

VILLAGE OF THE GIANTS

Screenplay by

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Based on an Original Story by

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An Embassy Pictures-
Berkeley, Inc. Production

FINAL DRAFT
LIMITED DISTRIBUTION
April 13, 1965

The youngsters in this screenplay are mostly nice, attractive youngsters, like most of the kids we all know; but some are nicer than others....

The strange events which take place in the small town of Grandville could happen anywhere... provided some local fourteen-year-old genius came up with the marvellous invention we call the Goo.

The Goo has a startling effect on the town, and on the people in it; and to the hypnotic beat of rock 'n' roll, we examine that effect with our tongue firmly in our cheek....

VILLAGE OF THE GIANTS

FADE IN:

1. EXT. OPEN COUNTRY - (DAY) - (ESTABLISHING)

We are in a lonely, wooded mountain area where a solitary road winds like a shining ribbon round the side of a steep hill. There is the SOUND of a high wind, and there are dark clouds in the sky. There is a loud CLAP of thunder that goes reverberating through the mountains. A tall tree crashes to the ground, and the high wind whips at its branches. This is a day to stay home... Over scene, we HEAR the SOUND of automobile horns blaring, two of them, and the CAMERA WHIP PANS to investigate, and finds two cars, in EXTREME LONG SHOT, racing along the road towards us. They are side by side, swaying dangerously, skidding on the pavement, seeming to be almost out of control as one tries to pass the other.

2. CLOSER ON THE CARS - LOW ANGLE SHOT

SHOOTING from just below the surface of the road as the two cars careen THROUGH SHOT.

3. HIGH ANGLE ON THE CARS

As they race on, side by side, at high speed, CAMERA PANNING. Beyond the cars, we can see the fearful drop at the side of the road, clear down to the valley below. One of the cars goes into a skid on the road, swinging round crazily, very fast. At this speed, on this road, the sight is terrifying.

4. OMITTED

5. EXT. OPEN COUNTRY - (DAY) - TRUCKING SHOT

SHOOTING DOWN into the valley from car's POV, to show the dangerous drop

6. OMITTED.

7. EXT. OPEN COUNTRY - (DAY) - MED. LONG SHOT

The two cars, one well ahead of the other now, race THROUGH SHOT. The second car gets the skid under control. When the first car has gone OUT OF SHOT, the second car remains IN SHOT as the CAMERA PANS.

8. OMITTED.

9. EXT. OPEN COUNTRY - DAY

The two cars are in LONG SHOT, closing the distance between them.

9A. EXT. CLOUDY SKY - (DAY)

A streak of lightning flashes across the sky.

10. ANOTHER ANGLE

as they race THROUGH SHOT. WHIP PAN to RIGHT.

11. EXT. OPEN COUNTRY - (DAY)

Again the lightning, and then it begins to rain. WE are slightly away from the road now, SHOOTING from a bank. A huge mud-slide blocks the road completely, studded with heavy boulders and fallen trees. On one side of the road at this point, the cliff from which the mud has come rises high above us, and on the other, the edge of the road drops away down to the valley far below; there's just no way round the obstruction, which is spewed all over the road, giving us an area of liquid mud a hundred feet or more across, into which the rain is pounding. CAMERA FEATURES the slide, then TILTS UP as we HEAR the SOUND of the cars approaching, fast, to include them in LONG SHOT. Now, there is another burst of THUNDER.

12. OMITTED.

13. INSERT: A CAR INTERIOR

A foot slams on the brakes.

14. EXT. OPEN COUNTRY - (DAY - RAIN)

near the slide. The two cars are close together, heading for the slide at speed, skidding straight into it, out of control. They both slam into the mud broadside on. (NOTE: There is a great deal of liquid mud here, enough to stop the cars before any mayhem occurs.) Mud flies in all directions, like water at the bow of a ship, as the two cars slide into it, banging into each other (if it works out that way.) One car tips over onto its side, the other car remains on its feet, so to speak, but upended slightly in a bit of a gully at the side of the road. It's obvious that the cars are out of commission for a while.

15. CLOSER ON THE CARS

HOLD. SILENCE. Now the doors begin to open one by one. We expect to see a bloodied body stumble out, but instead, the first thing we see is a hand, reaching out, a beer can clutched in it; (establish) it is a girl's hand. We also HEAR the sound of LAUGHTER, as though the crash is a huge joke. The hand becomes a body as a girl struggles out, stumbling and falling down in the mud and the rain. This is MERRIE. She takes a swig of beer, swings around, laughs wildly, looking up at the rain and enjoying it. She pays no attention at all to the others in the car, who will shortly follow her out.

16. CLOSE SHOT - MERRIE

Her lovely, eager face is washed by the rain as she looks up, laughing, twisting round and round in a kind of fey delight.

17. GROUP SHOT

As the passengers in the two cars stumble out, laughing, having a ball, looking up at the rain and welcoming it, ignoring the effect it has on their clothes. They are: FRED, a tough, self-reliant, intelligent, good-looking boy of eighteen or so, the leader of this little group; his girl, MERRIE, who is physically very attractive, though somewhat over-glamorized, over-developed, and over-confident of her position as the number-one girl; PETE, who is less physical, less handsome than Fred, but more shrewd he is smart, sardonic, dispassionate, and we sense that perhaps he is dangerous too; ELSA, who is Pete's girl, a dark, brooding, intelligent girl who might, left to herself, be a rather nice person, though she's tied up with this bunch of delinquents and as undesirable as the rest of them - her quiet, introspective attitude contrasts strongly, always, with Merrie's brash beauty; RICK, a tough punk always ready for trouble; JEAN, who is Rick's girl - she is extravagantly blonde, extremely voluptuous, hopelessly over-sexed, and a show-off; HARRY, who is cheerful, laconic, dry, a boy who will never amount to anything and never let that worry him either - he is off-beat in dress and behavior, and in everything he does, always ready for a joke or a laugh; and finally, GEORGETTE, Harry's girl, who is lovely to look at, matriarchal, inclined to want everything her own way and to boss Harry - who takes it without complaint - and very proud of her rather too well-developed figure. As they tumble out of the cars, they twist their bodies into a dance, dancing crazily in the rain, letting the water pour down on them and soak them, like neophytes calling to the rain gods. One of the girls - Elsa - has not yet climbed out of the car, and Rick leans in through the open door - the car is on its side - to speak to her. (SILENT)

18. CLOSER ON FRED'S CAR

Elsa, lying on the side (now the floor) of the car, hands him up some cans. Rick swings away, tosses a can to Harry. They open them. Pete leans in to Rick's car, turns up the radio.

19. INSERT: RADIO

as he switches it on. The MUSIC blares out, LOUD.

20. BACK TO SCENE - NEW ANGLE

Fred is switching on the radio in his car, too, to the same station.

21. CLOSER ON FRED

The MUSIC comes on, loudly. Fred reaches down into the car, yanks Elsa up and out. She falls in the mud. Fred guffaws, swings away from her, grabs Merrie, swings her around to face him. He seems driven by an uncontrollable force, and his voice is urgent.

22. GROUP SHOT

Fred is already dancing, swaying wildly to the beat of the radio. Merrie throws up her arms, throws back her head, goes wild. She swings her hips, her bust, her whole body....We get a CLOSE SHOT of her face; she seems almost delirious; her eyes are wild; we feel that if the end of the world came now she wouldn't even know it. The MUSIC swells. Rick and Jean join in the dancing. His lithe, slight body prances round her; her full, voluptuous body tempts him. Harry is leaning back against one of the cars, drinking beer, watching, grinning, ignoring the rain just like the others. Georgette appears from nowhere and grabs him, swinging him close into her. They swing together. Soon, all of them are dancing, a wild pagan dance, ankle deep in wet mud, the rain pouring onto them and soaking their clothes. The rhythm is hypnotic, increasing its tempo and volume; the expressions on their faces are not the usual vacuous looks we so often see - on the contrary, these kids are on fire, and the dance is the only thing that exists for them. The CAMERA takes quick INTERCUT looks at the abandon in their faces, on their bodies, in the way they move....Fred and Merrie, Pete and Elsa, Rick and Jean, Harry and Georgette, all widely differing types, all sensual and abandoned. CAMERA PANS AWAY to begin its exploration of the wildly dancing couples, PAUSING on rain-

(Continued)

22. CONTINUED:

beaten faces from time to time. The MUSIC pounds - a popular, wild song hitting the theme. The kids are really enjoying themselves, splashing around in the mud completely uninhibited. Now, Rick falls. He laughs, drags Jean by the ankles and pulls her down with him. As they roll over together, laughing wildly, Harry moves INTO SHOT and pours a can of beer over their heads. They laugh madly, rolling over and over together. CAMERA WHIP-PANS to FIND Pete, standing by a country-style signpost that says: HAINSVILLE 3 MILES. (It is pointing along the continuation of the road, past the slide). Rick and Jean, thoroughly muddied and panting, move INTO SHOT beside him.

PETE

Let's get to Hainsville and have some fun.

JEAN

Yeah? How we going to get there?

PETE

Those long, long legs, baby.

Jean glances at the sign.

23. ESTABLISHING HIGH-ANGLE SHOT HAINSVILLE

A small town nestled in the fold of the hills, BELOW us.

JEAN

(Voice Over)

Three miles? You kidding?

24. BACK TO SCENE

Fred and Merrie move INTO SHOT, panting from the effort of their dancing. Fred looks down and grins.

FRED

Hey, that's not a bad idea, let's go down to A Go-Go's and liven it up...

MERRIE

(Protesting)

Fred, that's three miles.

FRED

C'mon, honey, be good for you.

(MORE)

(Continued)

24. CONTINUED:

FRED (Continuing)
 Besides, there's a broad down
 there I always had my eye on.
 What's her name? Nancy....Nancy
 something or other.

Merrie gives him a shove and sends him over the edge. She grimaces and turns bac with:

MERRIE
 Harry! The overnight bags!

25. MED. SHOT - HARRY

Standing by one of the cars, he reaches in and pulls out a small overnight bag.

26. BACK TO SCENE

Laughing, they are leaping over the edge of the road to join Fred, heading for open country. The last we see of them as the CAMERA PANS, is their assorted figures stumbling off down the slope. A couple of them carry suitcases.

27. EXT. HAINSVILLE - (DAY) - ESTABLISHING

The rain has stopped. We see now what sort of a place Hainsville is: it is a pleasant community of nice people. There would be a postal office, a couple of churches, a big, columned Courthouse, some stores, an attractive open space which would be the town square..and there is a Club identified as A Go-Go's. All in all, a quiet, refreshing sort of a town where we'd expect to find nothing but peace and quiet. CAMERA begins to ZOOM in on it.

28. EXT. THE BARRY HOUSE - DAY

A pleasant, middle-class type of house of no particular style. A picket fence, some flowers in a fairly big garden, chintzy curtains over the windows, a sign that says: BEWARE OF THE DOG.. CAMERA DOLLIES IN on one of the windows on the lower floor, GOES THROUGH IT to:

29. INT. THE BARRY HOUSE (DAY)

We are in the living room, comfortably furnished without too much elegance.c Some soft, dreamy-type MUSIC is PLAYING, and

Continued:

29. CONTINUED:

NANCY BARRY is sitting on the floor propped up against a sofa, close by a portable phonograph. Nancy is seventeen or so, slim, very pretty - a delightful girl of the kind we instinctively fall for. Stretched out on his back on the floor, his head on her lap, is MIKE CARLSON, her steady. Mike is eighteen, happy-go-lucky, cheerful, intelligent - a nice boy. At the moment, he is softly blowing up into Nancy's face, and watching a stray wisp of her hair as it goes up and falls back as he blows it. They are both listening to the phonograph; the floor is strewn with albums. For a while, nobody talks. Then:

NANCY

We going dancing tonight, Mike?

Mike continues to blow.

NANCY

You want to take me to A Go-Go's?

MIKE

You know what I like about you, Nancy?

NANCY

I think maybe I do....

MIKE

Some girls spray that stuff all over their hair, you know what I mean? Makes it all brittle, you can't touch it, can't even run bare-foot through it... You don't do that, and that's what I like about you.

NANCY

(A beat)

Oh.

MIKE

What time do your parents get back from town?

NANCY

They're staying in L.A. overnight, they phoned...

MIKE

Oh?

CONTINUED:

29. (Cont'd)

NANCY

There's a landslide up on the road,
a big one.

MIKE

I'm sorry to hear that...

NANCY

(A slow smile)

Yes. I'll bet you are.

He puts his arms up and is about to hold onto Nancy tighter. The door in the b.g. flies open, and he releases her quickly. GENIUS, Nancy's young brother, is there. Genius is fourteen years old. A bright, advanced genius, very erudite for his age, he is cheerful, and bouncy. Just now, he is also excited. He holds a test-tube of brightly-colored liquid in his hand, holding it up for Mike to see. It is smoking slightly.

GENIUS

Hey, Mike, look what I got,
Am₂Su, HcSO_f, and...Magnesium
Supphate. How about that, Mike?

MIKE

(Politely)

Very impressive, Genius.

GENIUS

But they're not compatible. This
is supposed to blow up. I wonder
why it doesn't?

NANCY

(Kidding)

You and I won't be compatible
either, if you don't get out of
here, Genius.

Genius gets the point. He looks at Nancy, back to Mike, shakes his head.

GENIUS

Mike, I don't know what you see
in her...

Nancy picks up a cushion, hurls it after him. Genius side-steps and exits with a wide grin. Mike reaches up, pulls Nancy down to him, kisses her.

CONTINUED:

29. CONTINUED:

MIKE

I don't know either, but whatever
it is...I like it.

(A kiss)

You're good for me, Nancy, you
know that?

NANCY

Uh-huh?

MIKE

(Breathing hard)

Very good.

NANCY

I never knew you liked good girls.

MIKE

I don't. They talk too much.

NANCY

So?

MIKE

So stop talking too much.

He reaches up and pulls her down to him, kissing her eagerly.
HOLD. Now, there is the SOUND of a violent EXPLOSION. Mike,
startled, breaks away and leaps to his feet. Nancy SCREAMS.
He runs for the door, Nancy follows.

30. INT. A STAIRWAY - DAY

Leading down to the basement where Genius has his room. Mike
and Nancy come hurtling THROUGH SHOT. CLATTERING down the
stairs and racing to Genius' room. Smoke is pouring out of
it, the door hangs at a crazy angle on its hinges.

31. INT. GENIUS' ROOM - DAY

as Mike comes hurtling in, followed by Nancy. The room is
full of smoke, but we can see that this is quite an elaborate
chemical laboratory - the sort of thing a bright young kid
could set up for himself if this were his hobby. On a long
bench, there are retorts, beakers, racks of test tubes, Bun-
sen burners, etc., all intertwined with long lines of rubber
tubing and electric wire. Broken oddments are lying all over
the place, a lamp has been overturned, a couple of pictures
twisted out of position...

32. TWO SHOT - MIKE AND NANCY

as they stare in dismay at the shambles of the room. Nancy has her hands to her mouth as though stifling a scream.

33. REVERSE SHOT - ESTABLISHING THE ROOM

Smoke is rising gently. Now, the bright and surprised face of Genius, smoke-blackened, rises INTO FRAME. It breaks into an enormous grin.

GENIUS

That's not really what I was trying to do.

34. NEW ANGLE

Nancy runs to him as Mike sadly shakes his head. From this ANGLE, we are SHOOTING across the top of the work bench, and prominent in the f.g. of the SHOT, is a large stone beaker. A brilliant scarlet mass of plastic is draped over the sides of it. This is the "GOO" we'll be dealing with. It is rubbery, flabby, and is covered with little round designs that look like the suckers on an octopus' tentacles, or the bubbles that come from a sulphur pit. It begins to move, enlarging itself, growing...Not too much or too fast, but from this ANGLE it will soon occupy a great deal of the FRAME. Behind it, in the b.g., Nancy is fussing over Genius. Mike moves in closer.

NANCY

Genius, are you all right?

GENIUS

Well, of course I'm all right, why shouldn't I be...?

NANCY

You could have been killed...

GENIUS

Oh nonsense!

NANCY

(Scolding)

You could have too...

GENIUS

I put an electric charge through that stuff I was mixing, and then...

CONTINUED:

34. CONTINUED:

He breaks off and stares, facing CAMERA, at the goo. It is growing and growing..."creeping" upon itself, bubbling slightly. Nancy and Mike stare. Nancy gasps, almost in fright. The goo continues to grow. Genius takes off his glasses, scratches his head.

GENIUS

Now I wonder what that is? You think it might be amoniactri-sulphate?

MIKE

No. It's either pancake mix or an octopus.

The goo STOPS growing. Mike moves over to it, looks at it, puzzled.

35. NEW ANGLE

giving less importance to the goo. Mike pokes it with his finger. The goo goes BEEP-BEEP. He looks at Nancy, now moving in close beside him, pokes it again. Nothing happens. He begins to pick it up, feeling it, examining it. It's somewhat like pastecine - soft and malleable - and shaped like a medium-sized octopus. Pieces of it break off as Mike handles it, and as he stuffs them together again, we feel that the goo might be made of dough, that it could be rolled up into a ball or rolled out like pastry. This is what he does with it now, patting it into shape as though it were dough for a loaf of bread. He smells it, grimaces, gives it to Nancy, who sniffs it suspiciously. She, too, grimaces.

NANCY

Yekh.

She looks around the room and sighs.

NANCY

The mess....! All right, Genius, put your talents to cleaning this up. Go fetch a broom.

He moves OFF. Nancy looks at Mike, makes a hopeless gesture. He grins, tosses the goo carelessly back onto the bench.

36. MED. SHOT - A CAT

Stalking, as cats will, it is making its way to the bench, CAMERA PANNING with it. It leaps up onto the top, starts sniffing the goo. The PANNING has brought Mike and Nancy INTO SHOT in the BG; they are starting to clear up. Mike looks casually at the cat, which is beginning to eat the goo, then steps towards it with:

MIKE

Shoo! Go on, beat it...

Suddenly, the urgent, lithe body of Genius comes hurtling back INTO SHOT, (he carries a broom now) and pulls Mike bodily away. Genius points to the ground. Mike is flabbergasted.

GENIUS

Gee, you nearly stepped on it!

MIKE

(astonished)

On what, for heaven's sake?

CAMERA FINDS a small bear-trap-like gimmick on the ground half-below the bench, with wires and cables stringing out from it, a very Rube Goldberg affair.

GENIUS

(voice over)

You might have set it off, you really must be more careful.

37. GROUP SHOT FAVORING NANCY

From this ANGLE, the Goo is in the FG of the SHOT, and the cat is happily eating it as the action goes on BG, no one paying the cat any attention now. Mike looks hopelessly, questioningly, at Nancy.

37. NEW ANGLE, MIKE, GENIUS, NANCY

NANCY

(patiently)

His burglar alarm.

MIKE

Oh. (TO GENIUS) How's it work, pretty good?

GENIUS

I don't know, I've never really tried it out. Only in theory. In theory, it works fine.

CONTINUED:

38. CONTINUED:

MIKE

Make a better mousetrap and they'll
beat a path to your door, isn't that
what they say?

GENIUS

Not mousetrap, burglar trap. I'm
going to patent it.

The conversation stops as Mike turns to stare at the cat.

MIKE

Am I...am I nuts or something?

Nancy follows his look, and swallows hard.

NANCY

If you are...we all are...

39-46 OMITTED

S-47X GROUP AND GIANT CAT

It finishes eating (leaving most of the goo) and then leaps
down and begins to advance on Mike.

M-48 CLOSE SHOT - THE CAT

Advancing on them. Enormous now, it looks frightening.

S-49 BACK TO SCENE

Mike grabs Nancy's hand and yanks her towards the door.

MIKE

(a yell)

Run, Genius, run!

Nancy runs for the door, Mike picks up a chair, lion-tamer
style. Genius points at the cat - quite calmly - looks at
his dog, which is standing there with a faintly surprised
look on its face.

GENIUS

Sic 'em boy...go get 'em, Wolf!

The tiny dog advances on the cat. The cat stops and snarls.

M-50 CLOSE SHOT - THE CAT

Snarling at the dog.

51. CLOSE SHOT - THE DOG

Barking at the cat (and looking UP). A huge paw comes INTO SHOT and the dog snaps at it. The paw withdraws.

GENIUS
(Voice OVER)
Go on, Wolf, sic'em!

The dog leaps forward.

M-52 CLOSE SHOT - THE CAT

A tiny paw comes INTO SHOT and strikes the cat on the huge black nose. The cat spits, turns, runs.

S-53 FULL SHOT

Mike and Nancy, half-turned at the door and ready to run if necessary, are staring. Genius, brimming over with confidence in his dog, is pointing at the cat. The dog is leaping at the cat.

GENIUS
Atta boy, Wolf, sic 'em!

The cat hares off and out into the darkness. Genius wipes his hands together in a gesture that means: well, that's the end of that, and looks at Mike and Nancy, grinning. Mike still holds the goo. He looks at it, looks at Nancy.

MIKE
What have we got here....?

GENIUS
I suppose its correct name would be amoniactrisulphate-diethyl-chlorasine. Perhaps we ought to call it... "Goo." Would that be simpler?

NANCY
No, not really.

Mike grabs Nancy's hand, yanks, runs with her.

CONTINUED:

S-53 (Cont'd)

MIKE

Come on!

NANCY

(Running with him)

Where to?

CAMERA is PANNING as they run to the stairs. Mike turns and calls back to Genius:

MIKE

Genius, we're going to make a million bucks!

54 THRU 56 OMITTED.

57. EXT. BARRY HOUSE - (DAY)

CAMERA is on a couple of ducks as they are gobbling at a piece of the goo held in Mike's hand.

58. THREE SHOT - MIKE, NANCY & GENIUS

Mike is just rising INTO SHOT. Their eyes go UP, and UP, and UP.

58X. MED. SHOT - WOLF

The dog is amazed. His ears pop up.

S-59 BACK TO THE DUCKS AND GROUP

Five times natural size now, they are wandering around their suddenly-tiny compound.

60.

M-61. OMITTED.

62. GROUP SHOT - (EXCLUDING THE DUCKS)

MIKE

At the price beef is selling for today, can you imagine what happens if we feed this to cattle? Or ducks, or chickens, all at once they're five, six times the size, and that means five, six times the money. Genius, the first thing you've got to do is make some more of this stuff.

CONTINUED:

62. (Cont'd)

NANCY

If he can remember what he made
it from!

Genius gives her a look that means "Of course I can".
They go back into the house.

M-63 FULL SHOT - THE DUCKS

Waddling around stepping on the wire of their compound,
now looking quite insignificant and useless.

63X. MED. SHOT - WOLF

He looks up at the ducks o.s., quite taken with their
giant size, and then cautiously approaches some scraps
of goo on the ground and sniffs at it.

64. INT. GENIUS' ROOM - (NIGHT) - GENIUS, MIKE AND NANCY

CAMERA PULLS BACK from a CLOSEUP of an elaborate series
of test-tubes, beakers, retorts, all joined by glass and
rubber tubing, in which vari-colored liquids are bubbling;
some of them are puffing out little puffs of brilliant smoke,
in time with the MUSIC, and some of them are BEEP-BEEPING
at us as the CAMERA explores the scene. The SOUND which
the liquids make are weird and off-beat...THE CAMERA COMES
to REST on Genius' face, magnified in a large round retort
full of clear liquid as he peers at it earnestly. He
carefully adds a drop or two of another liquid from a test-
tube; it slowly turns to a bright yellow, and then suddenly
boils up, and a brilliant yellow dye goes over everything,
including Genius. He sighs.

64A. MED. SHOT - MIKE AND NANCY

MIKE

First we'll patent the formula.

NANCY

First we find it.

MIKE

...and market it, think of the problems
we're going to solve, unlimited food
at almost no extra cost... Only, we
must keep this absolutely secret.
Absolutely secret.

64B. BACK TO GENIUS

There is the SOUND of scratching at the door, accompanied by whimpering - the dog is there. Genius, disconsolately, turns towards it.

GENIUS

All right, Wolf.

He goes to the door, begins to open it, looking DOWN as he would for a small dog. (CAMERA is on his back.)

65. REVERSE SHOT - GENIUS

As he opens the door, SHOOTING from outside it. Genius stares, his eyes go UP and UP to about breast height, and his mouth drops open - a family failing, it seems.

S-66 NEW ANGLE - GIANT DOG

Including, at the door, the gigantic dog, five or six times natural size. It looks at Genius quizzically.

67. BACK TO REVERSE SHOT

Genius gulps, then grins broadly.

GENIUS

Well, come on in...

He steps back.

67X. MED. SHOT - NANCY

She is looking out the high, basement window.

NANCY

Mike!

He follows her look, realizes what must have happened.

GENIUS

What is it?

NANCY

Our secret...it's flown the coop!

Mike and Nancy head for the door

70X (Cont'd)

CARLSON

Here, give it to me!

Mike tosses him the fish. Carlson catches it, runs out through another door. Nancy looks at Mike blankly.

NANCY

What's he going to do with it?

MIKE

(a shrug)

The bathtub, I suppose.

O.S., we hear the SOUND of the toilet flushing. Mike and Nancy exchange surprised looks, very briefly, before Carlson reappears with the fish in a large wash-basin, which he puts on the table. They all head for the door.

71 INT. THEATRE - NIGHT

We are in an old, abandoned theatre, long since closed down. CAMERA in on a startling, grotesque mask, in CLOSE SHOT - a weird and off-beat mask that is grinning at us - one of the old props. OVER SCENE, we HEAR a sudden, blood-curdling SHRIEK that seems to match the mood of the mask, and CAMERA WHIP-PANS to show Rick, grimacing at the mask and imitating its aspect as he SHRIEKS. CAMERA PANS again to show Georgette, in her slip, crouched on her heels and just removing a dress from an open suitcase on the floor; she is looking back over her lovely shoulder towards Rick, startled. (Rick is separated from her by a piece of scenery).

GEORGETTE

Hey, you scared the daylights out of me....

71A NEW ANGLE - GROUP SHOT

INCLUDING Georgette and Rick still, but taking in some of the others. Now, too, we see more of the theatre - including the empty seats, covered with dustcloths, and part of the stage. Georgette is just rising with the dress in her hand, and will now slip into it. Merrie is admiring herself in a full-length mirror, having changed into clean clothes, as have all the others. Elsa is brushing her hair and tossing it back. Jean is just fastening her stockings, showing off her long legs. Fred, Pete and Harry have changed their clothes, too, are sitting on the edge of the stage, looking out away from the girls, dangling their legs over the edge, waiting for the girls to finish dressing. Jean moves OUT OF SHOT. Georgette crouches down and snaps the suitcase shut, looks off to Harry.

71A CONTINUED:

GEORGETTE

Okay to leave the stuff here?

HARRY

Sure, they closed this place down
years ago, no one comes here..

Rick is moving away from the mask to join the other boys, looking around the deserted stage, still littered with "atmosphere" props - a few off-beat statues, some masks on the walls, a stark and twisted tree, a cauldron under a triangle of poles; we feel that the last production staged here might have been "Faust" ... The SOUND of MUSIC suddenly comes in, from the distance, muted, as a door is opened O.S. Pete begins to clamber to his feet.

RICK

Weird, weird...

FRED

(to the girls)

You going to be all right?

MERRIE

Ready.

JEAN

(voice over)

Hear that itty-gritty beat? Cool.

71B MED. SHOT - JEAN

She leans against the jamb of the open stage door, looking out into the darkness of the night. The SOUND of the music is a little louder now. Pete moves INTO SHOT beside her, staring out and idly stroking her hair.

PETE

A Go-Go's. Let's get over there.

71C NEW ANGLE

As the others move towards Pete and Jean. Harry pushes at a suitcase with his foot as he goes past it, sliding it across the floor.

72. INT. A GO-GO'S - (NIGHT)

Go'Go's is a bright, cheerful, noisy place, a small-scale

CONTINUED:

72. CONTINUED:

replica of the clubs that are springing up all over the country now. A five-piece group (rather like the Dave Clark Five or similar group; a "name" group will be used here) is energetically at work supplying the hypnotic beat for the dancers who are tightly packed on the small floor, dancing the Watusi, the Swim, or the Jerk...There are small tables set around the dance floor, and a cage is suspended in which a very pretty girl is dancing, leading the others down below. Her name is RED. The CAMERA explores the scene for a while, INTERCUTTING among the dancers. One of the youngsters on the floor, and ESTABLISHED, is HORSEY, Red's steady who is also a close friend of Mike's. Horsey is a bright and care-free beatnik type, and as the CAMERA passes him he looks up at the cage and waves a cheerful hullo to Red. Also present, CHUCK, a tall, gangling youngster.

73. MED. SHOT - RED - LOW ANGLE

Waving back, dancing, having a ball.

74. GROUP SHOT - THE MUSICIANS

as they play.

75. BACK TO SCENE

CAMERA explores the dancers, PANNING, and pausing on the most exciting couples. It comes to REST on the open door. Fred is there, looking over the scene with pleasurable anticipation. His friends - Merrie, Pete, Elsa, Rick, Jean, Harry and Georgette - are wandering in behind him. Rick looks UP at Red, grins.

RICK

Take a look at that red-head up there.

76. BACK TO RED

Swinging her hips.

77. GROUP SHOT - THE MUSICIANS

They are hard at work. HOLD on them.

78. GROUP SHOT - THE DANCERS

Fred and his friends move in and start dancing, wildly.

CONTINUED:

78. CONTINUED:

CAMERA explores their frantic movements, DOLLIES in on Georgette to a neck-to-knee SHOT as her torso vibrates sensuously.

79. BACK TO THE MUSICIANS - NEW ANGLE

One of them notices Georgette, grins, increases the beat. We take time here for some sustained rock 'n' roll, then -

S-80 BACK TO THE DANCERS

HOTTING it up. The scene is frantic, exciting, stimulating. CAMERA begins to PULL BACK AND UP, till in the B.G. of SHOT, the two giant ducks are seen wandering in through the open door.

81. MED. CLOSE SHOT - GEORGETTE

SHOOTING from the front again. She moves around, CAMERA PANNING, so that we see only her rear view, concentrating on the lower half of her anatomy.

MP-81X CLOSE SHOT - DUCK

The SHOT includes the rear view of one of the ducks - and also the lower part of the anatomy; and for a quick social comment, there is a very striking similarity..Film several cuts.

82. NEW ANGLE

Including more of the dancers; some of them, as tho hypnotized by their own dancing, seem to pay no attention at all...

S-83 FULL SHOT - THE DANCE FLOOR - DUCKS AND DANCERS

Some of the dancers still dancing, others, open-mouthed, staring at the ducks. The people at the tables are moving back, leaving the floor to the ducks as more and more of the dancers see them and back away. The ducks waddle around happily in the center, a tightly-packed entity of their own.

84. GROUP SHOT - THE MUSICIANS

Staring, open-mouthed, but continuing to play automatically.

S-85 GROUP SHOT - THE KIDS AND DUCKS DANCING

SHOOTING from behind as their rear ends waddle happily in time with the music. In the BG, spectators are recovering from the shock and beginning to laugh, their eyes wide with astonishment. At the door, also seen BG, Mike appears, followed by Nancy. Mike moves towards center SHOT, raising his hands in a placatory fashion.

MIKE

All right, kids, nothing to get excited about...

HORSEY

Well, if you say so...

MIKE

It's just...a new breed of ducks, that's all....

VOICE (#1)

A likely story!

VOICE (#2)

What happened to them, Mike, what goes on?

The crowd moves in close around Mike, ad-libbing: "Never saw anything like it.." - "They must weigh close to a hundred pounds...." - "Come on, what happened to them?" - "Can't keep a thing like this secret..."

MIKE

I tell you, it's just...let's say the result of an experiment, nothing to get excited about...

CAMERA ESTABLISHES one of the younger boys, a cheerful, plumply overweight boy named FATSO, who is never happy unless he's eating. He is starting at the ducks in wonder.

FATSO

Boy...what a meal they'd make! What have you been feeding them, Mike?

MIKE

(firmly)

That's our secret, and that's how it's going to be. (A BEAT) A million dollar secret.

86. GROUP SHOT - THE MUSICIANS

A girl singer has joined them. Laughing still, she tries to sing as she watches the ducks. The tempo rises. As more of the kids start dancing again, mixing in with the ducks, CAMERA finds Fred and Pete standing together, a little apart from the others. Pete puts a hand on Fred's shoulder, turns away as he whispers to him confidentially. They move off together, away from CAMERA.

87. THREE-SHOT - MERRIE, JEAN, GEORGETTE

Standing, watching, a little apart from the others, looking around at the ducks and the dancers, laughing at them. Georgette begins to swing as Fred and Pete move INTO SHOT. As Georgette moves, swinging, OUT OF SHOT, Fred puts an arm over Merrie's shoulder, draws her to him confidentially.

FRED

Listen, Pete's got an idea.

Jean puts an arm round Pete's waist, almost casually.

PETE

That fat kid there asked the vital question. What they've been feeding those ducks.

MERRIE

So?

PETE

Some sort of food additive, obviously, couldn't be anything else, could it? And they're keeping it a secret.

FRED

(softly)

A million dollar secret, he said.

Merrie looks at him questioningly for a moment, and then, as she understands what he's driving at, a slow smile spreads over her face.

JEAN

I like the sound of it.

FRED

(smugly)

Yes, I thought you would. I'll tell you what we have to do.

He leans in towards the others, drawing them closer.

S-88 FULL SHOT

Including the last group scene BG. In the FG, Carlson, helped by Nancy, is rounding up the ducks, shoing them towards the door.

CARLSON

Come on, come on, Watusi out of here...

SCENES 89 THROUGH 91 OMITTED.

S-92 INT. GENIUS' ROOM - (NIGHT) - GENIUS AND GIANT DOG

Genius holds a test-tube of brightly-colored liquid in one hand, is about to pour it into a retort which is half full with another liquid. All around him, retorts and beakers, connected by lengths of glass tubing in a parody of the sci-fic laboratory, are once more bubbling and bleeping with their own vari-colored liquids as he watches them carefully. He pours. The liquid in the retort bubbles up, changes color, spurts up suddenly out of the container, drenching Genius with bright stains. He squeals, looks at himself, turns to peer into his mirror, examines the pinto effect critically.

GENIUS

Interesting, but not quite what we wanted.

93. INT. A GO-GO'S - FULL SHOT - NIGHT

The ducks have gone, the dancing is still going on, a singer is singing; the mood is relaxed and cheerful. Mike is sitting at one of the tables, drinking and watching the dancing. Jean swirls INTO SHOT close by him, her body shaking; Mike watches appreciatively for a moment as she dances "for him", and then she drops into a seat beside him, tossing back her hair and smiling at him. She takes up Mike's drink, raises the glass.

JEAN

Okay?

MIKE

Sure.

She drinks deeply, puts down the glass, smiles at him, shakes her hair loose again in a very feminine sort of gesture.

JEAN

Don't you want to dance?

CONTINUED:

93. CONTINUED:

MIKE

Waiting for my girl.

JEAN

A bird in the hand, they say.

She is still panting with the effort of the dance, her breast heaving. She eases her shoulders seductively.

JEAN

It's good for the figure, the Jerk.

MIKE

(noticing, smiling)

It must be. (A BEAT) How'd you get into town, the road's out?

JEAN

We left the cars up at the top, walked down, all the way from the slide.

MIKE

A long walk.

JEAN

They say it's good for the legs.

She crosses her legs, easing herself comfortably, and strokes her leg. Mike notices appreciatively.

JEAN

That's what they say. (A BEAT) What is it, some sort of...vitamin?

(The dialogue goes very FAST now.)

MIKE

Vitamin?

JEAN

The stuff that made the ducks grow like that.

MIKE

(casual)

Oh, that. I guess you could call it a vitamin if you wanted to.

JEAN

I mean...like a pill or something?

CONTINUED:

93. CONTINUED:

MIKE
Yeah, that's right.

JEAN
(A beat)
I bet you've got it hidden away some place.

MIKE
Sure we have.

JEAN
Like...it's a secret?

MIKE
That's right, a secret.

JEAN
But you wouldn't mind telling me,
would you? Honey?

She kisses him lightly on the lips.

MIKE
Well...I don't know..
(She kisses him again)
I'd...er...I'd have to think about
it, you know...

She kisses him again, more passionately.

JEAN
(purring)
Tell me....?

MIKE
That time, you almost convinced me.
Not quite.
(Another kiss)
Mmmmm...getting better. But I'm
still thinking...

JEAN
(pleading)
Honey?

MIKE
Try just once more. I've almost
made up my mind...

She holds his head in her hands and kisses him with the

CONTINUED:

93. CONTINUED:

passion of a Mata Hari.. Then:

JEAN

There....

She looks at him lovingly, drooling over him. She leans in closer towards him, her long hair falling down over her shoulder, looking as seductive as she knows how, which is considerable, a beautiful, irresistible temptress. Her voice is soft and low.

JEAN

(a whisper)

Have we got a deal, honey? Are you going to tell me?

MIKE

(musing)

Well...the price seems about right.

He gets up, touches her face affectionately, smiling at her with only half-concealed amusement.

MIKE

But you're just a shade too eager to pay it.

He looks down at her speculatively, and sighs, wishing he could weaken.

MIKE

A pity...

Chuckling, he moves off. Jean stares angrily after him, pouting. CAMERA PANS him across the room, through the dancers.

94 THRU 95 - OMITTED.

93. GROUP SHOT FAVORING NANCY

She is at the "bar" part of the hall with some of her friends, waiting to be served, as the soda-jerk is busily occupied a few feet away; several other people are milling around her, waiting for service.

CONTINUED:

96. CONTINUED:

NANCY
 (hopefully)
 Coke, please?

The soda-jerk is still busy. Fred moves in beside Nancy, drops some coins on the counter, reaches over and takes two coke bottles, smiles down at her.

FRED
 You've got a good crowd here tonight.

He flips off the tops of the bottles with his thumbs - a casual demonstration of strength - and hands one of them to her. The crowd is pushing around them and they are forced closer together.

FRED
 Here you are, honey...

NANCY
 (meaning the trick with the tops)
 I never saw anyone do that before.

FRED
 You've got to have strong hands.

NANCY
 I guess.

Fred holds up a hand for her to look at, showing off.

FRED
 Muscles, they're important to me.

NANCY
 (politely)
 Really?

FRED
 (lying brazenly)
 Sure. Spend a lot of my time heaving sides of beef around, my old man's in the meat business, in L.A.

NANCY
 (politely)
 Well, isn't that interesting.

FRED
 Yeah. You know, four hundred pound side of beef over your shoulder, soon tightens your muscles up. He's about the biggest

(MORE)

CONTINUED:

96. CONTINUED:

FRED (Continuing)
in the business. My old man, I mean.

NANCY
Oh yes?

They drink together, idly watching the crowd of dancers around them, listening to the beat of the music. Fred puts down his drink as someone pushes into him, turns to Nancy with a disarming laugh.

FRED
When you can't fight 'em, join 'em.

She puts down her drink, and he swings her into the crowd of dancers, dancing with her. He's a good dancer, and in spite of herself she's interested. CAMERA stays with them as they swing. There's lots of movement all around them.

FRED
Hey, I just thought of something...

NANCY
You're supposed to be dancing, not thinking.

He puts on his most charming smile.

FRED
I was thinking...this thing you kids came up with...I mean, like you're going to need help, aren't you?

NANCY
Mike knows what he's doing.

FRED
(deprecatingly)
Sure, but...you know what I mean, a hick town like this...I mean, like if you had someone in town, in L.A., someone who knows the business...

NANCY
Like your...old man?

FRED
(eagerly)
Sure, I could take him some of this stuff, you see what I mean?

CONTINUED:

96. CONTINUED:

NANCY
(pointedly)
Sure. I see exactly what you mean.

FRED
(a beat)
On the level, honey. I want to help you, do something for you...

NANCY
Why?

FRED
Why? (A BEAT) Look, honey, I just can't resist helping people I like, and you....I like it's as simple as that...

NANCY
What about your girl, what's her name?

FRED
(deprecating)
Who, Merrie? She's not my girl, honey... she's just...well, one of the group that's all.

He has stopped dancing and taken her by the shoulders, and is speaking in low, earnest tones, very sincere, and very sure of his own charm. Nancy glances once, quickly over his shoulder, then looks back at him.

FRED
Look, suppose we took this stuff into L.A., just the two of us, together, just you and me...

Suddenly aware that she is looking at someone behind him, he swings around.

97. MED. SHOT - MIKE

Standing there with his arms folded, watching them quizzically.

98. THREE SHOT - MIKE, NANCY, FRED

Fred is taken aback. Guiltily, he drops his hands from Nancy's shoulders, and gestures awkwardly.

CONTINUED:

98. CONTINUED:

FRED
 I was just...er...
 (heartily)
 We were just talking about this
 stuff you've dreamed up, Mike...

MIKE
 (pleasantly)
 Beat it.

Fred stares at him, an angry flush on his face. He looks once at Nancy, then turns on his heel and stalks away. CAMERA stays with Mike and Nancy as they begin to dance together. Horsey moves in beside them, looking UP at the cage where Red is.

HORSEY
 (up)
 Hey, Red, come on down and dance!

99. LOW ANGLE SHOT - RED

Leaning over the cage, looking down.

RED
 Be right down.

99A BACK TO SCENE

Horsey joins Mike and Nancy in the dance, and CAMERA HOLDS on Nancy's swaying torso till Red moves INTO SHOT with them. Horsey looks at her and grins.

HORSEY
 How'd you like those ducks?

RED
 Barbecued, that's how I like them.

The MUSIC pounds as CAMERA watches the wildly girating bodies of the two girls. It moves in TIGHT on one of them for a quick cut to:

99B EXT. PICNIC GROUND - (NIGHT)

It is now the following night, and we are at the side of the big, beautiful pool in the town Park. Since it is (presumably) a hot and sultry night, all those who are built the right way are in bathing dress, and there is an air of

CONTINUED:

99B CONTINUED:

unexpected festivity...Throughout the scene, we will get INTERCUTS of girls diving, etc., to add to the pleasant, relaxed feeling we need. (Nancy, Red, Horsey & Mike are in bathing costume too, but NOT any of Fred's group). CAMERA is on the huge carcass of a roast duck, slowly turning on a spit as ROBERTSON, the local butcher, slowly draws his carving knife across it. PULL BACK to disclose his carving knife across it. PULL BACK to disclose the scene. The other duck too is on the spit; their franks are flaming redly, the fat dripping from them. A woman is basting them happily - a sight to delight any hungry man; these ducks are huge. A long line of teenagers is slowly moving past the barbecue as Robertson serves them. Tables of drinks have been set up, the musicians are back at work again, and now a singer has joined them. The mood is cheerful, friendly, excited. Fred's group are in there with the others. As the CAMERA MOVES down the line, it picks up snatches of conversation, FEATURING the speakers as it does so:

CARLSON

(To Robertson, laughing)

Nothing else we could do with ducks
that size, is there?

ROBERTSON

(earnestly)

But you got to tell us how you did
it...

CARLSON

Scientific. Very Scientific.

He moves on, laughing. Robertson continues carving. CAMERA continues MOVING down the line. Horsey is pushing his way into the line with Red, next to Fred. He looks at Fred briefly.

HORSEY

(affably)

You guys find some place to sleep?

FRED

(a shrug)

Sure. We're camping out in the old
theatre.

HORSEY

Good a place as any, I guess.

CAMERA MOVES on, down the line to Mike and Nancy.

CONTINUED:

99B CONTINUED:

MIKE

We're making history, that's what we're doing.

NANCY

And eating it...where's the boy wonder?

MIKE

(A grin)

Genius? Trying to find out just how he made that goo.

99C EXT. THE BARRY HOUSE - (NIGHT)

The door bursts open suddenly, and Genius comes hurtling out, clutching a large beaker which is overflowing with what looks exactly like the Goo. (ESTABLISH) He races towards a motor-bike which is propped up somewhere nearby, leaps aboard, puts the beaker between his knees on the tank, and moves off with it, CAMERA PANNING with him and letting him get in MEDIUM CLOSE as he passes it.

99D EXT. PICNIC GROUND - (NIGHT)

As Genius passes CAMERA IN MED. SHOT, the Goo begins to POP loudly. Genius brakes to a stop, stares down at the beaker between his knees. The Goo disappears in a cloud of green smoke, and Genius' face takes on a look of actue disgust.

GENIUS

This time, I was sure I had it.
That's a very elusive formula.

100 MED. SHOT - ELSA

She is approaching him, sucking a soft drink out of a bottle through a straw.

ELSA

Had what, kiddo?

GENIUS

(with distaste)

Kiddo?

He looks at her over the top of his glasses.

CONTINUED:

100 CONTINUED:

GENIUS

I prefer to be called Genius, if you don't mind. It's more fitting.

ELSA

Okay, Genius, no offense. What formula?

GENIUS

The Goo, of course. There's not much of it, and they want me to make some more. But it's not easy.

Elsa's eyes are widening.

ELSA

You mean....? (A BEAT) Why don't you and I go for a walk, Genius, I'll buy you an ice cream cone.

GENIUS

Never touch it, it's high in cholesterol. But I'll go for a walk with you.

He props up the bike, and as they move off together he looks her up and down, sideways, speculatively.

101. INT. THE CELLAR OF THE BARRY HOUSE - (NIGHT)

We are in a sort of store-room, where all the junk, typical of a basement is stored - boxes, crates, suitcases, etc. There is a stairway leading UP to the main floor, and at the bottom of these stairs the doorway to Genius' room is ajar, though no one is inside. Mike and Nancy come down the stairs and into the cellar; they switch on the LIGHT. Nancy perches herself on a table which is under the basement window, Mike takes the Goo from the bench and goes to a cupboard at the other end of the room so that they are separated, and in so doing he moves among some high piles of boxes. Now, they cannot see each other. CAMERA is on Nancy.

NANCY

They were trying pretty hard to find out about this Goo, weren't they?

MIKE

(Voice over)

They can smell a profit, I guess.

There is the SOUND of breaking glass.

CONTINUED:

101 CONTINUED:

NANCY
What did you break?

MIKE
(Voice over)
Huh?

NANCY
You break something?

102 MED. SHOT - MIKE

Appearing from behind some boxes.

MIKE
Wasn't that you?

The MUSIC takes on an ominous tone.

103. BACK TO NANCY

NANCY
No.

She slips down off the table, moves toward Mike. Suddenly, she looks UP, and her eyes go wide with fear. A shadow crosses her face.

S-104 FULL SHOT A GIANT SPIDER & KIDS

The giant insect is disclosed as a tall pile of boxes which were masking it, go crashing to the floor. It stands there, menacing and terrifying. OVER SCENE, Nancy SCREAMS.

105 MED. SHOT - NANCY

Screaming. The table falls over, pushed by spider O.S.

106. LONG SHOT - MIKE

He grabs a pitchfork and races forward, into CAMERA.

M-107 CLOSE SHOT - THE GIANT SPIDER (MIKE'S POV) ZOOM IN

The spider raises a hairy paw.

108. MED. SHOT - MIKE & GIANT SPIDER LEG

As a giant paw comes INTO SHOT and smashes the pitchfork clean in two. Mike takes time out to look, flabbergasted, at the two broken ends. The hairy paw comes INTO SHOT again, striking at him, and he leaps back. The action is very FAST from now on.

109 MED. SHOT - NANCY

She is grabbing up an ordinary flit-gun. She begins to spray the spider.

110. BACK TO MIKE

He looks UP at the horizontal waterpipes that run along the ceiling, then leaps up and grabs them, uses them to swing up onto the top of a cupboard, looks back at Nancy.

S-111 MED. SHOT - NANCY & SPIDER

Spraying vigorously as she backs off. The spider is advancing on her. She looks at Mike desperately; it looks like he's deserted her.

NANCY
(pleading)
Mike....? Mike....?

112 BACK TO MIKE - NEW ANGLE

Now, close by, an electric light bulb is hanging on a wire - and the wire is draped over a series of hangars all along the ceiling.

MIKE
(patiently)
Will you put that fool thing down?

He swings on the pipes so that his feet thud into an angle of them where the joint would presumably be the weakest. Nothing happens. He swings again, and his feet thud into the pipe angle. A few spots of water begin to leak out.

113. BACK TO NANCY

Backing off desperately, still spraying, looking to Mike for help.

M-114 BACK TO THE SPIDER - CLOSE SHOT

Advancing on her.

115 BACK TO MIKE

Another thud with his feet, and the angle of the pipe breaks off. Water comes gushing out. Mike regains his balance on the top of the cupboard, reaches for the electric wire, rips it down - the whole length of it comes snaking off the ceiling - and yells down to Nancy.

MIKE

Off the ground...up the stairs!

116 MED SHOT - NANCY

Still spraying valiantly. She takes time out for a quick look at Mike.

NANCY

I beg your pardon?

117 BACK TO MIKE

MIKE

(Exasperated)

Get up the stairs! Off the wet floor!

He swings the wire round once, hurls the end of it at spider.

S-118 TWO SHOT - NANCY AND THE SPIDER

Nancy leaps for the stairway. The wire is snaking out to the spider, which is now getting drenched with the stream of water.

M-119 CLOSER ON THE SPIDER

The water is pouring down on it as the end of the live wire hits it. There is a spectacular yellow flash as the whole screen lights up. The spider's body goes from bright yellow to a comfortable ember-red, and begins to frizzle into nothing.

120 BACK TO NANCY

She is on the stairway, five or six steps up, looking down, open-mouthed, at the fireworks. Prominent in the SHOT is the light switch. There is a RED GLOW O.S.

121 FULL SHOT - THE BASEMENT - SPIDER REMAINS

All that is left of the spider is in a few inches of water, in which the wire is sparking, sending up great flashes of brilliant light and HISSING ominously.

122 BACK TO MIKE

He looks across at Nancy.

MIKE

Don't get near that water, it's
deadly, it's charged....

He examines the distance between them, then leaps across to join Nancy on the stairway, CAMERA PANNING as he jumps spectacularly.

123 TWO SHOT - NANCY & MIKE

As he lands beside her, Nancy steps back to make room. Mike loses his balance, throws up his arms, teeters backwards, looking DOWN.

124 CLOSER ON NANCY

Instead of helping him, her hands go to her mouth and she SCREAMS.

125 HIGH ANGLE SHOT - THE BASEMENT FLOOR

From Mike's POV. The electrically charged water is right below him, HISSING and SPARKING ominously.

126 BACK TO MIKE - WIDER ANGLE

He finally loses his balance and goes backward. Nancy leaps THROUGH SHOT, heading for the switch.

127 MED. SHOT - NANCY

Her hand on the switch, switching it off. All the SIZZLING SOUNDS stop.

128 HIGH ANGLE SHOT - MIKE

From Nancy's POV. He lies on his back in the water, propped up on his elbows. He looks up at her, begins to grin slowly.

CONTINUED:

128 CONTINUED:

MIKE
All right, honey?

NANCY
(Voice over)
Well, there's a damn fool question!

MIKE
Well, are you?

129 BACK TO NANCY

She breathes a sigh of relief.

NANCY
Sure I'm all right. Just scared is all.

130 BACK TO MIKE

Still on his back in the water, propped up on his elbows.

MIKE
(earnestly)
You don't have to be, honey, not
with me around.

He looks up at the gushing water, flooding all over him.

MIKE
I like the pool better...Now, I
wonder where that valve is?

131 EXT. SOME BUSHES - (NIGHT)

We are fairly close to the Barry house, and CAMERA is on a hedgerow, a clump of bushes, a few trees...anything that will provide the cover that is needed to conceal half a dozen people. The MUSIC has taken on an ominous note now. CAMERA PANS to find Mike and Nancy coming out of the house and moving away.

132. BACK TO SCENE

The bushes move slightly, and then the slim, lithe figure of Pete appears, emerging from them. He looks around, then races fast across the intervening space to the wall of the Barry house, to a point close by the basement window, which is barred. It is in shadow, and Pete's stealthy movements show us he's up to no good.

133 NEW ANGLE ON PETE - CLOSER

He is close by the barred window now, which is in shadow. He looks towards a second window, which is not barred, a little farther along the wall; but the second is brightly lit by the light of a street lamp. Pete looks up to the lamp. He whistles a signal.

134 EXT. THE BUSHES - NIGHT

Fred appears from under cover, looking towards Pete.

135 BACK TO PETE

Pointing UP to the light.

136 BACK TO FRED

Receiving the signal, he nods, whistles twice in a different signal. CAMERA WHIP-PANS to another part of the bushes, farther away. Harry appears, looking at Fred.

137 BACK TO FRED

Pointing UP to the light.

138 BACK TO HARRY

He grins, nods. Except for the low, ominous beat of the MUSIC, there is SILENCE now. Harry digs into his pocket, comes out with an old-fashioned sling - two long cords attached to a small leather patch. He looks UP at the light, finds a small stone, slips it into the pouch, swings the sling round and round his head expertly, and lets go. There is a SOUND like the crack of a rifle, and the SOUND of the stone hurtling through the air.

139 MED SHOT - THE SECOND WINDOW

There is the SOUND of breaking glass, and the window is suddenly in DARKNESS. Pete's dark shadow flits INTO SHOT.

140 CLOSER ON PETE

He takes a ring off his finger - a diamond solitaire - and carefully cuts a triangular hole in the glass.

CONTINUED:

140 CONTINUED:

He is chewing, and now he takes a piece of gum from his mouth, fastens it on the end of a small stick, fastens it to the glass, taps the cut piece. It comes away, firmly held in place by the improvised "suction-cup". He reaches in, unlocks the window, raises it, clambers through. The whole scene is as fast as possible, and SILENT throughout.

141 INT. GENIUS' ROOM - NIGHT

CAMERA is on the window as Pete comes through. He carries a small flashlight now, and steps quickly thru the room. (looking with interest at the laboratory equipment as he passes) and into the cellar itself, CAMERA FOLLOWING.

142 INT. THE BASEMENT (NIGHT

As Pete moves in from Genius' room, he splashes about in the water, searching for the hiding-place of the Goo. He finds a cupboard. It is locked with a padlock. Pete pulls a thin wire from his pocket, slips it into the key opening, jiggles it a moment, grins as it comes unlocked. He reaches in and gets the can of Goo, moves quickly to the window (the barred one) and shines his flashlight through it.

M-142X CLOSE SHOT - GIANT DOG IN CHAIR

The dog is happily wagging its tail.

143 EXT. THE BUSHES -- NIGHT

Fred moves out from under cover, makes a hand signal, in SILENCE.

144 MED. SHOT - RICK

He moves out from under cover, races across to the window, CAMERA FOLLOWING, in SILENCE.

145 INT. THE BASEMENT (NIGHT)

As Rick appears at the window, Pete hands the can through to him. Rick disappears with it.

146 EXT. THE BASEMENT WINDOW NIGHT

Rick races back, in SILENCE, to Fred, CAMERA PANNING.

CONTINUED:

146 CONTINUED:

In LONG SHOT, we see him hand the can to Fred.

147 INT. THE BASEMENT (NIGHT)

Pete moves away from the window, and walks quickly and in SILENCE into Genius' room. He goes straight to the window, but stops at the sight of:

148 ESTABLISHING SHOT - A GUM DISPENSER

On Genius' table. This is one of those little machines that sell a ball of gum for a penny - enforced savings. It shines temptingly there in the light of whatever moon they have outside.

149 BACK TO PETE

He steps to the dispenser, reaches into his pocket and brings out some coins, selects a penny, puts it in the slot, takes the gum, tosses it into his mouth, steps back.

150 ESTABLISHING SHOT - THE BURGLAR ALARM

(This is the bear-trap device we saw in a previous scene.) It is on the floor just behind Pete's foot. Attached to it, a long wire snakes out of sight under the benches. Pete's foot is just moving back. It steps into the trap and the trap closes. Pete lets out a YELL - the first SOUND we have heard in a long time - and starts hopping up and down. CAMERA HOLDS as an electric spark, like a burning fuse, shoots sporadically, brightly colored, along the length of the cable, and we HEAR the SOUND of its spluttering. Now the CAMERA PANS and TILTS all over to follow the path of the electric marvel that Genius has invented (OR - we use a series of quick CUTS) The spark flies to a slender, vertical rod; a white spark, like lightning, cuts across to another vertical rod; the second rod tips over and begins to move back and forth, like a metronome, adding a noisy tick-tick-tick to the SOUND; the rod trips a brass lever, and a bright blade flashes, puncturing a bag of water, which, suddenly deflated, pours its contents into a tray; the tray tilts, sending a stream of water heading for the ventilator shaft at the base of the wall, where it ignites a block of phosphorus; the phosphorus flame ignites a fuse which is sticking out of the ventilator shaft, and a huge red flame like the rear end of a rocket, fires back into the room.

151 EXT. THE BARRY HOUSE - NIGHT

The CAMERA TILTS UP sharply as a rocket goes hurtling up out of - presumably - a hole in the ventilation system. HOLD for a moment as the rocket soars up and up into the dark sky, trailing sparks behind it.

152 EXT. THE BASEMENT WINDOW - (NIGHT)

(The unbarred one.) Pete is struggling through. When he comes out, we see that he is hopping on one foot, the bear-trap still firmly clasped on the other. He falls, and begins to tug at the trap, unable to open it.

153 BACK TO THE ROCKET

Now high in the Heavens, it bursts into a bright magnesium flare, which begins to descend slowly on a parachute.

154 EXT. THE BASEMENT WINDOW - NIGHT

Lying on the ground, clutching at the trap on his foot, Pete looks up at the bright light, his face brightly ILLUMINATED by it.

155 EXT. THE BUSHES - NIGHT

Now, Fred and his group at their various posts are all brightly ILLUMINATED by the flare, and are staring up at it. Fred looks in alarm towards Pete, signals urgently: come on.

156 EXT. THE PICNIC GROUND - (NIGHT)

The party is still going on. There are couples dancing, sitting around, lying in the grass, chatting, etc. But the whole scene is brightly LIT by the flare, and everyone is staring UP at it - those who were lying down getting up, those who were sitting now getting to their feet...The dancers STOP to watch, so do the musicians.

157 TWO-SHOT - HORSEY & RED

staring UP at the LIGHT.

RED

What on earth...

158 MED. SHOT - ROBERTSON

staring UP, flabbergasted.

ROBERTSON

Hey, what goes on up there?

159 TWO SHOT MIKE & NANCY (ON GRASS)

Sitting up into the scene, they look as though they have been kissing. They, too, are staring UP at the flare.

159X CLOSE SHOT - GENIUS

His bright young face, beaming, pops UP into FRAME.

GENIUS

My burglar alarm. Works fine,
doesn't it?

Suddenly realizing the import of what he has said, his expression changes. He looks at Mike in sudden alarm.

GENIUS

(a shout)

The burglar alarm!

O.S. there is a SHOUT from Horsey.

160 GROUP SHOT HORSEY & SOME OTHERS

They are racing towards the Barry house. Mike and Nancy run INTO SHOT and continue with them, racing to catch up, very fast.

161 EXT. THE BARRY HOUSE NIGHT

Fred and his group are helping Pete stagger away, Pete falls. Fred wrenches open the bear trap and throws it away. They turn to meet the oncoming assault as:

162 OMITTED

163 REVERSE SHOT - MIKE & THE LOCAL BOYS

Headed by Mike, with Horsey close behind, a half-dozen local boys are racing INTO CAMERA.

164 OMITTED

165 GROUP SHOT

as the two groups collide. Elsa has taken the can of Goo from Pete, and she tosses it to Fred. Mike tackles Fred and Fred tosses the can to Harry. Horsey tackles Harry and Harry tosses it back to Rick. One of the local boys tackles Rick, and Rick tosses the can back to Fred. Fred dives on it like a football. The LIGHT of the flare dies.

MIKE

(Up)

The can, get the can!

There is a glorious free-for-all as the boys mix it up. The girls are running in now, and Merrie grabs hold of Mike and pulls him off Fred, and Nancy runs up and slugs her with a haymaker; Merrie goes down. She just has time to look satisfied, when Georgette slugs Nancy and she goes down, too. THE CAMERA PANS to the heap of struggling bodies that is the boys; Pete is wriggling out from under, the can under his arm. Horsey goes hurtling out of the melee, and the CAMERA CUTS to him momentarily as he lies sprawling on the ground (so that we can lose Pete), then back to the struggling mass.

OVER SCENE, the SOUND of a vocalist is coming from the picnic ground. She (or he) is singing a charming, off-beat ballad. The words of the lyric, gentle, loving, and warm, contrast startlingly with the action we are watching.

166 TWO SHOT MIKE & FRED

Prominent in the shot with the action going on all around them, they are slugging it out together, a personal duel. Their fighting is skilled, efficient and energetic.

In the middle of the fighting, Horsey dives INTO SHOT head-first into the struggling, writhing mass of arms and legs; his feet are in the air, kicking wildly, and when he extricates himself and finds his feet again, he is holding out a bikini-top, looking at it in surprise.

166A CLOSER ON CHUCK

Inspecting the bikini-top critically. He looks down to the mass of bodies.

CHUCK

Hey, who's a size forty?

An arm reaches up INTO SHOT (female) and grabs the top from him, and he falls back into the fight with it.

166B BACK TO SCENE

Horsey now struggles free of the mass, standing up above it. Rick rises up beside him, reaches out at Horsey and Horsey grabs him, sends him flying spectacularly through the air with a ju-jitsu throw. Immediately, Harry charges in and Horsey meets him with another spectacular throw, sending him flying, too. He turns away, grinning broadly, with:

HORSEY

Well, now who's next?

Georgette steps INTO SHOT behind him, taps him politely on the shoulder. As he turns, she swings a fist up at him and sends him sprawling, then dusts off her hands with a "that's that" sort of expression. But Red is behind her; Red puts a forearm around her neck, bends down, and sends Georgette flying over her back, her feet high in the air. Red runs to where Horsey lies still on the ground, takes his head in her hands, (CAMERA PANNING).

RED

Horsey, honey, are you all right?
Speak to me, Horsey honey.

HORSEY

(GROANS LOUDLY)

167 BACK TO GROUP SHOT

As the fighting continues. Mike and Fred are still at it, slowing down a little now.

168 MED. SHOT GENIUS

He sits on a bench and is watching the fight with great academic interest, his chin in his hands, his glasses on the end of his nose. He sighs.

169 BACK TO GROUP SHOT

The last of the combatants but two goes down..only Mike and Fred are left on their feet, slugging it out, weakly now. OVER SCENE, we still hear the warm, friendly, loving voice of the singer, telling us how much everyone loves everyone else...

170 TWO SHOT - RICK AND JEAN

Like Red with Horsey, Jean is taking Rick's head in her hands, fussing over him.

CONTINUED:

170 CONTINUED:

JEAN
Rick, baby, are you hurt bad?

RICK
(Panting)
Man oh man oh man oh man....

171 TWO SHOT - MIKE & FRED

Still on their feet, but only just, they are slugging it out; their blows now are doing no damage at all - they are just too weak and exhausted. All other fighting has stopped, and the ground is littered with semi-conscious bodies, barely able to crawl away on their hands and knees. Mike swings a last desperate haymaker at Fred, connects, and Fred goes down. Mike sways on his feet above him for a moment, then drops beside him. They both lie still.

172 TWO SHOT - NANCY & MERRIE

Rolling over and over on the ground, first one, then the other, in the dominant position. Their rolling brings them up close to the recumbent forms of Mike and Fred, CAMERA PANNING. They stop fighting.

NANCY
Mike!

MERRIE
Fred!

They break away from each other, each not giving the other another thought. Nancy grabs hold of Mike's ankles and begins to drag him away. Merrie does the same with Fred. CAMERA PANS with Nancy, losing Merrie and Fred, as she drags Mike over to where Horse is and drops him there. She looks down at Red. Red looks up at her, shakes her head sadly.

RED
They don't make them like they
used to.

NANCY
No stamina any more.

173 TWO SHOT - MIKE AND HORSEY

Close together, both seemingly out cold. Mike opens one eye, looks beadily at Horsey. Horsey stirs, GROANS. Their faces fill the FRAME.

CONTINUED:

173 CONTINUED:

MIKE
(Weakly)
Who....who won?

HORSEY
(Weakly)
We did of course, don't we always?

MIKE
That's all right then.

174 LONG SHOT FRED'S GROUP

Supporting each other, arms over each other's shoulders, they are all moving away into the woods. (Pete is not with them).

175 GROUP SHOT - MIKE, NANCY, HORSEY, RED

The girls help the boys to their feet.

MIKE
Who's got...who's got the goo?

GENIUS
(Voice over)
They got it.

WHIP-PAN to find Genius just getting up to join them.
CAMERA PANS him over to them. Mike looks at him in dismay.

GENIUS
One of them ran off with it. I
was going to stop him but...

NANCY
But what?

GENIUS
Reasons of pure logic. He was
bigger than me.

HORSEY
Oh no...

GENIUS
(nonchalantly)
Don't worry. Soon as I find the
formula..I'll simply make some more.

CONTINUED:

175 CONTINUED:

MIKE

I just hope you can, that's all...

GENIUS

Sure I can, there's nothing to it.
Just a matter of perseverance.

Mike looks at Nancy, raises his hands in a hopeless "what now?" sort of gesture. Disconsolately, they begin to move away.

175X EXT. THEATRE - (NIGHT) - (DAY FOR NIGHT)

176 INT. THE THEATRE - (NIGHT)

CAMERA is CLOSE on Harry's face; he is shaking with uncontrolled laughter. PULL BACK to disclose the scene. Now we see more of the theatre, because more lights are on than in the first time we were there, and as the scene progresses, more and more "work lights" will come on as Rick plays around with the switchboard. The stage is more or less as we left it, and the position of the flats, pieces of scenery, etc., is such that the boys and girls can dress in their separate areas without leaving the stage itself - our main area of interest. Some chiffon drapes, in various colors, are hanging on runners, as well as the normal velvets that would be expected here. Throughout the scene, the girls will appear from behind the scenery where they have been "freshing-up". Right now, Pete is in the BG with the Goo on the table, studying it speculatively; Fred, stripped to the waist, is cleaning up; Harry is stringing cables to get more light; while Rick is at the stage switchboard experimenting with switches. The LIGHTS will change from time to time.

HARRY

(laughing)

Man, while it lasted, that was a pretty good rumble.

MERRIE

Anyone get hurt? Fred?

FRED

Another two minutes, and I'd have taken him, but good.

ELSA

(Appearing; to Pete)

Okay, now we've got it, what do we do with it?

CONTINUED:

176 CONTINUED:

PETE

(A shrug)

Get rich, that's what we do with it.

Harry has joined Pete at the table. He picks up the Goo, looks at it speculatively, wondering.

HARRY

(quietly)

I wonder if it makes...everything grow?

Pete looks at him, a half-smile on his face. Jean appears from behind a screen, brushing her hair. CAMERA moves in CLOSER.

JEAN

(casual)

You mean...like plants and stuff?

PETE

(A beat. Significantly)

No. That's not what he means at all.

There is a sudden SILENCE. Fred walks over, takes the Goo from Harry.

FRED

(roughly)

Don't be a jerk.

The girls, suddenly aware of what Harry meant, are staring at Pete and Fred in alarm. But Harry begins to laugh softly.

HARRY

What's the matter, Fred, you running scared?

FRED

No. But I got more sense.

HARRY

You always said you wanted to be a big man, Fred. Now's your chance.

PETE

A real big man.

HARRY

Unless you're scared.

177 TWO SHOT - MERRIE & JEAN

Jean holds her brush in mid-motion, scared, staring at Pete and Fred. Merrie is casually getting on with her makeup.

MERRIE

Show them, Fred. Show them you're not chicken.

178 GROUP SHOT

Fred swings on her angrily.

FRED

Cut it out!

RICK

(excited)

Man, it's a wild idea....

Fred is paying him no attention. He is staring angrily at Merrie, who is very conscious of his anger.

FRED

That what you think, I'm chicken?

MERRIE

Are you?

JEAN

Merrie, no - you must be out of your mind...

Rick breaks off a piece of the Goo, smells it. Fred knocks it roughly out of his hand.

FRED

Cut it out, leave it alone!

RICK

(flaring)

Man, if I want to try that stuff, don't you try and stop me..just because you're chicken...

FRED

(angry)

You trying to prove something?

CONTINUED:

178 CONTINUED:

RICK

Yeah. Trying to prove you're all
talk. All talk, no performance.

Fred looks from one to the other. The CAMERA EXPLORES their
tense, anxious faces. Fred and Rick glaring at each other,
are very close.

ELSA

Pete...you better do something...Pete?

PETE

No, why should I, this might be...
very interesting.

Fred, finding a way out - he thinks - swings on him.

FRED

Yeah? You want to try some of it?

PETE

(calmly)
If you will, I will.

MERRIE

You're on the spot, lover.

ELSA

No..!

MERRIE

Shut up.

FRED

(A beat; to Rick)
Give me your knife.

Rick brings out his knife - a switch-blade - switches it
open. His eyes are very alert. Fred takes it from him,
pounds the Goo into a ball, slaps it down on the bench.
The others, tense and expectant, watch as he begins to
slice it into sections - eight equal pieces. As he does so:

FRED

(Very cool)
Two. Four. Five six. Seven eight.
Eight of us, eight pieces, and nobody
chickens out.

ELSA

(Nervous)
Not me, Fred, count me out...

CONTINUED:

178 CONTINUED:

PETE

You too, honey, just like the rest
of us.

ELSA

No...!

Fred touches her gently on the face - a gesture that is full
of restrained menace.

FRED

We all take it...

GEORGETTE

(Jeering)

She never did have any guts.

RICK

Go on, Fred, beat her up, show us
what a big man you are, let's have
some fun.

FRED

(To Elsa)

Well?

Elsa swallows hard, looks around at the others. Then:

ELSA

(A whisper)

Okay.

Fred takes the pieces of Goo and hands them around, one by
one, in SILENCE. The others take them, a little fearfully
now that the moment of truth is on them.

FRED

No-one chickens out. No-one.

(NOTE: SHOOT STEREO AND PROCESS PLATES (Dollying back) for
GROWING SEQ. FOR EACH CHARACTER.

179 CLOSE SHOT - MERRIE

With a half-smile at Fred, she eats the goo.

180 CLOSE SHOT - FRED

He does the same.

181 GROUP SHOT - RICK, JEAN, HARRY, GEORGETTE

Exchanging nervous glances, they eat the Goo.

182 TWO SHOT - PETE & ELSA

FAVORING Elsa. Pete is chewing, Elsa still holding back, the Goo in her hands, her eyes frightened.

PETE

(Gently)

Eat it honey, don't be scared.

(A BEAT) Being scared never
helped anybody, ever.

She closes her eyes, pops the Goo into her mouth, chews it. CAMERA begins to explore their faces, taking in their varied reactions. Fred is determined to hide his fear, Pete is cool, Rick excited, Harry highly amused. Merrie is calm, Jean excited, Elsa scared stiff, and Georgette fearful but determined.

P-183 MED. SHOT - FRED

On the last swallow, so to speak the expression on his face changes to one of terrible fear, and he begins to gasp. Against the BG of the stage he begins to grow and grow and grow...

P-184 MED. SHOT - MERRIE

Wide-eyed with fear, she begins to grow and grow. The sweater she wears stretches tighter and tighter and finally rips, and her bra bursts open as she instinctively covers herself with her now-huge hands in a rapid, reflex movement, just in time.

P-185 CLOSE SHOT - HARRY

He falls over, rolling on the floor, clutching at his feet and SCREAMING. CAMERA PANS quickly to his feet as a shoe bursts; his huge hands are tearing the other shoe off, freeing his foot from the confining leather. His calves are bursting his pants.

HARRY

(Voice over: a scream)

My feet!

P-186 CLOSE SHOT - GEORGETTE

Her head is growing and growing...Whatever part of her dress is visible in the SHOT is ripping. She puts her hands to her mouth and SCREAMS.

186X INTERCUT FACES (E.C.U.)- ZOOMING OUT OF SCREEN

P-187 CLOSE SHOT - PETE

Growing... His clothes are bursting off him and he is ripping at the belt at his waist, above and below which his body is bulging like an hour-glass; the belt rips in two and his clothes are in shreds.

P-188 MED. SHOT - JEAN

SHOOTING from behind to take in more of her figure as she grows and grows. All that is left of her dress, a shred hanging from her shoulder, shrinks and shrinks till there is almost nothing left. There is the SOUND of screaming as the terror of what is happening is brought home to the girls.

M-189 INT. MINIATURE THEATRE - (NIGHT) - MED. SHOT HARRY

NOTE: ACTORS MUST MOVE SLOWLY.

Lying on the floor, rolling over, he reaches out a giant hand and knocks down a triangular notice-board holder. The old-fashioned kind once used in the Burlesque houses to announce the acts - and pulls the notice-board towards him to cover up with. We do not see the name of the act on the board yet. As he staggers to his feet, he looks down at himself (shielded by the board) in wonderment and begins to laugh.

M-190 MED. SHOT - RICK - LOW ANGLE

Looking at himself - also huge now - his eyes bright with amazed excitement. He looks off at:

M-191 MED. SHOT - ELSA - LOW ANGLE

(CAMERA cutting just above the breast-line). She is flabbergasted, too shocked to move.

M-192 BACK TO RICK - LOW ANGLE

His eyes drop as he looks at Elsa.

M-193 BACK TO ELSA - LOW ANGLE

With a gasp, she BENDS DOWN OUT OF SHOT, and when she comes up again we see that she has scooped up an armful of drapery which covers her with sufficient modesty.

M-194 MED. SHOT - GEORGETTE - LOW ANGLE

Half-sitting, half-lying on the ground, she is moaning. As she scoops up some drapery to cover herself with, she looks at the others and tries to choke back her tears.

M-195 TWO SHOT - PETE & FRED - LOW ANGLE

Staring at each other in bewilderment. Pete reaches hastily for a seatcover and drags it across his body.

M-196 MED. SHOT HARRY - LOW ANGLE

Holding the board modestly in front of him as he looks over the others and down at Georgette, whose MOANING we still hear. We now see - and make absolutely nothing of it - that the notice-board says "The Dolly Sisters". He is still laughing.

HARRY

What's the matter, honey, don't you like your new size?

M-197 MED. SHOT - GEORGETTE - NEW ANGLE

Staring wide-eyed at the others, trying not to cry.

GEORGETTE

I was.....big enough before.

M-198 MED. SHOT - JEAN - LOW ANGLE

She is in the act of scooping up draperies to cover herself with. She looks down at herself in astonishment.

M-199 GROUP SHOT

In various stages of preparedness, hidden by drapery and

CONTINUED:

M-199 CONTINUED:

whatever convenient obstructions there are.. Harry is still roaring with laughter. He points a derisive finger at one of the girls.

HARRY

Look what happened, and all these gals can think of is their modesty!

M-200 MED. SHOT - MERRIE

SHOOTING from half-rear ANGLE. She looks at Fred, scared stiff, and then she too hastily bends down and picks up some drapery to cover herself with. Her voice is hollow.

MERRIE

Fred? Fred? What have we done?
Fred...?

M-201 FULL SHOT - FRED

FRED

(a growl)

Whatever it is, we're stuck with it.

S-202 FULL SHOT - THE THEATRE

They are all enormous, their heads up among the cat-walks dwarfing the place. They still show the stresses of the moment, but the fear is turning to excitement as they stare at one another. The CAMERA once again explores their faces for their mixed reactions - scared, anxious, excited. Only Harry seems to be really pleased.

HARRY

Stuck with it, so why don't we make the most of it? It's gonna make a difference...

M-203 TWO SHOT - RICK AND JEAN - LOW ANGLE

He is looking her up and down appreciatively, his eyes gleaming. Wondering, he raises his huge hands and looks at them.

RICK

Yeah...and I was thinking...wait till my old man gets tough with me again.

M-204 GROUP SHOT - FAVORING JEAN

She looks at herself in horror. She is close to tears, her voice little more than a whisper.

JEAN

Pete...? We're ... we're freaks.

HARRY

(laughing)

Maybe we are ! But just wait till the first guy asks me for my I.D.

PETE

(thoughtfully)

Yes...maybe it won't be so easy for them to kick us around anymore.

ELSA

Them?

PETE

The adults, honey, it's not going to be just their world anymore. It's going to be ours!

Rick begins a slow smile.

RICK

Yeah..we'll turn the tables on them.. Come on, let's bomb out of here and have some fun!

He is tucking a length of sheeting around his waist into a kind of sarong.

M-205 NEW ANGLE - GROUP SHOT FAVORING FRED

He reaches for a falt, knocks it over easily with a blow of his hand, rips the canvas off it; it is painted with a suitable scene. He wraps it around himself, laughing.

FRED

Yeah, let's get out of here...

Merrie is covered up merely with a handful of light chiffon which she is clutching to herself.

MERRIE

(a wail)

But...I don't have anything to wear...

CONTINUED:

M-205 (Cont'd)

Fred reaches up a giant hand and begins ripping down curtains, tossing them to the girls - a bright swathe of swirling colors floating through the air, reds, yellows, greens, blues, in chiffons, velvets, brocades...

FRED

Be my guest.

The SCREEN is filled with the bright colors of them.

SCENES 206 and 207 OMITTED.

208 INT. GENIUS' ROOM - (NIGHT)

Genius is setting up a fine array of brightly-bubbling re-torts and glasses, filled with highly-colored liquids. He drops the bare end of an electric cable into one of them and throws a switch; he grins fiendishly as sparks fly alarmingly in all directions. We all feel - - though Genius doesn't - - thateverything is about to blow up.

S-209 INT. THE THEATRE - FULL SHOT (NIGHT)

CAMERA is on Jean, who is wiping away the last of her tears and laughing at the same time; as the CAMERA PULLS BACK, we see the cause of her change of mood. She is on her knees in front of a large wardrobe hamper, open, out of which she is pulling, one after the other, some beautiful materials. The other girls, wearing very-crudely fashioned sarongs, which are no more than pieces of the drapes tied around them, are in the process of crouching down beside her; in the BG, Rick appears with another hamper (tiny in comparison) which he tosses to them carelessly; it breaks open and more colored materials spill out.

RICK

Found another one for you.

With tolerant, pleased amusement, the boys watch as the girls make a dive for the materials, throwing them aside into a long colored stream as they choose with abandon, searching for the best pieces ...

JEAN

Hey - brocade - this is for me....

She tears off her drapery and wraps a length of golden brocade around herself. CAMERA now INTERCUTS SHOTS of the girls, all as delighted as they will ever be, choosing their

S-209 CONTINUED:

favorite colors and materials, throwing aside their curtains with complete disregard for anything but the moment's excitement, and improvising saris, bikinis, and whatever the wardrobe department can dream up ... They are winding lengths of brilliant colors - silks, chiffons, velvets, etc. - round their supple bodies as the INTERCUTS CONTINUE, trying their own improvisations, first one way and then the other, like girl-children trying on Mother's dresses...they are squealing with delight and ad-libbing in their excitement as the boys, grinning, leave the theatre and wait outside. At this moment, these are all delightful kids, in spite of all that we know about them..the girls are helping each other, too:

GEORGETTE

Honey, fasten this for me, will you...

Clasping a bright length of blue silk to her bust, she turns her back for Elsa; Elsa helps her.

JEAN

Hey, how would this look as a bikini...?

ELSA

Over the shoulder, or under the arms, whatdo you think?

MERRIE

Chiffon, there's nothing like chiffon to make a girl feel great...

CAMERA continues to INTERCUT among them....at last Fred pokes his head in from outside.

FRED

Okay? Are we ready for some fun?

The girls run OUT to join the boys, making the most of the exit to show off their new "dresses".

210 EXT. THE PICNIC GROUND - NIGHT:

After the excitement of the last few moments, the mood is quiet and peaceful. CAMERA is on the ballad singer, an attractive girl (or boy)who has joined the musicians. HOLD as she sings, then PULL BACK to disclose the scene. Couples are wandering around, sitting about on the edge of the pool, listening, chatting, enjoying the peace and quiet. CAMERA finds Mike and Nancy, a little way away. He lies on a grassy spot, and she is leaning over him, teasing him.

CONTINUED:

210 CONTINUED:

NANCY

You see, you're not as tough as you think you are. He was giving you a bad time...

MIKE

Who, that....that anthropophagus? Two more minutes and I've have taken him, but good.

NANCY

(a sigh)

And all for nothing. They got our beautiful Goo.

MIKE

Amoniactrisulphatediethylchlorasine, honey...

NANCY

Say that again.

MIKE

Amoniactrisul.....

She muffles the attempt with a long, warm kiss. CAMERA is on CLOSE, and now a pair of legs - Horsey's - move INTO SHOT beside them. Mike cocks one eye at them, pulls away, sighs.

MIKE

Horsey, your timing is lousy.

211 THREE SHOT - MIKE, NANCY, HORSEY

He is squatting down on his heels beside them. Mike and Nancy are pulling apart a little.

HORSEY

Mike, I had a thought...

MIKE

Well, don't worry about it, it's only painful the first time.

Red is moving INTO SHOT. She drops down beside them, puts an arm around Horsey.

CONTINUED:

211 CONTINUED:

HORSEY

You figure we ought to let them
get away with it? I mean...just
sit here and do nothing?

MIKE

(Pointedly)

I wasn't doing nothing.

HORSEY

They're camping out in the old theatre,
so all we have to do..

MIKE

...is get some of the fellows to-
gether and go get it back again.

HORSEY

You see? Nothing to it.

Mike looks at Nancy, and sighs.

MIKE

I knew this was too good to last.

Nancy looks at Red, and sighs too.

NANCY

Better get some of the girls to-
gether, we might make a better job
of it.

RED

(brightly)

Okay.

212 NEW ANGLE

They rise to their feet, dusting themselves off casually.

MIKE

(firmly)

This time, the girls will stay out
of it..

213 MED. SHOT - MIKE

MIKE

..so we'll round up a few of the boys...

He breaks off, staring at:

214 MED. SHOT - NANCY

Her eyes go wide with amazement, as she backs away.

215 GROUP SHOT - MIKE, NANCY, HORSEY, RED

Nancy and Red are staring OFF, unbelieving. The two boys swing round and gasp at:

S-216 LONG SHOT - THE GIANTS - LOW ANGLE

SHOOTING down the street we see the giants advancing on the town. The MOVEMENT is slowed down a little, (as it will be wherever feasible) and the SOUND of their approach is like the SOUND of distant thunder.

217 OMITTED

218 GROUP SHOT - HIGH ANGLE - GIANTS' POV

CAMERA is moving, weaving as it looks DOWN on Mike, Nancy, Horsey and Red. They stare, flabbergasted. Mike has moved with an instinctive protective movement to Nancy. Red is backing off. Horsey's mouth is wide open. Nobody speaks.

219 - 222 - OMITTED.

M-223 MED. SHOT - FRED - LOW ANGLE

Advancing INTO CAMERA. He stops, grinning, holds up his hands.

FRED

What happened to the music?

He looks DOWN, at the musicians.

FRED (Cont'd)

Play, fellas, play, let's have some dancing.

224 GROUP SHOT - THE MUSICIANS

Staring UP, unbelieving, frozen by their astonishment.

225 GROUP SHOT - THE CROWD

Some of them backing off, some standing rooted to the spot. CAMERA INTERCUTS to show their varied reactions - shock, amazement, disbelief.

M-226 MED. SHOT - MERRIE - LOW ANGLE

Waiting for the music, holding herself ready to start dancing.

MERRIE

Well come on then.... Get with
the music!

227 GROUP SHOT - THE CROWD (HIGH ANGLE)

FAVORING the musicians in the FG of the SHOT. They start playing.

M-228 BACK TO MERRIE - LOW ANGLE

She starts to dance, swaying with the music. CAMERA PANS to Jean and Rick, starting to dance wildly, then PANS to Pete as he swings Elsa to him and starts dancing too. It PANS to Harry, laughing as he swings Georgette to him, the CAMERA DOLLIES IN on Georgette's huge torso as she dances with a wild abandon. HOLD on her.

229 GROUP SHOT - THE CROWD - HIGH ANGLE

Awed by the sight, they are watching the giant as they dance.

M-230 FULL SHOT - GEORGETTE

As she swings wildly. She looks DOWN, bends down OUT OF SHOT.

231 GROUP SHOT - MIKE, NANCY, HORSEY, RED

Georgette's giant hand comes INTO SHOT and reaches for Horsey.

M-232 CLOSE ON GEORGETTE'S FACE - LOW ANGLE

She comes up INTO SHOT, looking down, O.S.

M-232X CLOSE SHOT - GEORGETTE & HORSEY

M-232X-1 Harry moves INTO SHOT beside her, grinning.

HARRY
That's the one who belted me...

M-232X-2 CLOSE SHOT - GEORGETTE

As Georgette holds Horsey close to her.

Harry flicks him with a giant finger. Horsey yells.

HORSEY
Hey, cut that out, it hurts!

GEORGETTE
(to Harry)
No, don't, leave him alone, he's
mine, my doll.

Horsey bounces from side to side clutching for support,
looking back and down at the ground.

233 REVERSE SHOT - HIGH ANGLE - THE GROUND

HAND HELD CAMERA - (SIMULATES DANCING)

From Horsey's POV. The tiny people down there are staring
up, awed.

234 MED. SHOT - HORSEY & GIANT

Slipping and bouncing about, clutching for a hand-hold as
they dance.

235 and 236 OMITTED.

M-237 NEW ANGLE ON GEORGETTE - LOW ANGLE (GEORGETTE HOLDS
MINIATURE HORSEY)

INCLUDING some of the giants BG, all dancing wildly. Fred
moves in, dancing, close to Georgette, looks at Horsey, grins.

FRED
Yeah...

238 OMITTED

239 MED. SHOT - MIKE (HIGH ANGLE)

MIKE
(yelling)
Fred! Tell her to put him down!

M-240 CLOSE SHOT - FRED

His eyes are wild as he laughs at Mike O.S. Suddenly, his face contorts with pain. He stops dancing with:

FRED
Ouch!

CAMERA WHIP-PANS down his gigantic body to:

241 MED. SHOT - MIKE AND FRED'S GIANT LEG

He has just swung a chair at Fred's shin. Now, he swings again. The chair crashes home, breaking, and the huge leg hops in pain.

MIKE
(yelling)

M-242 Tell her to put him down or I'll beat
the daylights out of you!

M-242 CLOSE SHOT - FRED -- LOW ANGLE

He glares down at Mike, his face livid. He bends down
OUT OF SHOT.

243 MED. SHOT - MIKE & GIANT HAND - HIGH ANGLE

The huge hand comes down INTO SHOT to sweep Mike with terrific force across the ground. CAMERA WHIP-PANS as Mike goes hurtling at paralyzing speed into a board fence, smashing it. He groans. Nancy runs fast INTO SHOT and drops beside him. Mike is unconscious. The SOUND of the MUSIC has STOPPED. Horsey runs INTO SHOT beside Nancy, looking back and UP.

M-244 CLOSE SHOT - FRED - LOW ANGLE

He is glaring around him. Behind him, one on either side, Rick and Harry move INTO SHOT.

CONTINUED:

M-244 CONTINUED:

FRED

Let's cut it! You little guys are taking this all wrong, we're on your side, all of us against the adults, and how about that? We're going to take over from them, all you regular fellows are going to be part of it, we're going to help you...

244a GROUP SHOT HORSEY, NANCY, MIKE

FAVORING Horsey. He glares back up at Fred.

HORSEY

Yeah? What if we don't want to be part of it?

S-245 GROUP SHOT - THE GIANTS

FRED

But of course you do! Haven't they kicked you around long enough?

HORSEY

(a beat)

Maybe we don't like your club either.

FRED

(grandly)

You're in it anyway, you won't have a thing to worry about. When we've taken over...

HORSEY

I'm worried already. I'm worried about how funny you really are. "When we take over..." You're just trying to trade places with them is all, just the same result...if you had any brains you'd see that.

RICK

(to Fred)

Hey, this guy's a lousy rebel.

FRED

(to Horsey)

Whether you like it or not, little man, we're going to have to show you what's good for you. What's good for all of us teenagers...

CONTINUED:

S-245 CONTINUED:

O.S., we hear the SOUND of a police siren. Fred looks OFF.

246 HIGH ANGLE SHOT - A POLICE CAR

It comes racing INTO SHOT, and pulls to a stop. The SHERIFF gets out. The Sheriff is a bluff, hearty man of forty or so, and he carries a bull horn. Behind him, his DEPUTY gets out too. The Deputy is a much younger man, alert, efficient, good-natured.. He also carries a rifle - at the ready. There is an air of quiet efficiency about these two. The Sheriff raises his bull horn to his mouth.

SHERIFF

All right, that's enough! Hold it!

247 FULL SHOT - OF CROWD - HIGH ANGLE

Taking in as much of the activity as possible. Everyone is more or less frozen. The townspeople look relieved. The Sheriff moves INTO SHOT, using his bull horn.

SHERIFF

Just take it easy, kids!

The hubbub DIES DOWN. Everyone is waiting. CAMERA DOLLIES in on the Sheriff. He drops his bull horn to his side, speaks now in a normal voice, looking up at the giants, awed in spite of himself.

SHERIFF

Now I don't pretend to understand what's happened here, but whatever it is...

He looks hopeless at the Deputy. The Deputy shrugs.

DEPUTY

Your guess is as good as mine, Jim.

The Sheriff looks around at his own people.

SHERIFF

Whatever it is...you'd all better get back home, stay off the streets till we get this thing here sorted out, one way or another. You...

(MORE)

CONTINUED:

247 CONTINUED:

SHERIFF (Continuing)
 (To the giants)
 you people get back to the theater you
 stayed in last night till we figure
 out what's the best thing to do...

M-248 CLOSE SHOT - FRED - LOW ANGLE

FRED
 (Interrupting)
 Why don't you shut up and go home,
 Sheriff?

249 TWO SHOT - SHERIFF AND DEPUTY

The deputy, his rifle ready, takes a step forward.

SHERIFF
 (Calmly)
 You heard what I said. Now get back
 to the theater, and stay there. You
 stay there till you hear from me,
 is that understood?

M-250 TWO SHOT - HARRY & GEORGETTE

Georgette finally puts Horsey down on the ground.

GEORGETTE
 (Sweetly)
 You're the boss, Sheriff, anything
 you say..

HARRY
 (Jeering)
 Unless... How long do you think it
 would take me to bend that rifle
 round your neck, Sheriff?

M-251 THREE SHOT - PETE, ELSA, MERRIE - LOW ANGLE

They are laughing heartily at the Sheriff.

MERRIE
 Or why doesn't someone just step
 on them. Both of them?

M-252 THREE SHOT - RICK, HARRY, JEAN - LOW ANGLE

RICK
Yeah, why don't I do that, I never
did like the fuzz, and now..Oh, man..

He makes a move to step forward.

M-253 TWO SHOT - FRED & GEORGETTE - LOW ANGLE

FRED
(Sharply)
Hold it!
(A beat)
Sure, Sheriff, no problems.

M-254 CLOSE SHOT - RICK - LOW ANGLE

Glaring at Fred.

RICK
You still chicken?

Pete steps INTO FRAME and takes his arm.

PETE
Do like he says, Rick. Leave them
alone. Come on, let's get back.

RICK
Why you...

He breaks off at the look in Pete's eye.

RICK (Cont'd)
(Sullen)
Okay, okay.

As they turn away, Elsa and Jean turn into SHOT and join them.

M-255 TWO SHOT - FRED & MERRIE - LOW ANGLE

Fred looks at Merrie and winks, then back to the Sheriff.

FRED
(Blandly)
You're a big man around here, Sheriff.
(A beat)
At least, you were before we came.

Merrie is laughing.

CONTINUED:

M-255 CONTINUED:

FRED (Cont'd)
 ..so like you say, we'll go back
 to the theater. You don't need guns.

He takes Merrie's arm, guides her away.

256 TWO SHOT- SHERIFF & DEPUTY - HIGH ANGLE

Holding their ground, waiting. In the b.g., some of the teenagers are still watching the giants.

M-257 TWO SHOT - HARRY AND GEORGETTE - LOW ANGLE

From the Sheriff's POV.

HARRY
 We'll be in touch, big man.

258 TWO SHOT- SHERIFF & DEPUTY - NEW ANGLE

The Sheriff looks OFF, signals to the Deputy, indicating Mike, still recumbent on the ground.

SHERIFF
 Go see if he's all right.

As the Deputy looks OFF and moves away!

259 TWO SHOT -- MIKE AND NANCY

Mike is recovering, touching his head gently and groaning. The deputy comes INTO SHOT, DROPS DOWN on one knee beside him.

DEPUTY
 All right, Mike?

MIKE
 Sure. Just feel like ... a ton of
 bricks hit me.

NANCY
 Oh, Mike...

MIKE
 Don't worry about it.

He looks OFF at:

S-260 GROUP SHOT - THE GIANTS - LOW ANGLE

SHOOTING along the street again as they head back to the theater O.S. (Same as S-216.)

261 OMITTED

M-262 INT. THEATRE - DAY

It is early morning. O.S. a clock (BIG BEN!) strikes seven.... CAMERA is on Merrie, as she lies asleep, a length of bright velvet over her body, on the floor of the stage. The cock CROWS AGAIN, and Merrie stirs, opens her eyes, stretches luxuriously, sits up, looks around her as though wondering where she is, and for a moment there is a terrible sadness on her face as she remembers; her hands go slowly to her face, and she looks as if she is about to cry.

FRED
(voice over, very low)
How'd you sleep, honey?

Merrie starts, brushes away an incipient tear, smiles quickly, looks OFF.

M-263 MED. SHOT - FRED

He has come from behind a screen, wearing his canvas "sarong" and is standing there looking down at her.

FRED
Get a good rest?

M-264 TWO SHOT - FRED & MERRIE

From this ANGLE, Jean can be seen lying on the floor, also covered with a length of curtaining.

MERRIE
(A beat)
Sure. What's going to happen to us,
Fred?

Fred shrugs.

FRED
Long as it lasts, we'll live with it.
The girls okay?

MERRIE
I guess.

CONTINUED:

M-264 CONTINUED:

Behind her, Jean waks up, yawning, stretching.

JEAN

I'm hungry...

FRED

Don't worry, we're working on it.

JEAN

(looking around)

Where's Pete?

FRED

How should I know? Around, I guess.

HARRY

(voice over)

Hey, they're coming.

CAMERA WHIP-PANS to find Harry, at the stage door, with Pete beside him, just entering.

HARRY

The sheriff, the Deputy, old man
Carlson, and Mike. They've got guns.

Fred

(alarmed)

Guns!

PETE

No sweat, it's been taken care of.

Fred looks at him, mystified, and Pete crosses to Rick, who is appearing from behind a flat.

PETE

Did you get them?

RICK

You bet I did.

PETE

Where are they?

RICK

(a grin)

Up on the cat-walk, out of sight.

Fred looks from one to the other of them, mystified.

CONTINUED:

M-264 CONT'd:

FRED
What goes on?

PETE
You'll see.

RICK
(a grin)
We got ourselves some insurance.

Elsa, rising up off the floor beyond Merrie and Jean, yawns and stretches, looks at the others.

ELSA
I'm hungry, what's for breakfast...?

She begins to get to her feet.

265 & 266 OMITTED

267 EXT. THE THEATRE - DAY

Mike, Carlson, the Sheriff, and the Deputy are striding purposefully to the theatre. The sheriff and the Deputy carry rifles.

SHERIFF
Now leave all the talking to me.

CARLSON
Sure, you bet.

S-268 INT. THE THEATER - DAY - HIGH ANGLE

As the Sheriff's group enters. They stand in a tight semi-circle just inside the Stage Door. The giants, also grouped together now, are waiting for them, waiting to see what happens. The boys on their feet and looking arrogant, the girls relaxed and watching as they sit on the floor, covered over attractively with their bright lengths of drapery.

Fred
(politely)
Morning, Sheriff, folks.

269 MED. SHOT - THE SHERIFF

He looks up at the giants. He speaks calmly - persuasively -

CONTINUED:

269 CONTINUED:

a nice guy faced with a problem he doesn't understand.

SHERIFF

All right. Now let's get one thing clear. Like I said, I don't understand what's happened, and I don't aim to worry about it. But last night, you fellows showed me the kind of trouble we can expect from you. And in this town, trouble's something I won't have. So you can all pack up and get. Now that's an order. I want all of you out of town within the next hour, is that clear? You get out, and you don't come back.

M-270 GROUP SHOT - THE GIANTS

They are grinning down at the Sheriff.

FRED

(casual)

Clear enough, Sheriff, only... we kinda like it here. We figured we might stay.

RICK

And there's nothing you can do about it. Nothing.

PETE

(Politely)

Rick here figures he's been kicked around quite a bit in the past, and now... You see what I mean?

S-270A GROUP SHOT - NEW ANGLE

SHERIFF

(angrily)

You'll do like I say, or there's going to be trouble..

FRED

Yeah? What kind of trouble, Sheriff?

RICK

You aim to use those guns?

CONTINUED:

S-270A CONTINUED:

SHERIFF

(A beat)

If I have to, yes.

PETE

How many guns have you got in
this town, Sheriff?

SHERIFF

That's no concern of yours, you're
leaving.

MERRIE

Don't make book on it, when Fred
wants something...he usually gets
it. Don't you, honey?

FRED

You bet I do.

SHERIFF

And don't think I can't arrest you.
Jim...

The Deputy steps forward, his gun raised.

FRED

(gently)

You gonna shoot me in cold blood?

The Deputy hesitates, looks at the Sheriff, worried.

SHERIFF

(grimly)

You'll find a coil of rope in the
corner there, Jim.

The Deputy nods, moves towards the corner.

HARRY

Hey, this is going to be mighty
interesting.

PETE

(casual)

How were your kids when you left
them this morning, Sheriff?

The Deputy stops, swings around, looks at the Sheriff in
alarm. The Sheriff stares.

PETE

Show him, Rick boy.

CONTINUED:

S-270A CONTINUED:

Rick, grinning, reaches a giant hand up towards the cat-walk. Mystified, Fred stares at him. Rick's hand re-appears, clutching a small, open-mesh net, like a basket, in which we can vaguely see the outline of two tiny forms. CAMERA ZOOMS UP FAST ON IT, then:

271 MED. SHOT - THE NET

Held in a giant hand, swinging high above the floor. In it are two children; one of them is a girl, CORA, about nine years old, and the other is BOBBY, some years younger. These are the Sheriff's two children, and they are clutching at each other in fright as they stare in horror down at the floor, forty feet below. We can hear them whimpering as the MUSIC STINGS.

M-272 BACK TO SCENE

Rick, grinning, is holding the net high in the air, looking down at the Sheriff. This is the first moment in which any real evil has been seen, and it shows on Rick's face now; for the first time, the danger here is very real; the MUSIC reminds us of this.

RICK

Go ahead, Sheriff, use your gun, cut me down, it's a long way to fall, isn't it? I might even get hurt.

SHERIFF

(in horror)

Cora! Bobby! Don't move...keep quite still!

The deputy moves in beside him, staring up at the net, then looks quickly to the Sheriff, knowing there's nothing that can be done at this moment, and telling us, with his look, just that.

273 CLOSE - ON THE NET

Cora, pulling aside some of the mesh, is looking down at the ground, horrified now.

CORA

Daddy! Daddy! Make him put us down! Please, daddy...

She begins to whimper.

M-274 FRED & MERRIE - TWO SHOT

Fred, frowning, looks at Pete. Merrie begins to smile slowly.

MERRIE

(softly)

That's not such a bad idea...

FRED

(sharply)

I don't like it! And I give the orders around here...

PETE

(softly)

Just so's they're the right ones, Fred.

RICK

(nastily)

Like I said, boss, we got ourselves some insurance.

Fred looks as though he's about to strike him. Merrie lays a placatory hand on his arm.

MERRIE

(quietly)

Something we need, Fred. They brought guns, remember? Just like always, keep the kids in line.

FRED

(a beat)

Okay. But I still don't like it too much..

M-275 MED. SHOT - PETE

PETE

(coldly)

But you're stuck with it. Take my word, I know what I'm doing.

Elsa moves INTO SHOT beside him, looking UP at the children fearfully.

ELSA

(worried)

Pete...

CONTINUED:

M-275 CONT'D

PETE
 (Roughly)
 No one's going to hurt them. Not
 if the Sheriff's going to play ball.

276 MEDIUM SHOT - THE SHERIFF

He is white with anger and alarm. With a sudden movement,
 he thrusts the gun away from him, dropping it to the floor.

SHERIFF
 (Sharply)
 Jim...drop your gun!

DEPUTY
 (Voice over)
 But Sheriff...

SHERIFF
 (Livid)
 Drop it, damn you!

The Deputy throws down his gun.

277 GROUP SHOT -- SHERIFF, MIKE CARLSON, DEPUTY

There is considerable alarm on their faces, but the Sheriff
 is almost out of his mind. Forcing himself to speak quietly:

SHERIFF
 All right, I've dropped my gun, I
 won't argue, but put those children
 down...put them down...anything you
 want, only put them down!

M-278 GROUP SHOT - FAVORING RICK

He swings the net gently onto the cat-walk.

PETE
 Sure, Sheriff. He'll put them down.
 Only first..we had a couple of ideas,
 Fred and me.

M-279 TWO SHOT - MERRIE & ELSA

Merrie is half-smiling, Elsa looking worried.

CONTINUED:

M-279 CONTINUED:

ELSA
Pete..be careful with them....Pete?

MERRIE
Keep out of this, Elsa.

Jean moves INTO SHOT, looking at Rick's captives too.

JEAN
(fearfully)
Pete, I hope you know what you're
doing...

280 OMITTED

S-281 BACK TO GROUP SHOT

SHERIFF
Put them down! Now! Anything
you want!

PETE
(Gently)
You see, Fred? Anything we want,
he said.

Fred doesn't like the new development too much, and we feel that it may just be because it wasn't his own idea - but we're not sure.

FRED
(Sourly)
Okay, okay.

He takes a sheet of paper from his improvised "belt", and unrolls it, clearing his throat for a major pronouncement. As he reads, CUT from one of the group to another for their reactions as Fred lays down the law.

FRED (Cont'd)
Sheriff, we're going to take over
this town, and we're going to make
quite a few changes. I made a list.
(He refers to the paper)
First of all, a nine o'clock curfew for
all adults, and how do you like that?
You adults have had it too good for
too long, and now...now the teenagers
are taking over...

CONTINUED:

S-281 CONTINUED:

MIKE

(Drily)

The inmates are taking over the
asylum.

FRED

(Ignoring him)

Next, all books and magazines will
be passed by a censor board - of
teenagers, and if we say they're not
fit for you to read, then you just
won't read them. You'll all have
freedom of speech, just as long as
we approve of what you want to say.
Next, a working party will have to
find food for us, every day, and our
appetites are going to be pretty big...
We'll start off with some food right now.

He grins, looking down at Mike.

FRED (Cont'd)

I'd like fine for you to do that,
Mike, so jump to it, boy,
go fetch me a plate of sandwiches,
or something.

282 GROUP SHOT - MIKE, SHERIFF, DEPUTY

Mike takes an angry step forward.

MIKE

You great ape, I don't know why I don't...

SHERIFF

(Sharply)

Mike! Please?

Mike looks at the Sheriff, raises his hands hopelessly.

DEPUTY

Better do like he says, Mike...
Please.

Mike glares UP at Fred, turns on his heel, and stalks out.

M-283 MED. SHOT - FRED - LOW ANGLE

Grinning down on them.

CONTINUED:

M-283 CONTINUED:

FRED
See how easy it is to do like
you're told? This is going to be
my town. I'm going to be the big
man around here.

The others find this very amusing. Fred turns to Rick and Harry.

FRED (Cont'd)
Okay, Harry..Rick..you know what
you have to do. Do it.

Harry and Rick, grinning delightedly, move out of the barn.

284 MED. SHOT - THE SHERIFF

He is staring up at his children, on the cat-walk.

SHERIFF
(Hoarsely)
Cora...Bobby...it's going to be
all right.

He looks back at Fred.

SHERIFF
I'll tell you again, anything you
want, only...bring them down!

S-285 GROUP SHOT

FEATURING Fred and Pete. Pete begins to reach for the children, but Fred stops him with:

FRED
(Sharply)
No. They stay right there.

Pete's motion is arrested. With a slow half-smile, he turns to Fred, waiting, aware that Fred is asserting the authority he almost lost a while back. Fred looks down at the Sheriff.

FRED
You just do as you're told, Sheriff,
and no-one's going to get hurt.

CONTINUED:

S-285 CONTINUED:

PETE
 (Still smiling)
 And one more thing. We want all
 the guns brought here, every one of
 them, is that clear?

Fred looks at him, conscious of the battle for authority.

FRED
 Right now, all of them.

SHERIFF
 (Steadily)
 Then I want to take my children
 back home.

FRED
 No. They stay with us

ELSA
 We'll take care of them, Sheriff...

FRED
 Just as long as you do what you're
 told, we will.

For a moment, the scene HOLDS. Then the Sheriff turns sharply on his heel and stalks out. The others follow him, with a backward look up at the childre (NOT from the Sheriff). Pete looks at Fred, and the half-smile changes to a soft laugh.

PETE
 You see, Fred boy? All it takes is
 a little cooperation. We're really
 going to take over this town.

FRED
 (Sourly)
 Yeah.

S-286 EXT. OPEN COUNTRY - DAY

CAMERA is on a telephone pole, one of a line of poles leading away from the village and stretching up to the mountains, through wooded country. Harry's huge body comes INTO SHOT. He kicks down a fence as he moves to the telephone pole, then wraps his arms round the pole, labors, shakes it, finally heaves and pulls it out of the ground. He yanks hard on it, and to the SOUND of twanging wires, the next pole begins to

CONTINUED:

S-286 CONT'D:

lean drunkenly. He tugs sharply, and the telephone wires snap; he throws the pole down, and moves off, grinning.

287 EXT. THE SHERIFF'S OFFICE - DAY

CAMERA is on the Sheriff's car, standing by the closed door. Rick, towering over the frame, one-story building, COMES INTO SHOT. He stamps his foot repeatedly on the car, slowly reducing it to a tangle of bent metal. He moves to the office, bends down to peer in through a window. He smashes his tremendous hand thru the window, reaches in and pulls out a short wave transceiver.

288 OMITTED

M-289 CLOSE SHOT - RICK - LOW ANGLE

As he straightens up, he holds the equipment in his huge hand. He smashes it to pieces. He throws back his head and laughs out loud.

290 INT. GENIUS' ROOM - DAY

CAMERA is in TIGHT on a test-tube full of brilliant green liquid. An eye-dropper is being held in it, and as CAMERA PULLS BACK, we see that Genius, very excited. (he's sure he's on the right track), is removing a few drops of the liquid. CAMERA PANS him to a large glass retort which is full of a bubbling, brilliant blue liquid. Drop by drop, he eagerly adds a little of the liquid from the dropper, and watches what happens. The blue liquid changes to yellow, to green, then to purple, bubbling up into a more solid form and forcing its way up through the neck of the retort like cream being piped through an icing-bag. Out of the tall neck of the retort comes a long, snake-like object, purple and fuzzy...For a moment, it seems to weave its "head" around as though it's alive and looking for some place to go. And then it plops completely out of the retort, scuttles with an undulating movement across the table, slithers to the floor, and goes undulating away like a snake - a long, thin, purple, fuzzy snake, emitting all the time a high-pitched squeaking SOUND like a lost soul searching for comfort. It disappears down the drain and is gone. CAMERA has been PANNING with the "snake" and now it returns to Genius. He sighs sadly - concerned only with the fact that he has failed again - and turns back to the blackboard.

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290 CONTINUED:

GENIUS

Well, back to the old drawing board.

He begins to wipe off the algebraic and chemical formulae that are chalked on the board, and then suddenly realizes that what he accidentally created was quite startling... He does a double take and stares OFF at the drain where the snake disappeared. He GULPS.

GENIUS

I must remember...to try that again sometime.

291 EXT. THE THEATRE - DAY - (NORMAL EXT. THEATRE)

CAMERA is on the Sheriff, as he sits on a bench with his head sunk in his hands. Nancy moves INTO SHOT.

NANCY

They'll be all right, Sheriff,
I just know they will.

Blankly, the Sheriff shakes his head. CAMERA PANS to the Deputy. Unarmed now, he stands near a pile of rifles, shot-guns, revolvers and boxes of ammunition. One by one, the townspeople, all looking extremely bad-tempered, are filing past, dropping their collected weapons on the pile and turning away. One of them is Robertson. He looks UP, shakes his fist.

S-292 MED. SHOT - JEAN - LOW ANGLE

Leaning against the theatre, watching the activity. Laughing, she looks DOWN on Robertson.

JEAN

Save your bad temper, Gran'-Dad,
till you can find a better use
for it!

293 TWO SHOT - ROBERTSON & DEPUTY

ROBERTSON

(Not scared)

Oh, I will! Take my word for it,
I will.

CONTINUED:

293 CONTINUED:

DEPUTY
(Worried)
Okay, move on...

Robertson moves on.

294 TWO SHOT - NANCY & SHERIFF

(CAMERA MOVES INTO TIGHT SHOT) Just as we left them. He raises his head, looks at her brokenly.

SHERIFF
My two kids...and there's nothing
we can do. Nothing...

Nancy looks BACK and UP towards Jean, then turns back to the Sheriff. Her voice is very low.

NANCY
(A whisper)
Mike's gone for help.

The Sheriff looks at her, a gleam of hope in his eye.

NANCY (Cont'd)
(A whisper)
He'll run all the way to L.A. if
he has to...Sshh...

295 FULL SHOT

The long line of villagers, turning in their arms, stretches as far into the distance as feasible. CAMERA PANS towards the distant end of the line.

296 EXT. OPEN COUNTRY - DAY

We are close by the town, in the sort of country we saw in the BG of the last SHOT. There are trees, clumps of bushes, etc. here. CAMERA, in LONG SHOT, is on a figure that is running steadily along a path - away from the road. Even if we can't yet see who it is, this is Mike.

297 ANOTHER PART OF OPEN COUNTRY

CAMERA is on Mike, still running hard, in MED. LONG SHOT.

CONTINUED:

297 CONTINUED:

He gives the impression that he has been running a long time, and he is close to exhaustion but driving himself on, steadily. Let him run as long as it will hold up.

298 CLOSER ON MIKE

Panting hard, still running. He looks back, runs on, CAMERA PANNING him to a more heavily-wooded area.

299 EXT. THE WOODS - DAY

Mike is still running steadily, CAMERA PANNING.

300 ANOTHER ANGLE - ON MIKE

He pulls up short, looks UP.

P-301 FULL SHOT - FRED & MIKE

As he steps out from under cover of the trees, looking down on Mike.

302 BACK TO MIKE - HIGH ANGLE

He HOLDS, looking up.

M-303 BACK TO FRED - LOW ANGLE - (MINI TREES)

Fred grasps a young sapling and tears it out by the roots. Reversing it like a whisk-broom, using both hands on it, he sweeps it at Mike.

304 FULL SHOT - MIKE - HIGH ANGLE

Going down as the upper branches and foliage of the sapling send him sprawling; he is being swept away like so much dirt.

M-305 BACK TO FRED - LOW ANGLE

He thinks it's a huge joke.

CONTINUED:

M-305 CONTINUED:

FRED

Back to town, little man. Nobody
leaves without my say-so. Nobody.

306 BACK TO MIKE

Torn, dishevelled and bleeding, he picks himself up, turns
wearily away, begins to stagger back towards the town.

S-307 EXT. RESIDENTIAL AREA - (DAY) - FULL SHOT

The SOUND of the music EXPLODES. The giants are dancing
again and now they are wilder than ever.

S-307X PROCESS

CAMERA is on the opened door of a house, where a man is
standing, looking UP in alarm; the earth is shaking all
around him. His wife comes to join him, looking UP
fearfully. Giant legs in f.g.

M-308 TWO SHOT - FRED & MERRIE

Dancing together with complete abandon. As we HOLD, some
of the other giants cross the FRAME behind them. Fred looks
DOWN, the expression on his face changing.

FRED

Hey, get inside. Go on, shut
that door!

309 HIGH ANGLE SHOT - MAN & WIFE

From Fred's POV. Man hesitates, then slams the door.

S-310 GROUP SHOT - MERRIE, RICK, JEAN (SAME AS S-307)

Dancing wildly. CAMERA PANS to Pete, then to Harry and
Georgette, HOLDING on the shimmering wildly swaying torsos
of the girls... The tempo is fierce and savage and they are
blind to anything but the dancing.

311 OMITTED

312 HIGH ANGLE - SHOT - MIKE (IN FRONT OF NANCY'S HOUSE)

From the giants' POV. He is moving into the area, looking
up at them, dismayed by the abandon of their dancing.
The earth around him is shaking.

P-313 TWO SHOT - PETE & JEAN

dancing. Fred, dancing, swings INTO SHOT beside them, looks DOWN on Mike.

FRED

Go on, little man, get inside,
you know the orders.

Merrie, laughing, moves in beside him, swaying wildly

314 BACK TO MIKE

He moves away, towards Nancy's house. The earth is shaking and he begins to run.

P-315 GROUP SHOT - THE GIANTS

CAMERA INTERCUTS among them as their dancing gets wilder and wilder. (They are all here except Elsa.) The beat of the music rises, the dance gets wilder... They seem to be drunk, carried away by the hypnotic spell of the dance and the music.

316 INT. THE BARRY HOUSE - (NIGHT)

CAMERA is on Nancy, standing fearfully at a window, watching anxiously through the closed drapes. The house is shaking, and she looks back at a sideboard as a dish on it crashes to the ground. She runs to pick up the pieces.

316A NEW ANGLE - ON NANCY

HAND-HELD, the CAMERA is shaking, blurring. More dishes fall from the sideboard around her, smashing on the floor. CAMERA, shaking, PANS to the door as Mike enters and runs to her. She clutches at him fearfully.

NANCY

Mike, oh Mike... What are we
going to do?

MIKE

We're not going to stand here and
do nothing, that's for sure. Come
on...

Some more dishes crash down from the sideboard as he drags her to the door and OUT.

S-317 EXT. RESIDENTIAL AREA - (NIGHT)

The giants' dancing is growing still wilder.

M-317A GIANT LEGS SHOT

CAMERA is at knee height as the huge legs move around it wildly against the BG of the houses.

M-317B CU GIANT TORSOS DANCING - (STEREO)

S-318 NEW ANGLE ON THE LEGS - (STEREO) - MINI PORCH

Including, now, a small frame building in the BG - a frame house. One of the huge legs - Jean's - crashes into it and it shakes unsteadily. Some breaks away.

P-319 OMITTED

320 INT. THE FRAME HOUSE - (NIGHT) - HOUSE #1

An elderly woman is standing in a corner, petrified, as a wall of the house shakes.

S-321 MED. SHOT - THE WOMAN - GIANTS THROUGH DOOR

Standing rooted to the spot, screaming as the building shakes around her. She runs for the door, throws it open.

322 OMITTED

M-323 FULL SHOT - ALL THE GIANTS DANCING - (STEREO)

Wilder than ever.

324. INT. HOUSE #2 - (NIGHT)

A woman and a child are seated round a table, just rising as the building shakes. The child is crying, reaching for its mother. She grabs it up, runs o.s. There is another crash of breaking glass. The ceiling fixture, plaster and part of the ceiling crashes down on the table where the two had been sitting moments before.

325, P-326, 327 OMITTED

M-328 EXT. THE STREET - (NIGHT) - FULL SHOT

As the dancing goes on, wilder still.

329 EXT. THE STREET - (NIGHT)

A man comes out of his house and yells as his wife remains at the door.

MAN

Leave us alone! Go back where you came from. Leave us alone!

329 CONTINUED:

CARLSON

Come on.... they've gone mad...

He drags the woman OUT OF SHOT. The man runs after him.

P-330 TWO SHOT - HARRY & GEORGETTE

Laughing it up, looking down on Carlson as they run, the others swinging INTO SHOT behind them. The music POUNDS.

HARRY

The town's ours, baby, get with it...

She swings herself at him, laughing.

331 - 333 OMITTED.

334 BACK TO GROUP SHOT - MIKE AND THE OTHERS - HIGH ANGLE

He looks at Horsey.

MIKE

(Quietly)

It's up to us, Horsey, and there's only one thing we can do...

RED

There's nothing we can do, Mike, not while they've got those hostages.

MIKE

That's just it. We're going to get us a hostage of our own.

The two boys turn away together, whispering. Nancy and Red exchange puzzled glances. In the b.g., people are still running about, scurrying, badly frightened. A lamp post topples to the ground, close by Nancy and Red, its glass globe shattering, and they start running after the two boys. The SOUND is a crescendo of bedlam.

P-335 EXT. - FULL SHOT - (NIGHT)

The SOUND of the music EXPLODES on the screen. The giants' dancing has now reached new heights of abandon, and a great deal of damage to the house is visible in the first

CONTINUED:

P-335 CONTINUED:

GROUP SHOT. CAMERA INTERCUTS from one of them to another, in FULL SHOT first. Then, as the CUTS get FASTER, in MED. SHOT; and finally, as the music pounds and the sound of panic is all around us, in CLOSE SHOTS of the madly swaying bodies, one vibrating torso after another, getting always closer and faster, till at last the whole frame is taken up by one huge bust, veiled by scarlet chiffon, vibrating and seeming to burst its way out of the screen. It moves in on CAMERA, and the screen goes to BLACK.

P-336 EXT. THE TOWN - DAY

An ESTABLISHING SHOT to show the havoc that was caused by last night's madness ... Three or four of the houses are badly damaged, a couple of lamps lie at crazy angles where they have been pushed over, some street signs have been up-rooted, there is broken glass littering the sidewalks, some cars have been over-turned... The SOUND TRACK is SILENT as the CAMERA explores the scene. As it comes to REST on one of the streets, Fred appears in LONG SHOT, striding down it towards CAMERA. This is as long a street as we can manage, stretching away from CAMERA, with several side-turnings off it, and it leads into the general area of the picnic ground, which is roughly where the CAMERA is SHOOTING from Except for the SOUND of his foot-steps, there is still SILENCE. As he approaches towards CAMERA, the music starts up gently with an ominous note to it. Fred strides on till he reaches MED. SHOT, and then there is a sudden ROAR of two powerful motors starting up, coming from behind him. Fred, startled, swings around.

336-X HIGH LONG SHOT

Now, in LONG SHOT, two highly chromed and extremely interesting hot-rods shoot out of a side street, side by side, and come racing toward Fred O.S. and towards CAMERA.

336X-1 Fred, his back to us, his arms apart, stands looking down at them! his face shows astonishment.

336X-2 The two hot-rods race on, side by side, coming on fast. We may not yet be able to see it, but a rope, twenty or thirty feet long, has been tied to each of the rear bumpers of the cars, making a sort of scoop which trails along the ground between them.

S-337 TRUCKING SHOT

SHOOTING from behind the two cars as they race towards Fred, who stands in the BG just as we left him - and the astonishment can now be seen. So can the trailing rope... The cars are side by side, one on each side of the deserted street. Mike drives one, Horsey the other, and their speed is phenomenal. As they reach Fred, they spread apart a little and the rope comes a foot or so off the ground, Fred yells.

M-338 MED. SHOT - FRED - NEW ANGLE

As he goes sprawling on his face, tripped over by the trailing rope. He falls half-on one of the buildings, rolls over onto his back among them so that we can see the livid fury on his face.

339 EXT. RESIDENTIAL AREA - DAY

The two hot-rods, their wide-track tires screeching horribly, swerve in tandem into a tight turn, heading back into the street.

MIKE
(Yelling)
Same again!

M-340 EXT. THE STREET - DAY

CAMERA is on Fred, in MED. SHOT, as he struggles to his feet, trying to get out of the way before the cars hit him again. The ROAR of the motors rises frighteningly.

S-341 MED. SHOT THE TWO CARS

Racing on, very fast, with Fred, still rising, in the BG. One leg is still on the ground, and he is trying to climb over a building into the next street. The cars seem to smash into him as we CUT TO:

342 NEW ANGLE (GIANT LEG)

The two cars race past a huge leg, one on either side. The rope catches in the leg.

M-343 BACK TO FRED

Now falling again, landing with a terrible thump on his back. There is the LOUD screech of brakes.

344 FULL SHOT - THE TWO CARS

Horse's car has braked to a near-halt, its tires burning. Mike swings his car round in a tight circle round Horse's car - maneuver which will effectively put a bight on the rope.

M-345 FULL SHOT - FRED

Lying on the ground with a rope twisted round one ankle and stretching OUT OF SHOT. He yells again, clutches at his ankle, grasps the rope, begins to pull on it.

346 FULL SHOT - THE TWO CARS

They are now separated by a matter of fifteen feet or so and the rope stretches out tightly behind them. Horse's car is stationary, and Horse is twisted round at the wheel, staring back at Fred. Mike's car, a little ahead, is being pulled very slowly back. In the brief moment that the SHOT lasts, we see Mike's tires spinning round, the rubber burning, as he guns the motor. Horse sees what's happening, guns his car, drives it in behind Mike's to stop the backward movement. (We are now close to the point where the street meets the area of the picnic ground, so that we have space to operate.)

M-347 MED. SHOT - FRED

Lying on the ground, pulling at the rope, trying to disentangle it from his ankle. It looks like he's succeeding.

348 FULL SHOT - THE TWO CARS

FAVORING Horse's, with Mike still gunning his motor on the other side of him. Both cars are being dragged slowly back, in spite of the burning rubber, the blue smoke of which is clouding up. Horse stands up in his car, produces a bugle, blows a loud blast on it. Immediately, OVER SCENE we hear the shattering ROAR of several other powerful cars starting up. WHIP-PAN to take in the general area of the picnic ground. From every feasible point, a hot-rod appears,

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348 CONTINUED:

driven at high speed; all of them are startling, remarkable cars, all widely differing one from the other, all highly polished and gleamed... The local boys have gotten together to back-stop Mike. The cars race toward Fred and the scene of action. In one of them, a young kid in drug-store cowboy clothes is standing up while his girl drives; he is swinging a lasso round and round and yippee-ing wildly. In another, another one of the boys is standing up with a big coil of rope in his hand, ready for action. CAMERA PANS as they race, all together, for the narrowish entrance to the street. There is the screech of brakes as some of them hold back for the others, four cars in all, racing to the rescue, all loaded down with determined teenagers, both boys and girls.

M-349 MED. SHOT - FRED

Still lying down, still clutching onto the rope, still heaving, he looks back wildly.

350 REVERSE SHOT - THE STREET

From Fred's POV. Four cars, two abreast, are tearing down on him, the "cowboy" in the lead car swinging his lasso. As it comes into MED. CLOSE SHOT the lasso is thrown.

M-351 BACK TO FRED

Struggling now, flailing his arms wildly. The lasso lands neatly over his wrist, and he tugs at it.

352 MED. SHOT - THE COWBOY'S CAR

He yells a triumphant "yippee!" as he sees he's made a hit. The rope tightens, the car shoots out from under him, he goes hurtling through the air. The car moves on OUT OF SHOT.

353 MED. SHOT - ANOTHER CAR PANNING

(This is the one with the boy who has a coil of rope standing in it.) It is making a spectacular turn on two wheels, and racing back towards CAMERA. Horsey leaps INTO SHOT, leaps aboard, grabs the rope, throws it.

354 MED. SHOT - THE "COWBOY"

Sitting on his rear end in the middle of the street, looking dazed.

355 MED. SHOT - HORSEY

He is wrapping the rope around a huge piece of leg. He puts a bight on it, then leaps for his car which is nearby, wraps the rope around the bumper, leaps aboard - all very FAST - guns the motor, and takes off. The whole body comes off the car as the chassis and motor shoot away. A screech of brakes, the flurry of burning tires, and the chassis stops; there's just time for a quick CUT of Horsey's astonished face as he sees what happened to his beautiful hot-rod.

M-356 MED. SHOT - FRED

Roaring with anger, he is pulling at ropes, struggling to a sitting position.

357 CLOSE SHOT - A GIANT LEG

With Mike clinging to it, the leg is rising up into the air as he tries to wind a rope round it. He falls.

M-357A MED. SHOT - FRED

Twisting, ropes around his ankles, wrist, and one round his middle, he reaches out a huge hand, grabbing at Mike.

357B MED. SHOT - MIKE AND GIANT ARM

Getting to his feet as the hand clutches out at him. One of the cars races THROUGH SHOT and scoops him out of the way - he swings aboard - just in time.

358 MED. SHOT - HORSEY ON BODILESS CHASSIS

Having recoiled his rope, he hurls it.

M-359 - 360 OMITTED

360A MED. SHOT - HOT ROD #4

Speeds by CAMERA with several of the teenage occupants throwing lassos.

361 MED. SHOT - THE COWBOY BACK IN HIS CAR

With another lasso now, he is swinging it round and round his head. He throws it.

M-362 MED. SHOT - FRED

Struggling to rise, with many ropes around him already, the lasso lands over his head.

363, 364, M-365, 366 OMITTED

M-362 THRU 366 - OMITTED.

367. FULL SHOT - THREE OF THE CARS

Swinging round in a tight semi-circle. One of them is the car Mike is on.

368. CLOSE SHOT - FRED CLOSE TO CAMERA IN F.G.

Struggling with the ropes, trying to free the one round his neck, wrestling them desperately. In the b.g. at the other end of the street, two other cars are also swinging around; Mike's stalled car is somewhere in between.

369. BACK TO THE THREE CARS

Their motors idling now, they are about to charge into the battle. Mike, FAVORED in the SHOT, has an arm raised as

CONTINUED:

369. CONTINUED:

though about to give the signal. Suddenly, there is a piercing SCREAM OVER SCENE. Mike swings round, looks UP, his eyes wide with shock.

370 REVERSE SHOT - LOW ANGLE - A TALL BUILDING (ZOOM LENS)

The tallest building we have here...a tiny figure (Nancy) stands on a high ledge, her back pressed to the wall, screaming. (There are no windows near her.) CAMERA ZOOMS in on her. She is taut with fear, looking DOWN and screaming, her arms pressed tight against the wall.

S-371 FULL SHOT - MIKE, THE OTHERS & GIANT FRED - HIGH ANGLE

From Nancy's POV. They look very remote and tiny down there as they stare up at her.

S-372 FULL SHOT - PETE & NANCY - LOW ANGLE
373

CAMERA FINDS Pete, grinning down at them and just moving INTO SHOT He is genuinely amused.

PETE

Okay, fellers, you want me to leave her there? Or shall I pluck her down for you? What'll it be?

NANCY

(Sobbing)
Mike...oh, Mike...

S-374 BACK TO FRED, MIKE AND THE BOYS

Frozen. One of the boys puts a hand on Mike's arm as though to prevent any rash movement. Fred is still struggling with the rope round his neck. He tuggs on it, snaps it, struggles to his feet. He is livid with rage.

375 OMITTED.

M-376 MED SHOT - PETE

Grinning at him.

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M-376 CONTINUED:

PETE

Heard the noise, figured you
might need help.

(A beat)

They nearly got you, didn't they?

377 MED. SHOT - MIKE & THE BOYS

Mike recovers from his sudden shock. He is still staring up at Nancy. He leaps down from the car as though to attack Pete all on his own. Several pairs of hands restrain him, and he struggles against them.

MIKE

Let me go! Let me go....I'll kill
him!

M-378 TWO SHOT - FRED & PETE

Pete is still highly amused. Fred is still furious. He raises a hand and points a finger at Nancy.

FRED

(Thickly)

Take her down. Take her to the
theater. From now on....she stays
with us.

379 MED. SHOT - NANCY (PETE'S GIANT HAND)

Trembling. Pete's huge hand comes INTO SHOT.

380 GROUP SHOT - MIKE & THE BOYS

Mike has stopped struggling against them, but they still hold him. From one of the cars, Horsey leaps down and joins him, puts a sympathetic hand on his arm.

HORSEY

There's only one thing left for
us to do, Mike.

Mike slowly turns his head to look at Horsey, too stunned to speak now that they've got his girl. His eyes are blank.

HORSEY

(softly)

We've got to get those guns back.

381 INT. GENIUS' ROOM - (DAY)

Genius is still hard at work with a fine array of bubbling retorts. The SOUND of the bubbling is the only SOUND we hear at the moment, as the CAMERA DOLLIES in through the work area, the brightly colored flasks and retorts passing the CAMERA on both sides as it moves through the open door and into:

382 INT. THE BASEMENT DAY

A secret meeting is going on, and we want the feeling that it really is secret....the voices are hushed and conspiratorial. Horsey is on guard at the window to see that the meeting is not disturbed, and another youngster is at the head of the stairs, listening at the closed door. There are only teenagers present, including all those we have seen before. Red is sitting close to Mike now, and she wears tight capris and a very tight sweater; she must NOT move at all until the final SHOT of the scene. (At this moment, there is nothing about her dress which is over-exciting while she keeps still; we want to hold the excitement till it becomes important.) As the CAMERA arrives, DOLLYING in on the scene, the meeting has been going on for a while.

MIKE

...so basically, the problem is this. How to make sure that we can get into the theatre where the guns are without being disturbed, and how to put the guard...whoever that may be...out of action long enough for us to get the hostages out and recover the guns...

CHUCK

That's not going to be so easy. We try to pull anything, who knows what's liable to happen to those kids. (A BEAT) Or to Nancy.

GIRL ONE

Mike, there's nothing we can do...

FATSO

And we're on our own, the road's still closed, they don't even know, outside, what's going on here.

HORSEY

On our own is right. The Sheriff's not much help....

CONTINUED:

382

CONTINUED:

GIRL ONE

Not much he can do either, under
the circumstances.

MIKE

I know. That's why it's up to us.
We're going to raid the theatre.

FATSO

Oh no....

HORSEY

They always seem to leave just one
guard on duty, like a sentry...

GIRL ONE

Mike, we'll never get away with it...

MIKE

We will. There's just one thing we
need. Ether.

CHUCK

Ether!

MIKE

I checked with the doctor. He
doesn't have enough, but in times
of trouble, there's always one guy
we can turn to...

Horsey is crossing to Genius' room, where the door is open.
He calls through it.

HORSEY

Genius! We need your brains.

Genius appears at the door, grinning.

GENIUS

(blandly)

I thought you'd need me, sooner or
later.

MIKE

Never mind about that, do you know
how to make ether?

CONTINUED:

382 CONTINUED:

GENIUS

(calmly)

That depends what kind you need.
Cyclopropyl, methyl, ethel-n-propyl,
propynyl ethyl, cyclopropyl vinyl
ethel...these are fairly easy. If
you want divinyl oxide, it might be
a little more difficult...Trichlore-
thyline, of course, is terribly
complicated...

MIKE

(patiently)

Any good anaesthetic...

GENIUS

(promptly)

I have nitric acid and calcium
chloride. If you give me some vodka,
I can make you some diethyl ether.
Very easily.

HORSEY

Vodka! Dig that crazy kid!

GENIUS

Or whiskey. Any kind of alcohol
really...If I were a little older,
of course...

MIKE

I know all about that...

(to Horsey)

Give him a bottle of alcohol out of
the first-aid kit...

HORSEY

(moving out)

Check!

As he hurries out with Genius, Chuck, partly convinced
now, turns back to Mike.

CHUCK

But even so...if we're disturbed...

MIKE

We won't be.

FATSO

Mike, you can't be sure of that...

CONTINUED:

382 CONTINUED:

MIKE

The first step - we've got to get them all together, and keep them occupied. Red's come up with a scheme to get the boys together...

GIRL ONE

They say the female of the species is more deadly than the male...

RED

(pointedly)

Don't worry, the way I plan it, the boys will be watching me, and take my word for it, the girls will be watching the boys.

HORSEY

(returning; grinning)

You bet they will!

CHUCK

(frowning)

And then?

MIKE

We've got a problem with giants, right?

CHUCK

Right.

MIKE

Ever heard of David and Goliath?

They stare at him blankly. CAMERA FINDS Red. She rises (the first movement she has made in this scene) and she begins to writhe slowly in a demonstration of the dance and the passions it can arouse; her arms are out, her torso is writhing, her eyes are closed; she's already in a dream world of her own...

M-383 INT. THEATRE - DAY

CAMERA is on Red in a continuation of the last SHOT, but when we CUT we will see that the scene has changed. HOLD on Red while she increases the tempo of the dance, till she's dancing as wildly as she knows how, which is considerable. OVER SCENE we hear MUSIC (from a miniature record-player) and from Bongo drums. CAMERA explores the

CONTINUED:

M-383 CONTINUED:

scene: Merrie, ignoring Red, is holding up a tiny make-up table (complete with lights) by one leg, using it as a mirror as she brushes her hair with a tiny brush. Harry is playing the tiny bongo drums. Elsa and Jean are helping each other to try various ways of fitting improvised dresses from the lengths of brilliant, filmy materials; Georgette, like the other girls, is studiously ignoring Red and letting her displeasure show as she glances sidelong at Harry; Rick and Pete are watching Red avidly while they chew on tiny roast chicken from a pile of a dozen or so nearby; Fred too, is watching red. INTERCUT with SHOTS of Red's exciting movements, during which she has to convince us that nothing in the world would make these boys take their eyes off her.. HOLD on the scene as long as Red's number will stand up.

M-383A GROUP SHOT - NEW ANGLE

FAVORING FRED, Who's watching. He looks OFF and UP towards the catwalk. He begins to rise.

(NOTE: We have already had a lot of exciting and stimulating dancing from the girls; at this point, we have to cap all that; it is essential that Red's dance be the wildest of all.)

383B LOW ANGLE SHOT - THE CAT WALK

We can see movement up there that signifies the presence of Nancy and the two children.

S-383C NEW ANGLE ON THE CATWALK

Nancy is feeding some sandwiches and coke to the kids. Cora looks at her steadily.

CORA

Daddy wouldn't let them...hurt us,
would he? Would he, Nancy?

Nancy is deeply distressed.

NANCY

No, of course not, honey. It's
going to be all right.

She looks off, her mouth tightening with anger, as Fred moves INTO SHOT, towering up high in the upper part of the building.

CONTINUED:

S-383C CONT'D:

FRED

(moving into SHOT)

You don't have to be sore with me, honey. You saw what they tried to do to me. They could have killed me with those hot-rods.

NANCY

You're lucky they didn't. They should have.

FRED

Don't be like that... You know how I feel about you...

NANCY

(Sharply)

Then let us go! All of us!

FRED

You know better than that. In this town...first time in my life, I'm a big man, in more ways than one.

(A beat)

You must know what it's like at our age, honey. Don't do this, don't do that...Don't, don't, don't, seems like it's the only word they know sometimes, doesn't it? Don't drink, don't smoke, don't drive too fast, it's like it's the only word they ever know how to use...Only now, in this town....The authority's mine, honey, from now on in, they can't say "don't" to me for anything, and if any 'don'ts' are going to be said...it's me who's going to say them. You get what I mean?

NANCY

Okay, you're a rebel, I'm impressed.

FRED

You better be.

NANCY

And if I get up and run, how are you going to stop me?

FRED

And leave....them?

(Meaning the kids)

CONTINUED:

S-383C CONT'D:

NANCY

I might just call your bluff. I don't think you'd hurt them. Or me.

Pete rises up INTO SHOT, looking at Nancy.

PETE

Honey, you just might be talking sense. Fred's got a really soft heart when it comes to a pretty girl, but I haven't. So think about that.

Nancy's sarcastic anger has turned to a sudden alarm.

Fred moves away.

384-387 - OMITTED.

388. EXT. THE THEATER - DAY

CAMERA is on Mike as he approaches the theater, in FULL SHOT. He carries a sling like the one we saw Harry using earlier, and has a handful of small round stones in the other hand. One of the stones is already in his sling, and he swings it once or twice around his head, getting the feel of it. The SOUND of the MUSIC is a slow, ominous beat.

S-389 INT. THEATER - DAY

Fred is just moving back to join the others. He sits with his back to the wall close by the open stage door,

CONTINUED:

S-389 CONTINUED:

which is ESTABLISHED in the SHOT. In the BG, Red is still dancing, the MUSIC goes on, and Merrie is still brushing her hair. She looks obliquely at Fred.

MERRIE

(Calm)

So she won't go for you, - tough,
isn't it?

FRED

(Angry)

Shut up.

Suddenly, a stone comes crashing through the open door beside him, and smashes into the scenery, tearing through the canvas and finishing up against a tiny gong, which RINGS OUT loudly. The bongo-drums STOP (the music continues) and Red stops dancing. All those in the SHOT look OFF towards the door, surprised more than alarmed. Fred starts, swings around.

FRED

What the....

390 OMITTED

391 GROUP SHOT

Merrie, the tiny brush in her hand - she is nearest to the door - gets up and peers out, then stoops to exit.

S-392 EXT. THE THEATER -- DAY

As Merrie comes out and straightens up, a LOW ANGLE SHOT as she looks down, her white teeth showing in amusement. She turns back to the theater.

MERRIE

Hey, Fred, we've got a visitor.

393 MED. SHOT - MIKE - HIGH ANGLE

From Merrie's POV. He is swinging the sling round and round his head, quite slowly.

M-394 BACK TO MERRIE - LOW ANGLE

Looking down on Mike in surprise. A stone crashes into the theater not too far from her head, and she starts, the smile going quickly.

MERRIE

Hey...

Behind her, Georgette and Jean appear, coming out of the theater, and then Fred comes out, pushing them aside, staring down.

395 BACK TO MIKE - HIGH ANGLE

He moves back four or five paces, swinging his sling, and lets go of a stone.

M-396 GROUP SHOT - THE GIANTS

Pete and Rick are joining those who are already there as a stone crashes into the upper portion of the theater again. Fred slowly begins to laugh. The others laugh with him, and now Elsa and Harry appear, and lastly Rick, looking down on Mike and laughing.

MERRIE

What's he trying to do?

PETE

He's trying to show what a big man he is, that's what he's trying to do!

GEORGETTE

Why don't I just pick him up and throw him away...

RICK

Stomp on him, better...

MERRIE

No, he's cute, he wants to fight..

Harry, laughing, reaches up to the flag-pole which is atop the theater. He snaps it off at the base (or unfastens it), rips off the cord attached to it, and hands it to Fred.

HARRY

Okay, Goliath, here's your spear, go to it!

The others are laughing hugely, enjoying the joke.

397 BACK TO MIKE - HIGH ANGLE

Still moving away, very much on his toes now, he winds the sling round and round his head and lets go. (Each time the sling is used, it SOUNDS like the crack of a rifle.)

M-398 GROUP SHOT - THE GIANTS

They are all outside the theater now, gathering round to watch Fred, still laughing. Fred raises the pole Pete gave him, and hurls it at Mike.

399 BACK TO MIKE -- HIGH ANGLE

The pole flies into the ground a few feet away from him.

MIKE

(Jeering)

You're no better with a spear than
I am with a sling!

He moves BACK a few paces, enticing Fred away from the theater and from the pole, which is embedded in the ground. He winds up his sling again.

M-400 MED. SHOT - FRED - LOW ANGLE

A stone crashes into the theater beside his head, and he pulls to one side, very angry, then strides forward and wrenches the "spear" out of the ground, raises it, hurls it forward savagely.

FRED

Don't make book of it.

401 BACK TO MIKE - HIGH ANGLE

As the pole crashes into the ground some way away, he turns and runs twenty yards or so, back, away from CAMERA and away from Fred.

S-402 FULL SHOT - THE GIANTS, MIKE & SPECTATORS

Fred is laughing again. He picks the pole again, raises it and moves four or five paces forward.

403 BACK TO MIKE

Still running away. He stops, turns, swings the sling round his head.

M-404 TWO SHOT - FRED & MERRIE - LOW ANGLE

They are still moving forward, away from the theater. A stone whistles past Fred's head, and he ducks. Merrie laughs.

MERRIE

Go on, Fred, teach him...

FRED

That's just what I aim to do...

405 FULL SHOT - MIKE - HIGH ANGLE

Running away again, he turns and winds up the sling. A pole crashes into the ground, several yards short of him. He runs back. (He is drawing them away from theater.)

M-406 GROUP SHOT - THE GIANTS - LOW ANGLE

Harry, laughing, moving forward with the rest of the giants - away from the theater all the time - plucks out the "spear" and hands it to Fred. Fred hesitates, looks back at the theater, looks at Merrie.

FRED

(to Merrie)

Get in there and keep an eye on the hostages.

MERRIE

(Protesting)

Honey, I want to watch..

FRED

Go on, I'll bring you his head on a silver platter.

HARRY

That was Samson and Delilah.

FRED

(to Merrie)

Go on, get in there.

407 MED. LONG SHOT - MIKE - HIGH ANGLE

He is winding up the sling again.

MIKE

(Shouting)

What's the matter, you scared?

He lets go of the sling. The stone goes whistling.

M-408 FULL SHOT - FRED & THE GIANTS - LOW ANGLE

Running forward, his "spear" raised. Some of the others are moving in with him, laughing, enjoying the spectacle. Rick puts an arm over Jean's neck.

RICK

Come on, honey, this is gonna
be better than the ball game...

They move forward.

409 OMITTED

S-410 INT. THE THEATER - DAY

Merrie is just entering. She looks out once through the door, pouts a little, then goes over to check that Nancy and the two children are still there. They are.

MERRIE

(Softly)

That boy-friend of yours is going
to get the hell beaten out of him,
honey, and how do you like that?

Nancy stares at her. Cora begins to cry softly. Bobby stares, then begins to sniffle. Merrie scowls, moves away, CAMERA PANNING her to:

411 MED. SHOT - RED - HIGH ANGLE

Motionless, her face quite expressionless, she stands like a statue, leaning against a flat, staring out into space. She does not move even her eyes.

M-412 MED. SHOT - MERRIE - LOW ANGLE

Looking down at her, Merrie's mouth tightens.

continued:

M-412 CONTINUED:

MERRIE

Beat it.

413 BACK TO RED

Her face very solemn, she moves away, CAMERA PANNING. There's just time to see a slow smile spread over her face.

414 EXT. SIDE OF THEATER - DAY

CAMERA is on the fire-escape of the building, and in the b.g. Horsey appears, peering out from under the cover of a doorway. He looks back and signals, then runs forward to the fire-escape. Chuck and Fatso appear from under cover and follow him. Between them, they carry a bottle (ether) and some rope. At the foot of the fire-escape:

HORSEY

Up you go, quick.

FATSO

(Chewing)

Anyone want some candy?

CHUCK

Go on...!

They begin to climb.

414A EXT. THE ROOF OF THE THEATER - DAY

By the fire-escape top. Horsey, Fatso and Chuck come UP INTO SHOT, and look OUT to:

S-415 MED. LONG SHOT - THE GIANTS

Moving away from CAMERA.

415A BACK TO THREE SHOT - NEW ANGLE

Horsey and his friends creep stealthily in through an escape door high in the wall at the top of the building.

M-416 NEW ANGLE ON THE GIANTS - CLOSER

They are still highly amused by their new exploit, as they

CONTINUED:

M-416 CONTINUED:

advance away from the theater, which can now be seen in the b.g. Fred is well ahead of the others, who are forming a rough semi-circle behind him. He raises his "spear", throws it forward.

417 MED. SHOT - MIKE - HIGH ANGLE

He leaps to one side as the spear thuds into the ground, then winds up his sling again. There is the crack of the sling as he lets go, and the vicious SOUND of the stone hurtling through the air.

M-418 MED. SHOT - FRED - LOW ANGLE

The stone hits him in the midriff, and he doubles up with pain. He picks up the spear again, swings it like a club, and aims it at Mike, bringing it smashing down to the ground. The expression on his face is of extreme savagery.

419 FULL SHOT - MIKE - HIGH ANGLE

As the pole crashes to the ground just beside him, he throws himself to one side, rolling over on the ground. The pole splinters with the startling force of the blow, and Mike looks back at it in alarm.

M-420 MED. SHOT - FRED - LOW ANGLE

Looking in astonishment at the broken half of the pole that is left in his hand.

M-421 GROUP SHOT - RICK, JEAN, PETE

laughing, moving to CAMERA LEFT.

M-422 GROUP SHOT - HARRY, GEORGETTE, MERRIE

moving to CAMERA RIGHT as they watch. (The giants are forming up into a semi-circle.)

S-423 TWO SHOT - FRED & MIKE (in f.g.)

circling each other warily. Mike has his sling ready for another shot, and Fred has his half pole, and is ready to

CONTINUED:

S-423 CONTINUED:

use it. Mike hurls a stone, Fred ducks below it. They continue to circle each other, like boxers looking for an opening. They are now close to the steps of the Courthouse, and Mike dashes up the steps, seeking cover behind one of the pillars. Fred swipes at him with the remainder of his "spear" and Mike darts under cover. They play hide-and-seek among the pillars, with Fred trying to get at Mike and not succeeding.

424 MED. SHOT - MIKE

jumping as the pole goes under his legs. CAMERA INTERCUTS as Fred swings the pole round and round and Mike leaps up over it every time it gets near his legs, swishing round viciously. He falls, then leaps quickly to his feet and moves back up the steps again.

425 GROUP SHOT - SOME VILLAGERS

Three or four of the towns-people are moving into the area, watching the duel. OVER SCENE, we HEAR the SOUND of the sling-shot.

M-426 TWO SHOT - PETE AND HARRY

PETE

(Calmly)

You want to know something? Fred's going to kill that guy.

HARRY

That worry you, Pete boy?

PETE

(Coldly)

No. He asked for it.

427 INT. THE THEATER - DAY

(THE CAT-WALK AREA: PRODUCTION NOTE: The cat-walks are referred to throughout as Upper and Lower; however, for convenience of action, either or both of the "cat-walks" can be platforms of the kind that are normally suspended high above any stage for technicians' use; all that is required is that they be large enough for the action, one a considerable height above the other, and both a considerable height above the stage itself.) Horsey is just helping Fatso onto the Upper cat-walk, straining. Chuck puts his hands on Fatso's ample rear

CONTINUED:

427 CONTINUED:

end and shoves hard, sending Fatso sprawling on his face on the higher cat-walk.

FATSO

(Pained)

Hey, watch it, I got indigestion.

428 NEW ANGLE

SHOOTING from slightly below as the three of them crawl SILENTLY along the Upper cat-walk. Horsey puts his finger to his lips with an exaggerated "Sshhh..." and peers DOWN.

M-429 FULL SHOT - MERRIE - HIGH ANGLE

She is sitting on the edge of the stage, directly below them, the brilliant chiffon of her improvised dress draped very carelessly over her bust; from this angle, the view is spectacular. She looks back once at:

S-429X MERRIE'S POV OF DUEL (FRAMED IN DOORWAY)

430 THREE SHOT - NANCY, CORA, BOBBY

Nancy, in turn, is watching Merrie. Cora and Bobby are huddled together beside her.

MERRIE

(Voice over)

Don't try anything, honey. Just stay there and you'll be all right.

M-431 CLOSE SHOT MERRIE

She laughs shortly, turns back from looking UP to watch the duel out there, watching through the open door. She drinks one tiny bottle of coke after another..

432 INT. THEATER STAGE CATWALK - DAY

Horsey turns to the other two, excitedly. His voice is very low and conspiratorial.

HORSEY

(A whisper)

She's right below us. But I'm gonna need both hands for this...

432 CONTINUED:

He uncorks the bottle of ether, sniffs it, grimaces.

CHUCK

(Alarmed)

Hey, that's ether...

Horsey offers it to him to smell; he turns away from it, alarmed at the prospect. Fatso is slipping a loop of the rope over Horsey's ankles. He tugs it tight, Horsey produces a large pad of cotton from his pocket, holds the pad in one hand, the bottle of ether in the other. He slips on a small "exterminator-type" mask, and soaks the pad in ether. As Fatso and Chuck put their weight on the rope, Horsey slips cautiously over the edge, upside down. They begin to lower him.

433-434 OMITTED.

S-435 FULL SHOT - THE DUELLING GROUND

There is a small crowd of spectators from the town there now, and all the giants are on their feet, cheering. By the Courthouse, Mike and Fred are fighting. Fred is swinging the broken pole round and round and round, like a flail, and Mike is leaping over it, side-stepping it, running from it, always circling round and keeping within striking distance of Fred.

436 CLOSER ON MIKE LOW ANGLE

as he leaps, side-steps, tries every which way to avoid the slicing pole that is cutting at the air under his feet. The sweat is pouring from his face now. CAMERA EXPLORES the faces of the crowd with INTERCUTS as they react - a woman gasping, a man looking anxious, a young girl crying...

437 INT. THEATER CATWALK - (DAY)

CAMERA is on Fatso and Chuck as they strain at a rope which disappears DOWN out of our sight.

FATSO

(A whisper)

I'm hungry.

CHUCK

Sshhh...

CONTINUED:

437 CONTINUED:

CAMERA TILTS DOWN to follow the taut rope, comes to REST on Horsey, upside down at the end of it, and still a considerable height above Merrie, who is still OUT OF SHOT.

438 THRU 443 - OMITTED

S-443X HORSEY AND MERRIE

Horsey is descending on the rope, upside down, and Merrie is being gradually brought INTO SHOT as CAMERA TILTS DOWN with Horsey. Her back is to him, so that he is above and behind her, surely and slowly getting into position to clap the ether-soaked pad over her from behind. The distance between them is enough to permit, soon, a spectacular fall by Horsey. CAMERA PANS AWAY slightly, in the direction of Nancy's part of the catwalk, which is above and BEHIND Merrie -- so that when she turns around, she will be facing both Horsey (Close by and above her) and Nancy (far away and above her).

444 NEW ANGLE ON HORSEY

Continuing the PAN. We have LOST Merrie now. Now, Horsey is in the F.G. of the SHOT, and Nancy's group can be seen in the B.G. and above him - as far away as possible. CAMERA ZOOMS in on Nancy.

444A THREE SHOT - NANCY, CORA, BOBBY

staring at the action. Bobby's nose begins to wrinkle, up for a sneeze. Nancy and Cora show their alarm, but suddenly the sneeze comes..

BOBBY

Atish.....ooo!

M-445 CLOSE SHOT - MERRIE

Beginning to turn her head with:

MERRIE

Geundheit...

Her mouth drops open as:

S-446 TWO SHOT - MERRIE & HORSEY

CAMERA is in CLOSE, and all we see is Merrie's head, with the upper part of Horsey's body as he hangs upside down beside her, the ether-soaked pad ready for use. Seeing Merrie about to rise, he looks UP once and yells:

HORSEY

Anchors away!

447 THE CATWALK - DAY

Chuck lets go the rope, Fatso momentarily is dragged by it along the cat-walk as much as possible until:

CHUCK

(Yell)

Let go!

Fatso drops the rope.

448 HORSEY - LOW ANGLE

CAMERA is on Horsey, and the rope is just being let go. He falls, somewhat clumsily because of his upside-down position. His arms - he still clutches the pad - go flailing as he tries to right himself, and the last we see of him from this angle, his backside is down, his feet and hands up....

M-449 NEW ANGLE ON MERRIE

A CLOSE SHOT of her bust as Horsey, backside first, in a V-position, drops onto the smooth, velvety surface and goes back-side-first into the space between her breasts. His eyes are wide with astonishment, his arms still flailing. CAMERA DOLLIES IN FAST for a CLOSER look at Horsey as, momentarily, he remains stuffed into the improvised "bra" that Merrie wears, and then he begins reaching out, trying to get to his feet, slipping all over, trying to find a foot-hold, hand-hold, anything that will keep him there....One hand finds a trailing lock of hair, and he grabs it, twisting it round his hand as he pulls himself out.

450 NEW ANGLE ON THE BUST

The hand that clutches the pad is still there. He reaches up with it in a wild movement.

HORSEY

(A yell)

Ally oop!

M-451. CLOSE SHOT - MERRIE

CAMERA is TIGHT on her face as the tiny hand that clutches the pad comes INTO SHOT and claps it over her nose. For a moment, we HOLD, and then:

M-452. FULL SHOT - MERRIE (MINIATURE HORSEY)

With the tiny figure on her bust, she topples slowly over.

453. MED. SHOT - HORSEY & GIANT

Hanging onto the handful of hair, he crashes down with her onto the floor of the stage. The building shakes....

S-454. TWO SHOT - MERRIE & HORSEY

Horsey, in FULL SHOT, stares at the now recumbent, CLOSE SHOT, face of Merrie as she lies there, her eyes closed.

HORSEY

How are the mighty fallen!

He looks UP at the catwalk.

HORSEY

(A hoarse whisper to
Chuck)

Get 'em out of there! Take them home.

455 THRU 459 - OMITTED.

459A. THREE SHOT - CHUCK, FATSO AND NANCY

Chuck comes UP INTO SHOT, in time to give Nancy a healthy heave to help her, with both hands on her rear end, just as he did before with Fatso. She looks back at him indignantly, as Fatso reaches to help her from above.

NANCY

Hey, watch it!

M-460. FULL SHOT - MERRIE

Lying peacefully asleep on the stage, all huge and beautiful curves.

461 MED. TWO SHOT - CHUCK AND FATSO

Looking down at her from the catwalk.

FATSO

Golly... Ever think how much food
they must eat, that size?

HORSEY

Come on down, there's no time for
drooling, we've got to find those
guns. I wonder where they put them?

Fatso begins to climb down.

462 OMITTED

463 EXT. THE COURT-HOUSE - (DAY)

CAMERA is on a much-swollen crowd, watching the duel; Red is ESTABLISHED among them. Now, almost all the villagers are there. CAMERA PANS to find Mike, crouched on the steps, clambering to his feet, close to exhaustion. He winds up his sling, sends a stone hurtling through the air. The crowd is noisy - the townspeople CHEERING. The giants JEERING.

M-464 CLOSE SHOT - FRED - LOW ANGLE

He ducks as a stone goes hurtling over his head. He too is exhausted, and furious now. He strikes out savagely with his broken spear. The SOUND rises.

465 THRU 472 - OMITTED.

473 INT. THE THEATER - (DAY)

Horsey and Fatso are upsetting wardrobe hampers, boxes, cupboards - searching every conceivable hiding-place, looking for the guns. O.S. there's the SOUND of a ROAR from the crowd outside, and Horsey looks towards the door desperately.

HORSEY

(Desperate)

How long can he hold out? We've
got to find them! It's our only hope!

CONTINUED:

473 CONT'D

He hurls down a likely-looking cupboard. It bursts open, and anything (except guns) spills all over the floor.

474 INT. GENIUS' ROOM - (DAY)

Genius is still at work, quite calm and blase about it, and the MUSIC has taken on a more cheerful, inconsequential note. He checks a formula on the blackboard briefly, puts a few drops of liquid into a retort that is bubbling brightly. It goes PUFF, and some goo, just like the stuff we saw in the opening, begins to spill all over the edge. Genius stares at it, unable to believe his good fortune.

GENIUS

(Smugly)

Well, that's that. I knew we could do it,...

He reaches out and touches the goo, and it goes BLEEP-BLEEP at him. He frowns, not quite sure it's supposed to do this, then picks up a shovel, scoops up the still-smoking goo, looks at it briefly, then:

GENIUS

By golly, I do believe that's it.

(A beat)

Or is it?

S-474X MED. SHOT - GENIUS AND GIANT DOG

Behind him, the huge dog wanders INTO SHOT. Suddenly the goo goes BEEP-BEEP again, sort of jumps as though it's alive, and falls from the shovel onto the floor.

GENIUS

Hey, you're not supposed to do that..

The dog approaches it, sniffs at it curiously.

GENIUS

Now then, keep away, you've had your ration....

Suddenly a dense cloud of brilliant smoke starts to come from the goo, filling the FRAME. (No texture to smoke.)

M-475 MED. SHOT - THE DOG - (ZOOM LENS)

The cloud of smoke almost conceals it. But the dog begins to shrink, smaller and smaller and smaller, till it is down to normal size.

(NOTE: The smoke should be a fog type without texture.)

476 MED. SHOT - GENIUS

Staring at the dog, his eyes wide. Some smoke begins to drift around him, too. He SQUEALS. He swallows hard. Then he runs over to a mirror, looks at himself, pats himself all over, not sure whether he's shrunk too or not. Then:

GENIUS

It doesn't...work....on me?

He swallows hard again, looks back at the smoking goo, then runs to it, bends down, breathes in a great cloud of smoke, runs back to the mirror, looks at himself again.

477 CLOSER ON GENIUS

A huge grin slowly spreads over his face. He looks back at the dog.

GENIUS

Wolf, I have some quite astounding news for you. Fortuitously, perhaps, we have discovered the antidote. And there must be something we can do with it, wouldn't you say? Yes, I thought you would.

He runs for the shovel again, scoops up the goo, runs fast out of the house, the once-again-cute-little-dog following and YAPPING happily.

478 EXT. THE BARRY HOUSE DAY

As Genius comes hurrying out, the goo now emitting huge clouds of dense smoke that follows him like a brilliant plume, changing colors all the time. He leaps on a small motor-scooter, dumps the goo in the carrier behind the saddle, starts up, and races off.

M-479 INT. THE THEATER - DAY - MERRIE

CAMERA is on Merrie as she stirs, opens her eyes, looks towards Horsey and Fatso, who are still searching.

480 TWO SHOT - HORSEY & FATSO

Their backs are to CAMERA, and they are still searching.

M-481 BACK TO MERRIE

She shakes her lovely head, blinks her beautiful eyes, silently gets to her feet, races out of the theater.

482 TWO SHOT - HORSEY & FATSO

swinging round in time to see Merrie disappear.

HORSEY

(A yell)

After her! - She'll warn them!

Dropping everything, they race out after her.

483 THRU 485 - OMITTED

486 CLOSE SHOT - FRED - LOW ANGLE

Fred, angry beyond control, drops his broken spear and lifts a sports car high above his head.

487 HIGH ANGLE SHOT - MIKE

Looking up at the raised car, exhausted, he sinks to his knees, waits for the coup de grace.

M-488 GROUP SHOT - THE GIANTS

FAVORING ELSA, who at this moment stands a little apart from the others. She is staring off in another direction. O.s. we HEAR the SOUND of the horn of Genius' bike, BEEP-BEEPING loudly.

ELSA

Hey, Fred, look....

M-489 LOW ANGLE SHOT - FRED

The car poised above his head, he pauses and looks OFF in the same direction. The SOUND of the BEEP-BEEPING continues.

490 EXT. LONG SHOT - GENIUS - CROWDS IN F.G.

The people turn about as the CAMERA RISES to see a tiny speck in the distance - Genius - scooting towards them with a brilliant plume of smoke trailing behind him. The horn BEEPS.

490A MED. SHOT - MIKE - HIGH ANGLE

He, too, on his knees, stares OFF. The BEEP-BEEPING continues.

491-492 OMITTED.

S-493 FULL SHOT - GENIUS, GIANTS, PEOPLE

Genius scoots across FRAME towards the giants, the brilliant smoke still pouring out from the Goo, still changing color spectacularly.

M-494 CLOSE SHOT - ELSA - LOW ANGLE

staring OFF and DOWN at the approaching figure of Genius. Her eyes show us that Genius is scooting close by her, going around her.

495 MED. SHOT - GENIUS - HIGH SHOT

as he scoots close by Elsa's long bare legs, the cloud of colored smoke is getting even thicker.

M-496 NEW ANGLE ON ELSA - LOW ANGLE

The smoke is drifting up towards her face.

M-497 GROUP SHOT - PETE, JEAN, RICK

looking DOWN, their eyes showing us Genius' encircling movement.

498 MED. SHOT - GENIUS - HIGH SHOT

still scooting, still trailing smoke, the huge legs of Pete, Jean and Rick are behind him. He turns in towards them so that we see he is about to encircle them.

M-499 CLOSE SHOT - HARRY - LOW ANGLE

His eyes are wide with amazement, and he is beginning to look slowly DOWN. WHIP-PAN to find Georgette and Merrie.. They, too, astonished, are beginning to look slowly DOWN, the movement of their eyes telling us that the object of their attention is shrinking.

P-500 MED. SHOT - ELSA - (PROCESS)

Some smoke, - not too much - is drifting up around her and she is slowly shrinking, shrinking...The huge piece of cloth that is her bra begins to come away and she clutches at it to cover herself. The skirt part of her home-made dress does the same, and she clutches at that, too, like any woman who finds her clothes falling off her. She YELPS a little, her eyes wide. She shrinks and shrinks, right down to normal size, and now the long pieces of cloth which she was wearing seem like a highly-colored shroud that covers her; she seems to peek out from under it and looks UP at the others.

S-501 TWO SHOT - MIKE AND FRED

standing almost side by side now. Fred still holds the sports car high in the air. His attention fixed on Genius, almost absently, he begins to lower the car.

M-502 GROUP SHOT - THE OTHER GIANTS

Smoke is drifting up around them too, now...

503 MED. SHOT - GENIUS (MERRIE'S POV)

Genius, looking as delighted as a child can look, is scooting rings around Merrie, cheating the SHOT by weaving back and forth.

M-504 MED. SHOT - MERRIE - LOW ANGLE

She stares DOWN at Genius, close by her feet; smoke rises around her.

505 HIGH ANGLE SHOT - GENIUS (EXT. HIGH ANGLE)

staring UP cheekily at Merrie. The ANGLE slowly changes

CONTINUED:

505 CONTINUED:

circling as the CAMERA MOVES DOWN from its high point, as Merrie shrinks, down to normal size, the CAMERA keeping her changing, lowering POV

506 GROUP SHOT - THE TOWNSPEOPLE

as they break ranks and move towards the giants (o.s.), falling over each other in the excitement of the moment. The CAMERA FEATURES Nancy among them.

NANCY

Mike...oh, Mike....

She races ahead of the others, heading for Mike and Genius. She is close to hysteria.

NANCY

Mike, Genius, it's going to shrink you too! Run! Oh, run!

507 OMITTED.

508 TWO SHOT - MIKE AND GENIUS

Genius is racing rings around Mike, who stands still, staring at Fred o.s. His eyes are moving DOWN, as he watches the shrinking in astonishment.

NANCY

(Voice OVER, desperate)

Mike...Genius...no....!

Genius pulls to a stop, looks at Mike. The smoke is billowing out everywhere.

GENIUS

(Calmly, to Mike)

She's quite wrong, you know. It's an antidote. Only works on people who took the...er, the first goo I made.

He scoots on again. Nancy runs INTO SHOT, throws her arms around Mike.

MIKE

It's all right, honey, it's all right..

CONTINUED:

508 CONTINUED:

He looks towards the point where Fred is.

P-509 MED. SHOT - FRED - (PROCESS)

Shrinking, his sarong-type canvas falling from him as he grabs at it. He looks towards Mike fearfully, astonished and now frightened.

510 TWO SHOT - NANCY AND MIKE - HIGH SHOT

CAMERA BOOM DROPS DOWN.

Gently, he pushes her away.

MIKE

One minute, honey, some unfinished business....

He looks OFF towards Fred, pulls back his fist, ready for action..

MIKE

Just a little bit more, Freddy boy.... down a little bit...

P-511 MED. SHOT FRED

The last bit of shrinking brings him to normal size.

512 MED. SHOT - GENIUS

He is standing by his scooter now. The smoke is all over the place, and Genius is grinning at:

513 TWO SHOT - MIKE AND FRED

Fred clutches the canvas about himself coyly. Mike drives his fist into him, once, twice, a third time. Fred goes down, his feet in the air.

514 MED. SHOT - MIKE

rubbing his hands with satisfaction.

MIKE

How'd you like that, Goliath?

515 MED. SHOT FRED

lying on the ground, staring up at Mike, breathing hard. He clutches at the canvas, gets up, and runs off, CAMERA PANNING, to:

516 GROUP SHOT THE GIANTS

All of them huddled together now, staring at each other... They are all normal size now, barefoot, their sheets and lengths of brilliant yardage gathered up to form whatever sort of modest coverings they can make of them. Pete stares now at the approaching crowd, and begins to back away, with:

PETE

No... no.... no.....!

517 ESTABLISHING SHOT - THE CROWD

The townspeople are relentlessly advancing on Fred's group now, led by the Sheriff, the Deputy, and Carlson. Horsey and Fatso come running in with them. CAMERA PANS with them till they are close by Fred, backing off hurriedly, holding up a restraining, pleasing hand and then groping for the canvas again as it falls around his legs, stumbling and backing off and looking as hopeless and incompetent as we have ever seen him.

FRED

(Desperately)

All right... all right, we're going... we're on our way....

518 GROUP SHOT - FRED'S GROUP

Backing off now, picking up their "clothes" and trying both to cover themselves and get away. Fred hurries in to join them, looking back, stumbling over his canvas. They all turn and run, breaking off in all directions and heading for the open. There are woods in the B.G.

519 TWO SHOT - MIKE AND NANCY

standing there in each other's arms. Mike is kissing her passionately as she clutches at him. As a whole crowd of the townspeople run INTO SHOT in an untidy, yelling mass, clapping Mike on the back and laughing, the CAMERA SLOWLY PANS to find, in MED. LONG SHOT,

CONTINUED:

519 CONTINUED:

a trail of brightly colored pieces of silk, chiffon, velvet, dropped by the giants and showing the way they have gone... It TILTS UP slightly to take in, in EXTREME LONG SHOT, the retreating figures of the ex-giants, so small and distant that we have no problems with the fact that most of them have lost all their improvised clothes and are heading, barefoot and hopelessly dismayed, into the only cover there is around to shield their modesty from the CAMERA'S prying gaze - the woods. As they disappear from our sight:

520 FULL SHOT - MIKE AND NANCY, HORSEY AND RED

They are surrounded by a crowd of excited townspeople who are crowding around them, slapping them on the back, ad-libbing their pleasure...All our lead characters are there, and Genius' magic Goo-smoke is just about dispersing itself on the breeze. Everyone is laughing and ad-libbing as the CAMERA PULLS BACK and BACK, away from the scene as far as possible, till the whole village is part of the FRAME, and the empty sky hangs over it... BACK and BACK till the people there are no more than ciphers, witnesses to the strange events that have taken place (as the TITLE comes OVER SHOT) in -

THE VILLAGE OF THE GIANTS

FADE OUT.

THE END.

