

EXECUTIVE PRODUCERS: JOE RUBY
KEN SPEARS

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MR. T

"Mystery of the Forbidden Monastery"

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RUBY-SPEARS ENTERPRISES, INC.

LIVE ACTION OPENING

MR. T

X You ever do something that
X wasn't really right -- but
X you did it anyway -- because
X you thought you were doing
X it for a good reason?

Pull in on Mr. T

MR. T (CONT'D)

X You know what I mean -- like
X telling a little story you
X knew wasn't true? Well this
X is a mystery about a member
X of our team who tried to pull
X a fast one.

He backs up, beginning to tell a story.

MR. T (CONT'D)

X We were on our way to Enchanted
X Pueblo, New Mexico. We were
X supposed to be going to a meet
X -- but there was no meet to be
X found. One of our team members
X knew what was going down, but
X ended up leading us into a pile
X of trouble.

X Mr. T smiles.

MR. T (CONT'D)

Sound confusing? Then see
if you can figure out the "Secret
of the Forbidden Monastery."

FADE OUT

END, LIVE ACTION OPENING

ACT ONE

EXT. THE NEW MEXICO DESERT - ANGLE ON A SCORPION - DAY

In the foreground, on a rock, we see the most dangerous of desert creatures flick its stinger. We hear the rumble of an engine approaching, and camera pans away from the scorpion to hold on a wide shot of the desert landscape. Not much there: more rocks, an occasional cactus, and tall buttes on the horizon. In b.g., on a strip of highway, the distinctively-painted BUS of Mr. T's gymnastics team drives thru frame.

ANGLE - ON THE BUS - TRACKING

As ROBIN speaks, we push in, and...

ROBIN (V.O.)
We've been driving across this
desert approximately forever.

DISSOLVE THRU TO:

INT. THE BUS

Panning the rows of seats and the bedraggled, desert-weary gymnasts who occupy them. We see JEFF, KIM, WOODY, and SKYE prominently. We should also catch just glimpses of COURTNEY, GARCIA, and VINCE. Camera holds on MR. T and ROBIN, seated immediately behind MISS BISBY, who is driving the bus.

ROBIN (CONT'D)
You sure there's a town out
here, Mr. T?

Move in on Mr. T as he smiles and points ahead.

MR. T
Look up ahead.

EXT. ENCHANTED PUEBLO, NEW MEXICO - LONG SHOT - DAY

In the distance, we can see a tiny, seemingly empty town of small faded tan adobe buildings, garish signs, and blowing dust. Shot widens to reveal that looming over the town is...an enormous, arroyo-cut mesa whose sheer cliff towers nearly 400 feet in the air. And atop the mesa stands...

THE FORBIDDEN MONASTERY

It is a massive structure of high walls and flat-roofed, rectangular adobe towers. More like a fortress than a church, it almost seems to blend into the mountain

it stands on:

ROBIN (V.O.)
X Wow! Look at that!

INT. BUS - ON MR. T AND ROBIN

She's leaning forward, staring at the strange structure.
Mr. T leans back in his seat, arms crossed over his chest,
eyeing the same sight appraisingly.

MR. T
X Looks like an ancient fortress
X ...maybe be hundreds of years
X old.

DISSOLVE TO:

EXT. ENCHANTED PUEBLO - THE BUS - TRACKING

The bus passes a few dull, sun-baked buildings, then
glides to a stop at...

SAM'S GAS STATION

As the bus pulls to a stop at the lone pump. The door
WHOOSHES open, and Mr. T gets out, followed immediately
by Robin. Mr. T holds a letter in his hand. As we see
Jeff, Kim, Woody, and Skye starting to emerge from the
bus...

THE GAS STATION ATTENDANT

strolls out of the station, which has a sign on it crudely
lettered "Last Gas Before The Mexican Border."

ATTENDANT
(Western accent)
Howdy.

ANGLE - MR. T, ROBIN, JEFF, WOODY, KIM & SKYE

As the Attendant strolls leisurely into shot.

*OMIT

*OMIT

R MR. T
R * where's the local high
R school?

R ANOTHER ANGLE - MR. T AND ATTENDANT

R ATTENDANT
Ain't none.

MR. T
Then where's a telephone?

ATTENDANT
No phones, neither.

*OMIT

WOODY - QUICK CUT

He narrows his eyes, furrows his brow worriedly.

WOODY

Sheriff?

THE ATTENDANT - QUICK CUT

Again, he shakes his head "no."

ATTENDANT

Nope.

JEFF - QUICK CUT

Becoming a little irritated.

JEFF

In other words, you've got
nothing here?

THE ATTENDANT

shrugs at the lonely gas pump.

ATTENDANT

(shrugs)

Gas....!

ANGLE ON JEFF AND SKYE

He rolls his eyes.

JEFF

Nice place to visit...at 55
miles an hour!

Move in on Skye. She isn't concealing her irritation.

SKYE

(snappish)

You know, Jeff, there is life
west of Brooklyn.

*OMIT

Skye turns on her heel and walks o.s. Pan over to include
Jeff and Robin in shot. Jeff jerks his thumb over his
shoulder in Skye's direction.

JEFF

(to Robin)

What's with Redfern?

ROBIN

I don't know. Skye's been
edgy lately.

ON MR. T

He stares down at the invitation in his hand. Robin
enters shot and gestures at the invitation.

ROBIN

May I see that invitation again?

He hands it to her.

MR. T

(gruff)

Stare at it 'til next Thursday!
It'll still say the same thing!

CLOSER - ROBIN

reads from the invitation:

ROBIN

(reading)

"Your team is cordially invited
to participate in the first
annual Enchanted Pueblo Gymnastics
Meet..."

(breaks off as:)

Shot widens as Jeff enters, steps up and bends the corner
of the envelope upward. He looks at the postmark.

JEFF

Waitaminit...it's postmarked
San Francisco.

ANGLE - PAST KIM TO A RAMSHACKLE BUILDING

She's looking up, wide-eyed at Jeff.

KIM

Cheez -- you mean there is
no gymnastics meet?

As she speaks, push in on the door of the building.
It creaks open slowly and a MONK -- wearing a cowled,
floor-length tan robe, cinched at the waist with a rope
-- steps furtively onto the street.

He starts down the street, glancing repeatedly over his
shoulder. Camera moves with him, as:

ROBIN (O.S.)

If this is a gag, it isn't
very funny.

*OMIT

Now we hear the sound of an automobile engine, building.
The Monk quickens his pace, almost to a run.

JEFF (O.S.)

* You don't suppose somebody
lured us out here?

*OMIT

ANGLE - ROBIN, JEFF, KIM, AND WOODY

The sound of the engine becomes a roar, accompanied by
the screeching of tires! All four gymnasts turn, look
o.s., alarmed at...

A BLACK VAN

completing its turn around a corner, sending up a cloud
of dust. Another COWLED FIGURE is driving!

THE MONK

is running now, in a panic. The black van pulls up next
to the Monk and the side door slides open.

ANOTHER ANGLE

As two more MEN in monk's robes -- BENNY, a beach ball with legs, and CHARLIE, a grinning fool with exceptionally evil eyes -- lean out of the van, grab the running Monk and pull him inside! The door slams shut and the van roars o.s.!

R ANGLE - MR. T, ROBIN, JEFF, AND KIM

R Mr. T scowls. The kids gape in bewilderment at what they've just seen.

ROBIN

(incredulous)

R Somebody just grabbed that monk!

MR. T

(grim)

R I've got an ugly feeling about this.

R He rushes o.s.

ANGLE ON THE BUS

Mr. T is already dashing past Miss Bisby and bounding into the bus. Woody rushes into shot and follows Mr. T inside. The door whooshes closed, almost catching Woody.

INT. BUS

Mr. T turns the key, and the bus ROARS (SFX) to life. Woody moves into shot, standing beside Mr. T. Mr. T glances up, sees Woody grabbing the handrail next to the step well.

MR. T

(not thrilled to see him)

Off the bus, kid! I'll handle this!

WOODY

(glib)

R Fine, fine. I'll just come along for the ride.

R Mr. T jams his foot on the accelerator, and...

THE BUS

roars out of the gas station!

THE VAN

shoots past the last building in the town, and turns onto a dusty desert road. Beat...then the bus follows thru shot after it.

THE DESERT ROAD - ON THE VAN - LONG SHOT

The road gets bumpier the farther we go from the town. Camera moves with the van. The bus gains into shot in pursuit.

INT. THE BUS - ON MR. T AND WOODY - TRACKING - CAMERA SHAKING

As Mr. T and Woody bounce with every bump.

WOODY
(frustrated)
I can run faster than this
thing moves!

MR. T
Watch it, kid, or you'll get
your chance.

EXT. - THE BUS AND THE VAN

With the bus is gaining on it, the van starts weaving on the road. The terrain is getting trickier and trickier now. On the side of the road is a network of wide buttes which almost look like they are leaning over the road trying to catch the bus and the van. Mr. T pulls the bus up to the van and they are side by side.

EXT. BUS - DRIVER'S WINDOW - TRACKING

He leans out the driver's side window.

MR. T
Pull over, you!

EXT. THE PASSENGER-SIDE WINDOW OF THE VAN - TRACKING

The window is open. Inside, we see the driver, called LARGO, also dressed in monk's robes. Though we can't see it in this shot, he stands a gaunt six-foot-four. He turns his head to camera and we see that under the cowl, he is sporting an eyepatch, a broken nose and a three-day growth of beard. He snarls at the o.s. Mr. T.

LARGO
(INDECIPHERABLE SNARL)

THE VAN

suddenly cuts off the road and charges across the rocky desert floor, bouncing over large rocks and knocking cactuses into mid-air.

THE BUS

follows the bumpy path.

INT. BUS - ON WOODY - CAMERA SHAKING

He sees something in the bus' path and reacts with alarm, pointing o.s.

WOODY

Look out!

WHAT HE SEES - CAMERA SHAKING

A JACKRABBIT sits on the desert floor directly in the path of the bus. Push in the rabbit as it looks straight up at the oncoming bus -- and refuses to move.

INT. THE BUS - MR. T - CAMERA SHAKING

He turns the steering wheel hard with both hands!

EXT. - THE BUS

swerves, missing the jackrabbit, and careers across the rock-strewn desert floor.

CLOSE - THE LEFT REAR TIRE OF THE BUS

bounces down on a jagged rock! Instant blow out (SFX)!

INT. BUS - CAMERA SHAKING

Mr. T battles the steering wheel, trying to keep the bus steady. Woody loses his grip on the handrail and drops to the floor.

WOODY

(SHOUT OF ALARM!)

EXT. BUS - TRACKING

The bus swerves off the road, bounces over a couple of large rocks, hits the bank of a dried-up river and shoots into the air, only to land on the other bank.

WIDER SHOT

It has come to rest half on and half off of the dried-up bank, the rear wheels hanging in mid-air.

INT. THE BUS

The dust settles.

WOODY

Am I still alive?

MR. T

Yeah, but the bus has seen better days.

ANGLE ON THE BUS

The door whooshes open (SFX), and Mr. T steps out and looks o.s. disgustedly.

THE VAN - MR. T'S POV

It disappears in the distance. Pan over to frame the jackrabbit, chewing on a piece of grass, acting as if nothing has happened.

*OMIT

ANOTHER ANGLE

As Mr. T lifts the bus's baggage compartment door and pulls out his tool kit...

MR. T

(grumbling)

No way this piece of work's
going to get done by sundown.

He sets the tool kit down, reaches back into the compartment for the spare...

MR. T (CONT'D)

(sighing)

Hope Bisby's got the sense
to check the team into a hotel.

DISSOLVE TO:

EXT. ESTABLISHING SHOT - THE ENCHANTED MESA HOTEL - DAY

Back in the days when New Mexico was a territory, this was the mansion of the territorial Governor. That was a long time ago. Now, it has been turned into a hotel, which the somewhat artfully and very colorfully lettered sign announces. As we hear Bisby speak, push in, and...

BISBY (V.O.)

We require accommodations for
the night...por favor?

DISSOLVE THRU TO:

INT. THE LOBBY OF THE HOTEL

R Miss Bisby tries to speak with the TALL, DARK-HAIRED
R DESK CLERK. He is dressed like one of the local Indians
and appears to speak no English.

BISBY (CONT'D)

(louder, as if this
will somehow make him
understand)

R Do you speak Spanish? Habla
R Espanol?

R The Desk Clerk shakes his head, indicating "no."

BISBY

R Then you must be an Indian.
R Do you speak the local language?

R Again, the Desk Clerk shakes his head, indicating "no."

DESK CLERK

R Nein. Sprechen ze Deutsche?

BISBY

R (flustered)
R German. This cannot be happening.
R (beat)

R I need an interpreter. Where's
Skye?

She starts o.s.

BISBY

(calling out)
Skye? Oh, Skye...!

EXT. THE HOTEL - BISBY

Miss Bisby walks outside and around the side of the hotel.

*OMIT

*OMIT

*EXT. HOTEL - SKYE AND INDIAN

*Skye is talking to an INDIAN RESIDENT of Enchanted Pueblo in the f.g. The Indian is handing Skye a folded-up piece of paper. Obviously startled by something o.s...and even looking a little guilty...

*

BISBY (O.S.)

Skye...

SKYE

(STARTLED GASP)

...she quickly stuffs the paper into a pocket and the Indian runs o.s.

ANOTHER ANGLE - SKYE

*As Bisby moves INTO SHOT

BISBY

(puzzled)

I'm sorry, dear,

*OMIT

Was he a friend

of yours?

ON SKYE

flustered, she shakes her head "no."

SKYE

(flustered)

No...it was nothing important.

*ON BISBY AND SKYE moving towards the hotel entrance.

*

BISBY

*

Come along then...

*

DISSOLVE TO:

*OMIT

DISSOLVE TO:

EXT. THE MONASTERY - NIGHT - LONG SHOT

The moon glows on the ancient structure, giving it a spooky, haunted quality.

SKYE (V.O.)
Some call it "The Forbidden
Monastery."

As Skye continues, we pull back to reveal Robin, Kim, and Skye herself standing on the balcony of their hotel room, gazing at the monastery...

*OMIT

ANOTHER ANGLE - SKYE, ROBIN AND KIM

As Skye continues her "history lecture"...

SKYE (CONT'D)
Since the 1600s, it's been
used as a monastery for monks
who have taken vows of silence
and poverty.

Kim nods, grinning.

KIM
I know -- Encyclopaedia International,
Vol. 6, page 1004.
(beat)
But how do you know all this?

HIGH ANGLE ON THE BALCONY

As they continue their conversation, the shadow of a cowed figure falls over them. The girls do not notice it.

SKYE
I don't need your photographic
memory, Kim. I grew up on
a reservation around here.

ROBIN

starting to get antsy.

ROBIN
(pondering)
Monks, huh?

*OMIT

Like the ones Mr.
T and Woody took off after...?

Pull back to reveal the cowed figure on the rooftop,
eavesdropping. It appears to be one of the Monks.

SKYE
(pointedly; encouraging her)
Like the ones we'll have to
avoid when we go up there and
investigate...?

CLOSEUP - ROBIN

Her eyes widen and she nods determinedly: she's taken
the bait.

ROBIN
(eager)
You got it.

BACK TO PREVIOUS ANGLE

including the Monk on the rooftop. Robin throws one
leg over the balcony railing, about to climb over it.

ROBIN (CONT'D)
C'mon -- this way. So Miss
Bisby won't see us leave.

The Monk withdraws o.s.

ON THE BALCONY

Skye and Kim follow Robin in climbing over the balcony rail.
*OMIT

*OMIT

*OMIT

DISSOLVE TO:

EXT. THE MONASTERY BUILDING - LONG SHOT

Up close, the monastery is even spookier than it appeared from the town. The adobe sides have been worn smooth with time in some areas, but the high towers have been chipped through the ages, leaving a jagged appearance. TWO MONKS stand guard at the front door. Camera pans away from the building to hold on a clump of rocks several yards from the entrance. A beat...then Robin, Kim, and Skye rise into view from behind the rocks.

CLOSER - ROBIN, KIM, AND SKYE

Kim shakes her head worriedly.

KIM

(whisper)

I don't think they encourage visitors.

Move in on Robin as she kneels down and picks up a stone.

ROBIN

(also whispering)

What did you expect -- a welcoming committee?

She tosses the stone into an alcove not far from where the Two Monks stand. It hits the ground with a little smack (SFX).

THE MONKS

react to the sound and head toward the alcove. As they move O.S. ...

ROBIN, KIM AND SKYE

slip out of their hiding place. Camera follows them

across the open ground between the rocks and the monastery entrance, toward...

THE FRONT DOOR

Robin, Kim and Skye slip through the door into the monastery.

INT. THE MONASTERY - ROBIN, KIM, AND SKYE

The flickering of a thousand candles set in long, gnarled candelabras lights this creepy place. The clean pueblo structure has, over the centuries, been embellished with all sorts of statues, paintings, frescoes of Biblical scenes, and various other pieces of gothic and Renaissance gingerbread. (NOTE: None of these artworks should depict Christ, the Virgin, or any immediately recognizable saints. They should be general scenes of biblical times, rather than specific biblical events.)

R

KIM

(awestruck; echoing whisper)

Cheez! This is deeply creepy.

ROBIN

Shhh! You never know what you might wake up.

Camera follows them as they step across the room, and proceed through an arch into...

INT. A STORAGE ROOM - ON THE GIRLS - FAVORING KIM - TRACKING

them as they move in a tight formation, stealthily, tentatively, deeper into the large storage room, which was once the refectory. It's darker in here than in the room seen previously; the only lighting is moonlight filtering in through a high windows o.s.

R
R
R
R
R
R

KIM

(worried)

You don't think anyone's hiding in here, do you?

ROBIN

(whisper)

I don't know. This place looks full of surprises.

R
R
R

*OMIT

*OMIT

*OMIT

Skye points o.s.

SKYE

(sotto)

Look.

THE FAR SIDE OF THE ROOM

Stacks and stacks of large cardboard boxes and wooden packing-crates are stacked against the wall. Between two stacks we see the window, half open. Stencilled on the boxes are legends such as "This End Up", "Fragile" and "Ship To:" with shipping labels obviously peeled off. The whole effect suggests the contents of these boxes might be contraband of some sort. One of the boxes, more conspicuous than the rest, bears the legend, Tokugawa Video.

A half-beat...then Robin, Kim and Skye step into shot and start to approach the boxes. Robin pauses, points to the conspicuous box...

ROBIN

(puzzled)

That's...that's a television set...!

KIM

(surprised)

Gee, do cloistered monks watch watch TV?

The girls react, startled, to the sudden sound of footsteps on the stone floor, from behind them, o.s. (SFX). They turn, look back toward...

THE ARCHWAY - ON FOUR MONKS

R entering menacingly through the archway. They're all of medium height and build. From left to right, their R names are: LOUIE, NORMAN, FRED and CHARLIE. Camera pans down to their feet. They are wearing cowboy boots.

R CLOSE - ROBIN

raises an eyebrow, puzzled.

R

ROBIN

(to herself)

R

R

Cowboy boots...?

X BACK TO PREVIOUS ANGLE

X Now, the four alleged Monks are charging straight at
X the girls (o.s.)!

X
X ANGLE - ROBIN, KIM, AND SKYE

X Robin turns to the others, taking command. She gestures
o.s with both hands....

ROBIN
(calling out)
Evasive maneuvers! Scatter!

Skye and Kim immediately cartwheel o.s. in opposite direc-
tions and Robin bounds o.s. toward...

ON THE MONKS

Louie dashes o.s. in Kim's direction. Charlie dashes o.s. in Skye's direction. Simultaneously, Norman and Fred stop in their tracks as Robin handsprings into shot, headed straight toward them.

ANOTHER ANGLE - ROBIN, NORMAN AND FRED

She launches into a somersault over their heads.

CLOSE - NORMAN

as Robin flies thru shot just above his head, he reaches up and grabs her ankle.

WIDER - NORMAN AND ROBIN

He maintains his grip on her ankle and she comes awkwardly out of her somersault. Her momentum, however, keeps her moving forward to land prone on the floor (SFX); she pulls Norman along after her. He lands flat on his back (SFX).

ROBIN
(as she lands)
Oww...!

CLOSE - ROBIN'S ANKLE IN NORMAN'S HAND - QUICK CUT

She pulls he ankle free of his grip.

BACK TO PREVIOUS ANGLE

As Robin regains her feet, Fred immediately enters shot, and grabs her arm with his left hand. Camera pushes in on them as they start to grapple. In the course of the struggle, Fred's left sleeve is pushed back almost to his elbow, revealing...

CLOSEUP - FRED'S WRIST

and the gold wristwatch worn there. It looks real expensive.

CLOSE ANGLE - PAST FRED'S ARM TO ROBIN

His arm enters shot, held up right in front of her, as they grapple. Her eyes widen at the sight of the wristwatch literally staring her in the face. Robin's other hand rises into frame, grabs Fred's arm just below the watchband.

ROBIN
(surprised; understated)
Nice watch...!

WIDER ANGLE - ROBIN AND FRED

She pulls him off-balance and swings him in a wide arc.
X He loses his grip on her arm, she lets go, and...
X

ROBIN

X Adios, chum!

X ...Fred goes reeling o.s. *OMIT

*OMIT

ON LOUIE AND KIM - QUICK CUT

He's backing her into a corner where one lone box is standing. Kim glances nervously over her shoulder.

KIM'S POV - LOUIE - QUICK CUT

He lunges for her, both hands outstretched.

KIM

X backflips into a handstand atop the crate.

KIM

X (taunting)
X Ha, ha! You missed!

X KIM AND LOUIE

As he's about to grab her, she pushes off the crate, driving her feet against his chest. Camera moves with them as Louie is driven backward to the floor with a thud (SFX) and Kim daintily bounds off his chest and o.s.

LOW ANGLE - UP A STACK OF BOXES TO THE WINDOW

The uppermost box rises an inch or two above the window ledge. Robin, then Skye, then Kim, bound into shot and up onto the boxes. They begin climbing toward the open window...

ROBIN

(over the action)

X Let's get out of here!

Charlie and Fred lunge into shot in pursuit, and start up the stack of boxes after them.

just as Robin and Skye reach the ledge of the window.

THE WINDOW LEDGE - QUICK CUT

as Robin, then Skye climb into shot.

ANOTHER ANGLE - ON KIM

a couple of boxes below Robin and Skye. Suddenly, Charlie climbs up into shot and grabs her by the ankle. She shakes her foot, trying to shake him loose.

KIM

(alarmed)

Hey! Let me go!

BACK TO PREVIOUS ANGLE

Robin steps off the uppermost box onto the window ledge. Skye is poised on the same box, waiting to follow. Both look down o.s., in alarm, at...

KIM (CONT'D) (O.S.)

Let me go!!

BACK TO KIM AND CHARLIE

She finally shakes him loose and he starts to tumble off the stack of boxes. But as he does so, he reaches forward and grabs the edge of the box on which Kim stands. He continues to fall backward o.s., but the box and Kim tip with him!

WIDER ANGLE

The entire stack of boxes starts to topple. Skye, still perched on the uppermost box, and Robin, still on the window ledge, both look down in alarm at Kim.

ROBIN

(alarmed)

Kim...!!

ANGLE - ROBIN AND SKYE

as the box tips out from under Skye's feet, she makes a lunge for the window ledge, collides with Robin (SFX), and both tumble out the window.

ON THE FLOOR

as Kim, Charlie and Fred fall into shot amid the falling boxes (SFX). Kim tries to scramble to her feet, but Fred grabs her by the arm: she's not going anywhere.

CUT TO:

EXT. A WALL OF THE MONASTERY

where Robin and Skye lie sprawled on the ground beneath the window. As they start to get up...

SKYE
(choked up; remorseful)
It wasn't...supposed to...turn
out like this...!

CLOSE - ROBIN

cocks an eyebrow, puzzled.

ROBIN
(puzzled)
What wasn't?

WIDER - SKYE AND ROBIN

now back on their feet. Skye grabs Robin's hand and begins pulling her back toward the direction of the town o.s. Camera moves with them...

SKYE
(nervous; evading the question)
We must get back to town.
We'll need Jeff's help to get
Kim out of there.

ROBIN
(hopeful)
Right...and maybe Mr. T and
Woody will be back by now...

As they move o.s., we...

*OMIT

*OMIT

DISSOLVE TO:

EXT. THE TOP OF A BUTTE - NIGHT

as the bus trundles along. Camera moves in on the bus
as we hear...

WOODY (V.O.)
(complaining)
You were the one driving --

INT. THE BUS

Mr. T drives, Woody stands beside him, gripping the hand-
rail as before.

WOODY (CONT'D)
-- how come you don't remember
the way back to town?

MR. T

gives Woody a scowl that could curdle milk.

MR. T
(straight from the shoulder)
I was too busy listening to
you complain!

ON WOODY

He knows Mr. T's right. Disgruntled, he takes a seat
on the opposite side of the bus from Mr. T.

WOODY
(moaning)
Then we really are lost....!

Move in on Woody, as he looks sulkily out the window.
Suddenly, his eyes widen, as:

WOODY
("then again...")
Or...maybe we're not!

WHAT HE SEES

Out in the desert, a short distance away, are two sets
of headlights pointing toward each other. We see THREE
MEN standing in the light -- Largo, still clad in monk's
robes; BENNY, somewhat corpulent and also clad in monk's
robes; and a TRUCK DRIVER, wearing jeans, plaid shirt,
and western boots.

WOODY (O.S.)
Monks!! Hang a right!

MR. T - QUICK CUT

He cuts the wheel hard to the right.

EXT. - THE BUS - QUICK CUT

It veers off toward the truck and the van!

LARGO, BENNY AND THE TRUCK DRIVER

react, startled, to the o.s. rumble (SFX) of the oncoming
bus. They look up, see it coming.

LARGO
That blasted bus again!

Largo lunges for the van. Benny and the Truck Driver
dash for the cab of the truck.

INT. THE VAN - ANGLE THRU WINDSHIELD

Largo slips behind the wheel and turns the key. The van's engine revs (SFX)!

INT. CAB OF TRUCK

The Truck Driver is already behind the wheel, gunning the engine (SFX). Benny is squeezing himself into the "shotgun" seat.

EXT. THE VAN AND THE TRUCK

peel out of scene, tossing up a cloud of dust. A beat ...then, Mr. T's bus roars thru scene after them.

THE SIDE OF THE BUTTE - LONG SHOT - PANNING

The van and then the truck take a downslope off the top of the butte. Camera moves with them as they ride on the desert floor. The bus gains into shot, still rolling across the top of the butte, above the van and the truck.

INT. THE BUS - ON MR. T

He rapidly unclasps his safety belt and calls to Woody, O.S.

MR. T
(an order; to Woody)
Take the wheel, kid!

ANGLE - WOODY

jumps out of his seat, aghast!

WOODY
(aghast)
Me?! I've never driven a bus
before!

BACK TO PREVIOUS ANGLE

Mr. T is standing now, but still handling the wheel.

MR. T
(the closest he comes
to reassuring)
Just like a car!

Pull back as Woody moves into shot and slips in behind the wheel. Mr. T moves O.S. toward the door of the bus.

EXT. THE BUS - ANGLE ON THE DOOR - TRACKING

The door whooshes open (SFX), revealing Mr. T bracing

himself against the sides, poised to leap.

ANGLE ON WOODY

He glances in Mr. T's direction, and his eyes bulge with horror.

WOODY
(horrified)
What are you doing?!?

BACK TO PREVIOUS ANGLE

Mr. T looks back over his shoulder at o.s. Woody.

MR. T
Just drive! Let me worry about
T!

With that, he jumps o.s., out of the bus!

WIDE ANGLE - THE BUS AND THE SEMI - TRACKING

As Mr. T drops from the bus, past the side of the butte to...

THE ROOF OF THE SEMI - TRACKING

Mr. T drops into shot and lands unsteadily atop the semi's trailer.

*OMIT

ON MR. T - TRACKING

As the top of the trailer bounces along with the rest of the truck, he loses his footing!

ANGLE - THE EDGE OF THE TRAILER'S ROOF

As Mr. T staggers backward -- and tumbles over the side!

CLOSER - EDGE OF THE TRAILER'S ROOF

Mr. T's hand just barely grabs it, as he drops!

ANGLE - THE SEMI - LONG SHOT - TRACKING

Mr. T is hanging by one hand from the edge of the trailer's

roof! He could fall at any moment and land under the wheels of the truck!

INT. BUS - ANGLE THRU THE OPEN DOOR TO WOODY - TRACKING
He's half-in, half-out of the driver's seat, in a panic, yelling:

WOODY
(yelling)
Mr. T! Mr. T!

ANGLE - ON MR. T - TRACKING

He tries to pull himself back up onto the trailer roof, but the shaking of the truck prevents it.

CLOSEUP - MR. T'S HAND

He's losing his grip on the edge of the roof! As his fingers recede o.s., we...

FADE OUT

END, ACT ONE

ACT TWO

FADE IN:

EXT. THE DESERT - NIGHT - ON MR. T - TRACKING

He's still losing his grip on the edge of the roof.
His fingers continue to slip, as before.

CLOSER - MR. T - TRACKING

His jaw set determinedly, Mr. T begins to pull himself
back up onto the trailer roof.

INT. THE SEMI CAB - TRACKING

Benny is seated beside the Driver on the front seat.
Benny turns and looks o.s., reacts in enraged surprise
to...

*OMIT

BENNY

(grumbling)

Whoever that clown is, he's
bugged us for the last time...

Benny steps through an access doorway at the back of
the cab. He moves into the trailer and out of sight.

THE BACK OF THE TRUCK - TRACKING

From the trailer roof, Mr. T lowers himself to the loading
ledge that extends off the back of the trailer.

ANOTHER ANGLE - MR. T - TRACKING

He tries to lift the back door (which "folds" up like
a garage door), but...

CLOSE - ON THE LOCK

His hand enters shot, gripping the padlock on the door-
handle. He jiggles it (SFX) -- the door is securely
locked.

X A half-beat...then, with a quick wrenching motion, he snaps it open (SFX)!

BACK TO PREVIOUS ANGLE

With a mighty heave, Mr. T pushes the door up and open.

INT. THE SEMI TRAILER - POV TO REAR OF TRAILER

In the now-open doorway stands Mr. T, reacting, puzzled, to what he sees o.s..

MR. T

(grunt)

X Hunh! What're these guys hauling...?

INT. THE SEMI TRAILER

Hundreds of boxes and crates, like those in the monastery, are stacked inside. One of them bears the now-familiar trademark of Tokugawa Video. Mr. T enters shot, examines the latter.

MR. T (CONT'D) (O.S.)

Since when do monks watch TV?

BACK TO PREVIOUS ANGLE

Suddenly, we hear an engine rev up here inside the trailer (SFX)! Mr. T reacts, surprised. We pan over the trailer to the other end, just inside the access door thru which Benny passed earlier, to frame Benny sitting on a small forklift. He throws it into gear (SFX), and the lift starts pushing the boxes toward Mr. T (SFX).

ON MR. T

with the wall of boxes moving toward him, shoving him back toward the door. He reacts, startled.

MR. T (CONT'D)

Now what kind of piddly stuff are they trying to pull?

ANGLE - PAST MR. T TO THE ROAD

The road below and behind him whizzes past at a dizzying speed. He leans against the boxes, trying to shove them back, but...

HIS FEET

slip on the slick metal flooring.

ANOTHER ANGLE - MR. T AND THE WALL OF BOXES

He is shoved almost to the edge of the loading ledge!
He leans harder into the boxes. Momentarily, their motion stops.

MR. T
(over the action)
(GRUNTS OF EXERTION)

BENNY ON THE FORKLIFT

The forklift's motion has also stopped. Grimacing...

BENNY
(SNARL OF FRUSTRATION)

...Benny reaches for...

THE GEARSHIFT

Benny's hand shoves it into low gear with a vengeance
(SFX)!

BACK TO PREVIOUS ANGLE

Its engine screaming (SFX), the forklift lurches forward.

MR. T

can't hold back the wall of boxes. There's only one choice left. He glances back over his shoulder at the road...stops resisting the advancing boxes...and camera tracks him as he does a backward somersault off the truck to the road, landing on both feet!

ANGLE - PAST MR. T TO THE SEMI

He watches the semi roar away into the desert (SFX). He turns, scuffs his feet in the ground, then slams one fist into the palm of his other hand in frustration. Shot widens as the bus pulls into shot and stops beside him (SFX), its door open. Shoulders slumped, Mr. T steps into the bus.

INT. BUS - ON WOODY AT THE WHEEL

as Mr. T steps up the bus' stairs into shot.

WOODY
(slightly needling)
I take it they got away...?

MR. T
(needling back)
You looking to eat that steering wheel, kid?

R

MR. T (CONT'D)

(beat)

Now hush up and get this bus
back to town!

EXT. THE BUS

as it peels out faster than we've ever seen it move before
(SFX)! As it shoots o.s. in a cloud of dust, we...

DISSOLVE TO:

EXT. THE HOTEL - NIGHT

The lights are out in all but one room. As Robin speaks,
we push in on that room...

ROBIN (V.O.)

(agitated)

Kim is trapped in the monastery...!

...and...

DISSOLVE THRU TO:

INT. JEFF'S ROOM IN THE HOTEL - SAME

Robin and Skye sit on the edge of the bed. Jeff paces
the floor, thinking. Spike stands off to one side, arms
folded over his chest, "doing" Mr. T.

*OMIT

JEFF

(scoffing)

If I'd been there, you wouldn't
have had such trouble with
those monks.

R

ROBIN

rolls her eyes in exasperation.

ROBIN

(groaning)

Listen, Mr. Modesty, if those
were monks, then I'm Saint
Valentine.

ANOTHER ANGLE - ROBIN AND JEFF

They both start pacing in opposite directions...

JEFF

Huh?

ROBIN

When one of them grabbed me,
he was wearing a solid gold
wristwatch.

(sarcastic:)

Some vow of poverty!

JEFF

So what happened to the real
monks?

ROBIN

That's what we have to find
out.

SPIKE

(interrupting; a la Mr. T)

We going to keep talking or
start doing?

DISSOLVE TO:

EXT. THE STREET IN FRONT OF THE HOTEL - SAME - ON ROBIN,
JEFF, SKYE AND SPIKE - TRACKING

them as they walk down the street, keeping close together
and staying in the shadows. They are heading uphill,
in the direction of the monastery....

SKYE

(relieved, but trying not to
show it)

We are going to go back to
the monastery, then?

ROBIN

We've got to! For all we know,
Mr. T and Woody could be up
there, too.

*OMIT

CLOSER - THE KIDS

They stop in their tracks as we hear the sudden sound
of a roaring engine (SFX). As they are bathed in the
hard, bright light of oncoming headlights, the kids look
up, squint, then react, startled! Zoom in tight on Rob-
in...

ROBIN
(giving an order)
Hit the dirt!

WIDER

as all four kids dive into a row of shrubbery lining the street. A half-beat...and the black van we saw earlier roars thru shot (SFX), narrowly missing them! A half-beat...then Robin, followed by Jeff and Skye, emerges from the bushes, look o.s. in the van's direction. Robin takes the lead o.s....

ROBIN
That van --!

JEFF
It's the same one those kidnappers
were in...!

ROBIN
After it!

BACK TO THE VAN - TRACKING

it as it moves down the street...then we hold as it screeches (SFX) into the parking lot of...

A CANTINA IN ENCHANTED MESA

The only night spot in Enchanted Mesa. Here, the van stops. It's a garish and loud place. Laughter, guitar music and loud talk (SFX) pour from the open windows. The door of the van opens and LARGO gets out.

ANOTHER ANGLE ON THE PARKING LOT - ON ROBIN, JEFF, SPIKE
AND SKYE

They are crouched behind a loudly painted Chevy, watching.

SKYE
That's the same driver, too...!

JEFF
Only he isn't dressed like
a monk.

OUR KIDS' POV - LARGO

enters the cantina.

ROBIN (O.S.)
Sure love to find out what
these guys are up to.

BACK TO PREVIOUS ANGLE

as Spike steps forward, flexing his muscles a la Mr. T.

SPIKE
(a la Mr. T)
Leave it to me.

*OMIT

ROBIN
(giving in reluctantly)
Well...all right.
(beat)
But just remember, you're not
Mr. T.

Spike swaggers o.s. toward...

THE CANTINA - FRONT DOOR

On the front stoop, a COWBOY is slumped with his back propped against the wall, asleep, a ten-gallon hat pulled over his face. Spike swaggers up, pauses, stares at the hat...

COWBOY
(LOUD SNORING)

CLOSER - THE COWBOY

as Spike's hand reaches into shot, grabs the hat...

SPIKE (O.S.)
I'll bring it right back...

...and retreats o.s. with the hat in hand.

BACK TO PREVIOUS ANGLE

Spike, his head all but obscured by the too-large hat, saunters into the cantina and out of sight, and we...

DISSOLVE TO:

INT. THE CANTINA - PANNING

It is exactly what you always thought a cantina like this should look like. There are about twenty circular tables in the place, all covered with red and white tablecloths. At the far side, there is a bar, and next to the bar is a small stage area where a GUITARIST and an ACCORDION PLAYER back up a beautiful WOMAN SINGER who plays tamborine. Camera holds on the door as Spike swaggers in...

*OMIT

*OMIT

ANOTHER ANGLE ON THE BAR

Largo leans over it, speaking conspiratorially to the man behind the bar. Spike sidles up to Largo, but, even with the hat on, his head doesn't quite make it to the top of the bar.

LARGO.

Hey, buddy. Some nosy kids are pokin' around in my business. I got a message for them.

*OMIT

SPIKE (CONT'D)

You can give it to me.

BACK TO PREVIOUS ANGLE

Largo reaches down, grabs Spike by the collar of his shirt...

LARGO

Oh, I can, can I...?

CLOSER - LARGO AND SPIKE

Largo lifts Spike up to eye level. This pleases Spike not at all.

SPIKE

(a bellow; a la Mr. T)

I pity the fool who messes
with me! I pity him!

*OMIT

Spike picks up Largo's drink from the bar and upends it all over Largo's head (SFX)!

LARGO

In shock, he releases Spike. Spike drops o.s.

LARGO

(ENRAGED BELLOW)

*OMIT

*OMIT

EXT. THE CANTINA PARKING LOT - ON THE CHEVY

where Robin, Jeff, and Skye still wait. A beat...and Spike dashes thru shot. They react, surprised, and look back in the direction he came from, at...

WHAT THEY SEE - QUICK CUT

Largo emerges from the cantina, enraged.

*OMIT

A STOREFRONT ACROSS THE STREET - FAVORING A DRAINPIPE

as Spike races into shot in front of it, pauses, looking right, then left, panicky. Then he looks up at the storefront, sees the drainpipe, scampers toward it. As he rapidly starts shinnying up the drainpipe, Largo enters shot, in pursuit...

CLOSER - DRAINPIPE AND LARGO

as he grabs the drainpipe and attempts to climb it.

LARGO
(bellowing)
You miserable brat! I'll make
you sorry you --
(breaks off as:)

With a loud creak (SFX), the drainpipe is wrenched loose
of the storefront and drops o.s.

LARGO
(RECEDING CRY OF ALARM AS HE
FALLS)

LARGO - QUICK CUT

lying on the ground under the drainpipe, dazed.

SPIKE - QUICK CUT

He's standing on the roof of the store, looking down.
X He sticks his thumbs in his ears and waggles his fingers
X (ala Ronald Reagan) at Largo o.s.

SPIKE
(taunting; no longer "Mr. T")
Nyah-nyah-nyah-nyah-nyah!

BACK TO THE CHEVY - ON THE GYMNASTS

Robin is relieved; Jeff shakes his head in amazement
and admiration.

JEFF
(admiringly)
That kid is crazy.

ROBIN

nodding with grim satisfaction.

ROBIN
Yeah -- like a fox. He'll
be safe there. That guy can't
reach him.

SKYE

smiles, points o.s.

SKYE
Robin, your brother has just
given us the opening we need.

She gestures o.s. to...

X

THE VAN

where Largo parked it.

JEFF (O.S.)

The van....!

BACK TO PREVIOUS ANGLE

JEFF

We can sneak into it -- and
ten to one it'll take us straight
to the monastery!

ROBIN

Sure beats climbing the hill.

OUR KIDS

As they scramble into the van...

JEFF

Now you're starting to think
like me.

*OMIT

DISSOLVE TO:

EXT. THE MONASTERY - THE DRIVE BEFORE THE MAIN ENTRANCE

The van pulls to a stop, the door opens, and Largo gets
out, moves O.S..

ROBIN (V.O.)

(whisper)

We'd better wait till we know
the coast is clear.

INT. THE VAN

Where we see a large -- and lumpy -- canvas tarp. Its
white expanse ripples...and, as its edge lifts up, we
realize that the "lumps" are Robin, Skye and Jeff! They
peer out, eyes darting first right, then left...then
start to emerge...

ROBIN

(a whisper)

Okay, let's boogie. This thing's
beginning to feel like a coffin
on wheels.

ROBIN - QUICK CUT

Silently, she opens the van's rear door. Tentatively, she starts to exit.

THE GROUND BENEATH THE REAR OF THE VAN - QUICK CUT

as Robin's foot steps gingerly down into shot. We see that the ground she steps on is crisscrossed with a fine nylon mesh.

WIDE ANGLE - THE VAN

Now Jeff, then Skye, Robin out...and we begin to realize that the ground beneath their feet is draped with a net! In the pale moonlight, it is barely visible -- and our gymnasts do not notice it!

ROBIN, JEFF AND SKYE

take a few steps across the drive toward the main entrance to the monastery o.s. But they haven't even moved a yard when there is a sudden whirr of pulleys o.s. (SFX), and the kids are abruptly knocked off their feet as the net beneath them is very rapidly drawn taut around them and lifted into the air o.s.

ROBIN

(over the action; startled)

What the hairy heck...

BACK TO PREVIOUS ANGLE

Now we see the taut ropes holding the net aloft; they are run from a block and tackle mounted on the side of monastery, near the main door. Our trio struggles in the net which now dangles about four feet over the ground, flopping about gracelessly like so many tuna.

ROBIN (CONT'D)

...is going on here...?

JEFF

(enraged)

Let us down!

Suddenly, they are bathed in harsh, bright light -- as a series of arc lights ringing the area come on!

LARGO (O.S.)

(icy and maelvolent, despite the friendly-sounding words)

Howdy. Guess ya can tell we been expectin' ya.

ANOTHER ANGLE

as Largo, now in his monk's garb, steps into shot, moves toward our gymnasts' net.

LARGO (CONT'D)
Ya got past our lookouts once
before...so we figgered we
hadda take extra precautions --

CLOSER - LARGO

He stands near the net looking up on his catch. As Louie and Norman step into shot and flank him...

LARGO (CONT'D)
-- like that net.

He turns to Louie and Norman, gesturing o.s. with a jerk of his thumb...

LARGO (CONT'D)
Lock 'em up. Tight.
(DEEP, SINISTER LAUGHTER)

REACTIONS - ROBIN, JEFF AND SKYE - THRU THE MESH OF THE NET

As the o.s. Largo's mocking laughter continues, we hold a beat on the kids' faces, horror and dread etched on them, then...

DISSOLVE TO:

EXT. THE HOTEL - NIGHT

The team's bus is parked out front. Now there are two rooms lighted. We start to push in on one of them as we hear the loud sound of a fist pounding on a door (SFX)...

MR. T (V.O.)
(urgent bellow)
Bisby! Bisby --

...and we...

DISSOLVE THRU TO:

INT. A CORRIDOR IN THE HOTEL - NIGHT

Mr. T is outside the door to Bisby's room, pounding on it loudly (SFX). Woody and Dozer stand behind him.

MR. T (CONT'D)
-- open up!

R

BISBY (O.S.)
(muffled, thru door)
Who is it?

MR. T AND WOODY

trade amazed glances, blinking at each other. Mr. T
turns back to the door and...

MR. T
(exasperated roar)
The Easter Bunny!
(half-beat)
Who d'you think it is, woman?!

INT. BISBY'S ROOM - WIDE ANGLE

R Bisby sits on the bed, her arms wrapped around Spike
R in terror. Then...

BISBY
(comes the dawn)
R Oh! Mr. T...?

With a resounding CRASH (SFX), the door is forced inward,
its hinges flying off in a flurry of splinters (SFX).
R Mr. T swaggers over the door and into the room, Woody
R and Dozer right behind him. Woody eyes Bisby with a
wry grin...

R WOODY AND BISBY

He grins at her teasingly; she lowers her eyes, blushes.

R
R

WOODY
(bewildered)
R Who were you expecting?

R

BISBY
(sheepish)
I was afraid those awful kid-
nappers would come after us...!

R

X Shot widens to include Mr. T.

MR. T
(slightly impatient)
What's going down here?

BISBY

BISBY
It's a very long story.

BACK TO PREVIOUS ANGLE

MR. T
X Talk. I've got nothing but
time...

DISSOLVE TO:

INT. THE SAME ROOM - A LITTLE LATER

In the time that has elapsed, Woody and Spike have set most of the furniture right, while Bisby has been filling Mr. T in.

BISBY
(fades up)
X ...so now, according to Spike,
X everyone is up at the monastery
except us!

SPIKE
We're dropping like flies,
Mr. T!

ON WOODY

as he sets a chair right.

WOODY
For a place where we don't
know anybody, we're meeting
a lot of people fast.

BACK TO PREVIOUS ANGLE

BISBY
Actually, Skye knows someone.

As Miss Bisby talks, we pan to the window to frame MONK #1. He stands on a balcony outside, listening in.

BISBY (CONT'D) (O.S.)
This morning one of the locals
gave her a note.

BACK TO BISBY AND MR. T

BISBY (CONT'D)

She said it was "nothing important,"
but --

(trails off)

WOODY

Under the circumstances, every-
thing is important.

MR. T

We've got to find that note.
Let's go check out Skye's room...

DISSOLVE TO :

INT. THE GIRLS' ROOM

where Mr. T, Dozer, Woody, Spike and Bisby have gone.
X Mr. T stands near Skye's bed, on which there is an open
X suitcase. Mr. T is looking grimly at a note taken from
X the suitcase. Woody points to the note in Mr. T's hand.

WOODY

It's a copy of the invitation
to the fake meet here!

Shot widens to include Bisby.

BISBY

I don't quite understand.
You mean Skye sent us that
fake invitation?

ANGLE PAST BISBY - ON A WINDOW

Slowly, silently, the window is raised, and Monk #1
appears in the window, holding a large canvas bag.

BISBY (CONT'D)

I don't believe it.

CLOSE ON THE WINDOW

as the Monk's hands reach inside and set the bag down on the floor. A half-beat... and out of the bag crawls a GILA MONSTER, flicking its hideous tongue back and forth and hissing (SFX)! Then, THREE MORE GILA MONSTERS come out of the bag and scurry o.s. toward Our Guys.

WOODY (O.S.)

Why did she trick us into coming to Enchanted Pueblo?

BISBY (O.S.)

X Who was she talking to?

X DOZER

X sees the monsters. His hackles rise, and he growls (SFX).

X WIDE - OUR GUYS

X Except for Dozer, they still don't see the Gila Monsters making their way toward them...

SPIKE

And why did she talk the others into going up to the monastery?

MR. T

This doesn't look good.

X DOZER

X eyes the monsters, getting progressively more upset.

X He barks (SFX)!

ON THE BALCONY DOOR

It slides open, and THREE MORE GILA MONSTERS enter, flicking their tongues and drawing closer to our guys.

BISBY (O.S.)

X Dozer! Hush!

X

X WIDE ANGLE

Mr. T and the other gymnasts are huddled around Bisby, who holds the note. They don't notice that they're now surrounded by the Gila Monsters.

X

R
R
R
R

BISBY (CONT'D)

Here's the note I saw that
man give to her.

(reading)

"Help us, we are trapped.

R

The eagle arrives at midnight."

MR. T

R

I don't know what it means,
but I don't like it.

R

X CLOSE SHOT - BISBY'S FOOT

A Gila Monster licks at her foot.

BISBY (O.S.)
Stop it, Dozer.

DOZER

X looks in Bisby's direction and snarls (SFX)!

X BISBY

X put her hands on her hips, trying to appear firm.

X
X
X
X
X
X
X

BISBY
(firm)
Dozer! Don't you dare snarl
at--
(breaks off with
a GASP, as:)

X She glances down at her foot -- and goes pale!

X THE GILA MONSTER

X is glowering menacingly up at her!

X

BISBY (O.S.)
(SCREAMS)

WIDER ANGLE - THE ROOM

The Gila monsters are all over the place. It looks like
there is no escape for Mr. T and Our Guys.

FADE OUT

END, ACT TWO

R

ACT THREE

FADE IN:

INT. THE HOTEL ROOM

Our Guys react to the approaching lizards.

WOODY

What are they?

MR. T

R

Does it matter?

LOW ANGLE - PAST MR. T TO A FLY FAN

mounted on the ceiling of the room. Mr. T points at it, and:

MR. T

(to Spike and Woody)

What are you waiting for?

ANGLE ON WOODY

WOODY

Understood!

He jumps up to...

THE FLY FAN

He grabs two of its paddles as if they were gymnastic equipment. He swings back to build momentum, goes into a kip, then releases his grip, flipping o.s., toward...

THE WINDOW

...and out onto...

THE BALCONY

where he lands on both feet.

BACK TO MR. T

lifting Spike by the shirt collar and the seat of his pants, bouncer-style.

SPIKE

R

Hey! I can lick those things!

R

MR. T
Uh-huh -- Woody! Catch!

Mr. T flings Spike o.s. to...

WOODY - ON THE BALCONY

Spike sails into shot and Woody catches him.

ON MR. T AND BISBY

Mr. T grabs Miss Bisby and slings her over his shoulder, caveman-style.

BISBY
(SHRIEKS)

R

MR. T
Relax, Bisby!

Then, he jumps up to...

THE FLY FAN

and executes a one-handed version of Woody's maneuver, swing...kip...and flip o.s., toward...

THE WINDOW

...and out onto...

THE BALCONY

where he lands beside Woody and Spike. Mr. T lowers the trembling Miss Bisby to her feet.

BISBY
(breathless)
Are -- are we all safe now...?

All four react with alarm to...

DOZER (O.S.)
(BARKING)

INT. THE HOTEL ROOM - ON DOZER

He's cornered by the beasts. He makes a mighty bound and flies over their heads, o.s.

THE BALCONY - DOZER

He flies through mid-air, growling (SFX).

ON MR. T

Like a star center-fielder, he dashes up and...

MR. T AND DOZER

He catches Dozer.

DISSOLVE TO:

EXT. THE MONASTERY - NIGHT

It looks spookier and more sinister than ever. Push in and...

DISSOLVE THRU TO:

INT. OUR KIDS' CELL - NIGHT

The cell is a dark, dank place lit only by the light of a single torch. There is no furniture in it, and there are no windows, only a single massive wooden door with iron fittings. In the center of the door is a small window that can be opened from the outside.

Robin paces to and fro anxiously. Jeff stands in the corner with his hand to his chin like Sherlock Holmes, analyzing the situation. Skye leans up against a far wall, her arms folded in anger. Kim sits on the floor, legs crossed in the lotus position, thinking.

KIM

Gee, if these monks are impos-
tors, what happened to the
real ones?

ROBIN

Probably the same thing that'll
happen to us if we don't get
out of here.

ON ROBIN

ROBIN

I hate feeling this helpless!

She stamps (SFX) her foot on the floor for emphasis.

JEFF

sits up suddenly.

JEFF

What was that?

ROBIN

looks back at him, irritated.

ROBIN

(sourly)

A stamping foot, what do you think?

JEFF

crosses to Robin and kneels at her feet. She stares down at him, bewildered.

ROBIN

(bewildered)

Now what? Are you proposing?

JEFF

(instantly)

No.

As Robin moves o.s., push in on Jeff. He raps his knuckles on the stone on which Robin had stamped her foot (SFX). It sounds hollow.

ANOTHER ANGLE - JEFF

reaches down with his fingers and pulls up on the "stone". It comes up from the floor like a sheet of tile, which it is. The stone covering is affixed to the tile as camouflage.

JEFF

Just as I thought. A fake stone!

When the tile is removed, all we can see is a black hole about two feet square. Shot widens as Robin, now holding the torch kneels into shot beside Jeff.

ROBIN

Nice work, Jeff.

JEFF

And what else did you expect?

ROBIN

("there is no limit
to your conceit")

Brother.

Robin sticks the torch into the hole.

SKYE

unfolds her arms, leans forward to see what's happening.

SKYE

What do you see?

HIGH ANGLE - PAST ROBIN AND JEFF INTO THE HOLE

The stone walls of a long passage are illuminated in the torchlight.

ROBIN

A passageway....!

Kim enters shot, peers over their shoulders.

KIM

Where's it go?

ROBIN

I can't see, but anywhere must be better than here.

ROBIN

jumps into the passage.

INT. THE PASSAGE

Robin's torchlight flickers on the stone walls. It is an ugly, uninviting passage filled with cobwebs and inhabited by rats who scurry away from the light. We can't see anything at the end of the tunnel.

ANOTHER ANGLE - THE PASSAGE

The others, Kim, Skye and Jeff all jump down too. It's only about a six-foot drop.

ROBIN

C'mon, before they notice we've split!

They move o.s., down the spooky corridor.

ON OUR KIDS

They proceed down the passage. It ends at...

A HEAVY WOODEN DOOR

*OMIT

*OMIT

Robin opens the door.

INT. - THE ROOM BEHIND THE DOOR

Robin, Jeff, Kim, and Skye move through the door, into the room. Camera pans away from them to reveal the room is empty, save for the profusion of spiders and rats that make their home here. Camera holds at the far end of the room, on a rusty set of iron prison bars. In an area behind the bars, we see glowing, catlike eyes.

*OMIT

ROBIN

(STARTLED GASP!)

REVERSE ANGLE - PAST ROBIN TO AREA BEHIND THE BARS

Her torch illuminates the eerie shapes of FIVE MONKS, peering out from under dark cowls. Jeff enters shot beside Robin. He waves once, slowly, at the silent figures.

JEFF

(spooked)

Hello...

THE MONKS

nod forlornly, but say nothing.

ANGLE - PAST THE MONKS TO OUR KIDS

Skye and Kim have joined Robin and Jeff, peering through the bars.

SKYE

They won't talk. They've taken
a vow of silence, remember?

Suddenly, the door behind them slams shut (SFX)!

ANOTHER ANGLE - OUR KIDS

They whip around to see...

THE DOOR

The small window in the door is open. Push in on Largo's evil face, dimly lit by the flickering torchlight, as:

LARGO

You've found what you came
for...

ROBIN, JEFF, KIM, & SKYE

react, alarmed!

LARGO (O.S.) (CONT'D)

...and I promise, you'll live
to regret it.

BACK TO PREVIOUS ANGLE

As the window slams shut (SFX)! A beat, then...

DISSOLVE TO:

EXT. THE MESA - LONG SHOT - NIGHT

We note two small figures scaling the side of the mesa, already nearing the top. They are...

MR. T AND WOODY

They are climbing the steep "fingerhole" pathway to the monastery. The climbing trail consists of a network of fingerholes and footholds spaced a few feet apart, one above the next. About every twenty feet or so, a small, half-moon-shaped ledge about fifteen feet wide and ten feet deep protrudes from the face of the cliff. (When the monastery was built, as a fortress, they used to put soldiers on these ledges to fire projectiles and drop debris on the climbing enemies.)

WOODY

You really think this is how
the ancients got home every
day?

MR. T

That's what Bisby's guidebook
says.

WOODY

Think how much money we'd've
made selling elevators.

ANGLE - THE LEDGE NEAREST THE SUMMIT

Mr. T and Woody climb up into scene and onto the ledge.

ANGLE - MR. T AND WOODY

They are both winded from the arduous climb.

WOODY

I could sure use a rest.

1ST MONK'S VOICE (O.S.)

We'll give you rest.

Mr. T and Woody look up.

MR. T'S POV - LOW ANGLE - FOUR MONKS

stand poised at the edge of the summit, looking down on our guys. These are four we haven't seen before, and we'll designate them simply MONK #1, MONK #2, MONK #3, and MONK #4.

1ST MONK (CONT'D)

A long rest!

The four Monks jump off the cliff drop straight towards

...

MR. T AND WOODY

Monks #1, #2, and #3 drop into shot, landing smack on Mr. T! Monk #4 lands directly on Woody.

WOODY AND MONK #4

hit the surface of the ledge together, grappling. They roll precariously towards the rim of the ledge.

ON MR. T AND THE OTHER MONKS

They've piled on top of him and seemingly forced him to the ground. He's barely visible beneath them!

ON WOODY

He rolls free of Monk #4 and scrambles to his feet. Camera moves with him as he takes a couple of steps backward, away from Monk #4 -- but toward the rim of the ledge!

*OMIT

*OMIT

ON WOODY

He flails his arms, as his feet slip out from under him!

WOODY

(panicky)

Hel-l-l-lp!!

He drops o.s. off the ledge!

ON MR. T AND THE OTHER MONKS

At the sound of Woody's cry, Mr. T suddenly stands, throwing his arms out wide, tossing Monks #1, 2, and 3 off him!

MR. T

(bellowing)

Woody!!

*OMIT

WOODY (O.S.)

(calling out)

Mr. T! Down here!

Mr. T leans over the edge!

MR. T'S POV - WOODY

Woody stands on a ledge about twenty feet below the path.
He is unhurt.

CLOSE - MR. T

He smiles, relieved...but only for a moment. Then, he turns his attention away from Woody and glowers at...

THE FOUR MONKS

All of whom are either sitting or sprawled on the ledge.
X Mr. T enters shot, looming over them.

MR. T

X (gruffly)
X I need some help to rescue
X my friend. And you're it --
X unless you've got any objections?

X
X In unison, the four Monks shake their heads, "no."

X DISSOLVE TO:

CLOSE ON MONK #4 - UPSIDE-DOWN

Apparently hanging by his feet from something. He grits his teeth with exertion.

MR. T (O.S.)

Little bit further, Monk!

Pull back to reveal the strangest-looking rescue line in history. Mr. T holds Monk #4 by his feet. His wrists are tied to Monk #3's ankles...Monk #3's wrists, in turn, are tied to Monk #2's ankles...and so on down to Monk #1, whose arms dangle free. Mr. T has, in effect, tied them together into a human rope! He is lowering them down over the rim of the ledge to Woody!

ANGLE - WOODY

As Monk #1 is lowered upside-down into shot, his hands dangling a few inches above Woody. Woody reaches up and grasps Monk #1's hands. Woody shouts up to Mr. T (o.s.):

WOODY

Haul away!

ON MR. T

He nods and starts hauling the Monks back up.

LONG SHOT - THE CLIFFSIDE - INCLUDING BOTH LEDGES

As Mr. T slowly, carefully hauls Woody back to the ledge immediately beneath the summit!

DISSOLVE TO:

INT. THE ROOM IN THE PASSAGEWAY -

*OMIT

*OMIT

four gymnasts start as they hear footsteps (SFX) coming All
from the other side of the door.

*OMIT

ANGLE ON THE DOOR

The small window opens. Push in to reveal Largo's face.

LARGO

On your feet! We're going
on a little trip tonight.

REVERSE ANGLE - THE OTHER SIDE OF THE DOOR - ON LARGO

He shuts the small window. Behind him we hear the foot-
steps (SFX) of two more Monks. Largo turns to see...

THE TWO MONKS - TRACKING

As they move toward Largo. They're a strange pair:
a large, powerfully-built man and a slim adolescent.
(In fact, they are Mr. T and Woody.)

LARGO (O.S.)

Louie! Norman!

Camera holds as they stop a couple of feet from Largo.
He jerks a thumb over his shoulder at the wooden door.

LARGO (CONT'D)

Take care of those meddling
brats for me!

CLOSE ON LARGO

As the hand of the larger Monk (Mr. T) reaches into shot, grabs Largo's robes, and starts to lift Largo bodily!

BACK TO PREVIOUS ANGLE

As the larger Monk tosses Largo over his shoulder and o.s.!

ON LARGO - TRACKING

As he flies through the air:

LARGO
(YELL OF ALARM!)

Camera holds as he lands with a thud (SFX) at the far end of the passageway! He scrambles halfway to his feet and half-runs/half-crawls o.s., panicked.

INT. THE ROOM AT THE END OF THE PASSAGEWAY

Robin, Kim, Jeff, and Skye are all on their feet, gaping in the direction of the door.

ROBIN
What the hairy heck...
(breaks off as:)

THE DOOR

suddenly splinters into a thousand pieces, as Mr. T's fist comes smashing through!

MR. T

steps into the room and flings off his monk's robes.
X Robin rushes into scene right up to Mr. T.

ROBIN
You saved us!

ANOTHER ANGLE - MR. T AND ROBIN

X
X As he gently moves her aside with a sweep of his arm.
X

MR. T
X One side! There's work to
do!

He brushes past her, moving o.s. toward...

THE BARRED DOOR

that imprisons the real monks. Mr. T enters scene, grabs the bars with both hands, and, with one mighty yank...

X

MR. T
(GRUNTS WITH EXERTION)

... pulls the barred door of its hinges (SFX)! He leans it against the wall.

ONE OF THE MONKS

stares in wide-eyed wonder at Mr. T.

Wow!
REAL MONK

Then, he catches himself and puts his finger over his lips. Shot widens as the other Monks turn and look at him disapprovingly.

MR. T

addresses the monks.

MR. T
You guys find a safe place.
We're going to clean this place
up!

DISSOLVE TO:

*OMIT

EXT. THE ROOF - MOMENTS LATER

Our guys charge out of the doorway and onto the large, flat roof of the monastery. The only part of the monastery that is taller than the roof is the ancient adobe bell-tower. Parked on the roof is a helicopter, engines roaring (SFX).

SKYE
(as she runs)
So that's what they meant by
* the "eagle at midnight."

ANGLE ON THE HELICOPTER

It rises to about ten feet off the ground. Hanging from it is a large net filled with some of the boxes from the storage room.

MR. T

dashes ahead of the gymnasts and leaps up to...

THE HELICOPTER

Mr. T soars up into shot and grabs a landing strut with one hand!

ANGLE ON SKYE

She runs to the far side of the courtyard and grabs the end of a long steel cable. She calls to Woody and Kim, O.S.

SKYE
(shouting over the noise)
Woody! Kim! Grab the other end!

ANGLE ON WOODY AND KIM

They grab the other end of the cable which is fitted with a grappling hook. Camera moves with them as they carry it to the bell tower.

ON WOODY

he swings the cable over his head, tossing the hook up and O.S.

ANGLE - THE WINDOW OF THE BELLTOWER

The hook sails up into shot and catches on the window ledge.

BACK TO PREVIOUS ANGLE

Woody and Kim call back to Skye:

WOODY
(shouting, to Skye)
She's secure!

ANGLE ON SKYE

still holding the other end of the cable. She calls to Mr. T, o.s.

SKYE
(shouting)
Mr. T!

She flings her end of the cable up and o.s. to...

MR. T

still hanging from the landing strut of the helicopter. As the end of the cable flies into shot, he catches it in his free hand. Shot widens as he swings up and crosses his ankles over the landing strut. He releases his grip on the strut and lets himself drop to a hanging-upside-down position. Then, doing a kind of "vertical sit-up" he bends body so that his hands are level with the landing strut.

CLOSE - MR. T'S HANDS

As they knot the cable around the landing strut!

INT. THE HELICOPTER

Largo rides in the passenger seat next to Benny. Behind them, we see Louie and Norman.

LARGO
Let's get out of here.

ANGLE ON BENNY

He pulls back on the stick.

EXT. ANGLE ON THE HELICOPTER

It rises about a foot, taking up the slack in the cable, and then it wobbles in the air.

BENNY (O.S.)
It's not going anywhere!

INT. THE HELICOPTER - LARGO AND BENNY

Benny jerks on the lever a couple more times. Largo leans over and yells into his ear.

LARGO
Do something!

BENNY

looks in Largo's direction. His eyes are about to pop out of their sockets. He sees something behind Largo.

BENNY
(UNINTELLIGIBLE STAMMERING)

BENNY'S POV - PAST LARGO TO MR. T

who is standing on the landing strut and reaching into the open door for Largo. He grabs Largo by the arm and pulls him out of the helicopter!

EXT. THE HELICOPTER - MR. T AND LARGO

They stand on the landing strut. Mr. T holds Largo tightly and shouts down to o.s. Jeff and Robin..

*OMIT

#5118-8302

Rev: 6/28/83*

62.

*OMIT

MR. T

Now all we've got to do is
cart these turkeys to jail.

*OMIT

DISSOLVE TO:

R EXT. THE DESERT - HIGH WIDE ANGLE - DAY

Dawn. Camera follows the bus as it travels along a ribbon
R of desert highway. As Bisby speaks, PUSH IN...

R BISBY (V.O.)
Now would somebody like to
R tell me what has been going
on?

R DISSOLVE THRU TO:

R INT. THE BUS - TRACKING - SAME

R Bisby is at the wheel, glancing back over her shoulder.
Camera pans from Bisby to Robin and Mr. T, seated right
behind the driver's seat.

R ROBIN
R A bunch of criminals took over
the monastery and imprisoned
the real monks in order to
use the monastery as a storage
depot for stolen goods.

R Camera pans back two more seats, where Woody and Jeff
R are seated. Woody has his feet up on the back of the
empty seat in front of him. He is holding his clarinet,
and he plays a quick scale (SFX).

R WOODY
R They shipped the goods in by
R truck from Mexico and...

JEFF

(carrying the story
on)

...When we caught them, they
were trying to helicopter the
stuff to other places in the
U.S.

X ANGLE ON SPIKE - TRACKING

X He's standing in another seat, bouncing with the motion
X of the bus. He folds his arms a la Mr. T, unimpressed.

SPIKE
So that's all it was?

ANGLE - MR. T - TRACKING

He glances back toward the rear of the bus as he speaks.

MR. T
I think there was more, don't
you think so, Skye?

ON SKYE - TRACKING

X
X Sitting alone. She suddenly seems singled out. There
X is a pause while she tries to work up her courage. Then,
X she nods sorrowfully.

X
X SKYE
X My cousin lives in this town.
X I heard, through him, that
X there was trouble here and
X that the townspeople were afraid
X to go to the authorities.
X I wanted to help.

X ON MR. T - TRACKING

He watches with interest.

SKYE (O.S.)
Mr. T would never lead the
group into trouble, so I had
to trick you all into coming
here. I sent the letter.

X ON SKYE - TRACKING

She is at the brink of tears.

SKYE
Can you forgive me...?

ON WOODY AND JEFF

Jeff frowns.

JEFF
(dubious)
Well...I dunno...

Woody explodes at him:
X

WOODY
(an explosion)
Jeff -- !!

Jeff shrinks back.

JEFF
(he was kidding)
A joke, awright?! I think
we ought to thank her -- for
one of the best cases we've
ever had!

X ON ROBIN AND MR. T - TRACKING

X She's a little misty-eyed. He's smiling.

ROBIN
I think you're forgiven, Skye.

X SKYE - TRACKING

X She smiles gratefully.

X EXT. THE BUS - TRACKING

As it gains thru shot across the desert landscape.

X THE TEAM
(AD LIB CHEERS OF AGREEMENT)

FADE OUT

END, ANIMATION.

R

LIVE ACTION TAG

MR. T

So everything turned out okay,
after all. The fake monks
are in prison, breaking rocks,
and my team is back on the
road.

Push in on Mr. T.

R

MR. T (CONT'D)

But listen up now, this is
serious. When you're tempted
to do something wrong, even
if your reasons are good --
think twice, because you never
know how things will turn out.
You might be getting yourself
and everybody else up to your
necks in trouble.

R

R Mr. T smiles.

R

MR. T (CONT'D)

Do what's right -- and you
can't go wrong. You take it
from me -- Mr. T!

R

R

R

R

R

FADE OUT

END

R