

HONEY, I BLEW UP THE BABY

1 EXT. VISTA DEL MAR - DAY (MORNING)

1

We ESTABLISH a new planned community of large, upscale tract homes. MORNING RUNNERS, sporting brand name fashion jogging togs, trot along the newly black topped streets that meander in a well planned, decorative way. We'll meet two of these joggers, JANET & PATTY in a moment. For now, they simply jog past the lawns of deep, emerald green. A TITLE CARD tells us where we are:

VISTA DEL MAR, NEVADA

The CAMERA MOVES along FOLLOWING Patty & Janet as they pass the cute, country mailboxes that stand out in front of each home. The names on them have a certain sameness: The Brown's, The Carter's, The Smith's, The Baker's. In sharp contrast to these, the CAMERA STOPS on: The Szalinski's.

Besides the name on the mailbox, the mailbox itself is different. A little red light blinks on and off. Patty and Janet stop, jogging in place as they consider the gadget.

PATTY

I hear he's some kind of inventor.

At this moment QUARK THE DOG trots down the drive, trips a small lever at the base of the mailbox causing it to TILT, dumping the mail out. Quark picks up the mail and trots back to the house leaving Janet & Patty to consider the mailbox which now rights itself, the little red light shutting off. After a moment:

JANET

Did the Architectural Committee
approve this mail box?

(Then, jogging
on)

I think we should pay the
Szalinskis a little visit.

*
*

The CAMERA PANS to show us the SZALINSKI HOME. After a moment or two we HEAR a voice familiar to us all:

DIANE (OS)

Wayne?

(Beat)

Wayne?!

2 INT. SZALINSKI HOME (BATHROOM) - DAY (MORNING)

2

We SEE a LARGE HAPPY FACE. As we HEAR:

WAYNE
(Calling back)
Yeah, honey?

DIANE (OS)
(Calling)
Where's the baby?

We HEAR the buzz of servo motors and the HAPPY FACE TILTS UP revealing a CLOSE-UP of WAYNE SZALINSKI, shaving cream all over his face.

WAYNE
(Calling back)
He's in the playpen.

DIANE (OS)
He gets out of the playpen.

WAYNE
(Calling back)
I fixed it!

Buzz of servo motors and the HAPPY FACE TILTS DOWN in front of Wayne's face again.

WIDER

Wayne is shaving using his latest idea. A circular mirror (the happy face is on the reverse side) which sits in front of his face, held in place by a support connected to a strap around his upper head and two supports that rest on his shoulders. On either side of the mirror are hangers for shaving cream, razor, tooth brush, mouthwash and deodorant. He is an odd sight, indeed, standing there with this contraption on him, wearing only his boxers.

DIANE (OS)
(Calling)
You fixed it before and he got out.

WAYNE
(Calling back)
He won't get out this time.
(Then, under his
breath)
I'm certainly capable of fixing
a playpen.
(Then)
He's just a baby, after all.

3 IN THE RUMPUS ROOM

3

We SEE, what appears to be, an exterior of the Szalinski Home as before. Are we outside again?

Suddenly, a HUGE BABY HAND enters frame and wraps itself around the Szalinski home!!! A moment later, the entire house is uprooted.

WIDER

Young ADAM SZALINSKI, age two, is sitting in the middle of a very large, highly detailed (and somewhat obsessive) HO scale train layout. He casts off the detailed model of the Szalinski home and moves on, with glee, to other buildings.

4 IN THE KITCHEN

4

The kitchen is a wonderland of Szalinski modified devices, too wild and numerous to be described here (see production designer for details). Quark ENTERS with his mouth full of mail. He sits up, offering it to DIANE SZALINSKI who is too busy to notice. She is in the middle of fixing breakfast and arguing with AMY SZALINSKI, now 19.

DIANE

Amy, it's decided. I'm coming with you to help you get settled in. Period.

*
*
*

AMY

Mom! In the first place, I'm not the only girl who's ever gone away to college.

As the discussion CONTINUES, NICK SZALINSKI, now 13, ENTERS and plops down at the breakfast table. Quark sits up, offering the mail to Nick. Nick pours himself cornflakes and begins eating. We can tell he has something on his mind. Again, Quark goes unnoticed.

DIANE

Nick, check on Adam.

NICK

He's in the playpen.

DIANE

He gets out of the playpen

AMY

(Continuing her point)

In the second place...

NICK

(Continuing)

Dad fixed it.

AMY
(Pointedly, to
Nick)

Excuse me!

(To Diane)

In the second place, we're from
Indiana. I.U. is just thirty
minutes away from our old house!

DIANE

Amy! Enough, for Petesake! I'm
going with you!

*
*

Extremely annoyed, Amy folds her arms & slumps back
against the refrigerator. There is a beat of silence,
then we find out what's on Nick's mind.

NICK

Mom... Let's say you were a girl.

DIANE

I think I can visualize it.

NICK

(Carefully)

Would you think I was a nerd?
Just looking at me, I mean.

At this point, Amy EXITS commenting to Diane as she goes:

AMY

It's a rhetorical question, Mom.
It doesn't require an answer.

DIANE

(Probing)

Am I supposed to be any girl in
particular?

NICK

(With a shrug)

No. Just... a girl... I might,
I don't know, ask to go to the
movies... or something...

DIANE

(Diane smiles)

Take it from me, Kiddo. You're
turning into a very handsome young
man. You're gonna be just like
your father.

WAYNE (OS)

Honey...

Ever hopeful, Quark sits up to offer the mail to Wayne.
Wayne ENTERS, the contraption still on his head.

The mirror is going up and down continuously in front of his face. The sight freaks Quark out and he drops the mail, rockets across the kitchen and out the DOG DOOR. Wayne CONTINUES:

WAYNE

(Annoyed)

...Could you help me adjust this microswitch?

The sight of his father doesn't seem to reassure Nick. As Diane tries to adjust a switch on the back of the headgear, she says:

DIANE

I've left all the numbers where we'll be on the refrigerator.

(Then)

Oh, and if you and Nick want to go out by yourselves, I've got the name of a sitter who can watch Adam. It's on the list. Her name is Mandy and...

Upon hearing the name, Nick reacts, CHOKING ON HIS CORNFLAKES.

WAYNE

What's wrong?

NICK

Uh... Nothing. It's just that...

(Then, trying to be casual)

This girl Mandy... is she...? *

DIANE *

Mandy Park? Yes. *

NICK

(Beat, then)

May I be excused?

And he EXITS. Wayne & Diane look at one another. A slight smile comes over Diane's face.

WAYNE

What was that all about?

DIANE

From what I understand, Mandy Park is what one might call a "righteous babe." *

WAYNE

Yeah, so?

(Then, getting
it)

You mean Nick...? Our Nick?

DIANE

'You think his chemistry set is
always going to be the most
important thing in his life?

*
*

Suddenly, we HEAR a FURIOUS SCREAM from up above.
Startled, they look up.

5 IN THE RUMPUS ROOM

5

Adam sits amid the wreckage of the HO layout. Nick is
furious. Baby Adam replies with his signature phrase, a
smiling:

ADAM

Uh - oh.

NICK

Holy...!

ADAM

Adam go bye bye.

NICK

You'll go bye bye, all right!
To the next solar system, you
little punk!

Adam gives Nick the "razzberry". Nick lunges at him as
Diane ENTERS.

DIANE

(Entering)

Nick!

Nick backs off as Diane CROSSES to Adam. At once, Adam's
expression changes.

DIANE

Bad boy, Adam! No! No! Bad!

Adam looks down. After a moment:

ADAM

Saw-weee, ma ma. Saw-weee.

DIANE

(Scooping him up)

I should hope so.

Diane carts Adam out of the room, pausing long enough to scold Nick:

DIANE
And you. The next time I say
check on your baby brother, check
on him.

She EXITS with Adam leaving Nick to complain:

NICK
This is in-freaking-credible!

At this point, Amy passes by lugging two large suitcases.

NICK
(Continuing)
Every time that little twerp does
something, I wind up getting
blamed for it!

AMY
Now you know what it's like having
a creepy little brother.

She EXITS. With a sigh, Nick looks around at the wreckage. Now dressed, pulling a tie up around his neck, Wayne ENTERS.

WAYNE
(Eyeing the damage)
Oh, no.

NICK
He got out again.

WAYNE
(With a sigh)
I guess the Auto-Tend Playpen
needs a little more work.
(Then)
Gosh! The time! Big test this
morning.

6 IN THE KITCHEN

6

Baby Adam is in his high chair making a messy attempt to feed himself applesauce as Diane encourages him, mopping his face between attempts. Wayne dashes in, sticking his arms through his well-worn tweed coat.

WAYNE
Late. I'll be home around one
to see you off. 'Stay home for
the rest of the day.
(more)

WAYNE (Cont'd)
(Referring to Adam)
I can get some work done if he'll
go down for an early nap...

ADAM
No nap.

DIANE
We don't say the "N" word around
two year olds.

WAYNE
(Giving Adam a
kiss)
See ya later, you little home
wrecker.

Of course, he is smeared with applesauce.

DIANE
The train layout totaled?

WAYNE
Like post-Godzilla Tokyo.

Wayne attempts to give Diane a kiss. Diane first wipes
away the applesauce as she says:

DIANE
Maybe you ought to forget the
playpen idea.

Unwittingly, Diane has hit a sensitive cord. Pulling
away, he snaps at her:

WAYNE
Look, I said I can fix it. I'm
not stupid.

DIANE
(Caught off guard)
I never said you were stupid.

Wayne softens. Realizing he over-reacted, he leans in to
give her a kiss as she says:

DIANE
You're the smartest...
(Kiss)
...guy I know.

Then, a shared joke:

WAYNE & DIANE
Which says a lot about the guys
I/you know.

They laugh. Adam claps his hands. Wayne grabs his lunch and dashes for the door.

DIANE

Wayne...

(Carefully)

Everything's all right...

WAYNE

Huh?

DIANE

It's just that you've been a little... tense, lately. On edge.

(Wayne shrugs it off)

Things are going okay at the plant?

WAYNE

Well, expanding matter is turning out to be a bit more difficult than shrinking it.

That's not exactly what Diane was getting at.

DIANE

But, you're happy? I mean, they're treating you alright?

WAYNE

(A telling beat, then)

Me? Sure.

Diane smiles. Another kiss and he grabs a well worn LEATHER BRIEFCASE and is out the door. Diane's smile fades.

7 EXT. STERLING LABORATORIES (PARKING LOT) - DAY 7

A SIGN clearly identifies where we are. The complex sits alone, isolated in the Nevada desert. The parking lot is full of VARIOUS UPSCALE CARS. And what should pull into the lot but a funky old VAN, converted to run on solar energy. Huge solar panels sit on struts above the roof like big wings. We don't have to guess who might own such a contraption. It pulls in and parks amid the BMWs, Jags & Mercedes that populate the lot and, sure enough, Wayne gets out. He RUNS for the main building like some kid late for school.

8 INT. STERLING LABS (LARGE LAB) - DAY 8

We suddenly find ourselves inside a large, high tech environment. In the middle is a LARGE, GLEAMING, HIGH TECH VERSION OF THE SHRINK MACHINE we first saw in Honey, I Shrank the Kids. *

It has obviously been developed way beyond Wayne's
funky, original version. PEOPLE in lab coats check data
that spews from several of COMPUTER TERMINALS. From
a LOUDSPEAKER we HEAR:

*
*
*

LOUDSPEAKER
Szalinski test number 1277, ferris
metals group five.

The CAMERA SINGLES OUT one particular man, DR. CHARLES
FREDRICKSON, 40's. He has a cold, calculating look about
him. He speaks into his headset:

FREDRICKSON
Data recorders to high speed.
Time mark.

A reply comes back: "Sixty seconds" as a large digital
clock counts backwards.

A TV IMAGE

Flickers on displaying a metal cube and various telemetry
across the bottom as the clock is down to minus ten
seconds and counting. Everyone in the room places DARK
GLASSES over their eyes.

9 INT. STERLING LABS (CORRIDOR) - DAY 9

We SEE Wayne running full tilt down the corridor.

10 INT. STERLING LABS (LARGE LAB) - DAY 10

Laser rods that run the length of the device are glowing.
A PIN POINT OF RED LIGHT hits the metal cube. The clock
hits 00:00.0 and an INTENSE PULSE OF ELECTRO MAGNETIC
ENERGY is emitted.

ON THE METAL CUBE

As it is hit by the beam, it begins to expand, growing
larger and larger. Suddenly, however, BLAM, the cube
blows up and disappears into a million tiny pieces.
Angry, Fredrickson rips his dark glasses off and throws
them to the ground. At this moment, Wayne bursts through
the door.

WAYNE
'Sorry, everyone. There were
some largish cumulonimbus clouds
blocking the sun. I lost a lot
of power. 'Slowed me down, some.
(Everyone just
stares at him)
My van... It's solar... 100%
(more)

FREDRICKSON

This is not satisfactory. We want results. That means new ideas, new analysis. Anything that will get us where we need to be. This means a lot to each and every one of us. Am I right on that?

*
*
*
*
*
*

Again, general agreement. Wayne looks around. He starts to raise his hand once more. However, Fredrickson dismisses the group with a short:

FREDRICKSON

All right. We have new data
to analyze.

*

The meeting breaks up. Wayne is left with his hand half way up.

12 INT. STERLING LABS (CORRIDOR) - DAY (MINUTES LATER)

12

We SEE Fredrickson walking quickly down the hall with one of the SCIENTISTS from the meeting. Wayne catches up to them. As they go:

WAYNE

Dr. Fredrickson...

FREDRICKSON

What is it, Wayne?

Wayne is carrying his brown briefcase and begins digging in it, searching for notes while trying to keep up with Fredrickson who continues to walk quickly down the hall.

WAYNE

I've been doing some work on my
own on the problem... at home...
in my garage... I have-a little
work room...

Wayne continues searching the briefcase as they all continue walking.

FREDRICKSON

Now, Wayne. I don't want you
to worry about this. When you
licensed your device to Sterling
Labs, you were promised that the
finest minds in the country would
be working with you on it.
And, they are.

*

WAYNE

Yes, sir. I know that.

FREDRICKSON

Good. Good. Let's let them
do their job.

*

*

Wayne stops to search his briefcase.

WAYNE

I have some notes...

But, thinking the conversation over, Fredrickson and the Scientist have walked on.

After a moment, Wayne comes up with the notes. His head still down, he quickly walks after Fredrickson just as we GO TO:

ANOTHER ANGLE

To SEE someone OPEN A DOOR right in Wayne's path. The door blocks our view of Wayne, but the THUD and the ensuing SHOWER OF PAPER (Wayne's notes) from behind it tells us Wayne bashed into it.

ON FREDRICKSON & SCIENTIST

As they continue to walk without so much as looking back.

FREDRICKSON

Why does Clifford insist on keeping Szalinski is absolutely beyond me.

13 EXT. SZALINSKI HOME - DAY

13

We SEE a WAITING TAXI. A TAXI DRIVER is cramming the last of Amy's stuff into the taxi as Amy supervises.

DIANE (OS)

With all the things she's packed, I find out she didn't take on dressy dress. Honestly.

We SEE Diane trying to juggle carry-on luggage and a folder full of tickets. Wayne stands there, holding Adam, lost in his own thoughts as she CONTINUES:

DIANE

I guess she plans to just go everywhere in blue jeans.

She notices that Wayne is not listening.

DIANE

Hello? Earth to Wayne.

WAYNE

Hmmm? Oh.

DIANE

(Casually)

Something happen at work?

WAYNE

(Annoyed)

No! Everything is fine! Why do you keep insisting something is wrong at work?

Wayne realizes he's over-reacted, again.

DIANE

I... I just remember how excited you used to get, how you always wanted to share everything with us. That's all.

(Smiling as she recalls)

Remember when we first knew the...

(Looking around)

...shrink machine worked? After we got the kids back to normal size. That night, how ecstatic you were... We all were.

Wayne smiles at her. Then, with a sly, flirtatious tone:

WAYNE

I remember that night, all right.

(Indicating Adam)

Here's a constant reminder of that night.

Adam reaches over and "honks" Wayne's nose. Diane leans in, giving him a kiss, as she whispers:

DIANE

I don't need a reminder.

Amy steps up.

AMY

Break it up, guys.

(She gives Wayne a quick kiss)

Don't worry, Dad. She'll get there, realize there's nothing to do, turn around and come right back.

And Diane & Amy head for the taxi. After a few steps, however, Amy stops. Then, she turns and runs back to Wayne to give him a big kiss and a hug. With Adam in one arm, Wayne uses the other to cradle Amy's head against his chest.

WAYNE

We're proud of you, sweetheart.

Amy pulls away, looking into his eyes.

AMY

Not half as proud as I am of you, Daddy. I don't think I ever told you that.

As they smile at one another, Wayne seems to stand just a little taller.

Amy kisses her finger and touches it to his lips as hers form the word, "Bye."

14 EXT. VISTA DEL MAR JR. HIGH - DAY (AFTERNOON)

14

School is out. KIDS pour from the building. We SEE Nick among them. As he heads for the sidewalk, he spots something.

WHAT HE SEES

MANDY PARK, 13. No doubt it's her, and what a dreamboat she is as she stands talking with her FRIENDS. She and the people around her seem maximum cool, obviously the "in crowd" at this school. It is indeed hard to imagine someone like Mandy having anything to do with someone like Nick.

WE FOLLOW as Nick casually makes his way toward Mandy. As he nears her, he takes a deep breath and goes for it:

NICK

Uh... Mandy...?

She turns. Upon seeing him.

MANDY

Yeah, Rick?

NICK

Nick.

(Then)

I was wondering if...

Before he can get it out, laughter rolls through Mandy's group of friends. Mandy is nudged as a friend points to:

THE SOLAR VAN

-pulls up with a "BEEP BEEP." All turn to look at the bizarre vehicle. Nick cringes. He tries to slip away. No dice. "BEEP BEEP."

WAYNE

(Calling)

Hey, Nick! Wanna ride?

All turn, searching for the guy being summoned. They spot Nick. With no alternative, Nick eases toward the car, getting in. A quick glance over his shoulder confirms his fears. Some of the crowd around Mandy smirk as they comment to one another.

15 EXT. SZALINSKI HOME - DAY (LATE AFTERNOON) 15

ESTABLISH, what appears to be, a peaceful family home.

16 INT. SZALINSKI HOME (RUMPUS ROOM) - DAY (LATE AFTERNOON) 16

We SEE Baby Adam in his playpen. Actually, it's more like a play cage and it's hard to imagine any little kid being able to get out of it. The playpen is in full operation. It rocks back and forth. A SYNTHESIZED VOICE says, "SEE THE CAT." A mechanical CAT FACE smiles and says "Meow." Rattles rattle, Bells ring. The Synthesized Voice says: "CAN YOU SAY CAT?" The Cat Face Smiles. Adam gives the Cat Face the "Razzberry." MEANWHILE there's:

17 CHAOS IN THE KITCHEN 17

We SEE Quark peeking around the corner and into the kitchen. Wayne is on the cordless phone as he fans SMOKE away that's billowing from the oven.

WAYNE
(To the phone)
How was your flight?

Nick rushes in with a FIRE EXTINGUISHER.

WAYNE
(To the phone)
Here? Everything's great. Just
a second.
(Setting the phone
down)
One, Two, Three... GO!

With the aid of a large hot mitt, Wayne pulls the oven door down. FLAMES LICK OUT as Nick hits it with the fire extinguisher. Clouds of CO2 engulf the kitchen. Quark decides this is an unsafe area, he withdraws as Wayne grabs the phone.

WAYNE
(To the phone)
The baby? The baby's fine. He's
in the playpen.

18 IN THE LIVING ROOM 18

Quark is on his way across the livingroom to safety when he spots something. His ears stand up.

WHAT HE SEES

Baby Adam, out of the playpen, has spotted him and is heading for him. Quark backs into the livingroom.

WAYNE (OS)

No, it's fixed. He can't get out.

As Quark backs away, Adam's attention is drawn to (and wouldn't you just know it) THE FISH BOWL.

ADAM

Ooooo.

Quark realizes the danger.

19 BACK IN THE KITCHEN

19

Nick, wearing a skin-diving mask to keep the smoke out of his eyes, reaches into the oven with a pair of log tongs from the fireplace. Wayne tries to sound calm & casual:

WAYNE

(To the phone)

So, how's Amy's dorm room?

(Listens)

Uh-huh. Uh-huh.

Quark ENTERS, crosses to Wayne and pulls at his pant leg. Unable to shake him off, Wayne pick the dog up.

WAYNE

Stop it, Quark.

(To the phone)

No, just the dog. It's nothing.

SUDDENLY, we HEAR a THUD & SPLASH. Wayne cringes.

20 IN THE LIVING ROOM

20

We HEAR Adam laughing. Though we don't see what's happen, we can guess, judging by the expression on Wayne's face as he and Quark peek around the corner.

21 BACK IN THE KITCHEN

21

Wayne dashes to the cupboard. Pulling out a LARGE TUPPER BOWL, he fills it with water, keeping up his end of the phone conversation all the while.

WAYNE

Uh-huh. Uh-huh.

22 BACK IN THE LIVING ROOM

22

Adam is suddenly distracted by the sound of an ICE CREAM TRUCK outside.

- 23 EXT. SZALINSKI HOME - DAY (LATE AFTERNOON) 23
Indeed, we SEE a MR. FROSTEE ICE CREAM TRUCK coming up the street. On top of the truck is a LARGE ESKIMO PIE type ice cream bar.
- 24 BACK IN THE KITCHEN 24
Wayne dashes out of the kitchen, taking a tupperware bowl and the phone with him. All the while, keeping up his end of the conversation with Diane. "Uh Huh, uh huh..."
- 25 IN THE LIVING ROOM 25
Wayne gathers goldfish from the carpet, putting them in the bowl. Then, he spots THE OPEN FRONT DOOR. We HEAR the MUSIC from the ice cream truck, he puts the phone down and dashes:
- 26 OUT THE FRONT DOOR 26
He scoops up Adam just as the toddlers reaches the sidewalk, drawn by the music of the passing Mr. Frostee truck.
- 27 BACK INSIDE 27
Wayne ENTERS with Adam under his arm. He picks up the phone and continues the conversation with Diane as if he'd never been away.
- WAYNE
(To the phone)
What was that?
(Listens)
The chicken?
- Nick ENTERS, holding the smoldering carcass. Wayne eyes it as he CONTINUES TO THE PHONE:
- WAYNE
Hey... That chicken you left us
looks mighty good, Honey.
- 28 INT. SZALINSKI HOME (KITCHEN) - NIGHT (LATER) 28
The burnt chicken is now in a bowl clearly labeled "QUARK". Quark looks at it. He sighs.
- 29 INT. SZALINSKI HOME (DINING ROOM) - NIGHT 29
Nick and Baby Adam sit around a jar of Skippy and a loaf of white bread, eating off paper plates. Nick is down in the mouth. Adam is having fun with the peanut butter. It grosses Nick out.

Wayne sits at the table with the "guts" of an exotic OVEN TIMER spread out before him, tinkering at it with SCREWDRIVERS & a SOLDERING GUN. He wears GLASSES with PENLIGHTS on either side and MAGNIFYING LENSES extending beyond the normal lenses. He truly looks like a dork. Something not lost on Nick.

WAYNE

You know, if I ever get this oven timer perfected, it's gonna revolutionize cooking.

Adam picks this moment to shove peanut butter at Nick.

ADAM

Good, Nick Nick. Eat.

Nick pushes Adam's hand away. Then, looking at his dad in the dorky looking goggles:

NICK

Dad. Were you ever very... uh... popular in school?

WAYNE

(Without looking up)

Sure. I was vice president of the Astronomy Club.

Again, Adam pushes peanut butter at Nick. It's becoming a game for him.

WAYNE

(Continuing)

Two years in a row. We were happening guys.

Clearly this is no comfort to Nick. After a moment:

NICK

I was just wondering, you know... because Mom was a cheerleader and... I was just wondering how you two...?

WAYNE

(Looking up at his son)

Your mother is one of those people who is more interested in what someone is like on the "inside". You know what I mean?

This bit of philosophy sounds pretty dumb to Nick.

NICK

Oh, yeah. Sure.

WAYNE

This wouldn't have anything to do with this Mandy, would it?

NICK

What? No. I was just... you know... wondering. That's all.

SPLAT. Nick is hit in the face with a glob of peanut butter.

30 INT. SZALINSKI HOME (ADAM'S ROOM) - NIGHT (LATER)

30

Wayne is putting Adam to bed, handing him a large, STUFFED BUNNY.

WAYNE

Okay. Here's Big Bunny.

Still standing up in his crib, Adam takes it. Then, as if confiding in the little guy, Wayne CONTINUES:

WAYNE

And do me a favor, sport. Lighten up on your brother. Deal? He's been uprooted and moved across the country. And, on top of it... puberty.

ADAM

Blue birdy.

WAYNE

(Smiling)

That's right. Blue birdy.

Then, Wayne gives him a kiss and starts for the door. As he reaches for the light switch:

ADAM

Da - da...?

WAYNE

Sorry, it's late. Lights out.

ADAM

Peeze...?

WAYNE

(After a moment)

Oh, all right.

Adam flops down in the crib, cuddling up to Big Bunny as Wayne steps close and begins to lightly sing "Alouette".

As Wayne makes his way through the endless verses, Adam cuddles up to Big Bunny, his eyes closing. Wayne's eyes start to wander. He toys with a BALLOON that is tied to Adam's crib. As Adam dozes off, Wayne's interest in the balloon seems to intensify. Still lightly singing, he takes the balloon in his hand, studying it.

WAYNE

"...Je te plumerai les yeux, Je
te plumerai les yeux... A le
bec, A la bec, A la tete, A la
tete..."

(Then, snapping
his fingers)

That's it!

31 INT. EXECUTIVE CONFERENCE ROOM - NIGHT

31

Fredrickson sits with ROBERT WHEELER, 40ish, with something "shark-like" about him. They have just finished a "working dinner" at the conference table. We know the topic of conversation because, on the table is a SCALE MODEL of the huge device we saw earlier.

WHEELER

It'll be a hell of a thing for
you, Charles... if it works.

FREDRICKSON

It'll work. I'll make it work.

WHEELER

I don't know. Over the years,
I've seen Clifford Sterling attach
himself to one hair brained idea
after another. I have to tell
you -- The Board of Directors
is very worried.

An ASSISTANT steps up to the table and whispers in Fredrickson's ear. Then, to Wheeler:

FREDRICKSON

You'll pardon me a moment.

32 OUTER OFFICE

32

Fredrickson steps outside to take a phone call.

FREDRICKSON

Fredrickson.

At once, he jerks the phone from his ear. Then, TO THE PHONE:

FREDRICKSON

What was that?

We GO TO the other end of the phone call, which is:

33 INT. SZALINSKI HOME (WAYNE'S WORKROOM) - NIGHT

33

Wayne has a LARGE AIR TANK and he has just used it to pop a balloon. He says TO THE PHONE:

WAYNE

It was a balloon popping, Dr. Fredrickson. I got this idea while singing my kid to sleep. See, if you hit a balloon with too much force, you don't allow the molecules enough time to expand... The balloon pops.

BACK ON FREDRICKSON

At this point, Wheeler steps out of the conference room.

WHEELER

A problem?

Fredrickson smiles, shaking his head "no", mouthing "Szalinski".

WHEELER

(With a chuckle)

Oh. Him.

Much more interested in talking to Wheeler than Wayne, Fredrickson removes the receiver from his ear, cupping his hand over the mouth piece.

WHEELER

(continuing)

His presence illustrates my point about Clifford, precisely.

FREDRICKSON

He is a bit of a handicap, I'm afraid. He should be paid off and sent home to Indianapolis.

WHEELER

There are those of us on The Board who would agree with you.

(Then)

Are you good at keeping secrets, Charles?

BACK ON WAYNE'S END

Fired by the possibilities of his idea, Wayne paces around, elaborating TO THE TELEPHONE without realizing no one is listening.

WAYNE

...We need to lower the intensity of the electro-magnetic pulse to give the molecules time to expand without tearing the atomic fabric...

BACK WITH FREDRICKSON & WHEELER

Now keenly interested in Wheeler, Fredrickson holds the cupped phone receiver down. Wayne's voice can barely be heard as Fredrickson responds:

FREDRICKSON

I'm not sure I understand, Robert.

WHEELER

Don't be coy, Charles. It doesn't suit you. All I'm saying is, Clifford Sterling may have outlived his usefulness, to the corporation, to its stockholders.

(Then)

Of course, out of deference, he would be allowed to choose his successor, but if you get this... thing... to work... Well, I should think it would be a foregone conclusion

The CAMERA MOVES IN on Fredrickson as he considers the possibility. He can scarcely keep a smile from creeping across his face.

BACK WITH WAYNE

If it's possible, Wayne is now, even more charged up.

WAYNE

I could get started on this next week. What do you think?

(Beat)

Hello?

ON FREDRICKSON

Remembering Wayne, he snaps out of his reverie.

FREDRICKSON

(To the phone)

No, no. We have scheduled tests all next week. All month, in fact.

(The brush off)

Why don't you write up this balloon research, Wayne.

(Listens)

No, no need to do anything right away. Have a good weekend, Wayne.

34 BACK TO WAYNE

34

Wayne knows the brush off when he hears it. And, we can tell by his expression, he's tired of it. He lowers the phone receiver to its cradle just as we GO TO:

35 THE RUMPUS ROOM

35

Nick picks the receiver up from the phone. With Quark sitting in his lap, he takes a deep breath, then dials.

36 BACK WITH WAYNE

36

Wayne takes a deep breath of his own, obviously deciding to take action, himself. He EXITS.

37 BACK WITH NICK

37

NICK

(To the phone)

Hello? May I speak to Mandy, please?

Nick is cautiously optimistic with progress thus far. He waits. Then, he tenses up as he says:

NICK

(To the phone)

Oh... Hi, Mandy. Listen, this is...

(Click)

Hello?

Nick's face reflects the horror of the possibility he was rejection based on the sound of his voice. Then, almost at once, he realizes what happened.

ADAM

is out of bed and sitting on the floor, the unplugged phone cord in his little hand. Before Nick can react one way or the other, Wayne ENTERS, scooping up Adam.

WAYNE

What are you doing up, guy?

(Then)

Hey, Nick. How would you like to help me with something tomorrow?

NICK

Yeah, I guess.

(Glaring at Adam)

I'm not doing anything, anyway.

38 EXT. STERLING LABORATORIES - DAY (MORNING) 38

The SUN PEEKING OVER THE MOUNTAINS beyond the lab tells us that this is very early in the morning. Being a Saturday, the parking lot is empty -- except for one vehicle, Wayne's unmistakable, funky solar van. *

39 INT. STERLING LABS (CORRIDOR) - DAY 39

We SEE Wayne & Nick coming down the empty corridor. Wayne pushes Baby Adam in his Strollee (future reference--Adam is dressed in an Osh Kosh jumper with a large pocket in front). Adam is happy, holding Big Bunny up to see. Nick is excited. Wayne is uneasy.

WAYNE

(To Nick)

We need to be a little... discrete... about this.

NICK

(Puzzled)

Huh?

A Security Guard rounds the corner and walks toward them.

ADAM

Uh - oh...

SECURITY GUARD

Mr. Szalinski. Hello. Working today?

WAYNE

Uh, no, no. Just in to... uh... tidy up a few things.

Adam gives the guard "the razzberry". Nick kicks Adam's Strollee. The Guard considers them for a moment then, walks on. Wayne, Nick & Adam quickly head down the hall, rounding a corner. A moment or two later, we SEE the Guard stop, turn and take another, thoughtful look toward the direction taken by the Szalinski's.

40 INT. STERLING LABS (LARGE LAB) - DAY

40

A SERIES OF SHOTS show us the device being fired up. COMPUTER SCREENS come alive, LIGHTS flash on, MAGNETIC RECORDERS begin to whirl.

ON NICK

He is dazzled by it all.

NICK

You put all this together, Dad?!

WAYNE

I had some help.

NICK

It's still great! Awesome, in fact!

WIDER

Unlike the first time we were in here, the vast room is empty except for Wayne, Nick and Baby Adam, who sits in his Strollee, clapping his hands in delight over the various flashing lights.

WAYNE

Call up a command directory labeled "Primary Laser Drive" and tell me what it says under "Intensity".

Nick is thrilled at the idea of getting his hands on this stuff. He quickly enters a command into a keyboard. He looks at the screen and calls to Wayne:

NICK

It says, "Access Denied".

WAYNE

Darn.

(Then)

We gotta cut down the intensity of the lasers.

Wayne looks around, trying to get an idea. At the same time, Nick looks around. Nick spots something in a trash can. He reaches in, coming up with an OLD COKE BOTTLE.

NICK

Dad.

Nick demonstrates his idea by holding the bottle up to the light, looking into it as if a telescope.

NICK
(Continuing)
We could defuse it, maybe.

WAYNE
(Taking the bottle)
Good idea!

Wayne SMASHES the Coke bottle on the floor. He picks up the bottom and, again, holds it up to the light. Satisfied, he calls to Nick:

WAYNE
The button marked "Filter Pack Door", press it.

His face showing the excitement of it all, Nick eagerly presses the button. A DOOR opens in the side of the device near the back. Wayne takes the bottom of the Coke Bottle and forces it in. Then, he signals to Nick who presses another button, closing the door.

WAYNE
Now we're gonna pre-heat the lasers and set final target.

NICK
Target what, Dad?

Wayne realizes there's nothing on the target pedestal to get enlarged. He looks around quickly then, dashes to Baby Adam. He takes the stuffed bunny as he says to Adam:

WAYNE
Let me borrow this, guy. We're gonna make Big Bunny famous.
(Then)
Oh, and here.

Wayne puts dark glasses on Adam. Then he CROSSES to the front of the device and sets Big Bunny on the target pedestal. He races to the back of the device and the computer bays. Under his instruction, Nick helps throw several switches.

41 INT. STERLING LABS (SECURITY OFFICE) - DAY

41

We SEE Wayne's PHOTO I.D. and security data displayed on a COMPUTER TERMINAL. The Security Guard, a concerned look on his face, stares at it as he talks on the telephone.

GUARD

(To the phone)

Yes, sir. I thought it was kind of unusual, him being in here on a Saturday.

We GO TO the other end of the phone conversation, which is:

42 EXT. TENNIS COURT - DAY

42

Fredrickson, his racket over his shoulder, talks on a CELLULAR PHONE.

FREDRICKSON

You did the proper thing, letting me know. Thank you.

He hangs up. He considers. Then, he calls to his TENNIS PARTNERS:

FREDRICKSON

That's it for me for today.

As they protest, Fredrickson quickly EXITS.

43 INT. STERLING LABS (LARGE LAB) - DAY

43

THE TV MONITOR displays Big Bunny with telemetry printing out on the bottom of the screen.

THE DIGITAL CLOCK

begins counting backwards from sixty seconds. Nick and Wayne put on dark glasses. So involved are they, that they do not notice Baby Adam squirming out of his Strollee.

ADAM

Bunny go bye bye.

Nobody hears him because the noise from the instrument and its various components is very loud.

Data prints up on computer screens. Wayne is riveted to the controls. Nick is thrilled beyond belief.

THE CLOCK COUNTS DOWN.

As Baby Adam toddles toward Big Bunny!

WAYNE--turns to check Big Bunny. He only glances when:

NICK

Dad!!!

...as Wayne turns to see the beam hitting the stuffed animal. The instruments shut down. Wayne races to the stuffed bunny on the target pedestal. Wayne grabs it, looking it over. Nothing. No effect whatsoever. Wayne is disappointed. Nick is disappointed that his dad is disappointed.

46 INT. STERLING LABS (CORRIDOR) - DAY

46

We SEE the Security Guard come around the corner.

GUARD

Mr. Szalinski.

REVERSE ANGLE

We SEE Wayne, Nick and Baby Adam (in the Strollee) heading down the hall. They stop, looking back.

GUARD

Were you...?

(Putting it another way)

Your security clearance denies you access to the equipment without Dr. Fredrickson's permission. You are aware of that. Right?

Nick is stunned. This is the first he's heard of this.

WAYNE

Yes. I know.

Wayne turns and, followed by Nick, walks off down the corridor. The Security Guard watches him. Then:

GUARD

Mr. Szalinski... I had to...

Again, Wayne stops. However, Security Guard seems to change his mind about whatever he was going to say. Instead, he comments, with a smile:

GUARD

That baby of yours... He's sure starting to get big.

Wayne smiles.

CLOSE ON BABY ADAM

He, too, looks back at the Guard. There is an unmistakable twinkle in his eye.

47 INT. VAN (MOVING) - DAY

47

The solar van rolls along a stretch of Nevada highway. Baby Adam sits in his car seat in the back entertaining himself with Big Bunny.

WAYNE

(Almost to himself)

It should have worked.

ADAM

(To Big Bunny)

Big... big... big...

NICK

Dad...

(Carefully)

How come you gotta ask somebody's permission to work on your own invention?

A tough question.

WAYNE

Well... Uh... Having the original idea is only part of it. Dad's a member of a team, now, Nick. I'm working with some very talented, very bright people. Take Dr. Fredrickson...

(Mustering
enthusiasm)

You know, he studied under Clifford Sterling. The Clifford Sterling. And... well, Clifford Sterling is right up there... with guys like Goddard, Oppenheimer...

NICK

(Interrupting)

But, Dad... It's your invention. They didn't have the idea. You did.

Good observation. Wayne doesn't have an answer. Nick & Wayne ride on in silence. Adam plays with big bunny.

ADAM

Adam big...

48 EXT. SZALINSKI HOME - DAY

48

We SEE the Van pull into the drive. Wayne and Nick get out with Wayne CROSSING to the side doors of the van. As he does, Wayne takes note of Nick's continuing disappointment.

49 INSIDE THE VAN

49

As Wayne leans in to unbuckle Adam from his car seat he attempts to buoy Nick's spirits.

 WAYNE
Hey, Nick. What if we do something this afternoon? Just me and you? Get our minds off -- you know -- everything.

 NICK
 (Indicating Adam)
What about the "bad seed"?

Adam gives Nick the "razz".

 WAYNE
Don't worry. I can...

Suddenly, as Wayne attempts to lift Adam, we HEAR a CRACK and, at once, Wayne drops Adam back into his car seat. Wayne grabs his lower back in pain.

 WAYNE
Ow! Ouch!
 (Looking at Adam)
You've put on some weight.

 ADAM
 (Giggles)
Big.

Again, Wayne reaches in, lifting Adam.

50 OUTSIDE THE VAN

50

This time, Adam comes out along with the car seat. It's stuck to him. As Adam clutches big bunny, Wayne tries to shake the car seat off. At this moment, Patty & Janet, out for a jog and, not coincidentally, a word with Wayne, trot up.

 JANET
You must be Mr. Sz... Sz--ninski.

 WAYNE
 (Struggling with Adam)
Szalinski.

He holds Adam up, Janet takes hold of the car seat, pulling it off, as she says:

JANET

Yes. An unusual name.
(The car seat pops
off)
I'm Janet Stevenson and this is
Patty Reed.

PATTY

Hi, there.

Curious, Wayne bounces Adam up and down, checking his
weight as Janet says:

JANET

We're on the Vista Del Mar
Homeowner's Association
Architectural Committee.

PATTY

And we were admiring your mailbox
and how... "clever"... it is.

WAYNE

It's just something I put
together. An idea I had.

JANET

(Patronizing)

Yes. And we know how a man loves
to putter around the house, but...

As far as Nick's concerned, that's another put down of
his dad.

NICK

He doesn't "putter". He invents.
He's genius. Okay?

WAYNE

Nick!
(To the ladies)
We've had a tough morning.

Nick EXITS taking a long hard look at the ladies as he
goes. Wayne is now concerned with both his youngest
son's curious weight gain and his oldest son's
frustration. He begins easing toward the door, following
Nick. The "Stepford Wives" stay on him.

JANET

You see, if we let you modify
your mailbox, soon everybody will
been modifying theirs and...
well... who knows what might
happen.

WAYNE

Yes. I understand your point.

(At the door)

Thanks for stopping by. Bye,
now.

(Waving Adam's
hand at them)

Bye Bye.

Adam manages to give the ladies "the razz" just as the door closes, shutting them out. After a moment:

PATTY

Well, it is just a mailbox. It's
not really major, I suppose.

JANET

Property values do not protect
themselves, Patty. Little things
have a habit of becoming very
big things.

51 INT. SZALINSKI HOME (RUMPUS ROOM) - DAY

51

A morose Nick CROSSES to the train layout. He mindlessly begins to putter around with it, trying to repair the damage Adam created.

ANGLE ON THE DOOR

Unnoticed by Nick, Wayne watches him, obviously concerned.

52 INT. SZALINSKI HOME (KITCHEN) - DAY

52

Wayne puts Adam down as he says:

WAYNE

Daddy's going to fix you an early
lunch and we're going to run some
errands and then, Nick and Daddy
are going out. Okay, sport?

Wayne picks up the PHONE & DIALS. As he sets about pulling something out of the fridge.

As this happens, Quark comes in the DOG DOOR. Quark glances at Adam and, at once, does a DOGGIE DOUBLE TAKE. In the grand tradition of movie canines, Quark is the only one who knows something is wrong. Quark cocks his head, looking at Adam, perhaps noticing that sparkle in his eyes. Adam grins at Quark.

ADAM

(To Quark)

Adam big.

This confirms what Quark suspected. He whines and takes a step back from Adam.

WAYNE

(To the phone)

Hello. Is this Mandy?

53 INT. PARK HOME - DAY

53

Mandy is on the phone to Wayne.

MANDY

Yeah?

She blows a large BUBBLE GUM BUBBLE as she listens. Then, sucking it back into her mouth:

MANDY

Three thirty? Sounds okay, Mr. Schlitzminski.

(Listens)

Szalinski. Right. That's what I said.

(Getting down to business)

I, like, charge two-fifty and hour.

(Adding)

Unless I havetah change diapers or something gross like that in which case, the price naturally goes up especially with boy babies because they, like, squirt and it's really a drag.

(Listens, then)

Potty trained? Way cool. I'll be there.

Another bubble. It pops across her face.

54 BACK TO WAYNE

54

He hangs up the phone. He breaks open a frozen food box.

WAYNE

(To Adam)

How 'bout some...

(Reading label)

"Mom's Micro Macaroni"? Mmmm, Mmmm, good.

Wayne dumps the dinner into the MICROWAVE OVEN. Then, he deposits Adam in a HIGH CHAIR, handing him Big Bunny.

WAYNE

(Continuing)

You stay here and stay out of trouble. Daddy will be back in a second.

Wayne turns on the microwave and EXITS, leaving Adam alone. Almost at once, Adam slips out of the high chair. He crosses to the microwave oven, fascinated by the LED timer. He holds Big Bunny up to see it as well.

The CAMERA MOVES IN on the microwave oven, its timer counting down elapsed time. Then, the CAMERA MOVES IN on little Adam as he watches it.

Suddenly, an ELECTRO MAGNETIC FORCE FIELD seems to shoot from the microwave to and around Adam. It doesn't hurt, we know because he GIGGLES. He holds Big Bunny up. Same deal, the force field shoots around Big Bunny.

The CAMERA MOVES IN on Quark, who peeks around the corner, watching and whining.

55 IN THE RUMPUS ROOM

55

An awkward moment between Nick & Wayne. At last:

WAYNE

Hey, Nick. Maybe we could go to the movies this afternoon.

56 BACK IN THE KITCHEN

56

The Microwave oven hums. As Adam watches it, still holding Big Bunny, the FORCE FIELD still dancing around them. The CAMERA PANS off of Adam to ADAM'S SHADOW that falls on the wall of the kitchen.

QUARK'S EARS STAND STRAIGHT UP as he sees something truly amazing.

We get the idea when we GO BACK TO ADAM'S SHADOW. THE SHADOW BEGINS TO GROW & GROW, creeping across the kitchen cabinets and up the wall.

57 BACK IN THE RUMPUS ROOM

57

Nick has brightened somewhat, over the prospect of doing something with his dad.

NICK

There's a picture at the Desert Six I wanted to see.

WAYNE

Great! We'll do it. Maybe have dinner afterwards.

(Enthusiastic)

We'll make this a really big afternoon.

Suddenly, Quark BLASTS into the room like an exorcet missile. He almost knocks Wayne down as he RUNS across the room and scoots under the couch.

WAYNE

What got into him?

INSERT -- MICROWAVE OVEN

The timer rolls over to "00.0" with a "BING" and shuts off.

BACK TO WAYNE

Wayne CROSSES to the door.

WAYNE

Let me take care of Adam. You check the show times.

Nick catches up to him and we SEE them both go through the door, disappearing from our view as they go into the kitchen.

We HOLD on the door for a moment of silence. Then, we HEAR WAYNE & NICK SCREAM. Like Quark, they BLAST back into the room and bound over the couch, hiding behind it.

ANOTHER ANGLE

Wayne & Nick have joined Quark, all three now peeking out from behind the couch. Nick & Wayne have a frantic exchange:

NICK

Dad, how...?!
(Nods)

He was off to the side...
He was. He was just before, I know.
Off to the side!

(Then)

Wasn't he?

WAYNE

uh... this morning, in the lab... Were you watching Adam...
(Shakes his head)

At the instant of discharge...
Think. Where was he?

Wayne's eyes open wide as he says:

WAYNE

Somehow... I don't think so!

58 ANGLE ON THE RUMPUS ROOM DOOR

58

The CAMERA SPINS AND ROCKETS to the door revealing Adam, now SEVEN FEET TALL and happily finishing off the macaroni.

ADAM

Adam big.

(Holds up Big
Bunny)

Bunny big.

REVERSE

Wayne carefully crosses to Adam, trying to reassure him.

WAYNE

Don't worry, Adam. Daddy's gonna
make everything all right.

Of course, Adam is not the least bit upset. He grins at Wayne and grabs him in a really big hug. Holding onto Wayne, he begins to jump up and down, laughing all the while. Held fast by the massive hug, Wayne says to Nick:

WAYNE

We've got to get him back to the
lab. Analyze the data. Reverse
the process.

NICK

One thing, Dad.

WAYNE

(Still bouncing)

What?

NICK

You think the guard might get
suspicious when we walk in with
a seven foot baby.

WAYNE

(Still bouncing)

Good point.

60 EXT. HAL'S HIGH AND WIDE SHOP - DAY

60

"Clothes for the hard to fit man", reads the sign. The solar van is parked in front. A moment later, we SEE Wayne hurry out with several SHOPPING BAGS and get into the van.

61 INT. STERLING LABS - DAY

61

We SEE Wayne and Nick coming down the hall. Adam is between them decked out in Hal's finest: checkered sport coat, slacks, shirt, tie, scarf, sunglasses and, topping it off, a large fedora.

WAYNE
Just act natural.

As unnatural a trio as you could imagine, they round the far corner, disappearing from view.

62 INT. STERLING LABS (LARGE LAB) - DAY

62

We SEE the Szalinski's ENTER. Suddenly, they stop.

WHAT THEY SEE

There, in the middle of the room, is Fredrickson and two LAB TECHNICIANS, going over the computers. Wayne and Fredrickson look at one another. Almost at once, Wayne pushes Nick and Adam back out the door...

WAYNE
'Be with you in a second, guys.

ADAM
Adam big...

WAYNE
Yeah. Okay.

ADAM
Big...

Wayne CLOSES the door. However, the door to the lab has a SMALL WINDOW. Periodically, during the following exchange, we SEE Adam's big face look through the window. Nick tries to keep him away.

FREDRICKSON
(Suspicious)
Who was that?

Wayne notices Adam looking through the window. He steps in front of the window as he says:

WAYNE
Uh... Who?

FREDRICKSON
The guy in the hat.

WAYNE
Oh. uh... A friend...

Misunderstanding Adam's baby talk:

FREDRICKSON
What language was he speaking?

WAYNE

Polish. Uncle Yanosh Szalinski.
He's polish... very tall... big
head...

(Clears his throat,
then)

I brought him by to show him the
place. A tour.

FREDRICKSON

A tour. I suppose I should apologize for the poor lighting.

(Pointedly)

There's been a bit of a power supply problem. The main circuits were over-loaded.

Wayne clears his throat. Then, trying to appear casual:

WAYNE

Well, looks like the tour's off. But, while I was here, I thought I might access the data base... I need some... numbers...

Fredrickson's stern gaze remains on Wayne for a moment. Then:

FREDRICKSON

Yes. Well. The data base. You may have some trouble doing that as well, Wayne. The data base has been erased. All thirty eight gigabytes. Gone.

Stunned, Wayne steps toward Fredrickson and away from the window.

WAYNE

(Shocked)

Erased?!

Again, Adam's big face looks in. He waves. Nick pushes him away as Fredrickson responds:

FREDRICKSON

(Growing anger)

All thirty eight gigabytes.

Wayne realizes Adam is in the window again and he, at once, steps back to block the window as he says:

WAYNE

That can't be!

FREDRICKSON

Sure it can, my friend, if the main controller was trying to compensate laser intensity...

He holds up the Coke bottle bottom as he snarls:

FREDRICKSON

(Continuing)

For this!!! Which you jammed into the primary driver filter pack, you idiot, causing a power serge through the entire main drive system!!!

Wayne gulps. This is all his fault and he knows it.
After a moment:

WAYNE

How long before the system is restored from the back-ups?

FREDRICKSON

Two, three weeks. It's of no concern to you, though. You're off the project.

WAYNE

You don't have the authority to make that decision.

FREDRICKSON

(With a shrug)

Maybe I don't. 'Tell you what, my friend. Why don't you call Clifford Sterling, personally. Plead your case, as it were. However...

(Holding up the
Coke bottle
bottom)

...after this morning's little escapade and the time and money it's going to cost Sterling Labs, I don't think the old man will have a whole lot of sympathy. I know the board of directors won't.

(Then)

I hope you'll spare yourself the embarrassment of having to be escorted to the gate.

After a moment, Wayne turns and EXITS. Once he has gone, Fredrickson turns to one of the technicians.

FREDRICKSON

Start working data restoration backwards from eleven forty-six a.m. this morning, the exact time of the system crash. I want to know what he was up to.

63 INT. VAN (MOVING) - DAY

63

We SEE Baby Adam, sitting happily in the back, as Nick says to Wayne:

NICK

Why didn't you tell 'em, Dad?
At least then they know you were
able to make it work when nobody
else could.

WAYNE

Look, Nick. Remember when we
made you kids promise never, ever
to tell anyone that you were
accidentally shrunk and lost in
the backyard for two days?

NICK

Yeah.

WAYNE

That's because we didn't want
you to become specimens, to
undergo countless tests, to be
subjected to endless observation
and who knows what else.

Nick glances back at the happy Adam and, for the first time, shows some concern for his brother.

NICK

But, what about Adam? What are
we going to do?

64 EXT. SZALINSKI HOME - DAY

64

The VAN turns into the drive.

INSIDE THE VAN

As it comes to a stop, Wayne responds to Nick.

WAYNE

I don't know.
(Then, determined)
What I do know is, we have to
figure out some way to fix this
before your mother gets home.

ANGLE ON THE FRONT DOOR

DIANE THROWS OPEN THE FRONT DOOR. Smiling and waving:

DIANE
Hi, guys! I'm home!

Wayne and Nick are paralyzed. Still smiling, she pulls Big Bunny up beside her.

DIANE
(Continuing)
Where did the four foot bunny
come from?

Wayne throws the van into reverse. THE VAN PEELS OUT of the driveway and disappears down the street. Diane is somewhat puzzled, although she lived with these guys long enough to expect anything.

65 INT. VAN (MOVING) - DAY (CONTINUOUS)

65

Wayne and Nick are bug-eyed with fear. Only Adam, sitting in the back, is happy.

ADAM
Mama. Mama.

WAYNE
What should we do?!

NICK
We could drive to Mexico, Dad,
and hide out. Come back when
Adam's bigger... I mean older.
Maybe she wouldn't notice, then.

WAYNE
No.
(Calming down)
No, honesty is the best policy.
I'll just...
(Gulp)
...explain.

NICK
(Trying to be
encouraging)
Sure. Sure. And, when you think
about it, it's not the first time
something like this has happened.
(Adding)
To our family.

WAYNE

Right. So, I'll just tell the truth, plain and simple.

Beat.

WAYNE/NICK

Then beg for mercy.

66 EXT. SZALINSKI HOME - DAY

66

We SEE the Van pull into the drive, again. Diane is still standing by the front door. Wayne gets out, crossing to her.

WAYNE

Well, honey... gee. Back early, huh?

Diane's eyes are on the Van. From her POV, she can't quite make out details because of the glare on the windshield.

DIANE

Yeah. I took a cab from the airport. It turned out, Amy really didn't need me. I felt kind of silly...

(Then)

Wayne.

(Squinting)

Who's the tall man in the loud sport coat?

At once, Wayne walks her back into the house as he says:

WAYNE

Well, now, Honey... That's something I have to explain. Hey. You're probably going to get a big laugh out of this...

67 OMIT

67

68 OUTSIDE

68

We SEE the van rocking back and forth. We HEAR various sounds from the fracas inside.

ADAM (OS)

Mama! Go see mama!

NICK (OS)

No!

69 INSIDE THE HOUSE

69

Wayne is still beating around the bush.

WAYNE

You know how, sometimes, things
I invent don't always work the
way they're supposed to.

Diane looks sternly at him.

DIANE

Wayne, I know what's happened.

WAYNE

You do?

DIANE

I saw the mess in the kitchen.
That crazy oven timer didn't work,
did it.

WAYNE

Oh... uh... the oven timer...
yeah. I mean, no. It didn't.

70 BACK OUTSIDE

70

We SEE the van rocking even more wildly.

71 BACK INSIDE

71

Diane hugs Wayne.

DIANE

I don't care about something like
the oven. I've come to expect
that kind of thing.

(Kisses him)

After all. It's not like you
did something to one of the kids.
Again.

Wayne smiles nervously. Suddenly, Diane looks at him.

DIANE

Hey. Where are the kids?

From outside we HEAR the VAN DOOR OPEN AND SLAM and the
SCUFFLING OF FEET.

WAYNE

uh...

DIANE

(Growing
suspicious)

And who was that in the van?

WAYNE

uh... uh...

DIANE
(More suspicious)
And where did that giant bunny
come from?

Wayne cracks.

WAYNE
ALL RIGHT, I CONFESS! I DID IT!

DIANE
Did what?

ON THE FRONT DOOR

It opens and there stands seven foot tall Adam in the
checkered sport coat and the fedora.

WAYNE
Honey, I blew up the baby...

ADAM
Mama!

With her mouth hanging open she as looks at Adam, she
blinks once or twice, then does an exact duplicate of her
faint and pancake fall from "Honey/Kids".

ADAM
Uh-oh.

CLOSE-UP ON NICK

As he peeks around the corner of the door.

NICK
How did she take it?

WAYNE
Oh... about like usual.

72 OMIT 72
73 INT. STERLING LABS (COMPUTER ROOM) - DAY 73

We SEE the two technicians looking at a COMPUTER SCREEN as it is scanned and re-scanned. The image is too blurry for them to make out. However, we should be able to recognize Big Bunny's fuzzy image.

TECHNICIAN #1
It targeted something, but it'll
take a lot more enhancing to
figure out what.

74 OMIT 74
75 INT. SZALINSKI HOME (MASTER BEDROOM) - DAY 75

We SEE Diane laying on the bed. She is still out. As Wayne applies a towel to her forehead:

DIANE
(Deliriously)
...I'll kill Wayne...

WAYNE
(Whispering,
gently)
No, no. You don't want to kill
Wayne.

The whole time, we HEAR BOOM BOOM BOOM as the room shakes and PICTURES ON THE WALL bounce around.

WAYNE
Nick, what's he doing?!

NICK (OS)
Jumping on his toys, Dad.

WAYNE
Well, make him stop.

NICK (OS)
Silly me! Why didn't I think
of that? *

76 RUMPUS ROOM 76

Adam is, indeed, JUMPING ON HIS TOYS and having quite a nice time, thank you. Nick tries to stay out of his way.

NICK
(To himself)
Make him stop. Okay, sure.
(To Adam)
All right, Adam. Stop jumping
on your toys.

At just that moment, Adam pounces on a Fisher Price Hook & Ladder Firetruck set. BOOM. One end of the truck lifts up and the plastic firefighters PELT NICK IN THE HEAD. He ducks for cover. *

NICK
Well, that didn't work.

77 EXT. SZALINSKI HOME - DAY 77

The LOUD BOOMING has attracted SEVERAL NEIGHBORS. One by one, they are gathering in front of the house. Among them, of course, Patty & Janet.

78 INT. SZALINSKI HOME (MASTER BEDROOM) - DAY 78

Wayne now has SMELLING SALTS under Diane's nose. She flinches, then comes to. There is a beat as she looks at Wayne. Then, remembering, SHE SCREAMS at the top of her lungs.

WAYNE
Honey... shhhh!

More screaming. More "shhhh"ing as:

79 EXT. SZALINSKI HOME - DAY 79

Hearing the screams, the neighbors advance on the house.

80 INT. SZALINSKI HOME (MASTER BEDROOM) - DAY 80

Diane has now grabbed Wayne, rolled over and pinned him to the bed.

WAYNE
Honey, it isn't as bad as it
seems!

DIANE
IT ALMOST COULDN'T BE, COULD IT!!!

Nick runs in.

NICK
Adam's loose!

81	CHASE SHOTS AROUND THE HOUSE	81
82	CHASE SHOTS AROUND THE HOUSE	82
83	CHASE SHOTS AROUND THE HOUSE	83
84	CHASE SHOTS AROUND THE HOUSE	84

Because of the complexity of the effects shots and camera angles involved, it is impossible to "map out" this sequence in script form. Instead, the above scene numbers have been made available for STORY BOARDING this section.

Basically, what happens is, Wayne & Diane instantly realize the urgent nature of the situation and a hot pursuit of Adam ensues, taking them through as much of the house as possible.

In the process, they could say things to each other like:

WAYNE

Now, Honey, don't over react to this...

DIANE

How does one OVER REACT to something like this, Wayne!

In order to help stitch the whole thing together, we CUT OUTSIDE periodically to:

85	THE FRONT PORCH	85
----	-----------------	----

As Janet, Patty and the others gather. They clearly HEAR the disturbance inside. At last, Janet rings the doorbell.

86	BACK INSIDE	86
----	-------------	----

The panic is heightened as they HEAR the doorbell. At once, Adam makes a break for the door.

ADAM

Doorbell! Doorbell!

WAYNE/DIANE/NICK

NO!

87	AT THE FRONT DOOR	87
----	-------------------	----

Adam is at the door and about to open it. Wayne and Nick run, grabbing him.

88	OUTSIDE THE FRONT DOOR	88
----	------------------------	----

Patty, Janet and the Neighbors are there. They HEAR the scuffle.

They detect some movement through the CURTAINED WINDOWS on either side of the front door. Janet POUNDS on the door.

JANET
HELLO? MRS. SCHMIT-LIT-SKI?
ARE YOU ALL RIGHT?

Suddenly, Diane opens the door, a smile plastered across her face that seems all but frozen there.

DIANE
Hello.

JANET
Hi. uh... I'm Janet.

DIANE
Hello.

JANET
This is Patty.

DIANE
Hello.

PATTY
Is anything wrong?

DIANE
Wrong? No. No.

89 FROM INSIDE

89

We SEE that Wayne & Nick have Adam pinned against the wall, just inside the door.

JANET
(Trying to peek
in)
We thought we'd come over for
a "let's get acquainted" cup of
coffee. *

DIANE
(Blocking her view)
Oh... uh... We don't drink
coffee. *

Adam is trying to reach for Diane. Wayne & Nick hold him tight. Adam extends his arm that holds Big Bunny.

DIANE
(Stretching an
arm to keep Big
Bunny from view)
Caffeine. It's terrible for one's
circulation. *

As a cover, she begins to exercise her outstretched arm. *

90 OUTSIDE LOOKING IN AT DIANE

90

JANET
And you're sure everything is
fine?

At this point, we SEE Big Bunny ENTER FRAME at the top of the door, its big ears brushing Diane's hair.

WAYNE (OS)
(Stern whisper)
Stop it!

DIANE
(Brushing Big Bunny
away)

Oh, yes. Everything's... normal.
Well, I guess I'll get back to
my exercising.

*
*

Looking for a reason to stay at the door and try to peek
in:

JANET
Well. My little Joey is having
a party this afternoon. I've
seen your little one. Maybe he'd
like to stop by for cake?

DIANE
No. Adam's a little... big...
for that, I'm afraid.

Again, Big Bunny comes into the frame. Again, Diane
brushes him away.

JANET
Why, he couldn't be more than
two.

DIANE
Yes. But, a big two. Thank you
for the invitation, though. Bye.

She attempts to close the door. However, Big Bunny's
ears are caught and she has to open the door to pull them
back in.

DIANE
Ha. Ha. Well... Bye, again.

And she closes the door all the way. After a moment,
Janet turns to Patty.

JANET
Caffeine's not really bad for
your circulation?

*
*

Patty shakes her head "no".

*

JANET
(suspiciously)
I didn't think so.

*
*
*

91 INT. STERLING LABS (COMPUTER ROOM) - DAY

91

The two Technicians look at the screen then, look at each
other.

TECHNICIAN #1

I know what it looks like. But,
I'm not about to call Dr.
Fredrickson until we have a better
image.

TECHNICIAN #2

Suit yourself.

We SEE an image on a video monitor. Very fuzzy, but improving as it is scanned and re-scanned. We can now make out the distinct outline of Big Bunny.

92 INT. SZALINSKI HOME (LIVING ROOM) - DAY

92

We SEE four foot tall Big Bunny sitting near the stairs. We HEAR sounds not unlike those made by Wayne's Auto-Tend playpen.

DIANE (OS)

(From rumpus room)

If you ask me, it's still a playpen...

93 IN THE RUMPUS ROOM

93

We SEE Adam in a GIANT PLAYPEN. Wayne Szalinski strikes again. This is a GIANT VERSION of the playpen we saw (little) Adam in earlier. It has the same type of attention getting devices of the smaller version except on a much larger, whackier scale. Adam seems to have no more interest in them than he did with the smaller version in the first act.

Diane and Nick feverishly try to keep the big little guy distracted by shaking rattles (giant rattles of some sort), making faces and generally carrying on. They have to loudly to be heard over the noise.

DIANE

(Continuing, to Nick)

And a playpen's a playpen to Adam.

(To Adam)

Woo, woo... Adam... That's my big... uh... boy.

NICK

You have to admit, Mom.

(Referring to the giant playpen)

There's not too many guys who could have whipped up something like this in thirty minutes.

Before Diane answer, Adam reaches over the side of the giant playpen and wraps his big fat mit around an ANTIQUE CUCKOO CLOCK that sits on a shelf just within arms (Adam's arms) reach.

DIANE

NO! NO! ADAM!

ADAM

Cuk coo...

*
*
*
*
*

DIANE
DON'T HURT THE CUCKOO, ADAM!

*
*

Adam shakes the cuckoo clock. The shutter doors spring open and the cuckoo bird does its thing. CUCKOO. CUCKOO. Delighted, Adam shakes harder. The bird cuckoos faster.

*
*
*
*

94 IN WAYNE'S WORKROOM

94

Wayne stands amid blackboards filled with massively complex calculations. He's obviously been at this for some time. Wayne wipes out some old calculations and begins again. He sticks a BALLOON on the compressed air bottle as he CONTINUES to talk to his son's picture.

WAYNE
At nine forty-six, you're hit
by the pulse. Maybe growing as
much as an inch.

(Inflates the
balloon a little)
Then, an hour and fifteen minutes
later... for some reason, you
grow just over five feet.

(Inflates balloon
further)
Another event would mean...

Wayne inflates the balloon again. However, having reached it's limit, this time, the balloon bursts causing Wayne to jump. The implications for his son are rather gruesome. Wayne seems to be fully aware of this as he stares at a PHOTO of Adam's smiling face.

Diane ENTERS, looking like she's been through a medium size war and still, very much pissed at Wayne.

DIANE

(Pointedly)

Listen, when you get a second,
you might take a look at the
antique cuckoo clock Aunt Nancy
gave us.

*
*

She produces the now battered clock. The little cuckoo
bird makes one last valiant chirp as the springs fly
through the shutter doors.

*
*
*

NICK ENTERS

DIANE

(To Nick)

You're supposed to be watching
your brother!

NICK

He's okay. He's in the playpen.

Diane races out of the room, Nick following.

95 HEADING THROUGH THE HOUSE

95

Nick follows close behind as Diane strides TOWARD THE
RUMPUS ROOM.

DIANE

He gets out of the playpen! Any
playpen!

NICK

No. I fixed it!

96 IN THE RUMPUS ROOM

96

We SEE Adam sitting peacefully, his back to us. Diane is somewhat surprised. Nick beams.

NICK

The trick is making him want to stay.

DIANE

(Skeptical)

And just how did you do that?

NICK

You remember that box of Eskimo pies in the freezer?

Adam turns, chocolate smeared all over his grinning face, an EMPTY ESKIMO PIE BOX in his fist.

DIANE

There were twelve Eskimo Pies in that box!

ADAM

...burp...

DIANE

(Totally frustrated)

Well, he's spoiled his dinner. That's all.

NICK

Not necessarily, Mom. At his body weight, he should be able to metabolize...

DIANE

NICK!

(Trying to maintain)

'Know what would be the best thing for you to do right now?

NICK

Shut up about it?

DIANE

Smart boy.

(Having regained her composure)

Now, I want you to clean Adam up. I have to talk to your father.

97 OMIT 97
90 OMIT 90
99 IN WAYNE'S WORKSHOP 99

Diane ENTERS. She looks at Wayne. Her anger melts away as she senses his frustration. The time has past for yelling. The time has come to talk seriously. After a moment:

DIANE

Wayne?

WAYNE

uh... well, the answer might be
in the atomic...

DIANE

The truth, sweetheart. Okay?

There is a long pause. Then, with a sigh, he responds:

WAYNE

The truth is, Diane... without
access to the data at the plant,
there's not much I can do. I
know what's happening, but I don't
know why.

(Beat)

I'm sorry, Honey.

This is a difficult moment for both of them. Diane feels deeply for Wayne. However, she also has her son to think about.

DIANE

I'm sorry, too, Wayne.

She EXITS. Wayne follows her.

WAYNE

Diane?

100 BACK IN THE RUMPUS ROOM

100

Diane ENTERS.

DIANE

Okay, boys. We're going out...

As Diane opens the giant playpen (however one does that), allowing Adam to step out, Wayne ENTERS.

WAYNE

Diane, what are you doing?

DIANE

I'm taking him to the Lab, Wayne.
Hopefully there are people there
who...

Diane catches herself. Too late. Wayne gets the point.

WAYNE

Who know what they're doing.

DIANE

(Beat, then)

I didn't mean it that way.

There are not too many other ways she could have meant it. They both know it. Worse yet, it was said in front of Nick whose faith and pride in his father has been severely battered over the last few days.

DIANE

I'm sorry, Wayne... But all I
want right now is to see my baby
shrink down to his normal size.

(Then)

Come on, Nick. Help me get Adam
out to the van.

Nick looks at his dad. Wayne's downcast eyes tell the story. They EXIT leaving him alone. Only Quark is there for support. In one of those touching little doggie moves, Quark lays down, his head going flat down on the floor as if in total defeat.

CLOSE ON WAYNE

Suddenly, Wayne's face brighten.

WAYNE
(To himself)
...shrink...

Quark's head pops back up.

101 INT. SZALINSKI HOME (FRONT ENTRY) - DAY

101

Baby Adam is standing in the entry. Diane & Nick by the front door.

DIANE
(Softly)
Okay, Nick. Let's go.

Nick starts to open the front door when Wayne rockets in:

WAYNE
HONEY! WAIT!
(Then, beaming)
I've got an idea!

Nick all but jumps for joy.

NICK
ALL RIGHT DAD!!!

*

Charged with more energy than we've seen from him thus far, Wayne leaps into the room as he says:

WAYNE
They store all project related materials at a security hangar they lease at the airport.

Now bored, Adam sits down on the sits on a chair which creaks under his weight. He watches stoically as the hyper adults move around him.

DIANE
So?

WAYNE
The device at the lab is out of commission. Not the device so much, the computers that control it. But, my original prototype didn't use computer assist. It was simple, straight forward. On, off. High, low. It didn't do all the stuff this new device is supposed to do, BUT, as we all know, it did one thing very well.

WAYNE
SHRINK KIDS!!!

NICK
YES!!!

*
*
*
*

WAYNE

It usually takes a day or two to get security clearance so, strictly speaking, this will have to be a covert operation. Diane, you have to go with me. Nick, you stay here with Adam.

*

By now, sitting on the stairs, Adam is starting to get sleepy. He YAWNS and, perhaps, sticks his thumb in his mouth.

DIANE

What?!

WAYNE

The proto-type is in pieces. We need to save every minute we can, so after we load it in the van, you can drive back while I reassemble it.

*
*
*
*

DIANE

Leave them alone?! For-get-it!

WAYNE

Diane, listen! You can't take him to the lab. You don't know what this Fredrickson is like. There's no telling what he'll do if he gets his hands on Adam! To him, the baby'll be just another research specimen...

Stepping up beside Wayne:

NICK

He's right, Mom. That guy is a major bodily orifice.

(A beat, then)

Besides, I'm great with kids. It'll be a cinch.

*
*
*

Diane is clearly torn, but does seem to be considering the idea. This is all Wayne needs.

WAYNE

Look, it will take us an hour, tops.

(Points at Adam)

Look at him. It's been quite a day and he's exhausted. We'll just put him down for a nap while we're gone.

At once, Adam's eyes pop open and he is on his feet.

ADAM
No nap! No! No!

DIANE
(Considers)
Once he's down, he does take good
naps.

Adam leaves the room.

ADAM
No! No nap!

102 VARIOUS CHASE SHOTS

102

This is a reprise of the earlier chase sequence. Now, however, Wayne, alone, chases Adam, collecting up Big Bunny along the way.

With a melodic voice:

WAYNE
Look who I have, Adam.

Wayne produces Big Bunny.

WAYNE
(Continuing)
Really Big Bunny.

103 EXT. SZALINSKI HOME - DAY

103

Though the house looks normal enough, we clearly HEAR the sound of TRAMPLING FEET & FURNITURE BEING KNOCKED OVER while Wayne sings "Alouette" over Adam's loud protests:

ADAM (OS)
No nap!

Then:

DIANE (OS)
Adam! It's nap time. Now, stop
it.

Silence. Then:

ADAM (OS)
Saw-wee Ma-ma.

DISSOLVE TO:

104 EXT. SZALINSKI HOME - DAY (SOME MINUTES LATER)

104

We SEE Wayne & Diane tip-toe out of the front door, trying hard not to make a sound. They whisper to Nick as they go:

*
*

WAYNE

We'll be back in an hour.

*
*

DIANE

By the time he wakes up we'll
be back. He won't even know we
left.

*
*
*
*

They tip-toe to the van and get in.

105 INT. SZALINSKI HOME (RUMPUS ROOM) - DAY

105

Nick sits beside his huge, sleeping brother. Adam seems completely zonked curled up in the floor of the huge playpen.

After a moment, Nick stands. At once, Quark gets nervous. Nick looks at his brother. As big as Adam is, there is still a brotherly bond, here. At last, Nick gently pulls the LIGHT BLANKET up around Adam's shoulders.

ON ADAM'S FEET

Of course, this pulls the blanket up, leaving is feet exposed.

NICK

Gently pulls the blanket back down over Adam's feet. The blanket pulls down from his shoulders, again. Nick sighs and sits back down. In the process, he bumps against some rattle or other noise maker. It clangs. Nick grabs it, holding his breath. Adam continues to sleep. Nick breaths a sigh of relief.

106 INT. STERLING LABS (MEDIUM LAB) - DAY

106

Technician #1 is on the phone.

TECHNICIAN #1

Well, Dr. Fredrickson, we...
uh... think we know. But, it
might be better if you saw it
for yourself.

(Listens, then)

Yes, sir. We'll be here.

He hangs up as Technician #2 sits back, looking at the monitor. Beat, then:

TECHNICIAN #2

'Told ya it was a bunny.

We SEE a blurry but recognizable image of Big Bunny on the monitor as the computer continues to scan & re-scan.

107 EXT. AIRPORT - DAY 107

Establish.

108 EXT. HANGAR COMPLEX - DAY 108

We SEE a GROUP OF HANGARS. One in particular carries the Sterling Labs Logo and a sign that clearly reads: RESTRICTED.

We SEE Wayne's solar van cruise by and round the corner, out of view. A moment later, a SECURITY CART rolls by with a SECURITY GUARD (#2) inside. He looks at the hangar door, which appears secure. He moves on.

A moment later, Wayne and Diane (now on foot) peek around the corner. They tip-toe to the door. Quickly, Wayne enters a security code.

WAYNE

Okay, Honey. We'll be out of here in a second.

The door comes open.

109 INT. HANGAR - DAY (CONTINUOUS) 109

They ENTER as Wayne CONTINUES:

WAYNE

They stored all my stuff, everything, in one large crate. It should be easy to spot.

DIANE

Uh... Wayne...

Wayne looks. His expression changes:

WHAT THEY SEE

The huge hangar is FULL OF CRATES, hundreds of them, piled two and three high. And HIGH ABOVE, a loft with more crates. Wayne & Diane react with despair. NOTE: There is a loud hum in here, probably from air conditioning or something.

Then:

WAYNE

uh... maybe they're in
alphabetical order or something.

Suddenly, something else catches Diane's eye. Something
unlike the other things stored here.

DIANE

What is that?

WHAT SHE SEES

Standing there, partially covered by a large tarp is AN
APACHE ATTACK HELICOPTER (or equivalent). Even standing
there, silent and inert, it's a mean looking son of a
gun.

Wayne's answer indicates no special interest in the
aircraft.

WAYNE

'Belongs to the systems division.
Come on. My stuff would probably
be this way.

He pulls her away. As they walk, the enormity of the
task of finding Wayne's crate sinks in.

DIANE

Wayne. I don't like this. I don't
like anything about it.

WAYNE

It's not my idea of fun, either,
Honey. All I wanted to do today
was go to the movies... with...

The CAMERA MOVES IN on Wayne.

DIANE

What?

WAYNE

...uh... Nothing.

Clearly it is something. What has Wayne remembered?

110 EXT. SZALINSKI'S STREET - DAY

110

Mandy Park, that's what!!! We SEE her coming down the
street, heading toward the Szalinski home.

111 INT. SZALINSKI HOME (RUMPUS ROOM) - DAY

111

Adam is still asleep. Why, even, sitting in the chair
beside him, has dozed off. Why, even Quark has dozed
off. All seems quite well, indeed. Until:

DING DONG!

Quark's eyes open. Nick's eyes open.

DING DONG!

Quark and Nick look at one another.

DING DONG!

Adam stirs, slightly. At once, and near panic, Nick leans close to Adam, lightly singing:

NICK
Rock-a-bye... woooo wo...
(DING DONG)
...la la... dooby...
(To Quark)
Wait here!

Nick TIP-TOES BY ADAM. Safely out of Adam's sight he *
CHARGES OUT. DING DONG! Adam's eyes open. Quark cocks *
his head. Adam smiles. Quark's ears stand on end.

112 ENTRYWAY

112

DING DONG, DING DONG, DING DONG. Nick BLASTS down the stairs and skids to a stop at the door.

NICK
...uh... Who is it?

MANDY (OS)
Mandy Park. I'm here to baby-sit.

Nick's eyes go wide. Suddenly, Quark BLASTS down the stairs, does a four paw, controlled slide and a doggie wheelie, heading for the back door. Nick knows this means trouble upstairs.

NICK
...uh... uh... uh...

From above, Nick HEARS BOOM BOOM BOOM and, from the door, DING DONG DING DONG DING DONG.

ADAM (OS)
Doorbell!

Nick opens the door just enough to see Mandy leaning against the door bell button. He pushes her away from the button.

NICK
Uh... We don't need a baby-sitter.

And, from above: BOOM BOOM BOOM.

NICK
(Continuing)
So... Bye.

Nick slams the door and turns to SEE:

ADAM AT THE TOP OF THE STAIRS

Smiling away. DING DONG, DING DONG, DING DONG...

ADAM
Uh oh... Doorbell.

Horrified, Nick realizes Adam is on his way down. DING DONG, DING DONG, DING DONG!!!

113 EXT. SZALINSKI HOME - DAY (CONTINUOUS)

113

Bug-eyed, Nick opens the door, steps out and slams it behind himself as an oblivious and slightly annoyed Mandy says:

MANDY
Like...
(Beat)
What did you say?

NICK
We changed our mind. That's all.

Suddenly, there is a THUNK on the door behind Nick. Nick holds the door closed as he CONTINUES to Mandy:

NICK
We don't need a baby-sitter.

MANDY
Oh, no. Uh-ah. No way.

The door is pulled on from the other side. Nick pulls hard, holding it.

MANDY
(Continuing)
I need eight more dollars to see New Kids on the Block... And I was, like, promised three hours at two-fifty an hour plus extra if I'm grossed out.

NICK
(Fighting the door)
Listen, Mandy. Take it from me. You don't wanna baby-sit... Not this baby.

MANDY
(Rolling her eyes)
I'm really sure I can't handle
some stupid baby.

The door gets away from Nick and is pulled open. There, behind Nick is ADAM'S HUGE FACE, smiling out at Mandy. Mandy's jaw drops open.

ADAM
(Cheerful)
Hi! What you name?

Mandy blinks once or twice and FAINTS, going limp against Nick.

ADAM
Uh - oh.

Suddenly, Nick has his arms full of the dream girl. Under different circumstances, this might have been swell. Now, however, he has to think fast. He drags her inside, closing the door behind them.

114 INT. HANGAR - DAY

114

Diane is moving amid the crates. Wayne, high above in the loft, is also looking. Then:

DIANE
Wayne, we have to get back!
There's just no way we're gonna
find it!

Wayne is about to concede defeat when something catches his eye. A smile widens across Wayne's face. He pushes crates out of the way revealing "SZALINSKI" stenciled on the side of the large crate.

WAYNE
Honey! It's up here!

He looks around. Rope hangs nearby (It's suspended from a pulley attached to the ceiling of the hangar much higher above). Wayne calls down:

WAYNE
Come up and help me. We'll roll
the crate to the edge and lower
it down!

Never having seen this gag in a Laurel & Hardy short, Diane goes along with the idea, climbing up the ladder.

115 INT. SZALINSKI HOME (RUMPUS ROOM) - DAY 115

We SEE Giant Adam sitting in the middle of the living room floor. Holding Big Bunny, he happily watches TV. Perhaps something thematically correct is on such as Mickey and the Beanstalk with the Giant walking around.
NOTE: Adam is sitting some distance back from the TV at this point.

NICK (OS)

Mandy, believe me. Everything is under control...

116 IN THE KITCHEN 116

Mandy is tied to a chair with Roger Rabbit bed sheets. A gag is tied around her mouth. Nick CROSSES to her.

NICK

(continuing)

Now, I'll take the gag out of your mouth if you promise me you won't scream.

(Mandy looks at him)

Promise?

(Mandy nods her head)

Okay.

Nick lowers the gag. At once, MANDY LETS OUT A BLOOD CURDLING SCREAM. Before Nick can get the gag back in, Mandy is on her feet. Still tied to the chair, she hops around, screaming and trying to get away.

117 EXT. JANET'S BACKYARD - DAY 117

Janet and Patty are setting up the CHILDREN'S PARTY, inflating balloons. They stop what they're doing.

PATTY

What's that?

MANDY (OS)

(Faint & distant)

Giant Baby! Help! Giant Baby!

Janet glances toward the fence. A simple explanation.

JANET

The Slit-zit-ski's.

Patty nods, knowingly.

118 INT. HANGAR - DAY

118

On the loft, high above the floor of the building, Diane struggles to roll the large crate over the edge. A rope is around the crate and a large hook couples it to the rope hanging from the pulley above.

WAYNE

has firm hold of the other end as he stands on the floor below.

WAYNE

A couple of more big shoves.
Okay?

119 EXT. HANGAR - DAY

119

Suddenly we are outside. Why? To SEE Security Guard #2 pull up again, of course. He again looks at the hangar door. This time, however, something seems amiss to him.

120 BACK WITH WAYNE & DIANE

120

Diane is struggling to push the crate. Suddenly, we HEAR the hangar door open, so does Wayne. In a hushed voice, he calls:

WAYNE

Diane...! Wait...!

Owing to the loud hum in the hangar and Wayne's hushed voice, she doesn't hear and continues to shove.

ANOTHER ANGLE

We SEE Security Guard #2 getting closer and closer.

WAYNE

Tries, again, to stop Diane. Again, she doesn't hear.

THE CRATE

is right on the edge. One last shove and OVER THE EDGE
IT GOES

ON WAYNE

now, nobody knows why Wayne, being the smart guy with physics that he is, didn't realize this, but that crate is way too heavy. As the crate goes down, Wayne (holding the rope) goes up. As it turns out, this is very lucky because, just at that instant:

SECURITY GUARD #2

rounds the corner, looking around. Of course, Wayne as gone up and out of sight and the crate has yet to come down.

ON THE PULLEY

a KNOT IN THE ROPE (wouldn't you just know it) JAMS THE PULLEY.

WAYNE & THE CRATE

now hang in mid air. Wayne has gone up to Diane's level while the crate is suspended just above the Security Guard's head.

SECURITY GUARD #2

looks around, blissfully unaware. The loud ambient noise in this place is probably what prevents him from hearing:

THE PULLEY BOLTS

that are starting to pull out of the over-head beam under the weight of both Wayne & the crate.

Having milked this moment for all it's worth, Security Guard #2 finally moves on.

WAYNE & DIANE

hold their respective breaths for another couple of moments until we HEAR a distance DOOR CLOSE. Then:

WAYNE
Don't worry, Honey. I think the
worst part is over.

At that moment, the BOLTS holding the pulley POP OUT and Wayne FALLS. A moment later, Diane flinches at the sound of a loud CRASH.

121 INT. SZALINSKI HOME (KITCHEN) - DAY

121

Still tied to the chair, Mandy has, at long last, run out of breath. She sits down.

MANDY
Man! I've been screaming for
ten minutes! You can kiss off
Neighborhood Watch around here.

NICK
Mandy, despite what he looks like,
Adam is just a little kid.
(more)

NICK (Cont'd)

He's in there watching TV, not hurting anyone.

122 IN THE RUMPUS ROOM

122

We SEE the TV. RICHARD SIMMONS is on the screen, jumping about. Taking delight in this kind of activity, Adam SCOOTs CLOSER to the TV.

Because he's closer to the set, ELECTRICAL SPARKS now shoot from it and, as with the microwave earlier, Adam and Big Bunny now find themselves enveloped in a FORCE FIELD. Again, Adam giggles as if this really tickles.

123 INT. STERLING LABORATORIES (SMALL COMPUTER ROOM) - DAY 123

We SEE the video monitor as it is scanned and re-scanned. Though it's a degraded image, we clearly see Big Bunny. At the same time we HEAR:

TECHNICIAN #1 (OS)

The startling part of the image came two point three seconds before discharge... right... here...

We SEE Adam step in front of Big Bunny. He looks square into the video monitor. Then... bzzzzzz.... the screen goes to SNOW.

REVERSE

We SEE Fredrickson with the two Technicians. The CAMERA MOVES IN on him. Stunned:

FREDRICKSON

...my... God...

(Then, grabbing his coat)

I'm gonna pay Szalinski a little visit!

124 INT. SZALINSKI HOME (KITCHEN) - DAY

124

Though still tied to the chair, Mandy is considerably calmer and seems to making a real effort to understand.

MANDY

...and two years ago, he made you and your sister tiny.

NICK

And the guys next door.

MANDY

Then he made you regular size again. And, now, he's made your baby brother big.

NICK

That's right.

MANDY

And this doesn't bother you?

Suddenly KA-BOOM KA-BOOM KA-BOOM, Nick and Mandy are literally tossed about, POTS AND PANS fall out of cupboards.

125 IN THE RUMPUS ROOM

125

Richard Simmons is energetically doing JUMPING JACKS, encouraging viewers to jump along. KA-BOOM KA-BOOM KA-BOOM, the TV is BOUNCED on the floor.

RICHARD

(On the TV)

All right! Get those legs pumping! Let's JOG!

126 BACK IN THE KITCHEN

126

Nick has recovered enough to get to his feet when KA-RASH!!! There is a horrendous noise from the rumpus room. Nick RUNS OUT.

127 IN THE RUMPUS ROOM

127

Nick BLASTS IN. Suddenly, he stops, frozen in his tracks.

WHAT HE SEES

There is Big Bunny, now EIGHT FEET TALL, stuffed into the corner. But, even more startling is:

A LARGE CUT OUT IN THE SIDE OF THE ROOM

It's FOURTEEN FEET TALL IN THE SHAPE OF ADAM. Beyond it is the wide open space of the outside.

128 BACK IN THE KITCHEN

128

Nick runs in and begins untying Mandy.

NICK

You gotta help me! Okay?

MANDY

Not for any two twenty-fifty an hour.

NICK
We'll make it three.

MANDY
Four and a quarter.

129 EXT. HIGHWAY - DAY 129

We SEE the solar van BLOW BY.

130 INT. VAN (MOVING) - DAY (CONTINUOUS) 130

Diane checks her watch as she drives.

DIANE
"An hour, tops." Sure.
(Calling)
Wayne, how's it coming?

IN THE BACK

Crammed in the small space, Wayne has his hands full trying to adjust the shrink machine.

WAYNE
Just about have it!

BACK TO DIANE

DIANE
This is it...! This is really
it...! No more Mr. Wizard! No
more subscription to Popular
Science...! I am not kidding!

131 HIGHWAY 131

Again, the van blows by. This time, however, the CAMERA PANS to reveal a SPEED LIMIT SIGN displaying "55".

TWO MOTORCYCLE COPS

lie in wait behind a BILLBOARD. As the Van passes. They kick start their motors.

132 EXT. NEIGHBORHOOD STREET - DAY 132

We SEE Nick and Mandy calling "Adam" as they search for him.

133 EXT. JANET'S BACKYARD - DAY 133

CHILDREN are assembled for the party and GAGOH THE MAGICIAN is holding forth. Poor Gagoh, he's not very good. He performs a trick and most of the kids "Boo". They know how it's done and they've seen it a dozen times.

134 EXT. NEIGHBORHOOD - DAY 134

Nick and Mandy are still looking.

135 EXT. JANET'S BACKYARD - DAY 135

Undaunted, Gagoh tries another trick. He holds up a hat. He taps it with his wand.

ON THE KIDS

Suddenly, their eyes go wide, their mouths drop open.

ON GAGOH

He feels as though he has them, now. Of course, unknown to him, 14 foot tall Adam is peeking over the fence right behind him. With a flourish, he waves the wand over the hat.

THE KIDS GASP

Then, Gagoh pulls a rabbit out of the hat. The kids SCREAM IN PANIC and RUN. This is somewhat surprising to Gagoh. He looks at the rabbit.

The Kids run by Janet who is coming out of the house with a tray full of Dixie Cups of Fruit Punch. They scream in terror. Angry, Janet advances on Gagoh.

JANET

Hey! You're not hired to frighten...

(She looks beyond Gagoh)

...these...

(Her eyes go up)

...children.

Now Janet's mouth hangs open. Gagoh turns to look. They boy see Adam's huge smiling face.

ADAM

Hi! What you names?

Gagoh bolts, smashing right into Janet, knocking the fruit punch all over her. They both fall backwards into THE SWIMMING POOL (if there is one).

136 EXT. ADJOINING BACKYARD - DAY 136

Nick is looking into a backyard adjoining Janet's and sees:

ADAM

Peeking over the fence.

*

Nick turns to Mandy.

NICK
He's around the block! Come on!

137 INT. FREDRICKSON'S CAR (MOVING) - DAY

137

As he nears Wayne's home, Fredrickson talks on the CAR PHONE.

FREDRICKSON
I don't care if Clifford is at
the Rand Institute this week-end!
I want him notified.

(Then)

And... uh... I also want Robert
Wheeler of The Board of Directors
in on this. Tell him my worst
fears about...

Suddenly, Fredrickson drops the phone and slams on the
brakes.

138 EXT. NEIGHBORHOOD STREET - DAY (CONTINUOUS)

138

Fredrickson's car SKIDS to a stop, narrowly missing
guests stampeding in terror from the children's party.
Angered, Fredrickson leans out the window, shouting:

FREDRICKSON
What the hell's wrong with you...

His words trail off. His mouth falls open.

WHAT HE SEES

Adam climbing over the top of fence as the panicked
guests run into the street.

At this point, a POLICE CAR comes barreling around the
corner. Not seeing Fredrickson's car stopped dead in the
middle of the street, it BASHES INTO IT.

ADAM

claps his hands with delight.

ADAM
Wheeeeeee! Play cars!!!

139 ON FREDRICKSON

139

Recovering from the collision, he grabs the CAR PHONE.

FREDRICKSON

Contact the Federal Marshals!
Get 'em out here! I want this
neighborhood sealed off! And
heavy equipment--something large
enough to hold... To hold
something large!

ANOTHER ANGLE

We SEE Nick & Mandy come running around the corner. They
come to a stop as they see:

ADAM SITTING IN THE MIDDLE OF THE STREET

with crowd all around him. Adam is not really worried
about anything at all. One thing is clear, though. The
jig is totally up!

NICK & MANDY

stand there. Nick tries to think of something. Nothing
comes to mind. Then:

FREDRICKSON

Hold it right there, son.

He is joined by two POLICE OFFICERS as two more POLICE
CARS pull up behind them. As they advance, Mandy sizes
up the situation, takes a step away from Nick and
declares:

MANDY

I'm not with him. Okay?

140 EXT. HIGHWAY - DAY 140

We SEE the van blow by us. Not too far behind, the
police motorcycles, sirens blaring.

141 INT. VAN (MOVING) - DAY (CONTINUOUS) 141

Panicked, Diane now finds herself in a high speed car
chase with the fuzz.

DIANE

WAYNE! WAYNE! WAYNE! WAYNE!

142 IN THE BACK 142

The original Szalinski proto-type ray gun is assembled.
Wayne is putting the final touches on.

WAYNE

(To himself)

Okay. Okay, that's it. Test.
Gotta test it. Test it on what?

Wayne thinks. Then, he rolls up the rear door of the truck. He sees the MOTORCYCLE COPS following behind.

SUDDENLY -- ZZZZAP. The pursuing motorcycles are hit with a ray. At once, they shrink.

DIANE -- sees it in the rear view mirror. She slams on the breaks.

WAYNE -- Whoops in triumph as:

TWO TOY-SIZE MOTORCYCLES -- come to a stop. We HEAR voices, tiny, chipmunk type voices, shouting panicked expletives.

DIANE -- sticks her head out of the cab window and yells:

DIANE
Wayne Szalinski! You unshrink
those policemen before you get
us in trouble!

WAYNE -- takes aim. ZZZAP. The Patrol Bikes are restored. Again, Wayne whoops with joy. *

The van pulls away.

ON THE HIGHWAY PATROLMAN

They sit on their bikes, trying to figure out what just happened. One Patrolman notices the departing van.

PATROLMAN #1
They're getting away.

PATROLMAN #2
(Shaken)
Ask me if I care. *

143 EXT. SZALINSKI'S STREET - DAY (LATE AFTERNOON) 143

There are EMERGENCY VEHICLES EVERYWHERE. OFFICIAL TYPES move around. NEIGHBORS GAWK from behind barricades.

ON THE SOLAR VAN

As it turns onto the street.

144 INSIDE THE VAN 144

Seeing the crowd, Wayne & Diane realize the worst has happened. Unable to drive any farther, they jump from the truck and run for their home. One or two OFFICIALS try to stop them (not knowing who they are), but Wayne & Diane pull away.

AT THE FRONT DOOR

As Wayne & Diane run to the front door, Fredrickson steps out. A face off. Then:

FREDRICKSON

You're in serious trouble, my friend. You've made a shambles out of the security of this project and, I'm afraid, placed your children in extreme risk.

DIANE

Where are my boys?! Where are they?!

At this point, Federal Marshal BROOKS steps between them. He is holding Quark.

BROOKS

They're fine Ma'am.

*
*

Juggling the dog, he manages to produce his I.D.

BROOKS

Paul Brooks, folks. Federal Marshal.

(Handing Quark
to Diane)

Is he yours? He was hiding in the neighbor's garage, two doors down.

DIANE

Please. My children...?

BROOKS

They're quite safe Mrs. Szalinski. We needed to get the baby some room so he wouldn't hurt himself. He's on his way to a nice big section of Federal Reserve land. Nick and a girl named Amanda Park are going along to be debriefed. I personally assure you that they're fine.

*
*
*
*
*
*
*
*

FREDRICKSON

Of course, the mutated child will have to undergo several tests...

Wayne lunges at Fredrickson, but is held back by the Marshal.

145 EXT. ISOLATED HIGHWAY - NIGHT (DUSK)

145

We SEE several OFFICIAL CARS escorting a VERY LARGE TRUCK with "Wide Load" signs on it (on the scale of house moving equipment). It slowly moves along pulling a trailer with a MASSIVE BOX.

146 INT. OFFICIAL CAR (MOVING) - NIGHT (DUSK)

146

Mandy & Nick are in the back seat. Two MARSHALS are in the front seat. Nick & Mandy look back at the truck with the box. Then:

NICK

You can't keep him in that box!

MARSHAL

Don't worry. It's all fixed up. As far as your brother's concerned, it's one big playpen.

NICK

That's what I mean!

MANDY

(To the Marshal)

I'd, like, listen to him if I were you.

MARSHAL

Look, Miss. When I want your opinion, I'll ask for it.

*

Mandy's eyes narrow. She and Nick look at one another.

147 ISOLATED HIGHWAY

147

As the motorcade rumbles by us, we SEE that this road runs parallel to MASSIVE HIGH TENSION LINES. Their huge steel towers running along beside the road as far as the eye can see.

After a moment or two, the truck with the box seems to attract the same sort of ELECTRICAL SPARKS we've seen before. This time, they come from the high tension lines.

148 EXT. SZALINSKI HOME - NIGHT (DUSK)

148

Fredrickson, turns to Brooks.

FREDRICKSON

I'm afraid I have to insist that these two be taken into custody.

WAYNE

On what charge?!

FREDRICKSON

(Indicating the U-Haul)

Theft. Malicious Mischief. Child endangerment. Plus a whole host of National security violations...

BROOKS
(Trying to be nice)
Mr. and Mrs. Szalinski. Maybe
it would be best if you came
along...

ANOTHER ANGLE

We SEE A BLACK LINCOLN TOWN CAR pull up. Fredrickson
knows who it is.

FREDRICKSON
If you'll excuse me.

OVER BY THE LINCOLN

The back door is opened and impressive man steps out.
Impeccably dressed and, though clearly in his 80's, a
tall, lean, commanding figure. His expression is stern
and his eyes clear, giving the impression that he can see
through bullshit the way Superman sees through walls. He
is CLIFFORD STERLING.

Fredrickson steps up to him.

FREDRICKSON
Clifford, I hardly know what to
say. I tried to warn you about
Szalinski from the very beginning.

STERLING
(Conceding)
Yes. Yes, you did, Charles.
If it's any consolation to you;
the Board of Directors believes
you were right all along.

Wayne, followed by Diane, pushes his way toward Sterling.

WAYNE
Dr. Sterling! Dr. Sterling!
Wayne Szalinski, sir.

STERLING
I know who you are. *

WAYNE
Sir, I can reverse my son's
growth. Just give me a chance.
I know I can do it! I can get
him back to normal. *

FREDRICKSON
What with, Wayne? Coca Cola
Bottles? Maybe a little chewing
gum and twine? *

DIANE

(Angry)

Who do you think you are, talking
to him like that?!

WAYNE

Diane! Let me handle this.

(Turning to
Fredrickson)

Who do you think you are talking
to me like that?!

Unruffled, Fredrickson ignores Wayne.

FREDRICKSON

Clifford, the situation demands
that I bring in people who have
the expertise and the
credentials...

WAYNE

(Cutting him off)

All right! So I'm just some
nobody who never studied at any
important university! Just some
guy from Indianapolis who tinkered
with crack-pot ideas in his attic.

(To Sterling)

But, let me tell you something.
This country is standing on the
shoulders of people who tinkered
on crack-pot ideas in attics and
basements and backyards! People
who never worked for any big
corporation, who never went to
any important school. People
who just had ideas banging around
in their heads. Alexander Graham
Bell, a school teacher working
in his two room flat! He comes
up with the telephone! Two
bicycle mechanics, they came up
with the airplane...!

STERLING

(Cutting him off)

Young man!

(Then)

Don't presume to stand there and
lecture me about great minds
and great inventors.

*
*

STERLING

Whatever I've been over the years, I have never been a fool. Or been involved with anyone who is.

*
*
*
*

(Pointedly to Wayne)

I refuse to start now.

(Then)

Charles...

A confident Fredrickson responds at once:

FREDRICKSON

Yes, Clifford.

STERLING

Your fired.

Then, pulling his jacket off and rolling up his sleeves:

STERLING

(Continuing)

So, Szalinski, what have you got in mind so that we can get that kid of yours back to normal size by bedtime?

*
*
*
*

Wayne & Diane are over-joyed.

FREDRICKSON

is stunned. After a moment, though, the shocked expression turns to hatred. He storms off

149 EXT. ISOLATED HIGHWAY - NIGHT 149

We again see the convoy pass us. As the truck with the large box passes us, it, again, attracts electricity from the high tension lines.

150 INT. CAB OF TRUCK (MOVING) - NIGHT 150

Two SECURITY MEN are in the cab as it is SUDDENLY JOSTLED ABOUT. They look at one another. The truck is jostled again. One of them picks up a microphone.

151 INT. OFFICIAL CAR (MOVING) - NIGHT 151

We HEAR the call over the radio from the truck behind.

RADIO CALL

Two One, we gotta pull over here,
something's happening.

In the backseat, Nick and Mandy are righteous in
vindication.

NICK

'Told ya so.

MANDY

(pointedly)

Of course, that's just our
"opinion".

As the car eases over to the side of the road, the
Marshal turns back to them.

MARSHAL

Look. He's not getting out.
That rig could hold something
twice as big as...

His expression changes as he sees something out THE BACK
WINDOW. At once, Nick & Mandy turn to look.

WHAT THEY SEE

The truck behind them has STOPPED and is being rocked
about. Suddenly, the top of the box is peeled back as if
it were nothing more than tin foil and ADAM'S SMILING
FACE appears

INSIDE THE TRUCK CAB

The two men inside are thrown around violently. Then,
they freeze as they see:

THROUGH THE WINDSHIELD

Adam's giant foot comes down in front of the truck.

OUTSIDE THE TRUCK

While we save the BIG REVEAL of Adam's size, we get some
idea by the SHADOW that stretches across the black top and
up & over the official car containing:

NICK & MANDY

As the two Marshals in the front get out, Nick and Mandy
remain, staring out the back window.

MANDY

What's he gonna do?

NICK
Maybe he's going to look for
Jack and the Beanstalk. *

ADAM (OS)
(Booming)
NICK NICK!

NICK
And something tells me, we're
going with him. *

OUTSIDE THE CAR

We SEE Adam's GIANT BABY HAND reach toward the car.

152 EXT. SZALINSKI HOME - NIGHT

152

Wayne, Diane & Sterling stand at the back of the U-Haul
truck, looking at Wayne's original shrink machine.

STERLING
So, what do we do, Szalinski?

WAYNE
Point it and pull the trigger.

STERLING
(Laughing)
Szalinski, the second I heard
about you I said, here's a man
that's too dumb to know what he's
doing is impossible. So, he just
does it.

WAYNE
(Proudly)
Thank you, sir.
(Then)
I think.

At this point, Brooks runs up.

BROOKS
Mr. Szalinski, Dr. Sterling.
The baby...

153 EXT. ISOLATED HIGHWAY - NIGHT

153

The convoy has stopped. Marshal #2 is on a cellular
phone.

MARSHAL #2
(To the mike)
That's right, escaped!

The CAMERA PANS to reveal a sedan. It's top is ripped off. On the ground is REALLY BIG BIG BUNNY.

MARSHAL #2

(Continuing to
the phone)

No, he left the bunny, BUT he
took the two other kids with him.
He said, "Go bye-bye" and headed
South on Highway 95. One other
thing, he's grown, again.

154 EXT. COMMAND POST - NIGHT

154

Makeshift maps and telecommunications are set up near the Szalinski home. Wayne hangs up his cellular phone and turns to Diane and Sterling:

WAYNE

This doesn't make sense.

(He realizes)

They were transporting him along
Copper Mine Road. It runs along
beside high voltage lines.

(It's adding up)

Yesterday, we made Mama's Micro
Macaroni, he was near the
Microwave...

BROOKS

Your son, Nick, said he grew while
he was watching TV.

WAYNE

Of course!

STERLING

Electro-Magnetic flux!

(Explaining to
puzzled Diane)

Around every operating electrical
device, there's a flux, like an
electro-magnetic force field.

WAYNE

When he was hit by the pulse,
it sensitized his molecules to
electro-magnetic flux!

Brooks is handed a note. He looks at it, then,
concerned:

BROOKS

Would this electro-magnetic...
Would it surround something like
neon lights?

WAYNE

Yeah. Why?

BROOKS
(Referring to the
note)
Your kid... He's headed toward
Las Vegas!

WAYNE, DIANE, STERLING
Uh - oh.

155 INT. STERLING LABS (CONFERENCE ROOM) - NIGHT 155

Where once we saw Fredrickson surrounded by experts looking to him for direction, we now SEE him alone and angry, pacing like a caged animal. Technician #1 ENTERS.

TECHNICIAN #1
Dr. Fredrickson. Mr. Wheeler
is on three.

Fredrickson grabs the phone as we GO TO the other end of the call, which is:

156 INT. LARGE OFFICE - NIGHT 156

An upset Wheeler is on the phone.

WHEELER
Charles, what's going on out there?! I no more than get back to Washington when I hear all Hell's broken loose!

INTER-CUT THE CONVERSATION

FREDRICKSON
(Playing it for
all it's worth)
Well, sir. It's really not my
problem. I've been dismissed.

WHEELER
(Snapping)
You're not dismissed! Not by a long shot! I won't have a senile old man and some country bumkin running the show!

Fredrickson smiles as Wheeler CONTINUES:

WHEELER
The Board is getting together tonight, until then, I want you on this! Whatever it takes, just get the situation under control!

Coolly taking charge.

FREDRICKSON

I did have one thought, sir.
The AH-64 we have out at the
hangar. I did the work on the
fire control system. I believe
it can be modified to address
our current problem. But, I'll
need military cooperation.

WHEELER

I'll get clearance.

(Then)

Charles. Handle this for us and
we'll do the right thing by you.

Obviously sensing he's turned the situation to his
advantage, Fredrickson replies:

FREDRICKSON

I know you will, sir.

157 EXT. DESERT HIGHWAY (OUTSIDE LAS VEGAS) - NIGHT

157

We SEE LAS VEGAS in the distance, sparkling like a
diamond. Just so the audience knows, we SEE a SIGN that
reads: "Las Vegas 5 miles".

THE CAMERA WIDES

The Shrink Machine now sits on the back of an ARMY TYPE
"DUCE & A HALF" TRUCK. Attached to the rear of the truck
is a LARGE GENERATOR. Several other OFFICAL TYPE
VEHICLES & OFFICIAL TYPES are around.

Wayne and Sterling are making some last minutes
adjustments. Diane waits with Brooks near the truck.
She paces nervously, looking down the highway. Brooks
reassures her:

BROOKS

(Indicating Vegas)

If he heads for the lights, he'll
have to come this way, Mrs.
Szalinski.

UP ON THE TRUCK

STERLING

'Set here, Wayne. By my
calculations, all he has to do
is hold still for three point
two seconds...

DIANE

(Suddenly
concerned)

What?!

WAYNE

Right.

DIANE

Wait a minute! Hold still? You guys make me so nuts! Just how do you expect to get a two year old to hold still for three point anything seconds?!!!

WAYNE

(Realizing)

She's right, Doctor. We tried to have his picture taken a month ago -- total bust.

Brooks has and idea.

BROOKS

Okay, listen. I can get rope guns. We'll shoot ropes over him.

DIANE

Absolutely not! You're not shooting anything at my baby!

BROOKS

Baby?! Ma'am, the last I heard, your "baby" was five stories tall!!!

Wayne jumps down beside Diane as he says to Brooks:

WAYNE

HEY!!! We're his parents! Okay?! We know how to handle him!
(Then, low)

Diane?

He pulls her aside.

DIANE

Yes, Wayne.

WAYNE

(Whispering)

How do we handle him?

DIANE

(Whispering)

I don't know.

WAYNE
(Snapping his
fingers)
I've got it!
(Crossing back
to Brooks)
I need Big Bunny out here and
a fire department snorkel!
(Triumphantly)
It's "Night-Night" time!

Suddenly, in the distance, we HEAR BOOM KA-BOOM.

WAYNE
HURRY!!!

158 EXT. LAST CHANCE DESERT GAS - NIGHT

158

A two pump joint in the big fat middle of nowhere. The TWO LANE BLACK TOP stretches like an ebony ribbon into the desert night. Remarkably it looks almost exactly like existing storyboards. Then, over the horizon comes 56 FOOT TALL BABY ADAM. He WALKS ALONG.

ANGLE ON THE GAS STATION

An OLD TIMER comes out and sits in the ol' rocker, positioning himself to run a gag we've come to know and love from countless movies. In his hand is a BOTTLE. He takes a drink. At that moment (and wouldn't you just know it) Adam's GIANT BABY FEET WALK BY.

The OLD TIMER looks at his bottle, then tosses it away. Maybe he could belch, too. That's usually part of this gag.

159 DOWN THE HIGHWAY

159

KA-BOOM. 56 FOOT TALL BABY ADAM heads down the highway.

ON HIS JUMPER POCKET

We SEE two HUMAN FORMS moving around under the fabric. At last, they emerge, looking out the top.

Why, it's Nick and Mandy.

MANDY
(Looking back down
into the pocket)
What is that down there?

NICK
A plastic Indian.

MANDY
No, the sticky thing?

NICK
An old Lifesaver.

MANDY
Gah-ross.

Suddenly, they are HIT WITH BRIGHT LIGHTS. They shield their eyes.

160 WIDER

160

Adam is being lit up by SEARCH LIGHTS from various positions around the highway near the truck with the shrink machine.

WAYNE ELEVATES

into the scene, lifted high into the air on the FIRE DEPARTMENT SNORKEL. All falls silent.

MANDY & NICK

Nick turns proudly to Mandy.

NICK
I told you my dad would have a plan.

WAYNE
(Singing through
bull horn)
"Alouette, gentille Alouette,
Alouette, je te plumerai
(etc.)..."

Mandy glances over at Nick, her expression telling us what she thinks of this "plan". Nick smiles and shrugs.

ADAM -- puts his thumb in his mouth.

DIANE & STERLING -- Tense.

DIANE
Get ready, Doctor.

Sterling has the shrink machine pointed upwards. They HEAR the sound of a HELICOPTER over head.

A JET RANGER -- gently lowers GIANT BIG BUNNY down, down, down.

ADAM -- reaches up for it.

161 INT. JET RANGER (HOVERING) - NIGHT (CONTINUOUS)

161

One PILOT & ONE OBSERVER are inside. The Observer looks down, giving hand signals to the Pilot to keep lowering the bunny.

162 EXT. HIGHWAY - NIGHT (CONTINUOUS)

162

His eyes getting droopy, Adam reaches for the bunny, taking it gently into his arms.

WAYNE -- smiles as he senses success. He stops singing and speaks soothingly through the bull horn.

WAYNE

That's right, Adam. Time for a nice long...

DIANE -- Her eyes widen as she screams:

DIANE

DON'T SAY IT, WAYNE!!!

WAYNE

(Not hearing)

...nap.

At once, Adam's thumb comes out of his mouth with the sound of a massive champagne cork.

ADAM

No nap! No No!

ADAM LETS GO OF BIG BUNNY -- Still suspended from the Jet Ranger, it "pendulums" across, heading right at Wayne, bashing into him. He falls from the snorkel and onto Big Bunny as it swings back.

163 INSIDE THE JET RANGER

163

At once, the Pilot & Observer are tossed about.

OBSERVER

Release the Bunny!!! Release it!

164 OUTSIDE

164

Clinging to its giant ears, Wayne rides the stuffed critter down, down, down.

ON THE GROUND -- The giant stuffed animal comes crashing down as PEOPLE scramble to get out of the way. Sterling & Diane jump off the truck as:

165 ON ADAM'S POCKET

165

As Adam twists around to make a break for it, Nick & Mandy lose their grip and FALL BACK:

166 INSIDE THE POCKET 166

where, indeed, there is a large Lifesaver and a Plastic Indian.

167 ADAM'S GIANT FOOT 167

stomps by the truck which he ACCIDENTALLY KICKS as he passes, SMASHING THE FRONT END.

ADAM

No nap! No!

WAYNE -- recovering from the fall, he breaks into a panicky version of "Alouette" in a vain attempt to get Adam to stop. No dice.

ADAM -- heads off down the highway.

DIANE -- Grabs a BULLHORN and speaks sternly into it as Adam's giant baby legs tramp by.

DIANE

ADAM SZALINSKI, YOU STOP THIS
RIGHT NOW!

Giant Adam toddles quickly away as Diane continues with the bullhorn.

DIANE

ADAM!!! THIS IS MOMMY TALKING!!!
STOP!!!

At last, Sterling takes the bullhorn from her.

STERLING

(Gently)

It won't do any good, Mrs. Szalinski. To your little boy, his Mommy is somebody very big. You're not much more than a talking doll, I'm afraid.

Ironically, of everything that's happened, this seems to shake Diane the most -- the fact that her baby may not perceive her as his mother any longer.

Wayne & Brooks run up with Brooks surveying the damage done to the front of the duce & a half truck. It's whole front end is smashed in.

BROOKS

Look at what he did!

WAYNE

Yeah. He's always been pretty hard on his toys.

ON STERLING

He's the one that delivers the classic, monster movie line:

STERLING
Nothing can stop him, now.

168 EXT. SECURITY HANGAR - NIGHT

168

For a different approach to the problem. THE ATTACK HELICOPTER sits on the dark tarmac like the shadow of death. A ground crew is pulling the tarp off of it.

A JEEP pulls up. Fredrickson hops out, CROSSING quickly to the Attack Helicopter. He is met by CAPTAIN MEYERS.

MEYERS
Dr. Fredrickson, I'm Ed Meyers,
Nevada Air National Guard.

FREDRICKSON
(Without stopping)
Captain.

Fredrickson CROSSES to some odd looking projectiles loaded into one of the missile racks.

MEYERS
I'm not familiar with these.

Fredrickson remains businesslike as he inspects the missile pod.

FREDRICKSON
They're used on large mammals.
Once they penetrate the skin,
they release Keramine
Hydrachloride, a sedative,
incapacitating the target within
seconds. It's like a normal
injection... on a larger scale,
of course.

All this sounds very distasteful to Meyers.

MEYERS
I should remind you, my orders
state that we can do nothing
that could possibly cause harm
to the child without final
authorization.

*
*
*
*

FREDRICKSON

Naturally, Captain.

(Casual)

This is only a... last resort.

(more)

FREDRICKSON (Cont'd)
(Adding with a
snide smile)

I'm sure the situation is well
in hand, even as we speak.

169 EXT. LAS VEGAS (FREMONT STREET) - NIGHT 169

It's the post card view of "Glitter Gulch" -- Fremont Street, looking past The Fremont, The Pioneer Club (with its huge cowboy), The Horseshoe Club & Sassy Sally's toward The Union Plaza.

POLICE CARS roll down the street, FOUR ABREAST. A loudspeaker blares from one of the cars:

LOUDSPEAKER
Clear the street. Clear the
street at once. Etc.

170 EXT. CASINO - NIGHT (CONTINUOUS) 170

As the Police Cars pass, loudspeaker blaring, several CASINO PATRONS pause at the main door. Among them is a MIDDLE-AGED COUPLE, probably in town on a 2 for 1 deal.

MIDDLE-AGED MAN
Hey, what's happening? Wayne
Newton in town?

MIDDLE-AGED WOMAN
They don't do that for Wayne
Newton. 'Must be somebody bigger.

MIDDLE-AGED MAN
Listen, babe. Nobody's bigger
than Wayne Newton in this town.

Suddenly, a VERY LARGE SHADOW crosses them. Along with the others, they look up.

MIDDLE AGED MAN
Of course, I could be wrong.

Panic, screams. They all scatter as:

171 GIANT BABY ADAM ENTERS LAS VEGAS 171

as people scramble to get out of the way. The Lights, the noise, the activity all serve to DAZZLE ADAM. He giggles as he looks around.

172 PORTHOLE POV 172

We SEE Fremont street through a GROMMET IN THE POCKET of Adam's jumper.

ANOTHER ANGLE

shows Nick and Mandy, faces together, peering out. The plastic Indian falls against them and has to be pushed away.

NICK
I've got a plan.

MANDY
(Rye)
Is it as good as the "plan" your father had?

NICK
Better.

MANDY
Oh, good. For a second I was worried.

NICK
(Pointing down)
We'll pull the tread out of the seam at the bottom of the pocket and use it for a rope and we can slide down.

MANDY
Say what?

173 EXT. LAS VEGAS (HEAD OF THE STRIP) - NIGHT 173

We ESTABLISH the Hotels then, THE CAMERA PANS to SEE several EMERGENCY VEHICLES approaching The Strip along Tropicana Avenue.

As the MOTORCADE turns onto The Strip, we SEE the DUCE & A HALF. On the back at Wayne, Diane, Sterling. STEAM HISSES out of the battered front end of the truck and it chugs alone, not running all that well after being kicked by Adam.

174 ON THE DUCE & A HALF (MOVING) 174

Sterling is getting information from his Walkie Talkie. He relays it to Wayne.

STERLING
He's toddling down the center of Fremont Street.

WAYNE
We've got to get him away from those lights! With that amount of energy, there's no telling how huge he'll get.

*
*
*

DIANE

How can we? To him it's just
like the H.O. train layout!
There's nothing that's going to
make him leave!

*

Suddenly, Wayne spots something.

WAYNE

Unless he sees something he wants
more! Pull over! Pull over!

Sterling relays the command through the Walkie Talkie and
the motorcade pulls over.

175 EXT. STREET - NIGHT (CONTINUOUS)

175

Wayne and the others jump out.

WHAT THEY SEE

An ICE CREAM TRUCK with a HUGE ESKIMO PIE on top is
parked at the curb. MR. FROSTEE is written across the
side of the truck.

Wayne turns to Sterling.

WAYNE

We'll need a really big loud
speaker.

(To Brooks)

Who can drive an ice cream truck
really fast.

BROOKS

How fast?

WAYNE

Say you had a giant two year old
chasing you.

BROOKS

That fast, huh?

176 INT./EXT. ROADSTER (FREMONT INTERSECTION) - NIGHT

176

We SEE a MAN in an EXPENSIVE ROADSTER heading toward an
intersection. PEOPLE are running all around him, fleeing
in the opposite direction (NOTE--THIS SCENE FOLLOWS
STORYBOARDS WRITTEN FOR THE VAN)

It's only as he pulls into the intersection, however,
that he finds out what's going on.

A GIANT BABY FOOT

Comes right down beside the roadster. For some unknown reason, the Man does not realize this is a giant baby foot. As per storyboards, he shakes his fist. Then, his expression changes.

THROUGH THE WINDSHIELD

We SEE Adam's giant face come down. His finger reaches out and touches the windshield.

ADAM

Play cars!

ON THE MAN

That's all he needs to hear. He's outta there! Jumping out the door, he beats feet.

WIDER ON ADAM

He stands up, looking at the car.

177 INSIDE ADAM'S POCKET 177

Still fighting to keep the plastic Indian away from them, Nick and Mandy pull on the thread. Suddenly RRRRRRRRIPPPPPP! The seam seperates and Nick almost falls through.

178 OUTSIDE THE POCKET 178

We SEE Nick's legs come out the separation in the seam.

179 BACK INSIDE 179

Mandy helps pull him up.

NICK

Okay. We have enough. The next time he leans over, we bail.

180 ON ADAM 180

Still being a little kid, Adam loses his balance as he reaches for the car.

ON NICK & MANDY

They cling to the lip of the pocket and scream as they realize they are going over backwards.

WIDE ON ADAM

Indeed, he loses his balance and comes down on his big baby bottom, right in the middle of Fremont, narrowly missing some PEOPLE who dive out of the way.

181 INSIDE ADAM'S POCKET 181

Nick, Mandy and the plastic Indian hit the bottom of the pocket in a heap. The Life Saver rolls over them. Then, almost at once, they are jostled around, again, as:

182 WIDE ON ADAM 182

Adam gets to his feet. However, he STUMBLES FORWARD, coming down on his hands and knees, right over the top of the Roadster in the intersection.

183 ON ADAM'S POCKET 183

The forward thrust and sudden impact cause Nick & Mandy to SLIDE FORWARD. They come right out of the pocket, CLINGING TO THE ROPE/THREAD. The Plastic Indian slides by them and out the pocket. Hanging not more than four feet above the roadster, they see their chance for escape.

NICK

GO FOR IT!

And they DROP ONTO:

184 THE ROADSTER 184

They are in the front seats, the Plastic Indian looks on benignly from the backseat.

MANDY

Get going, Nick!!!

NICK

uh... yeah. Okay...

Nick tries to start the car. In the process, he turns knobs, pushes buttons. Panicked, Mandy tries to help. The LIGHTS FLASH. The HORN HONKS. The WINDSHIELD WIPERS GO. The WINDOW WASHERS SPRITZ. The STEREO BLASTS (an appropriate rock 'n roll song). But most of important for SP FX, the CONVERTIBLE TOP GOES UP. *

185 ON ADAM 185

Of course, all this does is draw Adam's attention. Smiling, he REACHES FOR THE CAR.

186 WIDER 186

We SEE Adam, on hands and knees, begin to race the roadster around in circles in the intersection making the appropriate CAR SOUNDS.

187 VARIOUS SHOTS ON NICK & MANDY 187

It's a wild ride. They struggle to fasten their seatbelts. The Plastic Indian tips this way and that, looking on stoically from the rear seat.

188 VARIOUS POV SHOTS 188

Looking over the hood of the car, we SEE near misses with PEOPLE, TRASH CANS, OTHER CARS...

189 EXT. FREMONT STREET (DOWN THE STREET) - NIGHT 189

We SEE the motorcade with the Duce & A Half pull onto the street. STEAM CONTINUES TO HISS from the front of the truck.

ON THE BACK OF THE TRUCK

Wayne, Sterling & Diane look.

WHAT THEY SEE

A block and a half away, Adam is playing with the car. All at once, he STANDS UP, giving us a good look at his current size.

STERLING

If he grows much bigger, Wayne,
I don't know how we'll be able
to get him under control -- not
that I know now.

*
*
*

WAYNE

It's these lights!
(To his Walkie
Talkie)
How we doing with that truck?!

190 A SIDE STREET DOWN THE BLOCK 190

We again SEE the Mr. Frostee truck. Indeed, a large LOUD SPEAKER has been fitted to the top right near the huge Eskimo Pie. A RACE CAR DRIVER in skins & helmet (emblazoned with "Pennzoil" & various other insignias) crosses by Brook, climbing into the truck.

Brooks responds to the Walkie Talkie:

BROOKS

Almost set.

WAYNE
(From Walkie Talkie)
Go when you're ready!

191 ON ADAM 191

The roadster becomes AIRBORNE as Baby Adam lifts it into the air!

ADAM
ZZZZZZZZOooooooooooooom!!!
Air-pain!

192 VARIOUS SHOTS IN AND OUTSIDE THE CAR 192

Nick & Mandy are bug-eyed.

NICK
IT'S NOT AN AIRPLANE, ADAM!!!

ADAM
ZZZZZZZZOooooooooooooom!!!

WIDER

Then, Adam brings the airplane car in for a landing, balancing it precariously on the "ROTATING HORSESHOE" SIGN that looms forty feet over the intersection. The giant sign is no more than three feet wide. Adam steps back to admire the car on the twinkling, flashing sign as it slowly turns.

CLOSE THE CAR

It teeters. Mandy and Nick are afraid to even move. They lean slightly one way and the Plastic Indian in the rear seat leans as:

THE CAR TIPS

They lean slightly the other way. The Plastic Indian leans back as the:

THE CAR TIPS BACK

193 ON ADAM 193

He claps his hands with delight.

194 ON THE MR. FROSTEE TRUCK AROUND THE CORNER 194

The Race Car Driver is behind the wheel. TWO GUYS working on the amplifier cross some wires.

Suddenly, ICE CREAM MUSIC BLARES out of the speaker.

BROOKS
NOT YET! NOT YET!!!

And the music stops.

195 ON ADAM 195

He is distracted by the short blast of ice cream music. He looks around, turning away from the roadster.

196 INSIDE THE ROADSTER 196

Carefully, Mandy looks out her window. Then, she unfastens her seatbelt as she says:

MANDY

I think I can get out on this side. There's about four inches...

NICK

MANDY! NO!

Too late. Mandy's door swinging open throws the center of gravity way off. The Plastic Indian leans to the right as:

THE ROADSTER SLIPS RADICALLY TO THE SIDE

MANDY FALLS OUT!

NICK DIVES FOR HER

Nick catches her by her hand just as she is about to fall. This leaves Nick stretched all the way across the inside of the car with his hands around Mandy's hand and his foot stuck into the steering wheel.

MANDY DANGLES

outside the car, hanging in mid-air. She clings to Nick's hand.

197 ON DIANE, WAYNE & STERLING 197

Because they are so far away from Adam and the car, the situation is not readily apparent to them. Wayne yells into his Walkie Talkie:

WAYNE

Come on! Where's the truck?!

Suddenly, squinting at the roadster atop the rotating horseshoe, Diane realizes what's going on.

DIANE

(Pointing)

WAYNE!!! NICK AND MANDY!!!

Wayne spots them, just as we HEAR:

BROOKS (OS)
(From the Walkie
Talkie)
Okay. We're set.

WAYNE
(To the Walkie
Talkie)
NO! WAIT!

198 ON ADAM 198

He listens for the ice cream music.

199 ON NICK & MANDY 199

Nick struggles with all his might to hang on to her.

MANDY
Nick, don't let go... Please...

NICK
(Scared to death)
Don't worry. I've got you...
I'm going to pull you up. But,
you have to help. Okay?

MANDY
O... kay...

To anchor himself, Nick jams his foot further into the steering wheel. THIS CAUSES THE HORN TO HONK CONTINUOUSLY.

200 ON ADAM 200

He hears the horn, but his focus is still on the ice cream music he heard.

201 ON WAYNE & DIANE 201

There is not much they can do as they watch.

DIANE
Come on, Adam... Help them...
come on...

202 ON NICK & MANDY 202

Mandy is managing to pull herself up to the car, climbing over Nick who strains with all his might as he tries to calmly coax her on.

NICK
Good... Mandy... all right...

203 ON ADAM 203

At last, he turns to the roadster and sees that it is about to fall.

ADAM
Uh oh. Faw down.

204 ON NICK & MANDY 204

Mandy is now back inside the car. At just that moment, the roadster slips loose. Nick and Mandy clutch each other.

205 THE ROADSTER FALLS, BUT: 205

206 ADAM CATCHES IT. 206

207 WAYNE & DIANE JUMP FOR JOY 207

WAYNE
He's got 'em!!!

208 NICK & MANDY 208

sitting up inside the car, they see Adam's face out the windows as he looks in.

ADAM
Care-foo, Nick Nick. Care-foo, girl.

209 BACK WITH WAYNE & DIANE 209

Over-joyed, they "coach" Adam.

WAYNE
Okay, Adam... put them down.
Come on, boy. Put Nick... NO,
NO, NO!!! He's putting them in
his pocket, again.

DIANE
He's always been very possessive.

STERLING
Wayne, we have to get him away
from these lights! We can't wait
any longer!

WAYNE
(To the Walkie
Talkie)
Let's have the truck! Now! Go!

210 ON THE MR. FROSTEE TRUCK 210

We the Race Car Driver behind the wheel, it pulls out onto Fremont Street, its engine reving. Postioned in front of Adam, the Driver flips a switch and ICE CREAM MUSIC blaers from the speaker.

211 ON ADAM 211

At once, he spins to look.

DOWN ANGLE - ADAM'S POV

We SEE the Mr. Frostee truck, with the giant Eskimo Pie on top.

UP ANGLE

We SEE Adam looking down. He reaches for it.

THE RACE CAR DRIVER

Behind the wheel of the Ice Cream truck POPS THE CLUTCH and the rear tires spin. The ice cream truck takes off.

212 ON ADAM 212

See the truck leaving, Adam TROTS OFF AFTER IT.

213 IN THE POCKET 213

with Nick & Mandy. Once again, they are given the "tumble dry" action.

214 ON WAYNE, DIANE & STERLING 214

as they dash to climb aboard the army truck. Brooks sprints up.

BROOKS

It's working!

WAYNE

Let's go!

HOWEVER, the driver behind the wheel tries to start the battered army truck. IT WON'T KICK OVER.

WAYNE

We'll need another truck. This one's had it!

BROOKS

We have to find one big enough to pull that generator!

215 EXT. HIGHWAY (OUTSIDE OF VEGAS) - NIGHT 215

We SEE the Mr. Frostee truck blow by us. A moment later, Adam trots by in hot pursuit.

216 INT. MR. FROSTEE TRUCK (MOVING) - NIGHT 216

The Race Car Driver shouts into his HEADSET:

RACE

Where are you guys?! This kid's gaining on me!

217 EXT. SECURITY HANGAR - NIGHT 217

Fredrickson is getting into a flight suit. He is handed a message by a SECURITY GUARD. He glances at it. Then, casually, to Meyers.

FREDRICKSON

Captain. I'd start thinking about getting ready if I were you. We should be getting authorization any time.

MEYERS

I'll just sit tight, if it's alright with you.

218 EXT. FREMONT STREET - NIGHT 218

ANOTHER TRUCK has been brought up. The shrink machine has been transferred over and the generator is in the process of being hitched. As Sterling supervises, Diane pulls Wayne aside:

DIANE

Wayne, once you catch up to Adam, you still have to get him to hold still.

WAYNE

We'll figure something out, Honey. Right now...

STERLING

(Calling)

All ready here, Wayne. *

DIANE

Listen. You remember how we finally got his picture taken? I sat there and held him.

STERLING
(Crossing to them)
There's nothing big enough to
hold your little boy, Mrs.
Szalinski.

The CAMERA TIGHTENS slightly on Diane. She seems to be
considering something. At this point, Brooks runs up.

BROOKS
He caught the Mr. Frostee truck,
seventeen miles outside of town.

219 EXT. DESERT HIGHWAY (17 MILES OUT) - NIGHT

219

The giant Eskimo Pie is missing from the top of the
truck. We SEE the Race Car Driver talking into his
headset.

RACE
'Next thing I know, he grabs it
off the truck.
(Listens)
Well, what do you think he did?

The Race Car Driver CROSSES to the giant Eskimo Pie which
is laying on the ground, A HUGE BITE TAKEN OUT OF IT.

RACE
(Continuing)
He took a bite, spit it out and
walked away.

220 EXT. FREMONT STREET - NIGHT

220

Brooks talks to the Race Car Driver with a headset of his
own.

BROOKS
What red lights?
(They all look
at him)
The baby's been distracted by
red lights to the South West.

Wayne realizes.

WAYNE
It's the Los Lobos sub station.

BROOKS
What's that?

WAYNE
It's the main switching station
for the Pacific power grid. It's
coupled directly to Boulder Dam.

221 EXT. LOS LOBOS POWER STATION - NIGHT 221

We SEE the massive tangle of transformers and high tension lines. So much power that the place HUMS with energy. On the tops of the line towers, RED BEACON LIGHTS SILENTLY FLASH.

222 EXT. DESERT - NIGHT 222

We SEE the tiny red lights in the distance. Adam is looking at them too as he walks along.

223 ON NICK & MANDY 223

As they look over the top of the pocket.

NICK
How are you doing?

MANDY
A little sea sick, but okay, I guess.

(Then)
Uh... Nick... I want to thank you for...

(Notices)
What are those red lights out there?

Nick looks.

NICK
Whatever they are, that's where we're going.

224 EXT. FREMONT STREET - NIGHT 224

Brooks is furious. He yells at Wayne.

BROOKS
You said he'd follow the Eskimo Pie!

WAYNE
Because he thought it was an Eskimo Pie! But, he tasted it! He'd be pretty stupid to keep following a fiberglass Eskimo Pie!

Brooks storms off. Sterling turns to Wayne & Diane.

STERLING
Wayne, we have to stop him and right now! If he gets near that power station, there's no telling how much he will grow!

Diane turns to Wayne. She speaks with calm resolution:

DIANE

Wayne, Adam needs me. You know? To tell him what he can do and what he can't do. What he can and can't touch. What's going to hurt him... All that mommy stuff. The problem is, to Adam, his mommy is somebody very much... bigger... than he is.

WAYNE

(Realizing what she's saying)

No. No way... It's a crazy idea.

DIANE

Wayne, for almost twenty years I've watched you have one crazy idea after another. Can't I have just one?

225 EXT. SECURITY HANGAR - NIGHT

225

Fredrickson is standing before the Attack Helicopter, talking into a cellular phone.

FREDRICKSON

I understand, sir. We won't let it get anywhere near the the sub station.

He hangs up and turns to a less than excited Meyers. Smiling, he says:

FREDRICKSON

Well, Captain. That was the head of the Nevada State National Guard.

(Beat)

We're on.

226 SWITCHES & LIGHTS

226

One by one, a hand flips SWITCHES while PANEL LIGHTS come on. Then, a switch clearly marked "TURBINES START" is flipped and, at once, we HEAR a low, sinister TURBINE WHINE begin to build.

227 EXT. FREMONT STREET - NIGHT

227

The GENERATOR TRUCK is cranking to the max. Standing near it, Sterling calls out:

STERLING

Six hundred volts! Pre-heating the lasers, Wayne!

WAYNE & DIANE

Stand together, the device on the back of the truck tipped downward at her.

WAYNE

Diane, I should be doing this, not you.

DIANE

It's something every little kid knows, Wayne. Daddies mean fun. Mommies mean business.

WAYNE

But this thing was never meant to do anything like this. Too little power and you'll grow to slowly--like Adam. Too much power and...

She stops him by gently cradling his face in her hands. Then:

DIANE

I trust you, Wayne Szalinski. Heaven help me, I do.

(Then, softly,
with great
sincerity)

You're the smartest guy I know.

Wayne smiles at her. Then:

WAYNE

Which says a lot about...

Gently touching his lips, she stops him from completing the self-deprecating joke. Then, she lightly kisses him. At that moment, we HEAR the BANSHEE HOWL and SUB-SONIC ROTOR PULSE of:

THE ATTACK HELICOPTER

As it swoops over head, flying just above the tops of the buildings (close enough to see the missile pods), heading in the direction taken by Adam.

Stunned by the sight, Wayne & Diane realize at once what it means. They look to Sterling. He knows, too. They look to:

BROOKS

who stands nearby, a pained expression on his face. After a moment:

BROOKS

I'm sorry. I had to tell them...
where the kid was headed.

Diane's eyes narrow as she turns to Wayne.

DIANE

Wayne. Time to get large.

With that, Wayne jumps to the shrink machine where Sterling meets him, handing him a Coke Bottle.

STERLING

What do you need the Coke Bottle
for?

WAYNE

I don't. Just the bottom part.

STERLING

(Lost)

Oh.

Wayne breaks it and carefully inserts the bottom into the rear half of the device. Wayne looks at Diane. She smiles and mouths "I love you." Wayne smiles. Wayne throws the switch (or whatever he does).

228 ZZZZZZZZAPPPPPPP 228

A massive pulse hits DIANE. We don't SEE what happens to her. Instead, we instantly GO TO:

229 INT. LOS LOBOS POWER STATION - NIGHT 229

Through a window, we SEE the MASSIVE TRANSFORMERS as they hum away. Inside, a SUPERVISOR is on the phone.

SUPERVISOR

(To the phone)

I can't shut it down! It would
start a chain reaction that would
blow the whole Pacific grid!

(Listens)

Maybe this is the Governor, maybe
it isn't. Maybe there's a big
baby, maybe there isn't. All
I know is, I got procedures...

230 EXT. DESERT SKY - NIGHT 230

Like an irresistible force, the Attack Helicopter skims over the desert.

- 231 INT. ATTACK HELICOPTER (FLYING) - NIGHT 231
Fredrickson is cold as steel, his eyes fixed ahead.
Meyers is uneasy.
- 232 EXT. DESERT HIGHWAY - NIGHT 232
We SEE the Motorcade blast by us.
- 233 INT. TRUCK (MOVING) - NIGHT 233
Wayne & Sterling are crammed into the cab with a DRIVER.
- 234 EXT. LOS LOBOS POWER STATION - NIGHT 234
Through the maze of criss-crossing HIGH TENSION WIRES, we
SEE Adam approaching.
- 235 ON MANDY & NICK 235
Nick reacts to the wires in front of them.
- NICK
If he touches those lines, we'll
fry!
- MANDY
(Screaming)
BIG OW-EEE, ADAM!!! NO, NO!!!
- 236 EXT. DESERT SKY - NIGHT 236
Here comes the Attack Helicopter.
- 237 INT. ATTACK HELICOPTER (FLYING) - NIGHT (CONTINUOUS) 237
Fredrickson spots Adam nearing the power station.
- 238 EXT. POWER STATION - NIGHT 238
Adam nears the high tension lines. Adam starts to glow.
NICK & MANDY
React to the glow.
- NICK
He's reacting to the electricity!
- Then, the Attack Helicopter flies by coming very close to
Adam's head. Adam is distracted.
- ADAM
Air-pain.

ON NICK & MANDY

They encourage Adam's interest in the Attack Helicopter.

NICK
YEAH, ADAM! AIRPLANE! GO GET
THE NICE AIRPLANE!

239 INT. ATTACK HELICOPTER (FLYING) - NIGHT 239

We HEAR the weapons systems being armed.

FREDRICKSON
Arming pods one and two.

MEYERS
Wait a minute. If we hit him
and he stumbles, he could fall
into the high tension lines.

FREDRICKSON
We'll just have to hope he
doesn't, then.

240 ON ADAM 240

Smiling, he looks at the helicopter and it's pretty
flashing lights.

ADAM
Hi, Air-pain...

ON NICK -- He takes a closer look.

NICK
Hey, that's not the Jet Ranger
that's been with us...
(Squints, then)
JEEZE!

241 IN THE ATTACK HELICOPTER 241

Meyers is clearly having trouble with shooting a little
kid.

He tightens his grip on the stick as Fredrickson coolly
says:

FREDRICKSON
And... fire...

At this instant, Meyers jerks the stick to the side.

242 ON THE ATTACK HELICOPTER 242

The Attack Helicopter jerks to the side as the first
missile is launched.

243 ON ADAM 243
The missile misses him, hitting a high tension tower behind him. The resulting explosion and electrical flashes scare the bejesus out of the little guy.

244 ON NICK & MANDY 244
They, too, are stunned.

MANDY
What was that?!!!

NICK
They're shooting at Adam!

245 INT. LOS LOBOS POWER STATION - NIGHT 245
Several large CIRCUIT BREAKERS POP, sparks flying everywhere. Still on the phone, the Supervisor reacts by ducking.

246 BACK TO NICK & MANDY 246
Now totally pissed, she screams:

MANDY
HEY PHLEGM WAD!!! PICK ON
SOMEBODY YOUR OWN SIZE!!!

247 ON ADAM 247
Out of fear, he has started to cry.

ADAM
No. Air-pain...

248 WIDER 248
In an attempt to move away from the Attack Helicopter, Adam steps closer to the edge of the rim.

249 BACK IN THE ATTACK HELICOPTER 249
Fredrickson remains calm.

FREDRICKSON
I take it, that little maneuver
was an error, Captain.

Meyers says nothing.

FREDRICKSON
(Knowingly)
We'll go to "auto target" for
the next shot.
(more)

FREDRICKSON (Cont'd)
(Flipping switches)
Auto target on... Searching...

CLEARLY SEEN IN THE "HEADS UP" DISPLAY is Adam, terrified, crying his eyes out. The target indicators display "Locked".

Fredrickson's hand tightens on the trigger as he says:

FREDRICKSON
Target locked. And...

At that instant, a shadow falls across him as the Attack Helicopter is jostled violently.

250 ON THE ATTACK HELICOPTER 250

A HUGE HAND with neatly manicured nails and a wedding ring has firmly taken hold of the attack helicopter. Lowering it down in front of her face (which fills the screen and then some), Diane has two words for these guys:

DIANE
Back off.

251 INSIDE THE ATTACK HELICOPTER 251

Though Fredrickson is petrified, Meyers smiles, instantly taking his hands off the controls as he replies:

MEYERS
Yes, ma'am.

ON BABY ADAM

He looks. He smiles.

252 ON THE POWER STATION 252

The Supervisor emerges, followed by an EMERGENCY CREW, he storms out, madder'n hell. Suddenly, he stops, his mouth dropping open.

SUPERVISOR
Whoa... Look at that mother!

253 ON NICK & MANDY 253

They are amazed at the sight of the ultra tall Diane (wouldn't you be?).

MANDY
Wasn't your mom, like, shorter?

NICK
Size is relative.

MANDY
It is in your family.

254 ON ADAM & DIANE

254

Together again, at last. Diane places the Attack Helicopter on the ground as she calls to Adam.

DIANE
Come here, baby.

ADAM
Mama!

MANDY & NICK

Are severely bounced around as Adam trots to Diane and she scoops him up for a big (and we mean BIG) hug.

255 EXT. LOS LOBOS - NIGHT

255

The motorcade rolls up. Wayne leaps out, going for the ray gun. Sterling fires up the generator.

WAYNE
Everything it's got, Doctor!

ON DIANE & ADAM

As Adam reaches her, she goes down on one knee. She is so big, however, she is unaware of the two tiny voices calling to her from Adam's pocket.

ON WAYNE

We HEAR the whine of the generator revving up. The rods in the ray gun are glowing. Sterling swings aboard.

STERLING
We better do it! The bearings on the generator are going to burn out!

ON ADAM AND DIANE

All sense of relative size is lost. Adam and Diane look like any mom & little kid waiting to have a picture taken.

DIANE
Look at Daddy, Adam.

ADAM
Da-da?

DIANE
(Pointing down)
There he is...

It's only as the CAMERA MOVES around them and looks down over Diane's shoulder that we get an idea of size. We SEE the little cars and trucks before them.

ON WAYNE

Sterling is getting anxious.

STERLING
Wayne! Fourteen fifty! It's
all she's got!

Indeed, the generator behind them is billowing SMOKE.

ON ADAM & DIANE

She really looks like a mom having her picture take with her kid. She has that smile plastered on her face as she tries to hold the little kid's hands down.

DIANE
(Through clenched,
smiling teeth)
Come on, Wayne.
(To Adam)
Say Cheese, Adam...

WAYNE -- throws the switch and he and Sterling shield their eyes.

ADAM
Cheese.

ZZZZZZZZAP - KA-BLAM!

256 EXT. LOS LOBOS - NIGHT (MOMENTS LATER)

256

We SEE Baby Adam. He looks exactly as he did before. Then, GIANT HANDS enter frame, lifting him.

WIDER

Sterling has lifted Adam up, laughing and bouncing him up and down. Both Wayne & Sterling have BLACK SOOT on their faces. In fact, smoke still rises from their hair.

STERLING
You caused us quite a night,
little man.

ANOTHER ANGLE

We SEE the Attack Helicopter. Its landing gear broken, it leans to one side. Meyers has Fredrickson by the scruff of the neck. He marches him up, pushing him at them. Then, Meyers looks at little Adam. After a moment:

MEYERS

How's it goin', big guy?

Adam give him the "Razz." Meyers smiles at him, then walks away. Alone with them, Fredrickson tries to regain his dignity.

FREDRICKSON

Well, Szalinski. You pulled it off. Who would have thought?

Before Wayne can say anything, Diane, now holding Adam again, inquires, sweetly:

DIANE

Of course, I don't know much about technical things, but... those looked like missiles you were shooting at my baby.

FREDRICKSON

(Cool)

They wouldn't have hurt him, I assure you.

Diane casually hands Adam off to Wayne. Then, smiling, she punches out Fredrickson, decking him with round house swing.

ADAM

Ow-eee.

WAYNE

(To Adam)

Never cross Mommy.

STERLING

(Calling to the side)

Could we have some help over here. Dr. Fredrickson has been overcome with excitement at the prospect of finding a new career.

ON WAYNE, DIANE & ADAM

Happy again -- for a second. Diane's expression changes.

DIANE

Wayne, the kids! Nick and Mandy!

WAYNE
Weren't they...
(Realizing)
...in Adam's pocket?!

Diane looks in Adam's pocket. Nothing. She reaches in.
Her finger comes out a HOLE in the bottom!

DIANE
Don't tell me...!

WAYNE
Honey! I shrunk the kids!
(Yelling)
NOBODY MOVE!!!

Everybody freezes. Wayne looks down. Then, in command,
he says to those around him:

WAYNE
Don't worry, I have highly
specialize equipment for dealing
with this.
(To Diane)
Okay. I need the helmet and I
need the dog.

257 EXT. DESERT - NIGHT

257

We SEE a close-up of a HIGH TECH CAR RADIO as we HEAR:

NEWSCASTER
(From the radio)
...the brain child of inventor
Wayne Szalinski. Though the
existence of such a size and mass
altering device has been rumored,
the events in Las Vegas tonight
certainly confirm it. There are
those who are speculating that
inventor Szalinski may be in line
for a Nobel prize, some indicating
that this may be the invention
of the century. Famed American
inventor Clifford Sterling
indicated that Szalinski may be
stepping into his position as
head of...

As the RADIO NEWS CONTINUES, the CAMERA PULLS BACK to
reveal Nick and Mandy sitting in the expensive roadster,
parked, as it were, under the night desert sky, TOP DOWN.
Only the Plastic Indian in the backseat suggests anything
other than normal scale.

Mandy slides over, turning the radio down. However, instead of sliding back to the passenger's side, she remains next to Nick. Something not lost on Nick who, sitting behind the wheel, attempts to remain cool.

MANDY

I guess your father's about the most famous guy in the world tonight.

(Nick can't help but smile)

And, I guess you're about the bravest.

(She kisses him on the cheek)

That's for saving my life at The Fremont.

Nick almost blushes, but recovers. Then, in the classic move, pretends to stretch his arms as he says:

NICK

Oh, it wasn't so much.

His arm conveniently comes to rest across the seat back behind her. Then, he quickly adds:

NICK

I didn't mean your life wasn't so much. I mean, what I did wasn't so much.

Suddenly, Nick's expression changes as he glances in the REAR VIEW MIRROR. This is unnoticed by Mandy. She smiles at his attempt at modesty. Looking up at the sky:

MANDY

How long do you think it will take, before they find us?

NICK

Oh, I don't know.

(Loudly, as though talking to someone else)

I think it may be a while before they find us.

Mandy looks at Nick as the CAMERA MOVES AROUND THE CAR.

MANDY

You're kind of... different, Nick. Like your dad.

Uneasy, Nick glances in the rear view mirror.

NICK

Uh... we're not that different.

The CAMERA STOPS looking back at them from the hood. We now SEE what Nick saw in the mirror. Unseen by Mandy, A HUGE EYE is looking at them through a magnifying glass. It's Wayne looking at them, wearing the helmet affair from Honey I Shrunk The Kids. Beside him is Quark the dog, also looking at the kids.

MANDY

Yes you are.

Then, Mandy snuggles into to Nick, taking his hand and pulling it from the back of the seat, gently onto her right shoulder as she CONTINUES:

MANDY

But, when you think about it, that's probably okay. I guess the world needs people who are "different"... people who look at things... well... differently, I guess you could say.

Nothing else matters, now. Nick's over the moon. Wayne & Quark look at one another, Wayne putting his finger to his lips indicating: "Shhhh".

258 WIDER

258

Wayne stands up, stepping over to Diane, whose holding Adam.

DIANE

You find them?

WAYNE

Yeah. But, let's give them a few minutes.

DIANE

(Suspicious again)

Okay. What's going on?

WAYNE

(With a wink to Adam)

Blue birdy.

DIANE

Blue birdy?

ADAM

Uh - oh.

Arf. Arf.

QUARK

THE END

ooo