



## **TWO**

**Panel 1:** Harold facing Stone and his henchman. Harold is holding his hand up to shade his eyes because the door is still open behind Stone, spilling daylight into the dark set.

1. STONE: Must I repeat myself? That could become tedious.
2. HAROLD: I'm Harold. Now, shut the door. Please.
3. STONE: You employed Andrew Beloit as a dinosaur consultant for this little film?

**Panel 2:** Henchman moves to shut the door as Harold heads back to the table. Harold's focus is on the set and he talks to the visitors over his shoulder without looking at them.

4. HAROLD: What has he done now?
5. STONE: He absconded with an item of untold value.
6. HAROLD: Andrew is a lot of things, but not a thief.

**Panel 3:** Dinosaur eye view of Harold's hand reaching for the stegosaurus.

7. STONE: Andrew charmed his way onto my dig site. Shortly thereafter, both Andrew and the item were gone.
8. HAROLD: I don't see what that has to do with me.

**Panel 4:** Stone's shadow cast over the set, putting the dinosaurs into his shadow.

9. STONE: He spoke of your *creatures* fondly.

**Panel 5:** Stone closer to the dinosaur models now, bending to examine them.

10. STONE: I can see how Andrew was of use to you. His knowledge of the beasts *is* extensive.

**Panel 6:** Harold doesn't like that and steps closer to Stone with his hand out to usher Stone away from the delicate set.

11. HAROLD: He helped with the initial designs before leaving for Mongolia.

## **THREE**

**Panel 1:** Stone invades Harold's space, shaking his finger under his nose. Harold is taken aback.

1. STONE: I must regain my property before he sells it to McFee. Where is he?

2. HAROLD: Who the hell do you think you are?

**Panel 2:** Stone drawing himself up as tall as possible, trying and failing to match Harold's height.

3. STONE: Edward Stone. Renowned paleontologist, philanthropist, and close friend of the head of your studio.

**Panel 3:** Stone pushing his face up towards Harold's face. Harold recognizes him now.

4. HAROLD: I should've known right off. Your dig might be in the Gobi, but your blood feud with McFee is front page news here.

**Panel 4:** Stone remembering his distaste for publicity, backs off from Harold.

5. STONE: Disgraceful rags. Here's the score. You will ascertain Andrew's whereabouts or your funding will dry up overnight!

6. HAROLD: You can't do that!

**Panel 5:** OTS of Harold watching Stone head towards the open stage door (rectangle of light) that Henchman has opened for him. Stone's dialog is thrown over his shoulder.

7. HAROLD: I don't even know where to start looking!

8. STONE: You're the auteur. Be creative.

## **FOUR**

**Panel 1:** Low shot of the dinosaur set. HAROLD's head and shoulders rise from the set's ground level like a giant as he is articulating the neck of a dinosaur to the correct height.

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**Panel 2:** Wider shot. Harold is sitting in one of the two chairs next to the table that has the set on it. He is focused on the dinosaur model in his hands.

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**Panel 3:** EVA slinks on set in a long silk dress with beadwork on the neckline. She is a very striking woman in her early 30s with dark, wavy hair (See Hedy Lamarr).

1. EVA: Oh, what a day! I'm simply devastated, darling.

**Panel 4:** Eva drapes herself over a chair near the set, with the back of her hand to her forehead and her head back against the chair arm in a fake swoon. She's hamming it up.

2. EVA: Devastated and dry. Parched, in fact!

3. HAROLD (OFF): The gin is in the volcano.



## **SIX**

**Panel 1:** Eva sitting cross-legged and barefoot in the chair like a kid. She's wrinkling the fancy gown and pouring a slug of gin from the bottle into a dusty mason jar.

1. EVA: Aren't you afraid the god-fearing folk that flock to see me as Delilah are likely to picket your scaly products of evolution?

**Panel 2:** Harold reaching for a triceratops.

2. HAROLD: Aren't you afraid the harpy in charge of central costumes is going to kill you when she sees the state of that dress?

3. EVA (OFF): She went back east to terrify her in-laws and left Leroy in charge.

4. HAROLD: Poor Leroy, who is wrapped around your little finger.

**Panel 3:** Eva with the back of hand to head again with pouting lips, vamping.

5. EVA: I can't help it. I'm irresistible.

6. HAROLD (OFF): Irritating.

7. EVA: Iridescent!

8. HAROLD (OFF): Irreverent!

**Panel 4:** Harold leaning forward to place the triceratops on the landscape near a stream.

9. EVA (OFF): Absolutely. Ready to throw in the towel?

10. HAROLD: I have to finish this set up before I leave.

**Panel 5:** Triceratops bending to drink from stream. Dinosaur POV.

11. EVA (CAPTION): "You work too hard."

12. HAROLD (CAPTION): "It's not work if you love it."

## **SEVEN**

**Panel 1:** Eva standing next to Harold who is sitting and working on the set.

1. EVA: Well, some of us need sustenance to soldier on. I cannot eat the air promise-crammed.

2. HAROLD: No, you cannot feed capons so.

3. EVA: I think you just insulted me.

**Panel 2:** Harold looking up at Eva and running his hand through his unruly hair.

4. HAROLD: You have time tomorrow? I could use your scientific mind on a problem.

5. EVA: Why wait? Ask and ye shall be answered.

6. HAROLD: I need to show you something. I'll bring it tomorrow.

**Panel 3:** Eva leaning in and patting Harold's face in a friendly manner.

7. EVA: Oh la! A mystery. I shall endeavor to put myself at your service.

8. HAROLD: Past noon, I assume.

**Panel 4:** Eva exiting the room. She holds up the trailing bottom of her silk dress in one hand and her shoes dangle from the other. Her head is turned back over her shoulder.

9. EVA: Sadly, Vance has us up at dawn to catch the light. I'll stop by when we lose it.





## **NINE**

**Panel 1:** Harold examining the design of the Nautilus.

1. ROSE:                               You still have to sell the reality of the adventure!
2. HAROLD:                           The real question is can it withstand a giant squid attack.

**Panel 2:** Both Rose and Caldwell turn to Harold in surprise.

3. ROSE:                               What?
4. CALDWELL:                        What?

**Panel 3:** Harold hands the Nautilus back to Rose.

5. HAROLD:                           That's what the audience is waiting for. The giant squid is the whole point of *20,000 Leagues Under the Sea*.
6. ROSE:                               Ha! You would think that. Monsters always come first for you.

**Panel 4:** Close up of the Nautilus changing hands.

7. CALDWELL (OFF):                We've been so focused on the Nautilus design, we haven't even started on the squid yet.
8. HAROLD (OFF):                    I can do it!

**Panel 5:** Caldwell standing in the pool and shading his eyes as he looks up at Harold.

9. CALDWELL:                        Aren't you still working on your dinosaur movie?
10. HAROLD:                          Manuel will help. He's almost done with his current project. Giant spiders!

## **TEN**

**Panel 1:** Rose making a face of disgust as Harold pulls a pad of paper out of his satchel.

1. ROSE: Ugh! For that horrible German director.
2. CALDWELL: He's a nightmare, but have you seen the set design?  
Groundbreaking.
3. ROSE: Giant spiders!

**Panel 2:** Harold sketching with a pencil on the pad of paper, talking to himself.

4. HAROLD: Better to use only four arms. Eight would be unwieldy. Plus, the two feeding tentacles, of course. Let me think...what material would film best in water?

**Panel 3:** Harold's initial sketch of the squid with four arms and two feeding tentacles.

5. CALDWELL (OFF): Foam?
6. ROSE (OFF): Rubber?

**Panel 4:** Harold showing the squid sketch to Rose and Caldwell.

7. HAROLD: We'd have to paint it to get a proper sheen to capture the underwater movements on camera.
8. CALDWELL: When can you get it to us?

**Panel 5:** All three talking animatedly. Harold keeps sketching as he talks.

9. HAROLD: I'll talk to Manny. The design this week, but the full model will take longer.
10. CALDWELL: We'd need to run the design past Denham before you start on the model.

## **ELEVEN**

**Panel 1:** Caldwell playing with the Nautilus in the water like it is a bath toy as Harold talks to Rose.

1. HAROLD:                               Where is Denham? I need to ask him something.

2. ROSE:                                    My husband, the layabout, is still sleeping.

**Panel 2:** Harold hands the pad to Rose showing the squid with the Nautilus in its grasp.

3. CALDWELL (OFF):                He *was* filming all night.

4. ROSE:                                  Hmph! What did you need, dear?

**Panel 3:** Close up of the Nautilus in the water with Caldwell's giant hand rising from below like an underwater monster to scoop it up.

5. HAROLD (OFF):                    I saw Andrew when he got back from Mongolia, but I don't know where he was heading after that.

6. CALDWELL (OFF):                Denham will be up in a bit if you want to wait.

**Panel 4:** Harold talking while walking away from the pool towards the big house. Rose calling out to his retreating form.

7. HAROLD:                            I have to go. I'll find him later.

8. ROSE:                                I overheard Andrew setting an appointment when he used our phone. Dr. West...no, Dr. East...that was it.



## **THIRTEEN**

**Panel 1:** One of the pictures shows oil derricks and has a nameplate for *Rancho Rayo*.

1. HAROLD:                      Your father is in the oil business?
2. EAST:                         Until very recently.

**Panel 2:** Harold continues to look at the pictures on the wall. East continues to eye him warily.

3. HAROLD:                      What type of work did Andrew do for him?
4. EAST:                         My father funded one of Andrew's digs.
5. HAROLD:                      Philanthropist?

**Panel 3:** Harold standing and facing East who is still sitting behind his desk.

6. EAST:                         Hardly. It helps to know the geologic strata before one gets embroiled over foreign oil rights.
7. HAROLD:                      Black gold, huh?

**Panel 4:** Dr. East checking his watch.

8. EAST:                         It greases many wheels. Now if you'll excuse me, my next client will be here soon.

**Panel 5:** Harold at the door, turning to look back at East.

9. HAROLD:                      Did Andrew give you any idea of his next stop?
10. EAST:                        He was obsessed with the proper diet for the climate. Wherever he is, it's hot and dry.

## **FOURTEEN**

**Panel 1:** That afternoon. Harold and MANUEL sitting outside at a wooden table on the movie studio backlot. Cast extras and set workers passing around them. Manuel is 20s, Mexican guy with his black hair slicked back like he's Rudolph Valentino.

1. CAPTION: RKO Studio Backlot

**Panel 2:** Manuel is looking at some sketches of the Nautilus and the giant squid from *20,000 Leagues Under the Sea*. Harold is eating tacos as he talks.

2. MANUEL: This parrot beak has to go! You want to just nibble around the edges of the submarine?

3. HAROLD: I love the beak! We can make it big enough to swallow the Nautilus in one bite.

**Panel 3:** Manuel throws his hands wide as he talks to illustrate the problem.

4. MANUEL: The rest of the body would have to increase in proportion. You wouldn't be able to fit the whole thing on the screen with the human actors.

**Panel 4:** Roman legionnaires with big comb headdresses and leather skirts walk by.

5. HAROLD: Who cares about the human actors? Think of the spectacle!

6. MANUEL: The studio does. And the audience needs to feel the actors' reactions to the horror they face.

## **FIFTEEN**

**Panel 1:** Harold with mouth wide open about to take a bite of a taco.

1. MANUEL (OFF):                We should change the beak to a slavering maw!

**Panel 2:** Manuel with his head back laughing.

2. MANUEL (SFX):                Ha! Ha!

**Panel 3:** Cowboys and Indians walk by in the background, one leads a palomino.

3. HAROLD:                        What if we change the threat? Have you ever seen the death roll of an alligator?

4. MANUEL:                        Yes, yes! The squid wraps its tentacles around the submarine and rolls while dragging it ever deeper into the inky depths.

**Panel 4:** Eva approaching them in another fancy biblical epic gown, waves her hands outwards to set the scene.

5. EVA:                              The crew's faces are etched with terror. Water begins spraying in as hull integrity is breached.

6. MANUEL:                        Miss Eva, come join our design team!

**Panel 5:** Eva picking up a paper with a sketch of the nautilus design.

7. EVA:                              I'll leave the monsters to the experts, though I could improve on the Nautilus design.

## **SIXTEEN**

**Panel 1:** Harold holding the half eaten taco and frowning at Eva.

1. HAROLD:                               What's wrong with it?
2. EVA:                                     It needs to be streamlined to reduce friction.

**Panel 2:** Eva hands the paper back to Manuel.

3. MANUEL:                               How?
4. EVA:                                     I've been tinkering with a new airplane design for Howard Hughes. Fish and birds that evolved for maximum speed and efficiency have similar body mechanics.

**Panel 3:** Eva sitting down at the table in her lavish gown and reaching for tacos.

5. EVA:                                     Are those tacos? My goodness, to what do we owe the pleasure?
6. MANUEL:                               My abuela loves the moving pictures. It's the only American art form she believes in.

**Panel 4:** Costumed extras walking by in the background.

7. MANUEL:                               And where she loves, she feeds.
8. EVA:                                     Well bless your abuela's heart! I'm starving.

**Panel 5:** Harold facing Eva across the table.

9. HAROLD:                               Aren't there some well-oiled extras in loincloths feeding Delilah grapes as she reclines on her divan and plots Samson's fall from grace?





## **EIGHTEEN**

**Panel 1:** Eva wiping her hands on a napkin.

1. EVA: Was that what you wanted to talk to me about?

**Panel 2:** Harold reaches into his satchel for a leatherbound journal.

2. HAROLD: You remember Andrew?

3. EVA: Of course, lovely shoulders.

**Panel 3:** Harold hands Andrew's leatherbound journal to Eva.

4. HAROLD: Well, those lovely shoulders have gotten me into a heap of trouble. I had a visit from Edward Stone yesterday.

5. EVA: The paleontologist?

**Panel 4:** Eva takes the journal and looks inquisitively at Harold.

6. HAROLD: The very same. He thinks Andrew stole a dinosaur egg from his dig site in Mongolia, at the behest of his rival McFee. He wants me to get it back.

7. EVA: And can you?

**Panel 5:** Harold gestures with his hands wide, excited despite his concern.

8. HAROLD: I saw the egg with my own eyes! The texture...amazing!

9. EVA: But?

10. HAROLD: But, Andrew's off to his next adventure. Apparently, somewhere hot and dry.





## **TWENTY-ONE**

**Panel 1:** That night. Andrew is sitting inside his tent and writing in his journal (the same leather journal that Harold has in his possession later) at his camp table by an oil lamp.

1. ANDREW (CAPTION): I've given the Gobi some of my best years, but the desert always pays its debts.

**Panel 2:** View from inside the now empty tent, looking out at Andrew as he joins Walter who is sitting by the camp fire. Andrew is on the left and Walter the right.

2. ANDREW: I never tire of the sky here. When I'm in the city, I dream of it.

**Panel 3:** View from the front of both men sitting in camp chairs in front of the campfire and looking up at the night sky. From this view, Walter on the left and Andrew on right.

3. WALTER: How long are you planning on staying?  
4. ANDREW: Not long. I'm here to scout sites for the museum's next season.

**Panel 4:** Wide strip of starry night sky overhead. Campfire very small below.

5. WALTER: Do you need a geologist?  
6. ANDREW: Won't you be back here next season?  
7. WALTER: Not a chance!

## **TWENTY-TWO**

**Panel 1:** Walter and Andrew talking by the campfire.

1. WALTER:                                 It isn't about the science anymore. The feud is consuming them.
2. ANDREW:                                I heard rumors back in Peking.

**Panel 2:** Pan out to show the two small figures against backdrop of tents and camels.

3. WALTER:                                The first salvo in the Bone Wars came before leaving Peking when McFee sabotaged Stone's cars. That enabled him to arrive first and choose the high ground.

**Panel 3:** Pan further out to the Flaming Cliffs rising above the small tents.

4. WALTER (CAPTION):                "While the high ground prevails in battle, in this case it backfired. The dinosaur bone deposits at the cliff base are much more extensive.

**Panel 4:** A man from McFee's camp stands on top of the cliff with field glasses and watches Stone's camp below him.

5. WALTER (CAPTION):                "Each paleontologist has spies in the other camp. I'm sure McFee is wild with envy over today's find.

**Panel 5:** In McFee's camp, snakes converge on the tents from multiple directions.

6. WALTER (CAPTION):                "The dinosaur eggs aren't safe. One of them will do something unforgivable out of spite."
7. ANDREW (CAPTION):                "You think they'd go that far to sabotage each other?"

**Panel 6:** Inside one of the tents, a snake approaches a sleeper on camp bed.

8. SFX (OFF):                            Snakes!

## **TWENTY-THREE**

**Panel 1:** Lower half of the sleeper now sitting up on the bed with his feet on the floor, reaching out for his boots but there is a snake in one of them. People outside the tent are calling out warnings.

1. OFF (ABOVE):                    Dammit, out of my boots, you menace!
2. OFF (SIDE):                    Snakes! There must be hundreds of `em.

**Panel 2:** Andrew enters his tent. In view, but unseen by Andrew, is a tent rope that hangs down and forms into a coil on the ground.

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**Panel 3:** Close up of Andrew's booted foot coming down on the coil of tent rope.

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**Panel 4:** Andrew goes straight up in the air, startled by what he thinks is a snake.

3. ANDREW (CAPTION):        I'll tell you I hollered with the best of them.

**Panel 5:** Andrew standing over his open rifle case. There are two snakes inside the case.

4. ANDREW (CAPTION):        I sure got a surprise when I went for my rifle!

**Panel 6:** Andrew holding a small crate. The crate is open and inside is one complete, unbroken dinosaur egg in protective packing.

5. ANDREW (CAPTION):        I decided that was my cue to leave.

## **TWENTY-FOUR**

**Panel 1:** Andrew in a Dodge Series One Touring driving through the Mongolian desert. He has his right hand on the small wooden crate on the passenger seat beside him (the crate is securely closed with the dinosaur egg packed in it).

1. ANDREW (CAPTION): On the road to Peking with precious cargo...

**Panel 2:** Andrew's Dodge comes around a bend on a narrow road with cliffs rising above the road on the vehicle's left side.

2. ANDREW (CAPTION): ...I only had three things to worry about.

**Panel 3:** Andrew leans forward to peer through windshield.

3. ANDREW (CAPTION): Bad roads, flash floods, and...

**Panel 4:** Andrew looks at a bullet hole that has just appeared in the windshield and shows a trajectory of bullet entering the vehicle and just missing him.

4. ANDREW: Bandits!

**Panel 5:** In the cliffs on the left side of the road, a bandit's head and his rifle can be seen in silhouette with the glint of sun off the rifle barrel.

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**Panel 6:** Andrew shoots his .38 revolver out the window at the bandit in the rocks with his left hand while gripping the steering wheel with his right hand.

5. ANDREW (CAPTION): Luckily, I'm crack shot.