

The Paltrownian Synchronocity,
in conjunction with
Homage to the Anima Productions,
is pleased to bring to you

Britney Spears' 114th Dream[©]

A Three-Act Musical/Music-Video/Screenplay

1st Britney - In the Time of Chaos

2nd Britney - Going for the Gusto,
But The Gusto Gets You
(Bad Britney vs. Good Britney)

3rd Britney - Into The Light

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*"I will use the foolish things of the world
to confound the wise"*

(1Cor:1:27)

1st Britney

FADE IN:

SCENE 1: INT. GOING TO SLEEP - NIGHT

BRITNEY'S head on pillow, SPECIAL FX for Dream/Sleepscape.

EXT. COMPUTER GENERATED EXTERIOR OF HOTEL - NIGHT

Zoom up and over hotel's edifice and balcony arriving in penthouse to find BRITNEY in front of mirror trying to decide what she'll wear. Music video scenes have her returning to mug in the mirror to the last four lines.

BRITNEY (VO)

BACKGROUND MUSIC
AND VIDEO

Thoughts take me captive
ideas galore
rebel voice says i need to score
go sip and slip among the carnivore
excitement rules here
over what-a-bore
try bein' sensible,
and oh what for?

HOLDS UP A SKIRT
TO HER HIPS IN
MIRROR; SUDDENLY
IN A CLUB WITH
THAT SKIRT
DANCING

World says this cake
is really good for you
you can have your cake
And eat it too...

Different outfit on.

SAME AS ABOVE
USING DIFFERENT
ARTICLE OF
CLOTHING

BRITNEY (VO) (CONT'D)

world says
this cake is really good for you
when you have it
and you eat it too.

(CONTINUED)

CONTINUED:

Different outfit.

AGAIN A SHOT OF
BRITNEY DANCING
IN A CLUB
WEARING THE ITEM

BRITNEY (VO) (CONT'D)
when you have it
and you eat it too.

Satisfied, she walks away from mirror to leave penthouse in a killer outfit.

SCENE 2: INT. ELEVATOR - NIGHT

Britney standing alone as elevator descends. Elevator stops and PARIS HILTON enters with a female friend [**NOTE: If not Paris, than character MARRIS MARRIOTT**]. Eye contact between Britney and Paris turns into quick cuts of Paris' eyes looking over Britney's earrings, belt, rings and shoes. Britney's clothes have changed to K-Mart tacky - and, as can happen in dreams - Britney is now unable to speak and only able to think out loud.

BRITNEY (VO)
(trying to speak but only
thinking)
I didn't dress like this! This is
not me!

INT - LOBBY - NITE

Paris and friend exit at lobby walking quickly away from Britney. Paris turns to her friend, whispering and giggling.

PARIS
Could you believe that? What a
Debbie...

Britney's clothes return to what they were, and she tries in vain to catch up to PARIS and friend. Her voice returns.

BRITNEY
Hey, wait, look at me...

SCENE 3: INT - ONYX LOUNGE ENTRANCE AND LOBBY - NITE

Paris and friend disappear into Onyx Lounge without turning around. Britney enters the lounge, which features a poster with Paris Hilton's picture on it advertising live music. As she gets inside, she sees she is on line for a ticket and suddenly realizes she has no money on her. A suddenly appearing LEGENDARY ROCKER standing behind her says:

LEGENDARY ROCKER

If you don't have any money, you
can always get on the 'no-money'
line.

Suddenly Britney is on another line a few feet from the ticket booth with others who also have no money. Their line shifts off to a different ticket-taker than the monied line.

BRITNEY

I didn't even know this was here.

LEGENDARY ROCKER

We never know it's here till it's
our turn to get on it.

With her back towards the Rocker, Britney rolls her eyes and sarcastically mouths the word "heavy", shaking her rear tauntingly to the music. We now see the ticket booth the Rocker was standing at has turned into a carnival type ticket counter. A circus fat lady and a dwarf share a 3 hosed-hookah with the Rocker, and they all look at someone sitting just ahead of Britney.

NO-MONEY LINE CASHIER

Next!

Britney looks down and is horrified to see a dirty-old-man holding a pair of her panties - which we saw her wearing in the opening scenes when she was trying on her clothes. He tosses the article into a cardboard box. The box has a handwritten sign saying "e-bay" on it. Sticking out the top of the box is a manequin's arm and a leg.

NO-MONEY LINE CASHIER (CONT'D)

Yeah, bring it in. You can come
anytime.

(CONTINUED)

CONTINUED:

YOUNGER FEMALE FRIEND
(Suddenly appearing to
guide Britney to her
table)

It's a good thing you didn't wear
those white pants!

SCENE 4: INT - ONYX LOUNGE, TABLE IN FRONT OF STAGE - NITE

BRITNEY
(arriving at her table but
still standing)
Let me speak to whoever's in
charge! What is the *meaning* of
this?!

MAITRE DE
(instantly at her side)
Meaning? (beat)
Meaning attractive women who want
things they can't afford are often
violated in our society? What about
their need to smile and *be pretty*
all the time? What is the meaning
of *that*?

BRITNEY
(shaking her head,
wistfully)
I was home-schooled. When they
answered that in school, I was
trying to cut a record. All I
wanted then was to hear my song...
Just once! ...on the freakin'
radio.

MAITRE DE
(bending to take her hand
and kiss it as she sits)
And *here* you sit holding the
attention of the entire world. This
is a great honor for the humanoid
in all of us...

BRITNEY
"Y'all, that is so nice of you..."

YOUNGER FEMALE FRIEND
(interrupting)
"Is she going to get her underwear
back?"

(CONTINUED)

CONTINUED:

MAITRE DE
(surprised and defensive)
Uhhh...

BRITNEY
(shaking her head while
maternally patting
YOUNGER FRIEND'S hand)
You never do.

MAITRE DE
(wringing his hands)
Perhaps, in the better world **we are**
all trying to make! (points off
stage) Ah, the Press!
(exits quickly in relief)

SHOUTS from off-stage: "*one more picture, here, please, Britney!*" Britney gives various facial poses as flashbulbs pop off camera. Britney abruptly puts up her hand and all shouts cease.

BRITNEY
(turning now to Younger Female
Friend)
Well, that seemed to go okay.

YOUNGER FEMALE FRIEND
Okay? They all got what they wanted
and you lost your panties!

BRITNEY
(confused, looks in
camera)
I need help.

SCENE 5: INT. - DR. ELFIE DE CHASE - DAY

Britney sits opposite Dr. ELPHIE DE CHASE in an office setting exactly like the "Sopranos."

DR. ELPHI

Well, the obvious parallel here is you're calling out for help but are unable to express your real need.

BRITNEY

I'm kinda kissing up too. Like i want them all to like me 'n all, but then I don't get what I want.

DR. ELPHI

You feel a need to please them?

BRITNEY

Well, no..maybe, but, kinda, sometimes... I don't want to NOT please them; except, I'm not sure..

DR. ELPHI

(pacing with pencil raised to lips, as if thinking out loud)

But now when you say
you wish to please
I hear in your voice
you're tired of these.

(CONTINUED)

CONTINUED:

BRITNEY
 (social interactions in
 background video; close-
 up agreeing)
 I'll kinda head them off
 at the pass
 they seem my destruction
 i fear with a gasp.
 I try to be nice
 i try to be pleasin'
 so in order to hurt me
 they'll have little reason.

BRITNEY AND
 ELPHIE WALKING
 AND TALKING IN
 CENTRAL PARK
 SETTING.

So i please to secure
 but it ain't the real cure
 and I'm only okay for a season.

BRITNEY LOOKING
 RELIEVED WHEN
 INTENSE PERSON
 TURNS AWAY FROM
 HER IN LIVING
 ROOM SOCIAL
 INTERACTION.

BEGINNING TO
 STAND ON HER OWN
 AGAIN.

But this ship now
 cuts through new water
 i must grow strong now
 in a life filled with order.
 But I'm still soft and round
 too gladly lose ground,
 And I want to push out
 from this border.

(CONTINUED)

CONTINUED: (2)

DR. ELPHI

Britney sitting on couch in living room amidst several people arguing animatedly. Britney starts to say something and is shouted down dismissively.

The will-less have dread
as the willful push ahead
so you hurry to please
the marauder.

BACK TO DR.
ELPHIE'S OFFICE.

What comes to mind
that you can find
to understand
this disorder?

CLOSE-UP OF
BRITNEY REACTING
TO THE QUESTION
(REPEATED AS
VOICEOVER
SPECIAL FX)
*"WHAT COMES TO
MIND?"*

SCENE 6_ INT. BEDROOM - NIGHT

Britney's eyes in close-up pull back to see her in front of makeup mirror in a luxurious bedroom. She and KYLE are getting dressed for evening party at their house. Britney is putting on makeup.

BRITNEY

Kyle, I don't have to remind you
about the trophy, OK? I'm going to
be giving birth and you'll be alone
with it in Vegas.

The trophy is a globe of the earth made out of glass-type energy; it can float when necessary, and wherever Britney touches the globe, a person comes on within that country within the glass either singing or dancing to a Britney song, or looking, talking or thinking about Britney Spears.

BRITNEY (CONT'D)

It's live, Kyle. It's not something electronic or manufactured, you know.

(CONTINUED)

CONTINUED:

KYLE

(annoyed at this)

What?

BRITNEY

Kyle, I've worked to create this since I've been eight-years-old, so just take care of it, OK?

KYLE

As long as you take care of me... I mean, please honey, really. I'm only human, huh? This assumption I'm gonna cheat on you is so fuckin' aggravating. There's just so much of this a man can take. I'll be in Vegas; so what? It's my music gig. Are you gonna be jealous? Hold me back? Now, believe me. I'm tellin' you, I', true; **we're awesome** together. You can take that to the world.

BRITNEY

Sometimes this seems so wrong I can't even begin to put it into words. Maybe it's cause I'm pregnant.

KYLE

(rolling eyes, reaches for his drink)

SCENE: INT. - LAS VEGAS HOTEL ROOM - NITE

The glass he was drinking is lowered from Kyle's mouth as he watches Britney on TV saying "We're awesome!" to an interviewer's question on how her marriage is going.

A STRANGE GIRL brings him a mirror with lines of white powder and a straw on it.

The same room with Britney now in it with Kyle, and no longer pregnant; the girl is gone.

BRITNEY

You gave my world to whores for everyone to see. Where's my world now?

(CONTINUED)

CONTINUED:

KYLE

I'll make some phone calls. Listen
up: My lawyer's going to be talking
to you about the kids. I'm taking
them.

SCENE 7: BLOOD LOOKS BLACK IN THE MOONLIGHT

Ext - Backyard hours later = Nite

An almost black and white appearance creates an eerie view of the full moon-lit backyard. The fenced area holds a view into the rec room, whose sliding doors are open. The guests gone, the rec room is silent witness to a party that's over. A statuette of a large bird with a smaller one under its wing sits on the bird feeder. A tree heavy with summer foliage stands near the feeder.

From the vantage point of the bird feeder we see Kyle stumble drunkenly out into the backyard. Whenever the camera shows him from a certain angle, it is filtered in night-vision-periscope-target-green. He is barely able to walk and his shirt hangs out. He is stumbling drunk and when he starts to unzip to relieve himself he knocks over the bird-feeder. The small statuette of the protecting bird now lies broken on the ground. As Kyle relieves himself with a loud sigh, his face loses focus as the camera sharpens to reveal the almost black-and-white tree and its foliage. In a movement as if the foliage itself has come alive, we see Britney come out of the foliage area where she was standing nude covered only in thick camouflage paint, but the viewer should miss it the first time because of the precise camo job (or FX) that paints her into the tree. Her hair is greased down with the camo paint as well. A few strips of cloth covered with the same paint cover necessary areas.

As Kyle closes his eyes in smiling relief, we see him knocked hard on his back as his legs are kicked out from under him.

In the foreground we see Britney's left arm and knee pinning his right arm to the ground, so from that side perspective the viewer cannot see Britney's right arm clearly as its plunging down into Kyle's chest.

Camera now in overhead CLOSEUP over Britney's right shoulder. This allows the CLOSEUP SPECIAL EFFECT as her hand is now seen plunging down into his chest; tearing and ripping out the heart, as the camera (now at foot level) follows his disbelieving glazed expression up seeing Britney's naked left foot planted on his chest, her leg slightly turned to show the thigh muscles melting into clenched buttocks, a naked breast silhouetted against the moonlight; carrying the heart now slowly upwards to the moon. She squeezes the heart to near bursting with a primal scream up to the moonlit skies - camera now looking down on her upturned face, her exposed body draped in appropriate darkness.

(CONTINUED)

CONTINUED:

Scene 8_ Int - Dr. Elphie's Office - Night

Fade in from upturned face in previous scene to Britney's face now opposite Dr. Elphie.

BRITNEY

Lately I've been getting *really cranky* before my period.

DR. ELPHI

This threat you take so serious
is not as if you're delirious.
A nightmare is real
till we awake and feel
different about
what's now mysterious.

BRITNEY

Britney calmly watching a guy introducing himself, speaking with her. Camera zooms out revealing Britney on a throne 6 steps up from the floor where the young man speaks to her from. The arms of Britney's throne-chair are sculpted male lions providing armrests. Female lions and cubs are sculptured into the stairs to the right and left of her throne. Calm appraisal of him is interrupted by his flirting look as their eyes meet.

Sometimes i think thoughts bizarre
I see things in people
both in-sight and far.
But just as this feeling
starts setting in
I can't help but think
about sex again.

Dr. Elphi changes attitude upon hearing this and looks directly into Britney's eyes. The camera pulls back to reveal she is suddenly sitting much closer as the chairs and surrounding furniture also appear to have been moved into a close, intimate setting. Britney's couture has also changed into a slinky dress. Dr. Elphie reaches over, squeezes Britney's leg and starts to laugh strangely.

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

(She touched me. This must
be part of the therapy...
to see how I'd handle it.
Maybe she's coming on to
me. (beat) Do I want her
to? (beat) These
clothes.. Wait a minute.
I didn't dress like this!

(MORE)

(CONTINUED)

CONTINUED: (2)

BRITNEY (V.O.) (CONT'D)
*It's like I've been here -
 been through this -
 before!*)

ELEVATOR SCENE
 FROM SCENE 2
 WITH PARIS WHEN
 BRITNEY'S
 CLOTHES CHANGED.

(In an epiphany of sudden
 understanding, Britney
 raises her face in
 ecstatic illumination)
 Doctor Elphie, I am having... like
 total *manáge-a-vu!*

DR. ELPHI
 (In FAST-FORWARD SPECIAL
 EFFECT downs a drink out
 of BRITNEY'S sight)

Britney looks up hopefully.

DR. ELPHI (CONT'D)
 Well, time's up.. I'll be
 recommending you work with my
 colleague from now on, I have to
 leave the country, a sick relative
 in *Tejookistan*, but you'll be in
 good hands.

Office door opens as Dr. Elphie stands up. DR. TONY DAVANO
 (J. Gandalfini) sticks his face in, adding:

DR. TONY DEVANO
 Very good hands.

DR. ELPHI
 Ah, Dr. Davano. What did you think
 about my little trip to "Te-jook-a-
 stan"?

Dr. Elphie throws out her hip in a football athlete's fake-
 out move as she accents the syllable "jook" in the word
 "Tejookastan." Tony and Dr. Elphie laugh conspiratorially as
 Dr. Elphie puts out a protesting hand toward Britney between
 peels of laughter.

DR. ELPHI (CONT'D)
 This is not about you. Don't get
 paranoid.

(CONTINUED)

CONTINUED: (3)

This triggers a further burst of laughter from Tony and Dr. Elphie. As laughter subsides, she turns to Britney.

DR. ELPHI (CONT'D)

Seriously, Dr. Davano is a very direct person, and you always know where you stand with Anthony.

DR. TONY DEVANO

It's like this. Women can control men by giving them approval and pleasure. A woman gets satisfaction when a man gets excited by needing her for those things. By pleasing a man this way the woman hopes to gain some power, and this works with weak men. Hear what I said? Weak men. That's pretty much as good as it's gonna get. That's where we'll begin, Britney, and that's probably where we'll end, but, y'know, give it your best shot, and who knows? One step at a time, right?

BRITNEY (VO)

(thinking)

Keep smiling, Brit, you're never coming back here again.

DR. TONY DEVANO

(smiling directly back at her as if able to hear her thoughts)

Oh yeah... You'll be back. I'll be seeing you next week, and the week after and on and on. Don't worry, Britney, you'll be here.

BRITNEY (VO)

(looking into the camera)

Can he really make me do that?

SCENE 9_ INT - BRITNEY'S BEDROOM - NITE

Tony shoulders past a terrified Britney bodyguard. A startled Britney laying on her bed in lingerie turns to see Tony come into the bedroom and close the door.

BRITNEY

Tony! I mean *doctor*. (beat)
(seductive) Is there something I
can do for you?

DR. TONY DAVANO

(Placing his pistol under
the cushion of his chair
and walking around)
I never like to carry it among
clients or friends.

Yeah Britney, y'see it's time we
really talked. And it's gonna be
painful. For you. I'm wondering if
you can handle it.

BRITNEY

(Becoming tense)
Pain? Can I handle **pain**? Did you
know I came in **SECOND** in Star
Search?

BRITNEY ON STAR
SEARCH AS A
YOUNG GIRL
HITTING THE
NOTES THAT MADE
THE AUDIENCE
START CHEERING

Britney looking horrified as she re-lives the injustice of
that performance not winning. lip-synchs. *What did they want?*

DR. TONY DAVANO

(Walking around talking)
The pain you're going to experience
now is the worst sort. It's facing
up to what you refuse to admit
about things deep inside you.
I want to talk about why you have
the taste you have... **in men**.

(MORE)

(CONTINUED)

CONTINUED:

DR. TONY DAVANO (CONT'D)

BRITNEY walks to the chair he was sitting in and grabs the gun from under the cushion. In a series of FAST-FORWARD, SLO-MO SPECIAL EFFECTS, she pulls back the breach to send a round into the chamber, thumb flicking off the safety expertly, goes into a military-style shooting posture along with appropriate costume change. Fires repeatedly at Davano, who watches with bemused nonchalance as lamps, pictures and other decorations blow apart and fall all around him from the multiple explosions.

DR. TONY DAVANO (CONT'D)

I'm not only going to charge you for the use of my gun and the ammunition, but now I'm going charge you double for all this damage.

BRITNEY

Charge *me* for the damage? It's MY room!

DR. TONY DAVANO

I'm charging you anyway, and I'm really going to enjoy straightening you out.

(TONY WINS THE STARE-DOWN, AND HE LOOKS AT HER WITH POSSESSIVE SATISFACTION)

You can start right now by picking some of this stuff up.

BRITNEY

(In a fantasy-maid's costume, pouts and postures seductively while slowly bending over in her tiny maid's skirt to pick up some debris)
And if I don't, what are going to do next? *Spank me?*

SCENE 10_ INT - BRITNEY'S TABLE IN THE LOUNGE - NITE.

Britney's face fades in from the previous scene with her pouting taunt suddenly out of place now finding herself back at her table sitting in her chair in the lounge. All the people around her have their cell-phone cameras out staring at her. Her eyes shift left and right in self-conscious awareness of her new surroundings.

SOMEONE IN CROWD
What, has she lost her mind?

YOUNGER FEMALE FRIEND
Hello!? The show's about to begin.
Get with it, man!

SCENE 11_ INT - PARIS ON STAGE - NIGHT

Stage fades to black. Lights come on to reveal Paris Hilton as lead singer with two male band members.

PARIS/MARRIS MARRIOT
(lip synching and/or
singing)

You hung like a donkey
don't mean nothin' to me
your brain's reacting
to it -
Yes I see.

My words to you
They're some hurdles to get by
you're just tryin'
to get some panties to fly.

Y'think I don't know
your cooz-driven mind?
You simple-minded animal...
(beat, beat, beat)
That I control with my behind.
(SPECIAL EFFECT gospel
scene with dancers
clapping/background
vocals, "Control with my
behind, yeah, control
with my behind.")

You sniff the girls
like some dog on the street.
Like I be hot and happy
That the two of us should meet.

(MORE)

(CONTINUED)

CONTINUED:

PARIS/MARRIS MARRIOT (CONT'D)

You don't sound
all that good to me right now
I've been thinkin's time
I dump you anyhow.

SCENE 15_INT. ONYX LOUNGE - BRITNEY, PARIS AND... - NIGHT

HIGH NOON

Lounge is empty. Only BRITNEY at the table as PARIS comes offstage, walking up to her with two male band members walking behind.

PARIS

(to Britney)

So what are ya doin? You want to
chill upstairs? Y'know, just
sumpthin' casual... hang out...

Sergio Leone's "Good, Bad and the Ugly" MUSIC starts up. Both men now have video cams slung over their shoulders, and they finger the leather straps that carry them. Beads of perspiration show on one's upper lip. A long look between Paris and Britney turns into quick cuts (like the last gun duel scene in The Good, Bad and Ugly) of BRITNEY, PARIS, MALE 1, MALE 2 between female face(s), abbs, female breasts, male eyes, female hips, etc. The men's costume changes abound, now changing into a spandex type body suit (Zentai?). A closeup of a very large male bulge pressing against the thin spandex-like material. Every contour of it's thick, cut shape is apparent.

Cut to Britney with wide-eyed shocked, dazed look, then back to the bulging brief, Then back to Britney's shocked smile. Britney looking down shakes her head and starts to speak as she looks up

BRITNEY

No Paris, thanks anyway, but...

SCENE 16_ INT - ONYX LOUNGE - NIGHT

Paris and males are frozen in still-frame (as in the beginning of X-Men2), and the camera pulls back to reveal a new Britanic alter ego. This leaves Paris and the two men on a movie screen in the Lounge. Britney who started to say "no" (GOOD BRITNEY) - is looking up at another version of herself standing where Paris was. BAD BRITNEY (BB) interacts with GOOD BRITNEY (GB) as both a real-time character using blue-screen, body doubles, etc. (as in "Lucky"), as well as through the "movie-screen" that Paris and the two males were frozen in. She can also surround GB thru TV screens (as used in "Me Against The Music"), etc.

GB

(music starts up)

Not my kinda guy
you know that's true

(CONTINUED)

CONTINUED:

BB

Walking past the still-frame image of the well-grown man, she glances admiringly at the bulge

world says
this cake
is really good for you
when you have it 'n
you eat it too.

The two *Britnii* have their backs to the camera, BB putting her arm around GB's shoulders in a sisterly fashion, silently urging her to reflect on a memory/fantasy. BB glances at the still frame of Paris and males on the large screen, and as she points with her finger behind GB's back, they magically fade into images of a past love tryst in the memory of GB.

Video of couple kissing passionately, fingers undoing a button - shoes on floor next to bed joined by skirt, blouse.

BB (CONT'D)

Remember last year
you broke through that fear
lost all your life-long restraint?
Heartpound excitement
dizzy delightment
and this guy here
don't look like no saint.
For knowing his way aroun'
between the sheets goin down
a little naive he aint.

Scene 16_ Beginning of Music-video ADD A LITTLE SWEET.

GB

(smiling at the memory,
breaks into a music
video)

He doesn't smile
when he's supposed to
he looks
my heart skips half a beat.
Feelin weak in places m'not
supposed to
But he's got style -
got some package -
got some heat.

(MORE)

(CONTINUED)

CONTINUED: (2)

GB (CONT'D)

He's comin close
 he's really not supposed to
 mom would say this is all wrong.
 He's comin close
 and he's really not supposed to
 but he's here
 and he's hot
 and he seems real strong.
 He's cool -
 and he's hot
 and he could be wrong.

I'm in the mood now
 for a bad boy
 and not some grateful toy
 Who's a bad boy
 exciting to enjoy.
 What can I really want
 when i make my taunt?
 Put me in my place
 but here's the rule now ace
 I won't play the fool
 I'm not your little tool
 So you must add a little sweet
 Yeah, you add a little sweet yeah,
 you must add a little sweet
 to the cool.

Here I go now
 and I'm divin' in
 exploring all this newfound skin
 I know many want to call it sin
 all this flesh
 I'm just diggin in.

It's so easy
 to lose track right now,
 common sense no longer anyhow
 his lips so hungry
 they are piercing me
 oh will my body
 be set free?

Pleasure waves are floodin' in
 this rush of feel-good oblivion.
 Are you the man
 to take me all the way?
 Don't fail me now
 z'all I've got to say.

(MORE)

(CONTINUED)

CONTINUED: (3)

GB (CONT'D)

Show me now
that you deserve what's yours
and we'll dance tonight
on many shores.

I've gone so far now
I'm beyond choice
moans and whimpers
in my voice
don't want to stop now...
(voiceover SPECIAL AUDIO EFFECT)
so hot and moist...
been made *slave* by your persistence
It's my *gift* to your insistence
givin' up now my *satin resistance*.

For this above voiceover part: Britney and lover in bed. Her arms are crossed above her head with the male's left hand holding Britney's wrists at the point where they cross. Although covered by a gauzy material, we can see his right hand starting to move down towards her hips as she lifts them up to aid in the removal of this last item.

Various cameras and angles including right by floor level amongst Britney's recently flung clothing. A stiletto heel stands while another lies on its side. Britney's clothes lie in small pools on the floor as part of a garment falls super-slo-mo into view. Shot in midair from different angles, it not only takes seconds to reach the floor, but it is never seen clearly in its entirety. Pictures of ecstatic face, fingers gripping side of the bed in ecstasy (not unlike Britney's perfume commercial) are interspersed in the garment's journey to the floor. A fraction before it comes to rest on the floor in SPECIAL EFFECT, cut to frightening full-face closeup of a raging black stallion, eyes bulging, nostrils flaring. A leather halter boasts a distinctive emblem on it.

To be interjected with these next (and last) verses, cut to Britney in dominant position dressed in quasi-gangster suit ala "Me Against the Music." As she straddles the male and takes off her jacket the shirt of her 'shirt and tie' is revealed to be a satin business shirt cut off right below the breasts.

The male who she is straddling looks up in surprise. Britney looks back at him now wearing only a few leather straps, and she is holding a riding crop in her right hand showing the same emblem on the top few inches that was on the stallion's halter. The male morphs into a female body-double in the same position underneath Britney.

(CONTINUED)

CONTINUED: (4)

The girl is in the same position Britney was in when her hands were first crossed over her head and held by the male's left hand. Now Britney holds the girl's wrists with her left hand, and a few inches of the top of the riding crop shows in her right hand. Britney starts to touch the girl's left cheek with her right hand as the top of the riding crop disappears inches from the girl's face (as Madonna disappeared at the end of "Me Against The Music") and it becomes only Britney's fingers left to gently stroke the face of the girl who morphs back into the original male who looks up at Britney bewildered.

GB (CONT'D)

(rap-like finale)

Sure you'd like me dreamy
and you know
you want it steamy
so listen now
don't be like some fool.
You want it
like I want it
then you listen
and get on it
you must add a little sweet
- (you heard me) -
add a little sweet -
- (that is right) -
add a little sweet to the cool.

(CONTINUED)

CONTINUED: (5)

2nd Britney

SCENE 17_INT. GB'S BEDROOM- NIGHT

Hot color turns to dull grey as night turns to first light. GB waves an impatient and gloomy goodbye to a male figure leaving her room. A room suffering from hungover graytones, the lipstick smudged cigarette butt floats in a champagne glass. Sitting on edge of bed depressed, she looks into the mirror unhappily. All doors in the room look dark and uninviting save one. It radiates a glowing excitement of bright color amidst the grey depression. It has three signs over the entrance which blink on and off. Show them glowing more in opacity as time is shown passing unhappily (Use animations or live action to show boredom, betrayal, sporadic and fleeting emotional attachments):

"Escape the Pain"

By

"Doing It All Again"

"Guaranteed Until You Die"

Britney hesitates, thinks, walks around in great pain and walks through the door and is immediately in bondage. She is transformed into a bondage outfit under the domination of Bad Britney. Costume changes abound in following scenes.

SCENE 18_ INT - BB'S DUNGEONESQUE LIVING QUARTERS - NIGHT

Walls are covered with paintings of BB, some portraits of her dominating men, women, as well as in postures of kittenish submission. She is seen in outrageous fantasy outfits lying in various states of undress with various fantasy creatures - reclining as slave-girl on the belly of a demon-dragon with SPECIAL EFFECTS. In protesting, masochistic ecstasy being mounted from behind as breasts and thighs show the thin blood-lined claw marks of the monster's claws used mounting her. On the walls hang satin blindfolds and bindings, fur covered handcuffs, and bondage-type restraint leathers.

GB
(whimpering)
No, don't...

(CONTINUED)

CONTINUED:

BB

(holding up a bondage-
mouth-ball in warning)

Here *I* use the "no" word
you don't say the "don't" word.
I say "*do this*" in words
you say "*yes miss*" in words.
Let's take this "*Won't*"
n'make sure you "*Don't*"
be expressin' treason.
You're mine here now
you asked anyhow
you'll be my slave
for the season.

Now kiss this hand
that holds the glove
trust and give me all your love.
Come up to me
and give me a little whimper.
I won't accept a hesitate
and I don't ingratiate
and you're gonna give me more
than just some simper.

i know i promised happiness

(WALKING HAND-IN-
HAND WITH A BOY)

but sex is probably all you'll get.

(GRUNTING BODIES
AMONGST SWEATY
SHEETS AND
OVERFLOWING
ASHTRAYS)

we compensate for happiness
with pleasure.
Before you wonder
if that's true -
excitement,
- I will tell you -
will keep you lookin'
for truth
which you can't measure.

(CONTINUED)

CONTINUED: (2)

GB

I drank the promise
of a glorious night,
his hands
they felt so right,
our bodies touching
seemed so full of pleasure.
But I got a different take
in the morn when I awaked,
that it was me
that got robbed
of my treasure.

BONDAGE GEAR
SNAPS OFF HER

You're left the more alone
worse than before you boned.
What the witches
promised Macbeth
becomes your own.

MORE GEAR
DISAPPEARS

The lyin' voices sold me
logic to control me
But I watched the promise melt
and turn to stone.

TOTALLY FREE OF
BONDAGE COSTUME

BB

(Dismissive)

Circumstance this
he was that
the next one
will be better.
You could be looser too
take him down
right to his shoe
Let what's in me
Rise up and be in you

(CLOSEUP OF
GASPING MALE
FACE PRESUMABLY
RECEIVING ORAL
SEX)

(CONTINUED)

CONTINUED: (3)

Scene 19_ Music Video_Where do You Go?

BB looks off dreamily, away from GB and into a host of different males and male images which she interacts with in a sexual-sorceress/vampire motif in the music video of WHERE DO YOU GO? She sings to a variety of men. Some are more masculine, others more effeminate. Some appear to change from male to female (some to a quasi-lesbian/transsexual look). Morphing from one to the other - faces are changing as some experience release in the heights of sexual excitement.

BB (CONT'D)

(music video)

Where do you go
when the lights go out?
where do you go
when your body pours it out?
Is it within your courage
to find and not discourage
a look into your little fantasy?

Do you have the insight
are you naked
or too uptight
and pretend its something
You don't want to see?
and pretend its something
You don't want to be?

Don't you worry now my honey
I'll be gentle with you sugar
Don't deny it's there
Come let your Britney see.

Don't be silly now my sweetie
or go hidin' from me baby,
you got some fancies
share them now with me.
Yes come and give them all to me
- prissy -
- or walkin' tall with me -
yes pour them out
for your very own Britney.

The choice is yours its true,
but let me tell you
(me-to-you)
i like it hot;
and i like it a little bolder.

(MORE)

(CONTINUED)

CONTINUED: (4)

BB (CONT'D)

If indeed that frightens you
take from me a little clue:
it's ok -
it's only between
me and you.

A little lace will do
and something really *nasty* too
we'll see if you can service
just for me.

Offer yourself to me
with patient training through me
I'll turn you into
just what you want to be.
Oh the places we'll go alone
Just you and me.

We'll see just what you're made of
- and just what you're afraid of -
Don't worry now
your secret's safe with me.
We'll just look inside
and set what's hidden free.

Now give it to me slowly
and if you have to
make it lowly
just understand
you give it all to me.
Just give it to
your very own Britney.

(CONTINUED)

CONTINUED: (5)

3rd BRITNEY

SCENE 20_INT - XXXX DIFFERENT SCRIPT XXXX - NIGHT

(MUSIC-VIDEO)

Yes exciting it is too
 but inhibitions are not taboo.
 We don't need to get bit twice
 You know that's true.

These problems you create...
 And even if the sex is great
 I'm better off alone
 than on this date.
 I'm tired of this wild thrill...
 'n not everything is cool
 that brings a chill.

(MUSIC VIDEO ENDS)

BB

Oh you're gonna make me happy!
 and you better make it snappy.
 Don't you dare consider
 to even linger!
 You have to come to see
 that my happiness is key
 when I'm in the mood
 or crook my little finger.

GB

You think excitement is your
 treasure
 To quench a thirst that knows no
 measure
 It's to drink salt water
 all night by the sea.

It ain't gonna get any better
 We just grow older...
 Just grow deader
 (beat)
 ... I can feel the chains
 Already tightn'n on this fetter

I see what you bring me
 to worship this imagery
 but in the morn
 it don't look that good to me.
 Your voice in my no-mans-land
 a sense that it's good to stand
 for the banner of good's enemy.

(MORE)

(CONTINUED)

CONTINUED:

GB (CONT'D)

Allegiance is doubted here
 right's message less than clear
 emotion impossible to see.
 Cannot know what's behind
 all these thoughts in my mind
 but to the devil
 they're always kind to be.

You promise excitement and pleasure
 but destruction
 always seems my measure.
 (beat)
 and that's really what you are
 come to get me from afar.

BB

BB's eyes fixed on GB's, she walks towards GB with the confidence of the spirit-in-charge, her dominating, all-confident body movement punctuating her prose in this quasi-rap)

I'll take you
 and use you
 hurt squeeze
 and abuse you
 suck the soul
 from your crippled life's plan,
 and when i am finished
 you'll be so diminished...
 you won't know
 if you're woman or man.

Walking around a seated BRITNEY

Don't think to say "no" now
 don't think to say "no" now
 don't think to say "no"
 while you can.

Back in front walking towards her

For i'm comin'
 to you dear
 i see you now so clear
 and you can't run out of this jam.
 You played with the fire
 now you're in the pyre
 tryin' to out
 and you haven't a plan.

GB (CONT'D)

GB, whose face was down with body shaking, suddenly swirls up with hope and fire.

(CONTINUED)

CONTINUED: (2)

Yes you are right
and I'm not gonna' fight...
that only puts me more
in your hand.
My struggle must stop here
for to get to where I go dear
I'd try to walk
but I can't hardly stand.

It's the One who came under
and arose with much thunder,
He rose-
it was all in His plan.
He won't hide in mystery
'n my goal's gettin' clear to see
cause now I'm ready
for the touch of His hand.

BB

(Scornful Rap)

Go into church
Please the pastor
Get patted on the head.
You go - **I won't!**
Cause it ain't real
Yeah you heard
just what I said.

GB

SCENE 25_ EXT- CHURCH COURTYARD - DAY

Video of churchgoers entering parking lot, exiting cars, getting kids, eyeing others, walking towards building we hear the thoughts of people. Interspersed within the thoughts are different voices: Guy looking angrily at his wife as they get out of their car: "...like to just smash her..., bitch talkin' like that to me in front of the kids;" Camera on wife: Woman's voice: "'I hate his guts! Now there's a nice guy, (looking at another woman's man); Guy looks at the other man's wife, 'what an ass on that gal, and she's always so pleasant.' Churchgoers - suddenly all smiling at the entrance, all faces freezing into smiling masks

Scene 26 GB returns to INT - PREVIOUS SCENE

I know what you're sayin'
I feel the same way, 'n
I'm lookin' inside, in
my own way and...
prayin'

SCENE 26_ INT - POOL ROOM - NIGHT

Pool room with BB in hat and pool shark clothes - POSSIBLE CAMEOS from MADONNA, PINK, AMY WINEHOUSE DIGITALLY PLACED IN PICTURE FRAMES ON WALLS AROUND POOL TABLE where BB sneers at GB. So their pictures "come alive " with them singing:

BB/ALL CAMEO PEOPLE

What do you know
'bout G-d, right and wrong?
lil' Miss Holy?
Ya'dance 'n sing a song!
Now these people
schooled in religion

BACKGROUND GROUP
PHOTO OF
HOMOGENOUS
SMILING CLERGY

Got diplomas
to keep us from sinnin.'
Our souls
they all surely be winnin'...
(Sinister look into camera, the
light from the lamp over the pool
table giving BB a satanic shadow)
Why else
would they always be grinnin'?

GB

He said He'd put
the laws within us
On our hearts He would subscribe
Shouldn't need no wooden building
to ritual-up inside.
A fish don't need a compass
an eagle don't need a map
I don't need no special religion,
'pocrisy 'n all that crap.

Of myself I can do nothing
Said He who saves my soul
The Father in me
He does all the work.

Or is our ego greater
Than the Son of our Creator?
Cause we'll pay for that mistake
sooner or later.

SCENE 27_ EXT - SMALL RISE WITH SCRUBBY BRUSH - DAY

JESUS in plain robe and sandals standing on top of a small rise facing a group of disciples.

JESUS
Who do you say that I am?

BRITNEY (IN OFF-CAMERA V.O.)
The Savior
asked the man known as Stone.

Face of LEGENDARY ROCKER comes up as Peter beneath hood of his robe to look up to Jesus

LEGENDARY ROCKER
You're the Hebrew appointed
the Messiah Anointed

BRITNEY (IN OFF-CAMERA V.O.)
said the apostle in reverent tone.

JESUS
Neither flesh nor blood
did reveal this to you.

BRITNEY (IN OFF-CAMERA V.O.)
He who would rise said true.

JESUS
My Father's Spirit above
gave you this love, by
putting this faith into you.

SCENE 28_ INT- DARKENED ROOM AS SEEN FROM CEILING - NIGHT

BRITNEY (in Off-camera V.O.) Video from ceiling shows Britney on knees face down, sincerity, tears...

BRITNEY
I have that faith within me
just as Peter the Hebrew did
The Father's given it t'me
don't need no referee
to know He rose from the dead.

SCENE 29_ EXT - AREA WHERE JESUS SPOKE EARLIER - DAY

Some disciples - their backs to camera - stand near Jesus as He begins to lay hands on a blind child being guided before him by the child's parents. As camera slowly zooms towards scene, LEGENDARY ROCKER with hooded robe whirls around to face camera.

LEGENDARY ROCKER
 Didn't come to bring religion
 rituals 'n stuff to renown
 Who are you building these
 buildings for?
 When they're all about you?
 Tear'm down.

As above lyrics are being sung, background shows mother lifting up the now-seeing and pointing child with tears of joy, the father - suddenly sobbing - falls on his knees to kiss the hand of Jesus. Zooming in, the face of the crying father turns to the camera and FADES into that of a crying and frightened young boy in a church confessional as JESUS fades into a PRIEST raising his robe in preparation for the boy to service him sexually. The ROCKER'S face fills screen

LEGENDARY ROCKER (CONT'D)
 You've lost the tie you had,
 not many now wear the crown.
 (*Background changes to modern-day*)
 You better get it straight my
 friends, cause -
 the **shit is comin down...**

A GOSPEL-SET
 WITH BRITNEY,
 PARIS AND
 LINDSAY IN CHOIR
 ROBES ON CHURCH
 STAGE, HAND-
 CLAPPING, SNGNG:

BRITNEY, PARIS AND LINDSAY
 "*Oh, the shit is comin down,
 yeah...*"
the shit is comin down!"

SCENE 30_ INT - DUNGEONESQUE BB AND GB ALONE- NIGHT

GB

(raps to BB)
 We're all failin'
 in the same way.
 Different sins
 is all we play.
 Y'gonna run your game?
 Is that what y'say?
 (starts walking to BB)
 None of us
 good enough
 't stand before Him
 made us from the dust.
 We say we be tryin'
 Like we ain't goin fryin'
 With our pride and our lyin'.
 You think you'll fool'm
 when you're dyin?

BB

(wide eyed)
 Jesus...

POOF! SPECIAL FX

SCENE 31_ INT - ONYX LOUNGE- NIGHT

POOF! SPECIAL EFFECT dissipates. Britney sitting at table with strange-looking plate about to be served to her by a luminescent glowing waiter. Background changes to sky, sun planets and clouds. BB sits opposite with a large tureen that has the words "Gusto Forever" running around on it. SPECIAL EFFECTS have small DIGITAL sin-filled elements animating into up and over the tureen reminiscent of a witches cauldron.

BRITNEY

(to waiter)
 What do you have for me?

WAITER

Order of conscience with a portion
 of understanding on the side.

This scene is a very short moment. GB begins (SPECIAL FX) to get a central Eye in her forehead - accompanied by a sudden growth of eyes all over her body, until BRITNEY is covered 100% with eyes - an all seeing-spirit that exists only for a fraction of a moment. Bad Britney cowers in fright.

SCENE 32_ INT. WAKE UP - OPENING SCENE BEDROOM - DAY

Light glows in the same bedroom as in Scene 1. BRITNEY in the real-world waking up.

ASSISTANT-FRIEND

Oh, you're awake. You hungry?

BRITNEY

Yeah, and I think I
know just what I could go for.

Britney sits up in bed, looks into the camera.

BRITNEY (CONT'D)

A great songwriter once wrote,
You can fool some of the people
All of the time,
And you can fool all of the people
Some of the time,
But you can't fool
All the people *all* the time.
I think Abraham Lincoln said that.

I'll let you be in my dream
If I can be in yours...

I said that.

FADE OUT.