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INNERSPACE

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REV. FIRST DRAFT

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INNERSPACE

FADE IN:

1 INT. HOTEL BANQUET ROOM - NIGHT

A crowded cocktail party is in progress. Open bar and huge buffet table. A well-dressed, predominantly male crowd in attendance. Uniforms from all branches of the military are in evidence everywhere.

CAMERA PROWLs THROUGH the room picking up random bits of conversation. A TELEVISION NEWS CREW, reporting live from the scene, comes INTO FRAME.

NEWS CORRESPONDENT

(into hand-held mike;
facing mini-cam crew)

... Bob, I think that you and the viewers at home can see that this room behind me is packed to overflowing. Former astronauts, Space Shuttle crew members, Washington bigwigs, Pentagon officials... well, you name it and they're here in San Francisco tonight to celebrate the 30th Anniversary of NASA, the National Aeronautics and...

CAMERA MOVES OFF, eventually finds:

2 LYDIA MAXWELL

A knockout brunette in her early thirties. She is engaged in earnest conversation with a man whose eyes are seen to wander over her anatomy as they talk. (We'll call him ROVING EYES.)

CAMERA PANS TO:

3 TUCK PENDELTON

Emerging drunkenly into the banquet room from a door marked "No Admittance" and crashing head-on into a busboy with a loaded tray of dirty dishes.

The busboy is knocked for a loop and the DISHES SMASH to the floor.

Tuck reacts with inebriated indignation. He points to the "No Admittance" sign.

TUCK

How come it says 'restrooms' when it's really the damn kitchen!?

The busboy looks baffled, and Tuck moves off with his dignity intact. Noticing that his glass is empty, he shoulders his way to the bar.

TUCK
(to bartender)
Cutty. Up.

As he waits for his drink, we see that Tuck's rugged good looks are fading slightly and his once square jaw is in need of a closer shave. His Navy captain's uniform -- stretched tightly across his chest -- suggests that several pounds have been added since the last fitting.

As Tuck receives his drink from the bartender, a DISTURBANCE is heard to break out somewhere across the room:

ROVING EYES
(to Lydia; loudly)
What are you doing!? That's a tape recorder!

Roving Eyes indicates a small Sony protruding from Lydia's clutch purse.

ROVING EYES
You can't do that, young lady!
Give that to me.

He swipes the recorder from her purse.

LYDIA
Hey!

Other partygoers turn and look. So does Tuck. His eyes blaze. He storms over.

TUCK
What's going on here?

LYDIA
(surprised to see him)
Tuck!...

TUCK
What's the trouble, Lydia?

LYDIA
He stole my tape recorder.

ROVING EYES
(to Tuck)
She was recording my conversation!

LYDIA
I told you I worked for a newspaper.

ROVING EYES

This is a cocktail party, not a
damn news conference!

LYDIA

(firmly)

Give it back to me, please.

TUCK

You heard the lady... hand it over!

Roving Eyes looks startled by Tuck's abusive tone.

TUCK

I said, hand it over... ya damn
pencil-necked civilian!

Suddenly, the room falls silent, and Tuck realizes that
all eyes are upon him.

ROVING EYES

Captain, you're drunk.

Tuck looks embarrassed. He looks down at his drink, then
looks up again with a big, foolish grin on his face.

TUCK

Well... he's right. I'm drunk.

(to Lydia)

Guess I owe these folks an
apology, Lydia.

She puts her hand on his arm.

LYDIA

(softly)

It's okay, Tuck. Forget it.

Tuck pulls away from her.

TUCK

(belligerently)

Not until I apologize to these
people!

(for all to hear)

We got some real famous, all-
American hero-types with us
tonight! Space-walkers, an' moon-
walkers... an' Earth-orbiters!

It's obvious who Tuck is talking about. They stand there
in their crisp uniforms, with short hair, erect postures
and disapproving expressions.

TUCK

Gentlemen...

(belch)

... I'm sorry...

Tuck is standing before a DISPLAY OF LARGE ROCKET MODELS charting the history of the space program.

TUCK
(indicating one of
the rockets)
You boys have all gone up in these
babies. Hats off to you. I envy
you fellas...
(beat)
... The most excitement I ever had
was the time I landed a crippled
F-14 on the deck of a rocking
flattop in zero visibility with
the nose gear --

Tuck sees RUSTY, one of the ex-astronauts in the crowd,
turn away in disgust.

TUCK
-- Don't turn your back on me,
Rusty...
(beat)
... At least when my moment of
truth came, I didn't take a dump
down the leg of my flightsuit...
if that rings any bells for you!

Rusty looks enraged. He advances toward Tuck. But Tuck
stands his ground -- smiles -- and drops Rusty with a
hooking right fist. Uproar!

TWO young MARINES rush up to Tuck.

FIRST MARINE
Take it easy, Captain.

TUCK
Only two of you?

Tuck raises his fists. The Marines exchange a look.
They know that they have no alternative.

SECOND MARINE
Sorry, Captain.

Pow! Tuck takes it on the chin. He goes tumbling back-
wards into the rocket display. The MODELS BANG into each
other like falling dominos. Onlookers gasp and scream.

The TV News Crew hurries over. They turn on their lights
and roll tape.

NEWS CORRESPONDENT
(to Marine)
Who is he?

MARINE

Captain Tuck Pendelton, ma'am.

The News Correspondent looks disappointed.

NEWS CORRESPONDENT

(to crew)

Kill it, boys. He's nobody.

Tuck props himself up on one elbow and works his jaw.
Lydia rushes to his side.

LYDIA

Oh, Tuck... are you all right?

Tuck gives her a dazed expression. No one else offers assistance. They look upon Tuck as a complete disgrace.

Then, one man comes forward. Dressed in a business suit. Tuck's own age. Clean cut. Athletic-looking. His name is PETE BLANCHARD. He offers Tuck his hand.

Tuck looks up at Blanchard and smiles sadly.

TUCK

Where's your uniform, Pete?

Blanchard pulls Tuck to his feet.

BLANCHARD

I grew up, Tuck. I wear a suit now.

(beat)

Take him home, Lydia.

Lydia begins to lead Tuck away. But she leaves his side for a brief moment to snatch back her tape recorder from Roving Eyes' unsuspecting hands.

LYDIA

Pencil neck!

ROVING EYES

You should have your press credentials revoked!

LYDIA

Write a letter to your congressman!

Lydia marches off, reclaims Tuck who waits for her on tottering legs, and heads for the door.

Roving Eyes watches them go. Pete Blanchard comes up beside him.

ROVING EYES
 (to Blanchard)
 I am my congressman.

*
*
*

4 EXT. HOTEL ENTRANCE - NIGHT

Tuck and Lydia emerge from the hotel, Tuck's arm draped
around Lydia's shoulder for support.

 LYDIA
 And you said you weren't coming
 tonight!

*
*

TUCK

No. I said I wasn't invited.

They approach the parking VALET. Lydia hands him her claim check.

5 INT. LYDIA'S CAR - TRAVELING - NIGHT

Tuck is slumped in the passenger seat as Lydia drives him home. She glances at him with a concerned expression.

TUCK

Don't give me that look.

LYDIA

(innocently)

What look?

TUCK

That 'Poor Pitiful Tuck' look.

(beat)

I had a great time tonight. I like getting drunk. I enjoy being hit in the face.

Lydia rolls her eyes at Tuck's hopelessness. Tuck picks up the tape recorder from the car seat.

TUCK

What's on this, anyway?

LYDIA

I'm working on a story.

TUCK

I should have guessed.

LYDIA

It's a good story.

(beat)

Not that you'll ever know, of course. You never read any of my articles.

TUCK

That's not so. I read the one about me.

LYDIA

I think you only looked at the pictures.

TUCK

Well, you gotta admit, those were great pictures.

(strokes his face)

Maybe I should grow that mustache back.

Tuck takes a moment to mull this over, removing a pocket flask from beneath his uniform in the process.

TUCK

Okay. Tell me about the story.

LYDIA

Espionage in Silicon Valley.
The buying and selling of advanced technological secrets.

TUCK

Hmm...

LYDIA

That's why I had my tape recorder with me. Every high-tech company on the West Coast was represented at that party tonight.

TUCK

Well, you're right about one thing, Lydia...

(takes a pull on
the flask)

... I ain't gonna read it.

6 INT. TUCK'S HOUSE - NIGHT

Tuck and Lydia enter. Tuck turns on a light. The place is a cramped, unkempt bachelor's den.

Despite the usual clutter, Lydia notices right away a new element in the disarray: Biological charts, books and models. All of which pertain to the internal workings of rabbits!

She picks up one of the models.

LYDIA

What's this?

TUCK

Nothing. Just some homework I'm doing.

Tuck takes it from her hand and puts it down.

TUCK

How about a drink?

LYDIA

I can't stay, Tuck.

TUCK

Just for a minute.

(beat)

I know what you'd like: Tea! Can I fix you some tea?

LYDIA

No, Tuck. I --

Tuck goes into the kitchen, begins to rummage through the cabinets.

TUCK

What's tea come in again? A can?
A jar? Wait... I remember.
Little bags, right? Yeah...
here they are.

LYDIA

(firmly)
I'm not staying, Tuck.

Tuck can see she means it. His expression turns serious.

TUCK

Don't go, Lydia. Please stay.

He puts his arms around her.

LYDIA

Tuck --

He begins to nuzzle her neck.

TUCK

Mmmm. I love your perfume.
What's it called again?

LYDIA

I don't wear perfume.

TUCK

C'mon. What's it called again?...

He's breaking down her resistance.

LYDIA

(softly)
Midnight Lace.

TUCK

Mmmmm. Smells so good. Don't
go, Lydia...

He kisses her. She fights it -- but then melts.

7

INT. TUCK'S BEDROOM - DAWN

Tuck is asleep in bed, but Lydia is dressed. She's leaving. She gives Tuck a farewell glance, then slips quietly out of the room.

But the slamming of the front door awakens Tuck. He realizes that Lydia is gone.

TUCK

Lydia?...

Then, from outside the house, he hears her car engine GROAN as it tries to fire up.

TUCK

Lydia!

Tuck jumps from the bed. He's naked. He wraps the sheet around himself, then stubs his toe on the bed leg.

TUCK

Owww!!

8 EXT. TUCK'S HOUSE - DAWN

Tuck hops out of the house, favoring his injured toe, holding the sheet around his waist.

Lydia is inside her car, desperately trying to get it started.

TUCK

Lydia! Wait!

Tuck rushes up to the car window.

TUCK

Where you going?!

LYDIA

(almost in tears)

I'm leaving, Tuck. Don't try to stop me. Our relationship has no future, and you know it. You drink too much. You fight too much. You don't value anything. You destroy everything that's good in your life. You ruin it. You throw it away. And if I stayed any longer, I'd be next.

TUCK

Lydia --

LYDIA

-- You're a big, dumb Palooka, Tuck, and I know I love you, but I don't think we should see each other again for a long, long time.

With that, Lydia drives off in a cloud of white exhaust smoke. Tuck stands in the street, in the dawn's early light, clutching the sheet, his head and toe throbbing, bewildered and alone.

DISSOLVE TO:

9 EXT. SUBURBAN MEDICAL BUILDING - DAY

TITLE: THE SILICON VALLEY
Two Months Later

10 INT. A DOCTOR'S OFFICE - DAY

JACK PUTTER sits on the examination table. He's an agreeable-looking fellow in his mid-thirties.

DR. GREENBUSH leans against the counter, arms folded across his chest in an attitude of nonchalance that approaches total disinterest.

JACK
(indicating
his stomach)

... Feels like it starts about here, then swoops around and comes up to here, then -- zoom! -- heads back down to about here, and that's when I start to feel nauseous and...

Greenbush tries unsuccessfully to stifle a yawn.

JACK
Am I boring you?

GREENBUSH
No, Jack.

JACK
Because if I'm boring you, just tell me. You're not the only internist in the phone book, you know.

GREENBUSH
Jack, please! Let's not have a falling out. Your monthly office visit is the cornerstone of my entire medical practice.

(beat)
Anything besides the nausea?

JACK
Headaches. Big, pounding headaches. Lots of pain.

GREENBUSH
Headaches. Okay. Anything else?

JACK
Yeah. The dream.

GREENBUSH
Hmmm.

JACK

Want to hear it?

GREENBUSH

Okay.

JACK

I'm at work. I'm at the market. I'm working one of the registers. The next customer is this lady with bright orange hair, Mrs. Mulrooney. She's a regular. She's wearing those pointy -- you know -- Harlequin Sunglasses. With little sparkly things in them. And a lime green jumpsuit with a three-inch wide red vinyl belt.

*
*

GREENBUSH

Very vivid.

JACK

Yeah. I have the same dream every night.
(beat)

Anyway, I'm passing her stuff over the bar-code scanner, and I don't notice it, but the computer's gone nuts, and it's ringing up all the wrong prices. I mean, twelve-hundred dollars for a can of coffee! So when I'm all done, I look at the register and the total's like way over a hundred thousand dollars.

(beat)

So Mrs. Mulrooney says to me, real calm, 'I don't carry that kind of money on me, sweetie, will you take this instead'...

(beat)

... And she reaches down into her purse and comes out with a 357 Magnum this long and shoves the barrel into my face and pulls back on the trigger -- and that's when I wake up screaming!...

*

The sweat is pouring off Jack's face. Greenbush regards him impassively.

GREENBUSH

That it?

JACK

Yeah. What do you think?

GREENBUSH

I won't think anything until we run the usual tests. Slip out of those clothes, would you?

With that, Greenbush exits the exam room.

11 INT. GREENBUSH'S PRIVATE OFFICE - DAY

Jack, wearing his streetclothes, sits in front of Greenbush's desk. Greenbush bustles into the office with Jack's test results under his arm.

Jack regards him anxiously.

GREENBUSH
You're fine, Jack. I can't find
anything wrong with you.

Jack looks disappointed.

JACK
What?...

GREENBUSH
Everything checks out.

Jack can't believe his ears. He seems ready to demand his money back.

GREENBUSH
You are under a lot of stress,
however. You're way too uptight,
Jack.

JACK
(sarcastically)
Uptight? Are you sure that's the
correct medical term?

GREENBUSH
Look -- do you have any vacation
time coming? You need a rest. Get
away for some R & R. Peace and Quiet
-- that's my prescription for you.

12 HOLD ON JACK

Thinking it over. Doesn't sound like such a bad idea.

13 EXT. LARGE SUBURBAN SUPERMARKET - DAY

A VW Bug speeds into the parking lot of a Ralph's Market. Jack jumps from the car and races towards the entrance.

14 INT. RALPH'S MARKET - DAY

Very busy. Many shoppers. Jack hurries into the market and grabs his apron. A name tag clipped to it reads:

J. PUTTER
ASST. MANAGER

As Jack ties the apron behind his back, MR. WORMWOOD, the market manager, comes up beside him.

WORMWOOD

Jack, where have you been?

JACK

Sorry, Mr. Wormwood. Doctor's appointment.

WORMWOOD

(concerned)

Are you all right?

JACK

I'm fine.

(rubs his temples)

Do you have any aspirin on you?

15 CHECK-OUT AISLES - LATER

Jack walks down the row of check-out aisles, looking to see where he can lend a hand. He stops at the aisle where WENDY, an attractive young blonde, is working the register.

Jack begins to bag Wendy's customer's groceries, ever so often stealing a glance her way. Eventually:

JACK

(softly)

We had a date last night, you know?

WENDY

Huh?

JACK

(louder)

Our date. Last night.

WENDY

(snapping at him)

I forgot. Okay?

JACK

You forgot? How could you forget?

WENDY

Look, Jack, I told you already, if you're gonna be a part of my life, you can't hassle me about stuff.

Jack gives her a long, baffled look.

JACK

Wendy... I'm not a part of your life.

To which Wendy merely shrugs her shoulders and SNAPS her gum.
CUT TO:

16

PRODUCE DEPARTMENT

DR. DAVID NILES pushes a shopping cart between the crates of fresh vegetables. He's a studious young man with dark wavy hair and tortoise-shell glasses.

There is another man with him. We recognize this man as Pete Blanchard, from the NASA cocktail party. Blanchard seems ill at ease and very much out of place in these surroundings.

BLANCHARD

Great place to have a meeting.

NILES

Good as any.

(beat)

Do these bananas look ripe to you?

BLANCHARD

Let's get to the point, all right?

NILES

Okay.

(long pause)

We've made a breakthrough.

BLANCHARD

The satellite missile guidance system.

NILES

Uh... we haven't perfected that just yet. We got a bit sidetracked.

Blanchard draws back apprehensively.

BLANCHARD

What are you talking about?

NILES

I'm talking about the world in an eyedropper.

Blanchard looks baffled. Niles wheels his cart toward the produce bins. Blanchard hurries along beside him.

NILES

Miniaturization. We can shrink anything. Right down to the size of --

(looks around, finds a peapod)

-- a pea.

(beat)

Even smaller than that.

Blanchard seems skeptical.

BLANCHARD

Bullshit.

NILES

We brought in Ozzie Wexler.

The name draws a blank with Blanchard.

NILES

The man who invented Action Man,
the 3-D video game.

BLANCHARD

Action Man didn't work!

NILES

Yes it did.

(beat)

The bottom dropped out of the
video market, that's all. The
public never gave it a chance.

Blanchard seems totally exasperated and pissed off.

NILES

Come and see for yourself what
we've done.

BLANCHARD

All right. Set it up. But you
better have something, Niles, or
I'm pulling the plug on you and
your entire misfit operation.

With that, Blanchard marches off.

DISSOLVE TO:

17 EXT. SOMEWHERE IN SILICON VALLEY - MORNING

Morning traffic crawls along a freeway interchange. Smog
and mist hang in the air.

CAMERA LOCATES a rambling, one-story industrial complex
in the shadow of a freeway overpass.

18 CLOSER ON COMPLEX

A chain link fence surrounds the property. A sign on the
fence reads:

"SYNERGRATED VECTOR-SCOPE LABORATORIES"

19 INT. VECTOR-SCOPE LAB

The lab looks cluttered and disorganized. A labyrinth of wires and cables snake across the floor. The numerous pieces of scientific equipment look exposed, functional and well used.

In the center of the lab stands a large, impressive-looking, Plexiglass GEODESIC DOME.

Youthful LAB TECHNICIANS wearing photo-ID badges go about their business with obvious enthusiasm.

OZZIE WEXLER is being videotaped by another Lab Technician.

OZZIE

(into video camera)

Uh... experiment number 27-G-5000.
Time... eight-hundred hours. Date
... 5-26.

(clears his throat)

A full-grown human male will be placed inside a submersible pod of the type used in deep sea exploration, miniaturized, and introduced into the system of a living organism, in this case, the system of a common Lepus Cuniculus, or: white laboratory rabbit...

Ozzie stops, notices that the Lab Tech has pointed the video camera away.

OZZIE

What are you doing?

LAB TECH

Panning to the rabbit.

OZZIE

Don't pan anywhere! Keep the camera on me.

The Lab Tech pans back to Ozzie, who continues:

OZZIE

Miniaturization is achieved through the pairing of two 5000-Series Photon Echo Memroy Chips... called 'PEMS' for short.

(holds up both chips)

The two chips are intergrated, but electronically opposed. Only one is necessary for miniaturization, but both are required for re-enlargement.

A BELL RINGS. HORN SOUNDS. Lights flash.

P.A. SYSTEM VOICE
Zero minus fifteen, Oz.

OZZIE
(to Lab Tech)
Keep rolling. I want a record of
everything.

20 INT. LAB LOCKER ROOM

Tuck Pendelton is alone in the room. He wears a Navy blue jumpsuit and sits on a bench with the same pensive expression of a football player before the big game.

He rises. Goes to a mirror over the sink and looks at himself.

The door BANGS open and Ozzie enters. Startled, Tuck jumps at the noise.

OZZIE
(smiling)
Nervous?

Tuck makes no reply. Ozzie sees a bulge under Tuck's jumpsuit.

OZZIE
Do you really need that?

Tuck removes a flask from his pocket -- pauses to consider it -- then pours its contents down the sink.

TUCK
Okay?

Ozzie nods his head, but then sees Tuck return the flask to his pocket.

OZZIE
You're taking it anyway?

TUCK
I have to.
(beat)
It's my lucky flask.

Ozzie sighs to himself in resignation.

OZZIE
Okay. Now remember -- trust your on-board computer. Use it. I know you've studied, but don't rely on yourself when you don't have to. The computer's been programmed to answer any question you might have.

TUCK

I remember.

OZZIE

Maybe we should review our objects
one more time.

TUCK

I know what our objectives are.
Retrieve tissue samples and test
efficiency of surgical laser beam.

(beat)

Look, Oz... I know I'm no prize,
but I'm the only one you could
get. And this mission's the only
one I could get. So let's just
get the job done.

P.A. SYSTEM VOICE

Zero minus ten.

21 INT. CORRIDOR LEADING TO LAB

Tuck and Ozzie come down the corridor. Tuck holds his
helmet under his arm. He looks like he's walking "the
last mile."

The corridor is lined with boxes of 3-D Action Man games.
Many of them stamped, "Return for Refund," or "Defective,"
or "Discontinued Series."

Tuck glances at the boxes. It shakes his confidence.
Ozzie sees this.

OZZIE

(defensively)

The game works! It's not my fault
the public lost interest in video!

They round a bend in the corridor and emerge into:

22 THE LAB

Buzzing with activity. Technicians man their stations.

P.A. SYSTEM VOICE

Zero minus eight.

Tuck and Ozzie approach the geodesic dome. It looms up
for Tuck like the Matterhorn. Something catches in his
throat. His heart skips a beat. They draw closer and
closer to the dome.

23 INSIDE THE DOME

Tuck and Ozzie enter, followed by several lab Techs. In contrast to the lab without, the dome is clean and orderly. Its translucent panels gently diffuse the light.

Tuck's eyes lead us to...

24 THE POD

Resting on a platform several feet above the floor. A gracefully-molded, teardrop-shaped white Fiberglass submersible chamber with stabilizers, rotors, thrusters, top-mounted floodlights and articulating arms.

An expansive glass viewing dome wraps around the pod's cockpit.

25 TUCK

approaches the Pod.

OZZIE
Good luck, Captain.

A Technician opens the Pod's hatch and Tuck climbs in.

TUCK
Just get me home again before my
air runs out.

OZZIE
Don't worry. You've got a 24-hour
supply.

P.A. SYSTEM VOICE
Zero minus five.

The hatch is closed and locked.

26 MISSION CONTROL

is a panel of monitors and terminals outside the dome. Ozzie takes his place behind the main controls.

TECHNICIAN
(to Ozzie)
Dr. Niles and Mr. Blanchard aren't
here yet.

OZZIE
That's just too bad.
(slips on headset)
Do you read me, Captain?

27 INSIDE THE POD

Tuck straps himself into the body-contoured swivel seat. He is surrounded by computer terminals, display monitors, switches, lights and instruments.

 TUCK
 Loud and clear, Oz.

28 MISSION CONTROL

 TECH
 Zero minus three.

 OZZIE
 Engage PEM number one.

29 THE FIRST PEM

(a chip no bigger than a postage stamp) is snapped into a complex circuit board. Several Technicians, using perfectly calibrated instruments, must oversee its precise placement.

TECH
PEM Number One functional.

OZZIE
Engage PEM Number Two.

30 THE SECOND PEM

is snapped into place on a portable circuit module with the same care and precision as the first chip. The module is then inserted into an opening in the nose of the Pod itself.

TECH
PEM Number Two functional.

OZZIE
Activate Miniaturization Sphere.

31 THE MINIATURIZATION SPHERE

(resembling a giant fishbowl made of smoked glass) descends from the top of the dome and is slowly lowered into place over the Pod.

32 INSIDE THE POD

Tuck watches the dark sphere slowly engulf him, shutting out all but the brightest laboratory lights.

He switches on the Pod's interior lights. They glow with a soft green luminescence.

TECH'S VOICE
Zero minus one and counting!

DISSOLVE TO:

33 CLOSE ON "BUGS"

The laboratory white rabbit. Wires from several terminals embedded under its skin connect to monitors and display screens. Bugs' nose twitches nervously.

TECHNICIAN'S VOICE
... fifteen seconds... fourteen
seconds... thirteen seconds, (etc.) --

34 FULL SHOT - THE LAB

The atmosphere is charged with a sense of purpose, dedication and the adventure of true scientific discovery.

TECHNICIAN

... two seconds... one second...
Zero Seconds.

Ozzie presses a flashing yellow button, and --

35 THE MINIATURIZATION SPHERE

begins to glow brightly. The Pod inside becomes a brilliant silhouette.

Ultra high-powered laser tubes bombard the sphere with beams of multi-colored light.

36 INSIDE THE POD

Tuck wears a green-visored helmet to protect his eyes from the blazing lights.

37 CLOSE ON VARIOUS MONITORS

Four different 3-D images of the Pod are displayed: A wire-frame image. A solid-model image. An X-ray image. A heat-generated image.

In all four cases it is very clear to us that the Pod is decreasing in size!

38 BACK TO SCENE

LAB TECH

Twenty percent reduction... fifty percent reduction... seventy-five percent reduction... we now have full reduction.

OZZIE

Raise the sphere.

The Miniaturization Sphere is raised -- and the Pod has seemingly disappeared.

Everyone breathes a communal sigh of relief as small, congratulatory smiles are exchanged.

OZZIE

Nice work, team. Now let's get the Pod into the syringe.

CUT TO:

39 INT. A SUBURBAN SHOPPING MALL - DAY
 MUZAK plays. Shoppers stroll. Teenagers hang out.
 Jack Putter goes up the escalator to the second level.

40 INT. MALL CAMERA SHOP
 A CUSTOMER is examining several cameras.

CLERK
 Now this one is fully automatic.

CUSTOMER
 Hmmmm.

In the b.g., we see Jack walk by.

41 JACK
 pauses to look into the window of a Travel Agency. Posters
 advertising Mexican cruises are featured.
 Jack enters the agency.

42 INT. TRAVEL AGENCY
 Jack is seated next to the desk of a WOMAN TRAVEL AGENT.

AGENT
 ... Fun, romance, excitement, relaxation --

JACK
 -- I'll take relaxation.

AGENT
 It's a cruise -- you get them all.

JACK
 No excitement. Doctor's orders.

AGENT
 Ah, but you're a single young man.
 (beat)
 What about romance?

JACK
 As long as it isn't too exciting.

43 EXT. VECTOR-SCOPE LAB

Several TELEPHONE UTILITY TRUCKS pull up and park in the
 parking lot. Telephone Company REPAIRMEN pile out wearing
 hardhats and coveralls.

Orange cones are placed on the ground around the truck.

*
 *
 *
 *

44 CLOSE ON ORANGE CONE

as it is set down on the pavement. Somehow, this innocent act conveys a strong feeling of malevolence.

45 INT. LAB - INSIDE DOME

A computer-operated robotic arm places a hypodermic syringe filled with pinkish fluid beneath the lens of a powerful scanning electron microscope.

All technicians defer to Ozzie who is accorded the first look. He enters the dome and peers through the binocular-viewing eyepiece of the microscope.

46 WHAT HE SEES:

The Pod! Floating in the pink solution. Tuck clearly visible at the helm of the craft.

47 TUCK - INSIDE THE POD

looks out the viewing dome at the strangely-shaped and colored globules that float past his Pod.

TUCK

(softly)

Ho-ly shit.

(into mike)

Oz... I think you did it, boy.

I'm little. I'm shrunk right down to nuthin'.

48 INT. ENTRANCE TO VECTO-SCOPE LAB

A group of TELEPHONE company REPAIRMEN enter the lobby. TWO security GUARDS are there. One sits behind a security command station desk where ten or more video monitors display different locations around the complex.

GUARD

What's the trouble, boys?

TELEPHONE REPAIRMAN

No trouble...

The Guard looks puzzled, and the Repairmen slip on gas masks in unison.

GUARD

Hey -- what is this?

The Repairmen are suddenly holding what appear to be road flares. The flares produce a billowing PURPLE SMOKE.

The Second Guard reaches for his gun, but his movements wind down like SLOW MOTION.

The Repairmen (who we shall now call THE INTRUDERS) toss the flares to the floor and enter the lab unmolested, as the entrance lobby fills with purple smoke.

49 INT. CORRIDOR OF LAB

The Intruders stride down the corridor. Several of them begin to snap together automatic rifles as they go.

50 EXT. LAB PARKING LOT

A BLACK SEDAN pulls up and parks a short distance away from the telephone company trucks.

51 CLOSE ON BLACK SEDAN

Two men sit in front. A THIRD sits alone in the back. His power window glides down. The man is:

52 MR. IGOE

Steel-blue eyes. Shor blond hair. Year-round tan. Rugged physique. Igoe looks like an Alpine ski instructor with psychotic tendencies.

53 INT. LAB

The Intruders enter. For a moment they go unnoticed by the busy Lab Techs. Then: the flares are produced and thrown in all directions.

One flare lands directly under the nose of the Technicians at the mission control panel.

Purple smoke begins to swirl in the air. Technicians begin to protest, but very quickly their eyes glaze over, their movements slow and their voices slur.

INTRUDER ONE

Where's the chip?

INTRUDER TWO

Over there.

INTRUDER ONE

Get it.

The chip is ripped from the circuit board. Intruder One walks toward the dome.

54 OZZIE INSIDE THE DOME

can see the silhouette of the approaching Intruder outside. His expression fills with alarm.

55 OUTSIDE DOME

The Intruder smiles to himself and unleashes a FUSILLADE of GUNFIRE at the dome.

56 INSIDE THE DOME

Ozzie flinches as the Plexiglass dome begins to disintegrate under the BARRAGE of GUNFIRE. Shattered pieces rain down on him. He crouches behind the big microscope for protection.

Then, glancing up at the hypodermic syringe under the microscope's lens, he makes a decision: He grabs the syringe, kicks open the dome's hatchway, and makes a dash for it.

57 OUTSIDE DOME

Ozzie emerges on the side away from the Intruders. They don't see him. He stays low, holding a handkerchief to his nose and mouth, darts between a few large pieces of equipment, and escapes.

The Intruders, meanwhile, have the Technicians lined up before them. They regard their captors with dopey, bewildered expressions; swaying drunkenly from side to side.

An Intruder takes the videotape camera from one of the Techs.

TECH

Who are you?...

INTRUDER

I'm yer mother.

The Tech looks confused. He makes an effort to understand; to focus his eyes. And slowly, the Intruder transforms for him into:

THE IMAGE OF HIS MOTHER.

A sweet, gray-haired old lady.

TECH

(smiling)

Mom...

But "mom" is carrying an automatic rifle in her arms. She swings up the barrel.

TECH

Mom?...

58 CLOSE ON WEAPON'S BARREL *

 EXPLODING into GUNFIRE. *

59 CLOSE ON BUGS *

 The white rabbit. Twitching and trembling at the sounds. *

60 EXT. VECTOR-SCOPE LABS

Ozzie emerges from a side door into the bright light of day. He stops, looks in all directions -- then runs off.

61 INT. THE BLACK SEDAN

Igoe sees Ozzie running across the parking lot in the distance toward a parked motorcycle. He hops on, kicks the starter. The ENGINE ROARS up -- he SQUEALS out across the parking lot.

IGOE

Get him!

62 FULL SHOT - THE VECTOR-SCOPE PARKING LOT

Ozzie speeding off and the Black Sedan burning rubber in an effort to catch up.

63 EXT. STREET NEAR LAB - DAY

Ozzie zooms down the street, but the Black Sedan begins to gain on him.

Now -- the Black Sedan pulls up beside him. The rear window lowers and an Uzi handgun is pointed at Ozzie.

Ozzie sees the gun -- reacts by making a sharp turn to the right. Tires SQUEAL, dust flies. The Black Sedan speeds past.

But now Ozzie finds himself traveling up a

64 FREEWAY OFF RAMP!

He dodges several cars coming down the ramp. HORNS HONK.

65 THE BLACK SEDAN

makes a sharp U-turn in the street -- ROARS up the Off Ramp in pursuit of Ozzie.

An EIGHTEEN-WHEELER barrels down the ramp. Its AIR HORN sounds. The Black Sedan swerves -- just missing a major head-on -- and proceeds up the ramp.

66 EXT. THE FREEWAY - DAY

Ozzie shoots onto the freeway going 80 m.p.h. in the wrong direction. He hugs the freeway's shoulder, but oncoming traffic speeds past him at 65 m.p.h. with only inches of daylight to spare.

The Black Sedan is not far behind -- also racing along the shoulder of the roadway.

67 INT. THE BLACK SEDAN

Of the three men inside, only Igoe is without fear.

IGOE
(to the driver)
Run him off the road.

DRIVER
What?...

IGOE
Run him off!

Igoe leans forward and takes charge of the steering wheel. He yanks hard to the right.

68 THE BLACK SEDAN

swings out into the first freeway traffic lane, side-by-side with Ozzie's motorcycle.

69 OZZIE

looks over. Can't believe his eyes.

70 THE BLACK SEDAN

stays in the traffic lane. Fortunately, there are no opposing vehicles immediately approaching.

71 INSIDE THE BLACK SEDAN

Igoe yanks the wheel to the left.

72 THE BLACK SEDAN

swirves toward Ozzie.

73 OZZIE

gives the motorcycle the gas and it leaps forward. The Black Sedan's front bumper just grazes the cycle's rear fender.

Ozzie almost loses control -- the motorcycle swerves dangerously to one side.

CAMERA MOVES IN TIGHT ON THE SYRINGE

poking out from the pocket of Ozzie's lab coat.

74 INT. THE POD

Tuck is being buffeted about mercilessly. He struggles with the Pod's control sticks.

TUCK

Hey! What's going on out there!
Ozzie, come in. Can you hear me?

75 EXT. THE FREEWAY

An OIL TANKER bears down on the Black Sedan. Both occupy the same traffic lane.

76 INSIDE THE BLACK SEDAN

Igoe's henchmen begin to WHIMPER. Igoe has control of the steering wheel.

The Oil Tanker is getting closer and closer. Igoe gnashes his teeth in frustration and reluctantly swerves back onto the freeway's shoulder, behind Ozzie.

77 THE OIL TANKER

Whizzes past, with only inches to spare.

78 INSIDE THE BLACK SEDAN

All three men suddenly see a freeway CALL BOX dead ahead.

79 EXT. THE FREEWAY

Ozzie swerves to miss the Call Box. The Black Sedan brakes -- skids and squeals -- but can't stop in time.

BAM! The Call Box is sheared off, and goes flying over the sedan's roof.

80 OZZIE

speeds into the lead, and exits the freeway... this time using an ON RAMP to do so.

81 THE BLACK SEDAN

resumes its pursuit, barrels down the On Ramp.

82 EXT. SURFACE STREETS - DAY

Ozzie ROARS by. The Black Sedan soon follows.

83 EXT. PARKING LOT OF SUBURBAN SHOPPING MALL - DAY

Ozzie turns into the parking lot. The Black Sedan does likewise.

84 OVERHEAD VIEW OF PARKING LOT:

The motorcycle is much more nimble and quick, cutting in and out of parking lanes, leaving the Black Sedan in its dust.

85 THE BLACK SEDAN

Stops. Igoe jumps out, steadies his arm on the doorframe and aims his pistol -- BANG!

86 OZZIE'S MOTORCYCLE

flies out from under him, skids across the pavement and crashes. But Ozzie gets to his feet and runs toward the Mall Entrance.

87 IGOE

jumps back into the Black Sedan.

88 THE BLACK SEDAN

ROARS down the parking aisle -- jumps the curb and comes to rest directly in front of the Mall Entrance. Igoe and his Henchmen dash into the Mall.

89 INT. MALL CAMERA SHOP

The Customer still hasn't decided which camera to buy. The Clerk begins to load film into one of them.

CLERK

The best thing to do is to try it out.

90 INT. MALL TRAVEL AGENCY

Jack shakes hands with the travel agent, then gets to his feet.

AGENT

Congratulations, Mr. Putter.

Jack smiles uneasily.

JACK

Well... I didn't think it'd be this expensive, but...

AGENT

Don't worry. You're going to have a wonderful time.

91 INT. MALL

Igoe and his Henchmen run into the mall. Igoe screws a silencer onto the barrel of his pistol and looks in all directions.

HENCHMAN

(pointing)

There!

92 OZZIE *

is just barely glimpsed getting into the glass elevator
to the second level. The doors are closing behind him. *

93 IGOE *

swings up his PISTOL with lightning speed and FIRES --
PHHHT! *

94 OZZIE *

makes it on board the elevator. *

95 IGOE AND HIS HENCHMEN

hurry towards an escalator a short distance down the mall.

96 INT. THE GLASS ELEVATOR

Ozzie is alone. His face ashen. *

Sweat beads on his forehead. His eyes look glazed.
Something is very wrong.

97 INT. SECOND LEVEL OF MALL

Jack emerges from the travel agency, glancing down at his
cruise brochures as he walks. He moves towards the elevator.

Meanwhile, the Customer and Clerk step out of the Camera Shop.
The Customer holds the camera in his hand.

CLERK
Go ahead. Give it a try.

98 IGOE

doesn't stand still on the escalator. He pushes past
other shoppers in his hurry to reach the second level.

99 JACK

arrives at the elevator.

100 HE CUSTOMER

swings the camera around, and -- for the want of anything
better to shoot -- points it at Jack.

CLERK
How 'bout that auto-focus!

101 HE ELEVATOR DOORS

open... and Ozzie stands there tottering on rubber legs. *

Jack looks at him -- is taken aback by his appearance. *

Then Ozzie pitches forward and Jack catches him. *

CLICK!

The Customer captures the moment on film.

102 INSERT: CLOSE ON OZZIE'S HAND

holding the hypodermic syringe. His arms wrap around Jack's waist, and with his last dying breath he injects the pink fluid into Jack's butt. *

103 THE POD - INSIDE THE SYRINGE

is thrust forward powerfully with the equivalent force of fifteen G's as the pink fluid rushes around it.

104 TUCK - INSIDE THE POD

is SLAMMED back into his seat by the unexpected burst of speed. Unprepared for such a tremendous acceleration, he blacks out.

105 JACK

feels the sting of the needle. He tries to turn. The syringe drops to the floor -- unseen by Jack.

Shoppers begin to SCREAM and SHRIEK: The back of Ozzie's lab coat is soaked with blood. Jack lowers him gently to the floor as a crowd begins to gather.

106 IGOE

arrives. Sees that Ozzie is dead. Then he spots the empty syringe lying on the floor. *

In all the excitement, no one notices him pick it up and put it into his pocket. *

Nor do the Henchmen have any trouble stealing the camera away from the distracted Customer.

107 FULL SHOT - THE MALL

Everyone is rushing to the second level. Security Guards come running.

Igoe and his Henchmen are conspicuous in that they are the only ones walking in the opposite direction.

108 JACK

just stands there over Ozzie's body wearing a bewildered expression on his face.

109 TUCK - INSIDE THE POD

Unconscious. Head slumped against his shoulder.

DISSOLVE TO:

110 EXT. RALPH'S MARKET - DAY

Jack's VW Bug speeds into the parking lot.

111 INT. MARKET - DAY

Buzzing with activity. Jack dashes in, pale and sweaty. Wormwood grabs him.

WORMWOOD

What now? Another doctor's appointment?

JACK

Sorry, Mr. Wormwood. You wouldn't believe what happened to me this morning.

WORMWOOD

You're right -- I wouldn't.

Jack takes the apron and heads off.

WORMWOOD

(calling after him)

You're not on vacation yet, you know!

112 JACK

passes Wendy, clerking on Aisle Two.

JACK

Hi, Wendy.

WENDY

Jesus -- you okay?

JACK

Well, I...

WENDY

Because you look like shit.

Jack cringes, tries to comb his hair with his fingers.

113 WORMWOOD

grabs the store p.a. system microphone.

WORMWOOD

Check-lane Three is now open to all shoppers. Immediate service on Aisle Three.

Five or six shoppers, with overflowing carts, charge toward Aisle Three. A massive pile-up is only nearly averted.

114 INT. THE POD

Tuck begins to regain consciousness. His eyes open, and focus slowly. He shakes the cobwebs from his head, then looks out the viewing dome.

115 TUCK'S POV THROUGH DOME

A long, hollow tunnel filled with fluid and floating red and white donut-shaped globules.

TUCK'S VOICE

Blood cells!

(NOTE TO READER: When picturing sequences "inside the body," imagine the darkness of the ocean floor. The only source of light being the Pod's own flood lamps. The effect is mysterious and claustrophobic -- with the everpresent heart beat reverberating in the distance.)

116 RETURN TO TUCK

TUCK

(into mike)

Mission Control, come in. Can you read me? What the hell's goin' on out there? I think I blacked out. Am I inside Bugs, or what?

(pauses for reply)

Ozzie. Come in. Do you copy?

(still no reply)

What's wrong with this damn radio!?

117 INT. RALPH'S MARKET

MRS. MULROONEY (looking just as Jack described her in his dream -- orange hair, harlequin sunglasses and all) swings her cart into Jack's check-out lane.

Jack sees her. He looks a little worried.

Mrs. Mulrooney begins to pile her selections onto the conveyor belt. They move slowly toward Jack.

118 TUCK - INSIDE THE POD

TUCK

(into mike)

Mission Control, if you can hear me -- I'm gonna try to restore radio contact by activating one of these electromagnetic booster cells.

(beat)

Here it comes, Oz. Hold on to your socks.

Tuck hits the booster button.

119 EXT. THE POD

BUZZZZZZZ! A strong Electromagnetic Charge is emitted from the Pod in the form of a BRILLIANT BLUE LIGHT.

120 INT. THE MARKET - AISLE THREE

The Electromagnetic Charge begins to play havoc with Jack's Bar-Code scanner. The register begins to record inaccurate prices:

Twenty-five hundred for a loaf of bread. Six-thousand for a can of dog food. Fifteen-hundred buys a box of Raisin Bran.

121 EXT. THE POD

BUZZZZZ! BUZZZZZ! Two more jolts of Electromagnetic energy are emitted.

TUCK'S VOICE

If this doesn't put radio transmission
back on line, nothing will.

122 INT. THE MARKET - AISLE THREE

Jack, and everyone surrounding him, have become aware of the
computer "glitch." The total on the register reads: \$128,000.

Jack looks dazed. All color is drained from his face.

JACK

The dream... it's the dream...
the dream has come true...

Wormwood arrives to take charge, glances at the register.

WORMWOOD

Jack! What have you done!?

JACK

It's the dream...

WORMWOOD

The what?!

Wendy comes over to look.

WENDY

Boy, Jack... way to screw up!

MRS. MULROONEY

(to Jack)

Listen, sweetie, I don't carry
that kind of cash around on me.

The line rings bells in Jack's head... then his eyes
widen in horror as Mrs. Mulrooney reaches inside her purse.

JACK

(softly)

Oh, no... here comes the gun.

But she only removes a pack of cigarettes and lights up.
Jack breathes a deep sigh of relief and grabs his head.

JACK

(to Wormwood)

I need some aspirin --

(takes hold of
his lapels)

-- please! I beg you for an aspirin.

WORMWOOD

(slapping Jack's
hand away)

Unhand me, Putter!

In desperation, Jack grabs a bottle of Bayer Aspirin from Mrs. Mulrooney's purchases, pops off the top, discards the cotton and puts the bottle to his lips as if to chug-a-lug the tablets.

MRS. MULROONEY

Hey! I'm not buyin' those aspirin now.

ANOTHER CUSTOMER

At eight-hundred dollars a bottle,
who'd want to!

LAUGHTER from other shoppers. Wormwood fumes. He rips the aspirin bottle from Jack's hand -- tablets go flying across the floor.

WORMWOOD

Get ahold of yourself, Jack! You're
coming unglued! You're coming apart
at the seams!

Jack stares back at Wormwood with a glazed, uncomprehending expression. Wormwood is alarmed.

WORMWOOD

My god... he's completely spaced-out.

WENDY

I'll handle this --

She steps forward and SLAPS Jack across the face with all her might. Jack's head spins halfway around.

WENDY

Snap out of it, Jack!

123 INT. THE POD

Tuck gives up on the radio. He leans back in his chair to think.

TUCK

Great! No radio. No communication.
I'm completely cut off.

(pause)

If only I could see out. Hmmm...
maybe I can.

He turns to the computer and flips a number of switches. The COMPUTER begins to glow and HUM.

TUCK

Oz said this thing can answer any
question I have...

(to Computer)

... Hey, you... can I see out
through the eyes of this beast?

COMPUTER VOICE
Sounds like a plan, Stan.

Tuck does a double-take.

TUCK
Huh??

COMPUTER VOICE
We can patch into the optic nerve.
Intercept the electrical impulses
going to the brain.

TUCK
Great. How do I find it?

COMPUTER VOICE
You want directions?

TUCK
Yeah.

COMPUTER VOICE
Say... didn't you prepare for this
mission?

TUCK
Do I have to defend myself to a
machine!? Let's have the
directions!

COMPUTER VOICE
Okay, okay. Keep your eye on the
screen, Player Number One, begin
the first level... and good luck!

TUCK
Swell! It's built out of old
video games.

The Computer "tunes up" like an arcade game and the
monitor begins to display the map Tuck needs.

COMPUTER VOICE
Take radial artery to axillary
artery to internal jugular vein
to frontal sinus to...

124 INT. MARKET - WORMWOOD'S OFFICE - DAY

Jack sits in a chair, recovering. He rests one arm on
Wormwood's desk. Wormwood stands over him.

WORMWOOD
I know I lost my temper, Jack. I'm
sorry. You've been like a son to me --
(MORE)

WORMWOOD (CONT'D)

(beat)

-- well, a nephew, anyway. You've got a big future in retail food marketing, and I'd hate to see you blow it now by going psycho on us.

Wendy enters with a cup of coffee. Jack looks up, smiles appreciatively.

JACK

Coffee! Great, Wendy. That's just what I need.

But Wendy didn't bring it for Jack. She sips it herself.

WENDY

There's more down the hall if you want some.

Jack just shakes his head, resigned to her indifference.

WORMWOOD

Jack... go home. Get some rest. Start your vacation today, and come back to us a new man.

JACK

Okay. Thanks, Mr. Wormwood.

Jack rises from his chair -- discovers that the arm he was resting on Wormwood's desk is covered with paper clips.

Jack looks puzzled. He tries to brush them off, but can't.

WENDY

God, Jack -- what now?

Suddenly, Wendy's metal coffee spoon flies out of her hand and sticks to Jack's chest with a resounding THUD.

Wormwood pries it off -- and it snaps right back!

WORMWOOD

Good lord... the guy's a living magnet!

125 TUCK - INSIDE THE POD

begins to get a picture on the Computer's display monitor.

TUCK

All right! I'm getting a picture here...

*
*
*
*

126 CLOSE ON MONITOR

As it begins to broadcast Jack's POV -- which at this moment consists of Wendy and Wormwood looking at him with astonished expressions. Of course, there is no sound.

TUCK

Wait a minute! Who the hell are they?! And where am I?!

127 JACK - IN THE OFFICE

lifts his arm to look at the paper clips that cling to it.

128 TUCK - INSIDE THE POD

sees the human arm come INTO VIEW... and he realizes that:

TUCK

I'm in a man!

(almost panics)

I'm in a strange man, in a strange room, surrounded by strangers!

(beat)

How'd I get inside a man!? What happened to the rabbit!? I studied up on rabbits!

(begins to calm down)

Okay, Tuck... get a grip on yourself. We've got a little snafu here, as we say in the military. (Damn! Why'd I pour that scotch down the sink!?) Okay, okay. Think clear; stay cool.

Tuck takes a moment to consider his options -- then springs into action.

TUCK

I gotta talk to this guy!

(turns to Computer)

I need directions to the inner ear.

COMPUTER VOICE

(sounding put-out)

So, now it's the ear you want?

TUCK

Yes! Now! Right now!

COMPUTER VOICE

Okay, Player Number One... it's your quarter.

129 INT. JACK'S INNER EAR

The Pod floats into the Middle Ear: An enormous, glistening cavity that dwarfs the Pod.

The Pod's articulating arms fasten a small electronic device to the eardrum.

130 INT. JACK'S VW BUG - TRAVELING - DAY

Jack behind the wheel. He feels a strange sensation in his ear. It tickles. He shakes his head, then scratches his ear with a finger.

131 EXT. SELF-SERVE GAS STATION - DAY

Jack fills his VW's tank. Nearby, two thirteen-year-old BOYS put air into their bike tires. The young STATION ATTENDANT leans against a pump drinking a Coke.

TUCK'S VOICE

Hello. Can you hear me?

Jack turns toward the Boys, sees that they are occupied in their task. He shrugs it off.

TUCK'S VOICE

Respond if you can hear me.

Jack now turns toward the Attendant.

JACK
You talking to me?

The Attendant just gives Jack a blank look and continues to sip his Coke.

TUCK'S VOICE
It works. I can hear you.

Jack turns fast toward the Boys.

JACK
Okay, fellas -- what's the joke?

BOYS
Huh?...

TUCK'S VOICE
This is no joke.

Jack looks startled. The voice is not coming from the Boys at all. He turns back toward the Attendant.

JACK
You!

ATTENDANT
Me, what?

JACK
It's you.

ATTENDANT
(sarcastically)
Yeah, it's me all right. I been
me all my life.

The Boys laugh. The Attendant trades a look with them. Jack is befuddled.

TUCK'S VOICE
I'm not out there. I'm in here!

JACK
In here?? Where's in here?!

TUCK'S VOICE
In you. In your body! They put
me in you instead of the rabbit.
Why'd they do that?

Jack can't believe what he's hearing. A lunatic smile of madness registers on his face and he lets out a shriek of HYSTERICAL LAUGHTER.

Now the Attendant looks alarmed.

ATTENDANT

You okay, fella?

JACK

Yes, of course. However, I've apparently just gone insane!!

He jumps back into his car and SQUEALS away.

132 INT. THE POD

Traveling down the external auditory canal toward the external ear opening.

TUCK

Hey, pal... how come I get the sinking feeling that you don't know what's going on any more than I do?

133 INT. DR. GREENBUSH'S OFFICE

Jack, looking very agitated, sits on the examination table. Greenbush approaches him.

GREENBUSH

A little voice inside your ear, huh?
Okay, Jack, let's just have a look and see...

Greenbush raises his ear-exam flashlight to Jack's ear.

134 INT. THE POD

A brilliant, searing light streams into the ear canal with blinding intensity.

Tuck SCREAMS and grabs his eyes in pain.

TUCK

Oh, God!!

135 INT. GREENBUSH'S OFFICE

Greenbush withdraws the instrument from Jack's ear.

GREENBUSH

Didn't see a thing, Jack. Why don't you just go home and try to get some rest.

136 INT. THE POD

Tuck takes his hands away from his eyes. He looks around with a vacant expression.

TUCK

I'm blind...

137 EXT. JACK'S APARTMENT BUILDING - DAY

Jack's VW swings into the parking area of a small apartment complex.

138 INT. JACK'S APARTMENT

Jack enters and collapses into an easy chair in exhaustion. He takes a few deep breaths and tries to forget the day's traumatic events.

His eyes begin to close when...

TUCK'S VOICE

I CAN SEE!!

Jack leaps from his chair.

139 TUCK - INSIDE THE POD

TUCK

I can see! Thank God. And I was just gettin' ready to kiss my pilot's license goodbye.

140 JACK - INSIDE THE APARTMENT

stands in the middle of the room, poised for an attack from any direction.

JACK

Where are you!? Who are you!?

TUCK'S VOICE

Jack, we've got ourselves a little situation here.

JACK

You know my name!

TUCK'S VOICE

I heard somebody call you that... right before the lights went out, so to speak.

Jack rubs his temples.

JACK

(to himself)

Stay calm, Jack. Don't panic. Take your doctor's advice: Get some rest.

Jack charges into:

141 THE BATHROOM

where he throws open the medicine cabinet and begins to rummage through the bottles. He finds one; looks at it.

142 TUCK - INSIDE THE POD

sees the bottle's label.

TUCK
Sleeping pills!

143 JACK - IN THE BATHROOM

JACK
(alarmed)
It even sees what I'm doing!

TUCK'S VOICE
Don't take those!

JACK
I'm going to sleep for a little while. Not long. Say, two or three days. And when I wake up, if you're not gone --

TUCK'S VOICE
Wait! Don't! Listen to me: You're not crazy. I'm real! And I've only got a 24-hour air supply to begin with, so don't go to sleep on me!

Jack pops the pills into his mouth.

JACK
Too late.

144 TUCK - INSIDE THE POD

TUCK
You fool! If I was normal size and outside of you instead of inside of you, I'd hit you so hard your grandchildren would be born with broken noses!
(then; to Computer)
Quick! The fastest way to the stomach!

COMPUTER VOICE
The stomach?... Yech!

145 JACK - IN THE BATHROOM

stares into his medicine cabinet mirror, as if searching his reflection for some clue to his sudden insanity. Then it hits him: No more "voice."

JACK
Voice? Are you still there?

No reply. Jack seems pleased.

146 INT. JACK'S STOMACH

The Pod RIPS into the stomach through the convoluted folds of the stomach wall.

147 INT. THE POD

We share Tuck's view through the dome as the Pod hurtles into the foaming torrent of the stomach.

The gastric glands secrete their caustic juices and hydrochloric acid bubbles up in all directions.

HERE COME THE SLEEPING PILLS!

Huge, gelatin capsules filled with multi-colored granules. They tumble down into the stomach headed straight for the Pod.

Tuck swings a Laser-gun Sighting-Device into position. He takes aim and FIRES.

Direct hits. The capsules VAPORIZE on the spot, exploding into colorful gas balls.

148 INT. THE LIVING ROOM

Jack enters. But he stops to rub his stomach. He feels a queasy sensation down there. He lies down on the sofa to rest.

TUCK'S VOICE
You jerk! Are you trying to kill us both!? How many of those pills did you take, anyway!?

JACK
Oh, no! It's back.

TUCK'S VOICE

You bet I'm back.

Jack puts his hands over his ears.

JACK

I'm not listening to you.

TUCK'S VOICE

Jack! Please!

Jack begins to HUM to himself to cover Tuck's voice.

TUCK'S VOICE

Jack! We have to talk!

JACK

I think I'll watch some TV!

TUCK'S VOICE

No you won't!

JACK

Ha! Try and stop me!

Jack picks up the remote control and turns on the TV.

149 TUCK - INSIDE THE POD

hits the Electromagnetic Booster Button and --

150 THE TELEVISION

shuts off.

151 JACK

turns it on again. But again, Tuck turns it off. Jack turns it on again. Tuck turns it off. On. Off. On. Off. On. Off.

JACK

Okay! Forget the TV!

152 TUCK - INSIDE THE POD

He's really pissed off now.

TUCK

No, no! Watch TV! Watch TV!
Enjoy yourself!

Tuck holds down both Electromagnetic Buttons.

153 INT. THE LIVING ROOM

A flash of blinding white light! The TV comes on -- FULL VOLUME.

The channels begin to change -- faster and faster. The picture is just a blur.

The indoor antenna shoots out to its longest extension and begins to WHIP around the air like a scorpion's tail.

The volume grows LOUDER and LOUDER. The TV BANGS up and down on the table.

Jack watches all this with stunned, open-mouthed horror.

Then: POPPING and HISSING.

JACK

Oh, noooooo!!

The TV EXPLODES. The sofa is blown over backwards and Jack goes flying with it.

Jack lies there on the rug, breathing heavily.

154 TUCK - INSIDE THE POD

is also out of breath. Jack and Tuck are like two fighters who have pummeled each other into total exhaustion, but are both unwilling to concede defeat.

TUCK

(very sympathetically)

Jack, I think we've really gotten this relationship off on the wrong foot.

155 JACK - LYING ON THE RUG

makes no reply. He just tries to catch his breath.

TUCK'S VOICE

I am real, Jack. You do believe that now, don't you?

JACK

I -- I want to.

TUCK'S VOICE

Believe it, Jack, because it's true.

(beat)

Did you ever see that movie where Tony Curtis and Sidney Poitier are handcuffed together?

JACK

Yeah. Sure...

TUCK'S VOICE

Well, that's us, Jack.

JACK

That's us?

TUCK'S VOICE

Yeah.

156 TUCK - INSIDE THE POD

TUCK

We're in this together and we have to help each other.

(beat)

You don't work at the lab, do you?

JACK'S VOICE

I work at Ralph's Market.

TUCK

And you don't know anything about the experiment, do you?

JACK'S VOICE

What experiment?

TUCK

(softly; as his worst fears are confirmed)

Shit.

(then)

Jack... my name is Pendelton. Tuck Pendelton. Captain, United States Navy. I'm involved in a miniaturization experiment. I was supposed to be placed inside a rabbit, but somehow I got inside you instead.

157 JACK

rests his forehead against the wall.

JACK

Wow. What a day I'm having...

158 INT. CAR - TRAVELING - DAY

Dr. David Niles is behind the wheel. His passenger is Pete Blanchard.

NILES

We're late. We've missed the best part of the experiment.

BLANCHARD

Relax, would ya?

(lights a cigarette)

By the way -- who's your guy?

NILES

Huh?

BLANCHARD
Your pilot? Your guy inside the
pod?

*
*

 NILES
Oh. Somebody you know, I think.
 (beat)
Captain Tuck Pendelton.

Blanchard gives Niles a look of disbelief.

 BLANCHARD
Pendelton...?

 NILES
 (concerned)
Yeah. What's wrong?

 BLANCHARD
Oh, nothing. Except Tuck Pendelton's
got the worst attitude problem in
military history. He's been drummed
out of every space program since
Gemini -- and he drinks like a fish.
 (long pause)
However... the dumb sonofabitch did
save my life once.

Niles gives Blanchard a look.

 BLANCHARD
He pulled me out of my space
capsule when it caught fire on
the pad.
 (beat)
Of course the only reason he got
to me so fast was because he had
sneaked into a restricted area
where he wasn't allowed.

159 EXT. DOCKS OF SAN FRANCISCO - DAY

Igoe's dented and battered Black Sedan is parked next to
a large, but inconspicuous-looking warehouse.

160 INT. THE WAREHOUSE

It's actually a scientific laboratory. Why beat around
the bush, this is the Bad Guy's Secret Lab. And some of
the Bad Guys are currently present:

Igoe and his Henchmen. Several LAB TECHS. And DR. MARGARET
CANKER -- an unusually glamorous-looking scientist.

They are all gathered around a TV MONITOR watching the
VIDEOTAPE made of the miniaturization experiment.

CANKER

There's two chips! It's a dual
chip system!

LAB TECH

We have one. Where's the other?

CANKER

In the Pod.

LAB TECH

But, where's the Pod??

Just then, another Lab Tech shows up with some ENLARGED PHOTOS.
(From the camera taken from the Camera Shop Customer.)

The first enlargement shows the hypodermic needle actually
entering Jack's backside. The second enlargement shows
Jack's face.

LAB TECH

The Pod's in him.

Canker looks at the photo of Jack, then turns to Igoe.

CANKER

Find him!

161 EXT. VECTOR-SCOPE LABS PARKING LOT - DAY

POLICE CARS with whirling red bubble lights. AMBULANCES.
CORONER'S VANS. A crowd of ONLOOKERS. POLICE OFFICERS
holding them back, setting up barricades. TV NEWS CREWS
arriving.

Jack shoulders his way to the very front of the crowd. He
gets there just in time to see bodies -- draped in white
sheets -- being wheeled from the lab on gurneys to waiting
ambulances and coroner's vans.

*
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162 TUCK - INSIDE THE POD

views the situation on his monitor; his expression regis-
tering horror and alarm.

*
*

163 EXT. THE PARKING LOT

Jack tries to stop a POLICEMAN.

JACK
Officer... excuse me, Officer.
What's going on --

POLICEMAN
-- get back! Stay back!

The Policeman hurries off.

JACK
(to Tuck)
Did you hear that?

TUCK (V.O.)
Yeah. Gimme a minute to think...

164 EXT. ENTRANCE TO LAB

Newspaper reporters and TV Crews have been allowed past the police line. One of these reporters is Lydia. She muscles her way up to Pete Blanchard who is emerging from the building.

LYDIA
Pete! Just a few questions!

BLANCHARD
I have nothing to say, Lydia.

LYDIA
Isn't it true that Vector-Scope
Laboratories was working on a secret
Satellite Missile Tracking System
for the Defense Department?

BLANCHARD
That's absolutely untrue. And
you can quote me on that.
(to Police)
Get the press back.

The Police do as instructed, herding the Press back behind police lines.

Lydia is forced back, and she finds herself standing directly in front of Jack. (Who is, of course, a total stranger to her.)

Jack's nose is within inches of Lydia's hair.

165 TUCK - INSIDE THE POD

Smells something strange coming in through his air vents. He sniffs, then turns the air jets so that they shoot directly at his face. He sniffs again.

TUCK
(to himself)
Midnight Lace...?

Then, he sees something on his monitor: Dr. Niles hurrying past.

TUCK
(to himself)
Dr. Niles...
(to Jack)
... Follow that short guy with the curly hair and glasses!

166 JACK - IN THE PARKING LOT

begins to move through the crowd, trying to keep up with Niles who is on the other side of the police barricade.

JACK
Who is he?

TUCK'S VOICE
Dr. Niles. He runs the lab. Don't let him out of your sight. If we can just talk to him --

JACK
-- Lost him!

Niles ducks into his parked car and slams the door behind him.

167 TUCK - INSIDE THE POD

views the scene on his monitor.

TUCK
He's not driving off. There's someone in the car with him. Is this as close as you can get?

168 JACK

is about thirty yards away from the parked car. A crush of onlookers surrounds him.

JACK
Yeah.

TUCK'S VOICE
Keep looking at the car.

JACK
Why?...

169 TUCK - INSIDE THE POD

begins to make some frantic adjustments to the dials on his console.

TUCK
Look directly at them! Don't turn your head. I think I can beef up this reception a little...

Suddenly: NILES' VOICE is heard loud and clear over the Pod's speaker:

NILES' VOICE
... my God... what happened in there...?!

TUCK
That's it!

170 JACK

looks startled.

JACK
Hey! I can hear them!

TUCK'S VOICE
I know. Now shut up and listen...

171 INT. CAR

BLANCHARD
You've been hit good. Professional work. Who'd want to do this to you?

NILES
Anybody -- or any country -- that wants to leapfrog a decade's worth of research.

Blanchard looks very distressed.

BLANCHARD
I hope you know that we can't get involved in this. You're on your own now...

172 TUCK - INSIDE THE POD

reacts to the sound of Blanchard's voice. He looks closely at his monitor, but sun glares off the car's windshield, hiding Blanchard's face.

TUCK
(to himself)
I know that voice...

173 INT. CAR

BLANCHARD
... We've got to keep our hands clean. This is your baby... you change the dirty diapers.

NILES
But... what about Pendelton?

BLANCHARD
What about him?

NILES
He's out there somewhere.

BLANCHARD
(coldly)
Pendelton's been around the military long enough to know that every mission contains an element of risk.

NILES
He saved your life once!

174 TUCK - INSIDE THE POD

TUCK
(to himself)
Pete Blanchard!...

175 INT. THE CAR

BLANCHARD
There's nothing we can do to help Pendelton now. The chip's gone and his air supply runs out in --
(checks his watch)
-- almost twenty hours.
(a beat)
Start the car. Get me out of here.

176 JACK

watches as Blanchard and Niles drive away.

JACK
Sounds like you're being kissed off.

177 TUCK - INSIDE THE POD

is silent. But the expression of betrayal he wears speaks volumes.

178 EXT. VECTOR-SCOPE PARKING LOT

Lydia returns to her car where her colleague DUANE FLORNOY (a well-dressed black man) is waiting. Duane stands outside the car holding the business end of the car's short-wave radio in his hand.

DUANE

Well?

LYDIA

Blanchard's stone-walling. He knows more than he's telling.

DUANE

Guess who's arriving at the airport in exactly four hours?

LYDIA

(after a moment)

The Cowboy?

DUANE

You got it.

Lydia smiles knowingly, glances back at the Vector-Scope Lab, then turns to face Duane again.

LYDIA

The pieces are beginning to fall into place.

179 INT. FIRST CLASS CABIN OF 747 - DAY

We hear the HUM of the ENGINES. CAMERA MOVES DOWN aisle, eventually DISCOVERS a pair of snake-skin cowboy boots. CAMERA PANS UP, taking in blue jeans, suede Western sports coat, bib-front shirt and felt Stetson hat.

This is the COWBOY. But despite his name and his dress, his looks are distinctly foreign: Prominent nose and cheekbones, pointy chin and dark, bushy eyebrows.

He reads what looks to be the Arabic version of People magazine.

180 INT. JACK'S VW - TRAVELING

Jack behind the wheel.

TUCK'S VOICE

Well, Jack... we're on our own.

JACK

We?? What can I do?

TUCK'S VOICE

Help me to get that other chip back.

Jack looks miserable.

JACK

This is really bad timing. I mean, I just got a few extra days vacation, and on Monday I'm supposed to leave on a cruise...

181 TUCK - INSIDE THE POD

TUCK

(sarcastically)

Gee, Jack... how thoughtless of me.

(then, in a normal tone of voice)

Look: You heard the guy. I got twenty hours of air left. I wouldn't worry about missing your cruise.

182 JACK - DRIVING

JACK

You know... that isn't much time.

TUCK'S VOICE

(again; very sarcastic)

Gosh, you're right! Why didn't I think of that?

JACK

I mean, what happens if we fail? What happens if we don't get this chip back and your air supply runs out? What happens then?!

TUCK'S VOICE

Then you've got a miniaturized submersible pod floating around your insides with a tiny, little human skeleton at the helm.

JACK

(revolted)

Aaagghh!

TUCK'S VOICE

Not a pretty thought, is it?

*

*
*
*
*
*

Jack begins to bang his head against the steering wheel.

183 TUCK - INSIDE THE POD

is also being rocked back and forth by Jack's head movement. And Tuck's head is SLAMMED against the console a few times as well.

184 INT. JACK'S APARTMENT

Jack enters, glances at the exploded TV, then heads toward the kitchen.

JACK

I need some aspirin. My head is killing me. Maybe it's my allergies.

185 TUCK - INSIDE THE POD

rubs his own battered forehead.

TUCK

Maybe it's from banging it against the steering wheel.

186 JACK

picks up the aspirin bottle from the counter and fills a glass with water when a KNOCK is heard at the door.

TUCK'S VOICE

What's that?

JACK

The door.

TUCK'S VOICE

Be careful...

Jack opens the door to find a MESSENGER standing there.

MESSENGER

Mr. Jack Putter?

JACK

Yeah.

MESSENGER

(hands him an envelope)

From World Tour Travel.

Jack looks puzzled.

MESSENGER
Cruise tickets, I think.
(hands him a
clipboard)
Sign on number twelve.
(as Jack signs)
Mind if I use your phone?
Gotta call my dispatcher.

JACK
(returning clipboard)
Oh, well... okay. Sure.

The Messenger comes in, sees the exploded TV.

MESSENGER
Shot out your TV, huh, man?
Just like Elvis.

Jack doesn't respond. He just points out the phone. The Messenger picks it up and dials.

MESSENGER
(to Jack)
Lucky man. Goin' on a cruise.
What about your roommate?

JACK
Roommate?

MESSENGER
Thought I heard you talkin' to
somebody as I came to the door.

JACK
No. I live here alone.

187 TUCK - INSIDE THE POD

TUCK
Don't trust him! He's not a
messenger!

188 JACK

turns his back on the messenger.

JACK
(in a whisper)
How do you know?

TUCK'S VOICE
I got a gut reaction! Call it
survival instinct. Get out now.

Jack turns back toward the Messenger who is talking into the phone:

MESSENGER

Okay. I made the drop.
Everything's cool.

The Messenger hangs up the phone -- sees that Jack is looking at him strangely.

Jack glances at the door. The Messenger grows suspicious.

Jack makes a dash for the door. The Messenger draws a gun and leaps after him.

But the throw rug slides out from beneath the Messenger's feet and the Messenger goes flying!

Jack swings open the door -- it CONNECTS with the Messenger's head -- and the Messenger THUDS unconscious to the floor, the gun still clutched in his hand.

TUCK'S VOICE

Run!

189 EXT. APARTMENT COURTYARD - DAY

Jack runs from the apartment into the courtyard. This is what he sees:

190 THREE MEN IN DARK BUSINESS SUITS

entering the courtyard. One of the men is Igoe.

191 JACK

ducks behind a palm tree, out of sight. Igoe and his two Henchmen pass by, heading for Jack's apartment.

When safe, Jack runs off.

192 EXT. APARTMENT PARKING AREA - DAY

Jack runs into the parking area, but stops short. One of Igoe's Henchmen is standing guard over his VW.

Jack steps back into the shadow of a garbage dumpster.

JACK

They're watching my car.

TUCK'S VOICE

Go to a pay phone. Call a cab.

JACK

Where am I going? How am I gonna pay for it?

TUCK'S VOICE
 You're going to my place. You
 can pay the cabbie when you get
 there... my treat.

193 INT. TUCK'S HOUSE - DAY

Jack looks around.

JACK
 Nice place.
 (under his breath)
 What a dump.

TUCK'S VOICE
 I heard that... and you're right.
 (beat)
 I could use a drink, Jack. Bet
 you could, too.

JACK
 I don't drink.

TUCK'S VOICE
 Well, I do. See if there's a
 bottle of Cutty under the sofa
 cushion, would ya?

*

Jack makes a face, but takes a look.

TUCK'S VOICE
 No! The other cushion.

JACK
 Oh.

194 ON TUCK'S VIDEO

We see Jack's hands flip over the cushion and find the
 bottle.

JACK'S VOICE
 Got it.

195 TUCK

is licking his lips.

TUCK
 Okay! Here's what you do: Take a
 nice big tug on that baby and I'll
 see what I can catch on the way down.

JACK'S VOICE
 How...?

TUCK

Let me worry about that.

196 EXT. THE POD

One of the Pod's articulating arms extends out from the Pod's body with a soft, mechanical WHIRRING sound. Clutched in the arm's claw is Tuck's empty flask. *

197 INT. THE POD

Tuck looks out the viewing dome to make sure arm and flask are properly in place.

TUCK

Okay, Jack -- down the hatch.

JACK'S VOICE

I'm not much of a drinker.

TUCK

C'mon! Let 'er rip!

Then: A TIDAL WAVE of AMBER LIQUID SPLASHES down from above and CRASHES against the Pod. The Pod rolls over and over in the THUNDERING alcohol current.

Finally it comes to rest in some dark, vestibular channel of Jack's digestive system.

Tuck presses a few buttons and the articulating arm begins to retract into the Pod. Claw and flask slide into the Pod through and air-lock opening.

TUCK

Come on, lucky flask! *

Tuck eagerly grabs the flask and sloshes it around under his nose. His expression sours. *

TUCK

Hmmm. Smells a little strange.

(peeks at it)

Looks a shade green.

(shrugs it off)

Oh, well. Probably just some harmless biochemical waste material...

Then a drop splashes out onto his jumpsuit, HISSING and burning a small hole in the fabric.

TUCK

... mixed with a bit of stomach acid.

(pause)

What the hell!

(MORE)

TUCK (CONT'D)

Rot-gut whiskey's better than none
at all. Cheers!

He throws back a drink. His eyes fill with tears and he GASPS for air. He begins to pound his fists against the console and he makes a full spin in his swivel chair.

TUCK

(wiping his mouth
with his sleeve)

Wow! That's strong enough to grow
hair on a snake!

Tuck takes another belt.

198 JACK

also seems pleased by what has just passed his lips. He looks at the bottle's label, shrugs his shoulders, and takes another drink.

199 TUCK - INSIDE THE POD

really feels relaxed. He rummages around and eventually finds what he's looking for: An audio cassette.

200 CLOSE ON CASSETTE

Sam Cooke's Greatest Hits.

201 TUCK

inserts the tape into a player and kicks back.

TUCK

Nuthin' like a little Cutty and Sam
Cooke to chase away the miseries of
the day.

202 EXT. STREET - DAY

The Black Sedan carrying Igoe and his Henchmen ROARS by.

203 INT. BLACK SEDAN

Igoe sits in the back seat wearing an expression of stony resolution. The car presses on relentlessly.

204 INT. POD

Rocking to the music of Sam Cooke's "TWISTIN' THE NIGHT AWAY." Tuck leans back, flask in hand, foot tapping against the console.

SAM COOKE'S VOICE

(singing)

Here's a man in evenin' clothes,
how he got here, I don't know.
But, man, you ought to see him go...
Twistin' the night away!

205 JACK

is lip synching to the song and twisting his heart out.
He's infused with the spirit of the music... and perhaps
with the spirit of the Cutty as well.

SAM COOKE'S VOICE

(singing)

Lean up! Lean back!
Twistin' the night away!

206 TUCK - INSIDE THE POD

TUCK

(shouting over
the music)

Jack! Hey, Jack!
(finally turns
the music low)

Jack!

JACK'S VOICE

What?...

TUCK

Go look in the mirror.

JACK'S VOICE

Why?

TUCK

Because I just realized I don't
know what you look like.

207 JACK

turns, looks for a mirror. Sees one on the wall. He
staggers over to it.

208 TUCK - INSIDE THE POD

can tell by looking into his monitor that Jack is weaving
from side to side.

TUCK

Hey, you're not drunk, are you?

JACK'S VOICE

No. Just a little dizzy.

TUCK

(amused)

Ha! And after only one stinking drink!

209 JACK

approaches the mirror. He looks at the Cutty bottle in his hand. It's almost half empty.

JACK

More than one drink, I think...

(looks into mirror)

... How's this?

210 TUCK - INSIDE THE POD

sees in his monitor Jack's face as it is reflected in the mirror. But Jack is way too close, creating a distorted fish-eye look.

TUCK

Too close. Back up. Back up.

Jack does.

TUCK

That's better...

For a moment Tuck just looks at the face of the man whose body he inhabits. Then, he turns OFF the MUSIC.

TUCK

Jack... I guess you realize some very serious bad guys are after you because of me. So if you want to bail out, I understand. Just sneeze me into a Kleenex or something and hand it over to them.

211 JACK

stares into the mirror with a besotted expression.

JACK

Didn't you just save my life?

TUCK'S VOICE

When?

JACK

You warned me about that phony messenger.

TUCK'S VOICE

Well, yeah. I guess I did, but --

JACK

-- So just shut up about the Kleenex!

212 TUCK - INSIDE THE POD

realizes that Jack, in his own way, is saying he won't quit. Tuck is moved.

TUCK

Thanks, Jack.

213 JACK

turns away from the mirror, embarrassed.

TUCK'S VOICE

But let's face it... We need help.
Can you drive? Is your head clear?

JACK

Well... uh...

TUCK'S VOICE

Slap yourself in the face.

JACK

Huh?

TUCK'S VOICE

In the face. Slap yourself.

Wack! Jack does.

TUCK'S VOICE

Harder.

Wack! Jack does it harder.

TUCK'S VOICE

Again.

Wack! Jack does it again.

TUCK'S VOICE

How's that feel?

JACK

One more time!

Wack! Jack does it one more time.

TUCK'S VOICE

Okay! How's that feel now?

JACK

It feels good!

TUCK'S VOICE

Okay! Let's roll!

214 EXT. TUCK'S HOUSE - THE GARAGE DOOR - DAY

We hear it before we see it. The FULL-THROATED ROAR of its twelve cylinder, 4.4. liter engine.

The garage door swings up revealing a:

215 FIRE-ENGINE RED 1969 FERRARI DAYTONA

One of the most awesome road machines ever produced. Jack is behind the wheel. He just touches the gas pedal and the car rockets out of the garage.

216 EXT. ROAD - DAY

Jack SQUEALS around the hair-pin curves leading away from Tuck's hillside house.

TUCK'S VOICE

Are you sure you're sober!?

Suddenly, Igoe's black sedan barrels around the bend towards them. The Ferrari crosses the center line. Jack SCREAMS and yanks on the wheel. The Black Sedan skids off the road and onto the shoulder in a cloud of dust.

JACK

I'm sober now!

217 INT. THE BLACK SEDAN

IGOE

It was them! Turn around! Turn around!

But the sedan is stalled, and now the engine fails to turn over. It GROANS uncooperatively.

IGOE

I hate this black sedan! I want a new black sedan! I want a Mercedes-Benz 500 SEL!!

HENCHMAN

Yes, Mr. Igoe.

Then: the engine fires up -- SPUTTERS -- and the car lurches into gear.

218 EXT. FREEWAY - DAY

The Ferrari barrels along. Jack clutches the steering wheel with both hands -- as if the car might speed out from under him.

219 INT. THE POD

Tuck has his eyes glued to the monitor which displays Jack's POV of the freeway, etc.

TUCK
(nervously)
Watch out for that truck up ahead.
Change lanes -- get in the fast
lane. Wait -- not now. Okay --
now. Watch your tachometer. Okay:
shift into fifth! Easy on the clutch.
Always shift at 4500 RPMs. Keep an
eye on the temperature gauge...

JACK'S VOICE
Boy! Talk about back seat drivers!

TUCK
This car's a classic! It's the only
thing I own that's worth a shit!

220 JACK - IN THE FERRARI

JACK
Maybe you should tell me where I'm going.

TUCK'S VOICE
Downtown. We're gonna look up a
friend of mine.

*
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221 INT. NEWSPAPER PRESS ROOM - DAY

Duane Florney is at his desk talking with the CITY EDITOR.
Lydia practically flies by.

LYDIA
I'm off, Duane!

EDITOR
Hey, Lydia! Wait a minute. Where
are you going?

LYDIA
Airport.

EDITOR
What about this Vector-Scope story!?

LYDIA
I'm playing a hunch, Gus.

DUANE
This could be big, Gus.

EDITOR
Hey -- who do you two think you
are, anyway? Redford and Newman?

Lydia does a double take.

DUANE
(to Editor)
I think you mean Woodward and
Bernstein, chief.

Lydia disappears out the door.

222 EXT. THE STREET - DAY

Lydia emerges from the Newspaper Building and heads for her car parked at the curb.

At the same moment, Jack and Tuck in the red Ferrari come down the street.

223 INT. THE FERRARI

TUCK'S VOICE
That's her!

JACK
Where??

TUCK'S VOICE
I saw her out of the corner of
your eye.

Jack looks around.

TUCK'S VOICE
Getting into her car! Hurry!
She'll get away. Honk your horn!

Jack hits the HORN. It has a very distinctive sound. Lydia turns and looks in Jack's direction.

224 CLOSE ON LYDIA

Sunlight glistens off her copper-colored hair. She looks beautiful.

225 CLOSE ON JACK

Immediately smitten.

226 EXT. THE STREET

Lydia marches up to the parked Ferrari.

JACK
(to Tuck)
Here she comes.

Lydia arrives at the car. Jack opens his mouth to speak, but doesn't get a chance:

LYDIA

I know this car. This car belongs to Tuck Pendelton! What are you doing with Tuck Pendelton's car!? Tuck would sooner trust somebody with his life than with his Ferrari. How'd you get this car? Who are you, anyway? Does Tuck know you have this car!?

227 TUCK - INSIDE THE POD

TUCK

(out of frustration)
Lydia, shut up and listen!!

228 JACK - IN THE FERRARI

JACK

(blurts it out
automatically)
Lydia, shut up and listen!!

Lydia looks shocked. Jack wants to eat his words.

229 THE BLACK SEDAN

pulls up to the curb across the street from where Jack and Lydia are talking. Igoe and his Henchmen pile out. One Henchman slams the door on Igoe's hand.

Igoe doesn't even flinch. He just looks down at his hand. All five fingers are caught in the tightly closed door. The guilty Henchman looks worried for his own safety, but Igoe calmly opens the door and pulls his hand free.

230 JACK

catches sight of Igoe and the Henchmen who are prevented from crossing the street by heavy traffic.

JACK

Oh, no -- it's them!

Lydia looks up with a quizzical expression.

JACK

Hop in!

Lydia hesitates.

JACK

Hop in! Tuck's in trouble! He needs your help!

Lydia takes a chance. She jumps in beside Jack and the FERRARI SQUEALS away from the curb.

231 TUCK - INSIDE THE POD

TUCK
Atta girl, Lydia!

232 IGOE - ON THE STREET

signals his men back into the black sedan.

233 EXT. THE STREET

The Ferrari only gets one block before it must stop at a red light. Jack bangs his fist against the steering wheel.

LYDIA

Who are those men?

JACK

Bad guys! Very bad guys!

The Black Sedan also comes to a stop -- about ten cars back.

It's a long light and Jack is getting nervous. He glances over his shoulder.

234 IGOE AND HIS HENCHMEN

decide to leave their sedan and rush Jack on foot. They race up the line of stopped vehicles and get within a car's length of the Ferrari when: Blink! The light turns green.

The Ferrari SQUEALS through the intersection, burning rubber.

Igoe and his Henchmen turn and run back toward the Black Sedan. Igoe gets there first. He doesn't bother to wait for the others. He slides in behind the wheel and ZOOMS away.

The Henchmen are left standing in the street.

235 INT. THE FERRARI - SPEEDING DOWN A CITY STREET

Jack glances into the rearview for glimpses of the Black Sedan.

JACK

I don't see 'em. I think we gave
'em the slip!

236 EXT. BUSY INTERSECTION - DAY

The Black Sedan is stalled in the middle of the intersection causing a major traffic jam. HORNS HONK madly. Igoe jumps from the car and SLAMS the door in anger.

He then looks around, wrestles a bicycle away from an OLD CHINAMAN and pedals off in pursuit of Jack.

237 INT. CHINATOWN RESTAURANT - DAY

Lydia and Jack at one of the tables.

JACK

... you might say Tuck's been
taken hostage.

LYDIA

Who has him?

JACK

That's a little hard to explain. We need something called a 'PEM' to get him back. It's a micro-chip. It was taken from the Vector-Scope lab this morning.

LYDIA

Vector-Scope! Everything's comin' up Vector-Scope today. Have you gone to the police?

JACK

There's no time for long explanations and police reports. As a matter of fact, we only have...

238 TUCK - INSIDE THE POD

checks his air supply gauge.

TUCK

Sixteen hours.

239 JACK - INSIDE THE RESTAURANT

JACK

Sixteen hours.

LYDIA

Sixteen hours?! Can't we negotiate for more time?

JACK

Not a chance.

Jack begins to squirm uncomfortably in his seat.

LYDIA

What's the matter?

JACK

I gotta pee real bad!

Lydia looks aghast. Jack freaks.

JACK

I can't believe I said that!

240 EXT. THE RESTAURANT - DAY

Igoe pedals up to the restaurant. He sees the parked Ferrari and smiles to himself. He discards the bike and approaches the restaurant.

241 INT. RESTAURANT REST ROOM

Jack stands before the urinal, relieving himself. Another restaurant CUSTOMER washes his hands at the sink.

JACK

You didn't tell me she was going
to be so beautiful.

*

The Customer at the sink glances over at Jack.

TUCK'S VOICE

You think so?

JACK

Absolutely.

(beat)

And I think we should tell her the
truth, too.

Again, the Customer looks over in Jack's direction, sees him looking down into the urinal, talking softly.

TUCK'S VOICE

Who would believe it?

(pause)

Besides... it's humiliating being this small. There -- I've said it!

JACK

What's so bad about being small?

The Customer now comes up behind Jack.

CUSTOMER

Play with it, pal, but don't talk to it.

With that, the Customer exits the restroom. Jack looks mortified.

TUCK'S VOICE

Who was that?

JACK

Never mind.

Jack flushes the urinal -- watches the water swirl down the drain.

JACK

You still there?

TUCK'S VOICE

Yeah... why?

JACK

Just checking.

242 INT. THE RESTAURANT

Jack emerges from the rest room and approaches the table. We see JACK'S POV as he moves toward Lydia.

Lydia looks up -- then registers alarm. She rises from her chair and draws what appears to be a gun from her purse and takes aim -- seemingly at Jack.

LYDIA

Freeze!

Restaurant patrons SCREAM and take cover under tables. Jack stands there, frozen in horror. Then he looks behind him and sees:

243 IGOE

Who stops in his tracks and slowly raises his hands above his head.

244 TUCK - INSIDE THE POD

Igoe's face appears on his display monitor -- then the picture suddenly scrambles. All the instruments begin to go haywire: Needles on gauges spin. Lights flash. Radio reception BUZZES.

Tuck doesn't know which problem to attend to first.

245 FULL SHOT - THE RESTAURANT

Lydia has the drop on Igoe.

LYDIA

This is an electronic stun-gun. A non-lethal personal defense weapon deploying a charge of 5,000 volts. It will immobilize you for up to twenty minutes and, in all probability, render you unconscious as well. So, don't take one step closer.

Igoe looks at the gun. An expression of abject terror on his face.

LYDIA

(to a waiter)
Call the police!

Igoe suddenly grabs Jack.

LYDIA

No!

She squeezes back on the trigger. A STUN DART shoots out from the weapon. Igoe uses Jack as a shield and the dart hits Jack!

246 CLOSE ON JACK'S MARKET NAME TAG

The dart penetrates the plastic name tag, melting it instantly and releasing half its charge with a loud BUZZZZ!

The other 2,500 volts enter Jack's body, and Jack goes limp in Igoe's arms.

247 TUCK - INSIDE THE POD

also feels the impact of the electrical charge. CRACKLING ribbons of electric current dance around the contours of the Pod. Tuck is SLAMMED back into his seat as electricity courses through his limbs.

The Pod's lights dim, then brighten once again. But Tuck is left a shaken man. His hair sticks straight up in current Punker fashion, and his head glows from within like a jack-o'-lantern.

Tuck's consciousness returns, when the Pod is suddenly turned upside down as...

248 IGOE - IN THE RESTAURANT

picks up Jack's limp body and tosses it over his shoulder like a sack of flour.

Igoe runs from the restaurant amid an UPROAR of YELLING and SCREAMING.

LYDIA

Someone call the police!!

As Igoe runs off, the FERRARI KEYS slip from Jack's pocket and fall to the floor. Lydia sees this and snatches them up.

249 EXT. ALLEY BEHIND RESTAURANT - DAY

Igoe runs down the alley with Jack over his shoulder. Jack begins to snap out of it. He can't imagine where he is or why he's being conveyed this way. (We also see that he, too, sports an electrified Punk hairdo.)

Igoe notices a DELIVERY TRUCK pulling away from a loading dock. He's able to pop open the cargo doors and throw Jack inside.

But now the truck is driving away. Igoe runs alongside of it. It begins to pick up speed. Igoe keeps up with it, leaps onto a running board, throws open the cab door, yanks out the driver and takes his place behind the wheel.

The truck THUNDERS down the alley at top speed.

250 TUCK - INSIDE THE POD

Is grateful to see his instruments come back on line. The Pod is righted once again, its speed and direction under control.

TUCK

Jack! Jack! Are you all right?
What happened? Seems like we
experienced a massive power surge.

No response from Jack. Tuck looks concerned.

TUCK

Hey, Jack... you there, babe?

He glances at one of his gauges in alarm.

TUCK

What's goin' on, Jack!? Your
heart rate's slowin' way down!

JACK'S VOICE

I'm f-f-f-f-f-f-f-

TUCK

(relieved)

Jack! You had me worried. Thought
I'd lost you for a minute, kid.

(beat)

What happened? Where's Lydia?
Where are we?

(peers into his monitor)

I can't see a thing. Why's it so
dark?

JACK'S VOICE

I'm f-f-f-f-f-f-f-f-

TUCK

You're what?? Can't make you out,
Jack. Message garbled. Try again.

JACK'S VOICE

I'm f-f-f-f-f-f-freezing!

TUCK

You're freezing??

251 EXT. THE DELIVERY TRUCK - TRAVELING - DAY

Igoe behind the wheel. CAMERA PANS to the sign lettered
on truck's side. It reads:

BAY AREA FROZEN FOOD SUPPLY CO.

TUCK'S VOICE

Jack! What's that loud tapping
sound!?

252 INT. TRUCK'S CARGO AREA - CLOSE ON JACK'S TEETH

CHATTERING loudly. (The tapping sound heard by Tuck.)

CAMERA PULLS BACK TO REVEAL:

Jack huddled in the corner among the boxes of frozen foods.
His entire body shaking beneath a thin layer of frost. His
Punk hair spikes looking like inverted icicles.

253 EXT. SECLUDED SPOT BENEATH THE GOLDEN GATE BRIDGE - DAY

The Frozen Food truck is parked. A LIMO rolls up beside it.
Henchmen rush to open the back door, and VICTOR SCRIMSHAW
slides out. Scrimshaw's dress and demeanor suggest a man of
near limitless power.

254 INT. CARGO AREA OF TRUCK

The cargo doors are flung open. Sunlight pours in. Jack lifts his head to look, squinting against the light. He resembles some kind of friendly snow creature.

Scrimshaw climbs into the truck. One of the Henchmen thoughtfully throws a huge fur coat over Scrimshaw's shoulders, making him look even more formidable than before.

Snowflakes cling to Jack's eyelashes as he looks up at the towering Scrimshaw.

Scrimshaw looks down at Jack impassively, then calls off:

SCRIMSHAW
Dr. Canker! Get in here!

Dr. Margaret Canker sweeps out of the limo and is helped into the truck's cargo area by a Henchman. Scrimshaw indicates Jack.

Canker whips out a stethoscope and checks Jack's chest.

SCRIMSHAW
Well?

CANKER
Early stage hypothermia.

SCRIMSHAW
(mulls it over)
Do we need him alive?

Jack's eyes widen at this.

CANKER
Oh, yes. He should be alive.

Jack looks relieved.

SCRIMSHAW
(to Henchman)
Bring a blanket!

CANKER
I know how to warm him up...

She begins to run her hand up the inside of Jack's leg. Jack's eyes widen again.

SCRIMSHAW
Knock it off, Margaret! Here comes
a blanket.

The Henchman clambers into the truck with an instantly produced blanket and drapes it over Jack's shoulders.

HENCHMAN

We're taking him to the lab now, Mr. Scrimshaw. Would you like ride in the limo?

SCRIMSHAW

No, no. Go on ahead. It's a short trip. I'm going to stay back here and keep an eye on him.

CANKER

I'll stay with him.

SCRIMSHAW

Forget it, Margaret. Take the limo.

Canker packs up her medical bag as if she didn't care.

255 EXT. TRUCK

A Henchman closes the truck's cargo doors, then jumps into the limo. The limo drives away. Then the truck begins to rumble off as well.

256 INT. TRUCK'S CARGO AREA

Scrimshaw pulls up a box of frozen food and takes a seat next to Jack. He lights up a fat cigar and blows smoke into the air.

SCRIMSHAW

Nuclear weapons, Jack?...

(beat)

... They mean nothing. Everybody's got 'em; nobody's got the balls to use 'em. Am I right?

Jack shivers silently, not daring to say a word.

SCRIMSHAW

Space you say?

(pause)

Space is a flop. Didn't you know that? An endless junk yard of orbiting debris.

(pause)

Ahhhh... but miniaturization, Jack. That's the ticket.

(beat)

It's the edge everyone's been looking for. But who will have that edge, Jack? What country will control miniaturization?

(pause)

Frankly, I don't give a shit. I'm only in this for the money. And that's why we gotta get that little pod out from inside of you.

Scrimshaw punctuates this remark with a finger jabbed forcefully into Jack's ribs. Jack looks worried. Scrimshaw settles back to enjoy his cigar.

257 EXT. HIGHWAY - DAY

Lydia zips along in the open-topped Ferrari. A truck tries to pass her. She casually glances up at its driver -- and recognizes Igoe behind the wheel.

Lydia reacts. She lightens up on the gas, allowing the truck to pull ahead of her.

258 INT. THE POD

TUCK

I have some bad news for us, Jack. Looks like we've fallen into the hands of the bandits. They're taking us to some lab, and I don't like the sound of that.

259 JACK - INSIDE THE TRUCK

listens in silence. Huddled under the blanket, he has begun to warm up a bit.

TUCK'S VOICE

Jack... glance around slowly so that I can get the lay of the land.

260 JACK'S POV AS HIS EYES PAN:

Boxes of frozen foods come into view. Then the hulking, fur-coated Scrimshaw sitting nearby. Then the cargo doors...

TUCK'S VOICE

Go back, Jack! Go back. Go back to the doors.

Jack's glance returns to the doors. We see that they are not properly closed. The latch is not in place. A crack of daylight shows through.

261 TUCK - INSIDE THE POD

views the unlocked doors on his monitor.

TUCK

Jack, this is it. The doors are unlocked. We can take them by surprise: Bust outta here before they know what hit 'em!

(beat)

Can you do it, Jack? Cough if you can do it.

Tuck waits for the cough. Silence.

TUCK

Okay, Jack. Listen to me. This
is your moment. This is your
turn to be the hero, Jack.

(MORE)

TUCK (CONT'D)

(beat)

Psyche yourself up. Look at the doors. (You gonna stack soup cans all your life, Jack?) See yourself leaping to your feet. (Gonna bag groceries until you die, Jack?) See yourself pushing open the doors! See yourself jumping from the truck! Can you see it, Jack!? Can you see it!?

262 JACK - INSIDE THE TRUCK

Sheds his blanket and jumps to his feet.

JACK

I can see it!!

SCRIMSHAW

Huh!

TUCK'S VOICE

Jack! No! Wait until --

Jack charges toward the cargo doors and flings them open.

TUCK'S VOICE

-- the truck has stopped...

Too late. The doors swing out. The highway flies by underneath at sixty miles per hour. Jack clings to one of the doors.

JACK

Ohhhhhhhhhhh!!!...

Jack holds on for dear life -- his feet kicking in midair, several feet above the surface of the roadway.

Scrimshaw tries to reach out and grab him. He fails -- it's just too damned dangerous.

SCRIMSHAW

You stupid idiot!

263 TUCK - INSIDE THE POD

shares Jack's POV of his precarious situation. Tuck can't look. He covers his eyes.

264 LYDIA - DRIVING IN THE FERRARI

sees events unfolding before her. She has kept back, but now she speeds up.

265 SCRIMSHAW - INSIDE THE TRUCK

begins to POUND against the back wall to alert Igoe in the driver's cab.

SCRIMSHAW

Stop the truck! Stop the truck!

266 IGOE - INSIDE THE CAB

has a radio turned up FULL VOLUME playing "Ride of the Valkyries." He can't hear Scrimshaw's pounding.

We notice that Jack, swinging on the cargo door, is briefly visible in the sideview mirror. Igoe glances into the mirror, but too late: Jack has already swung back out of sight.

267 SCRIMSHAW - INSIDE THE TRUCK

sees that the door is swinging back toward the truck. He positions himself to grab hold of Jack.

Jack sees what's coming. He puts out his foot and kicks off against Scrimshaw's chest.

SCRIMSHAW

Ooomph!

Jack and the door swing back out over the highway, and Scrimshaw tumbles backwards into the boxes of frozen foods.

268 LYDIA - IN THE FERRARI

ZOOMS up behind the truck.

LYDIA

Jump in, Jack! Jump in!

269 JACK

looks down. Both vehicles are doing sixty and the door is swinging back and forth.

Scrimshaw has gotten to his feet and is advancing unsteadily toward Jack.

LYDIA

Jump!

TUCK'S VOICE

Jump!

Jack lets his feet drop down into the Ferrari, but continues to cling to the door with his hands.

The two vehicles begin to drift apart. Jack's hands are attached to one; his feet are attached to the other. It looks like he's being stretched.

Lydia reaches out, grabs Jack's pant leg.

LYDIA

Let go!

JACK

Let go!? Are you crazy!!

Lydia steers the Ferrari in closer to the truck.

LYDIA

Now let go!

Jack lets go and falls backwards into the Ferrari's passenger seat. Lydia stomps on the gas pedal and ROARS off ahead of the truck.

She sees a sign up ahead: S.F. INTERNATIONAL AIRPORT -- Next Exit. She cuts in front of three lanes of traffic, including the truck, and takes the exit.

270 LYDIA AND JACK

exchange an expression of victory.

271 TUCK - INSIDE THE POD

recovers from all the excitement by draining his pocket flask.

TUCK

This stuff has really lost its kick.

He tosses the empty flask aside.

272 INT. MAIN CONCOURSE - S.F. INTERNATIONAL AIRPORT - DAY

The Cowboy strides across the concourse.

273 JACK AND LYDIA

observe the Cowboy from a distance.

LYDIA

There he is. The Cowboy. I've been tracking his movements for months.

Jack looks nervous; he glances anxiously at his watch.

JACK

What has this got to do with Tuck?

TUCK'S VOICE

Good question.

LYDIA

Maybe everything.

(beat)

The Cowboy deals in stolen technology. He's a middleman. Why do you think he arrived today? Dollars to donuts he leads us right to that chip.

The Cowboy gets on a pay phone.

LYDIA

I'd love to know who he's calling.

JACK

Maybe I can hear.

LYDIA

Very funny.

JACK

I mean it.

LYDIA

He's fifty feet away.

JACK

Let me try...

274 TUCK - INSIDE THE POD

makes the proper adjustments to heighten the sensitivity of Jack's hearing.

275 JACK

looks directly at the Cowboy and begins to hear, despite the echoing din of the crowded concourse.

JACK

He's leaving a message for somebody...

(beat; listens)

Victor Scrimshaw.

(beat)

Hey! That was the guy in the truck!

Amazed, Lydia fumbles in her pockets for a pad and pencil.

LYDIA

I don't believe this.

JACK

(listening)

He's staying at the Mark Hopkins Hotel. He wants Scrimshaw to pick him up at six in the morning...

LYDIA
(taking notes)
Six in the morning?

JACK
(listening)
He says he never sleeps.

The Cowboy hangs up and walks off. Lydia puts away her notebook.

LYDIA
(to Jack)
You're amazing.

JACK
(smiling)
You're pretty wonderful yourself.

Lydia smiles awkwardly.

LYDIA
Let's go.

As they walk briskly off:

JACK
Who is Victor Scrimshaw, anyway?

LYDIA
He's very mysterious -- and very powerful. I can call the paper for his file when we get there.

JACK
Get where?

LYDIA
The Mark Hopkins Hotel.

276 EXT. MARK HOPKINS HOTEL - DAY

The Cowboy arrives by cab.

Moments later, Jack and Lydia drive up in the Ferrari. They disappear into the hotel parking garage.

277 INT. HOTEL PARKING GARAGE

Jack finds a parking space. Oddly enough, there are at least twenty other Ferraris parked nearby.

Jack and Lydia get out from the car.

JACK
This place looks like a Ferrari owner's convention!

LYDIA

Get the suitcase from the trunk.

JACK

Huh?...

LYDIA

I'm checking in. It's less suspicious if I have a suitcase.

Jack opens the trunk, discovers the suitcase.

JACK

How'd you know this was here?

LYDIA

Tuck always keeps a packed suitcase in the trunk --

(suggestively)

-- just in case he wakes up in a 'strange place.'

278 TUCK - INSIDE THE POD

winces painfully.

TUCK

(to himself)

Didn't know she knew about that suitcase.

279 INT. HOTEL LOBBY

The Cowboy has just registered. A Bell Boy is taking him to his room. As they walk to the elevators, they pass a signboard that reads:

WELCOME!

FERRARI OWNERS OF AMERICA

National Convention

Main Ball Room

280 INT. COWBOY'S HOTEL ROOM

Cowboy sits on the bed polishing a pair of dressy lizard-skin boots.

Country & Western MUSIC plays LOUDLY from the radio.

281 INT. JACK AND LYDIA'S HOTEL ROOM

They can hear the loud C & W music pounding through the wall.

LYDIA

I tipped the desk clerk a twenty. He put us right next door to the Cowboy.

(MORE)

LYDIA (CONT'D)

(beat)

Listen for any sound of him leaving his room. I'll be in the bedroom calling my paper.

JACK

Okay.

Jack watches Lydia depart into the bedroom; his eyes drinking in every inch of her.

282 TUCK - INSIDE THE POD

also ogles Lydia on his monitor, SIGHING deeply to himself. Then he realizes what's going on:

TUCK

Hey! Cut that out! What are you looking at? I thought you were a gentleman!

283 JACK - INSIDE THE HOTEL ROOM

JACK

(to Tuck; softly)

C'mon, Tuck. Who can blame me? She's one in a million.

(beat)

What's the deal between you two, anyway?

TUCK'S VOICE

(angrily)

Never mind.

284 INT. VICTOR SCRIMSHAW'S OFFICE

Scrimshaw is on the phone and he's hopping mad.

SCRIMSHAW

Margaret! I'm meeting with the Cowboy tomorrow morning and I still don't have that other chip!

285 INT. A BEDROOM

Dr. Canker is sitting on the edge of the bed in a spaghetti-strap negligee, the phone pressed to her ear.

CANKER

That's not much time, I --

INTERCUT BETWEEN CANKER AND SCRIMSHAW:

SCRIMSHAW

-- We had him! He slipped right through our fingers! I'm thinking maybe your boy Igoe's not all he's cracked up to be, Margaret!

Canker's eyes begin to blaze.

CANKER

You're crazy!

(beat)

He's the most perfect creature on earth.

Just then, Igoe enters the bedroom wearing a silk robe, carrying a bottle of wine and two glasses. Canker regards him with adoration.

SCRIMSHAW

(from phone)

Just find that idiot supermarket clerk -- and don't let the Cowboy out of your sight, either!

Igoe takes the phone from Canker's hands and hangs it up. She turns and throws open his robe revealing a tattoo on his chest.

286 CLOSE ON TATTOO

A large heart, filled with roses and a scroll with the name "Margaret" written across it.

287 CANKER

gently runs her fingers over the tattoo, then looks up into Igoe's eyes.

CANKER

Come to Momma.

He embraces her passionately.

288 INT. NEWSPAPER PRESS ROOM - DAY

Duane Flornoy is on the phone. He has punched up Victor Scrimshaw's file on his computer -- the monitor before him displays Scrimshaw's picture and bio.

FLORNOY

(into phone)

... This is one mean dude, Lydia. I can't believe this guy: Legal council to reputed organized crime figures; administrator of four teamster pension funds; suspected of black market arms dealing... yet somehow he manages to keep his nose clean.

289 INT. HOTEL BEDROOM

Lydia on the phone, taking notes.

LYDIA

Anything else?

FLORNOY'S VOICE

Yeah.

(beat)

They say he keeps Jimmy Hoffa's wristwatch in his desk drawer as a souvenir.

290 INT. THE POD

Tuck casts a concerned glance at his air-supply gauge.

TUCK

Jack, I've got about nine hours of air left in here. I think it's time we formulate a plan.

291 INT. THE HOTEL ROOM

Jack is stealing a glance at Lydia through the partially-closed bedroom door. Now he turns away.

JACK

Great! A plan. Let's do it.

292 TUCK - INSIDE THE POD

seems troubled by Jack's sudden enthusiasm.

TUCK

You're awfully eager, aren't you?

JACK'S VOICE

You bet. I'm into this now. I'm hooked on adventure. What's your plan?

Tuck isn't sure he likes this new attitude of Jack's.

TUCK

Okay. The Cowboy will lead us to the chip, right?

JACK'S VOICE

Right.

TUCK

So... you're going to be the Cowboy.

293 JACK - IN THE HOTEL ROOM

wears a frozen half-smile on his face.

JACK

Me.

TUCK'S VOICE

Sure. And when Scrimshaw's men come by to pick up the Cowboy, they're gonna get you and me instead.

JACK

Yeah... but I don't look like the Cowboy.

TUCK'S VOICE

Let me worry about that.

Jack seems hesitant. Then he sees Lydia emerging from bedroom -- her usual vision of efficient loveliness.

JACK

All right. I'll do it.

LYDIA

You'll do what?

JACK

(to Lydia)

I have a plan...

294 INT. THE COWBOY'S HOTEL ROOM

The Cowboy is trying on a flamboyantly embroidered silk Western shirt in front of the mirror.

COWBOY

(singing along with the
radio in a weird, thick
accent)

'... Mama, don't let your sons grow
up to be cowboys...'

He continues to sing as he puts on his generous supply of
gold rings, chains and bracelets.

295 INT. JACK AND LYDIA'S ROOM

Lydia has just heard Jack's plan. She seems resistant.

LYDIA

I don't know, Jack. It's a good
plan, but it seems dangerous.
Victor Scrimshaw likes to play
hardball.

JACK

(firmly)
I'm not afraid.

LYDIA

Well... neither am I. I've never
run from danger in my life.

JACK

Then don't start now.

LYDIA

I'm not going to...
(beat)
... but are you sure you can pull
this off?

JACK

(modestly clears
his throat)

Well... I do have two years of high
school drama under my belt. As a
matter of fact, I once understudied
the Sky Masterson role in a production
of Guys and Dolls.

LYDIA

Good. That's good, Jack. The thing
to do now is stay close to the Cowboy.
Wherever he goes tonight, that's
where we're going.

JACK

We're not exactly dressed for a night
on the town.

*

*

LYDIA
(heading for the door)
There's a dress shop in the lobby.
(beat)
You can dip into Tuck's suitcase.

296 TUCK - INSIDE THE POD

TUCK
(to Jack;
peevishly)
Go ahead! Dip all you want.
Nothing will fit you!

297 INT. THE HOTEL ROOM - LATER

Jack has just finished dressing into Tuck's clothes.

A ruffled but sporty look. And everything fits.

Lydia emerges from the bedroom in her new dress. Jack turns in her direction and has to gasp for breath.

JACK
You look... beautiful.

LYDIA
Thank you, Jack. And you look...

Her voice trails off. A wistful look comes into her expression and she gently runs her hand down Jack's lapel.

JACK
What's the matter?

LYDIA
Oh, nothing. I was just reminded of
a time when Tuck wore this jacket...

298 TUCK - INSIDE THE POD

seems to melt as he views Lydia's melancholy expression.

TUCK
(as if he were
talking directly
to Lydia)
It was the night we first met. You
were writing that article about me.
We had dinner and talked until three
in the morning. I got drunk and
fell down a manhole walking you home.

299 JACK AND LYDIA - IN THE HOTEL ROOM

The SOUND of a DOOR CLOSING breaks the mood.

LYDIA

What was that?

JACK

A door...

LYDIA

The Cowboy! He's leaving.

Lydia peeks out into the:

300 CORRIDOR

where the Cowboy is walking. He turns down another corridor, passing a ROOM SERVICE WAITER, and heads for the elevators.

301 CAMERA HOLDS ON ROOM SERVICE WAITER

who is actually one of Igoe's Henchmen. He waits for the Cowboy to board the elevator, then whips out a walkie-talkie.

HENCHMAN

(into walkie-talkie)

The Cowboy rides!

The Henchman then wheels his serving tray away. Moments later, Jack and Lydia arrive from the opposite direction and approach the elevators.

302 EXT. THE HOTEL - NIGHT

A new, black Mercedes 500 SEL is parked across the street from the hotel.

303 INT. THE 500 SEL

Igoe sits in the back. Two Henchmen sit up front.

IGOE

I love this car. You can't beat German engineering.

The Henchmen begin to giggle. Igoe glares at them.

304 INT. HOTEL LOBBY

The doors to the Main Ball Room swing open and FERRARI OWNERS pour out, talking loudly to one another.

At the same moment, the Cowboy emerges from the elevators, walks through the mob of Ferrari Conventioneers and out the front door. All the while being observed by another Henchman dressed as a Bell Boy.

BELLBOY HENCHMAN
 (into walkie-talkie)
 Cowboy out of the chute!

305 INT. HOTEL PARKING GARAGE - NIGHT

Jack and Lydia hurry towards their parked car. Meanwhile, Ferrari Conventioneers arrive at their cars. ENGINES FIRE up throughout the garage.

306 EXT. HOTEL - NIGHT

The Cowboy waits for a cab.

307 INT. THE 500 SEL - NIGHT

Igoe keeps an eye on the Cowboy, sees a cab pull up and the Cowboy climb in.

IGOE
 There he goes. Follow that cab.

HENCHMAN
 Look!

Igoe looks again -- sees Jack's Ferrari drive out of the parking garage.

IGOE
 It's him!

HENCHMAN
 Who do I follow?...

IGOE
 The Ferrari!

The Henchman begins to pull away from the curb, when:

HENCHMAN
 Which Ferrari??

IGOE
 Huh?!

308 EXT. STREET IN FRONT OF HOTEL - NIGHT

Suddenly, the street is filled with Ferraris ZOOMING off in all directions. Many of them look just like Jack's.

309 INT. 500 SEL

Igoe's head is spinning as four identical red Ferraris ROAR by.

IGOE
 Forget the Ferrari! Follow the cab!

HENCHMAN

Where'd it go?!

Everyone looks. In the confusion, the cab has disappeared.

310 CLOSE ON IGOE

Boiling mad. Gnashing his teeth. White foam bubbles from his stretched lips.

311 EXT. SAN FRANCISCO STREET - NIGHT

The Ferrari sticks close to the cab's tail.

312 INT. THE FERRARI - TRAVELING - NIGHT

A white scarf, wrapped around Jack's neck, snaps in the wind.

LYDIA

After we get the microchip back,
how do we get Tuck?

JACK

Don't worry. I'm in... uh...
constant touch with him.

LYDIA

You're what?!

(beat)

I can't figure you out, Jack. But
I know there's a lot you're not
telling me.

JACK

Trust me, Lydia. The time will come
when I'll tell you everything. But
this isn't it.

(beat)

The cab's pulling over!

313 EXT. NIGHTCLUB - NIGHT

The cab pulls up to a trendy night club and the Cowboy jumps out.

LOUD MUSIC fills the air and shakes the walls. People mill around the entrance: A mixture of hardcore PUNKS and adventurous YUPPIES.

One of these people is:

314 WENDY

She wears her hair in pink and orange spikes and is dressed in a black leather mini-dress studded with metal rivets.

Wendy is stunned to see Jack drive up in a Ferrari with Lydia at his side. Her jaw drops open. *

WENDY
(to herself)
Jack...

Jack leaves the Ferrari in the charge of a Parking Attendant at the curb. He and Lydia shoulder their way through the crowd toward the club entrance.

WENDY
Jack!

Jack turns -- can't believe his eyes: Wendy, the Punk Harlot.

JACK
Wendy...

She can't keep her hands off him.

WENDY
My God, Jack! Look at you!

JACK
Uh... look at you, Wendy...

LYDIA
(to Jack)
I'm going in before we lose him!

Lydia pushes her way into the club. Jack wants to follow, but Wendy has a hold on his arm.

315 INT. THE NIGHTCLUB

Crowded. Smoke-filled. MUSIC BLASTING. The dance floor jammed.

Jack and Wendy are dancing. As they dance:

WENDY
... I can't believe it, Jack! It's so exciting. I mean, how long have you been leading this double life?

JACK
Oh, for a while now.

Jack steals a glance at:

316 LYDIA AND THE COWBOY

who are also dancing together. The Cowboy is wild and uninhibited in his movements. Lydia entices him on, playing up to him.

317 INT. NIGHTCLUB - MUCH LATER

Lydia and the Cowboy are seated at a table. He smokes a big cigar, drinks whiskey and whispers in her ear. She laughs and plays with her hair.

Jack and Wendy are at a table nearby. Jack's attention is equally divided between Wendy and Lydia.

WENDY

... I know I've been mean to you, Jack. I'm a real shit sometimes. It's probably on account of my life sucking like it does. I'm a complete mess, you know. I mean... I think you're the only person at the market I haven't slept with, and like -- you're the only one I'm even partially attracted to!

Jack smiles painfully.

WENDY

That lady is signaling to you.

Jack turns, sees Lydia gesturing him over. Jack gets up from his table. Wendy follows.

The Cowboy sees them approaching.

COWBOY

This is getting good!

LYDIA

Cowboy, this is Jack and, uh...

WENDY

Wendy.

COWBOY

Howdy, Wendy and Jack.

Jack and Wendy sit down.

JACK

Hi, Cowboy.

The Cowboy smiles broadly and looks from one face to the next.

COWBOY

Say! Looks like we got just the right number for a foursome!

Jack, Lydia and Wendy are speechless. Finally:

JACK

(to Lydia)
I hope he means golf.

The Cowboy LAUGHS UPROARIOUSLY and POUNDS the table.

COWBOY
 (wiping the tears
 from his eyes)
 Jack, you are a real clown!

LYDIA
 Uh... c'mon, Cowboy. Let's dance.

The Cowboy leaps to his feet.

COWBOY
 Okay, Buffalo Gal! Do the Cotten-
 eyed Joe!

Cowboy and Lydia dance off.

WENDY
 What a weirdo.

318 THE BAR - LATER

Jack is paying for two beers as Lydia comes up behind him.

LYDIA
 (urgently)
 He's taking me back to the hotel.

JACK
 I'll go with you!

LYDIA
 No! We're taking a cab. Follow
 us. I have to go.

She hurries away. Jack takes the beers to Wendy who is waiting for him at the table.

JACK
 Sorry, Wendy. Gotta go.

WENDY
 (disappointed)
 Oh. Okay...
 (smiling anyway)
 See ya, Jack...

Jack smiles back and hurries off. Wendy watches him go with a sad expression on her face. *

319 EXT. SAN FRANCISCO STREET - NIGHT

Four o'clock in the morning. The streets are deserted. The sun is almost coming up. The Ferrari streaks by.

320 INT. THE FERRARI

Jack behind the wheel.

TUCK'S VOICE

Hurry up!

JACK

I'm speeding now! I'm doing fifty!

TUCK'S VOICE

Don't leave her alone in that hotel room with that sleazy cowboy!

JACK

Hey -- I don't want them together any more than you do!

TUCK'S VOICE

You don't?
(warily)
Why not?

JACK

Well, I...

TUCK'S VOICE

I knew it! You're in love with her!

JACK

I hardly know her!

TUCK'S VOICE

You're in love with her!

JACK

Are you?!

TUCK'S VOICE

I... uh... well...

JACK

You are!

TUCK'S VOICE

Damn...

JACK

Shit...

321 EXT. THE HOTEL - NIGHT

A cab pulls up. The Cowboy climbs out with Lydia.

322 INT. 500 SEL - NIGHT

Parked across from the hotel with two Henchmen inside. They observe the Cowboy's return.

HENCHMAN ONE

Good. He's back.

HENCHMAN TWO

Yeah. And he got lucky.

HENCHMAN ONE

Good for him. Now, let's go home and get some sleep.

HENCHMAN TWO

Oh, no. Look. It's the Ferrari.

We see Jack's Ferrari entering the parking garage.

HENCHMAN ONE

So what? It's the tenth one tonight. Let's go.

323 INT. HOTEL CORRIDOR

Jack strides purposefully down the corridor toward the Cowboy's room.

TUCK'S VOICE

I've got your adrenaline pumping!
Can you feel it!

JACK

I can feel it!

TUCK'S VOICE

You're strong! Very strong! Do you feel strong?

JACK

I feel strong!
(beat)
There's his room!

TUCK'S VOICE

Kick in the door!

BASH! Jack kicks open the door.

324 INT. THE COWBOY'S ROOM

The Cowboy is caught standing in the middle of the room wearing nothing but his Stetson hat and European-style black bikini underwear.

Jack reacts to the sight.

COWBOY

(smiling, but surprised)
Big Jack!

TUCK'S VOICE
 Duke the sonofabitch!!

Jack's fist flies out -- POW! -- catching the Cowboy on the jaw and sending him unconscious to the floor.

Lydia rushes in from the corridor.

LYDIA
 What happened?!

JACK
 (confused)
 Where were you??

LYDIA
 Next door. In my room.

JACK
 Ooops.

TUCK'S VOICE
 Beauty punch anyway, Jack.

DISSOLVE TO:

325 INT. POD

TUCK
 (to Computer)
 What gives people certain physical characteristics?

COMPUTER VOICE
 Genes.

TUCK
 Think we can tamper with his genes a little?

COMPUTER VOICE
 Sounds like fun, I'll admit. But genetic alteration can only occur before conception.

TUCK
 Shit...

Tuck looks depressed. Then:

COMPUTER VOICE
 Were you thinking permanent or temporary changes?

TUCK
 (surprised by the question)
 Temporary.

COMPUTER VOICE

Ohhhh... that's different.

*
*

326 INT. HOTEL ROOM - LATER

Lydia knocks on the closed bathroom door.

LYDIA

How's it going in there?

JACK

(from within)

Fine, fine. Just give me a few more minutes.

327 INT. THE BATHROOM

The Cowboy is bound and gagged and seated on the toilet. Jack, dressed in the Cowboy's western attire, stands before the mirror looking at himself.

*

TUCK'S VOICE

Get ready. What I'm going to do is, electronically stimulate some glands. See if I can't enhance their hormonal secretions.

Jack shudders at the thought.

TUCK'S VOICE

Here goes!...

328 CLOSE ON JACK'S FACE

as portions of it begin to bulge! Forehead. Bridge of the nose. Chin. They swell slightly, then recede, then swell again in a horrific "ripple effect."

JACK
(startled by what
he sees in mirror)
Ahhhh!!

The Cowboy observes this hideous display with frantic alarm. His eyes pop and he struggles against his gag and bindings.

COWBOY
Mmmmmphhh! Humphmiffffddd!

TUCK'S VOICE
Wait a minute... I'm getting the
hang of it now... how's this?

A CRACKING, STRETCHING sound is heard and Jack's nose begins to get thinner and longer.

JACK
That's it. That's his nose exactly!

TUCK'S VOICE
Let's go for the cheekbones now.

POP! SNAP! Jack's cheek bones become distinctly more sculptured.

JACK
Perfect!

The Cowboy can take no more of this bizarre event. He faints dead away.

329 INT. HOTEL ROOM - LATER

The bathroom door opens and Jack strides out as the Cowboy. He's an almost perfect twin. Lydia GASPS.

LYDIA
Jack?

JACK
Yup.

LYDIA
Ohmygod, Jack...

She does a 360 degree tour of his body.

LYDIA
Ohmygod... ohmygod...

Then: A KNOCK at the DOOR. Lydia and Jack tense up.

JACK

Showtime!
(beat)
Open the door.

Lydia opens the door to two of Igoe's HENCHMEN.

HENCHMAN #1

Mr. Cowboy, we're ready to take you
to see Mr. Scrimshaw.

JACK

Good. Let's hit the trail.

(Jack does a reasonably good imitation of the Cowboy's
strange accent and guttural tone.)

Jack and Lydia begin to leave when one of the Henchmen
holds Lydia back.

HENCHMAN

The one-nighter stays.

Lydia flashes Jack a threatening look. Jack good-naturedly
throws an arm around her shoulder.

JACK

Why, nonsense, boys -- I don't go
nowhere without this little filly.

The Henchmen shrug indifferently. Lydia smiles at Jack.

As they leave the room, Jack is certain to leave the DO
NOT DISTURB sign dangling from the doorknob.

330 EXT. NAPA VALLEY - MORNING

A Limo glides silently through the rolling hills of the
Napa Valley Wine Country.

331 INT. THE LIMO - MORNING

The two Henchmen ride up front. Jack and Lydia in back. They
glance out the window and wonder where they are being taken.

332 TUCK - INSIDE THE POD

glances at his air supply gauge.

TUCK

Three hours of air left, Jack. Aren't
we cutting this a bit close?

No reply from Jack.

TUCK

Hey... wait a minute! Why didn't I think of this before? I'll go to the lungs, open the hatch and take in more air!

(to Computer;
confidently)

Take me to the lungs!

COMPUTER VOICE

Uh... I have some bad news for you.

(beat)

The hatch only opens from the outside.

Tuck looks stunned. He tries the hatch. The Computer is right.

TUCK

Damn! Leave it to the inventor of 3-D Action Man!!

COMPUTER VOICE

Sorry, Player Number One.

333 EXT. THE LIMO - MORNING

It leaves the main highway and turns up a narrow dirt road that winds into the hills.

334 EXT. SCRIMSHAW'S COMPOUND - MORNING

The limo enters the walled-in compound nestled deep in the Napa hills. The limo parks and Jack and Lydia are greeted by two more henchmen who lead them away.

Also parked in the drive is Igoe's black 500 SEL.

335 EXT. THE COMPOUND

Several dwellings occupy the compound grounds. Jack and Lydia are taken on a tangled journey between buildings, through a courtyard and down a long, narrow breezeway.

Jack glances at a huge wrought-iron aviary housing a large assortment of rare and exotic birds.

336 INT. A SOLARIUM

Jack and Lydia are ushered into the solarium (a glassed-in veranda) where a large breakfast table has been set.

Seated at the table are several henchmen, Dr. Canker and Victor Scrimshaw -- dressed in an elegant summer suit.

A friendly-looking GOLDEN RETRIEVER is curled restfully on the floor near its food dish.

Scrimshaw rises.

SCRIMSHAW

Hello, Cowboy. Come in. Sit down.
Join us.

JACK

(in an aside to Lydia)
Do you think we're close friends?

LYDIA

I hope not.

Jack and Lydia approach the table.

SCRIMSHAW

How long has it been, Cowboy?

JACK

Uh... you tell me.

SCRIMSHAW

Almost ten years...

Both Jack and Lydia look relieved.

SCRIMSHAW

Don't you remember?
(beat)
Idi Amin's barbecue.

JACK

Oh, yes. How could I forget.

CANKER

(suggestively)
You haven't forgotten the last time
we saw each other, have you, Cowboy?

*
*
*
*

Jack smiles uncomfortably.

SCRIMSHAW

You look taller, Cowboy.

*

JACK

(after a moment's
hesitation)

Lifts.

He points down to his cowboy boots. Scrimshaw nods, then signals to his servant with the coffee pot.

SCRIMSHAW

Sit down. Coffee?

Jack and Lydia glance around the table at the decidedly unfriendly faces of the henchmen. They sit.

Scrimshaw produces two cigars from his pocket.

SCRIMSHAW

(to Jack)

Please join me. I believe these are the kind you like... Cuban.

Jack takes the cigar and lights up apprehensively. This is probably his first cigar. He draws in deeply.

337 TUCK - INSIDE THE POD

looks out through the viewing dome, sees a thick cloud of smoke rolling his way.

The smoke envelopes the Pod, darkening everything. Tuck seems alarmed. He turns on his high beams.

338 JACK

is choking on cigar smoke. Lydia slaps him on the back. Scrimshaw looks on. Finally Jack regains his composure. He puts the cigar to one side.

SCRIMSHAW

All right, then. So much for the pleasantries. Let's get down to business.

(glances at Canker)

Dr. Canker.

Canker clears her throat.

CANKER

(to Jack)

Miniaturization works on a dual-chip system. We have one chip in our possession at this moment. We will have the other one shortly.

Scrimshaw anticipates an angry reaction from Jack -- but doesn't get one.

JACK

Fine. I'll take what you've got.

Canker and Scrimshaw exchange a look.

CANKER

(to Jack)

You do understand, the first chip only miniaturizes... both chips are required for re-enlargement.

JACK

Right. We'll whet their appetites with what we've got!

SCRIMSHAW

Good point.

(to Canker)

Show him the chip.

Canker takes a gold pill box from her pocket and places it on the table. Jack and Lydia conceal their excitement.

Canker opens the pill box and holds up the chip with a pair of surgical tweezers.

339 TUCK - INSIDE THE POD

sees the chip on his display monitor. There it is! The only thing on earth that can save him. So close and yet so far.

340 JACK AND LYDIA

react to the chip the same as Tuck. Jack reaches out for it. *

SCRIMSHAW

Not so fast, my friend. If I let you
take the chip, you must leave something
behind as collateral...

Scrimshaw glances at Jack's hand. Jack wears one of the
Cowboy's flashy gold rings.

SCRIMSHAW

That.

JACK

The ring?

SCRIMSHAW

No. The finger.

Jack and Lydia react.

341 TUCK - INSIDE THE POD

TUCK

That bastard!

342 RETURN TO SCENE

One of the henchmen grabs Jack's wrist and SLAMS his hand
to the table top.

SCRIMSHAW

Don't worry, Cowboy. When it comes
to re-attaching severed limbs, Dr.
Canker here has pioneered the field.

CANKER

We'll just keep that little baby on
ice for you.

JACK

But -- but -- but -- but...

Scrimshaw snaps his fingers and Igoe enters the solarium.
Lydia quickly turns her face away, fearing Igoe will
recognize her. Igoe holds a surgical scalpel in his
hand -- sunlight glistens off its blade.

343 INT. THE POD

Tuck looks in his monitor and sees that Igoe has arrived
on the scene. Then, his electronic equipment begins to
BUZZ and CRACKLE. Dials begin to spin -- just like in
the Chinatown restaurant.

*

TUCK

Damnit! Every time this guy shows
up my equipment goes haywire!
What's he got -- a pacemaker?!

He loses radio and video contact. Lights flash on and off.

TUCK

Jack! Jack! Can you hear me, Jack!?
Something's gone wrong! I can't hold
the balance on these hormones!

344 RETURN TO VERANDA

where everyone is looking at Jack in absolute, stunned horror.

345 ON JACK

as his face begins to stretch and bulge! The hormones
are totally out of control.

His skull begins to enlarge. His neck thickens. His nose
turns into an animal's snout and pushes forward from his face.

Horrible SNAPPING, STRETCHING, CRACKING sounds are heard.
Jack MOANS painfully.

346 LYDIA, SCRIMSHAW, CANKER, IGOE, HENCHMEN AND SERVANTS

can't believe their eyes.

SCRIMSHAW

God in heaven, deliver us from Satan!

A Servant drops the coffee pot with a CRASH. Canker GASPS.
Lydia SCREAMS. And then...

347 JACK'S FACE

abruptly snaps back to normal. And everyone sees that he
is not the Cowboy at all.

IGOE

It's him! The one with the Pod!

SCRIMSHAW

Grab him!

Jack grabs the chip and tries to escape. *

SCRIMSHAW *

He's got the chip! *

Henchmen rush toward Jack. Lydia upends the table in their
faces. Coffee and breakfast muffins go flying. Henchmen
slip on the solarium's tile floor.

Igoe leaps in front of Jack, blocking his path.

JACK

Lydia -- catch!

Jack tosses the chip toward Lydia, but it goes over her shoulder and lands in the dog dish with a soft PLOP.

Igoe throws his arms around Jack and locks him in a vise-like bear hug. We hear Jack's bones begins to SNAP.

Scrimshaw pushes the Golden Retriever away from its dish --

SCRIMSHAW

Get outta there!!

-- and begins to dig around in the gooey Kal-Kan for the chip.

348 TUCK - INSIDE THE POD

can feel the Pod's walls begin to bend as:

349 JACK

is being squeezed by Igoe.

350 SCRIMSHAW

finds the chip. He holds it up in his sticky, brown hand. Then turns to Igoe.

SCRIMSHAW

Hey, don't kill him! Lock him up.
The girl, too.

Igoe releases Jack, who has gone cross-eyed from Igoe's squeezing.

351 INT. A WINE CELLAR

Jack and Lydia are locked in the cellar. Jack frantically looks for a way out.

JACK

We've got to get out of here!
There's only two hours left!
(turns to Lydia)
Don't just stand there. Help!

LYDIA

Not until you tell me what's going on!
I want to know everything!
Right now!

Jack is silent for a moment.

TUCK'S VOICE

What the hell. You might as well tell her.

352 INT. THE COMPOUND - DAY

Dr. Canker hangs up the phone, turns to Scrimshaw.

CANKER

They're preparing the lab now.

SCRIMSHAW

Good. We'll take the choppers.

353 INT. THE WINE CELLAR

Lydia wears a delirious, flabbergasted expression of skepticism and disbelief.

JACK

(to Tuck)

I don't think she believes me.

LYDIA

You're talking to him right now, aren't you? No... it can't be true.

354 TUCK - INSIDE THE POD

TUCK

I'll just have to prove it to her.

(beat)

Jack... repeat to Lydia exactly what I say.

355 JACK - IN THE WINE CELLAR

JACK

Okay.

Jack approaches Lydia. She looks at him expectantly.

JACK

(repeating Tuck's words)

Lydia... you were right. I do fight too much, and I do drink too much, and I have ruined everything that's good in my life.

(beat)

You were the best thing in it, Lydia. And I threw you away, too. I'm a big dumb Palooka... just like you said I was.

Lydia is convinced. Her mouth drops open and her eyes moisten. She's looking at Jack, but she's seeing Tuck.

LYDIA

Oh, Tuck... it is you.

She throws her arms around Jack's neck. Jack isn't sure what to do with his arms. He steps back from Lydia.

JACK

Okay! Wait a minute here!

Lydia looks perplexed, as well she might considering the situation.

JACK

Tuck, I want a moment alone!

TUCK'S VOICE

Huh?

JACK

Shut down your sensors. No sound.
No picture.

TUCK'S VOICE

Bad idea, Jack. I'd be navigating in the dark. And what if I couldn't restore contact? No, Jack. I can't do that.

JACK

I want a moment alone.

TUCK'S VOICE

Alone with Lydia, you mean!

JACK

You owe me this, Tuck!

It dawns on Lydia that she's in the middle. Silence. Then:

TUCK'S VOICE

Okay, Jack. Signing off.

Tuck cuts out. Jack can feel a change in his body: A momentary sensation of freedom that is reflected in his expression.

He takes Lydia's hands in both his own.

JACK

Lydia... I'm not sure what I want to say to you. I've only known you for less than a day, but --

LOUD FOOTSTEPS are heard coming down the cellar steps.

LYDIA

They're coming!

JACK

Well, no time for words!

Jack impulsively takes Lydia in his arms and kisses her.

356 EXT. THE POD

Swirling and spinning. Caught in a whirlpool; a maelstrom of foaming liquid.

357 INT. THE POD

Tuck fights for control of the craft. What he sees outside his viewing dome resembles an undersea view of the crashing surf.

But in truth... it is mere human saliva.

358 INT. THE WINE CELLAR

Jack breaks the kiss and Lydia's eyes remain closed. Then, the door is thrown open and Igoe stands framed in the doorway.

IGOE

Let's go!

359 INT. THE POD

Tuck is trying frantically to restore communications to his Pod.

TUCK

Jack? Jack? Do you read me?

(beat)

Damn! No reception! I knew I shouldn't have shut down my sensors!

(looks out his
viewing dome)

Where am I, anyway?

*

360 EXT. SKIES ABOVE THE NAPA VALLEY - DAY

A pair of Bell Jet Ranger helicopters fly over the landscape, heading toward San Francisco.

361 INT. THE FIRST CHOPPER

Scrimshaw, Dr. Canker and a Henchman Pilot.

362 INT. THE SECOND CHOPPER

Jack, Lydia, Igoe and another Henchman Pilot. Jack and Lydia exchange worried glances.

Meanwhile...

363 EXT. THE POD

Traveling swiftly down a twisting channel whose sides are made up of delicate, convoluted folds.

The flood lights atop the Pod illuminate the way.

364 INT. THE POD

Tuck looks out the viewing dome. The twisting channel is opening into a dark, hollow chamber.

And then Tuck sees something more incredible than anything he has ever seen in his entire life. His eyes widen and his jaw drops open in astonishment.

TUCK

Oh my God...

This is what Tuck sees:

365 A HUMAN FETUS

Eight weeks old. Curled in its sac of amniotic fluid. A tiny, unformed human being. Almost transparent.

366 EXT. THE POD

It sails up to the fetus in the sac -- which in reality is only one inch long, but dwarfs the Pod like a giant.

367 TUCK - INSIDE THE POD

views the fetus. Awed and overwhelmed by the miracle of human life. Moved. Speechless. Then it hits him:

TUCK

(hushed)

Lydia...

368 EXT. SECRET WAREHOUSE LAB - DAY

The helicopters land atop the warehouse situated on the docks. Everyone piles out and disappears down a rooftop access.

369 INT. THE LAB

Jack and Lydia are ushered into the lab. Busy Technicians are involved with their work. Canker leads everyone to:
A POD

resting on a platform. It looks very much like Tuck's Pod, except its color is a flat, metallic black. We will call it the BLACK POD.

CANKER

There it is!

SCRIMSHAW

What is it?

CANKER

Our Pod. Perhaps not as sophisticated as the one inside Mr. Putter, but I think it will get the job done.

Jack and Lydia exchange a puzzled glance.

SCRIMSHAW

What job?

CANKER

We'll use the chip we have. Mr. Igoe will be placed in our Pod, miniaturized and injected into Mr. Putter. He will then locate their Pod, eliminate its pilot by whatever means necessary, take command of it and retrieve the second chip.

Jack and Lydia's expressions darken.

CANKER

Prepare the miniaturizer!

SCRIMSHAW

Where can we stash the girl?

CANKER

Use my office.

Scrimshaw signals to the Henchman who whisks Lydia away.

Jack is taken to a stainless steel table and lashed down.

*

370 INT. DR. CANKER'S OFFICE

Lydia and the Henchman enter the office. The Henchman pushes Lydia toward a chair.

HENCHMAN

Just sit down and shut up.

Lydia does as she's told.

371 INT. THE LAB

Igoe is now seated inside the Black Pod.

CANKER

Engage the PEM 5000!

TECHNICIAN

PEM functional.

CANKER

Lower the Miniaturization Cone!

A clear glass cone is lowered from above, engulfing the Pod. Jack watches in wide-eyed wonderment.

372 INT. CANKER'S OFFICE

Lydia snakes her hand into her purse. Suddenly, she's on her feet with the electronic stun-gun pointed at the Henchman.

LYDIA

Stay right where you are! This is an electronic stun-gun. A nonlethal personal defense weapon deploying a charge of five thousand vo-- oh, what the hell...

*

ZAP! She fires the gun. Five thousand volts enter the Henchman's body. He sinks to his knees, but doesn't fall forward. He just kneels there: Stunned.

*

Lydia grabs the phone and dials.

LYDIA

Duane! It's me, Lydia. Listen carefully. I'm being held in a warehouse somewhere along the Embarcadero. You've got to reach Pete Blanchard for me!

*

373 INT. NEWSPAPER PRESS ROOM - DAY

Duane Flornoy is on the phone.

FLORNOY

Blanchard?! Hell, I'll call the police!

INTERCUT BETWEEN LYDIA AND DUANE:

LYDIA

Yes! Call the police. But call Blanchard, too. Tell him we've got Tuck Pendelton!

FLORNOY

Tuck who?

LYDIA

Pendelton. He'll understand. Tell him we're coming in with Tuck. Dr. Niles has got to get ready for us at Vector-Scope.

FLORNOY

Lydia... are you in as much trouble as you sound?

LYDIA

Maybe more.

(beat)

Tell the police to look for the warehouse with the helicopters on the roof.

FLORNOY

Whatever you say, Lydia.

LYDIA

Thanks, Duane.

Lydia hangs up the phone. She glances around the office, spots Canker's lab coat hanging from a hook. She puts it on.

She goes to the stunned Henchman, takes the pistol from under his coat and slips it into her pocket. Then she exits the office. As the door SLAMS behind her, the kneeling Henchman CRASHES face-first onto the floor.

374 INT. LAB HALLWAY

Lydia moves briskly down the hallway. She arrives at an intersection and stops to look both ways before proceeding.

TUCK'S VOICE

Lydia.

Lydia GASPS, jumps and spins around.

LYDIA

What the hell!?

TUCK'S VOICE

Lydia, it's me -- Tuck.

*

LYDIA

Tuck, where are...
(it hits her)
Oh, no. But... how?

TUCK'S VOICE

You must have kissed Jack, Lydia.

LYDIA

I only... I mean, he kissed me, but...

TUCK'S VOICE

That's not important. We've got
to get that chip. My time is
running out.

LYDIA

What about Jack?

TUCK'S VOICE

We don't leave without him.

375 INT. THE LAB

Lydia slips in unnoticed, wearing the lab coat. She
stands among the other technicians.

Jack is strapped to the table. Canker looms over him with
a long hypodermic needle. Jack tries to wiggle free.

CANKER

Ready to inject the Pod into the
subject.

SCRIMSHAW

Wait a minute. After Igoe takes
command of their Pod, how do we get
the chip out?

CANKER

Mr. Igoe will pilot the Pod out
through a tear duct or sweat gland.

SCRIMSHAW

Why chance it? As soon as he takes
over the Pod and gets the chip, let's
re-enlarge!

CANKER

While it's still inside Mr. Putter!?

SCRIMSHAW

Sure.

Jack and Lydia react in horror.

CANKER

Do you have any idea what kind
of mess that would make?

Hearing this, Jack struggles valiantly against his
bindings.

JACK

Tuck! Give me some adrenaline!
Make me strong, Tuck!

Jack strains and strains and strains. His veins pop out
in his neck, and... SNAP! SNAP! SNAP! SNAP! He frees
himself.

SCRIMSHAW

Look! He's loose! Grab him!

Lab Technicians rush forward to seize Jack. He struggles
manfully, but there are too many of them.

Canker jabs the needle into Jack's arm and injects Igoe
and the Black Pod into his body.

CANKER

He's in! Igoe's in!

Lydia pulls out the pistol taken from the Henchman and
FIRES it into the air. Everyone jumps.

LYDIA

Let go of him!

There are no heroes here, only scientists and engineers.
They release Jack immediately. Lydia comes over to his side.

JACK

(to Scrimshaw)

So! You wanted to enlarge the Pod
while it was still inside me, huh!
Well, let's see who has the last
laugh now!

(beat)

Everybody into the miniaturizer!

376 EXT. A SAN FRANCISCO STREET - DAY

POLICE CARS speed through the streets, SIRENS SOUNDING.

377 INT. THE LAB

Held at gunpoint, Scrimshaw, Canker and the Lab Techs
watch the Miniaturization Cone descend down upon them.

SCRIMSHAW

I'll get you for this, Margaret!

The Cone fully engulfs them now.

JACK

Let's go!

LYDIA

Wait! The chip!

Jack goes back to the circuit board, finds the chip and yanks it free.

VOICE

I'll take that now.

Jack looks up -- sees that the Henchman who Lydia stunned has returned. And he's got an automatic rifle pointed at him.

HENCHMAN

Hand it over.

Jack doesn't want to give up the chip. An idea hits him:

JACK

Here it comes, Tuck!

So saying, he pops the chip into his mouth and swallows it. At the same moment, Lydia comes up behind the Henchman and clubs him over the head with her gun. He once again sinks to his knees.

LYDIA

Let's go!

They make a dash for a corridor, SLAMMING a heavy metal DOOR behind them.

378 INT. THE CORRIDOR

They run down the corridor.

LYDIA

Where's the chip!?

JACK

I swallowed it!

Lydia winces to herself. Now they realize that they have sealed themselves into a dead-end hallway. But they spot a ladder that leads to a trap door in the ceiling.

LYDIA

The roof!

JACK

Let's go!

379 EXT. THE ROOF

They emerge onto the roof and see the parked helicopters.

LYDIA

It's our only chance.

Then they see that the choppers are being guarded by another Henchman.

JACK

Don't worry. Tuck's given me the strength of ten men! I'll handle this.

LYDIA

But --

TUCK'S VOICE

-- don't tell him now!

Jack leaps at the Henchman with flying feet and fists-of-fury. WHAM! BAM! POW! The Henchman goes flying off the roof.

380 EXT. AN ALLEY

The Henchman who Lydia clubbed with her gun has regained consciousness, and now staggers out into the alley with his automatic rifle.

He looks up -- sees his comrade falling from the sky. BOOM! The falling Henchman lands on top of the other one, knocking them both out cold.

381 EXT. THE ROOFTOP

Jack and Lydia board one of the choppers and strap themselves in.

JACK

C'mon, Tuck! Tell me how to fly this thing!

LYDIA

Jack --

JACK

-- not now, Lydia! Tuck, give me instructions!

LYDIA

He can't, Jack! He's not in you anymore! He's in me!

Jack looks flabbergasted. It takes him a moment to recover.

JACK

For how long?...

LYDIA

Since the wine cellar.

JACK
 (sounding like
 Jerry Lewis)
 You mean... when I broke... and
 when I hit... and when he fell over
 the thing... it wasn't Tuck who...

LYDIA
 It was you, Jack. All you. But
 we better get this thing in the air.

TUCK'S VOICE
 Lydia! I'm on the tip of your tongue!
 Get me back into Jack! Kiss him!

Lydia grabs Jack and plants one on his lips. His eyes
 widen into saucers as Lydia's tongue goes into his mouth.

382 EXT. THE POD

Propelled with a mighty force, in a swirl of foaming
 saliva, back into Jack's body.

383 INT. THE CHOPPER

Lydia breaks the kiss.

JACK
 Wow! What was that for!?

TUCK'S VOICE
 Hi, buddy!

JACK
 (disappointed)
 Oh.

384 TUCK - INSIDE THE POD

TUCK
 Jack, turn on the master switch.
 Disengage the clutch, then start
 the ignition. You've got two
 sticks at your sides. One for each
 hand. Here's what they're for...

385 INT. THE LAB

The POLICE burst in, but stop short at the sight of the
 weirdly-shimmering Miniaturization Cone.

POLICE CAPTAIN
 Stay back, men!

He pulls a handle and the Cone begins to rise. The Policemen
 watch with bated breath until Canker, Scrimshaw and the Lab
 Techs are fully revealed: Each one about two feet tall.

POLICEMAN

Jesus Christ, Captain... munchkins!

386 EXT. THE ROOFTOP

The chopper lifts off into the sky.

387 EXT. THE ALLEY

The Henchmen are coming to their senses. They look up, see the chopper flying off. They clamber up a fire escape toward the rooftop and the second chopper.

388 EXT. THE CHOPPER

It flies erratically out over the Bay, then practically drops from the sky, plunging toward the water.

Then, only several feet from the water's surface, it levels off and begins to gain altitude.

389 INT. THE CHOPPER - FLYING

Jack has a firm grip on both sticks, if not the situation itself.

390 TUCK - INSIDE THE POD

TUCK

Keep your RPMs in the green, Jack!
I've got to reach that microchip
before the other guy does.

He turns to one of his display monitors. It shows a wire-frame image of Jack's body. Two lights are blinking. One represents the chip, the other represents the Black Pod.

COMPUTER VOICE

Player Number Two is taking the
digestive system.

TUCK

Right. But I can beat him by
taking the circulatory system,
can't I?

COMPUTER VOICE

Yes. But that means going through
the heart, Player Number One!

TUCK

I know... but it's worth a shot.
(to Jack)
I'm going through the heart, Jack.
It could get hairy in there. Your
pulse rate is up to one hundred and
seventy. My pod might not withstand
the beating.

391 EXT. BLACK POD

Coursing through the soft muscle tissue that resembles huge strands of wire rope. Igoe is visible through the cockpit dome.

392 INT. THE BLACK POD

Igoe checks his instruments. Sonar "Blips" pin-point the location of the chip and Tuck's Pod. Igoe is surprised by what he sees:

IGOE

Ha, ha! You fool! You'll never
make it through the heart!

393 EXT. ROOFTOP OF WAREHOUSE LAB

The two Henchmen take off in the second chopper.

394 EXT. SAN FRANCISCO-OAKLAND BAY BRIDGE

Jack's chopper almost clips the top of the bridge.

395 INT. THE CHOPPER

JACK

That was close!
(beat)
How do I find Vector-Scope?

LYDIA

Follow the freeways!

396 EXT. THE CHOPPER

Speeding at a low altitude over the freeway. Getting lower and lower...

397 INT. THE CHOPPER

Jack and Lydia in a panic.

LYDIA

I said follow the freeway, not take
the freeway!

JACK

I can't get it back up into the --

LYDIA

-- Jack, look!!

398 JACK'S POV

They are fast approaching the mouth of the Bay Bridge tunnel -- flying only inches above the traffic below them.

JACK

Oh, nooooo!

399 INT. THE TUNNEL

The CHOPPER ROARS into the tunnel above the traffic. Motorists gawk and brake -- TIRES SCREECH, HORNS BLOW.

400 EXT. THE TUNNEL

The chopper emerges from the tunnel and begins to climb.

INTERCUT THE FOLLOWING:

401 THE CHIP

*

floating through Jack's stomach, headed for the small intestine.

402 THE POD

sailing through the pulmonary veins toward the left ventricle of the heart.

403 THE BLACK POD

sliding down the endlessly long esophagus toward the stomach.

404 TUCK - INSIDE THE POD

TUCK

Try to slow down your pulse rate!
I'm about to enter the left ventricle!

405 EXT. THE CHOPPER

Flying backwards across the sky.

406 INT. THE CHOPPER

Jack and Lydia look stunned as they speed through the air in reverse.

TUCK'S VOICE

I'm in! I'm in the ventricle, Jack.
Stay calm, stay calm.

Jack tries to take a deep, calming breath when the enemy chopper, piloted by the Henchmen, appears in the sky.

LYDIA

Jack, over there!

Jack turns, sees the enemy chopper.

JACK

(startled)
Aaahhh!

407 INT. THE LEFT VENTRICLE

Jack's fear causes a sudden rush of blood into the ventricle, followed by strong ventricle contractions. The Pod is buffeted and tossed like a beer can in the pounding surf.

408 INT. THE POD

Tuck fights for control of his craft. It shakes and vibrates. Interior lights dim and flash. It seems the Pod will tear apart at the seams.

Tuck almost blacks out. Then he sees:

409 THE AORTIC ARCH

offering four distinct pathways out of the heart.

410 TUCK - INSIDE THE POD

TUCK

The aortic arch! I'm almost out!
I've got to make it through the
opening on the right!

He pulls hard on the control stick. The Pod begins to turn. It trembles and shakes. Portions of the sidewalls are pushed inward by the tremendous pressure. Gauges shatter. Warning lights flash and BUZZ.

411 EXT. THE POD

SLAMMING against the muscle-lined vascular wall. Bouncing back. Shooting through the proper "archway" into the relative calm of the AORTA.

TUCK (V.O.)

I'm through!

412 INT. THE BLACK POD

Igoe views his sonar scanner in disbelief. The "Blip" tells him that Tuck has made it safely through the heart.

IGOE

Impossible!

413 INT. THE STOMACH

Tuck's Pod BLASTS through the membrane lining of the stomach wall.

TUCK (V.O.)

I'm in the stomach. No sign of
the bandit.

414 INT. THE BLACK POD

Igoe enters the stomach. He can see Tuck's Pod up ahead. He swings his Laser Gun Sighting Device into place.

415 EXT. THE SKY

Jack and the enemy chopper are engaged in a nasty dogfight. The Henchman FIRES at Jack's chopper with his automatic rifle. Somehow, Jack is able to maneuver out of the line of fire.

416 INT. THE STOMACH

A dogfight of a different kind rages here. Both Pods dart around the stomach, shooting LASER BEAMS at each other.

A stray laser beam hits the stomach wall, burning a small hole in it.

417 INT. THE CHOPPER

Jack winces and grabs his stomach.

LYDIA

Are you all right!?

Then: The enemy chopper comes up right beside Jack. The Henchman inside levels his automatic weapon, but before he can fire --

418 A HUEY-COBRA U.S. MILITARY HELICOPTER

THUNDERS out of the clouds like a bad dream and FIRES a heat-seeking missile. The missile SCREAMS across the skies and hits the enemy chopper.

It EXPLODES in a ball of fire and evaporates into dust.

419 JACK AND LYDIA

watch it happen with dazed expressions.

420 INT. HUEY-COBRA

Pete Blanchard, wearing his military uniform, is on the radio-phone.

BLANCHARD

That one was for Tuck, Lydia! You can tell him I've put my uniform back on.

(beat)

We're taking you in, Lydia. Follow us down.

421 INT. THE STOMACH

Meanwhile, the two Pods play cat-and-mouse through the corridors of the GASTRIC GLANDS in the upper stomach.

Tuck gets the edge on Igoe -- FIRES his laser. Direct hit!

422 INT. POD

TUCK

Got 'im!

COMPUTER VOICE

Nice shooting, Player Number One.

TUCK

Stop calling me that! This isn't
a video game -- this is real life!

COMPUTER VOICE

I agree, Player Number One.

(beat)

Advance to the second level.

423 INT. THE BLACK POD

Corrosive hydrochloric acid pours into the Pod through the hole blasted by Tuck's laser beam.

IGOE
Damn! Stomach acid!

The interior of the Black Pod is being rapidly eaten away. It looks bad for Igoe.

424 INT. THE SMALL INTESTINE

Tuck's Pod locates the chip at the opening of the intestine, * but the chip is many times larger than the Pod. Nonetheless, the Pod's articulating arms reach out and take hold of it.

425 INT. THE CHOPPER

Zippering along beside the giant Huey-Cobra.

TUCK'S VOICE
I've got the chip. *

JACK
(to Lydia)
He's got it!

Lydia gives a silent cheer.

TUCK'S VOICE
I'm coming up the esophagus with it.
I'm gonna plant it right on your tongue.
How much farther to Vector-Scope?

Jack looks down.

JACK
We're over San Jose now. How's
your air supply?

426 TUCK - INSIDE THE POD

glances at his mission clock.

TUCK
Twenty minutes.

427 INT. THE STOMACH

Igoe abandons his disintegrating Pod and swims out into the caverns of the upper stomach.

Tuck's Pod sails by, pushing the enormous chip before it. *

Igoe waits for the right moment -- then grabs hold of Tuck's Pod. He clings on tightly, crawls to the top and pries open the hatch with his fingers.

428 INT. THE POD

Tuck swivels in his chair to see Igoe entering the Pod. Igoe's mighty hands clamp down around Tuck's neck. The fight is on!

429 EXT. VECTOR-SCOPE LABS - DAY

A BATTALION OF U.S. INFANTRY SOLDIERS have assembled in the parking lot. Duane Flornoy is there as well.

The two choppers appear in the sky. The Huey-Cobra is the first to touch down.

430 INT. JACK'S CHOPPER - FLYING

JACK

Tuck? How do I land this thing!?
(no reply)

Tuck!
(no reply)
Can't anything ever be easy!?

431 INT. THE POD

Tuck and Igoe duke it out. Tuck's face is bloodied, but not Igoe's.

432 EXT. THE POD

Moving swiftly up the esophagus with the chip, even as Tuck and Igoe struggle inside.

433 EXT. VECTOR-SCOPE LABS

Jack's chopper comes down hard. Blanchard, Flornoy and Infantrymen rush to help Jack and Lydia out.

Everyone then dashes into the lab.

434 INT. POD

Tuck and Igoe slam against the pod's various instruments. Tuck puts his hand to his jumpsuit pocket.

TUCK

Shit! You broke my lucky flask!

An exposed WIRE BUZZES. Igoe leaps back from it like a scared child. Tuck is surprised by this reaction.

TUCK

Afraid of a little electricity,
huh!

Igoe can't take his eyes off the CRACKLING WIRE. Tuck takes advantage of the distraction and:

Drives his fist into Igoe's stomach. In fact, Tuck hits Igoe so hard that his arm sinks into Igoe's body clear up to his elbow!

Tuck looks horrified.

He pulls his arm out. And with it, much of Igoe's inner workings: Wires, circuits, relays, diodes, switches. They all come tumbling out in one big tangled, HUMMING, heap.

TUCK

An android!

Igoe begins to short-circuit. Smoke billows out from all the openings in his body. A HISSING noise. SPARKING WIRES.

Then, Igoe erupts into flames. Tuck jumps back.

CAMERA MOVES IN CLOSE ON IGOE'S TATTOO.

Flames shrivel and melt the "skin" on Igoe's chest, and the heart-shaped tattoo with Margaret's name in the center begins to perish.

435 TUCK

grabs an onboard extinguisher and tries to douse the fire. Igoe is melting right before his eyes and the pod is filling with an acrid black smoke.

The air-supply gauge begins to flash WARNING!, WARNING!

COMPUTER VOICE

The fire is consuming your remaining air! The fire is consuming your remaining air!

TUCK

Where are we now!?

COMPUTER VOICE

Middle esophagus! Too far to go! Not enough air! Only one chance to make it!

TUCK

What!? Tell me!

COMPUTER VOICE

A human sneeze has been clocked at over one hundred miles per hour.

Tuck turns to his mike:

TUCK

Jack -- sneeze!!

436 INT. VECTOR-SCOPE LAB

Where it all began. Dr. Niles and his technicians surround Jack.

JACK
(to Tuck)
Sneeze?? I can't sneeze!

437 TUCK - INSIDE THE POD

TUCK
You have to! Think allergies!
Ragweed! Pollen! Cat fur! Uh...

COMPUTER VOICE
Fungus spores! Dust mites!
Animal dander!

438 JACK'S EYES

begin to tear up and redden.

JACK
Ah... ahhh...

439 TUCK - INSIDE THE POD

braces himself. He can feel the sneeze coming. The pod begins to tremble as Jack's respiratory system starts to convulse.

TUCK
No power in the world like the
power of suggestion!

440 CLOSE ON JACK

JACK
Ahhhhhh -- Chooooo!!

441 THE POD

is no more than a blur as it rockets up the esophagus at near "warp speed."

442 TUCK

is pressed flat against the pod's rear wall -- his face horribly contorted by the powerful forward thrust.

443 CLOSE ON JACK'S NOSE AND MOUTH

The sneeze explodes out in SLOW MOTION. A glistening spray of mucous and saliva containing both the chip and the Pod...

... All of which SPLATTERS against the face and glasses of Dr. Niles.

NORMAL SPEED RESUMES as Technicians rush to Niles.

TECH ONE

There's the chip!

It's sliding down Nile's cheek. They quickly remove it, then search Niles' face for the Pod.

TECH TWO

I see it! Bring a slide!

The Pod is placed on a glass slide.

NILES

Quickly! Quickly!

TECH THREE

Re-enlarger functional!

Niles presses a button. Lights flash in the lab. An incredible HIGH-PITCHED WHISTLE is heard. Everyone is forced to cover their ears. And then:

444 THE POD APPEARS!

Full-sized. Standing in the middle of the lab. Dented and battered. Dripping with gooey biochemical waste material and glandular secretions.

Smoke pours from its vents.

BLANCHARD

Fire on board!

Blanchard rushes forward to open the hatch.

445 TUCK - INSIDE THE POD

holds a handkerchief to his nose and mouth, waiting for the hatch to open.

COMPUTER VOICE

Goodbye, Player Number One...

Tuck gives the computer a farewell glance.

COMPUTER VOICE

... Good game.

The hatch is then popped open.

446

INT. LAB

*

Tuck scrambles from the hatch with Blanchard's assistance.

*

TUCK

Get back! It's going to blow!

*

*

All scatter. But Tuck suddenly goes back.

*

TUCK

The chip!

*

*

Tuck goes to the nose of the pod and tries to pull out the circuit module containing the second chip. It doesn't come free.

*

Several Technicians and Infantrymen come forward, but Tuck warns them back.

TUCK

Get back!

They jump away. Finally, Tuck pulls the module free and he dives for safety.

The POD EXPLODES. Everyone hits the floor. The lab fills with debris. But when the smoke clears, one-by-one all get to their feet.

First Blanchard. Then Niles. Then Flornoy. Then Jack. Then Lydia. Then Tuck.

Tuck is a mess. His face bloodied and bruised. His jumpsuit torn, burned and sweat-stained.

But Lydia rushes into his arms nonetheless.

LYDIA

Tuck!!

Tuck lifts her off her feet.

TUCK

Lydia!

Then, looking over Lydia's shoulder, Tuck sees Jack. He sets Lydia gently back on her feet. She sees who he is looking at.

*

Tuck regards Jack with an expression of deep affection and profound appreciation. He steps towards him.

JACK

(offering his hand)

Glad to have you back, Captain.

Tuck ignores the hand to give Jack an enormous bear hug. Technicians and Infantrymen CHEER. Lydia wipes a tear from her eye.

Now, everyone closes in on Tuck to welcome him back. Lydia and Jack become lost in the crowd. But soon...

Tuck wiggles free and takes Lydia aside.

TUCK

Lydia, we have to talk in private.

Tuck takes her into Niles' office, which is visible to the lab proper through a large glass window.

447 INT. NILES' OFFICE

TUCK

(urgently)

I never got to go up in a space capsule, Lydia. I never got to orbit the Earth or walk on the moon... but I've just gone places where no man has ever gone before. I've done things, and seen things, Lydia, that have opened my eyes. To you... to life... to everything!

Lydia looks confused and overwhelmed. Tuck tries to slow down a little.

TUCK

It's not too late for me, Lydia. I can change. I can be better. I'm a different man already...

(beat)

... I've known all along. Why couldn't I just admit it to myself?

LYDIA

Admit what, Tuck?...

TUCK

That I'm in love with you, of course.

Lydia is bowled over.

LYDIA

Boy...

TUCK

You broke my heart that morning you drove off and left me.

LYDIA

You are a changed man, Tuck.

TUCK

Lydia... this is a personal question,
but I've got to know. Since that
last night we spent together...
have you spent a night like that
with anyone else?

LYDIA

Tuck!

TUCK

Please, Lydia. It's important to me.

Lydia can see that Tuck means it.

LYDIA

All right, Tuck...

(beat)

No. I haven't.

TUCK

(surprised)

You haven't?

LYDIA

(defensively)

I've been pretty busy, don't forget.

TUCK

(after a pause)

We're going to have a baby, you know.

Lydia gives him a look.

TUCK

You did know, didn't you?

LYDIA

I wasn't sure...

TUCK

Be sure, Lydia.

(beat)

I've seen it.

Lydia begins to smile.

LYDIA

Is it a boy or a girl?

Tuck smiles back at her. Approaches her. Puts his arms around her waist.

TUCK

I didn't even notice. We'll just have to wait and see.

Lydia wraps her arms around his neck. For a moment they just look into each others eyes. Then they kiss.

448 INT. THE LAB

Jack looks through the glass window into Niles' office. He sees Tuck and Lydia.

Then, they spot him. Jack turns away. Lydia and Tuck come after him.

TUCK

Jack --

LYDIA

-- Wait!

Jack stops, turns to them.

JACK

You don't have to say anything. I know you're in love with each other.

Tuck and Lydia feel good and bad at the same time.

JACK

Look... this has been the most exciting twenty-four hours of my life. I've been chased, kidnapped, frozen, electrified, amplified, magnetized and terrorized -- and I haven't felt this good since high school.

(smiles sweetly)

It wasn't rest I needed... it was adventure. And for one day it was mine.

(to both Tuck
and Lydia)

We made a good team, didn't we?

Lydia smiles and gives Jack a kiss.

DISSOLVE TO:

449 EXT. DECK OF A CRUISE SHIP - DAY

Tuck and Lydia stand together on the deck. Tuck wears a tuxedo and high hat. Lydia wears a wedding dress. The air is filled with flying confetti and brightly-colored streamers. A BAND PLAYS.

Tuck cups his hands around his mouth and calls off:

TUCK

Thanks again for the cruise tickets!

450 EXT. THE DOCK

Jack is on the dock along with a hundred other people who have gathered to see the ship off.

JACK

Bon voyage!
(beat)
Happy honeymoon!

The ship's HORN BLOWS and the ship begins to pull away from the dock.

451 TUCK AND LYDIA

give Jack a final farewell wave -- then turn to each other and kiss.

452 EXT. THE PIER

Jack walks away from the deck and the departing ship toward the red Ferrari which is parked nearby.

Jack tosses the keys in his hand as he approaches.

453 INT. THE FERRARI

Jack climbs in behind the wheel. For a moment, he just sits there.

Then he reaches into the glove compartment and takes out a white silk scarf, wraparound sunglasses, pigskin driving gloves and tweed motoring cap. He puts it all on and FIRES up the Ferrari's powerful engine.

Then, one final touch: He takes a cassette from his pocket.

454 CLOSE ON CASSETTE

Sam Cooke's Greatest Hits.

455 JACK

slides the cassette into the tape player and turns the VOLUME WAY UP.

SAM COOKE'S VOICE

(singing)
Cu-pid... draw back your bow-oo
and let... your arrow go-oo
straight to... my lover's heart
for me-eee.

Jack listens for a moment. Smiles to himself. Then shifts the CAR into gear and SQUEALS away in a cloud of dust.

FADE OUT.

END