

THE TATTLER

an original screenplay by

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FADE IN:

EXT./INT. A FARM HOUSE - NIGHT

A six-year-old boy named BARRY YOUNG is sleeping over his grandparents' house, lying in bed and staring at the ceiling. He is too excited to sleep. He gets up and grabs his camera, which is on a nearby dresser.

Kneeling on the edge of his bed and peering out the window, he starts taking pictures of the surrounding farmland. Suddenly, a bright light floods into the room. Barry covers his eyes and drops the camera as he falls backwards.

INT. A HOSPITAL - AFTERNOON

Barry wakes up in a hospital bed with a bandage on his head. He looks around and sees that there are many children in the next room, playing and coloring. A nurse named ROSA takes notice of Barry.

ROSA

Hey! You're awake! We were really worried about you, buddy! Your grandparents are on their way here. I just talked to them on the phone.

Barry touches the bandage on his head.

ROSA (CONT'D)

You had a pretty big bump. Are you feeling okay?

BARRY

I'm thirsty.

ROSA

I'll go get you a drink and tell Dr. Mazza you're awake. Sit tight.

Rosa leaves the room. Barry gets out of bed and walks past a whole wall full of children's drawings. Each one is a crayon picture of the same thing, a thin, long-headed alien being. He walks into a room full of toys and games.

A six-year-old named SCOTT TANNER is sitting at a table, drawing a similar picture of an alien. Every child in this room is drawing the same type of alien creature with their crayons.

SCOTT

Are you okay?

BARRY

Yeah.

SCOTT

I'm Scott.

BARRY

I'm Barry.
(notices)
Cool drawing.

SCOTT

Thanks. Do you think it looks like them?

BARRY

Like who?

SCOTT

The aliens. You remember me, right?
I was in the next tube over.

Barry doesn't know what Scott is talking about.

SCOTT (CONT'D)

You don't remember?
(holds up drawing)
You don't remember them? After all that? You forgot? They made you forget?

Scott starts to cry, angrily slamming his fists against the table until a nurse comes and speaks consoling words to him. Barry takes a few steps back. He turns around and sees his grandmother and his grandfather talking to the doctor.

NOTE: Barry's grandparents are black, because Barry's father is black. His mother is white and Barry himself looks white like his mother. This becomes important later on.

DR. MAZZA

Barry was unconscious when the officers found him, but--

The doctor is interrupted when Barry runs up to his grandmother, who kneels down and gives him a hug.

BARRY

Grandma! Grandpa!

Grandpa also kneels down and hands Barry his camera. He seems happy to have it back.

GRANDPA

You left without it, son.

A television right next to Barry shows footage of the abandoned, overgrown cornfield where a group of missing

children were found. A reporter stands next to it as she speaks.

NEWSCASTER (V.O.)

Neighbors in the Westchester area told us that this farm has been abandoned for nearly a century. Many of the neighbors reported unusual lightning storms in the past few weeks.

Barry tries to listen to this news report, but cannot, over the sound of surrounding conversation. Scott comes over and stands next to Barry.

SCOTT

None of this seems familiar?

Barry nods 'no'.

TITLE CARD. Newspaper clippings.

"THE TATTLER"

EXT./INT. A FANCY RESTAURANT - EVENING

A restaurant that looks expensive just by looking at it from the outside. It has a really long French name. You can hear violin music coming from inside. Men in red vests park cars for rich people who pull up.

"NEW YORK CITY. 20 YEARS LATER."

A movie star named BRANDON JAGGER walks into the restaurant with a gorgeous blonde on his arm. The maitre'd recognizes him immediately and greets him with a smile.

MAITRE'D

Bonjour, Monsieur Jagger. Your usual table, sir?

Brandon smiles and slips the maitre'd a roll of bills.

MAITRE'D (CONT'D)

Oh, merci! This way!

THE ALLEY BEHIND THE RESTAURANT - CONTINUOUS

Barry Young (now 26 years old) hides behind a dumpster. He puts on a wig and a fake moustache before using a credit card to jimmy open the back door. He sneaks into the kitchen with speed and stealth.

KITCHEN - CONTINUOUS

Barry presses his back up against the wall, hiding behind a cabinet as two chefs walk by. Barry steals an apron and a paper hat off this cabinet.

DINING ROOM - CONTINUOUS

Barry walks out of the kitchen with a tray of food on his shoulder. He walks over to a wealthy older couple, delivering their food with a rather exaggerated French accent.

BARRY

For monsieur.

(puts plate down)

And madam.

(delivers plate)

If you need anything else, your waiter will be right with you. He is--how you say--pinching a loaf.

Barry walks away from the table. The older couple doesn't know that "pinching a loaf" is a bathroom euphemism. They smile politely at the quirky waiter, despite being confused.

MAN

I thought the chef pinched the loaves.

Soon, Barry is hiding behind a large plant, holding up his cell phone, taking a picture of Brandon and his date. They are resting their hands on each other's knees and making out. Barry keeps snapping pictures.

The elderly couple also see Brandon and his date shamelessly making out in public. The woman is clearly offended by this display.

MAN (CONT'D)

Ha. He's pinching HER loaves.

The wife is not amused.

Barry looks up and sees a rather large man in a tuxedo. This is a security guard. He snatches Barry's phone away from him and nods 'no', crushing the phone in his enormous fingers. Barry is paralyzed with fright.

BARRY

Holy crap, dude!

ALLEY - MOMENTS LATER

Barry lets out a shrill scream as this security guard tosses him violently into the alley.

Barry lands on some garbage cans as the guard throws the remains of his camera on the ground. He goes back inside.

Covered in garbage, Barry rummages through the pieces of his damaged camera and pulls out the memory card. He walks out of this alley, tossing the apron, wig and moustache to the ground, happy he has this memory card.

EXT./INT. VICARIOUS MAGAZINE OFFICES - LATER

Barry walks into an office, the walls of which are filled with candid photos of celebrities. He hands a series of photos featuring Brandon Jagger kissing his blonde date to an editor named DANNY.

DANNY

Is that who I think it is?

BARRY

Do you think it's newly divorced, forty-something ballerina turned action star Brandon Jagger in a lip-lock with barely-legal pop sensation Julie Wynn?

DANNY

Yes, I do!

(laughs)

Wow! I knew he was a tail-hound, but--wow! You've really outdone yourself, Barry.

Danny pulls a checkbook out of his pocket and a pen off of his desk.

DANNY (CONT'D)

He went to this restaurant without any entourage?

BARRY

You know how deluded he is. He thinks he can actually fight.

DANNY

How about five thousand?

BARRY

Six thousand. I have to buy a new X-Phone.

DANNY

You lost it again?

BARRY

It was--crushed.

DANNY

By what?

BARRY

A bouncer's fingers.

Danny gives Barry a 'look'.

BARRY (CONT'D)

Occupational hazard, trust me.

DANNY

Ha. For YOU, I believe it!

Danny hands Barry a check.

DANNY (CONT'D)

Consider this an advance on your next assignment.

BARRY

Which is?

Danny hands Barry a picture of a young, handsome Italian man, a reality show star named ANGELO TUCCIO. Barry frowns.

BARRY (CONT'D)

This guy? From that stupid toxic waste beach house reality show?

DANNY

He's the hottest celebrity in New York right now.

BARRY

He's an overly-tanned, primping moron.

DANNY

And the ladies love him. He sells magazines, babe. Do you have any idea how many magazines this guy is going sell for us when he comes out of the closet?

BARRY

Angelo's gay?

DANNY

Well, it's just a hunch right now, but--y'know, people are interested in that kind of thing.

BARRY

Which is sad in of itself.

DANNY

True, but--well, let's just say that
I named my yacht 'La Vida Loca'.

EXT. A MAGAZINE KIOSK - LATER

Barry picks up the copy of 'Vicarious' magazine with his picture of Brandon Jagger on the cover. Right next to it, he sees a copy of 'The Tattler', a black and white tabloid magazine with the headline 'Sasquatch Gets Married'.

Barry picks up 'The Tattler'. An elderly man named MARV is running the newsstand and catches Barry's eye. Marv has dyed black hair, large sideburns and a Southern accent.

BARRY

Hey, Marv. Why do you carry this trash magazine?

MARV

You mean the one you work for?

BARRY

No, wise guy. 'The Tattler'.

MARV

All the creatures in that magazine volunteered to be photographed. No one invaded their privacy.

Barry pays for both magazines.

BARRY

Yeah, but movie stars aren't make-believe.

MARV

But they ARE fake.

BARRY

(thinks)

You got me there. I guess one is just as respectable as the other.

Marv gives Barry his change and he leaves.

MARV

Thank you. Thank you very much.

EXT./INT. BARRY'S HOUSE - EVENING

Barry lives in an old farm house in a rural area, about an hour away from the city he works in. This is the house that he inherited from his grandfather.

Barry thumbs through 'The Tattler' on his recliner, skimming headlines such as 'Giant Lizards Invade Fat Camp' and 'Elvis Time Travels to Feudal Japan'.

The TV is on. Barry watches a reality show about a house on a toxic waste-infested beach. The house contains a group of twenty-something adults, both normal people and deformed mutants. The words "Jersey Beach" appears on the screen.

The show broadcasts a screaming match between muscular, well-tanned cast member Angelo Tuccio and his (three-eyed) female roommate MINDY. An odd combination of weird mutants and handsome, tanned young people observe the fight.

Later, Angelo is interviewed.

ANGELO (V.O.)

That's Mindy's problem. She thinks she owns me. There's only two people who can tell me when NOT to go tanning and that's Lady Pex and Mr. Guns!

Angelo lifts his shirt and flexes his muscles for the camera. Barry cringes in disgust.

BARRY

I can feel myself getting dumber.

Barry changes the channel and watches the news. A female newscaster speaks to the camera before interviewing a forty-something man with a thick moustache named EDDIE SCHULTZ. Eddie is wearing the most 1970's suit you ever saw.

FEMALE NEWSCASTER (V.O.)

Our special guest tonight is publishing entrepreneur Eddie Schultz whose new book 'Scotland Vampire Fish' is now available through his Tattler.Com website.

(turns to Eddie)

Thanks for being here, Mr. Schultz.

EDDIE (V.O.)

Thanks for having me, June.

FEMALE NEWSCASTER (V.O.)

I think it's safe to say that one of the reasons for the success of your magazine and these books is your enthusiasm that these admittedly strange things that you write about are true.

EDDIE (V.O.)

Well, I write for open-minded people who need to be convinced that something is false before dismissing it and ignoring evidence.

FEMALE NEWSCASTER (V.O.)

Tell us more about this book.

EDDIE (V.O.)

Well, I took a trip to Scotland to investigate an "urban myth" about a vampire fish.

FEMALE NEWSCASTER (V.O.)

Now, this is a blood-sucking, sort of a humanoid fish?

EDDIE (V.O.)

He is humanoid. But when he bites people, he doesn't suck their blood. What he does is, he puts a toxin in their bloodstream and the person wakes up 6-8 hours later with a belly full of slimy fish eggs. And the offspring that hatch crawl out through the rectum.

FEMALE NEWSCASTER (V.O.)

So, more of a rapist fish than a vampire?

EDDIE (V.O.)

(cringes)
I wouldn't say that.

BARRY

(sarcastic)
What an interesting fellow.

Barry turns the television off.

BARRY'S ROOM - LATER

Barry starts hanging up some laundry. Opening his closet, he looks at a collage of photographs that he has taped to the closet door. They are all of his ex-girlfriend NIKKI, a thirty-something, dark-skinned biracial woman.

None of these photos were taken with her permission. They all look like they were taken from above, from a tree, with Nikki looking in another direction. A few of them spy on her through a bedroom window.

Barry takes a long look at his collage and closes the closet door.

EXT. A SEAPORT - EVENING

Eddie Schultz stands next to the boats on the docks, his trench coat flapping in the breeze. He is holding an umbrella to protect himself from the steady downpour of rain.

A black car pulls up and AGENT KROMWELL, a government agent with a black suit, gets out of the car, holding a manilla folder.

KROMWELL

Eddie Schultz.

EDDIE

Agent Kromwell. Pleasure to see you again, sir.

Kromwell hands Eddie the folder. Eddie thumbs through photographs and government reports. The photographs show a large hole that has been drilled in the ground and an empty casket.

KROMWELL

Someone has successfully grave-robbed the burial place of this nation's 40th President.

EDDIE

Reagan? How did they pull that off?

KROMWELL

Drilled right underneath the crypt. We're still trying to find out where they drilled from and what kind of equipment they used. All agencies are on alert and we don't need anyone sniffing around while we investigate. We're trying to avoid a panic.

EDDIE

Giving you time to conceal the truth.

KROMWELL

In plain sight.

(smiles)

No one believes what they read in 'The Tattler', Eddie. I hope you realize that.

EDDIE

I write for open minds, Kromwell. You bank on them being closed.

KROMWELL

(nods)
The American way.

EXT./INT. A PIZZERIA - AFTERNOON

Nikki is standing outside of a pizzeria, looking at the newspapers on Marv's magazine kiosk. She picks up a copy of 'The Tattler' that has the headline 'Reagan's Grave Robbed'. A banner headline read 'UFO Lands At Yankee Stadium'.

MARV

That's a good article, darling.
Something the sports pages don't
tell you.

NIKKI

Ha. Yeah, the Yankees need a flying
saucer to help them win these days.
That or a ray gun.

Marv laughs. Nikki turns and sees reality TV star Angelo Tuccio standing there, smiling a handsome smile.

ANGELO

Hey, babe. I was hoping the newspaper
would send you.

NIKKI

Hello, Angelo.

INSIDE - LATER

Angelo and Nikki are eating pizza together.

ANGELO

Look, despite the way the producers
make me come across on TV, I ain't
stupid. I know I'm not going to be
on TV forever. I've had my fourteen
and a half minutes of fame and now
it's time to start making other plans,
either to boost the show or set-up a
back-up career. Both, in this case.

Nikki takes notes on a scribble pad.

ANGELO (CONT'D)

Basically, what we're going to do is
have the entire cast of the show
gather in Central Park for a live
multi-media event.

(MORE)

ANGELO (CONT'D)

We're going to have celebrity guests, public figures, other sideshow freaks I've met since being on the show. Kind of like what Charlie Sheen was trying to do with that 'Torpedo of Truth' thing. Only--more production value. Better music. Classier broads.

OUTSIDE - CONTINUOUS

Barry walks past Marv's kiosk, politely waving to his old friend as he walked into the pizzeria. Realizing that Barry and Nikki being in the same place after they broke up would be awkward, Marv rolls his eyes.

INSIDE - CONTINUOUS

Barry walks over to a table and sits down. Peering over the menu that he is pretending to read, Barry sees Angelo at a table across the room. Nikki's back is to him, so he doesn't recognize her.

A waitress approaches the table.

WAITRESS

Hello, sir. Would you like something to drink?

BARRY

Yes. Cherry Pepsi, please.

WAITRESS

Okay, I'll be right back to take your order.

The waitress leaves. Barry pulls out his cell phone and starts snapping pictures of Angelo and his date somewhat discreetly. Suddenly, Angelo spots Barry and points at him.

ANGELO

(loud)

See that? The paparazzi guys don't even try to hide anymore.

Nikki turns around and recognizes Barry.

BARRY

Nikki?

Nikki stands up and storms over to Barry's table. Barry is petrified.

BARRY (CONT'D)

Aw, crap!

Barry jumps out of his seat and runs out through the front door. Nikki takes off her high-heeled shoes and starts running faster after her fleeing ex-boyfriend.

OUTSIDE - CONTINUOUS

Barry runs past Marv's kiosk as fast as he can. Nikki is not far behind, chasing him down. Marv takes notice and seems concerned.

Barry runs towards his car in the parking lot, only to be tackled from behind by Nikki, who brings him down hard. Sitting on top of him, Nikki starts punching Barry over and over again.

NIKKI

What the hell is wrong with you? Do you want to go to jail?

BARRY

(out of breath)
I didn't know--you would be there.

NIKKI

Oh, you didn't, huh?

Barry pulls a press pass for 'Vicarious' magazine out of his jacket.

BARRY

I was here for--Angelo.

NIKKI

So, what--you're a paparazzi now?

BARRY

Yes.

Nikki lets Barry get up. His nose is bloody.

NIKKI

Sorry. I overreacted. After the restraining order and everything--
(shrugs)
How'd you end up working for a tabloid, Barry? You're a better photographer than this.

BARRY

Well, it's like you told me when we were together, Nikki. I got "no damn-bition".

Barry dejectedly storms off.

EXT. A HIGHWAY - EVENING

Barry drives through New York City, finally taking an exit that leads him towards Westchester. His mind starts to wander when a certain romantic song comes on the radio. He starts reminiscing about when he and Nikki were together.

INT. A RESTAURANT - EVENING (BARRY'S MEMORY)

Barry and Nikki are waiting in the lobby of the restaurant. Nikki seems nervous, always "fixing" the length of her dress and fidgeting.

BARRY

Honey, will you relax? You look beautiful. My parents are going to love you.

NIKKI

You think so?

BARRY

Yes. They're not racist and my dad loves college football more than you do.

NIKKI

It's just that, you told me how protective your parents were.

BARRY

When I was a kid! I did go missing for three weeks.

NIKKI

I know, but--

Barry notices his mom CAROL and his father DON coming in.

BARRY

Here they are.

Nikki notices that Barry's father is black. She looks at Barry.

NIKKI

(whispers)

You didn't tell me that your dad was BLACK?

BARRY

(teasing)

Problem?

LATER.

Barry, Nikki, Carol and Don are at the table, laughing together.

BARRY (CONT'D)

That's why I didn't tell her. We're both from interracial families. I thought it would be funny.

There is a karaoke contest going on at the bar in the other room. A particularly bad singer gets off the stage and the emcee picks up the microphone.

EMCEE

Okay. Let's hear it for Ron!

Weak applause from one corner of the bar. The emcee pulls a name out of a hat.

EMCEE (CONT'D)

Our next contestant will be--Barry!

Barry jumps up and runs onstage as his girlfriend and parents applaud for him. Hula music starts. Barry starts to sway. Carol immediately recognizes the song. Barry starts singing, doing his best Elvis Presley impression as he sings.

CAROL

(touched)

Awww, this is our wedding song!

Barry's parents get up and slow dance to their son singing their wedding song. Nikki walks over to the stage. Barry makes eye contact and sings the rest of this romantic song to her, "Elvis lip" in tact. She is touched by this.

EXT. A HIGHWAY - EVENING (BACK TO PRESENT)

Barry continues to drive. A tear collects in his eye as he sings along with that same song on the radio. His lip quivers, not from an Elvis impression, but because he is sad.

EXT./INT. SQUATCH'S HOUSE - NIGHT

A modest home with a white picket fence and a well-manicured lawn in a suburban neighborhood.

Eddie Schultz is playing poker with a hairy, humanoid, ape-like, but intelligent creature named HARRY SQUATCH. His beautiful blonde, normal-looking wife LINDA is in the other room, holding their hairy infant son.

The third poker player is ZOMBIE CYBORG LINCOLN, a robotic creature made from the cloned corpse of Abraham Lincoln (complete with beard and top hat).

SQUATCH

That cracks me up, you and Agent Kromwell.

EDDIE

It's a unique relationship.

SQUATCH

You know how many journalists would kill to have the government just up and give them all these great stories?

EDDIE

Technically, I'm helping him with the cover-up.

SQUATCH

Not really, bro. You're doing the extra research, making sure people who want to know the truth will get it. You're not helping him. You're flipping the script on his narrow-minded butt!

Linda walks in, holding a plate of pastries.

LINDA

Excuse me. Sorry to interrupt, but I thought you boys might like some homemade pastries.

Zombie Cyborg Lincoln smiles, letting out a grunt as he nods 'yes'. Linda places the pastries on the table and Squatch affectionately rubs her back. Eddie takes a pastry.

EDDIE

(chewing)

Mmm. Thank you, Mrs. Squatch.

SQUATCH

That's my Linda. She's just full of surprises.

LINDA

Awww! Thanks, sweetie.

Linda starts playfully running her fingers through the fur on the back of her husband's head. He smiles and lets out a purr. Linda eats a few of the bugs she finds in her husband's fur as Eddie and Lincoln give each other a 'look'.

Linda leaves. Eddie and Lincoln grab more pastries as Squatch admires his wife from afar.

SQUATCH

She's great, isn't she? Would have never happened without that article you wrote about me, Eddie. Don't ever tell yourself 'The Tattler' doesn't make a difference. It already has. At least to me. You don't know how many top journalists turned down the opportunity to tell my story.

Zombie Cyborg Lincoln pushes some poker chips into the middle of the table.

ZOMBIE CYBORG LINCOLN

Raaaaaaaise!

SQUATCH

Like they didn't even care what happened to the rest of my species or our home.

EDDIE

Have you heard anything from your family?

SQUATCH

I have a brother who calls me every now and then. He says they're still chopping down trees like mad over there. They managed to get the Brazilian government to build the other sasquatches a sanctuary, but the company that's doing all of this has logging contracts in four different countries, including the United States. That's why the news media won't touch them.

EDDIE

(sighs)

The news media is extremely political. It's been that way for a long time.

SQUATCH

Yeah, but people see through it, man. That's why I always say, just keep spitting the truth. At least it keeps the establishment scared and that's the--

Zombie Cyborg Lincoln places his cards down on the table. He has four of a kind.

ZOMBIE CYBORG LINCOLN
Foooooour scoooooore!

SQUATCH
Awww, man! Zombie Cyborg Lincoln's
got four of a kind!

Eddie and Squatch throw down their cards dejectedly as Zombie Cyborg Lincoln collects the poker chips, laughing.

EDDIE
(whispers)
I think he cheated!

SQUATCH
Honest Abe?

EDDIE
Shut up!

EXT. A FARM ROAD - EVENING

Barry is driving through a rural area with cornfields on either side. He is tapping his fingers on the steering wheel along with the radio.

Suddenly, a man with a red baseball cap runs out in the middle of the street. Barry slams on his brakes and swerves, narrowly missing him. The man keeps running into the cornfield.

BARRY
Hey, wait!

The man disappears.

BARRY (CONT'D)
What are you, blind? I got my lights
on.

Suddenly, a flash of blue light illuminates a small portion of the cornfield. It looks like lightning coming up from the ground.

BARRY (CONT'D)
What the crap?

Barry pulls over and opens his trunk. He grabs a baseball bat and a powerful flashlight.

CORNFIELD - MOMENTS LATER

Barry shines the flashlight as he makes a path for himself through the cornfield.

BARRY (CONT'D)

Hello? Anyone? Anyone here? Are you okay? Hello?

Barry is startled when he sees a corpse lying on the ground that looks quite decomposed. Barry shines his light on it and sees smoke coming from the corpse. He pulls out his phone and takes pictures.

LATER.

Police investigate the area. SHERIFF MANFREDO interviews Barry.

BARRY (CONT'D)

The guy had a red baseball cap. Looked to be mid-to-late 20's, but I only got a quick look at him. I think he's about my height.

SHERIFF

We'll keep a lookout, but my boys haven't found anyone on this entire farm except that corpse. And that thing's been dead for weeks. Look how decomposed it is.

Sheriff Manfredo turns towards a metal door in the ground with a crank on it that seems to lead underground. To most people, it would look like a well.

SHERIFF (CONT'D)

And that well is pretty sealed up. I don't think he fell in there or anything.

LATER.

Barry gets back in his car. He pulls out his phone and looks at the pictures of the smoking corpse that he took.

BARRY

I know someone who might want these.

As soon as Barry drives away, a shiny Lincoln Continental pulls up to the crime scene. A door opens and Agent Kromwell gets out of the car, followed by other agents in black suits. He speaks to the Sheriff.

KROMWELL

Are you the officer in charge?

SHERIFF

Yes, and who are you?

KROMWELL

Agent Francis Kromwell, CIA. I need to know who called this homicide in.

SHERIFF

Well, can I see some identification first, Agent?

KROMWELL

Sure thing.

Kromwell reaches into his jacket and pulls out a device with a blue light that "scans" the Sheriff's eyes. The Sheriff's pupils shrink as he is hypnotized by this light. This causes him to do everything that Kromwell says.

KROMWELL (CONT'D)

So, who was it?

SHERIFF

His name was Barry Colby Young. He lives about two farms away. He was driving home when he saw a flash of light and later discovered this corpse.

KROMWELL

Do you have his information?

The Sheriff hands Agent Kromwell a print-out of Barry's license and the police report that he filed.

KROMWELL (CONT'D)

Have you done any forensics to figure out who this dead body was?

SHERIFF

We tried. Forensics couldn't get a DNA strand that was intact, which is strange because DNA can last for centuries unless it's exposed to extreme heat. At least that's what the forensics guys told us.

KROMWELL

Tell your boys to clear out. Destroy Mr. Young's police report and never speak of this discovery again.

SHERIFF

Yes, sir.

KROMWELL

And call me "Master".

SHERIFF

Yes, Master.

(to his team)

All right, boys! Clear out! Nothing more to see here. Master Kromwell will be taking over.

The local cops clear out. AGENT TRIGGS walks up to Kromwell.

KROMWELL

I wanna know who is responsible for this. Discharging their laser weapon and just leaving the vaporized corpse for human authorities to find! Sloppy. Sloppy. Sloppy.

TRIGGS

I will find out, sir. What are we going to do about this Barry Young?

Kromwell looks down at the charred corpse, nudging it with his foot.

KROMWELL

He must be vaporized as well. After we finish up here.

TRIGGS

Yes, Master Kromwell.

EXT./INT. THE DAILY CHRONICLE BUILDING - DAY

Barry walks through a bustling newspaper office with his childhood friend, Scott Tanner, who is now the 26-year-old editor-in-chief of 'The Daily Chronicle'.

SCOTT

Don't worry, Nikki's not here. She's on assignment. She's always on assignment.

BARRY

She works hard.

SCOTT'S OFFICE - MOMENTS LATER

Scott looks at Barry's pictures of the smoking corpse.

SCOTT

I guess it looks like smoke. It's a dark picture. The smoke looks like some kind of glare. It could be a light from your camera. I don't know.

BARRY

I told the cops exactly what I saw and they just dismissed it. They're treating it like two separate things.

SCOTT

You saw a guy running across the street. You saw a flash of light and then you found this corpse--in an area that has frequent lightning storms. Sounds like *three* separate things to me.

BARRY

Are you serious?

SCOTT

You live in the middle of nowhere, Barry. If I was a murderer and I wanted to hide a dead body, that's where I would go.

BARRY

MacGregor's Field? Ring a bell, Scott? That's where they found us when we were six. I expected a little more suspicion coming from you. You're the one who actually remembers where we were for three weeks.

SCOTT

Look, Barry. You know that I respect you. We've been best friends since the play room and you're a great photographer. And there was a time where I was trying to get to the bottom of what happened to us back then.

BARRY

I know. I read your college newspaper articles.

SCOTT

Thing is, if I run a story about a guy who got vaporized when the police forensics department says that the corpse has been there for weeks, I'm going to look like an idiot. Sorry to be so blunt, but--

BARRY

No. No, I understand. You have a big responsibility. You can't be getting sued for libel.

SCOTT

I'll buy this picture off of you.
But I'm gonna have to run it with
whatever mainstream B.S. story the
feds give me--because, unfortunately,
that's what newspapers do. We're
part of the system.

LATER.

Nikki walks back into Scott's office. Barry is gone.

NIKKI

Well, that was refreshing.
Journalistically speaking.

SCOTT

You enjoyed your interview with
Senator Lords?

NIKKI

Anything to wash that Angelo Tuccio
interview out of my mouth. When did
we become a celebrity tabloid anyway?

SCOTT

When it became really easy to become
a celebrity.
(thinks)
When newspapers started caring about
sales.

NIKKI

When people stopped caring about the
news.

SCOTT

These days, not a day goes by that I
don't think we should cease printing
and become a news website like
everybody else. We could care less
about sensationalizing stories to
compete on the newsstands.

NIKKI

Well, I'm game if you'll still have
me. I know nothing about computers,
but I can still type.
(smiles)

SCOTT

You are not going anywhere, in fact--

Scott hands Nikki a folder that includes Barry's picture and
other information that Barry had given.

SCOTT (CONT'D)

I was hoping that you could drive out to Westchester and get a statement for me.

NIKKI

Sure. What is this?

SCOTT

Someone found a rather decomposed corpse in the middle of a cornfield. The cops came to investigate and the feds took over the investigation. I JUST want to see if you can get a statement from the feds. No need to make a federal case out of it.

(smirks)

NIKKI

Who's your source on this?

SCOTT

Barry.

NIKKI

Barry?

SCOTT

Yup. This is on the same road as his grandfather's old house. He's living there now. Like four miles up.

NIKKI

Nice. This is probably the first newsworthy photograph he's gotten in a year. Did you hear that he's working for 'Vicarious' magazine now?

SCOTT

He took your break-up pretty hard, Nikki. I know you did what you had to do with the restraining order and all, but he's not a bad guy.

NIKKI

You're a good friend to him, Scott.

Nikki sighs and looks down at the photograph of the charred corpse.

INT. BARRY'S HOUSE - EVENING

Barry is eating a bowl of cereal, watching a documentary about genetic research. Barry watches as researchers study a corpse from the 1860's.

COMMENTATOR (V.O.)

Depending on the surrounding conditions, DNA can survive the death of the body for centuries. This man is believed to have been one of Abraham Lincoln's White House aids.

Barry picks his digital camera off of a nearby table and scrolls through some pictures that he has taken of celebrities. He stops at a picture of Nikki.

EXT. CORNFIELD - EVENING

Nikki drives past the cornfield. She sees three black-suited government agents, including Agent Triggs, standing alongside the road. Caution tape blocks off the cornfield.

Nikki pulls over and gets out of her car. Agent Triggs abruptly walks over to her.

TRIGGS

Ma'am, this is a restricted area. We're going to have to ask you to leave.

Nikki holds up her press pass.

NIKKI

I'm from the 'Daily Chronicle'. I was hoping that I could get a statement from someone--

TRIGGS

Agent Kromwell already issued a statement to every news outlet that showed up yesterday. This area is dangerous. You will have to leave.

NIKKI

Dangerous. Why? Is there a radiation leak? Something the farmers around here should know about? You're not exactly wearing protective gear yourself.

Agent Triggs pulls out a device and scans Nikki's eyes with the same blue light that hypnotized Sheriff Manfredo.

TRIGGS

I want you to walk through those corn stalks on the other side of the street, find the lake and jump off the dock. And call me "Master".

The device doesn't work on Nikki. She is not hypnotized or compliant.

NIKKI

Did you just tell me to go jump in the lake?

(scoffs)

Call you "Master"?

(laughs)

Yeah. Thanks for the laugh, Doctor Weirdo.

Nikki mockingly salutes Agent Triggs, laughing again. She walks back to her car. A slow smile spreads across Agent Triggs' face.

TRIGGS

Smart girl.

INT. NIKKI'S CAR - MOMENTS LATER

Nikki drives down the road, watching the farmland go by her window on either side.

She starts to reminisce about the last time she was out here, when she and Barry were dating.

SAME CAR. A YEAR AND A HALF AGO. (NIKKI'S MEMORY)

Barry is in the passenger's seat, taking pictures of Nikki with his camera as she drives. Nikki laughs.

NIKKI

Will you stop it?

BARRY

What? You look beautiful. I've always wanted to be a high-fashion photographer. Rocking a puffy shirt and a pink headband.

NIKKI

Yeah, well, there's no fashion out here in hick country, that's for sure. Just farmer jeans and white hoods.

BARRY

You're just nervous because you look blacker than me.

NIKKI

I think if we split up, the guys in the white hoods would chase me first.

BARRY

Unless I was wearing the puffy shirt and the pink headband.

NIKKI

True story.

Barry touches Nikki's arm affectionately as they pull up to Barry's grandfather's farm house.

INT. BARRY'S HOUSE - MOMENTS LATER (NIKKI'S MEMORY)

Barry and Nikki walk into the farm house.

BARRY

My great-grandfather built this entire house with his bare hands. I think it was 1920.

Nikki looks around at all of the cobwebs in this abandoned house. There are photographs on a mantle. She sees a photograph of Barry and Scott as kids and picks it up.

BARRY (CONT'D)

I used to spend summers here with my grandparents. Grandpa's the one who actually gave me my first camera.

NIKKI

Wow. This is where the legend was born.

(holds up photo)

Is this you and Scott?

BARRY

Ha. Yeah. He used to come up here with me. Grandpa used to take us both fishing.

NIKKI

Cute.

(puts photo down)

Have you given any thought to selling this place? I mean, you have a lot of farmland back there.

(MORE)

NIKKI (CONT'D)

I'm sure you could make those student loans disappear a lot quicker if you did sell.

BARRY

I thought about it, but I'm not quite sure.

NIKKI

Sentimental attachment?

BARRY

Something like that.

NIKKI

Scott's boss is going to be looking for a new assistant soon too. If you did decide to go for that job, it would help if you didn't have to run out to the farm every weekend.

BARRY

I know that I should sell this dump and finally pay off my student loans. I know this. My job is in the big city. You're in the big city.

(sighs)

But too much stuff has happened to me out here that I haven't figured out. I just need some time to sort stuff before I make a decision.

BACK TO THE PRESENT. NIKKI'S CAR.

Nikki pulls her car into a grassy area and turns her car around. She starts driving in the opposite direction, towards Barry's house.

INT. BARRY'S HOUSE - MOMENTS LATER

Barry picks up a copy of 'The Tattler'. He looks at a picture on the back that shows a cornfield from above. Shapes have been "shaved" into the cornfield, a square with wavy lines protruding from it. Barry tosses the magazine in the garbage.

BARRY

Trash magazine.

Windows start to shatter and five agents storm into the house, including Kromwell. They are all wielding ray guns. Kromwell lifts his ray gun and fires a shot. Barry lunges out of the way as a circular hole is blown in the wall behind him.

Barry runs towards the back of the house as more agents fire their ray guns. More circular holes are blown in the walls as Barry dives into his bedroom.

Kromwell pokes his head into the bedroom, looking for Barry as he hides behind his bed. Barry jumps to his feet and throws his closet door open, blocking himself from sight as he runs down another hallway.

A ray gun shot is fired that blows a circular hole in the closet door, frying Barry's collage of Nikki "stalker" pictures. Barry climbs out of the nearest window.

Kromwell peers around the corner and sees the open window in the hallway. He sees a photograph on the wall of Barry and Scott when they were kids. He thinks they look familiar. Then, he hears the doorbell.

OUTSIDE - CONTINUOUS

Nikki is standing on the porch. Barry peers around the side of the house and sees her there.

BARRY

Nikki?

The front door opens. Nikki sees two agents standing in the doorway.

One of the agents lifts his ray gun and fires a shot. Barry tackles her to the ground and the ray gun blast sails over her head.

The other agents run out of the house and surround Barry, holding their guns on him. Barry and Nikki hold their hands up. Kromwell steps out through the front door.

KROMWELL

Don't kill them!

The agents lower their ray guns.

KROMWELL (CONT'D)

These are old friends.

BARRY

(to Nikki)

Are you stalking me?

NIKKI

Shut up!

The agents start handcuffing Barry and Nikki. Barry looks up at Kromwell. He notices a symbol on his lapel, one that all of these agents have.

It is a square with wavy lines in it.

INSERT--Barry remembers the crop design that he saw in 'The Tattler' that was exactly the same.

Barry and Nikki are shoved into the agents' black cars and taken away.

EXT./INT. THE SERLING BUILDING - DAY

Eddie Schultz walks into a skyscraper and stands with four people waiting for the elevator. He acknowledges his secretary JESSICA as she stands there. The elevator doors open and they get in.

Jessica is wearing thick glasses, a black shirt and a kilt over her black stockings. She has black hair with dyed-purple streaks in it.

After the other two people get off on the sixth floor, Eddie presses a series of buttons on the console. The elevator car lowers a few floors and then, a secret door in the back of the car opens, revealing a hallway.

These are THE TATTLER OFFICES. Eddie and Jessica walk down the hallway. Framed editions of 'The Tattler' magazine litter the walls as other reporters work at computers.

JESSICA

Can we talk?

Eddie looks behind him and waits until the secret doors are closed.

EDDIE

Yes!

JESSICA

Marshall is dead.

LATER.

Eddie reads an issue of 'The Daily Chronicle' with Barry's charred corpse photo on the cover.

JESSICA (CONT'D)

That body was found in the same area that Marshall was following up on his crop circle article.

EDDIE

They're getting sloppy. Discharging their firearms in public. This must have pissed Kromwell off!

(MORE)

EDDIE (CONT'D)
(realization)
Wait a minute! Who took this picture?

INT. DARK ROOM - LATER

Barry and Nikki are strapped to exam tables. Their heads are covered with large helmets that are attached to a nearby machine with thick wires.

Agent Triggs is operating a hologram computer that allows him to search through all the memories that the computer is stealing from both Barry and Nikki's brains.

TRIGGS
No doubt about it. Perfect genetic match. He is one of the children we experimented on when we first arrived here. The ones that Blimthar freed.

KROMWELL
He must know what happened to our fuel source. What Blimthar did with it.

TRIGGS
That's the problem, sir. The experience was so traumatic for him that he's blocked the whole thing out.

Triggs shows Kromwell a gap in Barry's memories, a distortion that the computer couldn't read. It looks like wavy static.

TRIGGS (CONT'D)
That's why there is nothing in the girl's brain about it either. He never told her what happened because he doesn't remember.

Kromwell looks at images from Nikki's brain. Images of when she and Barry were a couple.

KROMWELL
Keep working, Agent. The human mind is only so deep. If you keep digging, something will emerge.

TRIGGS
Yes, sir.

Kromwell walks away, past two armed guards. These guards are aliens with grey skin, bug-eyes and ray guns on their lapels.

EXT. BARRY'S HOUSE - NIGHT

Eddie drives up to Barry's house and sees that it has been demolished. Eddie walks up to the house, peers in through the windows and recognizes the circular holes in the walls as laser gun fire.

EDDIE

Kromwell.

Eddie jumps back into his car and drives off. Zombie Cyborg Lincoln is in the back.

EXT. A CORNFIELD - LATER

Eddie and Lincoln walk through the cornfield that the charred corpse was discovered in. They walk over to the metal door in the ground that the Sheriff mistook for a well. Eddie looks back over his shoulder at Lincoln.

EDDIE

All yours.

Zombie Cyborg Lincoln bows, knowing what to do.

INT. A DARK ROOM - LATER

Barry and Nikki are still tied up and attached to the machine. Suddenly, Zombie Cyborg Lincoln drops down from above, wielding a shiny axe made out of a special kind of metal. He attacks the alien guards, felling them both.

ZOMBIE CYBORG LINCOLN

Eeeeemancipaaation!!!

Zombie Cyborg Lincoln pulls his axe out of one of the fallen aliens and walks over to Barry and Nikki. He severs the cords that are attaching them to the machine. They start to wake up.

ZOMBIE CYBORG LINCOLN (CONT'D)

Cooome--wiiiiith--meeee!

Barry sees the fallen alien guards and concludes that Lincoln is there to help. He turns to Nikki and nods, trying to reassure her.

LONG TUBE - MOMENTS LATER

Barry and Nikki follow Lincoln up a long tube that leads to a round opening. Barry and Nikki look up. They can see that they are heading outside.

CORNFIELD - CONTINUOUS

Lincoln helps Barry and Nikki out of the hole in the ground. Barry recognizes his surroundings as the farm where he found the corpse.

BARRY
(looks around)
Hey, isn't this--

Barry looks up and sees Eddie Schultz standing there. There are more fallen alien guards behind him in the grass.

BARRY (CONT'D)
Hey! Aren't you--

EDDIE
We have to move.

More alien guards climb out of the hole in the ground. Kromwell is among them. Kromwell and Eddie make "knowing" eye contact.

Zombie Cyborg Lincoln grips his axe and walks towards them as Barry and Nikki follow Eddie through the brush. Lincoln uses his axe (and reflexes) to deflect laser fire back at the aliens. The guards fall as charred alien corpses.

Kromwell steps back and cowardly dives into the hole in the ground as his fellow agents fall. Lincoln grunts at him.

DARK ROOM - CONTINUOUS

Kromwell watches security camera footage of the cornfield above. He watches Eddie, Nikki, Barry and Lincoln jump into a car. The car starts to move and then disappears at "warp speed", something Kromwell recognizes as alien technology.

KROMWELL
No! NOOOO!

Kromwell flies into a rage, slamming his fists and throwing things. He pulls off his own human mask, revealing the grey-skinned alien that he is underneath. He speaks in his own alien language as Agent Triggs walks in.

KROMWELL (CONT'D)
(subtitled)
Right under my nose!

Agent Triggs also speaks in the alien language without removing his mask.

TRIGGS
(subtitled)
WHO WAS THAT?

KROMWELL
(subtitled)
**That was Blimthar! Eddie Schultz is
Blimthar!**

EXT. THE SERLING BUILDING - NIGHT

With a multi-colored flash of light, Eddie Schultz's car reappears and slows to a normal speed before pulling into a parking garage. A cab driver just happens to be sitting there and reacts to seeing this car just appear.

EDDIE'S CAR - CONTINUOUS

Barry and Nikki look around, having no idea how they got here.

BARRY
Are we back in the city?

INT. THE TATTLER OFFICES - CONTINUOUS

The secret elevator door opens. Barry and Nikki follow Eddie and Lincoln down the hallway.

BARRY
When I woke up in the hospital, all the kids were drawing creatures that looked exactly like those--things.

EDDIE
But you don't remember seeing them in person?

BARRY
No. The doctor said that I hit my head before they found me. I don't remember anything.

Eddie sits at his desk, turns on his computer and opens some files. These are articles that he has published in 'The Tattler' over the years.

EDDIE
As you may have guessed, I have done extensive research on this alien threat. Littered the pages of 'The Tattler' with evidence. The government, specifically Agent Kromwell, has done all they can to cover it up.

BARRY

What do you know about this?

LATER.

Eddie shows Barry and Nikki pictures on his computer of UFO sightings, crop designs and mutilated cattle.

EDDIE

They are from a planet in a far-off galaxy whose atmosphere is--worse off than this one. They came to this planet about twenty years ago to see if the Earth was worth colonizing.

Eddie shows Barry pictures from "legitimate" newspapers about the fifteen missing children (including Barry) that were found when he was six. Barry recognizes himself and Scott in these pictures.

EDDIE (CONT'D)

The experiments that they did on these kidnapped children were to study the minerals that humans need to survive. They were trying to figure out what adjustments they would need, if any, to terraform the planet.

INT. THE ALIEN SHIP - CONTINUOUS

Kromwell uses the hologram computer to show Triggs a picture of Blimthar spear-heading a protest on their home planet. He is holding a protest sign in front of a crowd of other alien beings.

KROMWELL

This is what Blimthar was like back home. He was a rebel. A bold infidel. A trouble-maker who blamed the ruling class for the planet's ecological ruin. He fancied himself a town crier, a defender of the people.

Triggs watches security camera footage from this ship that shows human children trapped in clear tubes. There are aliens peering into these tubes. Suddenly, Blimthar drops down from above and starts knocking the other aliens out.

KROMWELL (CONT'D)

He stowed away on our ship and freed the first group of children that we had collected for our experiments.

Blimthar (on screen) pulls a lever that opens all of these tubes, freeing the children.

KROMWELL (CONT'D)

I sent the very first cyborg assassin
I ever created after him, but--they
both dropped off the grid shortly
thereafter.

More security camera footage of Zombie Cyborg Lincoln attacking alien guards with his axe.

KROMWELL (CONT'D)

Apparently Blimthar reprogrammed
him.

TRIGGS

Where has Blimthar been all that
time?

KROMWELL

Blending in with them. In disguise.
Hiding in plain sight, just like us!
(angry)
I can't believe I couldn't see through
him!

THE TATTLER OFFICES - CONTINUOUS

Eddie continues to explain about the aliens.

EDDIE

Somewhere between point A and point
B, these visitors lost the fuel source
for their ship. That's why it's
been buried under that abandoned
farm for the past twenty years.

Eddie shows Barry an old Tattler article entitled 'Aliens Commandeering Earth's Satellites'.

EDDIE (CONT'D)

They were supposed to call home once
their experiments were complete. To
do that, they would have to lift
their ship into the Earth's
atmosphere. They can't do that now.
They have enough power for their ray
guns and some of their equipment,
but not enough to fly this massive
ship out of the ground.

THE ALIEN SHIP - LATER

Kromwell and Triggs continue to discuss their situation. Triggs pours a beverage into a cup and drops a fat, wiggling (alien) centipede into it, creating a tea from their home planet. He makes one for Kromwell and himself.

KROMWELL

All the times I worked with Eddie Schultz--I never got a fix on where he prints his stuff. After today, finding him should be our number one priority.

TRIGGS

How do you propose we track him down?

KROMWELL

We have to get the girl back!

TRIGGS

(confused)
The girl, sir?

KROMWELL

Yes. The girl is the key.

THE TATTLER OFFICES - CONTINUOUS

Zombie Cyborg Lincoln is now connected to a device with thick wires. His robot parts are recharging as Eddie shows Barry and Nikki more pictures of "crop designs".

EDDIE

The first few experiments they did were with ways to manipulate the Earth's food supply, that was why they set-up shop in a farm community. But when they realized that controlling the Earth's fruits and vegetables wouldn't exactly give them the upper hand, they started disguising themselves as human beings, so they could infiltrate big, multi-million dollar companies.

Photographs of businessmen making multi-billion dollar deals, shaking hands in front of large crowds. Barry recognizes some of the more well-known businessmen.

EDDIE (CONT'D)

Within three years, aliens were running every fast food and breakfast pastry corporation in the country.

Eddie starts scrolling through pictures of people on his computer. Some famous. Some average joes.

EDDIE (CONT'D)

In the fourth year, the aliens started branching out, infiltrating our society, becoming government officials, talk show hosts, reality TV stars, romance novelists, celebrity gossip hounds--

NIKKI

(interrupts)
Why romance novelists?

EDDIE

They specialized in anything that can lower the human IQ.

BARRY

(sighs)
I'm clearly part of the problem.

Nikki notices Angelo's picture on Eddie's screen.

NIKKI

Is that Angelo?

Eddie punches up some picture of an alien prince, standing in a throne room with female aliens fanning him.

EDDIE

Yes. Real name Oonak Tar, prince of his planet's royal family. He was sent along with this group of scientists to be his father's eyes and ears. On his planet, taking a menial job like this is sort of a rite of passage to ascend the throne.

BARRY

What do you know about the guy that abducted us? Kromwell.

EDDIE

He's--very dangerous. While the other members of his species were content with hiding, Kromwell managed to infiltrate the United States government on a very high level. He has his own department in the CIA. Eighth level clearance. Funding.

BARRY

And how did he accomplish that?

EDDIE

By inventing a tool the rest of them
didn't have.

THE ALIEN SHIP - CONTINUOUS

Kromwell investigates the machine that Barry and Nikki had
been strapped to. The wires had been cut and frayed by
Lincoln's axe.

KROMWELL

When two or more people are attached
to this machine, they can exchange
memories. That's why I bothered
capturing the girl in the first place.
I knew that she could receive Barry's
memories and since her body, her
nerve endings, didn't actually
experience those things, there would
be no emotional trauma to block the
memories out.

TRIGGS

You're saying that the girl has
Barry's memories, but she can remember
things that he doesn't?

KROMWELL

(nods)

Assuming the transfer happened before
she was freed, probing her brain
again may be able to tell us what
Blimthar did to that fuel source--
and, more importantly, where he is
now.

ANOTHER ROOM - CONTINUOUS

Agent Triggs follows Kromwell into another area. They watch
a few alien scientists arch-weld parts to a large robot.
They converse in their mother tongue.

ALIEN SCIENTIST #1

(subtitled)

**Master Kromwell. Your new bodyguard
will be ready in a matter of hours.**

KROMWELL

(subtitled)

**Take your time, Dr. Shibb. Uniting
long-dead synopsis with advanced
robotics is an art form. I would be
amiss to rush your work.**

ALIEN SCIENTIST #1
 (subtitled)
Thank you, Master Kromwell.

Kromwell nods with approval and moves to the next room.

NEXT ROOM - CONTINUOUS

Kromwell walks over to a computer and pulls up a bunch of Tattler articles, reporting on various government-related things.

KROMWELL

I am no longer interested in probing the minds of the human children we abducted, looking for the fuel source. And we have reached the limits of what rectal probing can teach us! I want the big tamale!

TRIGGS

Blimthar.

KROMWELL

Himself. Dead!

Kromwell sifts through articles entitled 'Washington Monument is Venusian Missile', 'The Hubble Telescope has found Elvis' and 'Aliens Take Governor Schwarzenegger Home'.

KROMWELL (CONT'D)

For years, I have been unsuccessful in finding out where Eddie Schultz publishes 'The Tattler'. But now that I know who he is, I have only to sift through the clues that he has so foolishly left behind.

Kromwell smiles when he finds the 'Sasquatch Gets Married' article. The cover has a picture of Harry Squatch and his wife on their wedding day.

KROMWELL (CONT'D)

The 'truth' that Blimthar so values is the very thing that I skillfully wield as a weapon. Information is the key to so many things!

THE TATTLER OFFICES - LATER

Eddie talks to Nikki as Barry reads some old Tattler issues. The articles have titles like 'Oprah Is Now A Hindu Deity', 'Elvis Wrestles Alligators in New York Sewers' and 'Duck-Billed Octopus Finds New Home'.

NIKKI

It was this long metal thing that emitted a really wavy blue light. I've never seen a light like that before.

EDDIE

That's because Kromwell invented it himself, once he got here and started studying human brain waves. The full name can't really be translated into English. I just came to calling it a Hypno-Ray.

(chuckles)

Sounds cheesy, I know, but it's quite effective. It can make a human being do whatever the one holding it asks.

NIKKI

Well, he shined it in my face and literally told me to go jump in the lake. Ha. I just told HIM to go jump in the lake.

EDDIE

That's because your IQ is too high.

Nikki gives Eddie a 'look'.

EDDIE (CONT'D)

That machine only works for someone with low brain activity. That's how those aliens got so much clout with corporate types.

BARRY

Told you so. Business-y types are dumb as bricks. That's why I'm an artist.

EDDIE

And that's why many of the aliens got jobs as reality TV stars. Not only is it really easy to get famous these days, but they're contributing to the decay of the human mind so their 'hypno ray' will have more affect.

Barry thumbs through another Tattler issue and sees more bizarre articles, such as 'Bearded Woman Hunts Down Legendary Cyclops' and 'Fountain of Youth in Toxic Waste Dump'.

BARRY

When I first saw The Tattler on the newsstands, I thought it was complete psycho babble. But I've seen so many weird things in the past few hours that--I'm interested to see the research that you did.

Eddie smiles, happy to have opened Barry's mind.

BARRY (CONT'D)

But that was your intent, wasn't it? The more the aliens affected our world, the stranger the world got, the more people would question what they see and the more they would seek answers from unorthodox places.

EDDIE

When I first started this newspaper, I was adamant that the best way to attack the evil was to expose it. I believed that corruption could only exist with ignorance. I trusted intelligent beings to be able to fend for themselves once the ignorance was exposed.

(sighs)

These days, I'm not so sure.

EXT. NIKKI'S HOUSE - NIGHT

Eddie drops Nikki off at her house. She walks inside. Barry is still in the car.

BARRY

How do we know they won't come after her? They probed my brain. They know we--used to be close.

EDDIE

Don't worry. It pays to have friends in high places.

Eddie points up at the slanted roof of Nikki's house. Squatch is sitting there. He waves at Eddie's car as it drives by.

BARRY

Oh, Nikki's gonna love that!

INT. THE TATTLER OFFICES - LATER

Barry is sitting on a couch in Eddie's office, watching the news. A reporter reports from Central Park.

NEWSCASTER (V.O.)

The entire city is abuzz with excitement for the "Jersey Beach" fan event here in Central Park tomorrow. Reality TV star Angelo Tuccio has been plugging the event on every news medium and there have been some surprising tweets from New York public officials, including the Mayor, claiming that they will be attending.

Eddie walks in.

EDDIE

Zombie Abe should be recharged by now. I'll station him outside so no one can get in. There is a bed in the back room that I used to use when I would work late. It's not much, but you should be able to rest.

BARRY

Thanks, Eddie. You going to that 'Jersey Beach' thing tomorrow?

EDDIE

No.

BARRY

Why not? What if he's up to something? I mean, Tuccio's the big boss, right? He's their prince. He's the Bowser King Koopa of this little invasion.

EDDIE

I have printed articles about Tuccio implying who he was before. Kromwell actually gave them to me. But, now that Kromwell knows what I've been up to with Zombie Abe--Tuccio will too. I can't be seen there. Too dangerous.

Eddie turns and looks at a picture of his deceased friend Marshall on the wall, accepting an award, shaking hands with the Mayor.

EDDIE (CONT'D)

This is one of those things that Marshall would be dying to cover, but--now he's just an example of what can happen if we aren't careful enough.

Barry looks at the same picture and recognizes Marshall from almost running him over. Barry shows Eddie his press pass for 'Vicarious' magazine.

BARRY

So, what if someone that Tuccio wouldn't recognize took a few pictures of some really weird stuff that only 'The Tattler' would have the brass spine to publish. Wouldn't that be worth the risk?

EDDIE

Kromwell answers to Tuccio and there are security cameras all over that ship. If Kromwell knows who you are, so will the prince.

BARRY

(smiles)

You just leave the clever disguises to me.

EXT. NIKKI'S HOUSE - NIGHT

Squatch is still sitting on the roof, thumbing through a book. Suddenly, an arrow is shot into the chimney behind him, startling Squatch. A photograph is attached to this arrow.

Squatch grabs the photograph and sees that it is a picture of his wife, tied and gagged. He becomes angry and lets out a growl as he leaps off the roof and runs down the street.

INSERT--Squatch's growl wakes up a man in a different house. He just dismisses it and goes back to sleep.

INT. SQUATCH'S HOUSE - NIGHT

Squatch barges into his house and sees his wife tied to a chair, no longer gagged. Agent Kromwell is holding a ray gun on her. Agent Triggs is holding one of their 'mind-reading' helmets.

KROMWELL

Welcome, Mr. Squatch.

SQUATCH

Stay away from her!!!

Squatch lunges forward as a chain wraps around him, yanking him back. The large robot that Kromwell's men were working on earlier is standing behind Squatch, yanking the chains.

Squatch looks up and sees that this robot has the head of former U.S. president Ronald Reagan and bolts coming out of his neck.

Mecha-Reagan smiles at Squatch, placing his metal boot on top of the hairy creature.

KROMWELL

Careful, Squatch. Mecha-Reagan is a lot stronger than you!

MECHA-REAGAN

Naaaaancy boyyyyy!

SQUATCH

Let her go!

KROMWELL

I intend to. I just need to keep you calm while Agent Triggs puts this little helmet on you.

LINDA

Harry!

Squatch struggles in the chains. Mecha-Reagan pushes him down.

SQUATCH

Don't worry, babe! I'm gonna get us out of this!

(to Kromwell)

You're a monster!

KROMWELL

And this "monster" would have never found you if it weren't for a certain mutual friend of ours who thinks he's helping people by exposing their most intimate details.

Kromwell pulls the 'Sasquatch Gets Married' issue of 'The Tattler' out of his pocket and shows it to Squatch.

KROMWELL (CONT'D)

(to Triggs)

Do it!

Triggs puts the mind-reading helmet on Squatch's head. He pulls a hand-held hologram computer out of his pocket and starts probing Squatch's memories. Squatch watches these images and figures out what Triggs is doing.

INT. THE SERLING BUILDING - DAY (SQUATCH'S MEMORY)

Squatch follows Eddie into the Serling building. They get on the elevator together. Other people give Squatch a weird look and refuse to get on with them. Squatch waves to them as the doors close.

Eddie punches the security code into the console and the secret door to 'The Tattler' office opens. Squatch follows Eddie into the offices, littered with framed news articles of strange events.

INT. SQUATCH'S HOUSE - (BACK TO PRESENT DAY)

Triggs analyzes the memories that he sees.

TRIGGS

He's been to Eddie Schultz's office before. It's in the Serling building near Times Square.

KROMWELL

That's the biggest office building in New York.

TRIGGS

Some kind of a secret passage in the elevator, triggered by a security code.

KROMWELL

Do we have the code?

Triggs watches some of Squatch's memories again, studying them.

TRIGGS

No. He wasn't looking when Eddie punched in the code. He doesn't know.

KROMWELL

(sighs)

That means we still need the girl.

Triggs takes the mind-reading helmet off of Squatch's head. Mecha-Reagan forcefully throws Squatch into the next room as Kromwell and Triggs leave the house. Mecha-Reagan soon follows.

INT. KROMWELL'S CAR - MOMENTS LATER

Kromwell drives down the street. Triggs is in the passenger's seat. Mecha-Reagan in the back seat.

TRIGGS

Pardon me for asking, sir, but if you're trying to find out where Eddie Schultz is hiding, what help will the girl's mind be? Neither she nor Barry were there before we probed them the first time.

KROMWELL

(smiles)

You shall see, my old friend. You shall see. I included a fail-safe.

INT. NIKKI'S HOUSE - NIGHT

Nikki is sleeping. She is having bad dreams that are actually Barry's memories stuck in her mind.

INT. BARRY'S GRANDMA'S HOUSE - NIGHT (NIKKI IN BARRY'S MEMORY)

Six-year-old Barry is taking pictures from the window in his room. A brilliant flash of light knocks him backwards and makes him drop his camera.

INT. AN ALIEN SPACESHIP - LATER (NIKKI IN BARRY'S MEMORY)

Barry is strapped to a table and alien scientists surround him, looking down at him, holding weird, sharp-looking tools. He struggles to escape.

LATER.

Young Barry is trapped in a clear glass tube, banging on the glass, frightened. Barry turns to his left and sees a six-year-old version of Scott in the next tube over.

Barry looks up and sees another alien, Blimthar, drop down from above, wielding a pipe wrench. He starts knocking the other aliens out with it.

LATER.

Barry and the other kidnapped children follow Blimthar down the same tunnel that Lincoln would use to free him and Nikki years later. Blimthar is holding a glowing tube, the ship's fuel source.

Blimthar opens the heavy metal door and the children emerge in an abandoned farm. The children follow their alien protector as he starts to run towards freedom. Barry drips over a block of wood and hits the ground HARD.

INT. NIKKI'S HOUSE - MORNING (BACK TO REALITY)

Nikki wakes up abruptly from her dream when Barry hits his head HARD.

NIKKI

Weird dream.

(thinks)

That kid looked like Scott.

LATER. OUTSIDE.

Nikki leaves her house for work. There is a car parked across the street. A man in shades spies on Nikki suspiciously as she gets into her car.

EXT. A GAS STATION MORNING

Nikki gets out of her car and pumps gas into it. Looking over at the convenience store, she sees a man using a pay phone outside. This triggers one of Barry's memories inside her mind and she "zones out".

SAME GAS STATION. YEARS PRIOR. NIKKI IN BARRY'S MEMORY.

Barry's father Don is using a pay phone. Eight-year-old Barry is in the car with his mother, tossing a Nerf football up to himself.

A heavy-set white man with a shaved head walks up to Don and says something to him. He demands that Don give him the phone. Don responds, but won't give up the phone.

Barry watches as three more bald white men surround his father and start shoving him. Barry pulls out his camera and starts taking pictures as his mother sees what is happening. She jumps out of the car and starts yelling at the men.

Barry keeps snapping pictures as the men punch Barry's father in the gut and push him away. They huddle around the pay phone as the first man makes his phone call. Barry's mom helps her husband back to the car.

POLICE STATION. LATER. NIKKI IN BARRY'S MEMORY.

Barry hands the photographs that he took to a police officer, including one of his dad being punched. Behind him, three other police officers have the men who harassed Don handcuffed.

POLICE OFFICER

(to Barry)

That was really quick thinking, son.

(MORE)

POLICE OFFICER (CONT'D)

These are really going to help us
put these racist pigs behind bars.
They say a picture's worth a thousand
words. Well, you got a LONG testimony
right here.

The officer playfully tousles Barry's hair as his parents
beam at him with pride.

BACK TO THE PRESENT.

Nikki's mind snaps back to reality, a bit "weirded out" that
she would "zone out" with such vivid memories of things she
never experienced.

NIKKI

Okay, that was just weird.

Nikki gets back in her car and starts driving. The memories
that she saw from Barry's mind cause her to reminisce about
when they were together.

INT. NIKKI'S APARTMENT - NIGHT (NIKKI'S OWN MEMORY)

Barry and Nikki are sitting on opposite sides of a dining
room table. They have just finished dinner and are having a
conversation that makes it clear that they are annoyed with
each other.

BARRY

What is it exactly that I NEED that
I can't afford right now? The college
loans are almost paid. That's no
big deal.

NIKKI

Well, you're always saying that you
wanted to do more artsy photographs.
If you went for this job and stayed
living where you are, you could save
more money. Maybe invest in an art
business, selling your photographs
online or in a gallery.

BARRY

First of all, Scott's boss is a
douche. A racist douche. You know
that. I work for him on my own terms.
He likes my photography. He pays me
well to do what I do. Fine. But,
I'm NOT sucking up to him and bringing
him his coffee in the morning like a
house slave.

Nikki gives Barry a 'look' before getting up and clearing away some dishes.

BARRY (CONT'D)

I know he thinks I'm white, but that's beside the point.

NIKKI

Okay, I'm just trying to be a supportive girlfriend in case you had any ambition with your photography.

BARRY

Ambition is for people who have yet to achieve contentment.

NIKKI

I disagree. I think you can be 'content' and still be 'ambitious' for a sweeter deal--or just to challenge yourself. Keep yourself from becoming artistically stale.

BARRY

Being paid to take pictures is more than I could have possibly dreamed. I "challenge" myself by taking difficult freelance assignments. How is hanging up my camera for some brown-nosing office job with a bigger paycheck that DOESN'T involve photography a "sweeter deal"?

NIKKI

So you can invest in what you do.

BARRY

I already do what I do. That's like passing up the opportunity to LIVE in Bermuda so you can work your butt off and retire there later. I'm already here! And I'm young! And sexy!

Nikki starts washing dishes. Barry walks over to the kitchen.

BARRY (CONT'D)

Y'know, you're supposed to wait until after marriage before you try to change a man. Buy the cow before you make mincemeat.

NIKKI

I'm not trying to change you, Barry.

BARRY

Well, you've been bringing up this promotion thing quite a bit. If I didn't know any better, I would think that you're embarrassed by me.

NIKKI

That's hurtful.

BARRY

Is it true? Does it bother you that I'm not trying to move 'up' at work?

NIKKI

No.

BARRY

Do you hate the idea of not being able to brag about my new Lamborghini like Lindsey in payroll does with her husband? Did you know they take separate vacations?

NIKKI

It's not about money. It's about having goals.

BARRY

You wanna know what my goal is?
(touches Nikki's hand)
I want to continue making a living being around the two things I care about the most. You and my camera.

Nikki sighs.

BARRY (CONT'D)

I just hope that's good enough for you because those two things are all I have.

INT. NIKKI'S CAR - MORNING (BACK TO THE PRESENT)

Tears run down Nikki's face as she drives.

INT. THE TATTLER OFFICES - MORNING

Barry is sleeping late on a small bed in a brick-walled room with a water fountain in the corner. He too, is having dreams that come from his ex's memories.

INT. NIKKI'S OLD HOUSE - DAY (BARRY IN NIKKI'S MEMORY)

Nikki is looking at herself in the bathroom mirror, fixing her hair. She is sixteen.

Satisfied with her work, she runs downstairs and grabs her book bag.

LIVING ROOM - CONTINUOUS

Her father FRED is sitting in his recliner.

NIKKI
Ready to go, Daddy?

FRED
Just one minute, Princess. There is something I want to talk to you about.

Fred hands Nikki her report card.

FRED (CONT'D)
I found that on my desk. What is it?

NIKKI
My report card.

FRED
And what are all those letters next to the different subjects?

NIKKI
Straight A's.

FRED
Well, not so fast. What do you see next to the 'A' you got in Math?

Nikki looks at the report card, not knowing what to say.

FRED (CONT'D)
Well, no wonder you got an A-minus in Math. You don't even know what a minus sign looks like!

Nikki tries to explain.

FRED (CONT'D)
You're grounded for a week. No phone. No TV. And if I even catch you trying to sneak out of the house. Well, let's just say daddy bought a pit bull for a reason.

INSERT--Barry still sleeping.

EXT. NIKKI'S HOUSE DAY (BARRY IN NIKKI'S MEMORY)

(Adult) Nikki leaves her house and walks over to her car. She unlocks the door and sees a reflection in her car window of Barry hiding in a tree behind her, snapping pictures with his camera.

Once Barry realizes that he is caught, he drops out of the tree and runs away when his feet hit the ground. Nikki is furious and tries to run after him, but the shoes she is wearing are not good for running.

INT. THE TATTLER OFFICES MORNING (BACK TO REALITY)

Barry wakes up with a gasp from his dream, wiping sweat from his forehead. Barry walks into the office and sees Eddie Schultz at his desk, working on a computerized box. Jessica is there as well.

EDDIE

Barry. Good morning, my friend.
Did you sleep well?

BARRY

Yeah. I had this really weird dream, though.

EDDIE

Oh? What about?

BARRY

I dreamt that some grimy, pasty, pervert with a camera was peeping at me from a tree. It made me feel very exposed. Like I was naked and everyone could see inside of me.

(notices Jessica)

Oh. Sorry, never mind.

(laughs)

Hello, I'm Barry.

JESSICA

Jessica. I'm Eddie's secretary.

EDDIE

Jessica was just helping me do some upgrades to the server that 'The Tattler' website runs off of.

The computerized box catches Barry's eye, as there is a glowing crystal rotating in it.

BARRY

What is that? Some kind of crystal?

EDDIE

Some alien tech I was able to get my hands on. The level of security that I need to run this site requires a lot of maintenance so no one can track us.

BARRY

Well, if you're on the Internet--all they need is a hacker with the right skills.

EDDIE

Which is why this server is set up to change the URL of every file in our system every 30 seconds.

BARRY

Seriously? How can you work if the server keeps moving your stuff around?

EDDIE

Well, I'll tell you--this gem gives the computer the ability to condense files like no other.

Eddie reaches into a cup full of pens and picks up a flash drive.

EDDIE (CONT'D)

Allowing me to pack up the entire Tattler mainframe on this 32 gig flash drive that I bought at the convenience store.

Jessica sees someone walking into the office and goes over to him as Eddie places the flash drive back in the cup.

EDDIE (CONT'D)

Shhhhhh.

Jessica greets a half-man, half-fish with a big hug as he walks through the door. The man-fish smiles with a mouth full of fangs and speaks with a Scottish accent. He is wearing a kilt. His name is LEE.

JESSICA

Hey, you made it here early!

LEE

Aye! Me cab driver was eager to get rid of me! How's me lassie?

BARRY

Is that the rapist fish?

Thankfully, Lee did not hear Barry blurt out that insensitive remark. Jessica and Lee are talking and laughing together. It is obvious that they are close and happy to see each other.

EDDIE

I take it you saw that news interview about my book.

Barry nods.

EDDIE (CONT'D)

Rule #1 of dealing with the "legitimate" press. Take what they feed you with a grain of salt. They will always twist your story--and your nipples.

(laughs)

Lee's a good guy. He and Jess met when I was over in Scotland last month. They started e-mailing and now he's here to see her. Might seem like a weird pairing, but any relationship involves understanding the other person's perspective. Otherwise, it doesn't work--and what's the point?

INT. THE DAILY CHRONICLE BUILDING - DAY

Scott Tanner walks into his office and sees Nikki sitting at his desk.

SCOTT

Nikki. You're here early.

NIKKI

Scott, I want to ask you something. About those articles you wrote for your college newspaper, the ones you let me read last year.

(sighs)

I want to know what happened to you when you were six.

SCOTT

Why?

NIKKI

Barry kinda filled me in on a few things.

SCOTT

I thought he didn't remember any of it.

NIKKI

He doesn't. It's complicated. I just need to know--

SCOTT

Look. Some weird stuff happened. They were psychos, obviously. They abducted fifteen children. Who's to say they didn't drug all of us. I don't know how much of what I "remember" is real, but I've put it all behind me. I don't know what Barry told you, but he needs to move on too. I'm willing to bet most of his "issues" with you stems from--

Nikki turns and sees the office door opening. Agent Kromwell, Agent Triggs and two other agents walk in.

SCOTT (CONT'D)

Uh, may I help you gentlemen?

NIKKI

Scott! Run!

Nikki starts running down the nearest hallway, pursued by two agents. Agent Kromwell walks up to Scott, placing a firm hand on his shoulder.

SCOTT

What's going on? Is something wrong?

Kromwell scans Scott's eyes with the 'hypno ray'. His pupils shrink and he stares blankly ahead.

KROMWELL

Help us find her!

HALLWAY - MOMENTS LATER

Two agents, weapons drawn, walk down the hallway, looking for Nikki. Nikki is in the above vent, shuffling down a very tight tunnel, looking down at the agents through a grate.

BREAK ROOM - MOMENTS LATER

Nikki drops down from a vent into a room full of vending machines. Suddenly, Scott appears behind her, startling her. He grabs her neck and slams her up against the wall. Kromwell walks into the room.

Nikki is suffocating. She can see that Scott's eyes are "weird", but she can't beg for mercy. She passes out and collapses to the floor.

KROMWELL (CONT'D)

Good work, my puppet.

SCOTT

Thank you, my master.

Kromwell shoots Scott with his ray gun. Scott flies into the wall as a charred corpse before dropping limp to the ground.

KROMWELL

Don't trust anyone over thirty.

Triggs walks into the room, holding the mind-reading helmet. Kromwell takes it.

KROMWELL (CONT'D)

(to Triggs)

Watch and learn.

Kromwell straps the helmet to Nikki's head and reads her thoughts with a hand-held hologram computer.

INT. THE TATTLER OFFICES - CONTINUOUS

Eddie places a ray gun on the table in front of Barry and gestures for him to pick it up.

EDDIE

Just in case you get in trouble.

Barry picks up the ray gun and sticks it into the back of his belt.

BARRY

Thanks. Hey, I can't believe I forgot to ask this. What planet are these aliens from anyway?

EDDIE

I believe the way to say the name of their planet in English is "Kardash". It's four galaxies away from here, so there's a little language barrier.

BARRY

Kardash?

EDDIE

Yes.

BARRY

That's the name of the planet.

EDDIE
It is. In English.

BARRY
And that would make these aliens--

EDDIE
Kardashians, I suppose.

Barry starts to laugh.

BARRY
Well, I've always wanted to shoot
the Kardashians.

EDDIE
I don't blame you. You were abducted
and rectally probed by the
Kardashians.

Awkward pause. Suddenly, Barry gets a pain in his left temple
and cringes.

INT. THE DAILY CHRONICLE BUILDING - CONTINUOUS

Kromwell is still reading the thoughts from Nikki's head.

KROMWELL
I've managed to use the memory
transfer between her and Barry to
create a telepathic link.

Kromwell can see on his computer what Barry is seeing right
now. He is looking at Eddie Schultz.

EDDIE (V.O.)
Are you okay, Barry?

BARRY (V.O.)
Yeah. I get migraines sometimes.
It's cool.

KROMWELL
He's in Eddie's office right now. I
just need to back this feed up and
we can find out how to get in there.

TRIGGS
Quite impressive, sir. And what of
the girl?

KROMWELL
(shrugs)
Eh. Your call.

TRIGGS

She does have a lot of fight in her.
She would be a worthy drone.

(smiles)

That is, if we dumb her down a shade.

INT. KROMWELL'S CAR - LATER

Triggs tosses Nikki (tied up) into the back seat as Kromwell talks to Angelo on a communicator screen built into the dashboard.

KROMWELL

After twenty long Earth years, we should have the fuel source back in our possession before the sun sets on this miserable planet.

ANGELO

Excellent work, Kromwell, but one word of caution. Do NOT underestimate that Earth creature. Being in the public eye has taught me how truly damaging the news media can be. And Barry Young--dear god, his reputation precedes him.

KROMWELL

Yes, Your Majesty.

The screen flickers to black.

TRIGGS

Yet another reason to keep the girl close. Barry still has affection for this human.

KROMWELL

And vice versa.

EXT. CENTRAL PARK - DAY

A crowd of people gather around a stage as Angelo addresses them. The Mayor of New York City is standing there too. Barry is in the crowd, filled with young people who are drinking and smoking.

ANGELO

As you know, 'Jersey Beach' is the only extended basic cable show that has the brass SPINE to put sideshow freaks on the map. For all those people who have ever felt different in their lives--this is YOUR night!

The crowd applauds as Barry sneaks into a porta-potty. The Mayor now addresses the crowd.

MAYOR

As the Mayor of this great city, I applaud all of the reality television shows that are filmed here and across the river in New Jersey for their contribution to the empowerment of today's youth. And now, ladies and gentlemen--

Suddenly, a curtain behind the Mayor lifts up. There is a popular hard rock band called 'Alien Crucifix' standing behind him.

MAYOR (CONT'D)

Alien Crucifix!

The crowd goes wild. Lights illuminate the stage as the band starts to play. The members of the crowd start jumping up and down to the beat of the music. The crowd gets quite rowdy quite quickly, creating a ferocious mosh pit.

Barry walks out of the porta-potty in a disguise that includes a goatee and a bandanna on his head. He is dressed to look like a tough biker guy. He walks towards the backstage area, flashing a fake ID.

BACKSTAGE - CONTINUOUS

The band continues to play underneath a giant stage fixture of an alien with its arms outstretched. Barry starts taking discreet pictures of all the celebrities he sees backstage.

Pressing his back up against a large speaker, Barry sees Angelo talking to someone before heading into a tent. Barry sneaks over to this tent.

TENT - CONTINUOUS

Angelo pulls off his human mask, revealing the alien that he is underneath before he looks in the mirror. He rubs his hands across his bald head, clearly enamored with the way that he looks.

On the other side of the tent, Nikki is tied to a chair in front of a whole wall full of television sets. These television sets were broadcasting reality shows, talk shows and politically-slanted cable news shows.

Barry peers through a small partition in the tent and sees Nikki being forced to watch mindless TV.

BARRY

They're trying to dumb her down!

INT. THE TATTLER OFFICES - CONTINUOUS

Eddie Schultz is typing away at his computer, writing a story entitled 'World's Last Unicorn Dies of Cancer'. On his desk, he has pictures of a unicorn smoking cigarettes.

Eddie picks up his cell phone and notices that he has a voice mail.

EDDIE

Hmm, when did this ring?

Eddie presses a button and listens to his voice mail. It is Squatch. He sounds upset and out of breath.

SQUATCH (V.O.)

Eddie! This is Squatch. Hey listen! Some government agents broke into my house a few hours ago with this big honkin' robot and started threatening my wife. They were looking for you and I think--they did something to my brain where they could, like--read my memories or something. Anyway, Linda and I are taking the baby and getting out of town.

Eddie is startled when he hears pounding on the secret entrance to the elevator. The thick metal doors dent from the other side.

SQUATCH (V.O.) (CONT'D)

I know I owe you a lot, but the kind of stuff you get into, man. It's dangerous--and I have a family now, bro. Sorry.

Suddenly, the secret entrance to the office opens up and Kromwell is standing there with Triggs and Mecha-Reagan behind him. He looks up at Eddie with a mischievous smile as Eddie recoils in terror.

KROMWELL

Nice place you got here, Blimthar!

Mecha-Reagan uses an x-ray scan to see what is behind each of the walls in this office.

MECHA-REAGAN

Scaaaaaanning.

EDDIE

What are you doing here?

KROMWELL

You busted up my party! I'm crashing yours!

MECHA REAGAN

Reaganoooooooooomics!!!

Zombie Cyborg Lincoln walks in between Kromwell and Eddie, holding his axe at the ready. He lets out a growl. Kromwell looks up at Mecha-Reagan, who steps forward and punches Lincoln through the nearest wall, into the next room.

Mecha-Reagan stomps through that hole in the wall, making it bigger by ripping the wall down.

MECHA-REAGAN

Teeeeeeear doooown thiiiiis waaaaaall!

OTHER ROOM - CONTINUOUS

The walls of the other room are lined with large, rifle-sized ray guns. Lincoln gets up off of the ground as Mecha-Reagan grabs one of these weapons.

MECHA-REAGAN

Staaaaaar Waaaaaars!

Mecha-Reagan starts shooting laser blasts at Zombie Cyborg Lincoln as he dives out of the way with lightning fast reflexes. Deflecting one blast with his axe, it knocks Reagan backwards, but only stuns him.

OFFICE - CONTINUOUS

Something about watching the fight between Mecha-Reagan and Zombie Cyborg Lincoln makes Kromwell swell with anger. It is what he sees on the walls of that room.

KROMWELL

Sure are a lot of big ray guns in that room--for a pacifist!

Kromwell kicks Eddie in the chest, knocking him back against the wall. A painting falls off the wall, revealing a safe. Kromwell laughs scornfully.

KROMWELL (CONT'D)

You self-righteous bastard! You knew there would come a day when you would have to fight us, didn't you? Didn't you???

Kromwell gestures towards the safe. Triggs fires a ray gun shot at it. Eddie ducks. A circular hole is blown in the wall, revealing the contents of the safe, lots of file folders and a glowing blue tube.

KROMWELL (CONT'D)

All that TALK about humans finding
their own way if you exposed the
truth--

Kromwell grabs Eddie's hair and pulls off his human mask, revealing the alien he is underneath. Throwing the mask down, Kromwell starts aggressively slapping Eddie/Blimthar in the face.

KROMWELL (CONT'D)

You didn't even swallow your own
crap! Did you, Blimthar?

Triggs takes the glowing blue tube out of the safe. This is the fuel source for Kromwell's ship, the thing he was looking for. Kromwell's face glows with delight as he starts laughing maniacally.

KROMWELL (CONT'D)

At last!

EXT. CENTRAL PARK - MOMENTS LATER

ANGELO'S TENT.

Angelo puts his mask back on and leaves the tent, causing Barry to desperately look for a place to hide. Angelo walks towards the stage as more performers walk by. Barry is hiding behind a large speaker.

Barry scrolls through pictures he has taken on his phone. They are pictures of Angelo taking off his human mask. Barry sends each and every one to Twitter.

BARRY

(whispers)

Hashtag Jersey Beach. Hashtag Angelo
Tuccio. At 'The Tattler'.

Barry peers back towards Angelo's tent and sees people coming in and out of it. He stays hidden. He peers back into the tent and sees Nikki, tied up in front of the TV screens.

Angelo is now onstage, surrounded by female models in short jeans and tank tops. One of them has gills and the other one has a third eye in her forehead.

ANGELO

And now, moving on to our next event--
the 'Luscious Lush' scavenger hunt.
The winner of this scavenger hunt
will receive \$10,000--worth of liquor
from 'Luigi's Liquor' on 24th St.

The crowd applauds. A large, egg-shaped stage fixture is brought out behind Angelo. The egg starts to glow blue, illuminating the rafters of the stage and the musical instruments.

ANGELO (CONT'D)

Does everybody have their ticket?

The crowd members cheer, holding up their tickets to this event.

ANGELO (CONT'D)

Okay! Then let us begin!

A blue light shines out of the giant egg-shaped pod. The pupils of almost every attendee to this event shrinks as their eyes are scanned. This is a larger version of the 'hypno ray'.

ANGELO (CONT'D)

The first clue is in the Serling
Building near Times Square. Go into
the elevator, punch in the code on
the back of your ticket. A secret
door will open--and when it does--
TRASH THE PLACE!

The crowd immediately vacates Central Park with an eerie silence. They leave behind a few confused attendees who were too smart for the hypno ray to work.

Barry watches the park clear out from backstage. He watches a few of the performers (some of them recognizable celebrities) backstage pull off human masks, revealing themselves to be aliens.

BARRY

Eddie!

Barry turns and sees Angelo looking at him curiously.

ANGELO

Who are you? I've never seen you
before.

BARRY
 (fake deep voice)
 Uh, yeah. I'm with the--wiring
 department.

ANGELO
 The wiring department?

BARRY
 Yeah, I'm an electrician. I work
 with the wires and the fuses and the
 stuff!

Barry is sweating profusely. The fake goatee that he is wearing starts to loosen and slide off of his face. Angelo plucks this goatee off, smirking.

ANGELO
 Mister Young!

Two aliens with ray guns come up behind him, pointing their guns at him. Barry slips his hand under the back of his shirt, pulling the ray gun that Eddie gave him out of his belt.

ANGELO (CONT'D)
 You are as resourceful as they say.

Barry pistol-whips the first alien and shoots the second, reducing him to a charred corpse. Angelo runs away as more of the alien performers pull out ray guns.

Barry runs across the backstage area, firing his ray gun. Charred corpses go airborne, flying this way and that as aliens are vaporized. It creates what could be describes as a fireworks display of charcoal skeletons above the stage.

BARRY
 DIE!!! KARDASHIANS!!! DIE!!!

BRANDON JAGGER (O.S.)
 Hey! Save some for me!

Barry looks up and sees the aging action star he took pictures of earlier, stripping off his shirt, standing on a large speaker. Brandon leaps to the stage and starts felling aliens with his karate skills.

Barry keeps shooting, happy to have some help. Soon, he and Brandon are standing back to back, like a 90's action movie poster. Then, Brandon is hit with a ray gun and vaporized.

BARRY
 I knew he couldn't fight for real.

The fight continues.

TENT - CONTINUOUS

Angelo walks over to the tied up Nikki and scans her eyes with the 'hypno ray'. Her pupils do not shrink. This surprises Angelo.

ANGELO

No human mind can withstand this much reality television without any signs of cracking. I'm beginning to think that nothing will make you my puppet.

NIKKI

Go to hell!

Nikki spits in his face.

ANGELO

(smiles)

He must admire your strength!

Angelo grabs a nearby machete and cuts her loose.

OUTSIDE TENT - CONTINUOUS

Angelo walks out of the tent, holding Nikki with a ray gun to her head as Barry keeps shooting aliens. Barry peers over his shoulder as one alien tries to sneak up on him.

BARRY

Time to fry!

Barry whips around and shoots that last alien before spinning his ray gun on his finger like an Old West cowboy, looking down at the remains of said alien.

BARRY (CONT'D)

With a dry, cool wit like that, I could be an action hero myself!

ANGELO

Drop it, Barry!

NIKKI

Barry!!!

Barry turns around and sees Angelo holding a ray gun to Nikki's head.

ANGELO

Just like back home.
(MORE)

ANGELO (CONT'D)

Whenever I wanted some publicity to distract the public from what I was up to, there was always some loser with a camera who wanted a few bucks for my picture. We create a symbiote circle, you and I.

Barry drops the ray gun.

BARRY

Let her go!

ANGELO

Ha.

(sings)

Let her go! Let her go!

(speaks)

You got that damn 'Frozen' song stuck in my head. Maybe I WILL just shoot this chocolate ice princess in the FACE!

(thinks)

Then again!

Angelo lifts up the ray gun, revealing that he has a 'hypno ray' in the same hand. He shines the light in Barry's face, scanning his eyes. Barry's pupils shrink as he stares blankly ahead, hypnotized.

ANGELO (CONT'D)

Well, this is interesting. Isn't it?

(laughs)

Pick up your ray gun.

Barry obeys.

ANGELO (CONT'D)

Not too bright, is he?

Angelo shoves Nikki to the ground.

ANGELO (CONT'D)

Shoot her!

Barry points the gun at her. He hesitates.

ANGELO (CONT'D)

And call me Princess!

BARRY

Yes, my Princess.

Barry fires a ray gun blast that blows a circular hole in the floor right next to Nikki. Quick thinking, Nikki rolls into it, disappearing underneath the stage. Barry turns the ray gun towards Angelo.

BARRY (CONT'D)

Now!

Lee the mutant fish-man appears and chomps down on Angelo's neck, making him drop the gun. Nikki peeks out of the hole as Angelo drops to his knees and keels over unconscious.

LEE

Aye. He's a mouthy one, isn't he?

Jessica is there too. She yanks Angelo's human mask off and looks at it. She is grossed out, because the mask is dripping with green alien sweat, so she drops it.

JESSICA

I knew it. No one could be that gorgeous without a little--facial enhancement.

LEE

I'm standing right here, Lass.

JESSICA

I mean, no HUMAN could be that gorgeous, like, without gills.

LEE

That's better.

Jess and Lee embrace each other. Jess looks down at the alien that was once Angelo Tuccio.

JESSICA

Is he gonna lay your eggs now?

LEE

Yup. In 6-8 hours.

JESSICA

But he's a male. Where are they gonna come out of him?

LEE

Same place Justin Bieber's mutant fish eggs came out from. His arse!

Barry and Nikki reunite with a reassuring hug.

NIKKI

W-w-w-what happened? I thought he--

Barry pulls a contact lens out of his eye and holds it up to the light. Nikki can see that the lens has small green "grid" lines on it.

BARRY

Eddie gave them to me. He thought he had figured out what made that mind-control thing work and he made these to block them.

NIKKI

But I thought that light only worked on people who had low brain activity.

BARRY

Do you know me at all?

Barry touches Nikki's hand.

BARRY (CONT'D)

Look, I'm sorry that I invaded your privacy. Taking pictures--is pretty much all I know how to do. My camera is the only 'focus' I have in my life. And when we broke up, that was the only way I knew how to deal with it. My camera has been my whole life for so long, I--

NIKKI

I understand that now.

BARRY

You do?

NIKKI

Something about being inside of someone's head. It helps you to understand them better, even if they did something--pretty creepy.

BARRY

Yeah. I mean, I guess so.

NIKKI

I take it you've been having dreams about my life too.

BARRY

(surprised)

Wait, what? How did you know that? You've been having them too?

NIKKI

You're really aren't that bright,
are you?

JESSICA

Sorry to break up this tearful
reunion, but Eddie needs us.

INT. THE TATTLER OFFICES - CONTINUOUS

WEAPON ROOM.

Zombie Cyborg Lincoln is being pounded into the ground by the over-sized fists of Mecha-Reagan. Lincoln's robot parts are dented and damaged. His axe is just out of reach. A repetitious pounding quakes the entire office.

THE OFFICE - CONTINUOUS

Kromwell is holding his ray gun on Eddie. The brainwashed crowd of attendees from Central Park come storming through the door and start rioting. Hundreds of young people smash things, burn things and turn over tables, eerily silent.

KROMWELL

These are the people you fight for.
The weak-minded. The feeble. Ones
who present no challenge for me to
turn them against you.

Zombie Cyborg Lincoln can see the riot and watches helplessly from the other room.

ZOMBIE CYBORG LINCOLN

(weak)

Freeeee slaaaaaves!

Kromwell is soon distracted by his cell phone when it beeps. It is a notification from his Twitter account.

KROMWELL

Oh, look! Barry tweeted a picture
of Angelo taking off his mask. And
it's on YOUR Twitter account, so no
one will believe it!

(laughs)

You must be very proud of him. He's
becoming the mindless asset to me
that you once were.

Kromwell looks at Eddie/Blimthar, now bruised and broken, with pure contempt.

KROMWELL (CONT'D)

You bore me, Blimthar! And I am
through with you!

Kromwell shoots Eddie Schultz, reducing him to the charred alien corpse of Blimthar.

WEAPON ROOM - CONTINUOUS

Lincoln lunges out of the way as Mecha-Reagan's fist comes crashing down. He springs up, grabs a laser rifle off the wall and lands on Mecha-Reagan's back, pressing the rifle to Mecha-Reagan's head.

ZOMBIE CYBORG LINCOLN

Just say NOOOOOO!

A blast fires from the laser rifle that reduces Mecha-Reagan's head to a charred, smoking skull. The rest of the robot drops to its knees and keels over dead. Lincoln also collapses to the ground, as he is severely damaged.

THE OFFICE - CONTINUOUS

When all of the rioters are looking at him, Kromwell activates a hypno ray of his own. It is a wide beam that scans everyone's eyes all at once.

KROMWELL

Good work, everyone! Head back to
Central Park and you will receive
your booze!

The hypnotized rioters file out. Kromwell peers into the other room and sees that Mecha-Reagan has been disabled. Zombie Cyborg Lincoln tries to walk, but cannot. Sparks fly as he falls to the floor hard.

Agent Kromwell sees the computer server with the gem in the middle. He lifts his ray gun and vaporizes it. Agent Triggs follows Agent Kromwell out of the office, leaving it trashed.

LATER.

Barry, Nikki, Lee and Jess show up and are horrified by the chaos. Lee peers into the weapon room and sees Zombie Cyborg Lincoln throwing sparks and trying desperately to get up. Jess grabs a fire extinguisher and puts out fires.

Barry sees the charred alien corpse sitting in Eddie's chair. Eddie's human face mask is lying on the floor. Barry picks it up and studies it.

BARRY

Eddie! NO!

Nikki runs over to Barry and gives him a hug as he tears up.

BARRY (CONT'D)

He was one of them!

NIKKI

No. He was here to stop them! He was the one that freed you.

BARRY

I don't remember. The worst thing that ever happened to me. If I had my camera that day, I would have the truth right in the palm of my hands. I just don't remember.

(thinks)

I might not remember what they did to me. But I can stop them now.

NIKKI

That's probably for the best.

BARRY

What?

NIKKI

Seriously, these aliens did some weird stuff to you. Getting knocked out and forgetting was probably the best thing that ever happened to you.

BARRY

Duly noted!

Lee walks out of the weapons room, helping Zombie Cyborg Lincoln walk.

JESSICA

I think the legitimate news media might be interested in finding this place now. We'd better high-tail it out of here.

ZOMBIE CYBORG LINCOLN

Noooooo worrrrrryyyyy!

Barry follows his friends out of 'The Tattler' offices. Once Barry, Nikki, Lee and Jessica are out of the Serling Building, they climb into Lee's van. Barry reaches into his pocket and pulls out Eddie's "back-up" flash drive.

INT. AN ALIEN SPACESHIP - LATER

Kromwell walks down a hallway. He is admired by his fellow aliens when they see him holding the fuel source. Kromwell stands in front of the ship's engine and inserts the blue tube. Lights and motors activate.

Kromwell pulls off his human mask and starts to cackle insanely in his true alien form.

EXT. A CORNFIELD - MOMENTS LATER

Rumbling is heard. The entire cornfield caves in as a spinning flying saucer throws dirt every which way while emerging from the ground. Cows and farmers alike are frightened and run for cover as the ship lifts into the sky.

The higher into the sky the flying saucer gets, the more people in the surrounding farms can see it. People come out of their homes and businesses in the surrounding towns to gawk at this ascending alien spacecraft.

EXT. SPACE - MOMENTS LATER

The flying saucer leaves Earth's atmosphere, rising through a cloud mass and hovering in space.

INT. AN ALIEN SPACESHIP - CONTINUOUS

Triggs, sans mask, works at a computer sending data to his home planet. He speaks in his mother tongue.

TRIGGS

(subtitled)

**Data sent, sir. They are sending
the invasion army.**

Kromwell nods with approval.

EXT. A CITY BRIDGE - LATER

Jessica is in the back of Lee's van, fixing Lincoln's damaged wires and circuits. Nikki is back there too. Barry is in the passenger's seat. Nikki thinks Lincoln might be in pain and rests her hand on his shoulder.

NIKKI

You're going to be okay--um, Mr.
President.

BARRY

Careful, Nikki. He might develop a
little crush on you.

NIKKI

Excuse me?

BARRY

He's always been into black chicks.
He likes a little junk in the trunk.

Lincoln laughs. Nikki playfully throws an empty plastic cup at Barry.

Suddenly, the clouds above this bridge start swirling. The traffic on this bridge is packed, so no one can go anywhere. Spaceships start lowering themselves towards the Earth. People start leaving their cars and running away in panic.

BARRY (CONT'D)

Look at all these scared people.
How are we gonna keep moving now?

Lee drives the van into a breakdown lane and starts edging his way towards an exit, which he takes. Other drivers honk at Lee's seemingly impatient driving.

LEE

Argh! Get a clue, you daft bastard!

MONTAGE OF TELEVISION FOOTAGE.

Flying saucers hover over every major city in the world. Human beings standing next to famous landmarks just stare upwards at the round, spinning ships hovering above them.

A flying saucer flies over a town in China, interrupting a parade. Another ship flies a little too close to one of the pyramids in Egypt and breaks the tip off the top.

NEWSCASTER (V.O.)

It is an unprecedented event in the history of our planet. We are receiving word that the first of these alien spacecraft have actually landed. One in the Vatican and one in the Kremlin.

Footage of a flying saucer descending on the lawn of the White House. The surrounding military is told to back off as the ship lands.

NEWSCASTER #2 (V.O.)

None of these objects, which are believed to be space vehicles, have opened their doors at this hour. We have no idea if this is some kind of drone or if there are actually pilots of some kind inside.

EXT. CENTRAL PARK - NIGHT

A flying saucer lands, crushing the stage that had been set up. People, including cops, who see the flying saucer frightfully run away.

People in business attire walk out of the surrounding office buildings. They walk into the park and surround the ship. The doors open and these people start pulling off their masks, revealing themselves to be aliens in disguise.

Armed alien soldiers and hovering tanks come out of the ship. They hand laser rifles to the crowd of their now-unmasked brethren.

EXT. A RAIN FOREST - NIGHT

Squatch is in a tree house in a very tall tree. Looking out the window, he sees the surrounding rain forest.

"SOUTH AMERICA"

Squatch watches spaceships come out of the clouds above. His wife Linda sees them too and watches them descend, holding their baby tight to her chest. The baby starts to cry.

SQUATCH

We couldn't avoid it. It happened anyway.

(to Linda)

And I did nothing to protect either of you.

Squatch hugs his wife and child.

EXT./INT. AN AQUARIUM - LATER (BACK TO NEW YORK)

Lee drives his van up to 'Splash Aquarium', which looks like it has been closed down and boarded up for years. Lee and his companions get out of the van, looking around at their surroundings.

They walk through a rusty fence and follow Lee towards the back. Zombie Cyborg Lincoln can walk on his own now.

BARRY

Hey, I remember this place. My parents used to take me here when I was a kid.

NIKKI

What happened to it?

LEE

Blackfish.

NIKKI

Blackfish?

LEE

Blackfish.

BARRY

The documentary about Sea World?

LEE

Aye. Lots of aquariums lost business because of that film.

BARRY

Jurassic Park in real life?

(smirks)

Because people got eaten.

Nikki is not amused.

JESSICA

Blackfish was Eddie's favorite movie. He felt it was a prime example of how information can help people see the enemy.

Lee starts to slide open a large wooden door.

JESSICA (CONT'D)

After this place closed down, the owner had a hard time selling it, between all the bad press and the poor location. So, he was more than happy to sell this back room out to Lee.

Lee turns on the light, revealing a large, beautifully-furnished apartment in this back room. Large aquarium tanks house a wide variety of fish. Barry is astonished at how nice this room looks, all things considered.

BARRY

Wow! This is quite a swinging pad! Nice work.

NIKKI

(looks up)

Check out that chandelier!

LEE

Barry, Jess told me that Kromwell's men destroyed your home. She and I are headed back to Scotland in a few days.

(MORE)

LEE (CONT'D)

Would you like to crash here for a while? I only come to the States twice a year with my band. You can have the run of the place until then. Here, let me show you around.

Lee takes Barry into another room. Turning on the light, Barry sees lots of computers and monitors piled up on top of each other.

JESSICA

I can help you clear this out. Could be a nice spare room.

Barry pulls out Eddie's flash drive and holds it up so that Jess can see it. She recognizes it immediately.

JESSICA (CONT'D)

How'd you get that?

BARRY

(smiles)
Sleight of hand.

EXT. THE WHITE HOUSE - DAY

An alien ambassador with long, flowing robes shakes hands with Asian-American U.S. PRESIDENT WEI MEN CHEN at a press conference on the lawn of the White House. The Ambassador hands the President a metal egg, bowing respectfully.

The President cordially accepts the egg as a blue light shines in his face from it. The President's pupils shrink as his jaw drops. The alien ambassador whispers in the hypnotized President's ear.

INT. LEE'S ROOM - LATER

Lee and Zombie Cyborg Lincoln bring computer equipment out of one room into the main area as Barry hooks it up. Nikki, Jess and Lincoln are watching the news. Aliens are meeting with leaders from around the world.

NEWSCASTER (V.O.)

These shocking images of extraterrestrial ambassadors from a far-off galaxy meeting with world leaders across the globe is just the tip of the iceberg. Today, United States President Wei Men Chen had this to say.

President Chen gives a speech. He has an alien ambassador standing behind him. His eyes still look hypnotized.

PRESIDENT (V.O.)

My fellow Americans. Today, the United States of America has once again embraced the opportunity to be a leader in a bold initiative to save the lives of the people on this planet.

INSERT--Other world leaders giving similar speeches in their own languages.

PRESIDENT (V.O.) (CONT'D)

I have spoken to other world leaders, who have also been visited by benign, superior alien beings from beyond the stars and they have all agreed that the free world should turn over all authority, all governments, all control, from the CIA to the FCC, to them.

INSERT--panic and rioting in the streets. Windows are broken. Cars are set on fire. Police officers show up with riot gear and tear gas, leaping into an instant fire fight with angry citizens.

PRESIDENT (V.O.) (CONT'D)

The inability of world leaders to provide security for its human brethren is the main reason that these kind, noble, sexually appealing benefactors have agreed to take over this planet for the good of all mankind.

Barry and Lee have hooked up a multi screen, multi hard drive computer. Turning it on, Barry inserts Eddie's flash drive. This new computer downloads every "crazy" article 'The Tattler' has ever published to this new mainframe.

LEE

Now what?

BARRY

I'm going to finish what Eddie started.

EXT. A CITY STREET - EVENING

Armed alien soldiers march down the middle of the street next to hovering alien tanks. Frightened humans run into their homes and cower. One guy decides to stay on the street.

BARRY (V.O.)

He spent twenty years trying to convince the world of a threat they couldn't see with their own eyes, something that the government was trying to cover up.

Alien soldiers arrest a guy for 'loitering'. They throw him to the ground in the middle of the street and step on him, pointing their laser rifles at him. Suddenly, Zombie Cyborg Lincoln drops down from above, landing in the street.

The human is able to run away when the alien soldiers are distracted by Lincoln, who rises from a crouching position with his axe at the ready and a smug smile on his lips.

The aliens start shooting and Lincoln starts fighting, deflecting their blasts and slicing up aliens left and right with swift swipes of his axe. He presses his axe underneath the chin of one disarmed alien.

ZOMBIE CYBORG LINCOLN

Civil waaaarrrrrrr!

BARRY (V.O.)

Now, the alien invasion is on every news channel. I think I might have an easier time convincing people that it's happening than Eddie did.

The alien's head, removed from his neck, flies through the air and into an open dumpster in a trail of yellow blood.

NEXT CORNER.

Lee is standing on the next street corner, reading an issue of 'The New York Times'. The headline reads 'Humans Happier Under Alien Rule'. A hovering tank comes down the street as Lee watches Lincoln fight with his axe.

BARRY (V.O.)

The media is part of the system. They need a system in order to assert power.

A manhole cover in a nearby alley moves to the side. Lee runs towards it. Before climbing in, he presses a button on his key chain. The alien tank explodes as Lee drops into the sewers.

Marv is inside of his magazine kiosk, snapping pictures of all these events. After the tank explodes, Lincoln also escapes via the sewers.

INT. THE SEWERS - CONTINUOUS

Lee, Jessica and Zombie Cyborg Lincoln run through the murky tunnels.

BARRY (V.O.)

We need to stay above the system.
It will keep us honest. Tyranny
needs lies to thrive. The 'truth'
will be our monkey wrench.

EXT. SOUTH AMERICAN VILLAGE - DAY

Alien soldiers march into a village with their weapons and hovering tanks. Some citizens run for cover. Squatch swings out of a tree and lands on a rooftop with a camera in his hand. He takes pictures of the alien army.

LATER.

A riot starts when angry protesters try to protect their city. The aliens fight back. One alien soldier looks up when he hears a roar. Squatch leaps from that rooftop, roaring all the way to the ground.

Squatch easily disarms two alien guards with his elongated arms, using their laser rifles as blunt weapons to knock out others. Other rioters grab the guns from the fallen aliens as Squatch covers them by shooting more aliens.

SQUATCH

Fall back! I got this!

The rioters are understandably surprised to see a sasquatch protecting them, let alone firing a laser rifle.

RIOTER #1

(confused)

You're a sasquatch?

SQUATCH

I am.

RIOTER #2

Why are you protecting us?

Looking towards a mountain peak that can be seen from his vantage point, Squatch sees an army of his own people, the sasquatch, looking down on the battle. They all roar in unison, a roar that quakes the entire village.

SQUATCH

Because we share this planet.

The sasquatch army stampedes, joining their human brethren and fighting side by side against the alien oppressors that have taken their planet. Humans and sasquatches protect each other as aliens fight back.

EXT. /INT. AN AQUARIUM - EVENING

A truck, driven by Lee, backs into the 'Splash Aquarium'. Zombie Cyborg Lincoln opens the back door and unloads boxes of laser rifles, carrying them into Lee's room at the aquarium. These are THE NEW TATTLER OFFICES.

BARRY (V.O.)

We will report the news for those
intelligent enough to stay above the
system.

MOMENTS LATER.

Barry gets an e-mail from Squatch. The subject is 'For Eddie'. He opens the attachments. They are pictures of the aliens vaporizing protesters in South America. And the protesters fighting back with the help of a sasquatch tribe.

Marv walks into Barry's office with pictures of the events he witnessed. He hands them to Barry and he accepts them graciously.

Lee and Lincoln check out their new stash of laser rifles. Nikki walks up to Barry, handing him a pile of photographs.

BARRY (V.O.)

In the wake of an alien invasion, we
must be the town crier for the entire
human race.

These photographs show human beings chained together as slaves, pulling a large boulder and being whipped by alien taskmasters. Barry squeezes Nikki's hand affectionately, smiling at her.

INT. THE WHITE HOUSE - EVENING

An alien dressed like Angelo Tuccio (because he IS alien prince Oonak Tar, Angelo without his mask) sits in the Oval Office and scrolls down news stories on Tattler.Com. The top story is the one about the human slaves.

The second story is 'Alien Prince Gives Birth To Fish Eggs', featuring a photo of Angelo holding a basket of slimy eggs. Oonak Tar becomes visibly angry and starts banging his fists on the desk, throwing things and shouting in his own language.

BARRY (V.O.)

The system is full of lies,
corruption, manipulation and control--
and we will continue to conquer it.

Oonak walks over to an aquarium full of strange-looking mutated fish. He reaches into the aquarium and gently strokes one of his fishy butt children. Suddenly, there are loud noises from outside.

OUTSIDE - CONTINUOUS

There is a giant statue of Kardash's Emperor on the front lawn of the White House. Oonak Tar opens the curtains in the Oval Office to see what else is happening out there. He sees hundreds of shadows walking up to the White House gate.

Squatch marches up to the gate of the White House with a laser rifle in his hand and an army behind him. This army consists of not only "normal" humans, but every kind of mutated freak that the Tattler ever wrote a story about.

There are people with blue-skin, four-arms, three-eyes, cyclopes and many other unusual features. There are sasquatches and other creatures believed to be mythological. They are all wielding laser rifles.

The top of the White House emits a blue light, a giant 'hypno ray' that scans the eyes of every member of Squatch's army. This does not affect any of them.

SQUATCH

(smiles)

We are united.

(roars)

Let's take it DOWN!!!

The army attacks in one immensely powerful rush, making quick work of that fence before storming onto White House grounds.

BARRY (V.O.)

We are--The Tattler!

INT. THE NEW TATTLER OFFICES - NIGHT

A minister marries Lee and Jessica in front of a large aquarium full of colorful tropical fish in this office. Barry, Nikki and Zombie Cyborg Lincoln are among the attendees.

LATER.

Lee and Jessica have their first dance. Marv is singing the same slow, romantic song Barry was singing to Nikki at the karaoke bar the night she met Barry's parents.

Others are slow dancing too. Zombie Cyborg Lincoln slow dances with a coat rack. Barry scrolls through some Tattler articles he had downloaded to his phone. They are all about Elvis.

'Elvis Raises Giant Lizards on a Dude Ranch', 'Elvis Still Alive and Owns 27 Cats' and 'Elvis Serenades Mermaids' are among the headlines. Barry notices that the photographs of Elvis start to look more and more like Marv as he gets older.

Barry looks up at Marv as he sings beautifully and smiles knowingly at the 80-something singer formerly known as Elvis Presley. Barry turns behind him and sees Nikki leaving the party pretty quickly.

The song that Marv is singing rolls into the closing credits.

INT. NIKKI'S HOUSE - EVENING

Nikki is in her bathroom, brushing her teeth, wearing a long bed shirt with the television on in her bedroom.

NEWSCASTER (V.O.)

Sources close to the family report that Kim, Kourtney and Khloe have all legally changed their last name to "Smith".

Nikki closes her eyes.

P.O.V. /INT. A BAR - CONTINUOUS (NIKKI IN BARRY'S MIND)

Nikki sees the bar Barry is in. She sees a bartender, his drink, a mostly-empty bottle and a cocktail napkin. Barry takes a pen and writes 'I'm sorry I'm a loser' on the napkin.

NIKKI'S HOUSE.

Nikki knows that Barry knows she can see this napkin. She tears up.

FADE TO BLACK.