD which
the impact of the LANDING.

EXT. VALLEY EDGE - DAY

approaching ANN suddenly spins around ... the DISTANT SOUND of
ANN'S FOOTSTEPS through the dense JUNGLE. A flicker of hope in
eyes! She starts hurrying towards the FOOTSTEPS!

MILES AWAY CLOSE ON: ANN sees a distant PLUME of SMOKE - over FOUR
... she hesitates.

are now She SLOWLY turns towards the SOUND of the FOOTSTEPS, which
DINOSAUR is VERY CLOSE. Suddenly a LARGE 8 foot tall CARNIVOROUS
in the GLADE before her!

NGLE ON: ANN as she quietly backtracks. The CARNIVORE
pauses, as
if SENSING something. It's NOSTRILS twitch. She ducks behind
a

WIDE TREE.

NGLE ON: ANN PEERING around from behind the TREE ...
... there is another CARNIVORE BEHIND HER! It snares at her
...
and pounces!

ANN leaps away ... she barely has time to start running
before the

CARNIVORE GIVES CHASE!

ANGLE ON: ANN races past the first CARNIVORE ... the
creature
turns it's head ... and soon BOTH DINOSAURS are pursuing
ANN.

EXT. HOLLOW TREE GLADE - DAY

NGLE ON: ANN desperately heads towards the TANGLED ROOT
SYSTEM of
a HUGE TREE. She throws herself forward, as the CARNIVORE'S
JAWS
snap above her head.

NGLE ON: ANN ROLLS and SCRAMBLES into a HOLLOW under the
ROTTEN

TREE.

ANGLE ON: The CARNIVORE CLAW at the TREE, trying to get at
ANN.

87.

ANN is lying beneath the ROOTS ... all she can see are LEGS
and
SLAVERING SNOUTS! The DINOSAUR RAM'S it's nose into the
NARROW

GAP.

SUDDENLY ... ANN sees the LEGS of one of her pursuers LIFT
off the
GROUND - it's taloned feet thrashing in mid-air.

is he SECOND CARNIVORE turns and FLEES into the JUNGLE, as ANN forced to watch the twitching legs SHUDDER and FLAIL.

SPASM The SOUND of BONE CRUNCHING ... CRACK! The CARNIVORE'S LEGS and go limp.

killed ANN is completely still, she dare not breathe ... whatever the CARNIVORE is now inches from her hiding PLACE.

above her. CLOSE ON: ANN'S FACE ... as she sees something CRAWLING

probe CLOSE ON: A DARK HOLE, beneath the tree ... Long FEELERS along the ROOF of the hole as a HUGE CENTIPEDE CRAWLS towards her.

feels ANN doesn't move as it inches towards her face. Suddenly she feels another crawling up over her shoulder.

CENTIPEDES ANN FREAKS! She desperately scrambles away from the ... rolls out on the OTHER SIDE of the TREE and stands to RUN...

limply ... TOWERING above her, with the DEAD CARNIVORE hanging from it's HUGE JAWS, is a TYRANNOSAURUS REX!

the ANN starts RUNNING! The TYRANNOSAUR crashes after her with the DEAD CARNIVORE still in it's MOUTH... as SHE races through the JUNGLE, dodging TREES, leaping over FALLEN LOGS, smashing through BUSHES, the TYRANNOSAUR POUNDING ever closer in pursuit. ANN can feel its hot sour BREATH blowing on the back of her neck!

The HUGE JAWS of the HUGE BEAST open INCHES from ANN'S HEAD!

E

EXT. VALLEY EDGE - DAY

ANGLE ON: ANN slips down a MUDDY BANK, rolls over a LOG, and CRASHES NOISILY through a THICKET of PALMS ...

EXT. FALLEN TREE GLADE - DAY

GAINING
juts
crawls
her.

ANGLE ON: ANN'S LUNGS are bursting, but the TYRANNOSAUR is on her ... she manages to scramble onto a FALLEN TREE that out over a small CLIFF. ANN clings onto the MOSSY LOG, and towards the END ... the TYRANNOSAUR cannot possibly follow her.

praying
walks
free,

She falls amongst the roots, lying as flat as possible, the TYRANNOSAUR doesn't see her. It seems to work and IT off. ANN HESITANTLY SITS up, thinking that she is at last only to turn and discover another is behind her!

LOG

With an almost delicate movement, the TYRANNOSAUR nudges the with it's head ... causing it to lurch dramatically! The TYRANNOSAUR pushes HARDER, sending ANN over the SIDE ...

hangs

88.

she just manages to grab hold of a BRANCH as she FALLS. ANN on desperately ...

SHE SCREAMS!

the

ANN is HELPLESS ... The TYRANNOSAUR positions it's HEAD for FINAL LUNGE - gaping JAWS OPEN impossibly WIDE ...

AT THAT MOMENT: KONG CHARGES!

with
ANN
the
...
another

KONG meets the TYRANNOSAUR HEAD-ON at FULL SPEED! He swings, his FOOT smashing the TYRANNOSAUR against the FALLEN LOG ... loses her GRASP and FALLS ... as the DINOSAUR SPRAWLS onto ground beside her ... in a flash, KONG CATCHES HER mid-fall ROLLING AWAY as the TYRANNOSAUR LEAPS UP and tries to take swipe.

EXT. SKULL ISLAND JUNGLES - DAY

towards
at
HER! They cling onto KONG'S ARM, clawing furiously, snapping

ANN!

LOSE ON: Saliva flies from wild, snapping jaws.

WIDE ON: KONG rolls over, THUMPING his arm against a TREE, crushing a DINOSAUR.

strangles the
ANN is WINDED ... she clings to KONG'S FINGERS as he
second BEAST with one hand, snapping it's NECK with a BONE
CRUNCHING sound.

into
both
UDDENLY! A SECOND TYRANNOSAUR ATTACKS!!! He comes charging
shot, grabbing KONG'S ARM in his JAWS! KONG ROARS, sending

he
TYRANNOSAURS SPRAWLING TO THE GROUND. The FIRST TYRANNOSAUR
scrambles back to it's feet! KONG holds ANN protectively as

TYRANNOSAURS
braces himself for the FIGHT OF HIS LIFE. The TWO
CIRCLE him ... when SUDDENLY! A THIRD TYRANNOSAUR comes from
behind.

T

DEATH.
hey ATTACK KONG and ANN ... a BREATHTAKING FIGHT to the

only
to THE
OTHER as the TYRANNOSAURS SNAP AT HER HEELS.
KONG fights like a madman on three separate fronts ... Not
does he have to do battle with the TYRANNOSAURS, he is also
PROTECTING ANN - constantly transferring her from ONE HAND

ANN
KONG punches and smashes with his fists, but he also uses
wrestling-style headlocks and flips ... for a brief moment,

and
rolls free on the ground and has to dodge 25-foot DINOSAURS
the GORILLA, as the frenzied fight THUNDERS all around her.

The FIRST TYRANNOSAUR is taken out when KONG LIFTS up a HUGE
BOULDER and SMASHES it against the TYRANNOSAUR'S HEAD.

OUTCROP.
KONG and the TWO TYRANNOSAURS slide down on to a ROCKY

over
ONTO
BUT
KONG outs the SECOND TYRANNOSAUR in a HEADLOCK, FLIPPING it
his shoulder, and throwing it down into the CHASM. CLINGING
THE LEDGE KONG PULLS THE FIRST TYRANNOSAUR OFF THE LEDGE ...
AS IT FALLS it SNAPS AT KONG'S FOOT.
E

89.

CHASM ...
DOWN INTO THE VINES. KONG CONTINUES TO FIGHT THE
TYRANNOSAUR, AS
ANN IS LEFT SWINGING, CAUGHT UP IN THE VINES ... TOWARDS THE
SECOND TYRANNOSAUR. HE SNAPS AT HER AS SHE COMES WITHIN
INCHES OF
HIS JAW.
WIDE ON: KONG SEES AND CLIMBS UP TOWARDS IT, PULLING IT
DOWN.
THEY ALL TUMBLE DEEPER INTO THE CHASM, AND SUDDENLY ANN
FINDS
HERSELF DANGLING FROM THE JAWS OF THE TYRANNOSAUR ABOVE THE
JAWS
OF ANOTHER! KONG SWINGS AND KICKS THE TYRANNOSAUR IN THE
HEAD ...
ANN LOSES HER GRIP AND PLUMMETS DOWN ... VINES BREAKING AS
SHE
FALLS AND
LANDS ON THE HEAD OF ANOTHER. FALLS AGAIN. SHE LANDS IN THE
SWAMP.
RUNS. IT CHASES.

EXT. CLEARING - DAY

WIDE ON: ANN faces the TYRANNOSAUR! SUDDENLY KONG THUDS DOWN
BEHIND HER ... GLARING AT THE DINOSAUR ... ANN FINDS HERSELF
CAUGHT BETWEEN THE TWO BEASTS. ANN WEIGHS UP HER OPTIONS
BETWEEN
BACKS
BENEATH THE LOOMING FIGURE OF KONG.
T
HE TYRANNOSAUR SNARLS at KONG and he ROARS BACK ... KONG
THROWS

ANN GENTLY to the side as HE and the TYRANNOSAUR LUNGE at
each other.

KONG GRABS HIS JAWS in BOTH HANDS forcing it OPEN and BITING
the TYRANNOSAUR'S TONGUE. HE ROLLS the TYRANNOSAUR over and
over,
using all his strength to force the TYRANNOSAUR'S JAWS OPEN
before RIPPING them clean APART at the HINGE! The
TYRANNOSAUR
sprawls back, DEAD.

KONG is PANTING HEAVILY ... he has been BITTEN, RAKED and
CUT. He
puts his foot on the LAST TYRANNOSAUR and BEATS HIS CHEST,
TRIUMPHANTLY with a DEAFENING ROAR.

WIDE ON: KONG KICKS THE DINOSAUR OUT THE WAY. KONG ROARS
ANGRILY -
his blood is up, he is ready to take on the world. HE STANDS
NEXT
TO ANN, BUT HE WON'T LOOK AT HER DIRECTLY. SHE TRIES TO HIS
DEADLY
ATTENTION BUT HE LOOKS AWAY. HE LUMBERS AWAY. KONG has
JUNGLE.
INTENT in his EYES. ANN watches as he DISAPPEARS into the
HIM.
ANGLE ON: ANN, CONFUSED for a minute ... THEN RUNS AFTER

ANN

Wait!

ANGLE ON: ANN is roughly SWUNG into the air, as KONG bounds
off
into the DEEP JUNGLE INTERIOR.

ANN as she is suddenly SNATCHED UP by KONG and SWUNG ROUGHLY
on to
his SHOULDER.

CLOSE ON: ANN HANGS ON for dear life as KONG GALLOPS into
the
JUNGLE.

KONG moves SWIFTLY and POWERFULLY through the JUNGLE with
ANN on
his SHOULDER ...

ANGLE ON: ANN as she looks up at the GIANT GORILLA ... the tension seems to go out of her body, she relaxes into his HAND ... for the first time since coming to SKULL ISLAND she feels **SAFE.**

EXT. BOTTOM OF CHASM - DAY

CLOSE ON: JACK STIRRING, immediately hearing the SCUTTLE OF INSECTS. HE ROLLS OVER and see's HUGE SPIDERS CRAWLING INTO THE PIT. HE staggers to his FEET ... REACHING INTO HIS PACK and PULLS from it A FLARE. THROWING it at the SPIDERS they CRAWL OFF. DENHAM is lying nearby.

JACK

Carl!!!

DENHAM STIRS, MUMBLING IN PAIN BUT ALIVE.

JACK SEES JIMMY.

CLOSE ON: JIMMY is looking VACANTLY into space, JACK kneels down.

JACK (cont'd)

Jimmy?

CLOSE ON: JIMMY looks up at JACK, there are tears filling his eyes. He falls into JACK'S arms softly sobbing.

ANGLE ON: DENHAM sitting up... dawning realization in his eyes.

LUMPY, his back to CHOY ... he HOLDS CHOY'S HAND ... but CHOY'S FINGERS SLIDE LIMPLY out of LUMPY'S HAND ... LUMPY TURNS TO CHOY .. ONLY TO SEE THAT HE has DIED.

ANGLE ON: HAYES' eyes closed, his FACE peaceful, lying DEAD on the floor of the RAVINE.

CAMERA ANGLE ON: DENHAM PEERING over a ROCK. The wreckage of the
lies smashed and broken on the CHASM floor ... a thin,
shiny,
thread of black FILM trailing from the smashed CAMERA body
like
spilt innards.

DENHAM reaches out and touches the EXPOSED FILM ... his
dreams
DESTROYED.

WIDE ON: THE FLARE SLOWLY DIES.

CLOSE ON: JACK cradling JIMMY in his ARMS. HE LOOKS UP as he
SEES
the INSECTS CRAWL BACK.

ANGLE ON: a HUGE six-foot CARNIVOROUS MAGGOT-THING squirms
out!
It crawls blindly towards LUMPY and CHOY!

ANGLE ON: LUMPY pulling CHOY'S BODY to safety, but both are
ATTACKED by LARGE INSECTS, the size of dogs!

JACK tries to PULL THE GIANT CRAB-SPIDER OFF LUMPY, but
instead it
TURNS on him! More GIANT CRAB-SPIDERS JUMP at JACK.

91.

LUMPY and CHOY are CONSUMED by the nightmarish BUGS.

ANGLE ON: DENHAM is WIELDING a short stick like a CLUB ...
he
smashes the HUGE BUGS in a psychotic explosion of RAGE,
pulverizing their bodies into the DIRT!

All around, MONSTROSITIES OF NATURE emerge from DANK BURROWS
and
crawl towards the JACK, DENHAM and JIMMY ... these are HUGE
INSECTILE MUTANTS - combinations of SPIDERS, CRABS, MANTISES
and
CENTIPEDES!

SUDDENLY JIMMY notices the TOMMY GUN sticking out of JACK'S
PACK.
GRABBING IT he aims at the INSECTS on JACK.

BAM! BAM! BAM! The GIANT INSECTS are blown apart!

JACK looks wildly around for DENHAM. THEY SEE that they're
SURROUNDED BY SPIDERS. ANGLE ON: JACK desperately swings at
the INSECTS with a STICK, whacking and stabbing them.
BAM! BAM! BAM! GUNSHOTS RING OUT. SPIDERS SWARM out of HOLES
in the CLIFF AND DIE. JACK spins around ... confused.
ANGLE ON: ENGLEHORN and a COUPLE of SAILORS OPEN FIRE from
the LIP of the CHASM, SHOOTING the SPIDERS into SMITHEREENS!
... GUN ANGLE ON: BRUCE SWINGS down from above, clinging to a VINE
BLAZING!
BRUCE proceeds to lay waste to the INSECTS ... those not
blasted apart, scurrying away, back in to the darkness.

EXT. JUNGLE - DAY

Moving purposefully along a well-known route to his LAIR,
KONG launches himself across a LOW CHASM ... one hand reaching
out to clutch at THICK VINES on the other side ...
SUDDENLY! The THICK VINES TEAR AWAY from the side of the
CHASM WALL ... KONG falls backwards. ANN still clutched
protectively to his CHEST he lands with a THUD!
ANN looks up alarmed!
KONG scrambles to his feet, GROWLING ... he places ANN on
the GROUND pushing her protectively behind him.
KONG POV: LOOMING out of the CHASM WALL is a HUGE FACE!
CLOSE ON: ANN as her expression suddenly changes from FEAR
to **DAWNING COMPREHENSION.**
ANN walks past KONG ... who emits another LOW, WARNING
GROWL.

ANN

It's alright ... it's okay ...

VINES
ANN reaches the WALL and begins to pull away more of the
and CREEPERS to reveal ...

92.

A life-size and very life-like eroded STATUE of a SITTING
GIANT GORILLA ... the IMAGE of KONG ...

ANN turns back excitedly to KONG, trying to make him
understand.

ANN (cont'd)

Look - it's you ... "Kong". See ...
you. "Kong". This is you.

KONG looks from ANN to the HUGE STATUE ...

KONG POV: ANN is dwarfed by the STONE MONOLITH.

comes to
PUSH IN on KONG ... a growing sense of REALISATION as he
understand the STATUE is in fact a reflection of himself.

is
CLOSE ON: KONG looking down at his hands ... it's as if he
seeing his GNARLED, LEATHERY FINGERS for the first time.

in his
ANN moves towards KONG ... he looks at her ... there is a
VULNERABLE EXPRESSION on his FACE ... FEAR and SADNESS well
EYES.

EXT. SKULL MOUNTAIN - DUSK

up into
In VERTIGO-INDUCING shots, KONG climbs HIGHER and HIGHER -
the HIGHEST PEAK of SKULL ISLAND ... carefully cradling ANN
in his
hand.

pull
A sudden FLAP OF WINGS and FLICKERING SHADOW causes KONG to
lunges at
ANN close to his chest as a sinister BAT-TYPE CREATURE
MOUNTAIN
her ... these SCAVENGERS hover in the SKIES around SKULL
faces
... they have eight-foot wing spans and TALONED FEET. Their

are more reptile than bat.

93.

EXT. KONG'S LAIR - DUSK

that
WIDE ON: KONG steps out of a LARGE ROUND CAVE onto a LEDGE
juts out high over SKULL ISLAND ...

at
This is KONG'S LAIR ... Over the ledge is a DIZZYING DROP of
least 1000-feet down to the JUNGLE.

ISLAND, some
The "VENTURE" can be seen - moored off the TIP of the
three miles away.

watches as
ANGLE ON: KONG gently places ANN on the GROUND ... ANN
he moves away and sits to one side of the LEDGE.

SILHOUETTING
The SKY is a FIERY ORANGE as the SUN goes down ...
the FIGURE of KONG ...

CLOSE ON: ANN looks around the CAVE taking in her STRANGE
SURROUNDINGS ... her eyes fall upon a HUGE GORILLA SKULL and
SKELETON which lie within the recesses of the CAVE ...

BONES
ANN turns and looks back at KONG ... realizing these are the
of his FOREBEARS ... that KONG was not always alone.

SINISTER
SUDDEN flutter in the DARK recesses of the LAIR, a
SOUND, sends ANN scurrying towards KONG ...

ONG won't look at her.

down
amuse
ANN breaks into a few tap steps ... NO RESPONSE. She leans
and picks up some STONES ... JUGGLING them, attempting to
him as she did before. KONG's gaze remains averted ...

taking
He looks out over the JUNGLE CANOPY. ANN follows his GAZE,

in the RUGGED LANDSCAPE which is bathed in the last EVENING
RAYS
of the SUN. She stares out to sea, a RAIN CLOUD casts
shadows over
the OCEAN.

ANN

(softly)

It's beautiful.

KONG sits QUIETLY staring out over the JUNGLE ... she looks
up at
him.

ANN (cont'd)

Beautiful.

ANN places her HAND against her heart.

ANN (cont'd)

Beau-ti-ful.

KONG'S BIG PAW unfurls beside ANN ... she hesitates for a
moment,
then CLIMBS into it.

ANGLE ON: KONG gently lifts ANN ...

94.

WIDE ON: KONG with ANN, high above the JUNGLE, as the last
of the
DUSK LIGHT FADES.

EXT. LOG CHASM - DAY

LOSE ON: HANDS reach down as ENGLEHORN and a SAILOR PULL
PRESTON
up the last stretch of the ROPE ...

ENGLEHORN turns and sees JACK climbing towards the TOP of
the

D

CHASM ... TWO SAILORS reaching down to help him.

DENHAM

Thank God.

ENGLEHORN

Don't thank God, thank Mr. Baxter ...

CLOSE ON: BRUCE PULLING HIMSELF UP THE ROPE, gasping from exertion.

ENGLEHORN (cont'd)

He insisted on a rescue mission. Me? I knew you'd be okay ...

top of
CLOSE ON: DENHAM looks up to see ENGLEHORN standing at the
the CHASM. ENGLEHORN is watching him IMPASSIVELY.

ENGLEHORN (cont'd)

That's the thing about cockroaches; no matter how many times you flush them down the toilet they always crawl back up the bowl!

ANGLE ON: DENHAM as he rises to his feet.

DENHAM

ey buddy! I'm outta the bowl! I'm drying off my wings and trekking across the lid!

CHASM
ENGLEHORN LOOKS at DENHAM a BEAT and then LOOKS across the
in SURPRISE. DENHAM FOLLOWS HIS GAZE.

... a
WIDE ON: JACK at the TOP of the opposite side of the CHASM
solitary figure, bloodied and torn.

ENGLEHORN

Driscoll ... don't be a fool! Give it up, it's useless ... She's dead.

DENHAM

(quietly)

She's not dead. Jack's gonna bring her back.

ENGLEHORN turns to DENHAM.

95.

DENHAM (cont'd)

And the ape will be hard on his heels. We can still come out of this thing okay -

(pause)

More than okay. Think about it, you've got a boat full of chloroform we can put to good use.

ENGLEHORN looks at DENHAM for a BEAT and then LAUGHS.

ENGLEHORN

You want to trap the Ape? I don't think so.

DENHAM

Isn't that what you do? Live animal capture? I heard you were the best.

ENGLEHORN stares at DENHAM for a moment, it is impossible to know what he is thinking.

DENHAM (cont'd)

Jack!

JACK looks at DENHAM D

... DENHAM raises a hand in salute.

DENHAM (cont'd)

(calling)

Look after yourself!

JACK

Keep the Gate open.

DENHAM

Sure thing, buddy! Good luck!

ANGLE ON: JACK turns to go ... and disappears up the DARK TUNNEL.

DENHAM (cont'd)

I'm sorry.

EXT. THICK JUNGLE - DUSK

ANGLE ON: JACK struggles through the JUNGLE ... he breaks into

CLEARING and STOPS SHORT as he see's the VAST VISTA of the MOUNTAIN in front of him.

INT. KONG'S LAIR - NIGHT

his ANGLE ON: MOONLIGHT steams into the CAVE ... KONG sits on
LEDGE, HE CRADLES ANN IN HIS ARM.

CLOSE ON: ANN SLEEPS PEACEFULLY in his HAND.

ANGLE ON: KONG gently lifts ANN ... he STARES at her ... his
FINGER touches ANN'S HAIR.

96.

EXT. KONG'S LAIR - NIGHT

LAIR! ANGLE ON: JACK is climbing up through ROCKS towards KONG'S

BAT-THINGS flutter ... AGITATED ... SENSING an INTRUDER.

CLOSE ON: JACK freezes.

the ANGLE ON: A LARGE NUMBER of BAT-THINGS are GATHERING amid
STALACTITES that hang from the ROOF of the CAVERN.

The He scans the LAIR for any sign of ANN ... but can't see her.

OLD BONES of a LARGE GORILLA lie across the CAVE from JACK.

LEDGE JACK CLIMBS higher INTO THE CAVE until at last he's on THE
WITH KONG.

ANGLE ON: JACK moves forward, towards KONG. He stays in the
SHADOWS of the ROCKS.

JACK CRAWLS FORWARD onto the LEDGE.

EXT. KONG'S LAIR - NIGHT

his ANGLE ON: JACK creeps CLOSE to the SLEEPING KONG'S BACK ...
SHOULDERS gently heaving with each breath.

AMAZEMENT. CLOSE ON: JACK crawls past KONG'S FEET ... he looks in

... ANN is ASLEEP in KONG'S HAND!

LOSE ON: KONG GROWLS ... JACK SPINS AROUND ... KONG is growling in his sleep!

JACK is less than 8 FEET away from ANN.

CLOSE ON: ANN'S eyes OPEN. For a MOMENT she stares blankly at JACK ... then REALISATION arrives quickly - he has come for her! She looks at JACK with disbelief.

LOSE ON: JACK looks at ANN, drawing a finger to his lips ... neither DARES to move, or make a sound.

ERY SLOWLY, JACK rises and steps towards ANN. He gestures for her to stay motionless in KONG'S PALM.

NGLE ON: The salivating, carnivorous BAT-THINGS flutter out of the CAVE and SWARM around the LEDGE ... their FEAR of KONG is overwhelmed by the tempting SIGHT of JACK and ANN.

KONG STIRS.

CLOSE ON: JACK extends his HAND towards ANN ... she reaches out ... their FINGERS TOUCH ...
... and KONG'S EYES SNAP OPEN!

97.

KONG'S TIME seems to SLOW: JACK attempts to GRAB ANN'S WRIST, but his FINGERS CLOSE around ANN with stunning SPEED! KONG ROLLS to FEET, pulling ANN away from JACK!

before him. NGLE ON: KONG SNARLS at JACK, who now stands HELPLESSLY

The BAT-THINGS SWARM above KONG.

ANN

(yelling)

Jack, run!

ANGLE ON: KONG SWATS at JACK with his FREE HAND. ANN
struggles and
KICKS in his GRASP. A

ANN (cont'd)

(yelling)

No!

KONG places ANN high on a SMALL LEDGE and CHARGES at JACK!

ANGLE ON: JACK ROLLS to the SIDE, KONG'S FISTS smashing DOWN
around him!

KONG STAMPS on JACK, who DIVES CLEAR, just as the HUGE FOOT
pummels into the GROUND.

CLOSE ON: JACK is LYING on the GROUND with KONG rearing
above him
... there is NO ESCAPE!

CLOSE ON: KONG'S EYES, blazing with DEADLY INTENT. He LIFTS
his
FOOT, ready to SQUASH JACK like a bug!

AT THAT MOMENT! ANN SHRIEKS in PAIN!

KONG spins around ...

ANGLE ON: ANN is under ATTACK from the BAT-THINGS ... they
are
against
FRENZYING around ANN, sharp CLAWS lashing her! She cowers
the ROCK FACE, trying to protect herself.

CLOSE ON: KONG ... ROARING with ANGER ... he abandons JACK
and
CHARGES at the BAT-THINGS!

The FRENZIED BAT-THINGS ATTACK KONG EN MASSE as he snatches
ANN
from the LEDGE.

They strike at KONG and ANN like a swarm of giant bees. KONG
ROARS
and THRASHES OUT at them in a FRENZY!

ANGLE ON: KONG puts ANN down against the ROCKS, so he can use BOTH HANDS to strike at the DEADLY BAT-THINGS. With every sweep of his ARM, several BAT-THINGS are KNOCKED TO THE GROUND, but OTHERS claw at his HEAD and BODY.

A

ANGLE ON: JACK seizes his CHANCE! He rushes along the EDGE of the CLIFF towards ANN ... under the cover of an OVERHANG.

98.

JACK and ANN are inches away from each other right behind KONG'S **FEET!**

JACK grabs ANN'S HAND and leads her towards the only possible escape route - the EDGE of the LEDGE, 1000 FEET above the JUNGLE!

JACK grabs a LARGE VINE, testing it's strength. He turns to Ann.

JACK

(urgent)

This way! Come on!

JACK pulls ANN to him and clambers over the EDGE of the DIZZYING **DROP.**

EXT. LEDGE - NIGHT

WIDE ON: JACK and ANN desperately CLIMB down the THICK VINES that hang over the LEDGE ... hand over hand ... the SOUND of KONG ROARING above, as he battles the BAT-THINGS.

EXT. KONG'S LAIR - NIGHT

ANGLE ON: SEVERAL BAT-THINGS are gripping and CLAWING KONG'S BACK in an effort to weaken the huge ape ... he suddenly POUNDS HIS

BACK against the WALL of the CAVE, SQUASHING THEM ALL!

ANGRILY ...
The surviving BAT-THINGS wheel away from KONG, HISSING
towards
16 lie on the cave floor, STUNNED or DEAD. They FLUTTER
the BACK OF THE CAVE, preparing their NEXT ATTACK.
KONG LOOKS for ANN ... she has GONE!

EXT. LEDGE - NIGHT

ANGLE ON: JACK and ANN are 60 FEET down the VINE ... JACK is
trying to SWING towards the ROCK FACE ...

SUDDENLY! They start RISING!

WIDE ON: KONG is PULLING on the VINE! He lifts JACK and ANN
towards HIM, like a fisherman reeling in a catch.

flutter
ANN tightens her grip on JACK'S SHOULDERS as BAT-THINGS
around THEM.

A

THEM! BAT-
ANGLE ON: JACK and ANN are HELPLESS ... KONG almost HAS
THINGS dive towards JACK and ANN!

GRABS
A BAT-THING CLAWS at JACK'S HEAD. He releases ONE HAND and
it's TALONED ANKLE.

ACK

(yelling)

Hang on to me!

99.

THINGS
ANN hangs onto JACK for dear life, as he GRABS the BAT-

OTHER ANKLE.

SPIRALLING
ANGLE ON: JACK and ANN DESCENDING RAPIDLY ... the BAT-THING
furiously FLAPPING it's WINGS, but unable to stop the
plunge past the CLIFF FACE.

SOUNDS of KONG ROARING WITH GRIEF FROM THE LEDGE.

EXT. RIVER - NIGHT

ENERGY The BAT-THING wobbles crazily in the sky, rapidly LOSING
He ... JACK looks down - a FAST FLOWING RIVER is 50 feet below.

RELEASES HIS GRIP!

ANN SCREAMS as she and JACK fall into the RIVER ... they are immediately picked up by the current and SWEPT AWAY.

part of JACK and ANN are carried into the RAPIDS, swept down a small WATERFALL, surfacing into a FAST-FLOWING, but less violent the river.

INT. KONG'S LAIR - NIGHT

KONG ROARS with ANGER and GRIEF.

EXT. VILLAGE WALL

echoes WIDE ON: The VILLAGE WALL AND SURROUNDING, as KONG'S ROAR out over the ISLAND.

CLOSE ON: DENHAM & ENGLEHORN as they hear KONG'S ANGER.

EXT. RIVER BANK - PRE-DAWN

RIVER, ANGLE ON: Half drowned JACK and ANN swim to the side of the hauling themselves up on the MUDDY BANK.

KONG'S POV as he CRASHES THROUGH THE JUNGLE in HOT PURSUIT.

AN ENRAGED KONG is visible ... quickly descending from his mountain lair!

EXT. DENSE JUNGLE - PRE-DAWN

ANGLE ON: JACK and ANN racing through the JUNGLE.

EXT. WALL GROTTA - DAWN

ANGLE ON: LOW ANGLE of the WALL and ALTAR.

A LOW THUNDERING SOUND reverberates ... BIRDS LIFT off from TREES.

100.

SUDDENLY! JACK and ANN appear from the undergrowth, RUNNING towards the CHASM and WALL ... the ALTAR BRIDGE has been raised, and hangs just out of reach.

ACK

(yelling)

Carl!

LOW ANGLE: The TOP of the WALL is deserted ...

ANN

Please! Somebody help us!

SOUNDTRACK: A ROAR ... growing louder ...

ANN casts a nervous glance over her shoulder.

TREES CRASH to the GROUND as KONG SMASHES his way through the JUNGLE towards the CLEARING ...

ANN looks at the deserted wall.

ANN (cont'd)

(ashen)

They've gone.

JACK

(yelling)

Carl? Oh Christ! Carl?

EXT. NATIVE VILLAGE/WALL - DAWN

CLOSE ON: DENHAM silently listens to his FRIENDS calling.

CAMERA ON: PRESTON, ENGLEHORN, BRUCE and JIMMY are waiting nearby.

PRESTON

Drop the bridge! Do it now, for chrissakes!

DENHAM

(quiet)

Not yet ... wait.

The GROUP react to KONG'S ROAR - now VERY CLOSE. A SAILOR
with a MACHETE hovers near the ROPE, ready to cut it on DENHAM'S
COMMAND.

DENHAM (cont'd)

Wait ...

PRESTON

(incensed)

No Carl ...

PRESTON suddenly leaps to his feet and SNATCHES the MACHETE.
He slices through the ROPE ...

101.

EXT. WALL GROTTO - DAWN

ANGLE ON: The BRIDGE DROPS, just as KONG explodes from the
JUNGLE!

J

KONG sees ANN and charges forward!

ACK and ANN race across the BRIDGE, getting to the other
side just as KONG LEAPS the CHASM.

JACK leads ANN through the HOLE in the DOOR ... KONG SMASHES
through the BAMBOO defences.

EXT. NATIVE VILLAGE/WALL - DAWN

ANGLE ON: JACK and ANN run into the VILLAGE ... it looks
deserted.

DENHAM suddenly rises and walks past them towards the GATE,
fixated on the ROARING BEAST, smashing at the TIMBERS.

CLOSE ON: ANN ... seeing GROUPS of SAILORS crouched behind
rocks,
with GRAPPLING HOOKS at the ready. PRESTON lies to one side,
a RAG

OF held against his BLEEDING FACE. ENGLEHORN gripping a CRATE
CHLOROFORM BOTTLES.

ENGLEHORN
(shouting)

Now!!!

KONG ANGLE ON: KONG SMASHES through the GATE! For a BRIEF MOMENT
makes EYE CONTACT with ANN ... she looks at him
DESPAIRINGLY. He reaches towards her ...

DENHAM
to ENGLEHORN)

Bring him down! Do it!

the ANGLES ON: SAILORS THROW GRAPPLING HOOKS at KONG, HAULING on
ROPES.

A

ANN

No!

JACK

Are you out of your mind? Carl!

him BRUCE rushes forward, pulling PRESTON to his feet, hustling
towards the TUNNEL EXIT.

ENGLEHORN yells at SAILORS poised on the TOP of the WALL.

DENHAM

Drop the net!

NET ANGLE ON: The SAILORS drop BOULDERS attached to a LARGE SHIP
... KONG is PUSHED to the GROUND by the WEIGHT.

CLOSE ON: DENHAM turns to ENGLEHORN.

DENHAM (cont'd)

Gas him!

102.

ANN

(sobbing)

No! Please - don't do this!

CLOSE ON: JACK holding ANN back.

JACK

Ann ... He'll kill you!

ANN

No, he won't.

ANGLE ON: KONG trying to get up ...

ENGLEHORN hurls the CHLOROFORM BOTTLE at KONG, smashing it
on the ground right under his face.

ANN (cont'd)

No!

KONG breathes in the cloud of CHLOROFORM, he tries to push
himself up.

ENGLEHORN

Keep him down!

SAILORS throw BOULDERS down from the TOP of the WALL,
pummelling

KONG'S HEAD.

ANN breaks away from JACK, rushes at ENGLEHORN, grabbing his
arm just as he prepares to throw another CHLOROFORM BOTTLE.

ANN

Stop it! You're killing him!

ENGLEHORN

Get her out of here! Get her out of
his sight!

JACK takes ANN'S ARM ... DENHAM yells at him, as KONG'S RAGE
intensifies.

DENHAM

Do it!

CLOSE ON: ANN STARES up at JACK.

ANN

Let go of me ...

CLOSE ON: JACK, he STARES at ANN, torn about what to do. His
eyes flicker towards KONG. He makes his decision.

A

ANGLE ON: JACK pulling ANN by the HAND towards the TUNNEL ENTRANCE. She struggles to break free.

EXPLODES
CLOSE ON: KONG WATCHING ANN being DRAGGED AWAY ... he
flying
with ANGER, suddenly RISING to his FEET, ripping the NET to
PIECES! He SWINGS the ROPES AWAY, sending HAPLESS SAILORS
through the AIR!

103.

KONG
CLOSE ON: DENHAM looks on in HORROR, as his PLAN to CAPTURE
falls apart.

SAILOR

We can't contain him!

ENGLEHORN

Kill it!

DENHAM

No!

ENGLEHORN

It's over, you Goddamn lunatic!

DENHAM

I need him alive!

ENGLEHORN

Shoot it!!!

STONE
ANGLE ON: ENRAGED KONG throwing SAILORS and overturning
BUILDINGS.

KONG ...
CLOSE ON: JIMMY, gripping a TOMMY GUN, stands in front of
away
his POSE reflecting HAYES' last stand. ENGLEHORN pulls JIMMY
by the collar, shoving him down the path.

ENGLEHORN (cont'd)

Jimmy - get out of here! Get to the
boat!

(yelling)

All of you! Run!

ONG climbs DOWN THE WALL.

EXT. BEACH - DAWN

ANN
ANGLE ON: JACK running with ANN towards a waiting BOAT ...
fights as JACK tries to LIFT her on BOARD ... both turn!

JACK

Get in the boat!

ANN

(distracted)

No! It's me he wants. I can stop this -

ground
KONG stampedes down towards the COVE ... JIMMY stands his
with his TOMMY GUN.

ACK yells at BRUCE.

JACK

Take her!

yells
BRUCE takes ANN, as ENGLEHORN leaps into their BOAT ... he
to the SAILORS.

104.

ANN

Let me go to him!

ENGLEHORN

Row! Get the hell out of here!

ANGLE ON: JACK pushes JIMMY into the SECOND BOAT.

ACK

Jimmy! No!

SAILORS push
JACK tries to prevent JIMMY from shooting at KONG, as
their BOAT away from the shore.

FLOOR
CLOSE ON: DENHAM finds a CRATE of CHLOROFORM BOTTLES on the
of the BOAT. He snatches one up ... prepares to throw.

ANGLE ON: JIMMY manages to fire a BURST at KONG ... KONG
CHARGES in FURY and THUMPS his FIST down on the BOW of the BOAT.

A

ANGLE ON: DENHAM is flung into the water, still clutching
the

CHLOROFORM BOTTLE.

ANGLE ON: KONG flings the BOAT against the COVE WALL,
smashing it -
sending JACK, JIMMY and SAILORS into the SEA!

ANN looks on in horror as JACK SURFACES, holding onto JIMMY,
who
is COUGHING SEA WATER.

KONG turns to ANN'S BOAT ... he looks at her ...

ANN

Go back!

KONG PAUSES at the SOUND of her VOICE ... as if sensing her
fear
for him.

ENGLEHORN

Hold her!

BRUCE holds ANN as ENGLEHORN suddenly FIRES a HARPOON into
KONG'S

KNEE ... KONG ROARS in PAIN and SINKS into the water. ANN is
sobbing with DISTRESS.

ANGLE ON: ENGLEHORN starts LOADING a SECOND HARPOON ...
DENHAM

scrambles on to a ROCK, clutching the CHLOROFORM BOTTLE.

DENHAM

Wait!

ENGLEHORN ignores him, intent on killing KONG with his next
HARPOON.

A

ANGLE ON: KONG starts CRAWLING painfully towards ANN.
ENGLEHORN

has almost finished LOADING.

ANN

Leave him alone!

past.
ANGLE ON: DENHAM steadies himself on his rock as KONG crawls
He hurls the CHLOROFORM BOTTLE ... it smashes against KONG'S
FACE.

KONG starts choking on the GAS.
ANGLE ON: JACK in the sea, holding the unconscious JIMMY,
watching
ANN from across the void of water ...

KONG starts to succumb to the GAS ... he reaches for ANN.

ANN watches KONG'S HAND reach out to her But she can no
longer help him ... she has failed to stop this happening.

CLOSE ON: ANN turns away from KONG ... as he slumps into
unconsciousness.

.... She
CLOSE ON: ANN and JACK make EYE CONTACT across the water
starts to CRY. JACK is unable to offer her any comfort.

ANGLE ON: DENHAM steps up to the UNCONSCIOUS KONG:

DENHAM

he whole world will pay to see this.
We're millionaires, boys. I'll share
it with all of you! In a few months
his name will be up in lights on
Broadway! "Kong - the Eighth Wonder of
the World"!

SMASH CUT TO:

EXT. BROADWAY THEATRE - NIGHT

WONDER OF
ANGLE ON: NEON LETTERS announce "KING KONG - the EIGHTH
THE WORLD!" on a HUGE GLITTERING marquee.

WIDE ON: The bustle of TIMES SQUARE on a WINTER'S NIGHT, the
colorful LIGHTS reflecting in newly FALLEN SNOW.

A
cabs
selling
n EXCITED and CURIOUS CROWD are converging on the THEATRE -
are pulling up ... a QUEUE is forming ... SCALPERS are
tickets outside the door.

LOSE ON: BILLBOARDS outside the THEATRE proclaim "Relive the adventure of the Century ... see Miss Ann Darrow offered to the Beast!"

INT. THEATRE DRESSING ROOM - NIGHT

ANGLE ON: ANN is seated alone in a DRESSING ROOM, she is putting on STAGE MAKEUP. There is an emptiness in her face. She appears DISCONNECTED, her thoughts on things far away.

EXT. BROADWAY THEATRE - NIGHT

ANGLE ON: CROWDS flowing into the THEATRE.

106.

INT. BROADWAY THEATRE LOBBY - NIGHT

WIDE ON: The THEATRE LOBBY is teeming with people, handing COATS and HATS to the CHECK-IN GIRLS on the CLOAKROOM.

ANGLE ON: DENHAM who is WARMLY GREETING ZELMAN along with the SLEAZY and THUGGISH INVESTOR ... both of whom have STARLETS hanging on their arms ...

A

ANGLE ON: PRESTON watching from the BALCONY. He is looking at

DENHAM.

REVERSE ON: DENHAM glancing up, catching the STRANGE LOOK in PRESTON'S EYE ...

ANGLE ON: DENHAM turns away and turns on an INSTANT SMILE for a waiting PHOTOGRAPHER.

PUSHING IN ON: PRESTON ...

ON THE SOUNDTRACK a sudden burst of UPROARIOUS LAUGHTER!

DREW V/O

Look at yourself! Look at what you've become!

INT. ARTY THEATRE - NIGHT

to one
HOTEL
ANGLE ON: EDGAR, a young man, DRESSED as a WOMAN is pulled
side by his FRIEND, DREW. They are on the STAGE SET of a
LOBBY. A LARGE BOWL of FRUIT sits on a DECORATIVE SIDEBOARD.

DREW

No woman is worth this!

EDGAR

This woman is worth it. I've gotta win
her back. I don't care what it takes.

DREW

She's not gonna buy it for a second!

EDGAR

Shuddup and hand me the grapefruit.

EDGAR proceeds to stuff a LARGE GRAPEFRUIT down his
BRASSIERE.

row in
PROGRAMME
THE AUDIENCE BREAKS into LAUGHTER. THE CAMERA PANS along a
a SMALL FRINGE THEATRE, and comes to rest on a THEATRE
in the hands a MIDDLE-AGED WOMAN. The front cover reads:
"Cry
Havoc" by Jack Driscoll.

intently
PULL FOCUS to reveal: JACK sitting behind the WOMAN,
watching the stage ...

and
other
ANGLE ON: JAYNE a BLONDE ACTRESS who looks similar to ANN,
THELMA, her CONFIDANT, entering THE HOTEL LOBBY from the
side of the STAGE ...

107.

THELMA

Tell me everything - every little
detail!

They sit on a SOFA as EDGAR takes a seat in an ARMCHAIR
nearby.

JAYNE

So, he took me to a fancy French restaurant ...

THELMA

French, huh?

JAYNE

Anyway about half way through the whore derves - he clutches my hand ...

THELMA

He clutches your hand?!

EDGAR

(falsetto)

It felt like the right thing to do at the time.

(falsetto)

Oh! I'm sorry - I couldn't help but over-hear!

The TWO WOMEN look at him a beat before turning back to each other.

JAYNE

He's looking into my eyes -

THELMA

And that's when he told you how he felt?

JAYNE

No - he never said it.

THELMA

He never said it?!

EDGAR

(falsetto)

He probably thought he didn't need to say it.

AUDIENCE LAUGHS!

THELMA

Then how does she know that it's real?

JAYNE

He said it was not about the words.

THELMA

Please - if you feel it, you say it.
It's really very simple.

108.

JAYNE

He said we'd talk about it later. Only
there was no later ...

CAMERA PUSHES IN on JACK

AYNE (cont'd)

It never happened.

(reflective)

I just thought that maybe this one
time, things might actually work out -
which was really very ...

LOSE ON: JACK, hearing his own words ...

JACK/JAYNE

... foolish

AUDIENCE
MEMBERS, heads for the EXIT.
UDDENLY JACK stands and making his way past surprised

HELMA

Men! They'll give you the world ...
But they let the one thing that truly
matters slip through their fingers.
All for the sake of three little
words!

EDGAR

(indignant)

The three hardest words in the English
language!

AUDIENCE MEMBERS break into fresh LAUGHTER as JACK leaves
the
THEATRE.

EXT. ARTY THEATRE - NIGHT

collar
WIDE ON: JACK strides out of the SMALL THEATRE, pulling his

up against the cold. Above him, a simple BILLBOARD
advertises "Cry
Havoc, a new play by Jack Driscoll"

INT. BROADWAY THEATRE WINGS - NIGHT

HUGE
CLOSE ON: CARL DENHAM quietly waiting in the WINGS of the
BROADWAY THEATRE. It is a moment of calm ... he is feeling a
mixture of PRIDE and ANTICIPATION.

DENHAM
The SOUND of KONG BREATHING - a RASPING WEAK GROWL - causes
to flick his eyes to the darkened AREA behind the CURTAIN.

INT. THEATRE DRESSING ROOM - NIGHT

ANGLE ON: ANN in HER DRESSING ROOM pulling on her COSTUME.

109.

INT. BROADWAY THEATRE - NIGHT

WIDE ON: The HUGE AUDITORIUM is filled with nearly 2000
people.

The EXCITEMENT in the air is PALPABLE.

WIDE ON: The LARGE CROWD APPLAUDS as DENHAM strides onto the
stage
in the GLARE of THE SINGLE SPOTLIGHT. He waves
enthusiastically to
the AUDIENCE, basking in the acclaim he has wanted for so
long.

DENHAM

Thank you! Thank you! Thank you! Thank
you! Ladies and Gentlemen, I am here
to tell you a very strange story ... a
story of our adventure in which
seventeen of our party suffered
horrible deaths! Their lives lost in
pursuit of a savage Beast, a monstrous
aberration of nature! But even the
meanest brute can be tamed. Yes,
Ladies and Gentlemen, as you will see,
the Beast was no match for the charms
of a girl - a girl from New York ...

who melted his heart. Bringing to mind
that old Arabian proverb ...

INT. THEATRE DRESSING ROOM - NIGHT

in
CLOSE ON: ANN, now in a WHITE VELVET GOWN, a look of SADNESS
her EYES.

DENHAM V/O cont'd)
"And lo the Beast looked upon the face
of Beauty and Beauty stayed his hand
... and from that day forward he was
as one dead ..."

A VOICE interrupts ANN'S contemplation.

STAGE MANAGER

You're on, Miss Darrow, five minutes.

ANN stands up ...

INT. BROADWAY THEATRE STAGE - NIGHT

DENHAM basking in the SPOTLIGHT.

DENHAM

D
nd now Ladies & Gentlemen, I'm going
to show you the greatest thing your
eyes have ever beheld. He was a King
in the world he knew but he comes to
you now ... a captive!

DENHAM lifts his ARMS ...

110.

DENHAM (cont'd)
Ladies and gentlemen: I give you Kong -
the Eighth Wonder of the World!!

STAGE MUSIC strikes up.

INT. BROADWAY THEATRE STAGE - NIGHT

to
WIDE ON: With a DRAMATIC FLOURISH the CURTAIN slowly rises

REVEAL:

to a KONG sitting slumped and unresponsive, his WRISTS MANACLED
NECK STEEL SCAFFOLD. Other MANACLES and CHAINS secure his ANKLES,
and WAIST.

is There is a BIG GASP from the AUDIENCE ... KONG'S sheer size
OVERWHELMING.

2000 CLOSE ON: DENHAM ... euphoric, as the collective GASP of
PEOPLE washes over him.

ANGLE ON: KONG's head lolls, as if he is barely aware of his surroundings ...

DENHAM

Don't be alarmed, ladies and gentlemen. It is perfectly safe. These chains are made of chrome steel!

WILD APPLAUSE!

EXT. NEW YORK STREETS - NIGHT

hurryingly ANGLE ON: JACK, jostled on a crowded NEW YORK STREET
rapidly along the sidewalk.

BROADWAY JACK crosses the BUSY ROAD, heading straight towards the
THEATRE.

INT. BROADWAY THEATRE STAGE - NIGHT

WIDE ON: DENHAM on stage with KONG ...

DENHAM

dramatic)

Observe if you will, I am touching the beast! I am actually laying my hand on the twenty-five foot gorilla.

twitches DENHAM reaches up and touches KONG'S LEG. KONG'S foot
slightly causing DENHAM to jump back in fright ...

LOSE ON: JACK enters the AUDITORIUM.

ANGLE ON: DENHAM signals to the STAGE HANDS in the WINGS ...

111.

CHAINS
SLOWLY
ANGLE ON: A STAGE HAND begins to CRANK a WINCH ... the
at KONG'S WRISTS tighten ... the AUDIENCE GASP as KONG is
FORCED to his FULL HEIGHT ...

SHADOWED
ANGLE ON: JACK walks into the BACK of the BALCONY of the
darkened AUDITORIUM. He quietly makes his way down the
 AISLE .

ANGLE ON: DENHAM turns back to face the AUDIENCE ...

DENHAM (cont'd)
We have in the auditorium tonight, a
surprise guest. The real life hero of
this story ... the man who hunted down
the mighty "Kong"!

SPECTACLE.
CLOSE ON: JACK as he watches DENHAM, unnerved by the

DENHAM (cont'd)
The man who risked all to win the
freedom of a helpless female! A big
hand for ... Mr. Bruce Baxter!

White
Hunter.
ANGLE ON: BRUCE striding on stage, dressed as the Great

slapping
and
UGLE AUDIENCE ACCLAIM! DENHAM shakes BRUCE by the hand,
him on the BACK as if they were OLD FRIENDS ... BRUCE turns
acknowledges the ADULATION of the AUDIENCE.

either
who
A LINE of DANCERS, dressed as cheesy NATIVES appear from
side of the stage. They dance to the beat, playing to KONG,
stares impassively at them.

A PULSATING DRUM BEAT begins to fill the AUDITORIUM!

DENHAM (cont'd)

Ladies and Gentlemen, imagine if you
will an uncharted island ... a
forgotten fragment from another time
... And clinging to life in this
savage place, imagine a people
untutored in the ways of the civilised
world. A people who have dwelt all
their lives in the shadow of Fear! In
the shadow of ... "Kong"!

CLOSE ON: JACK ... staring TRANSFIXED at the STAGE.

BEHIND him in the DARKNESS of the AUDITORIUM a FIGURE rises
from a SEAT.

PRESTON

(quietly)

He was right ...

JACK turns to find PRESTON standing beside him ...

112.

PRESTON (cont'd)

... about there still being some
mystery left in this world ...

CLOSE ON: PRESTON stares down at the figure of DENHAM,
standing
to one side of the STAGE ...

PRESTON (cont'd)

(softly)

And we can all have a piece of it ...
for the price of an admission ticket.

ANGLE ON: PRESTON turns to look at JACK ... JACK'S EYES
flicker
towards the SCAR which runs down one side of PRESTON'S CHEEK
...

JACK

(quietly)

That's the thing you come to learn
about Carl ... his unfailing ability
to destroy the things he loves.

ANGLE ON: DENHAM as he strides to the FRONT of the STAGE ...

DENHAM

lease remain calm, Ladies and
Gentlemen - for we now come to the
climax of this savage ritual ... the
Sacrifice of a beautiful young girl!

The CROWD erupts into WILD CHEERS!

he LIGHTS DIM ... The DRUM BEAT increases ... The NATIVE
DANCERS fall to their KNEES in WORSHIP as a PLATFORM rises

from

beneath the STAGE ...

DENHAM (cont'd)

Behold her terror as she is offered up
to the mighty "Kong"! A big hand folks
for the bravest girl I ever met! Miss
Ann Darrow!

A DRAMATIC SILHOUETTE of a WOMAN dressed in a WHITE SILK
GOWN.

She is tied to a wooden ALTAR, her BACK to the audience.

CLOSE ON: KONG, a flicker of HOPE in his EYES.

The TINY FIGURE tethered to the ALTAR looks up! For the
first
time KONG sees her FACE.

A

NGLE ON: KONG utterly CONFUSED; this is NOT ANN, but a
woman in a
blonde wig, dressed to look LIKE HER!

KONG roars!

FAKE ANN thrashes around SCREAMING unconvincingly!

FAKE ANN

No! No! Help me, no!

113.

ANGLE ON: KONG staring at FAKE ANN with mounting CONFUSION

and

ANGER!

turns
CLOSE ON: JACK as he realises it is not ANN on stage. He
to PRESTON.

JACK

Where is she??

INT. BROADWAY THEATRE STAGE - NIGHT

CLOSE ON: JACK glances at PRESTON, who turns away looking
UNCOMFORTABLE.

JACK

(urgent)

Where's Ann?

PRESTON

I've no idea. I heard he offered her
all kinds of money and she turned him
down flat.

INT. SHOWGIRL'S THEATRE - NIGHT

to
SLOW, DREAMY MUSIC ... A FEATHERED FAN sweeps across a FACE
reveal ... ANN.

identically
WIDER: ANN dancing in a LINE of CHORUS GIRLS, all
dressed ...

SHOW
ANGLE ON: A MALE DANCER slides into VIEW ... the STAR of the
... the WOMEN behind him, merely window dressing.

routine
PUSH IN: on ANN as she goes through the motions of the
... a look of DISTANT SORROW on her FACE.

INT. BROADWAY THEATRE STAGE - NIGHT

KONG
CLOSE ON: PHOTOGRAPHERS push forward, LIGHT BULBS flash at
who ROARS ANGRILY.

see the
DENHAM signals to BRUCE to join him ... behind them we can
FAKE ANN still performing her feigned terror ...

DENHAM

Here's your story, boys - "Beauty and the Man who saved her from the Beast".

KONG who
KONG'S
ANGLE ON: JACK watching from the BALCONY ... he STARES at
is BREATHING HARD through his NOSTRILS ... JACK can feel
mounting ANGER.

JACK

(turning to PRESTON)

We have get these people out of here -

114.

up and
JACK'S eyes turn to the AUDIENCE seated nearby ... he gets
attempts to usher people out.

JACK (cont'd)

Everyone has to leave.

his
CLOSE ON: KONG, his ANGER growing as he struggles against
chains.

PRESS MAN 2

How did you feel, Mr. Baxter - when you were on the island?

BRUCE

Well to be honest with you, I had some anxious moments ...

The MEMBERS of the PRESS all nod, understandingly ...

BRUCE (cont'd)

For a while there it looked like I wasn't going to get paid ... But as it turned out, Mr. Denham here has been more than generous -

CLOSE ON: DENHAM ...

DENHAM

et him roar! It makes a swell picture!!!

ANGLE ON: DENHAM and BRUCE as they POSE for the PHOTOGRAPHERS.

ANGLE ON: JACK heading down the STAIRS, trying to convince members of the audience to leave.

JACK

Head for the exits ...

AUDIENCE 2

Get your own seat Buddy - you ain't having mine.

The CONFUSED AUDIENCE continue to APPLAUD ...

CLOSE ON: The FAKE ANN'S EYES suddenly WIDEN as:

KONG rips one of his MANACLED HANDS FREE!

FAKE ANN lets out her most CONVINCING SCREAM!

JOURNALISTS and PHOTOGRAPHERS start backing away, snapping pictures as they retreat ... FLASHBULBS POP ... KONG COWERS

BACK

shielding his eyes ... ROARING in DEFIANCE!

sees

ANOTHER DEAFENING ROAR!!! DENHAM looks up, AWESTRUCK, as he

KONG TEARING FREE of the rest of his CHAINS!!

in!

The AUDIENCE BEGIN TO RISE from their SEATS ... PANIC sets

115.

again

AAAARRRRRGH!!!!!! The FAKE ANN tethered to the ALTAR screams for help!

and the

KONG reaches across and picks her up, HURLING the FAKE ANN ALTAR across the wide AUDITORIUM!

lifting

LOW MOTION: LINKS snapping ... CHAINS breaking, BOLTS from the FLOOR!

and is With a MIGHTY FLOURISH, KONG rips off his WAIST RESTRAINTS
at last completely FREE! The AUDIENCE RUSH the EXITS in a
COLLECTIVE STAMPEDE!

STOMPING KONG swings from the STAGE into the FRONT ROW SEATS ...
and CRUSHING the slower moving PATRONS!

EXT. BROADWAY THEATRE - NIGHT

ANGLE ON: PATRONS rush out of the THEATRE into the street.

INT. BROADWAY THEATRE STAGE - NIGHT

the KONG ROARS and hurls a PLASTER CORNICE across the length of
THEATRE - straight at JACK!

KONG is now below the BALCONY LEVEL ...

second In that moment KONG turns ... and sees JACK! For a brief
their EYES LOCK!

UPPER ANGLE ON: KONG using his amazing STRENGTH to SWING up to the
the LEVEL BOXES ... with a LEAP he jumps on to the BALCONY ...
PEOPLE BALCONY crumbles under his WEIGHT ... sending DOZENS OF
plummeting into the STALLS.

him. JACK turns and RUNS for the DOOR as KONG struggles to REACH

mixture of JACK reaches the EXIT, turns and looks back at KONG, a
DREAD and AWE on his FACE.

mesmerized CLOSE ON: DENHAM remains in the middle of the THEATRE
by the spectacle of KONG'S unleashing power!

EXT. BROADWAY - NIGHT

PANICKED ANGLE ON: JACK emerges from the THEATRE, all around him
PEOPLE run in TERROR!

BOOM! JACK turns in time to see ...

PEOPLE The VAST THEATRE WALL explodes onto the street, showering
MIDDLE OF and CARS with BRICKS and STEEL ... KONG bursts into the
THE ROAD!!!

ANGLE ON: JACK stares up in horror as KONG heads straight
for him ... JACK is going to DIE!

116.

into With an ANGUISHED ROAR the HUGE GORILLA stumbles past JACK
the BRIGHT LIGHTS of TIMES SQUARE ... he hasn't seen JACK!

people KONG spins around reacting with terrified confusion to the
STRANGENESS of CARS, TRUCKS, TRAMS, LIGHTS ... screaming
everywhere!

J
ANGER and ACK watches as KONG'S FEAR builds to a growing sense of
FRUSTRATION!

WOMAN ANGLE ON: KONG circles TIMES SQUARE ... snatching up any
with BLONDE HAIR ... desperately looking for ANN!

through ODGING bits of FLYING DEBRIS, JACK tires to push his way
CROWDS of FLEEING PEOPLE towards KONG...

LIFTS FOOT AR WINDSCREEN POV ... KONG STOMPS on the CAR in FRONT,
and STOMPS over CAMERA.

GORILLA ANGLE ON: A TRAM heading straight for KONG ... the GIANT
THRUSTS out an ARM PROTECTIVELY ... KONG pulls his arm back
... TRAM firmly attached! KONG'S FIST is CAUGHT in the TRAM'S
WINDOWS!

CLOSE ON: JACK ... as he realises what KONG is doing ...

JACK

(under his breath)
Oh Jesus ...

ANGLE ON: JACK as he watches KONG heading off down BROADWAY.
CRASHING off BUILDINGS KONG CAREENS out of TIMES SQUARE ...

EXT. NEW YORK SHABBY THEATRE - NIGHT

ANGLE ON: ANN emerges from a SHABBY THEATRE, just as SEVERAL
POLICE CARS drive past at SPEED.

ANN runs to an INTERSECTION and looks up the STREET. Several
blocks away PANDEMONIUM is erupting outside a BROADWAY
THEATRE.

ANN starts to RUN.

EXT. BROADWAY/NEW YORK - NIGHT

JACK spies a CAB that has STOPPED in the MIDDLE of the ROAD
...
it's DRIVER watching the scene, MOUTH AGAPE!

ANGLE ON: JACK jumping into the BACK of the CAB. He gestures
towards KONG!

JACK

Follow that ape!

ANGLE ON: The CAB DRIVER jumping out of the CAB.

CABBIE

It's all yours, Buddy!

117.

ANGLE ON: JACK scrambling into the FRONT SEAT of the CAB ...
he
throws it into GEAR and heads off after KONG!

ANGLE ON: KONG reacts like a CORNERED ANIMAL in a BLIND
PANIC ...
air and
FLAILING his arms in PANIC, the TRAM swinging through the
SMASHING into BUILDINGS like a GIANT CLUB!

MISS
ANGLE ON: JACK drives the CAB DOWN BROADWAY ... swerving to bits of TRAM that disintegrate off the FIST of KONG ...

JACK accelerates, straight through the LEGS of the GIANT GORILLA!

ANGLE ON: the CAB SPINS so that it now is facing KONG!

full
ANGLE ON: KONG ... his FIST about to SMASH down on a TRAM of PEOPLE! The BLARE of a CAR HORN makes him turn ... he hesitates ... realizing who is behind the wheel of the CAB!

into
open, he
ACK'S POV ... as KONG comes closer. PANICKING DRIVERS PILE each other. JACK desperately tries his door, but it won't is WEDGED IN by CARS on either side.

KONG LIFTS THE CAR directly in front - HIGH ABOVE HIS HEAD, throwing it into a BUILDING.

EXT/INT. STREETS/CAB - NIGHT

CLOSE ON: JACK'S FOOT depresses ACCELERATOR.

RUBBER,
cut
The WHEELS are SPINNING WILDLY ... in a CLOUD OF BURNING the CAB speeds down the ROAD, weaving in and out of the path by KONG'S DESTRUCTION.

incredible
speed.
KONG BOUNDS AFTER THE CAB, running on all FOURS with

get a
the
JACK crosses an INTERSECTION, driving up on the SIDEWALK to CLEARER DRIVING LANE ... PEDESTRIANS scatter - not only from CAB, but from KONG who is in HOT PURSUIT.

ALLEY,
he CAB SLEWS across the STREET, disappearing up a TINY only just wide enough for the CAB, but TOO NARROW for KONG.

ALLEY
JACK glances back at KONG, ROARING with frustration at the

ENTRANCE.

EXT/INT. HERALD SQ/CAB - NIGHT

JACK speeds out of the ALLEY and CROSSES the TRAFFIC FLOW, causing much BRAKING and HORN action. He gets SLOWED in THICK TRAFFIC ...

KONG BURSTS his way out of the ALLEY ENTRANCE ... RIGHT IN FRONT
OF JACK'S CAB!!!

JACK SWERVES on to the SIDEWALK ...

118.

JACK steers the CAB wildly along the SIDEWALK scattering PEDESTRIANS in all directions!

KONG follows in HOT PURSUIT!

JACK sends the CAB into a couple of TIGHT TURNS ... he rounds a bend and DRIVES straight into a FRUIT VENDOR'S STALL!

ANGLE ON: The CAB, covered by the RUINED STALL, SLAMS into the WALL of a BUILDING. JACK is thrown forward on IMPACT ...

KONG rounds the corner and BOUNDS PAST JACK'S CAB ... hidden beneath the RUBBLE ...

KONG searches for the CAB, ROARING in FRUSTRATION!

KONG'S HUGE EYES glance in the WINDOW, just as:

KONG suddenly FREEZES! He inclines his HEAD; unsure if what he is seeing is REAL.

KONG'S POV: ANN is walking towards him!

KONG tentatively inches TOWARDS ANN!

ANN stops ... KONG stops. They stare at each other for a long moment ... ANN offers KONG a small SMILE, and reaches her HAND out hesitantly towards his ARM.

K

ONG gently picks ANN up ... his EYES never leaving her
FACE.

ANN holds tightly on to his HAND and they DISAPPEAR into the
night.

EXT. CENTRAL PARK - NIGHT

IDE ON: KONG carries ANN through the snow covered trees of
CENTRAL PARK ...

SUDDENLY he finds himself stepping on to the FROZEN POND ...

ANGLE ON: The GIANT GORILLA slipping on the ICE ... as soon
as his hand hits the ice he slips ...

KONG stands up and growls ... he slips again, spinning this
time ... it becomes a game ...

CLOSE ON: ANN realizing what is happening ... She starts to
LAUGH.

LIGHTS spin past ... it is a brief moment of respite ...

SUDDENLY! BULLETS RAIN down on KONG & ANN ... KONG rears
back in **FRIGHT.**

NGLE ON: MILITARY TRUCK as it launches ROCKETS at KONG.

COMMANDER

Fire!

119.

MORE RAIN down as SMASH! The ICE CRACKS under the weight of
the **MORTAR FIRE ...**

ROARING with ANGER KONG struggles out from the FROZEN POND
and flees ... back on to the STREETS of NEW YORK.

EXT. NEW YORK STREETS - NIGHT

bullet KONG bounds out into the streets, swaying to avoid the
fire, angrily smashing cars out the way.

continues on ANGLE ON: The TRUCK flipping through the AIR as KONG
his way through the STREETS ...

KONG ROARS DEFIANTLY as the GUN'S BARREL swings in their
direction!

spreads The STREETS are TEEMING with these VEHICLES as the ARMY
out across town in the hunt for KONG.

ARMORED ARMY VEHICLES are RACING along the QUIET STREETS ... an
MOBILE CAR is firing at KONG ... followed by a TRUCK carrying a
SEARCHLIGHT.

KONG bounds into a construction site, climbing with ease up
through the frame.

still A MILITARY TRUCK races through the STREETS of NEW YORK ...
firing at KONG.

HIGH ANGLE ON: ANN clutches KONG as he BOUNDS along the roofs at
SPEED!

another ANOTHER SEARCHLIGHT FINDS HIM! ... and ANOTHER! The ARMY are
closing in. MACHINE-GUN FIRE rips past him as he LEAPS
her GREAT DISTANCE across the STREET. ANN clings on, shutting
EYES.

10 As BULLETS WHIZZ around him, KONG LEAPS ACROSS THE STREET -
AWAY. stories high! He LANDS on the opposite ROOFTOP and BOUNDS

of ANGLE ON: JACK running along the STREET, following a STREAM
POLICE and MILIARY VEHICLES.

ahead of RMORED CARS and MOBILE SEARCHLIGHTS converge on KONG ...
of the him, across the CAVERN of 34th STREET, rises the SHEER WALL

EMPIRE STATE BUILDING!!!

A

n MOBILE ANTI-AIRCRAFT GUN screeches to a HALT on 34th STREET.

ANGLE ON: An ARMY COMMANDER shouts rapid orders to his MEN.

COMMANDER

Standby to fire!

The CAPTAIN runs up to the ARMY COMMANDER ...

120.

CAPTAIN

I can't give that order! Sir, the ape's holding a girl -

ANGLE ON: The ARMY COMMANDER brushes past the CAPTAIN ...

COMMANDER

(drily)

Then I guess it's her unlucky day.

shouts to his GUNNERS)

Take aim!

CAPTAIN

Sir ...?!

COMMANDER

(to his GUNNERS)

Shoot to kill!

(yells)

Fire!

POV: Looking up CROSS-HAIRS at KONG, high on the side of the building - a SITTING DUCK.

A SUDDEN BLOOM of FIRE erupts from the GUN BARREL speeding straight towards KONG and ANN!

ANGLE ON: KONG leaps across 34th STREET just as BOOM! The MISSILE hits the BUILDING'S ROOF!

WIDE ON: KONG smashes into the SIDE of the EMPIRE STATE BUILDING!

GLASS RAINS DOWN 12 STORIES TO THE STREET as KONG uses WINDOWS for

HAND and FOOT HOLDS. He is ONE-HANDED - his other hand still holding ANN protectively to his CHEST.

up at
JACK runs forward amidst the noise and confusion he stares
the long length of the EMPIRE STATE BUILDING ...

the
USH IN: JACK staring at the unguarded, darkened entrance to
EMPIRE STATE BUILDING ...

EXT. EMPIRE STATE BUILDING/MANHATTAN - PRE DAWN

finger,
Looking at MANHATTAN from the HARBOUR ... the EMPIRE STATE
BUILDING rises from the MIDTOWN area like a giant solitary
reaching for the heavens.

silhouetted
WIDE SHOT ... KONG climbing the EMPIRE STATE BUILDING,
against the LIGHTENING SKY.

1000
LOOKING DOWN ... ANN clings to KONG'S SHOULDER, a DIZZYING
foot drop to the street below.

at
his
KONG climbs onto the OBSERVATION DECK of the EMPIRE STATE
BUILDING. He gently places ANN down ... a CHILL WIND catches
her DRESS. ANN looks up at KONG ... BLOOD slowly seeps from
numerous WOUNDS ...

121.

KONG sits still, staring out across the CITY ...

To the EAST the sun is rising, casting an soft glow over
buildings ... glinting off the WATERS of the EAST...

touching
gesture
...
ONG looks down at ANN ... he gestures with his hands ...
his heart ... ANN looks at him confused, he repeats the
gesture
...

CLOSE ON: ANN, she understands ...

ANN

(whisper)

Beautiful ...

the city Here, high above the squalor and the noise and confusion,
lies quiet, almost peaceful ...

ANN (cont'd)

Yes ... yes it is.

WIDER ... KONG cradles ANN in his HAND as they SHARE the
moment.

RISE. WIDE ON: KONG and ANN sit on the LEDGE, watching the SUN

over the SIX NAVAL BIPLANES suddenly ROAR INTO SHOT, sweeping low
are DOWNTOWN BUSINESS DISTRICT ... and closing in on KONG. These
a TWO-SEATERS, armed with TWIN MACHINE-GUNS for the PILOT, and
flexible MACHINE-GUN for the OBSERVER.

CLOSE ON: PILOT'S FINGER on trigger.

approach. A COLD WIND blows ANN'S hair as she watches the PLANES

above KONG is UNEASY about these BUZZING PREDATORS as they CIRCLE
him.

The NAVAL PLANES peel off into an ATTACKING DIVE at KONG.

size DOWN GUN-SIGHTS ... drifting left and right as KONG grows in
... **LOCKED ON!**

towards KONG is suddenly FEARFUL ... he INSTINCTIVELY pushes ANN
the BUILDING'S WALL!

him! The PLANES split to either side of KONG, ZOOMING straight at

KONG ROARS at the PLANES, as if issuing a CHALLENGE.

ANN is screaming ...

ANN (cont'd)

No!!!

THE SIX NAVAL PLANES fly at KONG from different directions!
MACHINE-GUNS START FIRING!

KONG ROARS ... and SNATCHES at the NAVAL PLANES as they ZOOM
by ... he FLINCHES as he is HIT BY BULLETS!

122.

KONG clambers onto the SIDE of the BUILDING and begins
climbing to the UPPER MOST LEVEL...attempting to DRAW the PLANES away
from

ANN ...

CLOSE ON: The MASKED FACE of a PILOT as he heads straight
for

KONG.

ANGLE ON: KONG swipes at the MOORING MAST and sends it
crashing down to the streets below.

WIDER ON: KONG stands atop the BUILDING, ROARING & DRUMMING
HIS CHEST in ANGER.

ANGLE ON: ANN as she desperately begins to climb up a
SERVICE LADDER on the outside of the STEEL DOME ...

EXT. EMPIRE STATE BUILDING/MANHATTAN - DAWN

ANGLE ON: KONG ROARS in pain as the bullets hit ... As the
PLANES fly past he SNATCHES at them ...

CLOSE ON: A GUNNER ...

ANGLE ON: KONG recoils in pain as each bullet hits... HE
ROARS IN PAIN.

ANGLE ON: KONG leaps into the AIR smashing at the last PLANE
... the GIANT APE falls through the AIR ...

The CRIPPLED PLANE spins out of control ... plummeting
towards the

street!

SWAT he PLANES continue their attack as KONG tries each time to
at them.

INT. EMPIRE STATE BUILDING - DAWN

BUTTON ANGLE ON: JACK RACES into a LIFT and hurriedly punches the
... nothing happens ...

LD SECURITY GUARD

Hey, hey, nobody past this point. You
can't go in there.

JACK pushes past the OLD SECURITY GUARD!

SERVICE ANGLE ON: JACK races round a corner ... races into the
ELEVATOR ... the doors slowly close.

EXT. EMPIRE STATE BUILDING/MANHATTAN - PRE DAWN

The continued assault ... POV: through the gunners sight as
bullets attack KONG.

the ANGLE ON: ANN continues to climb the ladder, SHE is nearing
top.

123.

way and SUDDENLY a PLANE FLIES straight at KONG. He LEAPS out the
FALLS...

still KONG smashes into the SIDE of the BUILDING ... one hand
gives grasping onto the UPPER LEVEL ... the TOP of ANN'S LADDER
way ...

fingers HIGH ANGLE ON: ANN dangling precariously in mid-air as she
desperately tries to hold on to the STEEL RUNGS ... her
slip ... ANN FALLS!

KONG stretches out and catches ANN in his HUGE PAW ...
behind him
the planes are circling preparing to dive once again ...

GLASS-
KONG reaches through the BROKEN WINDOWS and puts ANN in the
IN UPPER-OBSERVATION DECK ... ANN tumbles to the GROUND.

BUILDING!
Before she can stand another BURST of GUNFIRE rakes the
into the
WINDOWS SHATTER! GLASS FLIES all around ANN. BULLETS SLAM
BACK of KONG!

but it
KONG circles the building trying to get away from the PLANE
continues to follow him.

STATE
ANGLE ON: KONG leaping back on to the top of the EMPIRE
BUILDING ... He grabs the PLANE'S WING, spinning it around
and
around ...

...
ANGLE ON: The PLANE CRASHING in to one of the OTHER PLANES
both PLANES plummet to the ground.

INT. OBSERVATION DECK, EMPIRE STATE BUILDING - DAWN

ANGLE ON: ANN staggers to her FEET and races outside to the
balcony, desperately looking for KONG.

WOUNDS.
KONG looks FEARFUL ... he is WEAKENING from his BULLET

STEEL
ANGLE ON: ANN climbs the SMALL STAIRWAY which leads to the
DOMED ...
E

EXT. UPPER-LEVEL, EMPIRE STATE BUILDING - DAWN

KONG, clearly weakened, looks out across the city to the
approaching PLANES.

ATTACK
THE PLANES are CIRCLING in the DISTANCE, preparing for an
RUN.

INT. ELEVATOR, EMPIRE STATE BUILDING

CLOSE ON: JACK watches the LIFT FLOOR INDICATOR as it slowly rises.

124.

EXT. UPPER-LEVEL, EMPIRE STATE BUILDING - DAWN

ANGLE ON: A LONE PLANE as it NEARS it's TARGET.

CLOSE ON: THE PILOTS FACE...

last
CLOSE ON: KONG musters all his remaining strength and in one challenge, rises up ROARING at the APPROACHING PLANE...

... she
ANN races between KONG'S LEGS to the EDGE of the BUILDING frantically waves at the PLANES, screaming as loud as she can!

ANN

No! No!

CLOSE ON: THE PILOT ... seeing ANN, he decides not to fire.

building,
places her
ANGLE ON: KONG, now barely clinging to the top of the gently picks up ANN and STARES AT HER ONE LAST TIME. HE GENTLY down on the ground ...

IDE ON: THE PLANES as they fly at KONG.

side
FINGERS,
FACE
her ...
GUNFIRE SMASHES into KONG. ANN looks up ... KONG grasps the of the BUILDING ... She crawls over to him, clutches his hugging them, trying to COMFORT HIM. TEARS STREAM DOWN HER ... KONG slowly lifts her in his HAND ... he looks beyond

ALL SOUND FADES AWAY ... except for a gentle breeze ...

The FEAR leaves KONG ... he looks at ANN with TENDERNESS and LOVE.

LOSE ON: KONG ... as the light in his eyes slowly fades and
goes out.

KONG topples back ... disappearing from sight.

WIDE ON: KONG plummeting away ... Towards the ground FAR
BELOW.

ANGLE ON: ANN as she moves towards the edge of the EMPIRE
STATE

BUILDING ... she stares down at the STREETS BELOW ...
overcome by a sense of utter despair ...

CLOSE ON: ANN ... for a brief moment she wants to do nothing
more than follow KONG ...

ANGLE ON: JACK as he climbs on to the ROOF ... he looks at
ANN.

SLOWLY ANN turns and faces him ... her grief still trapped
inside her ... JACK can see in her eyes how close he is to
losing her.

ANN stares at him a beat ... tears begin to spill from her
eyes. Slowly she rises to her feet and walks hesitantly
towards Jack.

ACK gently embraces her. She wraps her arms around him.

125.

WIDE SHOT: JACK and ANN holding each other as dawn light
washes over them.

EXT. FIFTH AVENUE - MORNING

CROWDS are gathering to STARE at KONG'S BODY. A SWARM of
JOURNALISTS converge on KONG ... light-bulbs flashing ...

ANGLE ON: TWO PHOTOGRAPHERS climb onto KONG'S CHEST ...
CAMERAS

AIMED right at KONG'S FACE ... they jostle for position.

A POLICEMAN drags them off ...

POLICEMAN

Come on, boys, move on! Show's over!
Stay back! Behind the line!

As the NATIONAL GUARD begin holding the CROWD of ONLOOKERS
BACK.

SOLDIERS pose for PHOTOS.

CLOSE ON: PHOTOGRAPHER 1 staring up the long length of the
EMPIRE STATE BUILDING ... the distance that KONG has
plummeted.

PHOTOGRAPHER 1

Why'd he do that? Climb up there and
get himself cornered? The ape musta
known what was comin'.

PHOTOGRAPHER 2

It's just a dumb animal - it didn't
know nuthin'!

ANGLE ON: DENHAM pushing through the CROWD. He stares at
KONG,
DREAD, REALIZATION dawning on his face.

PHOTOGRAPHER 2 (cont'd)

What does it matter? The airplanes got
him.

PUSH IN ... on DENHAM staring at KONG, an ASHEN expression
on
his face.

DENHAM

It wasn't the airplanes ...

The PHOTOGRAPHERS stare at DENHAM ... expectant.

DENHAM (cont'd)

... it was beauty killed the beast.

ANGLE ON: DENHAM turns and slowly walks away from CAMERA.

FADE TO BLACK

THE END