

C. Bergman

EXEC. PRODUCER: Glen A. Larson
PRODUCERS: Frank Lupo
 Jeff Freilich
CO-PRODUCERS: Gary B. Winter
 Ben Kadish

PROD. #55117
March 26, 1980 (F.R.)

GALACTICA 1980

THE NIGHT THE CYLONS LANDED

Part II

by

Glen A. Larson

— PLEASE NOTE —

THIS MATERIAL IS THE PROPERTY OF GLEN LARSON
PRODUCTIONS AND UNIVERSAL STUDIOS. IT IS
INTENDED SOLELY FOR USE BY STUDIO PERSONNEL.
DISTRIBUTION TO UNAUTHORIZED PERSONS IS
PROHIBITED.

GALACTICA 1980

THE NIGHT THE CYLONS LANDED

Part II

CAST

ANDROMUS
SHIRLEY
NORMAN
OFFICER #1
OFFICER #3
OFFICER #4
DILLON
TROY
MILDRED
DANNY
CENTURIAN
CAPTAIN
BRIGGS
OFFICER (POLICE)
GIRL
GIRL #2
COP
CHUCK
STAR
CHORUS BOYS
WOLFMAN
DISPATCHER
TOUGH (4)
FIREMAN
DRIVER (TAXI)
CLIFFORD
GROVER
DRIVER (TAXI)
COP
VOICE
OFFICER (POLICE)

GALACTICA 1980THE NIGHT THE CYLONS LANDEDPart IISETSINTERIORS:

COUPLE'S CAR
POLICE CAR (2)
PENTHOUSE
 KITCHEN
 BEDROOM DOOR
 BALCONY
 DOOR
 ADJACENT ROOM
 DARKENED ROOM
 ELEVATORS
 GROUND FLOOR
THEATRE
 STAGE DOOR AREA
 SIDE OF STAGE
 STAGE
 IN WINGS
POLICE HEADQUARTERS
 DOOR
WORLD TRADE CENTER
 BROADCAST STUDIO
 LOBBY
 ELEVATOR
 TOP FLOOR
 ELEVATOR SHAFT
BELLEVIEW HOSPITAL
 TRAUMA ROOM
LEAD POLICE CAR

EXTERIORS:

NEW YORK CITY BRIDGE
POLICE CARS (2)
END OF PIER
 POLINGS
CYLON CRASH
STAGE ENTRANCE
TAXI (2)
SIGN
CENTRAL PARK
 BUSHES
WORLD TRADE CENTER
BELLEVIEW HOSPITAL
TWO POLICE CARS (STOCK)

GALACTICA 1980

THE NIGHT THE CYLONS LANDED

Part II

ACT ONE

ANNOUNCER

And now...Part Two...of The
Night The Cylons Landed....

FADE IN

- 1 ON THE MANHATTAN SKYLINE - NIGHT - STOCK 1
To establish.
- 2 ON A NEW YORK CITY BRIDGE - NIGHT - STOCK 2
To establish.
- 3 INSIDE A COUPLE'S CAR 3
Andromus is staring out the window....

ANDROMUS

Amazing....

SHIRLEY

Yeah...I always feel the same
way, whenever I come into Manhattan....

NORMAN

Exactly where is the party you
two were heading for....

ANDROMUS

Don't concern yourselves with us.

SHIRLEY

Aren't they great...Mildred and
Danny are gonna love 'em.

NORMAN

Yes...I hope the two feel the same
way after they meet Mildred and
Danny....

CONTINUED

3 CONTINUED

3

SHIRLEY

It'll be fine....

But, Shirley doesn't look so confident....

NORMAN

...Sure -- Just like the time with
my boss -- Mister Forbischon.

SHIRLEY

Look...uh...let me tell you a
little about Mildred and Danny
...They're a great couple....

4 ANDROMUS

4

turns to look at her...with an odd sort of analytical look...
as if his commander-in-chief is about to program him....

ANDROMUS

Yes?...

SHIRLEY

But....

ANDROMUS

Yes...but....

SHIRLEY

Well...She's kind of hot blooded.

ANDROMUS

Her blood is warm.

NORMAN

...Why beat around the bush, Shirley
...Tell him Mildred has a thing for
big guys.

SHIRLEY

...Her first husband was a basket-
ball player...Not that Danny is
short....

NORMAN

Short tempered is what he is....

SHIRLEY

The point is...If she makes a play
for the big guy here...It wouldn't
be unexpected...But, don't worry.
Forewarned is forearmed...right?

CONTINUED

4 CONTINUED

4

ANDROMUS

...There is no need to be concerned...Centuri is quite capable of defending himself...Right, Centuri?

5 ON CENTURI

5

as his scanner scans...wommmmm...wommmmm...wommmmm.....

6 SHIRLEY AND NORMAN

6

Both exchange uneasy looks.

NORMAN

Maybe this wasn't such a good idea....

7 ON A FREEWAY - A POLICE CAR

7

streaks by....

8 ON ANOTHER POLICE CAR

8

streaking by under red light and siren (or blue and white).

9 INSIDE THE POLICE CAR

9

On Officer #3.

OFFICER #3

We have the fugitive police car in sight...and are in pursuit on Interchange _____.

10 ON THE LEAD POLICE CAR

10

racing along.

11 INSIDE THE CAR

11

DILLON

Troy....

CONTINUED

11 CONTINUED

11

TROY

I see 'em....

He reaches down and flips a switch.

12 OUTSIDE THE POLICE CAR

12

The blue light and siren come to life....

13 BACK INSIDE

13

DILLON

We're going to have to make a choice...Troy...They'll place barricades in front of us...If we stop...We'll lose time.

TROY

Time is the one thing we can't give up...Those two Cylons are ahead of us.

DILLON

Troy...Maybe if we tell somebody what's going on...here on Earth....

TROY

Who'd believe us?...

DILLON

The Air Force.

TROY

Not in time to do any good... All those Cylons have to do is get control of a long range transmitter for a few minutes....

DILLON

Troy....

14 POINT OF VIEW

14

a second police car angling onto the freeway....

15 THE CHASE

15

high speed...two police cars against a third....

- 16 VARIOUS ANGLES 16
speeding in and out of vehicles...angling off the freeway...
down one offramp...and back up another....
- 17 ON A DOWNTOWN STREET 17
as the lead police car races down towards the bottom of the
offramp....
- 18 ON A STREET NEAR THE EAST RIVER 18
The police car races towards camera...a block behind it we can
see three police cars in pursuit...closer...closer...closer...
The lead car comes until....
- 19 ANGLE ON END OF PIER 19
as the lead police car plunges off and into the river...then
slowly sinks down...down...down...beneath the surface....
- 20 BACK UP ON THE PIER 20
The pursuing police cars race up to a stop...jump from their
vehicles and scan the dark, murky waters....
- 21 OFFICER #3 21
stands looking down.

OFFICER #3

...What do you think?

OFFICER #4

Get on the horn to Harbour Patrol
to start looking for bodies...
and until we get them.

OFFICER #3

Yeah.

OFFICER #1

We assume they're still alive.
Cordon off the block.

As the Officers move about with some dispatch.

22 CLOSE ON POLINGS

22

as Dillon surfaces...spitting out a mouthful of water.

DILLON

Troy....

Troy's head emerges from the black waters....

TROY

Dillon....

DILLON

Right here...Now what do we do?

TROY

Get out of here and back after
those two....

23 ON A PENTHOUSE - NIGHT

23

wall to wall people dressed in assorted costumes...The door
opens to reveal Norman, Shirley, Andromus and Centuri.

MILDRED

Norman...Shirley...Look at you...
Aren't you badddd...And what's
this?...

NORMAN

I brought my famous meatballs....

Norman stands holding a large turkey type roasting pan...using
potholders on either end....

MILDRED

Hey, everyone...Norman brought a
tub of his famous meatballs...
Danny...Would you get over here
...and take these meatballs....

Everyone reacts with adequate praise, as Norman preens...
Danny breaks away from his guests and heads over....

DANNY

Hi ya, Norm...Shirley...Hey, a lady
Draculas and a clown. That makes
eight Draculas...That's a big number
this year...Here, let me take those....

SHIRLEY

I'll bet you don't have eight of
these.

Shirley beckons o.s. and Centuri steps into place where he is
now clearly visible behind Andromus.

CONTINUED

23 CONTINUED

23

SHIRLEY
This is Andro...Andro...micus
...Oh well, I just call him
Andy...and his friend.

24 ON MILDRED AND DANNY

24

as their mouths drop open.

DANNY
Holy...What a getup....

Mildred drinks him in...Like an E.F. Hutton commercial, all
chatter at the party stops....

MILDRED
And what's the big boy's name?

ANDROMUS
He is called Centuri....

DANNY
Fantastic...Norman...You take
the cake...Always the party
stopper....

NORMAN
We'd better get the meatballs
into the kitchen...They're
getting cold....

DANNY
Right...Mildred...Introduce
everyone around....

As Danny moves off with Norman.

MILDRED
I'm not sure I want to share
the big fella...
(whispers)
This is one I owe you, Shirl-
girl....

SHIRLEY
Just behave yourself...It's
enough we have Norman's famous
meatballs...We don't want one
of Danny's famous temper fits
on top of it.

CONTINUED

MILDRED

Okay, Andy...and...what was that again?

CENTURIAN

Centuri....

The Centurian's mechanical voice stops her cold....

MILDRED

How do you do that?..Who's inside that thing?..

SHIRLEY

I'll let you figure that out, while...I introduce Andy around....

As they move off, leaving a lot of people moving up to the Centurian...Raising their drinks...Handing him hors d'oeuvres... touching his suit.

SHIRLEY

I hope you like the crowd. They're mostly ad agency...media people... You didn't say what you did for a living, Andy....

ANDROMUS

For a living?

SHIRLEY

Your job...your work...And don't tell me you aren't in show business, running around in outfits like those....

ANDROMUS

I am interested in your aural transmissions....

SHIRLEY

Aural transmissions?

ANDROMUS

Wolfman Jack...Fifty thousand watts of interrupted power...I perceive that to be a great deal of transmission capacity....

SHIRLEY

Oh, nuts...You're an egghead....

CONTINUED

ANDROMUS

Egghead?

SHIRLEY

Where were you guys coming down from...MIT?

ANDROMUS

Possibly...How high up is that?

Shirley smiles.

SHIRLEY

Well...at least you have a sense of humor...So you want to meet Wolfman Jack?....

ANDROMUS

Very much...Where could I find him?

SHIRLEY

Just stick around awhile...He'll just have gotten off the air about now...The studio isn't far.

ANDROMUS

The studio?

SHIRLEY

The broadcasting studio...Where his show comes from...It's in Rockefeller Plaza....

ANDROMUS

Rockefeller...Plaza....

Andromus turns and fixes on New York's immense skyline, which is breathtaking from the lovely balcony Danny's posh apartment enjoys....

ANDROMUS

Where is that?

Shirley eyes him with some concern....

SHIRLEY

That way...Beyond the park about thirty blocks....

Andromus turns back and smiles...She is now quite puzzled.

CONTINUED

24 CONTINUED - 3

24

ANDROMUS

Thank you.

SHIRLEY

You're welcome.

She turns and moves away...As she exits...Centuri moves by her and out the door to the balcony.

ANDROMUS

We've done well...A transmission center is beyond those large structures. We'll wait for the human who knows the facility well...and take him with us.

CENTURIAN

Time is important...They could be looking for us.

ANDROMUS

Who?...They'll assume everyone was destroyed in our ship....

Andromus turns to look back at the city.

ANDROMUS

No, Centuri...We are in another world and...There are only two of us so we need a guide to make our progress efficient and unobtrusive...When this human who transmits to other humans arrives...He will be our guide...

25 AT THE SCENE OF THE CYLON CRASH

25

Firemen are doing mop up work on the trees...Police teams (plainclothes), are shooting photographs of the area...There is little in evidence of the former Cylon ship except a chalky white-gray outline of the former craft on the grounds... The intense white heat having reduced it to ashes.

26 ON BRIGGS

26

watching silently as the work continues...he glances over at the police being interrogated by his Captain...At the photographers...at the charred police car which is undergoing tests...Finally the Captain turns and moves over to him.

CAPTAIN

How did you know....

CONTINUED

26 CONTINUED

26

BRIGGS

They identified the photographs....

Captain hands them back to Briggs....

CAPTAIN

No question about it...They're the two that climbed out of the ship...blew up one police car and stole the other one....

BRIGGS

I don't care what they did here... It's what they did to my friend Colonel Sydell that they're going to pay for...Get their likeness out of every police department and Federal bureau in the tri-state area....

Police Officer #1 moves up.

POLICE OFFICER #1

You're too late, Colonel...It's already out and it's shoot on sight.

BRIGGS

No...I must have these men alive.

POLICE OFFICER #1

Maybe you must have them alive. As far as I'm concerned, these two drug runners have made their last delivery.

BRIGGS

Officer, you don't understand. They aren't drug runners....

POLICE OFFICER #1

No...What are they?...

Briggs bites his tongue....

BRIGGS

I'll discuss it with the Commissioner of Police.

POLICE OFFICER #1

You do that but unless he get out in the streets all by himself... the order stands...Those two guys are as good as dead.

27 ON A DARK SIDE STREET - NIGHT

27

Two figures move along...Their clothes wet...Their manner extremely hurried...but alert.

DILLON

Troy....

28 POINT OF VIEW

28

A police car is racing up and coming to a stop under red light...No siren...The two Officers jump out of the car....

29 TROY AND DILLON

29

stop dead in their tracks...Dillon's hand races into his jacket...Troy stops him as the Officers head towards them... But, turn to run up the stoop to where a black lady is pointing inside and talking excitedly...The Officers nod... One stays with the lady...the other goes inside. Troy and Dillon move up and stop to look at the police car, whose door remains open....

DILLON

The signal's pretty weak, Troy... Those Centurians must be on the other side of this population center...uh ...city....

Troy is appraising the situation.

DISPATCHER

Attention all units...Code 411 ...Be on the alert for two caucasian males...Approximately six foot two ...both wearing leather jackets... one light tan...one dark brown... Suspects are armed and considered dangerous....

Troy and Dillon exchange looks.

DILLON

We can't keep to the streets in these clothes....

TROY

And we can't keep borrowing police cars...They don't like it....

OFFICER

Hey, you two...Something you want?

The Officer at the top of the stoop is eyeing their proximity to the police car with the opened door...with some suspicion. He starts down the steps....

CONTINUED

29 CONTINUED

29

DILLON

No...Just on our way into the city.

Dillon nods and the smiling Galacticans move off up the street
...The Officer coming to a stance by the car.

DISPATCHER

Additional description of two white
caucasians on Code 411...Last seen
in stolen police vehicle in East
River...One or both believed spotted
in wet clothing headed west from
river....

OFFICER

Hey...hey...You two....

30 ON TROY AND DILLON

30

as they take off on the dead run....

31 THE POLICEMAN

31

runs after them....

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

32 ON A STREET - TROY AND DILLON 32

charge across the street...traffic screeching to a halt...they duck into an alley....

33 BACK DOWN THE STREET - AN OFFICER 33

is in pursuit...He runs out into the street and flags down a patrol car and tells them his story...All too far away for us to hear...One of the officers jumps out of the car and joins the officer in fanning out...one heading towards Troy and Dillon....

34 ON TROY AND DILLON 34

DILLON

We can't make it in these clothes much longer...Every officer in town is looking for us....

TROY

The stores are all closed....

DILLON

Even if they weren't...It's hard not to call attention to yourself when you go shopping soaking wet....

TROY

Oh oh....

35 POINT OF VIEW 35

The officer is moving directly towards their alley....

36 TROY AND DILLON 36

look around....

DILLON

He'll spot us up this access....

37 ON A DOOR 37

marked "STAGE ENTRANCE"...it opens and a couple of chorus girls exit...we hear music.

CONTINUED

37 CONTINUED

37

GIRL

Feet are killing me...if they don't
cut that number by opening night...
I'm gutting out of the show....

DILLON

This way....

Troy and Dillon charge across the alley and up the steps...and
into the door....

38 INSIDE THE STAGE DOOR AREA

38

Troy and Dillon enter...A Cop looks up....

COP

Can I help you....

TROY

Uh....

He looks at their clothes....

COP

Is it raining outside?

DILLON

Uh...it was very wet a few minutes
ago....

COP

Great...and I didn't bring my
goloshes...What can I do for
you two?

Two more Girls move up....

GIRL #2

Night Bennie...See ya tomorrow
night.

A stagehand pushes a large rack of tuxedos past on a wheeled
costume rack.

TROY

We're looking for the man in charge
of clothes....

COP

Our costumer? He don't come in at
night...If ya mean the dresser,
Chuck Willis...He's probably
gathering up all the gear from the
chorus line...Who shall I say wants
him?

CONTINUED

38 CONTINUED

38

The Cop picks up the phone.

DILLON

Troy and Dillon....

He dials...there is no answer.

COP

He isn't there yet...Grab a seat...
I'll keep trying.

Troy and Dillon move back towards the door where they can watch for a moment and get the hang of it.

DILLON

(whispered)

Troy, do you see all those clothes on that rack? They look like every size imaginable.

TROY

Yes...For once, I think we're in luck. Shall we?

DILLON

By all means.

They turn their dials and slowly disappear...pan to the Cop.

COP

I just found out he's dressing the guys in the chorus line for their last dance...If you two....

He looks...Then does the proverbial head scratch.

39 ON THE MALE DANCER'S TUXEDOS

39

as they move to the side of the stage. Troy and Dillon reappear and move up and hold tuxedos against themselves.

DILLON

Odd looking...But they must be acceptable down here on Earth.

TROY

Hurry...we don't have much time.

40 AT THE SIDE OF THE STAGE

40

as eight male dancers charge off wearing feathers....

CONTINUED

40 CONTINUED

40

CHUCK

Okay...Okay...now no more being late back on stage. I want you out of those feathers and into those tails in thirty seconds flat. I'm going to stand here and time you....

41 AT THE SIDE OF THE STAGE

41

The dancers race up and begin putting on the costumes oblivious to Troy and Dillon standing a few yards away just getting their tuxedos on....Chuck moves up.

CHUCK

Tony, I brought along some extras for those replacements. Something should fit...Come on...come on, fifteen seconds.

42 ON TROY AND DILLON

42

TROY

If you're ready...We'd better get out of here....

CHUCK

Ten...nine....

As Troy and Dillon start to move off, Chuck moves up and hands them top hats and canes....

CHUCK

Come on...come...No wonder this show is in trouble...Get out here... Five...four...Everybody. Move it... three, two....

We hear a tympany hit....

43 TROY AND DILLON

43

look like two innocent men about to thurst in front of a firing squad....

DILLON

Troy....

TROY

I don't know where they're pushing us....

44 ON STAGE

44

Eight chorus boys charge on stage...The two in the center are Troy and Dillon...half stumbling...Suddenly, before they can set themselves...the center curtain parts and a beautiful young lady moves out and pushes between the two spacemen... Through clenched teeth she whispers to them with venilous wrath.

STAR

Let me through, you two airheads....

She pushes between them and poses...The men all around her raise their hands in pose...and looking around to see what's appropriate...so do Troy and Dillon....

DILLON

We've got to get out of here....

STAR

Lift me....

DILLON

What?

All of the Chorus Boys in unison:

CHORUS BOYS

Lift her...lift her....

Troy and Dillon lift her up....

STAR

Now walk with me...around the cake....

She begins to sing....

45 ON TROY AND DILLON

45

as they waltz with her...Dillon looks o.s. and does a take.

46 IN THE WINGS

46

Two police officers have stopped to talk with the stage Cop....

47 BACK TO TROY AND DILLON

47

DILLON

Troy....

TROY

I see them....

CONTINUED

47 CONTINUED

47

The two officers head towards the curtain area where they can see the stage.

DILLON

This is no time for finesse.

TROY

You're absolutely right...If it's entertainment they want, it's what they're going to get.

Each of them holding the Star aloft with two hands...suddenly make it one apiece, their free hands moving to their respective wrist shields....

48 ON STAGE

48

the two men and Star disappear behind the large cake and suddenly reappear, the Star being held aloft by nothing. She is simply floating in mid air...We hear a tumult of applause and "Bravo's".....

49 CLOSE ON THE STAR

49

STAR

I don't know how you're doing this
...But nobody steals the stage
from me.....

She reaches down belting at what isn't there.

DILLON

Owww...stop that....

TROY

She asked for it...Now Dillon?

DILLON

Now....

And the Star is suddenly hurled through the air and into the sumptuous gigantic birthday cake....

50 THE TWO OFFICERS

50

stand in the wings staring as suddenly they find themselves hurled back...split apart by something...or someone unseen shoving their way through between them in a hurry to get off stage.

51

OUTSIDE STAGE ENTRANCE

51

The door opens and Troy and Dillon appear running down the steps...Camera moves with them as they dash up the street in their regal attire.

TROY

We've lost a lot of time.

DILLON

I know, but according to my scanner
...The Cylon signal has remained
constant...It's approximately
_____acro lons in strength.

TROY

That could either mean they've been
stopped by something...or they've
already reached the transmission
station they were headed for...Taxi!

52

INSIDE THE PENTHOUSE PARTY

52

SHIRLEY

Jack...This is a big fan of yours
...He's been asking about you all
evening...The legendary Wolfman Jack.
Andy...uhh....

ANDROMUS

Just call me Andy.

WOLFMAN

Lay it on me, man...I hear that
walking monument out there is with
you.

ANDROMUS

Monument....

WOLFMAN

The big guy with the silver hairdo,
gettin' it on with Mildred.

SHIRLEY

He's with Mildred...I'd better
go see if....

But Wolfman holds her back.

WOLFMAN

They're just talking politics my
good lady. Stop mothering them.
Give them some room...You were
saying you were a fan?

CONTINUED

ANDROMUS

I understand you can be heard far and wide.

WOLFMAN

We're fifty thousand watts clear channel.

ANDROMUS

Clear channel?

WOLFMAN

Well...You understand that radio signals travel much farther at night and if all stations kept the signal that hot at night they'd be picking us up in another Galaxy.

ANDROMUS

Really?

WOLFMAN

Well, not really...They don't beam up....

SHIRLEY

Andy...I'm sure you're not really interested in all this technical talk...The important thing is this man is one of the most listened to human being on the face of this Earth....

ANDROMUS

About the technical aspect that makes such an incredible feat possible. Would you explain clear channel. Why is that so important?

WOLFMAN

Because man, there are only _____ stations in the whole country that are all alone on their frequency. Most all stations throughout the country share the same number on the dial...But they're far enough apart from one city to another to keep from interferring with each other...You know, like two guys talking and playing different records at the same time.

ANDROMUS

Then how do they prevent that from happening at night when the signals carry farther....

WOLFMAN

Very simple...at night they make all the high watters...the big boys... shut down their power...Most fifty thousand watters have to cut back to ten or even five....

ANDROMUS

But not you...you can transmit at full power as far and wide as you choose.

WOLFMAN

You got it...we're one of only stations in the country that cannot be interferred with....If I'm gonna take the trouble to talk... I want everybody in the world listening...Dig....

ANDROMUS

I'd like very much to see your station.

WOLFMAN

Hey...Any friend of Shirley's is a friend of mine. When you want to drop by?

ANDROMUS

Now.

Wolfman studies Andy, then breaks into a laugh....

WOLFMAN

...Hey...He's all right...Shirley... Are you sure he's met Norman? That's usually enough to kill a guys sense of humor...I'm heading to the watering hole...Can I get you two anything?

ANDROMUS

No...I don't require any liquids.

WOLFMAN

On second thought...You've been around Norman too long...You're starting to talk like him. Would you excuse me?

He enters the house...throughout the last...Shirley has been eyeing Andy apprehensively.

SHIRLEY

Andy...Where did you say you were from?

CONTINUED

ANDROMUS
I didn't....

SHIRLEY
All right...Where are you from?

ANDROMUS
A long way from here.

SHIRLEY
We discussed MIT....

ANDROMUS
Did we?

SHIRLEY
That's in Boston...Are you from Boston?

ANDROMUS
Yes....

SHIRLEY
How do you like the Empire State Building up in Boston?

ANDROMUS
How do you like it?

SHIRLEY
It's one of my favorite hotels....

ANDROMUS
Then I like it as well....

Shirley nods...as Centuri moves up....

CENTURI
Has Wolfman Jack arrived?

ANDROMUS
Yes, Centuri...Would you like to meet him...He's everything we'd hoped he'd be....

CENTURI
I'd like that very much.

ANDROMUS
Would you?

(A subliminal cut of Wolfman saying...would you excuse me?)

53 ON A TAXI

53

as it pulls up to a curb...across the street from Central Park
...Troy and Dillon climb out with:

TROY

This is fine....

Troy hands him some money...The taxi drives off....

DILLON

The signal has increased to _____
macrolons...But I think we could
have ridden a little further.

TROY

No. I estimate the signal they're
emitting is coming from one of those
perpendicular dwellings just beyond
this vegetation area. If the police
start checking with the cab companys
about two men in borrowed clothes...
I don't want them to be able to
zero in on where we went....

DILLON

That's very clever, Troy, but where
are we going? This is not the sort
of place you'd expect a powerful
transmitter.

TROY

There's a link to the Cylon's mission
here someplace.

They cross the street and step up....

54 ON A SIGN

54

CENTRAL PARK

They enter....

DILLON

A lively place to have in the middle
of all this concrete...At least
we'll be safe here for a little
while....

55 INSIDE THE PARK

55

They walk through the shadowy depths....

56 ON SHADOWS 56

moving along parallel to them....

57 IN THE PENTHOUSE - THE KITCHEN 57

Norman is dumping meatballs from the large container into smaller glass containers...Shirley enters.

SHIRLEY

Norman...I'm worried....

NORMAN

So am I...I do have a certain reputation.

SHIRLEY

Well then, why didn't you argue with me about bringing two people we don't even know into a party like this?

NORMAN

Because I didn't realize it could do so much damage.

SHIRLEY

(grows intense)

What are you talking about? What have they done?

NORMAN

I'll tell you what they've done... They've allowed my meatballs to get cold...Stopping and fooling around on the highway...I tell you Shirley...I'm just sick about this.

SHIRLEY

Norman, would you stop with your meatballs...This is serious....

NORMAN

What did you say?...

SHIRLEY

I said...who cares about your meatballs...I'm worried...I think that Andy is a little off...He acts like he just got out of a booby hatch.

NORMAN

You think Andy is off...You let me stand all morning over a hot stove,

CONTINUED

NORMAN (Cont'd)

just because your girlfriend is too lazy to do any more than open a can of dog biscuits for some of the brightest people in radio and television and you say he's off.

Norman rips off his wig and nose and begins slamming the glass bowls around as he heads for the radar oven.

SHIRLEY

I didn't mean to insult your meatballs...I just think we should now ask those two to leave before your highest paid disc jockey gets here....

NORMAN

Who happens to adore my meatballs... It's the only reason he'd come to this dump with that crazy host and hostess.

DANNY

Hey, what's all the noise in here....

Shirley spins around.

SHIRLEY

Nothing...I was just telling Norman to hurry up and get the food out there.

DANNY

Yeah...gotta start fillin' 'em up on something besides the bar... Who can afford it...You seen Agnes?

SHIRLEY

(apprehensively)

No....

DANNY

Funny...I ain't seen her since...
(thinks)
that big friend of yours showed up.

NORMAN

I'll be glad to go have a look around.

DANNY

Stay...with your meatballs...I'll find 'em and so help me...If she makes another scene like last year... I don't care if it is the fortieth floor.

CONTINUED

57 CONTINUED - 2

57

He turns and exits....

DANNY

That's it...There goes my job....

SHIRLEY

Don't worry...I'll find them before
he does....

She turns and rushes out after Danny....

58 ON A BEDROOM DOOR

58

as it bursts open to reveal Danny....

59 MILDRED

59

is seated at the vanity putting on makeup.

MILDRED

You broke the door.

DANNY

You're alone?

MILDRED

You broke the door.

DANNY

It was an accident...Where's the
big guy?...

MILDRED

How should I know...Why are you
so...Danny...You aren't on another
one of those ridiculous jealousy
fits of yours.

DANNY

Hey...What can I do...I love you...
How can I show you...How can I
tell you how much....

MILDRED

(thinks about it)

Fix the door...Then take care of
the guests.

DANNY

Right...I promise I'll never be
jealous again.

CONTINUED

59 CONTINUED

59

As he starts out...He hesitates.

DANNY

Why are you going to so much
trouble with your makeup...You
thought it was fine until that
big guy showed up.

He ducks and pulls the door closed behind him as a box of
Kleenex crashes against it....

60 ON THE BALCONY - ANDROMUS

60

stands alone....

ANDROMUS

(quietly)

I need you, Centuri....

Without turning to look...Andromus knows that Centuri will
come as we pan off and find Centuri inside the party, far
against the wall, encircled by jabbering people....

61 ON CENTURI

as his head turns from the group in response. Centuri
moves off toward the balcony.

CENTURI

Excuse me....

62 ON THE BALCONY

62

The Centurian moves up behind Andromus who continues to
star out at the city.

ANDROMUS

I sense a growing danger...we're
being followed.

CONTINUED

62 CONTINUED

62

CENTURI

How?

ANDROMUS

I don't know...But I perceive homing signals...It is possible that our internal energy sources could be traced if someone knew what to look for.

CENTURI

We must reach the transmission center.

ANDROMUS

Exactly...I have examined these premises...There is a food preparation center with an access door through which we can take the human out without alarming all of the guests...You go there and wait. I'll bring him....

CENTURI

By your command....

63 IN THE PARK - TROY AND DILLON

63

move along....

DILLON

The signal is getting stronger....

TROY

By my reckoning we are heading for that large dwelling dead ahead beyond those trees....

64 A SPRAY OF BUSHES

64

suddenly part and four menacing looking roughs step out....

TOUGH

Hey...Look at the fancy Dans...
Going to a party boys?

TROY

We are in a hurry....

TOUGH

Fine...we'll keep it short and sweet...Your money or your life....

CONTINUED

64 CONTINUED

64

DILLON

That hardly seems an equitable
trade.

TOUGH ONE

Okay, pal...You called it...Nighty
night, forever....

From somewhere in the blurr of closing heavies we get the
feeling that these boys are armed with crude weapons and mean
business...As they close in, we:

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

65 IN THE PARK

65

resuming action where we left off.

DILLON

Fellas...We don't have any money
that would do you any good.

TOUGH

Hey...What kind of money do you
have, fancy Dan?...

DILLON

Stolen....

The Toughs stop to look at each other.

TOUGH

Stolen?..You're carrying stolen
money?

TROY

He's telling the truth.

TOUGH

Hear that, guys...Fred Astaire has
been heard from...Okay...You hand
over your stolen money...And we'll
worry about it from there...and
you can both be on your way.

DILLON

Seems reasonable....

TROY

No...We can't do that to you...
you'd be implicated in a bank robbery
and that's unfair to you.

TOUGH

Man, I have heard some jive in my
time but this is prime stuff...
Now one more time dudes....

DILLON

Troy...Perhaps if we simply jumped
up into that tree...then over to
the next one...

TROY

Excellent suggestion, Dillon. That
way we can avoid violence....

CONTINUED

65 CONTINUED 65

TOUGH

That does it...take 'em....

The Toughs charge from both front and back...Dillon and Troy simply jump up and into the tree....

66 LOOKING DOWN - THE TOUGHS 66

Collide.

TOUGH

Ouch. Hey you stuck me, man....
Where'd they go?...

67 ON TROY AND DILLON 67

DILLON

I remind you...we are in a hurry.

TROY

Right. Bye fellas....

68 SPECIAL ANGLE - TROY AND DILLON 68

(utilizing a camera on its side) as they leap some fifty feet to the next tree....

69 ON THE TOUGHS 69

still on the ground...looking up and watching with childlike confusion.

TOUGH

Must be that junk food I been eating
...It's affecting my head....

70 TROY AND DILLON 70

leap out of the tree and proceed on through the park on the run.

71 IN THE PENTHOUSE - THE KITCHEN 71

Norman removes a hot glass bowl of meatballs from the radar oven as Centuri enters.

NORMAN

Hi, Centru. Can you give me a hand here....

CONTINUED

71 CONTINUED

71

He moves directly up to the Centurion and hands him the hot bowl of meatballs.

NORMAN

Watch it...They're piping hot...
These radar ovens are wonderful.
Now run those out to the guests...
I'll put another batch in....

As the Centurion stands staring at Norman's back...Norman places a glass bowl in the radar oven and closes it sealing it shut...He chances to look up as he is setting the timer.

NORMAN

Well, come on man...go...go...
You're the most popular man at
the party....

The Centurion turns to head away as Norman turns the radar oven on...It makes a distinctive whirring sound indigenous to these ovens....

72 ON THE CENTURIAN

72

as he stops in his tracks...his lighted scanner suddenly flickering...He falters slightly.

73 BACK TO NORMAN

73

as he begins humming while dumping the last of the roasting pan's meatballs back into a glass microwave dish...when o.s. we hear a resounding crash...Norman wheels around.

74 ON THE CENTURIAN

74

lying on the floor amidst a shattered meatball dish...Suddenly a scream...and we pan up to find Mildred:

MILDRED

What happened?...

NORMAN

I don't know. I just gave him my
meatballs and he collapsed....

She cradles his head in her arms....

MILDRED

He ate your meatballs...poor baby....

NORMAN

He didn't eat them, you snit...He
simply carried them....

CONTINUED

74 CONTINUED

74

Danny charges in...amidst a rush of guests all peering into the kitchen.

DANNY

What is it...what's happened,
Mildred...What are you doing with
that guy....

75 ANDROMUS

75

now happens through and looks down....

ANDROMUS

Centuri...What have you done to?...

He begins to falter and look around the room.

DANNY

Hey...I think he's really sick....

ANDROMUS

That machine...turn off that machine.

DANNY

Machine...what...Oh, my God...the
radar oven...you know what that
means...this guy has a pacemaker
...That radar oven could kill him....

Norman is, by now, beside Danny and the Centurian.

NORMAN

I had no idea...I'll turn it off....

But before he can get there...Andromus, who is leaning against the door...raises his hand and points it simply, gracefully, at the oven wall and five streaks of fire decimate the wall....

76 ON THE GUESTS

76

as they scream.

77 DANNY

77

DANNY

What happened?...

78 NORMAN AND MILDRED

78

NORMAN

His meatballs exploded....

CONTINUED

78 CONTINUED

78

DANNY

What'd you use in 'em, Norman?..
Gunpowder?..Get 'em out of here...
You're killing my guests...Get the
fire extinguisher.

79 WOLFMAN JACK

79

charges in and grabs an extinguisher from the wall.

WOLFMAN

Got it man....

The extinguisher is effective where it is applied, but the fire
is covering the entire wall.

NORMAN

That little squirt isn't going to
put out a fire like this...Somebody
...Call the fire department.

DANNY

What are you, paralyzed?..You and
those atomic meatballs of yours...
Somebody help me with this helmit
of his...It don't want to come off....

80 ON ANDROMUS

80

ANDROMUS

Rise, Centuri...Rise....

His words are firm...commanding...but shaky...He is still
wobbly....

81 ON SHIRLEY

81

who, we reveal to be staring at Andromus...A pale expression
on her face...She looks to the Centurian to see him slowly
rising up.

82 CENTURI AND DANNY

82

starts to rise up.

DANNY

Hey, he's coming around...You
okay, pal?...

83 ANDROMUS

83

turns to find Shirley staring at him.

CONTINUED

pl #55117 36

83 CONTINUED 83

SHIRLEY

What are you?

She starts to back away...back into the living room.

SHIRLEY

You started that fire...I saw you
...It came right out of your hand.

ANDROMUS

You're mistaken...come back....

But she is shaking her head and suddenly she turns and bolts towards the open door...Andromus raises his hand and points... Lazer bolts strike out...A wall ignites...Shirley has ducked ...As she crawls behind a sofa...another streak of fire... The sofa ignites...People scream and run for the doors.

84 ON TROY AND DILLON 84

as they are about to cross out of the park and onto the street on which the highrise apartments stand....

DILLON

Troy?

They look up.

85 POINT OF VIEW SHOT - STOCK 85

Flames licking out of the upper floor penthouse.

86 TROY AND DILLON 86

as they aim their scanners towards the building.

TROY

It's them....

They charge across the street...

87 ON THE DOOR TO THE APARTMENT 87

as smoke pours out and the form of Andromus appears followed by Centuri carrying Wolfman Jack...who appears unconscious... Andromus pushes an elevator button and the doors open... They enter...As the doors close, the adjacent elevator doors open to allow Troy and Dillon to charge off...They start for the smoke...Dillon stops as Troy continues.

DILLON

Troy...The signal...They're leaving
the building....

CONTINUED

87 CONTINUED

87

Troy is looking into the inferno...We can hear screaming and coughing.

TROY

We can't let these people perish
...You go after them...We'll
communicate later....

Troy enters the fire...Dillon turns and hurries into the elevator.

88 INSIDE THE APARTMENT

88

A group of people are trapped against a far wall...One of the men is about to knock the plate glass window out with a chair which doesn't do the trick on its first swing....

TROY

Stop...Leave the window in place...
All of you into that room....

SHIRLEY

We'll be trapped in there. I'm going
through the fire to the elevator.

TROY

You won't make it. Now get into
that room...I'm going to put out
the fire.

DANNY

You're going to put out the fire...
Who are you?...

TROY

I've come to help you...I know what
I'm doing...Fire needs oxygen to
ignite...I'm going to create a
vacuum in this dwelling...Now
please...hurry...All of you.

MILDRED

What's he talking about?..Who is
he?..Firemen don't dress like that....

NORMAN

Maybe he just came from the Fire-
men's Ball...What difference does
it make...It's listen to him or
jump forty floors.

DANNY

All right, everybody...into the
bedroom.

CONTINUED

88 CONTINUED

88

Shirley looks at Troy.

SHIRLEY

You're like them, aren't you?...

Troy is racing around covering vents...placing cushions over ventilation ducts...He closes a door across the room, then sweeps back through the fire towards the bedroom...Having reached it...He stands back...pushing Shirley behind him.

89 FROM THE DOORWAY OF THE BEDROOM - TROY

89

stands looking out into the other room....

TROY

Everybody back against the far wall
and on the floor....

Everybody complies.

MILDRED

What's going to happen?

TROY

The explosion will blow upward...
It'll temporarily use up all the
oxygen in the room...There'll be
none to feed the fire after the
blast subsides....

NORMAN

What explosion?..What's going
to explode?...

DANNY

Probably your meatballs, you
meatball....

TROY

All right...Everybody ready....

Troy fires into the adjacent room and slams the door....

90 IN THE ADJACENT ROOM

90

The room ignites into a fireball...Then just as quickly is
void of fire, leaving only smoke.

91 BACK TO TROY

91

TROY

All right...cover your noses and
mouths and line up behind me...I'm

CONTINUED

91 CONTINUED

91

TROY (Cont'd)
going to lead you through the room
to the outer corridor...The fire
will only stay out until we allow
air back into the room, then the
embers will reignite it...Ready....

They all scramble to line up like a giant conga line....

TROY

Go.

92 IN A DARKENED ROOM

92

filled with smoke...The people exit one room and hurry across,
Troy leading the way. He swings open the door to the hallway...
light pouring in, as the last of the guests move out into the
hall, the room behind them once again bursts into flames....

93 ON THE ELEVATORS

93

as firemen pour out and into the corridor....

FIREMAN

Everybody use the far elevator...
we have it on key...and there's no
danger below this floor so take
your time...You'll all be taken
to Central receiving for examination.

Troy slips into the elevator just vacated by the firemen and
turns the key in the panel...Quickly it starts to descent.

FIREMAN

Get me ground control...Who was
that guy?...

He talks into a walkie talkie.

SHIRLEY

Just a man who saved all of our
lives....

94 ON THE GROUND FLOOR

94

A door opens as firemen are preapred to catch anyone coming off
the elevator...No one steps out...but as we pan off we find
Troy materializing and moving out onto the street.

95 IN THE PARK - THE FOUR TOUGHS

95

are gathered by a graffiti-lettered restroom.

CONTINUED

95 CONTINUED

95

TOUGH

Now next time...I say take 'em...I don't want you clowns giving me no hesitation...You move when I say move or I find me some boys to take uptown who don't let a fancy suit of clothes turn 'em yellow.

TOUGH #2

Somebody's coming.

TOUGH

Okay, now you two show me your stuff or you're out....

96 ON THE CENTURIAN

96

moving ahead of Andromus and Wolfman....

WOLFMAN

Hey, who are you guys?..Look...I don't know what you want but I can't help you.

ANDROMUS

You can help us.

WOLFMAN

Not if I'm mugged. Man...this park is dangerous at night.

ANDROMUS

Centuri will protect us.

WOLFMAN

I don't know where you cats are from, but it ain't from around here...This is crazy.

97 ON THE TWO TOUGHS

97

TOUGH #2

Okay...Jump him.

The two Toughs jump out of the bushes and charge up to Centuri ...They stop in their tracks and look up at him....

98 CENTURI

98

stares back at them....

CONTINUED

p1 #55117 41

98 CONTINUED 98
TOUGH #2
Holy....
They turn and run back into the bushes....

99 IN THE BUSHES 99
on Tough standing with the other Toughs as the two on the run
charge by.
TOUGH #1
Hey...where you goin'?
TOUGH #2
To get in some other business, man
...It's all yours.
And they keep on going.

100 BACK TO WOLFMAN JACK AND ANDROMUS 100
ANDROMUS
How much farther to this conveyance?...
WOLFMAN
The taxi stand is just ahead...But
we could have grabbed one right in
front of the apartment.
ANDROMUS
That would have been expected....

101 ON A TAXI DRIVER 101
sitting in his car reading a paper...suddenly he hears the door
open to the back seat.
DRIVER
Yeah...Where can I....
He gets a good look at the Cylon...
DRIVER
...Take you guys....
WOLFMAN
The World Trade Center....
The taxi moves out.

102

AT POLICE HEADQUARTERS

102

Chief Clifford and Grover are standing by a large map of the city with various television monitors in evidence....

CLIFFORD

We're always happy to give our complete cooperation to the Federal government, Colonel Briggs. However, you don't give me much to go on.

BRIGGS

The matter is under a close security blanket.

CLIFFORD

You don't trust the New York City police department?

BRIGGS

I didn't say that.

CLIFFORD

What did you say?

BRIGGS

Chief Clifford...There are things under investigation that do not necessarily seem rational...nor do they present rational explanations. The average cop in the street couldn't handle it.

CLIFFORD

You underestimate them. My boys are experts on non-rational things. We had a cop working here on loanout from New Mexico that would make King Kong climbing the World Trade Center seem like a routine case.

BRIGGS

All right...You want it straight. I'll give you what I can. Alone if you don't mind.

CLIFFORD

Sorry...Grover's always been my right hand...what I hear, he hears. That's the way it is.

BRIGGS

All right...I think we're dealing with aliens from another world.

CONTINUED

102 CONTINUED

102

Clifford stares at Briggs for a long moment...then flicks his cigar.

CLIFFORD

Would you excuse us for a few minutes, Grover?

GROVER

My pleasure, Chief. Nice meeting you, Colonel.

Grover exits.

BRIGGS

I said it was hard to swallow.

CLIFFORD

You said hard...This is ridiculous.

BRIGGS

I've got a fellow officer in a Washington hospital suffering some kind of shock that isn't ridiculous ...It's real...All of his vital signs...brain waves...everything is normal...Except he isn't with us...His mind is someplace else.

CLIFFORD

That's what they'll be saying about me if I pay any attention to your request.

BRIGGS

Just rescind the shoot on sight order.

CLIFFORD

We don't shoot anybody on sight, Colonel. We just alert officers when there is reason to believe they may be in danger...It sounds to me like that's the case.

BRIGGS

I'll admit that.

CLIFFORD

Then there's nothing I can do. My men have to be able to save their lives if they confront...whatever it is that's out there.

103 THE DOOR

103

opens admitting Grover.

CONTINUED

103 CONTINUED

103

GROVER

Sorry to interrupt, Chief, but this could be what you're looking for... A fire over on Fifth Avenue.

CLIFFORD

What's that got to do with....

GROVER

We've got a dozen witnesses down at Belleview who swear a guy burned down the joint with flames that came out of some clown's fingers.

Briggs jumps to his feet and moves towards the door.

CLIFFORD

Out of his fingers?..Where're you going, Colonel?...

BRIGGS

Belleview.

CLIFFORD

You don't believe that?

BRIGGS

Of course not.

He exits...Grover and Clifford exchange looks...then move after him.

CLIFFORD

This is worse than McCloud.

104 ON THE WORLD TRADE CENTER

104

A taxi moves up...The Cylon, Wolfman and Andromus climb out.

DRIVER

That'll be...two bucks....

Andromus stares at him.

ANDROMUS

That'll be all.

The taxi Driver stares back as if mesmerized.

DRIVER

That be all?...

He tromps on it and drives off.

CONTINUED

104 CONTINUED

104

WOLFMAN

How'd you do that?..Nobody beats a cabbie out of a fare.

ANDROMUS

Show us the way to the transmitter.

WOLFMAN

Look...If you can make anybody do what you want...Why do you need me and why are you making me suffer through all this?...

ANDROMUS

You must be able to think...to reason...to help us...Now lead the way.

O.s. we hear a resounding crash...Wolfman stops to look.

105 POINT OF VIEW

105

The cab has driven into the window of a store.

106 IN THE LOBBY OF THE BUILDING

106

ANDROMUS

And now...take me to your transmission station.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

107 AT THE SCENE OF THE TAXI ACCIDENT

107

The taxi driver, talking to a cop...describing in sweeping terms some sort of giant and the cop taking it all down skeptically.

DRIVER

At least ten foot tall...with beady red eyes...I don't know what they did to me...I just woke up in this store window (or half way up that telephone pole)....

(Production note: It is not necessary to stage or see this crash. The aftermath can be produced as economically as hoisting the front end of the cab up onto a street light pole. The point of the scene is some kind of impact, which would be more humorous than dangerous.)

108 ON DILLON

108

observing, as the cop inquires further....

COP

And you say this guy in the Halloween getup got out at the Trade Center?....

Dillon turns as another taxi pulls up...Troy pays the driver while still in the cab...then climbs out.

TROY

What have you learned?

DILLON

My sensor's right on target ...They're here...Right up the street....

TROY

Was anybody hurt here?

DILLON

Just that vehicle....

CONTINUED

108 CONTINUED

108

TROY

That's nothing to what will happen if we don't get to those Cylons before they transmit... I read them to be in that direction....

DILLON

The taxi driver pointed to that building he called the Trade Center....

109 POINT OF VIEW

109

the top of the building, with it's transmitter towers.

TROY

Of course...There're the transmission towers...Come on...We may be just about out of time....

They take off on the dead run....

110 INSIDE AN ELEVATOR

110

WOLFMAN

What is it you guys want? If it's some kind of political announcement...Maybe we can work something out....

The elevator stops....

ANDROMUS

Why have we stopped?...Are we at the transmission center?

Wolfman takes a key ring and applies one to the elevator panel.

WOLFMAN

After hours, you have to have a key to reach the studios... Protects us against nuts who....

He puts the key away, as he finds Andromus and Centuri staring at him.

WOLFMAN

We'll be on the top floor in a minute....

111 IN THE LOBBY

111

Troy and Dillon race up and look around...Dillon indicates a panel on which the progress of all elevators can be monitored...Troy is meanwhile looking at a director....

TROY

The radio station is on the top floor....

DILLON

And one of their conveyances is almost there now....

Dillon pushes a button...A door immediately opens.

TROY

We may be in time after all....

112 ON THE TOP FLOOR

112

in a broadcasting studio...highly automated....

ANDROMUS

Whoever is in charge must be warned to cooperate...Their well-being will be entirely up to you....

Wolfman half smiles....

WOLFMAN

Yeah...Well, you can tell 'em yourself....

They enter a room with wall to wall machines...reels turning, cassette players kicking in commercials...a teletype logging all music and commercials...A clock digitly marking time... and all without a single person in evidence....

ANDROMUS

Tell who?

WOLFMAN

The machine...When I go off the air, the rest of the night is fully automated...These machines run it all until six o'clock in the morning....

CONTINUED

112 CONTINUED

112

ANDROMUS

Very impressive...One day you Earth people will realize how truly unimportant you are to running an efficient society ...Very impressive, indeed....

WOLFMAN

One day you Earth people?....

ANDROMUS

All right...Show me where your input terminal is...We have a signal to transmit....

113 INSIDE TROY AND DILLON'S ELEVATOR

113

The car is at a stop...Dillon hits the panel....

DILLON

What is it?...Why have we stopped?

TROY

I don't know....

A voice suddenly intrudes, as Troy pushes the top button several times....

VOICE

You have reached the floor...After seven o'clock, all floors above this are closed to the public...In case of emergency, you will find further information on the control panel....

DILLON

Just a number to dial...A lot of good that'll do...Wait... Here's something marked...For Authorized Personnel, Only....

TROY

It seems to require a key of some sort....

Troy is staring at the top of the car...He pushes up and finds that it opens...He pushes the panel back....

CONTINUED

113 CONTINUED

113

TROY

Now we may be getting some-
place....

Dillon peers up.

DILLON

Troy...It's a long way up
there to the top....

TROY

Do we have any choice?

Troy jumps...easily carrying himself up through the access
hatch and onto the top of the elevator.

DILLON

What's it like?

TROY

You won't like it...But, get
up here anyway....

114 ON BELLEVIEW HOSPITAL - NIGHT

114

To establish.

115 IN A TRAUMA ROOM - ON NORMAN, DANNY, MILDRED, SHIRLEY,
BRIGGS, AND CLIFFORD

115

NORMAN

No, I didn't actually see
fire coming out of anyone's
fingertips....

SHIRLEY

I did.

NORMAN

She's very excitable.

SHIRLEY

Excitable...A man chases me
across the living room shooting
flames at me and you say I'm
excitable....

CLIFFORD

You actually saw the flames...
appear to come from this creat...
This man's fingers....

CONTINUED

SHIRLEY

Yes...How many times do I have to say it...Yes....

DANNY

You know...I once saw a movie where a guy had strapped on a flame thrower and hid it under his robes, so that he could create a burning bush to impress some natives....

BRIGGS

Did this man appear to have anything strapped on his back?

DANNY

(emphatically)

No!

Briggs seems to have won that round as he takes out his favorite two photographs and shows them to Shirley....

BRIGGS

Now then...Which of the two men I'm about to show you spewed flames out of his fingers?

He passes the pictures to Shirley.

SHIRLEY

Neither of them....

BRIGGS

What?

SHIRLEY

He didn't look anything like these guys.

BRIGGS

Mister Blore...Maybe your head is a little clearer.

NORMAN

No...These aren't the man... That we could see....

CLIFFORD

That you could see? There was another man you couldn't see?....

CONTINUED

NORMAN

Well, he was wearing this eight foot tall suit....

DANNY

Yeah...He was immense...with that funny red eye that kind of drifted ...wommmmm...wommmmm...wommmmm....

Briggs seems set back by all this.

CLIFFORD

Wommm...wommm...Uh...Mister Blore ...Had their been a good deal of libation...holiday cheer before these two guys showed up....

NORMAN

If you're asking if I'd been drinking, the answer is no... I never drink when I cook... Except an occasional taste of Sherry....

CLIFFORD

Then you had been....

NORMAN

No...I do not use Sherry in my meatballs.

Suddenly, there is a loud o.s. noise, as four Toughs are being escorted by police officers to an emergency room.

CLIFFORD

Excuse me....

BRIGGS

All right...Let's go over this again....

We go with Clifford to the Officers....

CLIFFORD

This is a hospital, not a booking room, Sergeant....

OFFICER

Sorry...Lieutenant...We found these boys running down Fifth Avenue. When we stopped to question them, we found that two of them had pretty bad cuts. They claim they bumped into each other.

CONTINUED

115 CONTINUED - 3

115

TOUGH #1

It was an accident.

CLIFFORD

Book 'em for probable assault.

Clifford turns to walk away.

TOUGH #2

Us?...Book that metal creep
that chased us all over the
park....

OFFICER

Come on...Soon as you get
stitched up you can sleep it
off.

TOUGH #1

Hey, he's tellin' it like it
is...Some big chrome dome has
taken over our territory in
the park...And we don't like it.

Clifford stops and looks back...The Officer shrugs.

116 BACK TO THE BROADCAST STUDIO

116

WOLFMAN

This is where I sit and do my
thing...Now, just what is it
you cats have in mind?....

ANDROMUS

That signal going out over the
planet...It's coming from those
memory banks?

WOLFMAN

Tapes...We make 'em up right
here...It's a big deal to re-
program them....

Andromus turns to Centuri and extends a hand.

ANDROMUS

I'll need the module....

The Centurian turns....

CONTINUED

CENTURI

By your command....

He turns around and Andromus simply opens a plate in Centuri's back and pulls out a tiny plug in module...(extremely small)... Andromus walks with it to the tape banks...He extends it...The music we hear on the monitors gives way to high pitched harmonic tones....

WOLFMAN

Hey...a...That's expensive stuff
...Anything you got to say you
could do a lot easier over this
microphone.

ANDROMUS

What emergency procedures do you
have in case of transmission in-
terruption....

WOLFMAN

Well, we have like a backup tape
that feeds directly into the trans-
mitter in case of a power failure
...It has it's own reserve.

ANDROMUS

And where is that?

WOLFMAN

Up those steps next to the tower
...But, it's all sealed off with
the Conelrad equipment....

ANDROMUS

Conelrad?

WOLFMAN

Look, you guys...That's getting
into Civil Defense stuff...I
can't even tell you how it works.

ANDROMUS

Show us....

WOLFMAN

I can't.

ANDROMUS

Centuri....

Centuri starts towards Wolfman Jack....

117 BACK IN THE ELEVATOR SHAFT

117

Troy is on a cable, moving hand over hand.

TROY

This is too time consuming....

Troy works his way over to the landing where he can cling to the edge of a floor by holding the braces on the closed door.

DILLON

Like you said...What choice do we have....

TROY

Maybe one...Our acclimation to gravity would allow us to jump.

DILLON

Not all the way up there....

TROY

No...But if we leap, one floor at a time...We should be able to grasp these door braces... and continue until we reach the top.

DILLON

That's a wonderful idea, Troy... Why don't you try it?

TROY

I'm going to.

DILLON

Troy...Be careful.

Troy has made his way to the door braces...uses the narrow ledge to push off...and leaps up to the next floor....

TROY

Your turn...I don't want to get too far ahead of you.

DILLON

That's alright...I'm not proud.

Dillon leaps up.

TROY

Only thirty nine more to go....

And Troy leaps....

118 ON TWO POLICE CARS - STOCK 118

119 INSIDE THE LEAD CAR 119

racing across town...Grover is driving...Clifford is beside him...Briggs is in the back seat, leaning forward.

CLIFFORD

The taxi driver claims he picked up this eight foot giant about a block and a half from the fire.

BRIGGS

Close enough to make a believer out of you....

CLIFFORD

Oh, I believe we've got trouble on our hands...I just don't know what it is...And until I do...It's my jurisdiction...Not yours....

BRIGGS

Chief...You may want all the help you can get before this is over....

120 ON TWO ELEVATOR DOORS 120

as they are pulled open to admit Troy and Dillon...They race in and look around.

ACT FOUR TO BE CONTINUED....