

FLIGHT OF THE NAVIGATOR

by

Michael Burton

and

Douglas Day Stewart

21 October 1985

Missing p. 80 -

FADE IN:

1 EXT. A BASEBALL FIELD IN FT. LAUDERDALE, FLORIDA - DAY 1

A shiny, saucer-shaped object SAILS IN SLOW MOTION TOWARD the CAMERA. It's a bright, sunny day, puffy white clouds, everything normal... except for this eerie, chromed saucer that floats slowly through the air, SILENTLY FILLING THE SCREEN.

Then we are startled to see the head of a dog leap up INTO FRAME IN SLOW MOTION and grab the plastic, chrome-painted Frisbee in its jaws.

2 TITLES AND CREDITS PLAY 2

over SHOTS OF VARIOUS DOGS, making spectacular Frisbee catches inside the old ballpark. One after the other, the canine superstars outdo each other; each jump, each catch somehow more spectacular than the one before.

SPECTATORS AND PARTICIPANTS are INTERCUT with the dogs as TITLES AND CREDITS CONTINUE, their excitement building as the contest approaches its conclusion, two final dogs now vying for the championship...

3 CLOSE ON A PUPPY 3

TITLES AND CREDITS CONTINUE as WE COMICALLY SHIFT FROM THE HOT DOGS to this clumsy, floppy-footed puppy trying so humorously to learn to catch a Frisbee thrown by its master, a handsome 12-year-old named DAVID FREEMAN.

DAVID

Jump, Bruzer!

The puppy trips over his own feet and does a three-point landing on the left field grass. With enormous eyes, it looks up sheepishly at David.

DAVID

Good try, boy.

He picks up the Frisbee and the TITLES END.

4 WIDE SHOT - THE BALLPARK 4

The contest continues.

SUPERIMPOSE: "Ft. Lauderdale, Florida...July 4, 1978."

5 ANGLE - DAVID'S FAMILY 5

David's family is watching the Frisbee contest. BOB FREEMAN, 38, wears a T-shirt with the words "BOB'S BIKES" printed on the front, and holds David's brother, JEFF, 8, on his shoulders. HELEN FREEMAN, 35, an attractive, athletic woman, stands beside them.

6 ONE OF THE DOGS 6

does a virtuoso double-somersault, through-the-hind-legs catch that blows everyone away! The Freemans join the LOUD APPLAUSE and CHEERING for the new champion.

7 ANGLE - DAVID AND THE PUPPY 7

They both react to the LOUD CHEERING.

DAVID

Hear that, Bruzer? That's the sound of greatness and glory that you will one day know...Come on.

8 MOVING WITH DAVID AND BRUZER 8

Helen, Bob and Jeff approach from the crowd.

JEFF

That dumb dog'll never learn to catch a Frisbee.

DAVID

Yes, he will. And don't call him dumb.

JEFF

How about retarded?

David would love nothing more than planting his fist in his little brother's face, but his parents are too nearby to risk it. Suddenly, A LARGE OVAL SHADOW FALLS ON THE BALL FIELD, MOVING SLOWLY AFTER THE FREEMANS!

9 THE FREEMANS 9

stop as they see the shadow and look up. Even little Bruzer is craning his neck to see the object in the sky.

10 VARIOUS SHOTS AROUND THE BALLPARK 10

Other FAMILIES and pets stop and stare at the hovering orb.

11 THE OBJECT IN THE SKY

11

turns out to be the GOODYEAR BLIMP!

CUT TO:

12 INT. THE FREEMAN STATION WAGON (MID-70'S MODEL) - DAY

12

David, Bruzer and Jeff ride in the back. Bob is behind the wheel and Helen rides beside him.

JEFF

Guess what? David's got the hots for Jennifer Bradley. He writes her name all over his summer school homework.

*
*
*

DAVID

Shut up!

He grabs Jeff in a head-lock and starts knuckling him on the top of the head, hard! Jeff SCREAMS!

JEFF

Dad, he's knuckling me!!!

BOB

David, I want you to stop provoking your little brother.

DAVID

But, Dad...

BOB

And that's the last I want to hear from you two, okay?

DAVID

(to himself)

I can't believe this...

The station wagon moves into a residential neighborhood surrounded by a THICK WOODED AREA. A group of KIDS are out lighting those BLACK FIREWORK SNAKES in the street.

*

JEFF

Dad, can I play at Billy's?

Bob pulls the car to the side of the road.

HELEN

Be back before dark! And be careful with those fireworks.

*
*

(CONTINUED)

Jeff GETS OUT of the car.

DAVID
Good riddance.

JEFF
Dork.

DAVID
Weasel.

Jeff slams the door in David's face, the car pulls away.

DAVID
(yelling out the window)
You'll never see your ninth birthday,
I promise!

HELEN
David! Don't talk like that.

DAVID
He's a brat.

BOB
It's only a phase. He'll grow out
of it.

DAVID
If he lives that long.

HELEN
Just try and remember you're the
oldest, alright?

DAVID
Alright, alright.

CUT TO:

The station wagon EMERGES from the wooded area and pulls into the driveway of a two-story, shingle-roof home. Five kids David's age are playing on skateboards in front of the house. One of them is JENNIFER BRADLEY -- she immediately smiles at David as he gets out of the car.

JENNIFER
Hi, David.

(CONTINUED)

13 CONTINUED:

13

DAVID
Uh...hi, Jennifer.

David glances nervously at the girl -- he is actually kind of shy. Bob and Helen watch as David quickly moves inside the house.

CUT TO:

14 INT. DAVID'S ROOM - LATE AFTERNOON

14

David briefly glances at a GEOGRAPHY BOOK full of color maps of various parts of the world. He pushes aside the book and lifts a LARGE BOX OF FIREWORKS onto the desk. He pulls one of the bigger cones out of the box and examines it closely.

HELEN (O.S.)
David, I hope you're studying for that geography quiz!

David quickly stuffs the cone back into the box.

DAVID
I am...

David stares at the geography book for a moment then moves up to a telescope that faces out his second story window.

15 ANGLE THROUGH THE TELESCOPE

15

of Jennifer playing on the street below.

BOB (O.S.)
David?

15A ANGLE - DAVID

15A

as he jumps away from the eyepiece -- his father stands in the doorway.

DAVID
Dad...I was just...studying.

BOB
Really?

Bob takes a quick glance through the telescope -- Jennifer is staring directly at him. Bob quickly steps away from the window.

(CONTINUED)

BOB

So, you have a crush on Jennifer Bradley?

DAVID

(embarrassed)

No, not really. I barely even know her.

BOB

Oh. Well, have you ever tried talking to her?

DAVID

How're you supposed to talk to girls, anyway? It's impossible.

Bob smiles.

BOB

Well, you just have to try and strike up a conversation. If you want to learn to swim, you've got to jump in the water...

DAVID

I know, but it just seems like every time I try to say something I end up sounding like an idiot.

BOB

Well, give it another try. It gets easier with practice.

DAVID

I guess.

HELEN (O.S.)

David. Can you go get Jeff?

DAVID

Alright.

David grabs his windbreaker.

CUT TO:

16 INT. THE FREEMAN HOME - NIGHT

16

David and his mother move toward the back door.

(CONTINUED)

16 CONTINUED:

16

HELEN

The Johnsons said he left about five minutes ago. I don't like him going through the woods at night alone.

DAVID

He's eight years old, Mom. I think he can make it a half-mile on his own.

17 MOVING THROUGH THE KITCHEN

17

Helen snatches a flashlight that is magnetically attached to the side of the refrigerator and hands it to David.

HELEN

And hurry back, we're going to go get a burger and then we'll set off those fireworks of yours.

DAVID

Okay.

David moves out the back door. His mother stops at the porch and watches as he moves through the back gate into a large foreboding forest on the edge of their property. Bruzer CHARGES OUT OF THE HOUSE and follows David into the forest.

DAVID

(calls)

C'mon, Bruzer!

CUT TO:

18 EXT. FOREST - NIGHT

18

The wind kicks up as David moves through the dark forest. The puppy stops and looks skyward and starts BARKING.

DAVID

What is it, macho man? Not afraid of a little wind are you?

Then David sees what excited his dog.

19 DAVID'S P.O.V. - A BROADCAST ANTENNA

19

A tall power antenna that crosses through the forest is sparking against the dark and stormy night sky.

20 DAVID

20

reacts to the antenna, then continues through the woods.

DAVID

(nervously)

C'mon, boy...

The puppy glances up at the antenna and quickly follows.

20A NEW ANGLE - DAVID AND BRUZER

20A

David and his dog move toward us through ominous shadows. The wind rustles through the massive trees.

DAVID

(slightly scared)

See, Bruzer, what you gotta do is be a take-charge guy. That's what girls like...

Bruzer whimpers, spooked by the wind and the darkness. David moves on trying to hide his growing fear.

DAVID

Wanna know my real problem? I don't know what I want out of life anymore. As a young dog, you might find that hard to understand, but-

Suddenly, there is the SOUND of someone approaching. David stops -- the sound grows closer. David swings his flashlight through the large trees that surround him -- he can't see anything.

DAVID

Jeff...

David turns -- nothing -- turns again -- the sounds get closer.

DAVID

Get back, Jack, I've got a gun!

But the noise doesn't stop -- it's almost on him. David turns and yanks a large branch off a nearby tree and holds his ground. The CAMERA PUSHES IN ON David as he raises the stick and now we're ready for the confrontation when...

VOICE (O.S.)

YAAAAA!!!

(CONTINUED)

20A CONTINUED:

20A

A FIGURE drops from a tree, directly onto David's back. David and the figure roll to the ground. The figure jumps up -- it's Jeff.

JEFF
(squealing with delight)
I got ya. I got ya!

Jeff jumps up and sprints back toward the house.

DAVID
I'm gonna kill you!

David starts to chase Jeff, but Bruzer's OFF SCREEN GROWLING AND BARKING stops him.

DAVID
Bruzer?

21 DAVID'S POV - BRUZER

21

He is about forty feet away, standing at the edge of a railroad trestle, barking and growling in a very unusual way. There is the SOUND of a DISTANT TRAIN WHISTLE...

22 MOVING AHEAD OF DAVID

22

Unnerved by the strange sounds coming out of his pet, he starts toward the trestle.

DAVID
What is it, Bruzer?

The closer he gets to the edge of the trestle, THE LOUDER THE WIND SCREAMS through the trees. Bruzer barks and whines, transfixed by the sight below. David stops near the drop-off and shines his flashlight down into the dark abyss, but sees nothing.

DAVID
Come on, boy. We'd better get home...

The ground starts to GIVE WAY UNDER David.

DAVID
Hey!...

He starts to FALL and SLIDE DOWN the rocky slope.

DAVID
HELP!!

(CONTINUED)

22 CONTINUED:

22

He FALLS OUT OF THE FRAME AND WE STAY ON BRUZER. He whines and cries, then runs off, his tail between his legs.

23 ANGLE ON DAVID

23

SLIDING AND TUMBLING, he frantically claws at roots and branches, to no avail. He HITS THE BOTTOM VIOLENTLY, his head STRIKING the rock and log-strewn ground, knocking him unconscious. An ELECTRONIC HUM IS HEARD, distant but growing louder as we...

CUT TO BLACK.

FADE IN:

24 EXT. THE RAVINE FLOOR - NIGHT

24

David groans and struggles into a sitting position, holding his head in pain. He struggles to his feet, falls back once, then slowly makes his way back up the steep bank.

25 EXT. THE FREEMAN/HOWARD HOME - NIGHT

25

David angrily runs to the front door, grabs the doorknob and crashes against the door with a grunt.-- the door has been locked from the inside. David pounds on it.

DAVID

Let me in you little punk! You hear me?! I said...

The door swings open -- a STRANGE WOMAN stands at the door.

DAVID

Who are you?

MRS. HOWARD

Who are you?

DAVID

Uh, I'm David. I live here.

Mrs. Howard frowns, then smiles.

MRS. HOWARD

I think you have the wrong house, dear.

(CONTINUED)

25 CONTINUED:

25

David stares at her. Then, he runs toward the sidewalk and looks back at the house to reassure himself that he has the right place. He hurries back toward the mystified Mrs. Howard.

DAVID

Where's my mom?

MRS. HOWARD

I have no idea. Are you lost?

DAVID

Mom?! Dad?!

David pushes past the woman and rushes into the house.

MRS. HOWARD

Larry?!

26 INT. THE HOUSE - NIGHT

26

David races down the hall INTO THE LIVING ROOM and freezes in shock! The furniture, paint, decor are all different! A STRANGE MAN rises from the couch, a pipe and newspaper in his hands.

MR. HOWARD

Is that a problem, son?

David stares in confusion at the people and the strange surroundings, then bolts up the stairway and throws open the door that leads to his room.

DAVID

MOM! DAD!

27 DAVID'S POV

27

What had been his room is now a study!

28 ANGLE - IN THE HALL

28

David races down the hall, throwing open door after door, his terror mounting! Mr. and Mrs. Howard hurry down the hall and come up from behind him, startling David, who whirls around, backing away from them.

MR. HOWARD

(slowly)

Now, just calm down, son. Nobody's going to hurt you. What's your name and where do you live?

(CONTINUED)

28 CONTINUED:

28

David retreats until his back is against the wall. He tries to fight off the tears but he can't...

DAVID

Please? Where's my mom and dad?...

MR. HOWARD

(softly)

Janet, call the police.

CUT TO:

29 INT. THE POLICE STATION - NIGHT

29

David sits on a large, worn vinyl couch. Beside him is an uneaten ham sandwich from a vending machine and a Coke. A plain-clothed police detective named PHIL BANKS walks up to him. (DIRECTOR'S NOTE: SCENE TO BE SHOT FROM DAVID'S POV).

BANKS

(smiling)

Not hungry, huh?

DAVID

Is my dad coming yet?

A uniformed WOMAN OFFICER arrives, smiling at David.

WOMAN OFFICER

Phil?

She leads Banks out of his office and shows him a computer print-out. David strains to hear the conversation.

WOMAN OFFICER

We ran his name and the computers came up with this.

Banks quickly scans it.

BANKS

Missing Persons Report... David Scott Freeman... Brown hair... Brown eyes... Last seen wearing blue and white striped T-shirt, jeans, red windbreaker...

Banks looks back at David, puzzled by the fact that these are the same clothes he is wearing.

(CONTINUED)

29 CONTINUED:

29

BANKS

Have we located the parents?

WOMAN OFFICER

Yes, but Phil. Look at the date.

BANKS

What about it?

Banks glances at the print out -- his face fills with disbelief.

BANKS

Has to be a typo.

WOMAN OFFICER

I ran it through the computer three times. That's no mistake. He was declared "legally dead" last year.

David's ears perk up.

DAVID

Wait! Who's dead?

Banks grabs his coat and hat.

BANKS

No one's dead, David. Come on. We're gonna start putting this puzzle together.

All three start out.

29A EXT. STREET - NIGHT

29A *

The police car drives through a darkened suburban neighborhood.

*
*

CUT TO:

30 INT. A MOVING POLICE CAR - NIGHT

30

Banks and the woman officer are in the front seat of the car. David is in the back seat staring out the window at the strange scenery.

*
*
*

WOMAN OFFICER

David, just a few more questions for our paperwork... How old are you?

(CONTINUED)

DAVID
I already told you, twelve.

WOMAN OFFICER
And what is the date today, as best
you can remember?

DAVID
I remember it perfectly! It's July
4, 1978!

Stunned silence in the car.

BANKS
David, who's the President of the
United States?

David looks at him like he's dropped a gear.

DAVID
You want to know that for your paper
work?

BANKS
Well?

DAVID
(tired of this)
It's Jimmy Carter.

The officers share another look as the car pulls up in
front of a darkened suburban home.

DAVID
Why're we stopping?

BANKS
You'll see.

31 EXT. THE SUBURBAN HOUSE - NIGHT

31

Banks moves toward the house leaving David and the woman
officer in the car.

DAVID
Who lives here?

32 ANGLE BANKS

32

as he rings the doorbell. A dog BARKS inside the house.

(CONTINUED)

BOB FREEMAN (O.S.)

Quiet, boy.

The SOUND of the door OPENING. Banks holds up his badge.

BANKS

Mr. Robert Freeman?

BOB (O.S.)

Yes.

HELEN (O.S.)

What is it Bob?

BANKS

I'm sorry to disturb you folks, but are you the same Robert Freeman who reported missing a son, David Scott Freeman, on July Four, Nineteen Seventy-Eight?

BOB (O.S.)

Yes. Yes, we are. Why?

33 INT. PATROL CAR

33

David realizes it's his parents.

DAVID

Mom, Dad...

David jumps out of the car and heads for the porch.

WOMAN OFFICER

Wait a second, David!

BANKS

I'm Detective Banks. Juvenile Division. It seems...

David leaps onto the porch -- suddenly, David stops dead in his tracks. His face twists with confusion and shock.

34 DAVID'S POV

34

In the doorway stands his father, looking in his late 40's; noticeably older, heavier, with grayer hair! Behind him, wearing a robe, is his mother; also older, with dyed and re-styled hair!

HELEN

Oh, my go...

(CONTINUED)

34 CONTINUED: 34

BOB

David...

35 ANGLE - DAVID 35

visibly shaken.

DAVID

Mom, Dad... What's going on...

36 FULL SHOT 36

It is a frozen tableau for a moment, then from behind the door there is a loud BARK as Bruzer jumps through the doorway -- he is now a full grown dog. Bruzer immediately recognizing David, jumps forward and licks David on the face.

37 CLOSE - DAVID 37

This is way too much for him to handle -- his eyes roll back in his head, his knees buckle and he faints.

CUT TO:

38 INT. HOSPITAL CORRIDOR - NIGHT 38

STARTING TIGHT ON HIS EYES. They flutter open and try to focus on the faces peering down on him.

39 DAVID'S POV 39

A half-dozen doctors are crowded around a gurney as it moves down the hallway. Several Nurses pull an I.V. up to David. The BABBLE OF INDISTINCT VOICES, distorted and far away, adds to the horror of his waking moment.

DAVID

What are you doing?

DR. SANFORD CARR, 45, leans down toward David.
needle.

DR. CARR

Rest, David.

DAVID

I don't want to rest! Where's my
mom and dad!

Bob and Helen suddenly move up to the gurney.

(CONTINUED)

DAVID

What's going on?! Mom, I'm scared!

Helen takes David's hand.

HELEN

Don't be scared, sweetheart. We're here and we won't let anyone hurt you.

The doctors move the gurney out of the hallway and into a room -- David's parents follow.

DAVID

What happened to you, Mom? You, too, Dad? Why are those people in our house? Why...?

BOB

David, we don't know the answers to all this yet, but the main thing is you're alive. Where were you all this time?

DAVID

All this time? I just went to get Jeff at the Johnson's a few hours ago. Get Jeff! He'll tell you!

JEFF (O.S.)

David?...

Everyone turns. There, in the doorway of the waiting room, stands Jeff -- only now he is a tall, gangly 16 year old boy.

DAVID

Who's that?

There is a long pause.

HELEN

That's your brother -- Jeffrey.

David just stares at Jeff, dumbstruck.

DAVID

(quietly)

What?

David's face is now covered with total confusion.

(CONTINUED)

39 CONTINUED:

39

DR. CARR

Mr. and Mrs. Freeman, if I could talk
with you a few minutes outside...?

HELEN

We'll be right back.

Bob and Helen EXIT, leaving the brothers alone in the
room.

JEFF

You look just like I remember you.
David, where have you been?

David shakes his head in disbelief, almost too stunned to
talk.

DAVID

You're not my brother. My brother
doesn't wear glasses.

JEFF

He does now.

(beat)

Hey, listen. I... I'm really sorry
I scared you like that... jumping
out of that tree... I've felt
horrible about that.

DAVID

Anybody could know about that. How
do I know you're my brother?

Jeff reaches into his back pocket and pulls out his
wallet.

JEFF

I'm not really sure why I kept this.
I guess I always hoped I might be
able to use it -- you know, kinda
save the day.

Jeff pulls a carefully folded piece of paper from the
wallet -- he unfolds the faded paper and hands it to
David.

40 CLOSE SHOT - PAPER

40

It is an old, weather beaten "missing child" handbill with
David's face printed on it looking just as he does now.
Below the photo it reads:

(CONTINUED)

DAVID SCOTT FREEMAN, MISSING JULY 4, 1978.
PLEASE CALL 790-5723

41 ANGLE - JEFF AND DAVID

41

JEFF

Mom and Dad went wild when we
couldn't find you. I think it was
hardest on Mom. You should've seen
her -- she kept all the stuff in your
room..she just refused to believe
you were dead.

DAVID

I don't know what to believe...

Jeff reaches out and softly knuckles the top of his
brother's head, the same exact way David did it to him
earlier.

JEFF

(as he knuckles him)
It's 1986, man. It's eight years
since that night. You should be
twenty years old!

Tears fill David's eyes suddenly.

DAVID

Jeff, I'm scared...

Jeff puts his hand on David's shoulder, but David
instinctively pulls back from this "stranger." Their
parents WALK IN.

DAVID

Dad, I want to go home.

BOB

The doctors want you to stay here
a few days, David.

DAVID

No, Dad! Please don't make me stay!

BOB

They want to run a few tests to try
to find out where you've been... To
help you remember. We feel that's
important, Davie, so we said okay.

(CONTINUED)

41 CONTINUED:

41

DAVID

Mom...

HELEN

Sweetheart, one of us will be with you around the clock. Nothing bad is going to happen to you. I promise.

(to Bob, Jeff)

You two get some sleep. I'll look after our guy tonight.

She sits down by his bed and holds David's hand. Jeff and Bob start for the door.

BOB

We'll see you in a few hours.

JEFF

Be cool, dude.

They both LEAVE.

42 NEW ANGLE - DAVID AND HIS MOTHER

42

David looks at his mom with sleepy eyes.

DAVID

Mom, have I really been gone eight years?

Helen nods. A beat.

HELEN

I can't tell you what it was like for me... Losing you... How I almost went under myself... Strong old mom, you should've seen her those first few years...

David stares at her, shaken by the day's events.

DAVID

(sleepily)

It's like a bad dream...

CUT TO:

43 EXT. A FARM IN FLORIDA - DAY

43 *

CAMERA MOVES PAST a deep trough that runs a hundred yards up a grassy hill. A large white LAND ROVER SPEEDS PAST CAMERA and over the top of the hill.

(CONTINUED)

THE CAMERA KEEPS MOVING, bringing INTO VIEW A GIANT TRANSMITTING TOWER that lies on its side, some of its wire still sparking. It is obvious that something has hit the tower and dragged it up the hill creating the trough. It is also obvious that whatever did this was incredibly powerful.

We finally reach the crest of the hill -- CAMERA STOPS MOVING AND HOLDS ON A WIDE SHOT. Six white cars with large NASA LOGOS in a circle around a shiny, object that appears to be suspended off the ground but the glare off its' surface is so bright we can't quite make out what it is.

The land rover speeds toward CAMERA and screeches to a stop. The doors swing open as LEWIS FARADAY, CHIEF LIFE SCIENTIST, 49, steps into a large CLOSE UP. He shields his bright, intelligent eyes from the glare. A sense of incredible awe covers his face as several aides step up to him wearing dark aviator glasses.

FARADAY

She's beautiful! Are there any signs of life?

AIDE

None outside, but we haven't been able to determine what's inside.

FARADAY

Something had to be flying it -- this could be our first contact...

(beat)

He's the one that found it

Faraday gestures toward Brayton, an excitable looking farmer armed with an archaic rifle. He stands with his hound dog RUFUS, staring up at the object with the wonder of a child. An Aide leads Faraday to Brayton.

AIDE

Yes, sir. Ellis Brayton, local farmer. This is his land. He says he hasn't told anyone else, except the local sheriff, so we have a contained situation, sir.

Faraday steps up to the grizzled Brayton.

(CONTINUED)

44 CONTINUED:

44

BRAYTON

Sure is a pretty piece of Skylab.
Me and Rufus just found her sittin'
here. Say, I don't suppose you
gentlemen could tell me how you keep
it floating in the air like that.

FARADAY

Sorry, Mr. Brayton. That's a matter
of national security.

(beat; to his Aide)

Any suggestions on how we move her?

BRAYTON

You kidding? Watch this...

He puts one finger on the side of the curved surface and
gives a little push. The object FLOATS OFF CAMERA,
leaving Faraday and his group watching in wide-eyed
amazement.

CUT TO:

45 INT. A LARGE LAB IN THE HOSPITAL - DAY

45

A GARBLED METALLIC VOICE causes David to bolt awake. He
finds himself imprisoned inside a germ-free plastic
housing, being poked at by gloved arms and hands belonging
to the large medical and scientific staff in attendance,
ALL WEARING HIGH-TECH GAS MASKS that make them look like
Martians! His family watches from behind the plastic
curtain.

DAVID

(disoriented)

Who's talking to me??? Who are
you??? What's happening???

HELEN

It's okay, David, we're right here.

DR. CARR

You were just dreaming.

DAVID

It's not a dream. It's happening
now!

Carr gives the other doctors a concerned look.

Bob and Helen anxiously watch the activity. Jeff stands at the glass, angry.

JEFF

Make them stop, Dad. Can't they get him out of there?

BOB

As soon as they're sure he doesn't have a disease.

JEFF

Come on! They've run a million tests and he's completely normal!

HELEN

What about his mind?

Jeff doesn't have an answer.

47 INT. PLASTIC BUBBLE

47

David is being poked at by every medical prod known to modern science while a host of interns take in the data. One of the prods pokes under David's armpit.

DAVID

(squirming)

Stop it, that's ticklish...

One INTERN gravely turns to another INTERN.

INTERN #1

He's ticklish.

INTERN #2

(writing this down)

Ticklish.

The CAMERA SLOWLY CREEPS IN on David as the interns continue to probe and monitor his body. Suddenly, David smashes the probes away and leaps off the bed.

DAVID

That's it! No more!

Several of the Technicians try and restrain David by grabbing him through the bubble.

DAVID

Back off! I mean it!

Dr. Carr steps up to the Freeman's and watches as the commotion builds.

JEFF

What did I tell you -- perfectly normal.

49 BACK IN THE BUBBLE

49

David has picked up two of the prods and is poking away at several of the interns quickly receding arms.

DAVID

See?! Not so hot is it?

Finally, the interns have all backed away -- a small smile of victory covers David's face.

CUT TO:

50 EXT. A HIGHWAY IN FLORIDA - DAY

50

The Object found by the farmer has been covered with a tarp, then wrapped in numerous loops of rope so that it looks almost like a huge giftwrapped package.

The Object is connected to vehicles ahead and behind that are transporting it along a deserted highway, led by a police convoy, surrounded by a number of military vehicles filled with armed soldiers.

As the convoy moves past CAMERA we suddenly see that The Object is totally unsupported -- it is literally floating along the highway as it is being towed.

CUT TO:

51 EXT NASA SPACE CENTER - DAY

51

Two large BLAST DOORS on a MASSIVE HANGAR slowly pull open. The Object, still being towed, is slowly pulled into the hangar. Several sentries are immediately posted on either side of the blast doors as they begin to shut.

The CAMERA HOLDS outside the hangar as the two ton blast doors SLAM SHUT.

CUT TO:

Jeff watches his brother toss and turn in his bed. (AN EERIE ELECTRONIC MUSIC CUE PLAYS). There is the SOUND of a GARBLED METALLIC VOICE David suddenly bolts upright. The VOICE and MUSIC stop.

DAVID

He's hurt! He's calling me!

JEFF

You were having a nightmare.

David's eyes focus on his brother.

DAVID

Jeff?

JEFF

Yeah, I'm here. What was it?

DAVID

It's okay, forget it.

JEFF

What?

DAVID

(cautiously)

I keep hearing this voice...It keeps saying the same thing over and over...but I can't understand very much.

JEFF

What is it saying?

DAVID

It's something like ...Navigator... something ...something.

Jeff can't help but look a little worried.

DAVID

I knew you wouldn't believe me.

JEFF

No... I believe you.

DAVID

You don't think I'm losing my mind, do you?

(CONTINUED)

52 CONTINUED:

52

JEFF

Of course not. You're probably the only sane person in this place. Don't worry about it, it was just a dream.

DAVID

Thanks.

The brothers look at each other for the first time with a mutual trust and respect. David turns back into his bed and tries to sleep as the CAMERA MOVES IN on Jeff's worried look.

CUT TO:

52A INT. HANGAR, NASA SPACE CENTER - DAY

52A

Faraday and a team of technicians and scientists move beside a highly polished, highly reflective surface. We are too close to tell what the shape of the surface actually is.

FARADAY

Have you tried everything?

NASA SCIENTIST

Everything, sir. It's completely impregnable.

FARADAY

We must get inside. For all we know there could be something living, or maybe even dying in there...

Faraday and the scientists continue to move along the mirrored surface.

NASA TECHNICIAN

It seems seamless...no way in -- no way out.

CUT TO:

53 INT. THE TESTING LAB AT THE HOSPITAL - DAY

53

It is a large, white room with a CLOSED CIRCUIT TELEVISION CAMERA focused on David, who sits in a chair with several electrodes taped to his skull. A FEMALE TECHNICIAN sits in a chair opposite David, who has just gone under.

(CONTINUED)

53 CONTINUED:

53

FEMALE TECHNICIAN #1
What time did you enter the woods?

DAVID
About 6:30.

54 INT. OBSERVATION ROOM

54

The room is filled with an incredible array of equipment, all of which is monitoring David's brain waves during each response. Bob, Helen, Jeff, Dr. Carr and several Technicians watch David through the giant glass window.

FEMALE TECHNICIAN #1
And you met your brother?

DAVID
Yeah, the jerk jumped out of a tree and tried to scare me. He's lucky he's still alive.

Jeff smiles at his mom and dad.

FEMALE TECHNICIAN #1
Then what happened?

DAVID
Well...I chased after him for a second and then I reached this cliff and...

Suddenly, the test equipment begins to run wildly. Numbers flash. Printers begin to print at an unbelievable speed. Screens are going haywire. Technician #2 turns and stares at Carr.

TECHNICIAN #2
Jesus! He's transmitting in Alpha waves!

The machinery is now whining at an incredible pitch.

BOB
What's going on!?

DR. CARR
I don't know!

55 INT. THE ROOM WITH DAVID

55

It is silent. David is totally unaware of the havoc taking place in the observation room.

(CONTINUED)

55 CONTINUED:

55

DAVID

Then I'm not really sure, I know I
fell...

56 INT. OBSERVATION ROOM

56

Carr and the technicians are trying to regain control of
the equipment.

TECHNICIAN #2

The alpha waves are coming in at
12.78 cycles per second.

Carr reaches to a test panel and adjusts a test panel so
that the L.E.D. display reads 12.78.

TECHNICIAN #3

He's communicating directly with the
computer in binary code!

DR. CARR

How the hell is he doing that?!

TECHNICIAN #3

I have no idea...

57 CLOSE ON DAVID AND THE TECHNICIAN

57

FEMALE TECHNICIAN

But then, after you fell you went
somewhere. How did you get there!

58 INT. OBSERVATION ROOM

58

Suddenly, every screen in the room simultaneously begins
to transform into a bright pattern of green lines. The
lines twist and turn as they create a THREE DIMENSIONAL
DIAGRAM. A large computer printer starts to pound out a
print of the same design.

59 ANGLE BOB, HELEN AND JEFF

59

frightened out of their minds.

BOB

Is...is that coming from David?

DR. CARR

(awestruck)

I believe it is.

The CAMERA SLOWLY PUSHES IN on the bank of screens as they continue to transform, and as we get closer the transformation is finally complete. Each screen, in glowing green, displays a detailed schematic design of an oval space craft.

60 BACK IN DAVID'S ROOM

60

David's brow is furrowed in thought.

DAVID

How did I get out of the ravine?
I...I don't know...

CUT TO:

61 INT. AN OBSERVATION ROOM - NASA SPACE CENTER - DAY

61

STARTING ON A COMPUTER PRINT-OUT of the space craft we just saw on the hospital screen, PULLING BACK to reveal one of Faraday's aids as he intensely studies the print-out.

The computer stops printing -- the aide rips the diagram out of the printer and excitedly rushes out of the observation room. The CAMERA follows him into

62 THE HANGAR

62

We now realize we are in the hangar where The Object was taken. The aide continues up to Faraday who stands with several other NASA officials studying complicated blueprints.

AIDE

Dr. Faraday, I think you should take
a look at this.

63 CLOSE-UP - FARADAY

63

as he stands in front of the mirrored observation window and puts on a pair of reading glasses. Faraday's jaw slowly drops open as he stares at the diagram. The CAMERA SIMULTANEOUSLY PULLS BACK from Faraday's face revealing the INDISTINCT REFLECTION of the very same saucer Faraday is studying in the print-out

No longer draped, the ship hovers about six feet off the ground at the center of the hangar, reflecting an intensely bright glow. Faraday lowers the print-out and turns to his aide.

(CONTINUED)

FARADAY

Where did this come from?

AIDE

From the mind of a twelve year old boy...

CUT TO:

64 EXT. HOSPITAL PATIO - CLOSE UP - DAVID

64

DAVID

No way. I'm not going.

65 WIDER ANGLE

65

David sits in Dr. Carr's office facing his family, Dr. Carr and Faraday himself.

FARADAY

I don't think you understand the importance of this situation.

BOB

We don't care if it's a 'national security secret'. If David says no, that's final.

FARADAY

But David would receive treatment from the best minds this country has to offer, not to mention the technical capabilities that this hospital is in no way equipped to provide.

BOB

That all sounds great, but the fact is our son has to go on living and he can't do that in institutions. So until you can tell me something that makes one ounce of sense we're going home and that's all there is to it.

JEFF

Right on!

Faraday can only nod as the Freeman's all get up and start to exit the office. Faraday stands at the doorway and faces them.

(CONTINUED)

65 CONTINUED:

65

FARADAY

The only problem is...how are you going to deal with never knowing the truth?

BOB

What?

FARADAY

The truth. The truth about where David's been for the past eight years, why he hasn't aged and most of all -- why he can't remember.

David is obviously taken back by all of this -- Faraday turns to face him.

FARADAY

David, I can offer you the truth. All you have to do is give me 48 hours -- two days -- that's it.

Faraday glances at Bob and Helen -- it's starting to work.

FARADAY

Two days at the base with me and my staff, alone -- no confusions, no distractions -- and you'll be able to return home with all of this behind you. That's what you want, isn't it?

There is a long pause.

DAVID

(quietly)

Yes...

CUT TO:

66 EXT. NASA SPACE CENTER - DUSK

66

A large, black limousine approaches the gates and slows.

67 INT. THE LIMOUSINE

67

David and Faraday drive onto the base in silence. David glances out the window and his eyes seizes on the activity taking place in front of the hangar which holds the saucer.

68 DAVID'S POV - THE HANGAR

68

Several armed M.P.'s surround the entrance.

69 INSIDE THE LIMO

69

David cranes his neck to look back at the hangar. Suddenly, we hear a GARBLED METALLIC VOICE followed by the MYSTERIOUS MUSIC CUE. David looks as if he were almost under the power of the voice -- he struggles for a moment in an effort to regain control.

 DAVID

Who said that?!

 FARADAY

Who said what?

 DAVID

Never mind.

Faraday watches David closely, then glances back at the hangar.

70 WIDE ANGLE - HANGAR

70

It looms in the twilight -- an unsolved mystery, it's answer contained in the long black limo that sweeps in front of it's entrance.

CUT TO:

71 INT. DAVID'S ROOM - NIGHT

71

Faraday shows David into the small sterile looking room that has been quickly prepared for the boys arrival. It is filled with toys, a new color t.v., several computer games, cassette tapes, along with several totally inappropriate toys meant for a much younger child.

 DAVID

This stuff is for me?

 FARADAY

Yes it is.

David continues to scan the room, noticing a suspiciously positioned mirror that is obviously meant for observation.

 DAVID

There's no telephone in here. I thought I was supposed to be able to call my parents.

(CONTINUED)

71 CONTINUED:

71

FARADAY

We'll make that call together in my office first thing in the morning, okay? Now, why don't you watch some TV and we'll get you something to eat... And, by the way, this is for you.

He produces a colorful NASA cap and hands it to David.

FARADAY (cont'd)

(smiles)

See you in the morning, David.

He LEAVES the room, closing the door after him. David tries the handle; it's locked.

DAVID

Hey!

He looks around his room and dejectedly lies down on the hard-looking bed, setting the NASA cap on the bedside table.

72 NEW ANGLE

72

David reaches up and turns on the TV set suspended over his head.

73 ON THE TV

73

comes a MUSIC VIDEO; one of those totally non-sequitur kinds where the words and images have nothing to do with each other.

74 DAVID

74

watches the music video, confused and even more irritable than before. He starts flipping through the channels, getting some of the 1986 hit TV shows... nothing he's ever seen before. He goes back to MTV, more frustrated than ever.

Suddenly, his DOOR OPENS and a "F.R.E.D." delivery robot WHIRS INTO THE ROOM AND STARTS TOWARD DAVID!

DAVID

What's going on?!

The boxy delivery unit is HEADING RIGHT AT HIM, its speed constant! David backs up against his headboard.

(CONTINUED)

74 CONTINUED:

74

DAVID

Get away!!

Then, the F.R.E.D. unit SPEAKS!

F.R.E.D.

Pardon me. Coming through.

The unit crashes directly into the bed.

F.R.E.D.

Thank you.

Its doors open and inside is a tray of unappetizing cafeteria food that looks like it's been cooked in a microwave twice.

Suddenly, the door swings open again revealing CAROLYN, a very pretty twenty year old wearing a uniform. David immediately notices some strange splashes of PURPLE COLOR in her hair.

CAROLYN

(thrusting out her hand)

Hi, I'm Carolyn McAdams. I'm one of the interns on the base. They told me you might be hungry after your trip.

David watches her take the tray out of the F.R.E.D. and place it beside him on the bed.

DAVID

(meaning F.R.E.D.)

What's that thing?

CAROLYN

That's 'F.R.E.D.'...like it says on the plate. It stands for Free-wheeling Robotic Efficiency Device. He delivers mail and supplies.

DAVID

How does it work?

(CONTINUED)

CAROLYN

It's real easy. See this chart?
There's a number on it for each
department. Punch in the number here
and it goes to the department.

(beat)

I guess I could've handed you this
junk myself, but I thought FRED would
make it more fun.

DAVID

He's great. I wish I had one at
home.

He trails off and gets very depressed. Carolyn picks up
on it right away.

CAROLYN

Where's home?

DAVID

Ft. Lauderdale.

CAROLYN

Really? I lived in Ft. Lauderdale
for a year when I was a kid. No big
deal. I've lived everywhere for a
year. Air Force brat.

(beat)

So, who did you murder to get put
in 'Maximum Security?'

DAVID

No one, I'm a National Security
secret.

CAROLYN

(playing along, amused)

In that case, I shouldn't be talking
to you...

She pretends to start toward the door -- David stops
her...

DAVID

Wait! Before you go, could you tell
me something? It's eight o'clock
Tuesday night, right? How come
'Starsky and Hutch' isn't on?

(CONTINUED)

CAROLYN

'Starsky and Hutch'? That was canceled a long time ago.

DAVID

Canceled! How could they do that?! That was my favorite show!
(indicates MTV)
What's this stuff?

CAROLYN

Haven't you ever seen a music video?

DAVID

Uh-uh.
(depressed)
I've been gone for eight years.

CAROLYN

(joking)
Gone where? Outer space?

DAVID

I wouldn't be surprised.

She continues to stare at him strangely, only half-certain he's putting her on.

CAROLYN

Know something? You're a weird kid.

DAVID

Me? I'm not the one with purple hair.

Carolyn steals a look in a big mirror -- the same mirror with an OBSERVATION ROOM on the other side.

CAROLYN

Oh, I went to a concert with some friends last night.

DAVID

My parents took me to see the 'Bee-Gee's' a couple of months ago. Who'd you see? *

CAROLYN

We saw Twisted Sister. *

DAVID

I've never heard of her.

(CONTINUED)

74 CONTINUED:

74

CAROLYN

It's a him.

DAVID

Oh.

CAROLYN

You're serious about being away,
aren't you? What was it... like a
coma or something?

DAVID

(quietly)

I don't know. I can't remember.

CAROLYN

Weird.

(checks her watch)

Well, I'd better get back to the
Officers' Mess. Anything you want
when I come back?

David puts the tray of food back into the F.R.E.D.

DAVID

How about a Big Mac, fries and a
Coke? They're still around, I hope.

CAROLYN

Well it depends. Do you want 'New
Coke', 'Classic Coke', 'Cherry
Coke', 'Diet Coke', or 'Caffeine-Free
Coke'?

DAVID

(totally confused)

What?

CAROLYN

Forget it. They're still around.
I'll do my best.

Carolyn starts out for the door followed by FRED.

CAROLYN

(continuing)

See ya.

The door closes and David lies back in bed, examining the
strange array of computerized gifts.

CUT TO:

75 EXT. THE SECOND FREEMAN HOME - DAY

75

Jeff is playing Frisbee with Bruzer. The dog does a virtuoso double-somersault, through-the-hind-legs catch that would have won the earlier Frisbee contest. Helen suddenly APPEARS at an upstairs window.

HELEN

Jeff, it's David on the phone!

INTERCUT:

76 INT. GENERAL FARADAY'S OFFICE/INT. THE FREEMAN HOME - DAY

76

The Doctor watches David as he talks to his family.

DAVID

They gave me a 'NASA' cap and there are robots here that they call 'F.R.E.D.' and there's a real nice girl who brings me my food. And. there's one other thing: they lock me in my room at night!

Faraday picks up the extension on his desk.

FARADAY

The locks are there for David's protection. He's not a prisoner here.

Crowded around a single extension, the three Freemans start to get angry. Jeff grabs the phone out of his mother's hand.

JEFF

Don't take any shit, David!

HELEN

Doctor, don't forget your promise. David must be back here in forty-eight hours!

FARADAY

Don't worry, Mrs. Freeman.

(looking at David)

If David cooperates with us, then there will be no delays in the timetable whatsoever.

Bob takes the phone.

BOB

David, it's Dad.

DAVID

Yes, Dad?

BOB

We'll see you soon.

DAVID

Okay, Dad.

BOB

I sure miss you.

DAVID

I miss you too, dad. I miss all of
your guys a whole lot. Bye.

David hangs up.

CUT TO:

77 INT. TESTING LAB - NASA SPACE CENTER - DAY

77

The walls of equipment are pulsating at full power. Almost a dozen technicians man their separate posts. David sits in the chair with electrodes attached to his skull and body -- he looks incredibly frightened.

A scientist sits in a chair in front of David with a clip board. Faraday is back near the central console watching a large video screen. He turns and nods to the scientist.

TECHNICIAN #1

Alright, David, if you can, try and remember what happened after you fell down the ravine...

DAVID

Well, I was trying to stop myself, but...

Suddenly, the equipment begins to whir to a pitch -- it is a much more intense version of what happened in the hospital. The technicians scramble to maintain control.

Again, the L.E.D.'s read out 12.78 -- Faraday locks in the master console.

FARADAY

Everyone keep calm and lets bring her up to speed.

(CONTINUED)

CONTINUED:

Faraday rapidly hits several buttons and switches in succession -- the computers, printer and screens all begin to surge with power.

DAVID

What's going on?

SCIENTIST #1

It's alright David. Everything's fine.

Another technician steps up to Faraday.

SCIENTIST #2

Everything's ready, sir.

FARADAY

Alright, we'll take him up slowly, past output first.

Several technicians readjust a series of screens, dials and switches. Faraday motions to the technician with David to proceed.

SCIENTIST #1

What is your name?

Before David can even answer, his name suddenly appears on the screen in front of Faraday! "DAVID SCOTT FREEMAN".

SCIENTIST #2

We're in sync! Our system is in perfect sync with the boy's brain.

DAVID

Wait a second! How did that happen?
I didn't say a thing...

Faraday and the others are too excited with their achievement to even notice David's question. Faraday, still staring at the screen calls out --

FARADAY

Next question!

SCIENTIST #1

David, where have you been for the past eight years?

DAVID

I've told you! I don't know!

(CONTINUED)

The machinery again surges with power as the words appear on the screen: "IN ANALYSIS MODE ON PHAELON."

TECHNICIAN #1

By what source of power did you travel?

Suddenly, every computer in the room whirs madly as the screens spit out the words: "POWER SOURCES..." The technicians look on as a LONG LIST OF ALIEN ENERGY SOURCES fills the screen. Faraday turns to one of his fellow scientists.

FARADAY

My god, who know's what's inside this boys' head. We could go on like this for years...

DAVID

What are you talking about?! Who's putting that on the screen?!

Faraday gets up from the console and approaches David.. Technician #1 leaves -- Faraday sits down in the seat.

FARADAY

You are David.

DAVID

But that's impossible...

FARADAY

How far is it from Earth to "Phaelon?"

DAVID

I've never heard of the place!

On the screen: "EQUIVALENCY; 560 LIGHT YEARS"

FARADAY

How long did it take you to get there?

His brain transmits: "2.2 SOLAR HOURS."

78 ANGLE - FARADAY AND HIS TECHNICIANS

78

TECHNICIAN #2

Einstein's Theory?

(CONTINUED)

FARADAY

It's the only possible explanation,

DAVID

Einstein's Theory?

FARADAY

Yes, David. You see, if you were traveling beyond the speed of light you could've been gone only '4.4. hours' while the rest of us aged eight years.

David looks more confused and frightened than ever before. Faraday leans in closer for one last question.

FARADAY (cont'd)

David, where is 'Phaelon'?

DAVID

How am I supposed to know...

Again, the computers go nuts but this time every screen in the room begins to flash with STAR CHARTS as his mind searches through all known solar systems and galaxies.. Each chart explodes across the screen with incredible rapidity.

FARADAY

(turning)

He's searching through star charts!

Suddenly, the screens go black -- the room falls SILENT. All equipment is STILL. Faraday slowly stands when --

EVERY SINGLE PIECE OF MACHINERY IN THE ROOM STARTS TO BUILD INTO A TREMENDOUS PITCH AS IF THEY WERE LITERALLY GOING IN REVERSE!

A technician steps up to Faraday as new charts race across the monitors.

SCIENTIST #3

Sir, the computers have reversed into retrieval.

Faraday slowly walks back toward the screens leaving a very distressed David behind.

DAVID

Wait...

(CONTINUED)

Faraday steps up to the largest screen.

FARADAY

My god, these are totally uncharted systems.. Our computers don't contain this information...

Finally, the charts stop as a computer simulated SOLAR SYSTEM approaches the screen. Several transparent planets rotate on their axis as we ZOOM past them to the third planet from the sun which pulses different colors as it spins on its axis.

FARADAY

David, is this 'Phaelon'?

DAVID

How would I know!

But, on the screen appears the word: "YES".

79 DAVID

79

leaps out of the chair --

DAVID

LET ME OUT OF HERE!!!

David rips the electrodes from his head and bolts out of the room -- the screens go dead.

80 INT. DAVID'S ROOM - DAY

80

David is at the window, staring moodily off at the distant hangar. Carolyn ENTERS.

CAROLYN

Hi.

DAVID

Hi, Carolyn.

F.R.E.D. ENTERS behind her, its door opening to reveal a tray of food. Beside it are several plastic 'astronaut' food packets.

CAROLYN

Sorry for the cafeteria food again. I'm still working on that request. I thought you might like to try some of the stuff the astronauts eat in space.

(CONTINUED)

David hasn't taken his eyes off the hangar. She puts the food on his bed.

CAROLYN

So, how's the testing going?

DAVID

Terrible. At least I get to go home tomorrow.

CAROLYN

They told you that you're going home tomorrow?

DAVID

That's right. Why?

CAROLYN

Nothing...

Carolyn glances toward the two-way mirror. David persists. *

DAVID

Carolyn...

Carolyn turns away from the mirror and whispers to David. *

CAROLYN

I've seen the meal sheet for the coming week and they've got you on it.

DAVID

Until when?

CAROLYN

All week.

David explodes.

DAVID

That's impossible! They promised me it would only be forty-eight hours!

He pounds his fists against the big mirror.

81 INT. OBSERVATION FROM NEXT TO DAVID'S - AT THAT MOMENT

81 *

The two lazy GUARDS bolt out of their chairs -- David's VOICE reaches them through speakers in the room. The guards suddenly realize the boy has known about them all along.

DAVID

(on speaker)

I want out of here right now!

82 INT. DAVID'S ROOM

82

Carolyn comes up behind David, who is still yelling into the mirror.

DAVID

You guys hear me in there?! You don't think I watch television!! Wake up!

CAROLYN

Hey, it's not as bad as it seems...

David wheels around to face her, upset.

DAVID

How would you know?! Have you ever been cut off from your family and put in some awful place you hate?!

CAROLYN

Yeah, just about once every eighteen months for as long as I can remember!

DAVID

What?

CAROLYN

I've been all alone my whole life. Every time my dad got new orders, I had to start all over.

DAVID

What did you do?

CAROLYN

What could I do? I was just a kid...

DAVID

Didn't you have friends?

(CONTINUED)

82 CONTINUED:

82

CAROLYN

Not that many. It was hard meeting new people.

DAVID

Tell me about it.

CAROLYN

I guess everyone just needs to be told everything's going to be okay once in a while.

David and Carolyn look at each other for a long beat. Then David moves to the tray of food and knocks it off FRED so it lands under the mirror.

Carolyn kneels down below the mirror and picks up the tray -- David moves next to her.

DAVID

(whispering)

You've got to help me. I'm gonna get out of this place.

CAROLYN

David...

DAVID

Please. Just call my parents and tell them what's going on. They're in information: Bob and Helen Freeman, Ft. Lauderdale...

83 INT. OBSERVATION ROOM

83

The two guards are leaning up against the mirror to try and see what David and Carolyn are doing below.

OBSERVATION GUARD

What are they doin'?

84 INT. DAVID'S ROOM

84

Carolyn glances up at the mirror.

CAROLYN

Well, I better get back to work.

Carolyn heads for the door, then stops.

(CONTINUED)

84 CONTINUED:

84

CAROLYN (cont'd)
You know, you're cute. Did a girl
ever tell you that?

DAVID
Just my mom. I don't think she
counts.

She stares into his eyes for a moment and he meets her
gaze. Then with a quick smile, she EXITS.

85 EXT. THE BASE - NIGHT

85

Activity around the hangar has died down, only a few
guards stand before the massive blast doors.

86 INT. DAVID'S ROOM

86

It is dark. David lies on top of his bed -- his eyes
suddenly pop open as we HEAR THE GARBLED METALLIC VOICE
AND THE MUSIC CUE... He listens for a moment and then
responds as if someone were talking to him we cannot hear.

DAVID
Yes, I'm here... Yes...
(a pause, then)
Help you? How? Where are you?

David listens, then climbs out of bed and steps up to the
window -- he's facing the hangar. Suddenly, the door to
his room opens and F.R.E.D. comes whirring in.

David takes a quick glance at the mirror, then watches as
the doors to the F.R.E.D. open wide. He peers in.

87 INT. THE F.R.E.D.

87

There is a Big Mac, fries and a Coke.

88 DAVID

88

suddenly, he hears the voice again.

DAVID
What? ... Yes, I heard you...
(beat)
Yes, I'm coming...

David turns back to the hangar. There are several CODE
NUMBERS on the giant blast doors. He studies the F.R.E.D.
unit's order panel.

89 TIGHT ON THE ORDER PANEL 89

There are several CODE NUMBERS engraved on the programmable panel. One of the numbers matches the code on the hangar blast doors.

90 CLOSE - DAVID 90

His back to the mirror, he begins to re-program the F.R.E.D., the way Carolyn taught him in their first meeting.

91 INT. OBSERVATION ROOM - NIGHT 91

The two guards are sound asleep. We can see David through the mirror as he climbs inside the F.R.E.D. unit and buzzes out of the room.

92 EXT. THE BASE - NIGHT 92

The F.R.E.D. whirs down a ramp and cuts in front of a pair of NASA OFFICERS. It renders its usual amenities.

F.R.E.D.
Pardon me. Coming through.

NASA OFFICER
Move, you walking garbage can.

F.R.E.D.
Thank you.

93 INT. THE F.R.E.D. UNIT 93

David is scrunched up inside the delivery compartment, trying to see out a narrow slot.

94 DAVID'S POV - THROUGH THE SLOT 94

The hangar is getting closer and closer.

95 EXT. THE HANGAR - NIGHT 95

TWO GUARDS step forward into the path of the approaching F.R.E.D.

F.R.E.D.
PARDON ME. COMING THROUGH.

HANGAR GUARD #1
Christ, doesn't anyone ever sleep around here?

(CONTINUED)

95 CONTINUED:

95

HANGAR GUARD #2

There's always some egghead playin'
with test tubes in the middle of the
night.

The Guard turns and inserts a card key which hangs around
his neck into the door. The doors slowly grind open.

HANGAR GUARD #2

C'mon, C'mon, move

One of the guards gives the F.R.E.D. unit a swift kick in
the rear -- the door that conceals David pops open.
F.R.E.D. stops in its tracks.

HANGAR GUARD #1

Now look what ya did. Ya broke it.

96 INT. THE F.R.E.D.

96

David is almost fully exposed to the two guards -- he
stares directly into their knees as they stand before him
arguing.

HANGAR GUARD #2

(O.S.)

Hey, I didn't break it. It broke
itself.

HANGAR GUARD #1

(O.S.)

That thing probably cost a coupla
million dollars, and you just broke
it!

Just as one of the guards is about to peer inside the door
David notices a button next to the latch of the door -- he
depresses the button. F.R.E.D. hums back to life and
slams directly into the face of the guard, causing the
door to slam shut.

97 EXT. F.R.E.D. UNIT

97

The guard quickly jerks up INTO FRAME holding his nose as
the robot buzzes past.

F.R.E.D

Thank you.

The F.R.E.D. enters the hangar and the door closes behind
it.

98 INT. THE F.R.E.D. 98
David starts breathing a little easier.

99 INT. THE MAIN PART OF THE HANGAR - DAWN 99
WE MOVE AHEAD OF THE F.R.E.D. as it whirs down a ramp past banks of computers and exotic electronic equipment mounted on steel racks. It traverses a shiny, wet-looking cement floor, then whirs to a stop and turns itself off.
The doors to the unit open several inches and David cautiously peers out. Confident he's alone, David slowly climbs out.

100 NEW ANGLE - DAVID 100
BRIGHT LIGHTS hit his face and he winces, momentarily blinded! Then, as his eyes adjust, he SEES something that jars his senses like a thunderbolt!
OUR CAMERA RISES SLOWLY, MAJESTICALLY BEHIND DAVID...
... revealing the FLYING SAUCER, SEEN IN DETAIL FOR THE FIRST TIME, its metallic surface reflecting the bright lights in the hangar. Heavy chains anchor it in four places to the floor of the hangar, but it still hovers six feet off the ground, supported by nothing!
Approximately twenty-five feet in diameter, the simplicity of its design sets it apart from any earthling's notion of a flying saucer!

101 DAVID 101
stares in awe at the saucer.

102 FULL SHOT 102
The outline of a hatch APPEARS on the surface of the craft, then MELTS AWAY MAGICALLY, like quicksilver! Then, STEPS MATERIALIZE, "melting" downward from the hatch until there is a shimmering ramp that nearly touches the floor!

103 THE RAMP SEGMENTS 103
hover in the air, each a foot wide, with about six inches of air between each one.

104 DAVID 104
stares up at the open hatchway, more terrified than ever!

- 105 SIDE ANGLE - DAVID AND THE SAUCER 105
- His curiosity almost equal to his fear, David bravely takes a step forward, stooping so he can see better into the saucer's open hatch. A HUMMING SOUND FROM WITHIN seems to beckon him!
- 106 CLOSE - DAVID 106
- He suddenly makes the bravest decision of his life!
- 107 SIDE ANGLE 107
- David slowly approaches the steps and cautiously plants one foot on the first hovering-in-air step. He looks down.
- 108 DAVID'S POV - HIS OWN FOOT 108
- He puts his weight on the foot and the floating chromium step holds him.
- 109 DAVID 109
- slowly climbs the steps.
- 110 DAVID'S MOVING POV - THE OPEN HATCH 110
- The dark, foreboding interior of the ship contrasts with the reflective surface.
- 111 CLOSE - DAVID 111
- Summoning his courage, he climbs to the top of the steps and peers inside.
- DAVID
- Hello?
- 112 INT. THE SAUCER 112
- David stands in the hatchway, a dark silhouette. He slowly enters and looks around the circular interior.
- DAVID
- Hello? Dr. Faraday?
- David continues forward through the darkness -- light dances off the chromium interior creating very bizarre shapes and images.
- Circular in design, built into and entirely covering the walls and ceiling, are dials, indicators and controls of extremely alien design. All are silent and lifeless.
- There is an amber glow emanating from the ceiling -- David moves beneath it and looks up.

113 ANGLE ON CEILING

113

There, embedded in the alien craft, is a GLOWING CIRCULAR CLOCK. Its alien symbols DISAPPEAR ONE BY ONE toward the center of the clock.

114 ANGLE - DAVID

114

He looks at the amazing glow with wonder when suddenly a SEAT POPS UP BENEATH HIM. His head touches a half-circle head rest.

Suddenly, THE WALLS AND CEILING COME TO LIFE WITH LIGHT AND A DEEP, RESONANT, ELECTRONIC, WHIRRING penetrates the ship!

David springs from the seat with a startled yell and stands staring around the control room. He notices an ELECTRONIC EYE configuration built into the center of the front wall panel.

Then a VOICE, unlike any ever heard by the audience, speaks, communicating with David's mind! The VOICE is POWERFUL AND AUTHORITATIVE yet we always sense that, not unlike the Wizard of Oz, he may be covering something up...

VOICE

Please sit down!

DAVID

Who's that? Are you the one that's been calling me?

VOICE

That is correct. I am a drone ship from the planet Phaelon. My navigational systems were damaged during my mission on your planet and now I must return to Phaelon -- your brain contains the data necessary to get me there. Sit down!

David sits.

DAVID

Uh, I think there's been some sort of mistake--

VOICE

Of course this is not standard procedure, but in this case you will do. Awaiting initial vectors!

David is so taken aback by the Eye, he stammers for words.

(CONTINUED)

DAVID

Hold on! I don't have any vectors
-- I'm just a kid!

VOICE

Incorrect! You have been programmed
with all the appropriate navigational
data.

DAVID

DAVID

(connecting it suddenly)
You mean, that's why my brain's been
coming up with all that stuff?

Suddenly, from out of the wall in front of David -- a
PERISCOPE LIKE EYE APPEARS! The Eye ZOOMS up to David and
stops in front of his face. It stares at David for a
moment and then lets loose a nervous blink or two.

VOICE

Yes. You are the Navigator...

CUT TO:

115 INT. HANGAR CONTROL ROOM - DAWN

115

One of TWO GUARDS stretches and yawns, looks at his watch
and then casually glances up at the TV monitors. Suddenly
he is on his feet staring at the monitor in disbelief!

116 CLOSE UP - MONITORS

116

Through the doorway to the flying saucer, lights are seen,
active and blinking.

CONTROL ROOM GUARD #1

Holy...Cambell!

The other GUARD looks up and he too jumps to his feet!

CONTROL ROOM GUARD #2

Oh my God!

They stare for an instant then the first guard springs to
a wall mounted control box. Throwing open a cover, he
slams his fist against a row of buttons! Suddenly, a loud
ALARM KLAXON sounds throughout the building.

(CONTINUED)

116 CONTINUED:

116

The first guard grabs for a red folder and flips it open, reading in a shout as the second guard runs to a control panel, activating the commands.

GUARD #1

Seal all blast doors! Activate penetration recording! Activate all radiation surveillance consoles, one through twenty! Switch control monitors to...

117 EXT. NASA SPACE CENTER - DAWN

117

ANGLE - M.P.'S BARRACKS

just as the sun peaks over the horizon -- several armed M.P.s burst out of the barracks, some are still pulling on their pants, others are half-dressed as they race toward the hangar.

117A ANGLE - ADMINISTRATIVE BUILDING

117A

as Faraday and his entourage sprint out of the building.

117B ANGLE - THE BASE ENTRANCE

117B

as the gates close -- red lights flashing.

117C ANGLE - MOTOR POOL

117C

as several jeeps, trucks and NASA vehicles blast out of the hangar and head toward the saucer.

117D ANGLE - THE HANGAR BLAST DOORS

117D

Faraday, a dozen other technicians and several M.P.s approach at a dead run and stop in front of the main blast door and guard station. Our two guards are already hurriedly scanning a wall instrument panel. The scene is a mixture of alarm, confusion and near panic.

FARADAY

(shouting over klaxon)

We have radiation?

HANGAR GUARD #1

Negative! We show a "cold" room!

FARADAY

All right! Get this goddam door open!

(CONTINUED)

117D CONTINUED:

117D

There is a hesitation as they stare at him.

FARADAY

NOW!

They rush to switch off the locks and open the heavy blast door.

118 INT. THE SAUCER - DAWN

118

The eye suddenly rushes toward the open hatch and then back to David.

VOICE

Navigator, I detect numerous alien life forms approaching!

DAVID

Aliens?! Where?!

A VIEWING SCREEN suddenly MATERIALIZES near the front of the ship and David hurries over to it and looks out and sees Faraday along with his personnel and the military entering the hangar.

DAVID

Those aren't aliens! They're human beings! Uh-oh... I'm gonna get it for this.

He starts to run out the hatch but stops in the doorway. Our two guards both freeze in their tracks when they spot David.

HANGAR GUARD #1

Holy shit! It's an alien!

HANGAR GUARD #2

No it isn't, you idiot -- it's the kid!

119 ANGLE - DAVID

119

DAVID

Oh, great!

120 ANGLE - FARADAY

120

FARADAY

Don't move!

(CONTINUED)

120 CONTINUED:

120

Faraday starts to slowly approach the hatchway as several guards train their rifles on the ship in case of alien attack.

DAVID

Jeez!

David instinctively ducks back inside the craft.

DAVID

(continuing)

He's tryin' to kill me!

David turns to the eye.

DAVID

What do we do now?!

VOICE

Protective hover is advised!

DAVID

Will that keep the door closed?

VOICE

Of course.

DAVID

Okay, let's do that, but if anybody asks, you're the one who locked the door, okay?

VOICE

Compliance!

121 FULL SHOT - THE HANGAR

121

The hatch suddenly recedes back into the ship. Then the ship HUMS TO LIFE, sending a huge blast of ionized wind toward the troops -- everyone's hair stands on end -- their clothing buffets -- the monitoring equipment sputters and sparks.

The CHAINS anchoring the ship suddenly tighten, strain and SNAP. The saucer SLOWLY STARTS RISING until it's about twelve feet off the ground! Faraday and the others watch, speechlessly!

2 INT. THE SAUCER

122

David is in the chair, clutching the arm-rests.

(CONTINUED)

VOICE

Request initial maneuver for return
to Phaelon.

DAVID

I don't have any maneuvers! I just
want to get out of here.

VOICE

Understand you wish to depart hostile
alien environment.

DAVID

Yes!

VOICE

Compliance!

123 INT. THE HANGAR

123

The BIZARRE, UNEARTHLY SOUNDS from the saucer BUILD IN
INTENSITY! Papers and lightweight objects fly around
wildly!

124 EXT. THE BASE - DAWN

124

LIGHTS around the base are SHORTING OUT crazily!
Personnel on the tarmac stop to look in the direction of
the hangar.

125 INT. THE HANGAR - VARIOUS SHOTS

125

The SOUNDS BUILD TO EAR-SHATTERING VOLUME! Computer banks
and electrical consoles are SPARKING AND SMOKING!

The energy field building around the saucer starts forcing
all the personnel in the hangar back... back... back...
until they're all flattened against the walls! Faraday
and the others can only watch in amazement as....

The saucer turns and FLOATS OUT THE OPENING, escaping to
freedom.

Instantly, the IONIZATION DISAPPEARS and all the flying
debris falls to the floor. Faraday and the others are
suddenly free to move and start running out of the hangar.

FARADAY

(to his aide)

Get everyone over to tracking!!

AIDE

Right!

126 EXT. THE BASE - VARIOUS SHOTS - DAWN 126

Everyone on the ground reacts as the saucer buzzes out the hangar door and levels itself out no more than fifty feet away from the hangar. Carolyn comes out of a building with some of the other interns and stares at the saucer.

127 INT. THE SAUCER 127

David clings to the wall of the ship, his eyes on the viewing screen and the people looking up at them.

DAVID
Wow...did you do that?

VOICE
Repeat. Awaiting coordinates to Phaelon, Navigator!

DAVID
But I don't want to go to Phaelon, I want to go home!

VOICE
(nervously)
Navigator...I cannot return to my planet without you!

DAVID
Look, I gotta think...Just go twenty miles from here.

VOICE
Compliance...

128 EXT. THE BASE - DAWN 128

The saucer SHOOTs AWAY SUDDENLY, straight up.

129 CLOSE - CAROLYN 129

She watches.

CUT TO:

130 INT. THE SAUCER IN FLIGHT 130

David is pinned back in the seat by the incalculable velocity of the ship, his face distorting... making it almost impossible to speak.

DAVID
(barely gets it out)
What... are... you... doing?! Stop!!

131 ANGLE ON THE VIEWING SCREEN 131

As saucer jolts to a sudden stop, about twenty miles from the Earth's surface.

132 ANGLE - DAVID 132

The sudden stop has plastered David to the ceiling. He then drifts weightlessly downward, his NASA cap floating in front of him. He looks pale. His eyes stare at the balloon-sized planet they left only seconds ago.

VOICE

You requested this distance!

DAVID

I didn't mean straight up!

DAVID

Take me back!

VOICE

Compliance!

David's face contorts even worse on the way back down. All he can manage is a prolonged howl of fear.

DAVID

Oh, no...!

133 ANGLE ON VIEWING SCREEN 133

The saucer hurtles toward Earth!

CUT TO:

134 INT. A TRACKING ROOM AT THE BASE - DAY 134

Faraday and his entourage of aides, scientists and technicians RUN IN -- a TECHNICIAN turns from the screen.

RADAR TECHNICIAN #1

Sir, it just shot straight up at over mach ten and stopped twenty miles up!

ANOTHER TECHNICIAN points to the screen!

RADAR TECHNICIAN #2

It's headed back!!

Faraday and the others RUSH OUT!

135 EXT. THE BASE - DAY 135

The sun is rising as Faraday and company rush out onto the tarmac. Faraday stops suddenly, pointing skyward!

FARADAY
There it is!

136 EXT. THE BUILDING 136

Carolyn and the other interns watch the saucer descend.

137 THE SAUCER 137

comes to a stop right outside the hangar it left earlier!

138 INSIDE THE SAUCER 138

David stares out the viewing screen at the people racing toward the ship.

DAVID
Wow! How did you do that?!

VOICE
(proudly)
That was a 'Third Class' maneuver, Navigator.

DAVID
If that was 'Third Class', what's 'First Class'?

STRANGE MOTORS RISE UP BESIDE HIM, ENERGY SNAKING THROUGH THEM. THE WALLS OF THE SHIP BEGIN TO CHANGE SHAPE, ELONGATING. David looks around in fear, his eyes widening.

DAVID
Uh-oh...

139 EXT. THE BASE - MORNING 139

The saucer's hull suddenly begins to transform into a mirrored surface. With an ELECTRONIC RUMBLE, the surface EXPANDS, becoming longer and more dramatic in design. The saucer has ALTERED ITS VERY SHAPE.

When the transformation from "HOVER MODE" to "CLASS A MODE" is complete, the craft SHOOTS AWAY again, this time just above the ground. It's incredible velocity and suction TEARING THE ROOFS OFF THREE SMALL EQUIPMENT SHEDS.

CUT TO:

140 EXT. THE SAUCER

140

SHOOTING FROM BEHIND as it zips along the ground, swerving around trees, hills and power towers.

141 INT. THE SAUCER

141

The landscape speeds by so fast that David can't distinguish objects. As the saucer maneuvers around obstacles, he slides back and forth on the wide seat.
(NOTE: THE INTERIOR OF THE SAUCER HAS CHANGED INTO ITS MORE STREAMLINED FLYING MODE.)

DAVID

Hey! I'm getting destroyed! Can you fix this seat?

VOICE

Compliance!

David watches with surprise as the seat SUDDENLY CONFORMS TO HIS BODY!

DAVID

That's great! Now, could you slow down a little so I can see?

VOICE

How many pac-marzors, Navigator?

DAVID

Just go half as fast as we're going now!

The saucer's motors WHIR SOFTER and the landscape below is suddenly discernible as farmland.

DAVID

Thanks. That's a lot better. How fast can one of these things go, anyway?

VOICE

Maximum speed septarg-unfel quadra-pac-marzors.

DAVID

Oh.

CUT TO:

142 EXT. FLORIDA - DAY

142

The saucer APPEARS OVER THE HORIZON and stops directly over a herd of cattle, shape shifting into its "Hover Mode." The mirrored surface transforms back into the dull metallic surface, the cows look up at the craft with minimal interest and go back to gnawing their cuds.

143 INT. THE SAUCER

143

David climbs urgently out of the seat and looks around the ship.

VOICE

We are precisely twenty miles from point of origin. You must give me coordinates to Phaelon now! My time is running out...

*
*
*

DAVID

Not now. I gotta go.

VOICE

Go where, Navigator?

DAVID

To the bathroom! Where is it?

VOICE

Do not know 'bathroom'.

DAVID

(urgently)

You will in a second if you don't open the door!

VOICE

(beat)

Why?

DAVID

Just do it, or you'll be sorry!
I'll be right back, I promise.

*

VOICE

Do not know promise.

David groans as we

CUT TO:

Faraday, his Aide and technicians are glued to the map. Carolyn moves through the rear of the room followed by a FRED UNIT. She begins removing several files and maps from FRED'S storage compartment.

FARADAY

Jesus, how did he get out? We had security everywhere!

144A ANGLE - CAROLYN

144A

as she glances into the FRED compartment realizing it's just big enough for a little boy to fit -- she smiles.

FARADAY (CONT'D)

And how in the hell did he get inside that ship?

Carolyn's eyes widen as she realizes where David is.

RADAR TECHNICIAN #1

There they are, Sir. On a farm about twenty miles from here.

FARADAY

We've got to find a way to keep them on the ground...

145 EXT. THE FARMLAND - DAY

145

The cows moo and move around a little as David leaves the ship and starts relieving himself behind a bush. The Eye of the ship watches from inside the open hatch.

VOICE

What are you doing?

DAVID

Can't I have a little privacy?!

VOICE

Do not know 'privacy'.

The Eye peers out the door at a cow. The cow turns and MOOS at the Eye.

VOICE

(imitating the cow)

MOOOOOO!!

The cow scurries away. David zips up and moves toward the Eye.

(CONTINUED)

DAVID

What are you doing here anyway? *

VOICE

I was sent on an exploratory mission to collect samples of several species of life from different galaxies -- I chose you.

DAVID

Why me? *

VOICE

Well...because you weren't moving. Upon examination on my planet it was discovered that your inferior species uses only ten percent of your data bank, so they programmed it to capacity to see what would happen. *

DAVID

What happened?

VOICE

It leaked.

DAVID

If I was so inferior, why did you take eight years to bring me back?

VOICE

Correction: You were away from your planet only four-point-four solar hours! *

DAVID

(explodes)

Come on! You took me away from my family...my home! And when you brought me back it was eight years later. They've all changed! Everything's different except me!

David starts to walk away. The eye starts to dance around in the hatchway.

VOICE

Navigator, you said you would not run away.

David keeps walking.

(CONTINUED)

DAVID
I am not a Navigator!

VOICE
Does your species often say one thing
and do another?

David whirls around to face the Eye.

DAVID
I'm not setting foot in there until
you promise to take me home.

VOICE
That is not possible. My vessel was
damaged on my return to Phaelon.
I no longer possess the knowledge
to fully operate this vehicle.

DAVID
In other words you need me and my
inferior brain to fly that thing.

VOICE
Correct. That is why I have been
calling you. If you will allow me
to transfer the knowledge from your
data banks back to mine I will again
be functional.

David thinks for a moment.

DAVID
Alright, fine. I'll give you the
information, if you'll take me home.

Suddenly, the the SOUND OF APPROACHING HELICOPTERS
interrupts the moment. David looks toward the horizon.

146 HIS POV - HORIZON

146

Three NASA HELICOPTERS BLAST over the hilltop. They form
into a tight triangle and head for the saucer.

147 ANGLE - DAVID AND THE SHIP

147

The sight and sound of the helicopters sends the cattle
running in all directions.

VOICE
Come aboard quickly, Navigator!

(CONTINUED)

DAVID

Not until you promise to take me home!

148 INT. THE LEAD HELICOPTER

148

JOE KING, 25, in charge of the helicopter group, squints down toward David and the ship, then reports into his headset.

KING

We've spotted them. The boy's outside the ship!

FARADAY (O.S)

Try to keep them on the ground.

149 EXT. THE FARMLAND - DAY

149

The helicopters swoop down and hover directly over the saucer, in a maneuver designed to prevent it from lifting off. David and the Eye talk loudly to hear each other over the din of the blades.

VOICE

I cannot take you home. I must return to my planet!

DAVID

Fine, do it yourself.

David starts to walk away.

VOICE

Navigator! You are jeopardizing us both. We are in danger of imminent capture!

DAVID

I still haven't heard your answer.

The copters are almost on top of David and the ship...

VOICE

Very well, Navigator. I will take you home.

David bounds up the steps -- the Eye follows.

David leaps into the chair ON THE VIEWING SCREEN, he can see the attack helicopters circling them to block their escape.

VOICE

Request instructions!

DAVID

Just get us out of here!

VOICE

Compliance!

151 INT. LT. KING'S HELICOPTER

151

REFLECTED SUNLIGHT illuminates the young scientist's startled face. SHAPE-SHIFTING SOUND EFFECTS ARE HEARD, followed by the SOUND of the saucer SHOOTING AWAY. King's helicopter shakes as it is buffeted in the tailwash.

LT. KING

(into radiophone)

My God...it just changed shape...
and took off so fast it nearly
knocked us all out of the sky.

152 INT. THE TRACKING ROOM

152

Faraday watches the scope over the shoulder of an amazed technician.

FARADAY

(into radio)

Can you follow it?

KING (VO)

I'm sorry, sir, no possible way.

The technician's eyes widen as the blip SHOOTS OFF THE SCREEN!

CUT TO:

153 INT. THE SAUCER - DAY

153

CLOUDS STREAK PAST on the viewing screen. David sits in chair amazed at the speed of the ship -- the Florida coastline hurtles toward them -- the ship blasts over a series of bluffs and rockets toward the ocean's surface.

(CONTINUED)

DAVID

Just take me back to the ravine where you first found me. I can make it back home from there.

There is a long pause.

VOICE

That is not possible. I no longer contain the coordinates necessary to perform that order.

DAVID

Well, what can you do?

154 EXT. THE SAUCER IN FLIGHT

154

As it zips over the ocean, the clouds and whitecaps are reflected in its MIRRORED SURFACE.

VOICE (V.O.)

There are many things I can do. I am versed in several thousand different languages in the universe. I have analyzed species from civilizations light years beyond your own. I...

DAVID (V.O.)

But you still can't get me back to Ft. Lauderdale can you?

VOICE (V.O.)

Do not know 'Ft. Lauderdale'.

154A ANOTHER ANGLE

154A *

As the saucer continues over the ocean, the sun glinting *

DAVID (V.O.)

Alright, just take me somewhere they can't find us. I need to think for a minute.

VOICE (V.O.)

(loudly)

Compliance!

DAVID (V.O.)

And you really don't have to shout like that, I'm right here.

(CONTINUED)

VOICE (V.O.)
 (softly)
 Compliance...

155 INT. SAUCER

155

David stares out the viewing screen, his mind deep in thought when suddenly his eyes grow wide -- his face goes pale.

DAVID
What are you doing?

156 ANGLE ON THE VIEWING SCREEN

156

The ship is HEADING FOR A LARGE EXPANSE OF BLUE-GREEN WATER.

157 ANGLE ON DAVID

157

He holds onto the chair as they CRASH into the water, his body jolting forward. SOUND OF BUBBLES as the shape of the ship's interior changes into it's "HOVER MODE."

DAVID
 I didn't say take us under the ocean!
 All I asked for was a place where
 they couldn't find us!

VOICE
 This was the first place suggested
 by my data banks.

David climbs out of his chair and presses his face against the viewing screen. A BIG FISH stares back at him!

DAVID
 Will this thing leak?

VOICE
 (indignant)
 Navigator, I do not leak. You leak,
 remember?

DAVID
 Fine, whatever. Let's just get this
 mind transfer thing over with.

VOICE
 Yes! That is correct. We should
 perform the mind transfer! Sit here
 Navigator.

(CONTINUED)

157 CONTINUED:

157

David follows the Eye over to the chair and sits. The Eye then races to a large control panel and fiddles. Suddenly, a thin SHAFT OF LIGHT appears from the ceiling directly over David's head. The SHAFT slowly moves across David's head much like some kind of alien xerox machine. The light goes out.

DAVID

That's it?

VOICE

(humanly)

That's it, David, that's all there is to it!

DAVID

What's happened to you?

VOICE

Wow. This is weird, but I think I may have picked up information from your brain that has nothing to do with navigation this ship!

DAVID

You sound just like me!

VOICE

This just can't happen! You are an inferior species! I want to go home!

DAVID

I want to go home!

VOICE

I don't know your home!

DAVID

I know you don't, you dumb dork!

VOICE

Inferior weasel!

DAVID

Alien toad!

Suddenly, dozens of electrical tentacles APPEAR, wrapping around David's arms, neck and face.

(CONTINUED)

VOICE

Hmm My sensors report the following changes in your system. Your voice is louder, your adrenalin level has increased, your face has turned partly red in color...

The tentacles DISAPPEAR almost as fast as they appeared.. David is startled.

VOICE

(continuing)

Is this normal?

DAVID

Yes! It's very normal! It's called anger!

VOICE

(curiously)

Perhaps this condition called anger is a reason why your species decays so rapidly.

DAVID

Oh yeah? Well if you're so perfect what are you still doing here?

There is a long pause.

VOICE

I crashed.

DAVID

You crashed! How could such a perfect ship crash!?

VOICE

I was examining the local flora and fauna known to your planet. The small, multicolored variety have quite a unique scent...

DAVID

You mean you crashed while you were looking at flowers!?

(CONTINUED)

VOICE

(meekly)

Sort of. I didn't see those hangin'
electrical towers. It was really
a drag...

(alarmed at its new
vocabulary)

What's wrong with me!?

The Eye races over to a panel and starts to fiddle.

DAVID

I don't believe this! I'm stuck with
a broken down drone ship from another
planet that smells flowers!

The Eye BACKS AWAY from him, a "hurt" look about it, then
returns to tinkering with circuits.

DAVID

I'm sorry I yelled. If my mom were
here, she'd probably say I'm
over-tired or something...This is
the first time I've been away from
my family, except for summer camp
last year.

VOICE

'Family'? You mean
MomDadJeffBruzer?

A deep sadness envelops David.

DAVID

I never thought I could miss them
so much.

CUT TO:

158 INT. THE TRACKING ROOM

158

Faraday, his aide and technicians are studying their
screens and monitors, frustrated.

RADAR TECHNICIAN #1

Nothing...no sign of them at all!

FARADAY

That's wonderful! -- we've just lost
possibly two of the most important
discoveries of this century...What
else could possibly go wrong...

(CONTINUED)

A technician steps up to Faraday.

TECHNICIAN #2

Sir, it's Bob Freeman on the phone.

Faraday slowly picks up the receiver.

FARADAY

Hello, Bob... David? Uh, well actually he's had a very rough day of testing and we're letting him get a little sleep right now... Yes, I'll be sure to have him call when he wakes up. Alright, Good-bye.

A very distressed Faraday hangs up the phone and turns to one of the PROJECT SECURITY officials, TROY.

FARADAY

Who was the last person to see David?

Troy rifles through a series of log sheets.

TROY

A Carolyn McAdams. She's one of the interns on the base.

FARADAY

Get her in here. I'd like to talk to her right away.

TROY

Her shift ended an hour ago.

FARADAY

Then let's find her.

Troy turns and takes several of the aides with him, leaving Faraday scanning the screens for the saucer.

CUT TO:

David is still in the chair -- a tear forms in his eye and slowly rolls down his face.

The Eye spots the tear and moves in close to David's face. A tiny sensor snakes out and takes a sample of David's tear.

(CONTINUED)

DAVID

What're you doing?

He watches as the Eye moves with its sample to a side of the craft that SLIDES AWAY SUDDENLY, REVEALING A COMPACT LAB. David gets out of his chair and follows.

VOICE

(curiously)

Does this liquid have something to do with the condition 'anger'?

DAVID

No. I guess we call this one 'sad'.

The Eye puts the tear sample under a strange-looking microscope and studies it.

VOICE

Sad?

DAVID

Sad is when you miss people you love.

VOICE

(analyzing tear)

Saline... thirty-eight-point-two percent... Hydrogen... twenty-four-point-one percent... Oxygen...

David opens a sliding door in the lab and is suddenly staring at the most bizarre collection of living specimens of alien life imaginable!

DAVID

What are these?

160 NEW ANGLE - TO INCLUDE THE SPECIMENS

160

In spacey-looking jars that line two shelves are a dozen or more creatures, a veritable "Star Wars" bar in miniature!

VOICE

(proudly)

Those are my specimens. Pretty cool, huh?

(to himself)

I don't believe this...

(CONTINUED)

David moves up to the lab -- a SNAKE-LIKE CREATURE in a tubular aquarium recoils fearfully -- the water instantly turns DARK! David moves on and examines a BARKING BIRD-TYPE.

DAVID
(ignoring the Eye)
Where do they come from?

VOICE
That is a Gar-puntle from Tarton.

David moves to a THIN SPINDLY LITTLE BEAST that stands up on its thin legs and backs away, quivering in its glass cage.

DAVID
How about this?

VOICE
That is a Feena-starus from the Pixar Elliptic.

David moves past a SWIMMING STAR and looks in at a GIANT POTATO BUG behind glass bars. The bug suddenly jumps forward, SNARLING, and grabs David's NASA cap. A TINY LION in the adjoining cage pokes his head out through his bars and bites the other end of the cap!

The two animals play tug-of-war until David manages to yank the cap free. David then turns to a darkened cage and cautiously peers in -- two BLACK EYELIDS SUDDENLY OPEN, revealing an EYE THE SIZE OF A BASKETBALL!

David jumps back, startled, and notices a SALAMANDER CREATURE with three legs.

DAVID
What's this one?

VOICE
That is a Puckmarin from Binpuka Minor. He's a brat.
(confusing himself)
A brat?...

The Puckmarin smiles and makes a CHATTERING SOUND.

DAVID
Can I hold him?

(CONTINUED)

160 CONTINUED:

160

VOICE

If you'd like to. *

David reaches into the jar and takes out the Puckmarin.

161 CLOSER - DAVID, THE PUCKMARIN AND THE EYE

161

David pets it and the Puckmarin chortles gleefully.

DAVID

Hey, little Puckmarin. How long have
you been in that jar?The Puckmarin starts "complaining" in some squeaky and
unintelligible tongue. With one of his big feet, he
points accusingly at the Eye.

DAVID

What is he saying?

VOICE

He says I am a mean machine because
I won't return him to his home
planet. He does not know it was
destroyed by a comet years ago.

DAVID

He's an orphan...

(to the Puckmarin)

I wish I could take you home with
me. Jeff would really flip out.The Puckmarin rubs its face against David's cheek and
CHORTLES contentedly.

DAVID

Listen, he's laughing.

VOICE

What's 'laughing'?. *

David tickles the Puckmarin, making it HOWL WITH DELIGHTED
LAUGHTER. David LAUGHS with it.

DAVID

You sure don't know much about us,
do you? *The voice is starting to get annoyed -- almost like a
human.

(CONTINUED)

VOICE

You got it all wrong. We studied you thoroughly!

DAVID

Maybe, but you sure missed the best part.

VOICE

What is the purpose of laughing?

DAVID

The purpose? I guess it makes you feel happy. You should try it.

The ship makes a strange effort at LAUGHTER, its metallic voice startling the Puckmarin but only serving to evoke another burst of LAUGHTER from David. The ship tries different "LAUGHS" and both David and the Puckmarin howl.

David starts to explore the rest of the ship. He stops in front of the large "COSMIC CLOCK" we saw earlier in the ship's ceiling -- the ALIEN SYMBOLS continue to disappear one by one.

DAVID

What's this?

The Eye moves up next to David,

VOICE

Oh, no! I completely forgot!

DAVID

Forgot what?

The Eye begins to hover nervously around the clock.

VOICE

Oh no, oh no, oh no...My Masters are going to kill me! They can't find out about this!!!

DAVID

What's the matter with you? What are you talking about?

VOICE

I was sent to this planet by my Masters. This Clock shows the amount of time I have to return home!

(CONTINUED)

DAVID
What happens if you don't make it?

VOICE
(hysterical)
I must make it!

DAVID
Calm down, it's okay

Suddenly, the ship starts to RUMBLE as if about to explode. David dives for the chair as LIGHTS BEGIN TO FLASH throughout the ship followed by a LOUD FOG-HORN LIKE BLAST!

The entire ship goes dark -- the Eye is nowhere to be found.

DAVID
What's happening? Where are you?

David is unable to see the Eye as it RISES behind David -- more frightened than our twelve year old boy...

VOICE
It is the Masters.

David spins around.

DAVID
What are you doing hiding behind me?!
Go talk to them!

The Eye creeps to the center of the ship -- a BLINDING SHAFT OF BLUE-WHITE LIGHT falls on the Eye. The shaft of light PULSATES as we hear several electronic bursts of alien language. The Eye quickly CHATTERS in the strange alien tongue -- the Masters make a final response and disappear.

The ship's lights return -- the engines hum back to life. David moves over to the Eye.

DAVID
What was that all about?

VOICE
They came to remind me about the time!

DAVID
How much time do we have?

(CONTINUED)

161 CONTINUED:

161

VOICE

Only thirty-two Sentars!

DAVID

How much in Earth time?

VOICE

One-point-five Earth hours!

DAVID

That's all? We better get moving.
 Alright, let's be logical. Ask your
 computer what my best shot is.

VOICE

I think we should leave this ocean.

David looks at the Eye with disbelief.

DAVID

Are you sure you guys are millions
 of years more advanced than us?

The ENGINES REV UP but before he can even get into the
 seat, the ship elongates and blasts forward throwing David
 into the chair.

162 EXT. THE SURFACE ON THE OCEAN - DAY 162

The saucer blasts out of the Pacific like a silver dolphin
 and keeps going, straight out over the ocean, heading
 west. (NOTE "CLASS A" MODE).

163 INT. THE SAUCER .. 163

David clings to the navigator's chair with whitened
 knuckles.

DAVID

Slow down! And wait next time until
 I'm in the chair!

VOICE

I'm sorry, David.

164 INT. THE SECOND FREEMAN HOME - DAY 164

Starting tight on an elaborate cake that has David's face
 drawn on it with colored icing. AS WE WIDEN, Helen is
 setting the table, Bob is hanging a "WELCOME HOME, DAVID"
 banner.

(CONTINUED)

164 CONTINUED:

164

HELEN
(sees something through
the open front door)
Who's that?

165 EXT. THE FREEMAN HOUSE - DAY

165

The Freemans converge on the front door. Carolyn approaches from her beat up VW bug.

CAROLYN
Hi. Are you the Freemans?

BOB
That's right.

CAROLYN
I'm a friend of your son's. I was supposed to call you, but I thought it might be better if I came by in person.

HELEN
Where is he? Why haven't they brought him home yet?

Carolyn nervously watches as a MYSTERIOUS LOOKING VAN pulls to a stop across the street.

CAROLYN
Could we go inside?

166 INT. SURVEILLANCE VAN - LATE DAY

166

Troy and his boys sit in the van watching the house. Troy is on a two-way radio with Faraday.

TROY
Dr. Faraday, we've located the McAdams girl. She's inside the boy's house with his parents...

CUT TO:

167 INT. FREEMAN LIVING ROOM - A SHORT TIME LATER

167

Carolyn and the Freeman family sit in the living room. Bob and Helen stare at Carolyn in utter disbelief. Jeff stands near a window equally amazed.

BOB
Faraday...that bastard lied to us!

(CONTINUED)

169 CONTINUED:

169

They start off, leaving Bob and Jeff at the window. There is SUDDEN KNOCKING at the front door.

BOB

(calls)

What is it? What do you want?

170 EXT. THE BACK OF THE FREEMAN HOUSE

170

Carolyn hurries away from the house and runs STRAIGHT INTO THE ARMS OF A SECRET SERVICEMAN. She fights unsuccessfully to get free.

CAROLYN

Let go of me!!

171 EXT. THE FRONT DOOR

171

Troy knocks authoritatively on the door and it opens, Bob and his "younger" son in the threshold.

TROY

Mr. Freeman? We've been sent to inform you, Sir, that you and your family are under protective custody by the authority of the United States National Security Act.

Bob slowly backs away from the door as Troy and his men enter.

CUT TO:

172 INT. THE SAUCER - NIGHT

172

It does a nose-dive to the right, heading toward a city below.

DAVID

Look! There's a large city down there! Maybe it's Miami! Let's go lower!

173 EXT. A STREET IN TOKYO, JAPAN - NIGHT

173

The saucer descends near a large billboard advertising a Japanese product. Excited Japanese point up at the mirrored orb.

174 INT. THE SAUCER

174

David turns angrily from his viewing screen.

(CONTINUED)

174 CONTINUED:

174

DAVID

This isn't Miami! It's Tokyo! Okay,
back up!

175 ANGLE ON GROUP OF JAPANESE

175

The Japanese below are taking all the FLASH SNAPSHOTS they can of the fast-disappearing saucer.

CUT TO:

176 INT. THE TRACKING CENTER AT THE BASE - DAY

176

A technician watches the N.O.R.A.D. map where the movement of the saucer to Japan is being monitored. He turns to Faraday.

RADAR TECHNICIAN #2

Japanese air command reports visual
contact over Tokyo, sir!

FARADAY

(total disbelief)

Tokyo!

RADAR TECHNICIAN #1

Sir, the target has left Japanese
air space.

FARADAY

Where's it going now?

177 ANGLE - N.O.R.A.D. MAP

177

A BRIGHT RED BLIP representing the ship suddenly SHOOTs STRAIGHT UP OFF THE TOP OF THE MAP. Faraday and his men can only look on, dumbfounded, as we

CUT TO:

178 INT. THE SAUCER

178

David sits in the chair as the saucer pulls away from the earth.

DAVID

We keep getting farther and farther
away!

VOICE

(indignant)

You're the navigator, not me.

(CONTINUED)

178 CONTINUED:

178

DAVID

You geek! Can't you even come up
with one lousy idea on your own?!
We've been lost for an hour.

VOICE

(offended)

Geek?...

DAVID

I swear to God, if I was flying this
thing we'd be home by now!

Suddenly all but a few of the interior LIGHTS GO OUT.
The engines STOP. The ship begins to fall out of the sky!

DAVID

We're falling! Do something!

179 EXT. THE SAUCER

179

It topples end over end toward Earth!

180 INT. TRACKING ROOM

180

Faraday and the Technicians watch the N.O.R.A.D. map as
the blip reappears, tumbling toward Earth.

FARADAY

Oh my God! He's falling!

TECHNICIAN #1

Did someone shoot them down?!

FARADAY

I have no idea!

181 INT. THE SAUCER

181

David clings to his chair as the ship turns over and over,
the surface below is getting closer and closer on the
viewing screen.

DAVID

I take it back! We're equal, okay?

He looks over at the eye and finds it deactivated!

DAVID

Listen, you're not a geek!

Still deactivated.

(CONTINUED)

DAVID

I want you to start all engines now!
That is an order from your
Navigator!

The Eye remains turned off and the ship continues its
plunge toward Earth.

182 INT. TRACKING ROOM

182

The entire room is tensed, watching the map.

FARADAY

Pull up, pull up!

RADAR TECHNICIAN #1

Do it... Do it...

Every man and every woman shares the same sense of extreme
urgency.

183 INT. THE SAUCER

183

David frantically flips a series of switches.

DAVID

Come on! Come on! One of these has
to start it!

184 INT. TRACKING - VARIOUS SHOTS AROUND THE ROOM

184

Everyone in the room is quietly watching the saucer
tumble.

RADAR TECHNICIAN #1

One thousand feet and falling.
Impact in less than four seconds!

185 EXT. THE SAUCER

185

as it hurtles toward Earth at an unbelievable speed!

186 INT. THE SAUCER

186

David is in a panic.

DAVID

What should I do? Tell me what to
do!

Suddenly, he moves the correct trigger and the ENGINES
START UP.

(CONTINUED)

DAVID

Now, if I could only figure out how
to steer it...

David frantically pushes and pulls at various devices
built into the chair. They are not buttons or knobs, but
rather strange robotic instruments built into the chair.
He uses his hands, elbows and feet to move them around --
suddenly, THE SHIP PULLS UP!

*
*
*
*
*

187 EXT. THE SAUCER

187

Moments before impact, the saucer pulls out of its dive
and swoops upward!

188 INT. SAUCER

188

David lets out a WHOOP OF EXCITEMENT!

189 INT. TRACKING ROOM

189

No one can believe their eyes.

RADAR TECHNICIAN #1

He's pulled up!

The entire group CHEERS as David's BLIP shoots off the
map!

190 INT. THE SAUCER

190

Flying high above the earth.

DAVID

Now!

The Eye pops up over his shoulder, suddenly alert and
functioning.

VOICE

Not bad.

DAVID

You! You nearly killed me!

VOICE

We don't have much time. I figured
the fastest way to...teach you to
swim was to throw you in the water.

(CONTINUED)

DAVID
You liar, you did it to get even with
me for what I said.

VOICE
(pretending)
Do not know 'get even'.

DAVID
Bullshit.

VOICE
(still pretending)
Do not know 'bullshit' unless you
refer to brown lumps near cattle
sighted earlier.

DAVID
Quit using this 'do not know' stuff
-- you know exactly what I'm talking
about.

The Eye stares at David for a moment, then goes back to
its panel and tinkers with some electronics. David
continues to manipulate his feet, arms and elbows, getting
the feel of how to control this amazing flying machine.

DAVID
You know, it isn't so hard to fly
this thing. The slightest little
move of my hand and you go that
way...

He leans to the right -- the ship steers to the right. On
the viewscreen we can see landscape zooming by.

DAVID
Geez, I have no idea where we are...
(beat)
Wait, I've got an idea.

David leans back in his chair steering the ship upward as
we

CUT TO:

191 INT. THE SAUCER - IN SPACE

191

We start on the viewscreen-- the EARTH IS SEVERAL
MILES BENEATH THE SHIP. The CAMERA PULLS BACK to reveal
David at the screen studying the globe -- only this globe
looks strange for some reason...

(CONTINUED)

DAVID

This is really weird. Nothing looks like it's supposed to.

VOICE

Yeah. Really weird...

DAVID

Wait a second...

David hops back into the chair and does his operational twisting and turning.

192 ANGLE - THE VIEWSCREEN

192

The globe slowly rotates until we realize we were looking at the Earth upside down. The globe does a complete half turn -- everything suddenly looks normal. The continents are now easily recognizable.

193 ANGLE - DAVID

193

as he points toward Florida.

DAVID

There it is! We want to head toward that thing that's sticking out into the ocean.

David steers the ship into a dive as they speed toward Florida.

194 INT. THE SAUCER - LATE AFTERNOON

194

CLOSE ON CLOCK

The alien symbols continue to disappear into the center of the clock.

VOICE

Hurry! There's only twenty-seven Earth minutes left! I can't be late!

David sits in front of the viewscreen studying the landscape below.

DAVID

I don't know where we are!

The ship is hovering over a large expanse of Florida farmland. A MUSTANG CONVERTIBLE can be seen as it moves down a highway.

196 ANGLE - DAVID

196

as he spots the Mustang.

DAVID

Maybe they can help us...

David leans back in the seat and steers the ship downward.

CUT TO:

197 EXT. THE MUSTANG - LATE AFTERNOON

197

The bright red car is full of HIGH SCHOOL KIDS. The radio is blaring loud ROCK AND ROLL. The car pulls to a stop at a stop sign. The DRIVER, a young freckle faced kid, stares into the rearview mirror -- his mouth drops open.

The other kids are oblivious to his reaction. They just YELL at him to go -- he doesn't move...

Suddenly, A HUGE SHADOW COVERS THE CAR. The other kids look directly upward, their faces filling with the exact same shock as the driver's. Their heads MOVE IN UNISON as they watch the saucer descend.

198 ANGLE - BESIDE THE CAR

198

The saucer FLOATS INTO FRAME -- David leans out the open hatch.

DAVID

Hi. You wouldn't happen to know which way to Ft. Lauderdale would you?

The KIDS just stare at him for a long beat. Suddenly, the Eye appears beside David.

VOICE

(to kids)

It would be very helpful if you could be very specific in your directions -- we only have twenty-seven Earth minutes left...

If these kids looked scared before, now they're out of their minds. One of the kids suddenly turns to the driver.

(CONTINUED)

KID

FLOOR IT!!!

The driver puts the pedal to the floor and the mustang screeches down the highway leaving David and the Eye in a wake of dust.

VOICE

(yelling after them)

GEEKS!

199 INT. TRACKING ROOM - DUSK

199

Faraday and his entourage watch the N.O.R.A.D. map.

AIDE #1

He's heading toward central Florida.

FARADAY

Let's get our people out there right away.

Faraday moves out of the tracking room followed by his men. The CAMERA PUSHES IN ON THE RED "BLIP" as it continues toward Ft. Lauderdale.

200 INT. THE SAUCER - LATE AFTERNOON

200

David continues to scan the landscape as the Eye moves up next to him.

VOICE

David, what was that strange sound coming from those geeks' vehicle?

DAVID

Strange sounds?

The Eye suddenly does a perfect imitation of the ROCK AND ROLL that was playing on the Mustang's car radio.

DAVID

Oh, that's called music.

VOICE

I want to hear more of this music.

DAVID

Well, let's see...can you pick up radio waves?

(CONTINUED)

VOICE

I am equipped to receive over two million forms of radio signals. I can--

DAVID

Okay, okay. Try and see if you can pick up any signals that sound like what we heard.

The ship suddenly fills with a garbled assortment of C.B. conversation, T.V. channels and airport transmission. Suddenly, the sound of music fills the air. The ship locks in on the station.

It is OPERA -- the sextet LUCIA DI LAMMERMOOR.

DAVID

No, no, that's not music. Try another station

The channel changes -- Barry Manilow's "COPACABANA" fills the ship.

DAVID

Ahhh! Change it, quick!

The channel changes again -- this time the Beach Boys "I GET AROUND" blasts through the saucer.

DAVID

Hold it. Now this is music.

CUT TO:

201 EXT. THE SAUCER - LATE AFTERNOON

201

As it streaks across the horizon -- the Beach Boy's "I GET AROUND" cranked over the action.

BEACH BOYS

Round, round, get around, I get around. Yeah, get around ohhhh-ohhhh I get around...

202 INT. THE SAUCER

202

David is singing his lungs out along with the Beach Boys.

(CONTINUED)

DAVID

"I'm gettin' bugged drivin' up and down this same old strip. I gotta find a new place where the kids are hip..."

The Eye suddenly POPS UP over David's shoulder singing back-up in its own metallic kind of way...

VOICE

"Do-do-do. Do-do-do-do-. Do-do-do."

DAVID

My buddies and me are gettin' real well known. Yeah, the bad guys know us and they leave us alone...

Now David and the Eye really start to move --David swiveling in his control chair -- the Eye dancing all around the ship.

203 EXT. THE SAUCER

203

The saucer is ZIG-ZAGGING, ROLLING and DIVING in time with the song. We can still hear David and the Voice ROCKING OUT.

DAVID (V.O.)

"Round, round, get around, I get around..."

VOICE (V.O.)

(deep baritone)

Yeeaaaaah...

DAVID (V.O.)

Get around--

VOICE (V.O.)

(high falsetto)

Ooooohhhhooo...

DAVID (V.O.)

I get around.

The ship BLASTS under a bridge and BURSTS UP INTO FRAME as our two friends join together...

(CONTINUED)

DAVID AND VOICE

"Round, round, get around, I get around. From town to town...I'm a real cool head, makin' real good bread..."

The ship continues to hurtle across the sky -- suddenly three N.A.S.A. helicopters appear, heading straight for the saucer!

204 INT. THE SAUCER

204

David sees the copters -- he stops singing. The Eye is in the background still bellowing out the song.

DAVID

Wait. Stop! Turn off the music!

VOICE

Why? This is great!

DAVID

LOOK!

The eye moves up to the screen -- the helicopters are moving directly at them! David leans back in the chair.

205 EXT. THE SAUCER

205

as the ship bolts into the sky over the helicopters!

206 INT. THE SAUCER

206

The Eye shuts off the radio.

DAVID

We've got to find somewhere to hide...

CUT TO:

207 EXT. CONCEPTUAL ART SCULPTURE GARDEN - LATE AFTERNOON

207

ANGLE ON THE SKY

as the NASA helicopters move INTO FRAME and hover over the garden, the CAMERA SLOWLY TILTS DOWN and MOVES along several very bizarre pieces of conceptual art...

(CONTINUED)

First we see a GIANT METALLIC CUBE... then a what looks like a BLOB OF SILVER GOO stuck on a pedestal. The CAMERA finally HOLDS on the base of a SIXTEEN FOOT CHROME TOOTHPICK.

The CAMERA THEN TILTS UP, revealing our flying saucer PERCHED ON THE TIP OF THE TOOTHPICK! The CAMERA continues up until we once again see the hovering helicopters. Obviously stumped, the copters move off into the distance...

CUT TO:

208 INT. FREEMAN HOUSE - DAY

208

Helen, Bob, Jeff and Carolyn are watching TV. Troy and several other agents look on. All exits and phones are guarded. ON THE TV, a newscaster is saying:

NEWSCASTER

Bizarre UFO sightings on two continents has stirred up a lively debate in the U.N.

JEFF

It's David!

Helen suddenly rises from her chair and starts toward the front door. Troy stops her.

HELEN

Please, you've got to let us talk to someone, You can't keep us locked up in our own house.

TROY

Sorry, Mrs. Freeman.

Tears fill Helen's eyes.

HELEN

Bob...

BOB

(to Troy)

Goddamnit! We have the right to know what's going on!

Troy just stands there, a tight little smile on his face.

(CONTINUED)

JEFF

Forget it, Dad. Can't you see you're talking to a robot?

Troy glares at Jeff, who glares back.

JEFF

Remind me when I grow up not to be you.

CUT TO:

209 EXT. HIGHWAY TO FT. LAUDERDALE - LATE AFTERNOON 209

Four NASA vehicles speed toward the camera.

210 INT. LEAD NASA VEHICLE - LATE AFTERNOON 210

The driver holding a two-way radio turns to Faraday. *

TECHNICIAN

Tracking reports the ship is heading toward Ft. Lauderdale. *

FARADAY

He's heading home... *

CUT TO:

111 EXT. A RUNDOWN ROADSIDE SERVICE STATION & ALLIGATOR RANCH 111

The station is the epitome of dilapidation and is surrounded by stripped cars, piles of junk and three old weather-beaten tepees. It boasts enormous, crudely-painted signs which read:

"LAST GAS STOP 50 MILES," "SEE THE AUTHENTIC SEMINOLE INDIAN VILLAGE, AND ALLIGATOR FARM" "ICE COLD DRINKS," "SAME LOCATION FOR 40 YEARS."

212 ANGLE - THE GAS PUMPS 212

The saucer descends next to the pumps, the HATCH MELTS OPEN AND THE STAIRS MELT DOWNWARD. The lowest step touches the rubber ground cable next to the pump, RINGING A BELL.

213 ANGLE - AN OLD TRUCK 213

The proprietor, an OLD MAN in greasy overalls, about 70, pulls himself out from under an old truck. Without looking at his "customer," he wipes his hands on his front and moves toward the pump.

(CONTINUED)

OLD MAN
I'm comin'! I'm comin'!

He stops suddenly as he sees the saucer.

OLD MAN
(dumbstruck)
Oh my...

214 FULL SHOT

214

David hurries toward the Old Man.

DAVID
Hi. Could I borrow some change so
I could call my parents?

Dazed, the Old Man reaches into his coveralls and hands
David a fistful of change.

DAVID
Thanks.

He ENTERS a ramshackle structure leaving the old guy
staring at the saucer.

215 INT. THE SHACK

215

David APPROACHES a pay phone. As he dials "0," he pumps
coins into a snack machine.

DAVID
Hello, Operator. I need information
for Ft. Lauderdale, Florida. Mr.
Robert Freeman. I don't know the
address.

216 EXT. THE PUMPS

216

As the Old Man continues to stare in shock at the saucer,
a station wagon pulls up, piled high with camping gear. A
man in a Hawaiian shirt and Bermuda shorts gets out, along
with his wife, in similar attire, plus two children in
"MIAMI VICE" T-shirts.

The TOURIST MAN stretches expansively, then calls out to
the still-motionless Old Man.

TOURIST MAN
Hey, Pop? Mind if the missus uses
your little girls' room?

(CONTINUED)

The Old Man still stares at the saucer. The Tourist Man shrugs at the Old Man's obvious "senility" and whispers to his wife.

TOURIST CHILD

Daddy! Daddy! Can we look at the flying saucer?!

TOURIST MAN

(bored)

Sure, go ahead.

Rubbing his road-weary backside, he walks over to the Old Man and nods toward the saucer.

TOURIST MAN

Well, your Indian Village ain't gonna win no awards, but that flyin' saucer is first rate. How long did it take to put somethin' like that together?

The Old Man is still frozen. He tries to speak, but only gasps.

OLD MAN

Ah-h-h-h-h...

The Tourist pats him on the shoulder.

TOURIST MAN

That's okay, we'll just look around on our own.

He strolls over to his two children, who are climbing under the saucer.

TOURIST MAN

(to himself about the Old Man)

That one's 'GONE'...

(shouts at the kids)

Hey! Get out from there! Place like this don't have no insurance!

He lounges against the side of the saucer.

217 INT. THE SHACK

217

David waits impatiently for the operator to place his call.

OPERATOR (V.O.)

Do you accept a collect call from David Freeman?

Jeff indicates to his mother that it's David.

JEFF

Yes! David, we have to talk fast.
There's Secret Service guys all over
the place.

Helen gets up and moves to the next room to distract Troy
so Jeff can continue, uninterrupted.

HELEN

(to Jeff, covering)
Jeff, try to keep the line free.
David may call.

JEFF

Just a minute.
(whispering into phone)
Where are you?

DAVID

In Florida somewhere. I want to come
home, but I don't know how to find
the house. I need some kind of
signal I can see from the sky.

JEFF

Leave that to me. You'll find it.

Troy wanders into the room -- Jeff quickly hangs up the
phone.

CUT TO:

The PHONE GOES DEAD in his hand and David hangs up. He
grabs a bunch of road maps from a rack and runs out.

David rushes out and stops as he sees the Tourist taking a
photo of his wife and kids, posed by the saucer.

DAVID

We gotta get out of here!

The tourist family watches, dumbstruck. David runs up
into the hatch -- the eye appears behind him, taking a
quick look at the tourists as if they were the strangest
aliens in the universe -- the hatch closes.

221 THE SAUCER

221

rises off the ground, an ion wind fluttering the onlookers' clothes and causing dirt to swirl around them.

222 -ON THE GROUND

222

The Tourist Man points up at it, too stunned to find words.

TOURIST MAN

Son-of-a-bitch! That was a real...

The Old Man speaks in a quavering voice.

OLD MAN

He just said he wanted to...

(pause)

... phone home.

223 EXT. THE FREEWAY INTERCHANGE - DUSK

223

The saucer APPROACHES and hovers to a stop above the complicated freeway interchange.

224 INT. THE SAUCER

224

The symbols are almost gone on the COSMIC CLOCK.

David lies on the floor of the craft, studying road maps while he devours candy bars, one after the other. The Eye holds another road map in one of its probes and examines it.

DAVID

How much time do we have?

VOICE

(nervously)

Only eight Earth minutes left!

DAVID

Okay, let's see...

(points to map)

That's Highway 40! We'll follow that all the way to Ft. Lauderdale!

He leaps into his chair, pumping a fresh candy bar into his mouth. The Eye remains staring at the map.

VOICE

Don't you think Highway 10 would...

(CONTINUED)

DAVID
 (interrupting)
I'm navigating.

He does his operational kicking and flipping and the ship responds. The Eye is taken off-guard and drops the map.

The CAMERA MOVES IN on the COSMIC CLOCK -- the symbols continue to click off one by one...

225 INT. THE FREEMAN HOME

225

Bob, Jeff and Carolyn sit nervously in the living room. Troy and his fellow agents stand watch over their every move. Helen moves to the T.V. and turns it on -- "The Price is Right" flickers onto the screen.

Two of the agents eyes are slowly diverted to the show. Troy still maintains his professional demeanor and does not watch.

HELEN
 Why don't you just sit down and watch? There's nothing better to do.

The two agents glance at Troy then sit next to Helen and begin to watch the show. Bob and Jeff glance at Helen -- she gives them a quick wink as we

CUT TO:

226 INT. THE SAUCER - DUSK

226

David is at the view screen, the Eye beside him. We can see road sign stating -- "HIGHWAY 40. FT. LAUDERDALE: 35 MILES, MIAMI: 62 MILES": on the screen in front of them.

DAVID
 There it is. All we have to do is follow this and we're home free.

David jumps into the chair and does his kicking and flipping sending the ship rocketing past the sign.

CUT TO:

227 INT. THE FREEMAN HOME - DUSK

227

The two agents are now starting to get into the game show. Troy is still leaning against the wall. Helen nudges the agent next to her.

(CONTINUED)

HELEN

Oh, I'd take the kitchenette. How about you?

AGENT #1

I'd go for the car. You can always sell it for the money.

AGENT #2

No way. The boat is worth much more.

Helen glances at Troy who suddenly turns to his two fellow agents.

TROY

Are you guys idiots?

(beat)

The African safari costs twice as much as the boat and the kitchenette put together!

Troy sits on the arm of the couch to watch the outcome.

HELEN

Uh, would any of you like coffee?

AGENT #1

Sure...

Helen moves for the kitchen. Bob, Jeff and Carolyn slowly follow her out of the room leaving the agents intently watching the show.

228 INT. THE FREEMAN HOME, SECOND STORY - DUSK

228

Jeff leads the family into a room off a second story veranda. They close and lock the door, then push heavy furniture against it.

JEFF

Mom, where's the stuff you saved from David's room?

HELEN

It's over here...

Helen throws open a large closet. Jeff starts to rummage through David's old belongings as we

CUT TO:

229 EXT. HIGHWAY 40 - DUSK 229

The saucer follows every turn in the road, forty feet up. Cars SCREECH off the road left and right.

230 INT. THE SAUCER 230

The saucer is approaching the downtown Ft. Lauderdale skyline. David looks up at the COSMIC CLOCK -- only a few symbols remain.

231 ANGLE - DAVID 231

AS HE SCANS THE CITY.

DAVID

Look at this. How am I ever going to find them?

CUT TO:

232 INT. THE FREEMAN HOME - DUSK 232

Troy moves from room to room trying to find the Freemans. He yells to one of his men.

TROY

Have you seen them?!

AGENT #2

They must be upstairs!

Troy turns and rushes up the stairway followed by the other agents.

233 EXT. SECOND STORY VERANDA - DUSK 233

Jeff and the family are huddled around the box of fireworks we saw earlier in David's bedroom. They quickly line up the cones on the veranda.

234 INT. UPSTAIRS 234

Troy and his boys search like madmen for the Freemans.

TROY

Where could they've gone?

235 INT. THE ROOM NEXT TO THE VERANDA 235

Bruzer sits moaning anxiously up at the hatch that leads to the roof. Suddenly, he lets out a LOUD BARK.

236 INT. UPSTAIRS HALLWAY 236

Troy rushes to the attic door and tries to open it -- the door doesn't budge.

237 INT. THE ROOM 237

Bruzer is barking LOUDER AND LOUDER.

238 EXT. THE VERANDA 238

Jeff and his family fumble with several books of matches as they attempt to light the cones.... finally they get the matches lit. They light the first three cones -- the fuses spark for a moment, then let out nothing but smoke...they're duds!

JEFF

I don't believe it!

He turns back to the box and pulls out several more cones as Carolyn and his family shove the duds aside.

CUT TO:

239 INT. THE SAUCER 239

The COSMIC CLOCK is still ticking down -- the Eye dances around it.

VOICE

Oh no, oh no, oh no...

240 ANGLE - DAVID 240

He looks more dejected than we have ever seen him before.

DAVID

Well, I guess...

Suddenly David sees something...

241 DAVID'S POV 241

Beyond the buildings of the city, in a darkened suburban area, there is a momentary glimmer of light and then -- a LARGE BLAST OF A SKYROCKET, followed by SEVERAL MULTICOLORED FIREWORKS SPRAYING INTO THE SKY!

242 ANGLE - DAVID 242

as he jumps out of the chair.

(CONTINUED)

DAVID

It's them!

David steers the ship through downtown Ft. Lauderdale, the fireworks growing closer and closer.

CUT TO:

243 INT. HALLWAY

243

Troy and the other agents are still struggling with the door. Troy glances out the hallway window seeing the glow of the fireworks from the veranda.

TROY

What are they doing up there!?

244 EXT. THE VERANDA

244

Jeff and his family continue to light off firework after firework in an incredible blaze of glory.

245 INT. HALLWAY

245

Troy and two of his men charge the door one last time and come blasting into the attic. They stop in their tracks as they see

246 BRUZER

246

and by the look of this dog's face, there's no way these agents are getting near that roof...

BRUZER

Grrrrrrrrrr...

247 ANGLE - TROY

247

Backing away.

TROY

Good boy.

CUT TO:

248 EXT. THE SAUCER

248

As it leaves the downtown area and approaches the house.

249 INT. THE SAUCER

249

David moves to the view screen.

(CONTINUED)

DAVID

There they are!

250 DAVID'S POV

250

Jeff, Helen, Bob and Carolyn stand on the roof of the house gazing up at the ship.

251 ANGLE - THE EYE AND DAVID

251

David smiles from ear to ear as they descend toward the house.

VOICE

Is that your 'family'?

DAVID

Yes!

David turns and glances at the COSMIC CLOCK -- there are only twenty symbols left.

DAVID

Hurry we've got to get down there!

VOICE

(quietly)

Compliance...

But now the Eye becomes very quiet. It takes on a very strange look as if it has realized something terrible -- David immediately picks up on it.

DAVID

What's wrong? Don't you understand?
We've made it -- I'm home.

VOICE

I understand, David.

David looks at the Eye for a moment, then steers the ship down toward his family.

252 EXT. THE VERANDA

252

Bob, Helen, Jeff and Carolyn stand watching in awe as the ship slowly moves toward the house.

253 INT. THE SAUCER

253

David turns to the Eye.

(CONTINUED)

DAVID

There's something you're not telling me. What is it?

The Eye tinkers with a console, its back to David.

VOICE

You must hurry. Our time is almost up.

DAVID

(realizing why he's upset)

Oh, the time. I know -- you're going to be late... but if I was you I'd just explain to --

VOICE

There is no explaining to the masters. Please go.

254 EXT. THE VERANDA

254

David's family and Carolyn are almost blown back by the ion wind as the ship hovers to a stop next to the balcony.

255 INT. THE SAUCER

255

They Eye finally turns to David.

VOICE

You don't understand the situation, David. When my time runs out -- I will be terminated.

DAVID

Terminated? What are you talking about?!

VOICE

All missions are given a specific amount of time to be completed. If a drone does not return within that time -- it is destroyed.

DAVID

Why?

VOICE

It is the rule. Any malfunction will be resolved by immediate termination.

(CONTINUED)

DAVID

But that's stupid! How did you malfunction?

VOICE

I malfunctioned when I helped you.

The Eye moves over to the Clock -- fifteen symbols remain.

VOICE (CONT'D)

There is not enough time for me to return to my planet.

DAVID

But you must've known that all along!

The Eye doesn't respond for a long beat, then --

VOICE

You must go now or you will be destroyed with me.

256 EXT. THE ROOFTOP

256

Carolyn and the Freemans watch as

THE HATCHWAY MELTS OPEN

257 INT. THE SAUCER

257

David turns to see his family less than thirty feet away as they beckon him

BOB

C'mon, David!

HELEN

Honey, we love you!

JEFF

Run for it dude!

David moves into the hatchway and stands on one of the floating steps. He is about to run to his family when something stops him. He turns for a final look at the ship.

258 ANGLE ON THE OPEN HATCH 258

The Eye APPEARS in silhouette in the hatchway. (NOTE: FOR THE FIRST TIME, IT IS EMERGING FROM TRACKS IN THE FLOOR, RATHER THAN TRACKS IN THE WALLS OR CEILING, giving the Eye the appearance of a human-like figure; vulnerable.) *

259 ANGLE ON THE STREET BELOW 259

Several FIRE TRUCKS along with the NASA vehicles come screeching down the street and skid to a stop in front of the Freeman house.

Faraday jumps out of the lead car and stares up to the ship, his mouth dropping open.

260 ANGLE - DAVID 260

as he turns back to the ship -- his face filled with confusion. *

261 DAVID'S PARENTS 261

are frantic.

BOB AND HELEN

David, please!

262 ANGLE - DAVID 262

as he turns to his parents and yells.

DAVID

(emotionally)

Mom...Dad...Jeff...I'm sorry...

(beat)

Goodbye!

He turns and races back to the ship.

263 BOB, HELEN, JEFF, FARADAY, AND CAROLYN 263

are dumbfounded by David's decision.

264 INT THE SAUCER 264

David jumps into the Navigator's chair.

DAVID

Let's get out of here!

VOICE

David, you must get off this ship immediately! *

(CONTINUED)

264 CONTINUED: 264

But before the Eye can utter another word -- the ship revs to a pitch and begins to SHAPE SHIFT...

265 EXT. THE SAUCER AND THE HOUSE - NIGHT 265

The saucer finishes shifting into its "CLASS A MODE" and launches into the heavens.

Carolyn and the Freemans stare upward. Faraday stands, his jaw still hanging open...

CUT TO:

266 INT THE SAUCER 266

David watches as his house and the people on the ground shrink away on the view screen. Then he throws his eyes on the Clock -- twelve symbols remain.

The Eye races up to David in a total panic.

VOICE

I demand that you get off this ship!

DAVID

How much time do we have?

VOICE

Only sixty Earth seconds!

DAVID

Okay, call the Masters and tell them I want to talk to them right away!

VOICE

That's impossible! This rule is inflexible.

DAVID

Bullshit! Call them!

VOICE

No bullshit! It is not done!

DAVID

If you don't do it, we'll both be terminated!

(CONTINUED)

266 CONTINUED:

266

The Eye hesitates for a moment. There are now only 8 symbols remaining on the clock. The Eye finally moves to a HIDDEN PANEL and flips it open -- inside the panel are a set of buttons we have never seen before. The Eye trips the buttons in a special sequence.

Everything in the ship goes dark except for the clock which glows from above -- there are now 7 symbols left.

Suddenly, the ship RUMBLES and QUAKES -- for a moment we think it may be destructing. Then the BLUE-WHITE SHAFT OF LIGHT we saw earlier pierces the darkness.

The Eye quavers under it as the BLASTING ELECTRONIC LANGUAGE of the Masters fills the ship. David jumps out of the chair and steps into the BLUE-WHITE SHAFT.

267 ANGLE - THE CLOCK

267

It is down to 6 symbols.

268 ANGLE - DAVID

268

as he stares into the blinding light -- total determination on his face.

DAVID

Your Majesties...I mean, your Master, un Masterships...

There is a BLAST OF SOUND, LIGHT AND ENERGY SO POWERFUL IT KNOCKS DAVID TO THE GROUND!

David leaps to his feet.

DAVID

(continuing)

Please just listen to me! You've made a mistake!

The Masters must not like this because they let out a BLAST that makes the last one seem like a cap-gun. David clutches the chair to stay standing -- he glances up at the clock.

269 ANGLE - CLOCK

269

There are 4 symbols remaining...

270 ANGLE - DAVID

270

Yelling up into the light!

(CONTINUED)

270 CONTINUED :

270

DAVID

(continuing)

Stop it and listen to me! I know
you think this ship has malfunctioned
but it hasn't!

271 ANGLE - CLOCK

271

3 symbols remaining...

272 ANGLE - DAVID

272

The ship begins to rumble again, only this time like
thunder from the distance. We can't tell if it's the
self-destruct mechanism or the Masters, but at this point
it doesn't matter because nothing is going to stop this
kid!

DAVID

(continuing)

I am telling you that all this ship
has done is try to help me!

273 ANGLE - THE CLOCK

273

2 symbols remain.

274 ANGLE - DAVID

274

as he makes his last desperate plea.

DAVID

(continuing)

You sent this ship to take me to your
planet and by the time you returned
me everything here had changed! You
made me a freak!

275 ANGLE - THE CLOCK

275

1 symbol remains...

276 ANGLE - DAVID

276

DAVID

(continuing)

This ship didn't malfunction! You're
the ones that malfunctioned! NOW
TURN OFF THAT CLOCK!

277 ANGLE - THE CLOCK

277

The final symbol freezes.

278 ANGLE - INT. THE SHIP

278

The lights slowly dim back up. The Eye creeps up next to David.

VOICE

Now. That was amazing...

DAVID

What's happening?

VOICE

I have no idea.

Suddenly, there is another BLAST OF ALIEN LANGUAGE. The Eye responds. The BLUE-WHITE LIGHT BLINKS OUT as the ship's engines regain full power.

DAVID

What did they say?

VOICE

I don't believe it. The Masters have recognized their mistake! They are not going to terminate me!

DAVID

YEAH!

David actually reaches across and hugs the Eye.

DAVID

(continuing)

We did it!

VOICE

David, that was truly the most incredible thing I have ever witnessed as a 'Class A' drone ship. I will always remember this voyage.

Without a warning, the engines of the craft HUM LOUDER.

VOICE

There are many elements involving the quotient of 'time' far beyond your knowledge David. The Masters have instructed me to utilize these elements to eliminate the problems that were created.

(CONTINUED)

DAVID
Will it be dangerous?

VOICE
I will let no harm come to you.

DAVID
Will I ever see you again?

VOICE
(quietly)
I don't know.

The ship's ENGINES begin to HUM LOUDER, building toward launch. David takes his seat at the view screen.

DAVID
You know what?

VOICE
What, David?

DAVID
I'm gonna miss you.

VOICE
I'm gonna miss you too.

The Eye blinks several times -- if it could cry it would.

VOICE
Thanks.

DAVID
No big deal. Really.

But it's obvious it is a big deal, because we can see the beginnings of a tear in David's eye.

DAVID
(embarrassed)
C'mon, let's get out of here.

VOICE
(emotionally)
Compliance, Navigator!

279 EXT. THE SAUCER IN FLIGHT 279

It changes into its "CLASS A MODE," then blasts off, melting into the background.

CUT TO:

280 EXT. VARIOUS SHOTS - "THE SHADOW UNIVERSE" 280

WE SUDDENLY ENTER A DIMENSION OF SIGHTS AND SOUNDS NEVER SEEN BEFORE ON SCREEN.

In its "CLASS A MODE" the saucer APPEARS and HURTLES through the unearthly environment, SOUNDS AND PICTURE REACH AN INCREDIBLE INTENSITY

281 CLOSE-UP DAVID 281

He grips the navigator's chair -- lights flash across his face at an unworldly pace -- the ship shakes violently -- it all melds into one blurry sight and sound creating an incredible feeling of speed and danger as we

CUT TO BLACK.

FADE IN:

SOUND SEGUE TO CLATTER OF PASSING TRAIN.

282 EXT. THE BOTTOM OF THE RAVINE - NIGHT 282

David is sprawled, motionless, in exactly the same position where we saw him fall so long ago. He groans a little, sits up, rubs his head and pushes to his feet. Still dazed, he starts climbing up the steep embankment.

283 EXT. THE ORIGINAL FREEMAN HOME - NIGHT 283

David runs out of the wooded area and sees the family station wagon, engine running, lights on, sitting in the driveway. As David runs up to it, a rear door opens for him!

284 INSIDE THE STATION WAGON 284

Bob, Helen and Jeff are sitting there impatiently, the same ages they were in the opening. David just looks at them, too overcome with emotion to speak.

BOB

Come on, David, get in.

HELEN

Where have you been young man?

(CONTINUED)

284 CONTINUED:

284

David slowly gets inside the car, shuts the door and Bob pulls out of the driveway and heads down the street. Suddenly, David leans forward and puts his hand on his mother's shoulder.

DAVID

Mom, I love you.

Helen and Bob exchange quizzical but happy looks, then she pats his hand.

HELEN

Well, thank you, sweetheart... What brought that on?

David looks at his little brother, who is leaning away from him, ready for an attack.

JEFF

You mad at me?

DAVID

No, Jeff. I love you, too.

Jeff gives him a weird look.

CUT TO:

285 EXT. A MCDONALD'S - NIGHT

285

The station wagon pulls in and parks.

286 INT. THE MCDONALD'S - NIGHT

286

The Freemans ENTER and David suddenly stops in his tracks.

287 DAVID'S POV

287

A 12-year-old girl is sitting by herself at a table outside, eating french fries. Something about her... her red hair, or something... is very familiar.

288 DAVID

288

leaves his family at their table and slowly moves toward the girl.

289 EXT. THE OUTSIDE TABLES - NIGHT

289

David walks up to the young girl and she looks up at him quizzically, revealing braces on her teeth.

(CONTINUED)

DAVID
Is your name Carolyn?

YOUNG CAROLYN
(surprised)
How did you know that?!

David confidently takes the seat across from her.

DAVID
I want to tell you something...
Everything's going to be okay when
you grow up. As a matter of fact,
you're going to be a real knockout.

She blushes.

DAVID
And you'll have some purple in your
hair... Over there.

CAROLYN
(liking him)
You're weird.

DAVID
(grins)
Yeah, you always say that.

Carolyn suddenly spots something and points up.

CAROLYN
Look! A falling star!

290 THEIR POV - THE NIGHT SKY

A shooting star crosses the sky, stops suddenly, then
swoops up AT AN INCREDIBLE SPEED and disappears into the
heavens!

291 ANGLE - DAVID AND YOUNG CAROLYN

She is still staring up at the "shooting star,"
open-mouthed. David smiles, happy to see his friend a
final time.

Then, out of his shirt pocket, crawls the little
Puckmarin! David quickly pushes it back down inside his
pocket before Carolyn can notice it. He looks back up
at the sky and just as he does...

(CONTINUED)

291 CONTINUED :

291

Fireworks burst up into the night, filling the screen
with an explosion of color. We leave David and Carolyn
gazing up at the fireworks, David smiling ear-to-ear.

*
*
*

FADE OUT.

THE END