

ASSIGNMENT: EARTH

PILOT

Written by
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CAST LIST

GARY SEVEN
ROBERTA HORNBLOWER (BOBBI)
HARTH
ISIS
MR. MARLEY
LT. BRUNNER
BATTALION CHIEF
EDDIE
CYNTHIA
PRISONER
SENATOR
PORTLY GENTLEMAN
RUSSIAN COMMISSAR
COMPUTER VOICE
NARRATOR

SET LIST

EXTERIORS
Seven's Office Building
The Kremlin

INTERIORS
The Book - Various Stock
Office Building Hallway
Seven's Office
Seven's Apartment
Roberta's Bedroom Suite
Seven's Bedroom Suite
Omegan Headquarters
Jail Cell
Senator's Office
Kremlin Corridor
ASSIGNMENT: EARTH

TEASER

FADE IN

1 TITLE MONTAGE

1

FORMAT - Always OPENING ON SCENE of GARY SEVEN arriving. Then to action TEASE scenes out from the body of the story which follows. For example, from this pilot episode, we'll see a brief glimpse of the explosion, the vault being used as a space-portal, the startling appearance of the OMEGANS, and ROBERTA fighting what she thinks is a seduction attempt.

NARRATOR

In the hands of this one man... could rest the future of all mankind. His name... Gary Seven... born in the year 2319 A.D. The only survivor of Earth's attempt to send a man back through time to today. Assignment... fight an enemy who is already here, trying to destroy us. If he fails... there'll be no tomorrow!

FREEZE FRAME
TO:

TITLES

FADE OUT

END TEASER

ACT ONE

FADE IN:

2 FULL ON THE BOOK

2

Large, richly bound, bearing the inscription "EARTH HISTORY - 1967 THROUGH 2300 A.D." It opens, turning through pages, and we see moving photos of the heavens, space vehicles, selected scenes of the future:

NARRATOR

By 1967, mankind had reached the moon. And as his technical abilities continued to grow... he began reaching out across the galaxy. And in the year 2245 A.D., man found himself facing another race of intelligent beings...

SHOCK MOVING CUTS of dark, misty scenes through which we glimpse ELONGATED PHOTOGRAPHY of satanic looking creatures, the backgrounds suggesting fire, Baal-like idols, weird rites suggesting a morality where evil is triumphant.

NARRATOR (cont'd)

... the Omegans. Like memories out of Earth's dim legends, they were creatures of darkness, worshipping and rejoicing in evil. And so, while Earth...

To a page showing a giant, clean-lined Earth vessel of the future:

NARRATOR (cont'd)

... sent its envoys to talk peace, the Omegans planned a death blow. They had mastered the secret of time...

Page showing Earth street circa 1957, HARTH and ISIS eyeing the street, the people. SHOTS of a child crossing a street, a pretty young woman in a maternity dress, a research physician, a clergyman.

NARRATOR (cont'd)

... and had sent a team of agents back to Earth... to Earth's most critical era, the 1950's. Change Earth's future! Eliminate this statesman of tomorrow... corrupt this mother of a future educator... destroy this

(MORE)

(CONTINUED)

2 CONTINUED: 4. 2

NARRATOR (cont'd)
scientist... corrupt, weaken, destroy...
and Earth would have no tomorrow! And
so the real battle, the decisive
struggle, was joined... not in the
future, but today... this very
afternoon.

During which we have gone to:

3 EXT. SEVEN'S OFFICE BUILDING - ESTABLISHING - DAY 3

The building, the street... and ROBERTA HORNBLOWER approaching
the building, checking the address.

4 CLOSER - EMPHASIZING ROBERTA 4

Roberta has flavor! Although twenty years old, she seems at
times a teenager with all that turbulent, changing child-
woman vitality. This mixed with assuredness of one who has
had to make her own way for years. Honey-haired, her apparel
short-skirted Mod fashion - suggesting one who has leaned
toward rebellious kookiness only because her intelligence
has not yet found a full challenge. She ascertains that this
is the address she has been looking for, turns and walks
into the building. (And she walks nice, indeed!)

5 INT. OFFICE BUILDING HALLWAY - AT SEVEN'S OFFICE - DAY 5

ESTABLISHING THE DOOR LEGEND: "THE -7- AGENCY"; beneath that
a single word: "INVESTIGATIONS." Then CAMERA PULLS BACK TO
REVEAL Roberta entering down hallway to check a note against
the name on the door. Satisfied this is the right place, she
tries the door. It's locked. She KNOCKS, gets no answer,
checks her watch, moves as if to leave. But at this moment a
CLICK from the door, as if a latch has been opened. A bit
puzzled, she tries the door again and it opens.

6 INT. SEVEN'S OFFICE - ESTABLISHING - DAY 6

Roberta entering. Outside the window, the city from about a
seventh floor perspective. Inside, a modern, well-equipped
office. About the only unusual feature in it is the heavy
six-foot steel door on one wall, complete with combination-
locking mechanisms, apparently sealing off a walk-in vault.
Surprised to find no one present, she goes to an inside
doorway and KNOCKS, opens it to reveal an inner private
office, also empty. She turns back, moves to a desk and
locates there a note pad and what appears to be a large,

(CONTINUED)

6 CONTINUED:

6

finely-tooled ball point pen. But just as she starts to compose a note:

MARLEY

Package came for Mister Seven.

7 ANOTHER ANGLE - TO INCLUDE MARLEY

7

as Roberta whirls toward the voice, sees MARLEY, Building Superintendent, who has brought a heavy, stoutly-wrapped package in through the door. He's fiftyish, rotund, the kind with a heart half-gold and half-flint. WILLIAM FRAWLEY could have played this part perfectly. He stands holding the heavy package, irritable at the delay:

MARLEY

Where do I put it? I run the building, not an express service.

ROBERTA

Beats me, daddy.

Roberta has stepped out from behind the desk and Marley stops in the act of lowering the package, snaps:

MARLEY

If I was your "daddy," young lady, and saw you wearing a skirt that short...

ROBERTA

(interrupts;
accusingly)

Are you sure you're not?

(examining Marley)

Mom said he had an evil gleam in his eye... like yours. Ran off a week after the marriage. Were you in Decatur, Illinois, March, 1944?

MARLEY

I certainly was not!

(slamming package
into a corner)

Might have known he'd have a secretary like you. Should've known not to rent an office by mail. First it's empty, then turn your back and it's filled up with furniture... then last night he cuts that safe into my wall...

(CONTINUED)

ROBERTA

(interrupting)

Listen, maybe you could give him a message for me. You see, there was an accident...

MARLEY

Tell him yourself; said he'd be here by two.

(moving to door)

I'm the landlord, not a messenger service.

Marley EXITS. He had indicated a clock (small wall or bookcase timepiece, easy to avoid) which reads six or seven minutes before two o'clock.

Moving to sit at the desk, picking up the note pad and "pen" again, starting to compose her note.

ESTABLISH: in addition to the outsized ballpoint pen (The SERVO), also on the desk top a one-an-a-half inch square jade-like translucent cube (The CALCULATOR), a heavy-framed pair of glasses (The X-SCOPE), plus a large, executive telephone combination (The VIEWER), and what appears to be simply a large electric typewriter.

Roberta finds herself unable to make the pen work, it leaves no mark on the paper. She looks for a pencil, finds none. Then (not too expertly) she manages to get a piece of notepaper into the typewriter. As she prepares to put her fingers on the keys, she composes to herself:

ROBERTA

Oh... dear Mister Seven, if I that's your name...

And she jumps half out of her seat when the typewriter, obediently and quite unaided, types out those very words. We can see from the expression on her face that she's wishing herself to assume that she unconsciously did put her fingers on the keys. She starts to put them there, again, then pulls them back:

ROBERTA (cont'd)

No, I didn't do that! I'm not that fast!

She examines the typewriter curiously, then peers down into the mechanism, frowns, straining her eyes at the

(CONTINUED)

8 CONTINUED:

8

sophisticated tiny mechanisms she sees... reaches for the glasses to see into the machine better.

9 CLOSE SHOT - ROBERTA

9

Putting the glasses on, bending over the machine, the look on her face of one who cannot possible believe what she sees! She yanks the glasses off, sits back, eyeing the machine, startled. Then, still startled but curious, she slips the glasses back on.

10 SHOT - ROBERTA'S POV (THRU "GLASSES") - THE ELECTRIC TYPEWRITER

10

The entire casing of the machine gone totally transparent, the inner mechanism revealed as if by some kind of x-ray device.

11 BACK TO SHOT

11

Roberta, discarding the glasses fast:

ROBERTA

Wow! You've got some kind of detective agency, Mister.

The typewriter obediently and automatically types this sentence for her, too. Her instinct now is to get out of here fast, but she hesitates, then:

ROBERTA (cont'd)

If I didn't really owe you this note I'd have started running about now. But, you see, there was this woman...

The typewriter has begun obediently and rapidly typing to that point, returns its own carriage, sits waiting. It's easy to admire Roberta - she gives the machine a look, decides she is not going to be frightened off by a piece of equipment, however efficient it is.

ROBERTA (cont'd)

... she had your office address in her purse. A big piece of marble siding fell off the top of a building ... in a way she saved my life. She fell against me, or anyway humped me out of the way... but it killed her.

(MORE)

(CONTINUED)

11 CONTINUED:

11

ROBERTA (cont'd)

(beat; thinking)

I'm sorry, I really hope she wasn't someone too close to you. Or maybe since you are just opening up this office, she was looking for a job as secretary. Which I'm not, although, man, could I be one with this typewriter of yours.

(as the typewriter quickly catches up with her words)

Paragraph.

(the typewriter obediently shifts)

12 ANGLE ON WINDOW

12

Wide window ledge (our building is one with sufficient lateral ledging to permit the following) - first see a shadow, then a large black female cat leaps down onto our window ledge. Strangely sinister and intelligent looking, it eyes Roberta through the partially open window. The animal has an unusual jeweled choker-necklace around its neck. During which:

ROBERTA'S VOICE

Anyway, I thought I ought to let somebody know. Yours sincerely, or whatever... Bobbi... no, make that Roberta... Hornblower.

13 ANOTHER ANGLE

13

Having finished message, Roberta getting up from chair a typewriter. She sees the cat.

ROBERTA

Kitty? How on earth did you get way up...

14 EMPHASIZING THE CAT

14

Arching its back, the cat hisses and spits at Roberta.

15 EMPHASIZING ROBERTA

15

eyeing the cat, advancing toward it.

(CONTINUED)

15 CONTINUED:

15

ROBERTA

Hey! I usually get along pretty well
with...

The female cat again hissing, spitting. The strong-minded Roberta is not about to take that. She moves toward the animal, backing it out onto the window ledge, slams the window down in its face.

ROBERTA (cont'd)

All right! For some reason I don't
like you either. So you can just
climb down the same way you...

A slight SQUEAKING causes Roberta to whirl back toward the office.

16 ANGLE INCLUDING VAULT

16

The door slowly swinging open by itself.

17 SHOT - OFFICE CLOCK

17

It is exactly two o'clock, the second hand just leaving the hour mark.

18 SHOT - WINDOW LEDGE - THE CAT

18

reacting, turning and leaping from sight.

19 SHOT - INCLUDING ROBERTA AND WALL VAULT DOOR

19

As the heavy metal door swings full open, revealing what can only be described as shimmering nothingness - a strange swirl of light and shadow as if space, time and dimension meet at that point. Then, becoming faintly visible, a transparent figure can be seen walking toward us. The figure grows more and more solid as it approaches the vault opening and this room.

20 CLOSE ON ROBERTA

20

Reacting, unbelieving.

21 ANGLE INCLUDING VAULT DOORWAY

21

As MISTER SEVEN (GARY) steps out into the room, becoming completely solid. He's in his early thirties, his features strong and yet capable of humor, too. His wardrobe contemporary, but with a faint suggestion of metallic sheen in some lighting - as if there may be more to the fabric than is apparent. Behind him the SHIMMERING background has faded away, replaced by a more prosaic interior of a standard walk-in vault.

SEVEN
(looking around,
relieved; to
Roberta)

I'm the fourteenth who's tried since you got here. Some of them you knew; I'm sorry. My name is 7Y6006, code identity...

Interrupted by KNOCK at the door. Roberta is standing there, still too startled to respond; Seven crosses quickly to the desk and grabs up the "glasses" and turns to the door, putting them on. Another KNOCK. Seven slips the glasses into his pocket, turning to Roberta.

SEVEN (cont'd)
Authority of some type, metal. Say nothing, I'll handle it.

ROBERTA
What?

Seven has picked up the ballpoint pen and waved it casually at the door and we hear the lock UNCLICK as:

SEVEN
Come in.

22 WIDER ANGLE

22

As the door opens and POLICE LIEUTENANT BRUNNER enters, takes in the room at a glance, an appreciative look toward Roberta, a suspicious one toward Seven as he takes his badge from pocket, exhibits it.

BRUNNER
Lieutenant Brunner, Detective Bureau.

SEVEN
If it's business, I've only just arrived in town...

(CONTINUED)

ROBERTA
 (interrupting)
 Man, did he! You see that vault?

Brunner eyes her, the vault she's indicating, waits for her to continue. Roberta suddenly realizes how silly it'll sound.

ROBERTA (cont'd)
 (continuing)
 Uh... maybe you'll believe it this way.
 (goes to typewriter;
 dictates)
 Dear Mister Policeman, I was
 standing...
 (eyes machine,
 repeats)
 Dear officer...!

Nothing happens. And both Seven's puzzled look and the detective's fisheye expression make her nervous.

ROBERTA (cont'd)
 Nothing important. I was leaving
 anyway...

Starts to cross toward door, pulls to a stop as:

BRUNNER
 Stay... listen!
 (to Seven)

Takes a Commission license to open a private eye office. You haven't applied for one; we're wondering why.

SEVEN
 (gives Roberta a
 look; to Brunner)
 It should have been taken care of the
 first thing in the morning, I'll... I
 assure you.

BRUNNER
 (interrupting;
 surveying room)
 So far, I don't like what I see.
 (with a glance at
 Roberta)
 Nice, but maybe too nice.
 (to Seven)
 We get them... rent a plush office for
 a few days, grab off a few pigeons
 with a fancy front...

(CONTINUED)

SEVEN

I've leased this office for a year,
Lieutenant, paid in advance.

BRUNNER

I'll check on that too. We'll be
talking some more.

Lieutenant Brunner turns, exits. Roberta starts for the
door, Seven blocks her way.

ROBERTA

Look, I just came by to...

SEVEN

Forgetting the license was
inexcusable. And what was that
comment about my arrival?

ROBERTA

Listen, Charlie...

SEVEN

7Y6006; code name "Gary Seven."

ROBERTA

(tries to move
around him)

Pleased to meet you; I'm Roberta
Hornblower, and now if you'll...

SEVEN

I'm well aware of your cover
identity.

(looking her over)

Your wardrobe could be in better
taste.

ROBERTA

(stung)

Better what?! Well, for your
information, Charlie...

SEVEN

Seven... Code name Gary Seven.

(slipping on the
glasses; examining
her)

You have a good figure, however; that
could be useful...

ROBERTA

Hey! Watch what you...

(MORE)

(CONTINUED)

ROBERTA (cont'd)
 (she quickly
 retreats to behind
 the desk)

SEVEN
 (interrupting;
 taking off glasses)
 I don't understand. To check the
 skeletal framework of a fellow agent...

ROBERTA
 I'll bet!
 (moving for door)
 This may be the biggest
 understatement of your day, Mister
 code name Gary Seven, but I think
 you've got the wrong Roberta
 Hornblower.

She gives the now-normal interior of the vault an amazed
 look as she passes.

ROBERTA (cont'd)
 (continuing)
 Oh wow! Have you ever!
 (pauses at door;
 indicates)
 I came by to leave a message. It's in
 your typewriter.

Seven pulls the note out of the typewriter and, almost
 casually, he takes out his ballpoint pen, waves it at the
 door. We HEAR the lock CLICK, as Roberta reaches the door,
 tries to open it. Alarmed, she tries to locate the locking
 mechanism. Meanwhile, Seven has looked up from the note,
 reflecting an alarm of his own.

SEVEN
 This isn't a joke?

ROBERTA
 It better be.
 (indicates door)
 Out, please!

SEVEN
 (eyes her)
 I see.
 (crosses in)
 Let me explain... Roberta Hornblower
 was accidentally killed this morning.
 I mean, you were supposed to be.
 Quite unrecognizably dead.

(CONTINUED)

ROBERTA

Thanks loads.
(indicates doorlock)
And now if...

SEVEN

Why would 3Y3 risk her life to save you? You have no consequence. Historically speaking, that is...

ROBERTA

Thanks loads again.

SEVEN

3Y3 was selected because she resembled an old photograph of you. Since you passed away without living relatives, identities could be easily switched...

Seven trails his words as if realizing this takes him nowhere. Roberta pulls at the door again, turns:

ROBERTA

Last chance! Or do I scream for that detective?

SEVEN

(suddenly switching
field, LAUGHS)

This is all a joke, of course. Did you like my entrance? A trick, of course, mirrors and that sort of thing. I really thought you were my new secretary.

The female black cat with jeweled necklace has returned, sits eyeing him. The same sinister, intelligent look as if it's listening, planning. Then, leaping into scene from another terrace, a larger, shaggier black male cat, joining the female, also watching intently the two o.s. people in the room, as we continue to hear:

SEVEN'S VOICE

(continuing)

... I like to get started right.

ROBERTA'S VOICE

... relax the new girl with a laugh...

(CONTINUED)

23 CONTINUED:

23

SEVEN'S VOICE

Yes, that sort of thing. Exactly.

24 TWO SHOT - SEVEN AND ROBERTA

24

Seven joining her at the door. We can see his effort to keep it natural, an ordinary twentieth-century exchange.

SEVEN

And it occurs to me perhaps you'd be interested in the job. Since you are out of work, and out of your apartment, too, for that matter... the landlady shouldn't have kept your clothes, I agree with you on that... and with only a dollar thirty-six cents in your purse.

At the look on her Face, he trails his words - caught up in the suddenness of this crisis, he's been much too exact. He decides to wave his pen at the door, the lock UNCLICKS.

SEVEN (cont'd)

At any rate, think about it. I'll know where you are...

(realizes pen was a
mistake too;
corrects self)

... that is, as a detective, I'll have ways of getting in touch. Thank you for leaving the note.

Roberta eyes him, decides a simple nod is safest. She opens the door, remembers, turns and indicates:

ROBERTA

Oh... your cat's out on the ledge, so if...

Turning toward window, indicating - SCREAMS with fear at what she sees. Seven reacts hard, whirling to look toward the window...

25 POV - INSERT OF WINDOW

25

Shocking us, as we see not the two cats, but HARTH and ISIS crouched on the ledge, positioned very much as the cats were. He is reminiscent of the better actors who once played Count Dracula roles, dark and gaunt almost formal attire. ISIS, beautifully dressed also, still wearing the jeweled

(CONTINUED)

16.

25 CONTINUED: 25

choker-necklace we saw on the cat, is incredibly beautiful in an ageless sort of a way.

26 BACK TO TWO SHOT - SEVEN AND ROBERTA 26

Roberta, shuddering, turning away and pressing to the safety of Gary Seven.

SEVEN
(urgently to
Roberta)
Quickly! Was there anything else?

Roberta has risked another look toward the window, reacts hard as she sees:

27 INSERT - THE WINDOW 27

The two cats again! They're turning, leaping out of scene, exiting.

28 BACK TO SHOT 28

Seven, grabbing Roberta, pulling her attention quickly back to him.

SEVEN
Hurry! Did anything new happen here?
Any changes!

ROBERTA
No... nothing. Just a package that came
for you...

She indicates; Seven takes only time for a quick glance, and:

SEVEN
Outside!

He throws himself and her in his arms out into the hallway, rolling; CAMERA JIGGLES as EXPLOSION rips through what he can see of the office.

29 INT. OFFICE BUILDING HALLWAY - SPECIAL EFFECTS FIRE 29

Seven, having thrown himself over Roberta, his body and clothing protecting her, as CAMERA CONTINUES JIGGLE through

(CONTINUED)

29 CONTINUED:

29

remainder of EXPLOSION, with FLAME BLASTING OUT through the open door all around them.

30 ANOTHER ANGLE

30

He makes certain the explosion is finished, then pulls away from her, looks back toward the office where we see remnants of the FLAME LICKING at the charred and blasted interior of the office. Roberta, getting up too, is suddenly aware that flame from the open door has charred and blackened the hallway carpeting around where they had lain - except for the clearly defined and unburned outline where he and his clothing had protected her. She's suddenly shaky as she realizes she should have been charred black as the carpet around them.

31 ANOTHER ANGLE - MORE OF HALLWAY

31

Where alarmed tenants have been hurrying out into the hallway and Marley appears on the run, Detective Lieutenant Brunner following. Marley reacts to the dying traces of FLAME and SMOKE:

MARLEY

Fire! Get the hose there!

BRUNNER

(snaps to ND tenant)

Call the fire department!

Marley leaps to a cabinet of commercial building required safety fire hose, yanking it from its neat accordion-pleated rack, runs toward the door. Brunner, heading for Seven and Roberta, has no choice but to hurry back and twist on the water valve, which has given Seven time to get quickly to his feet.

SEVEN

Come on!

Yanks Roberta to her feet, pulling the surprised girl back toward the charred, smoking office. The water jet from Marley's hose, directed first at the smoking hall carpet, catches them en route, almost knocking Roberta from her feet, drenching them both.

32 INT. SEVEN'S OFFICE - DAY

32

As they enter, both soaking wet, Seven slamming the door and the LOCK CLICKING shut. Roberta coughing through smoke,

(CONTINUED)

32 CONTINUED:

32

crosses to the cracked window, opens it for air; Seven already leaping to grab up from his charred desk the still gleaming, jade-like cube, speaking into it:

SEVEN

Computer on! Read back in time in thirty seconds!

The cube immediately begins HUMMING and Gary places it on the charred desk in the center of the room.

33 INSERT - THE SERVO

33

Still HUMMING, beginning to pulsate with light.

COMPUTER VOICE

(mechanical tone)

Scanning...

34 BACK TO SHOT

34

We HEAR VOICES and HAMMERING replacing the SOUND of the WATER JET on the locked office. Roberta, drenched, and before she can decide what to do she's amazed as the jade-like cube quickly BEEPS, the light fading, and we are already into the following rapid exchange:

COMPUTER VOICE

Report ready. Cover base damaged, blast intensity point-zero-one-three; flame measured six-thousand-and-four degrees centigrade at source...

SEVEN

(interrupting rapidly)

Computer, I did not ask for any measurements. Simply compute and execute the energy-matter formula necessary to repair...

COMPUTER VOICE

(light pulsating again; interrupting)

Repair to original state requires a modified time-warp taking this area back exactly twenty-seven-point-one-six-three seconds in time...

(CONTINUED)

SEVEN
(irritated;
interrupting)
Computer, stop gabbing about what
needs doing, simply do it! Fix this
base; give us time to get through the
portal!

During which Seven's crisis is mounting. Outside, we hear
SOUND of FIRE SIREN approaching; HAMMERING at the door,
MARLEY'S and DETECTIVE BRUNNER'S VOICES SHOUTING for entry.
The Computer, more determined, is PULSATING and HUMMING
again. Seven has raced to the vault steel door, quickly and
expertly setting in a combination, calling to the still wet
and dripping Roberta:

SEVEN (cont'd)
Come on!

ROBERTA
Where?
(indicating
computer)
What is that thing, anyway?

The Computer light pulsations faster, brighter, Seven races
back to Roberta, pulls her toward the vault door which is
smoothly and automatically swinging open. FIRE SIRENS can
now be HEARD pulling to the curb on the street below,
during:

SEVEN
(rapidly, urgently,
indicating vault
door)
Space-portal. It's set for our
sleeping Quarters...

ROBERTA
(reacting; pulling
back)
Our what?!

SEVEN
(interrupting,
pulling; she won't
move)
Please! You'll find it quite
luxurious by 20th Century standards,
ample dry wardrobe to choose from...

35 ANGLE EMPHASIZING ROBERTA

35

Roberta suddenly girlish and frightened, her basic self revealed as she attempts to pull away, pleading:

ROBERTA
 (interrupting)
 Maybe my Mod clothes fooled you;
 actually, I'm very old fashioned!
 (pleading; wrenching
 away)
 You'll get arrested; I'm hardly
 twenty...!

PLINGGGGG ... strange ECHOING SOUND like a fourth-dimensional harp string being plucked. Roberta turning toward the SOUND and seeing one b.g. OFFICE WALL OPTICALLY SHIMMER DISSOLVE from its burned condition back to freshly painted as before. Another strange PLINGGGGG ... and an office chair goes from ashes back to clean and new. Seven scoops the amazed girl up into his arms, steps toward the open vault.

36 ANGLE AT VAULT

36

The steel door open, through which we see only the strange SHIMMER of nothingness which will become familiar and format when this space-portal is engaged. Seven steps into the door with Roberta in his arms, leaving only the grey steel interior of an ordinary walk-in vault in view as the door smoothly and automatically closes on it.

FADE OUT

END ACT ONE

ACT TWO

FADE IN:

37 INT. SEVEN'S APARTMENT - PANNING AND ESTABLISHING 37

The huge, two-level living room of a luxury penthouse apartment. CAMERA takes in plush, thick carpeting... deep and soft luxury couches and chairs... richly lustrous cabinet and table pieces... rare art objects and fine paintings. Doors leading off into what we'll discover are bedroom suites. In all, a millionaire bachelor's dream penthouse.

SOUND of a RECORD TURNTABLE coming on and CAMERA WHIP PANS TO REVEAL a fine stereo unit in process of dropping a record - SOFT MUSIC begins. CAMERA CONTINUES WHIP PAN TO REVEAL decorative lighting coming on at an aquarium, at a planting group, then to draperies sliding open at a wide expanse of windows, revealing the city vista stretching out past tall buildings, the sparkle of a river and bridges, and beyond. The room is being prepared for the arrival of its occupants.

38 ANOTHER ANGLE - CLOSET DOOR 38

Automatically swinging open, revealing a simple utility closet, then the SHIMMERING SPACE-PORTAL EFFECT and we see Seven come up with Roberta in his arms as we last saw them, MATERIALIZING INTO SOLIDITY as he steps into the room. The closet door swings shut behind him and he places a damp and startled Roberta on her feet, indicates the bedroom door.

SEVEN

(urgently)

We've only minutes; you'll find dry clothes in your bedroom suite...

Seven has headed for an adjoining door, turns, motions her urgently toward the other door.

SEVEN (cont'd)

If you're waiting for me to carry you in there too...

Roberta decides to comply, moves into the room indicated.

39 INT. ROBERTA'S BEDROOM SUITE - ESTABLISHING 39

as Roberta enters, gasps at what she sees. If the living room is a bachelor's dream, this is equally a bachelorette's

(CONTINUED)

39 CONTINUED:

39

vision of perfection! The decor totally feminine, from soft ermine-like rug, to an incredibly huge bed of silks and satins. LIGHTS are automatically coming on at a luxurious makeup table complex, next to which are rows of perfumes, lotions, every conceivable luxury and beauty aid.

40 CLOSE - ROBERTA

40

Turning even more unbelieving, as she sees:

41 EMPHASIZING WARDROBE AREA

41

Doors silently sliding open and LIGHTS coming on to reveal row upon row of wardrobes - sports outfits, lounging robes, cocktail outfits, evening dresses, furs of every style and selection, and more.

SEVEN'S VOICE

Please hurry! I'll dress you if I must!

ROBERTA

I'm... hurrying.

Roberta, with little choice, hurries to the rows of clothing and begins to select an outfit.

42 INT. SEVEN'S BEDROOM SUITE - MED. CLOSE ON SEVEN

42

We need not see as much of his bedroom suite. He is already getting into a dry outfit, turns and calls:

ROBERTA'S VOICE

Who are you?

SEVEN

Do you like that suite? It was designed for... my late secretary.

ROBERTA'S VOICE

I'll bet she was.

SEVEN

The woman who saved your life.

ROBERTA'S VOICE

Oh... I'm... sorry. I just meant... she must have meant a lot to you.

(CONTINUED)

42 CONTINUED:

42

SEVEN

Actually, we hadn't met. I was out...
out of the country when she was
selected for the job.

43 INT. ROBERTA'S BEDROOM SUITE

43

as (SELECTED ANGLES) she dresses.

ROBERTA

What I meant was... sharing an
apartment sort of doesn't look like
just a business arrangement.

SEVEN'S VOICE

My secretary has to be immediately
available. Are you dressing? We've
less than a minute now!

ROBERTA

(a bit irritably)
Yes! I'm dressing!

44 INT. SEVEN'S BEDROOM SUITE

44

Dressing rapidly, but considering his words carefully.

SEVEN

Pleasant address here; Parkside area.
And since you've just lost your own
apartment, and my late secretary
won't be needing that wardrobe now...

ROBERTA'S VOICE

(not as certain)
I've... a girl friend I can stay with.

SEVEN

As I recall the records, Cynthia,
isn't it? Are you dressed?

45 INT. ROBERTA'S BEDROOM SUITE - ANGLE ON ROBERTA

45

in slip, choosing a dress.

ROBERTA

Almost.

(CONTINUED)

SEVEN

Did you know Cynthia will marry an
Eddie Norris later this year?

ROBERTA

Guess again. She loathes him!

Seven enters; Roberta quickly pulls her dress into place,
turns to button it.

SEVEN

If you'll notice, there's also a lock
on your door. Your lock. I can't work
that one. I simply need a secretary.
You might call the apartment and
clothes a "fringe benefit." As
salary, whatever you...

(carefully)

...ah, think would be fair, of course.
Would a thousand a month be
equitable?

Roberta stops dressing, looks up, absolutely flabbergasted.
Seven grabs her arm, pulling her from the room.

SEVEN (cont'd)

Hurry, we've got just seconds!

As they exit, Roberta trying to adjust her skirt,

CUT TO:

46 INT. SEVEN'S OFFICE - ANGLE INCLUDING DOOR

46

The office, clean and fresh, undamaged, exactly as it
appeared at the opening of our story. Except for the VOICES
AND SOUND from outside which can only be firemen hurrying up
the hallway with equipment.

BRUNNER'S VOICE

(through door)

Last warning! This is the police,
open up!

MARLEY'S VOICE

Hurry! They've got to be dead,
smothered...!

BRUNNER'S VOICE

All right, break it in!

(CONTINUED)

- 46 CONTINUED: 46
- The fire axe SMASHES at the door, the point of it visible as it cuts through the door panelling. Then another BLOW from the axe, the door beginning to splinter. CAMERA WHIP PANS TO REVEAL the steel door of the vault swinging automatically open, the SHIMMER SPACE-PORTAL EFFECT appearing... SOUND OF DOOR SPLINTERING OPEN, as we see Seven and Roberta MATERIALIZING, GROWING SOLID.
- 47 ANGLE ON DOOR 47
- A final SMASHING BLOW and a fire uniform arm and hand reaches through to wrench at the knob from the inside, trying to find the lock.
- 48 WIDE ANGLE - INCLUDING SEVEN AND ROBERTA 48
- Fully MATERIALIZED now, the vault door swinging closed behind them... Seven taking his ballpoint pen SERVO from pocket, waving at door and lock UNCLICKS. The door bursts open and fire BATTALION CHIEF, Marley, Detective Brunner, an N.D. FIREMAN with hoses and equipment rush into the room, pull up startled at the sight of a totally undamaged office.
- 49 EMPHASIZING MARLEY, BRUNNER AND BATTALION CHIEF 49
- Marley and Detective Brunner totally unbelieving, totally uncomprehending. The Battalion Chief is already throwing the police lieutenant a questioning look.
- BATTALION CHIEF
All right, Lieutenant... what fire?
- BRUNNER
(indicating)
There was a...
(looking around,
confused)
I saw flame and smoke from the
hallway.
(sudden idea)
Out there! Check the hallway carpet.
- 50 CLOSE ANGLE - EMPHASIZING SEVEN 50
- Using the ballpoint pen SERVO, half-hidden in his hand, then putting it away.

51 ANGLE TO INCLUDE OPEN OFFICE DOOR

51

Brunner leading the Battalion Chief toward where tenants and others are crowded around outside.

BRUNNER

All right, everybody back! Clear the area!

MARLEY

(authoritarian;
remembering this is
his building)

Everybody back!

(to Battalion Chief)

I know the condition of my own
carpet, Chief. If you'll just look at
it...

Both Detective Brunner and Marley pulling to an unbelieving stop as the tenants and others outside have pulled back, revealing a totally unburned surface on the carpet outside the door.

52 CLOSER ANGLE AT DOOR AREA

52

Including Seven, who crosses in and to the Battalion Chief.

SEVEN

Do you get many mistakes of this
sort?

Battalion Chief gives an angry look toward Brunner; then to his men:

BATTALION CHIEF

False alarm; courtesy the police
department this time.

Brunner fuming; Battalion Chief and his men exiting.

53 INT. OMEGAN HEADQUARTERS - CLOSE ON CRYSTAL SPHERE

53

Inset in a weirdly-fashioned table, the shape of it and the evil gargoyle carvings on it suggesting something of black witchcraft legend. At first, the crystal sphere seems filled with swirling clouds and then we hear:

HARTH'S VOICE

Aladeus... Polloyon... Balberita... Belia...
Eban-eban...

(repeating as
necessary for
following)

The swirling mists in the crystal begin to clear and we begin to see more and more sharply defined the image of the scene we just left... Seven's office, Gary Seven and Roberta, Detective Lieutenant Brunner and Marley, the action continuing SILENT. CAMERA PULLS BACK TO REVEAL Harth and Isis in their human form, hovering over the crystal, watching intently.

ISIS

Their clothing has changed.

HARTH

(nods)

His space-portal. Let him put trust
in mechanisms.

54 EMPHASIZING HARTH AND ISIS (CRYSTAL SPHERE O.S.)

Revealing the room, large areas shrouded in dark shadow, the pools of faint light coming from flickering green flames at ceremonial urns and altars. Here and there a reflection catches what appear to be huge idols, images with unearthly evil forms and features.

HARTH

Always humanity's weakness, Isis.
They prattle of the power of their
souls, but give their faith to
material devices.

ISIS

(still eyeing
crystal)

He escaped our first trap.
(at Harth's look)
It would be foolish to underestimate
him.

HARTH

(indicating
suddenly)

This one... observe.

(CONTINUED)

54 CONTINUED:

54

ISIS
 (nods)
 Jerome Howard Brunner...

HARTH
 Title... 'Detective Lieutenant.' I see
 anger there... observe him, he may be
 useful.

As they watch:

55 INT. SEVEN'S OFFICE - ANGLE AT DOOR

55

Anger there indeed. Marley is upset about the condition of
 his door and Brunner is throwing angry looks at Seven.

MARLEY
 You ordered him to chop that door
 down!

BRUNNER
 (reacting)
 And I admit it was a mistake...

MARLEY
 (interrupting)
 You bet it was. And when I file suit...

BRUNNER
 (quickly)
 ... and my Captain doesn't like to
 worry about mistakes. I'll pay to
 have a new one put in. Okay?

MARLEY
 I'll expect it tomorrow.

Marley exits. A steaming Detective Lieutenant Brunner turns
 on Seven.

BRUNNER
 And you're under arrest, Mister.

56 ANOTHER ANGLE - INCLUDING ROBERTA

56

as surprised as Seven. Then defiant:

ROBERTA
 For what? I Seven gives her a
 surprised but pleased look.

(CONTINUED)

SEVEN

You'll take the job?

ROBERTA

(nods)

But I don't know why. I've got lots of questions...

SEVEN

I'll answer them... in time.

Brunner has taken from his pocket a brown evidence envelope, opened it and is now taking out a wad of money.

BRUNNER

(interrupting)

You're making a mistake, Miss.

(exhibiting money to
Seven)

You give this to Marley?

(at Seven's look:
barks)

Marley! The owner of this building!

SEVEN

Oh... the money for the lease.

BRUNNER

(by rote; the
necessary verbiage)

Understanding that anything you say can be used against you and you are not required under law to make admissions or confessions, except freely and voluntarily... did this money come from you?

SEVEN

You might say it did.

BRUNNER

Then the charge is counterfeiting.

(exhibiting money)

Best job I've ever seen. Perfect, except for one little mistake. Every serial number on every bill is exactly the same!

SEVEN

Oh? But that can be fixed quite easily...

(CONTINUED)

BRUNNER

I'll bet!

Brunner spins Seven around, begins to shake him down.

SEVEN

(to Roberta)

You'll be able to get me on the
telephone there...

BRUNNER

(completing
shakedown)

No calls, only your lawyer. Let's go.

Seven and Roberta exchanging looks, the girl needing
information and Seven unable to give it to her.

SEVEN

Try dialing 7Y34490178J. Write it
down, quickly!

ROBERTA

7Y... what?

BRUNNER

That's no phone number, lady. Save
your...

In b.g. the typewriter with machine-gun rapidity suddenly
types out those digits. Brunner whirls toward it, startled.

SEVEN

(quickly, to
Roberta)

Oh, and the typewriter still has a
short in it. Better have it fixed.

ROBERTA

Uh... yes, Mister Seven.

Seven is forced to exit, Brunner's arm on him.

SEVEN

(as the door closes)

And don't play with the cats!

And as the door slams, Roberta is left alone in the office,
bewildered, wondering if she's doing the right thing... and a
bit frightened.

57 INT. OMEGAN HEADQUARTERS - CLOSE ON CRYSTAL SPHERE 57

Revealing, as before, as if in a transparent crystal pool, the scene from a preceding shot... Seven's office where Roberta is alone, uncertain, crossing to the desk, to sit.

58 ANGLE ON HARTH AND ISIS 58

Watching her, then a pleased smile from Harth.

HARTH
How beautifully foolish these human females. He offers a room, scented oils, a few colorful garments...

ISIS
And himself.

Harth looks up, meets her eyes.

HARTH
Is he attractive, Isis?

ISIS
(nods)
To an earth female.

HARTH
In the tomorrow you appeared to him once, I believe; spoke to him...

It's a challenge. Isis meets Harth's look, then:

ISIS
I appeared to many men in his century. Their torment gave me pleasure.

59 SHOT PAST ISIS - OVER SHOULDER ONTO HARTH 59

Behind Harth in flickering shadows on the wall. He eyes Isis, then nods.

HARTH
Then go to the Lieutenant of Police, my dear. You'll have pleasure there.
(looks back at sphere)
The girl is mine.

60 INT. SEVEN'S OFFICE - ROBERTA

60

In the midst of dialing out the long number given her by Seven, referring to the numbers still in the typewriter as she dials. Completes it, waits, listening at the receiver... nothing. She hangs up the phone... then another idea occurs to her. She dials a normal seven-digit number. We HEAR a FILTERED PHONE RING from the receiver at her ear. Then ANSWERING PHONE CLICK, then we HEAR filtered:

CYNTHIA'S VOICE

Hello?

ROBERTA

Cynthia? Bobbi.

61 CLOSER ANGLE - OVER ROBERTA'S SHOULDER ONTO PHONE

61

Roberta is turned slightly away from the wide executive telephone and doesn't notice at first that there is silently rising up out of the instrument a viewing screen. On it is a CAMERA ANGLE of the girl answering the phone, CYNTHIA, a girl about Roberta's age, seated in what is a small, quite modest apartment.

CYNTHIA

(trace of surprise,
discomfort)

Uh... hi, Roberta.

ROBERTA

Something wrong?

Roberta suddenly becomes aware of the viewing screen, trails her words.

62 CLOSE ANGLE ONTO ROBERTA

62

Eyeing the screen, uncomprehendingly.

CYNTHIA'S VOICE

Nothing, hon. An old sorority sister dropped by. Could I call you back?

ROBERTA

Sure...

63 ANGLE PAST ROBERTA ONTO TELEPHONE AND SCREEN 63

as a young man, EDDIE NORRIS, loud plaid jacket, walks into view behind Cynthia, carrying a pair of fresh drinks, proffers one toward her... Cynthia quickly putting a finger to her lips for silence. Then, into phone:

CYNTHIA

I haven't seen... Helen, you've heard me mention her, for years, and there's so much to catch up on...

64 CLOSE ONTO ROBERTA - EYEING THE O.S. SCREEN 64

Then:

ROBERTA

Tell Eddie I'll kill him!

65 ANGLE ON TELEPHONE SCREEN 65

Eddie sees Cynthia's startled look, puts his ear down toward the telephone and hears:

ROBERTA'S VOICE

(louder)

Can you hear me, Eddie, you two-timing phoney!

On the screen Eddie so startled he almost drops the drinks. He and Cynthia exchange puzzled looks.

CYNTHIA

(into phone)

Are you out of your mind, Bobbi? I can't stand that goon Eddie. And any girl that sees a boy friend of her best girl friend...

ROBERTA'S VOICE

And wearing the plaid jacket I gave him for Christmas! Tell him next time he sees you, to wear his own clothes!

Roberta hangs up the telephone hard... and the images of the surprised Cynthia and Eddie fade. The screen slides smoothly out of sight down into the telephone.

HARTH'S VOICE

I can destroy Eddie...

66 WIDER ANGLE - INCLUDING HARTH

66

Roberta whirling - then chilled as she sees the gaunt, evil figure of the Omegan standing by the open window. A half-smile flickers on Harth's features.

HARTH
(continuing)
... for you, Roberta. If you'd do something for me.

FADE OUT

END ACT TWO

ACT THREE

FADE IN:

67 INT. SEVEN'S OFFICE - SHADOWS ON OFFICE WALL 67

Shock - SOUND of Roberta SCREAMING - and on the wall the shadow of Roberta backing away from a larger, menacing shadow suggesting a catlike biped creature melting into a thing with bat-like wings.

CAMERA WHIP
PANS TO:

68 TWO SHOT - ROBERTA AND HARTH 68

Harth in human form is advancing on Roberta backing away, the terror on her face suggesting that her mind is seeing glimpses of what the o.s. shadows have been suggesting. Roberta is being backed into the corner.

ROBERTA
(faintly)
No... please...

HARTH
Are these eyes of an evil man? Look
into them...

CAMERA DOLLIES INTO EXTREME CLOSEUP OF ROBERTA as her gaze meets Harth's eyes.

69 CLOSEUP TIEDOWN - HARTH 69

His MATTE eyes becoming pools of brilliance, not unlike the jeweled SHIMMER we've seen on Isis' necklace.

70 OVER HARTH'S SHOULDER ONTO ROBERTA 70

Her look of terror beginning gradually to fade...

HARTH
(chanting)
Look... look deeply... libeabub...
tiantilus... eban-eban...
(her face going
blank; he touches
it)
What a lovely one of us you'll make.

71 INT. OFFICE BUILDING HALLWAY - AT DOOR TO SEVEN'S OFFICE 71

Marley, at the instant he passes and does almost a double take - the door, the sign "THE - 7 AGENCY," are replaced, intact and whole, not a mar, not a suggestion of the splintered surface and jagged hole of less than twenty minutes ago.

MARLEY
Impossible! Nobody's come in this...

72 INT. SEVEN'S OFFICE - ANGLE ON DOOR 72

Marley KNOCKING and entering as:

MARLEY
(continuing)
... building with a new door...!

Trailing his words as he sees:

73 WIDER ANGLE - INCLUDING ROBERTA 73

Standing in the corner where we last saw her, immobile, staring into space. In front of her, the huge, black male cat which has turned on Marley, SNARLING-SPITTING.

MARLEY
(continuing)
And no pets! It's in the lease!
Plain, clear language!

The cat turns, fleeing out of sight past the desk.

74 CLOSER - ROBERTA AND MARLEY 74

Marley becoming aware of the strange expression on her face, misreading it:

MARLEY
There, there... of course you're upset.
Your employer turning out to be a
criminal...

ROBERTA
(shudders)
No... no, it's not...

Roberta coming out of it with relief flooding her, trying to hold back tears. Marley, his expression softening, moves in.

(CONTINUED)

Roberta buries her head on his shoulder, sobbing. Marley comforts her.

MARLEY

One thing I know is faces. And I
could see from the first you weren't
the kind to be mixed up in...
(uncertain;
indicates)
... in all this.

Roberta, her head on Marley's shoulder, still shuddering over her narrow escape.

ROBERTA

It was terrible... he came... so close to
owning me...

MARLEY

I read it in him immediately...
criminal features... beady eyes...

ROBERTA

Yes... the eyes. They seem to reach
out, take possession of you...

MARLEY

And that name... 'Seven!' An alias if I
ever heard one. He's probably wanted
in every state.

ROBERTA

(looks up,
surprised)
What? No, not...

MARLEY

(nods; moving for
door)
You can depend on it. I never miss on
a face.

ROBERTA

No... don't go.

Marley exits. Roberta stands for a moment, uncertain, eyeing the office, then makes up her mind and hurries to the typewriter.

75 ANGLE ON TYPEWRITER

75

Showing on the paper in it the digits previously typed by the machine.

ROBERTA
Space, space...
(typewriter
complies; rapidly)
Dear Mister Seven... I'm sorry...

76 ANGLE ON ROBERTA

76

Quickly dictating, the machine automatically and rapidly transcribing it.

ROBERTA
(hurriedly)
... it's certainly not the salary. And
it's not you... I sort of did like you...
(moving for door)
... but you need someone a lot smarter
and braver than me, respectfully,
Bobbi Hornblower.

She opens door, MUSIC STING! It's locked! Roberta calls vainly to "Mister Marley," fights to open the door. Then she notices the telephone, hurries back to it.

77 ANGLE PAST TELEPHONE

77

Onto Roberta, quickly dialing the digits left by Seven. The phone viewer screen slides silently up out of the phone. She registers, seeing someone on it.

ROBERTA
Mister Seven...?

78 ANGLE PAST ROBERTA

78

Onto screen where we can see Seven pacing a jail cell.

ROBERTA
Mister Seven...
(clicking phone
cradle)
Please, how do I work this thing?

On the viewer, Seven paces, does not hear.

79 ANGLE ON CAT 79

Gliding into sight from behind a cabinet, moving toward her, as:

ROBERTA'S VOICE
You must hear me! I need help!

80 INT. JAIL CELL - SEVEN 80

As we saw him on viewer in preceding scene. In one corner of the cell, in dim shadow, a double-decked bunk there. Seven turns as he hears:

ISIS' VOICE
Hello, darling..

81 ANOTHER ANGLE - INCLUDING CELL WINDOW 81

Seven whirling at the voice to find Isis, necklace and slinky dress, sitting on the inside ledge of the barred cell window. She smiles, indicates cell door.

ISIS
Why didn't you simply walk out? I'm sure you can handle a primitive cell door.

SEVEN
And try functioning as an escaped criminal?

ISIS
I've taken care of all that, darling. Tomorrow they'll find license in their files. And I've corrected the numbers on the money.

82 CLOSER - ISIS 82

As Seven crosses into TWO SHOT with her, inspects her. Then:

SEVEN
Why?

ISIS
So you can leave with me, darling. Now. Together we can kill Harth. We'll both be free to choose any year we please, any life..

(CONTINUED)

82 CONTINUED:

82

SEVEN
 (interrupting)
 And which of us would own the other,
 Isis? One of us would have to.

83 ANOTHER ANGLE - THE CELL BUNK (SEVEN AND ISIS O.S.)

83

As, in this dim cell corner, revealed now in this CLOSER SHOT, we see the head of a half-asleep PRISONER appear, awakened by the voices, and registering unbelieving as he sees:

ISIS' VOICE
 You would own me, of course, darling.
 In any form you wish...

84 ISIS AND SEVEN

84

As she pleads, she touches her necklace and it falls into her hand, swinging and sparkling in front of Seven's eyes. For a moment it seems she's successful, his eyes riveted to it.

ISIS
 And I'll make pleasures for you...

SEVEN
 ... eban-eban...
 (looks up at her)
 One lie, then another...

Seven grabs the necklace; Isis fights to hold onto it.

ISIS
 No! You must go with me.
 (fighting)
 I have possession of one of them.
 Come with me or he'll kill you.

85 ANGLE AT CELL

85

Seven's fellow prisoner taking his eyes off them for a moment in the process of rolling out of the bunk... during which a cat's HISS...

(CONTINUED)

85 CONTINUED:

85

PRISONER
(Leave her alone,
buddy!
(on feet, turning)
If the lady wants to please us...

He stops, blinks his eyes.

86 WIDER ANGLE - INCLUDING CELL WINDOW

86

Seven alone at the window, his hand at his mouth, nursing a scratch there.

BRUNNER'S VOICE
Suspect Gary Seven...

Lt. Brunner at the cell door unlocking it. His motions almost zombie-like, his eyes set unblinking, blank, his voice lifeless, emotionless.

BRUNNER
(continuing)
Outside.
(swinging door open)
I am ordered to question you.

87 CLOSER - SEVEN AND BRUNNER

87

Seven hesitates, taking in Brunner's "possessed" expression. The detective draws his snub-nosed revolver, and he repeats in the same lifeless tone:

BRUNNER
Outside... I am ordered to question
you.

ROBERTA'S VOICE
(CLICK; then mid-
sentence; filtered)
... help me, Mister Seven, please hear
me. He's back, he's after me...

SNARLING CAT SOUND, then we hear Roberta's SCREAM... ECHOING INTO SILENCE. Seven has reacted hard, but Brunner's thumb CLICKS the pistol hammer back into firing position, the gun waving Seven toward the door. Seven obeys, Brunner CLANGING the cell door closed behind him and takes Seven down the dim jail corridor, pistol at his back.

88 INT. SEVEN'S OFFICE - ROBERTA AND EARTH

88

Roberta breaking free, running and grabbing up the green computer cube from the desk, rubbing it as she saw Seven do. As she retreats from Harth:

ROBERTA
(into cube)
Computer help me!

Harth, amused at her attempts; the cube has glowed light, BEEPS once, grows silent.

ROBERTA (cont'd)
(continuing)
Computer! At least tell me what to do!

Again the cube glows for a moment, BEEPS, grows dead and silent again. Robert backs up past the window, sees no possibility there, Harth now trapping her in a corner of the office.

89 CLOSE - ROBERTA AND HARTH

89

Terrorized, Roberta throws the cube hard directly at Harth. It hits him heavily, he GROANS and goes down to his knees. Roberta flees past him, desperately tries the office door again... still locked. And Harth is GROANING, getting to his feet. Roberta's eyes fall on:

90 THE VAULT

90

Roberta fleeing there... frantically spins the combination.

ROBERTA
Anywhere... anywhere else.

The heavy steel door begins to swing open. Harth, his face showing dark anger, staggers toward her. The vault door is far enough open to see the familiar space-portal SHIMMER and Roberta, with no other choice and Harth approaching her, flings herself into the opening.

91 INT. SENATOR'S OFFICE

91

At the desk a distinguished grey-haired SENATOR working on some papers. Behind him through the window a vista of the National Capitol Building. Roberta comes stumbling out a

(CONTINUED)

Assignment: Earth · Pilot · First Draft

91 CONTINUED:

91

small door adjoining the office and the Senator looks up...
it's hard to tell which of them is the most startled.

ROBERTA

Where am I?
(then noticing vista
out window)
Washington?

The Senator reaches for the intercom on his desk, BUZZES.

SENATOR

(into intercom;
quietly)
Miss Jensen, please call the Capitol
Guards. Someone's put a woman in my
dressing room.

ROBERTA

No, it's quite all right. It's Mister
Seven's space-portal...

But the Senator is already on his feet, moving toward her,
indicating the door.

SENATOR

Clever! But I'm an old hand at
scandal.

ROBERTA

Don't you know him? He must be
planning to visit you...

But the Senator is propelling her steadily back toward the
door she entered.

92 INT. SEVEN'S OFFICE - AT VAULT

92

Harth vainly trying to pull open the vault door. Then,
angry, he spins the combination, puzzling over it.

93 INT. MEN'S RUBDOWN ROOM - ANGLE INCLUDING STEAM ROOM DOOR

93

As the steam room door opens; both a cloud of steam and
Roberta come out. The MASSEUR at the rubdown table looks up
in startled surprise; his CUSTOMER grabs an additional
towel, protecting his modesty. Now, from behind Roberta, a
portly GENTLEMAN, draped with sheet, comes out of the steam
room, pulls the sheet tight around him and looks from her to
the other men in the room flabbergasted.

(CONTINUED)

ROBERTA

Am I still in Washington, please?

PORTLY GENTLEMAN

Chicago, Madam. It could happen no where else.

ROBERTA

Thank you, I'll try again...

She turns back to the steam room door; the portly Gentleman releases one hand from the sheet long enough to courteously open the door for her and she disappears in the clouds of steam coming out.

As Brunner follows Seven out into the alley.

BRUNNER

(same lifeless
monotone)

You will now attempt to escape.

SEVEN

Try to understand, you'll only create problems for both of us. My clothing...

Brunner FIRES point-blank at Seven's torso. Seven looks down where the bullet hit, registers a bit of relief.

SEVEN (cont'd)

We made tests with these antique weapons and the clothing was expressly designed...

Brunner FIRES again. Then he FIRES a third time, a fourth time. Seven gives up trying to explain, steps into the muzzle of the gun, clips Brunner hard in the chin and the detective slumps, FIRES; Seven hits him again and the detective goes unconscious.

A UNIFORMED OFFICER has appeared at the doorway, sees Seven and the unconscious detective, pulls his service revolver. Seven turns, finds his way locked by still a second Uniformed Policeman running up the alley.

(CONTINUED)

95 CONTINUED:

95

SEVEN

Gentlemen, I must leave. I'll try to explain later.

Seven pivoting, flipping the officer who was racing up the alley toward him, Then he runs down the alley, escaping. The officer at the top of the stairs begins FIRING; the other officer rolls to his feet, draws, and adds his GUNFIRE toward the retreating figure of Seven, which rounds the corner, exiting.

96 EXT. THE KREMLIN (STOCK)

96

MUSIC cuing this surprise cut.

DISSOLVE TO:

97 INT. KREMLIN CORRIDOR

97

A pair of RUSSIAN UNIFORMED GUARDS, carrying burp guns, racing down this section of marble corridor, searching for someone. As they round the corner, exiting, Roberta comes out of hiding from behind a piece of statuary or a case of artifacts. She eyes the three or four doorways in sight, puzzled. Each door looks exactly the same!

ROBERTA

(to herself)

Which door did I come in from? He's sure planned himself some interesting visits.

She starts for one of them, reaches for the handle... but the door opens first and a bald, civilian-clad COMMISSAR starts to step out and stops startled at the sight of the young lady.

ROBERTA (cont'd)

Commissar, could you tell me where there's an office just like this one?

COMMISSAR

(In Russian) What in the devil? You sound like an American!

ROBERTA

Americanski?... Uh... Si, mucho.

Roberta has already moved, peeks into the next office. Behind her the Commissar is raising the alarm:

(CONTINUED)

97 CONTINUED:

97

COMMISSAR
(In Russian) Guards! Guards!

And the Guards appear, SHOUTING A WARNING as they spot Roberta, their boots CLATTERING AND ECHOING as they race down the corridor toward her.

98 CLOSER - ROBERTA

98

As, barely in the nick of time, she finds the right door.

ROBERTA
Yes, this one.

She moves into it, exiting.

99 INT. OMEGAN HEADQUARTERS - ANGLE ON HEAVY STONE DOOR

99

Facing the door, standing ready are a pair of OMEGAN NOVICES. Once Earthmen, they are now like walking dead. In front of the doorway a boiling, sulphureous, molten area flickering with flame. Harth and Isis enter, cross to this point.

HARTH
(to Isis)
Her next portal brings her here.
(indicates first
Novice)
Smith came to me through fire. He was quite hurried about agreeing to serve.

Harth smiles, turns back to the door, waiting.

100 INT. SEVEN'S OFFICE - ANGLE ON GREEN "COMPUTER" CUBE

100

Pulsating with LIGHT and we HEAR from it:

COMPUTER
(mechanical tone)
... questions phrased inaccurately. It was impossible to comply.

During which CAMERA PULLING BACK TO REVEAL Seven anxiously questioning the cube:

(CONTINUED)

100 CONTINUED:

100

SEVEN
 (interrupting)
 Computer, I do not want a moment by
 moment description!

COMPUTER
 (pulsating)
 Computing.
 (BEEPS; then)
 The space-portal was used. A variety
 of space-warps, all pre-selected
 cases for your attention. Washington,
 D.C., Senator Monroe's office...
 Chicago, the City Athletic Club...

SEVEN
 (interrupting)
 Where is she now?!

COMPUTER
 ... London, Scotland Yard... the Kremlin,
 Ministry of War...

101 INT. OMEGAN HEADQUARTERS - CLOSE ON HEAVY STONE DOOR 101
 as it begins CREAKING slowly open.

102 WIDER ANGLE 102
 Harth, Isis and the Novices standing ready. Harth waves at
 the flames and they leap higher, reflecting on the slowly
 opening door.

103 ANGLE THROUGH DOOR 103
 ANGLE from inky darkness out into the pit of fire and flame,
 Harth and Isis with the Novices waiting expectantly on the
 other side. Roberta MATERIALIZING into view, MOVING AWAY
 FROM CAMERA and stepping toward the pit of fire. She sees
 her danger and tries to stop her forward movement, toppling,
 SCREAMING.

104 INT. SEVEN'S OFFICE - CLOSE ANGLE ON OPEN VAULT - NIGHT 104
 Roberta's SCREAM continuing over, then SILENCE. Finally, we
 see MATERIALIZING in the form of Seven carrying the barely
 conscious Roberta out of the space-portal and the two of
 them growing solid as he steps into the room and sets her on
 her feet. The steel door silently closes behind them. Her

(CONTINUED)

104 CONTINUED:

104

dress is torn, darkened, the hemline singed away. The upper part of his body and his arms are also singed and sooty. Seven is at the vault, setting in a new combination.

SEVEN

I'll set for our quarters. It is getting a bit late...

ROBERTA

I don't suppose... every day is going to be like this?

SEVEN

Of course not. The first day in a new job...

Both of them looking up startled at SOUND OF DOOR OPENING.

105 SHOT TO INCLUDE MARLEY

105

Entering, pulling up short, startled at their appearance. He holds up a manila envelope he holds.

MARLEY

Uh... business permit from the police.

(eyes them again)

They, uh... returned the money... that is, they said it was all a mistake.

(hesitates)

Is there something wrong with my office, Mister Seven. You seem to have... problems in here.

SEVEN

Problems, Mister Marley? None I know of.

Marley looks a little fatigued, mops his brow, nods, decides to exit.

DISSOLVE TO:

106 INT. SEVEN'S APARTMENT - FULL SHOT LIVING ROOM - NIGHT

106

Pleasant MUSIC playing. The room looks warm and comfortable. A door CHIME; Seven, slipping on a smoking jacket, enters from his bedroom suite, crosses to the door.

107 CLOSER ON DOORWAY

107

As Seven opens it, revealing outside the young man, Eddie Norris, whom we saw earlier briefly on the telephone viewer with Cynthia. He eyes Gary Seven nervously:

EDDIE

Uh... I guess I've got the wrong place...

SEVEN

(interrupts)

If you're looking for someone...

EDDIE

Her girl friend must have gotten the address mixed up. You see, they were quarreling anyway and...

SEVEN

You mean Roberta?

Eddie, who has already turned to go, spins back, startled. His voice BREAKS as:

EDDIE

Roberta... here?

Eddie is unable to articulate it but his surprise and meaning are quite clear. Seven nods.

EDDIE (cont'd)

Oh, I see...

SEVEN

I'm pleased. Good night.

Seven closes the door on the young man. He crosses to his doorway when Roberta enters in a dressing gown, then quickly pulls back, modestly half-hidden.

ROBERTA

Oh, did I hear a door chime? I was... sort of expecting someone to drop by... maybe.

SEVEN

It's quite late; office hours begin at eight a.m., I'll expect you to be ready.

ROBERTA

Uh... yes, sir. Was it someone for me?

(CONTINUED)

107 CONTINUED:

107

SEVEN

(beat)

It was no one for you.

ROBERTA

(beat, then)

Good night, Mister Seven.

Roberta exits.

108 ANGLE ON SEVEN

108

Standing there, puzzled.

SEVEN

(to himself)

Well, I can't kill the girl simply because she was supposed to die. And since I do need a secretary, I can see at the same time that she doesn't contaminate history...

(suddenly irritated)

And it's totally ridiculous for a man to be talking to himself. Even in this century!

Seven whirls, exits into his bedroom suite, CAMERA FOLLOWING him as he exits, and we:

FADE OUT

THE END