

SLEEPER

FADE IN:

TITLES - SHOT BLACK AND WHITE

MUSIC - RAGTIME

1 EXT. FUTURE HOUSE - OPENING SHOT - LATE AFTERNOON
Man exits quickly. Gets into future car. It goes.

CUT TO:

2 ANOTHER MAN

exiting his future house.

He gets into waiting car driven by first man. Before taking off they talk quickly.

They are DOCTORS ORVA and TRYON.

DOCTOR TRYON
Everything is on for tonight?

DOCTOR ORVA
(also tense)
Yes.

DOCTOR TRYON
I still think it's too soon to bring him up.

DOCTOR ORVA
We have no choice. Agon thinks they're on to us. And anyway I've programmed the CLC for two hours tonight. There's no telling when it'll be available again.

DOCTOR TRYON
We'll have to move him if he comes up successfully. Otherwise we should be prepared to dispose of him the usual way.

Car pulls off.

CUT TO:

3 EXT. COMPLEX #1 - DUSK (LATER)

SHOT of ominous building and electronic security door. A futuristic auto pulls up and Doctors Orva and Tryon get out.

4 (OMITTED)

4A INT. ELEVATOR AND CORRIDOR - DUSK

Doctors Orva and Tryon take a modern elevator down to a lower level.

DOCTOR TRYON

Where was the subject found?

DOCTOR ORVA

We came across it the last day of our field trip in the woods a week ago. The capsule was perfectly intact.

DOCTOR TRYON

Is there a date on it?

DOCTOR ORVA

Yes. The subject was frozen in 1973. Which means he's been under for 200 years.

CUT TO:

5 INT. FUTURISTIC LAB - NIGHT

They enter a highly futuristic laboratory.

Several other doctors hover over the subject who lies encapsulated on a futuristic operating table surrounded by life support equipment.

DOCTOR KARA

You know everybody here...

DOCTOR TRYON

Yes.

DOCTOR KARA

Shall we begin. We don't have much time.

They begin to bring the patient out of his frozen state.

Lots of official-looking operating moves, passing of instruments, connecting and disconnecting wires, dials, buttons, etc.

6

INT. CONTROL BANK - NIGHT

Simultaneously, a MAN at a large control bank of dials and screens. One of his screens is lighting up with a red dot and a high pitched warning BEEP.

MAN

(snaps on speaking
device and talks
into it)

This is energy control grid,
sector five. We're getting a
power drainage slightly higher
than normal, you want to check
it?

CUT TO:

7

(OMITTED)

8

INT. LAB - NIGHT

The capsule cover has been removed and the Subject lies
breathing on table.

DOCTOR KELDO

Blood pressure?

DOCTOR MELIK

One forty over fifty. And
coming up.

DOCTOR KELDO

Encephelo-activity?

DOCTOR MELIK

Just under normal.

DOCTOR KARA

General life functions --
acceptable.

DOCTOR MELIK

He should be coming out of it
any moment.

Doctor Tryon and AGON, completed with their immediate
business, chat off to the side.

DOCTOR AGON

Do we have any information on
him?

(CONTINUED)

DOCTOR TRYON

(picking up cards)

Just the usual data card
inside the capsule.

(holds up box)

And the personal artifacts kit.

Included in the personal artifacts kit is a picture of
Miles' parents. (Possible AD LIB dialogue regarding photo.)

DOCTOR AGON

(reads)

The subject was thirty-five
years old at time of initial
cryogenic immersion... His name
is Miles Monroe. Under occupa-
tion it says he was part owner
of The Happy Carrot Health Food
Restaurant on Bleecker Street,
wherever that was and also a
clarinet player with something
called The Ragtime Rascals.

DOCTOR TRYON

Was his immersion voluntary? .

(CONTINUED)

DOCTOR AGON

According to this, subject entered hospital for routine exploration of minor peptic ulcer and complications set in. Patient never regained consciousness and was admitted for cryogenic immersion by his cousin, a Mrs. Joan Needlebaum.

DOCTOR TRYON

His physical damage was repaired?

DOCTOR AGON

Totally. Routine.

DOCTOR MELIK

We're getting an initial motor response over here.

DOCTOR AGON

This is the critical stage now. If his regaining consciousness is not handled perfectly there could be damaging trauma. Remember, we're dealing with an involuntary subject who expects to be waking up in --

(reads from card)

St. Vincent's Hospital in Greenwich Village in 1973.

SHOTS OF MILES

slowly gaining a little consciousness.

From the stupefied expression on his face, it is obvious that he is not functioning alertly, more like a drunk, or someone awakened from a hundred year sleep.

DOCTOR TRYON

If you can understand me, blink your eyes.

No response.

They look at one another grimly. Then, in a ritual they have obviously been through before, they slowly try to lift the patient into a sitting position.

(CONTINUED)

CONTINUED:

They disconnect the intravenous tube.

One Doctor calls for a cup of liquid which he is given. He lifts the liquid to MILES' lips and tries getting him to take some. Miles responds automatically by moving his tongue and lips but the liquid doesn't go down but drips down his chest.

DOCTOR MELIK

The swallow reflex is almost there.

DOCTOR KARA

We've got to get him functioning quickly.

They encourage Miles to hold cup himself by folding his fingers around it, and then try to encourage it to his lips. Miles' coordination is bad and he lifts it torpidly not to his mouth but where he imagines his mouth is, over his own shoulder. He pours it over his shoulder.

Miles starts to fade back to sleep.

DOCTOR AGON

He's losing consciousness!

The Doctors quickly do everything they can to keep Miles from going under. They slap his face, shake him. Suddenly he comes to with a moronic stare on his face.

DOCTOR TRYON

It's critical we get him ambulatory. He'll respond to familiar patterns.

They bring a plate of futuristic food, presumably highly nutritional mixtures on a hospital plate.

Doctor Melik takes some on a spoon and feeds it into Miles' mouth.

Miles doesn't chew and the spoon of food remains in his mouth. POSSIBLE BIT: eats thermometer thrust in mouth.

DOCTOR MELIK

He's not responding yet.

Melik has removed the spoon of food and Miles now starts chewing although there is no longer anything in his mouth.

Miles starts losing consciousness again.

(CONTINUED)

DOCTOR KARA

There he goes again!

They shake him and slap him and once again, after some effort, Miles comes to with a moronic stare on his face. Then he starts to go under. They slap him awake.

DOCTOR ORVA

We've got to get him out of here.

DOCTOR TRYON

He's not ready. We'll never make it!

DOCTOR AGON

We'll have to get him ambulatory whether he's ready or not. You four pull the van around to the front. We'll bring him in a minute.

They lift him off the re-awakening table and try to walk him around as gently but as expediently as possible. Miles is rubber legged and flops around amusingly, knocking over things and pulling on whatever his meager reflexes respond to.

10

MILES

tries balancing by holding a wheel-chair which rolls away as he still holds on to it, tilting his body forward, his feet shuffling. All the while the Doctors are trying to encourage him.

DOCTOR MELIK

Can you hear me? Do you understand what I'm saying?

No response. Miles has a tendency to want to flop and crawl.

DOCTOR MELIK

(continuing)

He's forgotten how to walk.

DOCTOR AGON

The habitual functions return quickly.

They try to encourage Miles to walk by manipulating his one leg in front of the other and he can't seem to get it. He moves them badly and uncoordinatedly.

(CONTINUED)

10 CONTINUED:

Dr. Melik moves Miles' leg forcibly and Miles, not really catching on in his torpor, moves Dr. Melik's.

Finally, Miles kind of gets it but he walks backwards.

DOCTOR MELIK

He's got it in reverse.

After Miles walks backwards, they push him into forward motion and he walks unsteadily, like a drunk, forward.

They guide him around the room, not letting him bump into anything.

Suddenly there is a warning BLEEP and they check a console of TV screens.

10A INT. CORRIDOR

We see two SECURITY OFFICERS walking down the hall.

10B INT. LAB

DOCTOR AGON

Security's coming!

DOCTOR MELIK

(working on Miles who's drifting asleep)

Wake up! Hurry! Up! We've made a mess of it!

(slapping him adlib)

DOCTOR AGON

Quick -- get him dressed!

Their only hope is to dress Miles rapidly as a doctor and pass him off.

There is much trouble dressing him, getting his arms and legs to function and get in and out of sleeves.

Business -- looking at his own hand as another object. Perhaps Miles might eat his glove.

11 INT. LAB

Two Security Officers enter. They are matter of fact, polite. Miles is left to lean, alone, they hope for best.

(CONTINUED)

SECURITY ONE

Sorry to bother you, Doctor, is everything okay?

DOCTOR MELIK

Yes. We should be through here shortly.

Miles has a tendency to lean over.

SECURITY ONE

That's funny, we're getting a misread on the power function.

DOCTOR MELIK

Really? I'll order a check first thing in the morning.

SECURITY TWO

Any reason why anyone else would be consuming power?

DOCTOR MELIK

No, it's just Doctor Agon, Doctor Monroe and myself.

Doctor Monroe stares forward, an idiot's look. They notice him and appear vaguely aware that there is something strange about him but they as yet do not suspect anything.

SECURITY ONE

(adlib talk with
Dr. Melik)

They definitely did register a power increase here.

Miles walks backwards past Security One, stares at him smiling dumbly. Play. During the adlib chat, Miles begins to walk -- backwards -- across the room.

He walks backwards up to Security Two, picks up some liquid in a cup from table and zombie-like, pours it on Security Two's head, in a dumb effort to feed him.

DOCTOR AGON

Don't mind Doctor Monroe. He's not over the effects of a new ray we've been experimenting with.

(CONTINUED)

Security Two has skeptically drifted over to Miles' possessions and information card and is looking at it, realizing something's wrong.

SECURITY TWO

What's this?

DOCTOR MELIK

That?

Meanwhile Miles is doing some trance-like thing like pulling Security One's lower lip out and snapping it back.

SECURITY TWO

I think you better come along with us.

DOCTOR MELIK

But why? We haven't done anything.

DOCTOR AGON

Perhaps I can explain. You're aware of the new Venus Program?

As they are involved in discussion, Miles Monroe, in a drunken trance-like torpor, begins to wander by himself, the drunk loose in the Space Research Center. He backs on to the futuristic elevator capsule and it takes him to another floor.

INT. OPERATING ROOM

Miles enters room where computerized operations are performed.

He is tilted back, locked on table.

From above, all sorts of equipment functions on him.

After a near miss appendectomy -- machine hits overload. If functions crazily.

INT. LAB

The doctors finally assure the Guards all is okay.

DOCTOR MELIK

Where'd he go?

DOCTOR AGON

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

They run off.

14
and (OMITTED)
15

16 INT. OPERATING ROOM

CUT TO Miles in midst of trouble. The Doctors enter and grab him. Reluctantly he goes.

DOCTOR MELIK
(ad lib)
Let's get him and get out of here!

CUT TO:

16A EXT. UNDERGROUND GARAGE - DUSK - MILES, MELIK AND AGON

They put Miles in the car.

17 EXT. HIGHWAY - NIGHT

Futuristic auto speeding along highway. (A wall selected piece of some modern highway propped with one or two flashing, futuristic dressing pieces.)

CUT TO:

18 INT. AUTO - DUSK

Miles sits, still a vapid look on his face. The Doctors sit grimly.

DOCTOR AGON
He seems to be functioning anyhow. After a few days convalescence he should be his old normal self.

CUT TO:

19 EXT. HIGHWAY - DUSK

SHOT of car speeding off into night toward farm where he will be hidden.

CUT TO:

20 INT. DOCTOR MELIK'S HOUSE - DAY

Futuristic dwelling at beach, country, or in mountains. Isolated. Two Doctors talk.

(CONTINUED)

They are inside and outside we see Miles relaxing in sun.
Practicing walking.

DOCTOR MELIK

He's fully recovered, except for
a few minor kinks.

DOCTOR AGON

Has he asked for anything?

DOCTOR MELIK

This morning for breakfast he
requested something called --

(reads from card to
refresh his memory)

Wheat germ, organic honey, and
Tiger's Milk.

DOCTOR AGON

Oh yes, these are the charmed
substances that some years ago
were felt to contain life
preserving properties.

DOCTOR MELIK

You mean there was no deep fat?
No steak or cream pies or hot
fudge?

DOCTOR AGON

Yes, but these things were
considered unhealthy. Precisely
the opposite of what we now know
to be true.

DOCTOR MELIK

He wants to know where he is and
what's going on?

DOCTOR AGON

I guess it's time to tell him.

Miles is not yet totally coordinated.

DOCTOR MELIK

Good morning, Mr. Monroe. How
are you today?

MILES

Fabulous. I feel like I slept
for a week.

(CONTINUED)

20 CONTINUED - (2):

DOCTOR MELIK

Right.

MILES

Y'know, I didn't know I was going to recuperate in the country. I like it. The only thing is -- is there a phone here? I have to make a call -- I left my dog with neighbors and I forgot to tell them he's in heat so he may go after their (grandchildren) (goldfish) -- he's a very freaky dog -- he's made two pornos.

DOCTOR MELIK

Can you tell us what you remember of the er -- last few days?

MILES

Sure, I checked into the hospital for my ulcer. Doctor Mendelson said it was a routine operation... that was last Tuesday... no, no, Monday... well what's today? Saturday? Is today Saturday? What are you looking at me like that for?

In the background some kind of highly futuristic machinery is OPERATING in contrast to Miles' 1972 talk. Possibly men with flying jet packs holding brief cases.

DOCTOR MELIK

(assisting Miles up and taking him around shoulder to walk with him)

Mr. Monroe, what I'm going to tell you may seem impossible to grasp at first, but I want you to try very hard.

21 EXT. DOCTOR MELIK'S HOUSE - DOCTOR AGON'S P.O.V.

as Melik walks off into the green with Miles. We view what ensues is a PANTOMIME where Melik is apparently telling the details to Miles who reacts to the first part by walking away from Melik like Melik's crazy --

(CONTINUED)

21 CONTINUED:

-- then Melik takes him again and continues to walk -- they talk ANIMATEDLY, particularly Melik. Miles laughs, runs a gamut of unbelief reactions.

Melik points to some things around the area, obviously futuristic.

Finally when the reality of what's happened sinks in to Miles, he starts spinning and ultimately falls over stiff in a dead faint. Doctors run over with sedative.

22 INT. DOCTOR MELIK'S HOUSE - DAY - MILES

We pick him up an hour later. The truth is known to him, he's apparently digested it but still can't quite get used to this horrible stroke of luck.

MILES

I can't believe this. My doctor said I'd be up and on my feet in five days. He was off by a hundred and ninety nine years!

DOCTOR MELIK

I know it's hard but try and think of this experience as a miracle of science.

MILES

To me a miracle of science is I go into a hospital for a minor operation -- I come out the next day my rent isn't two thousand months overdue! That's a miracle of science. This, is what I call a cosmic screwing! Where am I anyhow? Is this New York? And what about my friends?

DOCTOR AGON

You must understand everyone you knew in the past has been dead for nearly two hundred years.

MILES

But they all ate organic rice.

DOCTOR AGON

You're now in the year 2172.

(MORE)

(CONTINUED)

DOCTOR AGON (cont'd)

This is what's called the Central Parallel of the American Federation. This district is in what you probably would have called the South Western United States. That was before it was destroyed by the war.

MILES

War?

DOCTOR AGON

According to history, over a hundred years ago (a man by the name of Albert Shanker got a hold of a nuclear warhead.) (Some New York taxi drivers, etc.) (An organization called the DAR got a hold of a nuclear warhead.)

MILES

I knew it.

DOCTOR MELIK

For the next two weeks you'll remain in hiding here while we do a battery of tests on you. Then, when we feel you're strong enough, we'll discuss the plan.

MILES

I still can't believe -- what do you mean hide? What am I hiding from?

DOCTOR AGON

You might as well know, Mr. Monroe, that reviving you, as we did, is in strict opposition to government policy.

DOCTOR MELIK

What we've done is highly illegal and if we get caught, we'll be destroyed along with you.

MILES

Destroyed!? What do you mean, destroyed?...

(MORE)

(CONTINUED)

MILES (cont'd)

(You don't mean destroyed,
where I won't be able to take
a shower?) (By destroyed,
you mean hurt?) (Homogenized?)
(Sat on?) (In pieces?)

DOCTOR AGON

Your brain will be electronically
simplified.

MILES

(backing off)

What do you mean? (It's already
a miracle of simplicity.)
(My brain? That's my second
favorite organ.)

DOCTOR AGON

Resisters to mind re-programming
are exterminated. For the good
of the state.

MILES

What kind of government you
guys got here? This is worse
than California!

DOCTOR AGON

There is a growing underground
Miles, and some day the revolu-
tion will come and we can over-
throw "our great Leader".

MILES

Look, you gotta be kidding...
I wanna go back to sleep! If
I don't get at least six hundred
years I'm grouchy all day.

DOCTOR AGON

We're taking him too fast. He's
still emotionally unstable.

MILES

(backing behind chair
like a madman)

I go into St. Vincent's for a
lousy ulcer operation... I lay
around in a Bird's Eye wrapper
for two hundred years and when
I wake up, I'm on the ten most
wanted list! (I'm a political
fugitive.)

(CONTINUED)

22 CONTINUED - (3):

DOCTOR AGON
He's ranting. We'd better
tranquillize him.

MILES
I knew it was too good to be
true. I parked right near the
hospital!

DOCTOR AGON
(giving him a
lit cigarette)
Here, smoke this and make sure
you get the smoke deep down in
your lungs.

MILES
I don't smoke.

DOCTOR AGON
Tobacco. It's one of the
healthiest things for your
body. Go ahead. You need all
the strength you can get.

MILES
Hey, I bought Polaroid at seven.
It's probably up to millions by
now.

He puffs and we...

CUT TO:

23 INT. DOCTOR MELIK'S HOUSE LAB - DAY

Following day or days when Miles is going through various
medical tests.

24 MONTAGE

a. Push-button device checking mouth. Swabs arm.

Man enters with long needle. Miles faints. Man injects
plant culture.

b. X-ray -- perfect -- silhouette of falsie. Doctors
look.

DOCTOR AGON
Remarkable.

(CONTINUED)

24 CONTINUED:

MILES
That's a long story. I don't
want to go into it.

CUT TO:

25 INT. MELIK'S HOUSE LAB

Miles is seated at table with Doctor Tryon, archeologist.

DOCTOR TRYON
Now we have certain artifacts
which we date from approximately
nineteen fifty to 2000. We'd
like any information you could
give us on them. Very little
exists...

Doctor Tryon hands Miles gnarled, aged photos of some
political dignitary like DeGaulle or Stalin.

MILES
(taking photos one
at a time)
That was Chang Kai Check... he
was the head of China for awhile.

--
That was Bela Lugosi... he was
Mayor of New York.

--
I don't know...

--
That looks more like the
eighteen hundreds...

--
That's Scott Fitzgerald... he
was a writer. Romantic, over-
rated -- but good to snow girls
with in college.

Doctor Tryon hands Miles a photo of J. Edgar Hoover.

DOCTOR TRYON
What was he?

MILES
I don't think anyone was ever
sure.

Doctor Tryon shows Miles photos of a gay liberation march
and a "bra-burning" -- AD LIB responses.

MILES
That's Marilyn Monroe.

(CONTINUED)

DOCTOR TRYON

Did you know her?

MILES

She made several guest appearances in my fantasies...

--
That's a bust of Freud who invented psychoanalysis where you worked out your guilt by paying large sums of money to a man who pretended to be listening.

--
That was a centerfold from a magazine called "Playboy"... I've never seen one live. You could get a kit and assemble one.

--
Billy Graham... he was a very important man. He knew God personally and made sure - millions of people worshipped God and God repaid him with millions... And dinners at the White House. He was the personal religious advisor to the president.

They give him CHATTERING teeth novelty shop item.

MILES

(continuing)

That was a joke -- you'd take it to a party -- get big laughs --

They fail to see humor.

DISSOLVE TO:

26

INT. MELIK'S HOUSE LAB - DAY

They are watching an ancient piece of film, either a TV kinney of Ed Sullivan introducing some dancing bears, or Howard Cosell talking about sports.

DOCTOR TRYON

At first we didn't know exactly what this was but we've developed a theory.

(MORE)

(CONTINUED)

26 CONTINUED:

DOCTOR TRYON (cont'd)

We feel that when citizens in your society were guilty of a crime against the state, they were forced to watch this for a designated period of time. The sentences varied depending on the seriousness of the crime.

Miles just looks on.

CUT TO:

27- INT. MELIK'S HOUSE - NIGHT

A DOCTOR comes to Doctor Melik urgently.

DOCTOR KARA

Doctor, come quickly. We're getting some activity on the subject's dream visualizer.

(CONTINUED)

27 CONTINUED:

DOCTOR MELIK
Wonderful. Get Doctor Agon
His dreams will be able to tell
us as much as his waking state.

CUT TO:

28 INT. MELIK'S HOUSE LAB

They are standing over Miles who is in a restive sleep, his head hooked into a device that produces his dream visually on a large wall screen.

He tosses and turns and moans and finally after some abstractions in which we see forms corresponding to his moaning.

29 INT. STUDIO - CHESS BOARD

Gradually a dream appears. It is an enormous chess board and Miles is a white pawn.

White is obviously losing and as he stands erect on his square, he is surrounded by incredibly powerful and hostile black pieces, knights on horseback, BISHOPS hostilely brandishing heavy crucifixes like policemen's billies ready to smash his head in.

On the square next to Miles is another feeble white pawn.

Suddenly the black KNIGHT moves, leaping from his position to the square being occupied by the pawn next to Miles. The knight falls upon the pawn and destroys him brutally with something like a mace and chain and then runs through with a long sword until he's dead.

30 MILES

is quaking in his boots, naturally unable to move and at the mercy of the MAN playing the game whom we don't see of course because he'd be too enormous in scale.

KNIGHT
(now looking viciously
down right next to Miles)
You're next...

(CONTINUED)

30 CONTINUED:

BLACK BISHOP
 (several squares away,
 tapping crucifix
 menacingly)

Leave him to me, I'll take
 care of him.

MILES

It's a nice board, isn't it?

MAN'S VOICE

(playing)

I think my best move is to
 sacrifice that second pawn.

MILES

I'm fine here. Hey... that's
 me. I'm happy right where I am.

MAN'S VOICE

If I move my pawn the knight'll
 take him but I'll get his Rook.
 I'll sacrifice a stupid pawn
 and win a Rook.

MILES

No...

Suddenly he is moved forward into the midst of a KNIGHT,
 Bishop and Queen. He is face to face with a menacing black
 Pawn.

AD LIB fear business and chatter...

MILES

(continuing)

Hey fellas... It's only a
 game. We'll all be together
 later in the box.

KNIGHT

I'm going to cut you in two...

OPPONENT'S VOICE

Look where he moved that pawn...
 Should I take him with my
 bishop or my knight?... Let's
 see... On the other hand, why
 does he want me to take it?...
 Maybe I should wait a move... No,
 what the hell, I'll take the
 pawn...

The Knight charges for the pawn, Miles, breaking the laws of
 chess, starts running in the awkward way a chess piece might.
 (Miles cops a feel before running away.) The Knight chases.

30A INT. CORRIDOR - BISHOP

chases Miles into the corridor.

31 INT. OPERA HOUSE - NIGHT

Suddenly Miles runs through a doorway and emerges on the other side in white tie and tails on stage at the opera house.

32 MILES

acknowledges applause, bows and gestures to stage right where the second member of his musical group comes out, a man in a cello suit, giving the impression of a cello with legs. The cello walks out on stage and squats ready to play himself.

33 ANOTHER MAN

The next member, enters, in white tie and tails but instead of a head, coming out of his collar is an enormous light bulb. Miles pulls a chain hanging from man's arm and the bulb goes on.

33A MILES

lifts his violin, and bows majestically but just before he plays the bow suddenly sags limp like a noodle. He is terribly embarrassed by this obviously sexual symbolism and the audience LAUGHS but he cannot make the bow erect enough to play.

CUT TO:

34 INT. MELIK'S HOUSE - NIGHT

Doctors observing and noting it all with perplexed looks.

CUT TO:

35 INT. MELIK'S HOUSE - NEXT MORNING

at breakfast. They're finishing a futuristic breakfast, strange nutritional foods.

DOCTOR AGON

Would you like some more?

MILES

This stuff tastes awful. I could have made a fortune with this at my health food store.

(CONTINUED)

DOCTOR AGON

Janus -- some more for Mr.
Monroe.

JANUS is an uncanny life-like robot, portrayed by an actor with blunted effect who is made up just the barest bit and whose manner of walking and movement is ultra deliberate and who speaks in a mechanical impassive tone:

JANUS

Certainly, sir. Are you thirsty,
Mr. Monroe?

MILES

No, Janus, I'm fine.

JANUS

Of course, sir.

MILES

(to Agon)

Those robots are uncanny.

DOCTOR AGON

They're one of our biggest
industries here and infinitely
more sophisticated than any
previously manufactured labor
saving device. They're plastic.

MILES

But they respond -- they're
alert -- (I've gone out with
girls that had less movement.)
(On my honeymoon night, my wife
didn't move that much.)

DOCTOR AGON

Watch. Janus, come here.

JANUS

(does)

Yes, Doctor Agon, can I be of
service to you?

DOCTOR AGON

Tell us about yourself.

JANUS

My name is Janus Four Fourteen
-- I'm a domestic service menial
of the Four Hundred Series.

(MORE)

(CONTINUED)

35 CONTINUED - (2):

JANUS (cont'd)

I can cook, clean, I am a butler, gardener, and chauffeur and have been programmed to respond to a complex series of domestic commands. My skin is a dermacine plastic and each hair has been inserted individually. I can operate at six speeds on a ratio of, oh, point seven hundred.

DOCTOR MELIK

Watch.

Takes a lighter and burns Janus.

JANUS

Thank you, Doctor Melik. That was great fun.

DOCTOR AGON

Clear off the table, Janus and leave the room. We'd like to be alone.

(pressing clicker)

High speed.

JANUS

As you wish, sir.

Suddenly the robot clears everything like lightning and walks rapidly out of the room.

MILES

It's amazing -- Are there female robots? Because I already have some filthy ideas.

DOCTOR MELIK

(rising)

Well come on, it's getting late. We've got to get you out of here.

MILES

Out of here? Where am I going?

DOCTOR MELIK

We're going to bring you to the Western District.

(MORE)

(CONTINUED)

35 CONTINUED - (3):

DOCTOR MELIK (cont'd)

The underground movement has its headquarters there. Miles, we need you to help us with something very dangerous. (Miles, have you ever taken a serious political stand on anything?)

MILES

Dangerous? Do you mean from the Latin dangerotomous? Of or pertaining to dangerous? Wherein my skin might be punctured or where a group of men dressed like Flash Gordon will perform a vasectomy on my nose... (Well, I refused to eat grapes once.)

DOCTOR MELIK

Miles, there's something called The Aires Project... We want to know what it is.

MILES

Why?

DOCTOR AGON

Because we believe it's a secret plot the leader has to destroy the revolutionary movement.

MILES

So how do I fit in?

DOCTOR AGON

We defrosted your capsule because we needed someone with no identity. Everyone here has a citizen's record. We've all been computerized, catalogued, fingerprinted, photographed, voice printed -- but you have no number -- you can be used to penetrate.

DOCTOR MELIK

And if you're caught, you don't know anything. They could torture you for months -- what could you tell them?

(CONTINUED)

35 CONTINUED - (4):

MILES

Only my name, rank, serial
number and your name.

DOCTOR AGON

Miles, you've got to help us.

MILES

You're crazy! I'm not the
heroic type. I've been beaten
up by Quakers.

DOCTOR MELIK

You're our chance.

MILES

I'd love to help you fellows
but I make it a practice never
to get involved in anything
where I could get tortured. I
am a screamer -- it's embarrassing
especially in the morning. I
wake all the neighbors.

The robot calmly comes up to them.

JANUS

Excuse me, sir, the security
police are here and they're
surrounding the house. When will
you be wanting lunch?

Melik snaps into action as do the other Doctors as the door
bursts open.

DOCTOR AGON

(to Miles rapidly)

Get to the Western District...
find out the Aires Project... you
can do it!

36 INT. DOCTOR MELIK'S HOUSE - DAY

The front door bursts open and terribly menacing security
police burst in and with futuristic weapons, perhaps no
bigger than a TV remote control switch, begin destroying
everybody and everything brutally.

37 ANOTHER ANGLE

It is important here to make them very nasty and as bedlam
breaks loose with everyone trying to escape, they incinerate
or disintegrate men and women alike.

(CONTINUED)

37 CONTINUED:

Throughout the following madhouse of this "bust" the robot servants are a sharp contrast to the humans as they calmly go about clearing tables and doing their usual domestic work, utterly unmoved by the chaos.

Miles, seeing the brutal slaughter of the inhabitants, tries jumping out a window by gaining purchase atop a very ultra modern lucite type chair but the balance problem is too much for him and it keeps tipping in the wrong way so as to keep from getting out window. (To be worked out with chair designer)

Finally, Miles gets out window with the usual complications of catching his leg in the blinds or some such piece of business depending on the set.

38 EXT. DOCTOR MELIK'S HOUSE

Once outside, on the lawn, there are many Police who are dismounting from an official police conveyance.

They SHOOT handgun that ejects a net that captures certain ones alive.

39 MILES

heads right for a small, futuristic bubble top car, unmindful of the fact he doesn't know the first thing of how to work it. It is his escape instinct. He gets in, and perplexed, he turns a button. It backs up directly into a tree or the side of the house and the bubble top pops off leaving him exposed.

40 ANOTHER ANGLE - MILES

runs from a pursuing policeman. He puts on a vest that holds a propeller, the type we've seen in the background earlier, presumably for individuals to dress in and make short air flights. It makes a funny visual to see a man with a spinning propeller above his head.

Miles cannot get it to work right and the propeller begins revolving but not fast enough.

All the while he's being pursued. He runs, trying to taxi and gain speed, he jumps and flies through the air a few feet, landing in a bush or against some other thing.

(CONTINUED)

40 CONTINUED:

He is being chased through a woods and for a second his propeller works and he is sucked up into the branches of a tree where the propeller stops but his body begins revolving.

We see his pursuers searching, not seeing him as he hangs spinning around and around.

They go off, he drops down, the propeller breaks off except for one blade.

41 ANGLE - POLICE

looking for him. He ducks down behind a bush but the one propeller keeps turning and keeps popping up into sight. They don't see it and Miles is constantly trying to suppress it but it won't be handled.

42 EXT. CLEARING - DAY

Finally Miles makes his way to a clearing where he sees a modern white truck conveyance of some sort.

With the police still in pursuit, he gets up into the truck as it pulls away, at the last moment eluding the police.

CUT TO:

43 INT. TRUCK

There are ten immobile, comic looking robots standing around like clothing store dummies.

CUT TO:

44 EXT. ROAD

We see sign on truck that reads:

- 'DOMESTICON' -
Computerized Domestic Service-Delivery

CUT TO:

45 INT. TRUCK

Miles is nervously pacing amidst these wierd looking mannequins.

(CONTINUED)

45 CONTINUED:

Possibly he might set them all off, moving at wild random.
Suddenly the truck pulls to an abrupt halt.

CUT TO:

46 EXT. ROAD

POLICE, who have stopped it and are talking with the two
DRIVERS.

POLICE

We still haven't located the
alien. We'd like to check the
back of the van.

CUT TO:

47 INT. TRUCK

Miles having heard this. In total panic, he begins taking
clothes off one dummy and getting dressed in dummy uniform.

CUT TO:

48 EXT. ROAD

Police heading for back of truck.

Police open modern doors and shine in very futuristic
looking lights.

49 INT. TRUCK

Miles is now a dummy, immobile. The Police look around
and are satisfied. Door closes.

Miles adjusts a piece of canvas or something over the
dummy he's disrobed.

CUT TO:

50 EXT. ROAD

Truck racing over country road rapidly.

51 INT. TRUCK

Miles is distraught, not knowing what to do.

52 EXT. FUTURISTIC HOUSE - DAY

Suddenly truck stops in front of futuristic home.

Doors open. Miles is immobile, posing. The Driver checks out several of the dummies and using a switch not unlike a remote control TV switch, suddenly picks the one next to Miles and activates it.

He presses button and SOMA comes to life.

SOMA

So pleased to make your acquaintance. I'm Soma, domestic robot four fourteen.

DRIVER

This is your new home, Soma.
(hands him control box)

SOMA

Thank you, sir, for a very pleasant trip. I'll do my best to live up to the high stands of Domesticon.

Miles, immobile, watches as does the Driver as Soma woodenly walks up to the house and presses entry device as inhabitants welcome him where he will serve.

Doors close to van and it pulls off.

53 EXT. ROAD - SUPER HIGHWAY

SHOT of van racing over country road or bridge.

53A INT. VAN - MILES

is sweating it out.

54 EXT. LUNA'S HOUSE - DAY

Suddenly it stops at another rural ultra futuristic home.

Doors open, Driver comes back and after some musing, activates Miles.

Presses switch.

MILES

(posing)

Hello, I'm Mi-Milo, domestic robot four fourteen.

(CONTINUED)

54 CONTINUED:

DRIVER

This is your new home, Milo.
 (hands him his
 control box)

MILES

Thank you, sir, for a very
 pleasant trip. I'll do my
 best to live up to the high
 stands of -- whatchamacallit
 -- er --

(forgets but looks
 at armband)

-- Domesticon.

They watch, forcing Miles to walk woodenly up to the front door of this modern dwelling and clumsily try to find means of announcing himself.

Suddenly the doors open and a lovely young woman admits him.

55 INT. LUNA'S HOUSE

MILES

(handing her his
 control box)

Hello, I'm Milo, domestic robot
 four fourteen.

LUNA

(walks around
 eyeing him)

Gee, is this the best they can
 offer?... I had hoped for some-
 thing with decent features...
 Oh well, I guess I'll bring you
 in next week and have your head
 removed -- I can get a better one.

MILES

Yes, that will be great fun.

LUNA

Come on.

Simultaneously, Miles is observing the full sized wall TV
 broadcasting the following:

(CONTINUED)

VOICE

(from TV)

The alien authorities are seeking... is still at large. Persons observing any unusual activity or behavior should do themselves and our leader a service by reporting it immediately to the police.

LUNA

I'm expecting company any minute. You'll help with the drinks and serve. I'm sure some of them will be hungry. The kitchen is on a single circuit system. I'm going to put some Rose Oil on my fingertips. Turn on the music channel and regulate the aromatrom.

56

MILES

at a loss inside, presses one thing he-thinks is music but something else pops out or lights. Finally finds miniature box one inch by one inch. Picks it up, moves button on it, it begins to PLAY blaring symphonic MUSIC as if it were coming from two enormous stereo speakers. He can't believe it's coming from there. He can't quiet it, He throws it against wall, it gets LOUDER. Finally stuffs it under pillow where it is quiet... for now. Goes to climate control button and presses it as a spray permeates room.

Suddenly there is a futuristic CHIME or BEEP to announce guests.

Luna calls from offstage.

LUNA'S VOICE

It's my guests, Milo... take care of it.

Miles goes to door, opens it and admits a mixed group of Guests.

They are adlibbing and adlib greetings to Luna who enters.

They give their coats to Miles indifferently and he tries doing his best by taking them to what he imagines is the logical hall closet and puts them in on shelves, folding each.

(CONTINUED)

56

CONTINUED:

He shuts door and turns to go back to room but hears a GRINDING or vaporizing NOISE. He turns panicky and a small lighting panel is flashing that reads:

"Debris Disposed"

Obviously he's tossed the coats into an elaborate disposal.

57

INT. LUNA'S MAIN ROOM

Miles re-enters. They are all sipping odd shaped drinks with strange colored liquids.

Apparently they have brought a present for Luna. A painting ala Walter Keane. She is awe-struck by it.

LUNA

Oh Herald, you shouldn't have.
It's magnificent.

HERALD

I thought you'd like it.

LUNA

It's Keane -- it's pure
Keane -- It's greater than
Keane -- it's Cugat --

ELLEN

She's right.

LUNA

I'll hang it right next to
Raphelson's clown.

ELLEN

Won't they fight each other?

LUNA

Perhaps you're right. The
intensity is overpowering.

ADRIAN

I'm hungry.

LUNA

Milo, get some light supper for
everyone instantly. And some
lime creams and cakes.

(CONTINUED)

ROGET

I'll just have a salad.

ELLEN

I just want dessert.

LUNA

Incidentally, Ellen, I found the most incredible new bath mixture. It's sparkling like soda with almost a moon-flower scent.

MUSIC is put on and they all dance. A weird, futuristic dance. Miles watches and exits hearing certain AD LIB talk such as:

AMBER'S VOICE

Soon it's time for the Theatre Hour.

PLYS' VOICE

(female)

Should we bring out the orb now?

REGIS' VOICE

No, let's wait till after we eat.

ADRIAN'S VOICE

They haven't apprehended that alien yet.

ROGET'S VOICE

I wish they would, it makes me nervous to have an outsider loose.

HAROLD'S VOICE

Don't worry, the police will take care of it.

ELLEN'S VOICE

Whoever put the finishing touches on that robot had a sense of humor.

PLYS' VOICE

I had one with glasses --

ROGET'S VOICE

I had a left-handed one --

INT. LUNA'S KITCHEN - NIGHT

Now Miles enters the elaborate, futuristic kitchen.

(CONTINUED)

58

CONTINUED:

He is at a total loss as to how to find and go about preparing food. The kitchen will have to be especially designed and the physical comedy choreographed afterwards but the general idea is apparent.

Some notions are: The food is visible in automat-type cubby holes that open and close mysteriously (if you know the correct switches) and thrust food out, at first very conveniently, but later at change of paces that soon begin thrusting it on to floor.

There are lazy-susan-type belts and conveyor-type belts that perform chores, normally time saving but soon operating out of sequence, forcing Miles to dart about and pick up spilled salads and catch eggs before they hit the floor.

Garbage disposal -- that rejects.

Miles adds water to a dehydrated powder and it begins rising and swelling. Soon it moves, getting bigger and bigger and he must beat it to death with a stick.

Naturally the coffee, tea, and milk dispenser squirts at the wrong times and a chicken placed in some odd looking machine flattens it like a large paper thin map but chicken shaped.

Miles is having a very bad time and it is further complicated by the fact that he is called into the living room on several occasions by Guests who change their order slightly.

59

BIT

Picks up pillow, MUSIC radio blares, someone shuts it off.

DISSOLVE TO:

60

INT. LUNA'S LIVING ROOM

Miles serving as best he can. They all sit entranced watching a TV drama on a big screen. It is a horribly sentimental story. A boy and his dog style. Luna watches and weeps and mutters, "Wonderful... it's so beautiful."

NOTE: SEE APPENDIX "A" AT END OF SCRIPT FOR TV SHOW.

There is a look on Miles' face. He doesn't get it.

PLYS

It's time to bring out the orb.

AD LIB excitement.

LUNA

I'll get it.

(CONTINUED)

ROGET
 I'm in a good mood.
 (grabs fork and
 jabs Miles
 playfully)
 Right, Milo?

MILES
 Yes sir.

ROGET
 (jabs again)
 Right? Good mood?

ADRIAN
 Stop being sadistic to the
 robot.

AMBER
 He loves to tease robots. He's
 hysterical with them.

ROGET
 Milo? How's everything?
 (jabs again)

MILES
 That feels nice, sir.

ELLEN
 Stop, Roget.

ROGET
 It's not as if he feels it.
 Do you, Milo?
 (jab)

MILES
 No sir.

LUNA
 (entering with
 orb)
 Here it is.

61 ANOTHER ANGLE

They all turn to her and no one is facing Miles. He bashes
 Roget in the head with his serving tray. Roget buckles,
 turns and Miles exits like an automaton.

(CONTINUED)

61

CONTINUED:

MILES

Excuse me, sir.

Much ADLIB excitement over this. Luna obtains a small box and removes a sphere the size of an orange.

The Group is now sitting around the room in various sensual relaxed positions.

She fondles the orb and obviously it possesses some kind of self-contained power vibes that get a person high.

She giggles or whatever and passes it like a joint to the guy next to her. He fondles it, and goes through the same motions a man does when he's smoking.

Then he gives the sphere to Miles to bring it to the next person. Miles carries it and can't help reacting a bit to its magic.

What ensues is Miles passing the orb around and around to various ones but as they deliberately get high, he inadvertantly gets high.

Soon Miles is high and giggling and acting strange in spite of himself. No one notices how bizarre he is behaving for a non-feeling robot because they are high.

Miles is hostile. Miles presses Aromatron and uses it playfully like a spray deodorant.

LUNA

Let's all go for a swim in the pool.

Much assent. They rise and run giggling out of house.

62

MILES

alone in house, turns on MUSIC, is dancing, jumping around, he perhaps grabs sphere because he likes it, he behaves like a high man.

63

INT. LUNA'S KITCHEN

Miles, dancing with furniture, close calls, fools around kitchen equipment, now in totally different vein. He is playful, pressing buttons and using the outflowing custard in a playful manner.

64 INT. LUNA'S HOUSE

Miles follows instructions of a man on TV screen.

Calisthenics. He knocks over fish bowl and tries to save fish.

DISSOLVE TO:

65 INT. LUNA'S HOUSE - LATER

Luna enters, the guests are gone. She has been swimming. With her is Herald. The others are gone.

LUNA

That was marvelous. I'm so refreshed. We should have had sex but there weren't enough people.

HERALD

We'll use the Orgasmatron.

LUNA

Okay.

They slide panel away, step into a compartment, slide panel closed. SOUND EFFECT. Then from inside we HEAR a double moan.

They come out, as if nothing happened, engrossed in conversation. Miles is amazed as he looks on.

LUNA

(continuing)

All in all, I thought the party came off well. As good as last night's or the night before. Maybe not as exciting as Sunday's but I love a party with a theme. Say, there's something on your mind.

HERALD

No.

LUNA

Yes. It's still your canary isn't it? It was inevitable it would die.

(CONTINUED)

65 CONTINUED:

HERALD

Turn off the robot.

Luna CLICKS off robot and Miles freezes accordingly.

LUNA

What is it?

HERALD

They arrested Dalton Porter today.

LUNA

Why?

HERALD

He was with the underground.

LUNA

No.

HERALD

It was horrible. They tried to reprogram his mind. Something went wrong and his brain deteriorated. He's a vegetable.

LUNA

I don't want to hear about it.

HERALD

I saw it happen... he was babbling... he claimed he saw secret experiments at the Lexitron Hospital. Something called Aires.

LUNA

I don't want to hear about it. The world is so full of wonderful things. What makes people go berserk and hate everything. Why does there have to be an underground? There's Telescreen and the orb and the Orgasmatron. What more do they want?

HERALD

It's hard for us to understand the criminal element because we're artists... we respond only to beauty.

(CONTINUED)

LUNA

I wrote a new poem today.

HERALD

You didn't?

LUNA

Yes.

(picking up
a copy)

Listen.

--

A little child caught a butterfly,
And said to himself, I must try,
To understand my life and help others.
Not just mothers and fathers but friends.
Strangers
Too.
With eyes of blue and lips full red and
Round.
But the butterfly didn't make a sound.
For he had changed into a caterpillar
Bye and bye.

HERALD

It's deep. You're so obviously
influenced by McKuen.

LUNA

I'm so glad you like it.

HERALD

The only thing is... they change
from caterpillars into butter-
flies, not the other way.

LUNA

They do? God damn it! I always
get that wrong.

HERALD

Relax. Have a stress chocolate.

LUNA

I can feel it -- I'm getting a
headache -- the whole evening's
spoiled! Damn it! I hate to
be wrong!

She smashes another item. Phone RINGS, she answers it.

(CONTINUED)

65 CONTINUED - (3):

LUNA
(continuing)
Hello? Oh hello Faith -- hold
for a minute.

HERALD
I'm going. I have to be up
early for my nap.

She turns on Miles.

LUNA
(to Miles)
Clean up the kitchen and the
play area and then you can cut
the lawn and drain the pool
and then you can do the laundry
and I'd like the activity area
changed to light blue... you
can refinish it, and then set
out my winter garments, and...
Come here. I'll set you on
high speed.
(she does)

MILES
(exaggerated speed)
Thank you, ma'am.

LUNA
Hello, Faith -- the party was
wonderful -- how was yours?

He zips out in jerky motions and goes to his chores.

FADE OUT.

FADE IN:

66 ANGLE - TV SCREEN

Picture of Leader.

VOICE
Channel two-hundred leaves the
air now so let us all pray and
give thanks to our Leader.

Devotional MUSIC and DOLLY IN to CLOSEUP of him.

67 INT. CAR - NEXT MORNING

Miles and Luna driving in car. Miles is tired. He drifts off once in a while.

LUNA

Watch it! You almost went off the road! What's the matter with you? Take it off manual and put it on automatic.
(she does)

CUT TO:

68 EXT. ROADWAY

They speed along.

69 EXT. ROAD BLOCK

Miles is under pressure.

They pull up to the road block. A POLICEMAN approaches Luna's side of the car. They converse through the window.

POLICEMAN #2

You haven't seen anything or anyone suspicious in this area, have you?

LUNA

No. Are you still looking for the alien?

POLICEMAN #2

(nods)

We'll get him.

He gives Miles a long look.

LUNA

I hope so. There are children all around...

Miles is sweating.

POLICEMAN #2

We have police stationed all along here. Okay, you can go.

(CONTINUED)

Miles is relieved but she keeps talking.

LUNA

What does he look like? The alien?

POLICEMAN #2

Ah... we have a partial description. He's shorter than usual, brown eyes... kind of wierd looking...

(looks at Miles again)

Miles reacts by drawing himself up, squinting, etc.

LUNA

My robot.

MILES

(very mechanical voice)

Glad to know you. I'm Milo, domesti... domesti...

Domestitron... er... con... series 414... I do housework

... my hair is inserted in plastic -- Domestitron --

Hic! Hic!

Miles hiccoughs.

Cop smacks Miles in head as one hits a vending machine.

POLICEMAN

He's stuck.

LUNA

If I see anything suspicious, I'll call the police.

POLICEMAN

Thank you, ma'am...

LUNA

Go ahead, Milo...

MILES

Thank you, Officer.

Miles, relieved, presses the button to work car, which he is none too familiar with and it zooms off with a suspicious rocket-like launching.

(CONTINUED)

69 CONTINUED - (2):

The Policeman looks on. Or maybe it backs up first, then shoots ahead.

CUT TO:

70 EXT. ROAD

They are driving.

71 EXT. DOMESTICON

She pulls up at a futuristic building that stands white and technological looking by itself like a pharmaceutical lab out in the suburbs -- but it is not a pharmaceutical house.

It is a Domesticon Service Station.

72 INT. DOMESTICON

Miles and Luna enter, he tentative, trying to anticipate what to do not to give himself away.

Important. There is a Security Officer on the premises.

Inside, to Miles' horror, is a robot repair factory.

Robots lie around immobile, blank looks on their faces.

Heads and other parts lie around, stacked. Here and there a head or foot or mechanism are in vise-like set ups.

The presence of the Security Officer keeps Miles under severe pressure.

LUNA

(to the foreman)

Would you change his head for me, please. Something a little more aesthetic.

FOREMAN

Right.

Naturally Miles is about to have a coronary.

LUNA

And check his works -- he acts peculiar.

(CONTINUED)

CONTINUED:

The FOREMAN calls to a man.

FOREMAN

You got room for another head change?

SHOT of Dill who nods and is just at that moment with another robot that is lying down on conveyor belt or passing through an assembly line or something but at that second, SMASH! A pliers removes his head and we see wires coming up out of his neck. Naturally this will be done with a real dummy so it will have to be properly staged so as not to give away to audience that this particular robot was not human like the others.

CUT TO Miles' face. His eyes widen in horrible disbelief.

FOREMAN

(continuing)

Let me just turn this one off.

The Foreman snaps him off and Miles shuts up abruptly. The Security Officer looks on.

LUNA

I'll come back and pick him up a little later.

She goes and what follows is Miles, unable to give himself away with the Security Officer present, behaving like a robot.

He is put on assembly line and business must be worked out as he saves himself every which way.

He secretly hits switches shutting off machine. He falls off assembly line. He struggles against the inevitable.

He is finally forced to give his hand away and the officer and the workers chase him. He runs, making physical use of the environment.

Finally, wins his chase and runs outside. Pliers on his head or on Cop's nose.

EXT. DOMESTICON

Luna is getting into her auto.

INT. LUNA'S CAR

Miles leaps in with her, hides on floor. She is taken aback.

(CONTINUED)

CONTINUED:

Shouts of "Get him" -- "He's the alien". Luna realizes.

LUNA

Hey --

MILES

Look, I'm going to tell you the truth. My name is Miles Monroe. I was frozen in Greenwich Village in 1973 and some doctors just found me and thawed me out. Everybody's after me, but I didn't do anything. I'm a good person. I have good values and high moral fiber. I have basically healthy goals and a decent life style. I don't drink or smoke and I wouldn't force myself sexually on anyone over 80 years old.

LUNA

You're the alien.

MILES

Your government is evil, you're living in a police state -- We have to find out what the Aires Project is.

LUNA

You're the alien!

MILES

I know. You won't give me away, will you. You're a kind person --

LUNA

(begins screaming)

Ahhh! Ahhhh! The alien! Help!
The alien!

MILES

You have to calm down, the problem is you're tensing up.

(CONTINUED)

74 CONTINUED - (2):

Miles puts his hand over her mouth, pushes "drive" and car takes off, first in reverse, then it spins on axis, then goes off.

He pulls off with her captive in car, just in time.

MILES

(continuing)

Don't look so scared. I'm not going to hurt you. I'm a nice jewish boy from 200 years ago.

Luna faints.

CUT TO:

75 EXT. HIGHWAY

Car speeds along.

CUT TO:

76 EXT. CAMPSITE - DAY

Later that day or that night. He sits in either cave or clearing in woods with Luna who is trussed up.

He has made a small fire to keep warm. He munches a cracker from a few left.

MILES

You hungry? You want a cracker?

No response by nodding and she's gagged.

MILES

(continuing)

How can you not be hungry? Are you hungry? I only have these crackers but that's all you had in the car... You want a cracker? Take a cracker.

No response.

(CONTINUED)

CONTINUED:

MILES

(continuing)

Here -- you'll feel better if
you eat.

He lowers her gag.

LUNA

(immediately screams)

Ahhh! Help! The alien! Help!

He forces gag back on.

MILES

Stop screaming, will you. Put
yourself in my position. I was
a clarinet player in 1973. I
go in for a minor operation.
Next thing I know I wake up
I'm Flash Gordon.

--
Plus I'm a criminal. I never
did anything wrong in my life.
I have a perfect record. I'm
a nice person. I ran a health
food store. Once a couple of
customers got Botulism -- once.
But that was the worst. Listen,
you're the only person I know.

--
Now I'm going to take that gag
out of your mouth and I don't
care if you scream -- because no
one's going to hear you because
we're miles from anyone...

He takes her gag off.

LUNA

Ahhh! Help! The alien! Help!
Ahhhh! Help!

MILES

Go ahead. Scream.
(tries to be casual)

LUNA

Ahh! Help! Ahh!

MILES

See if I care... See, she's
screaming...

LUNA

Ahh!! Help!

(CONTINUED)

MILES

If you don't shut up, I will take this rock and bring it down on your head so hard that a substance resembling guacamole will come out of your ears.

LUNA

What do you want with me?

MILES

I want you to help me reach the underground.

LUNA

I'm not helping any alien. We don't want your crazy ideas. Go back to Greenburg's Village.

MILES

Greenwich Village. Not Greenburg's Village. That was 200 years ago. I can't go back.

LUNA

You're sick. You have to give yourself up. They won't hurt you. They'll restructure your brain.

MILES

I'm sorry. I don't let anybody touch my brain. They may drop it. Then I'd talk like Mr. Lapidus who got hit by lightning.

LUNA

Please, I want to go home. I'm getting a headache. I need a stress pill. I'm hungry. I haven't had a bath in seven hours. I'm not accustomed to this. I want to relax. I need my orb. Look at me, I'm shaking.

MILES

Gee, you'd be great on a camping trip.

LUNA

I order you to take me home.

(MORE)

(CONTINUED)

76 CONTINUED - (3):

LUNA (cont'd)

They'll be out looking for me.
You've abducted a very important
person. I'm a reknown poet. I
sell 20 to 30 poems a week. Plus
greeting cards.

MILES

How far is the Western District?

LUNA

It would take days and that's
with a vehicle.

MILES

Take me there and you'll never
see me again. I swear.

LUNA

I'm hungry. I can't think
straight. Obviously, I'll
promise you anything.

MILES

Okay. You sit here. I'll find
us some food. But don't try
anything because you know what
happens to you.

LUNA

What?

MILES

You get a large and very painful
hickey.

SHOT of him going. She's bound.

77 EXT. WOODS - DAY

SHOT of Miles in woods.

CUT TO:

78 EXT. CAMPSITE - LUNA

She is struggling to get free.

SHOT of her spying a sharp stone to cut her bonds and she
begins to maneuver toward it.

CUT TO:

79 EXT. WOODS - MILES

has come to a clearing but it is in the middle of nowhere. He looks in all directions and then believes he spies a dwelling of some sort in the far distance.

He heads off that way.

CUT TO:

80 EXT. CAMPSITE - LUNA

She secures stone and begins cutting her bonds.

CUT TO:

81 EXT. FUTURISTIC FARM - MILES

He is approaching a large farm in the distance.

CUT TO:

82 EXT. CAMPSITE - LUNA

She's free. Clumsily she runs off in all directions.

83 EXT. WOODS - LUNA

SHOT of her making her way through woods.

84 EXT. CONSTRUCTION SITE

She comes finally to a spot where construction is going on. It is abandoned at the moment but clearly from the looks of things, men come there daily to construct an enormous marble or rock dwelling.

Large slabs of marble stand around ready to be placed.

There are modern trucks for moving things and in general the paraphernalia of the construction site.

She begins climbing over very precarious rocks and slabs, at first yelling to see if anyone is there but it is empty.

CUT TO:

85 EXT. FUTURISTIC FARM - MILES

who comes upon a screened off modern, experimental site in the middle of nowhere. It is an experimental farm for artificially growing fruits and vegetables.

He reads a sign giving him and the audience the proper information and we see what he sees beyond the fence.

(CONTINUED)

85 CONTINUED:

In this futuristic farm, they are working on advanced methods of breeding in agriculture and consequently Miles sees fields of enormous strawberries and bananas and water-melon, each six feet in length, and connected by experimental apparatus to a main house. There are wires, tubes, etc.

His mouth waters. Using guile, Miles begins to sneak in.

CUT TO:

86 EXT. CONSTRUCTION SITE - DAY - LUNA

climbs over the construction site, an enormous marble slab capable of destroying an automobile, falls, smashing to pieces to give us some idea of what it would be like if it landed on her.

She falls and soon a small landslide begins. She is terrified as slabs begin to fall and crash around her and she suddenly falls over, her foot caught beneath a heavy piece of rock.

CUT TO:

87 EXT. FUTURISTIC FARM - DAY - MILES

is having trouble lifting an immense banana and a huge strawberry.

Finally he extricates them and begins running. Some men spot him and take off in pursuit.

88 EXT. ROAD

He outruns them and finally peels the banana, leaving the skin stretched out on the road like a tarpaulin.

The four men all slip on the huge skin in unison.

89 EXT. WOODS CAMP

Miles runs and loses the strawberry, finally crashing through a fence. The banana is sliced suddenly into pieces on the other side. Miles picks up a few and runs.

Miles runs back to cave. She's gone. He HEARS screaming.

He drops banana pieces and runs to where her voice comes from.

EXT. CONSTRUCTION SITE

He comes upon her and we see the following sight:

Luna lies pinned to ground, her foot stuck. She is okay but unable to move.

A gigantic white slab, capable of crushing a bus teeters over her, precariously perched on a thin piece of rock forming a see-saw which is teetering down on her and will surely kill her if it goes all the way.

Miles snaps into action and runs, jumping on the other end of the see-saw and forcing it up just before it hits her face.

Now he is balanced on it. She can't move. He must move like a ballet dancer. If you can picture it, he is a man on one end of a see-saw with no one on the other seat but the see-saw is several tons, not a wooden board, and Luna lays caught under one side.

Miles runs off see-saw to Luna and desperately tries to free her but the slab teeters and Miles is forced to abort his attempt and run back on the board to bring it up.

He has trouble and accidentally begins to slide to the wrong end of the board but struggles back in time.

Miles tries to remain on board and also help Luna extricate herself with his free hand without upsetting balance.

Presently a bird lands on other end of board tipping weight disastrously and Miles must use his ingenuity and kick off one of his shoes and push it to far end of board to counter-balance bird.

Bird flies off and Miles falls off the wrong direction.

Finally, (and the device must be set up to work out all the business) Miles slips into position to help her get free. He falls under for a second and rolls out of way just in time as board comes smashing down with deadly force.

CUT TO:

EXT. WOODS CAMP - NIGHT - MILES AND LUNA

He is eating big pieces of banana later that night and trying to gather kindling for fire. She is petulant.

(CONTINUED)

91 CONTINUED:

Luna sits eating a huge celery stalk which makes an incredibly loud NOISE.

MILES

You want to pass the celery,
please?

Luna gives Miles the celery and begins eating pieces of the banana.

LUNA

Couldn't you get anything
else?

MILES

You think it's easy to run
while you're holding a banana
the size of a canoe?

LUNA

You didn't get any dessert.
There's no seasoning. There's
no wine.

MILES

I couldn't believe the size
of those vegetables. I'd hate
to see what they use for ferti-
lizer.

Miles finds a large branch of wood. Gag possibilities: He tries to break it up by leaning it against a large log or rock and jumping on it; it doesn't break but bends and flexes and catapults him off onto the ground. He tries to break it by grabbing it like a baseball bat and swings it very hard against a tree. There is a resounding TWANG as the shock goes through Miles, the branch doesn't break. He stands rooted to the spot and a few seconds later he is pelted with hundreds of pinecones or acorns or seed-pods he has obviously shaken loose. Animal NOISE.

MILES

(continuing; scared)

Are there any futuristic animals
I should know about? Any weird
creatures with the head of a crab
and the body of a social worker?

LUNA

You'll never survive out here.

MILES

Don't worry about me.
(MORE)

(CONTINUED)

MILES (cont'd)

I grew up in the Brooklyn schoolyards. If I could survive that, I can survive anything.

LUNA

How do you know I won't trick you and turn you into the hands of the police?

MILES

Because I think you trust me a little more now. I think you see I saved your life and I'm not really a monster and I think you feel I'm not such a bad guy ... maybe I'm even right... I have a feeling you're beginning to believe me a little.

Luna has secured a long, heavy piece of wood secretly as Miles spoke and she smashes him on the head and continues to sit there looking at him. He holds his head but grabs her before she gets far. Begins tying her up.

MILES

(continuing)

I knew I was a great judge of character.

at clearing. A very modern dwelling.

MILES

We need a car, I got to get a change out of this robot apparel and no funny business. Because if there's trouble -- you know what you get.

LUNA

What is a hickey?

MILES

You'll see.

They RING bell or whatever and a young man comes to the door.

As we will learn, this is an ultra modern house, even for the future as it is occupied by two roommate male decorators, who are lovers but we do not lean on this or make them too terribly overt in their homosexuality.

92 CONTINUED:

JEB

Yes?

MILES

Our car broke down. I wonder
if we could borrow one?

JEB

Sure -- come in -- are you
okay?

93 INT. DECORATORS' LIVING ROOM - DAY

They enter. White room, with very little furniture,
unusual TV screen.

The other inhabitant sits with orb. Both men are stoned
very badly.

Luna is pantomiming to him, "He's the alien".

JEB just stares at her. She does it again.

JEB

What honey?

LUNA

(still safe enough
from Miles, she
whispers)

Alien... one they're looking
for... the alien... on tele-
vision...

JEB

What are you mumbling?

Exasperated, Luna gives up on that ploy.

LUNA

Could I use the bathroom?

Miles looks at her impatiently, but she is right and he
lets her. On wall could be a framed, brown, yellowing,
antique photo of Judy Garland.

94 INT. DECORATORS' OTHER ROOM - LUNA

pretends to go to bathroom but secures phone.

CUT TO:

95 INT. DECORATORS' LIVING ROOM - MILES

with the two decorators.

SEARS

(seeing Miles shift
awkwardly)

Come on in -- sit down.

Miles looks around but can't figure out which are chairs
and what he's supposed to do to sit in one.

TV SCREEN

The incident at the Domesticon
Adjustment Center has
authorities combining the 16th
to 31st parallels in search of
the alien and his abducted
victim.

Miles clears throat.

JEB

(proffering orb)

Would you like a stroke?

MILES

No, that's all right -- "I'm
cool, man."

(still struggling
with chair)

CUT TO:

96 INT. DECORATOR'S OTHER ROOM - LUNA

on phone:

LUNA

Police... I can't speak... I'm with the alien... we're heading west on the 1600th Channel. We should be at the Eastern Parallel in half an hour? What? ... No, I'm nervous... please... I'll try... I don't know if I can...

CUT TO:

97 INT. POLICE STATION

Local. Modern interior.

POLICEMAN

Detain him somehow. We'll be right out.

CUT TO:

98 INT. DECORATOR'S LIVING ROOM - MILES

still awkward.

SEARS

It took us ages to do the place -- we have our own decorating firm. Maybe you heard of us. Zero Interiors.

LUNA

(enters)

Do you have a space HydroVac suit?

JEB

Of course. Why? You going on the space shuttle?

LUNA

Yes -- and he forgot his.

MILES

I'm always forgetting my HydroVac suit.

(CONTINUED)

JEB
 (calling robot)
 Reagen -- Reagen, bring in my
 HydroVac suit.

SEARS
 (looking at
 Miles' clothes)
 Where'd you get that campy
 thing. That's what the robots
 wear.

MILES
 Aha-ha-ha... It's the newest
 thing -- very new style -- you
 haven't been out in the last
 half hour, have you? Aha --

A gay robot enters, REAGEN, with boxed suit.

REAGEN
 (gay voice)
 Here's the HydroVac suit, sir.
 Jesus, it's just a mess in that
 bedroom.

SEARS
 Well clean it Reagen, you're the
 Domestic Robot.

REAGEN
 All right -- Brother, around
 here I'm nothing but Mary
 Machine.
 (minces off,
 but looks at
 Miles)

Hi.

Miles writhes.

CUT TO:

99 INT. CAR - DAY - LUNA AND MILES

driving. He is in new suit. They come to a bridge. She
 is nervously checking her wrist watch and looking in
 various directions.

LUNA
 You better pull over. I'm
 not sure where we are.

Miles pulls over.

Suddenly from over the hill in distance we see a Police van approaching.

MILES

Police!

At back of Miles' suit, in a position that makes it impossible for him to reach, is an adjustable device that reads: Inflate. (Then various stops and one that reads -- Danger: Overinflate.)

Luna turns his suit to overinflate and pulls cord, ripping it off irrevokably.

Miles' suit starts inflating and soon he is an enormous inflated float like in the Macy parade.

She starts running across a field. Miles, realizing he's been double-crossed, but ludicrously immobile, takes off after her.

He bounds like a large beach ball but the Police are already dismounting from their vans.

Now Miles is being chased by Police who SHOOT their ray ejections at him and miss, perhaps burning up trees they accidentally hit.

POLICEMAN ONE

Try and get him alive!

POLICEMAN TWO

What's the difference?

A comic chase ensues with Miles bouncing like a ball.

Perhaps we SHOOT one or two SHOTS where Miles is on hidden trampoline and the effect is one of high bouncing.

Meanwhile the Police capture Luna.

POLICEMAN THREE

Shall we take her in or do away with her here?

LUNA

Me? I'm not the one you want.

(CONTINUED)

POLICEMAN FOUR
Take her in. We'll have her
re-programmed.

LUNA
What are you talking about?

POLICEMAN THREE
You've been contaminated by
over-exposure to the alien.

LUNA
What!?

POLICEMAN FOUR
You've spent an unhealthy
period of time in the presence
of the alien.

LUNA
I'm the one who turned him in!

POLICEMAN THREE
Let's get her out of the way
now. It'll be one less re-
programming job.

POLICEMAN FOUR
She'll be fine after her brain
treatment.

LUNA
Help! Police!

POLICEMAN THREE
The orders were to use our own
discretion. I say why bother.
Destroy her.

The Policeman is about to do it when Miles bounds on to
the scene and bounces them off in different directions.
He grabs the girl and then run toward water.

POLICEMAN!
Get the two aliens! Quickly!

CUT TO:

102 EXT. WATER'S EDGE - MILES AND LUNA

MILES
Swim for it. It's your only
chance.

LUNA
I can't swim!

CUT TO:

103 EXT. WATER'S EDGE - POLICE

running after in close pursuit.

CUT TO:

104 EXT. WATER'S EDGE - MILES AND LUNA

Using Miles as a giant rubber raft, she sits on him and
paddles as the two float downstream. He lies on his back
forming the raft.

The Police are left behind and now the two argue.

LUNA
(as she paddles)
How could you! I hate you!
I hate you! I hate you!

MILES
Try not to get upset.

LUNA
They want to destroy me! Me!

MILES
You're getting water in my
mouth.

LUNA
My life is ruined! It's all
your fault.

MILES
Uh -- oh -- I'm leaking.

LUNA
What?

MILES
I'm leaking. I blew a gasket
in my thigh.

(CONTINUED)

LUNA

We'll drown.

MILES

Quick -- start inflating it.

They both paddle and blow.

MILES

(continuing)

In some societies we'd have
to be married to do this.

CUT TO:

105 EXT. WOODS - HOURS LATER

trekking. We can vary the locations or use LONG DOLLY SHOT.

LUNA

What am I going to do? My
home, my citizenship and my
friends... I'm a criminal.
They want to destroy me. I
just want to die.

MILES

All right, look at the bright
side.

LUNA

What bright side?

MILES

Now you know what your govern-
ment's like.

LUNA

I thought they'd get you!

MILES

Aha! But now they want you too.
No trial. No lawyer.

LUNA

We don't have lawyers.

MILES

On the other hand, any society
without lawyers can't be all
bad.

LUNA

I'm going back.

(CONTINUED)

105 CONTINUED:

MILES

What?

LUNA

I'll give myself up. I'll tell
the truth. They'll believe me.

MILES

You're crazy.

LUNA

No. I'm going back.

MILES

Okay. Go ahead. Go back.

LUNA

I am.

MILES

Go on.

LUNA

So what if they re-program
my brain?

MILES

In your case it'll take 'em
six years to find it.

He picks up a rock and throws it.

MILES

(continuing)

I hate you.

LUNA

(sits)

I can't go on. I can't.

DISSOLVE TO:

106 EXT. CAMPSITE #2 - NIGHT

SHOT of campsite. They have rigged fire and impromptu
cooking pot made from old can found somewhere, rigged over
fire by some branches.

Miles emerges from the woods bearing roots and herbs, etc.
Luna stares into empty space and makes grotesque faces.

MILES

You know you could help out a
little.

(CONTINUED)

LUNA

I can't cook.

MILES

What the hell are you doing?

LUNA

My facial exercises.

MILES

Do you have to do that?

LUNA

Do you mind? I care what I look like.

MILES

You look fine.

LUNA

What is all that?

MILES

That's clover, dandelions, watercress, ferns, milkweed, fungus, choke cherries, mushroom, acorns...

LUNA

That's cow food.

MILES

It's not cow food. I know natural foods. If I had my blender I could use this soil and make you a natural earth malted.

LUNA

You drink dirt?

MILES

It's not dirt... everything grows in it... it's full of vitamins... you eat all that packaged stuff... manufactured with preservatives and artificial color...

(CONTINUED)

LUNA

I like artificial food.

MILES

Oh God, you know what you're doing to your system? How old's your mother?

LUNA

She'll be a hundred and twenty three next month.

MILES

A hundred and twenty three years old?

LUNA

My father died just after his hundred and fortieth birthday.

MILES

Really?

LUNA

It was such a shame. He was fighting for the title and he was ahead in points.

MILES

He was boxing at hundred and forty?

LUNA

Naturally. Weren't your parents healthy?

MILES

My father died of a heart attack at fifty six because of guilt over having sexual relations on a Jewish holiday. How old are you?

LUNA

Me? I'm twenty six. I'm a Capricorn. What's your sign?

MILES

(I'm a Virgo -- the virgin but don't let that fool you.) (I'm a Sagittarius -- half man, half beast.)

Miles' face is weak. Suddenly flying Police pass over. They duck.

CUT TO:

107 EXT. WOODS - DAY - MILES AND LUNA

walking, obviously having hiked far.

GAGS: Miles carrying her. Improvised business.

MILES

You sure we're heading in the
right direction?

LUNA

Yeah.

MILES

Wasn't the North Star that way?

LUNA

So facing North, West is on
your left.

MILES

I thought North was this way.

LUNA

That's South.

MILES

That's East.

LUNA

No, that's North.

MILES

No, that's North, that's South.

LUNA

Wait a minute.

MILES

Look the sun rises in the East,
right?

LUNA

Not always.

MILES

What do you mean not always?

LUNA

Sometimes it's cloudy.

MILES

(pulling off his
glasses)

Wait a minute.

(MORE)

(CONTINUED)

107 CONTINUED:

MILES (cont'd)

I can't deal with you because I'm anxiety-ridden. You're giving me a migraine. And I haven't seen my analyst in two hundred years... And I feel guilty about that because he was a strict Freudian and if I had been going to him all this time I'd be almost cured by now.

LUNA

You need those glasses to see?

MILES

(back on)

Why?

LUNA

You look better without them.

MILES

You're nuts. I look fine with them. Fills my face out -- I got a good bone structure -- like a model...

LUNA

How tall are you?

MILES

Can we forget my physical appearance?

LUNA

No. Seriously, how tall are you?

MILES

Five six which is normal for my height.

LUNA

Actually, you don't look so bad for someone who's been dead.

They walk. She's ahead of him. He removes eye glasses and tests sight, caressing his face. He walks into a branch and decides it's better to wear them.

CUT TO:

108 EXT. WOODS AND CAVE - MILES AND LUNA

trekking. They come to a cave and scraping through debris and rock they discover the edge of a machine. They dig deeper and it turns out to be a 1960 Volkswagen, a fossil practically.

LUNA

What is it?

MILES

It's a two hundred year old Volkswagen.

(turns key and
it starts perfectly)
They really built 'em.

Going around to trunk they find L.A. plates.

LUNA

What's that?

She is referring to a bumper sticker that reads: Register Commies, Not Guns.

MILES

He probably belonged to the National Rifle Association... it was an organization that helped criminals get guns so they could shoot people... public service...

LUNA

Look!

She's opened trunk, and they find a New York Times, crumbling and yellow...

MILES

A New York Times from 1990...

Wow!

(reads headline)

Pope's Wife Gives Birth To Twins.
Nixon Memoirs Reveal Pedarasty.

The paper crumbles.

LUNA

Here's part of a section about the theater..

MILES

(reads)

Last Broadway theater closes bankrupt. Critics' plot revealed.
Wow.

CUT TO:

109 EXT. BACK ROAD

SERIES OF SHOTS riding over back roads in VW.

LUNA

We don't have cities like New York anymore.

MILES

Really?

LUNA

But I went to the university at a population center.

MILES

You went to a university? For what?

LUNA

Cosmetics, sexual technique and poetry.

MILES

You actually learn sexual technique in school?

LUNA

You have to know it. In case something goes wrong with the machine.

MILES

I see. You switch to manual.

LUNA

Where'd you learn about sex?

MILES

When I was a little kid I remember asking my mother how you get babies and she thought I said rabies. She said from a dog bite. A week later, a lady on our block gave birth to triplets -- I figured she must have been bitten by a great dane.

DISSOLVE TO:

110 (OMITTED)

110A EXT. BACK ROAD (RAVINE AND SHALLOW STREAM) - DAY -
MILES AND LUNA

dumping auto and walking.

(CONTINUED)

110A CONTINUED:

LUNA

What's it like being dead for
200 years?

MILES

Like spending a weekend in
Beverly Hills. Don't bother
to help. It's a light car.

LUNA

Were you scared? Do you
believe in God?

MILES

Do I believe in God? Me?
I'm a teleological existential
athiest. I don't believe in
God but I believe there's an
intelligence behind everything
in the universe -- with the
possible exception of my family.

LUNA

Why is it I never understand
you?

MILES

Do you believe in God?

LUNA

I believe there's someone out
there who watches over us.

MILES

Unfortunately, it's the govern-
ment.

LUNA

Did you ever realize that God
spelled backwards is dog?

MILES

So?

LUNA

Makes you think.

CUT TO:

110B
thru (OMITTED)
114A

114B EXT. CAMPSITE #3 - DAY - MILES AND LUNA

laying around -- relaxing. AD LIB monologue (possible).

CUT TO:

114C EXT. WOODS, FORK IN ROAD - LATER - MILES AND LUNA

walking.

CUT TO:

114Ca EXT. STREAM - MILES AND LUNA

Luna makes faces.

114D EXT. WOODS - LATER - MILES AND LUNA

arguing.

(CONTINUED)

114D CONTINUED - (2):

MILES

You're impossible.

LUNA

Stop picking on me. No wonder
your wife ran away.

MILES

She didn't run away. We had a
mutually agreed upon divorce
due to incompatibility. She
was a vegetarian and I wouldn't
eat meat.

LUNA

You're crazy!

115 EXT. WOODS - NIGHT

(Near Doctor Melik's farm house) Suddenly at a clearing in
woods, Miles sees a deserted, partially destroyed farm house.
It is the Melik farm house, the one raided earlier in the
story.

MILES

Hey -- I know this place.
This is where they first brought
me. We sure have gone wrong.

LUNA

It looks deserted.

MILES

They really did a job on it.
Come on.

116 ANOTHER ANGLE

The couple sneak up on it and checking to make sure it is
empty, they enter.

117 INT. DOCTOR MELIK'S HOUSE

All is tense in dark and perhaps there is a scary second
when an old, broken robot swings an arm -- or an anatomy
model.

Miles and Luna realize they're safe at least momentarily.

She sees her favorite thing. A bathroom with futuristic tub arrangement. She turns it on and Miles goes to shave. He looks in mirror. Shaves. He's pressed buttons.

Mirror image turns slowly. He is forced to turn.

He adjusts dials, now mirror image is behind him in time, confusing him when he shaves. Mirror is not up to where he's at.

He adjusts dials. Now Mirror is shaving faster than he is.

He adjusts dials after trying to keep up. Gets crossed and sees a WOMAN brushing teeth.

WOMAN

Who are you?

MILES

Me?

WOMAN

Get off my channel!
(she gargles)

Miles adjusts dials, gets himself gargling, turns dials, gets Woman shaving.

WOMAN

(continuing)
What are you doing!?

Miles turns dials. They're stuck. The Woman's HUSBAND comes up behind her. Looks in mirror.

HUSBAND

I know him. He's the alien
they're looking for.

WOMAN

No, you're mistaken.

Miles is frantically trying to turn off machine. He does.

CUT TO:

119)
120
121)

(OMITTED)

122 (OMITTED)

122A INT. DOCTOR MELIK'S DINING ROOM - MILES

serving nice candlelight dinner -- IMPROVISED MATERIAL -- good food. He finds cassette for dinner MUSIC.

He serves dinner.

Cologne and juice for wine.

He eats to BEETHOVEN SONATA -- slow and fast, tune gets faster. (See Woody for which Sonata.)

They laugh. He begins by showing her a table trick and does two or three little flourishes.

She laughs and playfully pushes him. He laughs and pushes back. It gets harder and harder. They laugh.

123)

124 (OMITTED)

125)

126 MILES

trying to joke with her, performs a little table magic trick.

Chattering teeth go off.

Using dinner cups he dares her to find which one the lemon is under after moving them around. She guesses and is wrong and amazed.

He repeats. Now the lemon is gone from all three cups. She is astounded.

He goes again. Now three lemons appear, one under each cup. She is delighted.

Another gag possibility: Miles finds dehydrated food pills, puts one in mouth, it turns into a cornish game hen.

127 ANOTHER ANGLE - MILES

sensing a response, rises and does a trick where he uses the candle to burn and restore a napkin.

When she responds, he repeats it with her handkerchief.

Now he accidentally sets fire to his leg. He starts kicking like a mule to put it out.

She laughs, thinking it's all part of the act. Finally the fire goes out and she applauds.

129 INT. DOCTOR MELIK'S HOUSE - LATER THAT NIGHT

MILES

See, I wouldn't make enough money playing jazz, so I opened the restaurant.

LUNA

Weren't you any good?

MILES

I was okay. But I always had the theory that in order to be a great jazz musician you have to be black. And you know, I'm just a mulatto.

LUNA

You?

MILES

Sure didn't you know that?

LUNA

No.

MILES

Sure, it's true.

LUNA

You're joking.

MILES

No, my mother was black and my father was white, and vice versa.

LUNA

Oh -- you are joking.

MILES

Yeah, I'm always joking. Don't you know that yet? It's my defense mechanism.

LUNA

You want to perform sex with me?

MILES

Perform sex -- us? No, I'm not up to a performance but I'll rehearse with you for awhile if you like.

(CONTINUED)

LUNA

Okay. I just thought you might want to. They have a machine.

MILES

A machine? Are you kidding? I'm not getting into that thing. I'm strictly a hand operator.

LUNA

It's hard to believe you haven't had sex in two hundred years.

MILES

Two hundred and four, if you count my marriage.

LUNA

What did your wife do?

MILES

(She worked for the Reader's Digest -- in charge of photography.) (She worked for the Mafia -- in charge of Public Relations.)

LUNA

Was she beautiful?

MILES

Yeah, except sometimes I had the feeling she was a tad effeminate, and it bothered me.

LUNA

Oh -- you're teasing me. You think I'm stupid.

MILES

No -- I think you're bright... and... sensitive...

LUNA

And beautiful...

MILES

Beautiful.

LUNA

Yeah, so how come you're not attracted to me? Men go crazy over me. I'm great physically. I have a PhD in oral sex.

(CONTINUED)

MILES

Yeah? They make you take any Spanish with that?

LUNA

What?

MILES

I was an English Lit. major myself. You know, Chaucer, Pope. But I minored in foreplay.

LUNA

Oh, you're not taking me seriously.

MILES

Of course not. I mean -- "Do you want to perform sex with me?" -- that's so cold.

LUNA

Sex is different today. We don't have any problems. Everybody's frigid.

MILES

Gee, that's great. Are the men impotent?

LUNA

Yeah. Most of them. Except for the ones whose ancestors were Italian.

MILES

I always knew there was something in that pasta.

He kisses her.

LUNA

You want to get in the box?

MILES

We don't need that.

LUNA

It feels great and then I won't be frigid.

(CONTINUED)

129 CONTINUED - (3):

MILES

You won't be frigid with me.
I got the magic touch.

LUNA

No?

MILES

Are you kidding -- fifteen
minutes with me and you'll sell
that thing for scrap iron. The
only thing is, I have a little
asthma so if you hear a lot of
wheezing, it's me.

(kissing)

130 INT. DOCTOR MELIK'S HOUSE - ANOTHER ANGLE

Suddenly lights go on and Police surround house.

POLICE

This is the Police. We have
the premises surrounded. Come
out with your hands above your
head.

Miles and Luna panic.

LUNA

What'll we do?

MILES

Hide here. I'll lead them
away. You can escape. Get to
the underground. Tell them to
find out what the Aires Project
is. Will you remember that
name?

LUNA

Yes. The Jupiter Project.

MILES

The Aires Project!

LUNA

The Aires Project! But what
about you?

MILES

Don't worry about me, honey.
I'm like a cat. I always land
on my feet.

(CONTINUED)

130 CONTINUED:

Miles puts her on secret panel and revolves her to hidden library out of sight. Miles gives her a gun.

He grabs anatomy dummy and runs to window but already Police are closing in.

Just as they enter downstairs, he hides in Oratron Chamber.

It lights up, still not seen by searchers. We HEAR Miles moan.

Police crowd room, look around. Dial on machine goes to repeat, Maximum. To overload. We HEAR Miles moan in it.

Police don't notice. Finally it goes way up and Miles, bearing it no longer, comes crawling out, numb, half smiling, ravaged, like a concentration camp victim. The Police just stare.

POLICE ONE

He's alone.

POLICE TWO

Search the premises.

Some run off.

POLICE TWO

(continuing)

Destroy him.

(CONTINUED)

Someone presses laser gun to Miles' head.

POLICE THREE

We should take him in.

POLICE TWO

I said destroy him.

POLICE THREE

They said only if necessary.

POLICE TWO

(tense pause)

Okay, take him in.

A POLICEMAN runs back in room.

POLICEMAN

There doesn't seem to be
anyone else here.

POLICE TWO

Check the woods and defoliate
the area to prevent seclusion.

CUT TO:

130A INT. OPERATING ROOM - NIGHT - MILES

at operating theater. They attach electrodes to his head
while DOCTORS talk.

DOCTOR FISH

Subject prepared for a total
brainwash.

DOCTOR HALL

(inserting IBM cards
into slot)

We've programmed the CHC for 1970's
reference data.

DOCTOR FISH

Proceed at two hundred -- level
D. Programming code Omega.

DOCTOR SAX

All systems proceeding. Activate
subject.

130B ANOTHER ANGLE

An M.C. like Bert Parks comes out.

M.C.

Well -- our Miss America contest is down to the five finalists.

SOUND. APPLAUSE. Miles, wires from his head attached to console as Doctors dial and feed juice, etc.

M.C.

(continuing)

And they are -- Miss Ohio --

APPLAUSE after each.

M.C.

(continuing)

Miss Florida...
Miss California...
Miss Hawaii... And --
Miss Montana.

Each comes out as announced. The fifth, Miss Montana is Miles. As he is. Wires to head. In a trance.

M.C.

(continuing)

We're going to test the contestants personalities by asking each a question.

130C ANOTHER ANGLE - DOCTOR FISH AND DOCTOR HALL

DOCTOR FISH

(professionally to
Doctor Hall)

He's not responding.

DOCTOR HALL

Go up a half cycle.

CUT TO:

130D ANGLE - MILES

as M.C. asks him question.

(CONTINUED)

M.C.

Now Miss Montana, if you could do one thing for mankind, what would it be?

Miles struggles and Doctors turn up juice.

DOCTOR HALL

Go another full cycle.

MILES

Bring the peoples of the world together to promote peace and understanding amongst all nations be they black, be they white -- be they yellow be they colored.

M.C.

Okay -- you've heard the finalists. And now to the moment you've waited for. First we'll announce Miss Personality and Miss Congenial -- they are respectively -- Miss Florida and Miss Hawaii.

--

And now the second runner-up -- Miss California.

--

Finally -- the first runner-up who will take over first place if the winner cannot fulfill the duties -- and obligations that go with winning.

SHOT of Doctor turning dials.

M.C.

(continuing)

The first runner-up is -- Miss Ohio -- which means Miss America -- is -- Miss Montana!

MUSIC.

130F CLOSE SHOT - MILES

face -- tears (flowers handed him by Doctor). Marches on runway -- crying.

Faints.

CUT TO:

131
and
132

(OMITTED)

133

MILES

in bed days later.

MILES

Gee, what wonderful dreams.
Where am I?

NERO

(female)

Mr. Monroe, I'm Doctor Nero,
your orientation adviser.
I'm here to supervise the
initial phase of your assimilation
into society. A society
that will take care of your
needs and desires more
efficiently than any you might
have thought possible. You
get some rest and next week
you'll begin a new life.

She slams vault.

CUT TO:

134

EXT. COMPUTER FITTINGS - DAY - MILES

entering "Computerized Fittings, Men's Styles", with Miss Nero.

135

INT. COMPUTER FITTINGS

The tailor shop of the future is highly mechanized, in fact the two partners are a pair of mini-Computers.

One COMPUTER, Max, who talks with a Jewish accent addresses him and lights up.

MAX

You want jackets, we got jackets,
trousers -- anything you want.

MILES

I need a complete outfit.

(CONTINUED)

135 CONTINUED:

MAX

Good. Step into the fitting room.

Miles steps up to a flouroscope-type wall device.

MAX

(continuing)

You came to the right place. You wouldn't get merchandise like this nowhere. Believe me.

MILES

Something simple.

MAX

We got simple -- we got complicated. Don't worry.

The other COMPUTER rolls over on wheels.

ABE

(Jewish voice
from computer)

Who put away that shipment downstairs?

MAX

What are you bothering me, I got a customer?

ABE

Do you know what the hell you're doing? That was all velvet.

MAX

So it's velvet. Leave me alone, I got a customer.

ABE

What do we need so much velvet?

MAX

What?

ABE

Where do we come to velvet?

MAX

I'll talk to you later.

(CONTINUED)

MILES
(tentatively to
machine)

Er -- I'm in a rush --

ABE
(shouting)

Talk to me now. You know what
your mistakes are costing us!

MAX
Drop dead. You want to drop
dead.

MILES
Er -- excuse me.

MAX
Okay, step against the screen.

Miles stands pressing against X-ray screen. Light flashes
and we see and HEAR a smart, snappy, scientific calling off
of facts as we see a read-out of Miles' precise measurements.

SCREEN (V.O.)
Ankles -- six point two
Calf -- eight and a half
Thigh -- fourteen
In seam -- twenty-six to knee,
eight to ankle
Waist -- twenty eight
Torso -- twenty five
Chest around -- fifty eight
Neck -- fourteen and a half
Arm span -- fifty one
Fingers -- first joints, two
-- second joint -- one point
nine
Palm -- eight

136 ANGLE - READ-OUT BOARD

reads: SUBJECT FITTED
GARMENT DESIGNED
PLEASE RECEIVE

137 ANOTHER ANGLE

A jacket comes out of this ultra perfect looking machine and
Miles tries it on. Very bad fit.

(CONTINUED)

137 CONTINUED:

MILES
This is terrible.

MAX
Okay, okay... we'll take it
in... don't worry -- there's
no charge for alterations...

The Partners continue ADLIB argument and we...

CUT TO:

138 EXT. FUTURISTIC HOUSING BLOCK - DAY

Miles is shown futuristic housing block.

NERO
This is your own. A present
from our leader.

CUT TO:

139 INT. MILES' APARTMENT

Futuristic apartment. Miles looks around, impressed.
Tries one button-like toilet or temperature control and,
as usual, something goes wrong.

NERO
Here's your orientation
pamphlet. It had the names
of your new friends. There'll
be conversation and discussion
assemblies twice a week. After
phase one you'll be permitted
to select your own home and
enjoy mechanized servants.
Until then you can have a com-
puterized dog.

An electronic DOG comes in.

NERO
(continuing)
Here, Rags.

Makes SOUND: "Arf-Arf. Hello. I'm Rags. Arf-Arf."

NERO
(continuing)
Isn't that cute?

(CONTINUED)

MILES

Is he housebroken? Or will he
be leaving little batteries
all over the floor?

CUT TO:

140 EXT. COMPLEX #2 - DAY - MILES AND NERO

standing before vast Pentagon-like complex.

NERO

(standing with Miles
before this white,
futuristic building,
well guarded)

For the first year you'll work
at the Function Complex. This
is a required service of all
citizens.

CUT TO:

141 INT. COMPLEX #2, MILES' OFFICE

White walls, rooms of tape bank. Complicated threader.

He threads enormous, wide tape, through reels and sprockets,
not unlike the machine Chaplin used in Modern Times. It
will go haywire later but at first he's a whiz at it.

Miles sees a lovely blonde who works there. She smiles at
him.

CUT TO:

142 INT. MILES' HOME - NIGHT - MILES

puts on makeup.

He scents room.

He takes pill.

Bell RINGS. RANIER enters. Very sexy. She has brought
her orb.

Miles waves it off and wheels out enormous orb.

They walk to Orgasm machine.

CUT TO:

143 EXT. WOODS, LUNA'S CAMP - DAY - LUNA

in woods. A child of nature. Sun streaming through trees at crack of dawn. She awakes, stretches, bathes. She fishes.

BIT: She makes bed of leaves to lie on. It blows away just before she flops down on it.

Books lie around half read.

144 ANOTHER ANGLE

She shoots bow and arrow but lets go of bow, not arrow and it hits her in face.

CUT TO:

145 EXT. WOODS - DAY - LUNA

trekking. She's strong, healthy.

Perhaps she has trouble stringing a lean-to in wind.

146 ANOTHER ANGLE - LUNA

suddenly caught by two men. ERNO and YALE. Hand over her mouth.

ERNO
Don't yell. We're with the
underground.

CUT TO:

147 EXT. FUTURE CHURCH - DAY

CUT TO:

148 INT. FUTURE CHURCH

There is an electric sign:

"PLEASE STAND ON MARK. WAIT UNTIL RED
LIGHT GOES ON, THEN BEGIN PRAYER."

CUT BACK revealing Miles at worship.

(CONTINUED)

148 CONTINUED:

MILES

I thank God and our Leader for allowing us to exist in perfect harmony with one another. I hope some day I can be a perfect citizen.

CUT TO:

149 ELECTRIC SIGN

next instructions. It reads:

"STAND BEHIND WHITE LINE. SPEAK INTO MICROPHONE. WHEN YOU HEAR THE BEEP -- CONFESS."

CUT BACK TO Miles.

MILES

I questioned my supervisor and once I doubted him for a second and I forgot to listen to our Leader's speech on the telescreen and Rainer and I have been making love at work secretly because sometimes we can't wait to get home. But that's all.

Suddenly a red light flashes:

"ABSOLVED! ABSOLVED! ABSOLVED!"

Machine lights up and bells RING and RING like jackpot.

Miles gets a kwepie.

CUT TO:

150 (OMITTED)

150A EXT. WOODS - M.O.S.

SHOT of Erno giving chalk talk or chart lecture in woods to a group.

(CONTINUED)

150A CONTINUED:

Luna is in group.

On blackboard or chart is:

Subject: Revolution -- Violent overthrow

- 1) Dedication of few makes up for size
- 2) Element of surprise. SURPRISE!
- 3) Where there is one man rule and computerization -- eliminate "Our Leader" -- control 3 key computers.

Erno smiles and winks at Luna -- his prettiest pupil.

She raises hand and apprently asks a stupid question as others look at her.

Erno continues...

CUT TO:

151. (OMITTED)

151A INT. ROOM

Half dozen men doctors, etc., filing into small room. Slide Screen at DTC.

They sit and a slide comes up reading:

AIRES PROJECT -- TOP SECURITY

CUT TO:

Miles and Rainer who have been hiding in that room, making love or their lunch break. They look up scared.

VOICE

Gentlemen, this will be the final announcement preceding Aires Day.

SLIDE: June 10

VOICE

(continuing)

Due to difficulty in maintaining high security regarding the Aires Project -- we have been forced to move the date up several weeks.

(CONTINUED)

151A CONTINUED:

SLIDE: May 15 (BUZZING)

VOICE (V.O.)
(continuing)
Following successful completion
of the project, our leader --

SLIDE: Leader

VOICE (V.O.)
(continuing)
Will make a telespeech that
will signal -- the planned
final elimination of all
dissidents.

SLIDES: Resistors -- Underground -- Social misfits

VOICE (V.O.)
(continuing)
Our leader insists this
extermination must be total
and immediate and police
personnel are to consult
alternate code book -- Gamma
for details. That is all for
now. Our next briefing will
be on Aires Day.

SLIDE: Leader

SLIDE: Gamma Plan

SLIDE: Aires Day is May 15 -- Be ready.

Lights on -- men file out.

Miles and Rainer -- look at one another quickly.

They return to sex.

CUT TO:

152 INT. MILES' APARTMENT - MILES

as he enters his apartment, turns on light.

Luna is there. No longer her old look but now non-
commercially beautiful. Very bohemian outdoorsy. She has
pierced ears with self-made silver earrings.

(CONTINUED)

152 CONTINUED:

LUNA

Miles.

MILES

Hey... what are you doing
here?

Luna runs to the door and locks it.

MILES

(continuing)

Hey! Who are you?

LUNA

Who am I? I'm Luna. We were
outlaws -- aliens -- the police
captured you. I escaped. I'm
with the underground. Remember?
Western District? Luna? I'm
Luna. Luna. Luna.

MILES

Your name is not Luna, is it?

LUNA

Think back... 1973... The
Happy Carrot Health Food Store
... the Ragtime Rascals...

MILES

No... I... hey! You're the
alien!

LUNA

I've come for you.

MILES

How did you get in here!?
(calling his
automated dog)
Don't come near me!

LUNA

Miles!

MILES

Rags! Get her!

DOG (V.O.)

Pardon me, sir?

MILES

Sic her -- attack!

(CONTINUED)

152 CONTINUED - (2):

DOG (V.O.)

Arf-Arf.

LUNA

We're not going to hurt you.

MILES

Oh no, I'm a good citizen.
Get her, Rags! Sic! Attack!

DOG (V.O.)

Pardon me, sir?

LUNA

We're going to re-program
your mind back. Free it.

MILES

Go get her, boy! Attack!
Stupid dog!

She motions.

A man comes out, grabs Miles. He throws a blanket over him, and ties a sash around his waist so he can't see and is virtually hooded.

153 INT. HALLWAY - NIGHT - MILES

breaks out and runs down hall. He knocks on a door with his head.

Rainer comes to door.

RAINER

What's going on?

The trio grab her, hold hand over her mouth and proceed to abduct both now that she's witnessed.

154 INT. HALLWAY - ANOTHER ANGLE - MILES

has broken loose, a pathetic figure in his hooded blanket.

(CONTINUED)

154 CONTINUED:

He runs, using instinct, and runs to where stair case leading up is but instead, he runs to modern sculpture that has several ascending steps and thinking he is on staircase, he runs up steps but they end after three and he goes careening down and they take him away.

CUT TO:

155 INT. UNDERGROUND HIDEOUT - NIGHT

Luna has brought him to a makeshift underground hideout in hills.

ERNO

(as he injects him)

We have a good file on him.
We'll induce a hypnotic state
and then force him to re-
experience some of the major
traumas of his life. Hopefully
this will shatter his recent
personality and allow the old
one to emerge again.

Doctor Erno hands some sheets of paper -- scripts or notes -- to Yale and Luna.

MILES

(in swoon)

My orb...

ERNO

You won't need that now, Miles,
listen to me... It's the year
1962... Get up, Miles it's time
for that Sunday dinner at your
parents' house...

They walk across room to an area with table and chairs. Possibly an ornament or two to help Miles -- and us -- accept this as Miles' parents' dining room.

ERNO

(continuing)

Your parents' house... in
Brooklyn... on 'K Avenue'...

MILES

No -- no -- my mother hates
me -- I was a caesarian --
came out head first -- no --
no --

(CONTINUED)

ERNO

It's too late, you've already
rung the bell...

The scene is played with Doctor Erno, Yale, and Luna playing the parts of Miles' mother, father, and uncle... all in stilted, wooden attempt to be realistic for Miles' benefit. They refer to notes or script pages occasionally. Their concept of a Jewish family is terrible and overdone.

Miles plays this with detached confusion, in a slight trance, dream-like...

LUNA

(mother)

Nu, what are you standing
there? The food is getting
cold. Come in.

ERNO

(father)

Where's Arlene?

MILES

Arlene -- my wife -- warn
the police -- she's -- she's
Martin Bormann.

ERNO

(father)

Let's eat.

They all sit down.

LUNA

(mother)

... Miles, I cooked you your
favorite -- a nice bowl of hot
seltzer water...

Luna pantomimes holding bowl, sets it in front of Miles... pronounces 'seltzer' wrong, without the 'tz' sound... Yale portraying Uncle Mordecai as a very old man affirms this with a hideous hacking cough and a deprecating wave of his hand...

YALE

(uncle)

Pass me the filtered fish.

(CONTINUED)

155 CONTINUED - (2):

LUNA

(mother)

Give some to Miles. Miles,
take some filtered fish.

MILES

I don't like gefilte fish.

LUNA

(mother)

Give Miles some peas. Miles,
take some peas... Soon the Pass-
over holidays are coming and we
want you to wear your matzohs.

MILES

Listen -- I have something to
say. Arlene and I are getting
a divorce. She thinks I'm a
pervert because I drank the
waterbed.

LUNA

(mother; mis-
pronouncing)

Oy -- vey ice mear.

ERNO

(father; wringing
hands, pronouncing
soft "g")

Oy givalt. What will them
"goyim" say?

LUNA

(mother)

Miles, be a good son or I will
tell the rabbit -- the rabbit
with the beard.

MILES

That's rabbi! Not rabbit! A
rabbit has no beard! Oh my
head...

(faints)

Everyone exchanges looks.

CUT TO:

156 INT. UNDERGROUND HIDEOUT - LATER THAT DAY

LUNA

How do you feel, Miles?

(CONTINUED)

MILES
You look beautiful --

LUNA
You were screaming out things
in your sleep.

MILES
I was?

LUNA
Who is Linda Lovelace?

MILES
You look so different.

LUNA
I feel different. I've spent
the past six months living like
a wild animal.

MILES
Really?

LUNA
That's right, Miles. All of
us here in the underground, we
live from day to day on our
cunning and instinct. We're
all wild animals.

A MAN passes and throws a piece of raw meat on the ground.

MAN
Lunch, Luna.

Luna grabs the meat and begins devouring it.

MILES
What's today's special?
Zebra?

LUNA
Miles, while you were a pawn
of capitalist society, Erno
has been teaching me the beauty
of Karl Marx.

MILES
Whose been teaching you?

(CONTINUED)

LUNA

You've got to meet Erno. He's wonderful. Someday, in a few months, he's going to lead the revolution and install a marxist regime. Government by the workers and the downtrodden masses.

MILES

I can't believe it. I leave you alone for six months -- I come back and you've become a communist who eats raw meat.

LUNA

I'm not a communist. I'm a Hamiltonian socialist.

MILES

What the hell is a Hamiltonian socialist?

LUNA

Obviously, you've never read Heegel.

MILES

Who?

LUNA

Heegel, philosophy.

MILES

Oh -- Heegel. Don't tell me you've started reading.

LUNA

Erno taught me to speed read. I go like lightning. I read War and Peace in a half an hour.

MILES

And you understood it?

LUNA

It deals with Russia.

MILES

You remind me of Lisa Sorenson.

LUNA

Who?

(CONTINUED)

156 CONTINUED - (3):

MILES

An old girl friend of mine.
Trotskyite who became a Jesus
freak and got arrested for
selling pornographic connect-
the-dots books.

LUNA

Miles, I wrote a song about
the revolution.

MILES

Oh the revolution. There's
not going to be a revolution
if we don't stop the Aires
Project. (It's May 15th.)
(It's next week.)

LUNA

You rest. There's plenty of
time for that. Listen.

Luna strums guitar and sings revolutionary ballad. Miles
takes guitar and throws it away. They kiss and we...

FADE OUT.

FADE IN:

157 EXT. HUT - DAY - MILES

walking to hut or house to seek help on plan. He enters to
find Luna and Erno in an unmistakable embrace.

158 INT. HUT

MILES

Oh... er... I'm sorry... I
didn't know you were kissing
... kissing...

(CONTINUED)

158

CONTINUED:

LUNA

Miles, I told Erno about
Aires Day...

MILES

(dazed a bit)

Uh-huh...

LUNA

He has a plan.

MILES

Really?...

ERNO

I think so. It's risky but
what you say confirms what
we've suspected. The Aires
Project is aimed at destroying
the revolution.

LUNA

And I'm going along with you
on the plan.

MILES

Gee, a plan... I'm really
kissing to hear it... er
dying to hear it...

LUNA

You tell him, Erno.

ERNO

(handing Miles a
tiny radio)

Right, darling... Miles, this
is a one channel radio --

MILES

What darling?

Putting his arm around Miles, the two men walk off and we
follow them.

159

(OMITTED)

160

EXT. UNDERGROUND HIDEOUT - DAY - MILES AND LUNA

Day of mission. They get into auto.

She snaps on rubber thumbprint. Car speeding.

161 EXT. COMPLEX #2 - ESTABLISHING SHOT

Miles, Luna and Erno arrive in car.

CUT TO:

162 INT. COMPLEX #2 - DAY - MILES AND LUNA

as they enter Complex. He calls into speaker: They thumbprint in.

MILES

Miles Monroe -- 16347.

LUNA

Rainer Lee -- 237768.

Screen lights up "pass" in both cases. They walk down corridors. People pass them. Corridors busy.

162A INT. CORRIDOR, COMPLEX #2

MILES

Now try not to appear nervous.
Smile... Peasants...

LUNA

Relax Miles, you're shaking
like a leaf.

MILES

I don't know how else to shake.

LUNA

Everything's going to be fine.

MILES

Then why are you shaking?

LUNA

You're making me nervous.

MILES

Don't blame me... hello...
smile... oy...

LUNA

If you would just get a grip
on yourself.

MILES

You'd probably feel safer with
Mister White-teeth back there.

(CONTINUED)

162A CONTINUED:

LUNA

Who?

MILES

You know -- the rebel Chieftain
with the captain Marvel physique.

LUNA

You mean Erno?

MILES

Erno. It's a charming name.
If you happen to be the star of
a vampire movie.

LUNA

He's brilliant.

MILES

Yeah, I know. He couldn't
make it here now -- he's going
for his handsome lesson.

LUNA

You're jealous.

MILES

Honey, when you're built like
I am, you don't get jealous.

LUNA

You don't expect me to tie
myself down to one man. My
body is a free gift to all the
Bolshevik brothers.

MILES

(smiles as others
pass and smile
hello)

Do what you want. You're over
twenty-one... little tramp...

LUNA

We're here on business...

MILES

Free love... I created a
Bohemian monster... next thing
you'll want to have group sex
with the robots...

LUNA

Will you shut up, you're
attracting attention.

(CONTINUED)

162A CONTINUED - (2):

MILES

Give her a few books to read
and right away she's miss
pseudo-intellectual -- Marxist
-- Heegellian -- Socialist --
Hooker.

LUNA

(getting him alone
around corner a
moment)

Look, we don't have to go
through with this if you're
going to be hysterical!

MILES

No one's hysterical! Just get
your part right.

LUNA

If we get screwed up it'll be
you.

MILES

(mimicking her
terribly)

If we get screwed up it'll be
you -- screwed up, you...

LUNA

You're retarded. I'm on a
mission with a retarded man.

MILES

All right, just keep quiet.

LUNA

You keep quiet.

MILES

(as others pass)

Smile -- keep it happy... What
the hell am I doing here anyhow,
I'm 237 years old. I should be
getting social security.

163 INT. MILES' OFFICE

They enter. Lock door. He brings her to tape bank on wall.

MILES

Now, do you remember the diagram?
This is the take up reel, the
spinner --

(MORE)

(CONTINUED)

163 CONTINUED:

MILES (cont'd)
-- this is on electronic --
here's manual -- dual channel
holds -- overheat...

LUNA
We've been over this.

MILES
Yeah but I want to make doubly
sure because I'm the guy that's
going out the window.

He winds thick tape around his body securing him and goes
to open window. Long drop.

MILES
(continuing)
It's a big drop.

LUNA
Don't worry. I got it. This
is the manual.

MILES
No! That's the re-wind.

LUNA
Then this is the manual.

MILES
That's the indicator! I
thought you had it.

LUNA
I have it, I have it.

MILES
Do you love Erno?

LUNA
Oh God. I don't know. I
guess so. Miles --

Miles goes to window, climbs out.

MILES
The coast is clear. Start
lowering me.

LUNA
(throwing switch)
This is manual --

(CONTINUED)

163 CONTINUED - (2):

MILES

No! That's fast forward!

But it's too late, he soars out of sight. She hits the stop button rapidly and we...

CUT TO:

164 EXT. SIDE OF BUILDING

The tape has jerked into a terrible tangle and Miles is dangling against the white side of the building. She leans out window.

MILES

When I catch you, I'm going to rent a space vehicle and run you over.

LUNA

So I made a mistake. I got it now.

165 INT. EMPTY ROOM - DAY - LUNA

goes to board and lowers Miles slowly. He passes empty room, SHOT from INSIDE looking OUT. He goes by it.

166 INT. SURGICAL ROOM - DAY

He comes to room on floor two below him. He swings in window.

Inside he steals surgical gown and masks and hats for two.

He goes through file cabinet and finds two pass cards.

He has a little trouble because tape is wound around him.

167 INT. MILES' OFFICE

He goes to window. Waves to Luna who presses button and reel falls off tape deck.

CUT TO:

167A INT. SURGICAL ROOM - MILES

CUT TO:

168 INT. CORRIDOR #2

Men walking down hall to get to room.

CUT TO:

169 INT. MILES' OFFICE - LUNA

screwing around with buttons, can't get it right and tape is billowing up all over the room.

CUT TO:

170 INT. CORRIDOR #2

Two men entering room.

CUT TO:

171 INT. SURGICAL ROOM - MILES

hiding.

MAN ONE

Let me just check the file
on that. It's still high
security.

CUT TO:

172 INT. MILES' OFFICE - LUNA

has it working. She puts it on fast rewind.

CUT TO:

173 INT. SURGICAL ROOM - MILES

the tape around him gets taut and is pulling on him as he hides. It is a struggle.

Perhaps even a table moves as he is pulled but he evades the men who are preoccupied with their file.

The men leave. Miles stands, the tape gets taut and snaps.

CUT TO:

174 INT. MILES' OFFICE - LUNA

reels spinning, tape billowing.

She works frantically. Suddenly the door behind her opens. It is Miles. She doesn't hear because of tape deck noise. He watches her a second or two.

MILES

What the hell are you doing!?

LUNA

(turns with a
start)

Miles! How'd you get here?

MILES

I walked up! Nobody saw me.
You are an award-winning
simpleton.

LUNA

(about tape
deck)

This thing's all screwed up --

Miles makes a face and we...

CUT TO:

175 INT. ESCALATOR - DAY - MILES AND LUNA

in operating clothes.

LUNA

Erno said to take the North
Escalator.

MILES

I'm running this, not Erno,
we go this way.

LUNA

It's Erno's plan. He knows
what he's doing.

MILES

Why? Because he's handsome?
Erno's teeth are capped. Did
you know that? Caps. His gums
are capped.

LUNA

Erno is an architect and a
mathematician.

(CONTINUED)

175 CONTINUED:

MILES

Yeah, but can he do this!?
(does a pirouette)

LUNA

You're an idiot.

MILES

Yeah? Well, we do this my way.

175A ANOTHER ANGLE

They turn corner and run into a group of Doctors and people walking.

MAN

Doctor Stark, there you are.
Will you come with us. The meeting is this way.

MILES

Right. Coming.

LUNA

(sotto to Miles)
Nice work.

MILES

Bad break. Keep cool. They think we're someone else.

LUNA

I know they think we're someone else. If we had followed Erno's instructions, we'd be okay.

CUT TO:

176 INT. MEETING ROOM

They are in room, very secretive.

VOICE (V.O.)

Gentlemen, none of you have ever met before for obvious reasons of security but now -- Aries Day is here.
(buzzing)

(CONTINUED)

CONTINUED:

SLIDE: Aires Day Blue Code.

VOICE (V.O.)

(continuing)

I realize what I'm about to say will come as a jolt. I'm counting on you to respond appropriately.

SLIDE: Leader.

VOICE (V.O.)

(continuing)

Ten months ago, our leader suffered a horrible accident, when a bomb planted in his home by members of the underground, exploded.

SLIDE: Wreckage after bomb.

VOICE (V.O.)

(continuing)

You may recall the entire west wing of the structure was demolished. Naturally it was kept quiet. But since then we have virtually been a leaderless society.

SLIDE: Diagram: Leader? -- (empty)
(three branches under)
Police -- administration -- policy --

VOICE (V.O.)

(continuing)

If this information became known, panic and chaos would result. Unfortunately, preparations for a successor have never been adequately clear.

SLIDE: (Display) -- Leader -- Cabinet -- Computerized.

VOICE (V.O.)

(continuing)

Over the past decade the machinery of government has grown complex and dependent on our leader.

SLIDE: Police -- rivals -- underground -- military --
special interest groups --

(CONTINUED)

176 CONTINUED - (2):

VOICE (V.O.)
 (continuing)
 Factions within and without
 would contend for power.

--
 In short, we have been in the
 throes of a major crisis.

SLIDE: (Diagram) -- Snake -- no head. Body reads --
 government -- head reads -- leader.

VOICE (V.O.)
 (continuing)
 As for our leader, the emergency --

SLIDE: Wreckage -- debris.

VOICE (V.O.)
 (continuing)
 -- department rushed to the
 scene of the accident
 immediately but all that
 remained of him was this.

SLIDE: His nose.

VOICE (V.O.)
 (continuing)
 This is our leader's nose.

SLIDE: Several angles of nose in rapid contrasting
 succession.

VOICE (V.O.)
 (continuing)
 Using great presence of mind,
 we rushed the nose to our
 closest Delta laboratory which
 is here where --

SLIDE: DTC Lit-nite.

VOICE (V.O.)
 (continuing)
 -- through massive biochemical
 effort, it has been kept alive
 for nearly a year.
 (buzzing)

SLIDE: Nose in life support system -- tank -- wires.

(CONTINUED)

VOICE (V.O.)
(continuing)
Our dream has been that by
cloning --

SLIDE: "Cloning".

VOICE (V.O.)
(continuing)
-- we would reduplicate the
entire --

SLIDE: Nose.

VOICE (V.O.)
(continuing)
-- leader again.

SLIDE: Nose with leader on it -- impressive.

VOICE (V.O.)
(continuing)
Cloning, for those of you
unaccustomed with biology,
is a process by which, using,
one single cell, a --

SLIDE: Microscope cell. Six slides: cell -- cells --
outline of person -- more -- more person.

VOICE (V.O.)
(continuing)
-- duplicate of the person it
came from could be formed. Our
staff had always predicted that
some day each person could
endlessly reproduce himself --

SLIDE: Many bodies in silhouette.

VOICE (V.O.)
(continuing)
-- starting with even a piece
of his fingernail.

SLIDE: Pinky -- circle over nail.

MAN

Can we?

(CONTINUED)

176 CONTINUED - (4):

DOCTOR DEAN
Till now, we've only had
limited experimental success.

SLIDE: Leader.

DOCTOR DEAN
(continuing)
But all efforts have been
directed to cloning over the
past ten months and now we
feel confident we can re-
produce our leader in perfect
tact from his nose. Isn't
that right, doctor?

They all look at Miles.

MILES
Oh er yeah, if the person's not
too tall...

VOICE (V.O.)
Gentlemen, with God's help, in
a couple of hours we will have
our leader back and we will
then coordinate Aries Phase Two
which will exterminate all
dissident factions on signal
from our reborn leader.

SLIDE: List of dissidents -- with black and over that --

Lights up -- men drift out in groups. Miles and Luna walk
out casually, turn corner and regroup.

177 INT. CORRIDOR #1

LUNA
Miles, it's a nose!

MILES
Yes, I know. I was there.

LUNA
What do we do?

MILES
We radio Erno. Now's the time
to strike. The leader is
suffering from a terrific handi-
cap -- he has no head or body.

(CONTINUED)

LUNA

We're not fully prepared.

MILES

Doesn't matter. They're in a mess. All we need is control of certain key computers. We can do it if we act first and take them by surprise.

LUNA

Give me the radio.

MILES

I dropped the radio.

LUNA

You dropped the radio?

MILES

It slipped out of my pocket outside the building.

LUNA

It slipped out of your pocket outside the building?

MILES

Stop repeating everything I say.

LUNA

Stop repeating everything I say.

MILES

You jerked the tape! It's a miracle I'm alive. If I didn't have the reflexes of a cat. (cougar, mountain panther.)

LUNA

We've got to stop them.

MILES

There's one way -- we have to steal the nose.

LUNA

How?

MILES

I don't know. I've never stolen an organ before.

(CONTINUED)

LUNA

I got an idea. It's in the operating chamber. We go to the floor below, cut a hole in the ceiling big enough to slip through, come up under the nose and hide it under my coat. What's the matter?

MILES

Why is it that whenever you say anything it sounds like you have brain damage?

LUNA

What's wrong?

MILES

Everything. There's people in the room below. How do we reach the ceiling? How do we cut through? When we come up through the floor they'll see us. It's moronic.

LUNA

Okay, okay... it was just a thought. I don't see you so sharp --

MILES

Okay, there's no time for subtlety. They think we're doctors. Let's walk into the operating room, you create a diversion I'll pocket it.

LUNA

Right.

They start to walk.

LUNA

(continuing)
What's a diversion?

CUT TO:

177A ANOTHER AREA OF COMPLEX #2

LUNA

(continuing)
Miles, I'm scared.

(CONTINUED)

MILES

Take it easy. You got skin
there -- Jesus, keep your nerve.

LUNA

(hands Miles gun)

Here.

MILES

Where'd you get that?

LUNA

From Melik's house. Remember
-- you gave it to me before
you were captured.

MILES

Jesus, give it to me.

178 INT. OPERATING ROOM

A room with consoles, dials, TV panels and an IBM computer
like in 2001.

They look around furtively and go right for the nose but
before they can make the snatch, a VOICE speaks to them
on the TV screen and a MAN'S face appears.

MAN

Doctor Stark.

MILES

(jumping)

Huh? Oh... er... yes... I'm
Doctor Stark. This is my
assistant.

MAN

Splendid, Doctor. We're ready
on time.

Doors suddenly slide closed like bank doors.

MAN

(continuing)

We'll begin the sterilization
phase --

SOUND. Red light goes on.

MAN

(continuing)

-- and we'll activate the
computer.

Suddenly the COMPUTER goes on. Read outscreens, electric eye and emotionless voice.

COMPUTER

Hello, Doctor Stark. So nice to see you. I'm bio-central computer 2100. Series G. I'll be assisting you through the entire process and running a cross check on the read out-screen. May I say, Doctor, we're all aware of your reputation and we look forward to a successful and rewarding cloning procedure.

180 SHOT

More screens light up on walls and groups of doctors are watching.

MAN

We're ready on this end, Doctor. You don't mind if some of the younger men who aren't involved in the genetic programming just observe?

MILES

N-n-no... no... I like people to watch me while I clone... this is my -- my assistant -- doctor... er --

MILES AND LUNA

(simultaneously they each give a different name)

Janis --
Spock --
(they change)
Spock --
Janis --
Spanis -- Janish --
Jock -- Spockish --

(CONTINUED)

MILES

And so -- for a look at the patient... aha...

(opens cover revealing the nose)

Hmmm -- it's in worse shape than I thought...

COMPUTER

How so, Doctor?

MILES

Well er... it's the nostrils... wouldn't you say, doctor?

LUNA

Definitely... the nostrils are -- hermetically sealed.

MILES

(gives her a look)

Right. They're not rhino sympatico with the bridge. Bridge seems a little small to me -- it did reach the forehead, didn't it?

COMPUTER

You can see the coded medical history on read out four.

MILES

Of course...

(to Luna)

What is your opinion, doctor?

LUNA

Well I think this is going to be a very difficult croning job.

MILES

(smiles, through teeth)

Cloning, you idiot... not croning...

LUNA

Cloning. Cloning is very delicate and we don't want to lose the nose.

(MORE)

(CONTINUED)

LUNA (cont'd)

Once when I was cloning somebody -- we just had a pair of eyebrows and we tried to make a whole person -- and we just wound up with two big eyebrows ... Aha...

MILES

Very nice story -- doctor...
Very nice -- we all enjoyed that one -- aha --

COMPUTER

Doctor, the patient's bi-cellular structure was A over seventeen with a holding factor of two point sixty.

MILES

Good... I was hoping you'd say that. Is it half-time yet?

COMPUTER

We're ready to proceed.

MILES

No, I disagree -- After thinking it over, I've decided that what we ought to do is postpone the procedure.

MAN

What?

181 ANOTHER ANGLE

BUZZING over screens by observing parties.

COMPUTER

Excuse me, doctor, but that would be a tragic mistake.

MILES

Not necessarily. Sometimes it's better to wait awhile in these cloning cases... have to let the tissue marinate...

COMPUTER

I'm sorry, Doctor, but that would be an error. I can easily prove that.

(CONTINUED)

MAN

Doctor Stark, there seems to be a discrepancy.

MILES

I think our computer is overlooking er -- the er -- the er -- pinocchio factor -- which states -- the square root of a proboscis is equal to the sum of its sinuses.

MAN

Is the computer certain?

COMPUTER

Yes sir, quite certain.

MAN

What is your opinion, doctor? Should we postpone or go ahead with the cloning?

LUNA

Go ahead with the cloning?

Miles wants to kill her.

MILES

Excuse me. I want to have a conference with the doctor. Doctor would you come here for a moment please?

Miles takes Luna aside.

MILES

(continuing)

"Go ahead with the cloning."
You idiot. What do we do now?

LUNA

We couldn't back down.

MAN

Doctor, would you please proceed now?

MILES

Now let's see. The problem is, you have a nose here and you'd like a whole person to connect to it.

(MORE)

(CONTINUED)

181 CONTINUED - (2):

MILES (cont'd)
Let's see now... Should I leave
room for a moustache?

Miles pushes the tables together to get an idea of where the
person should go.

MILES
(continuing)
Let's see now. This will give
us a better idea of how large
to make him. Saves time later
with dressing.

COMPUTER
I think it's time to check the
cell structure.

MILES
Right, will you help me, Doctor?

LUNA
Right.

MILES
Keep your fingers crossed,
because, here goes...

182 ANOTHER ANGLE - MILES

fakes some work then... Miles has nose under mask -- he
covers the lid.

MAN
Why are you covering it?

MILES
All these hot lights -- I didn't
want the nose to freckle.

COMPUTER
Something's going wrong.
There's been a current break
in the life support system.

MAN
Doctor, what's that under
your mask?

MILES
Nothing. Why?

BUZZING.

(CONTINUED)

182 CONTINUED:

MAN

He's got the nose under there!

BUZZING AD LIB of "open the doors, get the guards".

183 SHOT

Door open, guards run in. Miles and Luna scramble.

184 MILES

gets gun that Luna has given him, and holds it to nose ala hostage.

MILES

Nobody move or I'll shoot your President.

MAN

Freeze. Everyone. Please be careful. We'll do anything you say.

MILES

Let's go. We're getting out of here. Open the doors and make sure we get no interference or this nose gets it!

185 MILES AND LUNA

go through crowd.

MILES

(continuing)

Keep back.

LUNA

He'll do it! I've seen him shoot at a nose.

MILES

Stay back. I'm warning you. Don't come any closer.

DOCTOR

(to Miles)

Please be careful.

The nose sneezes. Luna takes out kleenex and wipes nose.

(CONTINUED)

185 CONTINUED:

DOCTOR
(continuing)
It's catching cold.

People continue to advance toward Miles and Luna.

SOMEONE IN CROWD
He's bluffing. He wouldn't
shoot the nose.

MILES
Okay -- you asked for it.

186 MILES

pulls the trigger and a flag pops out of the gun. Miles
and Luna make a run for it.

187 INT. CORRIDOR

MILES
Out the emergency exit.

LUNA
The emergency exit's left.

MILES
It's not. It's North.

LUNA
North is that way.

MILES
That's East.

LUNA
You're right.

187A MILES AND LUNA

at escalator. AD LIB dialogue.

188 EXT. COMPLEX #2 - DAY

They are chased outside where they drop nose and something
funny happens to ruin it like it's run over by steam roller
or carried off by a bird.

They get into their car and drive off.

CUT TO:

189
thru (OMITTED)
193

194 EXT./INT. CAR ON COUNTRY ROAD - MILES, LUNA AND ERNO
driving fast.

ERNO
What's going on?

MILES
You have your radio?

ERNO
Yes.

MILES
Start the revolution.

LUNA
We'll explain it all.

They continue driving.

ERNO
By tomorrow morning our forces will
control all the vital positions
necessary for a takeover.
(beat)
Darling, I was so worried about
you.

LUNA
I'm fine.

MILES
Take it easy, she loves me.

ERNO
Is that true?

LUNA
Of course not.

MILES
Really?

ERNO
I'm sorry Miles.

MILES
Okay -- let me out.

(CONTINUED)

194 CONTINUED:

LUNA

What?

MILES

You heard me. Pull over.

Car SCREECHES to a halt.

195 EXT. ROAD - DAY

ERNO

Don't be angry -- I'm
charismatic.

LUNA

Where are you going?

MILES

There's going to be a new
world. From now on, I'm on
my own.

LUNA

Miles...

MILES

See you in the next life.

196 CAMERA STAYS WITH MILES

We HEAR car stopping. SOUND of the door slamming. We HEAR
footsteps -- MUSIC -- as Miles turns to Erno.

MILES

What the hell do you want?

ERNO

She wants you.

197 EXT. ROAD - DAY

Miles turns to car and gets in.

LUNA

Don't ask me why -- I'm attracted
to you -- I must be sick.

They kiss.