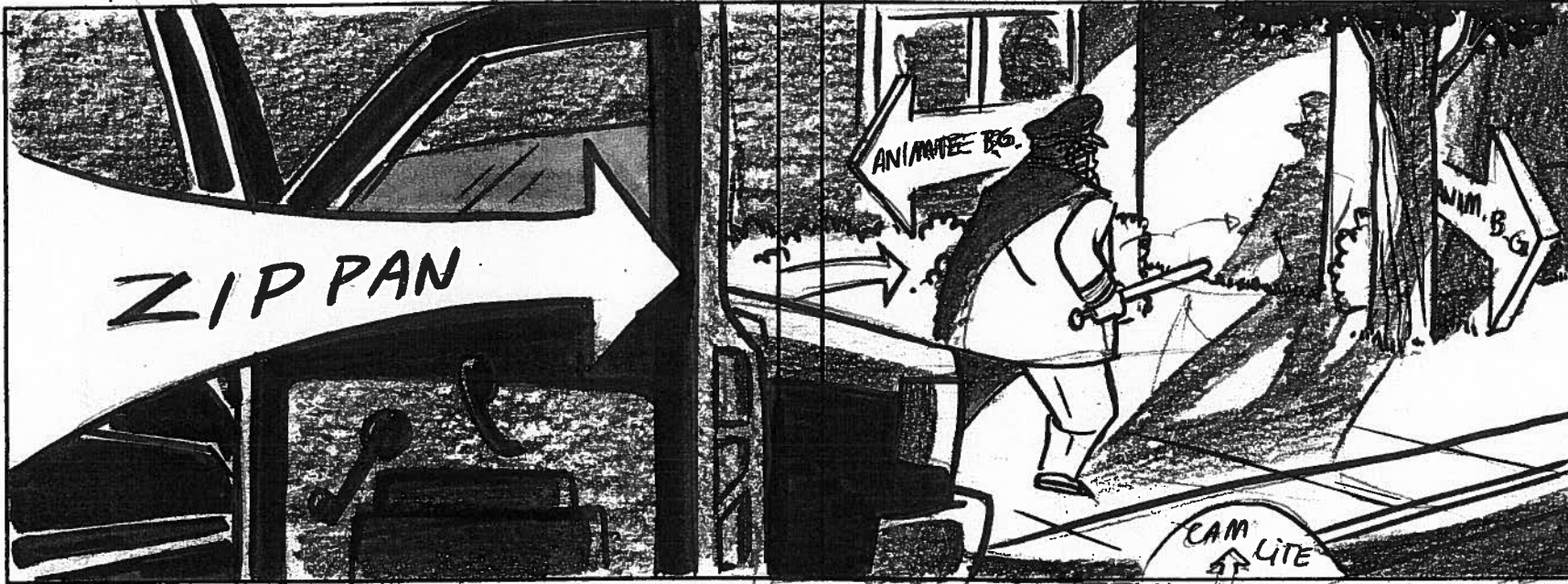


SCENE

B.G.



ACTION ZIP PAN TO INDICATE THE CAMERAMAN IS GETTING OUT OF THE CAR FAST.

DIAL _____

TRANS _____

SLUGS _____



POV CAMERAMAN - ON COSGROVE IN BG

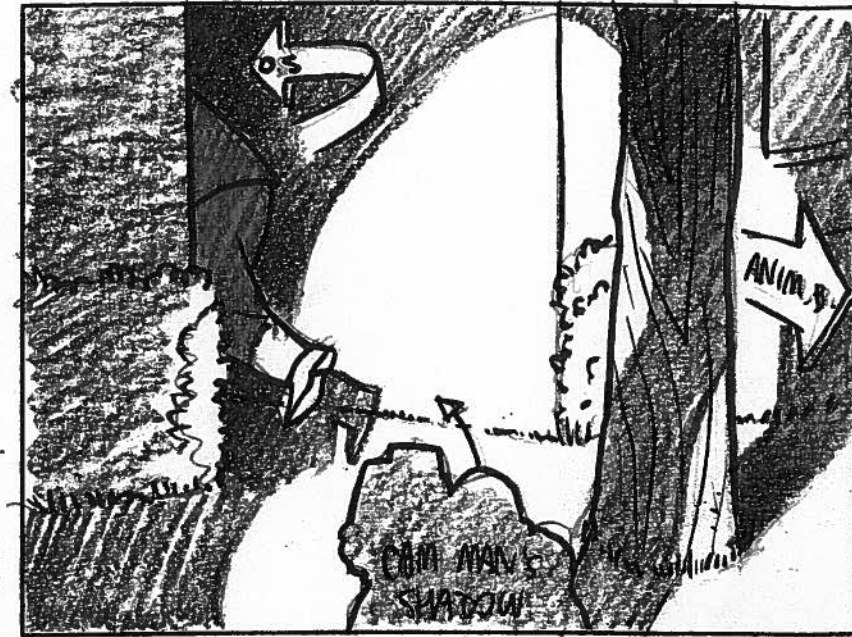
ANGLE is OTS the squad car. Cosgrove RUNS into the DARK between two apartment buildings. CAMERMAN PURSUES

NOTE: CONTINUOUS ANIMATED B.G. THROUGHOUT RUNNING SEQUENCES.

SC

COST.

B.G.



THE HEAD LIGHTS OF POLICE CAR SHOW ON COSGROVE AND CAMERAMAN (SHADOW)

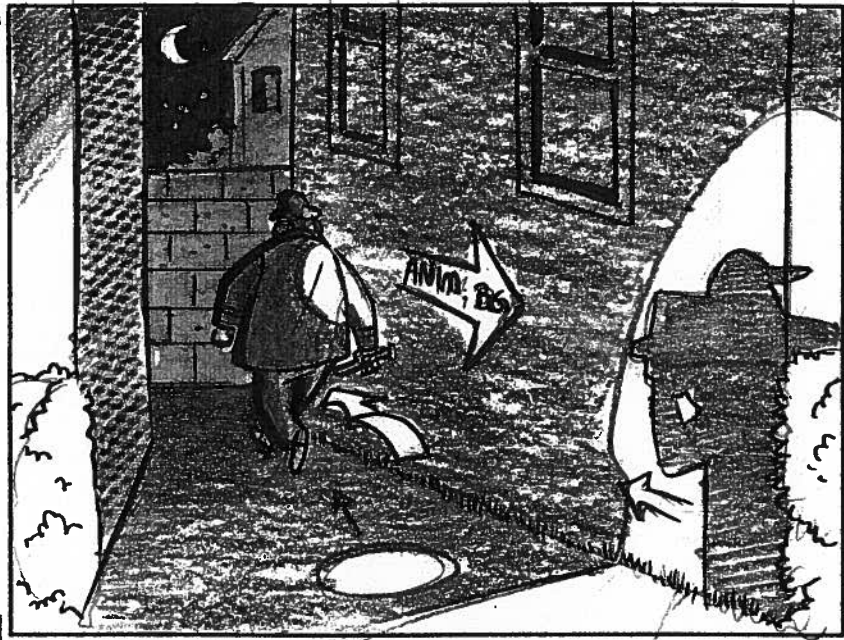




SCENE

CONST

B.G.

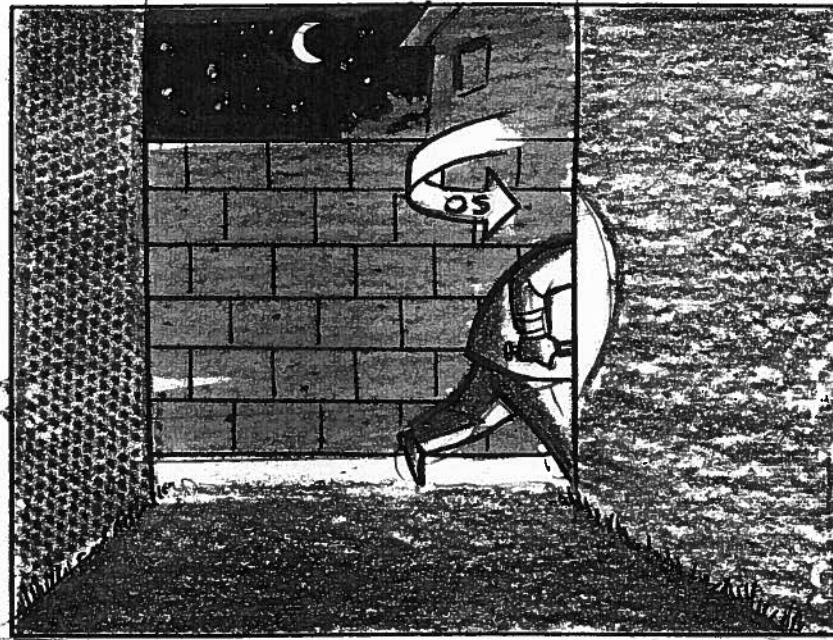


ACTION CAMERAMAN'S SHADOW PASSES THROUGH POLICE CAR'S HEADLIGHTS .. THE CAMERA'S LIGHTS SHOWN ON GROUND CATCH-UP TO COSGROVE RUNNING..
DIAL _____

SC

CONST

B.G.



POV CAMERAMAN - RUNNING

CAMERA JIGGLES as He RUNS BETWEEN APPTS. The Dark LIGHTENS from the HAND-HELD LIGHT of the OS LIGHT AND SOUND MAN. (We don't see him yet.)

SC

CONST

B.G.



EXT. ALLEY - POV CAMERAMAN - RUNNING

COSGROVE IS RUNNING TOWARDS FENCE

TRANS _____

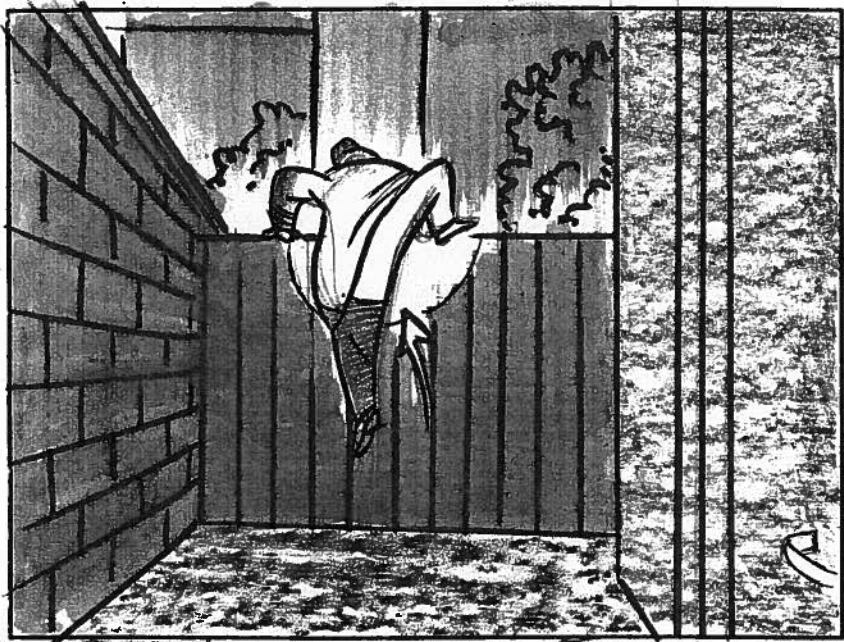
SLUGS _____



SCENE

CONT.

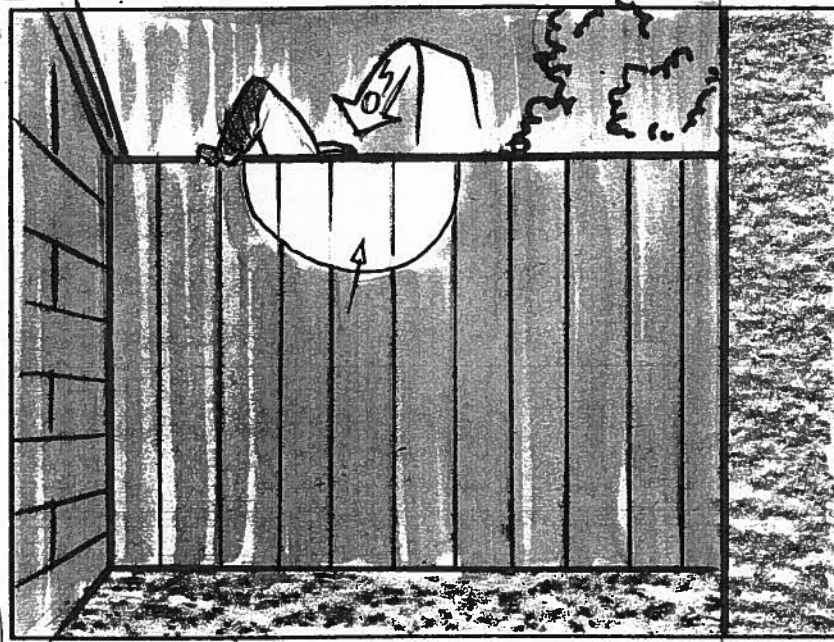
B.G.



SC

CONT.

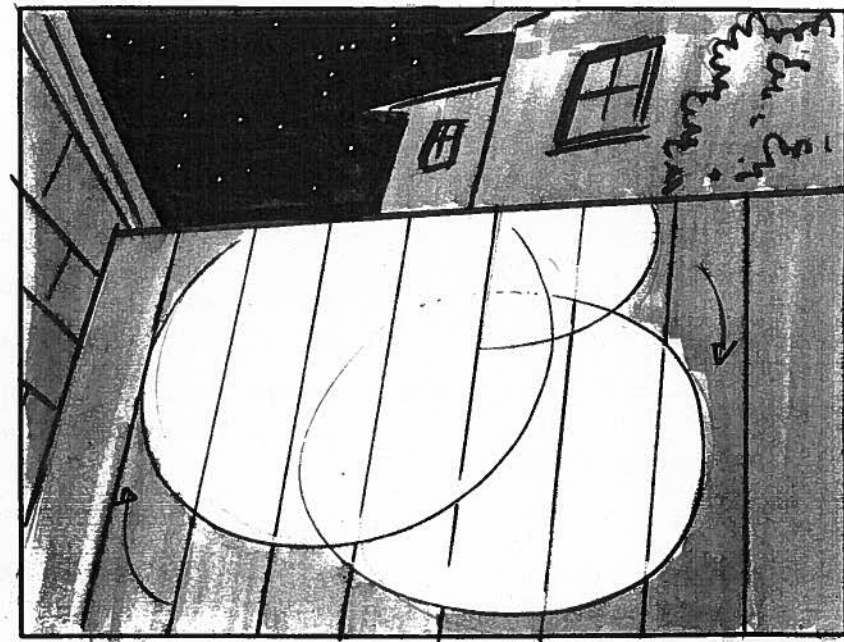
B.G.



SC

CONT.

B.G.



ACTION

we see Cosgrove climb over a fence and disappear
OS. CAMERA RUNS FAST TOWARD the same spot.

COSGROVE HOPS DOWN
O. S.

..CAMERA LIGHT ON FENCE, JIGGLING
ALL OVER.. AS CAMERA MAN
RUNS UP TO FENCE.

DIAL _____

CAMERAMAN (OS)
(labored breathing)

TRANS _____

SLUGS



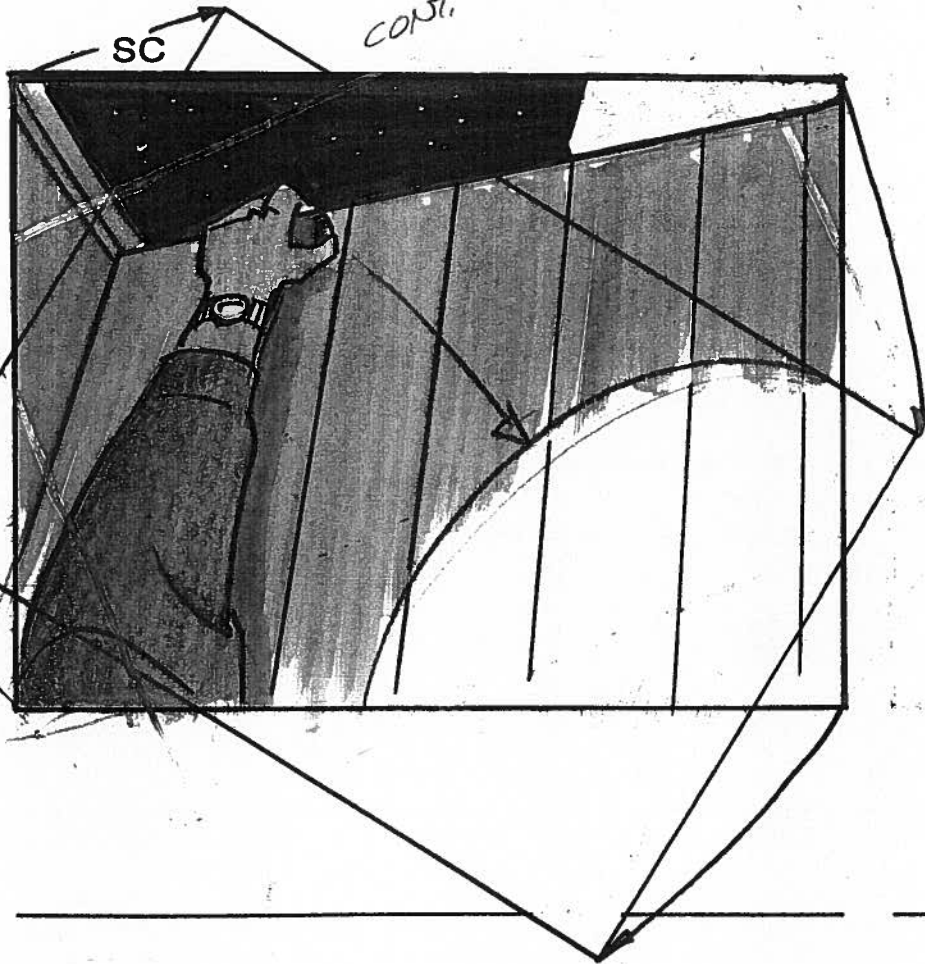
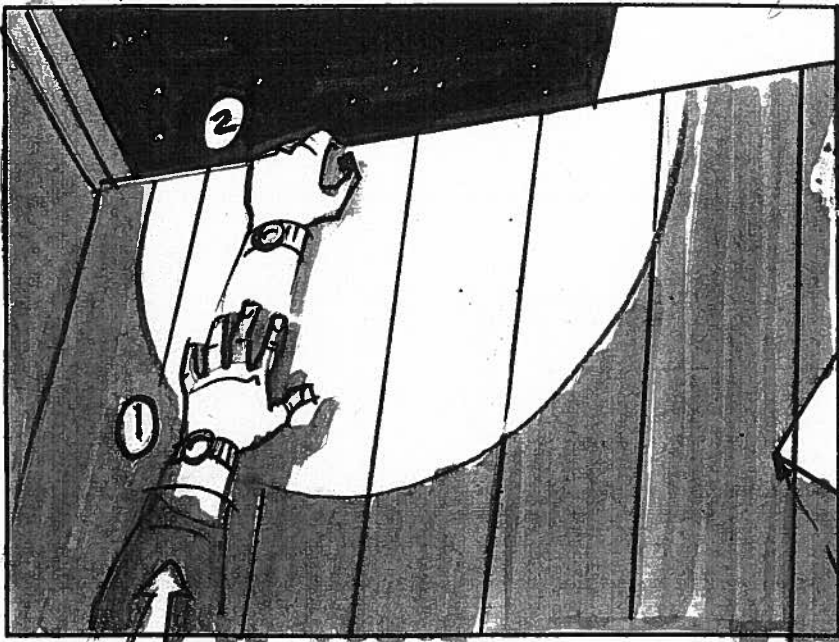
SCENE

CONT.

B.G.

SC

CONT.



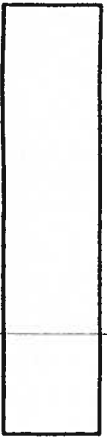
CONT. NEXT PAGE →

ACTION ① CAMERAMAN'S HAND IN..
② GRABS ONTO THE FENCE.

DIAL _____
CAMERAMAN O.S. CONT..
HEAVY BREATHING, PANTING..

TRANS _____

SLUGS





SCENE

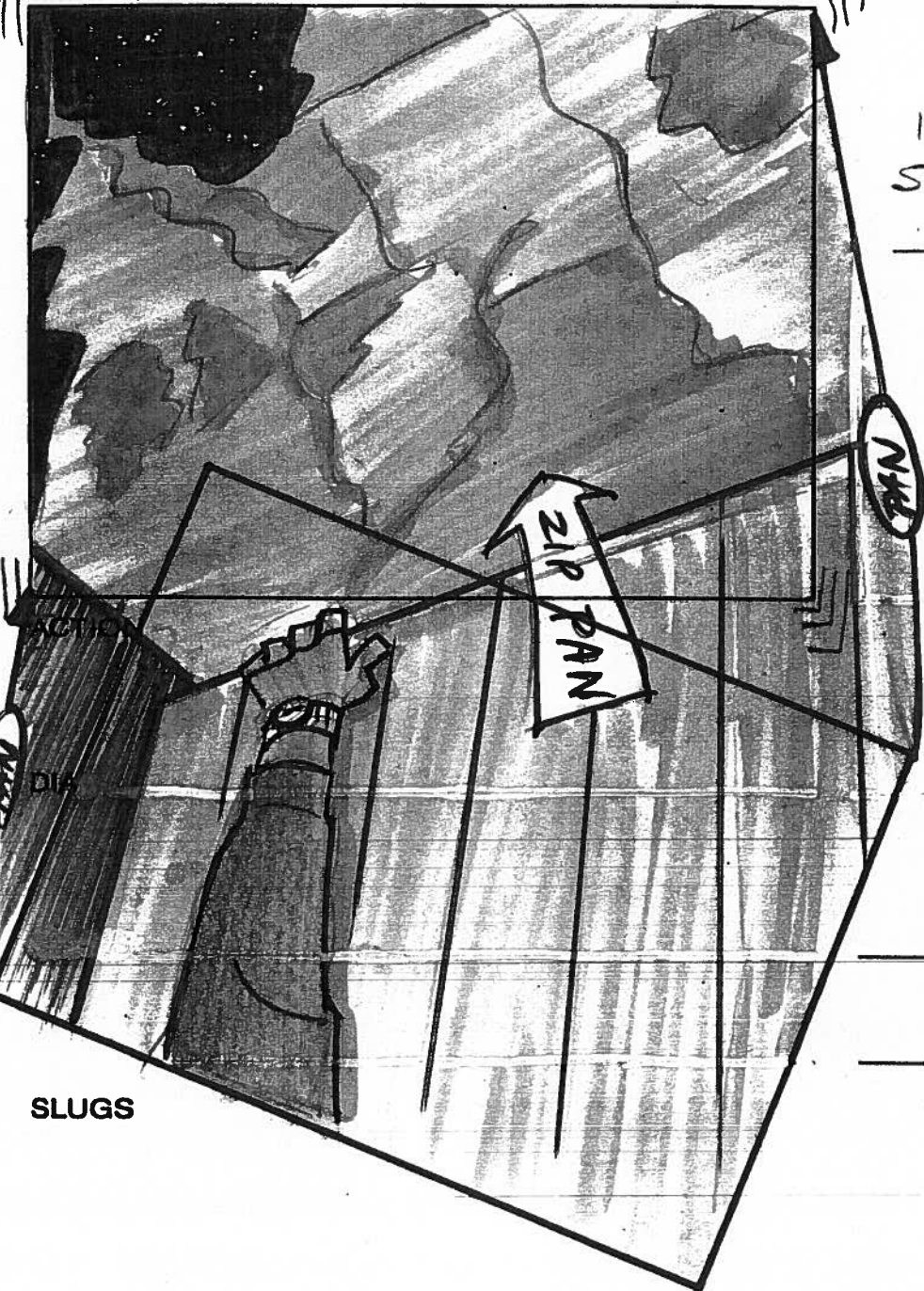
CONT.

B.G.

SC

CONT.

B.G.



ZIP PAN UP AS IF CAMERAMAN IS STRUGGLING TO GET HIMSELF AND CAMERA OVER FENCE, - STOP PAN AND HEAVY CAM. SHAKE TO SIMULATE GETTING CAMERA TO BE STEADY FOCUS →



ON FENCE - FRAME HOUSE BACK YARD INTO VIEW

As the Cameraman climbs UP and OVER the fence. In the far BG, we see Cosgrove DISAPPEAR OS running between two Frame Houses

CAMERAMAN (OS)
(a bit heavier breathing)

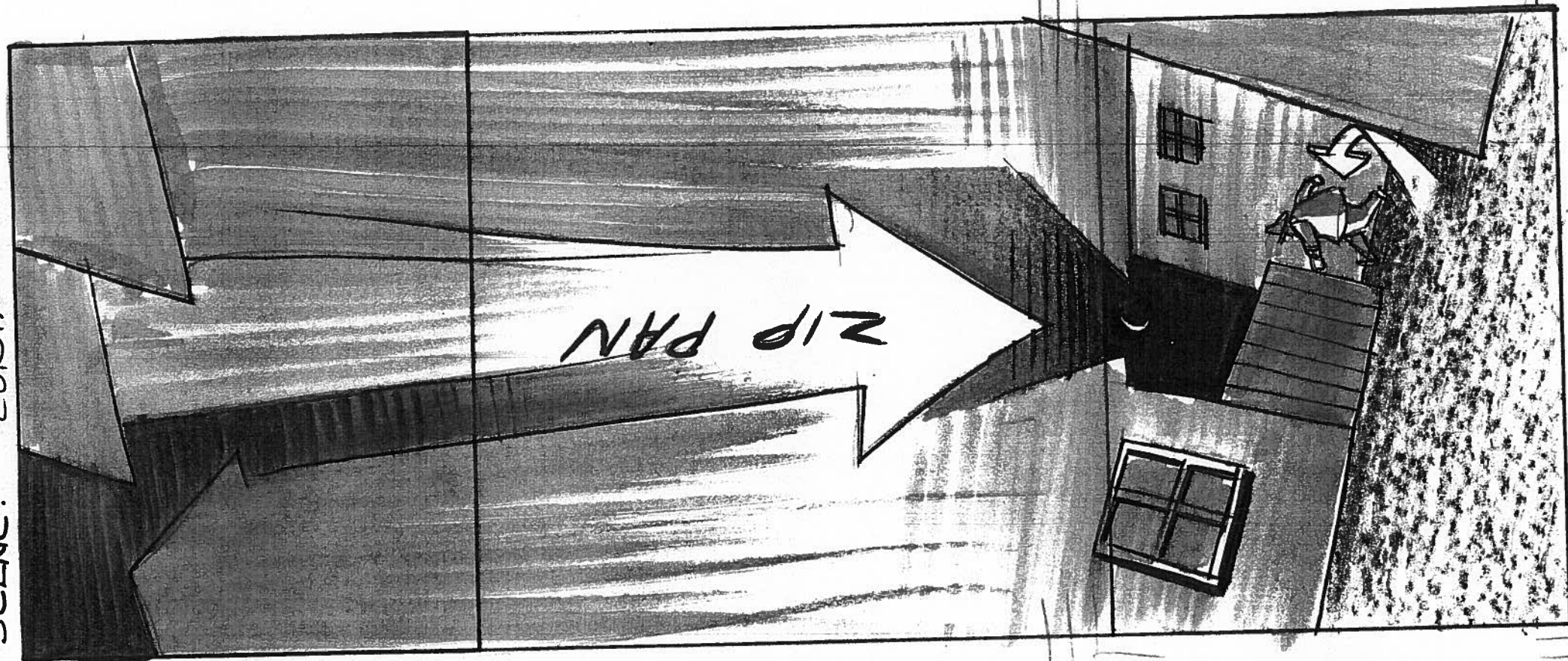
SLUGS



B.G.

CONT.

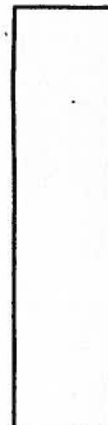
SCENE:



ZIP PAN DOWN
 (CAMERAMAN OVER
 THE FENCE AND FALL-
 ING DOWN... LAND-
 ING WITH A HARD
 "THUMP")



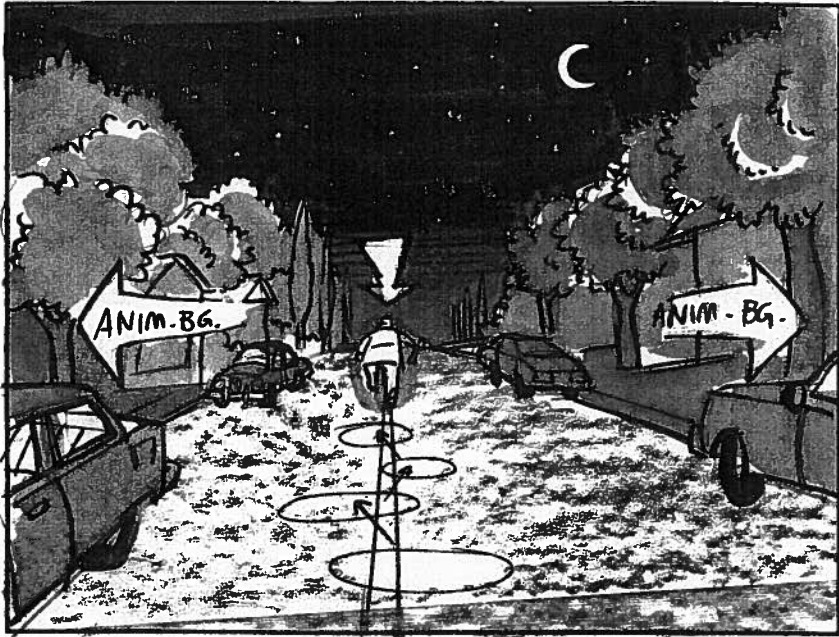
...HEAVY CAM SHAKE
 - CLEARING JUST
 AS COSE ROVE
 DISAPPEARS Q.S.
 BEHIND FENCE.





SCENE

B.G.



SC

CONT.

B.G.



SC

CONT. B.G.



ACTION EXT. RESIDENTIAL STREET - ON COSGROVE IN FAR BG

Street is lined with wooden frame houses. Cosgrove RUNS down the center of the street. CAMERAMAN is tired. He just HOLDS the SHOT on Cosgrove for A BEAT, then RUNS AFTER.

POV CAMERAMAN - LONG SHOT ON COSGROVE - END OF STREET

Street is a dead end. Cosgrove walks toward the last frame house. He turns and waves for the Cameraman to hurry up.

NOTE: CONTINUOUS ANIMATION B.G.
DIAL _____

CAMERAMAN (OS)
(very heavy breathing)

TRANS _____

SLUGS



SCENE

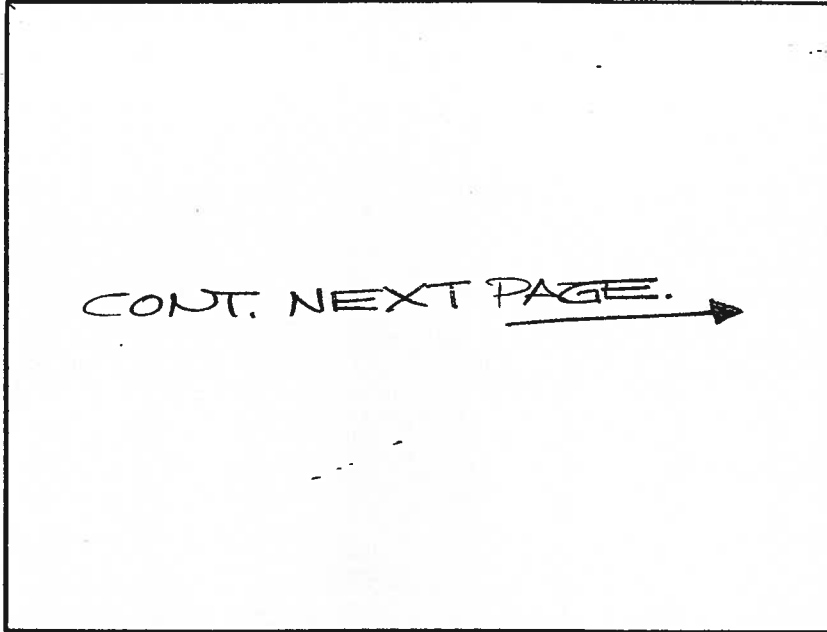
CONT.

B.G.



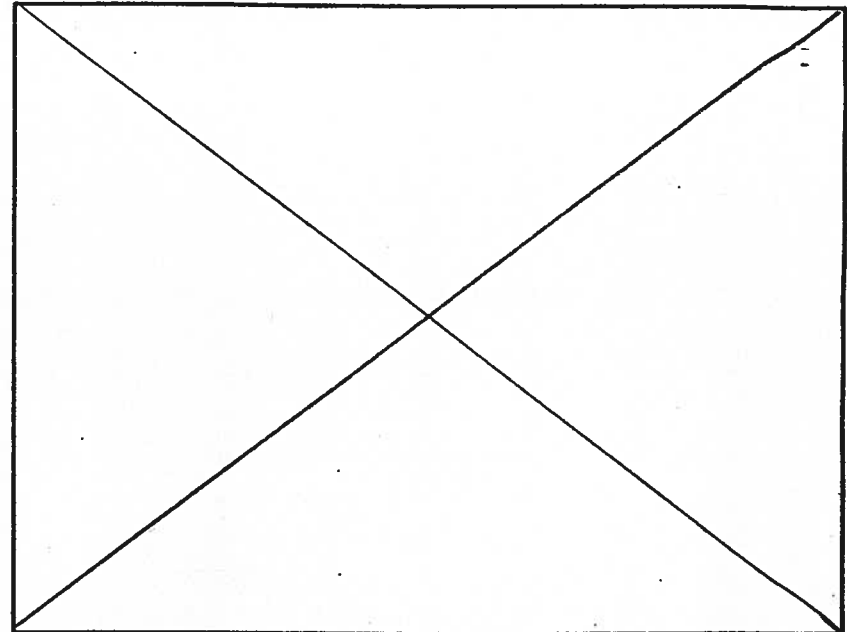
SC

B.G.



SC

B.G.



ACTION

COSGROVE STOPS
AND POINTS TO HOUSE
WITH NIGHTSTICK.

DIAL

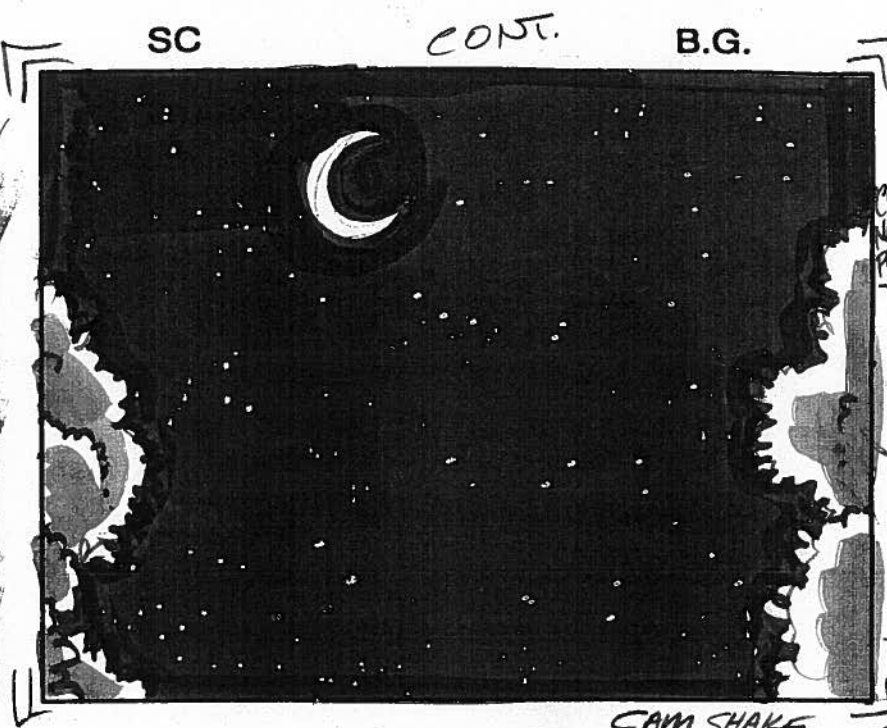
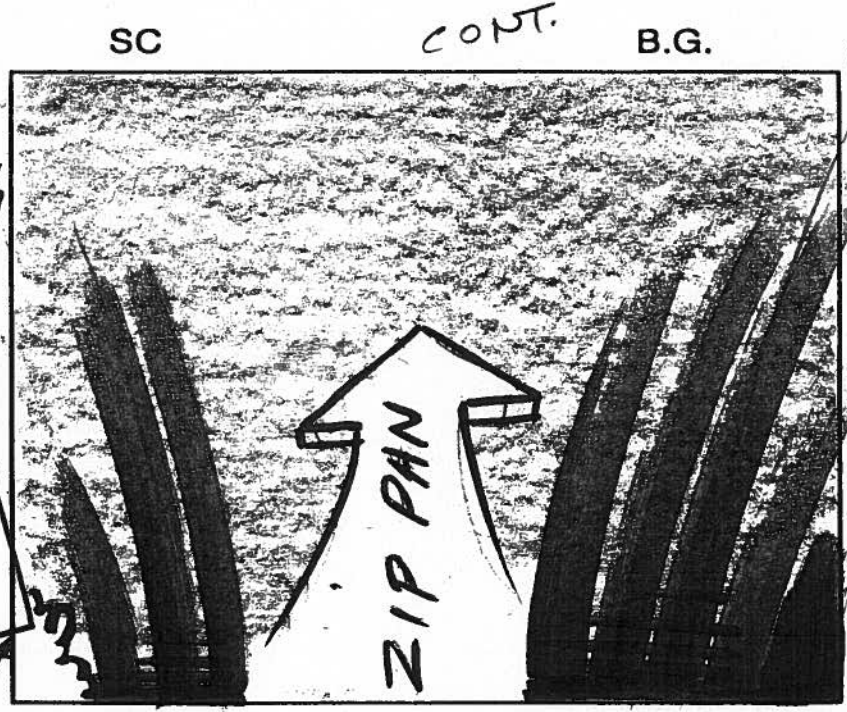
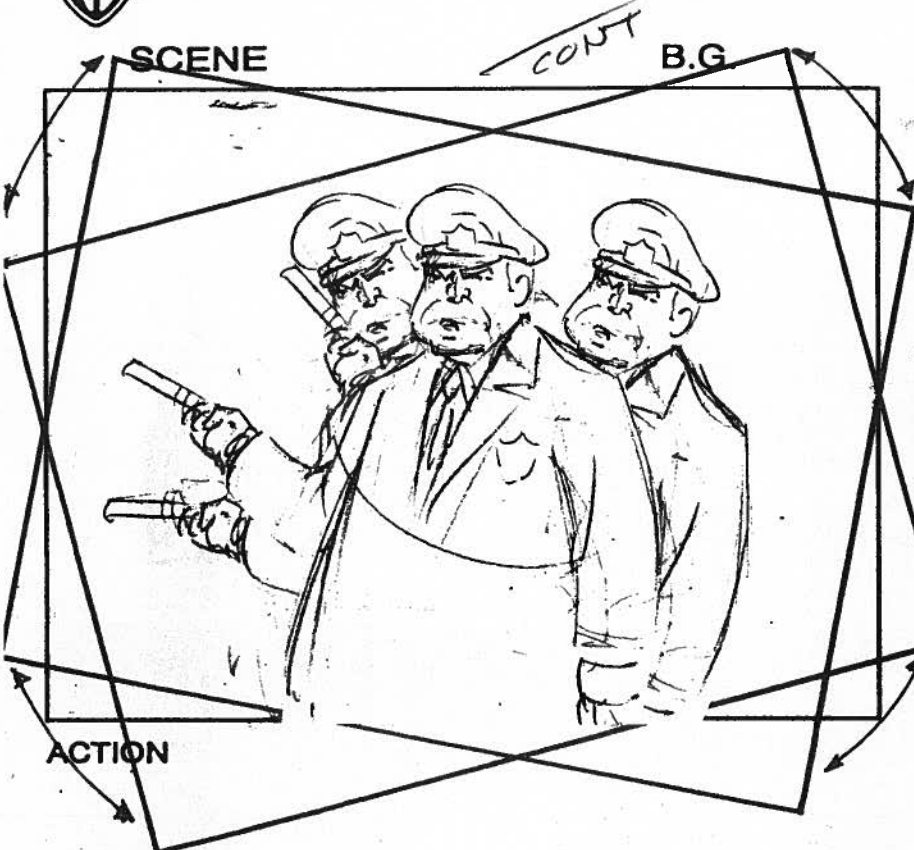
COSGROVE
(sotto) Hurry up. There's a burglar IN THAT HOUSE!

TRANS

CAMERAMAN (OS)
((almost asthmatic))

SLUGS





ACTION

ZIP PAN UP

CAM SHAKE

TILT FRAME WILDLY as the CAMERAMAN collapses from exhaustion

DIAL _____

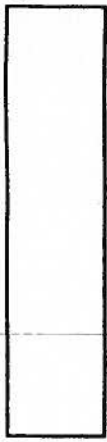
COS GROVE CONT. ... You Ok?

TRANS _____

SLUGS _____

CAM SHAKE
WHEN HE
HITS

POV CAMERAMAN - UP ANGLE ON SKY





SCENE

CONST.

B.G.



SC

CONST.

B.G.



SC

B.G.



ACTION

We see stars and the moon above. FRAME BRIGHTENS as the LIGHT AND SOUND MAN LEANS INTO FRAME, looking concerned. He holds A SET OF LIGHTS in one hand and a BOOM MIKE in the other.

Light and Sound Man is suddenly blocked as Cosgrove LEANS INTO FRAME in front of him.

POV CAMERAMAN - STANDING - MOMENTS LATER - ON COSGROVE

We see the Frame House that Cosgrove was crouching by earlier in the BG. Suddenly, a MAN'S LEG ENTERS FRAME from inside the house.

DIAL STRONG LIGHT BLARE IN - LIGHT DOWN TO CLEAR - - COSGROVE RIM-LIGHTED

CAMERAMAN (OS)
(breathing slows down)

COSGROVE
Your face is blue.

TRANS _____

SLUGS



SCENE

CONT.

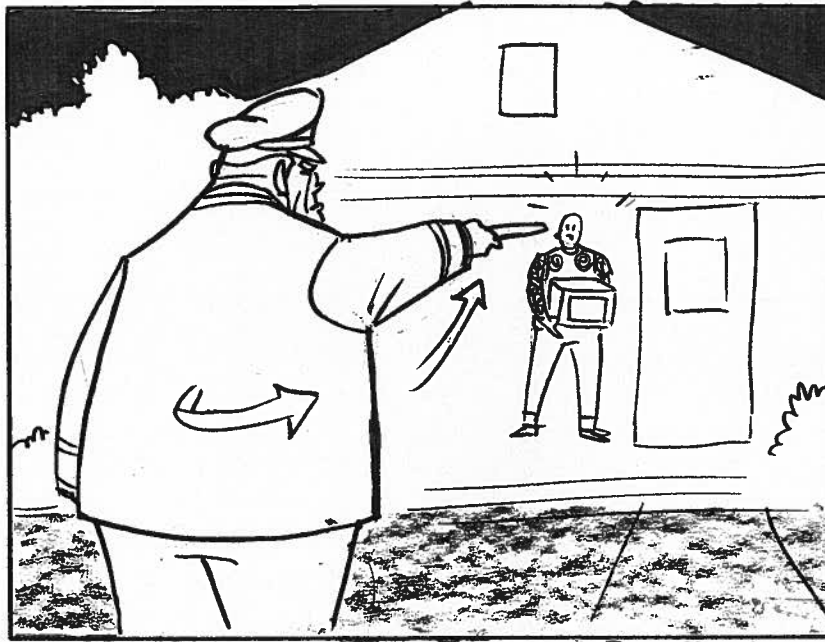
B.G.



SC

CONT.

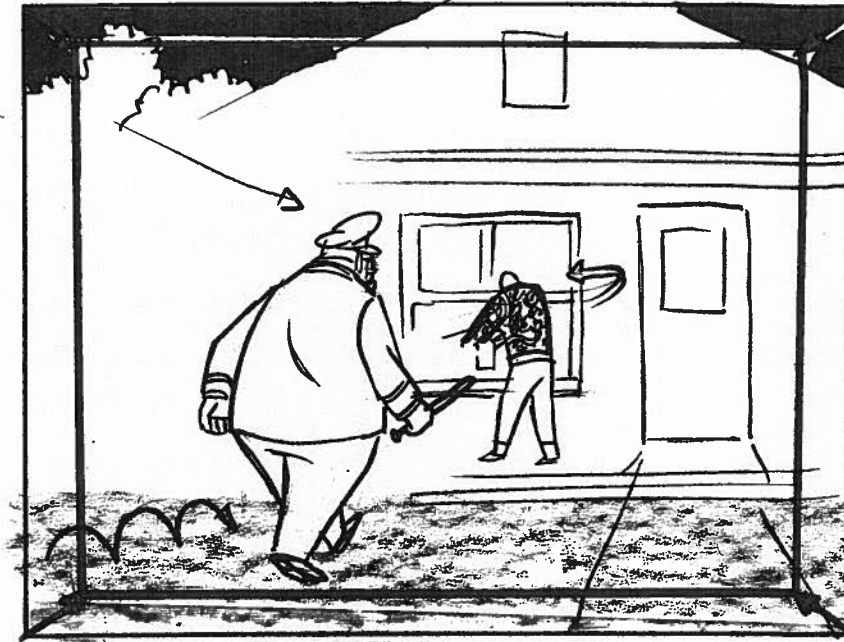
B.G.



SC

CONT.

B.G.



ACTION

A BEAT and a BURGLAR with TATTOOS and no shirt EXITS the house, holding a TV.

Cosgrove points his nightstick at the Burglar.

Cosgrove walks into the BG toward the Burglar. The Burglar is ashamed. He pushes the TV OS back into the house,

DIAL _____

COSGROVE (OFF)
(yelling) Hey, you! Put that TV back.

BURGLAR
I'm sorry, man.

TRANS _____

BEGIN TRACK-IN WITH CAM SHAKE AS IF CAMERAMAN IS FOLLOWING HIM.

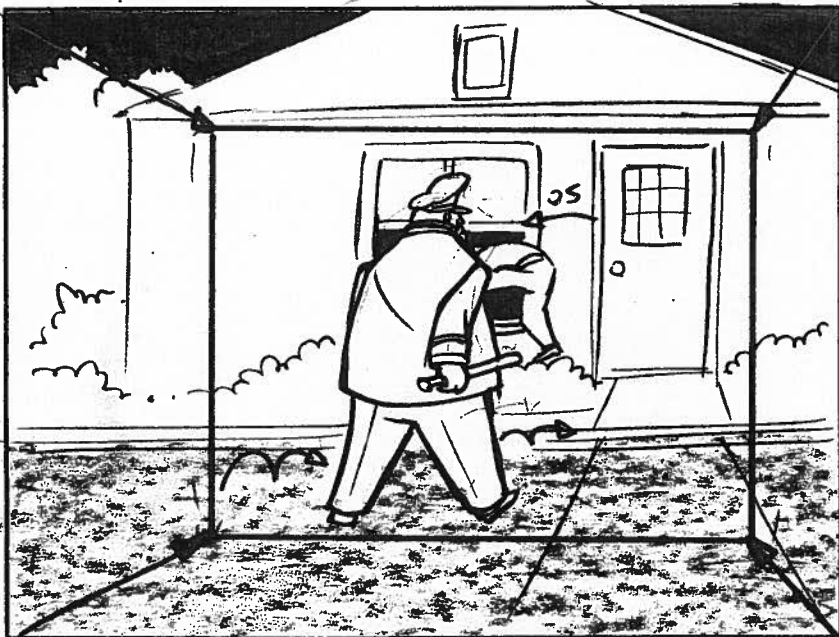
SLUGS



SCENE

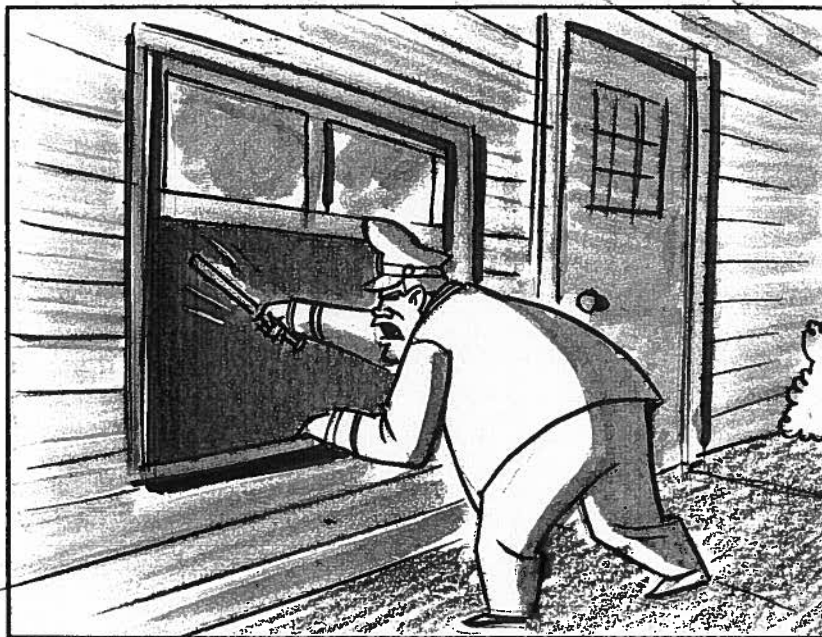
CONT.

B.G.



SC

B.G.



SC

CONT.

B.G.



ACTION *CONTINUE TRUCK-IN AND CAM SHAKE.*

then climbs OS after it. CAMERA FOLLOWS Cosgrove.

POV CAMERAMAN - ON COSGROVE

Standing on tiptoes, peering in the window at the OS Burglar.

POV CAMERAMAN - COSGROVE TURNS TO CAMERA

DIAL _____

COSGROVE (OFF)
Don't just dump it on the floor.
Rehook the cable. Then get out
here. You're under arrest.

BURGLAR (OFF)
Yes, sir.

COSGROVE (TO CAMERA)
Police work is like that: part
instinct, part luck. You still look
kinda blue.

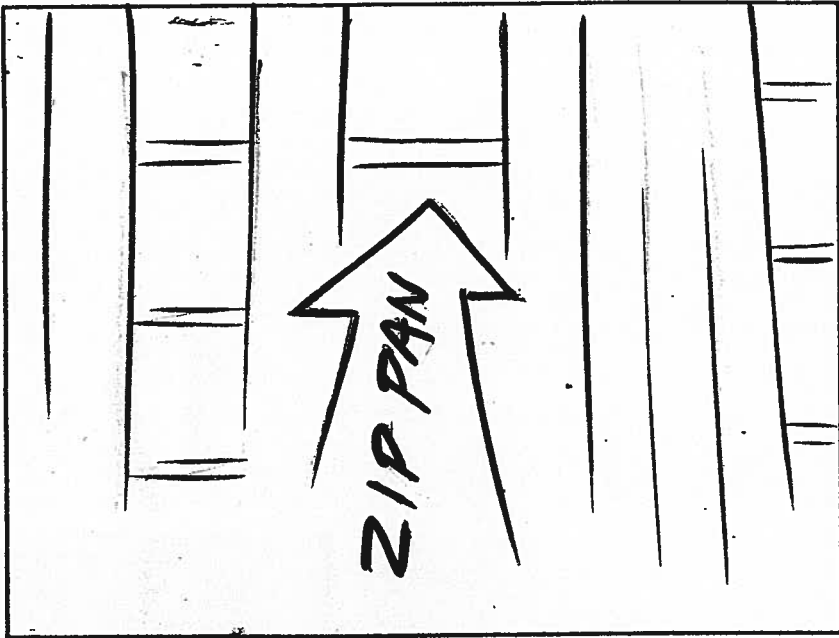
TRANS _____

SLUGS



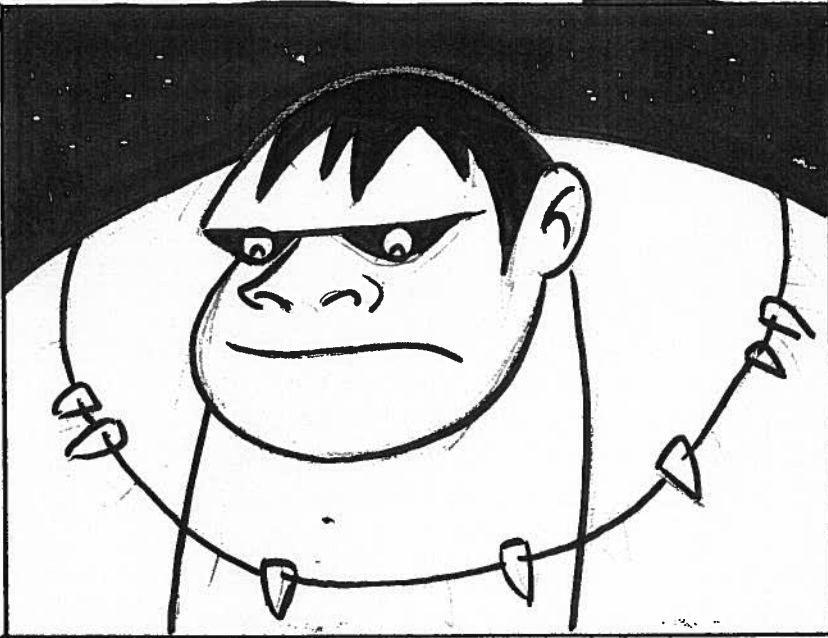
SCENE

B.G.



SC

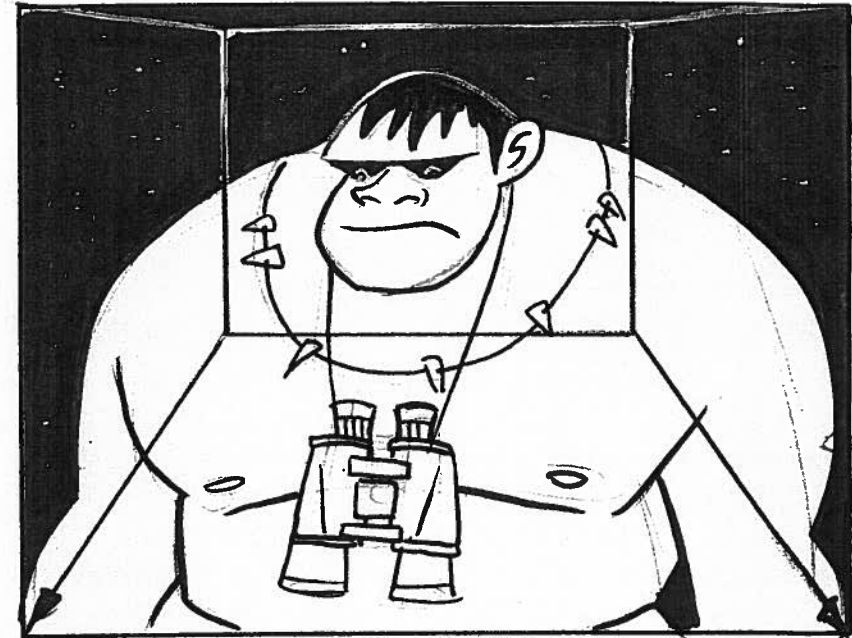
B.G.



SC

CONT.

B.G.



TRUCK-OUT.

ACTION

ZIP PAN UP TO:

CLOSE ON CAVE GUY

PULL BACK TO REVEAL Cave Guy has binoculars around his neck.

DIAL _____

TRANS _____

SLUGS _____

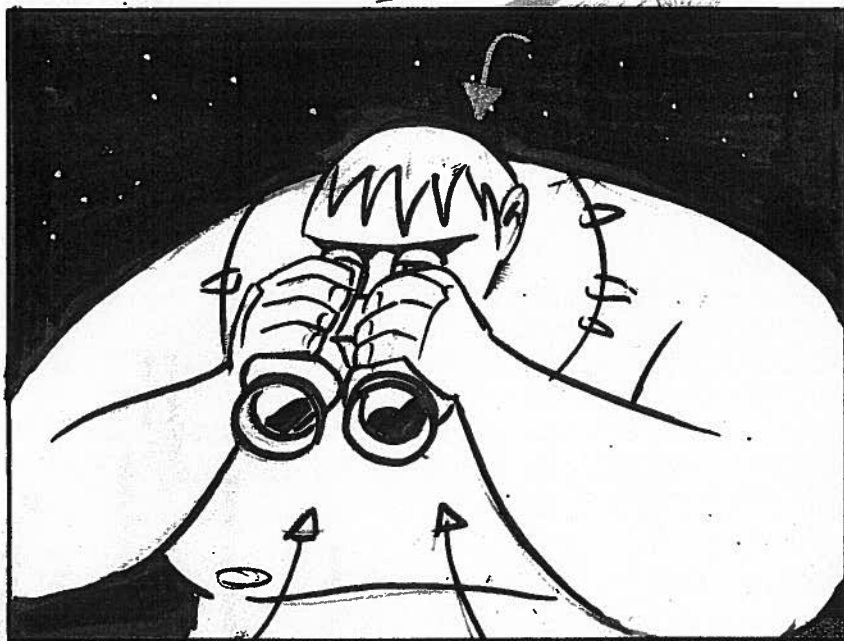




SCENE

CONST.

B.G.



ACTION

He holds them up to his eyes.

DIAL _____

TRANS _____

SLUGS

SC

B.G.



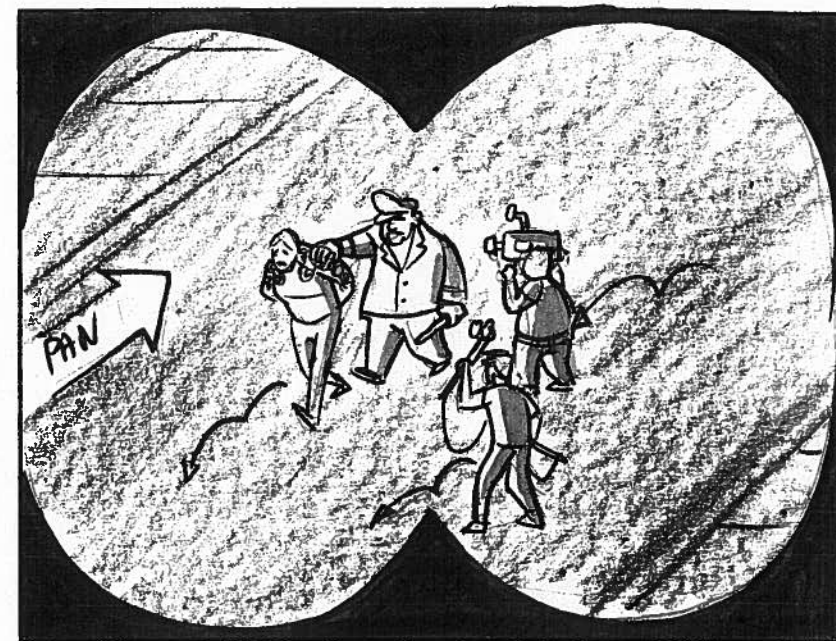
EXT. TALL OFFICE BUILDING - CAVE GUY AND BINOCULARS

Watching something DOWN and OS.

PULL BACK MORE TO SHOW WE'RE...

SC

B.G.



BINOCULAR MASK.

POV CAVE GUY - FRAMED THROUGH BINOCULAR LENS

Down on Cosgrove several blocks away. We see the Cameraman, Light and Sound Man, Cosgrove leads the now-handcuffed Burglar away.





SCENE

B.G.



SC

CONT.

B.G.



SC

CONT

B.G.



ACTION

ON CAVE GUY

"SNAP"

He tosses the binoculars away. Pleased by what he's seen.

DIAL _____

CAVE GUY: "COSGROVES BUSY WITH "REAL LIFE" POLICE"

TRANS _____

SLUGS

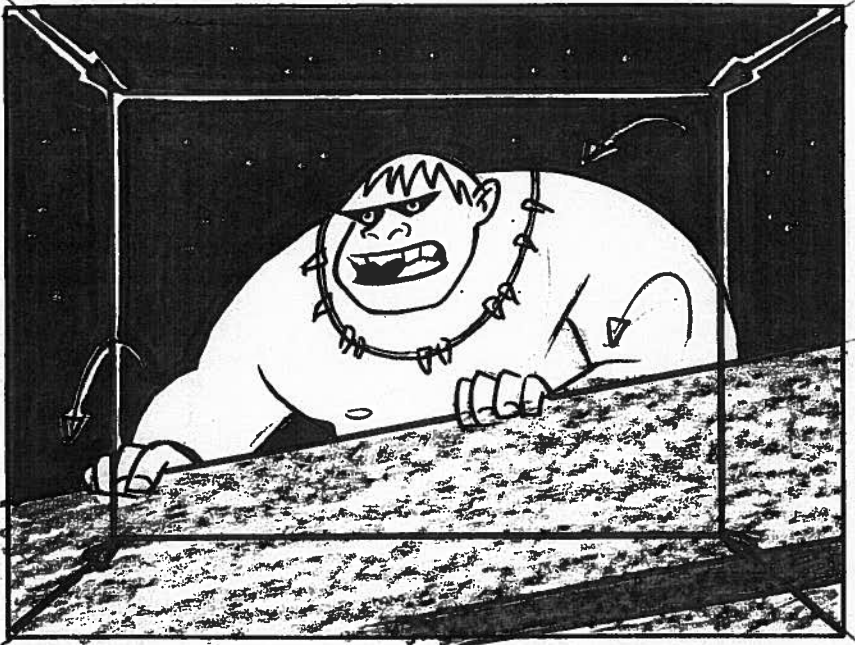




SCENE

CONT.

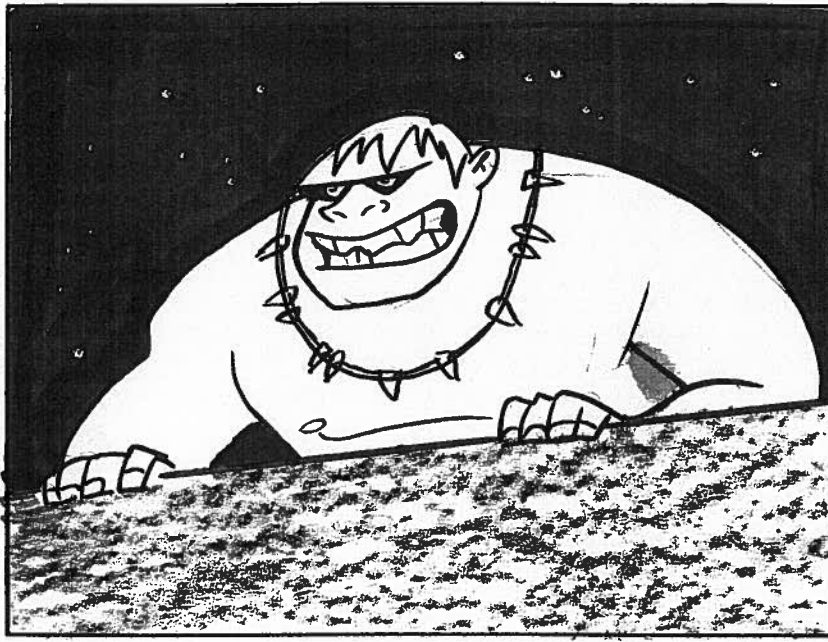
B.G.



SC

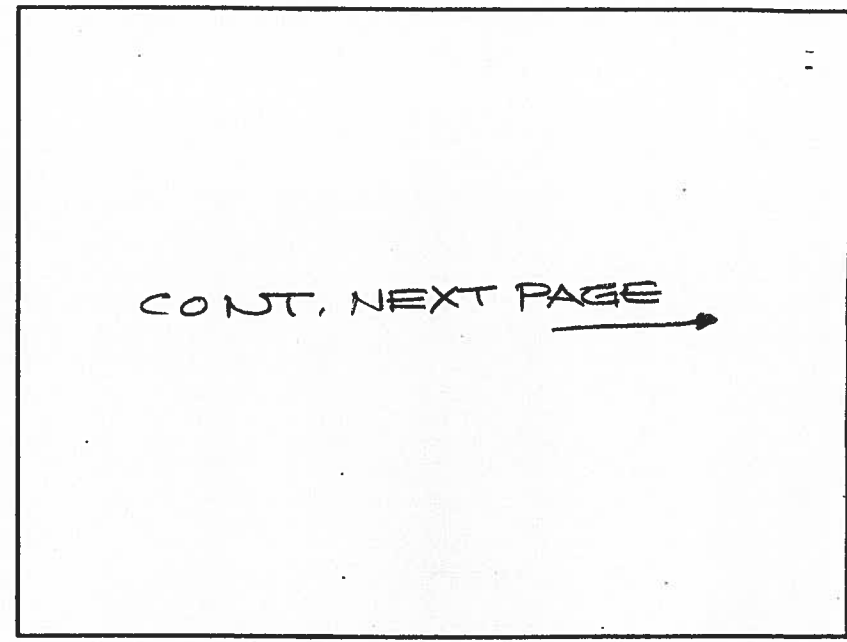
CONT.

B.G.



SC

B.G.



ACTION SLOW TRUCK-IN AS
CAVE-GUY LEANS FORWARD,
REST HANDS ON WALL, AND
SAYS HIS LINES.

DIAL

CAVEGUY CONT.: ..THAT ONE
LESS REST TO WORRY ABOUT!!

TRANS

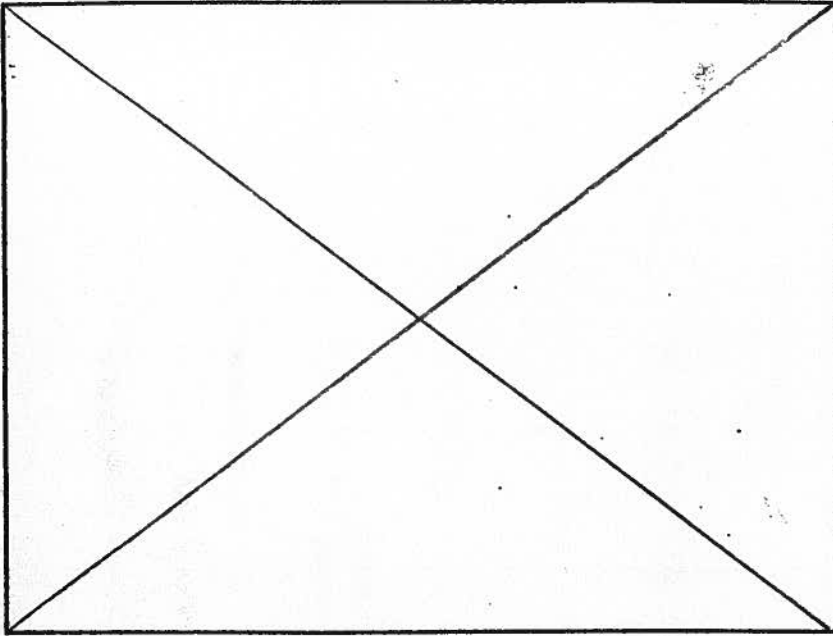
CAVE GUY
(evil laugh)

SLUGS



SCENE

B.G.



ACTION

DIAL _____

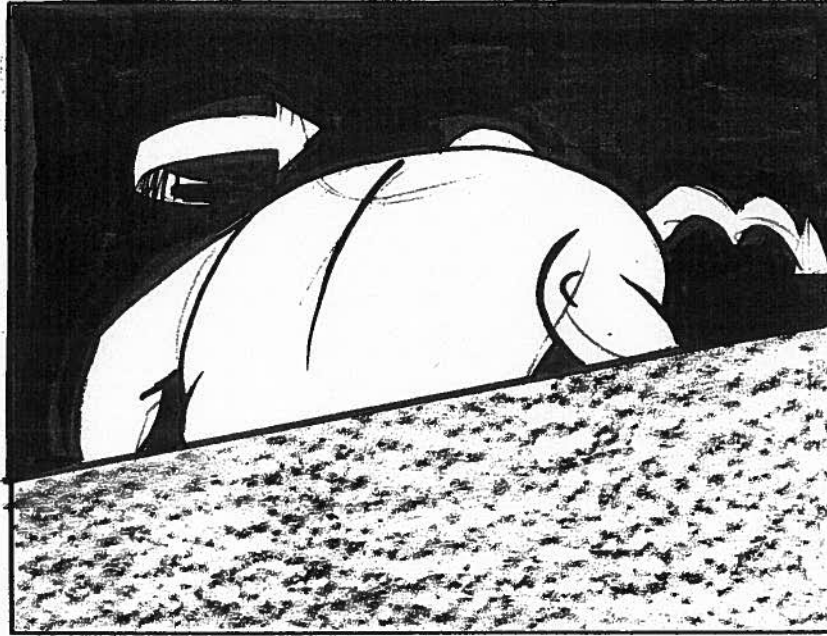
TRANS _____

SLUGS

SC

CONT.

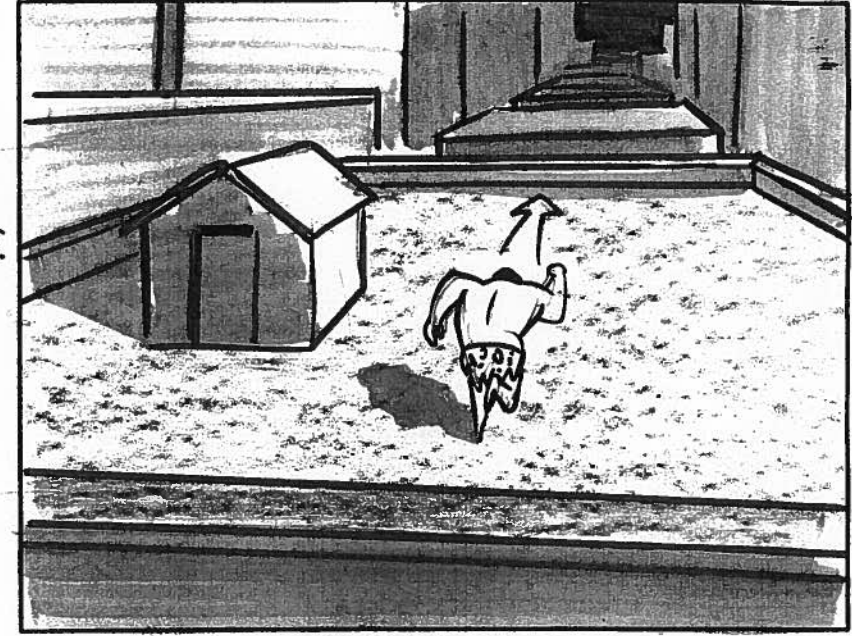
B.G.



He turns away from the edge and moves quickly OS.

SC

B.G.



EXT. ROOFTOP - ON CAVE GUY - MOVING

He runs fast toward the opposite side of the building.





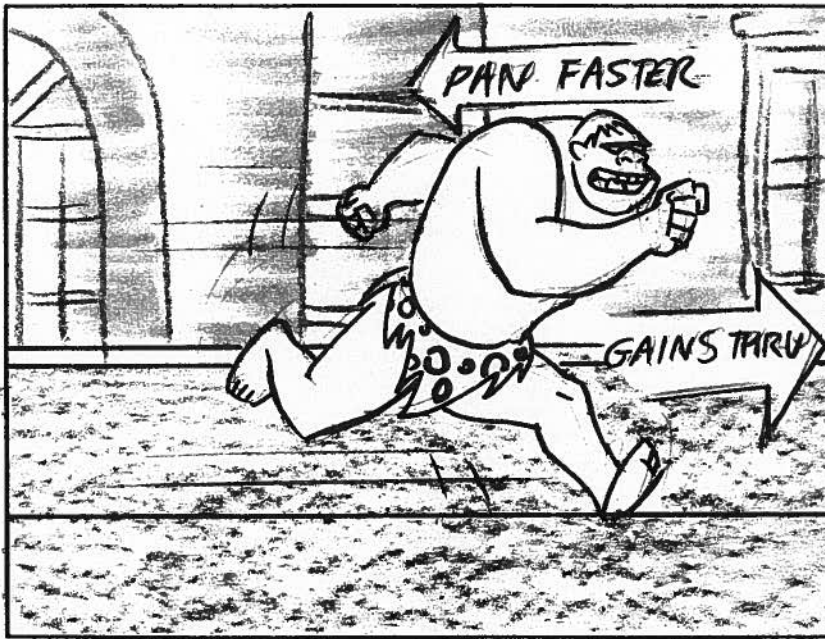
SCENE

B.G.



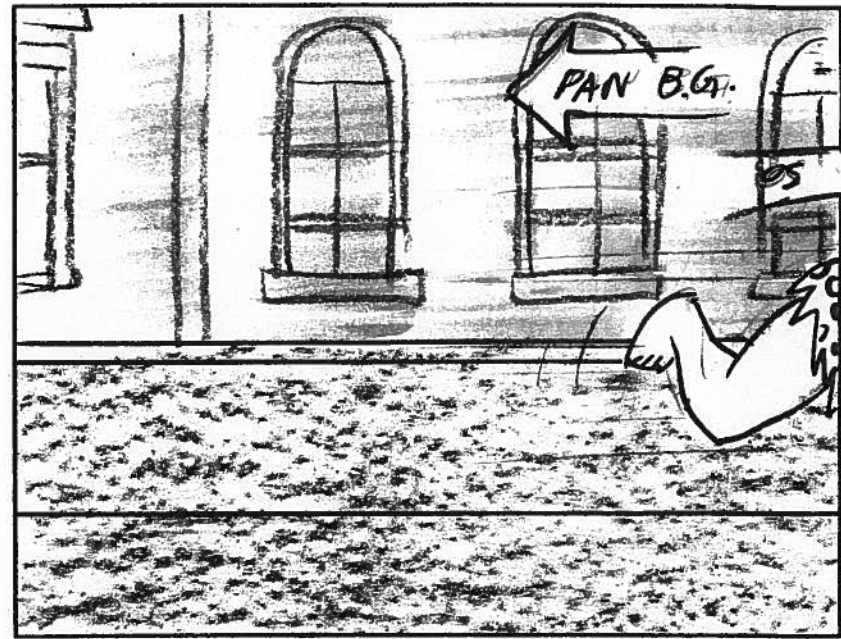
SC

B.G.



SC

B.G.



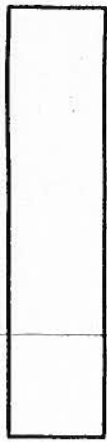
ACTION

CAVEGUY IS RUNNING FAST . . THEN FASTER & FASTER . . GAINS THROUGH SCENE . . AND O. S.

DIAL _____

TRANS _____

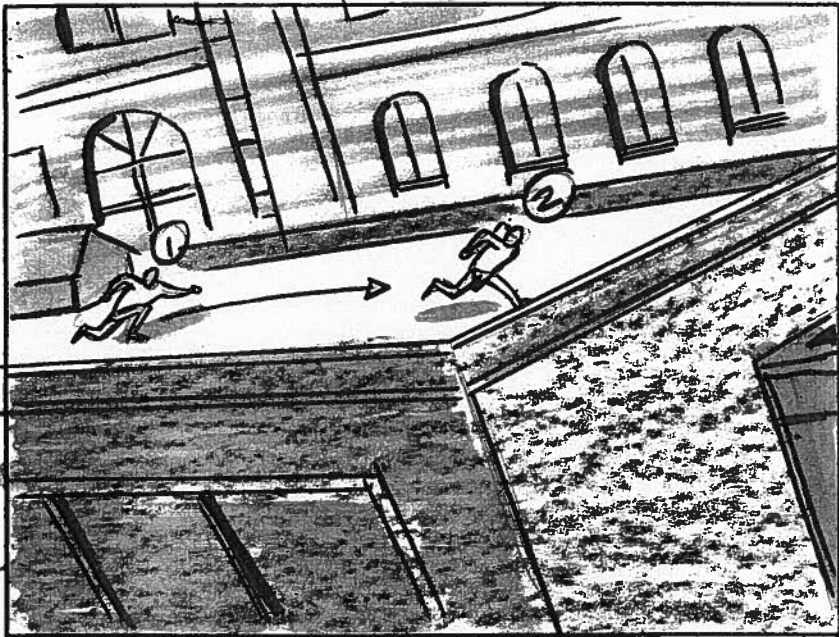
SLUGS _____





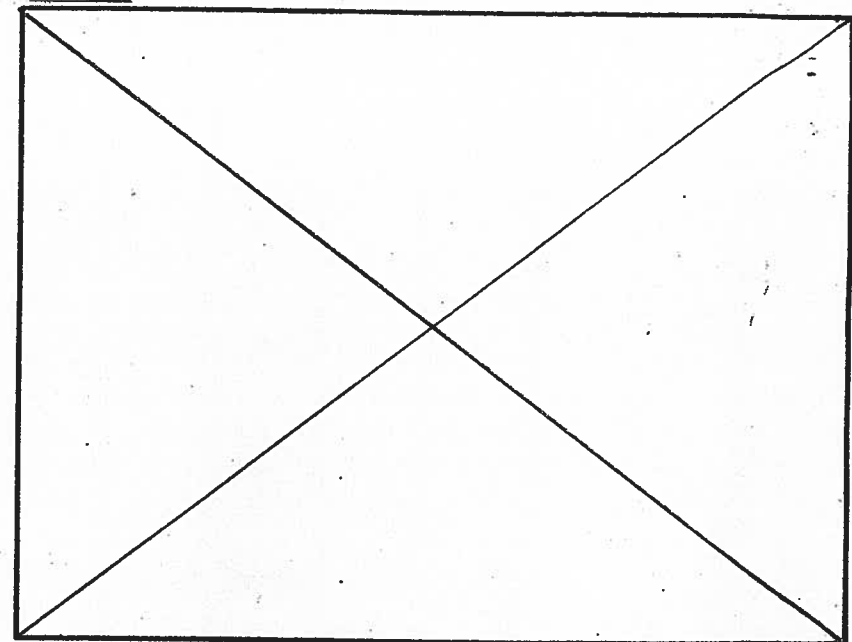
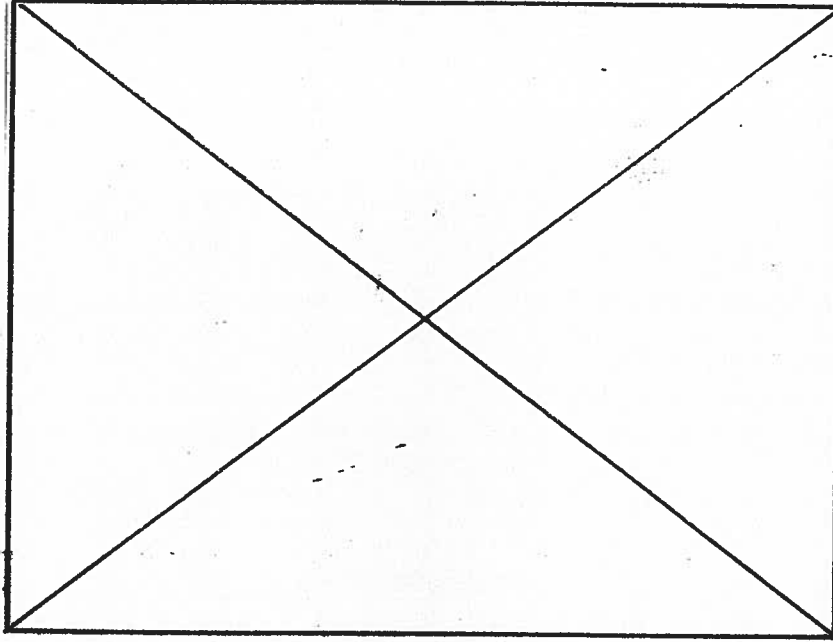
SCENE

B.G.



SC

B.G.



ACTION

He nears the edge. He's not gonna stop.

HIS ARM AN TIC BACK TO TAKE A LEAP ..

DIAL _____

TRANS _____

SLUGS _____

*RUN TO EDGE
CUT*





SCENE

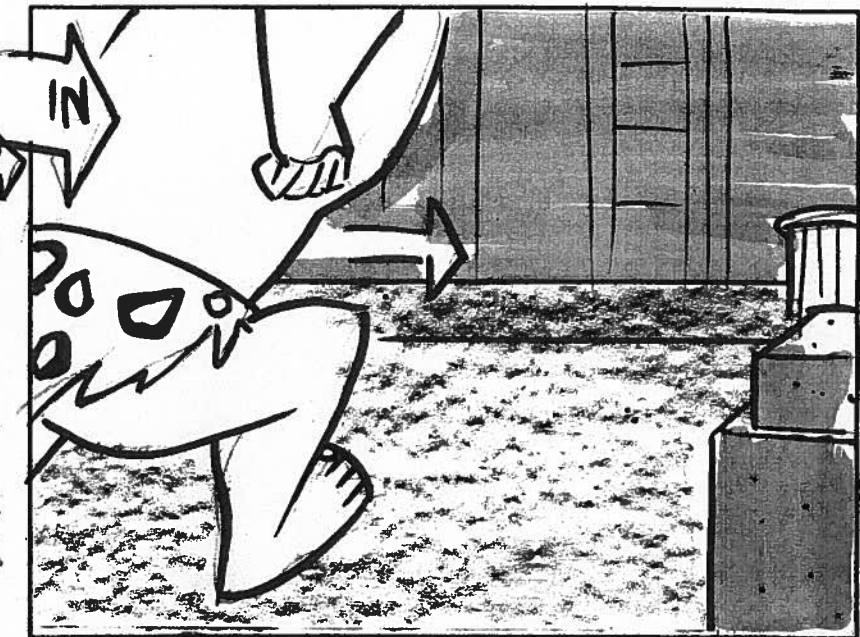
B.G.

SC

B.G.

SC

B.G.



ACTION *HOOK-UP*

*NOTE: ARMS
ANTIC BACK
FOR LEAP.*

EXT. BUILDING - UP ANGLE ON EDGE - CAVE GUY INTO FRAME

Airborne as he leaps into space. CAMERA FOLLOWS as LANDS on the rooftop of the next building over: HAPPY CLOWN MEDICAL BUILDING.

AND TAKES OFF RUNNING. OS

EXT. ROOFTOP - MEDICAL BUILDING - ON CAVE GUY

Running across the rooftop.

DIA

TRA

SLU

*Show
him
antic
in this
and jump*

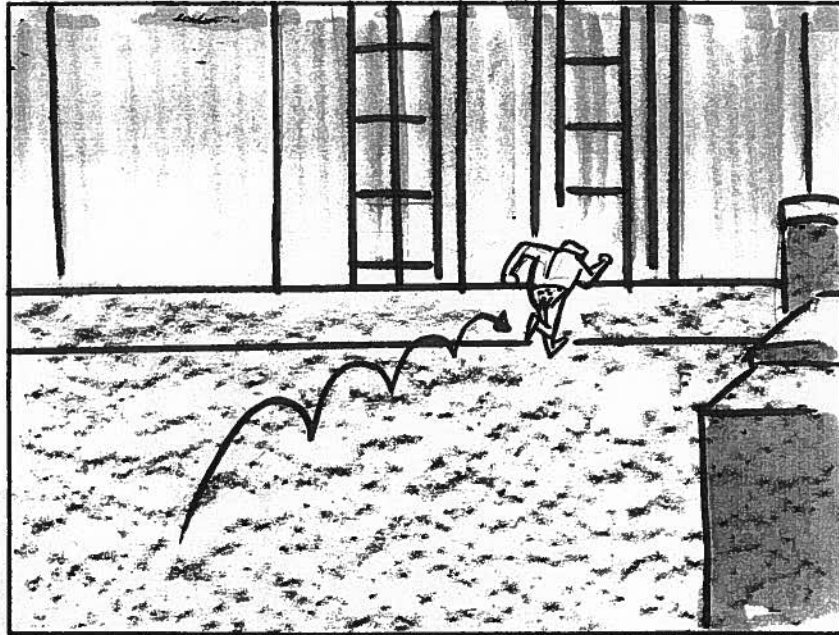




SCENE

CONST.

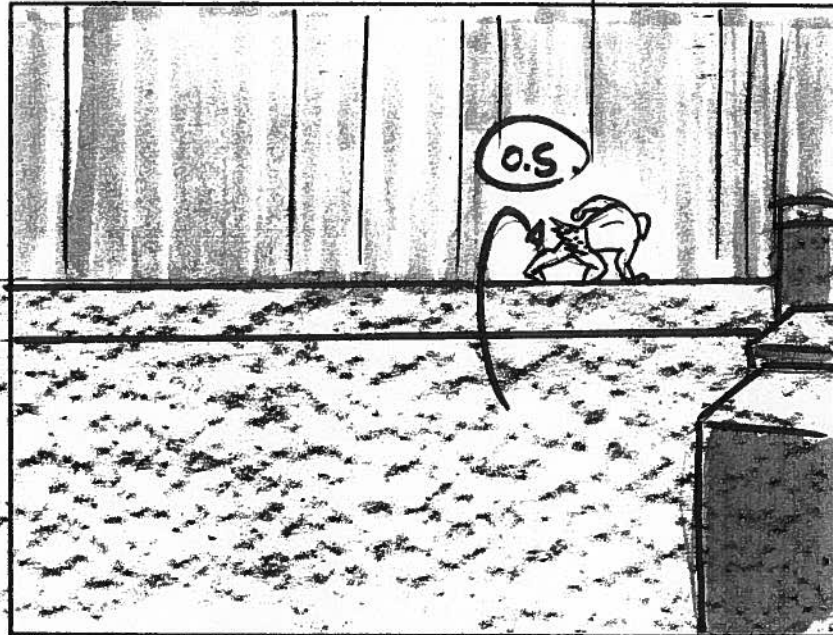
B.G.



SC

CONST.

B.G.



SC

B.G.



ACTION

Moving fast with a purpose.

He leaps over the edge OS, seemingly INTO SPACE.

PAUSE
A BEAT.

ON CAVE GUY HOLDING
HIMSELF BETWEEN THE
TWO BUILDINGS (PAUSE A BEAT.)

DIAL _____

TRANS _____

SLUGS



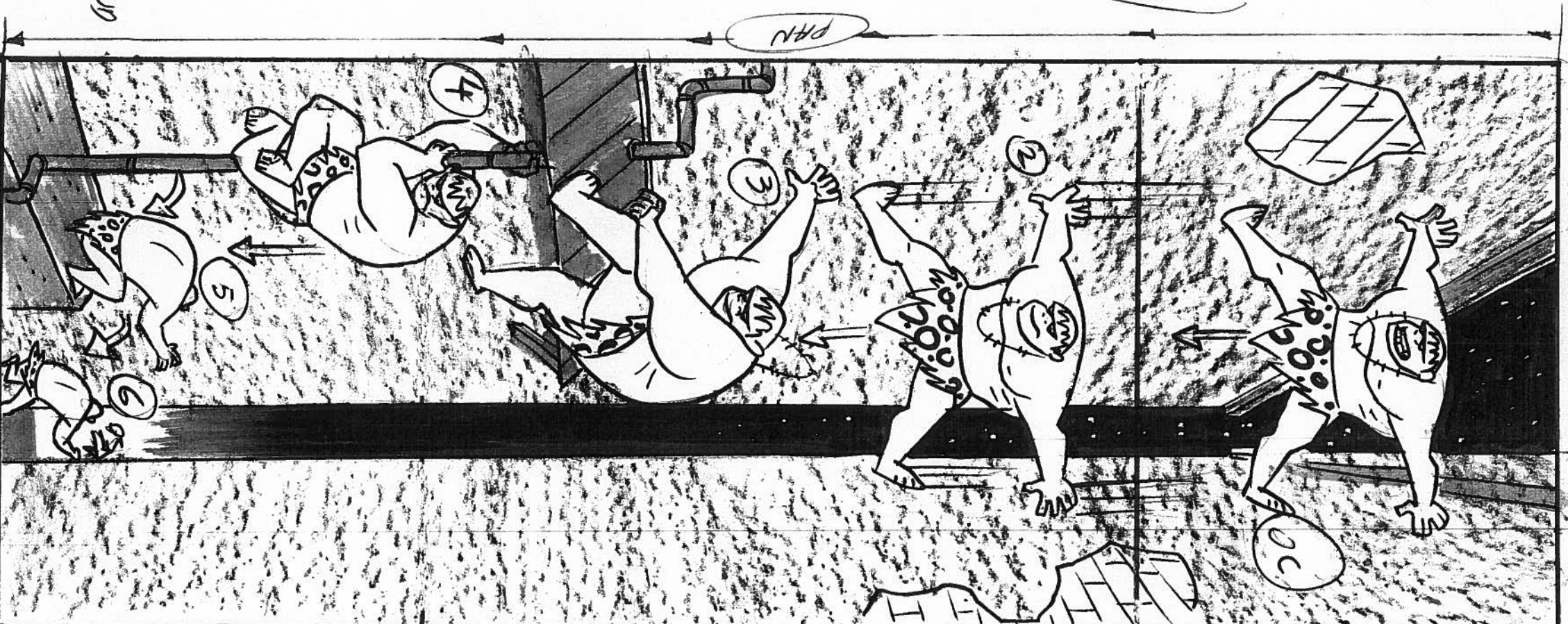
SCENE

CONT.

B.G.

EXT. MEDICAL BUILDING - ON CAVE GUY - TRACKING SHOT

As he expertly works his way DOWN the outside of the building. He finds hand-holds, takes calculated leaps. He's working quick and knows what he's doing.



PAN-WITH

① CAVEGUY SLIDES DOWN THE SIDES OF THE BUILDINGS

② SCREECHING LIKE ON A BLACK-BOARD

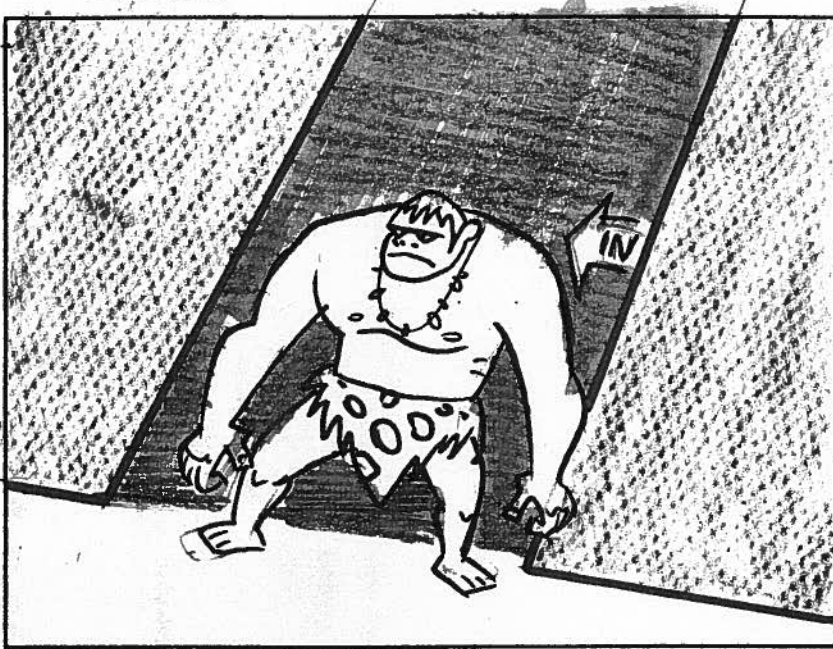
③ REACHES A LEDGE AND SKINNS OVER TO A DRAIN PIPE AND DOWN ON IT.

↓
DOWN TO A BOY/TRASH BIN, HOPS DOWN AND IT. THEN JUMPS DOWN TO THE GROUND AND PULLS OS.



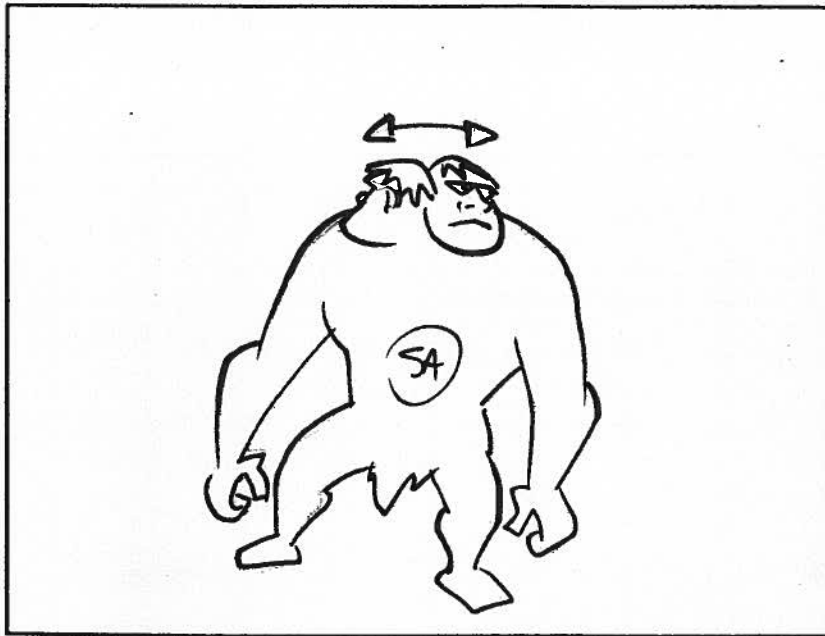
SCENE

B.G.



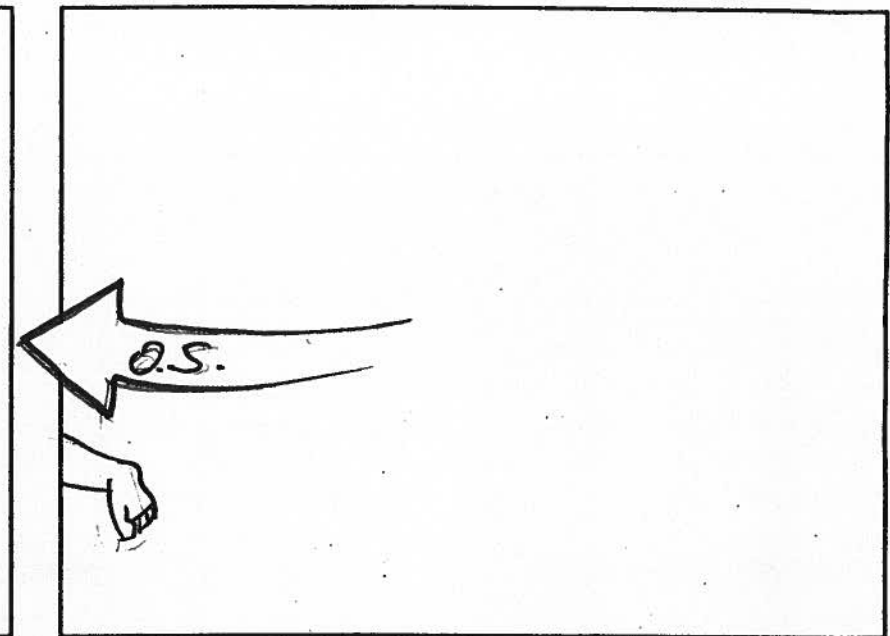
SC

B.G.



SC

B.G.



ACTION

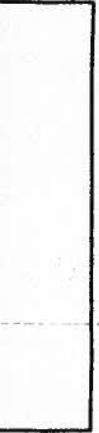
LOW ANGLE - STREET - ON MEDICAL BUILDING

Cave Guy DOWN INTO FRAME. He looks around as if checking for Cops, then rushes OS.

DIAL _____

TRANS _____

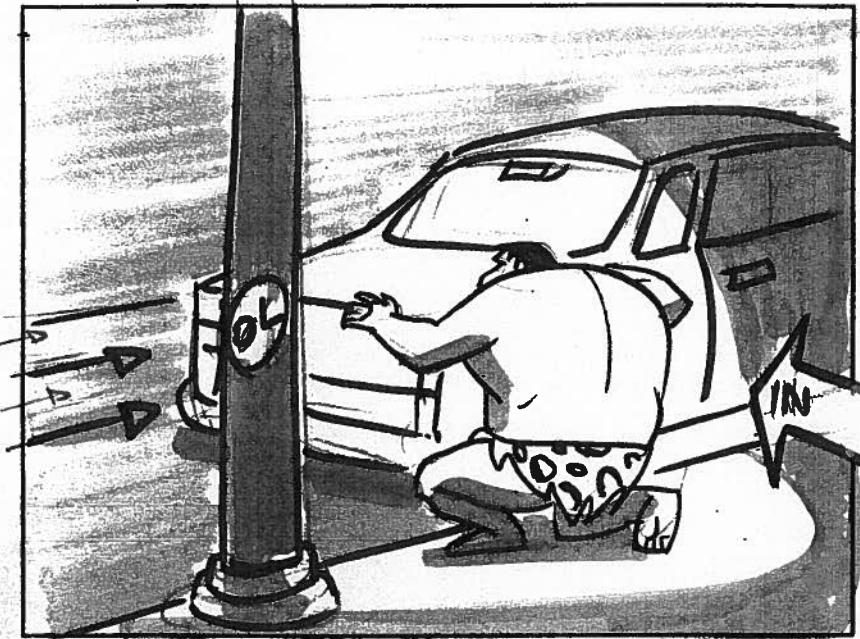
SLUGS





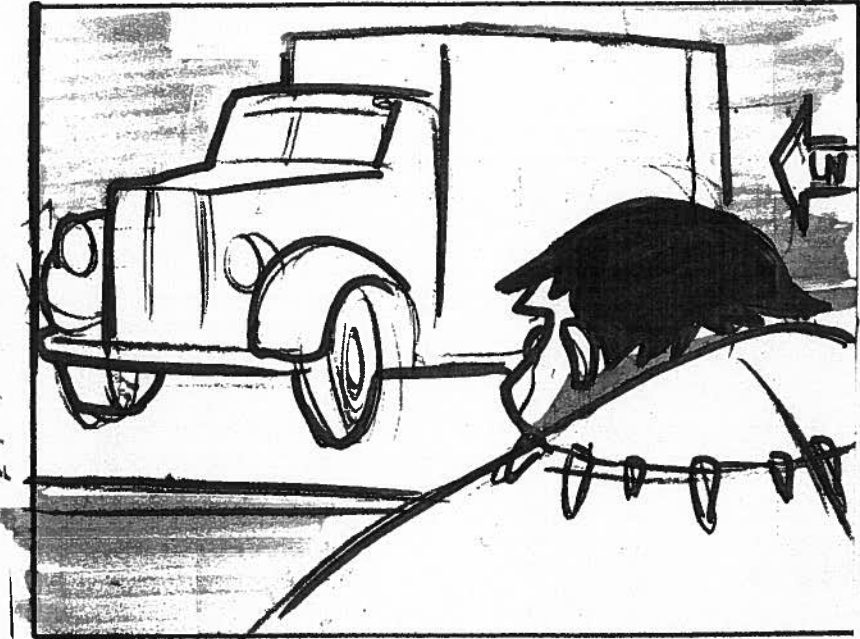
SCENE

B.G.



SC

B.G.



SC...

CONT.

B.G.



ACTION

REVERSE ANGLE FROM POLE - ON CAVE GUY - CROUCHED BEHIND A CAR

A TRUCK drives THROUGH FRAME.

CAVE GUY LOOKS AT TRUCK.
AS IT DRIVES BY ..

(NOTE MANHOLE COVER

DIAL _____

TRANS _____

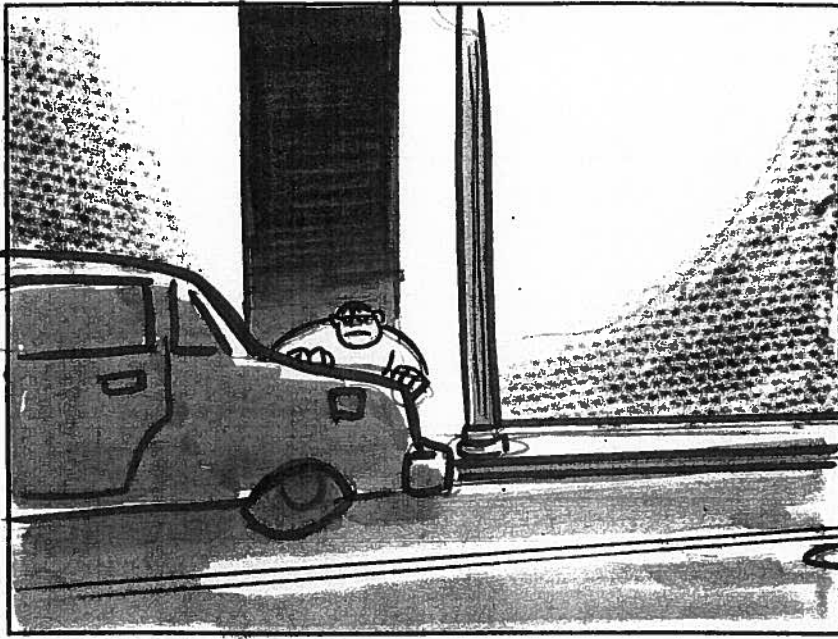
SLUGS





SCENE

B.G.



ACTION *HOOK-UP*

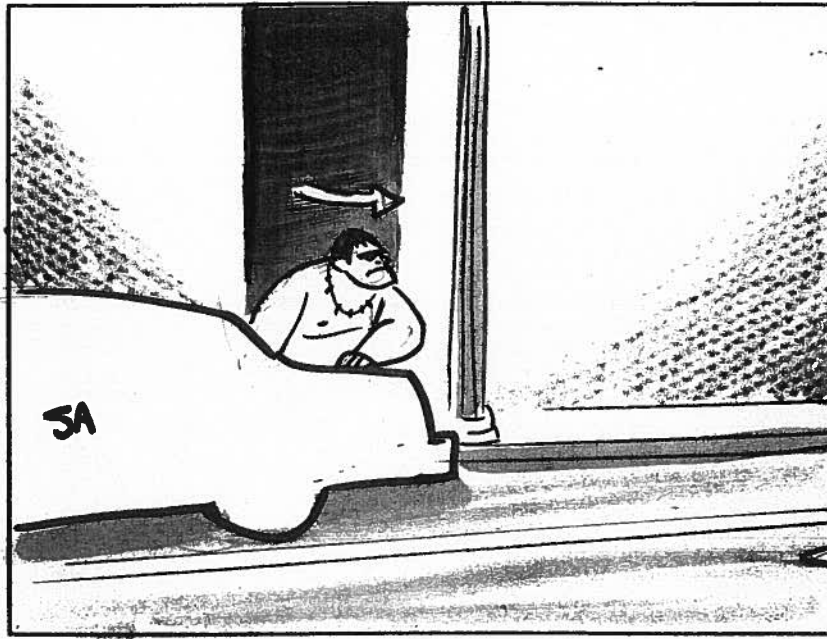
DIAL _____

TRANS _____

SLUGS

SC

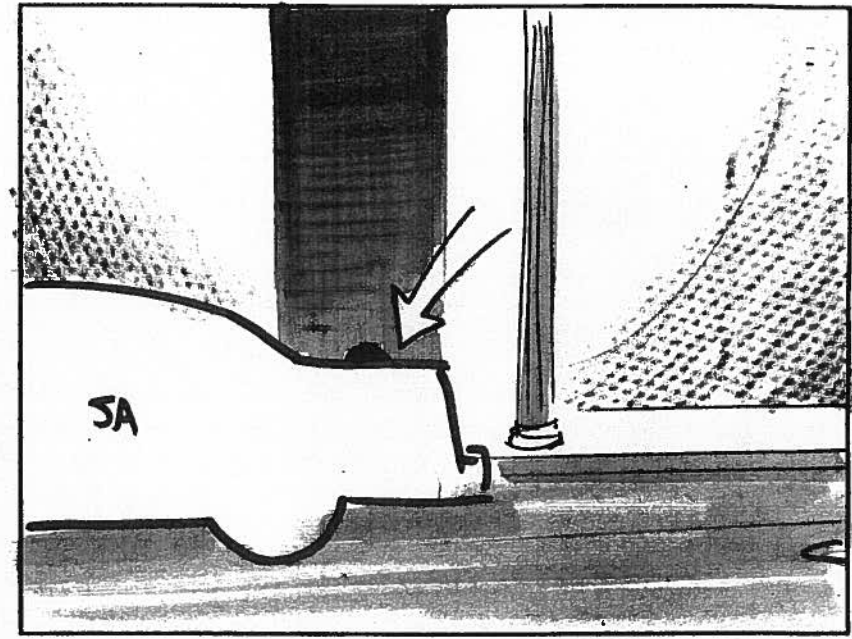
CONT. B.G.



Cave Guy starts to rise,
... LOOKS O.S. FRAME RIGHT.

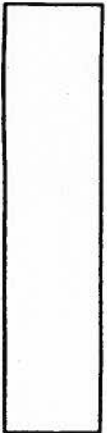
SC

CONT. B.G.



but ducks down

*PAUSE -
A
BEAT*

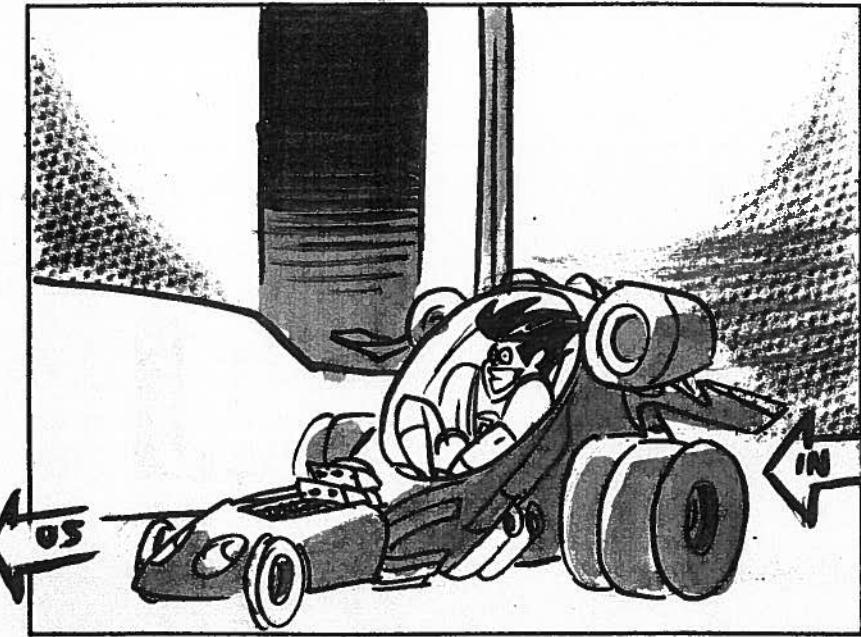




SCENE

CONST.

B.G.



ACTION

as the FREAKMOBILE DRIVES THROUGH FRAME.

DIAL _____

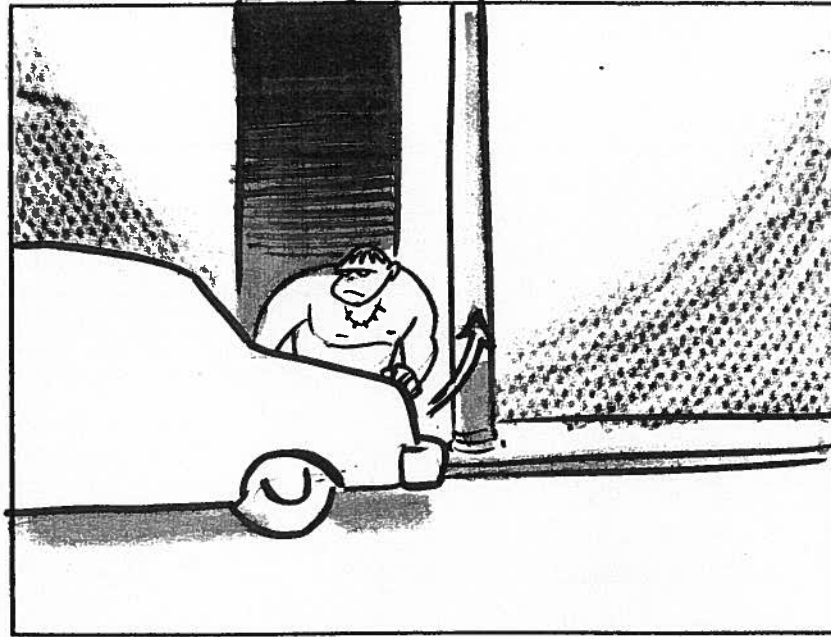
TRANS _____

SLUGS

SC

CONST.

B.G.

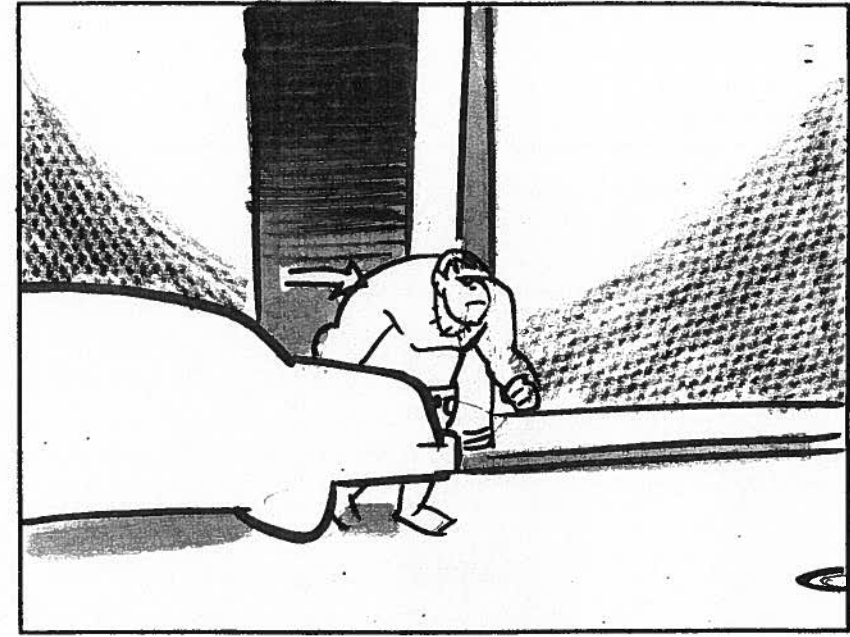


As soon as it clears,

SC

CONST.

B.G.

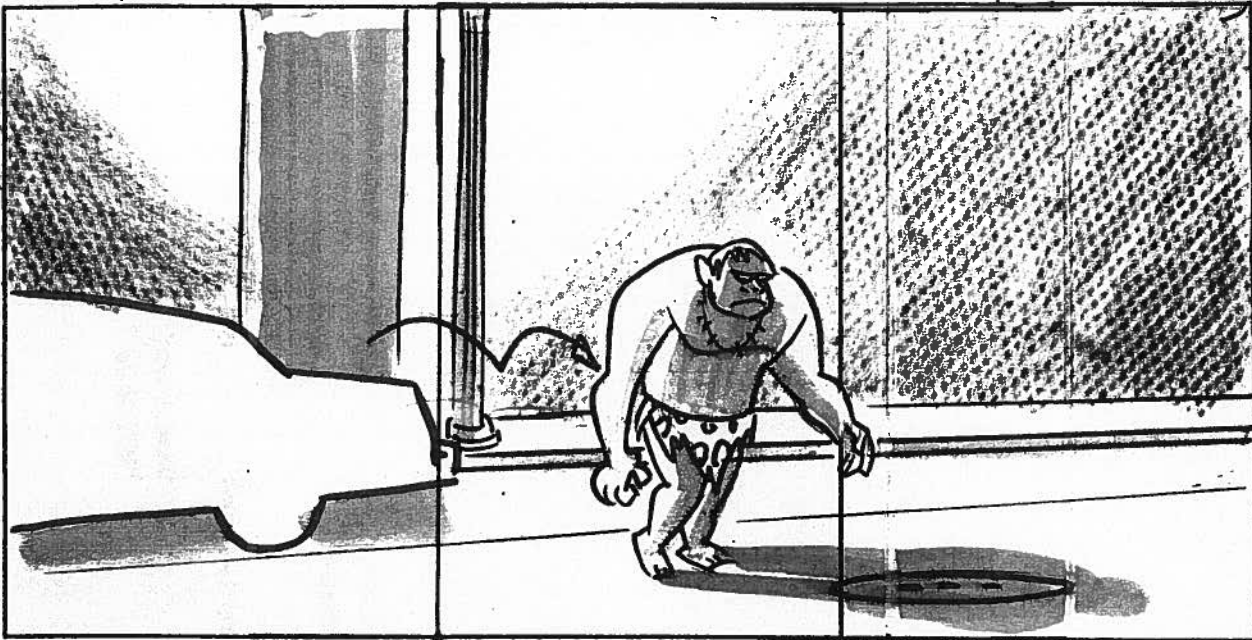






SCENE

CONT.
B.G.



ACTION

← PAN →

Cave Guy moves to the center of the street and

DIAL _____

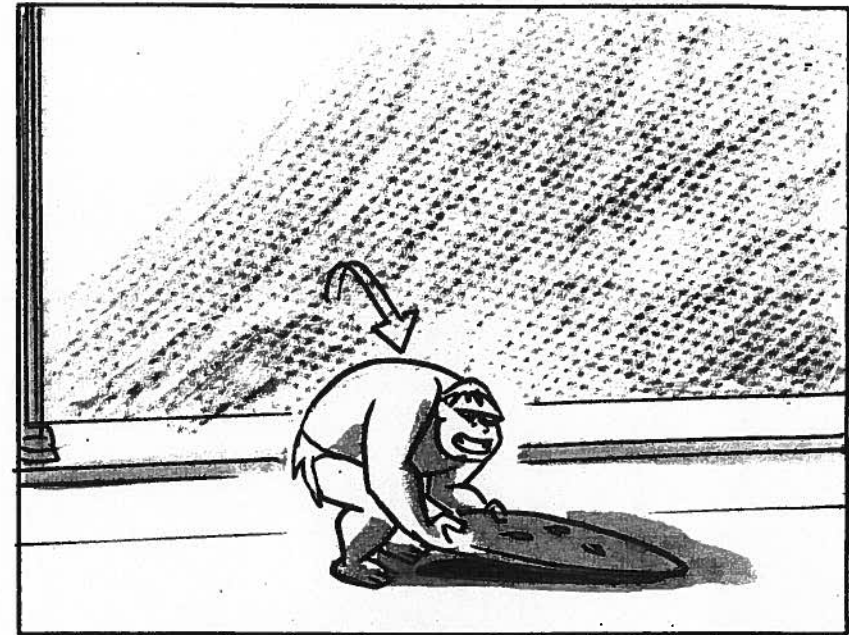
TRANS _____

SLUGS

SC

CONT.

B.G.



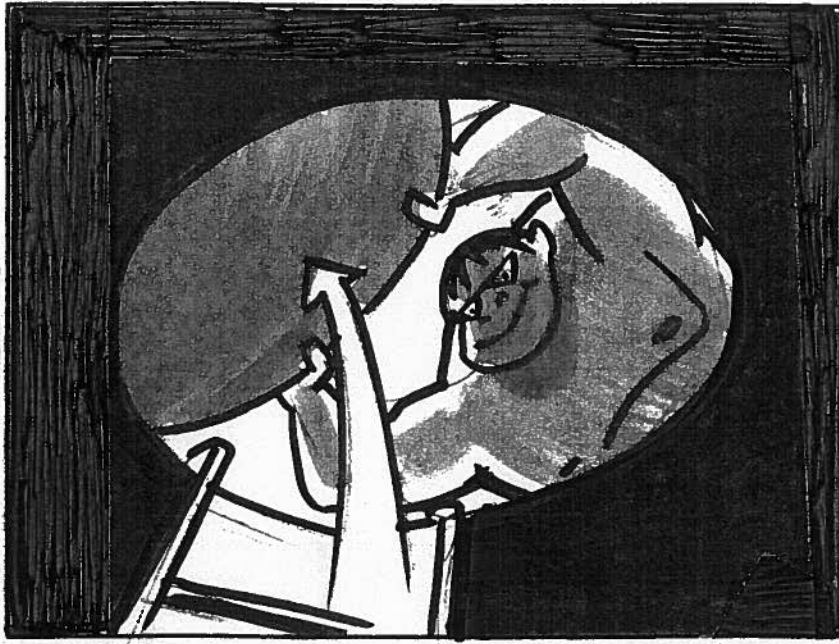
lifts up a manhole cover.





SCENE

B.G.



HOOK-UP
UP ANGLE AS THE COVER
IS LIFTED AND SLID TO ONE SIDE
TO REVEAL CAVE GUY..

DIAL _____

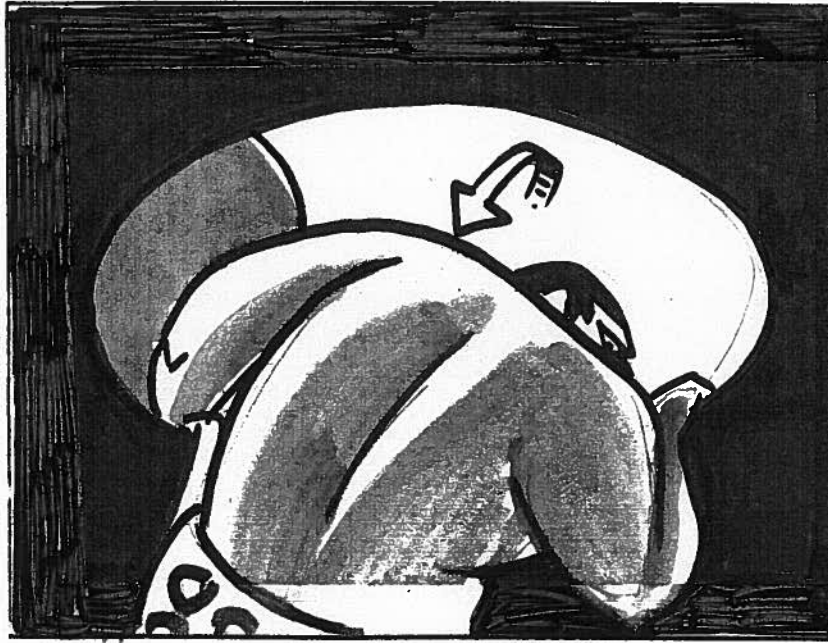
TRANS _____

SLUGS _____

SC

CONT.

B.G.

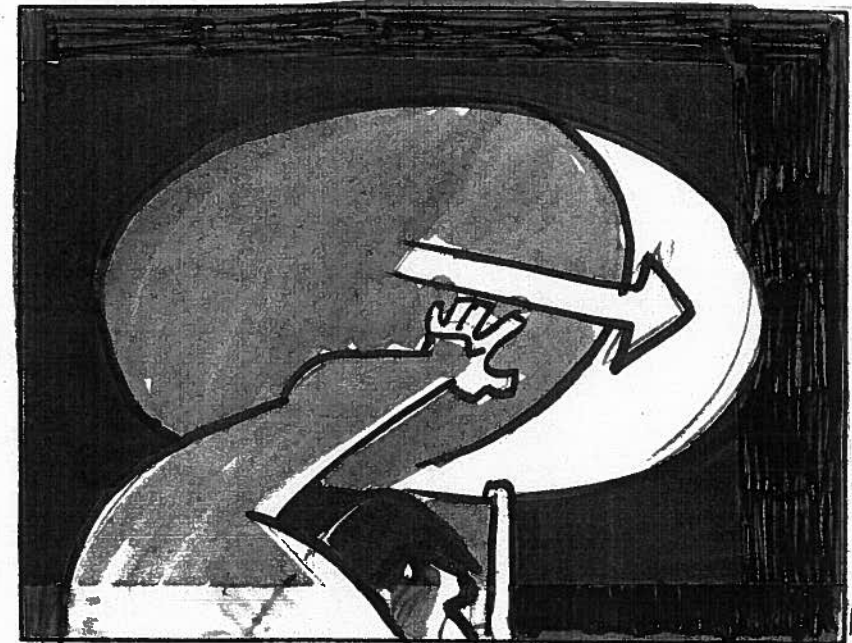


.. HE QUICKLY CLIMBS IN
.. AND DOWN

SC

CONT.

B.G.



.. THEN SLIDE THE COVER
CLOSED IN AFTER HIM.
"CLANK"





SCENE

B.G.



SC

CONST.

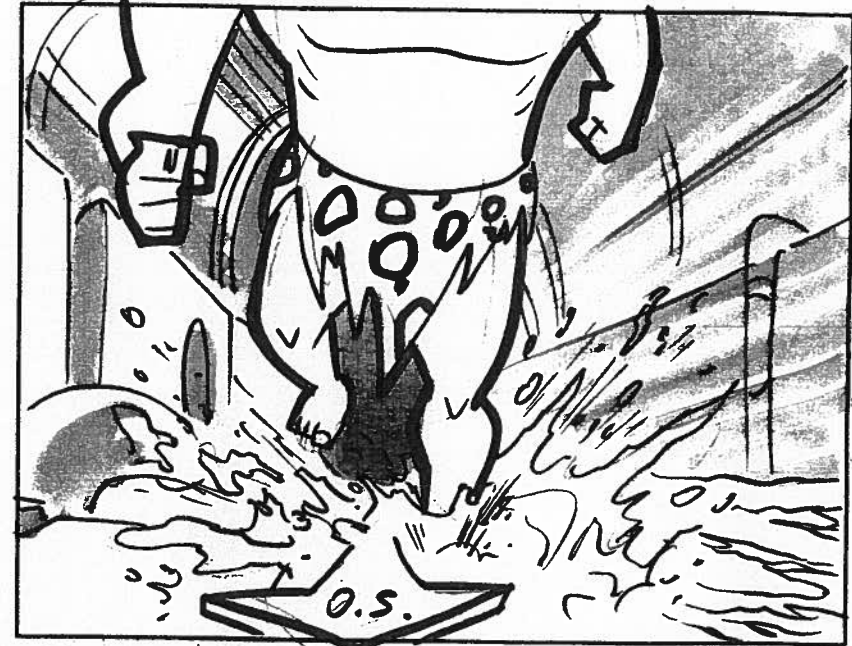
B.G.



SC

CONST.

B.G.



ACTION INT. SEWER - DOWN ANGLE - ON CAVE GUY - A LITTLE LATER

ON DIMLY LIT SEWER WATER WITH "STUFF" SLOWLY FLOATING IN IT. WE HEAR O.S. SPLASHING.

Splashing through the water, still moving fast. (NOTE: USE Bgs and Color from Freakazoid "Sewer or Later.")

CAVE GUY SPLASHING, RUNNING THROUGH WATER, FILLS SCREEN

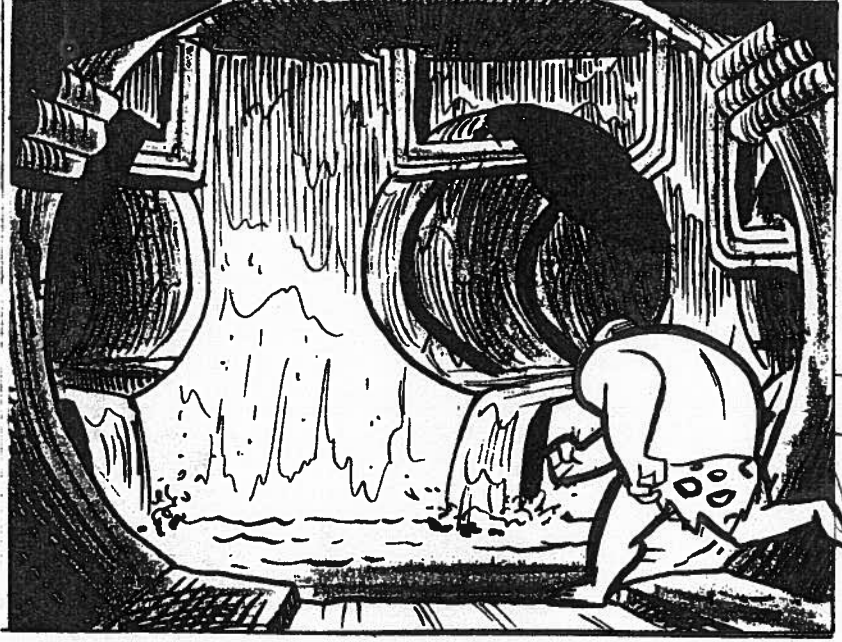
TRANS _____

SLUGS



SCENE

B.G.



ACTION

SC

B.G.



SC

B.G.



DIAL _____

TRANS _____

SLUGS

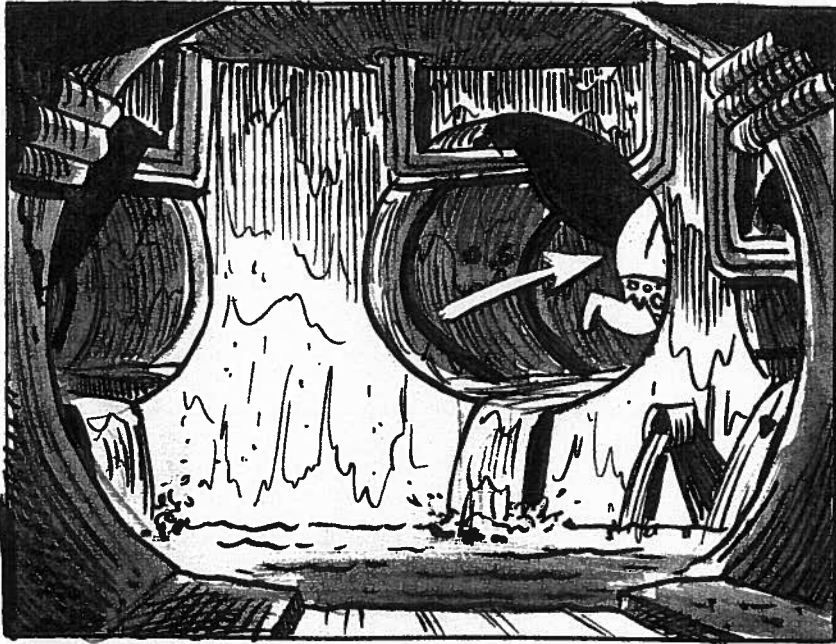




SCENE

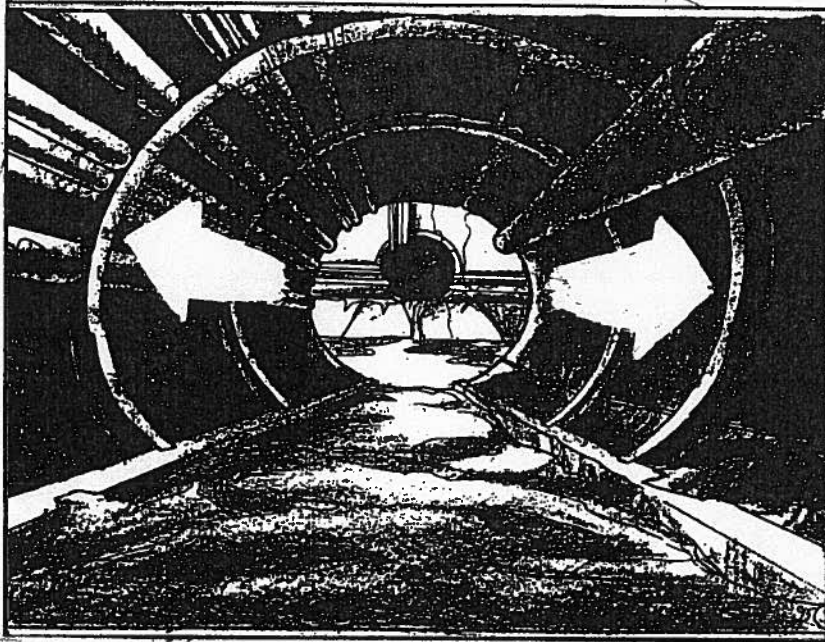
CONST.

B.G.



SC

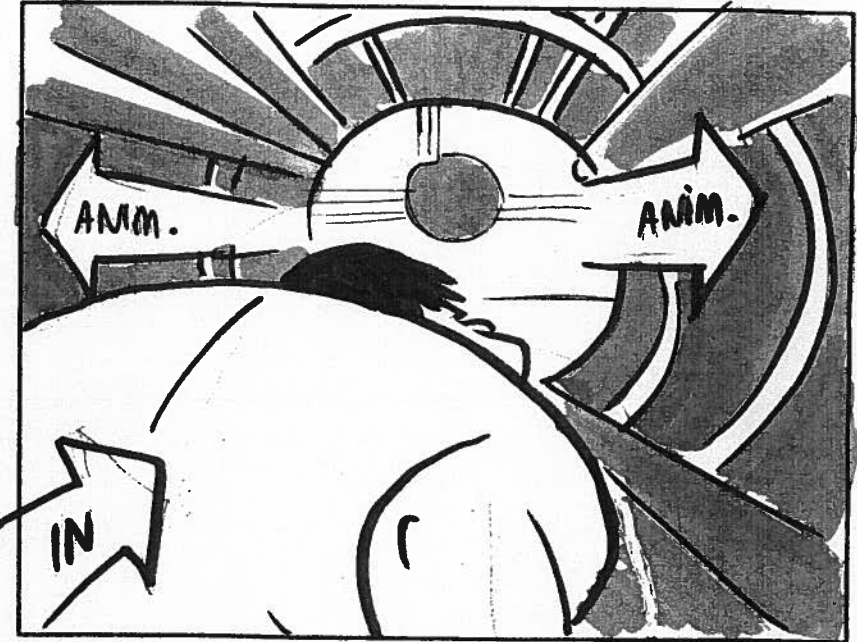
B.G.



SC

CONST.

B.G.



ACTION

ANOTHER ANGLE - CAVE GUY - AT A "CROSSROADS"

Several openings converge. CAMERA FOLLOWS as Cave Guy heads into a huge pipe No hesitation. He knows where he's going.

DIAL _____

TRANS _____

SLUGS

INT. HUGE PIPE - POV CAVE GUY - RUNNING - LIGHTS IN DISTANCE

Soft BLURS, bobbing in mid-air. We can't tell what they are.

*(SLIGHT CAM SHAKE
WHILE IN P.O.V.)*

*STOP CAM, SHAKE AS CAVE GUY
INTERSC.*

OTS CAVE GUY - SLOWING - ON LIGHTS AHEAD

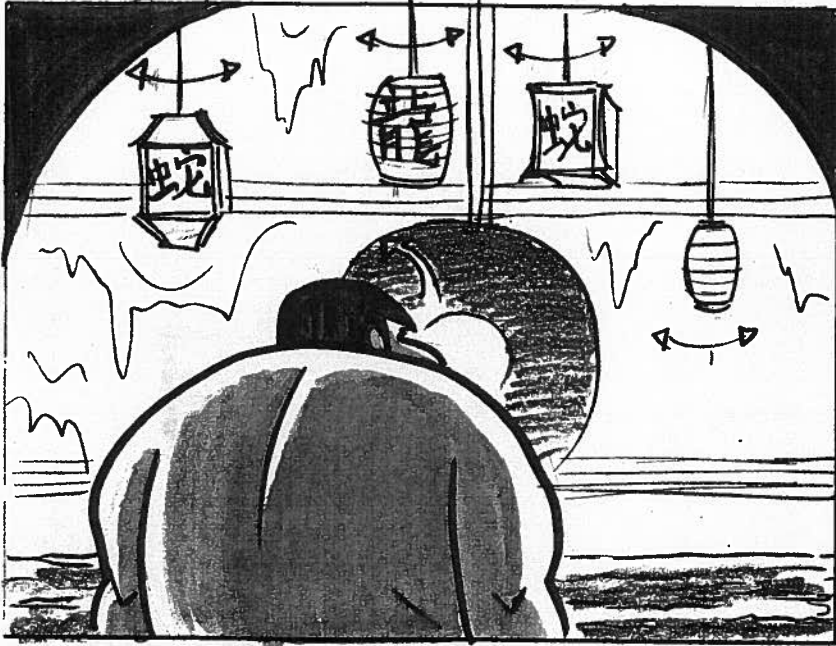




SCENE

CONST

B.G.



ACTION

The pipe he's in widens out up ahead into a cavernous space. The soft BLURS turn out to be strings of hanging Japanese lanterns.

DIAL _____

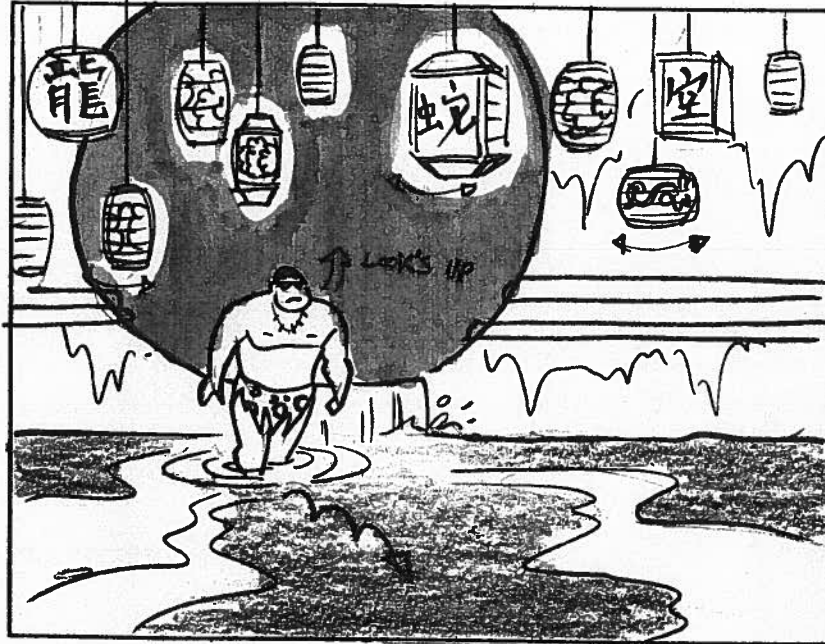
JAPANESE LANTERNS
RESEARCH

TRANS _____

SLUGS _____

SC

B.G.



INT. CAVERNOUS SPACE - CONTINUOUS - ON CAVE GUY - WALKING NOW

Cave Guy walks TO CAMERA, looking around warily. Suddenly, a LONG SERPENTINE FORM RISES UP INTO FRAME in the FG.

SC

CONT

B.G.



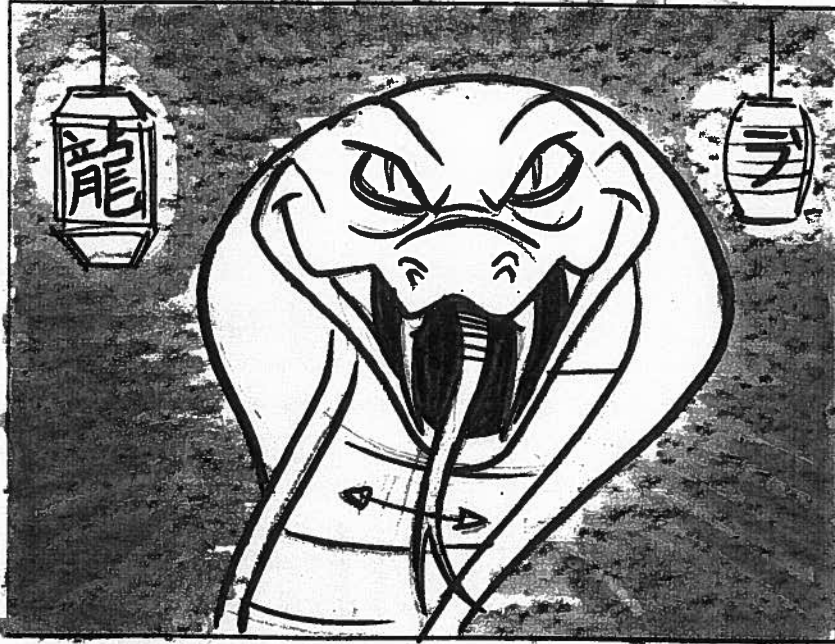
"SF ASH"





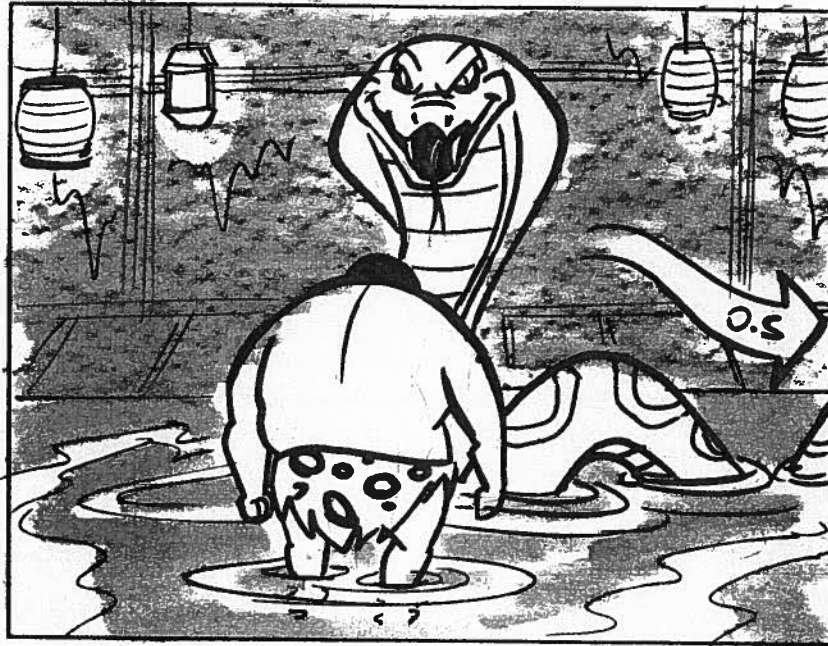
SCENE

B.G.



SC

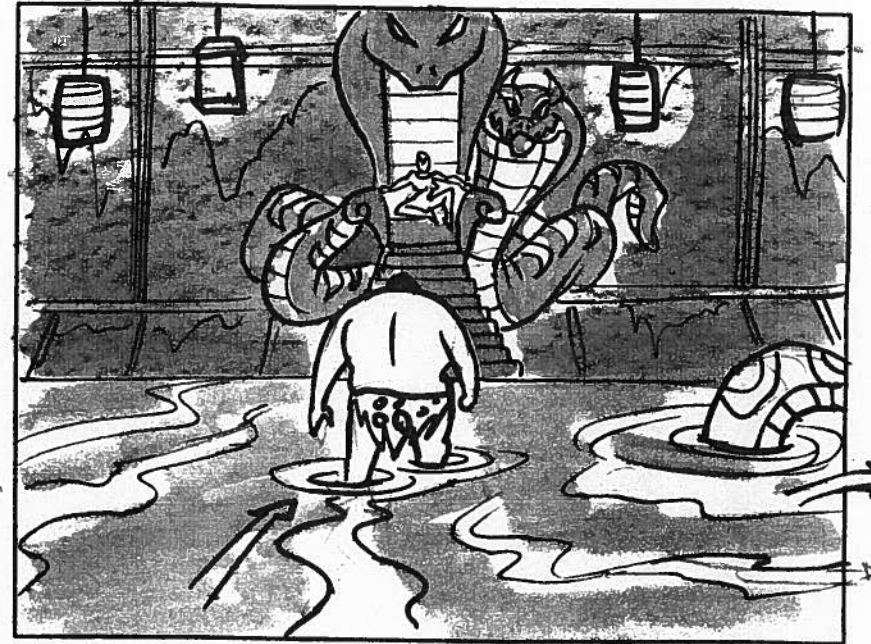
B.G.



SC

FONT.

B.G.



ACTION

POV CAVE GUY - UP ANGLE ON COBRA QUEEN'S "SMALL" SNAKE

The Snake glares down at him. Recognition flickers in its eyes.

It slithers off to the side, allowing Cave Guy to pass.

DIAL _____

(hiss) SMALL SNAKE

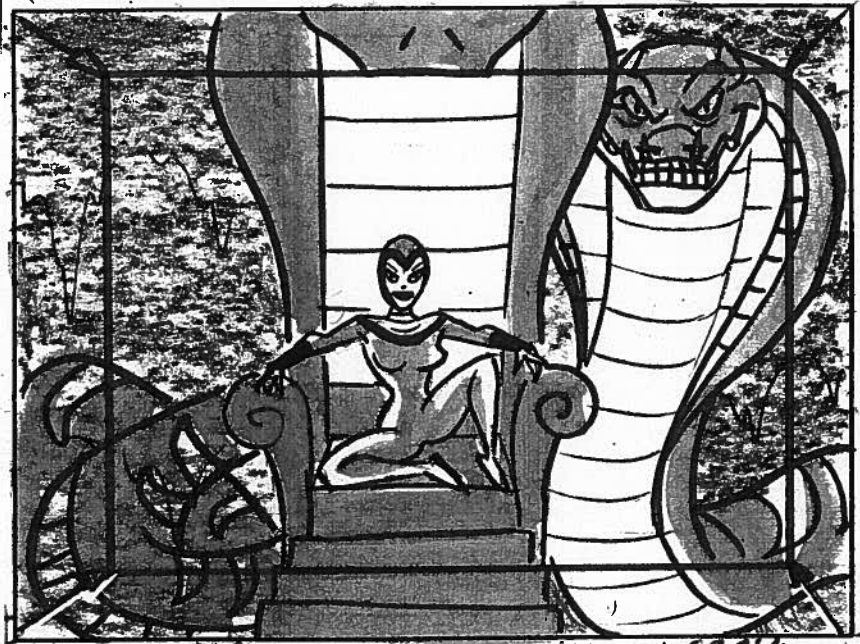
TRANS _____

SLUGS



SCENE

B.G.



ACTION ~~SHOT~~ TRUCK-IN, CAM. SHAKE (WALKING) ^{P.O.V.}

POV CAVE GUY - ON COBRA QUEEN AND BIG SNAKE IN BG
She's seated on her throne. The Big Snake guards her.

DIAL _____

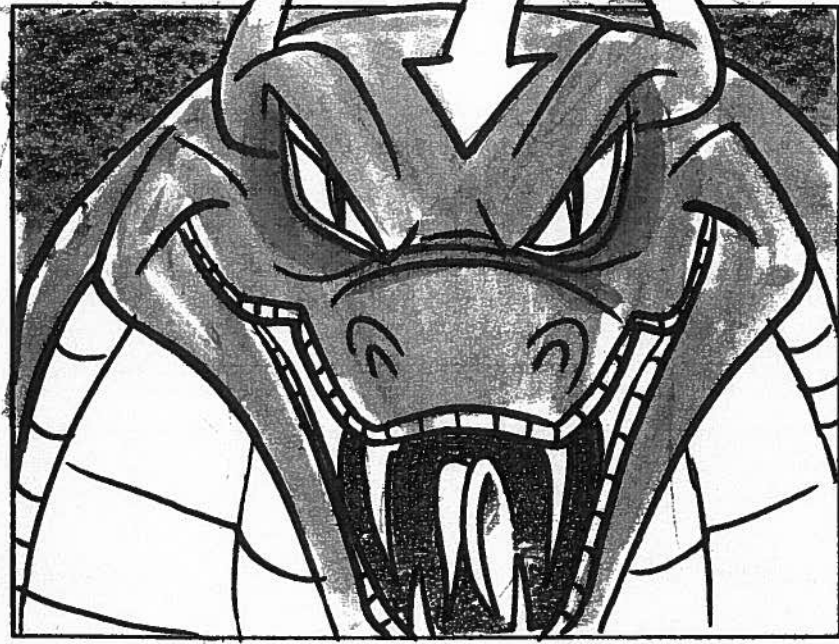
TRANS _____

SLUGS

SC

CONT.

B.G.



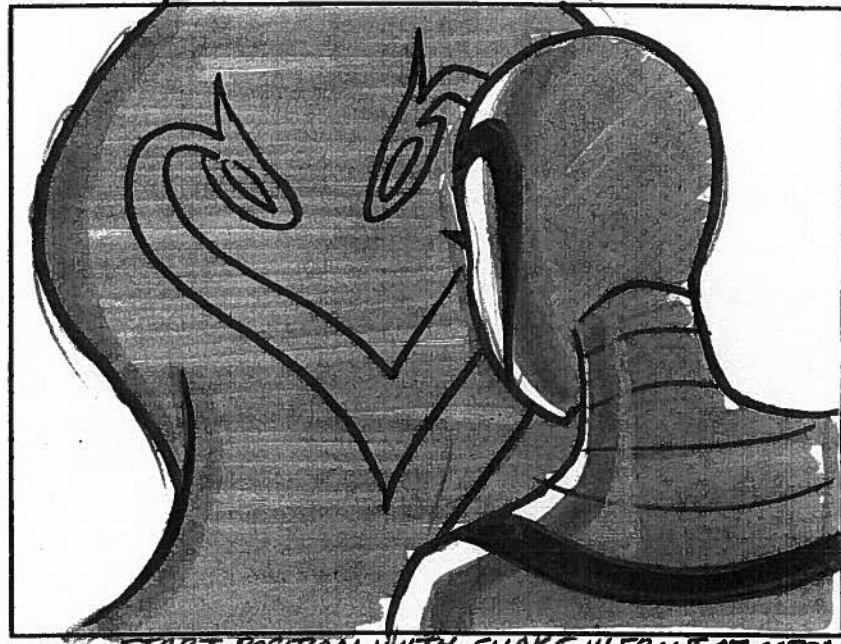
QUICK MOVEMENT TOWARD
CAM.

(hiss) BIG SNAKE

TRANS _____

SC

B.G.



START POSITION WITH SNAKE IN FRONT OF COBRA QUEEN.

DIAL _____

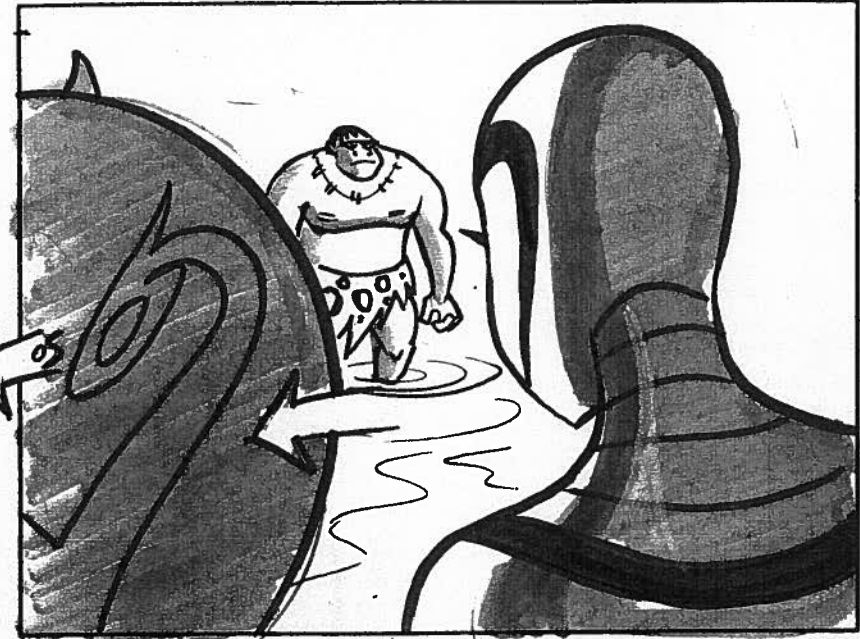
TRANS _____



SCENE

CONT.

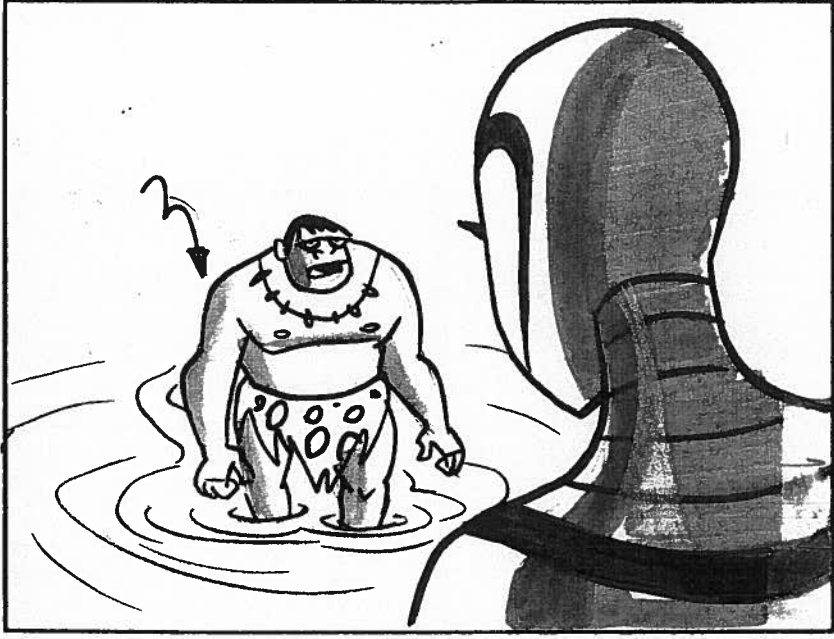
B.G.



SC

CONT.

B.G.



SC

B.G.



ACTION

OTS COBRA QUEEN - DOWN ANGLE ON CAVE GUY
 As he walks up to the base of the throne.

CLOSE ON CAVE GUY

DIAL _____

TRANS _____

SLUGS

CAVE GUY
 Everything ready? For tomorrow?



SCENE

B.G.



ACTION

CLOSE ON COBRA QUEEN

DIAL _____

Yes. COBRA QUEEN

TRANS _____

SLUGS

SC

B.G.



O.T.S. COBRA QUEEN

DOWN ANGLE - ON CAVE GUY

AS HE RUBS HIS HANDS TOGETHER

CAVE GUY: "OH THAT'S JIFFY"

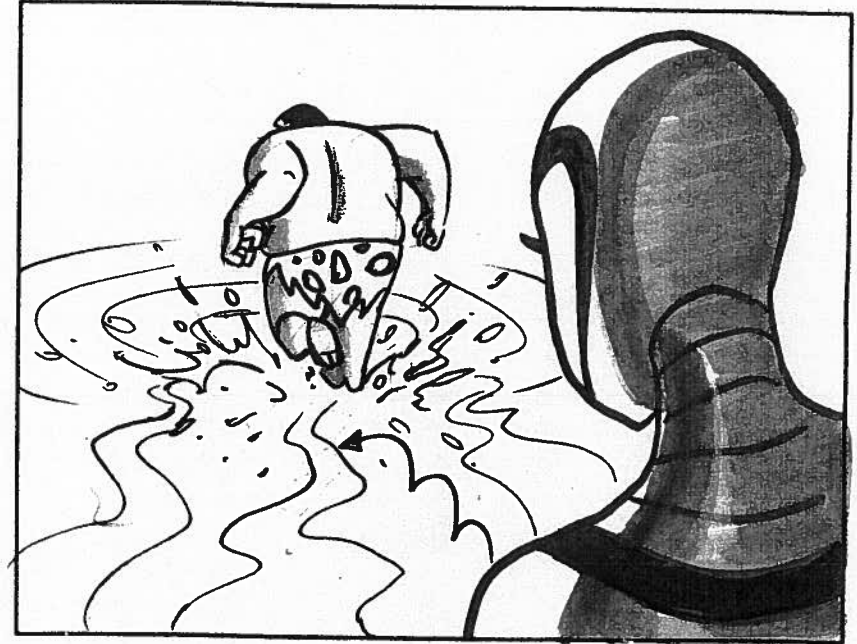
TRANS _____

TRANS _____

SC

CONT.

B.G.



he turns and runs O.

TRANS _____

TRANS _____

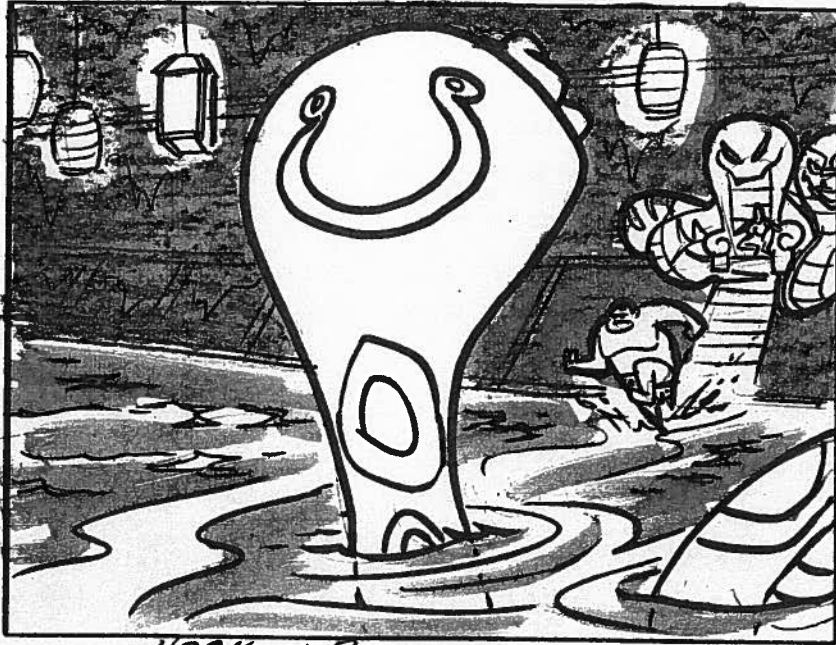
TRANS _____





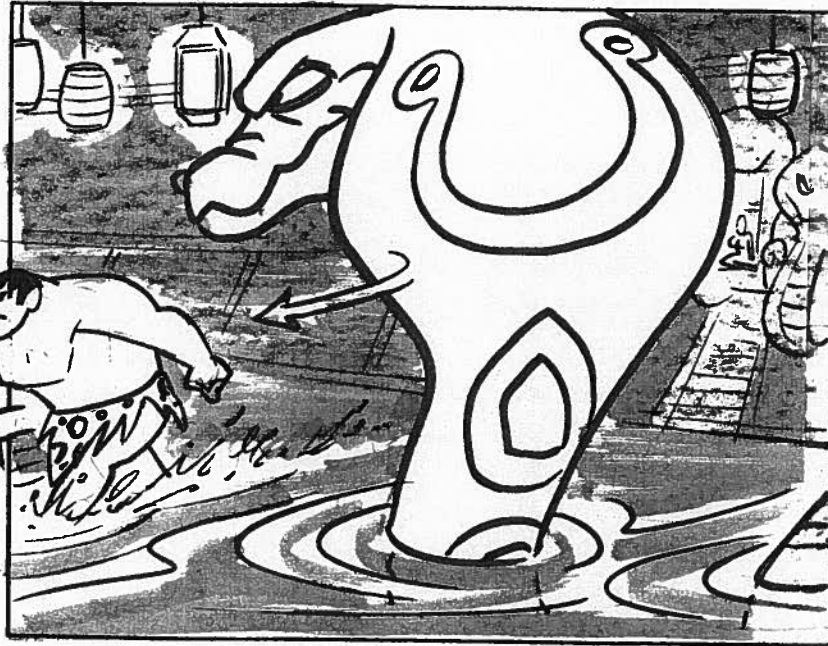
SCENE

B.G.



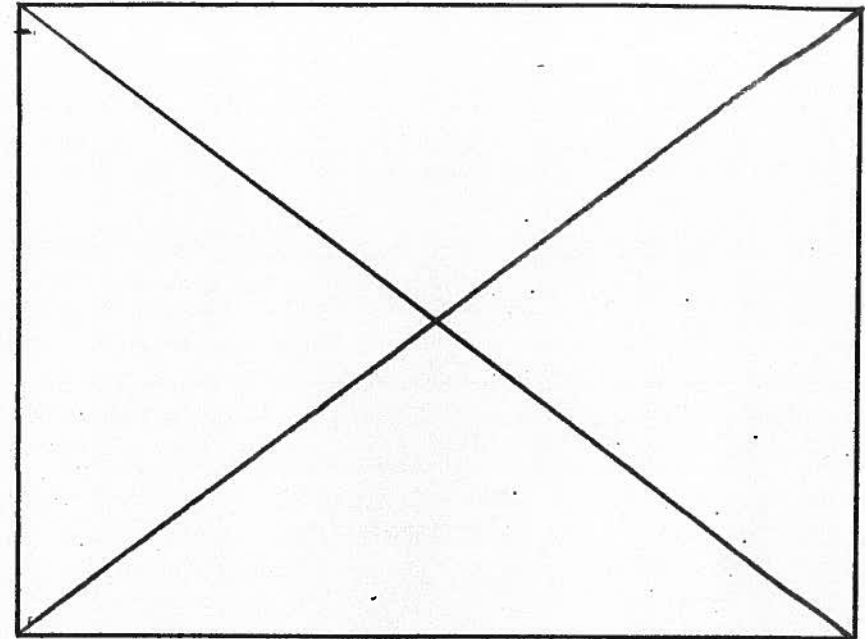
SC

B.G.



SC

B.G.



ACTION *HOOK - UP*

ON "SMALL" SNAKE - CAVE GUY INTO FRAME

And runs past him, back the way he came. Again, he's moving fast with a purpose.

DIAL _____

TRANS _____

SLUGS



SCENE

B.G.



ACTION

ON COBRA QUEEN AND LARGE SNAKE

She looks at the Large Snake, puzzled and upset.

DIAL _____

COBRA QUEEN
 He didn't say a word about the Japanese lanterns. Well, I think they're bright and cheerful.

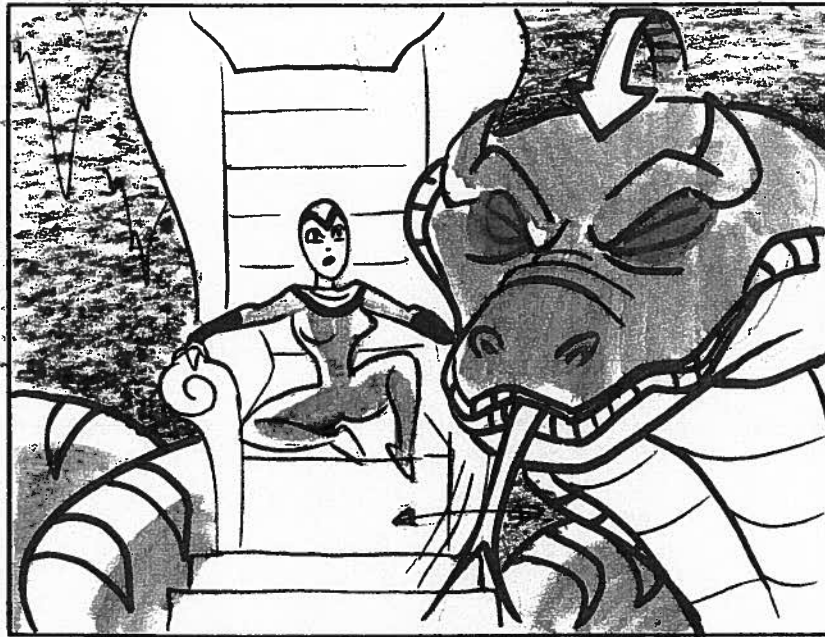
TRANS _____

SLUGS

SC

CONT.

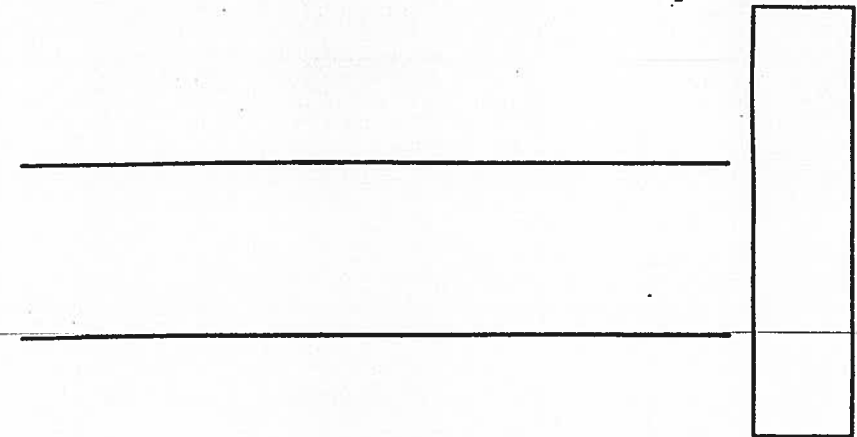
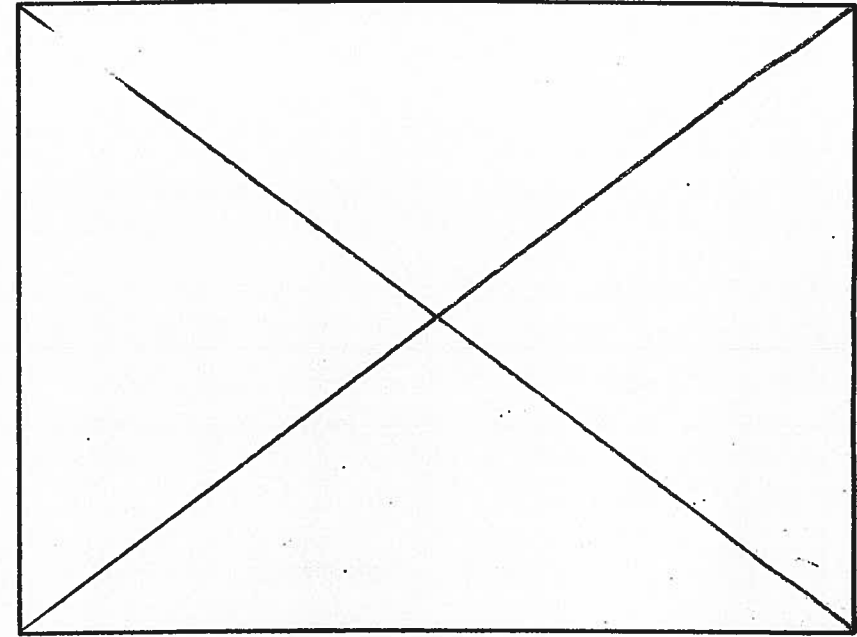
B.G.



THE BIG SNAKE TURNS TO O.S.
 CAVEGUY AND STICKS HIS TONGUE
 OUT AT HIM.. LIKE A LITTLE KID
 WOULD DO! "BLAAAAH"

SC

B.G.

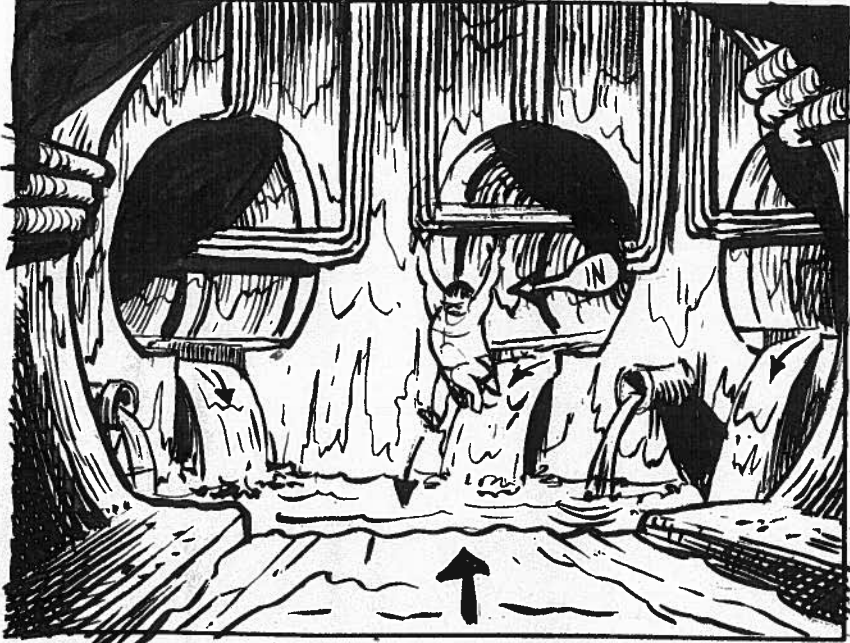




SCENE

B.G.

SAVE AS



ACTION

JUMPS DOWN.

ON "CROSSROADS" - CAVE GUY INTO FRAME

Exiting the pipe leading to Cobra Queen's lair

DIAL _____

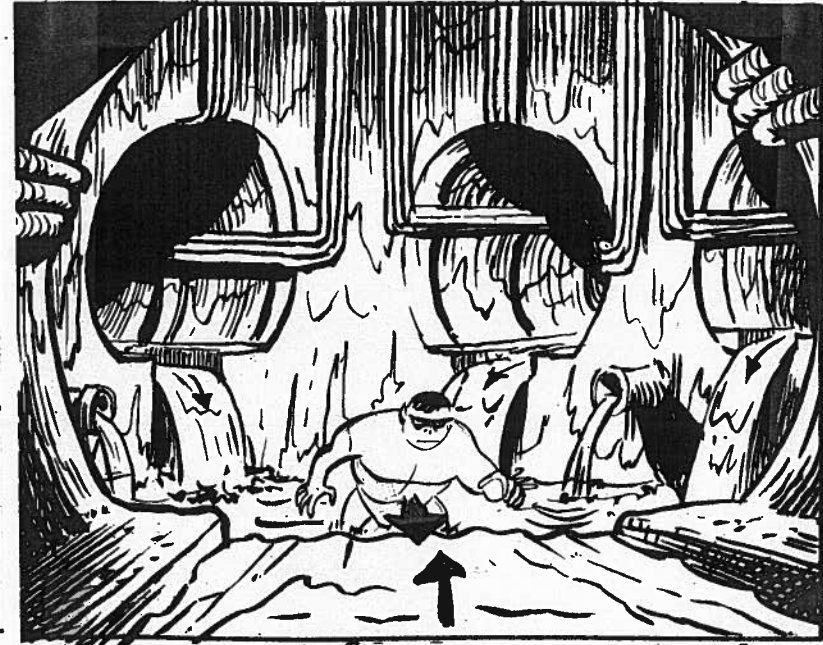
TRANS _____

SLUGS _____

SC

CONT.

B.G.



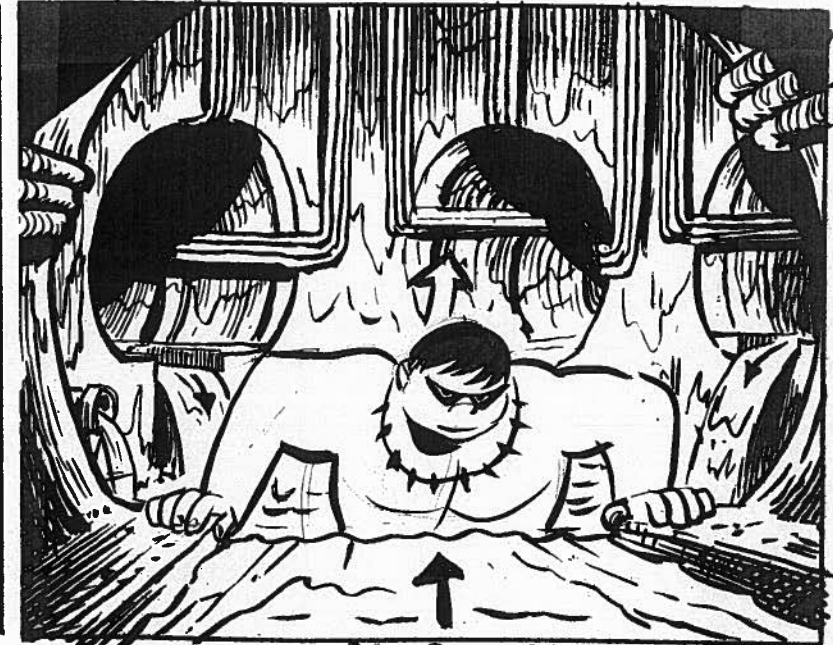
"SPLASHES/WALKS OVER TO CAM."

and taking the one that leads back to the manhole cover.

SC

CONT.

B.G.



"HOISTS HIMSELF UP."

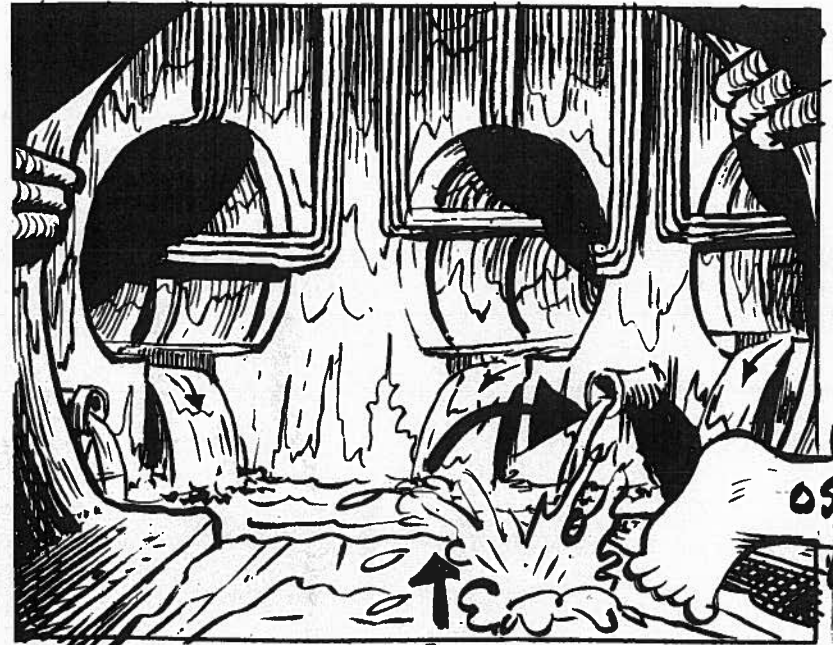




SCENE

B.G.

SABIE
#5



ACTION

--AND RUNS O.S.

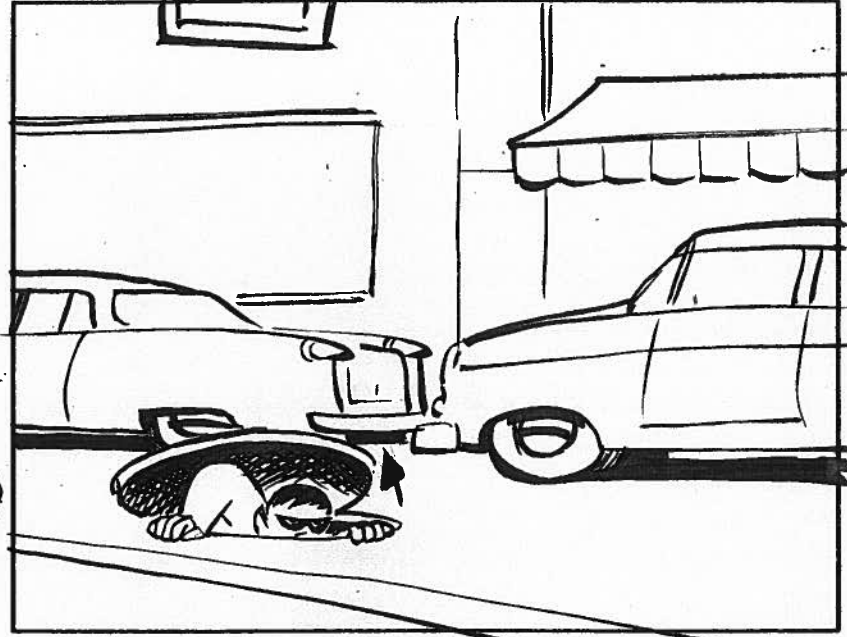
CHARACTER

TRANS

PLUGS

SC

B.G.



CAVE GUY UP OUT OF SEWER...

EXT. STREET - ON CAVE GUY - MANHOLE IN BG

SC

CONT.

B.G.

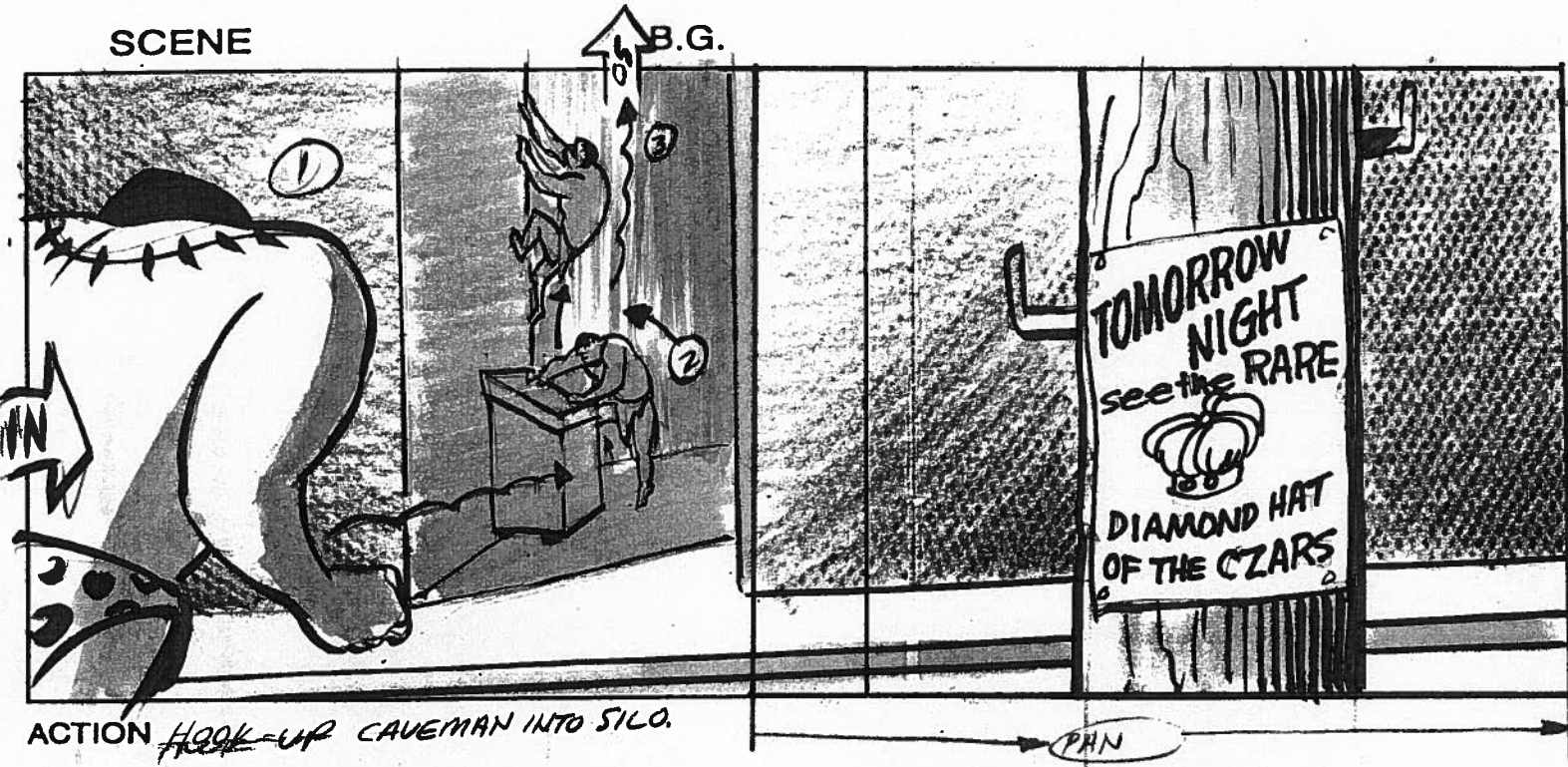


Cave Guy runs OS THROUGH LENS.



SCENE

B.G.



ACTION ~~HOOK UP~~ CAVE MAN INTO SILO.

EXT. MEDICAL BUILDING - ON CAVE GUY

He begins to climb back UP the way he came. PULL BACK AND WIDEN to INCLUDE a nearby telephone pole.

DIAL

ON TELEPHONE POLE - ON POSTER

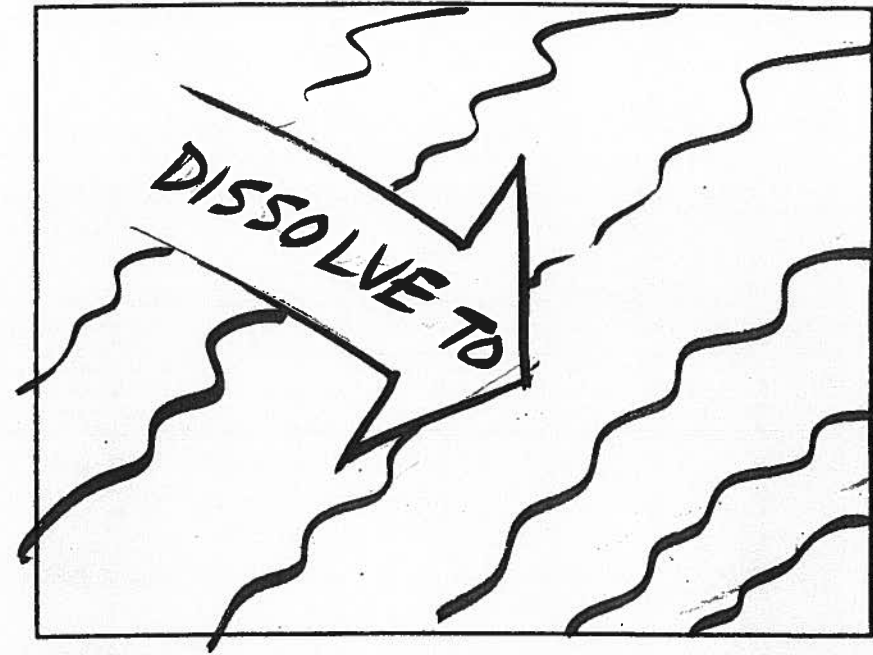
GRAPHICS: TOMORROW NIGHT AT THE CIVIC CENTER PLAZA. SEE THE RARE DIAMOND HAT OF THE CZARS.

TRANS

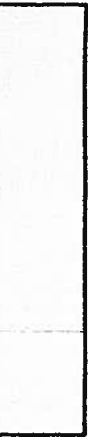
SLUGS

SC

B.G.



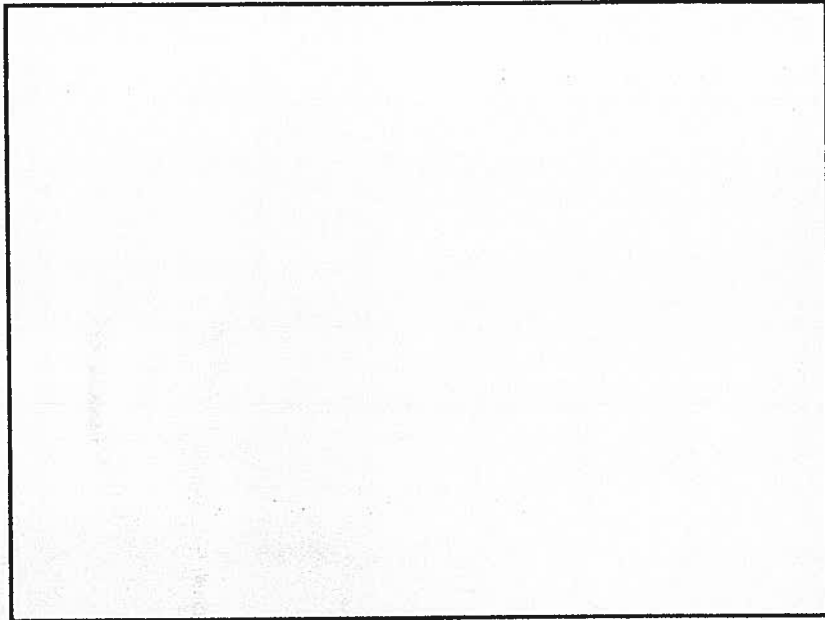
DISSOLVE TO:





SCENE

B.G.



ACTION

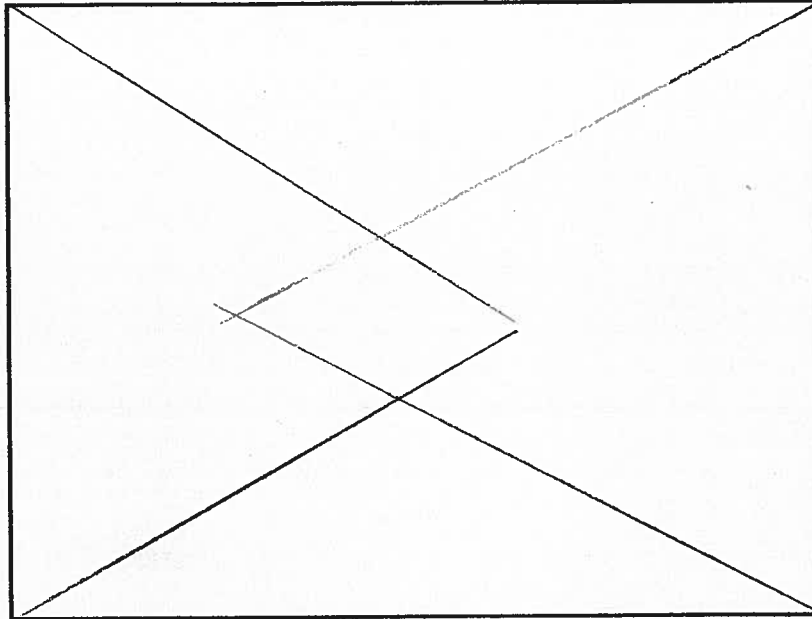
DIAL _____

TRANS _____

SLUGS

SC

B.G.



X DISSOLVE TO

SC

START

B.G.



EXT. CITY PARK - DAY - TIGHT ON FREAKAZOID
He has his eyes closed, obviously
concentrating very hard.

START C.U. AND TRUCK-OUT

RODDY (OS)
(softly) There is only peace. There
is only ...

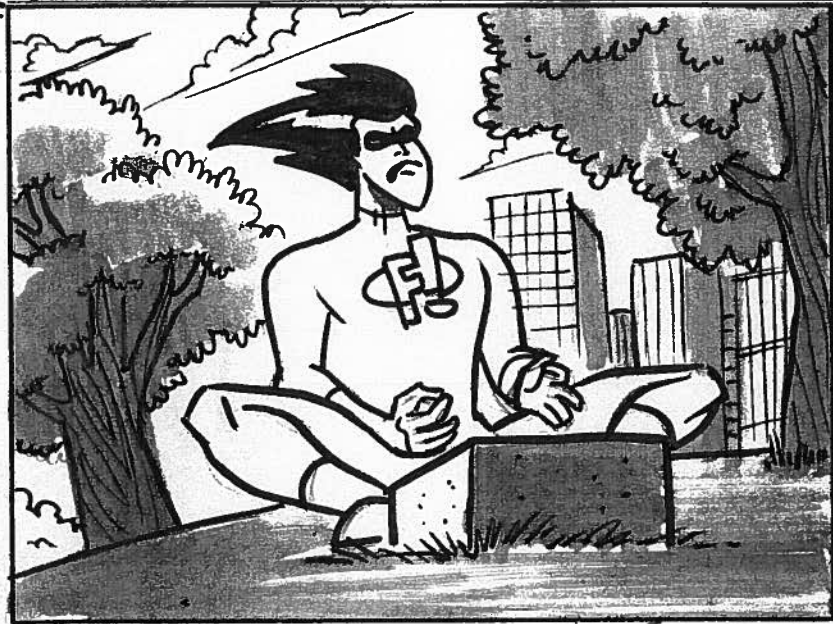
cont →





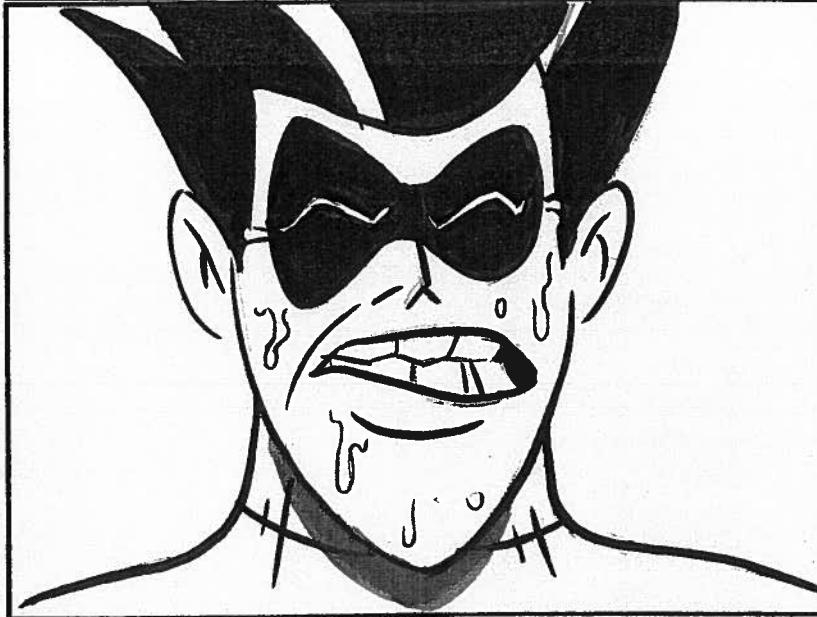
SCENE CONT

B.G.



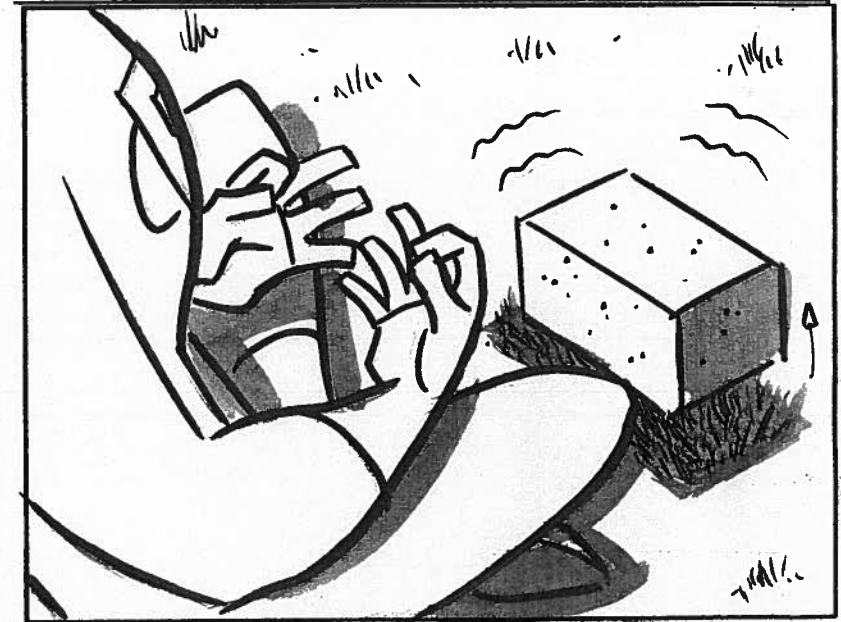
SC

B.G.



SC

B.G.



ACTION TRUCK-OUT — EXT. UP. P.O.V. (aka Buddha in full light / — statue at NARA)

PULL BACK TO REVEAL him seated cross-legged on the grass. There's a brick right in front of him, set there by design.

SLOWLY

TIGHT ON FREAKAZOID
Concentrating even harder.

CUT / ON BRICK (SEE FR'S HANDS (FG))
It quivers. Something's happening.

DIAL _____

RODDY (cont) (OS)
... calm. Within the silence of yourself, lad, reach out

TRANS _____

SLUGS

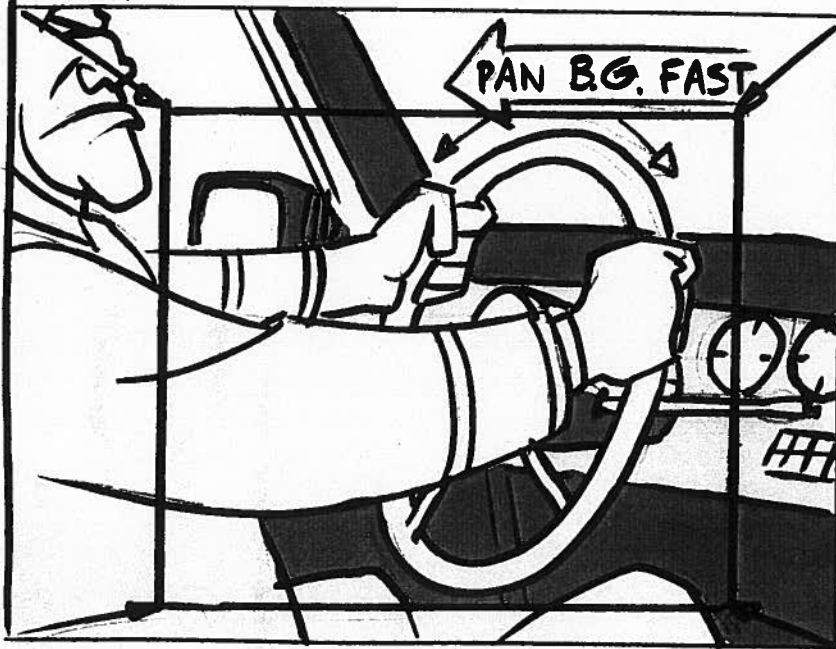
RODDY (OS)
... and use your mind to raise up the brick.





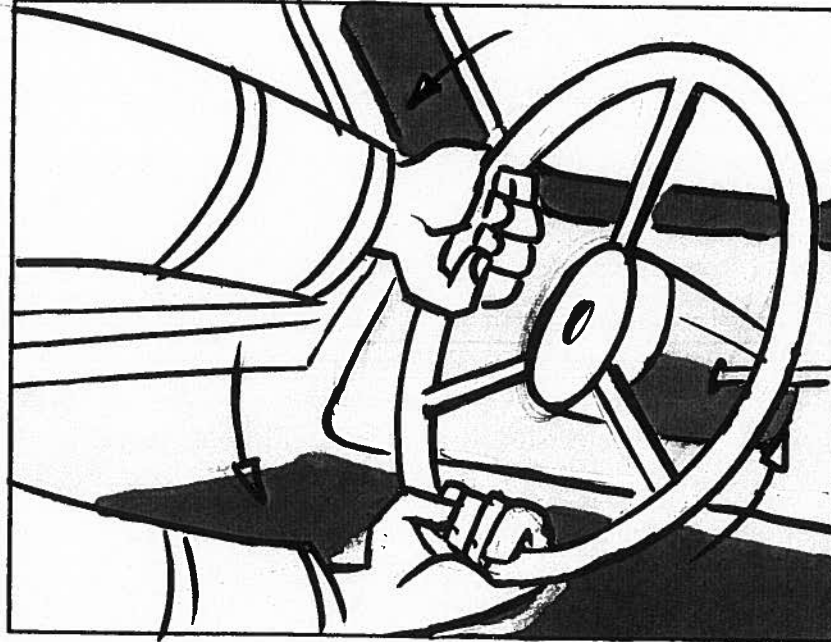
SCENE

B.G.



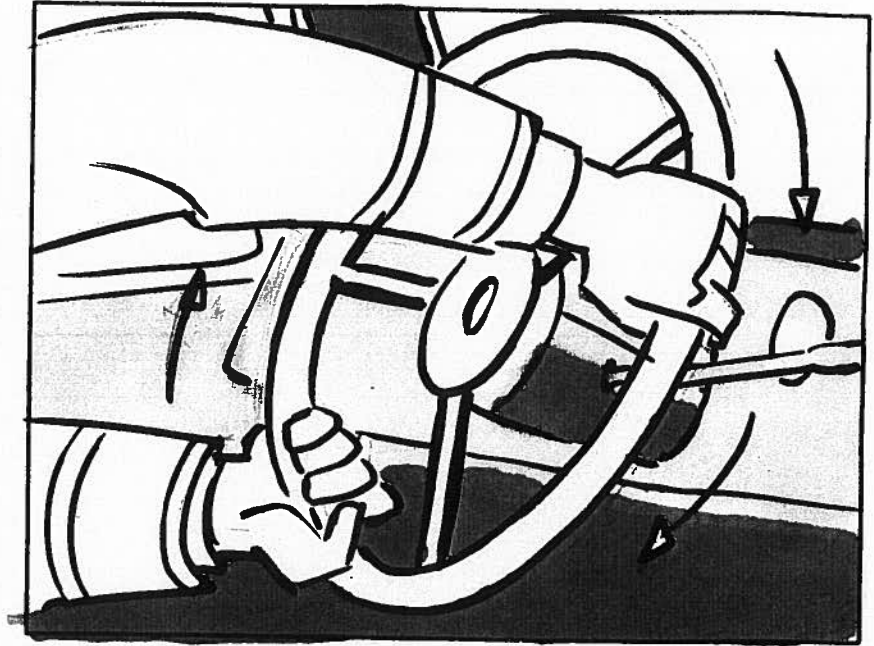
SC

B.G.



SC

B.G.



ACTION

TRUCK-IN

INT. SQUAD CAR - MOVING - CLOSE ON COSGROVE'S HANDS

Short, hard turns on the steering wheel. He's driving fast.

DIAL _____

DISPATCHER (VO)
Mobile Unit 6 (indecipherable radio gibberish)

TRANS _____

SLUGS





SCENE

CONST. B.G.



ACTION FREAKAZOID OPENS HIS MOUTH AS THE "DOC" MOVES IN TO STICK THE TONGUE DEPRESSOR IN.

DIAL _____

FREAKAZOID
Ahhhhh - brick.

TRANS _____

SLUGS

SC

B.G.



ON RODDY AND COSGROVE - OTS - ON FREAK AND DOC IN BG

COSGROVE TURNS TO RODDY.

COSGROVE
The kid isn't doing too good.

TRANS _____

TRANS _____

SC

CONST. B.G.



RODDY TURNS TO COSGROVE
..A WORRIED LOOK ON HIS FACE.

RODDY
I blame myself, Cosgrove. I pushed him too hard.

TRANS _____

TRANS _____





SCENE

B.G.



ACTION

POV COSGROVE - ON RODDY

DIAL _____

RODDY (CONT)
Anger and pride led me down the wrong path.

TRANS _____

SLUGS

SC

CONT.

B.G.



RODDY TAPS HIS FOREHEAD,
MOVES IN A BIT TO BE SERIOUS.

But I've learned. From now on,

SC

CONT.

B.G.



RODDY MAKE THE "TURN THE KEY" MOTION (TWIST)

I'll keep my temper in check and my lip buttoned.

CONT
NEXT
PAGE
→



SCENE

CONT. B.G.



ACTION *RODDY DOES A SHARP HEAD TURN TO O.S. CAMERAMAN AND HIS ASSISTANT...*

DIAL _____

TRANS _____

SLUGS

SC

B.G.



ANGLE ON RODDY AND COSGROVE - "COPS" CREW IN BG

Cameraman and Soundman have been filming all of this. Roddy suddenly notices them and explodes.

RODDY (CONT)
Scram, you pair of knobby-headed goons! This is a private conversation!

SC

CONT.

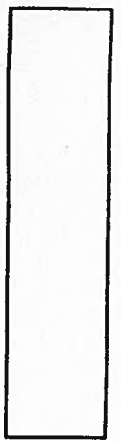
B.G.



Camera and lights go off. Cameraman and Soundman shrink back OS. Cosgrove walks toward them.

COSGROVE
You guys get some coffee and meet me in the car.

CONT. NEXT PAGE

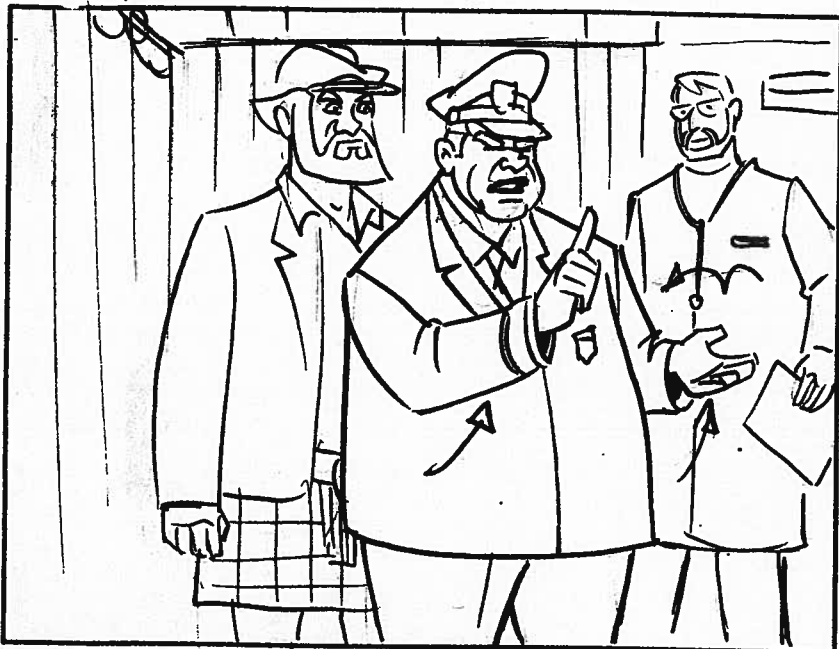




SCENE

CONT.

B.G.



ACTION *RODDY IN B.G. ... DOC MAKES A MOVE TOWARDS HIM*

DIAL _____

COSGROVE CONT.!

Get me some coffee, too. And a cruller.

TRANS _____

SLUGS

SC

B.G.



HOOK-UP

ON RODDY - DOC INTO FRAME

WITH HIS "CHART" BOARD.

DOC
What happened to Freakazoid?

SC

CONT.

B.G.



DOC WRITES ON HIS "CHART" BOARD... MAKING "OPEN" EYE MOVEMENTS OF "ASTONISHMENTS" AT "38 TIMES".

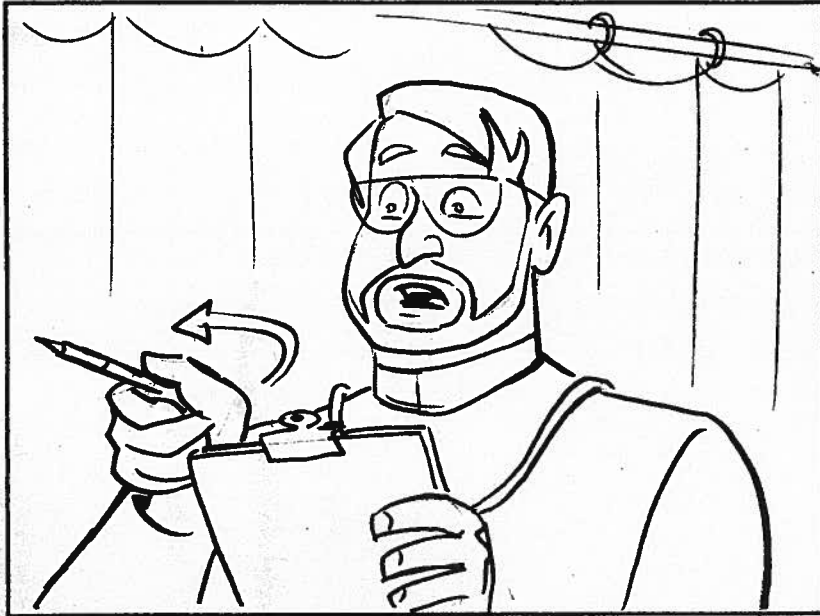
RODDY
He hit himself in the head with a brick 38 times. Then the brick split in half.





SCENE

B.G.



ACTION

ON DOC

DIAL

1 SEC, DOC
Was this a karate test of some kind?

TRANS

SLUGS

SC

B.G.



ON RODDY

RODDY
Not precisely.

SC

B.G.



HOOKUP ON RODDY AS COSGROVE STEPS IN.

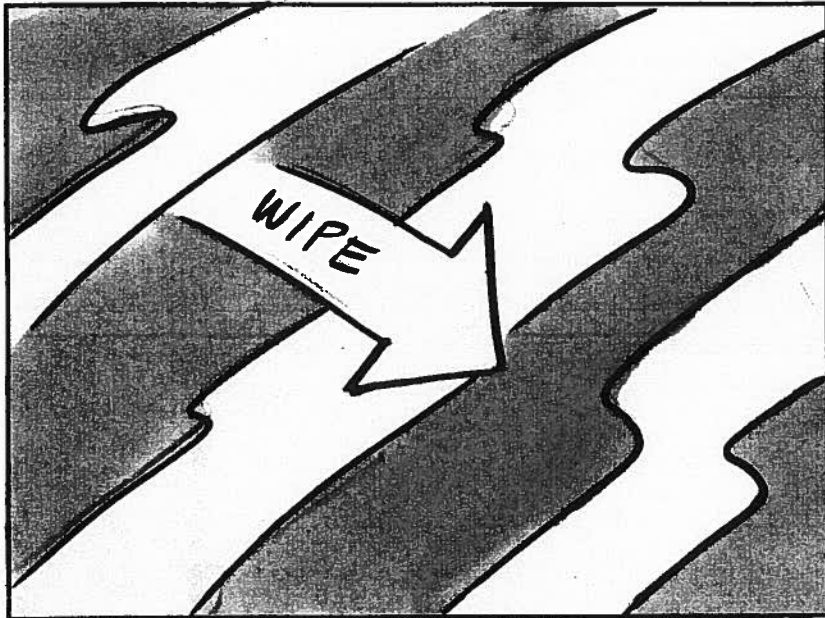
POV RODDY AND COSGROVE - ON DOC
"DOC" LOOKS AT RODDY.. THEN
AT COSGROVE AS HE SPEAKS.

DOC
I'm afraid the stress has caused him to mentally withdraw. But I have a plan to shock him out of it.



SCENE

B.G.



ACTION

WIPE TO:

DIAL _____

TRANS _____

SLUGS

SC

B.G.

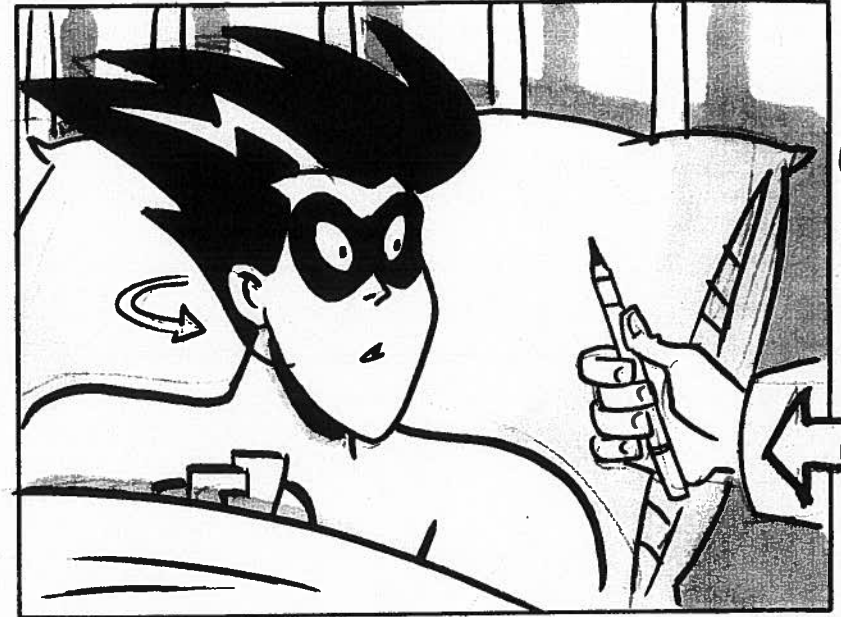


POV FREAKAZOID - IN BED - ON DOC, COSGROVE AND RODDY
Gathered around him.

DOC (CONT)
Now, Freakazoid, I'm gonna show you
some items. I want you to say out
loud what they are.

SC

B.G.



ON FREAKAZOID

Doc's hand INTO FRAME holding a pen.

DOC (OFF)
What's this?

FREAKAZOID
Pen - brick.





SCENE

CONT.

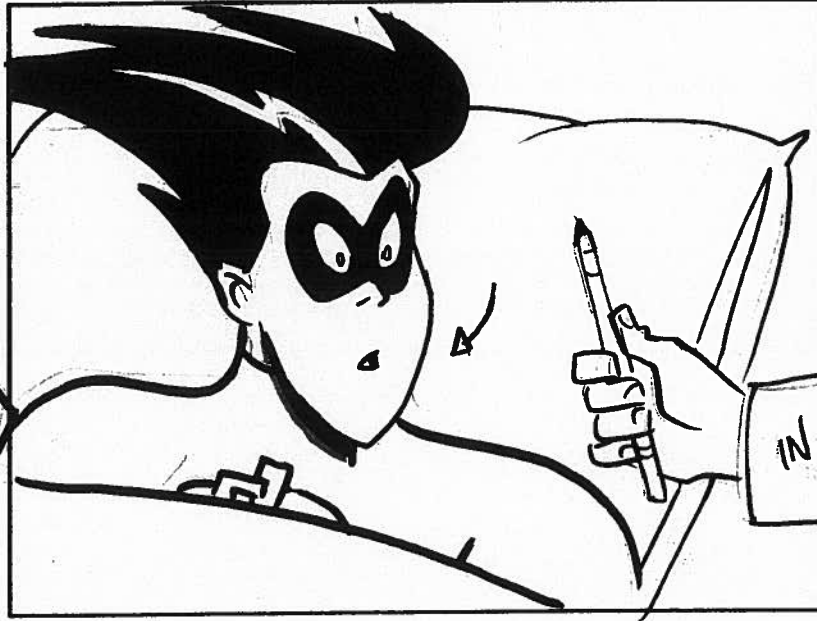
B.G.



SC

CONT.

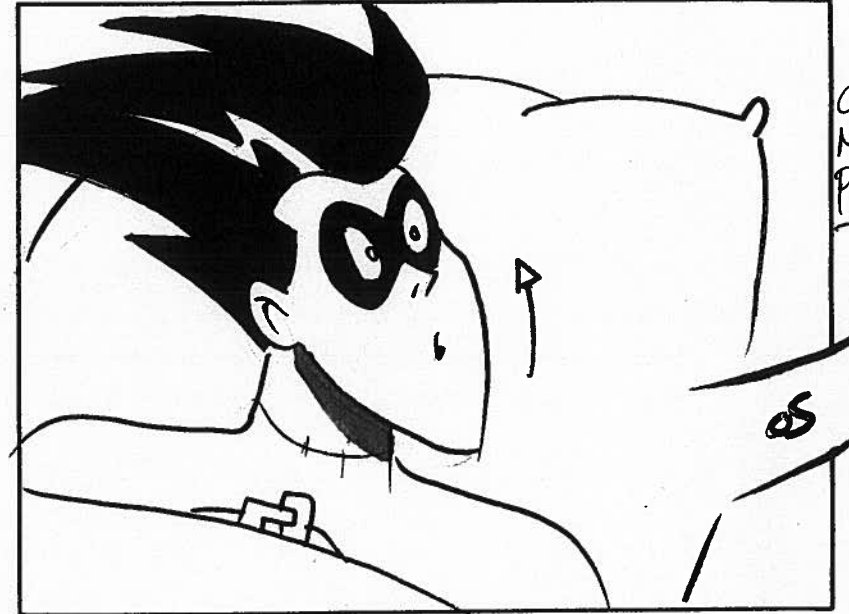
B.G.



SC

IT.

B.G.



ACTION

Doc's hand OUT.

BACK IN with a pencil.

DIAL _____

TRANS _____

SLUGS

FREAKAZOID (CONT)
Pencil - brick.

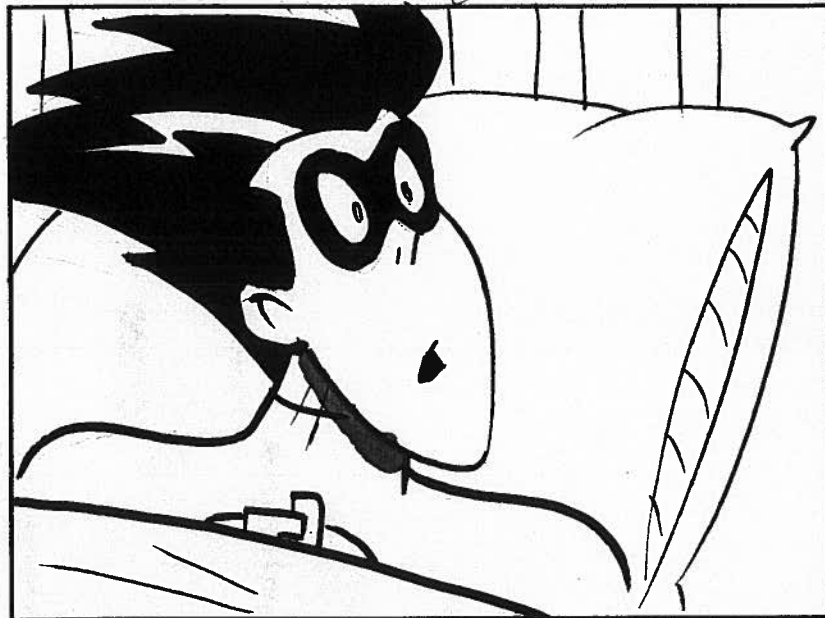




SCENE

CONT.

B.G.



ACTION

FREAKAZOID REACTS TO OS
DANGER.

DIAL _____

TRANS _____

SLUGS

SC

CONT.

B.G.



Doc's hand OUT. BACK IN holding a brick.

FREAKAZOID (CONT)
BRICK!!!! (breaks down sobbing)

SC

CONT.

B.G.



Freakazoid goes haywire.





SCENE

B.G.



SC

B.G.



NOTE

NOTE: THIS IS THE POSITION IS IN WHEN HE IS CRYING INTO HIS PILLOW.



Freakazoid
ACTION *Wink-up* FREAKAZOID AS HE TUCKS HIS HANDS AWAY FROM HIS FACE AND ROLLS OVER ON HIS STOMACH AND CRIES INTO HIS PILLOW.
REVERSE ANGLE - ON FREAKAZOID

- POV DOC, RODDY, & COSGROVE

The facial tic is gone. Freak continues sobbing.

DIAL _____

FREAKAZOID (CONT)
(sobbing)

DOC
He'll be fine. He just needs to rest.

TRANS _____

SLUGS





SCENE

B.G.



ACTION HOOK-UP AS FREAKAZOID IS CRYING INTO HIS PILLOW.

ON RODDY AND COSGROVE

DIAL COSGROVE GESTURES ON "WE'LL HAVE TO"

COSGROVE
We'll have to get that Diamond Hat back ourselves.

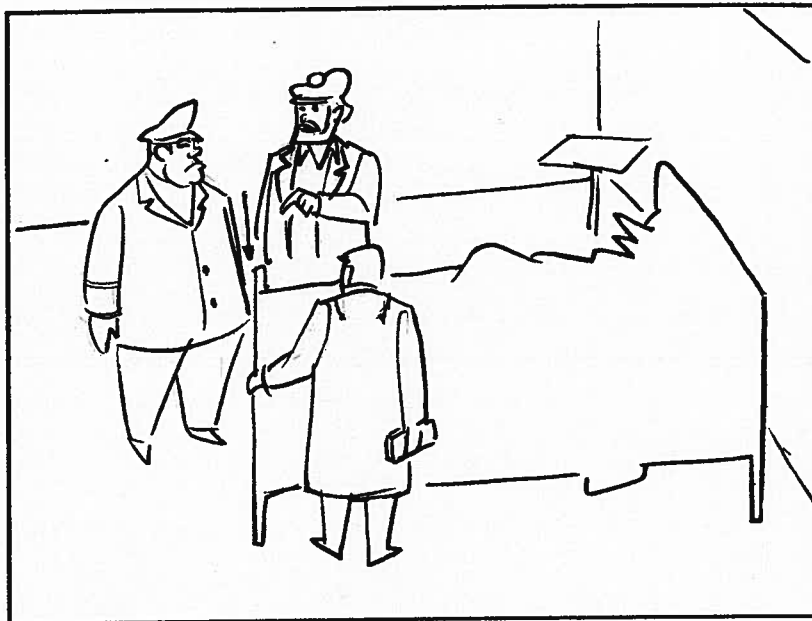
TRANS _____

SLUGS

SC

CONT.

B.G.



RODDY GESTURES ON "DEEP IN THE SEWERS."

RODDY
Aye. It's probably in Cobra Queen's lair, deep in the sewers.

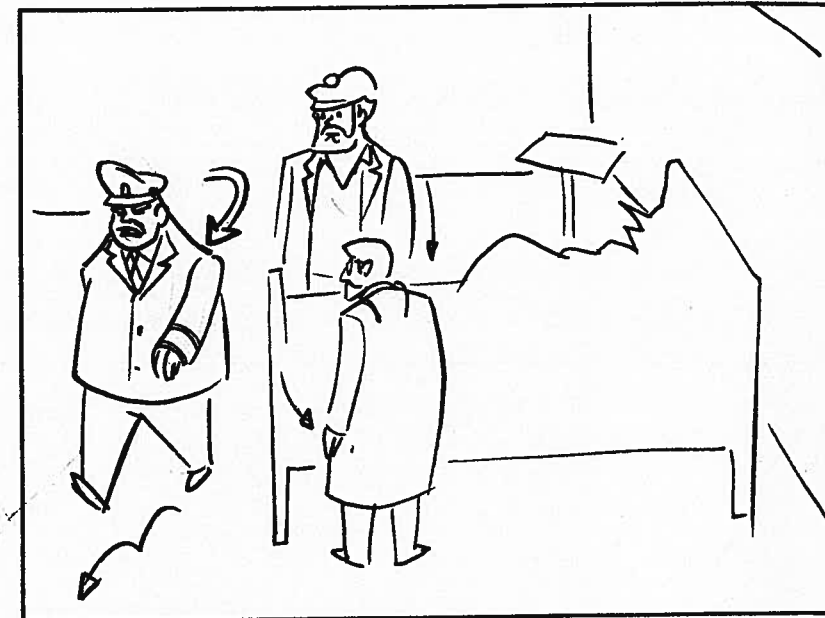
TRANS _____

TRANS _____

SC

CONT.

B.G.



COSGROVE TURNS AND WALKS AWAY. RODDY & DOC'S EYES FOLLOW.

COSGROVE
And that means we'll have to walk through doody water.

TRANS _____

TRANS _____





SCENE

B.G.



SC

CONT.

B.G.



SC

CONT.

B.G.



ACTION HOOK-UP - DOC IN F.G. AND
RODDY LOOKING ON AFTER COSGROVE
DIAL O.S.. WITH DUMBFOUNDED EXPRESSIONS.

..THEY TURN TO LOOK AT
EACH OTHER...

..THEN MAKE "UGH" EXPRESSIONS
TONGUES STICK OUT
"BLAH"

TRANS _____

TRANS _____

TRANS _____

SLUGS



SCENE

B.G.



ZIP PAN TO:

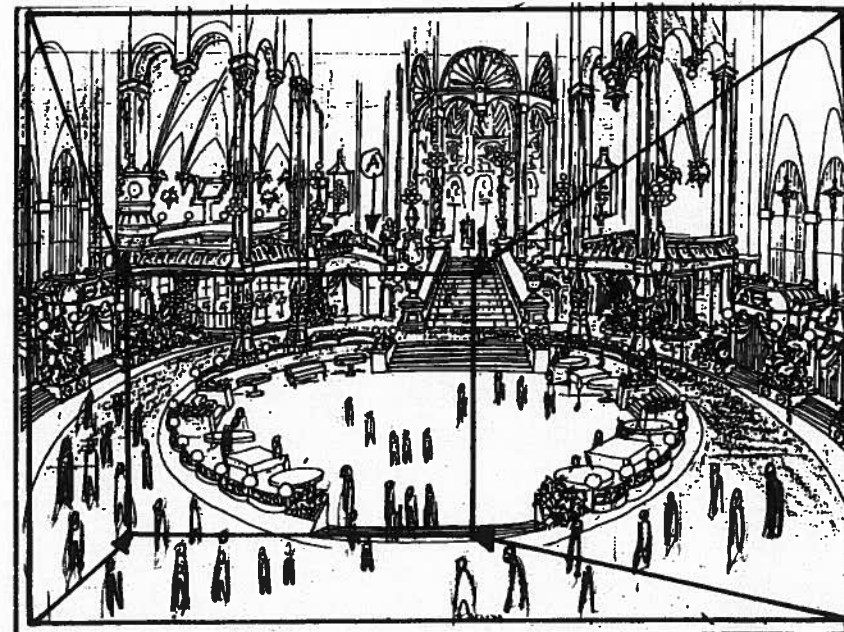
EXT. WASHINGTON GARDENS

(Note: Use ext. and int. bgs and color from "Dexter's Date.")

*PATRONS ENTER FROM THEIR
"STREET" LIMOUSINES.*

SC

B.G.



INT. WASHINGTON GARDENS - *WIDE SC. LOTS OF PEOPLE
LOTS OF WALLA-WALLA.. TRUCK-IN.*

TRANS _____

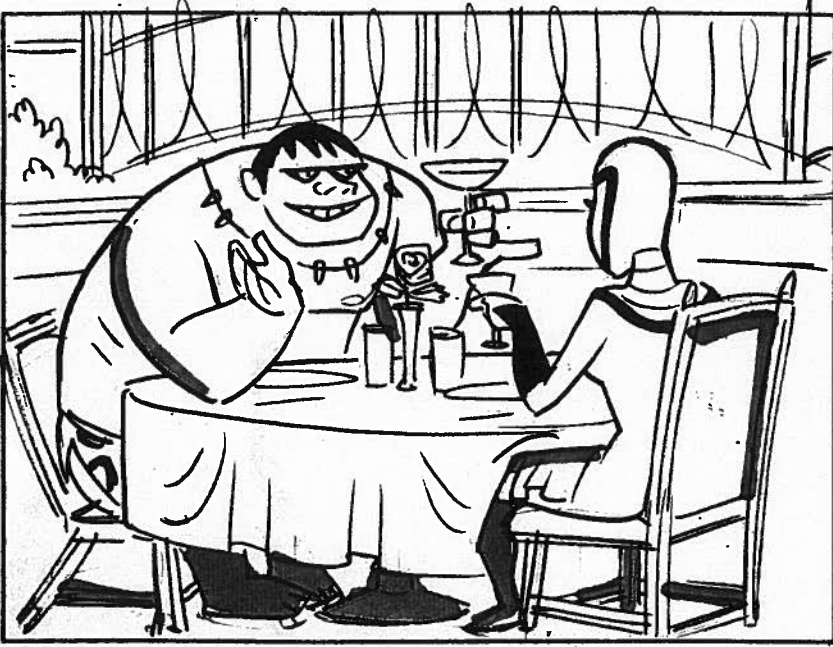
SLUGS _____





SCENE

B.G.



ACTION COBRA QUEEN AND CAVE GUY
Enjoying a candlelight dinner. HE'S HOLDING A CHAMPAGNE GLASS.. DAINITLY.. LITTLE FINGER EXTENDED.. GESTURES AS HE TALKS.

DIAL _____

CAVE GUY
...and so I said,

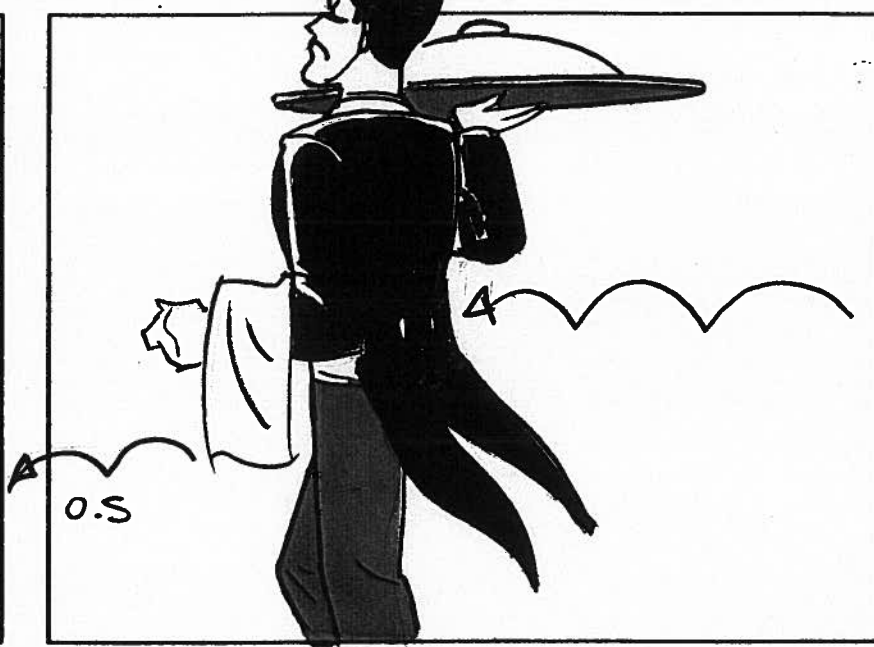
TRANS _____

SLUGS

SC

CONT.

B.G.



Cave Guy finishes an anecdote.
.. WAITER PASSES THRU SC.

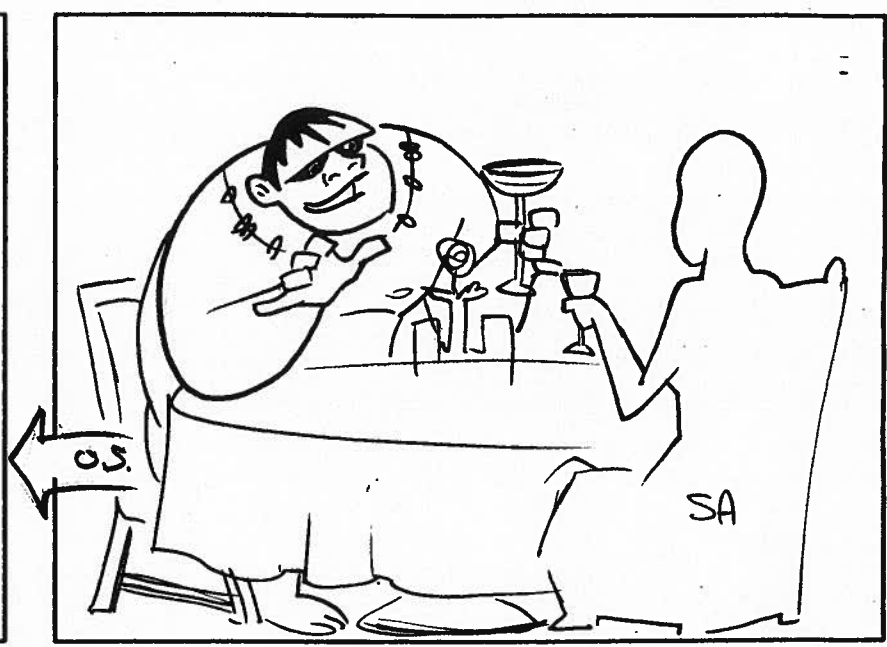
CAVE GUY CONT.:
What do you know?

TRANS _____

SC

CONT.

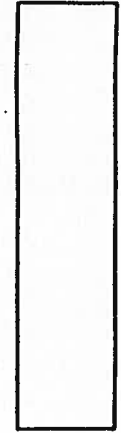
B.G.



CAVE GUY DOES "DAINTY"
GESTURE.

CAVE GUY CONT!
Freak-under-glass.'

TRANS _____





SCENE

CONT.

B.G.



ACTION

COBRA QUEEN/CAVE GUY
(big laughs)

DIAL _____

TRANS _____

SLUGS

SC

B.G.



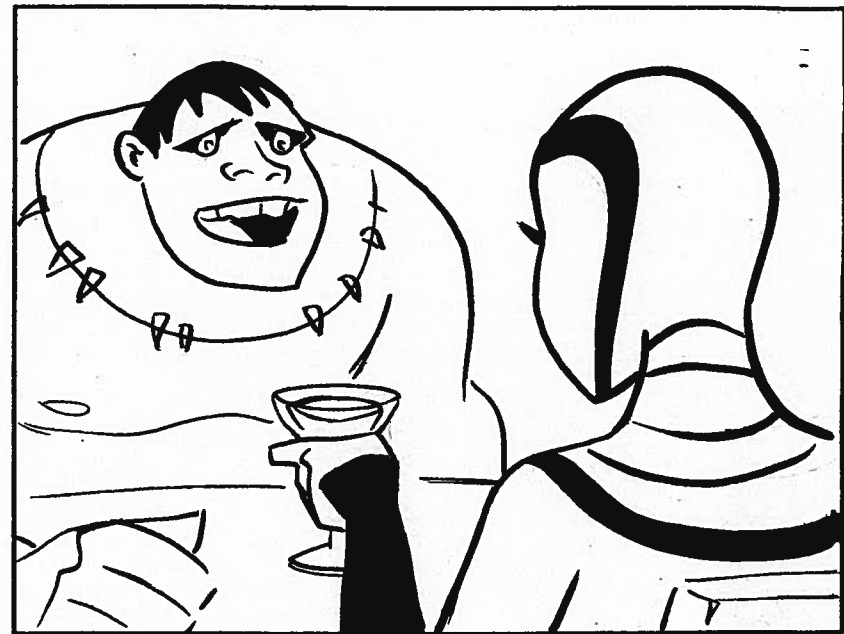
HOOK-UP

OTS CAVE GUY - ON COBRA QUEEN

COBRA QUEEN
Was he upset?

SC

B.G.



OTS COBRA QUEEN - ON CAVE GUY

CAVE GUY

Upset? ...

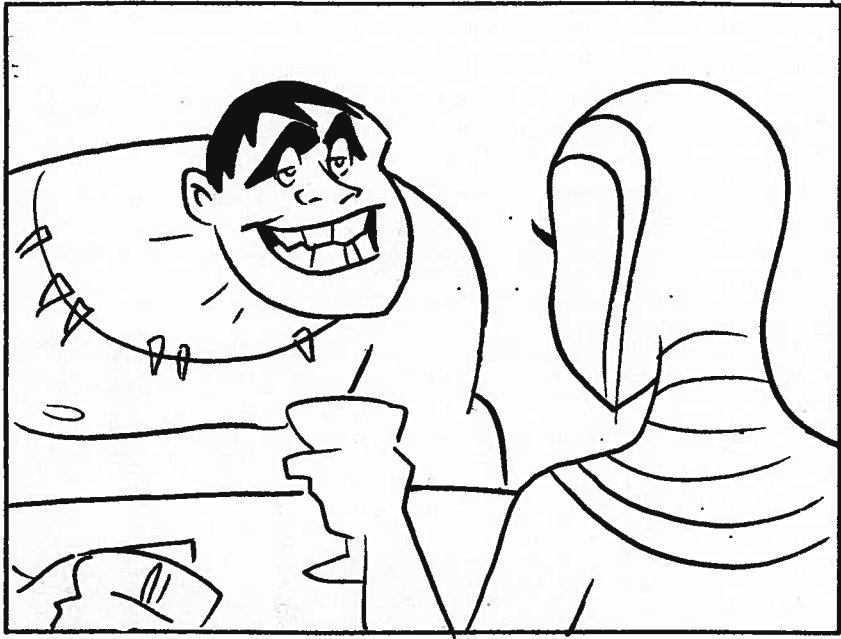
CONT.
NEXT
PAGE
→



SCENE

CONT.

B.G.



ACTION

DIAL _____

CAVE GUY CONT.:

He probably didn't get it.

TRANS _____

SLUGS

SC

B.G.



COBRA QUEEN/CAVE GUY
(redoubled laughter)

SC

B.G.



SIDE ANGLE - COBRA QUEEN AND CAVE GUY

COBRA QUEEN
Naturally, they'll search the
sewers for the Diamond Hat.





SCENE

CONT.

B.G.



ACTION CAVE GUY LEANS IN JUST A BIT. HANDS UP (GESTURE) ON "NOTHING"

DIAL (NOTE: BOWL OF SOUP)

CAVE GUY
And find nothing.

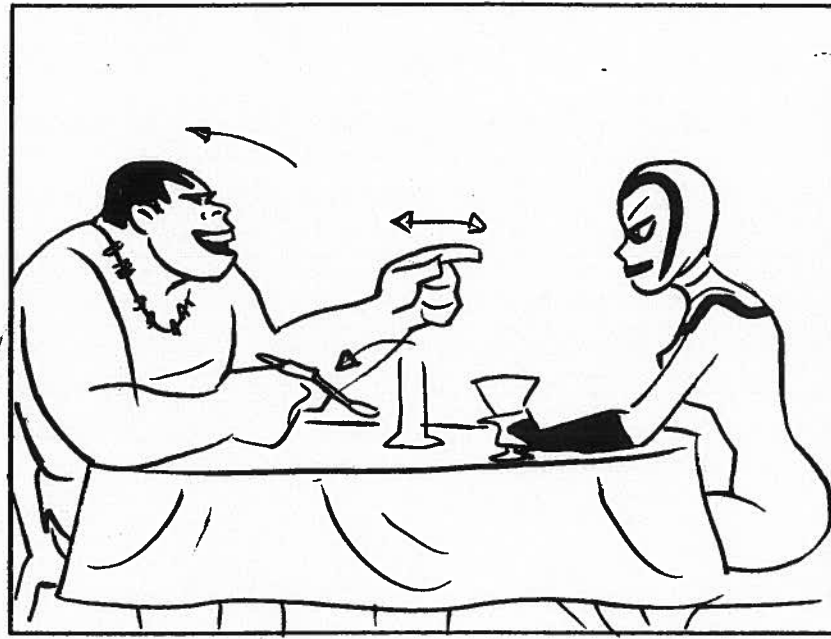
TRANS _____

SLUGS

SC

CONT.

B.G.



A LITTLE FINGER POINTING ON "YOU'RE" .. HE TAKES THE SOUP SPOON IN HIS HAND...

CAVE GUY CONT.!

You're ~~choice of~~ hiding place was flawless:

TRANS _____

SC

CONT.

B.G.



CAVE GUY MOVES HAND WITH SPOON UP... GETTING READY TO HAVE SOME! COBRA QUEEN SMILES AT THE COMPLIMENTS.

CAVE GUY CONT.!

Buzzy's Funland. It's been closed for eons. Uncle

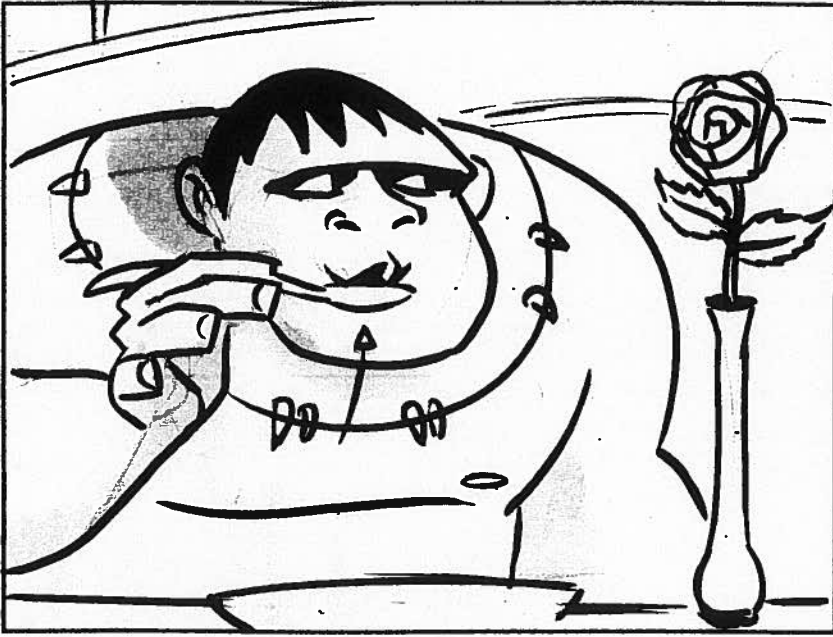
TRANS _____





SCENE

B.G.



ACTION *HOOK-UP*

Cave Guy takes a sip of his soup

DIAL _____

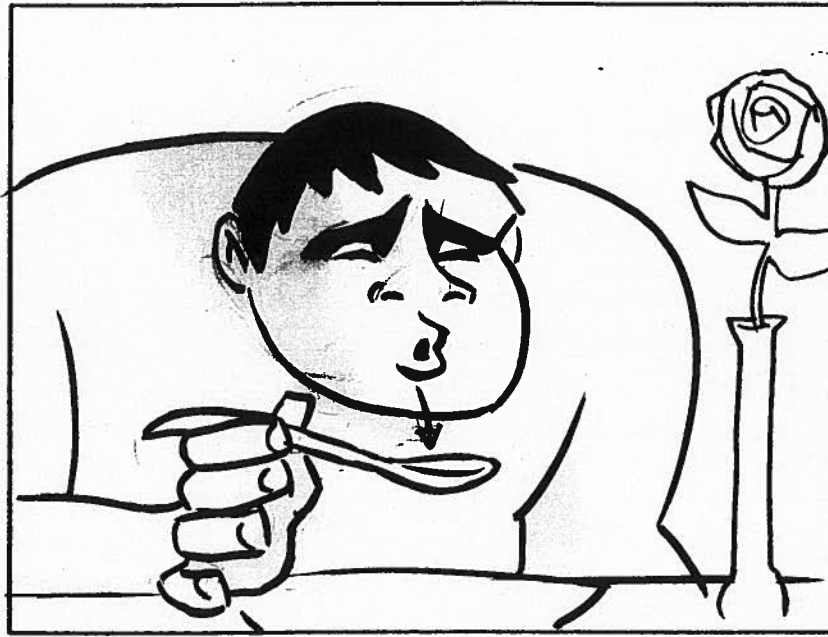
TRANS _____

SLUGS

SC

CONT.

B.G.

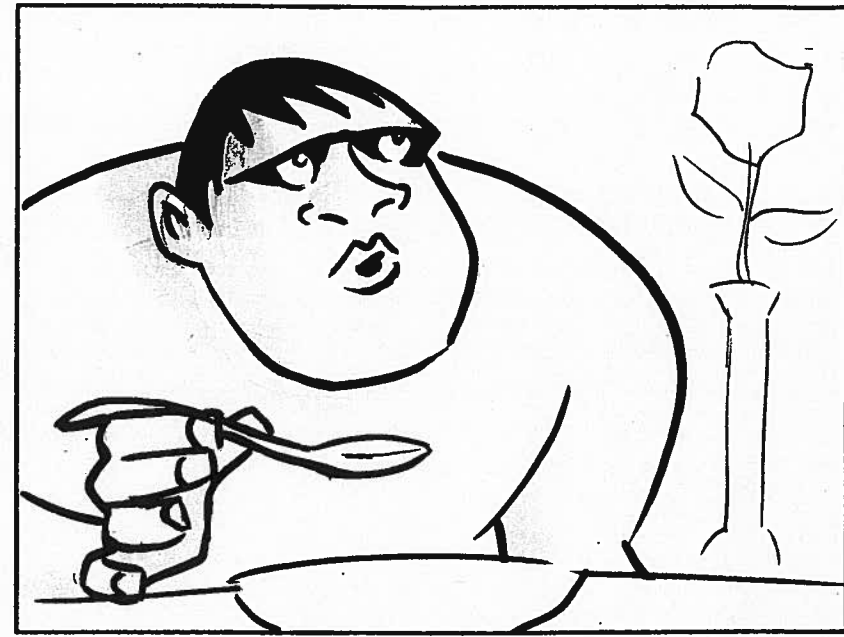


and makes a face.

SC

CONT.

B.G.



HE LOOKS SKYWARD AND.
SMACKS HIS LIPS (LIGHTLY)
AS IF TESTING THE TASTE..

Cave Guy



SCENE

CONT.

B.G.



ACTION
HE PUTS THE SPOON BACK INTO THE SOUP AND LOOKS O. S.

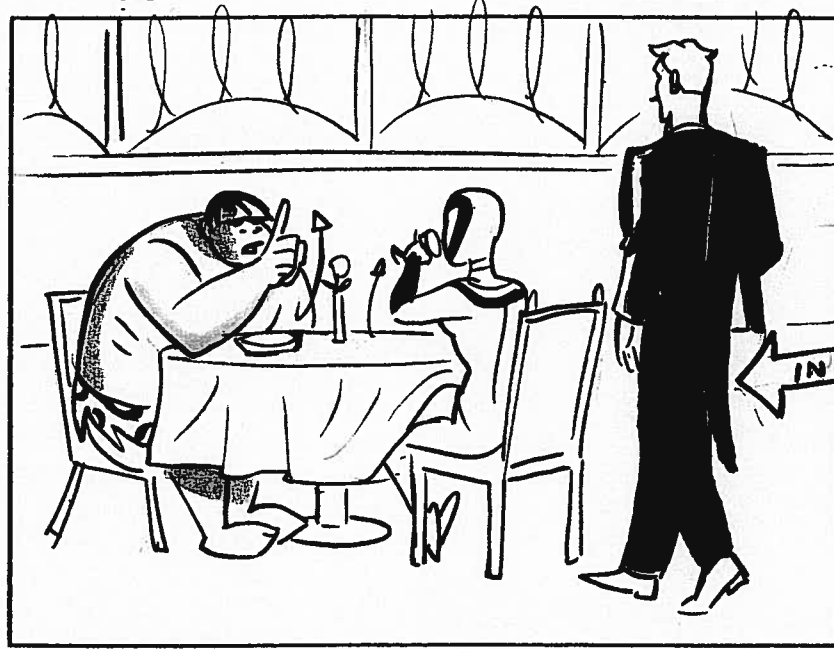
DIAL _____

TRANS _____

SLUGS

SC

B.G.



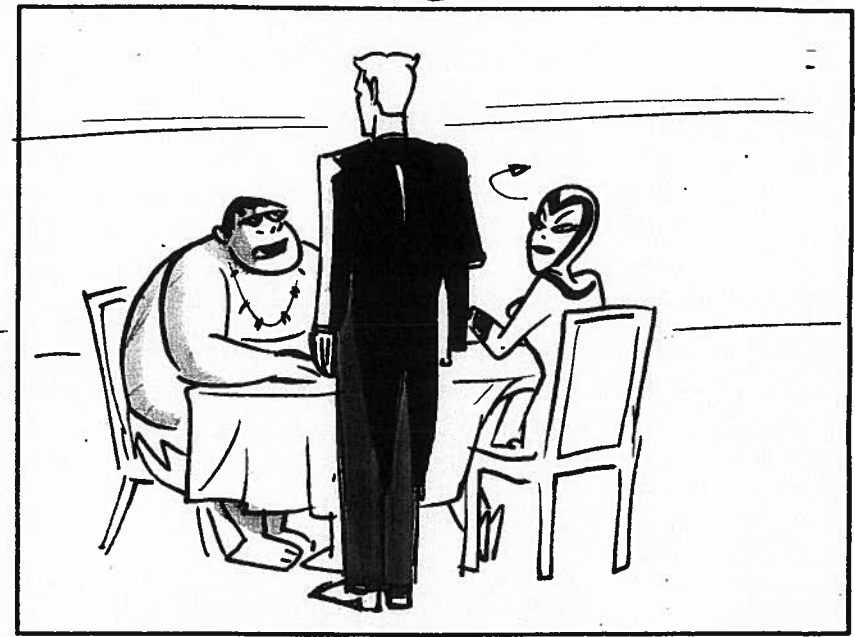
HOOK-UP
WIDE ON SCENE
A YOUNG WAITER WALKS INTO FRAME. Cave Guy stops him.

CAVE GUY
Pardon me, old man, but the French

SC

CONT.

B.G.



WAITER COMES TO STOP ON DIAL.

Onion soup is a bit off.





SCENE CONT B.G.



ACTION CAVE GUY SWITCHES TO VERY ANGRY — RISES OUT OF CHAIR — — —

DIAL (cont) CAVE GUY Take it back or I'll rip you in half.

TRANS

SLUGS

SC CONT B.G.

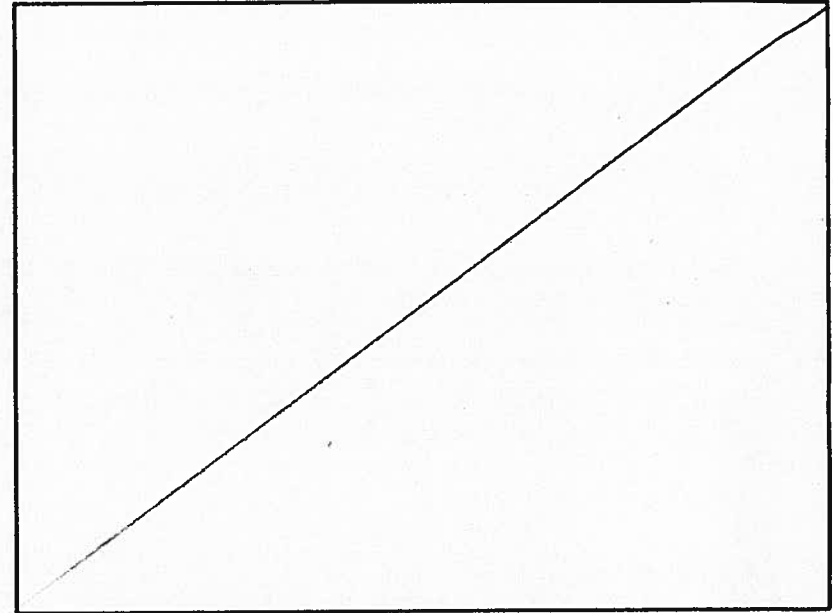


THEN, JUST AS FAST, BACK TO DOCILE & POLITE —

CAVE GUY (cont) Are we simpatico?

TRANS

SC B.G.



TRANS



SCENE

B.G.



ACTION *P.O.V. CAVE GUY*

DIAL _____

WAITER
Absolutely, sir. Sorry, sir.

TRANS _____

SLUGS _____

SC

CONT.

B.G.



MS He grabs the bowl from Cave Guy and quickly EXITS FRAME.
WITHOUT TAKING HIS EYES OFF CAVE GUY, HE REACHES DOWN O.S.

SC

CONT.

B.G.



ONT
... AND QUICKLY SCURRIES AWAY O.S. (NOTE: ARCHES BACK)





SCENE

B.G.



ACTION POV CAVE GUY - ON COBRA QUEEN

Getting flirty.

*SHE RUNS A FINGER
AROUND THE EDGE OF HER
CHAMPAGNE GLASS.*

DIAL _____

COBRA QUEEN

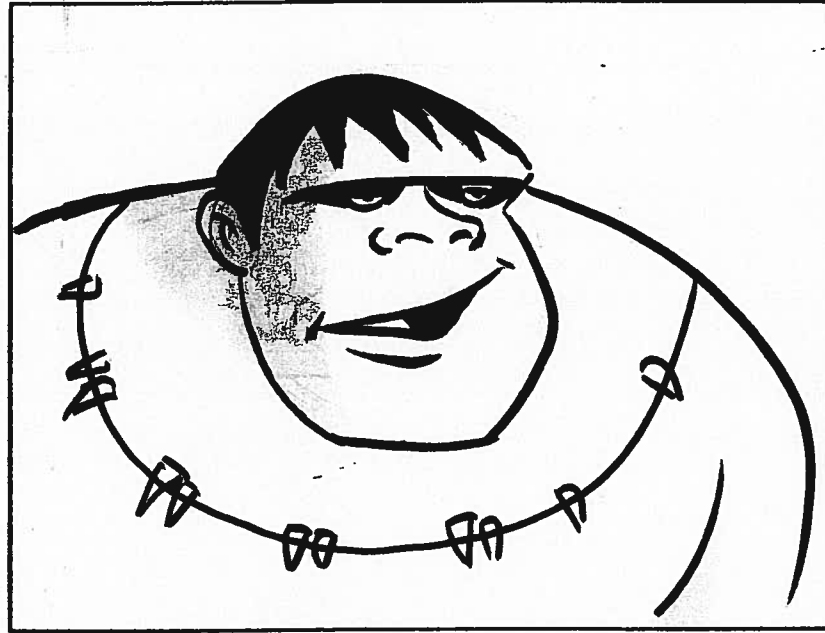
You're very masterful with the help.

TRANS _____

SLUGS

SC

B.G.



POV COBRA QUEEN - ON CAVE GUY

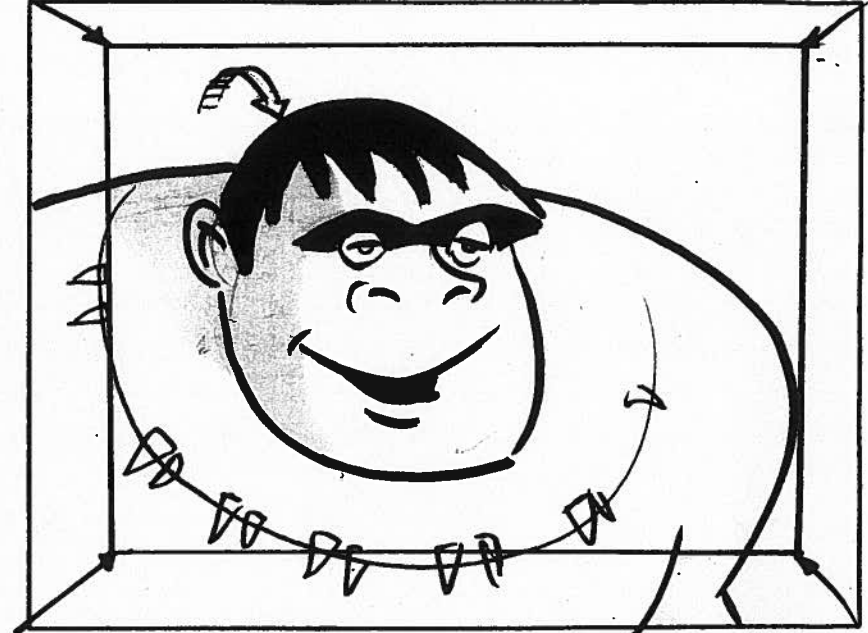
Flattered.

CAVE GUY

'Friendly but never familiar,'
that's what Dad always said.

SC

B.G.



*TRUCK-IN A BIT FOR A LITTLE.
TIGHTER SHOT.*

CAVE GUY CONT'

You
know, Audrey, I only come here
after special robberies.





SCENE

B.G.



ACTION

ON COBRA QUEEN

Bats her eyes like a teenage girl.

SC

CONT.

B.G.



CUT

CUT TO TIGHT SHOT.

SC

B.G.



CON
NEW
PAGE

DIAL

SLOW TRUCK-IN..

COBRA QUEEN: "HOW SWEET OF YOU
TO SAY. AFTER A ROBBERY I USALLY GO BACK
TO THE SEWERS, PUT ON SOMETHING SPECIAL,
AND LISTEN TO THE RAY CONTIFF SINGERS."

TRANS

COBRA QUEEN CONT.

".. CARE TO JOIN ME
SOMETIME..? ROYCE!"

CAVE GUY YES...HO,HO,HO,,HUUNN.

SLUGS



SCENE

CONT.

B.G.



ACTION

Cave Guy has a sudden troubling thought.

DIAL

CAVE GUY (CONT)
Not to trod old ground, but are we certain the Diamond Hat is absolutely secure?

TRANS

SLUGS

SC

B.G.

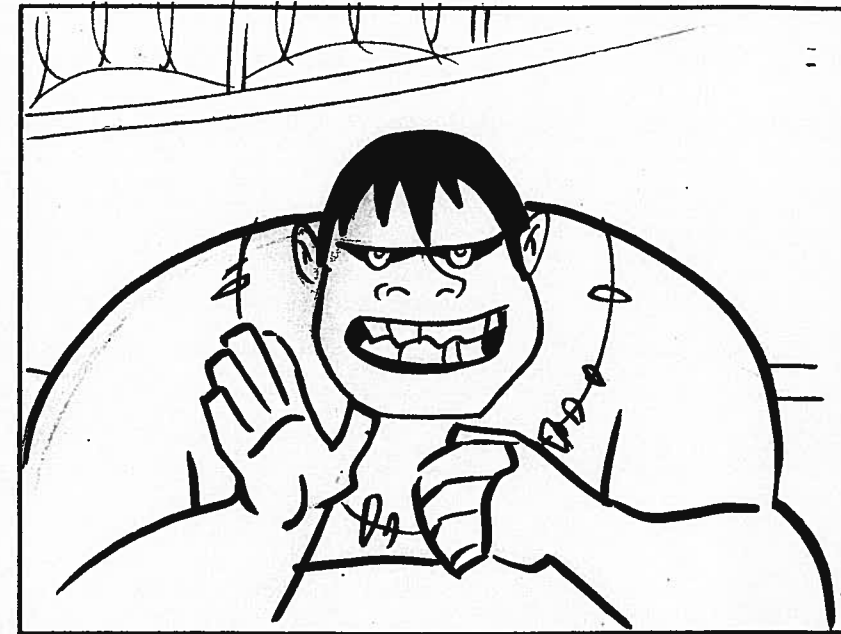


CLOSE ON COBRA QUEEN

COBRA QUEEN
My snakes will destroy anyone who discovers it.

SC

B.G.



POV COBRA QUEEN - OTS - ON CAVE GUY

CAVE GUY
Good. That won't be Freakazoid.

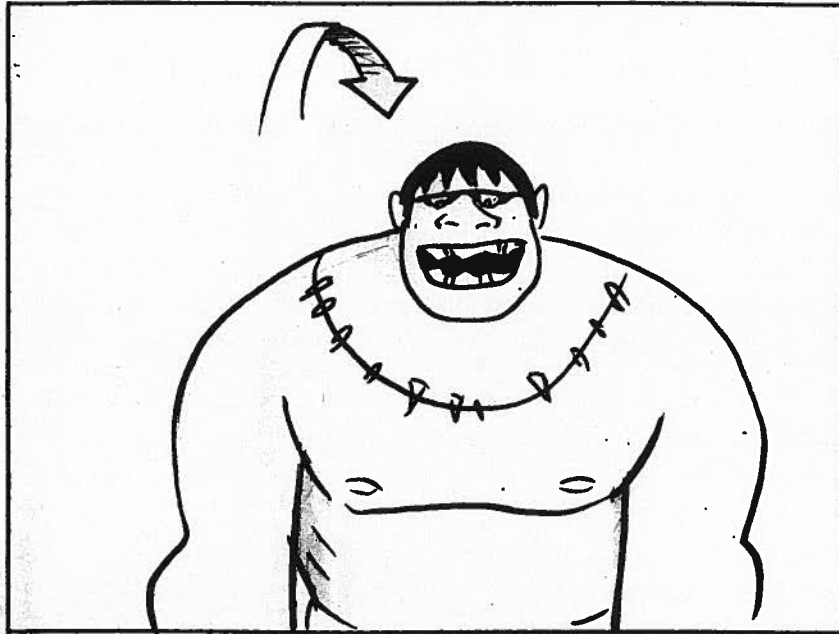
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SCENE

CONT.

B.G.



ACTION

CAVE GUY PUSHES BACK FROM THE TABLE

DIAL

CAVE GUY CONT.:

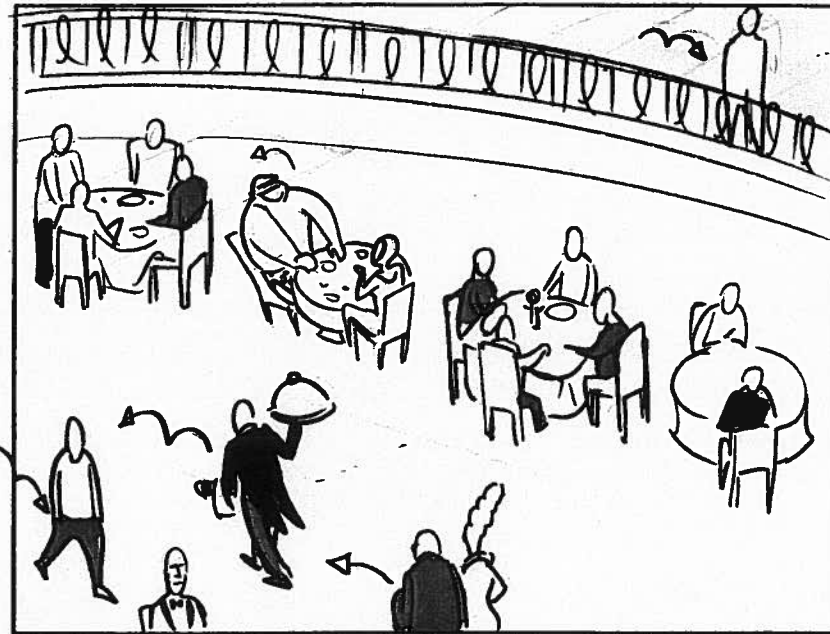
Last I saw, he was surrounded by more glass than a jar of pickles.

TRANS

SLUGS

SC

B.G.

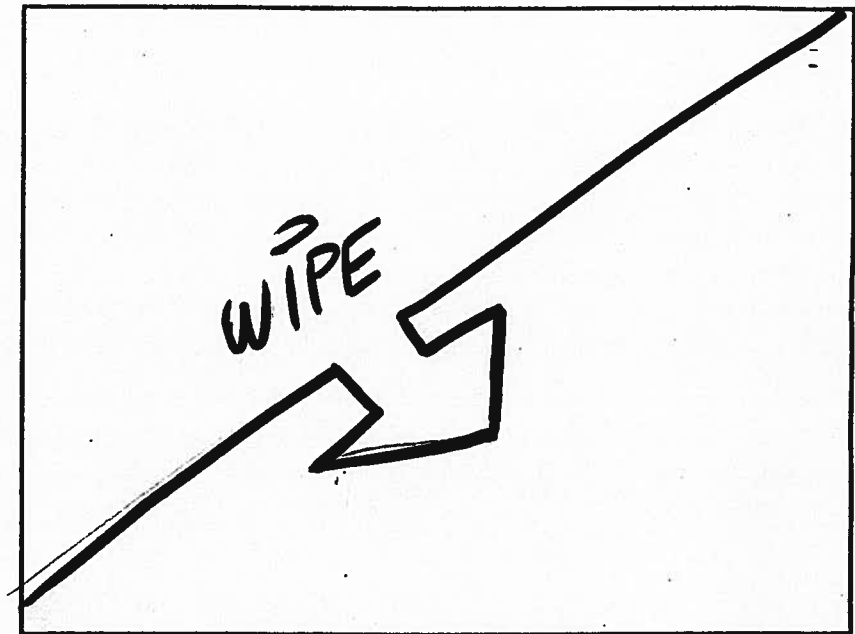


HOOK-UP

COBRA QUEEN/CAVE GUY
(big laugh)

SC

B.G.



WIPE TO:

