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PHILADELPHIA EXPERIMENT

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In 1943, during the dark days of World War II, the United States Office of Naval Research conducted a series of tests in and around the Philadelphia Naval Yard. The object of these tests was the development of a camouflage system for U.S. merchant ships which would render them invisible to enemy radar scopes. The results of these tests have never been made public. The final test in the series, which resulted in the abandonment of the project, has come to be known as...
THE PHILADELPHIA EXPERIMENT.

PHILADELPHIA EXPERIMENT

BLACK

FADE IN SUPER: PHILADELPHIA, 1943

1 EXT. MILITARY BASE - NIGHT 1

A chilling wind blows across the empty parade ground where three military buses stand silent, waiting.

A faint echo of MUSIC - Tommy Dorsey, "I'm Getting Sentimental Over You" - drifts on the wind, its source the only building showing signs of life, the Mess Hall.

2 EXT. MESS HALL - NIGHT 2

The ground floor windows are ablaze with light, shadowy silhouettes slipping IN and OUT OF VIEW. One of the upstairs windows shows light as well. CAMERA features it.

FADE OUT SUPER.

3 INT. UPSTAIRS OFFICE - NIGHT 3

A small gloomy space relieved only by a dim desk lamp. A man sits hunched over the desk lost in a page of scrawled equations and a diagram of a ship named, the ELDREDGE. He writes something, crosses it out, tries something else, stares at it. He lifts off his glasses, blows on the lenses, wipes them meticulously clean with a cloth extracted from his shirt pocket. It's all part of the concentration process. His name is LONGSTREET. He's perhaps 30 years of age. He bears the burden of much responsibility.

An older scientist, MANDELL, appears in the open door. He observes Longstreet as he lights a distinctive briar pipe still concentrating.

MANDELL

C'mon, James. Get some sleep.

Longstreet looks at the scribbled sheaves scattered on his desk.

LONGSTREET

Maybe we missed something.

MANDELL

A thousand triple checks and maybe we missed something! James, get some sleep. Tomorrow we make history.

(CONTINUED)

3 CONTINUED:

3

Mandell leaves. Longstreet looks out the window and hears the DANCE MUSIC drifting across the base.

4 INT. MESS HALL - NIGHT

4

It's a special occasion. Tables and chairs have been pushed back to form a dance floor. A small band provides the dance music. Most of the crowd is Navy; young Enlisted Men and Officers, Nurses and Waves, all in uniform. But there's a scattering of civilian scientists - congregated in a group around the buffet table - and wives, too. One of these is a pretty and very pregnant young woman named PAMELA PARKER. She is being squired around the dance floor by her grinning husband, JIM, a Seaman. JIM PARKER loves the spotlight and right now he's in his element. Pamela looks a little embarrassed, but only a little. She's used to him.

Cruising around the floor nearby is another young Seaman, DAVID HERDEG, a brazen, street-wise type who, naturally, has the best looking girl in the room in his arms, a red-headed nurse named DORIS. He's holding her tight, making the most of the opportunity. His hand slides over her bottom.

DORIS

(checking him)

Would you stop that! What kind of girl do you think I am?

DAVID

The kind who knows how a guy feels when, well...he may not be around for the next dance.

DORIS

That's a lot of malarky and you know it. You guys act like you're such heroes. All you're doing is taking a joy ride around the harbor and getting out of the war for six months.

David, unrepentant, nestles, closer.

DORIS

(cont'd)

We're not going back to my office and that's final.

(CONTINUED)

4 CONTINUED:

4

Suddenly, the music changes tempo -- Glenn Miller's "In The Mood." Couples begin to jitterbug. Doris lights up.

DORIS
Now that's my speed.

DAVID
Too fast for me.

Jim and Pamela dance over.

PAMELA
(to Doris)
How would you feel about an old
married man who's rarin' to go?

JIM
Hey, wait a minute.

PAMELA
I'm tired, honey. I've got to
get off my feet.

Doris reaches out for Jim. Jim looks at David. They both shrug. Jim grins and dances away with Doris. Pamela takes David's arm as they leave the floor.

5 ANGLE ON DAVID AND PAMELA

5

David escorts her to a table. She's relieved to sit down.

DAVID
You look nice. Motherhood suits
you.

PAMELA
That a compliment?

DAVID
Supposed to be. Jim's a lucky
guy.

She smiles.

PAMELA
You had your chance.

He smiles, wistfully.

(CONTINUED)

5 CONTINUED:

5

DAVID
Yeah, I guess I did.

PAMELA
Did you see what he got me...

She shows David a very pretty locket about her neck.
Inside is a picture of her and Jim.

DAVID
Nice. Can I get you something to
drink?

PAMELA
Cola.

David heads for the buffet table. She watches him go.

6 BUFFET TABLE

6

David slips through the crowd to a tub full of cokes on
ice. He grabs two and opens them. Two sailors observe
Longstreet as he crosses the room and exits the building.

FIRST SAILOR
There goes Longstreet, the whiz
kid.

SECOND SAILOR
Don't look too happy, does he?

David looks at them.

DAVID
Maybe he knows something we don't.

FIRST SAILOR
Thanks David, that's what I wanted
to hear.

David watches Longstreet leave.

7 ANGLE ON PAMELA

7

She's enjoying the antics of her husband and Doris
bopping up a storm on the dance floor. David returns
with the cokes.

DAVID
When do you go back to California?

(CONTINUED)

7 CONTINUED:

7

PAMELA

Tomorrow. Since you're going to
be quarantined for a month,
there's no point in staying.

DAVID

I guess not. Say hello to
everyone for me.

PAMELA

I will. Heard from your dad?

DAVID

He's probably up in Sacramento
for the race. He's not going to
let a war get in the way of that.

Pamela nods. She understands.

PAMELA

Look after Jim for me.

8 EXT. MILITARY BASE - DAWN

8

Three military buses sweep through the open gateway and
turn onto the highway in convoy.

OPENING TITLES BEGIN as:

9 INTERCUT INT./EXT. - BUS RIDE (SEQUENCE) - DAWN TO MORNING 9

The buses head east into the brightening sunrise, moving
through the country, suburbs and city.

On the buses the men seem calm. Some sleep while others
stare out the windows still suffering from hangovers.

10 INT. BUS - MORNING

10

Jim has a seat near the front of the first bus. David
is beside him. They're passing through an older section
of the city.

(CONTINUED)

10 CONTINUED:

10

Suddenly Jim cranes forward and grins, excitedly.

JIM

Look... Look there. It's Pam!

David looks.

11 JIM AND DAVID'S POV

11

On a corner just ahead, bundled up in a heavy cloth coat standing by a battered '34 Ford is Pamela.

She turns hopefully to the oncoming bus trying to spot the faces she's looking for. Then she does. She waves, excitedly.

12 INT. BUS

12

Jim waves back, frantically. David does too.

JIM

Love you, Pam...love you, honey!
See you soon!

12A EXT. STREET

12A

Pamela keeps waving as the bus fades into the distance. Then she slumps against the car, trying to contain the emotion of the moment. She clutches at her locket.

12B INT. BUS

12B

Jim strains to hold onto Pam's image as long as he can. Then he reluctantly turns away and looks at David.

JIM

(cont'd)

She's some lady.

David nods in agreement.

JIM

(cont'd)

I used to look forward to being
on my own. Not anymore...

They sit in silence.

13 EXT. DELAWARE RIVER BRIDGE - MORNING 13

The buses rumble across an old bridge. Downstream are the docks of the Philadelphia Navy Yard.

OPENING TITLES CONCLUDE.

14 EXT. NAVY YARD - MORNING 14

The men file off the buses stretching, yawning, kidding among themselves. The dock is buzzing with activity.

15 WIDER ANGLE 15

Behind the buses beyond the dock sheds and quonset huts looms the Eldridge. Two large diesel-powered generators are mounted on her deck almost totally enclosed within a web of wires. A variety of bizarrely shaped antennae and radar dishes whirl and shift at different speeds giving the ship a strange illusion of life.

Behind the Eldridge sits a much larger ship, an aircraft carrier.

16 EXT. RADAR ROOM - AIRCRAFT CARRIER 16

The hub of activity is the carrier's radar room. A narrow, needle-like tower juts out from its roof supporting several radar dishes of varying sizes, all rotating at different speeds in 360° arcs.

17 EXT. THE ELDRIDGE

17

The men file up the gangplank onto the deck. A Naval cameraman films the event. David and Jim are in the center of the file.

18 EXT. CARRIER DECK - TRACKING SHOT

18

Two SENIOR OFFICERS including the military chief of the experiment, COMMANDER ROBERTSON, cross the carrier deck. They stop at the railing, stare down at the Eldridge.

OFFICER

Radar invisibility is a pipe dream. Do they really think it can work?

COMMANDER ROBERTSON

They do. And so do I.

Robertson keeps staring at the activity below. The other officer looks as if he'd like to crawl away and hide.

19 GENERATOR AREA - CLOSE ANGLE - DAVID AND JIM

19

They run checks on the generators and control switches. Longstreet approaches. David and Jim are surprised to see him.

LONGSTREET

Morning, gentlemen.

DAVID/JIM

(unison)

Good morning, sir.

(CONTINUED)

19 CONTINUED:

19

LONGSTREET
Everything in order?

DAVID
Yes, sir.

LONGSTREET
Have you checked the communications
link with shore?

David glances at Jim.

JIM
Yes, sir, clear as a bell.

LONGSTREET
(nods)
Very good, gentlemen.

He pauses for a moment, then leaves. David and Jim
look confused.

JIM
What the hell was that all about?

David shrugs. A VOICE on the INTERCOM requests all non-
sailing personnel to leave the ship.

20 EXT. DELAWARE RIVER - DAY

20

The Eldridge sails out into the waterway.

21 GENERATOR ROOM

21

David and Jim are at their stations in front of small
consoles each housed in separate wire faraday cages.

Behind them is a large room completely filled with bank
after bank of vacuum tubes -- thousands of them. Two
technicians hover over the glowing tubes making a care-
ful last-minute inspection of the equipment.

22 EXT. RIVER

22

The Eldridge drops anchor in the middle of the waterway.
A small cutter trails along to observe.

23 INT. RADAR ROOM

23

A small crew of irreverant military TECHNICIANS tracks the experiment's progress with electronic equipment. One of them is playing magician to his buddies' delight.

TECHNICIAN

Presto! Chango! Now you see it,
now you don't!

Mandell and Longstreet enter, Commander Robertson behind them. The levity ceases instantly.

24 ANOTHER ANGLE

24

A Technician looks up from the screen where a single large BLIP is followed by a much smaller BLIP.

RADAR TECHNICIAN

The ships are in place, sir.

25 EXT. DELAWARE RIVER

25

The Eldridge and the cutter rest in the water about 100 yards from each other.

26 THE ELDRIDGE - ANGLE ON DAVID AND JIM

26

SHIP'S INTERCOM (V.O.)

All sections stand by for
countdown.

Jim smiles easily to David and gives an "okay" sign. David returns the gesture as they don goggles and ear protectors.

27 INT. RADAR ROOM

27

Longstreet checks one of the monitoring machines. He looks up and nods to Mandell.

MANDELL

(to Naval Commander)

You can have them start the
generators, Commander Robertson.

COMMANDER ROBERTSON

(to Radio Operator)

Commence operations.

The radio operator notifies Eldridge.

28 EXT. THE ELDRIDGE - GENERATORS - DAY 28

The huge MOTORS begin to turn and WHINE. The sound is fierce and disturbing.

29 INT. RADAR ROOM - CLOSE ON LONGSTREET 29

observing gauges.

LONGSTREET
Power to the main field.

30 EXT. THE ELDRIDGE - POWER GRID 30

A bank of radar-like dishes begins pulsating, REVERBERATING. The NOISE GROWS in MODULATION and volume until it is a deafening, echoing heartbeat.

31 EXT. DECK OF THE CUTTER - ANGLE ON ELDRIDGE 31

A swirling gray mist begins to materialize. It builds into a fog bank that completely surrounds the ship. In the b.g. the steady THUM, THUM, THUM of the power field continues. The Eldridge becomes a hazy but solid silhouette.

32 INT. RADAR ROOM - (AS ABOVE) THE RADAR SCREEN 32

Two BLIPS. The right BLIP begins to disintegrate.

RADAR TECHNICIAN
Eldridge beginning to fade, sir.

And then...only one BLIP.

RADAR TECHNICIAN
(cont'd)
She's gone!

Mandell begins to grin. There is a subdued excitement in the control room. Robertson turns to Longstreet.

COMMANDER ROBERTSON
Doctor Longstreet, congratulations.
You've just taken the German U-boat
fleet right out of the war.

33 EXT. THE CUTTER 33

The SOUND of the crewmen's voices gradually dwindles to SILENCE. They stare at the Eldridge in alarm. The silhouette of the ship begins to flicker. The fog bank dissipates. The Eldridge is gone.

34 INT. CONTROL SHED

34

Subdued CHEERING. Longstreet still looks anxious. Mandell smiles and gives Longstreet a "well done" signal. The radio operator finishes taking a message and calls to the Commander with some concern.

RADIO OPERATOR

Commander Robertson, sir, it's the cutter. She says the Eldridge is gone.

COMMANDER ROBERTSON

(smiles)

Of course she is. She's radar invisible.

RADIO OPERATOR

(uncomfortable)

No, sir. Really gone. She's... she's gone!

Mandell's face pales. Longstreet flashes him a look.

MANDELL

That's impossible. We're still getting readings.

One technician, who monitors the Eldridge's generators, turns to Longstreet, concerned. The needle on his power gauge is rapidly moving into the red danger zone.

GENERATOR TECHNICIAN

Doctor Longstreet...

Longstreet turns to look at him. He sees the needle in the danger zone and reacts.

LONGSTREET

Shut her down!! Kill the generators!

As the radio operator gives the order, Longstreet races out of the control room onto the dock.

35 LONGSTREET'S POV

35

The cutter stands alone in the channel. A fine, transparent mist hovers where the Eldridge once was.

36 EXT. THE ELDRIDGE - VARIOUS ANGLES - INSIDE THE GRAY FOG 36

The ship appears to be inside a "never-never world." It's neither day nor night. Yet, the shrill SOUND of the GENERATORS is all pervasive. The banks of vacuum tubes glow with ever-increasing oscillations. Objects and people can be made out through the mist, but not very clearly. The men are struggling, disorientedly.

37 INT. THE ELDRIDGE - THE BRIDGE 37

Commands from the control room echo mutedly from the radio. The receiver dangles uselessly from its cord. In the corner, the helmsman looks at his hands with surprise. They are both on fire. He turns to his assistant.

HELMSMAN

What the hell's happening...
Bobby!!!

Bobby turns in time to see the Helmsman's entire body explode in flames. Bobby, terrified, tries to help. But he gets too close and his body also erupts in a ball of fire.

38 ON THE MAIN DECK 38

Chaos!!! The ship lurches keeling over at a 30° angle. Men stumble in panic...lost...out of touch with their surroundings, totally disoriented. SCREAMS! SHOUTING! Weird LAUGHTER echoes down the ship's passageways.

A sailor tumbles into a bulkhead wall. His hand goes into, but not through, the wall. He struggles to pull himself free but can't. He's being absorbed! He screams for help.

39 GENERATOR ROOM 39

Jim backs against the generator housing, staring in terror at the nightmare all around him.

JIM

(yelling)

Kill the generators!!! Shut her
down...

(CONTINUED)

39 CONTINUED:

39

David grabs the control lever but it's stuck. Jim pushes in, grabs the lever, tries to force it. Suddenly a fierce electric current surges through him, freezing him to the switch. David grabs him, tries to pull him free. He too is shocked, frozen. Suddenly the ship shudders and lurches at an even steeper angle. Jim and David fall free and tumble down the deck. Jim screams. His hands burst into flames. David moves to help. The fire spreads to him. It's out of control now... The ship is an inferno of screaming men. David grabs Jim and dives overboard, plunging towards the river below.

40 VORTEX

40

A swirling chaos of energy enfolds David and Jim drawing them down a corridor of streaming light. It's as if they are one with the energy. They are radiant with it. Then, looming up out of the void, the Eldridge appears spinning, then receding into darkness.

They crash through the darkness. Perspectives reform. There is a town brightly lit in the night. It is surrounded by lights and radar disks and wire grids like the Eldridge. In subliminal flashes it's there, then gone. David and Jim are in the midst of it, then not. The town forms again. Jim and David reappear in a swirl of gathering mist and wind. The buildings start moving upwards. Jim covers his eyes. David watches the town as it spins skyward and away into a void. In a moment, there is nothing, just stars and a full moon.

41 EXT. DESERT SALT FLATS - NIGHT

41

The silence is foreboding. For a moment, Jim and David continue to glow and move in a strange spacial manner, then their images return to normal. As this is happening, they begin to speak.

JIM

David.

DAVID

Yeah.

They stare at each other, overwhelmed.

JIM

What...what was that Davey? What happened?

(CONTINUED)

41 CONTINUED:

41

DAVID

What do you see? Now.

Jim looks up at the canopy of stars.

JIM

Stars, the moon...it's night.

DAVID

Did you see buildings? I mean,
not the Navy Yard... A town or
something?

JIM

Yeah.

DAVID

...And the ship?

JIM

It was...spinning. It was all
crazy.

DAVID

Your hands...

Jim stares at his hands.

JIM

There's no burns. What the
hell's going on, Davey?

They're interrupted by an approaching SOUND. Suddenly,
a new apparition appears. It races towards them, the
racketing ENGINES creating a deafening ROAR. Twin spot-
lights beam out ahead of it...an emissary from hell.
In fact, it's a helicopter. To Jim and David, it's
another aspect of the nightmare returned. Somehow, the
chopper re-arouses the swirling forces of chaos. The
mass of steel and electricity incorporated in the air-
craft causes Jim's arms to glow again. He yells out in
pain...

DAVID

Jimmy!!!

JIM

Oh, God!... It's coming back!
Dave!!

(CONTINUED)

41 CONTINUED:

41

The chopper swoops in overhead, fixing the men in its blinding glare. Jim turns and runs. David follows after him. An ominous amplified VOICE calls down from above.

MAN (V.O.)

Stop where you are. Stop running
or we'll fire.

Jim and David run, wildly. There's a burst of GUNFIRE. Bullets churn up the dirt in front of Jim. He runs blindly into an electrified perimeter fence. The wire lights up like a coil and releases a massive charge of electricity which reaches up like a bolt of lightening and knocks the chopper, exploding, from the sky. David looks on in awe.

42 NEW ANGLE JIM

42

He crouches in a depression, clutching his hands. They stop glowing. David approaches. Jim looks up, his eyes frantic, terrorized.

JIM

We've got to get out of here,
Davey. Got to get away!

David helps him to his feet. He's very weak...unsteady. They both glance back at the burning remains of the helicopter.

CUT TO:

43 EXT. DESERT SALT FLATS - DAWN

43

David and Jim move across the vast wasteland. The sun rises over the horizon beyond them. David looks back to Jim.

DAVID

You okay?

JIM

Yeah.

He doesn't look okay. David's trying to figure things out.

DAVID

It did something to us, the
experiment. But what?

(MORE)

(CONTINUED)

43 CONTINUED:

43

DAVID

(cont'd)

Look at this place! How the hell
did we get here?

JIM

What if they rescued us and put
us out here?

DAVID

Then how much time has passed?
We're still wearing our fatigues!
And why did they shoot at us, Jim?
They were trying to kill us!

Jim looks at him, his face drained of expression, his
eyes empty.

JIM

I've never seen anything like it
in my life. Maybe we're both
hallucinating.

David turns back to him, angrily.

DAVID

No! We're both here! We're both
gettin' fried by the same damn
sun!

JIM

Then look, in the distance there.
What's that? Is that water?

They squint into the sun, across the flatlands. There's
the shimmer of water, a lake or marsh. Maybe.

DAVID

It's a mirage. This is a desert
and that's a mirage! That's what
happens on deserts. C'mon Jim,
stay with me now.

43A EXT. MARSHLAND

43A

David and Jim splash through ankle deep water as they
cross a broad expanse of flooded marshland. Jim glances
up at a line of telephone poles on the horizon.

JIM

Hey Davey, what about them? They
a mirage too?

David trudges on in silence.

44 CLOSE ANGLE BEER BOTTLE 44

It lies half immersed in the desert sand. David approaches and picks it up. He looks at the label.

45 INSERT BEER CAN 45

The label is a German brand. Jim approaches.

JIM
What is it?

DAVID
Some sort of beer...German.

They look at each other. Jim spots something else, an empty Coca Cola can. He picks that up, shows it to David.

JIM
Feel how light it is. What's it made of?

He hands the can to Jim. Jim feels it, looks at it, then looks again at the beer bottle, the German label.

CUT TO:

46 EXT. DESERT HIGHWAY - MORNING 46

The road stretches across the salt flats as far as the eye can see. Two pairs of feet appear and move to the center of the roadway. Jim bends INTO FRAME and examines the tar surface of the road.

JIM
Plain old road.

DAVID
Hey!

47 NEW ANGLE ON DAVID 47

He looks down at the wreck of an old, abandoned car. The vehicle has been shot full of holes by passing motorists. Jim joins him.

JIM
Look at that car.

(CONTINUED)

47 CONTINUED: 47

DAVID
Chevy...Thirty-six.

David is distracted by something down the highway.

48 DAVID'S POV 48

A vehicle approaches in the distance.

49 NEW ANGLE ON DAVID AND JIM 49

They watch the vehicle approaching.

JIM
It's coming this way.

DAVID
C'mon.

They hurry off the road and hide behind the abandoned car.

50 NEW ANGLE - HIGHWAY 50

A brightly colored van approaches and passes by.

51 NEW ANGLE - JIM AND DAVID 51

Amazed at what they saw. Jim raises up.

JIM
What the hell was that?

DAVID
Keep down.

He looks back in the opposite direction where a huge semi-truck approaches and races by, creating a small wind-storm in its wake.

David and Jim can't believe their eyes...

CUT TO:

52 EXT. DESERT SALT FLATS

52

A large military helicopter lands on the desert where Jim and David first appeared. The area is now swarming with military personnel and technicians. A long, straight road with a large section missing from the center of it marks the area where a cluster of buildings, a town, once stood. Impressions in the white desert sand still mark the outlines of building foundations.

53 CLOSER ANGLE - MILITARY HELICOPTER

53

A man in his late 60's exits the aircraft. His name is Longstreet. He's the same Longstreet seen as a younger man in Philadelphia 40 years ago. His distinctive manner and old Briar pipe haven't changed through the years. Longstreet is approached by a younger scientist, BARNEY. The scientist shouts above the noise of the departing helicopter.

BARNEY

There's nothing. No anomalous electromagnetic fields. No heat build up...no radiation. The whole damn place is just gone, Doctor Longstreet!

Longstreet stares at the bleak scene, no emotion registering. Barney watches him, waits. He regards Longstreet with something approaching reverence.

BRAGG

I don't want Washington getting involved. Not yet.

BARNEY

I understand.

Longstreet dismisses him with a nod. Barney turns and rejoins his assistants. The helicopter departs. The silence that follows is almost eerie. Longstreet notices a strange 12 foot long metal object lying where the town once stood.

MAJOR DIAZ, a cool, efficient Mexican-American security officer is giving directions to a photographer taking pictures of the metal object. Longstreet joins them.

LONGSTREET

What is it?

(CONTINUED)

53 CONTINUED:

53

Diaz looks up. The Polaroid lenses of his sunglasses obscure his eyes, rendering his face, curiously mask-like. He's a proud man, defensive about what's happened here, angry.

DIAZ

It wasn't here before, that's for damn sure.

Longstreet stares at the piece of wreckage as Diaz continues.

DIAZ

(cont'd)

Chopper went down over there by the fence. Nothing left of it larger than a matchstick.

LONGSTREET

What about the security break?

DIAZ

TQ's checking but I guarantee you it's a mistake. Not even a jack rabbit could get through this perimeter.

He's called away. Longstreet turns back to the wreckage. An engineer is busy examining it. Longstreet picks up a small piece of cable from one of the fittings. The ENGINEER looks up.

ENGINEER

(midwestern drawl)

Three-eights hard steel coil. Haven't seen anything like it in thirty years.

Longstreet looks at the piece of cable. The wind begins to pick up. He glances at the sky.

54 LONGSTREET'S POV

54

The clouds are beginning to circle forming a vortex.

55 RESUME PREVIOUS ANGLE

55

ENGINEER

If I was back in Missouri, I'd swear there was a tornado brewing up there.

(CONTINUED)

55 CONTINUED:

55

The wind blows stronger. A lightning bolt flashes. Longstreet looks concerned.

56 EXT. DESERT GAS STATION AND CAFE - DAY

56

A freight train rumbles past an outpost of desert civilization, a garage with an adjacent automobile scrap yard and, behind it, a roadside cafe. Through the wheels and between the boxcars of the moving train two figures are visible: David and Jim.

The train passes. David and Jim cross the tracks into the scrap yard, rows and rows of old car bodies, moribund hulks. Both men are fascinated by what they see, especially David. He stops to check out a line of rusted Volkswagons. He's never seen anything like them. He stoops to read the maker's name.

DAVID

Volk...Volkswagon...German, it's a German name.

He looks at Jim. Jim once again opts for the domestic.

JIM

There's a Ford over here.

David looks uneasy nevertheless, as he did with the beer bottle. They both move on toward the garage.

The garage office door opens and an astonishing sight emerges: A YOUNG MAN of the punk rock persuasion - a purple Mohawk haircut, black leather garb, chains, tattoos, the works - ambles across to his waiting van. David and Jim, startled beyond words, stop and stare at this alien creature. When he's safely by, they move on toward the cafe.

57 INT. CAFE

57

It's a ma and pa operation, small but crowded with Trucker types, a JUKE BOX PLAYING in the corner. Wary, David and Jim peer in through the front window surveying the place before taking the big step of entering. David moves tentatively to the door, but still hangs back.

A TRUCKER gets up from his table, heads for the door, yanks it wide. David's in his way.

(CONTINUED)

57 CONTINUED:

57

TRUCKER

Comin' in or what?

Both David and Jim react to the man's voice - English words, American accent.

DAVID

Yeah...yeah.

The trucker brushes past them. They enter, several truckers glancing up to give them a look. A TELEVISION set PLAYING behind the counter instantly grabs David's attention. Jim is attracted to the slot machines along behind the juke box. The proprietor, an old man named WILLIS, nods a greeting to both of them.

WILLIS

Howdy.

David nods a casual greeting as Jim passes a slot machine player. Suddenly lights and BELLS go off. A jackpot! In the excitement David and Jim make their way to a window table.

58 NEW ANGLE

58

MRS. WILLIS, a stern, heavy-set lady approaches.

MRS. WILLIS

Coffee?

DAVID

Yes, thank you.

She pours out two cups, drops two menus, leaves. David leans across to Jim, keeps his voice low.

DAVID

You have any money?

JIM

I think so.

He digs into his pockets, his hands shaking. Both of them are scared, trying not to show it. Out the window there's a sudden surge of traffic along the highway, more modern cars and trucks, amazing sights to David who stares at them. Jim gapes at the TV set.

JIM

Look, Davey...

(CONTINUED)

58 CONTINUED:

58

David looks, sees, shakes his head. This is all too much to take in.

DAVID
It's the goddamn experiment, it must be. It's still going on.

JIM
What do you mean?

David hisses at him, angry, frustrated, frightened.

DAVID
I don't know...I don't know! All this...everything!

He gestures around the cafe. He sees Mrs. Willis returning. He goes silent.

MRS. WILLIS
We have a special on the ham and eggs.

DAVID
All right.

Jim nods in agreement.

MRS. WILLIS
How do you want the eggs?

DAVID
Scrambled.

Jim nods again. Mrs. Willis turns and yells out to the counter.

MRS. WILLIS
Two specials, scrambled!

David winces. She's calling attention to their table. She turns back to them.

MRS. WILLIS
(cont'd)
That it?

DAVID
Yeah, uh...I wonder... What's the name of this place?

(CONTINUED)

58 CONTINUED:

58

MRS. WILLIS

Scotty's Junction. You don't find it on many maps, I can tell you that.

JIM

It's in the States though.

She laughs.

MRS. WILLIS

Depends on how you feel about Nevada, I guess.

The look on Jim's face tells her he wasn't joking.

MRS. WILLIS

(cont'd)

You boys don't know what state you're in?

DAVID

Yeah, sure we do. Isn't there a Navy unit around here, a base or something?

MRS. WILLIS

Not that I know of. Just the Dry Wells missile range.

She turns to leave. David and Jim exchange looks. David calls out to her.

DAVID

Is there a telephone?

MRS. WILLIS

Out front and to the right.

David looks at Jim.

DAVID

Give me that money.

59 EXT. RESTAURANT

59

An attractive young woman of about 24 is speaking on the telephone. Her name is ALLISON. She's tanned, casually dressed and almost funky in her appearance. At the moment, she looks agitated.

ALLISON

C'mon, Michael. For Chrissake.
You think I'm stupid? She said
she was your goddamn girlfriend.
Either she's lying or you are.

David approaches from the b.g. He stands waiting for her to get off the phone. Allison hardly reacts to him.

ALLISON

(cont'd)

Look, I don't want to talk about
it.

(MORE)

(CONTINUED)

59 CONTINUED:

59

ALLISON

(cont'd)

I've been driving nonstop for two days. I've sold everything I own to come out and be with you and now...you son-of-a-bitch, now I don't know. Look, I'll call you back later. There's somebody waiting. Goodbye.

She hangs up the telephone, furious, fighting back tears. David moves to use the phone.

DAVID

(to Allison)

Thank you.

Allison nods as she goes through her bag and pulls out a pack of cigarettes and matches. She observes David as he approaches the phone. He inserts a nickel into the slot, gets no action. He peers at the instructions, then adds another nickel. He gets the operator.

DAVID

I'd like...uh, long distance, please... Philadelphia. Yes, United States Naval Yard, Commander Robertson.

The wind picks up, blowing tumbleweeds across the highway. There seems to be a storm approaching. Allison pulls a suitcase from her car, a Bronco, parked close by, and searches through it for a jacket.

60 INT. CAFE

60

Jim sits eating his breakfast, staring at the TV set. THUNDER RUMBLES outside. A bolt of lightning flashes down close by. The lights in the cafe dim for a moment. Jim winces with pain: his hands. Mrs. Willis surprises him with the check.

MRS. WILLIS

Everything okay?

JIM

(startled)

Yes.

(CONTINUED)

60 CONTINUED:

60

Mrs. Willis leaves the check and departs. Jim glances at the total. It surprises him. He starts to add it up.

The storm builds outside. Jim's hand begins to take on a strange shine. The pain increases. He starts to panic. He stands holding the check and stumbles toward the front door. For a moment he sees himself in the mirror. His face is becoming transparent! As he stumbles past the juke box, a charge of electric static flies from his hand and hits the machine. It explodes. Jim backs away into a slot machine which also explodes with a powerful electric discharge. Willis yells at him from behind the counter.

WILLIS

Hey! What the hell are you doing...?

Terrified, Jim exits the cafe.

61 EXT. CAFE

61

David is still on the telephone, waiting for a response as Jim hurries toward him. He sees the fear in his friend's eyes.

DAVID

What happened?

JIM

We got to get outta here.

Willis is suddenly behind him, brandishing a pistol. He is followed by Mrs. Willis and several truckers.

WILLIS

Now you hold it right there, boy.

He levels the gun threateningly at Jim. David drops the phone.

WILLIS

(cont'd)

You're payin' for both them machines before you leave this place.

(CONTINUED)

61 CONTINUED:

61

JIM

I didn't touch the machines.

DAVID

Wait a minute, please...

WILLIS

(interrupting him)

You keep out of this, son, or
I'll blow your goddamn head off
too.

MRS. WILLIS

We already called the police.

WILLIS

(to his wife)

Get back inside...

As he glances back, David suddenly lunges and grabs the
pistol from him. In an instant the tables are turned.
David is now holding the crowd at bay.

DAVID

Alright, stay back. Everybody
stay back.

JIM

I didn't do anything, Davey.

DAVID

Get in the car.

He indicates Allison's Bronco. Its door is still open
as Allison stands there with her suitcase. She stares
at the gun.

ALLISON

Could you take another car? All
my stuff...

Jimmy slides into the Bronco. David follows, ignoring
her...

62 INT. BRONCO

62

David looks at the dash, confused. He turns to Allison.

(CONTINUED)

62 CONTINUED:

62

DAVID

Where's the key? Give me the
key!

He brandishes the pistol. Allison quickly pulls the
key from her pocket and hands it to him. David starts
the motor but then discovers there is no clutch. He's
confused.

DAVID

The clutch?
(turns to Allison)
Where the hell's the clutch?!

ALLISON

(terrified)
It's an automatic.

David doesn't understand.

DAVID

Alright, get in here... You
drive!!

He motions with the pistol. Allison starts into the
car but then remembers her suitcase and turns back.

DAVID

(cont'd)
Forget the damn case!...

ALLISON

I'm not leaving here without my
things!

She grabs the case. David reluctantly helps pull it
into the truck.

DAVID

(frustrated)
Let's go!!!

63 EXT. TRUCK STOP CAFE

63

The car races away down the highway. As it leaves, a
strange cloud formation appears above the cafe. It
looks like the funnel of an immense tornado...lightning
flashes across the sky. The WIND begins to HOWL,
shingles blow from the roof of the old cafe. People
move inside for cover.

64 INT. ALLISON'S BRONCO ON HIGHWAY

64

David has shifted to the rear seat. He looks back at the receding cafe. Allison drives, Jim sits beside her. His hand is hurting him, it looks red and blistered.

ALLISON
(turning to David)
Look, I'm cooperating, okay? Just don't hurt me.

DAVID
We're not going to hurt you...
Keep driving.

JIM
(to David)
Did you get through to the base?

DAVID
They never heard of a Commander Robertson...that's what they told me.

Jim looks devastated. He clutches his burnt hand.

JIM
But that's a lie! Why would they say that?

DAVID
(indicating Jim's hand)
Let me see...

JIM
It feels bad, David.
Somethin' happened back there...

ALLISON
You should be in a hospital.

She turns to David.

ALLISON
(cont'd)
He should be in a hospital.

DAVID
What's the date today?

(CONTINUED)

64 CONTINUED:

64

ALLISON

The date? The seventeenth,
June seventeenth.

DAVID

What year?

ALLISON

Are you kidding?

She can see that he's not.

ALLISON

(cont'd)

It's nineteen eighty four. What
the hell is going on with you two.

JIM

Nineteen eighty four!!...

He stares at David, in shock. David stays outwardly calm.

ALLISON

You on drugs or something?

DAVID

What about the war?

ALLISON

What war?

DAVID

The war!

ALLISON

(confused)

Vietnam?

DAVID

The Second World War... Germany...
Japan??

ALLISON

Jesus Christ... that's forty
years ago.

David and Jim stare at her, expecting more. She doesn't
give them more. Finally...

(CONTINUED)

64 CONTINUED:

64

JIM

Who won?

ALLISON

Come on, just tell me this is a
joke. I don't need this now!

Jim and David just keep staring at her.

ALLISON

(cont'd)

We won, what do you think!

For a moment, there's no reaction.

DAVID

How far's the next town?

ALLISON

I don't know.

65 EXT. HIGHWAY

65

The car moves away into the distance.

CUT TO:

66 EXT. DRY WELLS WEAPONS TESTING CENTER - DAY

66

A military Reconnaissance plane swoops low over a complex of aircraft hangars and barracks. The old building is flanked on one side by an airstrip, on the other by open desert. It's a 50's vintage base given a new lease on life by 80's weaponry.

A Jeep hustles across the runway and pulls up at one of the central buildings. Major Diaz climbs out and heads inside. He looks disturbed.

67 INT. DRY WELLS - MAIN BUILDING - DAY

67

Diaz strides down a dim corridor to an elevator. He slips a security card into a wall slot. The doors open. He gets in and descends.

68 INT. CONTROL ROOM ENTRANCE

68

Two Sentries stand guard before a massive Blast Door. Diaz appears and shows his I.D. The giant door glides open.

69 INT. CONTROL ROOM

69

Diaz enters the base's nerve center. Banks of computer terminals and long rows of interlocking instrument panels swarm with technicians in a kind of choreographed chaos. Diaz makes his way through the melee. There's an air of excitement and urgency.

70 CLOSE ANGLE - LONGSTREET

70

He sits in front of three large video screens reviewing an experiment that has recently taken place. On the first screen we SEE the town buildings that flashed past David and Jim when they first arrived in the desert. On the second screen, we SEE (in the form of a videograph) the same town in silhouette surrounded by a protective shield. (The shield is actually a high frequency energy field designed to deflect incoming rocketry.) On the third screen, we SEE three missiles launches. In graphic form, they appear on the center screen heading towards the townsite. As the missiles enter the protective energy shield, they appear to vanish. At the same time the two images of the town flicker, then vanish.

Longstreet is accompanied by two other scientists. They are having a heated discussion... One of them is Barney. The other is Andrews. Longstreet places most of his attention on the screens. He seems lost in other thoughts.

BARNEY

But why now? What is the essential difference between this experiment and all the other experiments we've run up to now?

ANDREWS

Size, obviously, the sheer scope of the electromagnetic field.

BARNEY

But that's not enough!

ANDREWS

Of course it is. It's the only variable. The energy output needed to deflect the missiles into hyperspace was so great it created a wrinkle in the continuum, a warp.

(CONTINUED)

70 CONTINUED:

70

BARNEY

We shut the energy off! We closed the generators down! Why didn't those buildings rematerialize?

Longstreet interjects.

LONGSTREET

Because there's another power source still functioning, inside the zone, beyond it. In hyperspace itself.

Both Andrews and Barney look dumbfounded by the idea.

BARNEY

But...what? What possible source?

Longstreet ignores the question, suddenly shifts gears.

LONGSTREET

Tell me about the meteorological report.

Andrews hastily shuffles some papers.

ANDREWS

It's astonishing... It's as if every storm front in the region is being sucked into this one tiny zone. There are three separate reports of tornadoes. That doesn't happen here.

They all look concerned. An OFFICER arrives and speaks to Longstreet. Longstreet nods, glances back across the room. He sees Diaz waiting there.

71 INT. HALLWAY/OFFICE - TRACKING SHOT

71

Diaz and Longstreet move down a narrow hallway toward an open office door.

DIAZ

The security break is confirmed. At least two men were in the area of the experiment when it took place. I've put out a full alert.

BRAGG

So much for the jack rabbit theory.

(CONTINUED)

71 CONTINUED:

71

DIAZ

We'll catch them. I guarantee
it.

They stop at the office door.

LONGSTREET

When you do, I'll want to see
them. Make it soon.

Diaz nods, turns, goes. Longstreet enters his private
office, a large room stuffed with books and files. He
lifts a photograph from his desk and looks at it.

72 INSERT - PICTURE

72

It's the metal object from the desert site.

73 BACK TO SCENE

73

Longstreet crosses to an old filing cabinet and pulls out a folder. On the cover it reads: "Philadelphia Experiment U.S.S. Eldridge." He opens the folder to reveal a picture of the Eldridge as seen prior to the experiment. He turns several pages and finds a schematic diagram of the ship's antenna system. He compares the desert metal with the diagram. They are one and the same...

CUT TO:

74 EXT. SUBURBS OF TOWN - DAY

74

Allison's Bronco streaks out of the wasteland into the ragged edges of civilization. Scattered farms give way to tract houses, fast food stands, and shopping plazas.

75 INT. ALLISON'S CAR - DAY

75

Jim dozes fitfully, still clutching his hand. David stares out at the brave new world emerging like a dreamscape before him. Allison watches him in the mirror. He seems lost, helpless. Her heart goes out to him. Yet she's frightened too. What have they done? The passing cars seem to fascinate him. They drive over a freeway jammed with cars.

DAVID

Jim...look at this, look!!!

Jim opens his eyes and looks out, wincing in pain.

JIM

Must be millions of them.

ALLISON

What about looking for a hospital?

DAVID

Just keep driving.

JIM

We can't, Davey.

(CONTINUED)

75 CONTINUED:

75

DAVID

What do you want to do...?

JIM

Let's try and get home.

ALLISON

Where's home?

DAVID

California.

Jim's hand is getting worse, fast.

JIM

(cont'd)

It's coming back, Davey!

His hand begins to shimmer with that eerie translucence.

76 EXT. HIGHWAY

76

The Bronco passes under a row of high-tension wires. Suddenly a massive electrical spark flashes down from the heavy wires and hits the truck, encasing it in a sheet of crackling static. It swerves wildly across the road.

77 INT. CAR

77

The static penetrates the truck, wraps itself around Jim. Even David is affected. He yells out in agony. Allison can't believe her eyes. She struggles to gain control of the car, hits the brakes.

DAVID

Don't stop...keep going...keep going...!!

Allison hesitates, then does as he says. As they move away from the wires, the blankets of electricity diminishes and dies.

ALLISON

What the hell was that?

They round a bend in the road and run into a police blockade. Allison doesn't see the barriers until the last minute. She swerves the car frantically.

78 EXT. ROADBLOCK

78

The Bronco runs off the road, lurches up a steep bank, and stops. It begins to tip. Then slowly, agonizingly, it tumbles over onto its side. Police officers run towards it, weapons drawn. OFFICER BAYER is in charge. He's a man who takes himself seriously.

OFFICER BAYER
Alright! Nobody move!!...

The three passengers are hanging almost upside down.

ALLISON
You've got to be kidding!

79 INT. HOSPITAL CORRIDOR - DAY

79

Doors slam open as Jim is wheeled in on a gurney. He is surrounded by doctors and nurses; saline solutions are already being pumped into his veins. Allison follows behind with Police Officer Bayer; she has injured her forearm and it's bandaged in a sling. A doctor named MAGNUSSEN, his loose white coat covering an outfit of jeans, work shirt, and running shoes, fires staccato instructions to the NURSES about him.

MAGNUSSEN
We need an EKG and you'd better get Nielson down here. Looks like a possible trach.

ALLISON
(to Bayer)
All I know is that they're from somewhere in California.

OFFICER BAYER
Did they say where?

ALLISON
No.

One of the Nurses indicates a side room to Allison.

NURSE
In here, please.

80 INT. X-RAY ROOM

80

An X-RAY TECHNICIAN looks up as the group enters.

NURSE

She'll need a standard on the
right distal radius and ulna...
I'll be back in a few minutes.

The X-Ray Technician nods and turns to Allison.

X-RAY TECHNICIAN

Could you sit over here, please.

She indicates a chair next to a large X-ray machine.
Allison sits. Bayer accompanies her.

OFFICER BAYER

When you're finished here, we
need you to come down to the
station and fill out a statement.

Allison nods as the Technician prepares her arm for X-ray.

ALLISON

What about the car?

OFFICER BAYER

We got it back on the road. It's
going to need a little body work.

Allison shakes her head despondently. A VOICE inter-
rupts on the intercom system.

INTERCOM (V.O.)

Will Doctor Nielson report to the
operating room immediately...
Doctor Nielson, operating room,
please.

ALLISON

(to Bayer)

What's going to happen to them?

BAYER

Kidnapping with a dangerous
weapon carries a minimum of nine
to twelve years.

ALLISON

(shocked)

Twelve years.

(CONTINUED)

80 CONTINUED:

80

Dr. Magnussen sweeps into the room. He looks concerned.

MAGNUSSEN

(to Allison)

How you doing...

ALLISON

Fine.

MAGNUSSEN

Did anything unusual happen to you or the others prior to the accident?

ALLISON

Like what?

MAGNUSSEN

Well -- Did you come into contact with any...radiation or anything like that?

ALLISON

I don't know. The whole car was like...lit up just before we ran into the barricade. I don't know what caused it. What's wrong?

MAGNUSSEN

A man is dying up there, and for the life of me, I don't know why.

ALLISON

Why don't you talk to his friend?

OFFICER BAYER

He won't talk to anyone.

CUT TO:

81 INT. JAIL CELL - EVENING

81

A young man sits cross-legged on the floor, his head leaning backwards, eyes closed, chanting a Buddhist mantra. He repeats the same phrase over and over again. David sits on a bunk bed trying to ignore his strange cellmate. A guard approaches and opens the prison door. He calls for David.

82 EXT. CORRIDOR - POLICE STATION - TRACING SHOT

82

Officer Bayer hurries down the corridor following his superior, SHERIFF BATES. The portly Sheriff seems agitated.

SHERIFF BATES

What do you mean, she won't press charges.

OFFICER BAYER

That's what she said.

SHERIFF BATES

And the old couple?

OFFICER BAYER

They don't want to make the drive into town. Said they can't run their business and be in the court.

SHERIFF BATES

Jesus Christ, no wonder the goddamn country's going to hell.

They enter the front desk area of the police station. Allison sits by the door. The Officers approach her.

OFFICER BAYER

Allison, this is Sheriff Bates.

SHERIFF BATES

Hi. I understand you don't want to press charges anymore, can you tell me why?

ALLISON

I changed my mind.

SHERIFF BATES

Just like that.

Allison nods.

SHERIFF BATES

(cont'd)

No particular reason. You just decided to let these guys get away with kidnapping you...?

(CONTINUED)

82 CONTINUED:

82

ALLISON

I don't think they deserve to go
to jail for twelve years.
They've got problems.

SHERIFF BATES

We've all got problems, honey,
but we don't solve them with
guns.

David arrives at the front desk. He's being released.
He sees Allison and the Officers.

SHERIFF BATES

(cont'd)

You're a lucky son-of-a-bitch.
You know that.

He leaves. Officer Bayer glares at Allison, glares at
David, then follows his boss.

Allison stands as David walks toward her.

ALLISON

You all right?

David nods.

ALLISON

(cont'd)

We haven't actually met. I'm
Allison Hayes.

DAVID

David Herdeg.

ALLISON

Hello.

CUT TO:

83 EXT. HOSPITAL - LATE EVENING

83

The wind gusts strongly in front of the three-story
building. People hurry towards their homes as a storm
approaches.

84 INT. HOSPITAL - JIM'S WARD

84

David approaches the bed where Jim lies sleeping. He's a prisoner to the myriad life support systems feeding into him. A Nurse stands by, continuously monitoring his condition. David takes his old friend's hand. Allison is beside him.

DAVID

Jimmy...it's me, David...

Jim's eyes flutter open. He recognizes his old friend.

JIM

I was having this dream, Davey...
Is Pam with you?

DAVID

No.

JIM

The baby's coming soon. Be a boy
she said. She always wanted a boy.

It THUNDERS outside. Lightning flashes in the distance. The EKG machine flickers erratically as if Jim is being affected by the approaching storm. He grabs David's wrist, holds on. Sweat is pouring from him. He's shaking uncontrollably.

JIM

(cont'd; panicked)

Stay by me, Davey...I can't go
through it again...

The nurse steps forward and releases a preset injection directly into his veins. Jim passes unconscious almost immediately but his body still continues to twitch. David is devastated by the experience.

ALLISON

They can't help him if you don't
tell them what happened.

85 INT. DR. MAGNUSSEN'S OFFICE

85

The Doctor closes a window against the approaching storm. Allison and David KNOCK and enter.

(CONTINUED)

85 CONTINUED:

85

Allison introduces David to the Doctor, who asks them to sit.

MAGNUSSEN

I'm glad you came, Mister Herdeg.
Your friend is a very sick man.

David shows no response..

MAGNUSSEN

I'm not a police officer.
Anything you tell me will be in
confidence.

David glances at Allison. She nods to him.

MAGNUSSEN

You've been in the Navy, you and
your friend. He was wearing an
I.D. tag.

DAVID

Yeah.

MAGNUSSEN

Has it anything to do with that?

DAVID

We were... We were involved in an
experiment.

MAGNUSSEN

What kind of experiment?

DAVID

It was...electronics, deflecting
radar from a ship so it couldn't
be detected at sea. I didn't
understand all of it.

MAGNUSSEN

You were exposed to...an
electronic energy field of some
sort?

DAVID

I think so... It's more than that.
Something happened to us.

(MORE)

(CONTINUED)

85 CONTINUED:

85

DAVID

(cont'd)

We got caught in some kind of
freak thing, just us. I don't
know why, or how... We got...
We got moved in time somehow.

Allison listens to this with increasing anxiety.
Magnussen remains, at least outwardly, unphased.

MAGNUSSEN

What do you mean?

DAVID

Time...

His breathing has quickened. Talking about this has him
so agitated he can hardly get the words out.

DAVID

(cont'd)

This now, this time...it's not
ours. It's not where we were
when it happened. The experiment
was on a ship, in Philadelphia
Harbor...the war, all that. It
was October. It was Nineteen
forty three.

He looks at Magnussen for a reaction. The doctor stays
stonefaced. Allison looks alarmed.

DAVID

Is that completely crazy? I mean,
are things like that possible now?

MAGNUSSEN

What are your memories of Nineteen
forty three? Are they clear to
you?

DAVID

What, you think I'm making it up?
You think I'm hallucinating?

MAGNUSSEN

I didn't say that. I just want
you to describe something in
Nineteen forty three for me.

(CONTINUED)

85 CONTINUED:

85

DAVID

I can describe everything! It
was yesterday! Nineteen forty
three was yesterday!

David's getting excited. Allison looks at Magnussen.

MAGNUSSEN

I'm not doubting you, Mister
Herdeg...

DAVID

Like hell! You don't believe
a thing I've said!

MAGNUSSEN

Mister Herdeg, your friend's life
is at stake here.

DAVID

So how's it going to help him if
you don't believe me?

MAGNUSSEN

Please...

ALLISON

David, he's only trying to help.

DAVID

I'm not lying! Why the hell would
I lie about this?

A harried NURSE suddenly bursts into the room.

NURSE

Doctor Magnussen, you'd better
come quickly.

MAGNUSSEN

What is it?

NURSE

(talking about Jim
but avoiding
referring to him)
It's the patient in B.

MAGNUSSEN

(to Allison and David)
You'll have to excuse me.

(CONTINUED)

85 CONTINUED:

85

He exits the room.

David suddenly realizes what the Nurse said. He jumps up, heads for the door.

DAVID

It's Jimmy.

INT. JIM'S ROOM

Pandemonium. Jim's body is contorting like a severe epileptic. Several nurses and a DOCTOR are trying to control him. They force a restrainer between his teeth and try to find a vein for an injection. The EKG machine is going berserk.

Magnussen enters with the Nurse. David and Allison follow behind.

MAGNUSSEN

IV valium.

OTHER DOCTOR

We've already given him two cc's.
He's still convulsing.

David and Allison watch in horror as the Doctors try to save Jim. Outside the THUNDER and lightning seem to build to a crescendo. Suddenly the window blows out and the blinds fly across the room. With a flash, a bolt of lightning CRASHES through the open window and blows the EKG machine to pieces.

The Doctors and Nurses turn in panic. Jim's body contorts wildly. It begins to shimmer and glow. A cocoon of light, like a luminous aura, materializes around it. The light flames, fills the room with a blinding flash, then vanishes.

Jim's body is gone.

Magnussen and the others stand there, dumbstruck.

David winces with pain, grabs his hand. It's throbbing. Horrified, he runs out of the room.

ALLISON

David!

87 INT. HOSPITAL CORRIDOR

87

David runs. Allison is after him. Magnussen tries to stop her...

ALLISON
(yelling)
Let me go!

MAGNUSSEN
Stay away from him! He's dangerous!

ALLISON
(shouting)
No!

She breaks loose and races after David.

88 EXT. STAIRCASE AND HOSPITAL ENTRANCE

88

David hurtles down the stairway. He stops to look out a window and sees a helicopter landing in front of the hospital. As he reaches the lobby he sees Sheriff Bates entering with Diaz and several security guards.

Sheriff Bates spots him almost immediately, and signals to the others.

Allison catches up to David just as he spins around and heads back up the stairs.

ALLISON
(shouting)
David!!

The security guards hurry up the stairs after him.

89 INT. HOSPITAL CORRIDOR - THIRD FLOOR

89

David careens down a long corridor pursued by the guards.

At the end of the corridor an elevator full of people is just closing. David dives inside as the doors shut behind him. One of the security guards jams his hand inside. The doors spring open again. The man steps inside and David drives him back with a kick to the groin.

(CONTINUED)

89 CONTINUED:

89

A second guard dives inside as the doors close and the elevator starts downward. The man tries to wrestle David to the ground. They struggle amidst the frantic crowd of visitors and hospital personnel.

90 INT. HOSPITAL CORRIDOR - GROUND FLOOR

90

The elevator doors open and the security guard tumbles out. David jumps over his body and races out of the hospital as more security guards and Diaz appear from the far end of the corridor.

91 EXT. CITY STREET - LATE EVENING

91

The WIND is HOWLING. Debris is flying in all directions. People run for cover as a billboard falls from the roof of one of the buildings. David dashes across the street and turns down an alley. Diaz and the security guards chase after him. One of the guards opens fire with his pistol. Diaz grabs the man's arm, glares after his escaping prey.

92 EXT. ABLEY

92

It's a dead-end. David panics and dives through a window.

93 INT. RESTAURANT - KITCHEN

93

David crashes through the window, scattering food and dishes in all directions. The chef screams in rage. Diaz and the security police arrive. David exits.

94 INT. RESTAURANT

94

David races in from the kitchen. He leaps over a railing and lands on a table surrounded by diners. People scream, food flies in all directions.

David bounces to the floor and races out of the restaurant. Diaz and the security guards chase after him.

95 EXT. STREET - TRACKING SHOT

95

The WIND is still HOWLING. David races around a corner and almost runs into an approaching car. It's Allison, in the beat-up Bronco. She screams to him:

ALLISON
David!! Get in!!

David realizes who it is and dives into the vehicle. Seconds later, Diaz rounds the corner, watches helplessly as the Bronco drives off.

96 INT. BRONCO

96

Allison quickly spins around another corner and floors the accelerator. David, breathless, climbs into the front seat with her.

DAVID
Why are you doing this?

ALLISON
I don't know.

She looks at him. They drive on in silence. Then...

ALLISON
(cont'd)
What happened to Jim?

David just shakes his head, says nothing. His truth was not accepted. He's withdrawing.

96 CONTINUED:

96

ALLISON

(cont'd)

Who were those people shooting?
Did you know them? David?

DAVID

No.

ALLISON

The experiment they put you
through, was it some sort of
secret thing? Is that it?

David remains silent, uncommunicative.

ALLISON

(cont'd)

David, for God's sake, I'm trying
to understand, I'm trying to help
you! Please tell me what's going
on! Jim just...

She struggles for the words.

ALLISON

(cont'd)

...he just seemed to...I don't
know! When the lightning came
into the room it was like it was
because of him. What was it,
David?

David looks at her, calmer now, a kind of resolution in
his eyes.

DAVID

You know where Santa Paula is?

She meets his look, sees it's useless to pursue her
questions. After a moment she answers.

ALLISON

No, I've never been out here.

DAVID

It's near Ventura, on the way to
Los Angeles.

ALLISON

Los Angeles is where I'm going.

(a beat)

That's your home, Santa Paula?
You have family there?

(CONTINUED)

96 CONTINUED:

96

DAVID

Yeah.

He looks at her again.

DAVID

(cont'd)

What I told the doctor, about
time, about nineteen forty three
... Do you believe it?

She thinks before answering.

ALLISON

I believe you believe it.

He turns away from her, stares out at the receding suburbs
of the town, the storm-wracked sky.

97 EXT. DESERT - NIGHT

97

The WIND is FURIOUS. The sky is a boiling cauldron of
clouds stoked with THUNDER and lightning. Everything
wears a strange, blue-purple cast.

Longstreet stands beside a military transport truck in
the lee of a desert ridge. He's staring at the storm
center, about a mile away. He seems transfixed by the
awesome spectacle.

Barney is in the truck, seated at a portable computer
console. He's monitoring the storm in all its aspects.
Longstreet has to shout at him to be heard.

97 CONTINUED:

97

LONGSTREET

What are you reading?

BARNEY

There must be a malfunction. I'm
getting negative pressure! And
it's still dropping! It's
impossible!

LONGSTREET

No... It's pulling air in!
Pulling everything in!

Barney looks at him, lost.

LONGSTREET

(cont'd)

We opened a hole, Barney. We
opened it up and it's stayed open!

Barney just stares out at the storm. The lightning has
become stroboscopic, as if a giant light switch in the
clouds were being flicked on and off.

BARNEY

God feel it... You can feel the
energy...

A dozen bolts of lightning converge on the storm's center
lighting up the black pit of an expanding vortex. The
flashing light reflects Longstreet's mounting anxiety.

CUT TO:

98 EXT. MOTEL - NIGHT

98

The WIND HOWLS about the long one-story building.

99 INT. MOTEL ROOM

99

David sits on one of the two single beds, flicking
through the channels of a television set. He seems
mesmerized by the images and automatic channel changer.

(CONTINUED)

99 CONTINUED:

99

T.V. NEWSCASTER (V.O.)

Officials are calling it the worst.
storm in recent memory. Winds
gusting up to one hundred fifty
miles an hour have...

He flips the channel.

DIFFERENT NEWSCASTER (V.O.)

...What is described as a freakish
low pressure system continues to
stall over Nevada.

He continues changing the channels. There's a rock 'n
roll group, a rocket launch, news footage of the war in
Lebanon, a United Airlines Jet commercial, a commentary
on the United Nations referring to America and its allies,
Britain, Germany and Japan, and its opposition from the
Soviet Union. David takes it all in, absorbs it obsessively.
Until it's simply too much.

He flips the channels again and discovers an old movie.
It's "Casablanca;" he recognizes the characters and the
time. It has a soothing effect upon him. An oasis.

There is a KNOCK at the DOOR. David is immediately alert.

DAVID

Who is it?

ALLISON (O.S.)

Me!

David unlocks the door and lets her in. The wind blows
things across the room as David closes the door and helps
her with several shopping bags.

ALLISON

(cont'd)

It's unbelievable out there!...I
hid the truck 'round back.

She sets down one of the bags.

DAVID

Sure.

She starts removing packets of food from the bag, laying
them out on a table, along with paper plates, chopsticks,
etc.

(CONTINUED)

99 CONTINUED: (3)

99

David stares at the movie. Allison tosses one of the other bags onto a bed.

ALLISON

I brought you some magazines and
a change of clothes. Hope they
fit.

David looks up at her. She seems pleased with herself,
happy in her altruism.

DAVID

I don't know how I'm going to pay
you back for all this...

ALLISON

I'll think of something.

David looks like he doesn't know how to take that.

ALLISON

(cont'd)

I put away money for this trip.
More than I needed, as it turned
out.

She takes off her jacket, fusses around the room. He
watches her. She finally settles down at the table.

(CONTINUED)

99 CONTINUED: (4)

99

She starts opening packets, dishing out food.

ALLISON

(cont'd)

Dig in here. Help yourself.

David's thoughts are elsewhere.

DAVID

What if there's no one left in
Santa Paula I know. My father
wasn't that young. He can't be
alive.

ALLISON

Why not phone and find out?

She reaches for the phone.

DAVID

He doesn't have a phone.

ALLISON

Everyone has a phone.

(CONTINUED)

99 CONTINUED: (5)

99

Allison dials and speaks to the operator.

ALLISON
Information for Santa Paula,
California, please... Yes,
operator, I'd like the phone
number of...

(speaks to David)
What's his name?

DAVID
John Herdeg.

ALLISON
(to operator)
John Herdeg. That's H-E-R-D-E-G?

She looks at David. He nods at the spelling. Allison
waits. David seems tense.

ALLISON
(cont'd)
Could he be in another town nearby?
...Well, thank you, operator.

She hangs up, looks at David.

DAVID
Try the Parker ranch. They
always had a phone out there.
Parker.

Allison gets the number this time from Information and
dials it. When it begins to RING she hands it to David.

DAVID
(cont'd)
What am I gonna say?

Somebody answers the phone. It's a WOMAN'S VOICE.

WOMAN'S VOICE (V.O.)
Hello?

DAVID
Who is this, please?

(CONTINUED)

99 CONTINUED: (6)

99

WOMAN'S VOICE (V.O.)

Who are you looking for?...

David holds the phone for a second, then suddenly hangs up.

ALLISON

What happened?

DAVID

I think it was Pamela, Jim's wife.

ALLISON

Why did you hang up?

David looks badly shaken. He has no answer.

ALLISON

(cont'd)

Well anyway, you know she's there.

She unwraps a set of chopsticks and digs into the food packets.

ALLISON

I've been thinking about your situation. Those people, they're going to be coming after you. Santa Paula may not be the best idea.

DAVID

(snapping at her)

I have nowhere else to go!

Allison continues eating, lets silence reign for a moment.

ALLISON

I'm just worried, that's all. I feel like we ought to try and get to somebody maybe, somebody who could do something. If you could tell them your story...

DAVID

Which story, the one you don't believe?

ALLISON

They've messed with your head, David! Somehow you've got to know that! Whatever they've done to you, they've put things in there, fantastic things...things that aren't real, they can't be!

(CONTINUED)

CONTINUED: (7)

David's getting worked up.

DAVID
What's not real is this...

He slams the top of the TV set with the flat of his hand.

DAVID
(cont'd)
...and this!

He gestures around the room.

DAVID
(cont'd)
...and this!

He grabs her arm. She drops her chopsticks, tries to squirm loose.

ALLISON
You're hurting me...David!

He glares at her, lets her go, turns away and walks to the window, stares out through the parted drapes. Allison watches him, lets him alone. Finally, he turns back, faces her.

DAVID
I'm sorry.

ALLISON
Whatever's real, whatever isn't,
I'm with you David, all right?

He nods, crosses back to her, reaches down to pick up the fallen chopsticks.

ALLISON
(cont'd)
It's okay, I always get extras.

She reaches into one of the food bags, brings out two more sets of wrapped sticks. She hands one to David, opens another for herself. David sits down beside her, starts in on the food.

They eat and stare at the TV, the average American couple.

100 EXT. MOTEL - NIGHT

100

The WIND is still HOWLING. Several fire trucks race by with their SIRENS BLARING. Then a police car appears. It drives by the motel, shining its lights on all the cars, checking on the inhabitants.

101 INT. MOTEL ROOM - LATER

101

David is lounging on his bed leafing through Time Magazine. A television news program is playing in the b.g. Allison appears from the bathroom in a long nightgown. She sits on the side of her bed, lowers her head, and carefully removes her contact lenses, placing them in littler cleanser-cases on the night table. David watches her, amazed, but says nothing.

He returns to the magazine. He's also amazed at what he's reading. He shakes his head in disbelief.

ALLISON

What?

DAVID

The Germans and the Japs are our friends and the Russians are the enemy.

(CONTINUED)

101 CONTINUED:

101

She says nothing. This talk of time displacement makes her uncomfortable.

DAVID

(cont'd)

And one bomb changed everything.

ALLISON

I'm exhausted.

She climbs into the other bed.

ALLISON

(cont'd)

Don't stay up too late...

DAVID

Good night.

ALLISON

Good night, David.

He watches her for a moment, then turns his attention to the television, where a FEMALE NEWSCASTER stands in front of the Dry Wells Testing Center surrounded by a group of CIVILIANS protesting. The WIND HOWLS about them.

FEMALE NEWSCASTER (V.O.)

Well, George, it's quite a situation here. Many people in the area are blaming the weather on experiments the military has been conducting here at Dry Wells. I have with me Missus Jennifer Waite, who runs a truck stop station nearby... Missus Waite, what evidence do you have to support your allegations?

MRS. WAITE (V.O.)

We don't have any evidence. We just know that every time they conduct an experiment here, the weather changes.

(CONTINUED)

101 CONTINUED: (2)

101

FEMALE NEWSCASTER (V.O.)

But there's been nothing like
this storm, surely?

MRS. WAITE (V.O.)

This is the worst one, no doubt
about that. But they're
responsible and we know it.

Several people cheer her statement.

FEMALE NEWSCASTER (V.O.)

We tried to contact Doctor James
Longstreet who's in charge of the
experimental program here at the
base but he has been unavailable
for comment.

Davey glances up from the magazine at the mention of the
name "Longstreet."

DAVID

(to Allison)

What name did she just say?

Allison's eyes flicker open, she's already almost asleep.

ALLISON

What?

DAVID

(realizing her state)

Nothing.

But a responsive chord has been struck. He starts
flicking around the channels again, looking for more
news. Suddenly he sees something that gives him pause.

DAVID

(after a beat)

Allison?

ALLISON

Um-hm?

DAVID

I know this guy. Is this another
movie?

(CONTINUED)

101 CONTINUED: (3)

101

He indicates the TV screen. Allison looks and sees President Reagan at a Press conference, standing before the United States seal.

ALLISON

No. It's not a movie.

She closes her eyes. David stares at the screen for a second, then shuts it off. THUNDER and lightning flash outside. David suddenly grabs at his hand. His face contorts in agony.

CUT TO:

102 EXT. DRY WELLS BASE - DAWN

102

The WIND HOWLS across the runway as the vortex approaches ominously from the distance. THUNDER and lightning ECHO over the land.

103 INT. CONTROL ROOM - DAWN

103

It's humming with activity as TECHNICIANS plot and monitor the threatening vortex. Longstreet and Barney approach the screens with Richardson.

RICHARDSON

It hasn't moved more than fifty miles from the original test site.

LONGSTREET

Where is it now?

RICHARDSON

B quadrant. It's coming this way again.

They arrive in front of the screens where a Technician approaches them.

TECHNICIAN

Cameras mounted and ready, sir.

(CONTINUED)

103 CONTINUED:

103

LONGSTREET

Okay, let's see what the hell
we've got in there.

He turns towards the screens as the Technician relays
the orders.

On the center screen is a three-dimensional graphic image
of the storm with its swirling center. On the right
screen is the actual vortex. And on the left screen the
image of a TECHNICIAN appears, standing in a HOWLING
windstorm. The Technician looks directly INTO CAMERA,
holds up ten fingers, then starts counting down.

TECHNICIAN (V.O.)

Ten, nine, eight...

104 EXT. DESERT NEAR VORTEX

104

Racing clouds and blowing dust almost obscure the day-
light. Several technicians stand next to a large truck,
holding onto a weather balloon with a camera mounted
beneath it. Attached to the camera is a steel cable
which extends from a large drum mounted on the front of
an army vehicle.

The Technician seen on the screen stands in front of the
balloon camera. He finishes his countdown then steps
aside and the technicians release the balloon.

Immediately the wind catches the apparatus and sucks
it towards the vortex.

The crew fight their way back to the truck and hold on.
Quickly the reel holding the umbilical cord begins to
spin, faster and faster.

105 INT. CONTROL ROOM

105

Longstreet and everyone else watch the screens intently.
On the three-dimensional graph, a small flashing light
quickly moves towards the storm's center. It's the
balloon camera. On the left-hand screen the balloon-
mounted camera races faster and faster over the desert.

Suddenly it breaks through into the vortex. There is a
rapid-fire succession of images.

The town buildings from the test site appear, spinning,
trailing images, strobing.

(CONTINUED)

105 CONTINUED:

105

BARNEY

There it is, goddamn it, there
it is!

Suddenly the Eldridge appears, spinning with the town
buildings. Everyone is shocked. Everyone but Longstreet.

BARNEY

(cont'd)

What the hell?! What is that?
A ship?

106 EXT. DESERT

106

The bearings of the reel holding the umbilical cord smoke.
Then shatter.

107 INT. CONTROL ROOM

107

The balloon camera screen goes blank. Everyone in the
room is dumbfounded.

Longstreet's greatest fears are confirmed but he covers
it well...

LONGSTREET

Run it again...

They all sit confounded. Longstreet looks around the
room.

LONGSTREET

Any word from Diaz?

His expression has changed. There's a flickering agita-
tion, a cold fear, in his eyes.

(CONTINUED)

108 EXT. HIGHWAY - CALIFORNIA - MORNING

108

It's a beautiful sunny day, the green hills and orange groves contrast sharply with the bleak desert. A Ford Bronco approaches down the highway.

109 INT. BRONCO

109

David is driving now, Allison sits beside him. On the RADIO the Stones are PLAYING. David seems bothered by the noise.

ALLISON

You want something else?

DAVID

I don't care.

She switches stations, finds one featuring old 30's and 40's sounds. She looks at David. He glances at her. She leaves the station on.

ALLISON

So where was I? Michael. What am I doing with him.

A Corvette Stingray sweeps by on the highway. David gapes at it, then adjusts the mirror to follow it speeding away behind them.

ALLISON

(cont'd)

Obviously, you're dying to know.

DAVID

What? Oh, yeah. Tell me.

ALLISON

There's nothing to tell. It's all very ordinary.

DAVID

I'm listening.

ALLISON

He's just a guy I met in Boston. He's a kind of promoter, that's what he calls himself. The only thing I've ever seen him promote was himself.

DAVID

So why are you...?

(CONTINUED)

109 CONTINUED:

109

ALLISON

He's cute. He's charming. He's very decisive, I like that in a man. And basically he was on his way to L.A. where I wanted to go, so...

DAVID

Are you...I mean are you, you know, in love with him?

ALLISON

I doubt it. You try to convince yourself of things sometimes. Basically he's a jerk and I've always known it. Especially now.

She thinks about it.

ALLISON

(cont'd)

You know how it is. You go to bed with somebody, you'd like it to mean something.

David looks at her.

ALLISON

(cont'd)

Sex is not so important to me anymore.

David nods, as if he agrees.

ALLISON

(cont'd)

It was, but now it's not. I don't know if that's maturity or tired blood.

She laughs. He smiles.

ALLISON

(cont'd)

Of course the whole herpes thing has a lot to do with it.

DAVID

The what?

ALLISON

Herpes.

(CONTINUED)

109 CONTINUED:

109

DAVID

Ah.

He nods again. He doesn't know what she's talking about.

ALLISON

I'll tell you the truth. I really
don't care if I ever see him again.
I don't trust him. I don't even
like him.

David's attention is suddenly captured by a SONG on the
RADIO: Tommy Dorsey's "I'm Getting Sentimental Over You,"
the song played at the pre-experiment party. He reaches
over, turns it up.

ALLISON

What's that?

DAVID

Tommy Dorsey.

She listens a moment.

ALLISON

It's nice.

He nods. They travel on in silence for a few moments.
She glances at him. He glances at her. They catch each
other glancing. They both smile. They drive away,
listening to the music.

111 INT. LONGSTREET'S OFFICE

111

Longstreet sits at his desk watching Dr. Magnussen as he looks at an old photograph of the crew of the Eldridge. Diaz stands by the door, a silent sentinel.

MAGNUSSEN

This is the one that...that
vanished.

LONGSTREET

Parker.

(CONTINUED)

111 CONTINUED:

111

MAGNUSSEN

That's right. The one that's
circled here is Herdeg.

Longstreet takes the picture, glances at it. There is a
bright red circle drawn around one of the sailors, David.

LONGSTREET

Thank you doctor.

The doctor stands and nods.

MAGNUSSEN

I'd like to know about Parker's
condition. Whatever you can tell
me.

LONGSTREET

I appreciate your curiosity, but
this is not the time.

Longstreet's manner invites no further discussion. Mag-
nussen glances at Diaz.

DIAZ

My driver will take you back.

The doctor leaves, an escorting officer meeting him out-
side the door. Longstreet looks at Diaz, hands him the
photo and a file of papers.

LONGSTREET

Herdeg's file.

Diaz doesn't understand something. He stares at the photo.

DIAZ

You had him circled before we got
here, before you knew his name.

LONGSTREET

Just bring him in, Major. Quickly.

Diaz nods, goes. As he does so Barney enters from the
control room. He's carrying a sheet of computer read
outs.

(CONTINUED)

111 CONTINUED: (2)

111

BARNEY

The latest run. The vortex is almost twice the size. It's beginning to draw in surface matter. If we don't stop this thing...the whole damn planet's in trouble.

CUT TO:

112 EXT. SANTA PAULA - DAY

112

It's a small town with a pleasant mixture of the old and new. The Bronco appears down the main street. It passes an old church.

113 INT. BRONCO

113

David is still driving, Allison beside him. The bond has held between them. It's the town that has David tense. He peers out at it with awe and wonder, clutching at the things he recognizes.

DAVID

That church...Jim was married there. The old tree's famous. It's been there hundreds of years...

Allison is watching him, his reactions. She's picking up his excitement. He starts to slow as he looks ahead, nervously.

DAVID

(cont'd)

That's it.

114 DAVID'S POV

114

An old gas station sitting on a corner. It looks like it's been there for decades.

ALLISON

Your dad's place?

DAVID

(nods)

It's different. They changed the name.

(CONTINUED)

114 CONTINUED:

114

ALLISON
Let's get some gas.

115 ANGLE - GAS STATION

115

David drives the Bronco up to the pumps. The BELL RINGS. David exits the vehicle, Allison follows. They move around to the garage section where a MECHANIC is working underneath a truck.

MECHANIC
Be right with you.

David watches the mechanic, expectantly, as he slides out from under the vehicle. He's young. David doesn't know him.

MECHANIC
(cont'd)
What can I do for you folks.

David doesn't respond, Allison speaks for him.

ALLISON
We need some gas, please.

MECHANIC
Unleaded?

ALLISON
Yeah, fill her up.

The mechanic moves to the pumps. David is attracted to some old, faded photographs on the wall of the garage. He walks over to them. Allison starts after him.

116 INSERT PHOTOS

116

They are mostly shots of an attractive man in his mid-forties. He is obviously a car buff and in most of the shots he is posing with various racing cars and trophies that he has won in them.

117 RESUME SCENE

117

ALLISON
(indicating photos)
Is that him?

(CONTINUED)

117 CONTINUED:

117

David nods.

ALLISON

(cont'd)

Good looking man...

The mechanic appears back in the doorway.

MECHANIC

That's an even twenty.

Allison hands him a credit card.

DAVID

Do you know what happened to the
man in these pictures?

MECHANIC

John Herdeg?

DAVID

Yes.

MECHANIC

My father bought this place from
him. He was pretty well known in
his time, won some big races,
got quite a name.

(CONTINUED)

117 CONTINUED: (2)

117

MECHANIC

(cont'd)

He died a few years ago, back east somewhere. I don't remember him myself.

ALLISON

You said he was well known in his time, what time was that?

MECHANIC

I don't know. Forties, early fifties, I guess.

Allison contains her reaction.

ALLISON

Thank you.

She looks at David. He's already turned away, started back to the Bronco. She hurries after him.

ALLISON

(cont'd)

You want me to drive?

DAVID

No.

They get into the Bronco and start away. She looks at David. His story, is it possible?

118 INT. BRONCO - DRIVING

118

Allison's still looking at David as if she's not sure anymore who he is.

DAVID

Well, so he made it. He did what he said he was going to do. Everyone always thought he was a loser. I thought so myself. Good for you, pop, good for you.

A tear slips out of the corner of his eye and runs down his cheek. Allison puts an arm around him, holds him.

CUT TO:

119 EXT. RANCH - SANTA PAULA - DAY

119

The complex of buildings sits in a picturesque valley. In the distance an old man is plowing a field. The Bronco heads up a dusty road to the ranch house.

120 INT. BRONCO

120

David's face is taut with anxiety.

121 EXT. RANCH BUILDING

121

The Bronco drives by an enormous old barn and stops at the farmhouse. David and Allison exit. A couple of dogs run barking towards them then settle down when Allison talks to them reassuringly. They walk towards the old farm.

122 CLOSE ANGLE - FARMHOUSE DOOR

122

David knocks and waits, anxiously, with Allison. After a moment, an elderly lady opens the door. It's not easy to tell at first, but it's Pamela. David recognizes her the moment he sees the locket about her neck.

PAMELA

(not recognizing
David)

Can I help you?

DAVID

Pamela?

PAMELA

Yes.

She puts on a pair of glasses hanging around her neck and looks at David. She stares at him, her anxiety growing. She's suddenly confused.

PAMELA

(cont'd)

Who are you?

DAVID

David. David Herdeg.

The confusion turns to fright.

PAMELA

No! You're not! How dare you
come here saying such a thing!
It can't be!

(CONTINUED)

122 CONTINUED:

122

She tries to close the door. David stops her.

DAVID

It is Pam...it is. I don't know
how or why...

She's shaking as she stares at him. Then she suddenly
crumbles.

PAMELA

David?!

She wants to speak but she can't get the words. David
steps forward. She backs away. He reaches out a hand
to her. After a long moment she takes it.

PAMELA

David...

She knows it's true. He steps forward again, embraces
her. She clings to him as if he might fade away if she
doesn't, a vision. There are tears in her eyes.

She pulls back now to look at him again. And she sees
Allison.

ALLISON

(smiling)

I'm Allison.

123 INT. FARMHOUSE LIVING ROOM

123

It's nicely furnished in an old-fashioned way. Pamela
is quivering, clutching at her hands. She can't take her
eyes off David. He's a ghost come alive.

PAMELA

...All this time he was telling
the truth...all this time...and
nobody believed him. Not even me.

DAVID

Who was telling the truth?

PAMELA

Jimmy.

DAVID

Jimmy...But how? What happened?

(CONTINUED)

123 CONTINUED:

123

Allison is as stunned as David. She sits down on a covered settee, her face a blank, her mind reeling.

PAMELA

Nobody listened to him. We all believed the Navy. They said he was affected by the experiment.

DAVID

And the ship? What happened to all the others?

PAMELA

Burned, some of them. Some of them died.

DAVID

And me? What happened to me, Pamela?

Pamela stares at him for a long beat.

PAMELA

You never came back, David...You just didn't come back!

David turns away from her, moves to the window.

124 DAVID'S POV

124

From the window of the house he can see the old man plowing the field. It's Jim...40 years older.

125 NEW ANGLE - DAVID

125

He stares at his old friend knowing it's him. So many feelings, so many emotions.

DAVID

Jimmy...

PAMELA

Still likes to get out there and do the work.

(CONTINUED)

125 CONTINUED:

125

David turns to Allison.

DAVID

Wait here.

Allison nods. David starts for the door.

PAMELA

David...

David pauses and looks back.

PAMELA

(cont'd)

He's not like he used to be.

David looks at her for a moment, then leaves. Allison sees a framed photo on a table by the settee. It's David and Jim and Pamela, forty years ago; three smiling, carefree young people. For Allison it's the final confirmation. She stares at Pamela. The old woman sees her, stares back. For both of them, the universe is tilting.

126 EXT. FIELD

126

The tractor approaches down the long straight furrow. Slowly Jim as an old man becomes clear. He looks up seeing something ahead. At first, he doesn't recognize who it is...but slowly it begins to dawn on him.

127 JIM'S POV FROM TRACTOR

127

David approaches and stands at the edge of the furrow. The tractor rumbles toward him.

128 NEW ANGLE - JIM

128

He doesn't seem to respond to David being there. It's as if a gate had closed over his mind and emotions.

129 NEW ANGLE - DAVID

129

The tractor doesn't stop. He has to jump aside.

DAVID

Jimmy...Jimmy...it's me, David.

(CONTINUED)

129 CONTINUED:

129

Jim doesn't even look at him. David hurries to keep up with the tractor.

DAVID

(cont'd)

I know you recognize me, Jimmy.
Stop this thing...come on...stop
it!

The tractor keeps moving. David's getting frustrated.

DAVID

(cont'd)

What the hell's the matter with
you? Stop that goddamn tractor,
Jimmy...listen to me.

He runs alongside the tractor and tries to grab the ignition key. Jim pushes him back. David starts shouting, wildly. Two of Jim's sons working nearby come running towards the field. Allison and Pamela appear from the farmhouse, concerned. Jim's sons grab David and pull him away from the tractor.

JIMMY, JR.

Hey, come on fella...stop it,
stop it! What the hell you
doing?

The tractor stops. Jim looks back and shouts.

JIM

Get him outta here. Just get him
out of here.

130 CLOSE ANGLE - PAMELA AND ALLISON

130

watching from outside the farm.

ALLISON

What's the matter?

PAMELA

(to Allison;
frightened)

You'd better go. He's going to
get sick...You have to go!!

(CONTINUED)

130 CONTINUED:

130

ALLISON
But David needs help!

PAMELA
(shaking her head)
You're going to kill him, don't
you realize that! You're going
to kill him!

Pamela's terrified. Allison sees it, leaves her, runs
toward David.

131 EXT. FIELD

131

Out in the field, Jim's eyes connect with David's.
There's a moment, instant of communion, of recognition.
But that's all. Jim turns away, pushes the tractor for-
ward again. David, held by Jimmy Jr., watches him lurch
away.

132 EXT. RANCH ROAD

132

The Bronco moves away from the old farmhouse then brakes to a stop in a cloud of dust.

133 INT. BRONCO

133

David is overwrought, seething with frustration.

DAVID

I'm going back, damn it.

ALLISON

It won't do any good, David. He's a sick man. He's frightened. They locked him away for years. He went through hell, she told me.

DAVID

I don't care!

ALLISON

They thought he was crazy. He won't go through all that again.

DAVID

I just want to talk to him.

ALLISON

You already know what happened, David. It's not going to happen to you... What happened to Jim is not going to happen to you!

David looks ready to explode.

(CONTINUED)

133 CONTINUED:

133

Allison suddenly sees something on the road ahead.

ALLISON

Oh, God. David, look!

134 ALLISON'S POV

134

Two four-wheeled government vehicles are barrelling toward them.

135 NEW ANGLE - DAVID AND ALLISON

135

David knows who they are. He slams the Bronco into gear.

DAVID

All right, come on then. Come
get me. This is one damn place
I know better than you do.

He U-turns the Bronco. He roars away down the ranch road, back towards the farm. The two vehicles follow. GUNSHOTS ECHO. A bullet ricochets off the Bronco's bumper. The security men inside the vehicles are trying to shoot out its tires.

136 EXT. RANCH

136

Kicking up a shower of dust, the Bronco clears the gate. But the road is suddenly blocked by the plow and tractor, driven by Jimmy Jr. David swings the Bronco sideways and crashes through the barn doors. The security vehicles are right on his tail.

137 INT. BARN

137

Chickens and farm equipment fly in all directions as the Bronco races through the cluttered building. In a shower of shattered planking, the Bronco breaks out the far side of the barn and races away toward a shallow river wash. Falling debris shatters the front window of the lead government vehicle. A fist quickly punches out the broken glass and reveals Diaz.

138 EXT. RIVER WASH

138

Plumes of water feather the sky as the Bronco races up the shallow wash.

(CONTINUED)

- 138 CONTINUED: 138
- More GUNSHOTS are heard. The Bronco careens up the river bank and crashes into a field of tall corn.
- 139 EXT. CORN FIELD 139
- The two government vehicles maintain the chase. At breakneck speed, they race blindly through the corn. David doubles back and streaks between the two vehicles almost running head-on into the second one.
- 140 POV FROM BRONCO 140
- Suddenly the cornfield ends. There's a steep slope, a ravine. The Bronco hurtles downward on a rollercoaster ride.
- 141 RAVINE 141
- The two government vehicles sweep out of the corn and down the precipitous slope.
- 142 CLOSE ANGLE - CATTLE HERD 142
- They scatter as the Bronco and pursuit vehicles race between them and up the other slope of the ravine.
- 143 EXT. HILLTOP 143
- The Bronco clears the ridge and starts down into a second, deeper ravine.
- 144 INT. BRONCO 144
- Allison yells out in fear as the truck hits a bump and spins out of control.
- 145 EXT. HILLSIDE 145
- The Bronco flips and rolls down the incline like a child rolling on its side in a field. The first government vehicle hits the same bump and flips in the air.

146 BRONCO

146

Reaching the bottom of the hill, it miraculously lands on its wheels. David sits in shock for a moment then hits the gas and surges forward as the first pursuing vehicle lands upside-down beside him.

147 CLOSE ANGLE - DIAZ

147

He crawls from the wreckage with his injured driver. The second vehicle slows to pick them up.

DIAZ
(shouting)

Keep after them goddamn it, keep
after them!

The vehicle roars away, continuing the pursuit.

148 EXT. PLATEAU

148

The Bronco bounces across a rugged plateau, the second security vehicle closing quickly.

149 INT. BRONCO

149

DAVID

Hang on!!

150 POV FROM BRONCO

150

As the Bronco rounds a sharp bend, the trail suddenly ends.

151 EXT. DIRT ROAD

151

David spins the Bronco into a 180 degree turn. The government vehicle, its driver's vision obscured by dust, reacts too late. It sails over an embankment and crashes into a narrow gulley.

152 CLOSE ANGLE - BRONCO

152

David leaps out into the dust.

ALLISON
Where are you going?

(CONTINUED)

152 CONTINUED:

152

He races down the slope towards the crashed vehicle. It bursts into flames before he can get there.

153 CLOSE ANGLE - BURNING VEHICLE

153

David tries to pull open the door, reaching for the driver inside. The man is obviously dead. The flames quickly envelop him. The glove compartment is hanging open. There's a packet of papers inside. David grabs it, runs, just in time. There's a shattering EXPLOSION. The vehicle is destroyed.

154 CLOSE ANGLE

154

David goes through the contents of the packet. DRY WELLS MISSILE BASE is stamped on most of the papers.

155 CLOSE ANGLE - ALLISON

155

She stands beside the truck watching David.

ALLISON

(frightened)

We've got to get out of here, David. They're going to blame us for what's happened.

DAVID

This place is near to where Jimmy and I first were...in the desert.

Allison looks at some of the papers.

ALLISON

These are federal government documents.

David discovers a list of names and addresses. One of the names is "Doctor Longstreet." David recognizes it.

DAVID

(incredulous)

...This is -- I know this man.

(CONTINUED)

155 CONTINUED:

155

ALLISON

Who...?

DAVID

(showing the list,
Longstreet's name)He was in Philadelphia. He was
in charge of this experiment.
Maybe he still is.

He looks at Allison, makes a decision.

DAVID

(cont'd)

Come on... He knows exactly what's
going on.

ALLISON

But they're going to be looking
for my truck!

DAVID

Then we'll get there some other
way...

156 CLOSE ANGLE - CRASHED VEHICLE

156

It continues to burn as the Bronco pulls away beyond
it.

CUT TO:

157 EXT. HIGHWAY - SUNSET

157

A large goose-neck horse trailer and pickup truck race
down the highway headed East past the California/Nevada
border.

158 INT. PICKUP TRUCK

158

A solitary cowboy drives the vehicle. He drinks from a
brown paper bag. On the RADIO a country western station
is PLAYING.

159 INT. HORSE TRAILER

159

At least ten horses are lined up in pairs in the long
trailer.

(CONTINUED)

159 CONTINUED:

159

At the front is a small tack room with a large comfortable bunkbed stretched across the width of the trailer. The two leading horses look directly into the bunk. From speakers in the wall the same country western MUSIC is PLAYING for the horses. Allison is sitting back on the bunkbed; she looks concerned, pensive. David peers out of the trailer window.

DAVID

We just crossed into Nevada.

Allison doesn't respond. David moves over and sits beside her.

DAVID

(cont'd)

You all right?

She nods.

DAVID

(cont'd)

Not much longer now.

ALLISON

Till what?

He shakes his head.

DAVID

What else is there to do? Fade away into the crowd? Pretend I belong, that all this never happened?

ALLISON

Yes. Why not?

DAVID

I've got to know, Allison. I've got to understand this!

Allison looks near tears.

ALLISON

Hold me, David. Please.

He reaches out for her. She relaxes into him. He folds his arms around her.

160 CLOSE ANGLE - HORSES

160

They look on, bored observers.

161 BACK TO DAVID AND ALLISON

161

They lie back on the bunkbed, entangled in each other.

ALLISON

I guess I just...I don't want to
lose you. I'm afraid.

DAVID

I haven't stopped being afraid.
But there's just no choice.

Allison turns her face to him. They kiss tentatively,
exploring the sensation. Then, suddenly, there's passion.
All the suppressed emotions of the last two days come
pouring out.

162 CLOSE ON HORSES

162

They look at each other and snort disapprovingly.

CUT TO:

163 EXT. ROADBLOCK - NIGHT

163

The wind is blowing strongly. Two police officers are
turning the traffic back. The pickup truck and horse
trailer arrive in the line of stopped vehicles.

164 CLOSE ANGLE - PICKUP TRUCK

164

The cowboy driver leans out of the window yelling to one of the retreating motorists.

COWBOY DRIVER

What's goin' on?

OTHER DRIVER

Must be the storm.

The cowboy driver pulls off onto the shoulder and exits the pickup. He moves down the highway towards the roadblock.

165 INT. HORSE TRAILER

165

David watches the man move away. A bolt of lightning flashes in the sky. David feels a sharp pain in his hand. He looks at it. It's giving off a strange radiance. Anxiously he turns to Allison, who's sleeping on the bunk.

DAVID

Wake up!

Allison stirs.

DAVID

(cont'd)

There's a roadblock. They're turning everyone back.

Another lightning bolt lights up the night. David is thrown backwards clutching at his hand. The pain is terrible.

ALLISON

What is it? What's the matter?

DAVID

Something, I don't know.

ALLISON

Your hand!

She reaches out for him but he pulls away.

DAVID

I can't stay here. We've got to keep going!

165A EXT. HIGHWAY SHOULDER

165A

David climbs cautiously out of the trailer, makes his way forward to the truck. He sees it's empty, sees the cowboy walking down the road. He raps his fist twice against the side of the trailer, a signal, then turns his attention to the trailer hitch.

166 CLOSE ON POLICE OFFICER

166

He talks to a motorist as the cowboy driver approaches him.

COWBOY DRIVER

How long's this gonna be going on?

POLICE OFFICER

No way of knowing.

COWBOY DRIVER

I gotta be in New Mexico tomorrow.

As they're talking, the pickup truck pulls out of the line of traffic and heads for the barricade. David is now driving, Allison beside him. The policeman suddenly realizes that the truck is not going to stop.

POLICE OFFICER

Hey, look out!

The cowboy driver turns just in time to see his pickup smash through the barricade and drive away down the highway.

COWBOY DRIVER

What the hell?! That's my rig!

The police officer turns and runs toward his patrol car. Another OFFICER steps from the vehicle grabbing the radio...

OTHER OFFICER

Let him go. We'll pick him up.

COWBOY DRIVER

That's my goddamn rig!

POLICE OFFICER

They'll get him at the next roadblock.

COWBOY DRIVER

Damn!

167 INT. PICKUP TRUCK

167

David is driving, Allison beside him. She's peering through the back window.

(CONTINUED)

167 CONTINUED:

167

DAVID

Anything?

ALLISON

No. They don't seem to be following us.

David seems relieved.

DAVID

Check the radio.

Allison hits the button to the radio.

RADIO ANNOUNCER (V.O.)

...As the worst storm of the century. Large areas of Nevada have been devastated. A state of emergency has been declared over the entire southern area of the state. Evacuations are now underway in seven counties...

168 EXT. HIGHWAY - NIGHT

168

The pickup truck races toward the distant storm.

CUT TO:

169 EXT. RESIDENTIAL STREET - NIGHT

169

Near Dry Wells Base. The WIND HOWLS furiously as the pickup truck turns onto the street.

170 INT. PICKUP TRUCK

170

Allison peers out at the house numbers.

ALLISON

This is it. Over here.

David pulls the rig up next to the curb. His bad hand is buried in his jacket. His face can't conceal the pain.

DAVID

Wait here.

(CONTINUED)

170 CONTINUED:

170

ALLISON
I'm coming with you.

They exit the truck.

171 EXT. STREET

171

The WIND HOWLS as Allison and David approach the simple residence. A military vehicle is parked in the driveway. David hesitates for a moment, then knocks on the door. A VOICE YELLS out from inside.

ANDREWS (O.S.)
Come in, the door's open!

172 INT. HOUSE

172

The young scientist, Andrews, is dragging a filing cabinet out of a side room.

ANDREWS
Stuff's over there by the
fireplace...

He indicates a pile of boxes, then sees David and Allison.

ANDREWS
(cont'd; surprised)
I thought you were from the base.

DAVID
Is Doctor Longstreet here?

ANDREWS
No. Can I help you?

David doesn't respond; he looks at the picture on the wall, shocked...

173 INSERT PICTURE

173

It's a photograph of the town site that was the target of the earlier experiment.

DAVID
(to Allison)
Those buildings...I've seen them.
They were there, in the desert!

(CONTINUED)

173 CONTINUED:

173

ANDREWS

(suddenly suspicious)

I'm sorry, but you're going to have to leave. This is a private residence.

ALLISON

Where's Longstreet?

ANDREWS

I think you'd better leave...

DAVID

(adamant)

We're not moving until we see him.

Andrews picks up the phone and dials a number.

ANDREWS

Security, please...

David rips the phone from the wall. Confronted, Andrews goes for a gun from a nearby cabinet. David decks him and grabs the gun. Angrily he points it at Andrews' head.

DAVID

Now I want you to tell me where he is.

He cocks the pistol menacingly.

ANDREWS

He's on the base.

DAVID

Take us to him.

He indicates the door.

ANDREWS

It's a secured area. They'd never let you in.

DAVID

We'll see about that.

He pulls Andrews to his feet, pushes him towards the door, the pistol in his back.

174 EXT. MAIN GATE - DRY WELLS BASE - NIGHT

174

It is as if the Base were under attack. The wind is ferocious, over 100 miles per hour.

(CONTINUED)

174 CONTINUED:

174

Debris is flying everywhere. Vehicles are evacuating important equipment and documents. Lightning bolts flash out of the raging sky. The din is terrifying; unworldly. Suddenly the pickup truck and trailer appear, moving toward the main gate against the current of traffic. Before the security guards can react, the pickup truck crashes through the gate barrier, taking out part of the guard shed with it. SIRENS immediately WAIL throughout the area. Soldiers try to intercept the invading vehicle. Several GUNSHOTS are FIRED.

175 INT. PICKUP TRUCK

175

David drives, Allison and Andrews crouch low as bullets pepper the windows.

DAVID
(to Andrews)
Which way?

ANDREWS
(terrified; indicating
ahead)
The control center!!

176 NEW ANGLE - BASE - NIGHT

176

The pickup truck races between two buildings. Lightning illuminates the sky. One of the bolts hits the building next to the truck. It explodes in flames.

177 POV FROM PICKUP TRUCK

177

Flaming debris splashes onto the hood and windshield of the vehicle. David swerves, trying to avoid the flames and crashes into the wall of a warehouse.

178 INT. WAREHOUSE

178

Jets of steam erupt into the air as the pickup truck crashes through the wall and slams into a tangle of pipes and boxes.

179 CLOSE ANGLE - PICKUP TRUCK

179

David quickly kicks open the door, dragging Andrews and Allison out behind him.

180 OMIT 180

181 EXT. WAREHOUSE 181

A detachment of guards hurries through the flames.

182 NEW ANGLE - BASE 182

David and Allison race with Andrews toward the main building. Another lightning bolt strikes the control tower. It bursts into flames. A section of it falls through the roof of the main building.

183 INT. MAIN BUILDING 183

Windows blow out as parts of the roof collapse. Thousands of sheets of paper fly through the room. The guards on duty struggle to rescue a fallen comrade. David and Allison quickly enter with Andrews and move into the elevators unseen.

184 INT. CONTROL ROOM ENTRANCE 184

The two security men guarding the door are busy helping with the evacuation process. They hurry in and out of the control room carrying boxes with several other officers. David, Allison and Andrews appear from the elevator. They quickly move into the control room before anybody realizes they are there. An OFFICER sees David and the gun.

OFFICER

Guards!

The guards turn, pulling their weapons. David points his pistol at Andrews' head.

DAVID

Stand back or I'll kill him!

Longstreet looks across the room and sees him.

LONGSTREET

Don't touch him! Let him through!

(CONTINUED)

184 CONTINUED:

184

David sees Longstreet. Their eyes connect, the old man and the young man, who met only yesterday, forty years ago. Longstreet turns to one of his assistants.

LONGSTREET

Replay the probe.

On the screen we SEE the inside of the Vortex again. The Eldridge and the town buildings spin together in the abyss. David watches, fascinated.

DAVID

What the hell have you done??

LONGSTREET

You recognize them...

(he looks at the
screen)

Your ship and our town site,
trapped together.

David stares at the screen, mesmerized. He relaxes the pistol pointed at Andrews. Andrews ducks away from him.

DAVID

How did it happen?

Longstreet looks around the room at the staring faces. He turns back to David, gestures toward the doorway to his office. David looks at Allison. She takes the gun from his hand. He goes with Longstreet.

185 CONTINUED:

185

He makes an X at a point on the line.

LONGSTREET

(cont'd)

...Another date, June, Nineteen eighty four.

He draws a Y further along the line.

LONGSTREET

(cont'd)

An experiment is conducted in Nineteen forty three, forces are called into play that are not fully understood, a warp is created, a hole in the space-time continuum, the Eldridge falls through it...to, let's say, here.

He draws another line from point X to a spot above the plain, make it Z.

LONGSTREET

(cont'd)

Another experiment in Nineteen eighty four. By now we're trying to use the lesson of the Eldridge, use the ability to penetrate the continuum, enter what we call hyperspace. We have an anti-missile defense system that deflects missiles not by exploding them and risking fallout, but by sending them into hyperspace. Again, something goes wrong, we create a warp, a hole. Our experimental townsite, our target, vanishes with the missiles. Why?

He draws a line from point Y, connecting to the X line at Z.

LONGSTREET

(cont'd)

Because there's a conjunction of forces, a link-up, in hyperspace. The result...

He looks at David.

LONGSTREET

(cont'd)

For one thing, here you are.

(CONTINUED)

185 CONTINUED: (2)

185

DAVID

But the Eldridge...

LONGSTREET

The Eldridge is the problem.

Longstreet flicks a switch on a desk control panel. A TV monitor in the wall flickers on showing the same frozen image of the Eldridge and the town site buildings caught in the void.

LONGSTREET

(cont'd)

The Eldridge came back through the hole in Nineteen forty three when its generators were shut off. Its own generators were the energy source. The hole reclosed behind it.

DAVID

But...there it is, it's still there!

LONGSTREET

But "there" is outside the time plain. It's hyperspace, the void. And it's now, always now. Now nineteen forty three, now nineteen eighty four.

David looks at him.

LONGSTREET

(cont'd)

And now, nineteen eighty four, the hole won't close. It's stayed open, and it's like a monstrous vacuum, sucking everything into it. You saw the results on your journey here. It's getting worse by the minute. And it's growing.

DAVID

But...why?

LONGSTREET

For one thing the magnitude of the experiment is a hundred times what it was.

DAVID

And the energy source?

(CONTINUED)

185 CONTINUED: (3)

185

LONGSTREET

The energy source we used has been closed down for several days. The one that's still functioning is the Eldridge.

David looks mystified.

DAVID

You said its generators were shut off.

LONGSTREET

When it came back in Nineteen forty three they were. Someone shut them off.

DAVID

Who?

LONGSTREET

You.

David is stunned.

DAVID

But I didn't, I know I didn't.

Longstreet crosses to the table, sifts through the papers in the open file. He finds what he wants, a handful of time-yellowed reports. He hands them to David.

LONGSTREET

The statements of the surviving crew members, including Jim Parker. They all say you did.

David takes them, stares at them.

LONGSTREET

(cont'd)

It's just that in terms of here, now, our time, you haven't done it yet.

David looks at him.

LONGSTREET

(cont'd)

No matter how transient in time you may be, David, the facts remain consistent. As it was... so it shall be.

(CONTINUED)

185 CONTINUED: (4)

185

DAVID

You want to send me...into that...
thing. To go through it again,
back to the Eldridge!

LONGSTREET

We'll do everything we can to
protect you.

DAVID

No...I won't...

He turns abruptly away from him.

LONGSTREET

You hand...

David reacts sharply, looks at his red, raw, blistered hand.

LONGSTREET

(cont'd)

It's only the beginning, as I'm
sure you know. You're still
connected to the Eldridge...As
Parker was...as long as it's
producing energy, as long as that
hole remains open, your
condition will continue to
deteriorate...along with the
condition of the planet itself.

David listens to this with increasing horror.

LONGSTREET

(cont'd)

Your options are...limited to
say the least.

DAVID

So it's...preordained then. I
go into the void and the world
is all right again.

LONGSTREET

What worked for Nineteen forty
three doesn't necessarily apply
now. Circumstances have changed.
But we can hope for the best.

DAVID

And me? What should I hope for?

(CONTINUED)

185 CONTINUED: (5)

185

Longstreet looks at him gravely, silently. He shakes his head.

LONGSTREET

What should I say to you, David?
I'm sorry? I've lived with this
for over forty years. There hasn't
been a day when I've been free of
it.

DAVID

And yet you did it again.

LONGSTREET

I'm a scientist.

DAVID

That's a great consolation to me.

186 EXT. DRY WELLS BASE - NIGHT

186

The Vortex approaches like the gates of hell, a gaping black hole alive with thunder and lightning.

187 INT. COMMON ROOM - NIGHT

187

A tastefully decorated Officers' Lounge, deserted now but for one lone figure by the window. It's David, outfitted in a kind of one-piece decontamination suit. He gazes out at the maelstrom. Behind him a TV set is playing. He's paying no attention to it but he can hear a TV Evangelist, prophesying doom.

(CONTINUED)

187 CONTINUED:

187

EVANGELIST (V.O.)

The Day of Judgment is nigh upon us, my friends. The Lord God Jehovah has sent out the winged messengers of destruction to cleanse the earth of its sins. Accept Jesus. Accept him as your one true God. Accept him now or you will surely burn for eternity in the fires of hell. It is God's vengeance, my friends, his terrible wrath.

The voice is cut short. The set flicked off. David turns to see Diaz standing there. He hadn't heard him come in.

DIAZ

Anything you want?

David shakes his head.

DIAZ

(cont'd)

The lady wants to see you. I wasn't sure how you felt.

DAVID

I'd like to see her.

Diaz stays put for a moment. He looks like he wants to say something more. He doesn't. He turns, goes out.

David stands waiting. Then Allison appears. She, too, is wearing a decontamination suit. She seems embarrassed by it. She smiles, looks down at herself, then back at David.

ALLISON

Not really my size.

David says nothing. Her smile evaporates. They just look at each other.

ALLISON

(cont'd)

What do you think will happen?

DAVID

I don't know. Nobody does.

(CONTINUED)

187 CONTINUED: (2)

187

Allison turns away. The tears come. David moves to her, puts his arms around her, holds her.

DAVID

(cont'd)

I love you...God, I love you...

Allison turns and hugs him, tears flowing down her cheeks.

ALLISON

I can't believe it's just going to end like this. I just can't believe it.

David holds her, fighting back his emotions.

Diaz reappears at the door.

DIAZ

We're running out of time...

David nods. He looks down at Allison and tries to smile.

DAVID

Maybe I'll show up again in another forty years and surprise you...

Allison hugs him, overcome by it all. After a moment, David pulls away and leaves, not daring to look back. Allison stands alone, silhouetted by the storm raging outside the window beyond her.

188 INT. DRY WELLS BASE - CLEAN ROOM - NIGHT

188

A huge, hangar-like space, all white, free of dust and contamination. David stands on a kind of dais while a team of white-clad Technicians make adjustments to his specially-designed Faraday Suit, his protection against the electromagnetic field of the Vortex.

Longstreet stands a few paces away, looking on, grim. In a gallery area, behind a thick window halfway up one wall, Allison watches as well.

A Technician straps a cylindrical tank to David's back.

DAVID

What's that for?

TECHNICIAN

Oxygen.

(CONTINUED)

188 CONTINUED:

David looks over at Longstreet

DAVID

Is any of this really going to
help?

The lights suddenly flutter and dim, then go out altogether. There's a sharp intake of breath around the room, silence. Then the lights return. Everyone looks around. What happened?

Barney hurries in, crosses to Longstreet.

BARNEY

That was the main generator feed.
We're on emergency now. It's not
going to last long.

Longstreet glances back at David.

LONGSTREET

If this doesn't work, it won't
have to.

TECHNICIAN

(to Longstreet)
He's ready, sir.

LONGSTREET

(to David)
Okay?

David nods. They start out of the room.

189 CLOSE ANGLE - ALLISON

189

She watches David leave. When he reaches the door, he pauses and looks back. His eyes are on her. There's a final anguished moment of contact. Then he turns through the doors, gone. Allison reaches out for him, hopelessly.

CUT TO:

190 EXT. LOADING DOCK - NIGHT

190

The wind and storm is incredible, debris flying everywhere. Longstreet moves in beside David, guiding him toward a long low transport vehicle.

(CONTINUED)

190 CONTINUED:

190

LONGSTREET

Remember, communication ceases
when you enter the vortex. We
won't be able to help you.

David looks at the weird vehicle.

DAVID

Am I supposed to drive that?

LONGSTREET

No...

DIAZ (O.S.)

I am.

David turns to see Diaz standing there, in a suit almost identical to his. Diaz nods to him and moves past to the vehicle. David looks at Longstreet. Neither man speaks. Longstreet extends his hand. David remains rigid for a moment, then he takes it.

There's a shattering CRASH of THUNDER. The foundation of the building seems to quake. Diaz yells back from the vehicle.

DIAZ

Let's go!

David turns away from Longstreet, heads resolutely for the vehicle. Longstreet watches him. His face is that of a frightened old man.

191 EXT. BASE - NIGHT

191

The transport vehicle slides out of its berth and turns into the gale. The scene is chaotic. Loose debris, overturned cars, great chunks of the various buildings, broken and battered by the storm. THUNDER and lightning are continuous. The sky looks like it's ready to collapse from the sheer weight of the boiling clouds.

The low-slung transport vehicle plows through the maelstrom, revealing a long, thick cable trailing behind it back to the loading dock. Nothing survives out there that isn't anchored down.

(CONTINUED)

192 INT. TRANSPORT VEHICLE

192

Diaz and David squeezed together inside the narrow vehicle. Diaz fights the wheel. It's taking all his strength and skill. He glances over at David. David catches his look.

DAVID

What?

Diaz shakes his head. Then...

DIAZ

What'd you think, Nineteen eighty four?

DAVID

(smiles)

Television's great.

DIAZ

You didn't see enough of it.

DAVID

I didn't see enough of anything.

193 INT. DRY WELLS CONTROL ROOM

193

Longstreet, Barney and all the Technicians, everyone at the base, stare silently at the video screens. The position of the transport vehicle is now identified by a blip moving towards the computerized image of the vortex.

194 EXT. DESERT - THE VORTEX

194

It is like the gates of hell, a gaping black hole vibrating at its edges with blue-purple luminescence, drawing everything into it -- earth, debris, clouds, lightning.

195 INT. TRANSPORT VEHICLE

195

It's nearing the fail-safe point. Both David and Diaz can see the vortex. Diaz stops the vehicle. It shakes and lurches. The forces of the vortex pull at it. Only the cable keeps it in place. David attaches his harness cable to the vehicle, looks at Diaz. Diaz gives him a "thumbs up." David nods, opens the door, steps out into the storm.

196 EXT. VORTEX

196

Immediately David is yanked off his feet, blown toward the vortex as if he were a kite on a string. The harness cable stretches tight.

197 INT. CONTROL ROOM

197

There's an audible gasp from the crowd as they observe David from a camera mounted on the transport vehicle. Allison shuts her eyes.

198 EXT. VORTEX

198

For an instant David is suspended in the pulsing purple flow. He struggles with his harness, unsnaps it, lets it go.

He's swept into the hole.

199 JOURNEY THROUGH THE VORTEX

199

The sound is deafening, like the roar of an underground train in a wind-tunnel.

Light twists and bends and dissolves through all the colors of the spectrum. Everything is splashed with color, rainbow-like. Everything, including David. He's alive.

There's a sense of acceleration, of tremendous motion in a void, beyond spacial limitations.

What David appears to see is earthly terrain, but displaced, distorted. The shapes change constantly. He moves through them, faster and faster, like a roller coaster ride gone berserk.

He begins to spin, dizzily. The early images break apart, vanish, like shadows. There's the Eldridge, then the town, then the Eldridge again.

David fights for breath, he sucks at the oxygen from his tank. But then he's being pulled at from all directions. The oxygen mouthpiece flies away. He's being stretched out like a rubber doll. Heat is forming around him, a kind of flashing, flaring shield. He screams. But the sound is inhuman, alien.

Then there's an explosion of stars, white shuddering bursts, all around him.

He streaks forward, a long endless fall. His velocity is such that ghost images trail behind him. He's moving through time.

The starbursts spread out into filaments of light, gigantic cobwebs reaching out to the remotest corners of the void.

200 ON BOARD THE ELDRIDGE

200

The ship is frozen in time. A strange gray glow, the gray mist of the experiment, engulfs it.

There is a piercing sound. A beam of brilliant, radiant rainbow energy streaks through the gray shroud to the ship's deck. It is David. An unbroken string of "David" images is suspended behind him. Then they seem to crumble. They pour downward into David's body, the point of energy.

201 ELDRIDGE DECK - DAVID

201

He lies on his back, motionless, as if dead. Then his eyes flutter. His chest heaves. He takes a deep painful breath, like the first breath of a newborn child.

His eyes open. He sits up. His motion is slow. But everything around him is super-slow. Jim lies unconscious beside him. It's almost the exact moment before they leapt off the ship except that Jim is no longer burning ...David tries to rouse him but Jim doesn't respond. David hears a deep, grinding RUMBLE. He looks around. It's the ship's generators, whirring at super-slow speed.

He gets ot his feet. Stares at a nightmare being relived.

202 DAVID'S POV

202

A man is on fire. Another is falling, but so slowly as to seem motionless. Another man is running, his body slowly disintegrating.

It is a tableau of horror.

203 CLOSE - DAVID

203

He reacts with revulation. He moves to the generator switches and tries to shut them down but the electronics are shorted.. He looks around for help, sees a crowbar on the deck. He picks it up, hammers the switches. They explode but the generators continue turning, mocking his efforts.

204 ANGLE ON GENERATORS

204

Enraged, David slams his crowbar into the mechanism. With no effect. He spins frustrated...

205 VACUUM TUBE ROOM

205

David pushes through a doorway and observes row upon row of vacuum tubes aligned in long panels. Maddened by his inability to break off the power, he lashes out, begins smashing the tubes. The fragile glass cylinders explode in slow motion!

David is encouraged. At last, something!

He swings the crowbar again and again, shattering the tubes, every one of them. He moves up and down the rows. Hundreds of tubes pulverized into slivers of dancing glass.

206 ELDRIDGE DECK

206

David reemerges onto the deck. He drops the crowbar, gazes at the nightmare. His rampage seems to have had no effect. He's in despair.

Then there's a tremendous shudder. The RUMBLE of the generators begins to slow.

Jim begins to move on the deck. David hurries to his side. His old friend looks up and recognizes him. He's still unsteady.

JIM

Davey, where are we?

DAVID

We're back on the ship...

JIM

The hospital...?

DAVID

It's all over, Jimmy. You're going to be okay...but I've got to leave, old buddy.

JIM

You're going back?

DAVID

I don't know...I just can't stay here.

JIM

(holding him)

Will I ever see you again, Davey?

He's starting to pass out again.

(CONTINUED)

206 CONTINUED:

206

DAVID

You will, Jimmy. One day you
will. I promise.

Jim loses consciousness. David lies him down gently.

DAVID

(cont'd)

Goodbye, old buddy...

With that, David moves to the railing and leaps over the side. In an instant he is swept away, stretching out across the void, a trail of fading after-images scattered behind him.

207 EXT. CUTTER (1943) - DAY

207

The crew watches in horrified amazement as the Eldridge rematerializes in the water.

The deck of the ship is littered with bodies, smoking debris, carnage.

208 CLOSE ANGLE - YOUNG LONGSTREET.

208

He stands on the dock looking out at the ship that has reappeared before him. His face reflects the despair that will haunt him for decades to come.

209 INT. DRY WELLS CONTROL ROOM

209

Everyone stares at the raging Vortex, waiting for a sign. Suddenly there's a deafening RUMBLE. The room, the building begin to shudder. People turn in horror.

Then, as suddenly as it began, it stops. There's silence, stillness. Barney is the first to notice the images on the screens. The Vortex is gone.

BARNEY

He did it! God, he did it!!

As everyone stares at the screen in amazement, the lost town slowly reappears like a mirage in the desert.

There is instantaneous exultation, cheers, weeping for joy. Longstreet looks relieved but not exultant. Allison slips away to the side door and goes out. Longstreet watches her leave. He glances at Barney. Both men know what she's hoping, know where's she's going and are sure of what she will never find...

- 210 EXT. DRY WELLS BASE - DAWN 2.
Allison appears from the main building. She jumps into an abandoned jeep and races away from the base.
- 211 EXT. DESERT SALT FLATS - DAWN 211
In the distance, the town appears. Allison's jeep races towards it.
- 212 CLOSE ANGLE - ALLISON DRIVING 212
She looks forward anxious, hopeful.
- 213 POV FROM JEEP 213
The vehicle stops at the beginning of the main street to the town. A strange, eerie mist hovers over the land. The buildings seem to be suspended.
- 214 ANGLE - ALLISON 214
She steps from the jeep into the hovering mist. Something catches her attention.
- 215 ALLISON'S POV 215
A man appears, moving through the buildings. As he approaches, we begin to realize that it's David.
- 216 ANGLE - ALLISON 216

ALLISON
David? David?!

She races forward towards the man from the past. David turns taking her into his arms; they embrace, clutch each other, laughing and crying at the same time.

Allison looks up through tear-clouded eyes, deliriously happy.

ALLISON
(cont'd)
Welcome home!!

They embrace again. In the distance the sun slowly glints over the horizon.

FADE OUT.

THE END