

PLASTIC MAN

Screenplay by

Charles Gale

Based on Characters

Created by

Jack Cole

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MAR 3 1989

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SECOND DRAFT

February 16, 1989

INT. GARAGE - DAY

Tools and rags and oil cans are strewn all over the floor. This place is a total mess. We're in a large garage behind a gas station, and a number of cars are parked here in various states of disrepair. One look at these cars is enough to tell us this is the early 40's, 1941, to be exact. A RADIO in the corner broadcasts the BASEBALL GAME.

A balding mechanic named TONTO studies the horse race listings in the newspaper, then picks up the phone and dials a number. Behind him, a 19 year old mechanic, NICKELS, looks at a car engine. Someone else is behind the upraised hood, just out of sight, and he explains the problem to Nickels.

MECHANIC(O.S.)

Here's your problem, right here. These gaskets are leaking.

Tonto speaks into the phone.

TONTO

Joey! Tonto here...Put me down for ten bucks on Snapdragon in the third...Whaddya talking about? I'm good for it!

Through the window, Tonto can see a CAR pull into the gas station out in front.

TONTO

Hey Eel, we got a customer! It's your turn!

MECHANIC(O.S.)

Yeah yeah yeah.

The mechanic steps out from behind the car. He wears oil-splattered coveralls and from the expression on his face and the way he chews gum, it's clear that he views himself as quite a tough guy. This is NEIL "EEL" O'BRIEN.

EEL

Only guy around here who does any work.

TONTO

(into the phone)

Come on, Joey, I'll pay ya the rest of the money next week. This one's a sure thing!

As Eel heads outside, he hears the sports announcer on the radio announcing a hit! He stops and listens to the play. It's a HOME RUN! Eel claps his hands.

(CONTINUED)

CONTINUED:

EEL

All right! Go Cubs!

EXT. GAS STATION

Eel steps out of the garage and approaches the car. A MAN sits behind the wheel.

EEL

What it'll be, mister?

CUSTOMER

Fill it up, would you?

INT. GARAGE

Tonto continues his phone conversation.

TONTO

Look, if I don't pay ya next week, ya can break my mother's legs...Whaddya talking about? Of course I love my mother!

VOICE(O.S.)

-tell people about the work we do here.

Tonto sees his boss, ACE MALONE, step out of his private office accompanied by a tough-looking MOBSTER. Ace is a big no-nonsense guy, around forty years old.

TONTO

(into the phone)
I'll call you back!

He hangs up and sticks his head under the hood of a car, pretending like he's been working the whole time.

Ace and the mobster cross the garage.

ACE

See, here it is! Looks like new!

They stop in front of a freshly painted Pontiac. It does look brand new. The mobster nods, impressed.

MOBSTER

Looks like good professional work, Ace. You can't even see the bullet holes.

ACE

Hey, you know me. Nothing but the best.

(CONTINUED)

CONTINUED:

He pops a cigar in his mouth and lights it with his LIGHTER.
The lighter burns with a large bright flame.

ACE

And I'm always looking for a little
outside work, so if you need any boys to
back you up...

He nods at Tonto and Nickels.

EXT. GAS STATION

The customer pays Eel for the gas.

CUSTOMER

Say, I'm new in town and looking for a
place to stay. Got any ideas?

EEL

Try down on the South Side, around 9th or
10th Street. Lot of boarding houses down
there.

CUSTOMER

Thanks, pal. And where's the washroom?

EEL

Right around the corner.

The man goes off the men's room. Eel grins.

EEL

(to himself)
New in town, huh?

He reaches under the car's dashboard and pops open the
trunk. He slips behind the car, opens the trunk, and
smiles. Just as he hoped, there's a suitcase in here.

He reaches inside, starts to open the suitcase-

-and then jumps back as Ace slams the trunk closed!

ACE

What are you doing?

EEL

I just thought I'd see if he had anything
good in there.

(CONTINUED)

CONTINUED:

ACE

Yeah? And what's gonna happen when he finds out he was robbed? You don't think he'll come back? You don't think he'll bring the cops? That's all I need, I got a half dozen hot cars here, Johnny here's wanted in 4 states-

He points at the mobster inside the garage.

ACE

-the whole place is filled with stolen parts, and I'm gonna get a cop snooping around this joint so you can steal somebody's dirty laundry?

EEL

Sorry, Ace. I guess I wasn't thinking.

ACE

Damn right you weren't thinking! You know what your problem is? You think small, you don't see the big picture. You want to be a small time loser all your life?

EEL

No.

ACE

Then start using your head. You know, Eel, I ain't gonna be running this garage all my life, I've been lining up jobs for us, I'm moving into the big time. And a guy like you, good mechanic, good with explosives, you could be a part of it. But not if you keep thinking small!

INT. BOARDING HOUSE DINING ROOM - NIGHT

MRS. RAFFERTY, the maternal landlady of this old-fashioned boarding house, serves some of her famous apple pie to her BOARDERS. One of them, a thin SPINSTER, argues with SERGEANT MCREADY, a police officer.

SPINSTER

Call me an isolationist if you will, Sergeant McReady, but I don't see any reason why Americans should get involved in a European war.

MCREADY

Because if we don't fight the Germans now-

(CONTINUED)

CONTINUED:

They hear the sound of the front door opening.

INT. ENTRANCE HALL

Eel, still dressed in his overalls, enters the boarding house. Mrs. Rafferty comes out of the dining room.

MRS. RAFFERTY

We were just finishing dinner, Neil, but I kept yours warm for you.

EEL

Thanks, Mrs. Rafferty, but I'm kinda in a hurry.

Mrs. Rafferty motions to McReady and he comes out too.

MCREADY

Neil! Can I talk to you a minute?

EEL

Yeah! But not this minute!

He hurries up the stairs. McReady looks at Mrs. Rafferty and shrugs. They head back into the dining room.

INT. DINING ROOM

As McReady and Mrs. Rafferty return to the table, one of the boarders looks up at them.

BOARDER

I don't know why you bother with him, Mrs. Rafferty. He never eats with the rest of us. He's always coming and going at all hours, spending his time with those hoodlum friends of his. You ought to just kick him out of the house.

MRS. RAFFERTY

Oh I couldn't do that. When his dear mother died, I promised her I'd look out for him. She was like a sister to me... Well, maybe not a sister, my sister's a drunken slut, but she was like a cousin to me.

The spinster sniffs disapprovingly.

SPINSTER

Well, I for one would be happier if he wasn't here. He's nothing but a young criminal.

(CONTINUED)

CONTINUED:

MCREADY

Oh, I think he's all right. He's just gotten in with a bad crowd. That's why I want to get him a job working at the police garage.

INT. UPSTAIRS BATHROOM

Eel washes himself in the sink. Through the window, he can hear the conversation downstairs.

MCREADY(O.S.)

If he spent more time around decent folk, some of it would be bound to rub off.

EEL

Drop dead, copper!

He SLAMS the window shut!

EXT. PARK - NIGHT

Eel, dressed in his only suit, walks past a park. He stops and looks at a big bed of FLOWERS. A small sign beside it reads, "PLEASE DON'T PICK THE FLOWERS."

INT. NIGHTCLUB - NIGHT

Eel enters the club, a bouquet of fresh-picked FLOWERS in his hand. This is a real swinging place. Everyone here is dressed to kill. The dance floor is filled with couples and waiters rush past with drink-filled trays.

On stage, a FEMALE SINGER backed by a SMALL ORCHESTRA sings, "YOU CAN'T HAVE EVERYTHING," from the Alice Faye movie of the same name. The singer is young and attractive, with an unpolished but genuine talent. Her name is COOKIE WILLIAMS.

Eel waves to the maitre d' and he nods him toward a empty table way in the back. Eel hurries over to the table.

Cookie comes to the end of her number and the audience applauds. The MC comes out and speaks into the microphone.

MC

Ladies and gentlemen, Cookie Williams!

She bows and the audience applauds again, Eel clapping loudest of all.

Cookie descends from the stage and the orchestra goes into an INSTRUMENTAL NUMBER. Eel stands up and waves to her.

(CONTINUED)

CONTINUED:

EEL

Cookie! Cookie!

She joins him at his table.

COOKIE

Hi, Eel.

EEL

Here, I bought ya some flowers.

He hands them to her as they sit down.

COOKIE

Thanks.

EEL

Did you notice the moon tonight? It's beautiful, a perfect night for a long walk in the park, finding ourselves a bench off by itself-

COOKIE

I can't tonight.

EEL

Whaddya mean? I thought we had a date.

COOKIE

No, Eel, we didn't have a date. I said "We'd see." Well, we saw, and there's no date.

Eel's hurt and disappointed.

EEL

What, ya got a date with somebody else tonight?

COOKIE

To tell the truth, yeah, I do have a business appointment.

EEL

Business appointment? Is that what they call them now?

COOKIE

It's to discuss my singing career.

Eel laughs.

(CONTINUED)

CONTINUED:

EEL

Singing career? C'mon, Cookie, you were the hat check girl here two weeks ago! I mean, it's great that Angelo lets you sing a few numbers a night, but that doesn't mean ya got a singing career!

COOKIE

Ha! That shows how much you know! It just so happens I met a guy who knows a lot of people in New York and Hollywood, and he thinks I got a lot of talent. He's gonna introduce me to some people who can really help me.

EEL

I can't believe ya'd fall for a line like that.

COOKIE

It's not a line! Just cause ya're always talking big, it doesn't mean everybody's a liar!

EEL

Hey, maybe all my ideas haven't panned out quite the way I thought they would, but that's all gonna change!

Cookie notices a well-dressed, sophisticated gentleman enter the club. He carries a cane and looks quite Continental. This is her date for the evening, PETER ROPELL. She puts her head down so Roepell won't notice her with Eel.

EEL

Ace has got some big plans cooking. I'm gonna be in the chips real soon.

COOKIE

I've heard that line one too many times, Eel, and I'm getting sick of it. I think maybe we should stop seeing each other for awhile.

Eel is hurt, but he doesn't want to let it show.

EEL

Oh, I see. Ya think ya can do better than me, huh? That's fine, because I know I can do a lot better than you!

He stands up, looks at her.

(CONTINUED)

CONTINUED:

EEL

Ya can keep the flowers.

He storms off. Cookie looks at the flowers. She seems a little sad, but when she gets up to leave the table, she leaves the flowers behind.

PETER ROPELL

sits down at the best table in the house, right in front. He puts a cigarette in his cigarette holder and the maitre d' obsequiously lights it for him. He nods his thanks and the maitre d' hurries off.

Cookie joins Roepell at the table. He rises to his feet, takes her hand, and kisses it.

ROPELL

Ah, my little strudel! How lovely you look this evening!

He speaks with a trace of an Eastern European accent. Very George Sanders.

COOKIE

Thank ya, Peter.

He pulls out a chair for her. She sits down and Roepell sits across from them. A WAITER appears beside the table.

ROPELL

(addressing the waiter)

A bottle of your most expensive champagne.

The waiter nods and hurries off.

COOKIE

I just finished a set, but I go on again in about 20 minutes.

ROPELL

Wonderful. I love your singing, Cookie, when I see you on stage, that face, that voice, sometimes it moves me to tears.

He gazes at her and she blushes and turns away.

COOKIE

Peter, I was wondering...about these show biz connections of yours? A guy I know said ya were just feeding me a line. I know ya ain't---aren't, but did ya tell any of them about me yet?

(CONTINUED)

CONTINUED:

ROPELL

Why, I put a call into Kurt Weill just this morning.

COOKIE

(her face lighting up)

Really? Ya know Kurt Weill? If ya could set me up to meet him...I mean, if he liked my singing, he could even write me into one of his shows! That's all I need, Peter, just a break like that, and I know I'll be a big star!

The waiter returns to their table with a bottle of champagne. He pours glasses for Roepell and Cookie.

ROPELL

Cookie, believe me, you place your fate in my hands, and you'll have the whole world at your feet.

He takes a sip of champagne and smiles at her. There's something both sinister and charming about this smile.

INT. DINER - DAY

Ace enters a small diner and walks down the aisle past empty booths. We stay with him as he reaches the booth in the corner and sits down. He addresses someone sitting across the table from him.

ACE

I got my men ready for tonight.

We now see the man he is addressing. PETER ROPELL! Roepell puts a cigarette in his cigarette holder and Ace lights it with his lighter.

ROPELL

And they don't know anything about me?

ACE

They know better than to ask questions.

ROPELL

Good. I dislike using outside people, but on an errand like this, one that could attract the attention of the police, it is vital that there be no way to connect me with it. Now what I want you to do is....

EXT. PHARMACY - NIGHT

Nickels works on the lock on the door of this small pharmacy, while Ace and Eel stands behind him, looking up and down the street for cops. Eel carries a SMALL-CASE in his hand.

Tonto is parked on the street behind them, the motor of his car still running.

We PAN UP the side of this pharmacy to the second story, where a window lies wide open. We pull in close on the window.

INT. BEDROOM

A white haired man lies asleep in a bed, not far from the window. He SNORES quite loudly. This is WILLIAM OGILVIE.

EXT. PHARMACY

Nickels pulls out the lock and opens the door.

INT. PHARMACY

The 3 men step inside. The pharmacy is completely dark, but they all switch on their FLASHLIGHTS. They head toward the back of the drugstore but Tonto stops in one of the aisles and shines his flashlight along a display.

ACE

What are you doing?

NICKELS

I need some toothpaste.

Ace grabs him by the arm and pulls him toward the back. He KICKS open a door.

INT. LABORATORY

They enter the back room. It's a small crowded laboratory, the table in the center of the room filled with WEIRD LOOKING EQUIPMENT and CHEMICAL-FILLED BOTTLES. They shine their flashlights along the table, and then along the back wall, which is entirely covered with shelves full of chemicals.

EEL

This joint looks like Frankenstein's lab!
Whaddya think all this stuff is?

(CONTINUED)

CONTINUED:

ACE

Who cares? Just find that safe!

They examine the walls of the room. Ace spots portraits of Frank and Eleanor Roosevelt on the wall, with an American flag between them. He throws off the pictures, but there's no safe behind either one. Then he removes the flag. That's where the safe is hiding.

ACE

Here it is!

He throws the flag on the floor, and Eel picks it up and lays it on the table. Ace studies the safe.

ACE

Looks like a pretty easy one, Eel. Go to it. We'll be out front.

EEL

What's supposed to be in here anyway?

ACE

Something someone will pay us a lot of money for. Now open it!

Ace and Nickels leave and Eel opens his case and pulls out a DRILL and a pair of TINTED GOGGLES. He puts the goggles on, plugs in the drill, and tries to drill around the edge of the safe. But he can't drill and hold the flashlight at the same time, so he clears a space on the table, KNOCKING ASIDE several bottles of chemicals. The bottles FALL OVER and the chemicals DRIP to the floor. Eel sets the flashlight down, so it shines right on the safe.

He drills around the edge of the safe's door.

INT. PHARMACY

Ace and Nickels pace back and forth nervously.

INT. LABORATORY

Eel continues to drill around the edge of the safe.

INT. BEDROOM

Ogilvie turns over in his sleep and makes a funny snoring noise.

INT. LABORATORY

Eel removes some gelignite, a gelatin explosive, from his case. He shoves it into the holes he's just drilled.

THE CHEMICALS

continue to drip on the floor.

EXT. PHARMACY

A car drives past the pharmacy, and Tonto ducks out of sight until it passes.

INT. LABORATORY

Eel removes a long fuse from the case. He sticks it into the gelignite.

INT. PHARMACY

Ace shines his light on his watch.

ACE

Hurry up Eel!

INT. LABORATORY

EEL

Almost finished!

Eel pulls out a pack of matches. He tries to light one, but it won't light.

THE POOL OF CHEMICALS

on the floor gets bigger and bigger.

EXT. PHARMACY

Ace stamps his foot impatiently.

INT. LABORATORY

Eel lights another match. He uses it to light the fuse. He drops the match to the floor and IT LANDS RIGHT IN THE POOL OF CHEMICALS!

KABOOM!

The whole lab goes up in a BALL OF FIRE AND SMOKE!

INT. BEDROOM

Ogilvie sits straight up in bed!

EXT. PHARMACY

Tonto turns his head toward the building.

INT. PHARMACY

ACE

Oh hell!

He and Nickels run into the lab.

INT. LABORATORY

Ace switches on the overhead LIGHTS. The place looks like it went through an earthquake! Bottles have spilled off the shelves, equipment is shattered, and Eel sits in the corner, dazed, and splattered with chemicals! His clothes are ripped, his RED LONG JOHNS visible underneath.

The door has been blown off the safe!

ACE

What happened?

EEL

(woozy)

I don't know...

He pulls off his goggles and drops them on the floor. Nickels helps him up. Eel looks down at his right hand. It's BLEEDING.

INT. BEDROOM

Ogilvie puts on his GLASSES and goes to the window to look outside.

INT. LABORATORY

Ace hears Ogilvie walking around, just above them. He looks up.

ACE

We woke somebody up! We gotta get outta here!

He pulls some papers out of the safe and they run out of the lab.

EXT. PHARMACY

Ace and Nickels, dragging Eel, run outside and jump in the car, and Tonto drives off! The door to the upstairs apartment opens and Ogilvie, dressed in an ugly pink bathrobe, runs out just in time to see the car SCREECH around the corner. He frowns.

EXT. BOARDING HOUSE- NIGHT

The car pulls up in front of the boarding house and Eel climbs out the back.

NICKELS

You okay, Eel? You look kinda green.

EEL

Yeah. I just feel a little...rubbery.

He staggers up the front door and unlocks it. The car drives off.

EEL'S ROOM - NIGHT

Eel stumbles into his bedroom and falls into bed. He must be totally exhausted, because he's asleep in an instant. In the moonlight, we see his right hand drop over the edge of the bed and point to the floor.

DISSOLVE TO:

THE NEXT MORNING

Eel's hand still points toward the floor. But is it just our imagination or have his fingers really grown longer during the night?

Sunlight streams in through the window and hits Eel in the face. He twitches, opens his eyes and sits up.

He picks up the clock on his bedside table. Or at least, he tries to pick it up. But there's something wrong with the fingers on his right hand, he can't get a grip on the clock.

He holds up his right hand; his fingers HANG limply downward. He turns his hand over, palm up. And his fingers still hang limply downward! It's as if he doesn't have any bones in them at all! They're no more substantial than an empty glove! He shakes his hand and his fingers flop up and down.

Eel's confused; he doesn't know what's wrong with his hand. And then he notices the time. It's ten to nine.

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CONTINUED:

EEL

Oh hell!

INT. ENTRANCE HALL - A FEW MINUTES LATER

Eel, in his work clothes, rushes down the stairs. Mrs. Rafferty steps out of the kitchen, a dish towel in her hands.

MRS. RAFFERTY

Neil, I'd like a word with you.

EEL

I'm sorry, Mrs. Rafferty, I'm gonna be late.

She steps in front of him.

MRS. RAFFERTY

You can wait a minute to talk to me, Neil O'Brien. You got in late again last night, didn't you? You know, the other boarders have been telling me you're some kind of hoodlum. I don't like it, Neil. I remember when you were a boy, and your mother, God rest her soul, was so proud of you, she'd tell me how you were going to be somebody important someday, not a bum like your father...

EEL

I really gotta go!

He gestures with his right hand and his wrist SHOOTs OUT, his hand falling some 6 inches. Eel stares at it, but Mrs. Rafferty doesn't notice.

MRS. RAFFERTY

I want you to talk to Bill. He's lined up a good opportunity for you-

EEL

(holding his hand behind his back)
I'll talk to him tonight!

He hurries out of the house!

EXT. BOARDING HOUSE

Eel closes the door behind up and holds up his right hand. It just hangs there limply. He pulls on it and it extends almost a foot! Eel's eyes widen and he quickly shoves his hand back into his sleeve!

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He hurries down the street!

INT. GARAGE - DAY

Nickels welds a dent in the front of a car while Tonto speaks on the phone.

TONTO

No, Ma, I'm just saying I don't think ya should open the door to strangers. Why don't you take a trip, get out of town for a few days...

Eel enters the garage.

TONTO

(into the phone)
Yeah, Ma, I'll talk to ya soon.

He hangs up.

TONTO

Hey Eel! You're late! And Ace wasn't too happy about it!

EEL

I couldn't get up. I still felt a little funny from last night.

TONTO

Well, he went to collect the payoff, but he should be back soon, so ya better get to work.

Eel nods and heads over to a car, missing a front tire and held up by a JACK. He unlatches the hood with his left hand and raises it with his right, but as soon as he gets it up, his right arm turns rubbery and it CRASHES down with a BANG! The car SHAKES and the JACK COMES LOOSE!

Eel jumps back! He looks at his arm. It hangs down to the floor!

TONTO

Y'okay?

Eel steps in front of his SIX FOOT LONG ARM to hide it from him.

EEL

Y-yeah.

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CONTINUED:

He takes two steps backwards, and TRIPS over his own arm! He gets a little too close to where Nickels is welding and suddenly his right shoulder DROPS! Eel looks like a hunchback! He starts to panic.

EEL

There's a leak down there!

He THROWS HIMSELF under the car, HITTING the jack holding it up! Eel doesn't notice the jack teetering. With his left hand, he tries to pull his right arm back into his body.

EEL

(to himself).
Something's happened to me! Last night,
it musta happened last night. I gotta get
some help-

The jack FALLS OVER and the car CRASHES DOWN ON TOP OF HIM! THE AXLE FALLS ON HIS LEG! Eel SCREAMS! His right leg is SMASHED COMPLETELY FLAT where the axle fell on it!

NICKELS

Eel!

He and Tonto run over to help him! They grab the jack and jack the car back up!

EEL

A-gah-gahgah-gahgah-gah!

Nickels and Tonto raise the car and pull Eel out! They help him to his feet. They haven't noticed that his right leg is longer than his left one now, and his red long johns hang out beneath his pants leg. But Eel notices, and he hides his right leg behind him, so they can't see it.

TONTO

Ya all right?

EEL

Y-y-yeah, I just, uh, got a headache. I
gotta get home.

He pushes them away and limps out of the garage, barely able to put any weight on his right leg.

INT. PENTHOUSE APARTMENT - DAY

A Wagner opera plays on the gramophone. Roepell sits in front of it, eyes closed, in a world of his own. A voice stirs him out of his reverie.

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VOICE

Herr Roepell-

Roepell opens his eyes. Ace is there, accompanied by a big German named HANS. Roepell glares at Hans, and the German clears his throat, nervously.

HANS

Mr. Roepell, Mr. Malone has arrived.

Ace steps forward, carrying the stolen documents in his hand.

ACE

I got those papers for you.

ROPELL

(taking the papers from him)

Excellent!

(to Hans)

Hans, bring Mr. Malone his money.

Hans leaves the room as Roepell looks over the papers. Ace looks around the apartment. Roepell apparently lives quite well. Ace looks at the gramophone and Roepell looks up at him.

ROPELL

She has a beautiful voice, doesn't she? I think, there's something quite special about a woman who can sing.

Another big German enters the room. His name is FRITZ. He starts to say something in GERMAN, but seeing that Ace is present, switches to ENGLISH.

FRITZ

I just bought this for you down at the pet shop, sir.

He holds up a PUPPY, the cutest little puppy you've ever seen, the kind that that makes everyone go, "Aww."

ROPELL

Thank you. He's just what I wanted.

He takes the puppy out of his hand. Ace can't resist scratching the puppy's head.

ACE

Cute little feller. You like dogs?

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CONTINUED:

ROPELL

No. I hate dogs.

He steps behind a table, where there's a large glass case.

ROPELL

I like snakes.

There's a HUGE SNAKE inside the case. Roepell opens the lid of it and the puppy whimpers, scared to death.

ROPELL

He likes dogs.

He drops the puppy in the case and closes the lid. Out of sight, we can hear the puppy whimper and rub against the glass. Roepell looks down and chuckles.

Ace can't believe what he's seeing. He looks like he's about to throw up.

Hans returns with an envelope. He hands it to Roepell, who removes a stack of bills from it. Ace looks at the money.

ROPELL

Mr. Malone, I hope I can call on you again.

Ace looks at the money, at the snake, then back at the money again. He nods.

ACE

Sure. Anytime.

Roepell smiles and hands him the money. Ace shoves it in his pocket and Hans leads him to the door.

Roepell returns to the stolen documents. As Hans comes back, the men converse in German (and subtitles tell us what they're saying).

HANS

Is there anything of value there, Herr Roepell?

ROPELL

No. It's all about those stupid plastics experiments of his.

FRITZ

What about the others? Anything about them?

(CONTINUED)

CONTINUED:

Roepell continues looking through the documents.

ROPELL

No. No address, no phone number, nothing.

He throws the papers to the ground, disappointed.

ROPELL

And yet he must be in contact with them.
I think we should start keeping a watch on
Herr Ogilvie.

INT. PHARMACY - DAY

Ogilvie places a dozen bottles of pills into a paper bag while his customer, a matronly hypochondriac named MRS. DUMONT, babbles on to him about her experiences with the medical profession.

MRS. DUMONT

-and he couldn't find anything wrong with me, so I said, "Doctor, if there wasn't anything wrong with me, I wouldn't be here!"

We hear a little bell TINKLE and Ogilvie looks up as Eel enters the pharmacy. Ogilvie's eyes bug out! Eel's left side looks fairly normal but his right side...well, his arm is EIGHT FEET LONG and it DRAGS on the ground, his right leg has GROWN TWO FEET and his knee FLAPS BACK AND FORTH, the right side of his abdomen looks like it's made of JELLO, his right eye is BLINKING and the right side of his mouth TWITCHES!

MRS. DUMONT

And then I met Dr. Hackenbush. A brilliant man. A genius! He found diseases in my body I never even heard of! Well, I must be off!

She grabs her bag full of pills and turns toward the door, but Ogilvie calls her back. He speaks with a slight GERMAN ACCENT.

OGILVIE

Mrs. Dumont!

She turns back to him. Ogilvie motions to Eel to get behind an aisle.

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CONTINUED:

OGILVIE

Your experience with the doctor, it reminds me of a joke. A man goes to a doctor and says, "Doctor, it hurts when I do this!"

He holds up his arm in a funny position.

OGILVIE

The doctor says, "Don't do that."

He laughs, but Mrs. Dumont just looks at him, confused.

MRS. DUMONT

I don't understand. It sounds like good medical advice to me.

Eel has limped out of sight now. Ogilvie comes out from behind the counter and leads Mrs. Dumont to the door.

OGILVIE

Perhaps it is. Sometimes I make a mistake with the lunch line.

As they walk down the aisle, Eels peek out at them. He looks even worse; his chin QUIVERS and his right earlobe DROOPS.

Ogilvie opens the door for Mrs. Dumont and she leaves. As soon as she's out of sight, Ogilvie hurries around the corner to where Eel's hiding.

OGILVIE

What happened to you?

EEL

I don't know, I was in your lab last night-

OGILVIE

So you're the one!

He grabs Eel's collar and SHAKES him! Eel's head falls over on a rubberized neck! Just then, we hear the TINKLE of the door opening.

OGILVIE

Wait here!

He lets go of Eel and Eel falls to the floor. Ogilvie rushes out to the front of the store as a YOUNG MOTHER and her FIVE YEAR OLD SON enter. The boy wears a cowboy outfit and carries a toy gun. His mother holds his hand but he keeps trying to pull away from her.

(CONTINUED)

CONTINUED:

OGILVIE

Mrs. Zonka! Good morning!

YOUNG MOTHER

William, what can I give my husband for his cold?

BOY

Bang! Bang!

He breaks loose from his mother and runs through the store, shooting his gun. Ogilvie leads her over to the cold medicines.

OGILVIE

I have a lot of medications here...

IN THE NEXT AISLE

the little boy sees Eel, who has just gotten up again. Eel steps back and his neck SHOTS OUT a foot. He looks like a giraffe, but his neck isn't strong enough to support his head, and his head FALLS DOWN ACROSS HIS CHEST!

The kid's eyes go white and he runs out of the aisle!

OGILVIE

continues advising his customer.

OGILVIE

However, usually the best thing is a little aspirin and some orange juice-

The boy runs up to his mother and pulls on her arm!

BOY

Mom! Mom!

YOUNG MOTHER

Yes dear?

BOY

There's a monster over there! Can I kill him?

IN THE NEXT AISLE

Eel's eyes widen with fear as he tries to put his head back on his shoulders.

OGILVIE

is frightened too. He knows what this monster must be.

YOUNG MOTHER

Go ahead.

BOY

Oh boy!

He runs back around the aisle.

IN THE NEXT AISLE

Eel steps back as he sees the kid running toward him. The boy shoots his gun at him.

BOY

Bang! Bang! Bang!

Eel GRABS a shelf and PULLS it down, knocking jars of vitamins to the floor! Eel falls down!

THE MOTHER

shouts at her son.

YOUNG MOTHER

Tommy!

OGILVIE

Don't worry, I'll clean it up.

She pays him for a bottle of aspirin. The boy comes back around the corner.

BOY

I killed him, Mom! I killed the monster!

YOUNG MOTHER

(taking the aspirin)
Thank you, William.

She takes her son by the hand and leads him to the door.

YOUNG MOTHER

I think we've had enough about monsters
for one day, all right?

BOY

But it's true, Mom! I did kill a monster!

(CONTINUED)

CONTINUED:

They leave. Ogilvie locks the door behind them and pulls down the shade. He runs back to where Eel is trying to get back to his feet. Eel looks at him nervously. He's not sure if Ogilvie's going to help him or hurt him.

Ogilvie looks at him, fascinated, and grabs his dropping earlobe. He pulls on it and it STRETCHES!

OGILVIE

Incredible! Absolutely incredible!
You're turning to plastic! I never
dreamed my experiments could have such a
result! If I could figure out how this
happened, it would be the greatest
scientific discovery of our age!

EEL

Look, mister, ya gotta turn me back to
normal! That kid was right! I'm a monster!

OGILVIE

There's no question you are a monster.
The question is, why should I help you?

He pulls Eel up and DRAGS him toward the lab in back.

INT. LABORATORY

Ogilvie shoves open the door and pulls Eel in. He's cleaned up the place a little, but the lab is still a mess.

OGILVIE

Look at this! See what you did! My
equipment destroyed, my research stolen---
where are my papers?

EEL

I don't know.

Ogilvie gives him a look. He doesn't believe him.

EEL

One of the other guys took them! Honest!
I work for a guy who works for a guy! We
were just hired to steal your papers!
Come on, pal, don't ask me to sing!

OGILVIE

I don't want a song, I want the truth!
Who are you? Who wanted my work?

EEL

I don't know!

(CONTINUED)

CONTINUED:

Ogilvie shakes his head in disbelief. He picks up Eel's goggles, which he dropped here the night before. He pulls on them and they STRETCH.

OGILVIE

These are yours?

Eel nods. Ogilvie gets a thoughtful expression.

OGILVIE

And they've turned to plastic too.
Interesting.

EEL

Look, you said it would be a great scientific discovery if you found out how this happened to me. Well I'll let you find out, you can run as many experiments on me as you like, if you just turn me back to normal!

Ogilvie shrugs.

OGILVIE

I'm sure if I turn you over to the police, they'll let me run my experiments on you. After all, you won't be much more than a useless blob of plastic. They'll probably keep you in a box for me.

Eel panics!. His left shoulder drops; his plasticity is spreading!

EEL

Please! I'll find out who hired us! I'll do anything you want! Just make me normal again!

OGILVIE

And why should I trust you?

EEL

Because I ain't a welcher. You can ask anybody on the street. Eel O'Brien might be a crook, he might be a lowlife, but there's one thing he's not and that's a welcher.

Ogilvie looks at him long and hard.

(CONTINUED)

CONTINUED:

OGILVIE

I'm not a harsh man. And perhaps you are telling the truth. All right, Mr. O'Brien, I'll give you a chance to redeem yourself. I should be able to reverse the effect, after all, I am brilliant. My name is William Ogilvie and you're working for me now.

CLOSE UP VIEW THROUGH A MICROSCOPE

as a drop of blood is placed on a slide.

INT. LABORATORY

Ogilvie looks through the microscope and writes down several observations.

INT. PHARMACY

The shades are down so no one can see inside. Eel lies on the floor and he STRETCHES from one end of the room to the other. All he wears is his RED LONG JOHNS and they STRETCH along with him. Ogilvie measures his length.

EXT. PHARMACY - NIGHT

It's dark out, and with the shades down, there's barely a glimmer of light from inside the pharmacy.

INT. LABORATORY

Eel sits in a chair, his right hand hanging over a POT OF BOILING WATER, his left hand resting on a BLOCK OF ICE. His left hand is almost blue and it looks solid, like an ice cube. His right hand looks like it's melting. Ogilvie makes notations in his notebook.

CLOSE ON AN EYE DROPPER

as it draws a clear liquid from a chemical beaker. The dropper moves over to a microscope slide with a drop of blood on it, and adds a drop of the clear liquid.

THROUGH A MICROSCOPE

we see the blood reacting quite violently to the chemical addition.

INT. LABORATORY

Ogilvie looks through the microscope, fascinated, and writes something down. The sound of a BASEBALL GAME on the RADIO comes up, and we see Eel sitting behind Ogilvie, listening to the game. His arms and legs droop uselessly to the floor, as if he doesn't have any control over them at all.

OGILVIE

Of course! I know exactly what I should do!

EEL

Then you can make an antidote?

Ogilvie looks up from the microscope.

OGILVIE

Absolutely! It will take a few days, but that should give you plenty of time to find out who hired you.

EEL

I can't do anything till I'm cured! Look at me! I can't even stand up!

OGILVIE

Of course you can! Your body may be plastic, but it's still your body. You just have to learn control, you have to concentrate. Come now, think about being normal, and try to stand up.

Eel grits his teeth. We can see the concentration on his face as his arms and legs return to normal size. He slowly stands up, but he's still a little shaky. His legs wobble beneath him.

OGILVIE

You see? I told you could do it! And since your underwear and goggles-

He holds up the goggles.

OGILVIE

-were exposed to the same chemicals you were, you should keep them with you at all times in case you want to stretch or to hide your identity. And you must stay away from extreme heat or cold.

Eel's legs give way and he collapses to the floor!

(CONTINUED)

CONTINUED:

EEL

I can't do it!

OGILVIE

You can! It's your negative thoughts that are stopping you! You must learn to believe in yourself, Eel, or you'll never get anywhere in life!

He helps him into the chair.

OGILVIE

I can see you're upset! You must learn to keep as cool as a pickle.

EEL

Cucumber.

OGILVIE

Whatever vegetable you want.— But you must try to think about other things, so you won't get so nervous. You know, when I left Germany, I used a counterfeit passport and I got nervous every time I showed it. So to keep calm, I would recite the periodic table to myself. Why don't you try that?

EEL

Try what?

OGILVIE

Reciting the periodic table. You know: Hydrogen, helium, lithium, beryllium...

Eel just looks at him blankly.

OGILVIE

Perhaps we should try something else. What are you interested in?

Eel thinks about this a moment.

EEL

I dunno. There's this girl I like.

OGILVIE

(shaking his head)

No. Reciting a girl's measurements will not keep you calm. What else?

Eel thinks, then looks at the radio.

(CONTINUED)

CONTINUED:

EEL

I like the Cubs!

OGILVIE

(confused)

You like little baby bears?

Eel points at the radio.

EEL

No! The Chicago Cubs! The baseball team!

OGILVIE

Baseball! Good! You know, perhaps, the members of the team?

EEL

Sure! There's Dahlgren, Stringer, Sturgeon, Hack, Passeau, Olsen-

OGILVIE

Excellent! Whenever you feel upset, you must say to yourself the names of the Chicago Cubs!

Eel gives him a look.

OGILVIE

Go ahead! Continue!

EEL

Nicholson, Cavaretta, Dallessandro---

INT. PHARMACY - DAY

Eel looks at himself in a mirror. He wears one of Ogilvie's suits and it fits pretty well. He recites the names of baseball players to himself.

EEL

Mooty, Novikiff, McCullough, Scheffing...

He turns to Ogilvie, standing behind him.

EEL

I gotta hand it to ya, Willie. When ya first told me this idea, I thought ya were crazy. But now, I'm calm, I'm in control, I feel great! Ya know, for a crackpot, ya ain't a bad guy!

(CONTINUED)

CONTINUED:

OGILVIE

Thank you, Eel. And for a lowdown
thieving criminal, you're not terrible
either. Now, I'll get to work on that
antidote for you, and you get to work on
finding out who wanted my research.

EEL

Yeah. I'll get right on it.

He leaves the pharmacy.

EXT. PHARMACY

Eel heads down the street and continues to recite the names
of baseball players.

EEL

Leiber, Erickson, Root, French-

As he walks, he doesn't even give a second glance to the
ominous looking CAR parked across the street. But we do,
because sitting in the front seat is Roepell's man, HANS,
keeping a watch on Ogilvie's pharmacy.

INT. POOL HALL - DAY

A cue ball CRASHES into two other balls, and they FLY into
two separate pockets! We PULL BACK TO REVEAL that it's Ace
who has just shot the ball. He plays by himself, but
there's a lot of other guys in the pool hall, playing at
different tables.

Eel enters the pool hall. He looks around for a moment,
then spots Ace at his table.

EEL

I thought ya'd be here, Ace.

Ace is surprised to see him.

ACE

Eel! Where have you been the last two
days?

EEL

In bed. I wasn't feeling too good.

ACE

Yeah? Well, I'm docking you for the work
you missed.

(CONTINUED)

CONTINUED:

EEL

That's not fair! I only missed work cause I got hurt during that job!

ACE

Tough. I don't pay anybody who doesn't work.

He shoots another ball in a pocket.

EEL

Come on, Ace, be a pal. I was gonna go over to see Cookie and I could really use some cash.

ACE

I don't run a charity.

Eel watches him shoot a few more balls. He looks down at his hand and STRETCHES it a little bit. He smiles. He has an idea.

EEL

All right, I'll play ya for the money then.

Ace laughs.

ACE

You're going to play me? I've seen you play, Eel. You stink!

EEL

I got a real good feeling about today. Of course if you're afraid to play me-

ACE

Afraid? Of you? All right, 2 days pay! Rack 'em up!

Eel grins as he gathers the balls and racks them up.

ACE

I break. It's my table.

He shoots the ball and breaks. One of the balls falls into a pocket, so it's Ace's turn again.

(CONTINUED)

CONTINUED:

EEL

(trying to be casual)
So Ace, I was thinking, if we want to break into the big time, maybe we shouldn't work for other people. Maybe we should line up our own jobs.

ACE

That's the way a small-timer thinks, always figuring he can do it better himself. I ended up in jail once thinking like that. No, if you wanna go places, you gotta hook up with a big organization, work your way up the ladder.

He looks over the table. The 6 ball is right by a side pocket and he lines up the shot. Eel, on the far side of the table, puts his hand inside the corner pocket.

Just as Ace shoots, Eel's hand POPS OUT of the side pocket, KNOCKS the 6 ball out of the way, and DISAPPEARS back down the pocket before Ace can see it! Ace scratches. He can't believe it!

EEL

Musta been the wind.

Eel grins as he takes the cueball out of the pocket and lines up his own shot. He shoots and gets a ball in.

EEL

So is that what you've been doing?
Getting us jobs with one of those big syndicates?

He takes another shot, but this time he misses.

ACE

I know people. I've been making contacts.

Ace lines up a shot. Eel, on the opposite side of the table, REACHES under the table and his hand COMES UP BEHIND Ace. Just as Ace shoots, Eel HITS the pool cue, messing up the shot! The ball BOUNCES across the table! Ace shakes his head; nothing like this has ever happened to him before!

EEL

Like for instance, that drug store job.
That musta been done for some big organization, huh?

(CONTINUED)

CONTINUED:

ACE

You let me worry about who we're working for.

Eel knows better than to ask any more questions. He looks down at the table. The ball's in the center, and he can't get the right angle to make a shot. He leans over the table and his legs STRETCH a little bit, giving him a better angle. He makes a shot and the ball goes in!

SERIES OF SHOTS - SHOOTING POOL

Eel shoots again.

A ball goes into a pocket.

Eel stretches his arms a little to get a better shot and he shoots.

Ace shoots a ball in the pocket, and a second later, it bounces out again. Ace doesn't believe it, but Eel wears an innocent look on his face.

Eel has a difficult shot to make, and he has to shoot from behind his back. Ace watches impatiently, then glances out the window. As soon as Ace looks away, Eel twists his head around so he can see what he's doing and makes the shot. The ball goes in!

A FEW MINUTES LATER

Ace pays Eel off.

ACE

I can't believe you actually beat me.

EEL

(grinning)

I guess I'm just getting good at this.

He puts his money in his pocket and leaves the pool hall with a little jaunty walk.

INT. COOKIE'S APARTMENT - EVENING

Cookie's pretty roommate, BRENDA, is hunched over the radio, listening to her favorite soap opera.

(CONTINUED)

CONTINUED:

RADIO ANNOUNCER(V.O.)

And now: The Romance of Helen Trent; the real life drama of Helen Trent who, when life mocks her, breaks her hopes, dashes her against the rocks of despair, fights back bravely, successfully, to prove what so many women long to prove in their own lives, that because a woman is thirty five or more romance in life need not be over, that romance can begin at thirty five.

There's a KNOCK at the door. Brenda, pissed at being interrupted, gets up and opens it. It's Eel.

BRENDA

Eel! Didn't expect to see ya 'round here no more! Cookie told me she broke up with you the other night.

EEL

Hey, I was just in the neighborhood, I thought I'd stop by and see how she's doing. Is she here, or is she at the club?

BRENDA

Neither. She's out with Peter.

EEL

Who's that, that show biz friend of hers? I thought she'd have come to her senses by now.

BRENDA

Oh she's come to her senses, all right. That's why she's with him. Look Eel, Cookie's a sweet kid, she wouldn't have the heart to tell ya the truth, but she's never gonna fall for a loser like you. Lemme show ya somethin'.

She pulls a small box out of a drawer. She opens it. Inside are a pair of DIAMOND EARRINGS.

BRENDA

These are some earrings Peter bought her! She didn't wear 'em tonight cause they didn't go with her new diamond necklace! This is kinda guy she likes, Eel, a guy with class. Ya can't compete with him. He's outta your league!

Eel glares at her.

CLOSE SHOT ON A JEWELRY DISPLAY

in a store window. We PULL BACK to see Eel's reflection in the window as he gazes at the jewelry and then PULL BACK further to REVEAL that we are

OUTSIDE A JEWELRY STORE

Through the window, we can see inside the store where a couple STORE CLERKS display their wares to some CUSTOMERS.

Eel moves away from the window and ducks down beside a car. He studies his reflection in the side view mirror and then PULLS ON HIS NOSE, making it LONGER. The plastic consistency of his face makes it easy to manipulate. He LENGTHENS HIS CHIN, RAISES HIS EYEBROWS, and ROUNDS OUT HIS CHEEKS. There's just enough change in his face to make him look different.

Satisfied with the results, Eel enters the jewelry store.

INT. JEWELRY STORE

A SECURITY GUARD stands by the door and he gives Eel the once-over as he walks in. Eel nods to him nonchalantly and walks over to a locked display case. He pretends to examine some watches while he surreptitiously looks at a clerk in the back of the store.

The clerk opens a display case and pulls out a DIAMOND PENDANT for a MATRONLY CUSTOMER. She takes it from him and examines it.

MATRON

This is an interesting piece.

As she holds the pendant up to the light, Eel LENGTHENS HIS ARM and MOVES IT BEHIND THE DISPLAY CASES, toward the back of the store. The clerk is totally oblivious to Eel's hand as it REACHES UP and ENTERS THE DISPLAY CASE.

MATRON

But it's just not what I'm looking for.

CLERK

All right, Mrs. Lansbury.

He takes back the pendant. Eel grabs a handful of jewelry in the case, but before he can remove his hand, the clerk puts the pendant back and SLAMS THE CASE ON HIS HAND!

Eel makes a STRANGLED NOISE! Everyone in the store looks at him. Eel smiles, trying to hide his pain.

(CONTINUED)

CONTINUED:

Inside the case, we see his hand let go of the jewelry and become VERY FLAT as he slides it out the crack.

MATRON

(to the clerk)

I would like to buy those earrings but my husband will have a fit when he finds out how much they cost. Still...

She leans over another case and her DIAMOND NECKLACE hangs out. Eel's eyes literally BUG OUT! That's just the kind of thing he's looking for!

MATRON

Let me see them again.

The clerk opens another display case. Eel's hand moves along the floor, between the woman's legs, and comes up behind her! It reaches for the clasp on the back of her necklace!

The clerk takes the earrings out. He looks up and sees Eel's hand!

CLERK

AHHHH!

He points at the hand! The woman WHIRLS AROUND and sees this hand attached to a GIANT ARM! She SCREAMS! She BEATS the arm with the purse! The security guard pulls out his gun!

Eel yelps! He pulls his arm back and the clerk tries to grab it! He looks down the length of the arm and sees that it's attached to Eel!

CLERK

(pointing at Eel)
Stop him!

The guard charges Eel, but as he makes a grab for him, Eel's legs COLLAPSE beneath him and his rubberized body DROPS beneath his arms! Eel RUNS for the door! The guard RUSHES after him!

EXT. JEWELRY STORE

Eel runs out of the store, his legs WOBBLING beneath him, his arms RANGING to the ground! The guard stays right on his tail! Eel RUSHES down the street and FLIES around a corner!

AROUND THE CORNER

Eel THROWS HIMSELF against the wall and his body SMASHES FLAT AS A PANCAKE! Except for the suit he's wearing, he's impossible to see from the side. The guard runs around the corner, not even noticing this oddly shaped figure that looks painted on the wall behind him. He continues down the street.

Eel's head POPS BACK to 3 dimensions! He looks down at his FLAT BODY.

EEL

Whaddya know? I can change shape! All I gotta do is think about it and I change!

His body regains his normal shape. He looks down at himself, raises his arms and suddenly they blow up to MUSCULAR PROPORTIONS, as if he went through a Charles Atlas course in 4 seconds. He grins.

He tries expands^{ing} the size of his chest too, but the buttons POP OFF his shirt. He frowns and returns his body to normal.

He LENGTHENS HIS NECK and peeks around the corner.

EXT. JEWELRY STORE

The store clerk is in front of the store, talking to a RED-FACED COP. The clerk spots Eel watching them!

CLERK

There he is!

The cop turns around! Eel's head disappears around the corner again and the clerk and the cop run after him! We stay with them as they run

AROUND THE CORNER

and come to a stop. Because Eel is nowhere in sight!

RED-FACED COP

Where did he go?

Neither one of them notices EEL'S CLOTHES, sticking out of a trash can, or the LARGE FIRE HYDRANT beside the can. The fire hydrant is the SAME COLOR AS EEL'S RED LONG JOHN'S, and in the middle of it, we see Eel's goggles and a little line below it that looks like a mouth.

(CONTINUED)

CONTINUED:

Down the street, the security guard looks around with a confused expression. The cop WHISTLES for him and the guard heads back.

RED-FACED COP

Did you see him?

SECURITY GUARD

No. And I thought I was right behind him.

RED-FACED COP.

I can't figure out where he went to. I got a feeling he's right under our nose.

He WIPES SOME MUD OFF HIS FEET onto the fire hydrant.

RED-FACED COP

Let's go back to the store and you can give me a description. Don't worry. We'll track him down.

The three men head back toward the jewelry store. As soon as they're out of sight, the fire hydrant SIGHS with relief.

EXT. BOARDING HOUSE - NIGHT

Eel, back in his street clothes, returns to the boarding house. He lifts his shirt and brushes some mud off his long johns, and then opens the front door.

INT. BOARDING HOUSE.

Eel walks in. And SCREAMS! THE HOUSE IS FULL OF COPS! He can't believe it! It's like a policemen's convention in here!

Eel's on his way back out the door when a HAND drops on his shoulder! He turns around. It's McReady!

MCREADY

Neil! We were hoping you'd show up!

EEL

(nervously)
W-w-w-what's going on?

Mrs. Rafferty approaches him.

MRS. RAFFERTY

Bill and I just announced our engagement.

MCREADY

We're getting married next month.

(CONTINUED)

CONTINUED:

EEL

Married?

MCREADY

Come here, Neil, there's someone I want you to meet.

He takes Eel by the arm and pulls him into the sea of blue uniforms. They approach ANGUS, an older man wearing a suit.

MCREADY

Angus, this is the fellow I was telling you about. Neil O'Brien.

(to Eel)

Angus runs the police garage.

Angus takes Eel's hand and shakes it.

ANGUS

Pleased to meet you, Neil. My top mechanic just joined the army, says he wants to fight Germans. And I'm looking for a replacement for him. Bill here tells me you're a darn fine mechanic yourself.

MCREADY

(addressing someone behind Eel)

Fred! Didn't think you were gonna make it!

Eel looks at the man McReady's talking to. It's the RED-FACED COP! Eel's jaw drops several inches!

EEL

(to himself)

Dahlgren, Stringer, Sturgeon, Hack-

Angus thinks he's addressing him.

ANGUS

Excuse me?

RED-FACED COP

(addressing the other cops)

Sorry I'm late, but I had a real weird one to deal with, right at the end of the day. At a jewelry store on my beat they said were almost robbed by a guy with 20 foot long arms!

Everybody laughs at this. Everyone but Eel, that is. Eel's getting very nervous and his arms start to sink.

(CONTINUED)

CONTINUED:

EEL

Passeau, Olsen, Nicholson, Cavaretta-

Angus gives him a funny look. Eel's legs WOBBLE and his hands SINK TO THE FLOOR!

RED-FACED COP

I told them we'd keep our eye out for him.
Shouldn't be too hard to spot, huh?

The policemen laugh. The red-faced cop takes a step backwards and STEPS ON EEL'S HAND! Eel YELPS! The cop looks at him.

RED-FACED COP

Sorry.

Eel backs away from him. He PULLS on his arms to get them back to normal. He hurries over to a buffet table and picks up a hot cup of coffee. But as soon as he lifts the cup, his fingers MELT! He DROPS the cup and SPILL hot coffee all over himself!

EEL

AHHH!

Everyone looks at him and Eel pushes his way past the cops and hurries out of the room!

Mrs. Rafferty looks at McReady with a pleading expression.

MCREADY

I'll see what's wrong.

He too goes upstairs.

INT. EEL'S ROOM

Eel runs in and SLAMS the door behind him, leaning against it, trying to keep in control.

EEL

DallessandroOlsenMootyNovoikiff-

MCREADY(O.S.)

Neil!

Eel looks at the door in panic.

INT. UPSTAIRS HALLWAY

McReady knocks on Eel's door.

(CONTINUED)

CONTINUED:

MCREADY

Can I come in?

He opens it.

INT. EEL'S ROOM

McReady pops his head in. Eel is nowhere in sight. McReady seems surprised, but he ducks out again.

INT. UPSTAIRS HALLWAY

McReady continues down the hall to another door. He knocks on this one too.

MCREADY

Neil?

He opens it.

INT. BATHROOM

McReady looks in the upstairs bathroom, but Eel's not here either. He closes the door again.

INT. UPSTAIRS HALLWAY

McReady heads back to Eel's room.

INT. EEL'S ROOM

McReady steps in and looks around.

MCREADY

Neil?

No answer. And McReady doesn't pay any special attention to the EASY CHAIR in the corner, a chair the SAME COLOR RED AS EEL'S LONG JOHNS. On the seat of the chair, we see TWO DARK CIRCLES the color of Eel's goggles.

MCREADY

Guess I'll wait for him.

He picks up a baseball magazine and flips through it. HE SITS DOWN IN THE EASY CHAIR!

The chair GASPS! McReady gives it an odd look and then settles back in it.

(CONTINUED)

CONTINUED:

We looks down beneath the chair. The FRONT LEGS of the chair are shaped like HANDS and the BACK LEGS are shaped like FEET. And the chair TREMBLES, as if it can't support this much weight.

McReady looks at the chair again, trying to figure out what's wrong with it. He moves around in the chair, trying to find a comfortable position. The chair MOANS. McReady shakes his head, confused.

He looks through the magazine again.

MRS. RAFFERTY(V.O.)

Bill? Is everything all right?

She steps into the doorway. McReady stands up.

MCREADY

He's not here, Molly. I don't know where he ran off to.

MRS. RAFFERTY

What's wrong with him, Bill? Is it having all these policemen about? Maybe the others are right about him. Maybe he really is a criminal.

McReady puts his foot on the chair and rolls up the magazine.

MCREADY

Do you want me to make him move out?

Mrs. Rafferty thinks about it for a long moment.

MRS. RAFFERTY

No. I won't condemn him without proof. I've known him his whole life, and I know he has a good heart. I'm sure if we expect good things out of him, sooner or later, we'll get them.

MCREADY

All right, Molly, whatever you say. Let's go back to the party.

McReady WHACKS the side of the chair with the rolled up magazine. It YELPS! McReady gives the chair a look, and then he and Mrs. Rafferty leave closing the door behind them. He PAK BACK to the chair, but it's turned back to Eel. He frowns and rubs his side where McReady whacked him.

EXT. GAS STATION - DAY

We can hear the conversation inside the garage.

TONTO(V.O.)

Hell, I don't know who Ace is working for.

INT. GARAGE

Tonto speaks to Eel and Nickels.

TONTO

Ya know how he always plays it close to the chest.

NICKELS

Why are ya asking?

Eel shrugs.

EEL

I'm trying to get ahead. I figure ya never get anywhere if ya don't ask questions.

Ace steps out of his office.

ACE

All right, you guys, quit jawing and get back to work! I'll see you in the morning!

The three mechanics go back to work and Ace leaves. Eel watches Ace as he heads down the street.

EXT. BAR - EVENING

Through the window of this drinking establishment, we can see Ace at the bar with a couple friends. He must have just told a joke, because he and his friends all laugh.

Across the street from the bar, Eel keeps a watch on Ace.

Ace throws some change on the bar, says his goodbyes to his friends, and leaves the tavern.

Eel follows him from across the street, ducking to keep out of sight.

(CONTINUED)

CONTINUED:

We stay with Ace as he turns the corner and continues walking down the sidewalk. The street's quiet, there doesn't seem to be anyone out but him. But as he walks, he hears the sound of FOOTSTEPS behind him. He takes a few more steps, listening to the footsteps, and quickly TURNS AROUND!

No one's there. And there's no reason to pay any attention to the AWNING over the store window behind him, an awning THE SAME COLOR RED AS EEL'S LONG JOHNS.

Ace shrugs, turns around, continues walking. And he hasn't gone very far when again he hears FOOTSTEPS behind him. He stops; the footsteps stop. He starts, the footsteps start. He TURNS AROUND!

No one's there. And there's no reason to pay any attention to the STOP SIGN on the corner behind him, even though there's no printing on the sign and where the word "STOP" is supposed to be, we see instead DARK TINTED GOGGLES AND A MAN'S FACE.

Ace continues walking. A couple six-year-olds pitch pennies on the corner, and Ace walks around them. A child's WAGON, THE SAME COLOR RED AS EEL'S LONG JOHNS, rolls behind him on FLESH COLORED WHEELS, moving of its own volition. The children stare at it in astonishment; they can't figure out how it works.

Ace hears the wagon behind him and whirls around, but the wagon stops moving, so he just shrugs and keeps walking. He rounds the corner and enters an apartment building. We keep moving until we get to the window of Ace's apartment. It's open just a bit.

Through the window, we can see Ace enter his apartment. He picks up his phone and dials a number.

Eel appears beneath the window. At his normal size, it's too high for him to peek in, but he STRETCHES his ear toward the window.

INT. ACE'S APARTMENT

As Ace dials the phone number, Eel's ear enters through the window so he can hear better.

ACE

(into the phone)

Mr. Roepell, it's Ace Malone. I was wondering if you had any more work for us.

(CONTINUED)

CONTINUED:

Without looking, he reaches behind him and SHUTS the window, RIGHT ON EEL'S EAR!

EXT. APARTMENT BUILDING

Eel SLAPS his hand over his mouth to keep from screaming! His ear SLIDES OUT through the crack in the window and returns to his head! He looks up at the window and scowls.

INT. OGILVIE'S LABORATORY - NIGHT

Eel talks to Ogilvie while the scientist looks at a slide through a microscope and makes some notations in his notebook.

EEL

So it seems my boss is working for some guy named Roepell.

Ogilvie looks up, frightened.

OGILVIE

Roepell? Are you sure?

EEL

I think that was the name! Now I'm not sure he's the guy who wanted your papers-

OGILVIE

If it's the Roepell I think it is, he's the one, all right. Eel, it's absolutely vital you get some proof he's involved. Do you understand?

EEL

Sure. I'll see what I can do.

He looks at the microscope.

EEL

How about my antidote? Is it ready yet?

Ogilvie shuts off the microscope.

OGILVIE

Not quite. There's one small problem I have yet to solve. And tonight, we go see some people who may be able to help me solve it.

CLOSE ON A LARGE BLACK THING

that looks like a brick; or a...I don't know, it just looks ...weird. It's on a tray with parsley prettily decorated around it. We pull back to see LEAH FROELICH, a middle-aged overweight woman with a big smile on her face, carry the tray and set it down on a dining room table.

INT. DINING ROOM - NIGHT

Eel and Ogilvie are seated at the dinner table with Leah's husband, OTTO. Otto looks at the black thing with a big smile on his face.

OTTO

(in a German accent)

My wife, she is such a cook! Does not it look delicious?

Eel looks at the thing with distaste.

EEL

What is it?

LEAH

(also in a German accent)

Meatloaf. You've never had meatloaf before?

EEL

Meatloaf.

LEAH

(addressing Otto)

And I made your favorite dish.

She takes a large serving dish from the serving table behind her and sets it down on the table. The dish contains what looks like GREEN MASHED POTATOES.

OTTO

Ahh! Mashed peas!

(to Eel)

Mr. O'Brien, you are our guest. Please, help yourself.

Eel looks like he's about to throw up.

EEL

Actually, I ate earlier.

Otto nods to Ogilvie, who takes small portions of the meat loaf and the peas.

(CONTINUED)

CONTINUED:

OGILVIE

So, you read about the sinking of the Bismark?

OTTO

Read about it? Leah and I drank a toast to it! But unless America gets into the war soon, it may be a long time before we hear such good news again.

EEL

Why would America get in the war? It ain't our fight!

OTTO

It is your fight, and the sooner this country realizes that, the better for everyone. America is last hope for freedom in entire world. That is why Leah and I come here.

EXT. APARTMENT BUILDING - NIGHT

Hans is parked across the street from the apartment building with a pair of binoculars trained on a second floor window. In the window, he can see Otto and Leah with Ogilvie and Eel.

Fritz comes out of the apartment building and climbs in the car beside Hans. They speak in German, with subtitles.

FRITZ

On the mailbox, it says their name is Smith.

HANS

I don't care what the mailbox says. It's them, the Froelichs. I'll keep a watch on them. You find a phone and call Herr Roepell.

INT. DINING ROOM

The dinner conversation continues.

OGILVIE

And your work, it goes well?

(CONTINUED)

CONTINUED:

OTTO

On paper, it goes excellent. I'm absolutely convinced an atomic bomb can be built. But it's going to take money, too much money for the plant to spend. That's why we must get the government interested in our work.

LEAH

And how goes your work?

OGILVIE

Actually-

OTTO

Actually, you should be working with us. What's the point of this synthetic rubber you're trying to create? What we need now are weapons, weapons to win the war. This work with plastics is a waste of time.

OGILVIE

That's what you've been telling me for years! But I say, someday everything in this country will be plastic. With plastic, you can do anything! But don't just take my word for it. Show them, Eel.

EEL

Show 'em? Now?

OGILVIE

Absolutely. Start with the neck.

Eel shrugs and STRETCHES his neck like a giraffe's. Leah SCREAMS! Ogilvie is pleased.

OGILVIE

More! More!

Eel stands up and STRETCHES his arms and legs. Leah and Otto, frightened and excited, shout at Ogilvie in German.

EXT. APARTMENT BUILDING

Hans watches through the binoculars as Fritz returns to the car.

FRITZ

I just told-

HANS

Look!

(CONTINUED)

CONTINUED:

He **SHOVES** the binoculars in his hand and forces him to look!

FRITZ'S POV THROUGH THE BINOCULARS

of Eel, with his **STRETCHED OUT BODY** waving all over the place.

RETURN TO SHOT

Fritz hits the binoculars!

FRITZ

They're broken!

HANS

They're not broken! There's a monster in there!

INT. DINING ROOM

Otto and Leah continue shouting in German as Eel waves his hand and knocks a **GOLDFISH BOWL** off the table behind him! He grabs it from the bottom and tries to keep from dropping it!

He's getting nervous, his legs **TREMBLE** and his rear end waves across the table, knocking off glasses and dishes! Otto and Leah catch the dishes before they fall! Eel's a mess, his body shakes like jello, and he drops the goldfish bowl. Ogilvie **LEAPS FORWARD** and catches it one inch above the floor!

OGILVIE

Eel! Baby bears! Baby bears!

EEL

Dahlgren, Stringer, Sturgeon, Hack-

As he continues to recite the player's names, he calms himself and regains his former shape. Otto and Leah calm down and stare at him. They can't believe what they've seen.

Ogilvie gets up and points proudly at Eel.

OGILVIE

Plastics.

INT. KITCHEN - LATER

Leah washes dishes in the sink. Eel hands her a plate and she puts it in the sink. He **REACHES** into the dining room.

INT. DINING ROOM

Eel's hand STRETCHES out of the kitchen, takes a serving dish, and takes it back out again. Ogilvie and Otto are still at the table. Otto looks at Ogilvie's notebook.

OGILVIE

And here is the formula I developed to reverse the effect. Unfortunately, at room temperature, it's still too cold to have any effect. I thought perhaps if you could expose it to alpha particles...

OTTO

Yes, yes, I see. That could work. Let Leah and me look this over tonight, and if you have a sample of your formula with you, we can bombard it with radon gas tomorrow.

Ogilvie looks back at the kitchen, then speaks to Otto in a low voice.

OGILVIE

There's something else I should tell you. My lab was broken into the other night, I think by some people working for Peter Roepell.

Otto looks worried.

OTTO

Roepell? Here? I should have known the Germans wouldn't leave us alone. Did you tell the police.

OGILVIE

What for? As long as this country maintains diplomatic relations with Germany, they won't do a thing. I have to find some proof of Roepell's involvement, and then we can get him deported. But in the meantime, I suggest you and Leah keep on your guard.

INT. KITCHEN

Leah has finished with the dishes, and she watches Eel, who has his back to her and looks at himself in a mirror. He's doing something to his face. He turns around. He looks like-

LEAH

John Wayne!

(CONTINUED)

CONTINUED:

She laughs.

EEL

Pretty good, huh? Here, I'll try another one.

He turns back to the mirror, manipulates his face again, and turns back to her.

LEAH

Clark Gable! I have a crush on him!

She holds her hand over her heart.

LEAH

I don't know why you want to go back to normal. It looks to me like being plastic must be fun.

Eel thinks about this a moment.

EEL

Well, it could be, if I didn't have to worry about heat and cold, or getting nervous all the time.

LEAH

That's just a matter of practice. But I would think there'd be a lot of good things you could do with a plastic body, things the rest of us couldn't even imagine.

She glances out in the dining room, where Ogilvie and Otto are still hunched over his notebook. Her eyes twinkle.

LEAH

In fact, I know a good trick you can play on William for scaring us like that...

INT. DINING ROOM

Otto and Ogilvie continue to look over his formula. Eel leans over and sticks his face between them. But now his face looks just like OGILVIE'S!

EEL

(in a German accent)
Amazing the things you can do with plastics.

Otto and Ogilvie look at him and SCREAM! And Eel and Leah LAUGH!

EXT. ROPELL'S APARTMENT BUILDING - DAY

As the sun shines down on this tall apartment building, we hear the sound of Morse code. We MOVE IN CLOSE on the top floor.

INT. ROPELL'S RADIO ROOM

Roepell broadcasts a Morse code message over his SECRET-WAVE RADIO. This is a small room with no window and no apparent door. On the wall above him hangs a portrait of Adolf Hitler and a Nazi flag. He finishes his message, there's a short response, and he switches off the radio.

The wall behind him slides open and Hans and Fritz enter. The men converse in German.

ROPELL

I've just made arrangements for a plane. It should be at the farm tomorrow, and tomorrow night, we'll get the Froelichs. What did you find out?

HANS

They're working at Fenway Aircraft. They have their own laboratory there.

ROPELL

Undoubtedly they continue the atomic research they began for the Fatherland. They want to give this country all our secrets. We'll have to do something about that. Tomorrow night, while we grab the Froelichs, I'll have Malone go to their lab, get all their research and then destroy the place. That way, no one here will be able to duplicate their work. No one must build an atomic bomb but us!

There's a moment of silence, and Hans and Fritz look at one another uncomfortably.

FRITZ

Do you want to tell him?

ROPELL

Tell me what?

(CONTINUED)

INT. PENTHOUSE APARTMENT

She steps in and he kisses her hand gallantly.

ROPELL

I regret deeply, my dear, but a business appointment has forced me to cancel our lunch this afternoon.

COOKIE

Aww.

ROPELL

I do however, have a piece of news that may please you. I've arranged an audition for you with Kurt Weill.

COOKIE

Kurt Weill! Ya're kidding! I'm gonna sing for Kurt Weill?

ROPELL

Yes. The day after tomorrow. I've even arranged for a private plane to fly us to New York.

COOKIE

I gotta get ready. What should I wear? What does he like?

Roepell gives her some money.

ROPELL

Here, buy yourself something pretty. And you can borrow my car to go shopping this afternoon.

He hands her his car keys.

ROPELL

And while you're at it, why don't you pack yourself a little suitcase too, in case we decide to...stay awhile.

INT. ACE'S OFFICE - DAY

Ace searches through a drawer in his desk, trying to find something. He looks through another drawer, but whatever he's looking for, he can't find it. He hears a ROLLING SOUND and looks out the window.

ACE'S POV OF A CAR

driving into the garage on a flat tire. And behind the wheel is-

RETURN TO SHOT

ACE

Cookie!

But wait a second! Why is Ace talking with Eel's voice? He gets up and slips out of the office.

INT. GARAGE

Ace steps out of the office and watches as Tonto and Nickels run over to the car. Cookie climbs out.

NICKELS

Hey Cookie, what are ya doing here?

COOKIE

This car ain't running right. I can't figure out what's wrong.

Tonto points at the flat tire.

TONTO

Well there's your problem.

Cookie looks,

COOKIE

Oh yeah. I didn't look there!

We look back at Ace, but it isn't Ace anymore, it's Eel! He had disguised himself as Ace. He approaches Cookie.

EEL

Cookie! Where'd ya get the car?

COOKIE

It's Peter's.

EEL

(disappointed)
Oh.

COOKIE

You were all wrong about him, Eel! He arranged an audition for me with Kurt Weill, one of the biggest composers on Broadway.

(CONTINUED)

CONTINUED:

EEL

(pissed)
Congratulations.

COOKIE

But I gotta return his car to him this
afternoon. Can you fix it for me?

EEL

Yeah. But why should I?

He goes over to another car and lifts the hood, pretending
to ignore her. Cookie stands there, helpless for a moment,
and then she turns to Tonto and Nickels.

COOKIE

Could one of ya guys fix it?

Eel changes his mind. He looks at her.

EEL

Cookie?

She looks at him.

EEL

Whaddya doing tonight?

EXT. CITY STREET - NIGHT

Eel and Cookie walk along the sidewalk, eating ice cream
cones.

COOKIE

But Eel, ya don't understand! This could
be a big break for me! Kurt Weill could
make me a big Broadway star!

EEL

Cookie, no one becomes a big star after 2
weeks! It takes years of work! Anyway,
even if ya want to sing for this guy, why
does that mean ya gotta stay in New York a
few days with Peter? Ya like him that
much?

Cookie shrugs.

COOKIE

I don't know. I mean, he's been nice to
me and everything, he's very generous, but
there's also something about him that
gives me the creeps.

(CONTINUED)

CONTINUED:

EEL

Look, I don't know any big Broadway composers and I'm not rich, but I do love ya, Cookie. Doesn't that count for something?

COOKIE

I never asked ya to be rich! All I asked is that ya stop pretending ya were gonna be! I keep hoping ya'll change, that you'll start being responsible, get a real job with a real future, instead of getting involved with an ex-con like Ace who ya think's gonna make ya a big shot! Damn it, Eel, how can I even think about a future with ya when I wonder if the next time I hear from ya will be from jail?

Eel thinks about this a long moment.

EEL

Ya're right, Cookie, ya're absolutely right. Ya know, the one thing I never wanted to be was a bum like my father, and that's just what I've turned into. But I can change, Cookie, this could be the start of a new Eel O'Brien! No more being irresponsible, no more pretending to be something I ain't. Just give me a second chance, and I promise ya, I won't let ya down.

As they turn the corner, Cookie looks at him.

COOKIE

Eel-

But then she stops because there's a big crowd standing on the corner, everyone gazing toward the top of an apartment building.

COOKIE.

(addressing a bystander)
What's going on?

The bystander points up.

BYSTANDER

There's a kid up there!

(CONTINUED)

CONTINUED:

Eel and Cookie look up. On the 8th floor, a BABY has crawled out on the ledge! Someone in the crowd shoots FLASH PICTURES of the baby! The MOTHER, halfway out the window, calls to the child!

MOTHER
ANDY! ANDY, COME BACK!

Cookie looks frightened.

COOKIE
Oh God, can't someone do something?

She turns to Eel, but he's not there.

COOKIE
Eel?

EEL

RUNS into an alley and TEARS his clothes off! Underneath, he's wearing his stretchable long johns! He puts the tinted goggles over his face and runs back out!

EXT. APARTMENT BUILDING

The baby crawls to the edge and looks down!

MOTHER
NO ANDY, DON'T!

Eel runs beneath the ledge and STRETCHES his arms upward! He GRABS a second floor window and pulls himself up! He uses his stretching powers to SCALE the side of the building!

In the crowd, people have started to notice him.

SPECTATORS
Look at that guy!...How does he do that?
...It's impossible!...It's like he's some
sort of---plastic man!

We see the man with the camera, a REPORTER. He can't believe what he's seeing!

REPORTER
Holy moley! I've just stumbled on the
biggest story of the century!

He rapidly snaps more photos!

Eel climbs higher, nearing the ledge!

(CONTINUED)

CONTINUED:

The baby giggles and teeters along the ledge! He's at the corner of the building!

Eel's almost there! He STRETCHES an arm toward the baby!

The baby FALLS OFF THE LEDGE! People SCREAM!

Eel TRIPLES the size of his hand! He reaches out and CATCHES the baby! He quickly wraps his arm around him and holds him close!

The crowd breaks into spontaneous applause!

The mother is overcome with relief. She looks as if she's about to cry!

Eel climbs back down the side of the building. The whole crowd applauds as he reaches the ground. The reporter rushes forward, still shooting photos of Eel!

REPORTER

I thought I'd seen everything, but mister, you beat all! Who are you? How do you stretch like that?

EEL

Uh, I, uh, I don't know, I just, uh-

He doesn't know what to say. The crowd gathers around him.

SPECTATORS

Who is he?...What happened?...How did he do that?...It's impossible, it must be some kind of trick.

Eel spots Cookie at the edge of the crowd, looking around for him. She's pissed off!

The mother FLIES out of the building and RUNS over to Eel!

MOTHER

Oh Andy, Andy!

She takes the baby from Eel's arms.

MOTHER

Thank you, mister, thank you!

She kisses him on the cheek. The reporter gets a shot of this.

REPORTER

Beautiful!

(CONTINUED)

CONTINUED:

Eel sees Cookie wave to a passing TAXI.

EEL

I gotta go!

But the crowd surrounds him. They don't seem willing to let him go!

REPORTER

Where are you going? You want to meet someplace, away from all these people? The Sun would pay you a lot of money for an exclusive interview.

Eel stretches his legs TEN FEET HIGH, so he can step over the crowd.

REPORTER

Stop him! Don't let him get away!

The crowd surges toward Eel as if he was a pop idol. He steps over!

SPECTATORS

Get him!...Stop him!

Eel runs down the street on his long legs, the crowd hot on his trail.

INT. TAXI

The taxi drives off, with Cookie in the back seat, looking quite angry. Through the window behind her we can see Eel, still running.

CLOSE ON A NEWSPAPER HEADLINE

that reads "PLASTIC MAN SAVES INFANT!" Beneath the headline is a photo of Eel climbing the side of the building.

We PULL BACK to reveal a PAPER BOY, hawking the newspaper on a street corner.

PAPER BOY

Extra! Read all about it! Plastic Man saves baby boy! The man with the stretchable arms and legs! Extra!

Several people buy copies of the paper. Way down the street, we see Eel leave his boarding house and approach the corner.

(CONTINUED)

CONTINUED:

PAPER BOY

Read about the Plastic Man! The miracle man of the modern age! Who is he? What is he? How does he do it?

The paper boy sees Eel.

PAPER BOY

Wanna read about the Plastic Man, mister?

EEL

Plastic Man? Who's that?

PAPER BOY

Only the biggest hero since Lindbergh! Look at this!

He turns to an inside page, full of PHOTOS of Eel's daring rescue.

PAPER BOY

He caught this kid with one hand! Isn't that incredible?

Eel's starting to get excited.

EEL

Yeah! That is pretty incredible, isn't it?

PAPER BOY

He's just like Superman, only he's plastic!

EEL

(swelling with pride)

Yeah! I like that! Plastic Man!

INT. APARTMENT BUILDING HALLWAY - DAY

Eel, a newspaper tucked under his arm, knocks on Cookie's door. She opens it. She's laughing, and behind her, we can see Brenda laughing too.

INT. COOKIE'S APARTMENT

Eel steps in and opens the newspaper.

EEL

Cookie, I wanna tell ya what happened last night-

(CONTINUED)

CONTINUED:

BRENDA

Hey Cookie, look!

Cookie turns around and Brenda takes chewing gum out of her mouth and STRETCHES it. Cookie and Brenda break into hysterical laughter.

On the table in front of them, their morning paper is opened to the Plastic Man photos.

EEL

What's so funny?

BRENDA

This is Plastic Man's-

COOKIE

Don't you dare tell him!

She bursts into laughter again. Eel's confused, but as Brenda STRETCHES the gum LONGER and LONGER, it suddenly dawns on him what she means. He turns bright red.

EEL

Oh.

BRENDA

(to Eel)

She's really got a thing for Plastic Man.

COOKIE

I do not!

BRENDA

Come on! Ya know he's your type! Don't ya wanna kiss a man with stretchable lips?

COOKIE

Eew! I'd rather kiss a toad!

Brenda makes a kissing noise and the women giggle again. Eel's getting upset and his chin DROPS a little. He straightens it, just as Cookie turns to him with a serious expression.

COOKIE

Now what about last night? Where did ya go?

EEL

I, uh, went to get some gum.

(CONTINUED)

CONTINUED:

COOKIE

Gum? Ya left me standing on a street corner in the middle of the night so ya could get gum?

EEL

I was getting it for you!

Cookie shakes her head with disgust.

COOKIE

The new Eel O'Brien, who's supposed to be so responsible and trustworthy. Ya'll never change, Eel, I can't count on ya for anything!

EEL

But I-

Cookie waves some sheet music at him.

COOKIE

I gotta practice for my audition tomorrow. Maybe I'll see ya when I get back. Next week.

She opens the door for him to leave. Eel's upset, he's finding it hard to keep in control.

BRENDA

Hey Cookie, ya know, when Plastic Man's in a romantic mood, he puts his arms around ya and around ya and around ya and around ya...

Cookie giggles.

BRENDA

Of course, if he gets too excited, ya know what happens?.

She blows a BUBBLE with her gum. It gets BIGGER and BIGGER and BIGGER and then it POPS! The two women LAUGH hysterically!

INT. PHARMACY - DAY

Eel throws the newspaper down on the counter and addresses Ogilvie.

EEL

I'm the laughingstock of the entire city!

(CONTINUED)

CONTINUED:

OGILVIE

What do you mean? You saved that child's life-

EEL

So what? I couldn't just stand by and let him fall off the ledge! But don't ya see? If people find out I'm Plastic Man, my life'll be ruined! And the way I keep losing control, it's just a matter of time before people find out!

OGILVIE

Tell me, when you saved that boy last night, were you in control then?

Eel thinks about this a moment.

EEL

Well, yeah...

OGILVIE

Exactly. Last night, you wanted to be plastic. You only lose control when you think about how bad things are. It's your state of mind that determines your abilities.

EEL

Well, it must be in a pretty bad state then, cause I keep messing up. Come on, ya got the antidote back from Otto and Leah.

He points at a VIAL containing a BLUEISH LIQUID.

EEL

Why can't I have it now?

OGILVIE

Because we have a deal! You find me some proof that Roepell was behind the theft of my materials and I'll give you the antidote then. Unless you really are a belcher.

EEL

Welcher. And I'm not. I'll find something.

He frowns.

CONTINUED:

ROPELL

Mr. Malone. Good morning. Did you have any trouble finding us?

ACE

No, your directions were perfect. I saw the plane. You taking a trip someplace?

ROPELL

Perhaps. But before I go, I have another little job for you.

EXT. DEFENSE PLANT - NIGHT

A sign outside this building read, "FENWAY AIRCRAFT." The parking lot next to this large defense plant is completely empty. Only a few lights burn inside.

INT. DEFENSE PLANT

A SECURITY GUARD walks his nightly patrol through the plant. The sound of his shoes ECHO through the cavernous building.

EXT. WINDOW

Ace carefully CUTS a hole in the window while his three associates watch. He pops out the glass, reaches inside, and unlocks the window. He opens it.

INT. FROELICH'S LABORATORY

Ace climbs in and switches on the LIGHT. Tonto, Nickels and Eel climb in behind him. Notebooks, blueprints and diagrams cover the tables. Ace quickly gathers them up. Nickels opens a file cabinet and rifles through it, pulling out files and handing them to Ace.

ACE

Okay, looks like we got everything. Now they said they wanted this place wrecked, so get to it!

Tonto and Nickels go at their work with glee. Nickels picks up a chair and HURLS it at a piece of high tech machinery! Tonto has a gas can and he pours GASOLINE all over the lab!

EEL

(to Ace)

Ya want me to deliver that stuff for ya?

Ace holds the papers close to his chest and looks at Eel suspiciously.

(CONTINUED)

CONTINUED:

ACE

I'll take care of it! You just get to work!

Eel knocks a few items off the desk.

INT. DEFENSE PLANT

The guard hears the sound of BREAKING GLASS from the lab!
He runs across the plant!

INT. LABORATORY

Eel grabs a PHOTOGRAPH off the wall and he's about to smash it when he sees what it is. The photo shows a group of people standing outside a university building. Right in the foreground of the group is Otto, Leah, and Ogilvie!

ACE

Don't look at it! Break it!

He GRABS the photo out of his hand! Just then, the security guard BURSTS IN, gun drawn!

SECURITY GUARD

Hold it right there!

Eel, Tonto, and Nickels raise their hands, but Ace THROWS the framed photo right at the guard! The guard raises his arm to block it, Nickels rushes forward and knocks the guard off his feet! Ace quickly draws his own gun!

ACE

Now you raise 'em!

The guard has no choice. He slowly raises his hands. Tonto scoops up the guard's gun.

ACE

You shouldn't have bothered us! We'll have to get rid of you now.

Eel gets scared.

EEL

Ya ain't gonna kill him?

ACE

We have to! He can identify us!

EEL

Can't ya just tie him up or somethin'?

(CONTINUED)

CONTINUED:

ACE

What good's that gonna do? You're getting soft, O'Brien, you're thinking like a loser again. You guys aren't soft, are you?

Tonto and Nickels look at each other and shrug.

TONTO

Hell no.

NICKELS

Go ahead and shoot him.

The guard looks scared to death. Ace grins at him.

ACE

Of course, I guess we could spare you if you made it worth our while. Any money in this place?

SECURITY GUARD

T-tomorrow's payroll, it's upstairs.

ACE

Show me.

He pushes him out the door, looking at his men just before he leaves.

ACE

Hurry up and finish. I don't wanna stay here too long.

Tonto and Nickels go back to wrecking the place. Eel just stands there, very torn, not sure what to do. He looks down on the floor, at the photo of Otto and Leah.

Eel LENGTHENS his arm and surreptitiously SNAKES it across the floor and under the door. There's a KNOCK at the door.

EEL

What's that?

He runs to the door and opens it.

EEL

Oh no!

Eel's hand REACHES from above and GRABS him, pulling him out the door!

(CONTINUED)

CONTINUED:

TONTO

What?

Tonto and Nickels run to the door, Tonto with the guard's gun in his hand!

INT. DEFENSE PLANT

Tonto and Nickels run out! They stop, Eel's nowhere in sight! Suddenly Eel's head pops out from behind a giant piece of machinery!

EEL

Help guys!

A FIST punches Eel and he sinks behind the machine, out of sight! Tonto and Nickels run forward!

Plastic Man JUMPS OUT at them, his mouth THREE FEET WIDE! He ROARS! Tonto and Nickels SCREAM! Eel WRAPS HIS BODY around Tonto's wrists, tying them together like a rope so he can't use the gun! He stretches over to Nickels and PUNCHES him in the jaw!

INT. UPSTAIRS OFFICE

The security guard shows Ace a large safe.

SECURITY GUARD

I don't know the combination!

ACE

I'll have to get O'Brien to open-

A GUNSHOT goes off! Ace runs out the door!

INT. STAIRWELL

Ace runs out on a stairwell overlooking the defense plant from three stories up.

ACE'S POV OF PLASTIC MAN

fighting Tonto and Nickels below him!

RETURN TO SHOT

Ace shoots at Plastic Man!

PLASTIC MAN

ducks out of the line of fire!

INT. OFFICE

The security guard presses a button. An ALARM rings through the building.

INT. STAIRWELL

Ace turns around as the guard runs out and tackles him. Ace drops his gun over the balcony! He grabs the guard's head and smashes it against the guard rail, knocking him out!

PLASTIC MAN

steps out from where he's been hiding. Tonto and Nickels throw a huge BARREL at him! It slams into him, wrapping his body around it as it ROLLS across the floor! It CRASHES into the wall!

Eel unwraps himself from the barrel. He's dazed. Tonto grabs an AXE from a wall and charges at him! Eel straightens up, and just as Tonto runs at him, he STRETCHES his legs so that Tonto runs right underneath him and CRASHES into the wall!

Tonto looks up just as Eel shrinks back down! He hits Tonto in the head with his rear end and smashes him into the cement floor, knocking him out!

ACE

runs downstairs!

PLASTIC MAN

looks around for Nickels. He hurries past the machinery and suddenly Nickels jumps up from behind him and HITS him on the side of the head with a wrench! Eel's head takes on the shape of the tool!

EXT. DEFENSE PLANT

Ace climbs out a window and runs for a car parked across the street!

INT. DEFENSE PLANT

Nickels turns on a BIG PRESS and PUSHES Plastic Man into it! A big metal plate SLAMS down, PRESSING HIM FLAT! The machine spits him out!

(CONTINUED)

CONTINUED:

Nickels laughs as he looks down at Plastic Man, flat as a sheet! But then Eel stands up! Nickels turns white as Plastic Man falls on top of him like a blanket and wraps himself around him! Nickels punches him, trying to get loose, but all we see are the SHAPES OF FISTS coming out of the red bubble surrounding him!

Eel crushes him with his body! In a moment, Nickels is unconscious!

Eel unwraps himself, and looks around for Ace, but then he hears the sound of POLICE SIRENS!

EXT. DEFENSE PLANT

Police cars pull up in front of the plant and the police jump out!

INT. DEFENSE PLANT

The police kick open the door! Eel climbs out the window just as the police storm in. There's nothing for them to do now. Nickels and Tonto both lie on the floor, unconscious.

INT. FROELICH'S BEDROOM - NIGHT

Otto and Leah are asleep in bed together, Otto nuzzled against his wife's back. He turns over and his head hits the BARREL OF A GUN!

He opens his eyes to see a gun pointing in his face. And behind the gun he can see Hans and Fritz and Peter Roepell, with a cruel smile on his face.

INT. PARKING GARAGE - NIGHT

This is the parking garage below Roepell's building. A CAR pulls into the garage and parks. Otto and Leah are tied up in the back seat with Fritz, and Hans is behind the wheel, with Roepell beside him. Roepell and his two assistants step out, Roepell with his customary cane in hand.

He speaks to his men in German.

ROPELL

Cookie will be here first thing this morning. As soon as she arrives-

He hears a FOOTSTEP behind him and WHIRLS around! Hans and Fritz draw their GUNS! Ace steps out of the shadows. Roepell switches over to English.

(CONTINUED)

CONTINUED:

ROPELL

Are you insane, Malone? You trying to get yourself killed? Where are the papers?

ACE

I didn't get them.

ROPELL

You disobeyed my orders?

He turns to his men.

ROPELL

Shoot him.

ACE

Wait! It wasn't my fault! That Plastic Man showed up, you know, the guy in the paper this morning? He attacked us! I got away, but my men got caught.

ROPELL

Plastic Man! Then he is working for Ogilvie!

Ace spots Otto and Leah, bound and gagged, in the back of the car.

ACE

You taking them to Germany with you?

Roepell flashes him an angry look.

ROPELL

Who said we were going to Germany?

ACE

Nobody said anything! You don't have to be a genius to figure out what you guys are up to. Look, with my men caught, it's only a matter of time before the police catch up with me. Let me go with you.

ROPELL

You wish to serve the Reich?

ACE

I wish to get out of here. Look, you guys can use someone like me, a born leader, a guy who knows how to organize things.

(CONTINUED)

CONTINUED:

ROPELL

Yes, we could use you. Germany can always use another good mechanic.

Ace's face falls; this wasn't what he wanted.

ROPELL

And more important, we could use this Plastic Man. If we brought him back, along with Ogilvie, to show us how to duplicate the process, we could create an entire army of plastic men! They could prove even more valuable than the Froelichs!

He pulls Otto out of the car and removes his gag.

ROPELL

What can you tell me about this Plastic Man?

OTTO

Plastic Man? Who's he?

Roepell STRIKES him viciously with the cane!

ROPELL

Don't play games, Dr. Froelich! My men saw him in your apartment! He works for Ogilvie, doesn't he?

Otto doesn't respond. Roepell FLINGS him against the wall and he falls to the floor! Roepell calmly lights a cigarette.

ROPELL

I want to know everything about him. Who he is, how he got that way, what his weaknesses are.

Otto still doesn't answer. Roepell sighs sadly and hits him with his cane again!

ROPELL

I don't have time for these foolish shows of bravery.

He turns to his men.

ROPELL

Never hesitate to use an opponent's compassion against him. Take his wife out of the car.

(CONTINUED)

CONTINUED:

Hans and Fritz pull Leah out of the back seat. Otto's eyes go wide with fear. Roepell holds out a pistol for Ace.

ROPELL

Malone, you want to join us? Then prove to me you have what it takes. Shoot her.

Leah is terrified. Ace looks at her nervously.

ACE

I never shot a woman before.

ROPELL

Then this should be a new and interesting experience for you. Do it.

Ace swallows but he takes the gun. He points it at Leah, puts his finger around the trigger-

OTTO

Stop! I'll tell you everything you want to know!

EXT. FROELICH'S APARTMENT - DAWN

Eel, in his street clothes and wearing a BLACK JACKET, presses the door buzzer. He waits a moment but, of course, there's no response. He steps back and looks up at the second floor window.

He STRETCHES his neck up to the second floor.

INT. FROELICH'S BEDROOM

Eel's head appears outside the window and he peeks inside. He opens the window, pulls himself in up to his waist, and then retracts his legs so he can pull the rest of his body in. He climbs inside and looks around. There's no sign of the Froelichs.

INT. KITCHEN

Eel enters the kitchen and looks around here too.

EEL

Otto? Leah?

INT. OGILVIE'S BEDROOM - MORNING

Ogilvie is still asleep when there comes the sound of POUNDING on his door downstairs.

(CONTINUED)

CONTINUED:

EEL(O.S.)

Willie! Willie!

Ogilvie sits up. He checks the time, then climbs out of bed. He puts on his bathrobe.

EXT. OGILVIE'S PHARMACY

Eel continues to bang on the door. Finally, Ogilvie opens it.

OGILVIE

What do you want so early, Eel?

EEL

They got Otto and Leah!

OGILVIE

What?

EEL

Somebody, maybe Roepell, I think kidnapped them. We broke into their lab last night, we were supposed to steal some papers, but I stopped them as Plastic Man. Then I went to their apartment and they were gone!

OGILVIE

We better call the police!

He runs to the pharmacy door and unlocks it.

EEL

What's this all about? Who is Roepell?

OGILVIE

A high ranking officer in the S.S. Otto, Leah, and I all fled Germany when we realized what Hitler's intentions were. The Nazis did not want to let us go, and now it looks like they want us back!

INT. PHARMACY

They run into the pharmacy. Ogilvie goes behind the counter and dials a phone number. Eel opens a drawer and removes the vial containing the ANTIDOTE. He pulls a HYPODERMIC NEEDLE out of another drawer and fills it with the chemical.

OGILVIE

(into the phone)

Is this the police? I wish to report-

(CONTINUED)

CONTINUED:

Hans and Fritz BURST through the door, guns drawn!

HANS

Hang up the phone and raise your hands!

Ogilvie hangs up, Eel SLIPS THE HYPODERMIC into his pocket and they slowly raise their hands. But Eel STRETCHES his leg along the floor toward the two Germans. Fritz looks at him, but does not notice his leg.

FRITZ

How convenient you are here, Plastic Man.
We won't have to look for you-

Eel's foot shoots up and he KICKS Fritz in the jaw! Fritz drops his gun and falls against the wall! Eel STRETCHES his arm and grabs Hans, but the thug jams his gun against Ogilvie's head.

HANS

Let me go or I shoot!

Eel lets go.

HANS

Change back to normal.

Eel does so. Fritz glares at him with angry eyes.

HANS

I kill you!

He WRAPS his hands around Eel's throat and tries to STRANGLE him! Big deal! When he squeezes his neck, Eel's head pops up!

HANS

Never mind that. Come on, outside.

He nods toward the door.

EXT. PHARMACY

The four men step outside. A truck is parked beside the pharmacy, with a CANVAS TOP over the back of it. A LOUD NOISE comes from inside the truck.

HANS

In!

INT. BACK OF TRUCK

They climb into the back of the truck. We see what's making the noise now. It's an ELECTRICAL GENERATOR, and a large ICEBOX is plugged into it. Hans opens the icebox door. He turns to Eel.

HANS
Get in.

EEL
What?

HANS
Dr. Froelich told us the cold would freeze you! Now get in!

Eel's afraid to move. Fritz SHOVES him from behind into the icebox! Hans SLAMS the door!

INT. ROPELL'S PENTHOUSE APARTMENT - DAY

Roepell's giant snake slithers around his glass case, hissing and waving his forked tongue. Ace watches the snake with a nervous expression.

Roepell steps out of the bedroom, carrying a suitcase.

ACE
So, uh, we're not taking this snake along, are we?

ROPELL
No. I regret, transporting him will prove too difficult.

He opens the lid on the case, pulls out a GUN, and SHOOTS the snake right between the eyes! He shrugs and closes the case. Ace swallows nervously.

The telephone RINGS and Roepell answers it.

ROPELL
Yes?

EXT. STREET CORNER

Hans speaks on a pay phone. Behind him, Fritz sits behind the wheel of the truck.

FRITZ
We have them both.

INT. PENTHOUSE APARTMENT

ROPELL

Excellent. And you have frozen Plastic Man?

The doorbell BUZZES.

ROPELL

(into the phone)
Just a minute.

He goes to the door and looks out the peephole.

ROPELL'S POV OF COOKIE

standing in front of his door. She wears a brand new dress and looks gorgeous. She carries an overnight case.

RETURN TO SHOT

Roepell turns to Ace.

ROPELL

Quick! Out of sight!

He goes to the wall and pushes open the secret panel, revealing his radio room. Otto and Leah are inside, gagged and tied to chairs. Ace steps in beside them and closes the door behind him.

Roepell goes to the door and opens it.

ROPELL

Cookie! You look stunning!

Cookie blushes.

COOKIE

(motioning toward her dress)
Ya think Kurt will like it?

ROPELL

He's male, isn't he? I'll be with you in just one moment, my dear, I'm just finishing up a business call.

He picks up the phone and carries it into the bedroom, closing the door behind him. We just barely hear his muffled conversation through the door.

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CONTINUED:

Cookie looks around the apartment. She pops a stick of chewing gum in her mouth and picks up a magazine. She looks at a few pages, but there's nothing here of much interest to her. She drops the magazine on the coffee table.

And then she notices the wall. THE SECRET PANEL IS OPEN A CRACK! Cookie furrows her brow and goes to the panel. She gives it a tug and it opens!

INT. RADIO ROOM

Cookie opens the door on Ace and the Froelichs! She's shocked!

COOKIE

Ace! What are ya doing here?

She sees the Froelichs, their eyes wide with fear!

COOKIE

What's going on?

ACE

It's kinda hard to explain-

And then she sees the radio, the picture of Hitler, the Nazi flag!

COOKIE

Oh my God!

She backs away!

ACE

Wait a second!

He reaches toward her and Cookie slams the panel on his fingers! She turns around and runs right into Roepell!

COOKIE

Peter! I, uh, left my makeup case down in the lobby. I'll just go get it.

She tries to slip past him, but Roepell grabs her arm and twists it!

ROPELL

There's been a slight change in plans, my dear. Your audition is not in New York after all. It's in Berlin.

EXT. STREET - DAY

Fritz drives the truck through the city street, Hans seated beside him.

INT. BACK OF TRUCK

Ogilvie, still wearing only his pajamas and bathrobe, is bound and gagged, and tied to a metal rail that runs along the side of the truck. He slowly inches his way toward the front of the truck, where the icebox is plugged into a generator.

A square inch of SUNLIGHT hits the floor, not far from the icebox. There's a tiny hole in the roof of the canvas, just large enough to let in this single ray of light.

Ogilvie continues to move toward the icebox, and finally he's as close to it as his bonds will let him get. He stretches out his legs and tries to reach for the handle with his foot.

He can't do it! He's just inches away!

EXT. TRUCK

The truck runs over a pothole!

INT. BACK OF TRUCK

The icebox scoots forward, just a bit, but it's enough! Ogilvie stretches out his foot and hits the handle with his toe. He pulls on it! The door opens!

Eel is inside the icebox, FROZEN SOLID. His hands are raised, where he tried to beat on the door. Ogilvie KICKS at the icebox, over and over again! The icebox rocks back and forth, and finally Eel falls out!

He lands on the floor, right in front of Ogilvie! And his hand lands right in the patch of sunlight!

INT. CAB OF TRUCK

Fritz and Hans are unaware of the drama in progress just a few feet behind them.

INT. BACK OF TRUCK

Eel's hand thaws in the light and he moves it forward a bit so his wrists catches a bit of the warmth. He STRETCHES his hand upward, reaching all the way to the top of the truck! He feels along the canvas roof until he finds the small hole. He PULLS on it!

The canvas TEARS! He RIPS A BIG HOLE in the canvas roof! Warm sunlight bathes his frozen body!

INT. CAB OF TRUCK

Hans consults a map on his lap. He points to the right.

HANS

This way!

Fritz turns right.

INT. BACK OF TRUCK

Eel's whole body begins to thaw! He moves his arms, his legs, just a little at first, and in a moment, he regains the power of movement. He looks up at Ogilvie.

EEL

Thanks, Willie.

He stands up, and shakes his whole body; he's still a little cold. He unties Ogilvie.

He grins. He takes out his tinted goggles and puts them on, then quickly strips out of his street clothes. He's Plastic Man once more!

EEL

Now I'll show those Krauts what Plastic Man can do!

INT. CAB OF TRUCK

Fritz drives down a city street. He looks around, confused.

FRITZ

Are you sure this is the right way?

HANS

Of course I'm sure! It's right here!

He points at the map. Fritz looks at it.

(CONTINUED)

CONTINUED:

FRITZ

Where----what?

Plastic Man appears on the passenger side of the truck!
Hanging on with his left hand, he TRIPLES the size of his
right fist! He SOCKS Hans in the jaw!

Fritz steps on the accelerator!

EXT. CITY STREET

The truck SPEEDS down the street! Eel holds onto the
passenger door! Fritz makes a wide turn! Eel grips tightly,
but his torso FLIES OUT from the truck, waving back and
forth like a big red banner!

INT. CAB OF TRUCK

Fritz frantically turns the wheel back and forth!

FRITZ

Let go! Let go!

Hans shakes his head, dazed. He pulls a GUN out of his
jacket!

EXT. CITY STREET

Eel's body waves back and forth! He can barely hold on! He
STRETCHES his leg under the truck!

INT. CAB OF TRUCK

Hans points his gun at Plastic Man!

Eel's foot comes through the window on the driver's side!
His toes LENGTHEN, so his foot is shaped like a hand, and he
grabs the EMERGENCY BRAKE! He pulls on it!

The truck SLAMS to a sudden stop! Hans's head CRASHES into
the front windshield! Fritz HITS the wheel!

INT. BACK OF TRUCK

Ogilvie is SLAMMED against the front part of the truck!

EXT. CITY STREET

Eel LEAPS over the hood of the truck and FLINGS OPEN the
driver's door! Fritz pulls out a gun and points at him!

FRITZ

One move and I kill you!

(CONTINUED)

CONTINUED:

Eel steps back and raises his hands. Fritz smiles, triumphant. And then Eel opens his mouth and his TONGUE shoots out, hitting Fritz in the face!

Fritz is stunned long enough for Eel to slap his hand with a giant hand and knock the gun away! Fritz tries to hit him, but Eel lengthens his neck and bobs back and forth, avoiding his punches.

While they're fighting, Hans jumps out of the truck and runs into the nearest building! A grade school!

Plastic Man punches Fritz in the stomach with a GIANT FIST, then changes the shape of his hand so it looks like a BIG HAMMER! He hammers it on top of Fritz's head and the German crumbles to the ground, unconscious.

INT. SCHOOL

Hans runs into the building and turns into the first door he sees!

INT. CLASSROOM

The class is full of second graders! The TEACHER reads to the class, but when Hans runs in, she stops.

TEACHER

Can I help you?

HANS

Just shut your mouth!

He pulls out his GUN! The teachers and students SCREAM! Hans grabs a LITTLE GIRL from the seat nearest the door! He pulls her out the door!

EXT. SCHOOL

Hans steps out of the school, his gun pressed against the screaming child's head!

HANS

Plastic Man! Surrender or I kill the child!

Ogilvie climbs out of the rear of the truck and raises his hands.

HANS

Where is he?

(CONTINUED)

CONTINUED:

OGILVIE

I don't know.

HANS

Plastic Man! Come out! You've got 5 seconds!

Through the windows of the school, we can see teachers and students watching this tense drama! Above Hans, a flag waves in the breeze. Wait a second, that flag is red, THE SAME COLOR RED AS EEL'S LONG JOHNS!

HANS

One. Two. Three. Four-

The flag suddenly DROPS on him, taking him completely by surprise! Hans tries to pull it off, and the second grader breaks away from him!

The flag turns back into Plastic Man and Eel PUNCHES the German with a GIANT FIST! Children run out of the school building!

CHILDREN

What is it?...It's Plastic Man!...Kill him, Plastic Man!

Eel KICKS Hans in the butt with a GIANT FOOT and Hans falls face first into a MUD PUDDLE! The children LAUGH and Eel, now aware of his audience, smiles at them.

Hans gets up and tries to aim his gun at Plastic Man, but Eel turns both his hands into GIANT CYMBALS and claps them around the German's head! Hans is dazed. Eel changes his hand to the shape of a BASEBALL BAT. Like a major leaguer, he swings at Hans and hits him in the head! Hans falls the ground, completely out!

EEL

Home run!

The children CHEER and APPLAUD! Eel grins at them, feeling quite pleased with himself.

Ogilvie has been looking in the cab of the truck. He finds Hans' map and runs over to Eel.

OGILVIE

Ee---Plastic Man! Look! This is where they were taking us!

He shows him the map. Eel looks at it.

(CONTINUED)

CONTINUED:

OGILVIE

I heard them talking! They have a plane out at this old farm and they're going to fly Otto and Leah back to Germany! We have to stop them!

Eel hesitates.

EEL

Can't the cops do it?

OGILVIE

What?

Eel pulls Ogilvie toward the truck, to speak to him privately.

EEL

Look Willie, they've called the cops by now, they'll be here soon. And I did what I said I would, ya can prove Roepell stole your papers now, can't ya? See, I would help ya, but the woman I love is going off to New York today with another guy, and I'm afraid if I don't stop her now, I'll lose her forever. I tried to do it before, but I was afraid if she found out I was Plastic Man, she wouldn't have anything to do with me.

He pulls his JACKET out of the back of the truck and takes the HYPODERMIC NEEDLE out of the pocket.

EEL

But now that I can cure myself, I have one last chance to get her to change her mind!

OGILVIE

I don't believe this! You're going to let the Nazis take Otto and Leah because you want a girl? Don't you understand, they'll torture them, force them to work for them! And if the Germans build an atomic bomb before the Allies do, they'll win the war! They'll conquer the whole world! And it will be your fault!

Eel looks at the ground, feeling incredibly guilty. He doesn't know what to say. And then he hears the sound of POLICE SIRENS. He looks up.

(CONTINUED)

CONTINUED:

EEL

See, here come the cops now! They can stop them, they'll do a real good job! Ya don't need me!

Ogilvie shakes his head.

OGILVIE

So much power, so wasted. You work for the Nazis if you're paid for it, but when you can actually do some good, you have other things on your mind. I thought you had become a better person, but I see I was wrong. You were a monk when I found you, and you're still a monk.

EEL

Punk. I'm still a punk.

OGILVIE

Exactly.

A POLICE CAR pulls up, siren roaring, and Ogilvie runs over to it. He says a few words to the policemen, and jumps in the back of the car. It speeds off!

Eel is still torn; he looks a little confused. He gazes at the chemical filled needle again, slips it in his jacket pocket and PUTS THE JACKET ON. He turns around.

The school children stand in front of the school, looking at Plastic Man. They're just looking at him curiously, but to Eel's eyes, their gaze is accusatory.

EEL

Whaddya looking at me like that for? It's not my job to rescue those people! I'm not a hero, I'm just a normal guy! I have the right to my own life! Ya think just cause I got stuck with this plastic body, that means I gotta go around rescuing people!

He looks at the children, and his eyes settle on the little 7 year old girl whose life he just saved.

EEL

All right, so I rescued you, but that was different! I ain't a coward, I wouldn't stand by and let someone get killed, not when I could save them-

And now he realizes what he said. And what it means.

(CONTINUED)

CONTINUED:

EEL

Just like I can save Otto and Leah. Cause ya can't let people get hurt when ya have the power to save them.

This is the most important moment in Eel's life, the first time he's ever realized that he does care about other people. It's quite a revelation to him.

He yells down the street.

EEL

Hold on! I'm coming!

He runs between two trees, side by side, and wraps his arms around them, STRETCHING his arms as far as they will go! He jumps up and shoots off into the air, like a stone out of a giant slingshot!

INT. AIRPLANE - DAY

Ace and the mechanic SHOVE Otto and Leah to the floor at the rear of the plane! Roepell holds a tied-up Cookie with one hand and gazes down at the Froelichs with contempt. He turns to Cookie.

ROPELL

It's a long trip across the Atlantic, my dear. If you'll be cooperative, you can sit in the front with us, instead of in back, with them.

COOKIE

Ya pig! I'd rather ride on the wing than sit with you!

She SPITS in his face! The mechanic takes a step forward, but Roepell holds up his hand. He smiles at Cookie.

ROPELL

My little cupcake, please allow me to explain. You are very special to me. Out of all the singers I heard in your country, you are the one I decided to bring home, so I have no desire to hurt you...But I have no such qualms about them!

He HITS Otto and Leah viciously with his cane! He rolls Otto on his back, steps on his neck, and CHOKES him with his boot!

(CONTINUED)

CONTINUED:

ROPELL

Kiss me, darling. Or they will suffer.

He smiles calmly at her. Cookie can't believe he could be so cruel. In helpless rage, she leans over and gives Roepell a kiss on the cheek. He grabs her and kisses her hard, passionately, his foot CHOKING Otto the whole time. The other men laugh. Finally, he lets go of her and removes his foot from Otto's neck.

ROPELL

I suggest you think long and hard about which side you prefer to be on.

He THROWS her to the floor! The three men, along with the pilot, leave the plane and SLAM the door shut behind them!

EXT. FIELD

The four men cross the field toward the farmhouse. Roepell looks at his watch.

ROPELL

I don't know what's keeping the others. They should be here any minute.

The moment they reach the door, they hear the sound of POLICE SIRENS! They look up, just as a half dozen police cars SCREECH onto the airfield!

The Germans start toward the plane, but a couple GUNSHOTS make them change their mind! They DIVE through the door!

INT. FARMHOUSE

Roepell SLAMS the door closed behind them!

ROPELL

Those fools! They must have got caught!

He pulls out a gun and SMASHES a hole through the window! He FIRES outside!

EXT. FIELD

Roepell's shot HITS the driver of the lead vehicle! The car stops and the second police car behind it CRASHES into it!

INTERCUT WITH:

INT. FARMHOUSE

as the four men shoot at the cops through the windows!

(CONTINUED)

CONTINUED:

Outside, the other police cars come to a stop. The cops jump out of their vehicles and using their cars for cover, return the gunfire. Ogilvie crawls out of the front vehicle and drops to the grass!

INT. AIRPLANE

Cookie crawls over to the door of the plane and PUSHES against it with her shoulder! It won't budge!

EXT. COUNTRY ROAD

A sedan drives down the country road at a leisurely pace. As the car passes by, we see Eel, wearing his BLACK JACKET, and standing on the back bumper, his head beneath the rear window and his arms STRETCHED OUT to hold onto the car.

EXT. FIELD

Several police officers shoot from behind the cover of a police car. The CAPTAIN in charge addresses the group.

CAPTAIN

I need a volunteer to try to get at them from behind.

POLICEMAN(O.S.)

I'll go!

And now we see the cop who spoke. McReady! The captain nods and McReady moves behind another police car, working his way around.

He moves out from under cover and drops flat against the ground. He crawls away from the gunfire. Not one shot is fired in his direction. He circles around toward the back of the farmhouse.

INT. AIRPLANE

Cookie rubs her wrists against the leg of a seat, trying to cut herself loose.

EXT. FIELD

McReady moves around toward the back of the farmhouse. He looks up. A window faces him and he crawls forward, until he's just beneath the window. He lifts himself up and peeks inside.

MCREADY'S POV OF ROPELL AND THE OTHERS

firing out the windows at the police cars.

RETURN TO SHOT

McReady tests the window. It's unlocked! He pulls out his gun and quietly raises the window, just a bit. He puts his hand beneath the window and lifts it up!

INT. FARMHOUSE

McReady sticks his gun hand in the window.

MCREADY

All right, we got you surrounded! Drop your weapons!

Roepell, Ace, and the pilot all have their backs to him. They drop their guns and slowly raises their hands.

McReady climbs through the window. He steps forward and then the mechanic steps behind him and shoves his gun in his back! Roepell smiles.

ROPELL

I believe we have, how you say, turned the tables.

EXT. FIELD

The gunfire from the farmhouse has stopped and the Captain holds up his hand. The policemen stop shooting. The Captain stands up to see what's going on.

The farmhouse door is kicked open and McReady steps out, with Roepell and the mechanic behind him.

ROPELL

I suggest you stop shooting.

EXT. COUNTRY ROAD

Two police cars block the road. A couple motorcycles are parked by the side of the road and several police officers stand by their makeshift road block.

A CAR approaches the road block and one of the cops steps forward and shakes his head no.

FIRST COP

Sorry pal, road's closed. There's some trouble ahead.

The car stops and Plastic Man looks out from behind it! He steps over the car with giant legs!

(CONTINUED)

CONTINUED:

FIRST COP

What's that?

SECOND COP

It's that Plastic Guy!

Eel spots a motorcycle.

EEL

Let me borrow that!

And before the cops can make a move to stop him, Eel steps over the road block, jumps on the motorcycle, and peels off!

INT. AIRPLANE

Cookie continues rubbing the rope against the seat leg, trying to break loose. The rope binding her hands is frayed. It won't take much to break it. Suddenly, the door is KICKED OPEN! McReady is pushed inside, followed by the others!

Roepell sees what Cookie's doing. He picks her up!

ROPELL

Please don't do anything to make me unhappy. I'm quite certain you'd regret it.

He PUSHES her toward the back of the plane and she falls to the floor!

MCREADY

What a tough guy. Picking on women.

Roepell nods to the mechanic who SOCKS McReady with the butt of his gun! McReady crumbles to the floor.

ROPELL

(to the pilot)
Let's get out of here.

The pilot hurries up to the cockpit.

EXT. FIELD

Eel SPEEDS onto the field! Ogilvie spots him, stands up and waves. Eel pulls up alongside him.

EEL

Where are they?

(CONTINUED)

CONTINUED:

OGILVIE

(pointing)
In the plane!

And at that moment, the plane engine starts!

OGILVIE

Hurry!

The plane starts to move across the field! Eel takes off, speeding after the departing plane! The Captain runs over to Ogilvie.

CAPTAIN

Who is that?

OGILVIE

Plastic Man!

CAPTAIN

It's too late! He can't stop them now!

OGILVIE

Don't be so sure.

The plane is picking up speed! But Eel's motorcycle is catching up with it! Eel gets closer, and closer, and closer---

-and the airplane LIFTS off the ground!

Eel's right under it! He STRETCHES his arms upwards and GRABS onto the wing of the airplane!

The airplane flies into the air and Eel pulls himself onto the wing!

Ogilvie is relieved!

INT. AIRPLANE

Cookie struggles with the ropes binding her hands. The frayed rope breaks! She's free!

There's a toolbox beside her and she removes a HAMMER from it! She stands and comes up behind a seated Roepell!

The mechanic spots her, just before she hits Roepell with the hammer! He jumps up and GRABS her hand!

COOKIE

Ya bastards!

(CONTINUED)

CONTINUED:

She KICKS at the mechanic and tries to hit Roepell! Ace tries to grab her too, but she SCRATCHES at his face!

No one notices Eel's hand reach through the crack between the door and the frame. Eel opens the door and a red blob pours in the doorway.

Ace and the mechanic finally grab Cookie's arms! She tries to kick them!

COOKIE

Lemme go! Lemme go, ya bums!

ROPELL

If you wish to continue this journey, my dear, you must learn self control.

He viciously SLAPS her across the face! She FALLS to the floor!

And looks up and sees Plastic Man looking down at her.

EEL

Cookie?

COOKIE

Eel?

ACE

Eel?

ROPELL

Who's Eel?.

EEL

I am!

He SOCKS Roepell in the jaw with a fist 3 TIMES ITS NORMAL SIZE! Roepell flies down the aisle and lands on his ass! He's dazed!

EEL

What are ya doing with these Nazis, Cookie?

COOKIE

Peter kidnapped me!

The mechanic tries to hit Eel, but Eel SHOOTs HIS HIP OUT and hits the mechanic, who flies against the side of the plane!

(CONTINUED)

CONTINUED:

COOKIE

How come ya didn't tell me ya was Plastic Man?

EEL

Because I thought ya hated him!

Ace pulls out his gun! Eel STRETCHES his leg and KICKS IT OUT OF HIS HAND!

EEL

What about you, Ace? Ya joined the Nazis?

ACE

Damn right I did! I been looking for the big time and you can't get any bigger than this!

He tries to hit Eel, but Eel ducks out of the way!

OTTO

Mffm!

He tries to speak through his gag, and Cookie removes it!

OTTO

Plastic Man can take care of himself, young lady! And I can fly this plane if you get me loose!

She unties him.

The mechanic picks up the tool chest and BASHES Plastic Man in the back with it! Ace HITS Eel in the mouth and his neck SHOOTS BACKWARDS!

McReady starts to regain consciousness. Otto, freed, comes over and helps him up.

OTTO

I need your help.
(to Cookie)
Untie my wife.

Cookie runs over to untie Leah! Otto pulls McReady into the cockpit!

INT. COCKPIT

McReady and Otto run in! The pilot turns around! Otto tries to grab the controls but the pilot shoves him away!

INT. AIRPLANE

The plane lists to the left! Ace hits his head on the wall and crumples to the floor!

Cookie also flies against the wall!

INT. COCKPIT

The pilot pulls out his gun! McReady tries to grab it away from him! As the two men wrestle for the gun, they knock Otto over!

No one is flying the plane!

INT. AIRPLANE

The plane TILTS left and right! Eel and the mechanic find it hard to keep their balance! The mechanic HITS Eel on the top of the head with the toolbox! Eel squashes down flat, then POPS BACK UP like a jack in the box! He PUNCHES the mechanic and knocks him out!

Ace has recovered, but Eel doesn't notice yet. Ace pulls out his LIGHTER and lights it, THE FLAME TURNED UP ALL THE WAY! He sets FIRE to a seat cushion!

Eel helps Cookie back to her feet.

EEL

Cookie, I-

Suddenly, Ace thrusts the BURNING CUSHION between them! They both jump back!

ACE

Sorry, Eel, but that Kraut told us fire makes you melt, and finishing you off is just the thing to show Roepell how valuable I am!

Cookie steps forward, but with his free hand, Ace points his GUN at her!

ACE

I'll shoot you if I have to, Cookie!

She doesn't move.

He backs Eel up to the wall! Eel holds his arm in front of his face, but his arm and face are starting to MELT!

(CONTINUED)

CONTINUED:

ACE

I warned you what would happen if you got soft, O'Brien!

Eel rips off his jacket and holds it in front of his face! The HYPODERMIC NEEDLE falls out of his pocket and rolls across the floor to Roepell, who's just opening his eyes.

Eel's jacket catches FIRE! Eel's fingers start to melt!

ACE

Nice try, Eel, but it's all over! You're finished!

EEL

No, Ace. You are!

Eel throws the BURNING JACKET in Ace's face! Ace SCREAMS, steps backwards! He steps into the door and his weight opens it! ACE FALLS THROUGH THE OPEN DOOR!

EXT. AIRPLANE

Ace falls out of the airplane to his doom!

INT. COCKPIT

Otto finally gets behind the controls! The pilot HITS McReady with the butt of his gun and knocks him out! He pulls Otto off the seat.

INT. AIRPLANE

The plane bounces up and down! Roepell picks up the needle and looks at it. He looks at Leah.

ROPELL

This is the Plastic Man antidote, isn't it?

Leah's eyes widen. Roepell smiles. Eel has stretched his neck out the open door and he's looking down at the ground! Roepell jumps up and charges him!

COOKIE

Look out!

Roepell STABS him in the ass with the needle! Eel whirls around! The Nazi pulls out the needle and holds it up. He smiles triumphantly.

ROPELL

You've just lost your powers, Plastic Man!

(CONTINUED)

CONTINUED:

EEL

No!

But his neck slowly collapses to normal! Eel holds up his fist, but he can't make it bigger! He's lost his powers!

Roepell picks up his cane and HITS Eel across the face with it! Eel FALLS to the floor!

Cookie tries to pull the cane out of his hand! Roepell grabs her by the wrists and holds them together!

ROPELL

I told you you must learn to behave, my dear. Do you want me to beat you like this?

He beats Eel savagely with the cane!

COOKIE

Stop it! Leave him alone! I love him!

Eel, bruised and battered, gazes up at her, a glimmer of hope in his eyes. And Roepell brings the cane down on him again!

ROPELL

Forget him! You belong to me now! Just like that cow over there does!

He nods at Leah. Leah, still tied up, glares at Roepell with utter hatred!

EEL

(trying to get up)
Ya ain't beat me yet! Ya're responsible for every bad thing that's happened to me, and I'm gonna make ya pay!

Roepell laughs cruelly!

ROPELL

How? Without your powers, you're nothing! You're less than dirt!

EEL

No! I might not be plastic anymore, but I'm still a man!

(CONTINUED)

CONTINUED:

He JUMPS up and Roepell brings his cane down on him! Eel grabs it, an inch above his head! Roepell SHOVES Cookie aside and grabs the cane with both hands! For a long moment, there's a contest of wills between the two men, each of them trying to grab the cane!

And suddenly, Roepell goes white! Leah has scooted beneath his legs and she's brought her knees up, kicking him in the crotch! He SCREAMS and steps backwards, letting go of the cane!

Eel stands up, cane in hand! Roepell grabs Cookie by the arm and THROWS her at Eel! Eel drops the cane and Cookie falls out the open door of the plane!

EEL

COOKIE!

EXT. AIRPLANE

Cookie falls out but she grabs the STEP beneath the door and hangs on for dear life!

COOKIE

Help!

INT. AIRPLANE

Eel turns to the open door! Roepell picks up the tool box and hits Eel with it from behind! Eel whirls around!

He glares at Roepell. This is a new Eel, one born of anger and determination! He pulls the tool box out of Roepell's hands and throws it against the wall. He SOCKS Roepell in the mouth!

Roepell's eyes widen with fear! Eel hits him again, in the stomach, in the jaw, he grabs his hair and beats him against the side of the plane! His eyes glaze over and Eel hits him one more time! Roepell falls to the floor, unconscious.

EXT. AIRPLANE

Cookie reaches up toward the door, but one side of the step BREAKS and she falls away from it again! She hangs on to the bottom of the step!

COOKIE

Help!

INT. AIRPLANE

Eel runs over to the open door! He drops down and reaches for Cookie!

INT. COCKPIT

The pilot has Otto down and he tries to strangle him! McReady comes up behind him and hits him with a wrench! He knocks the pilot out!

EXT. AIRPLANE

Eel reaches down, trying to grab Cookie's hand. Cookie looks up at him, scared.

EEL

Don't worry, Cookie, I gotcha! I won't let ya down this time!

He pulls himself further through the door and reaches down. He just touches Cookie's hand when the step breaks away! Eel grabs the step as it falls, but Cookie's weight pulls him through the door!

INT. AIRPLANE

Eel slides through the door, but he catches onto the side of it with his foot, stopping his fall!

INT. COCKPIT

Otto takes over the controls.

MCREADY

I'll make sure everything's okay in back!

EXT. AIRPLANE

Eel holds on to one side of the step, Cookie on the other! He tries to reach her!

INT. AIRPLANE

McReady runs out and sees Eel hanging by just a foot! He runs forward to grab it! Just as he reaches Eel's foot, it slips out the door!

EXT. AIRPLANE

Eel and Cookie fall from the airplane to their doom!

(CONTINUED)

CONTINUED:

COOKIE

Eel!

He reaches toward her, but she drifts away from his grasp.

EEL

Cookie! No! If only I could reach you!
If only I was still Plastic Man!

He reaches toward her, but she's drifting further away! And then, his arm starts to STRETCH! It's a miracle! Eel is still Plastic Man!

Eel STRETCHES toward her with both hands! He grabs Cookie's hands tightly! Her eyes widen with astonishment!

Eel's body EXPANDS! It gets THINNER! And it catches the wind! He flies above Cookie and her descent is slowed! Cookie looks up, at the big human parachute floating above her! Eel smiles at her.

EEL

I told ya I wouldn't let ya down!

They parachute safely to the earth.

INT. OGILVIE'S PHARMACY - MORNING

Ogilvie explains what happened to Otto, Leah, and Eel.

OGILVIE

It was the icebox, of course. Once the antidote had been frozen, it had no more effect than water would. But Eel didn't know that, and since he thought it would work, it did work, until his desire to regain his powers was stronger than his beliefs.

OTTO

So now what? I understand you were contacted by the War Department. Are you going to make your Plastic Man formula for them?

OGILVIE

No, they think it's too unstable for military uses.

(CONTINUED)

CONTINUED:

OTTO

Then join us! Roepell's attempt to kidnap us have convinced Roosevelt that the Germans are taking the atomic bomb seriously, so now he's taking it seriously too. They're going to gather all the top physicists in the country together to work on it!

Ogilvie grins.

OGILVIE

I'm afraid I can't join you. You see, the government wants me to work on their synthetic rubber program. Soon, all military vehicles will be running my tires made from my synthetics! It's just as I told you, the future of America is plastic!

Leah turns to Eel.

LEAH

And what about you, Eel? Is William going to make a new batch of the antidote for you?

EEL

No. The way I look at it, the world kinda needs a Plastic Man. And anyway, ya were right, there's some things about being plastic that are a lot of fun.

He glances at the clock.

EEL

I gotta go. I just started a new job, and I don't wanna be late.

INT. GARAGE - DAY

This garage is neat and clean, not at all like Ace's. We see two pair of feet beneath a car and hear their voices from behind an open hood.

EEL(O.S.)

-See, here's your problem right here, in the transmission!

SECOND-MAN(O.S.)

Of course! Why didn't I see that?

(CONTINUED)

CONTINUED:

They step out from behind the car. The second man is ANGUS and the car they're examining is a POLICE CAR. Eel has taken the job at the police garage!

ANGUS

So you'll get to it after lunch?

EEL

No problem.

Cookie enters the garage, carrying a PAPER BAG.

COOKIE

Hi Eel. Am I too early?

EEL

No. You're right on time.

EXT. POLICE YARD - DAY

Eel and Cookie sit on the ground, leaning against the wall of the police station. Eel takes a sandwich out of the paper bag and takes a bite out of it. Cookie doesn't eat, she just chews gum.

EEL

So you're not going out for this new audition?

COOKIE

No. I think I'll just sing at the club for awhile. Ya know, get some experience before I go off to become a star.

Eel grins at her.

EEL

Any other reason ya might feel like sticking around?

COOKIE

Oh ya mean like-

She pulls on the gum in her mouth! It gets LONGER and LONGER and LONGER! Eel and Cookie both giggle hysterically.

Suddenly, they see a bunch of cops run out of the police station and jump into cars!

EEL

Something's wrong!

He STRETCHES his ear up and into a window!

INT. POLICE STATION

Several police officers listen to a report coming in over the police radio. Eel's ear appears in the window.

POLICEMAN

(on the radio)

-bank robbery at the corner of 43rd and Grand. The gunmen have several hostages-

EXT. POLICE YARD

Eel brings his ear back.

EEL

I gotta go! I'll be back as soon as I can!

He opens his mouth wider and throws the rest of his sandwich in! He steps around the corner, out of sight, and steps back a moment later, dressed as Plastic Man.

Police cars pull out in the street, sirens roaring! Eel **STRETCHES** his lips and gives Cookie a quick kiss! And then he runs after the police cars! He **STRETCHES** his arm and **GRABS** onto the bumper of the last police car!

His feet turn **ROUND**, like wheels, and he **ROLLS** down the street behind the police cars!

Cookie smiles proudly as she watches him roll away!

The police cars turn at the corner and Eel disappears out of sight!

CUT TO BLACK

END CREDITS