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UNTITLED RAIDERS PROJECT

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RAIDERS - REWRITE - 2/05/07

CHRIS (V.O.)

My name is Chris Strompolos. I grew up mostly in Chicago, but a few months ago I moved down here to Mississippi with my mom. I am eleven years old. The year is 1980.

MONTAGE

We see a series of IMAGES that take us back to this lost epoch (cast of Dallas, Flock of Seagulls, etc.).

CHRIS (V.O.)

At this very moment, in a desert in Tunisia (wherever that is), a movie is being made.

EXT. DESERT - DAY

We see faux-archival footage of STEVEN SPIELBERG directing an enormous crew. A heavily-padded stunt-man is dragged behind an army truck while dozens of technicians look on.

CHRIS (V.O.)

The movie is called *Raiders of the Lost Ark*. Shooting is finished in August of 1980, and the premiere takes place a year later at Mann's Chinese Theater in Hollywood.

EXT. MANN'S CHINESE - NIGHT

More archival footage. Stars of the day, from Hamill to Hagman, walk the red carpet.

CHRIS (V.O.)

On June 12, 1981, the film opens to huge crowds and record box office.

MONTAGE

We see a series of line-encircled movie theaters as we move eastward across the country: Albuquerque, Bismark, Grand Rapids, etc. Our last stop is a nondescript strip-mall theater in GULFPORT, MISSISSIPPI.

INT. MOVIE THEATER - NIGHT

We move through a screaming crowd to find among them our narrator, CHRIS, as he watches in state of pure bliss.

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CONTINUED:

CHRIS (V.O.)
I'm sure I don't need to tell you that
this is and always will be the greatest
movie ever made.

On the screen, we see Harrison Ford as INDIANA JONES. He and
love-interest MARION RAVENWOOD (Karen Allen) scream with wind-
blown intensity as the film builds to a thrilling climax.

INDIANA JONES
"Marion, don't look at it! Shut your
eyes, Marion..."

INT. CLASSROOM - DAY

Chris stands on the teacher's desk, matching Indy's pose from
the previous scene.

CHRIS
"...don't look at it no matter what
happens!" And then these weird ghosts
come out of the ark and then Belloq's
head explodes - BLAM! - and Toht's head
melts - YAAHHH! - and the other guys all
catch on fire and stuff, and Indy's still
yelling, "Don't look, Marion! Keep your
eyes shut!!"

A bearded teacher, MR. BOWDITCH, enters. The other students
quickly take their seats.

MR. BOWDITCH
(to Chris)
What are you doing?

CHRIS
I was just introducing myself to the
class. I'm Chris.

MR. BOWDITCH
(scans attendance list)
Well, Mister...Strompolos, the next time
you put your feet on my desk, I'll be
forced to turn the matter over to my
"assistant."

Bowditch takes a PING-PONG PADDLE from his drawer and WHAPS
it into his hand.

CHRIS
Isn't it illegal to beat children
nowadays?

(CONTINUED)

CONTINUED:

The class OOHS at Chris's boldness.

MR. BOWDITCH
This is Mississippi, Mr. Strompolos. We
are happily free of such laws.

INT. SCHOOL CAFETERIA - DAY

Chris sits alone with his tray, looking over the crowd. He is
joined by TED ROSS and his older brother JASON, whom we
recognize from class.

JASON ROSS
(thick New York accent)
So, where you from?

CHRIS
You know, all over...Chicago.

JASON ROSS
You're gonna hate it here. It's just a
bunch of lame-ass hicks.

Chris notices a group of jockish kids at the next table. One
of them is looking his way.

CHRIS
Who's that guy?

TED ROSS
Who, Macy?

JASON ROSS
He's considered a cool guy around here,
if you can believe it.

MACY catches Chris's eye and beckons him over.

CHRIS
I'll catch you guys later.

Chris goes over to the popular table, leaving the Rosses in
the dust. TIMLIN, Macy's sidekick, gives Chris the once-over.

MACY
(to Chris)
That was pretty funny, that stuff in
Bowditch's class today.

CHRIS
You see *Raiders*?

(CONTINUED)

CONTINUED:

MACY

Hell yeah, that was an awesome movie.
(looks him over)
You kinda look like that guy a little
bit. Harrison Ford.

Chris blushes, thrilled.

TIMLIN

You play football?

CHRIS

Me? Yeah, sure... Back when I was living
in Chicago I got to hang out with Walter
Payton once. Nice guy.

TIMLIN

How'd you do that?

CHRIS

(shrugging)
I've got connections.

INT. STROMPOLOS KITCHEN - NIGHT

Chris eats dinner alone while watching the local news. He
offers the family dog, SNICKERS, a bite from his chicken leg.

WLOX ANCHORWOMAN

...in Biloxi, local investors are seeing
a ripple effect as interest rates hit...

He loads the dishwasher, shaking *Calgon* into the dispenser.
The box is empty. He searches the cabinets, and comes upon a
hidden *Banana Republic* shopping bag. Inside is a brand-new
Indiana Jones-style FEDORA. Chris looks back at the TV.

CHRIS

Wow, thanks...

INT. STROMPOLOS LIVING ROOM - LATER

Chris, wearing the fedora, lies asleep on the sofa. The door-
lock clicks and a woman enters - it's the WLOX ANCHORWOMAN.

ELAINE

That was supposed to be for your
birthday.

Chris awakens.

(CONTINUED)

CONTINUED:

CHRIS

You're the best mom in the history of the world.

INT. SCHOOL BUS - DAY

The bus pulls to a stop and Chris enters, casually wearing the fedora as though it's the most normal thing in the world. He makes his way proudly down the aisle...

TED ROSS

Hey Indy, where's your whip?

JASON ROSS

Whip me, Indy, whip me!

The bus erupts in laughter. Chris continues toward the back and sits. Defiant, he takes a dog-eared *Raiders* COMIC-BOOK from his bag and immerses himself. He is joined across the aisle by a nerdish 12-year-old, ERIC ZALA.

ERIC

(points to comic)

Excuse me, where did you get that?

CHRIS

In Chicago.

ERIC

I'll give you two dollars for it.

CHRIS

That's okay.

ERIC

Well, how much do you want?

CHRIS

It's not for sale.

Suddenly, Jason grabs the fedora from Chris's head.

JASON ROSS

Hey Stupidopolos - who's your boyfriend?

Chris chases the Rosses up and down the aisle as they play keep-away with the hat.

CHRIS

(pissed-off)

Look, just because you don't have any friends, don't take it out on me. It's not my fault you guys are such losers.

(CONTINUED)

CONTINUED:

He yanks away the crumpled fedora from scrawny Ted and stomps for the back of the bus. Eric gives him a look as he passes.

INT. SCHOOL HALLWAY - DAY

Chris spots Macy and Timlin. He dons the reshaped fedora and heads toward them with a confident swagger.

MACY
(bemused)
What's up with that?

CHRIS
This is the exact same hat Indy wears in
Raiders.

TIMLIN
Well you should give it back to him. You
look like a dipshit.

Macy takes the hat and puts it on, making goofy faces.

MACY
(to Timlin)
He's just kidding around, dumb-ass.

CHRIS
But I'm -

MACY
(to Chris)
Don't worry about it - this guy has no
sense of humor.

Chris doesn't quite know how to respond. Just then, Eric appears.

ERIC
How about ten bucks?

CHRIS
What?

ERIC
For that comic.

CHRIS
(embarrassed)
No thanks.

TIMLIN
Friend of yours?

(CONTINUED)

CONTINUED:

CHRIS

Hell no!

Eric, undeterred, hands him a piece of paper.

ERIC

Well, if you ever want to sell it, that's my address and ph --

CHRIS

Look, goofball, I don't even know what the hell you're talking about, so get lost!

Stunned, Eric slinks off. Macy and Timlin LAUGH and head to class as Chris retreats to his locker.

MACY

See you at the assembly. I get my MVP award today!

Once they're out of sight, Chris furtively slips a BULL-WHIP from his back-pack into the deep recesses of his locker. He glances down the hall at Eric's fading silhouette and is at once OVERCOME WITH REMORSE.

INT. SCHOOL AUDITORIUM - DAY

Chris sits next to Jason Ross, as Macy, on stage, makes a speech.

MACY

I couldn't have done it without my teammates, so this is their award, too...

The crowd CHEERS, rising to their feet. Chris remains seated, as does Jason.

JASON ROSS

What's the matter? Aren't you happy for your new best pal?

CHRIS

It's just...football doesn't really impress me, you know?

JASON ROSS

Too bad. That's all we got.

Chris spots Eric in the next row. He's hunched over, drawing in a notebook. Suddenly, Jason shrinks in his seat. A scary-looking thug, BEMIS, prowls the aisle and stops next to Eric.

(CONTINUED)

CONTINUED:

He grabs the notebook and RIPS IT IN HALF, tossing the fragments in the air before moving on to his next victim. A small piece lands next to Chris's foot - it's a hand-drawn *HOMEMADE VERSION OF THE RAIDERS COMIC*. He covers it with his shoe.

INT. ELAINE'S CAR - DAY

Elaine drives with Chris along a winding, tree-lined street.

ELAINE

How long is this going to take? I have a ton of shit to do.

CHRIS

Do we have anybody in our family who was, like, really good at sports, or, you know, like a -

ELAINE

Nope, sorry kiddo. We've always been much better with the talking.

(notes address, incredulous)

Are you sure that's it?

We see a massive, sprawling SOUTHERN ESTATE in the throes of serious neglect.

EXT. ZALA HOUSE - DAY

Chris heads to the porch while Elaine waits in the car. From inside, we hear the muffled sounds of a couple ARGUING. Chris rings the doorbell. The arguing stops and MARY ZALA answers.

MARY ZALA

Hello?

CHRIS

Is Eric here?

MARY ZALA

(shifting to perky mode)

Eric! You've got a little friend here to see you!

Eric, perplexed, appears at the door.

ERIC

Oh...Hi.

We hear DAD ZALA yelling in the background. Mary heads back inside. Eric closes the door, joining Chris on the porch as the muffled arguing resumes.

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CONTINUED:

CHRIS

I...uh...I'm sorry I was such a jerk to you in school.

He fishes the tattered *Raiders* comic from his backpack.

CHRIS (CONT'D)

Here. It's just a loan, so don't get any crap on it.

ERIC

Wow, thanks.

Eric leafs very carefully through the sacred volume.

ERIC (CONT'D)

Did you know that Tom Selleck was supposed to play Indy before they got Harrison Ford?

CHRIS

I know. That would have sucked shit.

(a pause)

Could I see that *Raiders* comic you were working on?

ERIC

Oh...I threw it away. It was all wrecked.

Elaine HONKS.

CHRIS

Alright, well...see you around.

INT. CHRIS'S ROOM - NIGHT

Chris stands with the fedora and whip, posing in the mirror.

CHRIS

"Let her go!"

He CRACKS the whip, accidentally knocking over a lamp.

ELAINE (O.S.)

God damn it, Chris! Cut it out!

He lies on his bed and stares at the ceiling. He reaches in his pocket and pulls out the STOLEN FRAGMENT from Eric's home-made comic.

INT. SCHOOL HALLWAY - DAY

Chris heads to his locker among a throng of popular kids.

(CONTINUED)

CONTINUED:

MACY

That lady on the news is really your mom?

CHRIS

Yeah, it's a pretty small market compared to what she's used to. I seriously doubt we'll be down here for very long...

He spots Eric approaching from the opposite direction. Panicked, he tries to hide in the crowd. Eric makes brief eye-contact as he passes, but doesn't say a word. Chris glances back, perplexed, as he approaches his locker.

TIMLIN

What's that?

There's an ENVELOPE taped to the locker door. Chris grabs it and quickly glances inside. He crumples it and casually tosses it on the floor.

CHRIS

Some chick wants me. What else is new?

Timlin gives him a look as he rejoins the departing in-crowd. Chris furtively reopens the note:

A CRUDE DRAWING OF INDIANA JONES shouts: "*Raiders* is coming back to theaters! Just thought you'd want to know. Eric Zala"

EXT. MOVIE THEATER - DAY

The marquee reads: *RAIDERS OF THE LOST ARK*. LIMITED RETURN ENGAGEMENT.

INT. MOVIE THEATER - DAY

Eric and Chris sit in the front row, awash in the glow of this transcendental spectacle. When the audience CHEERS as Indy outruns the boulder, Chris reaches into his backpack and puts on the fedora, glancing back at a sea of thrilled faces behind him.

INT. DENNY'S - DAY

They sit, nursing Cokes, still under the spell of the movie.

CHRIS

Wouldn't it be great if real life was like that - where it's all exciting and filled with adventures and not just stupid all the time?

(CONTINUED)

CONTINUED:

ERIC

I don't know. I guess I don't really see the point in wishing for something that's never going to happen.

CHRIS

But why couldn't it happen?

ERIC

Well, for one thing, there aren't any Nazis anymore. And we're thirteen, and we live in Mississippi, and it's 1982.

Chris looks at Eric, carefully weighing what he's about to say.

CHRIS

So, I've been thinking...Do you want to do something totally cool?

ERIC

Like what?

CHRIS

Just say yes or no.

ERIC

How can I say until I know what it is?

CHRIS

Okay, I want to make my own Indiana Jones movie, and I was thinking you would make a great Toht.

ERIC

Wow, really?

CHRIS

Sure, you'd be perfect.

ERIC

Who would play Indy?

CHRIS

I guess I could do it...unless somebody better came along. Anyway, I've got the whole thing figured out.

ERIC

Is it a new story?

(CONTINUED)

CONTINUED: (2)

CHRIS

No, just like the real movie. I want to do the whole thing exactly the same.

Eric thinks about it. That seems like the right way to go.

ERIC

So how would you make the boulder?

CHRIS

I thought maybe you could be in charge of all the technical stuff. Mostly I've just been collecting props and getting -

ERIC

Well, what do you have?

CHRIS

I've got the perfect hat.

ERIC

(a bit thrown)

But you have a camera, right?

CHRIS

Not yet, but I'm sure we can get one.

Eric lets it sink in.

ERIC

So...

(considering a multitude of difficulties)

How would we build the ark? Or the truck chase? Where would we get an army truck? Or a submarine? Or an Egyptian tomb?

CHRIS

I don't know.

ERIC

What about when Toht's head melts? Do you know how to do special effects?

CHRIS

No.

Eric stares into his empty Coke glass.

ERIC

(with growing suspicion)

Why me?

(CONTINUED)

CONTINUED: (3)

CHRIS
(gives it some thought)
Well, why did you draw that comic?

ERIC
I don't know...I guess I love the movie
so much I wanted to -

CHRIS
Exactly! You're the only one who feels
the same as me about *Raiders*.

Eric mulls it over.

ERIC
I don't know...Maybe it's not such a good
idea.

CHRIS
Well, what if we do a shorter version
with just a few -

ERIC
I mean, Toht is a good part and all, but
he's only in a few scenes...How about -
would you mind if maybe I played Belloq?

EXT. ZALA PROPERTY - DAY

Our boys scamper through the vaguely Amazonian woods behind
Eric's house, plotting their epic. Eric points to an empty
bungalow at the edge of the property.

ERIC
That could be our clubhouse, where we
keep all the props and stuff.

CHRIS
(points to a clearing)
And that could be where the natives chase
him.

ERIC
Who are we gonna get to play the natives?
It can't just be us doing everything...

CHRIS
Yeah, I guess we'll need a Sallah, and a
Toht...

(CONTINUED)

CONTINUED:

ERIC

Maybe some of your friends could help us out. That guy Timlin would make an excellent Nazi.

CHRIS

(embarrassed)

Nah, they're not so much into *Raiders*.

(thinks further)

And we should probably keep this thing top secret for a while, anyway. Just so nobody steals our idea...

INT. CHRIS'S ROOM - NIGHT

Chris shakes a can of SPRAY-PAINT and applies a drippy coat of brown to his silver windbreaker. Elaine enters.

ELAINE

(coughs)

What the hell are you doing? Isn't that your good jacket?

CHRIS

Don't worry, I'm being super careful.

ELAINE

Jesus Christ, Chris! He's gonna be here in fifteen minutes!

CHRIS

Who is this guy?

ELAINE

"This guy" is my boss. He owns the TV station, so you should kiss his ass - you hear me? And comb your hair, for Christ's sake. You look like shit!

INT. STROMPOLOS KITCHEN - NIGHT

At dinner, a fancy tablecloth over the usual formica, sits Elaine, Chris, and JAMES LOVE III, a plump Gulf-Coast aristocrat in his mid-40s.

JAMES

...and after all that, he tries to sucker me with a lowball bid. I mean, Jesus, buddy - you want to sit down with the big boys, you better bring something to the table!

(shifting)

(MORE)

(CONTINUED)

CONTINUED:

JAMES (CONT'D)

So, Chris, what are you studying in school these days?

CHRIS

I don't know. The usual stuff.

ELAINE

Chris, tell Mr. Love -

JAMES

James.

ELAINE

Tell James about your little project.

CHRIS

Did you see *Raiders of the Lost Ark*?

JAMES

Sure, I saw that one. Pretty good picture, but you know what movie I really enjoyed was *Arthur*. Much better than *Raiders of the Ark* if you ask me. Much more true to life.

CHRIS

Well, we're gonna do our own version of *Raiders*. We're gonna make the whole thing exactly the same as the real movie.

This takes Elaine a little by surprise. She smiles at James.

ELAINE

Well, not "the whole thing," obviously, but they're -

CHRIS

Yes we are!

ELAINE

(To James, bemused)

He sounds exactly like his father sometimes.

CHRIS

No I don't! We're totally serious about this!

JAMES

(laughs)

You know, Chris, I hate to burst your bubble, but your mother's got a point.

(MORE)

(CONTINUED)

CONTINUED: (2)

JAMES (CONT'D)

Now, I've been in television for long time, and I'd like to think I know a thing or two about -

CHRIS

We've got it all planned out.

JAMES

Oh, I see. Well that's great...So, tell me, Chris, do you have lights? Or a tripod?...How about recording equipment? Or a film splicer?

Chris shakes his head no.

JAMES (CONT'D)

How about a dolly? Do you even know what a dolly is, Chris? And how about storyboards? Or a script? I presume you at least have a script?

CHRIS

Yeah...yeah, of course...

EXT. ZALA BUNGALOW - NIGHT

The floor is strewn with ridiculous props (e.g. a python made from paper towel tubes). Eric writes in a notebook, while Chris covers a plastic skull with clay.

CHRIS

...and then I think he says, "they're worth a ticket to Marrakesh."

ERIC

I'm pretty sure it's "at least the price of a ticket to Marrakesh."

CHRIS

Close enough.

ERIC

If we're going to take the time to do this, we should at least try and get it right. Otherwise, what's the point?

Chris steps back from his clay sculpture - a ridiculous malformed blob.

CHRIS

So what do you think?

ERIC

What is it?

(CONTINUED)

CONTINUED:

CHRIS

It's supposed to be the corpse of the guy
outside the cave. Satipo.

ERIC

Yeah, I don't know...I guess maybe it
needs some work.

The clay sloughs to the floor with a dull THUD.

INT. CLASSROOM - DAY

Chris sits half-asleep in the back of the classroom. His hair
and clothes are a mess, as though he's been out all night.

MR. BOWDITCH

...of course, Mississippi had been one of
the wealthiest states prior to the war,
but the unfortunate circumstance of -
(then, noticing Chris)
Busy night last night, Mr. Strompolos?

Chris looks up, bleary-eyed.

MR. BOWDITCH (CONT'D)

Who's the lucky young lady? Anyone we
know?

The class GIGGLES. Chris blushes, embarrassed. He glances
back at Macy who gives an approving grin.

INT. SCHOOL HALLWAY - DAY

Classmates mutter as Chris passes. Something catches his eye
through an open door at the end of the hall. He goes to
investigate, but catches only the briefest glimpse before the
door SLAMS in his face.

INT. SCHOOL CAFETERIA - DAY

Chris enters and starts unseen toward the popular table.
Spotting Eric, sitting alone in the corner, he hesitates. He
ducks into a roving gaggle of freshmen and sneaks across the
lunchroom. Eric looks up, surprised.

CHRIS

(quietly)
So, I think I might have found our
special effects guy.

ERIC

Really? Who?

(CONTINUED)

CONTINUED:

CHRIS

I haven't asked him yet, but he does all -

Suddenly, Macy and Timlin appear behind him.

MACY

What are you doin' at the loser table?

CHRIS

Nothing...I'm just...We're talking about
a class project.

TIMLIN

What project?

CHRIS

Nothing, it's only a -

ERIC

(proudly interrupting)

We're going to make our own version of
Raiders of the Lost Ark with Chris as
Indiana Jones!

Macy and Timlin crack up.

MACY

Are you serious?

CHRIS

It's not...I mean, we're just -

ERIC

We're going to do it exactly like the
real movie. It's going to be incredible!

TIMLIN

Are you gonna, like, run around in that
faggy hat and stuff?

Chris can't take it anymore.

CHRIS

It's not just some stupid thing. We
really are gonna make the coolest movie
ever. It's gonna be almost as good as the
real movie.

Macy and Timlin can't believe he's serious.

(CONTINUED)

CONTINUED: (2)

TIMLIN

A real movie costs thousands of dollars.
There's no way a kid can make a movie
that good.

CHRIS

You just watch. We already built a full-
size boulder and everything.

Eric gives him a look - we did?

CHRIS (CONT'D)

People are gonna be talking about this
for a long time.

MACY

(disillusioned)

Do you even really have a girlfriend?

CHRIS

I...

TIMLIN

I told you it was bullshit!

Suddenly, we hear a LOUD SHRIEK from across the cafeteria as
a wild-eyed young man crosses with a very realistic SEVERED
HEAD on his tray. Chris grabs Eric's sleeve.

CHRIS

That's him. That's the guy!

INT. CHRIS'S ROOM - NIGHT

Eric is sleeping over at Chris's place.

CHRIS

So his name is Jayson Lamb. He does all
the decorations for the Halloween party.

Eric takes a cassette recorder from his backpack and hits the
fast-forward button.

CHRIS (CONT'D)

So, are we gonna call him?

ERIC

Yeah, sure...I guess.

CHRIS

What do you mean, you guess?

(CONTINUED)

CONTINUED:

ERIC

I don't know. I'm kind of scared of him.

He hits the play button. We hear poorly-recorded dialogue from *Raiders*:

TAPE RECORDER

"...it is something that man was not meant to disturb..."

CHRIS

Wow! How did you get that?

ERIC

I snuck it under my coat. Now we can get the exact words.

CHRIS

You went again?

Eric puts his finger to his lips: SHH. They listen.

CHRIS (CONT'D)

(dreamily)

Maybe one day, Steven Spielberg will hear about what we've done and we'll get to meet him and then he'll know that we're the biggest *Raiders* fans in the world.

ERIC

Yeah, well, we still have to actually shoot the movie first.

Chris leaps into action.

CHRIS

Let's build the boulder!

ERIC

It's 10 o'clock at night.

CHRIS

I'm sick of all this planning shit! Let's do something!

EXT. CHRIS'S APARTMENT - NIGHT

In the small garden area in front of his apartment, Chris yanks several huge BAMBOO STALKS from the ground.

ERIC

Are you sure this is okay?

(CONTINUED)

CONTINUED:

CHRIS
They're just plants. They'll grow back.

INT. CHRIS'S ROOM - LATER

They drag the last of the stalks into Chris's room and begin to bind them together with twine.

CHRIS
This is going to be so awesome!

They work through a series of increasingly frenetic TIME CUTS until the boulder is nearly finished. They stand back, sweaty and dishevelled to admire their handiwork.

ERIC
So, do you think maybe your mom could help us get a camera from the -

CHRIS
(suddenly remembering)
Shit! My mom! She's gonna be home any minute!

We switch angles to reveal that their gigantic boulder is far too big to fit through the door. They try to force it, but that only sends bamboo shards flying everywhere.

CHRIS (CONT'D)
Shit!!

Just then, we hear the front door open.

CHRIS (CONT'D)
SHIT!!!

They frantically drag the stray shards back into the bedroom.

CHRIS (CONT'D)
You stay here! And whatever you do, don't let her in!

ERIC
(panicked)
But -

ELAINE (O.S.)
Chris!

EXT. STROMPOLOS DOORWAY - CONTINUOUS

Elaine stands on the front patio with James Love.

(CONTINUED)

CONTINUED:

ELAINE

Do you have any idea what happened to the garden?

CHRIS

Me? No.

ELAINE

Why the hell would somebody do that? Did you hear anything?

CHRIS

Not a thing. We were inside watching a movie the whole time.

ELAINE

Where's Eric?

CHRIS

Oh, he's asleep. I don't think he's feeling so good.

ELAINE

Oh no! Should I go check on him?

CHRIS

No! No, he's fine...it's nothing.

JAMES

So Chris, how's the movie coming?

CHRIS

Oh, uh, it's real good. Great.

JAMES

I hope I wasn't too hard on you the other day, son. It's just, well I wouldn't be much of a friend if I didn't at least try to offer a little professional advice. Anyway, I'm here to help, so you let me know if you ever need anything, okay?

(then, shifting)

Elaine, I had a wonderful evening. I -

James and Elaine lock eyes as he moves in for a GOOD-NIGHT KISS. Chris watches, horrified.

CHRIS

Actually, there is one thing.

JAMES

(annoyed)

What's that, son?

(CONTINUED)

CONTINUED: (2)

CHRIS

Well, since you own the TV station and everything, do you think there might be an old camera down there that we could borrow?

JAMES

I don't know, son. That stuff is out of my hands.

CHRIS

Really? I thought you were the boss?

JAMES

I am. It's just that...well, those things are expensive, and a boy your age...

CHRIS

I'm totally responsible, aren't I, Mom?

ELAINE

He's a pretty trustworthy kid, Jim.

JAMES

(stuck)

Okay, I'll see what I can do.

(he leans in for a defused
kiss)

Good night, Elaine.

Elaine waves and heads inside. Chris notices a stray bamboo shard on the floor behind her.

CHRIS

You look tired, Mom. You should get some sleep.

ELAINE

What are you up to?

CHRIS

What? I just care about you, that's all.

She gives him a look and heads off to her room.

INT. CHRIS'S ROOM - LATER

Chris re-enters. Eric has been frantically dismantling the boulder and hiding the stalks under the bed.

CHRIS

(oblivious to the chaos)

I've got some awesome news!

EXT. ZALA PROPERTY - DAY

Eric examines their newly-acquired two-piece BETACAM, as Chris fastens a rope around a low-hanging tree limb.

CHRIS

Make sure you follow me with the camera
so you don't miss my big jump.

Chris takes a running leap and swings. He lets go too soon and flops awkwardly to the ground.

CHRIS (CONT'D)

How'd that look?

Eric wasn't even watching. He continues to try various buttons, with little success.

ERIC

I have no idea how to work this thing.

CHRIS

Yeah, I think he stuck us with a shitty
one on purpose.

ERIC

I guess we better add "camera guy" to our
list.

Eric's brother KURT, a scrawny fourth-grader, approaches.

ERIC (CONT'D)

What do you want?

KURT

Mom and Dad are at it again.

ERIC

Kurt...

KURT

(to Chris, matter-of-factly)
Our dad's an alcoholic.

ERIC

Jesus, Kurt - get lost!

KURT

You have to get your stuff out of the
cabin - the new guy's moving in today.
(again to Chris)
Since our dad lost his job, we have to
rent out part of our house to make money.

(CONTINUED)

CONTINUED:

ERIC

Jesus, Kurt - Chris doesn't want to hear that stuff!

CHRIS

(sympathetic, to Kurt)
It's okay, man...My parents split up when I was little, so I know what you -

MARY ZALA (O.S.)

(yelling from distance)
Eric!

INT. KEIFFER'S BUNGALOW - DAY

The walls are covered with production drawings, and the floor is littered with props, costumes, etc. - a marked increase since last time. PETER KEIFFER, a mustachioed 30-ish slacker, stands by holding a tattered suitcase.

PETER KEIFFER

Either of you guys got a smoke?

Eric gives him a look. Mary returns with some empty boxes.

MARY ZALA

I really am so sorry about this, Mr. Keiffer. We weren't expecting to rent the place so quickly.

PETER KEIFFER

(glowering)
It's okay.

She takes a load of stuff back to the house. Keiffer opens his suitcase on the kitchen counter - it's filled with BEER AND DIRTY CLOTHES. He cracks one open and sits.

ERIC

(under his breath)
Jesus, where does she find these people?

INT. SCHOOL CAFETERIA - NIGHT

The school HALLOWEEN PARTY is in progress. Chris and Eric nervously scan the crowd. Suddenly, we hear MANIACAL LAUGHTER near the entrance.

ERIC

There he is!

We see a GHASTLY GHOUL in hideous make-up (an axe in his head, exposed entrails, blood spurting) - it's JAYSON.

(CONTINUED)

CONTINUED:

Party-goers cut a wide berth as he walks gleefully through the crowd. Chris makes his way toward him.

CHRIS

Hey.

JAYSON

(with a world-weary formality)
Hello.

ERIC

(nervous)
Nice make-up.

JAYSON

Thank you.

CHRIS

We're making a totally cool movie and we need someone to help out with special effects and stuff.

JAYSON

What's it about?

ERIC

It's an adaptation of *Raiders of the Lost Ark*.

JAYSON

(bemused)
Oh, I see. Well good luck.

CHRIS

We think you could do a great job.

JAYSON

Yes, well...unfortunately, that's not really my cup of tea. My favorite films are Cocteau's *Beauty and the Beast* and *Eraserhead* - that sort of thing. I don't really care for -

Eric reaches into his backpack and takes out his NOTEBOOK.

ERIC

Look, we've got the whole thing storyboarded, and here's a list of special effects...Maybe you could take a look and at least give us some -

We page through Eric's amazing book of STORYBOARDS - hundreds of detailed drawings. Jayson's above-it-all air evaporates.

(CONTINUED)

CONTINUED: (2)

JAYSON
You did this?

INT. ERIC'S ROOM - DAY

Eric and Chris lead Jayson into their new "production office," which is MUCH smaller than the bungalow and thus absolutely packed to the gills with movie junk.

JAYSON
...actually, I'm quite a fan of George Lucas. He made this terrific science fiction film...

ERIC
(bemused)
You mean *Star Wars*?

JAYSON
Did he do *Star Wars*? No, it was called *THX-1138*. Very dystopian.

CHRIS
(looking around the room)
Where's your bed?

ERIC
I put it in the garage.

CHRIS
Where do you sleep?

Eric points to a rumpled sleeping bag in the corner. Chris laughs. He digs around until he finds his abandoned clay skull and presents it to Jayson.

CHRIS (CONT'D)
This is all we've got so far.

JAYSON
Do you have any more clay?

ERIC
No, but you can use anything in the house.

Jayson ponders the situation and leaves the room without a word. A few moments later, he returns with a handful of household items (Brillo pads, toothpaste) and gets to work.

CHRIS
Do you think you can -

(CONTINUED)

CONTINUED:

JAYSON
PLEASE. I'm trying to concentrate.

Eric's Mom, Mary enters.

MARY ZALA
Are you boys ready for lunch? I could
make you some hot dogs, or if you -

Jayson SIGHS, annoyed.

ERIC
(waving her off)
It's okay, Mom.

MARY ZALA
Is he using my Saran Wrap?

ERIC
It's okay, we'll bring it back when we're
done.

She leaves.

JAYSON
Tell her I don't eat meat.

We hear the familiar sound of DISTANT ARGUING in the
background. Eric closes the door. Jayson steps back.

JAYSON (CONT'D)
Okay, this isn't perfect, but under the
circumstances...

It looks pretty great. Chris and Eric are thrilled. Jayson
spots something in the corner.

JAYSON (CONT'D)
Is that one of those two-piece Accu-
Vision cameras?

He goes over to take a closer look, captivated by this
technological marvel.

JAYSON (CONT'D)
Do you think I could try this out
sometime?

ERIC
(his eyes widen)
You know how to work a Betacam?

(CONTINUED)

CONTINUED: (2)

JAYSON

I know how to do a lot of things.

Eric and Chris trade a joyous glance - they've found their man!

EXT. ZALA PROPERTY - DAY

Chris and Jayson are at the Zala house for a day's work. Kurt hovers in the background.

CHRIS

We gotta get the boulder done if we're gonna be ready by Christmas break.

ERIC

Don't worry, I've got a plan.
(looks around)
Hey Kurt - where's that round table?

KURT

The one from the porch?
(points to Keiffer's bungalow)
He's got it.

EXT. KEIFFER'S BUNGALOW - DAY

Eric raps on the door. No answer. He glances at Kurt.

ERIC

Why are you following us? Get lost!

Kurt slinks off. Eric knocks again.

CHRIS

He must be at work.

ERIC

(dismissive laugh)
Yeah, right.

He goes around to the side window and looks in.

ERIC (CONT'D)

There it is.

Chris tries the window. It opens right up.

ERIC (CONT'D)

What are you doing?

(CONTINUED)

CONTINUED:

CHRIS

What's the big deal? I'm just gonna look around.

He climbs in.

ERIC

It's trespassing! My mom will kill me if -

Chris opens the front door and lets them in. Eric and Jayson stand gape-jawed amid the spectacular mess.

ERIC (CONT'D)

We should get out of here - this guy's probably a dangerous criminal. He's got my mom completely snowed into thinking he's a decent guy, but just look at -

Suddenly, from beneath a huge pile of clothes on the bed, Keiffer emerges. The boys SCREAM.

PETER KEIFFER

(he yawns, unconcerned)

Oh, hey. What's up?

ERIC

I - Jeez - I'm sorry, I -- we need to get this table back and - we're making a movie and we need to just - I didn't think you were home, I really -

PETER KEIFFER

It's okay.

He gestures toward the table. The boys start clearing it off.

PETER KEIFFER (CONT'D)

(yawns again)

Just woke up.

(pause)

Making a movie, huh?

CHRIS

Yep.

PETER KEIFFER

Ever seen *Dawn of the Dead*?

JAYSON

Of course!

PETER KEIFFER

I was in that. Played one of the zombies.

(CONTINUED)

CONTINUED: (2)

The boys stop dead.

CHRIS

No way.

PETER KEIFFER

Way. Used to be an actor.

JAYSON

Are you serious?

PETER KEIFFER

Why would I make that up?

He goes to his suitcase and digs out a TATTERED SNAPSHOT. There he is, in full make-up. The boys are astounded.

CHRIS

Wow, you have a famous celebrity living right in your back yard!

MONTAGE

In a brief sequence we see the boys hard at work: Eric draws a series of DAVINCI-LIKE PLANS for their boulder, crumpling each one until arriving at the perfect masterpiece; Jayson sets up a complicated DIORAMA using inappropriate action figures; while Chris rides his bike back and forth over Indy's jacket to give it the proper "distressed" look.

INT. STROMPOLOS LIVING ROOM - DAY

It's CHRISTMAS. Chris, flanked by Elaine and James Love, opens a large box containing 20 rolls of duct tape.

CHRIS

Alright! Thanks, Mom!

ELAINE

You can thank Jim for that one.

James pours himself a martini.

JAMES

(tipsy)

What do you need all the tape for, son?

CHRIS

It was Eric's idea. Now we have everything we need to start shooting!

(CONTINUED)

CONTINUED:

JAMES

Well, there's one more present left.
Should we tell him, Elaine?

Chris looks at Elaine.

CHRIS

Oh my God...Is it the leather jacket?

JAMES

(laughs)
No, son, it's much bigger than that.

ELAINE

Chris, honey, you're going to have a new
daddy.

CHRIS

(confused)
What? Who?

ELAINE

James and I are going to be married.

JAMES

How's that for a present?

He gives the stunned Chris an awkward hug.

INT. ZALA'S GARAGE - DAY

Chris stands by while Eric peels off strips of duct tape.
It's a little too dark to see exactly what he's doing.

CHRIS

Maybe it's all for the best. I mean, now
she'll definitely get her own talk show,
at least...and, I don't know, since I
hardly ever get to see my real dad, maybe
it'll be good to -

ERIC

Yeah, that sounds great.
(affixing the last strip)
Okay, I think this is about done.

Eric and Chris emerge from behind a CAVE-LIKE BACKDROP made
of Hefty bags. We see Jayson adjusting the camera, while Kurt
moves various props into position.

ERIC (CONT'D)

Okay guys...

(CONTINUED)

CONTINUED:

CHRIS

Wait! Before we start...

Chris climbs up on a work-table and faces the crew.

CHRIS (CONT'D)

This is a big day for us. All our hard work is finally going to pay off, so let's go out there and make the coolest, awesomest movie ever, okay?

He shakes a can of Mr. Pibb and sprays it like a champagne toast. Just then, he notices the Ross brothers standing in the doorway.

CHRIS (CONT'D)

What are you guys doing here?

TED ROSS

We just stopped by to make fun of you.

CHRIS

Yeah, well, you came just in time to witness history in the making.

Chris jumps down from the table. He puts on his hat and the spray-painted bomber jacket.

CHRIS (CONT'D)

Are you ready, guys?

Jayson nods. Eric disappears behind the backdrop.

CHRIS (CONT'D)

Okay - let 'er go!

Eric dramatically unveils the "boulder" - it's the 3-FOOT SPOOL TABLE covered with DUCT TAPE. Chris runs in fear as the ridiculous flat-sided disc slowly follows him across the garage. The crew watches, stunned.

JASON ROSS

(after a beat)

That was the gayest thing I've ever seen.

JAYSON

No disrespect to gay people, but I have to agree.

INT. SCHOOL BUS - DAY

Chris and Eric sit dejected in the back of the bus.

(CONTINUED)

CONTINUED:

TIMLIN

Hey, I heard your boulder was really awesome!

CHRIS

It was only a test!

The bus rocks with derisive laughter. Chris slumps.

CHRIS (CONT'D)

I dunno, maybe we should start with something easier.

ERIC

Like what? The truck chase? The submarine?

CHRIS

Okay, okay...

ERIC

It's just starting to hit me how impossible some of this stuff is gonna be.

INT. SCHOOL CAFETERIA - DAY

TED ROSS

There is no way in a million years you're ever gonna get a real girl to be in your dorky-ass movie.

Our boys sit at the loser table with the Ross brothers and several nerdish classmates. Eric elbows Chris. Across the room, STEPHANIE, a tomboyish sixth-grader with thick glasses and braces, enters.

JASON ROSS

Why don't you at least try for a hotter chick? She doesn't even have tits yet.

Eric takes a deep breath and heads over to talk to her. Chris turns to the nerds.

CHRIS

So, don't you guys want to be in a movie?

NERDISH CLASSMATE #1

Can I be Indiana Jones?

CHRIS

No, I mean, I'm going to play Indy.

(CONTINUED)

CONTINUED:

NERDISH CLASSMATE #1
Forget it, then.

CHRIS
Look, just come over and hang out. It's
gonna be almost like a real party.

Eric returns.

CHRIS (CONT'D)
So?

ERIC
She says she's too busy.

TED ROSS
Man, that is sad when even Stephanie's
too cool for your movie.

CHRIS
Did you tell her she has "star quality"
and that we hand-picked her out of all
the girls in school, and she -

ERIC
I just told her we needed a girl and that
it would take up a lot of time.

CHRIS
(sighs)
I knew I should have done it.

He heads across the room.

INT. LOVE MANSION - EVENING

Chris and James finish off a bachelor dinner. James, his back
to the table, watches Elaine's newscast on an enormous TV.

JAMES
This is a hell of a way to spend time
with your wife, isn't it?

CHRIS
Hey James, do have any, you know, advice
on how to accomplish stuff? I mean, like,
how did you get so successful?

JAMES
(shifting to blowhard mode)
Success is a choice, son - either you
choose or you lose.
(MORE)

(CONTINUED)

CONTINUED:

JAMES (CONT'D)

I didn't get to where I am by sitting on my ass. I took some major risks and I reaped the benefits.

CHRIS

So if we want the movie to turn out good, we should take more risks?

JAMES

(catching himself)

Now, I'm not saying this is a good idea in every case. Sometimes, you have to know when to lay down your cards and move on.

INT. ZALA HOUSE - NIGHT

Eric sees his mom to the door as she heads out for the evening with a female friend. Chris hovers alongside.

MARY ZALA

What are you going to be filming?

ERIC

Oh, nothing major. Just the bar scene.

MARY ZALA

Well, don't make a mess.

She leaves. The boys head for the basement.

ERIC

Thank God she's never seen the movie!

CHRIS

What about your dad? Is he around?

ERIC

Nope.

CHRIS

Well that's good.

ERIC

My mom kicked him out last week.

CHRIS

(embarrassed at his faux-pas)

I'm really sorry - I didn't mean to -

ERIC

It's going to be much easier to shoot with him out of the way. Plus he left behind a lot of great props.

INT. ZALA BASEMENT - NIGHT

Kurt and two fellow FOURTH-GRADERS set up a row of Dad Zala's liquor bottles along the bar. Other kids come and go through the back door, as though it's a party. Stephanie sits bored in the corner.

FOURTH-GRADER #1

Looks like they finally found someone to play Toht.

FOURTH-GRADER #2 looks over as scrawny, unimposing Ted Ross enters wearing a black overcoat and hat.

TED ROSS

This costume sucks! It's boiling in here!

Eric, Chris and Jayson confer. Aside from the obedient fourth-graders, the crowd is getting a little unruly. Mr. Zala's liquor bottles are drained of their remaining drops.

ERIC

Why did you invite so many people?

CHRIS

I didn't want it to suck like last time!

JAYSON

So, you guys are sure about this?

CHRIS

If you want to be successful, you have to be willing to take a few risks. That's how my step-dad got to be a millionaire.

ERIC

Where's the Sherpa?

Jayson points. Their Sherpa is passed out in the corner.

ERIC (CONT'D)

What are we going to do?

CHRIS

How about Jason Ross?

JASON ROSS

(overhearing)

No way!

Eric desperately scans the crowd. Kurt approaches.

(CONTINUED)

CONTINUED:

KURT
I know how to do it.

ERIC
Forget it, Kurt.

CHRIS
Why not?

ERIC
The Sherpa's supposed to be seven feet tall!

JAYSON
I can shoot from a low angle - you'll never notice.

ERIC
But that's...I mean, there's no way...

CHRIS
If you want these kids out of here before your mom gets home we need to get moving.

Eric SIGHS, exasperated. He turns to Kurt.

ERIC
You better not screw it up!
(then, to the crowd)
Okay, we're ready!

No one is listening. The partying continues.

CHRIS
(emphatically)
Hey everybody! Shut up!

That gets their attention.

JAYSON
The alcohol won't burn for very long, so we should -

CHRIS
I got it. Let's go.

Jayson douses the walls and sets them ON FIRE. The other kids run amok, SCREAMING as Indy smashes a cardboard table over the Sherpa's head. It's TOTAL CHAOS.

INT. WLOX EDITING ROOM - DAY

The boys sit with a friendly middle-aged technician, LARRY, at an editing station in the WLOX news studio.

LARRY

...and then if you want to pause it, you hit the yellow button. Anyway, I'll be right over here if you need anything.

CHRIS

Thanks, Larry.

Larry scoots his chair to another editing station and gets back to work. Jayson hits the play button and we see the incendiary basement footage on the video monitor.

JAYSON

(beaming)

Now that's more like it!

Eric is not so thrilled.

CHRIS

What's wrong?

ERIC

It's so amateurish! We're lucky if ten percent of this is usable!

CHRIS

I think it's awesome!

ERIC

You can see a million kids running around in the background...and Ted's laughing! And there you can see the tape recorder!

Behind them, Larry watches the footage with a look of horror. He scoots to the back of the room and picks up the phone.

LARRY

(whispering)

Elaine?

INT. LOVE LIVING ROOM - NIGHT

James and Elaine confront Chris.

ELAINE

What the hell were you thinking?

(CONTINUED)

CONTINUED:

CHRIS

(looking to James for support)
We were just trying to go all out and,
you know, show everybody that we're not
afraid to take a risk...

ELAINE

There's a difference between taking a
risk and acting like an idiot! What ever
gave you the idea that you could -

JAMES

(a bit sheepish)
Alright, Elaine, calm down...

CHRIS

It was just a mistake...We didn't know it
was going to -
(to James)
Can't you explain to her about -

ELAINE

Nope, forget it! That's it! No more
Indiana Jones!

INT. SCHOOL CAFETERIA - DAY

Eric and Jayson are seated in the corner. Chris joins them.

CHRIS

So what are we going to do?

ERIC

(thoroughly dejected)
I think it's time to cut our losses.

JAYSON

Maybe we could try to remake a different
movie. What about *A Clockwork Orange*?

ERIC

(to Chris)
You should just go back to your friends
before it's too late.

Chris glances at the popular table. It's way past too late.

CHRIS

We can't let this thing with our parents
hold us back. We'll look like fools if we
quit now.

(CONTINUED)

CONTINUED:

ERIC

It's not just our parents, it's...the whole thing is totally out of control.

Macy and Timlin approach, grinning at Chris.

TIMLIN

I heard your house burned down and mommy won't let you play dress-up anymore.

CHRIS

Believe what you want, jerk-off.

TIMLIN

(points at Eric)

You wouldn't act so tough if your buddy here wasn't such an ass-kicker!

Macy laughs. Eric shrinks in his seat, mortified.

CHRIS

Look, just because you two idiots can play football you think it means something? This guy is a total genius! He can do stuff that you could never imagine doing in a million years!

TIMLIN

Like what?

CHRIS

You just watch, asshole - we're gonna blow everybody away -

TIMLIN

You're gonna blow everybody? I believe it.

Macy and Timlin split, laughing. Eric is clearly moved by Chris's defense.

CHRIS

Look, we need one guy in charge of everything, who's like the Spielberg guy. I can't be both the Harrison Ford guy and the Spielberg guy.

JAYSON

Can I be the George Lucas guy?

CHRIS

Eric, we need you to be the Spielberg guy.

(CONTINUED)

CONTINUED: (2)

ERIC

I don't know...I don't see myself as the leader type.

CHRIS

Well, we do! You're a natural! Right, Jayson?

Jayson nods unconvincingly. Eric stares at his meatloaf.

ERIC

How are we going to get our parents to let us start shooting again?

CHRIS

I don't know. You're the Spielberg guy.

INT. ZALA HOUSE - DAY

The three boys stand in front of a display easel, giving a FIRE SAFETY DEMONSTRATION to Elaine and Mary.

JAYSON

...and so you can see, at these temperatures there is no risk whatsoever of dangerous combustion.

(lowers his pointer)

Thank you.

MARY ZALA

Well, I think you boys have gone a long way to show you're willing to behave responsibly, but I'm still a little concerned for your safety.

ELAINE

Yeah, I'm not really buying it.

ERIC

What if we were to shoot only under the supervision of a pyrotechnics expert?

MARY ZALA

Well, that would certainly go a long way to -

Chris yells toward the back door.

CHRIS

Peter! Could you come in here for a minute, please?

Peter Keiffer enters.

(CONTINUED)

CONTINUED:

ERIC

Peter has worked with various special effects on several major movies. Peter, are you willing to supervise our filming?

PETER KEIFFER

Yeah.

MARY ZALA

(turns to Elaine)

What do you say we give them another chance?

Elaine still isn't sold.

CHRIS

(to Elaine)

Isn't it so cool how Eric's mom still trusts him?

INT. ZALA BASEMENT - NIGHT

We're back in action: the crew has been pared to a manageable assemblage of nerds and fourth-graders. Keiffer sits obliviously at the bar, working his way through a six-pack. FOURTH-GRADER #1, wearing a trench-coat, approaches Chris.

FOURTH-GRADER #1

So, after I come through the door, what am I supposed to do then?

CHRIS

Ask Eric.

ERIC

Nothing. You just stand there behind Ted.

FOURTH-GRADER #1

Can't I do something cooler than that? Like maybe I could kick Indiana Jones in the nuts.

ERIC

What are you talking about? Your character doesn't kick anybody.

FOURTH-GRADER #1

But that sucks.

ERIC

It doesn't suck! That's the way it happens in the movie!

(CONTINUED)

CONTINUED:

FOURTH-GRADER #1
(laughs)
You're getting all red.

ERIC
I'm not getting red, you're being a -

Chris grabs Eric and takes him aside. He beckons for Jayson.

CHRIS
Look, you can't just start yelling at
everybody right off the bat. If you want
to be the Spielberg guy, you're gonna
have to earn their respect first...

ERIC
How?

Chris thinks it over.

CHRIS
Well, there's a certain character we
haven't discussed...

He flips to a specific page in the book of storyboards.

JAYSON
(horrified)
Forget it.

ERIC
(marshalling every ounce of
bravery)
No, Chris is right. I'll do it.

INT. ZALA BASEMENT - LATER

Eric, dressed as a Nepalese henchman, is doused with alcohol.

JAYSON
Yell if it starts to burn through the
cloth.

ERIC
Don't worry, I will!

Jayson instructs Chris to LIGHT ERIC'S BACK ON FIRE. The
flaming Eric flails around, hitting his marks like a veteran
stunt-man before falling face-first to end the take.

JAYSON
That was great!!

(CONTINUED)

CONTINUED:

ERIC
I'M STILL ON FIRE!!

JAYSON
JESUS!

Jayson grabs an extinguisher and blasts Eric, soaking him until at last the fire dies down. The other kids watch, astounded. Keiffer finally notices the commotion and raises his beer in a friendly toast.

INT. ZALA BASEMENT - LATER

By the end of the night's shooting, the crew has been awed into humble servitude - sweeping, straightening up, etc.

JAYSON
I believe that's what's called a trial by fire.

ERIC
(humble but proud)
I'm just glad we finally got some usable footage.

Stephanie approaches.

ERIC (CONT'D)
You did a really good job tonight, Stephanie.

STEPHANIE
Oh thanks...Yeah, you too.
(awkward pause)
Oh, but yeah, I was going to tell you, I don't think I can be in the movie anymore.

ERIC
What? But we still have a ton of Marion scenes left to shoot. We can't just get another actress now - we'd have to do the whole thing all over!

STEPHANIE
Boy, I didn't really think about that. Does that mean you'd have to set yourself on fire again?

ERIC
You can't let us down, Stephanie! We're counting on you!

(CONTINUED)

CONTINUED:

STEPHANIE

Boy, I feel terrible. It's just that my family is moving to Alaska on Tuesday.

EXT. MOVIE THEATER - DAY

The marquee reads "*UNTIL SEPTEMBER STARRING KAREN ALLEN*"

INT. MOVIE THEATER - DAY

Chris and Eric sit with Elaine in the half-empty theater.

ERIC

(whispering to Chris)
What are we going to do?

CHRIS

We need to find somebody who doesn't go to our school...someone we can trick into trusting us.

ELAINE

(to Chris)
Since when are you into love stories?

CHRIS

Mom, it's Karen Allen. America's greatest living actress!

Eric nudges Chris. We see Karen Allen take off her clothes in the falsely naturalistic manner of the era. The boys' eyes widen. Elaine notes their interest and giggles to herself.

CHRIS (CONT'D)

(points to screen)
We need to find somebody like *her*.

INT. CHURCH - DAY

PASTOR

"And the Lord God said, It is not good that the man should be alone..." and with these words came His greatest gift, that of female companionship...

Eric draws a sexy portrait of Karen Allen in the margin of his program as he sits with his family in the back pew. He looks up and catches the eye of a CUTE BRUNETTE TEEN with a Thompson Twins hairdo.

INT. CHURCH - LATER

After the service, Eric nervously approaches the brunette, ANGELA. Unlike Stephanie, she is a fully developed young lady, a few years older than our boys.

ERIC
So...do you like movies?

ANGELA
Why?

ERIC
Just asking. Have you ever seen *Raiders of the Lost Ark*?

ANGELA
Yeah.

ERIC
Well, my partners and I are making a film based on the *Raiders* concept and we need somebody like you for the lead role.

ANGELA
You want me to be an actress?

ERIC
Yeah. I...uh...I think you have a real great "star quality."

ANGELA
You know what's a good movie? *Xanadu* with Olivia Newton-John. You should make a movie of that instead.

ERIC
Well...maybe when we're done with this one. So, anyway, what do you think?

ANGELA
Yeah, okay...
(impatient)
Jesus Christ, I wish my step-dad would hurry up. I'm dying for a smoke.

EXT. ZALA PROPERTY - DAY

The boys coat a six-foot WEATHER BALLOON with plaster.

CHRIS
Have you ever kissed a girl before?

(CONTINUED)

CONTINUED:

ERIC
(embarrassed)
Sure.

CHRIS
Who?

ERIC
I don't know...I mean, you know...

CHRIS
I never have.

ERIC
Me neither.

CHRIS
So this Angela chick is hot, right?

ERIC
I suppose some boys would find her
attractive.
(turning back to the boulder)
I think this is pretty much done for now.
We should let it -

Peter Keiffer wanders over from his bungalow.

CHRIS
Hey Peter, when you were in the movies
did you ever, you know, kiss girls and
stuff?

PETER KEIFFER
Hell, yes! You can get some primo-grade
pussy on those movie sets.

CHRIS
I meant, like, you know, for a scene that
was actually in a movie...

PETER KEIFFER
Oh. No.

CHRIS
Do you have any advice for a...for...

PETER KEIFFER
For handling the ladies?
(mulls it over)
Well, don't ever tell a female the truth,
that's one thing...And make sure you
always remember to - Aw, shit!

(CONTINUED)

CONTINUED: (2)

CHRIS AND ERIC

What?

PETER KEIFFER

Tough break, boys.

He points. Their boulder has shrivelled to a flaccid husk.

INT. ZALA SPARE ROOM - DAY

Angela sits on the bed, awaiting her first day of shooting.
Off to the side, Chris and Eric confer.

CHRIS

You're sure she knows?

ERIC

Yeah, I mean, she's seen the movie.

CHRIS

What if she freaks out?

ERIC

I don't know. Just do the best you can.

Chris takes a deep breath and sits next to Angela on the bed.

ANGELA

(sizing him up)

So...you're the star?

CHRIS

Yeah...I uh...So, do you know all your
lines and everything?

ANGELA

Yeah, I get it.

CHRIS

And you're sure you -

ANGELA

Don't worry. I've done this before.

She takes out her gum and sticks it to the bedpost before
seductively reapplying her lipstick. Chris GULPS.

ERIC

Action!

They do the whole LOVE SCENE ("Where doesn't it hurt?"
"Here."). At the big moment, she leans in for the kiss.

(CONTINUED)

CONTINUED:

Chris's eyes pop open. They kiss and kiss and kiss. Eric's initial relief gives way to mounting irritation.

ERIC (CONT'D)
Okay, cut!

They keep kissing, oblivious.

ERIC (CONT'D)
Cut!! CUT!!

Finally, they pull out of it. Chris emerges with the glow of a man reborn. Eric glares, torn between awe and jealousy.

INT. DRUG STORE - DAY

Chris plunks a box of CONDOMS on the checkout counter. A sleazy frat-boy CASHIER gives him an approving smile.

CASHIER
Well alright.

EXT. DRUG STORE - MOMENTS LATER

The other boys wait outside. Chris hands the box to Jayson.

JAYSON
I told you to get the small ones. These don't explode nearly as well, and I'll have to use twice as much blood.

CHRIS
(sort-of joking)
Just make sure you save a few for me.

Eric shoots him a look.

CHRIS (CONT'D)
(offering a patronizing
condolence)
It's too bad there isn't another chick in *Raiders* - then we could get you a girlfriend, too.

INT. SCHOOL LIBRARY - DAY

Eric reads a book called *Understanding Ancient Egypt*. He peers over the top, fixing his gaze on a pretty REDHEAD. She smiles. Just then, BEMIS grabs him from behind in a painful choke-hold.

(CONTINUED)

CONTINUED:

BEMIS

Don't ever block the answers with you arm
like that again or I'll pound your head
in, understand?

ERIC

(barely audible)
Understand.

INT. ZALA KITCHEN - NIGHT

Eric sits at the kitchen table, organizing a stack of NOTE
CARDS. He picks up the phone and dials. Kurt enters.

KURT

Who are you calling?

ERIC

GO AWAY!
(shifting)
Hi Melissa, my name is Eric Zala.

INT. MELISSA'S BEDROOM - CONTINUOUS

MELISSA

Hi.

MELISSA is the redhead from the library. We cut back and
forth during the call.

INT. ZALA KITCHEN - CONTINUOUS

ERIC

Yeah, that's right...so...
(flips through the cards)
So I hear you have Mr. Hagemeyer for
social studies. He's pretty rough, huh?

MELISSA

Yeah.

ERIC

Yeah, so I was wondering if you might
want to do something on Sunday.
(digs through his cards)
I don't know if you like science fiction
but there's a 7:30 show of -

MELISSA

Wait, are you one of the guys who's doing
that *Star Wars* thing?

(CONTINUED)

CONTINUED:

ERIC

What? No.

MELISSA

Not *Star Wars*...the hat guy...

ERIC

(not sure how to respond)

Do you mean *Raiders of the Lost Ark*?

MELISSA

Yeah, that's it.

ERIC

Oh, well...I, uh...I guess so...I mean -

MELISSA

Yeah, you know, unfortunately I already have a boyfriend.

ERIC

Oh...well...I'm sorry, I didn't mean to -

MELISSA

That's okay.

ERIC

Well, I'll see you around school, I guess.

He hangs up and stomps into his room. From behind the door, we hear ANGRY SOBBING. Kurt and Mrs. Zala exchange concerned looks. She heads for the room as Eric emerges, red-eyed.

MARY ZALA

Eric, honey...are you alright?

ERIC

I just need to focus on my work and everything will be fine.

INT. BOMBAY BICYCLE CLUB - DAY

Chris and Angela are out on a date. Angela finishes her dessert while Chris ostentatiously pays the check.

CHRIS

How was your sundae?

ANGELA

It tasted like shit.

(a beat)

Just kidding, it was good.

(CONTINUED)

CONTINUED:

Angela takes a cigarette from her purse and lights up. A middle-aged MANAGER waves from across the room.

MANAGER

Hey! No smoking in here!

Angela ignores him, rolling her eyes. Chris squirms. The manager heads over to the table.

MANAGER (CONT'D)

You heard me. Take it outside!

CHRIS

It's okay, man, we were just leaving.

Chris heads for the door. Defiant, Angela follows slowly behind. As they exit, she gives the manager THE FINGER.

ANGELA

Hey, baldo! Smoke this!

She takes off running with a surprised Chris following immediately behind.

EXT. BOMBAY BICYCLE CLUB ALLEY - DAY

Once safely around the corner, she offers Chris a drag from her cigarette. He takes a long hit, feeling pretty cool. He glances down the alley.

CHRIS

You know, this would be perfect for the Cairo scene.

ANGELA

So, am I your girlfriend?

CHRIS

Sure...I mean, yeah, I guess so!

ANGELA

I figure a big star like you has lots of girls.

CHRIS

Well, I hardly -

ANGELA

You better not or I'll mess you up.

Chris laughs. She's not joking.

(CONTINUED)

CONTINUED:

ANGELA (CONT'D)

I need a lot of attention, or I can be a
real pain in the ass.

INT. LOVE MANSION - EVENING

Chris arrives home from his date. Elaine and James are having
cocktails.

ELAINE

(sniffs)

Have you been smoking?

CHRIS

What? No way...there was some jerk in the
restaurant who-

JAMES

You sure it wasn't that girlfriend of
yours?

CHRIS

Of course not.

JAMES

I wonder about some of these people you
spend your time with, that's all.

(to Elaine)

Aren't you going to tell him your good
news, Elaine?

CHRIS

What good news?

ELAINE

(to Chris, carefully)

You know how you're always complaining
that I'm never home in time for dinner?
Well, from now on, I won't -

JAMES

In case you haven't noticed, son, your
mother's married to a millionaire. A
multi-multi millionaire. She sure as hell
doesn't need to punch a time-clock.

CHRIS

(to Elaine)

What? He's making you quit your job?

ELAINE

He's not doing anything. This is my
decision.

(CONTINUED)

CONTINUED:

JAMES

Chris, your mother and I think it's time we all focussed on coming together as a family.

CHRIS

But what does that mean?

JAMES

Well, for one thing, I thought maybe you and I could go to the club on Saturday and play a little golf. Would you like that?

CHRIS

(suddenly panicked)

Mom...you promised I could keep making the movie!

ELAINE

Of course you can keep making the movie, Chris. We only want -

JAMES

(hurt)

You see that, Elaine? He doesn't appreciate a goddamn thing we do for him!

INT. ZALA LIVING ROOM - AFTERNOON

Eric is getting props together for their first location shoot - the Cairo market scene. Chris arrives, out of breath.

CHRIS

Sorry I'm late.

ERIC

Look, I know you and Angela are all in love and everything, but I really need your help with -

CHRIS

Believe me, it's not just Angela.

ERIC

Can you at least work late tonight?

CHRIS

(looks at watch)

I promised my Mom I'd be home for dinner.

(CONTINUED)

CONTINUED:

ERIC

Jesus, I feel like I do all the work and you get all the benefits!

CHRIS

What benefits?

ERIC

Nothing.

CHRIS

Look, what am I supposed to do? Just be glad your parents are still divorced!

He reaches in his backpack and pulls out a plastic cap-gun.

CHRIS (CONT'D)

Here. I got this for Saturday.

ERIC

(with knee-jerk dismissiveness)

We can't use that - it's totally fake.

CHRIS

Nobody will ever notice.

ERIC

I'll notice!

The PHONE rings. Eric goes to answer it.

ERIC (CONT'D)

Hello?...Yeah, thanks for calling me back...No, I just want one for the day...Okay...Yeah, I tried that...thanks.

(he hangs up)

It's impossible to rent a monkey in this stupid state!

CHRIS

Jesus...You have to stop getting so worked up over all this shit...this is supposed to be fun, remember?

ERIC

I can't think about fun. I have way too many responsibilities.

CHRIS

Look, I'll take care of the monkey.

(CONTINUED)

CONTINUED: (2)

ERIC
(skeptical)
That's okay.

CHRIS
No, really. I'll take care of it.
Just...can we at least try to enjoy
ourselves once in awhile?

INT. ZALA DEN - NIGHT

Eric tiptoes down the hall into his dad's old den. He rummages around in a dresser until he finds an old WOODEN BOX. Just then, Mary enters. He LEAPS, startled.

MARY ZALA
Oh honey, I know you must miss him
something awful...If you ever want to
talk about it, I hope you'll -
(she breaks down)
I'm so sorry, Eric...

ERIC
I...I was just looking around. I...

MARY ZALA
Do you want me to leave you alone?

ERIC
I guess, maybe...

She leaves. He takes out the box and opens it up. Inside is a .22-CALIBER PISTOL.

EXT. BOMBAY BICYCLE CLUB ALLEY - DAY

We see CHRIS AND ANGELA KISSING in the back of Elaine's car as they arrive on set. Eric glowers as he approaches. Chris spots him and quickly exits.

ERIC
Did you find a monkey?

CHRIS
Yup.

ERIC
Where is it?

CHRIS
Right here.

Chris's dog SNICKERS leaps out of the car.

(CONTINUED)

CONTINUED:

ERIC
(snaps)
I knew you wouldn't come through!

CHRIS
No, wait - I've been training him!

He loops a thread around Snickers's paw and lifts.

CHRIS (CONT'D)
Heil Hitler!

The other kids gather around, laughing. Eric can barely contain his irritation. Angela joins them.

ANGELA
Isn't that so, so great?

ERIC
(a little scared of her)
Yeah...Yeah, it's fine, I guess.

A few locals gather around, watching. Among them is the manager of the Bombay Bicycle Club.

MANAGER
I thought that was you! What the hell is going on here?

CHRIS
We're making a movie.

MANAGER
Well, you need a permit for that. You can't just -

Eric approaches to see what's going on, but before he can speak, Angela steps in.

ANGELA
Get lost, shit-face! We don't need your permission! This is public property!

MANAGER
We'll see about that!

He stomps off. Chris looks at Eric (who is now even more terrified of Angela) and shrugs.

JAYSON
We're almost ready.

(CONTINUED)

CONTINUED: (2)

CHRIS
Who's playing the swordsman?

ERIC
Where's Doug?

JAYSON
I don't think he's here.

ERIC
(sighs)
Kurt!

Kurt scampers over, ready as always to fill in.

CHRIS
Where's the gun?

Eric presents his dad's pistol.

CHRIS (CONT'D)
Wow. That looks pretty good.

He points it at Kurt's head.

ERIC
UH -

CHRIS
What?

ERIC
I - uh - do you know how to check if it's
empty or not?

CHRIS
Hey, this is real!

He opens the cylinder.

CHRIS (CONT'D)
It's empty.

ERIC
Are you sure?

CHRIS
(with a devilish glint)
Yeah, pretty sure.

ERIC
Maybe we should use the cap-gun.

(CONTINUED)

CONTINUED: (3)

CHRIS

But the cap-gun looks like crap,
remember? We have to be authentic - isn't
that what you're always saying?

ERIC

Yeah, but...

CHRIS

Okay then, let's be authentic.

JAYSON

We're losing the light.

CHRIS

I'm all set. Let's go.

Eric winces, frozen in terror, as Kurt does the swordsman
bit. Chris takes the gun from his holster and aims again at
the boy's head. Eric can't take it.

ERIC

STOP!!!

He leaps to Kurt's defense, pushing him out of the way just
as the gun, mercifully, CLICKS.

ERIC (CONT'D)

What the hell is wrong with you?!

CHRIS

(laughing)

Me?! This is your gun, remember?

Just then, a POLICE CAR pulls up. A huge PATROLMAN gets out
to investigate. The manager reappears.

MANAGER

There they are, officer!

PATROLMAN

Okay, what's going on here?

CHRIS

We're just...it's just a little school
project, officer...

PATROLMAN

Did it ever occur to you to maybe ask
permission to use this alley? You can't
just come down here and do whatever the
hell you want!

(CONTINUED)

CONTINUED: (4)

As the officer yells, Eric stealthily takes the gun from behind Chris's back and edges away.

MANAGER

They were out here with guns and knives
and all kinds of dangerous -

Chris starts to CRY.

CHRIS

We didn't mean to do anything bad...we
were just doing a school project...It
was...we'll go home right now...we didn't
mean to bother anybody...

The cop picks up the plastic sword and looks it over. Eric takes out the cheap-looking CAP GUN.

ERIC

This is the gun, officer...

PATROLMAN

(to manager)

Jesus Christ, you call me out here for
something like this? It's just a bunch of
damn kids.

EXT. BOMBAY BICYCLE CLUB ALLEY - LATER

Chris and Eric load up Elaine's station wagon. Eric is still stewing.

CHRIS

Look, I'm sorry, man. I was just playing
with you. I would never have pulled the
trigger if I wasn't totally sure it was
empty...It's just, you're always so
insanely fussy about every little detail.

ERIC

I'm just trying to make the movie come
out good. I don't see why you have to act
like I'm some crazy weirdo -

CHRIS

Because you're the pickiest guy in the
world! I mean, I want the movie to be
good, too, but Jesus, Eric, nothing I
ever do is good enough for you!

ERIC

Yes, it is!

(CONTINUED)

CONTINUED:

CHRIS

No, it isn't!

ERIC

But that's ridiculous. I never meant...I mean, I honestly think you're the best Indiana Jones in the world...Really... I mean, next to Harrison, of course...

Chris notes Eric's pained sincerity.

CHRIS

Look, I'm sorry...I really do think you're doing a great job, okay?

ERIC

Okay.

They shake.

MONTAGE

We see their small stack of completed VHS TAPES, and a wall of STORYBOARDS. The completed scenes are crossed out with a RED X.

CHRIS (V.O.)

And that's when everything started to click. The rest of the summer zipped by in a blur.

WE SEE: Indy being chased by the Hovitos Indians (a tribe of blond eight year-olds); jumping into a small motorboat ("I hate snakes, Jock! I hate 'em!"); and, in professorial suit and tie, writing "Neolithic" on the blackboard.

CHRIS (V.O.) (CONT'D)

My poor mom's plans for a happy home-life quickly faded, and more and more, the movie took over.

We see James and Elaine finishing dinner. Chris arrives late, wearing the fedora. James gives him a dirty look and leaves the table. Chris eats alone in silence.

CHRIS (V.O.) (CONT'D)

We had so many things to deal with we barely noticed how quickly time was passing. There were all kinds of obstacles, something new every day...

We see a montage of FAILURES: A sudden gust of wind blows Sallah's beard off his face;

(CONTINUED)

CONTINUED:

Indy screams when lowered into a pit of utterly motionless rubber snakes; Snickers urinates on a prepubescent Arab corpse causing him to jolt upright.

CHRIS (V.O.) (CONT'D)
But every once in a while, there was some
awesome success that made it all worth
it.

In a dusty junk shop, the boys dig through a stack of old LIFE magazines. Chris leaps with joy. We then see him reading the magazine on camera as Indy in the airplane scene.

CHRIS (V.O.) (CONT'D)
Of course, there were things that weren't
so good, too...

Chris stands devastated as Angela arrives on location holding hands with a zit-faced Naval cadet.

CHRIS (V.O.) (CONT'D)
But life goes on, and no matter what, we
always had the movie...

We see further moments from the set, and from teen life as it goes on without them. The stack of tapes grows higher, as more and more storyboards are X-ed off.

CHRIS (V.O.) (CONT'D)
And after a while, we weren't even kids
anymore...

Our boys emerge from this sequence OLDER-LOOKING. They now appear to be 16-ish rather than 13-ish.

INT. RECORD STORE - DAY

Chris browses through a wall of cassettes. He hears a familiar voice behind him. He turns to see Macy, who has a new mid-80s look with big REO Speedwagon hair.

MACY
Hey man, what's up?

CHRIS
Just checking out some tunes.

He flashes a Human League tape. Macy nods.

MACY
That's cool...Hey, whatever happened to
that hot girlfriend of yours?

(CONTINUED)

CONTINUED:

CHRIS

Oh, you know...we're still friends. She's still in the movie and everything.

MACY

You gotta be shittin' me. You're still making that movie?

CHRIS

Yeah...But, I mean, we're almost done...we just have to...So how's Timlin?

MACY

That lucky asshole. His old man sent him to boarding school. He's living the life, man...Hey, you going to the beach party after the game tomorrow?

CHRIS

No, I don't think so...

INT. ELAINE'S CAR - DAY

Elaine drives, with Chris and Eric in the back seat. She sports an expensive-looking new hairdo and stylish clothes. "Don't You Want Me" by The Human League plays.

ERIC

You like this?

CHRIS

(singing along)
Yep.

ERIC

It's horrible.
(to Elaine, pointing)
I think that's it, up on the left.

EXT. DIRT FARM - DAY

They walk from Elaine's car across an enormous construction lot filled with dirt.

CHRIS

So how much longer is this gonna take?

ERIC

What?

(CONTINUED)

CONTINUED:

CHRIS

What do you mean, "what"? The movie! Are we still going to be doing this when we're twenty-five?

ERIC

No, of course not.

CHRIS

Well, how long then?

ERIC

Realistically, I'd say about four years, but if we -

CHRIS

(utterly crestfallen)

Four years? You can't be serious!

ERIC

We still have all the hardest stuff left.

CHRIS

Jesus, Eric, I've got things to do.

ERIC

Like what?

They arrive at a scary little SHACK at the back of the lot. Chris looks up at a weatherbeaten sign.

CHRIS

I mean, look at us, Eric. Who in the world spends their Saturday afternoon at "Bo-Jo's Dirt Farm"?

Eric knocks on a screen door. No answer. He knocks again.

BO-JO (O.S.)

What the hell?

The owner, BO-JO, stomps to the door.

BO-JO (CONT'D)

What!?

ERIC

Are you Bo-Jo?

BO-JO

What do you want?

(CONTINUED)

CONTINUED: (2)

ERIC

We want to rent your lot for a few days.
We're making a movie and this place would
make a perfect desert.

BO-JO

Quit bullshitting me. I don't have all
day.

CHRIS

That's really it.

BO-JO

Christ almighty, aren't you boys a little
old for that kind of shit?

BO-JO'S WIFE (O.S.)

Who are you talking to?

BO-JO

Nobody!

BO-JO'S WIFE

Where's my lunch?

BO-JO

I'll get to it in a minute!

(back to Chris and Eric)

Look, you got a hundred thousand dollars
to spend?

ERIC

No.

BO-JO

Well that's how much I would lose if I
had to shut this place down for a day.

He slams the door.

INT. ELAINE'S CAR - DAY

They sit dejected in the back seat as Elaine drives.

CHRIS

A hundred thousand dollars?

ERIC

Seems like he'd have a nicer shack if he
was making that much money.

(CONTINUED)

CONTINUED:

CHRIS

So what are we gonna do? We have to get this thing finished.

ERIC

It's going to take some work to secure all these locations. I don't blame people for being a little skeptical.

CHRIS

What we need is some publicity. We have to show them we're not just some goofy -

ERIC

Well, maybe you could ask James to -

CHRIS

Forget it.

ERIC

Well, how about...
(points to Elaine)

CHRIS

(low volume)
Nah. Jimmy would never let her get away with it.

ERIC

Well, I guess we'll just have to keep at it, then.

Chris looks at Eric. He can't bear the thought of four more years. He stares at the back of Elaine's well-coiffed head.

CHRIS

(calculated)
Hey Mom, do you still know anybody over at the TV station?

ELAINE

(bristling)
What kind of question is that?

CHRIS

I dunno...I didn't think you gave a crap about that stuff since you became a housewife.

EXT. ZALA PROPERTY - DAY

DAVE ELLIOT, a 35-ish TV reporter, pulls into the Zala driveway. He spots Peter Keiffer.

(CONTINUED)

CONTINUED:

DAVE ELLIOT
I'm looking for Chris and...
(looks at paper)
Eric.

PETER KEIFFER
You the news guy? I've seen you on TV
before.

DAVE ELLIOT
That's right.

PETER KEIFFER
You gonna make my boys famous?

DAVE ELLIOT
Are you Eric's father?

PETER KEIFFER
Hell no.

Elliot makes his way for the back porch where he sees a light coming from the basement. He looks inside to see an amazing EGYPTIAN TOMB. Chris and Eric are painting hieroglyphics as he enters. He looks around, awe-struck.

INT. CHRIS'S LIVING ROOM - DAY

The three boys sit around an ostentatious projection-screen TV. In the next room, a tipsy James argues with Elaine.

ELAINE
...I didn't go behind your back, I -

JAMES
It makes me look like a damn fool! I
thought I was crystal clear about my -

ELAINE
It doesn't have anything to do with you.
I asked one of my former colleagues for a
little favor...

JAMES
This isn't right, Elaine. I've sat by for
years without saying a word, but when you
use my own damn TV station to -

ELAINE
Please, Jim, let's not argue about it
now.

(CONTINUED)

CONTINUED:

Jayson heads for a big leather armchair, but Chris reroutes him toward the sofa. Eric notes Chris's high anxiety level. James enters and sits in the armchair, glowering. On screen we see the logo for *Good Morning, Mississippi*.

ELAINE (CONT'D)

Look at you - you're so handsome.

We see a bit of the interview on TV:

DAVE ELLIOT (TV)

So, why Indiana Jones?

CHRIS (TV)

(in pitchman mode)

Well, this story is like a modern-day myth, like the kind of story they used to tell in the old days...

JAMES

Man, what a load of shit!

We see more of the interview:

ERIC (TV)

Yeah...it's kinda like, we...uh -

CHRIS (TV)

(interrupting)

Also, Indiana Jones is a teacher and a scientist, but he also goes on all these cool adventures and stuff. I guess I can't think of a better role model.

James GLARES at Chris. The segment draws to a close.

ELAINE

You were so good, honey...All three of you - I'm so proud of you boys...

JAMES

Yeah, whoopee.

ELAINE

Jim, please. Let the boys have their -

JAMES

I just don't see why you're fawning all over him. His step-father owns the damn -

The PHONE RINGS.

(CONTINUED)

CONTINUED: (2)

ELAINE
Hello?...Yes...Well, I'm sure he would...
(proffers phone)
Chris?

Chris takes the phone and steps into the other room.

JAYSON
I thought he made some very interesting
points about mythology, and I'm thankful
he's such a good spokesman, but it would
be nice if we all got equal credit.

Eric musters a stoic nod. Chris returns, beaming.

CHRIS
Bo-Jo's wife saw us on TV and he says we
can use his place for free.

EXT. DIRT FARM - AFTERNOON

We join Chris/Indy mid-take as he approaches the WELL OF SOULS. The camera pulls back to reveal a huge set-up with dozens of kids in motion at once. One of the Nazis trips. Eric, dressed in his Belloq suit, yells into a megaphone.

ERIC
CUT!
(turns to Jayson)
What are we going to do? It's already six
o'clock and we still have eighteen more
set-ups.

JAYSON
(gives it serious
consideration)
I suggest we go really, really fast.

ERIC
(in megaphone)
Okay, one more time!

They try it again. Eric watches...

ERIC (CONT'D)
CUT!

He stomps toward two mulleted "Arabs" in the background.

ERIC (CONT'D)
How many times do I have to tell you
guys?! DON'T LOOK IN THE CAMERA!! We
don't have time for retakes!

(CONTINUED)

CONTINUED:

He returns to his director's perch. Mullet Guy #1 throws his turban to the ground and starts to walk off.

MULLET GUY #1
I'm sick of this!

A couple of the others follow suit. Chris chases after them.

CHRIS
C'mon, you guys - just stick it out for a little while longer.

MULLET GUY #1
Why does he have to be such an asshole?

CHRIS
Believe me, I'm sick of it, too, but if we're ever going to finish this thing, we have to -

MULLET GUY #1
What difference does it make if you finish or not?

Chris stares back, blank-eyed. He doesn't really have a good answer.

ERIC
(yelling from distance)
Positions, everybody! Move it!!

INT. ERIC'S ROOM - NIGHT

In a tiny clearing in Eric's prop-filled bedroom, he and Chris, still in full Indy garb, watch the "Flying Wing" sequence on laserdisc.

ERIC
This is going to be very tricky. We could possibly do it with miniatures, but I'm really worried about how it will all -

CHRIS
Y'know, maybe you should worry a little more about how to keep the guys from hating you instead.

ERIC
They hate me?

CHRIS
Pretty much.

(CONTINUED)

CONTINUED:

ERIC

They're all so irresponsible. It's a wonder I -

CHRIS

Give 'em a break, Eric. They're working all day for nothing on our stupid movie.

ERIC

So how do I get them to like me?

CHRIS

Just treat 'em like they're human, at least...

ERIC

(makes a mental note)

Okay...What else?

CHRIS

(thinks)

I don't know. I guess flattery usually seems to work good. With girls anyway.

ERIC

Even if it's not deserved?

CHRIS

Mm-hmm.

ERIC

Okay. That sounds good.

(trying to return the favor)

I...I know that things aren't going so great with your step-dad and stuff, and so...I don't know, if you ever want to talk about it or something...

CHRIS

That's okay... I mean...

ERIC

What?

CHRIS

I don't know...don't you sometimes feel like there's more to life?

ERIC

Than what?

(CONTINUED)

CONTINUED: (2)

CHRIS

Than all of this. Than making this movie,
or...or any of it. Don't you ever feel
like you're kind of stuck in this crazy
thing you made up when you were a little
kid, and now you're ready to -

ERIC

(defensive)

No, not really.

Chris lets it go. They stare ahead at the screen. The scene
ends with a big Hollywood EXPLOSION.

INT. CHRIS'S KITCHEN - NIGHT

A very drunk James badgers Elaine as she tries to make
dinner.

JAMES

Thanks to that damn TV show, I'm never
gonna hear the end of it. It's bad enough
that I have to live with this nonsense at
home, but now the guys at the club are
giving me shit. Their sons are all
working, or studying for their college
boards, or -

ELAINE

Aren't you even just a little proud?

JAMES

Proud? The boy is throwing his damn life
down the toilet!

Chris enters, still wearing the Indy outfit.

JAMES (CONT'D)

Well, there he is - our little super-
star...

ELAINE

Jim...

She tries to take his sloshing tumbler before he drinks any
more.

JAMES

Get your damn hands off my drink!

He pushes her, sending the dinner casserole flying.
Chris/Indy's hand goes reflexively to his whip.

(CONTINUED)

CONTINUED:

CHRIS
What the hell is wrong with you?!

JAMES
You stay out of this. This is none of -

CHRIS
(to Elaine)
Why do you let him treat you like that?

ELAINE
(wiping up the spill)
He's had a little too much to drink.
Don't worry, we can call for pizza...

CHRIS
Jesus Christ, Mom, I'm not talking about
the stupid casserole! Look at you - he's
ruined your life!

JAMES
Boy, you keep your damn mouth -

CHRIS
I mean, what the hell happened to you,
Mom? It's like you turned into a
different person!

Elaine, suddenly in tears, runs out of the room.

JAMES
Why the hell are you talking to your
mother like that?

CHRIS
Because it's true! Ever since you -

JAMES
It ain't me that's the damn problem!

James drunkenly lurches toward Chris. Chris grabs a chair.
For a second it looks like he going to bust it over James's
head, but he puts it down and looks him dead in the eye.

CHRIS
Sit down. I have a proposal...

INT. SCHOOL LIBRARY - DAY

Eric and Jayson walk with the SCHOOL LIBRARIAN as she runs
her finger along a row of books.

(CONTINUED)

CONTINUED:

LIBRARIAN
Nope...nothing about explosives.

JAYSON
How about bombs?

LIBRARIAN
(not the least bit concerned)
Well, that's pretty much the same thing,
isn't it?

He nods. She leaves with an "oh well, I tried" shrug.

ERIC
I guess it's kind of a specialized field.

JAYSON
It's too bad we don't know any
sociopaths.

INT. CLASSROOM - DAY

Eric sits in class, taking a test. Bemis looks over his
shoulder, unobstructed, carefully transcribing the answers.

INT. SCHOOL CAFETERIA - DAY

Eric and a very nervous Jayson approach Bemis, who has an
entire table to himself. The other kids murmur in disbelief.

ERIC
We were wondering...do you know anything
about explosives?

Bemis glares at them.

BEMIS
What kind? Fertilizer?

ERIC
I don't know.

BEMIS
Well, how many people do you want to
kill?

EXT. VACANT LOT - DAY

Jayson sets up a complicated-looking HOMEMADE BOMB in the
middle of a clearing as Chris and Eric look on.

JAYSON
Did you guys bring safety glasses?

(CONTINUED)

CONTINUED:

ERIC

Uh, no.

JAYSON

It probably doesn't matter. You're much more likely to lose a limb than an eye.

ERIC

So, who's going to light it?

No volunteers. Finally, Chris steps forward and grabs the lighter from Jayson.

CHRIS

What the hell. I'll do it.

JAYSON

Okay, now after you're sure it's lit, run as fast as you can and jump behind the wall...and be sure to protect your head.

Jay and Eric watch from behind a low brick wall as Chris approaches the device with his lighter. The fuse ignites and Chris races away, but halfway to the wall he TRIPS. Eric and Jayson leap up in horror just as Chris regains his footing and lunges for safety. The bomb makes a fizzling noise and bursts into a small, innocuous fire.

EXT. VACANT LOT - LATER

They sit, poking the scorched remains with a stick.

CHRIS

We should just cut this scene. It's impossible.

ERIC

We can't cut it, it's part of the -

CHRIS

You don't even need it. It's just a -

ERIC

But that's not the point...

CHRIS

We have to get this thing finished. We don't have much time.

ERIC

We can shoot more stuff during the school year if we have to.

(CONTINUED)

CONTINUED:

CHRIS
I can't do that.

ERIC
Sure you can. All we have to do is -

CHRIS
No, I can't.

ERIC
Why not?

CHRIS
Because I'm going away to boarding school
in two weeks.

INT. DENNY'S - NIGHT

Chris sits across from a crestfallen Eric and Jayson.

CHRIS
I know, it really, really sucks. It was
all James's idea...
(unable to hide his enthusiasm)
At least the school is supposed to have a
really good theater department. I dunno,
maybe it will do me some good to finally
get out of here. I'm actually -

Eric's eyes are brimming with tears.

CHRIS (CONT'D)
Don't worry. I'm sure I'll be able to
come back and finish the movie someday.

INT. CLASSROOM - DAY

Eric writes a letter to Chris during study hall.

ERIC (V.O.)
Dear Chris, I hope you are doing well. I
am doing fine. Jayson says hi.

INT. ZALA'S GARAGE - DAY

We see Eric and Jayson building their Ark of the Covenant -
an almost impossibly well-constructed facsimile.

JAYSON
What if he never comes back?

(CONTINUED)

CONTINUED:

ERIC

He'll be back. He's gonna be blown away
when he sees all the stuff we're doing.
I'm going to have everything all set up
so he can just -

JAYSON

You really miss him, don't you?

ERIC

(surprised by the question)
I just want the movie to come out good.

INT. CHURCH - DAY

ERIC (V.O.)

So what have you been up to? Jayson and I
have been working a bit on the movie, but
other than that, nothing much is going on
(as usual)...

We see Eric and his family in their customary pew.

PASTOR

...and so let us take a moment to welcome
these fine people into our fellowship.

A middle-aged COUPLE and their big-haired TEENAGE DAUGHTER
face the congregation. Eric eyes the daughter with great
intrigue. She smiles.

EXT. ZALA PROPERTY - DAY

ERIC (V.O.)

I think we found a truck for the chase
scene, but it's going to take some
work...

We see Peter Keiffer's old pick-up. Eric and Jayson spray-
paint it green. Eric spots an approaching figure in the
distance. The blood drains from his face. It's Bemis.

BEMIS

I found that thing you wanted.

He hands over a big, silver MERCEDES HOOD ORNAMENT.

ERIC

Wow, where'd you get it?

Bemis just stares at him, dead-eyed. Eric and Jayson
nervously resume their tinkering. Kurt approaches.

(CONTINUED)

CONTINUED:

KURT
Do you want help with that?

ERIC
No thanks.

KURT
I figured out a way to rig the brakes.

ERIC
(sarcastic)
Oh, really?

Kurt takes out a big sheet of paper on which we see a
COMPLICATED DIAGRAM.

KURT
Here. I drew up some plans.

EXT. ZALA PROPERTY - ANOTHER DAY

We see them pulling the truck with another truck as Kurt
operates the brakes via remote control.

ERIC (V.O.)
(continuing with the letter)
My useless little brother actually
figured out how to operate the brakes
with a remote control, so hopefully we
should be all ready to do the scene when
you get back...

INT. RESTAURANT - DAY

Eric and CATHY, the girl from church, are on a date in the
kind of restaurant that would seem fancy to a 16-year-old.

CATHY
This place is really nice.

ERIC
I'm glad you like it. I did a lot of
research to find the perfect spot.

CATHY
So...do the kids at your school go on a
lot of dates?

ERIC
I don't know...I guess so...
(segues uncomfortably into a
rehearsed speech)
(MORE)

(CONTINUED)

CONTINUED:

ERIC (CONT'D)

I, uh...before I forget, I just want to say that I think you're really pretty, and I, uh...

CATHY

Well aren't you so sweet?

Eric blushes.

CATHY (CONT'D)

So...what all is there to do around here?

ERIC

I don't know. Not too much, really.

CATHY

Well, what do you do when you're not in school? Do you have any...I don't know - hobbies, or interests, or anything like that?

ERIC

(his throat tightens)

Uh, no, not really...I guess I'm into history a little bit...I don't know...

CATHY

That sounds like fun.

INT. ZALA HOUSE - DAY

On the back of an envelope, Eric draws an old-timey sepia-tinted MAP of the east coast. A *Raiders*-ish dotted line makes its way from Gulfport to Long Island, New York.

ERIC (V.O.)

Anyway, I hope you're enjoying your glamorous life in New York. But don't forget about us guys back home, no matter how famous you get. Ha ha. Sincerely, your friend, Eric AKA Belloq.

INT. PREP SCHOOL DORM - DAY

Chris sprawls on his bed, reading Stanislavsky, while his pimply Stradlateresque roommate goes through the mail.

ROOMMATE

...maybe you ought to try for a smaller part to start with.

CHRIS

Back home I always played the lead.

(CONTINUED)

CONTINUED:

ROOMMATE

Yeah, well...this isn't Chicago.

(pulls out a strange envelope)

"To Chris Strompolos, AKA Indiana Jones"?

Chris grabs it out of his hand and lodges it in the back of the Stanislavsky.

CHRIS

That's from my cousin. He's mentally retarded.

INT. PREP SCHOOL THEATER STAGE - AFTERNOON

A small group of students stands on stage at an open casting call for *Death of a Salesman*. A student director, RICHARD, watches as a young thespian, NATHAN, finishes his audition.

NATHAN

"...a star like that, magnificent, can never really fade away!"

RICHARD

(applauding)

That was terrific. Thanks very much for coming down! Okay, who's next?

(reading from list)

Chris Strompopolous...Are you there?

Chris, oozing with confidence, steps forward. He takes one last look at his script before ostentatiously tossing it aside.

CHRIS

(clears throat)

"If old man Wagner was alive I'd be in charge of New York by now! That man was a prince, he was a masterful man. But that boy of his, that Howard, he don't -"

He gives every word an overwrought, Shatner-like urgency, gesticulating and grimacing in a disastrous mockery of "serious" acting.

RICHARD

Stop!

(momentarily speechless)

You know, Chris, this is an advanced production for students who have some previous experience.

(CONTINUED)

CONTINUED:

CHRIS
(taken aback)
But I have lots of experience.

RICHARD
Acting experience?

CHRIS
Definitely. Tons. I mean, I've played
huge parts. I've -

RICHARD
Like what?

CHRIS
Oh, you know, millions of different
ones...too many to list, really...

RICHARD
Okay, well...thanks very much for coming
down. Who's next?

Chris stands there, stunned, as the next performer steps
forward.

MONTAGE.

The school year passes. Amid a sequence of lonely prep school
images, we see:

INT. PREP SCHOOL CAFETERIA - NIGHT

Chris sitting with a group of theater kids as Richard and
Nathan hold court. He fakely laughs along with some urbane
witticism, absolutely hating himself.

INT. PREP SCHOOL DORM - NIGHT

Chris talks to a CUTE GIRL at a party. Nathan enters and she
makes a bee-line for him. A chubby SOPHOMORE takes pity on
Chris and offers a hit from his joint.

INT. PREP SCHOOL DORM - NIGHT

Chris drinks alone in his room. He comes across the
Stanislavsky book and drunkenly hurls it at the door. Eric's
letter falls to the ground. He picks it up.

INT. DENNY'S - DAY

Eric and Cathy share a gigantic banana split. Outside the
window we see Jayson, waving his arms to get Eric's
attention.

(CONTINUED)

CONTINUED:

Cathy turns to see what's going on just as Jayson's chest ERUPTS in a series of BLOODY EXPLOSIONS, as though he's been hit with a BARRAGE OF GUNFIRE.

CATHY
OH MY GOD!

Rising unhurt, Jayson enters, toting an odd contraption.

JAYSON
I've been looking all over for you - I
figured out this great new squib
technique!

CATHY
Are you alright?

JAYSON
Of course.

ERIC
Uh, Cathy, this is Jayson. He's an old
friend from school. This is just -

JAYSON
So have you talked to Chris yet?

ERIC
(suddenly energized)
He's back in town?

JAYSON
He said he was going to call you. He's -

ERIC
Did he say anything about the mov -
(remembers Cathy)
Yeah, that's great. So I'll call you
tonight and we can -

CATHY
What are you guys talking about?

JAYSON
It looks like the movie is back on. We're
finally going to shoot the big truck
chase scene.

ERIC
(trying to talk over him)
It's just a school project.

CATHY
What movie?

(CONTINUED)

CONTINUED: (2)

JAYSON
Our movie. *Raiders*.

CATHY
What are you talking about?

JAYSON
(bemused, to Eric)
You haven't told her about the movie?

ERIC
It's just something...I really didn't
think you'd be interested...

CATHY
You're making a movie and you didn't
think I'd be interested?

ERIC
Yeah, but it's just...

CATHY
You are so weird.

JAYSON
I'll second that.

ERIC
It's just...I guess I thought you'd think
it was dorky or something...

Cathy looks at him, mystified.

EXT. DIRT ROAD - DAY

Eric and Jayson, along with an ever-growing circus of
helpers, set up the TRUCK-CHASE SCENE. Mullet Guy #1
approaches wearing a military uniform.

MULLET GUY #1
How do I look? My mom did some
alterations so it fits better.

ERIC
(patting him on the shoulder)
That's great. Good work!

The boy smiles. Clearly, Eric has learned a few things about
dealing with his crew. Peter Keiffer approaches.

PETER KEIFFER
Where's Chris?

(CONTINUED)

CONTINUED:

Eric looks toward the road with mounting concern.

JAYSON

He said he'd be here.

ERIC

Are you sure you gave him the right directions?

JAYSON

Of course.

(looks at watch)

It's mostly wide shots. Maybe we could get somebody else to do the stunt work and shoot Chris's close-ups later. Jason Ross could do it. Or maybe -

JASON ROSS

I ain't wearing no faggot hat!

Suddenly, the crew CHEERS as a fancy SPORTS CAR pulls onto the set. Eric runs over as Chris emerges.

CHRIS

Sorry I'm late.

ERIC

That's okay. It's good to see you.

CHRIS

Hey, thanks for all the letters. Sorry I never got a chance to write you back...

(lighting a cigarette)

It seems like a million years since the last time we did this, doesn't it?

The other kids wave and point. Chris tries to act cool, but clearly he's thrilled to be the center of attention once again. Jayson joins them holding Indy's FEDORA.

JAYSON

Your hat, sir.

Chris looks at it with a certain dispassion, but when he puts it on, a palpable change comes over him. He takes a moment to experience the resurgent flow of Indy-ness.

PETER KEIFFER

Well there he is! We knew you wouldn't let us down. You gonna tell us about all the high-class tail you got in New York?

(CONTINUED)

CONTINUED: (2)

CHRIS
(grins)
C'mon, let's get to work.

We see various bits from the day's shooting: Indy getting shot in the arm, Nazis being thrown out of the truck, Chris bending the steel of the grill. At the end of the day, there's one shot remaining.

ERIC
You're sure you're up for this?

CHRIS
Sure, I'm sure. Let's do it.

JAYSON
I really think you should wear some padding, or at least an extra pair of pants.

CHRIS
It's 95 degrees. There's no way I'm putting on any more clothes.

The camera is mounted on the back of the moving truck. At first we see only the dirt road passing underneath, but suddenly there emerges Chris. He drags behind, bouncing on the gravel with heroic determination. The crew CHEERS.

INT. ARMY TRUCK - EVENING

Chris and Jayson sit in the army truck watching the other kids strike the set. Jayson is rolling a joint.

JAYSON
...but my initial involvement in combustible herbs came from an interest in shamanic ritual and the whole opening of the third eye thing, and not so much -

CHRIS
Ow! My legs are scraped to shit.

JAYSON
(hands him the lit joint)
Perhaps this will dull the pain.
(then, with brotherly affection)
We're very glad to have you back, by the way.

(CONTINUED)

CONTINUED:

CHRIS
(takes a hit)
You guys seem to be doing just fine
without me.

JAYSON
Frankly, we've been worried sick that you
weren't going to show up. Eric was afraid
you'd be too cool for us by now.

CHRIS
I've always been too cool for you guys,
but every once in a while I need a...it
just feels good to play something so
physical for a change. I've been doing a
lot of more cerebral roles, y'know?

Outside, Cathy has arrived on the set. She makes her way
toward Eric. Chris watches, intrigued.

INT. CHRIS'S SPORTS CAR - ANOTHER DAY

Chris and Eric drive along in silence.

ERIC
Nice car.

CHRIS
This is what you happens when you play
ball with Jimmy Love.
(pause)
So how come you never told me about
Cathy?

ERIC
What? Oh, I guess I just never got around
to mentioning it, y'know?

CHRIS
(smug)
I guess when Indy's not around, Belloq
finally has a chance...

ERIC
(bristling)
She's not the type who would go out with
a guy like you.

CHRIS
Oh yeah?

Eric quashes the urge to take it further. Chris cranks up his
tape player. It's the Human League.

(CONTINUED)

CONTINUED:

CHRIS (CONT'D)

I wasn't really even planning to come home this summer, but, you know...

ERIC

We just have to stick with it for a little while longer.

CHRIS

Yeah, yeah...

ERIC

(his desperation showing)

I've got it all planned out. The only major stuff we have to do are the two boat scenes and the ending.

CHRIS

What about the boulder?

ERIC

And the boulder.

CHRIS

Sounds like a lot to me.

ERIC

If we don't finish, none of it means anything. It would be like stopping a race ten feet before the finish line!

CHRIS

What would you have done if I didn't come back?

ERIC

I don't know...I...I just...

CHRIS

Don't worry. As dopey as it may seem, I still get kind of a kick out of all this stupid shit.

We move in on Eric.

ERIC (V.O.)

I doubt Steven Spielberg ever had any trouble with Harrison Ford. He seems like a great guy, and a total professional. Chris Strampolos, on the other hand, could be kind of a jerk. But a director has to be able to turn off his emotions when the fate of the film is on the line.

MONTAGE

We see a brief montage of scenes: Indy trades uniforms with a Nazi officer, mayhem and hijinx on the deck of a tramp steamer, etc. More and more storyboards get their red X as the stack of tapes grows ever higher.

INT. ZALA HOUSE - DAY

Jayson pours plaster into a mold around Eric's head.

CHRIS

Are you sure this is going to work? What if he dies?

ERIC

(muffled)

Very funny.

JAYSON

(deadly serious)

I know what I'm doing.

CHRIS

(gestures as though to indicate words on a movie screen)

"Dedicated to the memory of Eric Zala."

JAYSON

Okay, this needs to set for a few minutes.

CHRIS

So Jay, you wanna light one up?

Eric makes muffled sounds of protest and waves his arms.

CHRIS (CONT'D)

I'm kidding!

Kurt enters.

KURT

What are you doing?

JAYSON

We're making a mold of his head so I can make a fake head and blow it up.

KURT

(points at Eric)

Are you sure he's okay?

(CONTINUED)

CONTINUED:

Eric starts to moan. He flails around, grabbing at the mold.

CHRIS

Uh-oh.

JAYSON

Shit!

Eric gropes around the room like a deranged blind man.

CHRIS

What does he want?

KURT

The note pad.

Jayson gives him the note pad and a pen. He very carefully writes one simple word: "HOT."

JAYSON

Hot!

He runs to his HOW-TO BOOK, frantically flipping the pages.

JAYSON (CONT'D)

SHIT!!

CHRIS

What?

JAYSON

I might have used the wrong kind of plaster.

Chris takes a hammer and tries to smash the plaster off Eric's head. From inside we hear a muffled "OUCH!"

KURT

He wants to write something else!

Chris hands him the pen. He writes "HOSPITAL."

INT. HOSPITAL - DAY

Kurt, Jayson and Mary Zala stand by as a white-haired DOCTOR saws through the last of the plaster.

DOCTOR

Now this may hurt a tiny bit, but it's really no more than pulling off a band-aid...

(CONTINUED)

CONTINUED:

Eric SHRIEKS. His face is blotched with Vaseline and one of his eyebrows is missing. He turns to Jayson.

ERIC
Are we still going to be able to shoot on Saturday?

INT. CATHY'S ROOM - NIGHT

CATHY'S MOTHER
Cathy, Eric's here.

Cathy looks up to see the eyebrowless Eric in her doorway.

CATHY
Oh my God!
(breaks into laughter)

ERIC
(not amused)
Are you ready to go?

CATHY
I'm sorry, you just look so...Don't worry, I'll be ready in a minute.

She returns to an overloaded make-up table and resumes fussing with her hair. Eric sighs, pacing around the room.

ERIC
The movie starts at 7:30. You know how I hate to miss the -

Something catches his eye - a card on her dresser.

ERIC (CONT'D)
Why do you have this?

It's Chris's BUSINESS CARD. Cathy is hit with a wave of guilt, but quickly regains her composure.

CATHY
What? It's your friend, Chris.

ERIC
How did you get this?

CATHY
It's nothing. He just introduced himself.

ERIC
What? When? Has he been calling you?

(CONTINUED)

CONTINUED:

CATHY

It's nothing. We didn't even do anything,
we -

ERIC

Didn't even do anything?!

CATHY

That's not what I mean! We just -

ERIC

You went out with him?!

CATHY

It was just for lunch.

ERIC

What?!

CATHY

Not even lunch - I only had a salad,
that's all...He didn't even eat anything.
It was totally nothing.

ERIC

Nothing?!!
(he slumps into a chair,
cupping his head in his hands)
Oh my God, why is this happening to me?

CATHY

I swear to God...We just talked...

Eric storms out.

CATHY (CONT'D)

It was just a salad!

EXT. JAYSON'S HOUSE - NIGHT

Eric stands outside Jayson's house, pounding on the door.
It's a weird, somewhat run-down place. MRS. LAMB answers.

MRS. LAMB

Who are you?

ERIC

I'm here for Jayson...I'm his friend,
Eric.

MRS. LAMB

JAYSON!

(CONTINUED)

CONTINUED:

She goes to find him. We see Jayson's little SISTER and ex-military-turned-hippie DAD watching TV in the next room.

MRS. LAMB (CONT'D)
He's in the kitchen.

Eric heads down the hall. The kitchen is cluttered with all sorts of odd stuff, like a mad scientist's lab.

JAYSON
Eric! I...I don't know how you'll ever be able to forgive me. I -

ERIC
(realizes that Jayson is still on the plaster incident)
I'm fine...don't worry about it. I wanted to ask you about something else. Did -

JAYSON
(can't make the shift)
Look, I know it's no excuse; I know I should have done more research, but here it is right here in the book!
(grabs book and points)
I did exactly what he said, and this is the most reliable text on latex molds, so I don't think I'm totally -

ERIC
Jayson, it's okay...I just want to know, did Chris ever say anything about Cathy?

JAYSON
(still not listening)
I've never hurt any living creature in my life, and I want you to know that nothing like this will ever happen again. I just hope you'll let me keep working on the film...

He's on the brink of tears. Eric can't bring himself to continue.

ERIC
Yeah, of course...Don't worry, Jayson, you just did what it said in the book...

INT. ZALA HOUSE - NIGHT

Eric sits, grim-faced, watching *David Letterman*. Kurt enters.

(CONTINUED)

CONTINUED:

KURT
What are you watching?

ERIC
TV.

KURT
Do you want me to help you finish your
costume for the -

ERIC
No.

KURT
Do you think -

ERIC
NO.

Kurt leaves. A few moments later Mary enters.

MARY ZALA
Why are you yelling at your brother?

ERIC
Can't I please just have one minute of
peace and quiet?

She looks him over, noting his distress.

MARY ZALA
What's wrong?

ERIC
Nothing. I'm fine.

MARY ZALA
Eric...

ERIC
Mom, I'm okay!

MARY ZALA
Did something happen with you and Cathy?

ERIC
What?

MARY ZALA
You know, girls at that age can be very
hard to -

(CONTINUED)

CONTINUED: (2)

ERIC

Mom!

(doesn't want to discuss it)
It's just...I'm under a lot of pressure
with the movie.

MARY ZALA

You're always under a lot of pressure.
It's not good for someone your age to
have so much stress.

ERIC

I'm okay, it's just...

MARY ZALA

You know, honey, no one will be mad at
you if you don't finish the movie. If it
makes you feel so bad, you don't have to -

ERIC

Yes, I do!!

EXT. ZALA PROPERTY - DAY

Eric stands outside his house in a weird EGYPTIAN ROBE as
Chris pulls into the driveway.

INT. JAMES LOVE'S CAR - DAY

Eric sits in silence, which makes Chris a little
uncomfortable.

CHRIS

Whatcha been up to?

ERIC

Nothing.

More silence.

CHRIS

Angela going to be there today?

ERIC

Yeah.

CHRIS

I'm not too sure how things stand between
me and Angela.

No response.

(CONTINUED)

CONTINUED:

CHRIS (CONT'D)
Sometimes I think there's still some
tension there, you know?

ERIC
No. She's fine.

More silence.

CHRIS
So is Cathy coming by the set?
Eric looks like he's been stabbed in the heart.

ERIC
No.

CHRIS
How come?

ERIC
She's busy.

CHRIS
Well, you should tell her to -

ERIC
(exploding)
WHY IN THE FUCK DID YOU GO ON A DATE WITH
MY FUCKING GIRLFRIEND?!

CHRIS
What? What did she tell you?

ERIC
Everything!

Chris pulls over.

CHRIS
Well if she told you we went on a date,
she's lying her ass off! All she had was
a salad! I didn't even -

ERIC
What the hell is wrong with you?! What
kind of low-life scumbag goes out with
his best friend's girlfriend?

CHRIS
Best friend? Jesus, Eric, we're two
losers who liked *Raiders* too much when we
were twelve. You don't even know me!

(CONTINUED)

CONTINUED: (2)

ERIC

Yes, I do! You're a lying egomaniac
backstabber! You're the biggest asshole I
ever -

CHRIS

Yeah?! Well what about you?

ERIC

What about me?!

CHRIS

Jesus, Eric, you'd still be sitting alone
at the goddamn nerd table if I hadn't
come along! You're lucky I ever even -

ERIC

You're the one who came to me, remember?!
God, you think you're so much cooler than
everybody else, but really you're the
most desperate, insecure little...You're
worse than I'll ever be!

CHRIS

(furious)

Listen, asshole - I single-handedly
dragged you out of your pathetic little
nothing existence, and you never once -
(cuts himself off)

You know what? Get the hell out of my
car! I don't need any more shit like this
in my life!

Chris screeches off. Eric walks home along the side of the
highway in his Egyptian robe as passing motorists jeer. There
is a long, slow FADE TO BLACK as his tragic silhouette
disappears over the horizon.

INT. ERIC'S ROOM - NIGHT

Eric carries boxes of *Raiders* stuff from his room to the
basement, until no trace of his former obsession remains.

INT. SCHOOL CAFETERIA - DAY

Eric walks through the cafeteria. The Rosses corner him.

JASON ROSS

Hey Zala, how's the movie coming?

Eric gives him a dirty look and continues on.

(CONTINUED)

CONTINUED:

TED ROSS

I told you you'd never finish.

The entire cafeteria is silent, awaiting Eric's response.

ERIC

You were right. I'm a loser. It was a stupid idea. We should never have wasted our time. I should have listened to you guys from the very beginning.

JASON ROSS

(deflated)

You're no fun, Zala.

INT. PREP SCHOOL THEATER STAGE - NIGHT

We see the curtain call for an ELIZABETHAN DRAMA. Nathan, the lead, is festooned with flowers and enthusiastic cheers. Richard emerges beaming from the wings. Chris stands among a group of bit-parters toward the back of the stage.

EXT. PREP SCHOOL DORM - NIGHT

At an after-party for the cast and crew, Richard and Nathan bask in their glory. Chris sits off to the side, working his way, Keiffer-like, through a six-pack.

NATHAN

I thought the veranda scene played well.

RICHARD

You really sold it with that little laugh.

NATHAN

I'm so glad you caught that.

Chris shakes his head ever so slightly.

RICHARD

Yes?

CHRIS

What? Nothing.

RICHARD

(turns back to Nathan)

Anyway, I was totally blown away by the response to the -

(CONTINUED)

CONTINUED:

CHRIS

It's just...don't you think you're making kind of a big deal out of this? I mean, c'mon man, it's a high school play!

RICHARD

Look, Chris, I'm sorry you didn't get a better part. Maybe next time you should -

CHRIS

I don't even care about that. It's just...you guys should hear what you sound like..."Oh, the veranda scene..."

RICHARD

I'll tell you what; I'm going to make it up to you. We're going to mount a huge production of King Lear next fall and I want you to play the lead.

CHRIS

Really?

RICHARD

Of course not. Do you think I'm insane?

The room erupts in laughter. Chris, stewing, drains another beer.

CHRIS

You guys all think you're so great, but I've done stuff...you can't even imagine.

RICHARD

Oh, really? Like what?

NATHAN

Richard...

CHRIS

Like a lot of things! I've starred in a feature film! And I've been on TV! And I have friends who are a million times smarter than you'll ever be! Real friends, not just bullshit ass-kissers like these guys...I...

Chris slumps into his chair, overcome with remorse.

RICHARD

Are you finished?

(CONTINUED)

CONTINUED: (2)

CHRIS
Just forget it...I just...

NATHAN
(condescending)
Look, Chris, I can understand what you're
going through. Every actor has to -

CHRIS
You can't understand shit.

INT. ZALA HOUSE - AFTERNOON

Eric comes downstairs from his room. Mary is in the kitchen.

MARY ZALA
Are you staying for dinner?

ERIC
I'm supposed to go out with Cathy.
There's a basketball game, or something.
And then we'll probably go get pizza...

MARY ZALA
Who's playing?

ERIC
What?

MARY ZALA
In the basketball game.

ERIC
Oh. I'm not sure.

She looks him over, struck by his joyless affect.

MARY ZALA
I'm so worried about you, Eric.

EXT. ZALA HOUSE - AFTERNOON

As he leaves, Eric notices a LIGHT coming from the basement.
He goes to investigate. There, on the floor of what was once
their Egyptian tomb, sits Kurt.

ERIC
What are you doing?

KURT
Nothing. Just sitting here.

(CONTINUED)

CONTINUED:

ERIC

Why?

KURT

I don't know.

ERIC

Well, you should go back in the house.
Mom's looking for you.

Kurt doesn't move. Eric looks at him, not sure what to do.

KURT

I'm allowed to feel bad if I want to. It
was my movie too, you know.

Eric sits and puts his arm around Kurt in an awkward but
sincere gesture of big-brotherly concern.

ERIC

Thanks for your help with the truck.

KURT

You're welcome.

ERIC

And for all the other stuff, too...I
guess I never really said it exactly, but
I really appreciated all your...you
know...

Kurt smiles.

ERIC (CONT'D)

(with increasing despair)
I'm really sorry, Kurt.

KURT

For what?

ERIC

For using up your childhood.

INT. ZALA FAMILY STATION WAGON - NIGHT

We join Eric and Cathy as they drive through Gulfport.

CATHY

But why not?

ERIC

I just don't, okay?

(CONTINUED)

CONTINUED:

CATHY

I thought you loved Indiana Jones.

ERIC

(trying to stay calm)

No, that's okay.

CATHY

And this one has Sean Connery as his dad!
Don't you want to see that?

ERIC

Look, I really don't want to go, okay?

CATHY

God, why do you have to be so weird? Most
boys would love to take their girlfriend
to a movie on a Friday night.

ERIC

I'm sorry. I apologize for being so
difficult.

CATHY

I'm just sick of it is all. You used to
be all nice and compliment me all the
time and buy me presents and stuff, and
now it's like you're just a big mope.

ERIC

(trying to turn things around)

So what would you like to do? Do you want
to go to the -

CATHY

Forget it. Just take me home.

He starts to argue, but thinks better of it. They drive in
silence. He stops the car in front of her house.

ERIC

I'll call you tomorrow.

CATHY

Whatever.

Cathy slams the door behind her and runs inside.

INT. ERIC'S CAR - LATER

Eric drives through downtown Gulfport, lost in thought.
There, in front of him, a crowd waits in line to see *Indiana
Jones and the Last Crusade*. He stops, looking at the marquee.

INT. MOVIE THEATER - NIGHT

Inside the packed theater Eric sits alone, a troubled look on his face. As the audience hoots their approval, Eric's eyes fill with tears - his is a much more complicated response than that of his fellow moviegoers. As the credits roll, we see that he's SOBBING. Perplexed aisle-mates tiptoe past. The house lights go on.

USHER

Okay boys, gotta make room for the next show!

Eric looks around. There, across the theater, is a similarly shaken Chris Strompolos.

INT. DENNY'S - NIGHT

They sit, just like old times, excitedly discussing the film.

ERIC

It was way too much to take in all at once...

CHRIS

So his real name is Henry Jones, Jr. and Indiana was his dog.

ERIC

Which, of course, was George Lucas's dog's name. And did you catch that little joke about the Ark of the Covenant?

CHRIS

(a shift)

Man, I'm really sorry about everything I said...

ERIC

(doesn't want to break the mood)

Me too, let's forget it.

(then)

God, I can't wait to see the movie again.

CHRIS

(looks at his watch)

Let's go. There's an eleven o'clock show.

INT. MOVIE THEATER - NIGHT

They sit, front and center, watching this time in a state of pure euphoric joy.

(CONTINUED)

CONTINUED:

CHRIS
(leans to Eric, whispering)
So, when are we gonna finish the movie?

Eric looks at him, almost doe-eyed.

ERIC
Do you mean it?

INT. ZALA HOUSE - DAY

The old gang has been reassembled. We see Angela, her hair in a completely different style. Next to her is a gangly, college-age HEAVY METAL DUDE.

JAYSON
(under his breath to Eric)
Who's this guy?

ERIC
Angela's boyfriend.

JAYSON
Is she here?

Eric points to the big-haired creature next to the metalhead.

JAYSON (CONT'D)
Hmm. I think we may have some continuity problems.

Eric ties Chris and Angela back-to-back to a pole. The boyfriend hovers nearby.

ANGELA'S BOYFRIEND
This is the guy you were telling me about?
(to Eric)
Do you have to tie them so close together?

ANGELA
Don't worry, it's fine.

She kisses the boyfriend, a long, slow french kiss right next to Chris's head.

ERIC
Okay, cue the wind machine!

Kurt turns on three small house-fans. The camera moves in on Chris who embodies Indiana Jones with an UNCANNY INTENSITY.

(CONTINUED)

CONTINUED:

CHRIS
"Don't look, Marion!!"

INT. CHRIS'S KITCHEN - NIGHT

Chris eats dinner with Elaine.

ELAINE
So, I was thinking - what if I got the station to let us use their auditorium, and we had an official premiere?

CHRIS
(skeptical)
What about Jim?

ELAINE
I know Jim has always had his doubts about the movie, but I think deep down he's really proud of you.
(shifting)
Now, I think we should make this a big event. I'm going to send out invitations, and we'll get the WLOX news to -

CHRIS
Jeez, that's nice and everything, but we haven't even finished the movie yet. There's still one more scene to go.

EXT. ZALA PROPERTY - DAY

Chris, Eric and Jayson hoist two enormous FIBERGLASS BOULDER HALVES for their final assembly. Peter Keiffer looks on.

ERIC
...I had to study up on plumb-lines, and consult with a shipbuilder, and then we had to dig this hole, and fill it with fiberglass, and -

PETER KEIFFER
I still don't understand how you got it so perfect.

ERIC
I just figured out how Spielberg did it and did it exactly the same way.

CHRIS
C'mon, let's put it together!

(CONTINUED)

CONTINUED:

PETER KEIFFER

Wait!

He runs off.

ERIC

What now?

Keiffer returns out of breath with an instamatic camera.

PETER KEIFFER

This historic occasion must be recorded
for all posterity!

They put the two halves together as JOHN WILLIAMS-ISH MUSIC
SWELLS. The camera FLASHES.

INT. WLOX EDITING ROOM - DAY

The boys sit at the editing station going through seven years
of footage.

CHRIS

How long do you think this will take?

ERIC

If we're willing to put in ten or twelve-
hour days, we should be able to come up
with a watchable version by the premiere.

CHRIS

Yeah, well...I don't know if the premiere
is such a good idea...

ERIC

What? Why not?

CHRIS

It's just...we did this for us, and I'm
just thinking that...I mean, why would
anybody go to the premiere except to
laugh at us?

ERIC

(suddenly concerned)
Why would they laugh?

On screen, we see a wide shot of the 13-YEAR-OLD Belloq cut
to a close-up of the 18-YEAR-OLD Belloq.

(CONTINUED)

CONTINUED:

CHRIS

(points to monitor)

Look at you, Eric - you look like a totally different person. Why wouldn't they laugh? I put too much work into this thing for it to just be a big joke.

JAYSON

A very important part of any spiritual quest is to follow it through to the end. A movie isn't over until an audience sees it. Otherwise, it's just a tree falling in the forest.

CHRIS

What are you talking about?

JAYSON

Think about it - we had trials, and obstacles, and heroes and villains, all that stuff. Remember what you said in that TV interview - *Raiders* is like a myth that -

CHRIS

That was total bullshit. I didn't mean -

JAYSON

We went through a series of tests in a quest to enter the dream-world - movies are society's dreams, you said it yourself.

Chris gets up to leave.

CHRIS

I have no idea what you're talking about, but I'm not going to any premiere.

INT. CHRIS'S KITCHEN - NIGHT

Another dinner at the Strompolos/Love house.

JAMES

I never authorized the use of my auditorium for anything like that.

ELAINE

Look Jim, I don't ask you for much.

JAMES

I don't need everybody in town laughing at me over some -

(CONTINUED)

CONTINUED:

CHRIS
It's okay, Mom...

ELAINE
Shush!
(to James)
This isn't about you, Jim.

JAMES
I'm an important man, Elaine. Like it or not, this IS about me, and I don't aim to be made a laughing stock in my own damn -

ELAINE
Chris is your son. Don't you care at all about showing him some love and support?

JAMES
That's what I'm doing, Elaine. Believe me, one day he'll thank me for this.

ELAINE
If you're such a big man, why can't you admit you were wrong for once?

JAMES
I wasn't wrong. I still think the damn movie was a waste of time. Just because he -

The scales seem to fall from Elaine's eyes.

ELAINE
What the hell is your problem? Why are you so goddamn jealous of a little boy?

JAMES
Don't you ever talk to me like that!

ELAINE
Come on, Chris!

She grabs Chris's arm. They head outside to her car.

JAMES
Where are you going?

ELAINE
Away from you!!

JAMES
God damn it, Elaine! Elaine!?

(CONTINUED)

CONTINUED: (2)

She starts the engine and SCREECHES OFF.

INT. ELAINE'S CAR - NIGHT

ELAINE

Don't worry, honey, you'll have your premiere.

CHRIS

Thanks, Mom, but -

ELAINE

No buts.

CHRIS

Where are we going?

ELAINE

I don't know.

(a sad pause)

You were right, Chris...

CHRIS

Right about what?

ELAINE

I didn't think I was the kind of woman who would ever let a man pull that kind of shit, but... Jesus, I kept telling myself it was all for you, but really I guess I just always wanted to be the rich guy's wife...Isn't that pathetic?

CHRIS

I don't know...everybody lies to themselves...

ELAINE

You never did.

Chris chokes out a joyless laugh, thoroughly ashamed.

ELAINE (CONT'D)

All I ever wanted was for you to have a real family...

Chris thinks about this.

CHRIS

Is that why you let me keep making the movie?

(CONTINUED)

CONTINUED:

ELAINE
What do you mean?

CHRIS
So I'd have like a...

ELAINE
Yeah...Yeah, maybe so...

They both stare ahead at the road, lost in thought.

CHRIS
Can you drop me off at the station?

INT. WLOX EDITING ROOM - NIGHT

Eric and Jayson are there. Chris enters and sits without any real acknowledgement from the other two.

ERIC
(to Chris, as though he was
there all along)
What do you think of this? Should I keep
it this way or cut a half-second earlier?

CHRIS
I think earlier.

ERIC
Me too.

INT. LIMO - EVENING

Our three boys, dressed to the nines, sit in the back of a tricked-out white PROM LIMO.

JAYSON
I could get used to this.

ERIC
Are you guys nervous?

CHRIS
I'm completely one hundred percent proud
of the movie and I don't care what
anybody thinks. To hell with all of them.

ERIC
Still, I hope there aren't too many
people there to laugh at us.

CHRIS
Yeah, me too.

(CONTINUED)

CONTINUED:

JAYSON

I was just thinking...I guess now that we're all done, maybe I should watch the movie.

CHRIS

(puzzled)

Which movie?

JAYSON

You know, *Raiders of the Lost Ark*.

CHRIS

What do you mean?

JAYSON

Not ours, of course. The Spielberg version.

ERIC

You can't be serious.

JAYSON

I mean, I've seen pieces here and there, and I certainly understand why you find the character so appealing...

ERIC

(humoring him)

Why?

JAYSON

I mean, really when you think about it, he's the ultimate nerd, isn't he?

Chris laughs. He glances out the window.

CHRIS

Oh shit...

ERIC

Is that for us?

In front of them, an ENORMOUS CROWD mills in the parking lot of the WLOX Auditorium.

EXT. WLOX AUDITORIUM - NIGHT

Our trio exits. Practically everyone we've seen at any point in the movie is there and our boys have trouble making their way to the door.

(CONTINUED)

CONTINUED:

JAYSON
(under his breath)
This is completely insane.

A beaming Elaine gives all three of the boys a hug.

ELAINE
I'm so, so happy for you guys.

A sheepish-looking James Love emerges from the crowd.

JAMES
Congratulations, boys.

ELAINE
What are you doing here?

JAMES
Come on, Elaine - don't be ridiculous.
I'm trying to -

ELAINE
Sorry, you're not invited.

JAMES
(laughs)
It's my damn auditorium, Elaine.

ELAINE
Actually, according to my lawyer, it's
community property.

INT. WLOX AUDITORIUM - NIGHT

The boys sit together near the front as Dave Elliot concludes his introductory speech.

DAVE ELLIOT
It's an exciting night for Gulfport. We
don't have many big premieres in
Mississippi, so let's show these boys how
much we appreciate their efforts.

The audience applauds and the film begins.

JAYSON
(whispering)
God, I'm so nervous!

Eric looks around, panicked. The audience SNICKERS at the low-resolution video and the ridiculous youth of the performers. There are restless murmurs and a few low-volume cat-calls.

(CONTINUED)

CONTINUED:

ERIC

The exit is right there. Maybe we could sneak out.

CHRIS

Yeah, let's go - I don't know if I can take this...

They start to get up. Suddenly, the audience ERUPTS. On screen we see Chris being chased by the boulder.

JAYSON

Let's sit tight for a minute and see how it goes...

Eric glances back at the audience. Everyone, from Bemis to Bo-Jo, is CHEERING, fully engaged with the spectacle on screen. The boys look at each other, amazed by the response.

We see the climax of the TRUCK-CHASE SCENE. The audience leaps to their feet. The applause is deafening. Jayson whispers something to Chris.

ERIC

What did he say?

CHRIS

He said, "This is the greatest moment of our lives. We better enjoy every second."

The audience ROARS again.

INT. DENNY'S - NIGHT

The three boys sit at their favorite table. Flashbulbs POP as various townspeople stop by to pay their compliments.

TED ROSS

That was pretty good, thanks mostly to my great acting.

JASON ROSS

Too bad you still can't ever show it to anybody without getting sued.

Peter Keiffer leans over from an adjacent table.

PETER KEIFFER

(to Rosses)

You two assholes get the hell out of here! Let our boys have their day in the sun!

(MORE)

(CONTINUED)

CONTINUED:

PETER KEIFFER (CONT'D)

(catches himself)

What am I saying, "boys"? These are men!

The Rosses move on with a hint of regret that they can't share in the glory. Keiffer waves off the next phalanx of well-wishers, granting our trio a window of solitude.

ERIC

When it was playing, I just felt like...I don't know, for the first time it just seemed like such a strange thing to do...

CHRIS

I know...it's like it was almost too private to show to anybody else...

He glances over his shoulder at the adoring crowd.

CHRIS (CONT'D)

I guess when you have a movie as good as *Raiders*, the audience is gonna love it no matter what.

PETER KEIFFER

It's not the movie, it's you guys and what you went through...Everybody wishes they could have something like that.

A WAITRESS approaches.

WAITRESS

Can I get you anything else?

CHRIS

No, we're good.

WAITRESS

So, what are you three going to do next?

Peter Keiffer leans over.

PETER KEIFFER

That's a good question. What mountain do you climb once you've conquered Everest?

The boys look at each other, suddenly struck with the painful truth that they are in the last few minutes of their lives together.

CHRIS

(to Eric)

When are you going off to school?

(CONTINUED)

CONTINUED: (2)

ERIC

Tuesday.

CHRIS

I guess this really is it, then.

ERIC

I never really thought about what it would be like after we finished. It feels kind of...I don't know...

CHRIS

No matter what happens, at least we'll always have this. Nobody else in the world knows what this feels like.

JAYSON

Except for Steven Spielberg.

CHRIS

I wasn't even really talking about the movie, exactly... I....

We pull back and away, leaving our boys frozen forever at the summit of their Everest.

ERIC

Yeah, I know what you mean.

FADE TO BLACK.