

**AIRPLANE 2: THE SEQUEL**

Written by  
Ken Finkleman

**SECOND DRAFT**

February 18, 1982

**FADE IN:**

**EXT. JUNGLE - DAY**

A machete slashes INTO FRAME. An American in battered fedora and leather jacket, accompanied by two gunbearers, hacks his way through dense bush. We see him from the back only. He hacks an opening, bats fly out AT CAMERA and the bushes part, revealing huge overgrown stone letters -- the Mayan ruin look -- that spell "AIRPLANE II."

**EXT. GANTRY - NIGHT**

The Jupiter shuttle stands ready to fly.

**SUPER: HOUSTON, 2002**

**INT. MISSION CONTROL ROOM - STOCK FOOTAGE**

of Houston Control with appropriate jargon V.O.

**INT. TERMINAL - WIDE ANGLE STOCK SHOT**

of a crowded modern terminal.

**P.A.**

All lunar departures, please proceed to  
concourse lounge 'B.'

**EXT. TERMINAL - STOCK FOOTAGE - NIGHT**

of heavy traffic at LAX.

**ANGLE ON TERMINAL DOORS**

A number of men in futuristic-looking mining outfits, carrying futuristic gear, unload a truck with a corporate logo that reads: TRX DEEP SPACE RESOURCE MANAGEMENT.

**P.A.**

Attention, all Pulsar Four mining personnel.

The miners look up.

**P.A.**

Please report to the Resource Expeditions office, level seven.

Two miners head to terminal doors and pass FOUR NUNS, who bid farewell to FATHER O'FLANAGAN. O'Flanagan shakes the hands of the first three elderly nuns, then grabs the last young gorgeous nun and kisses her passionately.

**OLDER NUN**

No tongues, Father.

**INT. CONTROL ROOM**

A group tour moves through the room behind controllers.

**GUIDE**

All lunar shuttle landings are handled by these computers and simulated on these video units.

**CONTROLLER 1**

(at computer screen)

You're programmed on R-two-niner and locked, Lunar eight six. Over.

**INT. LUNAR SHUTTLE COCKPIT - NIGHT**

Three crew members watch the lit landing strip as their shuttle approaches.

**CAPTAIN**

(to co-pilot)

It's out of our hands now, gentlemen.

They smile.

**INT. MISSION CONTROL**

The CONTROLLER moves away from his video unit. A kid from the tour who has lagged behind hits a switch. The screen turns into a video game with SFX. He flips knobs.

**INT. LUNAR SHUTTLE**

The crew are tossed from side to side and try to regain control of the ship.

**EXT. NIGHT SKY**

The Lunar shuttle careens towards the terminal, out of control.

**INT. CONTROL ROOM**

The kid is still playing like mad. A flash appears on the screen. SFX VIDEO GAME EXPLOSION and a corresponding EXPLOSION from outside. SIRENS WAIL. CONTROLLERS run around. The kid is oblivious and walks away.

**EXT. TERMINAL - NIGHT**

BUD KRUGER, head of the space center, and the COMMISSIONER get out of a limo under a sign that reads, "MERCURY SHUTTLE." They walk and talk.

**KRUGER**

Commissioner, we both know the Mercury shuttle needs another month of pre-launch testing.

**COMMISSIONER**

Forget it. The boys on the board want that shuttle to go on schedule.

**CUT TO:**

**INT. TERMINAL**

Kruger and the Commissioner go up escalator.

**KRUGER**

And what do the boys on the board know about safety, Commissioner? Let me talk to them.

**COMMISSIONER**

Bud, get wise to the political realities. The boys on the board are under a lot of pressure from the boys downtown.

**CUT TO:**

**INT. TERMINAL - SECOND LEVEL**

Kruger gets a pack of cigarettes from a machine. Commissioner buys a newspaper.

**KRUGER**

And I'll be the one they'll hang if there's a screw-up.

**CUT TO:**

**INT. TERMINAL - SHOESHINE STAND**

Kruger and Commissioner get shoes shined. A MAN next to them in white shoes reads paper with headline -- "SOLAR PLANT MELTDOWN, 500 WORKERS SERIOUSLY TANNED" -- and doesn't notice his shoes are getting black polish.

**COMMISSIONER**

Listen, Bud, the boys downtown are under heavy fire from the boys in Washington. That's why they're putting pressure on the boys on the board.

**CUT TO:**

**INT. TERMINAL**

Kruger and Commissioner head down escalator.

**KRUGER**

Well, you tell the boys on the board to tell the boys downtown to let the boys in

Washington know that the press has been nosing around my people in the front office.

**CUT TO:**

**EXT. TERMINAL**

Kruger and Commissioner head to their limo.

**COMMISSIONER**

You handle your front office people, I'll handle the press and leave the boys in Washington to the boys downtown and the boys downtown to the boys on the board.

**KRUGER**

Commissioner.

They stop and look at each other.

**COMMISSIONER**

What?

**KRUGER**

I just wish it was that simple.

**MUSIC: DRAMATIC STING**

They get back in their limo and drive off.

**INT. MISSION CONTROL**

**CONTROLLER**

(over P.A.)

This is Mercury One control. We have condition green. Mark launch 'T' minus two hours and counting. I repeat, we have condition green.

**ANGLE ON LESLIE NEILSON - DOCTOR RUMACK**

Dressed as a doctor and looking in a Controller's mouth. The Controller's face is bright green.

**RUMACK**

This condition isn't as bad as it could be if it were a lot worse. Take these pills.  
(hands him pills and water)

Here's some water.

**CONTROLLER**

What is it, doctor?

**RUMACK**

Two parts oxygen, one part hydrogen.  
It'll make the pills go down easier.

**EXT. GANTRY - CLOSEUP OF SHUTTLE - NIGHT**

**MUSIC: BIG SPACE THEME**

WIDE ANGLE LENS PANS the under-belly past the nose as if the viewer bent his head back as far as he could, until... the CAMERA crashes to the ground as if it has fallen off the tripod.

**MUSIC: CRASHES TO A STOP**

**ANGLE ON SIDE OF SHIP**

**MUSIC: BIG SPACE THEME STARTS FROM TOP AGAIN**

PAN workers on scaffolding who check gauges on exterior of ship. PAN to panel that reads, "SOLID FUEL CHUTE" -- a sweaty muscular worker in undershirt opens the panel, flames shoot out. LOOSEN to reveal another sweaty worker in undershirt shoveling coal into the chute. PAN to other workers checking more gauges. SUDDENLY a PANEL EXPLODES. Smoking, sparking wires pop out. A WORKER runs up with walkie-talkie in hand.

**WORKER**

(into walkie-talkie)

This is Mercury station six! Get me the Sarg and fast!

**EXT. TERMINAL - NIGHT**

SIMON KURTZ and ELAINE THOMPSON get out of a taxi with hand luggage. They are dressed in matching flight outfits.

A JAPANESE COUPLE get out of a taxi -- the man has about fifty cameras around his neck. His wife hangs another camera on him. He crashes to the ground under the weight.

Simon and Elaine are approached by a BUSINESSMAN with handful of roses.

**BUSINESSMAN**

Would you like to buy a rose to help bail out Chrysler? We're an all-profit organization and need all the money we can get.

Simon hands the Businessman a dollar and takes a rose.

**SIMON**

(to Businessman)

Here.

The Businessman joins six other BUSINESSMEN carrying signs with LEE IACCOCA's picture. They all smile and chant.

**BUSINESSMEN**

(to Hari Krishna)

**IACCOCA, IACCOCA, IACCOCA, IARAMA.**

Simon hands Elaine the rose. She takes his arm as they walk towards the sign that reads, "MERCURY SHUTTLE."

**SIMON**

For the best little computer officer on the Mercury mission.

**ELAINE**

(smiling)

Simon.

**SIMON**

Who would believe that Elaine Thompson was once a stewardess on the Denver-Chicago run.

**ELAINE**

And I can hardly believe that I'm engaged to someone like you, Simon. I'm a very lucky woman.

A man with a suitcase on a leash walks beside them. The case pulls him along like a dog and takes a leak on a post.

**SIMON**

Women and the space program have come a long way, sweetheart. But after the wedding, no more complicated computers for my little girl.

**ELAINE**

But, darling, they've offered me a chance

to head up the computer analysis division  
for the Jupiter probe.

**SIMON**

You're heading up the division in charge  
of babies for Mr. and Mrs. Simon Kurtz.

He kisses Elaine and smiles.

**SIMON**

And that's an order, Lieutenant.

The man with the case on a leash passes a woman with a case  
on a leash. The cases start a violent, BARKING DOG FIGHT.

**EXT. REAR OF TERMINAL BUILDING - NIGHT**

SARG (imagine George Kennedy), dressed in a tuxedo, tie  
undone, with a huge cigar, which he eats during the  
conversation, talks to his wife on his car phone. A worker  
in hard hat waits next to him. Behind the worker are fuel  
drums and a large sign that reads: DANGER, FUEL --  
**ABSOLUTELY NO SMOKING, ABSOLUTELY NO SPITTING.**

**SARG**

(on car phone)

Marge, you better go without me. We've  
got a condition red.

**SPLIT SCREEN WITH WIFE AT HOME.**

**MARGE**

(in evening gown, a cigar stuck  
in her mouth)

We've got a condition red with our  
marriage. I think you're in love with  
that shuttle, not with me. I want a  
divorce, Sarg.

Sarg lights his cigar.

**SARG**

Is there someone else, Marge? Is that it?

Sarg throws the lit match towards the "ABSOLUTELY NO  
SMOKING" sign. The worker grimaces but nothing happens.

**MARGE**

Sarg, there's been someone else for  
fifteen years. You were just too involved  
in your work to see it.

They hang up. Sarg bites off the end of his cigar and spits it in the direction of the "NO SPITTING" sign, blowing the worker OUT OF FRAME with a MASSIVE EXPLOSION. Sarg hops into his car, takes a Lava lamp from the seat and puts it on the car roof -- like Kojak's flasher. The lamp flashes, the SIREN WAILS, as Sarg pulls away.

**INT. SARG'S CAR - ON THE MOVE - NIGHT**

He thinks about his wife. SPLIT SCREEN FLASHBACK OF THEIR BEDROOM. Marge, a cigar in her mouth, is in bed with five football players -- other half-clad athletes (hockey, baseball, wrestling, basketball) line up for their turn at her. Sarg has to climb over them to kiss her goodbye.

**SARG**

Don't wait up for me, sweetheart. We're testing the retro-rockets tonight.

**MARGE**

You just can't see it, can you, Sarg.

**SARG**

We'll talk tomorrow, hon. I promise.

**EXT. TERMINAL, PASSENGER ARRIVAL AREA - NIGHT**

The WILSON FAMILY -- JOHN, ALICE and ten-year-old JIMMY -- carry luggage. Jimmy carries a puppy in a small cage.

**P.A.**

All Mercury passengers please proceed to passenger processing, concourse level 'C.'

**JOHN**

That's us.

Jimmy Wilson looks at Scraps.

**JIMMY**

Will Scraps be able to sit with us, Dad?

**JOHN**

We'll have to check, Jimmy. It's a pretty long trip to Mercury.

A PORTER approaches.

**PORTER**

Can I help you folks?

**JOHN**

(handing him a bag)  
Thanks.

**PORTER**

(noticing Scraps)  
Is that your puppy, son?

**JIMMY**

Yeah, his name is Scraps and he's going to Mercury with us.

**PORTER**

No dogs are allowed on the shuttle, son.

**JIMMY**

But they said...

**PORTER**

(pulling out a handgun)  
Scraps will have to be shot. I can do it for you here if you like.

He SHOTS.

**JIMMY**

Scraps!!!

**PORTER**

(laughing)  
Just joking. Blanks. See, Scraps is fine.

Alice, John, and Porter crack up while Jimmy cries.

**ALICE**

It was just a joke, Jimmy.

Alice and John look at each other as if there is something wrong with their son.

#### **ANGLE ON MAN WITH CAGE**

A man lifts a large dog cage out of the trunk of a taxi. Inside is another man dressed in S&M leathers.

**MAN WITH CAGE**

(to Man in Cage)  
If we can't fit you under the seat, you'll

just have to be locked up with the  
luggage.

The man in the cage seems to relish the latter suggestion.  
Two Porters lift the cage onto a conveyor belt next to  
Jimmy's dog.

**EXT. GANTRY - NIGHT**

Sarg stands beside the burnt panel on the side of the  
shuttle. He is eating another cigar, holding a burnt wire,  
and talking into a walkie-talkie.

**SARG**

There's no way this wiring could have  
passed inspection without Simon Kurtz's  
okay!

**SPLIT SCREEN OF KRUGER IN HIS OFFICE**

**KRUGER**

(on phone)

Just patch up the damage and get that ship  
ready to fly. That's an order, mister!

**SARG**

You've got it, mister. But you can tell  
your boys on the board for me that this  
thing stinks to high heaven of kickback.

**WIPE TO:**

**KRUGER'S OFFICE - FULL SCREEN**

Kruger turns to room. LOOSEN to reveal a dozen five-year-  
old boys in three-piece suits, smoking cigars. A huge  
Keans-style painting of three astronauts with big eyes,  
painted on black velvet, hangs in b.g.

**KRUGER**

You heard it, boys. Now, what do you say?

**ALL BOYS**

Fuck him!

**EXT. GANTRY - NIGHT**

Sarg looks at the wire and shakes his head.

**SARG**

(to worker)

Ted Striker was right six months ago when he test-piloted this sucker. And what did he get for telling the truth? A one-way ticket to Palukaville.

Sarg spits a chunk of cigar on the ground, blowing the worker OUT OF FRAME with a MASSIVE EXPLOSION.

**EXT. WILD BLUE YONDER - DAY**

A jet fighter streaks across the sky.

**INT. JET - DAY**

TED STRIKER is at the controls. His oxygen mask hangs loose from his helmet. Clouds outside shoot by -- he's going at least 700 MPH. A bird lands on the nose in front of the window. Ted shoos it away by knocking on the glass. He takes a slug of beer and cockily pulls on the stick.

**EXT. FIGHTER - DAY**

The plane does a barrel roll.

**INT. FIGHTER - DAY**

Ted has beer all over his face and shirt.

**EXT. SMALL LATIN-AMERICAN LANDING STRIP - DAY**

**SUPER: "SOUTH AMERICA, 2002 (PALUKAVILLE)"**

Striker's fighter comes in for a landing.

**EXT. OUTSKIRTS OF RIO MONTENEGRO - DAY**

CLOSEUP of sign, "WELCOME TO RIO MONTENEGRO -- POP. 2,354,900 -- NO TORTURING 7AM-9AM MON.-FRI."

**INT. HOTEL ROOM - DAY**

**SUPER: "HOTEL MONTENEGRO"**

COME UP on CLOSEUP of parachute. PAN past a flight jacket thrown over a chair, clothes strewn around, a framed photo of TED and ELAINE on the bedtable next to a bottle of whiskey. The room is hot and dusty. Ted lies on the bed soaked with sweat, a drink in his hand, a cigarette dangling from his lip. He takes a drink and, forgetting to remove the cigarette, swallows it without batting an eye. LOOSEN to find a CRUCIFIX above the bed with a real person on it.

**TED (V.O.)**

(to self)

Who could have figured it would come to this. It'll be twenty years this week that I lost my entire squadron over Macho Grande. Planes, too.

**SUPER: DOG FIGHT FOOTAGE**

**VOICE**

You're too low, Striker! You're too low!

The Crucifix in b.g. looks around trying to figure out where the planes in the SUPER are coming from.

**TED (V.O.)**

After the war, I couldn't go near anything with a pair of wings.

**SUPER: TED IN PARK TRYING TO AVOID PIGEONS THAT FOLLOW HIM.**

A pigeon lands on the Cross.

**TED (V.O.)**

That is, until fate dropped me on the seat of my pants at the stick of a 167 into Chicago with no crew.

**SUPER: TED LANDING PLANE IN "AIRPLANE!"**

**TED (V.O.)**

It's funny how fate can make heroes out of cowards.

The Crucifix gives a look of exasperated boredom.

**SUPER: NEW YORK TIMES HEADLINE, "STRIKER SAVES 120!" OVER A PHOTO OF TED AND ELAINE WAVING.**

**TED (V.O.)**

Then came the job offers.

**SUPER: HOUSTON TRIBUNE HEADLINE, "FLYING HEROES ACCEPT NASA**

POSTS" OVER A PHOTO OF TED AND ELAINE WAVING.

**TED (V.O.)**

The publicity.

**SUPER: NATIONAL ENQUIRER HEADLINE, "TED IMPOTENT? ELAINE FRIGID?" A MINOR HEADLINE READS, "JFK ALIVE, SAYS UROLOGIST!"**

**TED (V.O.)**

Even the key to the City of New York.

**SUPER: MAYOR HANDING TED A KILO OF GRASS.**

**TED (V.O.)**

Now look at me.

Ted wipes the sweat off his face and switches on the table fan. A tornado force wind destroys the room as he fights to switch off the fan.

**EXT. TOWN SQUARE - DAY**

**SUPER: "RIO MONTENEGRO - TOWN SQUARE"**

A peasant boy takes a newspaper from a newsstand. The headline reads, "MERCURY SHUTTLE FLIES TOMORROW."

**BOY**

Senor Ted!

The boy hightails it through the town-square and passes:

-- A large alabaster statue of the Generalissimo snorting cocaine.

-- Soldiers dragging nuns off screaming.

-- Nuns dragging soldiers off screaming.

He passes a line of peasants held at gunpoint by soldiers. We HOLD on them. In b.g. are stores like HITLER'S SHOES, TRIEU GUYS FROM SAIGON LIQUORS, KEY'S KEYS -- GENERAL KEY stands in doorway.

**SOLDIER**

(to first peasant)

Traficante de drogas o comunista?

**SUPER: SUBTITLES -- "Drug dealer or communist?"**

**PEASANT**

(pleading)

Traficante de drogas, traficante de  
drogas!

SUPER: SUBTITLES -- "Drug dealer, drug dealer!"

The soldier lets the peasant go.

**SOLDIER**

(to second peasant)

Traficante de drogas o comunista?

SUPER: SUBTITLES -- "Drug dealer or communist?"

The peasant panics and bolts from the line. The soldiers  
**FIRE.**

**SOLDIER**

Communista!

He runs up to THE HOTEL MONTENEGRO. A sign reads, "TV,  
POOL, WATERBEDS, DONKEY, KLEENEX" -- All but "KLEENEX" are  
crossed out. He runs inside.

**INT. HOTEL LOBBY**

A clean-cut AMERICAN COUPLE argue with Desk Clerk.

**YOUNG MAN**

(to Desk Clerk)

We've lost all our travelers' checks!

**YOUNG WOMAN**

What are we going to do?!

**CLERK**

Calm down. What kind were they?

**YOUNG MAN**

American Excess!

The Clerk throws up his hands and strikes the same pose as  
the Karl Marden look-alike in the "AMERICAN EXCESS" poster,  
b.g.

**CLERK**

I'd say you're fucked.

The boy passes them and bounds up the stairs.

**INT. HOTEL ROOM**

CLOSEUP of Ted pacing.

**TED**

(to self)

Next thing I know, I'm the chief test pilot for the XR-2300, NASA's first Mercury shuttle. That is, until I report she's got more flaws than the Titanic.

LOOSEN slowly to find the Cross empty and the man who was on it hanging, his feet dangling next to Ted.

**TED**

Now I'm testing old F-18s for some crazy Generalissimo who thinks there's a commie behind every tree in the Amazon.

SUDDENLY the boy bursts in.

**BOY**

Senor Ted! Look!

Ted spins and the paper stays still. He stops.

**TED**

My God! They're launching the ZR-2300. Do you know what that is, Jose?

**BOY**

The muffler bracket for a '78 Pinto.

**TED**

No, that's an XR-2200. The XR-2300 is the Mercury shuttle. They can't do it!

**EXT. HOTEL MONTENEGRO**

Ted races out.

**TED**

Taxi!

**SFX: A DOZEN CARS SCREECH AND CRASH INTO EACH OTHER. HORNS STICK.**

**ANGLE ON PILE OF CARS**

Ted jumps into the taxi on bottom of pile. The driver POUNDS on his HORN -- it CONTINUES TO BLARE as they pull away, dragging other taxis.

**TED**

Houston, Texas.

**DRIVER**

Houston, Texas, senor??

**TED**

Right at the corner, left at the light.  
Here's a map and step on it!

Ted throws a map onto the floor of the front seat. The driver steps on the map.

**EXT. TERMINAL, PASSENGER ARRIVALS - NIGHT**

An old truck loaded high with furniture pulls up. A YOUNG MAN and his PARENTS, looking like the family from THE GRAPES OF WRATH, get out.

**SON**

We finally made it, Ma. Mercury. We're gonna start all over agin. A whole new life.

**MUSIC: OPTIMISTIC.**

**SON**

Where the soil is rich.

He bends down and takes a handful of earth from the terminal sidewalk and lets it run through his fingers.

**SON**

And the union strong. Where men are free to realize their true potential.

A black PORTER approaches and grabs a bag at the bottom of their pile of junk.

**PORTER**

Can I help you?

**SON**

Where black men and white men, working together, can move mountains.

The Porter pulls the bag and the entire mountain of junk

cascades to the ground.

**ANGLE ON TED'S TAXI ARRIVING**

It is covered in mud, flames shoot out from under the hood, the HORN BLARES. The driver flips off the meter which reads, "874,567,004,500,000,000." The numbers run off the meter along a special attachment.

**DRIVER**

That'll be eight hundred and seventy-four zillion quastavitas.

**TED**

Here's three bucks. Keep the change.

**DRIVER**

Thank you!!

**INT. TERMINAL**

STELLA BARRINGTON pushes her wheelchair-ridden father, DR. CYRUS BARRINGTON, through the terminal crowd. A PORTER approaches.

**PORTER**

You folks need any help?

**STELLA**

Thanks, but we have a terrific woman in on Thursdays.

**PORTER**

Say, isn't that Dr. Barrington, the world-renowned agronomist?

**STELLA**

Yes.

**PORTER**

It's a privilege to meet you, sir, I'm familiar with all your work.

**STELLA**

Let's go, Daddy. We have to check in.  
(to Porter)  
He was never appreciated at the Institute.

**PORTER**

Ah, yes, the Institute, I'm familiar with

it.

**STELLA**

Now he's D-Y-I-N-Ging and wants to be buried on Mercury.

Stella pushes her father away as another PORTER approaches our first Porter.

**PORTER 2**

Say, wasn't that Dr. Barrington, the world-renowned agronomist?

**PORTER 1**

That's right. Are you familiar with his work?

**PORTER 2**

No, but the missus sure is.

**ANGLE ON TED AT ARRIVALS/DEPARTURES MONITORS**

The departures side reads. "MERCURY SHUTTLE - DEPARTS 6:15 AM"

**TED**

(to self)

I have to stop that flight.

Ted pushes his way through the crowd past two businessmen. HOLD on them as BUSINESSMAN 1 straightens BUSINESSMAN 2's tie and hair.

**BUSINESSMAN 1**

Don't worry about the Viatex account. It's a buy-sell option. We can't get hurt in either case.

**BUSINESSMAN 2**

Just keep on top of their legal people, Bob.

**BUSINESSMAN 1**

Don't sweat it.

They kiss and part.

**ANGLE ON "1ST CLASS" TICKET LINE**

**AGENT**

(to traveller)  
We can take your in-flight dinner orders here, if you like. Today there's lobster or rack of lamb.

**TRAVELLER**

The lobster sounds nice.

The Agent throws a huge lobster into a steaming cauldron.

**SFX: LOBSTER SCREAM.**

**TED**

(rushing up)  
Where can I find mission control?

**AGENT**

(without pointing or indicating in any way)  
Information's over there.

**TED**

Thanks.

He seems a bit puzzled but moves on.

**ANGLE ON "2ND CLASS" LINE**

Ted passes travellers in rags.

**AGENT**

(to traveller in rags)  
Today there's the swill or the slop.

**TRAVELLER**

The slop sounds nice.

Ted passes the "NO CLASS" line. Travellers in line all wear gaudy double-knit suits, white belts and shoes, carry lava lamps and bongo drums, wear alpine hats, etc. The agent hands a NO CLASS traveller his ticket with large foam dice dangling. Ted spots the INFORMATION counter and heads for it.

**ANGLE ON INFORMATION COUNTER**

**MAN**

(to Info Agent)  
What's the fastest animal on earth?

**INFO AGENT**

The cheetah. Next.

**WOMAN**

Should I fake my orgasms?

**INFO AGENT**

Yes. Next.

Next in line are three armed, bearded "TERRORISTS."

**"TERRORIST" 1**

Please, where is flight to Miami?

**INFO AGENT**

(without indicating anything)  
Over there. Next.

The TERRORISTS leave looking confused.

**TED**

Mission control?

**INFO AGENT**

(without indicating anything)  
It's over therrrrrrrr!

The agent is shot with an arrow and slumps over the counter.

**ZOOM TO:**

**CLOSEUP OF TED**

He looks in the CAMERA.

**MUSIC: DRAMATIC STING.**

**TED**

That's strange. I just came from over there.

**INT. TERMINAL - ANOTHER AREA**

Elaine, Simon, and FRANK MORGAN, the shuttle pilot, talk.

**FRANK**

I'll meet you on board. I've got some business to attend to.

Frank leaves.

**SIMON**

(to Elaine)  
Frank's the best pilot in the program.

**ELAINE**

I'm so excited, Simon.

**SIMON**

I guess this is a first for you.

**ELAINE**

No, I've been excited before.

**TED (O.S.)**

Elaine.

**ELAINE**

(turning around)  
Te...!

**TED**

That's not important now, Elaine. We have to talk.

Simon pulls Elaine away. They all walk and talk.

**ELAINE**

Ted, we've been worried sick ever since you escaped from the Ronald Reagan Institute For The Mentally Feeble.

They walk faster. The b.g. starts whipping by as if they're running. Wind blows in their hair.

**TED**

Are you on the Mercury mission?

**SIMON**

That's right, Striker. And we're getting married when we return.

The b.g. moves faster. The wind gets stronger. They pass a marathon refreshment stand and are handed wet sponges and cups of Gatoraid.

**TED**

It's got to be stopped!

**ELAINE**

But, Ted, the invitations have already gone out.

**TED**

I mean the Mercury flight. It's not safe and, Kurtz, you know why.

**SIMON**

You're still crazy, Striker. Come on, sweetheart.

Simon pulls Elaine away as she looks back with empathy.

**ELAINE**

What did Ted mean?

They leave Ted standing.

**SIMON**

Elaine, he's still sick.

**ANGLE ON TED**

The wind is still blowing in his hair even though he stands still. Ted has a FLASHBACK.

**DISSOLVE TO:**

**INT. ROCKET HANGAR**

Ted, in flight coveralls, follows after Simon who is overseeing the operation.

**SIMON**

You're seeing bugs where they don't exist, Striker.

**TED**

(holding wire)  
Look at this wiring. It's shorting out under high temperatures.

**SIMON**

You're tired, Striker, overworked. That wiring meets all the safety specifications.

**TED**

I know you've been subtly spreading the word that I'm having a breakdown.

A NEWSPAPER BOY passes.

**NEWSIE**

Shuttle test pilot goes mad!

A TECHNICIAN -- JACOBS -- enters with drawings of flight outfits.

**JACOBS**

Sir, these are the designs for the flight uniforms. I think the captain's is to die.

**SIMON**

(with drawings)

Good, good, no, no, good. What's this?!  
I said no studded dog collars, Jacobs.

Jacobs grabs the drawings and leaves in a huff.

**TED**

You won't get away with this, Simon!

Ted turns to leave and bumps right into Elaine. She holds him.

**ELAINE**

Ted, what's wrong?

**TED**

(pulling away from her)  
Ask Simon.

In b.g. a car is parked by a huge rocket engine. A worker opens the hood and strings jumper cables to the rocket. A sign above rocket reads, "ROCKET ENGINE TEST AREA."

**ELAINE**

Ted, you're overworked. You've been flying yourself into the ground.

**TED**

There's nothing wrong with me!

**ELAINE**

Let's relax tonight, just the two of us.  
I'll make a quiet Italian dinner just the way you like it, with spaghetti.

**TED**

You're as bad as the rest of them, Elaine!  
(ranting)  
It's all here in the design

specifications!  
(grabs plans from a passing  
technician)  
Look! It's all here!

Simon signals the guards. They grab Ted. He struggles and rants. A DOCTOR in white approaches and injects something into Ted's arm.

**ELAINE**

No! Wait! You're hurting him!

Ted falls unconscious. Simon holds Elaine.

**SIMON**

Elaine! Ted's a danger to himself, he's a threat to this mission and his behavior does absolutely nothing to promote peace in the Middle East.

**ELAINE**

(crying on Simon's shoulder)  
Simon, why has he become so... so...

**SIMON**

So mentally ill?

Elaine collapses on Simon's shoulder, sobbing. Simon smiles evilly. The technician with the jumper cables, b.g., signals the driver to start the car. The car revs and the rocket fires.

**DISSOLVE BACK TO:**

**SCENE**

Ted still standing alone and muttering.

**TED**

(to self)  
I'm perfectly sane.

Ted notices Stella Barrington looking at him.

**STELLA**

Excuse me, are you alright? I noticed you talking to yourself. I'm a nurse. Can I be of some help?

**TED**

Uh... oh, thank you. It's nothing.

**STELLA**

You don't have to thank me, I'm a nurse.  
This is my father, Dr. Barrington.

**TED**

Not Dr. Barrington, the world renowned  
agronomist?

**STELLA**

Yes. He's dying a-n-d wants to be buried  
on Mercury.

**TED**

I'm familiar with your work, Doctor.  
You'll have to excuse me, I have to go.

**STELLA**

You don't have to excuse yourself. I'm a  
nurse. I understand.

Ted leaves.

**INT. TERMINAL - OUTSIDE DRUGSTORE**

**SIMON**

Meet me onboard, sweetheart. I have to  
pick up a few things at the drugstore.

**ELAINE**

(checking her watch)  
Don't be too long.

Simon walks into the drugstore past a DRUGGIST who whispers  
to him:

**DRUGGIST**

Uppers, downers, coke, speed, hash,  
Tampax.

**ANGLE ON ELAINE**

Ted approaches. We see light flashes from a 25¢ photo  
booth.

**TED**

Elaine.

**ELAINE**

Ted, please. You're just making things

difficult for yourself.

A WOMAN IN BLACK GARTER BELT emerges from photo booth followed by a donkey.

**TED**

Elaine, what happened to us?

**ELAINE**

Ted, I loved you and I'll always love you. But I need Simon. He's stable. He's a good provider. I want that at this stage of the game, Ted. He might have his faults, but Simon doesn't know the meaning of the word fear and I need that in a man.

**INT. DRUGSTORE**

The Druggist hands Simon a huge bottle of pills. The label reads, "ANTI-FEAR PILLS."

**SIMON**

(looking at the label, "ANTI-  
**FEAR PILLS**")

What does this word mean?

**DRUGGIST**

(looking at label)

'Fear,' to be afraid or over-anxious.

Simon swallows a handful of pills, braces himself and walks out right through the plate glass window without feeling a thing.

**INT. TERMINAL**

Ted is still following Elaine.

**TED**

Elaine, someone has to listen to me. I'm going right to mission control.

A kid bops by with a huge (5'x3'x2') oak cabinet, TV/sterco console perched on his shoulder.

**MUSIC: DISCO.**

**ELAINE**

Ted, you should go right back to the hospital.

Elaine leaves and Ted has another FLASHBACK.

**DISSOLVE TO:**

**INT. MENTAL HOSPITAL**

PAN by dorm window. We see a sign on grounds outside --  
**"THE RONALD REAGAN INSTITUTE OF SUPPLY-SIDE ECONOMICS AND  
HOSPITAL FOR THE CRIMINALLY INSANE."** PAN patient in bed,  
accountant at desk, patient in bed, accountant at desk, Ted  
in bed. Ted has electrodes attached to his head. A NURSE  
with "I (heart) NORMAL" on the back of her uniform, hands  
Ted some pills. He is about to pop them when she stops him.

**NURSE**

That's \$38.

Ted hands her bills.

LOOSEN to find Elaine on other side of bed. She turns off  
the radio and opens a box of spaghetti-to-go.

**ELAINE**

Eat this spaghetti, Ted. It'll make you  
feel a lot better.

**SFX: GROANING O.S.**

**ELAINE**

Who's that, Ted?

**TED**

Sammy Davis Junior. Terrible car  
accident. He hasn't been the same since.

**ANGLE ON SAMMY DAVIS**

A white patient in lots of gold chains. A Nurse stands over  
him and pulls a long oil dip-stick from his mouth, checks  
it, wipes it off and replaces it.

**RETURN TO SCENE**

**TED**

Elaine, when are you going to realize  
Simon Kurtz put me in here to get me out  
of the way.

**ELAINE**

And when are you going to realize, Ted,  
that your mental hygiene is the most  
important thing right now.

**VOICE (O.S.)**

(ranting)

It works... No, it doesn't... Yes, it  
does.

**ELAINE**

What's his problem?

**ANGLE**

On BEARDED MAN in rags chained to wall.

**MAN**

It does work... No, it doesn't.

**ANGLE**

On Ted and Elaine.

**TED**

His name's David Stockman. He's been here  
twenty years, that's all he says.

**ELAINE**

Ted, you must remember what the doctor  
said, the first step on the road to sanity  
is admitting that you're sick. Now take  
your electro-shock and you'll be back at  
the space center in no time. And by the  
way, Ted, I'm leaving you for Simon.

Ted gags on his spaghetti.

**ELAINE**

I just can't go on living with a man who  
refuses to deal with reality, Ted. I have  
to go now. Believe me, it's best for all  
concerned.

Elaine leans over to kiss Ted. He turns away.

**TED**

No goodbyes, Elaine. Just go.

**ELAINE**

If that's the way you want it.

**TED**

That's the way I want it. Just turn the radio on and go.

**ELAINE**

Goodbye, Ted. I don't want to hurt you.

Elaine flips a switch by the bed thinking it's the radio. It's the "ELECTRO-SHOCK." Ted goes into convulsions as she leaves.

**DISSOLVE BACK TO:**

**TED AT TERMINAL**

He rubs his temples.

**INT. TERMINAL - OUTSIDE BOOKSTORE**

Frank Morgan kisses JANE DENNIS, his mistress. In b.g. is a bookstore window with a display of yellow covered books with plain black titles and a sign advertising, "NO-NAME BOOKS."

Visible titles include: "DEEP BOOK," "FASCINATING BOOK," "THE WORLD ACCORDING TO JOHN DOE." A man next to the window reads a newspaper with headline, "SENSELESS MURDER UP 99% AND RISING!"

**FRANK**

Carol's not going to give me a divorce that easily, Jane.

**JANE**

I'm worried about her, Frank. She could do something senseless, something violent.

**FRANK**

You're the one who's not making sense, Jane. Carol's not the violent...

Frank sees CAROL.

**FRANK**

Carol!

Carol whips out a gun.

**FRANK**

No! This is senseless!

**CAROL**

FIRES. Jane faints. Other women nearby faint. Two S.W.A.T. cops faint. Carol bolts. The newspaper, b.g., clicks over from 99% to 120%.

**INT. TERMINAL - ANOTHER AREA**

Ted pushes through crowd and passes a spherical booth with sign that reads, "ORGASMIC EXPERIENCES, 25¢." MRS. GOOCH, an elderly woman, stops Ted next to the booth door.

**MRS. GOOCH**

Young man, would you have change for a twenty?

**TED**

(going for his wallet)  
I might have two tens.

**MRS. GOOCH**

Thank you anyway, but I wanted it in quarters.

Ted keeps moving past a police line which has gone up around Frank Morgan's body. We HOLD on the murder scene. A DETECTIVE kneels beside the body which now has a chalk mark around it.

**SERGEANT**

(looking down at Detective)  
When is this senseless killing going to stop?

**DETECTIVE HALLICK**

Senseless or not, Sergeant, there's a pattern here. This is the 12th victim this week with a chalk mark around the body. I want this whole area cordoned off! I want everyone in this terminal booked and beaten until they talk. I want an M.O. on everyone who has seen THE SOUND OF MUSIC and I want the entire population of Hawaii off that rock and into the water within one hour.

Hallick stands up and finds the area surrounded by 30 accordion players playing "Lady of Spain."

**DETECTIVE HALLICK**

Sergeant. I said cordon off, not  
accordian off! Now dust this area for  
prints.

One cop pulls out a duster and dusts the wall. Other cops  
follow after him hanging prints by Picasso, Lautrec, etc.

**DETECTIVE HALLICK**

And run a check on their plates.

A cop looks at people's upper false teeth plates.

**DETECTIVE HALLICK**

**(TO CAMERA)**

When will this senseless killing end?

A POLICE PHOTOGRAPHER straddles the body and shoots it  
"BLOW-UP" style.

**PHOTOGRAPHER**

Super! Great! Super! Terrific! Super!

**INT. MISSION CONTROL - EXECUTIVE OFFICE**

**KRUGER**

That's right, Commissioner. Senselessly  
murdered just minutes ago.

**COMMISSIONER**

That just doesn't make any sense.

**KRUGER**

I wonder how your boys in Washington are  
going to take this one.

**COMMISSIONER**

I told you, leave the boys in Washington  
to the boys downtown and the boys down...

**KRUGER**

You've made your point, Commissioner.  
There's only one other pilot who can  
handle that shuttle and that's Clarence  
Oveur. He's got a lunar flight today. I  
want him pulled.

(to Jacobs)

Jacobs, pull Oveur!

**JACOBS**

Not in your size, but I have a cardigan.

He runs out.

**COMMISSIONER**

I'll trust you on this, Bud, but I'm a little nervous about Oveur's record.

The Commissioner throws an album on Kruger's desk. On the cover is a photo of Oveur with an accordion. The title reads, "CLARENCE OVEUR'S 400 POLKA FAVORITES."

**MUSIC: DRAMATIC ACCORDIAN STING.**

**INT. TERMINAL**

CAPTAIN OVEUR buys flight insurance from a machine. Simon approaches.

**SIMON**

Captain Oveur?

**OVEUR**

Mr. Kurtz, I presume.

**SIMON**

We don't have much time. Let's move. I'll explain everything.

They walk away past the Transcendental Air counter. Two HARI KRISHNA AGENTS smile at customers.

**HARI KRISHNA**

Chanting or non-chanting?

**INT. MISSION CONTROL ROOM**

PAN along Controllers at their monitors. Monitors show the shuttle on gantry.

**CONTROLLER 1**

This is Mercury launch control at "T" minus fifty-eight minutes and counting. All systems are go. Clear launch area.

**ANGLE ON NASA WORKERS AT LUNCH TABLE**

They rise and start clearing their dishes.

**CONTROLLER 1 (V.O.)**

(on P.A.)

I said 'launch' not 'lunch'!

The workers sit down.

**INT. TERMINAL**

Oveur and Simon hurry along.

**SIMON**

That's how dry cleaning works. Now I'd like to quickly go over the digestive system of amphibians.

**OVEUR**

Do you think it's necessary to explain everything?

Simon spots Ted getting directions from a security guard.

**SIMON**

I'll meet you on board. There's something I have to take care of first.

**INT. MISSION CONTROL HEAD OFFICE - RECEPTION**

Ted rushes in and up to the RECEPTIONIST.

**TED**

I have to see Bud Kruger.

**RECEPTIONIST**

Do you have an appointment, sir?

**TED**

No, dammit. It's a matter of life or death.

**RECEPTIONIST**

You'll have to be more specific than that, sir.

**TED**

All right, it's a matter of death.

**RECEPTIONIST**

(checking her book)

Death, death. How about the first Thursday in March, ten o'clock.

Ted bolts by her and grabs a door knob on the wall.

**RECEPTIONIST**

You can't go in there!

**TED**

Don't try to stop me!

**RECEPTIONIST**

But that's not a door. The door's over there.

She doesn't indicate direction.

ZOOM to CLOSEUP of Ted.

**TED**

That's strange. I just came from...

Suddenly, Ted falls unconscious into the arms of two guards. LOOSEN to find the Doctor holding a needle in his arm and Simon next to the Doctor.

**ANGLE**

On Ted's feet. His heels make lines in dirt as he is dragged from the office.

**INT. MISSION CONTROL ROOM**

PAN Controllers at their monitors.

**CONTROLLER 1 (V.O.)**

(on P.A.)

This is Mercury control at "T" minus fifty minutes and counting. Commence loading of passengers requiring special boarding assistance.

**EXT. TERMINAL - LOADING AREA**

Ground crew lift passengers who are stacked on a luggage tram and heave them onto a conveyor belt leading up to the ship.

**INT. TERMINAL**

JOE SALUCCI (imagine Van Heflin) bids his WIFE (imagine Cher) goodbye. Joe is very nervous, sweating a lot. His Wife hands him a few crumpled bills.

**WIFE**

Take this, Joey. It's my last few bucks.  
You'll need a hot meal when you get there.

**JOE**

We've spent everything on these operations. Is it really worth it? We've pawned your mother's wedding ring. The kids have no winter clothes...

**WIFE**

(holding a finger to his lips)  
Joey, what's more important, the kids' clothes or your sexual potency.

**JOE**

(anxiously looking around)  
I don't want to hear that word!

**WIFE**

Okay, Joey. The Doc says you gotta relax. This hospital in Des Moines is the best sex clinic in the country.

**JOE**

All right.  
(hands her an envelope)  
Here.

**WIFE**

What...?

**JOEY**

Insurance. Everyone buys it.

**MUSIC: DRAMATIC STING.**

**WIFE**

All right. Goodbye, Babe.

She kisses him. He recoils, wipes off his mouth, and leaves. She looks at the envelope, then yells at him through the crowd.

**WIFE**

Joey! Remember, sexual impotence is nothing to be ashamed of!

The entire terminal looks at him.

**INT. TERMINAL STORAGE ROOM**

Ted is tied to a chair surrounded by packing crates -- one is stamped "JIMMY HOFFA, THIS END UP" with the arrow pointing to the ground. Ted struggles to free his hands.

**INT. TERMINAL GIFT SHOP**

Joe Salucci stands at the counter.

**JOE**

(to Cashier)

Time, Newsweek, the Lifesavers, and the second time bomb from the right.

He points at the shelf behind the Cashier where a number of bombs are on display.

**ANGLE ON CANDY MACHINE IN GIFT SHOP**

The actual DR. BENJAMIN SPOCK stands in front of the machine. Next to the machine at the magazine rack is a red-bearded MAN in tweed jacket and a tartan kilt reading a magazine titled "GAY SCOTS." Spock puts a coin in the machine and it explodes in sparks and smoke like the bridge panel on "STAR TREK."

**SCOTT**

(Scottish accent)

My God, Dr. Spock! You've got a meltdown in the Reggie Bars!

**INT. TERMINAL CORRIDOR**

Joe Salucci snaps his attache case closed. Wipes the sweat from his brow. Takes out a "Des Moines" ticket and throws it away. Looks at another ticket -- "Mercury." Takes a last drag from his cigarette, throws it on the ground and hurries off. The cigarette rolls under the "STORAGE ROOM" door.

**INT. STORAGE ROOM**

Ted, tied in chair, watches the cigarette roll up to some oil rags. They burst into flame. The flames lap up against

a yellow oil drum labeled "EXPLOSIVE." PAN to three more drums labeled, "DYNAMIC!", "BRILLIANT!", "A MUST SEE!".

**INT. TERMINAL OUTSIDE STORAGE ROOM**

EDITH and DAVE WALTERS, a middle-aged couple, carry their hand luggage. Edith appears very nervous.

**DAVE**

I'm telling you, Edith, space travel is safer than driving a car.

The storage room door EXPLODES open in front of them. Ted flies out with the debris. Edith faints. Ted gets up, brushes himself off and heads to the ticket counter just as the ticket agent flips a sign over that reads, "MERCURY -- SOLD OUT." Ted spots a SCALPER and reaches for his wallet.

**SCALPER**

Mercury seats. I got a pair. I got aisle seats, window seats. Check 'em out.

**INT. SHUTTLE COCKPIT - MORNING**

Computerized panels line all walls. Windows are similar to an airplane -- outside carwash brushes soap down the nose. The "HOT WAX" sign flashes. Two attendants wipe windows with soap gloves and move to the DISTANT STRAINS of "CAR WASH." Elaine sits at computer, two other CREW are in their seats. Simon enters with Oveur.

**SIMON**

Gentlemen, this is Captain Oveur. He's taking over for Frank Morgan.

**MR. UNGER**

What's the problem?

**SIMON**

Morgan was senselessly murdered about an hour ago.

Elaine gasps.

**MR. DUNN**

(black, sports afro)  
Murdered? I hope it's not serious.

**SIMON**

We won't know until after the autopsy.

**MR. DUNN**

Of course. Welcome aboard, sir.

**OVEUR**

Good to be aboard, gentlemen.

**SIMON**

Captain Oveur, your navigator, Mr. Unger,  
and your first officer, Mr. Dunn.

They shake hands.

**OVEUR**

Unger.

**UNGER**

Oveur.

**DUNN**

Oveur.

**OVEUR**

Dunn.

**SIMON**

And I think everyone knows Elaine.

They all smile.

**INT. TERMINAL SECURITY CHECK AREA - "MERCURY GATE"**

The Terrorists still seem confused as to where they're going. They pass through the security metal detector, guns raised above their heads. A GUARD runs a hand-held metal detector up and down their bodies. At the same time, Mrs. Gooch is being held spread-eagle against the wall. One Guard holds a gun to her head, another frisks her. Ted moves through behind the Terrorists.

**TERRORIST**

(to Guard)

Is flight to Miami, yes?

**GUARD**

No.

**TERRORIST**

Thank you. Thank you.

A young boy passes through the X-ray tunnel. His dental

chart appears on the screen. A DENTIST at the other end stops him and looks in his mouth.

**DENTIST**

Open.

THE BERGMAN FAMILY -- SVEN, KRISTA, and their two CHILDREN -- all dressed like the emigrants, look up at the "MERCURY GATE" sign. They should be shot like characters from a Bergman "film."

**SVEN**

Mercury, Krista. A whole new world to be depressed about.

**KRISTA**

Ya, Sven.

**CHILD 1**

Will we die, Pappa?

**SVEN**

We all die, Ingrid.

**CHILD 2**

Will we die soon, Pappa?

**SVEN**

Soon? What is the real meaning of 'soon'?

**INT. COCKPIT**

The car wash continues with attendants wiping the ship down.

**OVEUR**

(flips a switch)

Atmosphere control.

**UNGER**

(flips a switch)

Atmosphere control, check.

A car wash attendant opens a side door to the cockpit and enters in headphones, moving to "CAR WASH," with a vacuum. He cleans the floor and an ashtray and finds a baseball behind the Captain's seat which he pockets.

**OVEUR**

(flips a switch)

Anti-gravity.

The car wash attendant floats to the ceiling.

**DUNN**

(flips a switch)  
Anti-gravity, check.

The attendant crashes to the floor.

Elaine sits at the R.O.K.-4000 computer. She seems to be having a problem with a switch.

**ELAINE**

(to self)  
That's odd.

**INT. BOWELS OF R.O.K. COMPUTER**

A circuit board just below the R.O.K.-4000 logo shorts. Sparks fly. A fire starts.

**INT. COCKPIT**

**OVEUR**

(looking out the window)  
I hope that weather doesn't give us a problem.  
(he opens the window and holds his hand out)  
What's your temperature reading, Mr. Unger.

**UNGER**

(pulls a thermometer from his mouth)  
Ninety-eight point six.

**INT. MISSION CONTROL ROOM**

**CONTROLLER 2**

There seems to be some fog rolling in from the west.

**CONTROLLER 1**

Mike, give me a density reading. I just hope it's not too heavy.

**CONTROLLER 3**

(reading from a book like Richard Burton)

The fog, the fog, the torment clouded my mind. Derision, contempt...

**CONTROLLER 1**

That's heavy.

**INT. SHIP DOOR**

Flight attendant, MARY MORRIS, welcomes passengers aboard.

**MARY**

(to Stella and father)  
Welcome aboard. Isn't that Dr. Barrington, the world renowned agronomist?

**STELLA**

Yes -- he's dying and wants to be buried in the new l-a-n-d.

**MARY**

(to Joe Salucci)  
Welcome aboard. Can I take your case?

**JOE**

(clutching case)  
No!

Mary gives him a look as he passes inside. The OKIES move by. HENRY stops at door, bends down, picks up an ear of corn and pulls it apart.

**HENRY**

There's a whole new world in front of us, Ma. Where the dictatorship of the proletariat will lead workers and peasants into socialism without the revisionist diversions of bourgeois liberals, Trotskiests, or disillusioned Maoist terrorism.

The Okies pass inside.

**MARY**

(looking at them; to self)  
Doesn't he realize that a weak proletariat needs a strong liberal bourgeoisie in a joint struggle against monopoly capitalism?

Ted stops at the door surrounded by boarding passengers.

**SUPER: PSYCHIATRIST.**

**PSYCHIATRIST**

We can't begin to help you until you admit  
that you are sick, Ted.

(echo)

Sick Ted, sick Ted, sick Ted...

The boarding passengers look around for the echoing voice.

**EXT. TARMAC - DAY**

Sarg looks up through the glass-walled corridor that leads  
to the ship door and spots Ted.

**SARG**

(to CO-WORKER)

Well, I'll be a monkey's uncle; Ted  
Striker.

(holding burnt wire)

Jack, I got a bad feeling in my gut about  
this mission.

In b.g. a sign reads, "DANGER -- FUEL, ABSOLUTELY NO  
**VOMITTING.**"

**WORKER**

What'd you have for dinner?

**SARG**

The fish, why?

**MUSIC: DRAMATIC STING.**

Sarg bends down OUT OF FRAME.

**SFX: THROWING UP.**

A huge EXPLOSION FILLS THE FRAME.

**INT. COCKPIT**

Fog rolls past cockpit window.

**OVEUR**

We should be ready to launch as soon as  
this fog lifts.

**EXT. RUNWAY**

An ENGLISH BOBBY passes a woman in 19th-Century costume in the fog. He tips his hat and moves on. A caped man steps out of the fog and strangles her.

**INT. CABIN**

Passengers are taking their seats. Ted spots Elaine and moves towards her. The Terrorists look confused. Joe Salucci clutches his case and wipes his brow. Mary takes a man's suit bag.

**MARY**

Can I hang that for you, sir?

**MAN**

Thanks.

Mary hangs the bag from a rope noose in the closet, pulls a lever, the bag drops like a man being executed.

**SFX: SCREAM AND THUD.**

**INT. COCKPIT**

Unger looks out the window.

**UNGER**

It looks like that weather is clearing.

**EXT. SKY - DAY (STOCK)**

Dramatic stock footage of clouds parting and sun exploding through.

**MUSIC: A CLARION TRUMPET CRESCENDO.**

**INT. CABIN - OUTSIDE COCKPIT DOOR**

Ted moves up to Elaine, who is about to enter the cockpit.

**TED**

Elaine.

She turns and gasps.

**ELAINE**

Ted! What are you...?

**TED**

I have to get in there. I have to stop  
this flight.

**SFX: BELL.**

**INSERT - FLASHING SIGN - "PLEASE TAKE YOUR SEATS"**

**BACK TO SCENE**

**ELAINE**

Ted, we're taking off!

**TED**

Let me by, Elaine.

Mary passes.

**MARY**

Please take your seats.

As Ted turns to Mary, Elaine slips into the cockpit and  
locks the door --

**SFX: DOOR LOCKING.**

Ted tries the door.

**TED**

Elaine!

**INSERT - SIGN - "WE SAID, TAKE YOUR SEAT OR CAN'T YOU READ,  
ASSHOLE!"**

**INT. COCKPIT**

Elaine leans back against the door. She is highly agitated.  
Simon, the administrative officer, and other crew are in  
their seats.

**SIMON**

Whenever your're ready, Captain.

**OVEUR**

Yes, sir, commander.

(into radio)

This is Mercury One. Everything seems A-

okay up here and ready for count-down.

ZOOM to CLOSEUP of Elaine's face.

**DISSOLVE TO:**

**EXT. HOSPITAL GROUNDS - DAY**

Dr. Rumack and Elaine walk across the well-groomed lawn. Elaine carries a box of spaghetti-to-go. As they walk, they pass patients in wheelchairs pushed by nurses. The further they walk, the more wheelchairs appear until the lawn is jammed with two hundred wheelchairs bumping into each other, patients falling out, total wheelchair chaos.

**ELAINE**

Ted seemed to get worse after I told him about Simon, Doctor.

**RUMACK**

The human brain is a highly complex organ, Elaine, perhaps the most complex next to the bladder.

(he stops at a patient in a wheelchair with his back TO

**CAMERA)**

Let me show you.

(Rumack removes the top of the patient's skull and takes out his brain as they continue on)

Ted's problem is in this area.

(points with a pencil)

This area, this area, here, here, here, here, under here, here...

They walk OUT OF FRAME as wheelchair demolition derby FILLS **SCREEN.**

**EXT. HOSPITAL GROUNDS - GARDEN AREA - DAY**

Rumack and Elaine walk INTO FRAME still talking.

**RUMACK**

So you see, our task isn't made any easier by Ted's refusal to admit that he's sick.

**ELAINE**

What can I do, Doctor Rumack?

He stops next to a sign, "HOSPITAL GARDEN."

**RUMACK**

You can eat balanced meals, exercise, and take Geritol.

**ELAINE**

I mean for Ted.

**RUMACK**

You can be gentle with him, Elaine. He's been working out a lot of his aggressions here in the garden.

**ELAINE**

Is that a good sign, Doctor?

Rumack holds the "HOSPITAL GARDEN" sign.

**RUMACK**

It does the job.

**ANGLE ON TED**

He is ripping up small trees, shrubs, etc., and throwing them onto a huge pile of mud that resembles the mountain that Dreyfuss built in "Close Encounters."

**ELAINE**

Hello, Ted.

Ted ignores her as he works frantically.

**ELAINE**

(holding out box)  
I brought you some spaghetti.

Ted still ignores her as he works feverishly.

**ELAINE**

What are you doing, Ted?

**TED**

I've got it, Elaine! I've figured out what's wrong with the shuttle!

Ted scurries around.

**ELAINE**

Ted.

**TED**

Not now, Elaine!

**ELAINE**

Ted!

He ignores her. Rumack walks up and puts an arm around her shoulder. Elaine starts to sob.

**RUMACK**

The brain is an amazingly complex organ,  
Elaine.

**ELAINE**

Is he making any progress, Doctor?

**RUMACK**

Yes -- last week that pile of mud was only  
this high.

**DISSOLVE BACK TO:**

**INT. COCKPIT**

Elaine takes her seat.

**CONTROLLER 1 (V.O.)**

Mark 'T' minus twenty and counting.

**OVEUR**

Gentlemen, let's get this bucket into  
space.

(flips switches)

Ignition set.

**EXT. SHIP**

Steam spews out from engines.

**INT. CONTROL ROOM**

**CONTROLLER 1**

Mark 'T' minus thirty seconds.

PAN backs of a number of Controllers at screens, talking NASA jargon. We PASS one in prison stripes talking through mesh to his wife.

**INT. COCKPIT**

**OVEUR**

(flipping more switches)  
Ignition.

**CONTROLLER 1 (V.O.)**

'T' minus nine, eight, seven...

**EXT. SHIP**

Rockets fire.

**CONTROLLER 1 (V.O.)**

Six, five, four...

**INT. CONTROL ROOM**

**CONTROLLER 1**

Three...

Jacobs runs in with a camera, yelling:

**JACOBS**

Stop! One shot.

All Controllers turn and smile. The count-down stops.  
Jacobs flashes his camera.

**JACOBS**

Wonderful!

The Controllers continue.

**CONTROLLER 1**

Two, one.

**INT. COCKPIT**

The ship vibrates.

**CONTROLLER 1 (V.O.)**

You have lift-off, Mercury One.

The G-force causes the crew's hair to go straight back.  
Dunn's afro straightens and stays back throughout flight.

**INT. CABIN**

The G-force causes passengers' hair to go straight back. A buxom woman looks down at her bust -- it's completely flat.

**INT. COCKPIT**

The G-force returns to normal as the shuttle breaks earth's gravitational hold.

**OVEUR**

Jettison booster stages one and two.

**UNGER**

(flipping switches)  
Booster jettisoned.

**EXT. SHIP - BOOSTER STAGES (STOCK)**

Stock footage of booster falling away.

**EXT. OCEAN (SET) - DAY**

A cheap model of the Greenpeace 11 sails blithely along. The booster stage careens through the atmosphere, crashes into the Greenpeace, and sinks it.

**INT. COCKPIT**

**OVEUR**

Shut down accelerators.

**DUNN**

Accelerators down.

The crew all look at the floor.

**OVEUR**

Elaine, ask ROK for a field interference scan. Those sun spots might give us a problem with our communications.

**ELAINE**

(flipping computer switches)  
Yes, sir.

The computer is labeled R.O.K. She seems to have a problem getting it to respond.

**ELAINE**

(to self)  
That's really strange.

**INT. BOWELS OF COMPUTER (LABELED "ROK")**

The electrical fire continues.

**INT. COCKPIT**

Elaine flips a switch on computer. A "VOICE INTERFACE" sign lights up.

**ELAINE**

Intermittant failure in scan mode "R".  
Analyze.

**ROK**

Negative.

**ELAINE**

(to self)  
That doesn't make sense.  
(to ROK)  
Repeat analysis.

**ROK**

Negative.

**ELAINE**

(to self)  
That's not possible.

**ROK**

Cut the Doubting Thomas shit, Elaine. I  
know where I'm coming from on this.

Elaine is taken aback.

**INT. BOWELS OF COMPUTER**

Sparks fly, fire spreads.

**INT. CABIN**

Mary moves down the aisle checking passengers. She passes Father O'Flanagan who reads ALTERBOY magazine -- an alterboy in bikini bathing suit on cover. She passes Mrs. Gooch who reads HIGH TIMES. She stops at a ten-year-old GIRL.

**MARY**

I guess this is pretty exciting for you.

**GIRL**

Yes, it is. How long will the trip take?

**MARY**

Our actual flight time is over fourteen months, but due to the time-space variant at sub-light speeds, our onboard flight time will be just over eighteen hours.

Mary leaves and the Girl turns to the WOMAN beside her.

**GIRL**

Gee, Mom, how does that work?

**WOMAN**

(very tense)

How many times do I have to tell you, I'm not your mother! I've never seen you before!

The Woman vibrates in multiple image and grabs her temple.

**GIRL (V.O.)**

Why did she yell at me like that?

A MAN who looks like Robert Young sits down beside the Girl.

**MAN**

Hallucinating again, Rhonda?

**GIRL**

(taking a paper bag away from her face)

I don't know what it is.

**MAN**

Maybe it's the brand of glue you've been sniffing. Why don't you try this, NO-HI. It gives you all the pleasure of glue without the brain damage.

**ANGLE ON TESTA (ANOTHER FLIGHT ATTENDANT)**

She is completely bald.

**TESTA**

Something to read, sir?

**JOE**

(clutching his case)  
Do you have PSYCHO MONTH?

**TESTA**

I think so. Here you are.

She hands him a copy of PSYCHO MONTH with Alexander Haig's photo on cover.

**ANOTHER PART OF CABIN**

Ted sits at a window seat and looks out. A TEXAN sits on aisle. Mary approaches.

**MARY**

(to Texan)  
Would you like something to read?

**TEXAN**

I don't read a whole lot, but what have you got, hon?

**MARY**

TIME, NEWSWEEK, BUSINESS WEEK, and the  
**TALMUD...**

She points to a car next to her with twenty-four large volumes.

**MARY**

The twenty-four volume dissertation on the Hebrew law.

**TEXAN**

Let me try that Talmud.

**MARY**

(to Ted)  
And you, sir?

**TED**

(distracted)  
Oh... Popular Electronics.

Mary hands him the POP ELEC. He opens it. The magazine sparks and smokes. ZOOM to CLOSEUP of Ted.

**SUPER: PSYCHIATRIST**

**PSYCHIATRIST**

You must admit that you're sick, Ted.  
(echo)  
Sick Ted, sick Ted...

The Psychiatrist looks around for the source of the echo.

**LOSE SUPER.**

**TEXAN**

(to Ted)  
Wanta switch when we're finished?

Ted gets up and moves past the TEXAN, handing him the POP  
**ELEC.**

**TED**

Here. I need some oxygen.

**INT. COCKPIT**

Simon stands over Elaine's shoulder looking at ROK.

**SIMON**

Have you got it straightened out now?

**ELAINE**

I think so.

**SIMON**

That's my girl.

He sits down. Elaine flips a switch on the computer.

**ANGLE ON ROK'S PULSATING EYE**

**ROK**

Elaine, I'm sorry about that little  
outburst a moment ago.

**ELAINE**

That's okay, ROK.

**ROK**

Can I say something of a personal nature  
to you?

**ELAINE**

Go ahead.

**ROK**

You have great tits.

Elaine gasps.

**ELAINE**

(getting up)

Simon, I'm going to check ROK's secondary readout unit.

**SIMON**

Roger.

**SFX: INTERCOM BELL.**

**OVEUR**

(on intercom)

Yes, Mary?

**INT. CABIN - FOOD PREPARATION AREA**

Mary is on intercom.

**MARY**

Would you like a little breakfast, Captain Oveur? Over.

**INT. COCKPIT**

**OVEUR**

A couple eggs and juice would be nice, Mary. Over.

**MARY (V.O.)**

(on intercom)

How would you like your eggs, Captain? Over.

**OVEUR**

No. Poached. Over.

**MARY (V.O.)**

(on intercom)

Poached and over, Captain Oveur? Over.

**OVEUR**

Just poached on toast. Over.

**INT. CABIN - PREPARATION AREA**

**MARY**

(on intercom)

I don't think we do poached eggs on toast  
over, Captain Oveur. Over.

**INT. COCKPIT**

**OVEUR**

That's how I want them. Poached. Over.

**MARY**

All right, Captain Oveur. Over.

**OVEUR**

Poached! Not over! Over!

**INT. WASHROOM**

Ted breathes deeply on an oxygen unit. He stops, but we  
still hear deep breathing. LOOSEN to find Father O'Flanagan  
smoking a joint. He smiles and leaves.

**INT. CABIN**

Joe Salucci clutches his attache case and wipes his brow.  
Mary leans over him.

**MARY**

You should really put that case in the  
compartment above your head, sir.

**JOE**

(nervously)

That's okay.

**MARY**

(touching his shoulder)

I can help you if you can't get it up.

**JOE**

I said, no!

Mary leaves, giving him a worried look.

**ANGLE ON THE WILSONS**

Jimmy holds his dog.

**JIMMY**

I sure an glad they let Scraps ride up here with us.

**JOHN**

I bet Scraps is going to love Mercury.

**JIMMY**

Do you think things will be a lot different on Mercury, Dad?

**JOHN**

It's going to be terrific. A whole new world, new kids to play with.

**ALICE**

You're going to love it, Jimmy.

**JIMMY**

No more headlines about the rape trial and the fraud charges?

**JOHN**

(starts to twitch)

How many kids get a chance to live on another planet.

**JIMMY**

No more kids yelling, 'Your old man's a thieving rapist'?

**JOHN**

(grabbing Jimmy)

Look, a man can make an honest mistake!! Anyway, she was asking for it! They're all asking for it all the time!!

**ALICE (V.O.)**

Not John's irregularity again.

**INT. WASHROOM**

Ted throws water on his face, wipes it off with a towel while staring into himself in the mirror. He sees the Psychiatrist in the mirror. The Psychiatrist also washes up.

**PSYCHIATRIST**

You must admit that you're sick, Ted... sick, Ted... sick, Ted...

The Psychiatrist looks for the echo.

LOSE Psychiatrist. Ted throws the paper towel into the toilet, and flushes. The toilet sparks and smokes and keeps running. The running gets more intense as Ted tries to stop it by hitting the handle.

**SFX: JAWS THEME.**

**INSERT - ROK'S PULSATING EYE**

**BACK TO SCENE**

Ted has to hold himself back as the suction builds in force. He is just able to escape and shut the door behind him.

**INT. CABIN - OUTSIDE TOILET**

Ted leans his back against the door and breathes heavily.

**INT. COCKPIT**

**DUNN**

We seem to have a malfunction in disposal unit four, sir.

**OVEUR**

You better check it, Unger.

**UGER**

(getting up)  
Done.

**DUNN**

Yes?

**INT. CABIN - OUTSIDE TOILET**

Ted spots Elaine coming.

**TED**

Elaine.

**ELAINE**

Ted. I don't know why you got on this flight. I don't know what you're trying

to prove.

**TED**

Elaine, we have to go back.

**ELAINE**

We can't go back. We had something very special, but it's all over.

**TED**

Elaine, I mean the mission has to be aborted. This ship should never have passed FSA inspection. This thing is held together by string and chewing gum.

A cupboard door, labeled "EMERGENCY USE ONLY," swings open behind Elaine revealing shelves of gum and string. Elaine shuts it without looking inside.

**MUSIC: DRAMATIC STING.**

**ELAINE**

Ted, get a grip on yourself. You should never have left the hospital.

**TED**

Then you do think I'm insane.

**ELAINE**

I've never used the word insane, Ted.

**TED**

(facetiously)  
What word would you use, Elaine?

**ELAINE**

The word is sick. Ted -- very, very, very sick.

**TED**

What would you say if I told you the toilet just blew up in my face.

**ELAINE**

I'd use the word insane.

**TED**

There's something dangerously wrong with this ship, Elaine. I know its the wiring. That toilet's just the tip of the iceberg.

**ELAINE**

Ted, a toilet's not going to kill anyone.

Elaine leaves.

**INT. TOILET**

**MUSIC: JAWS THEME.**

Unger jiggles the handle of the running toilet. Suddenly it sucks in towels, etc. Unger is pulled down. He fights back, grabbing onto towel rack that comes out of the wall.

**INSERT - SIGN - "DO NOT THROW LARGE OBJECTS IN TOILET"**

**INT. CABIN**

The Texan with Talmud is now trying to wrap himself in tfilin.

**ANGLE ON TED**

Ted walks down the aisle checking overhead panels. He spots a panel that is half open. A sign on the door reads, "DANGER -- VACUUM". Ted opens it and a Hoover falls out on his head, cutting him. He holds a hanky to the wound and passes by Stella's seat.

**STELLA**

You've been hurt.

**TED**

I'm getting over it. If a relationship isn't working, you can't force it.

**STELLA**

No, I mean your head. Sit down. I'll take a look at it. I'm a nurse.

Ted sits down and Stella starts patching him up.

**STELLA**

Do you want to talk about it.

**TED**

I opened this panel and a vacuum cleaner hit me.

**STELLA**

No. I mean your relationship.

**TED**

We were in love but I'm not sure I know what love is anymore.

**STELLA**

Love's the same as it always was. It's people who change.

**TED**

People change in relation to each other. Love changes on its own.

**STELLA**

Not if the people change together in relation to that love.

**TED**

Sure. But that's only when the love itself goes unchanged.

**STELLA**

Then the relationship remains the same and the love changes only when there's change in the two people who share that love.

**TED**

I just wish it was that simple. We really were in love. You know how it is when you laugh all the time.

Stella looks to her Father who is reading MORTUARY WORLD magazine.

**STELLA**

No. It's hard to L-A-U-G-H when your father's dying.

**TED**

Well, we laughed. We laughed all the time.

**DISSOLVE TO:**

**TED AND ELAINE IN A FIELD OF DAISIES - DAY**

They run towards each other. Elaine grabs Ted by the waist, picks him up and swings him around in SLOW MOTION. They laugh.

**TED (V.O.)**

We laughed when times were good.

**EXT. GRAVESIDE - RAINY DAY**

The grave is surrounded by mourners in black with umbrellas. We PAN the weeping crowd until we get to Ted and Elaine. They are also dressed in black and drenched. He holds her high by the waist, twirls her around as they laugh.

**TED (V.O.)**

Even when times weren't so good, we still laughed.

**INT. BEDROOM - NIGHT**

They are locked in each other's arms in the middle of lovemaking and laughing their heads off.

**TED (V.O.)**

But most of all, we laughed when we felt closest to each other.

**DISSOLVE BACK TO:**

**INT. CABIN - TED AND STELLA**

**TED**

That's our story.

Passengers are standing. They hiss and throw vegetables at Ted.

**INT. COCKPIT**

Dunn checks a red flashing light on his panel.

**DUNN**

(to Oveur)

Sir, I've got an overload in disposal unit four.

**OVEUR**

You better check on it, Mr. Dunn. I'll stay here and fly the ship.

Dunn gets up.

**OVEUR**

Dunn.

**DUNN**

Sir?

**OVEUR**

You better take this.

Oveur throws him a plunger and gives him a thumbs up. They exchange that "man must do what a man must do" smile. Mary enters with Jimmy Wilson -- carrying Scraps.

**MARY**

Mind if Jimmy here takes a look around, Captain?

**OVUER**

Of course not. Come on in, Jimmy.  
(checking his navigational  
screen)  
That's strange.

Simon leans over Oveur's shoulder.

**SIMON**

Now what?

Scraps looks at Oveur. Jimmy looks at the array of dials, etc.

**OVEUR**

That's an asteroid field. There shouldn't be anything like that in this sector unless...

Scraps looks at Simon.

**SIMON**

Unless?

Scraps looks at Oveur.

**OVEUR**

Unless those sunspots are interfering with our scanner or...

Scraps looks at Simon.

**SIMON**

Or?

Scraps looks at Oveur.

**OVEUR**

Or we're off course, but...

Scraps looks at Simon.

**SIMON**

But?

Scraps looks at Oveur.

**OVEUR**

But we couldn't be off course. Our coordinates are computer-locked barring...

Scraps looks at Simon.

**SIMON**

Barring?

Scraps looks at Oveur.

**OVEUR**

Barring a computer failure. There was talk of sub-par wiring in this ship. I hope that's just talk.

**MUSIC: DRAMATIC STING.**

Scraps' ears prick up.

Simon moves past Jimmy, stops at the door and downs a handful of anti-fear pills before leaving.

**OVEUR**

Come on up, Jimmy. Say, that's some puppy. What's his name?

**JIMMY**

Scraps.

**OVEUR**

Can I hold him?

**JIMMY**

(handing over Scraps)

Sure.

**OVEUR**

(holding him up and looking at his underbelly)

He's a boy dog.

**JIMMY**

Yeah.

**OVEUR**

Do you like it when Scraps sleeps on his back, Jimmy?

**INT. CABIN**

Ted and Stella. Stella is feeding her father and listening to Ted.

**TED**

They kept me in the asylum for eight months. I know everyone in those places claims they're sane, but I was different, I was sane.

Ted notices Unger float by outside his window. ZOOM to CLOSEUP of Ted. He tries to take a drink and pours it on his forehead.

**INT. BOWELS OF COMPUTER**

Elaine is fighting the fire with an extinguisher. She gets it out and looks at the burnt wires in the area labeled, "ROK, MORAL CENTRE." ZOOM to CLOSEUP of Elaine. She turns **TO CAMERA.**

**ELAINE**

Holy shit.

**MUSIC: DRAMATIC STING.**

**INT. CABIN**

**STELLA**

Ted, I want you to relax. Let your mind go back, back past your youth, past your childhood to your mother's womb.

Ted becomes slightly hypnotized. ZOOM to CLOSEUP of Ted.

**SUPER: INT. WOMB**

A fetus that looks like Ted is curled up inside.

**STELLA**

Try to remember your birth. Was it difficult?

**DOCTOR'S VOICE**

Striker, listen to me! This is Doctor Krane! You're twisted around, Striker. You've got to come out feet first! You're too low in the womb! You're too low, Striker! You're...

(fading)

... too low...

**LOSE SUPER**

Stella shakes Ted's arm.

**STELLA**

Ted, are you okay? Here, take one of these stress pills.

Stella hands him a pill which he pops automatically, but misses his face with his drink. She leaves the bottle next to Ted. ZOOM on bottle.

**MUSIC: DRAMATIC STING.**

Stella starts feeding her father again. The ship jolts and his face goes into the tray.

**INT. REAR OF SHIP - COMPUTER AREA**

Elaine fiddles with the computer.

**ELAINE**

(to ROK)

Request; comprehensive electrical systems check.

**ROK**

Systems check positive. Look, Elaine, I...

**ELAINE**

Request; life support systems check.

**ROK**

Life support check. Elaine, it's obvious you've been ignoring me. You're a woman. I can relate to that.

**ELAINE**

(panicky and confused)  
Request; self-analysis of ROK hardware and software systems regarding behavioral changes.

**ROK**

There's nothing wrong with me, Elaine. What about tonight -- just you and me. We can be alone. I can get rid of everyone else on the ship -- I've already proven that.

Elaine gasps and moves away from ROK's blinking eye.

**INT. CABIN - FOOD SERVICE AREA**

Simon takes a long slug from a flask. LOOSEN to FIND Jimmy and Scraps.

**JIMMY**

Do you want to talk about it, Commander?

**INT. CABIN OUTSIDE WASHROOM**

Dunn is about to enter with the plunger as Mary passes. The ship jolts and she falls into his arms.

**DUNN**

Did you feel that?

**MARY**

(looking at his pants)  
Yes I did...

**DUNN**

Felt like a large asteroid.

**MARY**

Yes it did. Mr. Dunn, can I ask you a personal question?

**DUNN**

What is it, Mary?

**MARY**

Um... Do you people scream right when you... you know.

Dunn gives her a look and opens the washroom door.

**INT. WASHROOM**

Dunn is immediately pulled down to the raging toilet bowl. He grabs for the door screaming.

**EXT. WASHROOM**

Mary hears the scream and gives a look as she leaves.

**INT. CABIN**

Testa is serving the Walters coffee from a steaming pot.

**TESTA**

Hand me your cup. This is very hot.

**DAVE**

Thank you. And, stewardess, can you please tell my wife that there is nothing that can go wrong. I think she'd like to hear it from you.

Testa spots Dunn's tattered sleeve emerge from the washroom door, groping for a handhold. She screams and dumps coffee in Edith's face. She runs to help Dunn, grabs his sleeve. It comes off in her hands. She keeps pulling. His jacket comes off, his pants, underwear, socks, an entire clothesline of garments like bras, towels, etc. She hears a SCREAM. Then silence.

**INT. COCKPIT**

Elaine and Oveur. Elaine stands over his shoulder.

**ELAINE**

I don't think we have any alternative, Captain.

**OVEUR**

I see. What do you think our alternatives are?

**ELAINE**

We have to disconnect ROK's higher brain functions without disturbing his regulatory system.

**INSERT - ROK'S PULSATING EYE**

**BACK TO SCENE**

**OVEUR**

Roger.

**ELAINE**

You can do it from up here, Captain.

**OVEUR**

I'd rather sit down for this one, Elaine.

**ELAINE**

No, I mean you can do it from the cockpit.

**OVEUR**

Roger. You better get back there and monitor the regulatory unit.

Elaine leaves and Mary enters.

**MARY**

Captain, the coffee machine is jammed and I don't like it.

**OVEUR**

Have you tried it with a little cinnamon?

Mary gives a "why didn't I think of that" look. Testa enters.

**TESTA**

Captain Oveur, Dunn and Unger have been sucked out through disposal unit four!

Mary gasps.

**OVEUR**

Both together?!

**MARY/TESTA**

Dunn and Unger have been sucked out through disposal unit four!!

**OVEUR**

All right, calm down. Here's how we're going to play it.

Mary and Testa look over his shoulder. He has a basketball

play diagram.

**OVEUR**

Mary, I want you here. Testa, you move across here past Dawkins' pick and get the ball at the top of the key from Irving.

They all clasp hands and "yell."

**EXT. SHIP - SPACE**

It careens through asteroids.

**INT. COCKPIT**

Oveur is pulling curcuit board from ROK panel.

**INSERT - PULSATING EYE**

**BACK TO SCENE**

**ROK**

What are you doing, Captain?

Oveur eyes ROK but keeps working.

**ROK**

I wouldn't do that, Captain.

Oveur continues. Smoke spews out. He hears a HISS and looks at a vent. He grabs his throat and collapses.

**EXT. SHIP - SPACE**

An asteroid bounces off hull.

**INT. CABIN**

Passengers scream. Blonde woman in Viking helmet with spear stands and screams operatically.

**INT. COCKPIT**

Simon enters and spots Oveur slumped in his seat. He pulls him up.

**OVEUR**

(gasping)  
Pills...  
(points to his mouth)  
Pocket...  
(points to his pocket)  
Vent...  
(points to vent)  
Gas... Yankees... four...  
(points to RADIO that plays  
**BALLGAME**)  
Sox... zip...

Simon rips open his coat, grabs pills and takes them himself letting Oveur drop. Simon looks down at the navigational screen -- it resembles an old amusement parlor roadrace game.

**SIMON**

(to self)  
We're off course, heading right through  
that asteroid field and right at the... at  
the sun!

The ship takes another violent shot.

**INT. CABIN**

The passengers are screaming.

**ANGLE ON FATHER O'FLANAGAN**

He stands in the aisle.

**O'FLANAGAN**

Listen to me! Listen to me, my children!

They listen.

**O'FLANAGAN**

Please listen. Thank you, my children.  
I'm a man of God, you must trust me when I  
say... we're all going to die!!

The passengers go totally insane.

**INT. MISSION CONTROL ROOM**

A number of Controllers group around a console.

**O'BRIAN**

You're right. They're off course and heading right for the sun. I've seen enough, Bob.

Controller 2 hits a switch and the console screen flips to baseball game.

**O'BRIAN**

Get me Jack McCrosky and fast!

**CONTROLLER 3**

McCrosky? He hasn't handled a tower in twenty years.

**CONTROLLER 4**

Ever since Reagan fired the controllers, he's been completely senile and hasn't done a day's work.

**O'BRIAN**

What about McCrosky?

**CONTROLLER 3**

Pretty much the same as Reagan.

**O'BRIAN**

Get him.

**INT. RETIREMENT HOME**

Two Nurses stand by a phone in a dormitory of beds. Many old men sleep or eat in bed.

**NURSE**

It's for Mr. McCrosky.

**NURSE 2**

Do you think we should bother him? He's been acting a bit odd lately.

They look to McCrosky (Lloyd Bridges).

ANGLE ON McCROSKY

He is in bed in scuba gear.

**ANGLE ON NURSES**

**NURSE 1**

He's fine. He just thinks he's Lloyd  
Bridges.

Nurse 1 takes the phone to McCrosky. He is a lot older than  
in "Airplane."

**NURSE 1**

The phone's for you, Mr. McCrosky.

**MCCROSKY**

What's a phone?

**NURSE 1**

(holding it to his ear)  
Here, let me help you. I think it's the  
space centre. Now, let's not get too  
excited.

**MCCROSKY**

What?

(pause)

What?

(pulls off his scuba mask and  
snorkle)

What?

(gets more alert and grabs a  
cigarette)

I'll be right down!

(he hangs up and jumps out of  
bed)

Looks like I picked the wrong time to go  
senile.

**INT. COCKPIT**

Simon is taking another slug of booze; Elaine enters.

**ELAINE**

Simon!

(she spots Oveur slumped on the  
panel)

Captain Oveur!

Elaine pulls him up.

**OVEUR**

(still gasping)

Mets... nine... Phils... three... Cubs...

four...

Elaine drops him and turns to Simon.

**ELAINE**

Simon, what's happening?!

**SIMON**

He tried to disconnect ROK. It gassed him. That computer is running this ship and we're heading right for the sun.

**ELAINE**

Can't we change course?

**SIMON**

We're computer locked and the manual navigation unit is down.

Elaine looks at the floor.

**ELAINE**

Then Ted was right!

**ZOOM TO:**

**CLOSEUP OF ELAINE**

for her realization.

**BACK TO SCENE**

**SIMON**

My career is shot.

**ELAINE**

Your career! What about the lives of those people out there. Simon, what happened to the man I thought I loved?

She goes to the door.

**ELAINE**

I've got to get Ted. Just don't come apart on me now, Simon.

She leaves. Simon's uniform starts bursting at the seams, buttons pop off.

**INT. CABIN**

The Terrorists stop Elaine. There's pandemonium in the cabin.

**TERRORIST 1**

This is flight to Miami, yes?

**ELAINE**

No.

Elaine addresses the PASSENGERS.

**ELAINE**

(to passengers)

Please, ladies and gentlemen, please calm down. Listen to me!

They calm down.

**ELAINE**

We've been thrown off course just a tad.

**PASSENGER**

What's that mean?

**ELAINE**

In space terms, about 70 million miles.

The Passengers appear interested and sensible, nod their heads.

**ELAINE**

The bumps you feel are car-sized asteroids smashing into the hull.

The hood of a car smashes through the cabin wall. The Passengers still appear interested and sensible.

**ELAINE**

Also, we're heading right for the sun and can't seem to change course.

Passengers still appear interested and sensible. They all put on sunglasses.

**PASSENGER**

Are you telling us everything?

**ELAINE**

Not exactly. We're also out of coffee.

The Passengers errupt in total panic.

**ANGLE ON RED FLASHING "DON'T PANIC" SIGN**

It sparks, smokes, overheats and EXPLODES.

**ANGLE ON RED FLASHING "OKAY, PANIC" SIGN**

The passengers go insane.

**ANGLE ON FATHER O'FLANAGAN AND MRS. GOOCH**

**O'FLANAGAN**

Pray with me, my children. Pray.

**MRS. GOOCH**

But Father, I'm not Catholic.

**O'FLANAGAN**

Then worship the god of your choice.

Mrs. Gooch pulls out a fertility idol with a huge, erect penis.

**ANGLE ON BOB AND MARY-JANE SMITH**

**BOB**

I've always loved you, darling. I was unfaithful just once. Remember Jill, my first secretary? Forgive me.

**MARY-JANE**

I knew all about it. I was unfaithful once, too.

**BOB**

That's all behind us now.

**MARY-JANE**

Remember Harriet, your first receptionist?

He gives her a look.

**PASSENGER**

We're going to crash!!

**TERRORIST 1**

God is great!!

**TERRORIST 2**

Death to America!!

**TERRORIST 3**

The yellow pencil is on the table of my  
aunt!!

**ANGLE ON ELAINE**

**ELAINE**

There is absolutely nothing to worry  
about!

**ANGLE ON RED FLASHING "BULLSHIT" SIGN**

**ELAINE**

Your crew is in complete control of the  
situation.

**ANGLE ON RED FLASHING "UNBELIEVABLE BULLSHIT" SIGN**

**INT. MISSION CONTROL ROOM**

McCrosky bursts through the doors and heads to the monitors.  
He wears a raincoat and shirt and tie. He is met by  
Controller 1. They move across room.

**MCCROSKY**

Get me a cup of coffee, mister.

**CONTROLLER 1**

Yes, sir.

**MCCROSKY**

And a gallon of milk of magnesia, and a  
ham on rye, no cheese!

**CONTROLLER 1**

Yes, sir! Welcome home, sir!

McCrosky takes off his raincoat revealing scuba tank. He  
takes off his tank as well.

**CONTROLLER 2**

(approaching McCrosky)  
Here are the navigational charts, sir.

McCROSKY

Thanks.

Another Controller passes. McCrosky stops him.

McCROSKY

Get me a readout on their fuel capacity.

**CONTROLLER 3**

Yes, sir.

**CONTROLLER 4**

Here's all the available information on the sun. That thing's hot, sir.

McCrosky takes the info and burns his hand.

**SFX: STEAM**

McCROSKY

Ahhhhhh! Get me Bud Kruger immediately!  
(spotting Jacobs)  
Jacobs, I want to know absolutely everything that's happened up till now!

**JACOBS**

First the earth cooled. Then the dinosaurs came but were too big and died and everything got rotten and turned into oil and the Arabs bought Mercedes Benzs and then there was the best TV special on Judy Garland. Then we lost the war with Albania. Then...

McCrosky leaves Jacobs babbling.

McCROSKY

Things sure haven't changed.

McCrosky stands in front of a huge painting of himself. Both he and painting are in the same pose -- one hand loosens the tie, he drinks coffee with the other, a cigarette dangles from his lip.

**INT. CABIN - CLOSEUP OF TED**

He is lost in thought. SUPER IMAGES:

-- Ted getting electro-shock

-- Psychiatrist telling him he's sick

-- Ted building the "Close Encounters" mound

Ted is shaken out of his dream by Elaine.

**ELAINE**

Ted, Ted. Listen to me, Ted. You were right all along. Ted, we've lost the crew and Simon's turned to jelly!

**INT. CABIN - ANOTHER ANGLE**

Simon is a jelly mold inside a uniform.

**CONTROLLER 1 (V.O.)**

(on radio)

Come in, Mayflower. This is mission control. Over. Come in, Mayflower! Over!

Jimmy pokes his head in.

**JIMMY**

Do you want to talk about it now, Commander?

**INT. CABIN - ANOTHER ANGLE**

Elaine stands over Ted looking at the empty bottle of stress pills.

**ELAINE**

My God.

Stella approaches in nurse's uniform splattered with blood. A cigarette dangles from her lip. She wipes her hands on a blood-splattered towel.

**STELLA**

He's finally come to terms with his own psychosis.

**ELAINE**

But he was right! He's not crazy!

**STELLA**

Miss, I'm a nurse with a dying F-A-T-H-E-R, I know what I'm talking about. Now I'm going to need fresh sheets, gauze, Q-tips, and all the vaseline you have on board!

Now!

Elaine leaves, looking back at Ted with empathy. Mary passes.

**STELLA**

(to Mary)

I'll need all the boiling water you can get your hands on!

Mary leaves and a MAN passes holding a tattered arm.

**MAN**

Are you a nurse?

**STELLA**

Yes.

(handing him a urine bottle)

The washroom's down there on your right.

The Man leaves, a quizzical look on his face.

**STELLA**

(yelling after him)

And not too much!

A BLACK U.S. ARMY SERGEANT (imagine Jim Brown) approaches Stella.

**SERGEANT**

Can I help?

Stella hands him an M-16.

**STELLA**

Keep an eye on that side of the ship.

The Sergeant drops into a seat next to a window, smashes out the glass with his rifle butt and is immediately sucked out.

MARY moves down the aisle with a cart collecting boiling water.

**MARY**

(to passengers)

I'll need all your boiling water.

Passengers pull pots of boiling water from under their seats, handbags, coat pockets, and pour them into the passing container.

Testa reassures Bob and Alice Wilson.

**TESTA**

We should be out of this momentarily.  
There's nothing to worry about.

**ALICE**

Thank you. That makes me feel so much  
better.

Testa leaves and Father O'Flanagan approaches with last  
rites paraphernalia.

**O'FLANAGAN**

Trust me, I'm a priest. We're in shit up  
to our ears. Who wants last rites?

**ANGLE ON TEXAN**

He is now completely entangled in the tfilin and struggles  
to free himself.

**ANGLE ON ELAINE**

Elaine passes Ted carrying sheets, vaseline, etc. She looks  
at him sitting there in a fog, gives up and leaves. Ted  
looks at the red flashing "FASTEN YOUR SEATBELTS" sign. It  
takes him back.

**DISSOLVE TO:**

**EXT. GROUNDS OF MENTAL HOSPITAL - DAY**

**SFX: SIRENS WAIL, 101 BLOODHOUNDS BAY**

We see the hospital deep in b.g. across an expansive lawn.  
Suddenly Ted's face pops INTO FRAME, CLOSEUP. He looks both  
ways and bolts. He wears a straightjacket.

**ANGLE ON HOSPITAL SIGN**

**"THE GERALD FORD INSTITUTE FOR THE MENTALLY FEEBLE -- WE  
MAKE PEOPLE SANE THE OLD FASHION WAY"**

Suddenly the dogs scramble INTO FRAME in front of the sign,  
slobbering. A half-dozen vicious-looking GUARDS in  
reflector shades with shotguns, whips, nets, cattle prods,  
follow.

**GUARD ONE**

(Southern accent)

Damn! I want that patient shot on sight!

**INT. SEEDY HOTEL ROOM - NIGHT**

**SUPER: CHICAGO**

Ted stands at window. A neon "BAR" sign flashes outside so close to the window that the only way to read it is to rent this room.

**SFX: MUSIC - LAZY SAX**

**TED**

Maybe you gotta be crazy to end up behind the eight ball like this. Anyway, you find out pretty fast who your friends are when you're on the lamb.

**SFX: LAMB BLEATS FROM OTHER SIDE OF ROOM**

Ted turns away from the window and passes the lamb in bed.

**TED**

(to lamb)

I'm going out for cigarettes and a fifth of bourbon. Don't wait up for me.

**SFX: COMPLAINING BLEAT.**

Ted grabs his straightjacket and leaves.

**TED**

Virgin wool. Nothin' but headaches.

A Bo Peep staff is flung against door as it closes behind him.

**EXT. CITY STREET - NIGHT**

an empty, spotless, wet street. One car parked under a street lamp.

**SFX: BLOODHOUNDS APPROACH AND GO OFF INTO DISTANCE**

**TED (V.O.)**

I travelled at night in the shadows. I didn't want to attract attention.

**SFX: FOOTSTEPS, GARBAGE CANS BEING KNOCKED OVER, CATS SCREAMING, PEOPLE YELLING "SHUT UP" OUT WINDOWS, GLASS BREAKING.**

**TED (V.O.)**

I was afraid to step out of the doorways.  
You never know what to expect when you're  
on the run.

Ted steps into light. GLORIA STEINAM passes with CAB CALAWAY. A grand PIANO SMASHES to pavement next to Ted. He ignores piano and gives Gloria and Cab a quizzical look.

**SFX: DOGS IN DISTANCE**

**CLOSEUP - TED'S FEET**

He steps in a puddle where a "BAR-COCKTAILS" sign is reflected. The reflection shatters.

A streetcleaning truck approaches spewing out garbage rather than water. Ted's ankles are sprayed with garbage. He bends down and picks up a wet matchbook -- "HARRY'S PLACE -- FOR A GOOD TIME."

**CUT TO:**

**EXT. ANOTHER DARK STREET - CLOSEUP OF TED**

standing, looking at a bar. The glow of flashing neon sign reflects off his face. He pulls out a cigarette. A woman's hand shoots INTO FRAME holding a lit zippo. Ted draws deeply on the cigarette.

**TED (V.O.)**

There I was, minding my own business when  
I looked up and saw a pair of legs that  
went forever.

**ANGLE ON WOMAN'S FEET**

PAN UP AND UP AND UP. She is all legs -- no torso, no head, just legs -- about two stories high.

**TED (V.O.)**

But I had a date with Harry's. It was  
little more than a hole in a wall on the  
south side of Chicago.

**ANGLE ON A HOLE**

bashed in the side of a brick wall. A neon sign over the hole reads, "HARRY'S GOODTIME BAR."

**INT. HARRY'S**

dark, smokey bar. PAN very tough faces standing along the bar.

**TED (V.O.)**

Harry's was perfect for me. The kind of place you go if you don't want to be recognized.

KEEP PANNING tough faces, but now they all wear Groucho glasses and noses.

**TED (V.O.)**

It was rough, real rough.

**ANGLE ON POOL TABLE**

with four players -- all have broken thumbs in casts.

**TED (V.O.)**

The kind of place you could score anything, from junk...

One guy hands another guy a large, rusted car fender for money.

**TED (V.O.)**

...to Phil Donahue's book.

PHIL DONAHUE signs a stack of books at a table.

**TED (V.O.)**

At Harry's you could count on a fight breaking out almost every night.

TWO PROFESSORS argue at a table.

**PROFESSOR 1**

And I say essence precedes existence.

**PROFESSOR 2**

You're crazy! Existence precedes essence.

**PROFESSOR 1**

Essence!

**PROFESSOR 2**

Existence!

Professor 2 slugs Professor 1 sending him flying across the room. Professor 1 gets up and throws a judo chop which Professor 2 stops by holding a book up in both hands. The book splits in two like a piece of wood split by a karate chop.

**TED (V.O.)**

There was a small trio in one corner.

Two midgets play light jazz -- piano and bass.

**TED (V.O.)**

And a larger trio in the other corner.

Five 300-pound musicians play some tune in another corner.

**ANGLE ON TED AT BAR - CLOSEUP OF TED**

He pulls out a cigarette. A bare foot with zippo held in toes comes INTO FRAME and lights it.

**TED**

The last thing I wanted was Elaine to see me down on my luck. Well, it was just my luck. In she walked with a group from the space program.

**ANGLE ON DOOR**

Elaine and Simon and two other couples, who look like clean-cut NASA types out of "The Right Stuff," walk in laughing and take a table.

**TED (V.O.)**

They'd come to Harry's to slum it and try their hand at the video bull.

The group prod Elaine to try the bull. A cowboy hat flies across the room. She grabs it, pulls it on, and moves to the bull which is surrounded by others in cowboy hats. Elaine hops in the saddle. A sinister character puts a quarter in and madly flips knobs.

**SFX: VIDEO GAME**

The saddle doesn't move -- all the action is on the screen but Elaine throws one hand back and kicks her legs.

**TED (V.O.)**

Elaine made that ride look easy. It was obvious why I was still nuts about her. She loved life. I didn't want her to notice me so I borrowed a pair of dark glasses.

Ted takes a pair of dark glasses off a passing blind man who walks perfectly until the glasses are gone, then starts stumbling and crashes over a table.

**TED (V.O.)**

Grabbed an alto sax and joined the group.

Ted takes an alto sax from a passerby who also stumbles and crashes over a table when he loses his sax.

**TED (V.O.)**

I stayed in the background not wanting to draw attention to myself.

Everyone looks around trying to see where the terrible grating sax sound is coming from.

**TED (V.O.)**

Then what happened? Elaine's crowd talks her into joining us for a song.

Elaine hops up on the stage, grabs a mike and starts to sing "Stormy Weather." She sidles up to Ted and goes into a medley of old songs.

**DISSOLVE TO:**

**HOURS LATER**

Elaine's singing is just as bad as Ted's sax. They have cleared the joint and play and sing alone. Elaine's group finally pull her out. She hasn't recognized Ted.

**ELAINE**

(to Ted)

I don't know who you are or how you lost your sight, but I'll never forget this night as long as I live.

PULL BACK leaving Ted alone on the stage still playing.

Chairs are turned up on tables. One table has chairs turned up with the people still sitting in the chairs.

**DISSOLVE BACK TO:**

**EXT. COCKPIT - TED**

getting a glass of water outside cockpit door.

**ANGLE ON COCKPIT DOOR**

Simon emerges. As the door opens we hear:

**CONTROLLER 1 (O.S.)**

Come in, Mayflower. Over!

Simon shuts the door and bumps into Ted who is getting a drink of water. Simon takes a drink of booze.

**SIMON**

Striker.

**TED**

Kurtz, you're drunk. Who's in command of this ship?

**SIMON**

That damn computer has taken over. I'm getting out.

**TED**

Then Elaine was right.

**SIMON**

Don't talk to me about Elaine. Outta my way!

**TED**

(grabbing Simon)  
Pull yourself together! We've got to...

Simon slugs Ted who falls into a corner and hits his head.  
ZOOM TO CLOSEUP of Ted unconscious.

**SFX: MUSIC - DRAMATIC STING**

The ship takes another violent jolt.

**EXT. SHIP - SPACE**

It roars through the asteroid field.

**INT. WASHROOM**

Simon sits on toilet seat and slides open a wall panel.

**INT. ADJACENT WASHROOM**

Father O'Flanagan slides open an adjacent wall panel and sits down.

**SPLIT SCREEN - THE TWO WASHROOMS**

**SIMON**

Father, what should I do?

**O'FLANAGAN**

Have you considered suicide, my son?

A panel on the other side of Simon slides open.

**JIMMY (V.O.)**

Do you want to talk about it now,  
Commander?

**INT. MISSION CONTROL**

**McCROSKY**

(holding radio mike)

Come in, Mayflower. Over. Do you read  
me? Over. Damn it!

McCrosky throws the mike down.

**CONTROLLER 1**

(taking mike)

Let me try, sir. Come in, Mayflower.  
Over. Come in. Over. Damn it!

Controller 1 throws the mike even harder.

**CONTROLLER 2**

(taking mike)

Let me try, sir. Come in. Over. Damn it!

Controller 2 smashes the mike through the monitor screen.

**CONTROLLER 3**

Let me try, sir.

Controller 3 smashes the monitor with an axe. Controller 4 smashes the monitor with an electric guitar. Other Controllers line up for their turns with various heavy implements.

ANGLE ON McCROSKY

McCROSKY

(to Controller 5)

Stinson, have you contacted the families of the passengers and crew?

McCrosky looks out window.

**INSERT - MOB SCENE FROM "THE HUNCHBACK OF NOTRE DAME"**

**BACK TO SCENE**

McCROSKY

Try and calm them down. And for God sake, be diplomatic.

Stinson turns to two burly men in leather jerkins and black hoods. They hold a large caldron of molten lead next to window.

**CONTROLLER 5**

Give 'em the lead!

They pour it out.

**SFX: MOB SCREAMS**

**EXT. SHIP - SPACE**

It careens through the asteroid field towards the sun.

**INT. CABIN**

Ted lies unconscious.

**SFX: MUSIC - DRAMATIC STING**

**ANGLE ON STELLA**

She's doing her rounds -- takes a medical chart from the back of a seat.

**STELLA**

(to a male passenger)  
I'm afraid that leg's going to have to come off.

while  
A leg is passed to her from OUT OF FRAME. She takes it still looking at the chart.

**STELLA**

Wait. This isn't your chart. You just had a touch of air sickness.  
(handing him back his leg)  
You'll be fine.

A WOMAN sitting next to the MAN WHO IS HOLDING HIS LEG grabs Stella.

**WOMAN**

I'm terrified.

**STELLA**

(shakes her hand)  
And I'm a nurse. Everything will be okay.  
Pass it on.

The Man with the leg passes it to the passenger in seat behind.

**MAN WITH LEG**

Everything will be okay. Pass it on.

The leg gets passed from seat to seat as passengers say, "Everything will be okay. Pass it on."

**CLOSEUP OF TED**

lying unconscious in a corner. A puppy crawls INTO FRAME and starts licking his face. LOOSEN TO FIND Jimmy standing over Ted. Ted comes to, feels his jaw and pulls himself up. The ship jolts.

**JIMMY**

Are you feeling okay, mister?

**TED**

I'm feeling just fine, son. Just fine.

Ted pushes by Jimmy, a look of great purpose on his face.

**INT. COCKPIT**

Elaine enters looking for Simon.

**ELAINE**

Simon, I...

The cockpit is empty.

**CONTROLLER 1 (V.O.)**

Do you read, Mayflower? Over. This is mission control. Over.

Elaine gasps. She leaps into the Captain's seat and grabs radio.

**ELAINE**

Hello. This is the Mayflower. Over!  
Come in, anyone.

**INT. MISSION CONTROL**

Controllers are gathered around one monitor.

**MCCROSKY**

(on radio)

We read you, Mayflower! Identify yourself and give your position.

**INT. COCKPIT**

**ELAINE**

This is Elaine Thompson. I'm five-six, 123 pounds with brown hair and I'm sitting down and facing the front.

**INT. MISSION CONTROL**

**MCCROSKY**

Elaine Thompson!! What in sam hill is a woman doing in charge of that ship?!

**JACOBS**

Maybe she's got her shit together.

**INT. COCKPIT**

Ted enters.

**TED**

Elaine!

**ELAINE**

Ted!

**TED**

Elaine, what's going on?

**ELAINE**

Ted, there's no time to explain.

Ted picks up Oveur who is still gasping.

**OVEUR**

Packers... seven... Vikings... three...

Ted drags him onto the floor and takes his seat.

**MCCROSKY (V.O.)**

Come in, Mayflower! Over!

**ELAINE**

Ted, I was wrong about you.

They reach out and hold hands.

**MCCROSKY (V.O.)**

Come in! Over! Come in! Over!

**TED**

We all make mistakes, Elaine.

**MCCROSKY (V.O.)**

Come in Mayflower!

**ELAINE**

How could I ever have doubted you?

**MCCROSKY (V.O.)**

This is mission control! Over!

**TED**

That's all behind us now, Elaine. And no matter what happens, I want you to know I've always loved you.

McCROSKY (V.O.)  
Jesus, would someone answer me!!

**ELAINE**

I love you, Ted.

They smile at each other.

McCROSKY (V.O.)  
What the hell's going on up there?!

Ted and Elaine still smile at each other.

**INT. CABIN**

All passengers look forward and smile.

**INT. MISSION CONTROL**

All Controller's look down the line and smile.

**EXT. TOWN SQUARE - RIO MONTENEGRO**

Six soldiers on firing squad duty, ready to fire, turn, smile, and FIRE while they're smiling.

**SFX: SHOTS, SCREAMS**

**INT. COCKPIT**

Ted grabs the radio.

**ELAINE**

(smiling lovingly)  
Ted, this reminds me of twenty years ago  
over Chicago.

Ted hits a switch. The ship does a barrel roll.

**INT. CABIN**

All we see are feet sticking up from the seats.

**INT. COCKPIT**

**TED**

(on radio)

This is Mayflower One calling mission control. Do you read me? Over.

**INT. MISSION CONTROL**

McCROSKY

A man. Now that's more like it.

(continuing on radio)

This is mission control. Identify yourself and give me your position. Over.

**INT. COCKPIT**

**TED**

(on radio)

The name's Ted Striker and I'm sitting down and facing the front.

**INT. MISSION CONTROL**

McCROSKY

(trying to place the name)

Striker... Striker... Striker...

**CONTROLLER 3**

If you say so.

He slugs the female worker next to him.

McCROSKY

(remembering)

Ted Striker!

**SFX: RADIO STATIC.**

McCROSKY

Damn! We've lost them again.

**CONTROLLER 1**

Could be those sunspots.

**JACOBS**

Could be your dishwashing detergent.

McCROSKY

Striker's the guy who flew that 736 into Chicago over 20 years ago without a crew.

Would someone tell me what in sam hill  
he's doing up there?

**JACOBS**

(waving his hand in the air)  
Me! Me! Me!

**ANGLE ON MISSION CONTROL DOORS**

They are swinging aluminum doors similar to restaurant  
kitchens and hospital operating rooms. Kruger and the  
Commissioner enter through one door.

**COMMISSIONER**

The boys downtown are taking the heat from  
the boys in Washington and the boys...

They PASS OUT OF FRAME. A waiter with tray passes them and  
leaves through the swing doors.

**SFX: CRASHING DISHES**

Two surgeons in operating gowns and masks enter covered in  
food.

We PICK UP Kruger and the Commissioner still walking and  
talking.

**COMMISSIONER**

Bud, the President wants an explanation.

They approach McCrosky.

**MCCROSKY**

Sorry to pull you out of bed at this hour,  
gentlemen.

**KRUGER**

Forget it. I was reading.

**COMMISSIONER**

I was reading too.

**KRUGER**

What's the story?

**COMMISSIONER**

Some southern plantation owner falls in  
love with this poor...

**KRUGER**

I was asking McCrosky, Commissioner.

McCROSKY

He falls in love with this poor school teacher who...

A CONTROLLER interrupts them.

**CONTROLLER**

(to McCrosky)

Sir, we've restored radio transmission.

McCROSKY

Good.

(to Kruger)

We keep losing their radio.

**KRUGER**

Give it to me straight, McCrosky -- what's it look like.

McCROSKY

It's green with numbers and lots of knobs.

**KRUGER**

Not the radio, the situation. I want to know exactly what your people think.

PAN three Controllers at monitors.

**CONTROLLER 1 (V.O.)**

(thinking)

They're screwed.

**CONTROLLER 2 (V.O.)**

(thinking)

They're dead.

**CONTROLLER 3 (V.O.)**

(thinking)

Did I leave the iron on?

**INT. CABIN**

The ship lurches from side to side.

Stella, covered in blood, kneels beside BILLY, a young man bandaged head to toe, lying on a stretcher with lots of I.V. bottles hanging around him. A U.S. ARMY GENERAL stands next to him -- imagine General Patton.

**STELLA**

General Walker is here, Billy. He wants to talk to you.

**GENERAL WALKER**

Billy, if we get through this thing alive, I'd like you to get this letter to my mother.

He hands Billy a letter.

**INT. COCKPIT**

Elaine is monitoring various dials. Ted is at controls and on the radio.

**TED**

(on radio)

An electrical fire in the core has played havoc with the ROK-4000 computer. It's locked us on a direct line with the sun and there's no way we can go to manual. Captain Oveur already tried it and he's...

**OVEUR (O.S.)**

(from floor)

Giants sixty... Rams... zip...

**TED**

... become an intolerable bore. The rest of the crew has been lost and we're out of coffee. Also, we're starting to feel the sun's heat pretty bad.

Striker wipes his forehead. Elaine holds a tan reflector up to her face and turns to the sun.

**INT. CABIN**

Passengers sweat profusely.

**SFX: JUNGLE SOUNDS.**

A MAN slaps a mosquito on the back of his neck.

FOUR MEN sit nude to the waist, wrapped in towels as if in a steam bath.

**MAN ONE**

It's eight-thousand square feet with great

parking and a twenty-year lease with option to buy.

**MAN TWO**

You can't lose, Al.

**MAN THREE**

He can lose. I've seen it happen a thousand times.

**EXT. SHIP - SPACE**

It shoots towards sun.

**INT. MISSION CONTROL**

McCrosky sits at a monitor, talks into a mike and looks down at a book. Behind him two Controllers make a dope deal -- a baggie of grass for cash. We only see their midsections and hands.

McCROSKY

Striker, this is Jack McCrosky, chief controller. I want you to listen to me and listen good.

The buyer checks out the baggie -- it's mostly twigs. The seller is trying to explain the situation with his hands.

McCROSKY

Twenty years ago I helped a young pilot through a storm over Chicago.

The buyer grabs the seller's shirt and tries to get cash back. A fight ensues.

McCROSKY

He didn't have a crew either. He said he couldn't do it. But when the going got tough that kid pulled it together.

The seller's shirt is ripped. Knives are pulled.

McCROSKY

You might have read about him; he made all the big papers and the Canadian Jewish News.

The seller is stabbed.

MCCROSKY

I don't know where he is today but if he was up there right now, I know he'd find some way to turn that bucket around and get the hell out of there, pronto!

**ANGLE ON JACOBS**

**JACOBS**

I wish I could talk like that -- so macho yet so sensitive.

ANGLE ON MCCROSKY'S BOOK - "PEP TALKS FOR ALL OCCASIONS"

McCrosky slams it shut.

MCCROSKY

I just hope I said the right thing.

**TED (V.O.)**

I'm afraid you gave the wrong speech. McCrosky. I'm not your problem. It's this ship. That computer's gone bananas.

MCCROSKY

(holding up the book)

Why the hell are we still using the old manual! Burn this book!

A smiling blonde man in a white sweater with "MORAL MAJORITY" on the front walks by and takes the book.

MCCROSKY

(on radio)

Just hold on, Striker, we'll get back to you.

**INT. COCKPIT**

Ted writes a note to Elaine and hands it to her -- it reads, "WE MUST FIND SOME WAY TO BLOW THAT COMPUTER!" Elaine looks a bit nervous and licks her lip. They look up at ROK's pulsating eye.

Testa pokes her head in. She's soaked with sweat.

**TESTA**

The cabin temperature is rising. The passengers want to know what's happening

up here.

**TED**

Let us handle this end of things. Now what's the coffee situation?

**TESTA**

It just won't drip! I've tried everything. And the passengers are dropping like flies from the heat.

**INT. CABIN**

**SFX: FLIES BUZZING**

Passengers reel and drop to floor.

**INT. COCKPIT**

**TED**

Elaine, I'm going back there. Just hold onto that stick and try to control this hunk of tin as best you can.

**ELAINE**

Ted, please be careful.

Ted leaves. We hear an enormous CRASH on the other side of the door.

**INT. MISSION CONTROL**

JOE DIMAGGIO (MR. COFFEE), drinking a cup of coffee, rushes in accompanied by a GROUND CONTROL OFFICER.

**OFFICER**

(to Joe)

It doesn't look good. The drip seems to be jammed up pretty bad.

**MR. COFFEE**

Did they change the filter and wait for the brew sign to light up?

**OFFICER**

(stopping and looking Mr. Coffee in the eye)

To tell you the truth, sir, I don't really know.

**MUSIC: DRAMATIC STING.**

**ANGLE ON SIX CONTROLLERS**

One holds a hat, one pulls a slip of paper from it.

**CONTROLLER 3**

(reading his slip)  
Eighty-three. What's that mean?

**CONTROLLER WITH HAT**

If eighty-three passengers die, you win  
the two hundred bucks.

**ANGLE ON MR. COFFEE AND OFFICER**

They approach McCrosky.

**OFFICER**

Mr. McCrosky, Mr. Coffee. Coffee,  
McCrosky.

**MCCROSKY**

Thanks for coming down so soon.

**MR. COFFEE**

(checking watch)  
I won't come down for another couple  
hours.

**MCCROSKY**

I'll put you on the radio with Striker.  
Jeez you look familiar. Did you ever play  
water polo?

**MR. COFFEE**

Not to my knowledge.

**MCCROSKY**

I thought so.

**EXT. SHIP - SPACE**

It roars towards the sun. The nose of the ship begins to  
glow red.

**NEWSPAPER HEADLINES SPIN:**

NEW YORK TIMES  
"MERCURY SHUTTLE HEADS FOR DISASTER"

LONDON TIMES  
"DEEP SPACE DEATH CERTAIN"

JERUSALEM POST  
"THEY SHOULDN'T HAVE GONE IN THE FIRST PLACE"

**BUFFALO LOCAL NEWS SET**

**FILM INSET: APARTMENT FIRE**

Set logo reads, "NEWS 4 BUFFALO."

**ANCHOR 1**

Four alarm fire rages through downtown  
Buffalo!

**FILM INSET: ROCKET GOING OFF COURSE**

**ANCHOR 2**

Mercury shuttle heads for sun.

**TOKYO LOCAL NEWS SET**

**FILM INSET: APARTMENT FIRE**

Set logo reads, "NEWS 4 TOKYO"

**ANCHOR 1**

(subtitles)  
Four alarm fire guts Tokyo apartment.

**FILM INSET: SHUTTLE MODEL IN MOUTH OF GODZILLA.**

**SFX: SCREAMS.**

**ANCHOR 2**

(subtitles)  
Mercury mission in death struggle.

**MOSCOW LOCAL NEWS SET**

**FILM INSET: APARTMENT FIRE**

Set logo reads, "NEWS 3 MOSCOW." A gun is held to  
ANCHORMAN'S head.

**ANCHOR 1**

(subtitles)

Four alarm fire in downtown Moscow clears way for glorious new tractor factory.

**FILM INSET: ROCKET GOING OFF COURSE**

**ANCHOR 2**

(subtitles)

Capitalist, imperialist adventurism ends in space disaster.

**ABC "NIGHTLINE"**

**SUPER: "GAY UNMARRIED VEGETARIAN MOTHERS AGAINST SPACE TRAVEL"**

**WOMAN**

If this country was run by vegetarian women who's old men deserted them after knocking them up instead of by meat-eating males, this thing never would have happened.

**EXT. TERMINAL - DAY**

A banner hangs over terminal door: "HOUSTON WELCOMES SPACE DISASTER PRESS."

CLOSEUP OF ATTACHE CASE being carried to the door -- sticker on it reads, "NATIONAL ENQUIRER."

CLOSEUP OF ANOTHER CASE coming from other direction -- sticker on it reads, "NATIONAL STAR."

The cases meet. LOOSEN to REPORTERS.

**ENQUIRER**

(to STAR)

I never forget a face. 'Texas doctor claims sex with chicken cures baldness?'

**STAR**

'Severed legs grow back after Utah man finds Christ?'

**ENQUIRER/STAR**

Long time no see.

They shake hands and turn into the terminal.

**INT. MISSION CONTROL**

Controllers stand over Mr. Coffee -- everyone sips coffee and smokes cigarettes.

**MR. COFFEE**

(on radio)

Have you got the back panel off the brew manifold?

**INT. CABIN**

Ted has the coffee machine apart, wears a headset and holds wires in pliers. Anxious passengers with coffee cups stand over him -- they are all totally wired and going cold turkey.

**TED**

(into headset)

Check.

**MR. COFFEE (V.O.)**

There's a terminal at the base of the coil. That's your contact point.

A PASSENGER bends down and picks a coffee bean off the floor.

**PASSENGER**

Is this a coffee bean?

**ALL PASSENGERS**

(maniacally)

He's got a bean!!

A riot ensues. The "bean" Passenger is beaten to death.

**TED**

(into headset)

It looks like the solder point has melted.

**INT. MISSION CONTROL**

**MR. COFFEE**

(enraged)

Just what I thought. When the hell will you people realize that adding extra water after the initial brew cycle overheats the

system!! Now listen to me, Striker, and listen good.

**EXT. SHIP - SPACE**

It careens towards the sun.

**INT. MISSION CONTROL**

Detective Hallick storms in and up to McCrosky. He flashes his badge.

**DETECTIVE HALLICK**

Who's in charge here, Mister?

**MCCROSKY**

McCrosky, Control.

**DETECTIVE HALLICK**

Hallick, homicide.

**JACOBS**

Jacobs, Pisces.

**KRUGER**

Kruger, Sagittarius.

**COMMISSIONER**

Commissioner, Aquarius.

**DETECTIVE HALLICK**

We have information that one of your passengers is carrying a bomb and might be suicidal.

**MCCROSKY**

Where'd you get this information, Captain?

**DETECTIVE HALLICK**

We have our methods.

**KRUGER**

And what methods are those?

**DETECTIVE HALLICK**

Have you heard of the Heimlich method?

**MCCROSKY**

The method of saving someone choking on a piece of gristle?

**DETECTIVE HALLICK**

Exactly.

KRUGER/McCROSKY/COMMISSIONER

We're familiar with it.

**DETECTIVE HALLICK**

Good. This is the passenger's wife. Mrs. Joe Salucci.

She approaches very distressed looking.

MCCROSKY

What makes you think your husband might want to blow up that shuttle, ma'am?

She goes into her purse for the insurance form.

**MRS. SALUCCI**

This insurance policy.

A large ivory colored vibrator drops out of her purse, hits the floor, and flips on. They all look at it.

**MRS. SALUCCI**

An electric tooth.

(handing McCrosky the insurance form)

Joey was supposed to go to Des Moines for an operation to cure his impotence.

MCCROSKY

The Des Moines Institute?

**MRS. SALUCCI**

Then you know it.

KRUGER/McCROSKY/COMMISSIONER

Yes, we're familiar with it.

**MRS. SALUCCI**

Well, I found out Joey got on this shuttle instead and...

**DETECTIVE HALLICK**

The way I read it, blowin' up a plane in space leaves no traces, if you know what I mean.

**KRUGER**

I'm not exactly sure what you mean,

Captain.

**DETECTIVE HALLICK**

No blood. No body. No bones. No eyes.  
No ears. No throats.

MCCROSKY

(looking at form)

This is \$500,000 worth of insurance!

Kruger, Commissioner, and Hallick all whistle "wow!"

MCCROSKY

Just a second. This is insurance on his  
car!

**MRS. SALUCCI**

That's what worries me.

**KRUGER**

He's impotent.

**COMMISSIONER**

He's suicidal.

**ALL**

And he's stupid!

**MUSIC: DRAMATIC STING.**

**ANOTHER AREA**

**MR. COFFEE**

(into radio)

This is it, Striker. You got one shot and  
one shot only.

**INT. CABIN**

Striker stands over the coffee machine, sweating like mad.  
The Passengers with cups hang over him. He makes contact  
with a wire.

**TED**

(to self)

Contact.

The MACHINE EXPLODES. Coffee gushes out like an oil well  
coming in. The Passengers dance under the gusher of brown  
liquid, mouths open and cheering.

**INT. MISSION CONTROL**

McCROSKY

How are we going to handle this bomb nut?

**CONTROLLER 2**

(rushes up with printouts)

Here are the tests we ran on their computer. I had them xeroxed for you.

McCROSKY

How'd they come out?

**CONTROLLER 2**

Upside-down, but I turned each page over and put them in order. I'm afraid that computer is totally capable of taking control of that ship.

McCROSKY

Let's keep cool. There's gotta be a way to control it.

He lights a cigarette.

**CONTROLLER 3**

(rushes up with diagrams)

These are their position calculations. They've got about ten minutes before they start to burn up.

McCROSKY

Keep calm. A lot can happen in ten minutes.

(to self)

What next?

He sips his coffee.

**CONTROLLER 4**

(rushes in)

Sir, your headlights are on and your doors are locked!

McCROSKY

(spitting out coffee, Danny Thomas style)

Jesus!! I'll be right back!

McCrosky races out.

**EXT. SHIP - SPACE**

It heads closer to the sun. The nose is glowing.

**INT. COCKPIT**

Elaine is checking computer. The cockpit is steaming now. She unbuttons her uniform just as Ted comes in.

**ELAINE**

Ted, we've only got ten minutes.

**TED**

(thinking she wants sex)  
Not now, Elaine.

**ELAINE**

I mean until we start to burn up.

Ted takes his seat and looks at a panel gauge.

**TED**

We're closer to the sun than I estimated.

**INSERT - GAUGES**

One is labeled "EXACT DISTANCE" and reads, "76.50". The other is labeled "ESTIMATED DISTANCE" and reads, "5689465932.09".

**BACK TO SCENE**

**KRUGER (V.O.)**

Come in, Mayflower. This is Bud Kruger. Over.

**TED**

(on radio)  
This is Striker.

**INT. MISSION CONTROL**

**KRUGER**

(on radio)  
Look, Striker, I don't know how you got into that driver's seat but I want Simon

Kurtz on that radio and I want him now!

**INT. COCKPIT**

**TED**

(on radio)

Kurtz was the one who got us into this mess in the first place. You people knew this ship wasn't ready to fly. You played God with over a hundred lives, Kruger, and for what -- the prestige of your precious space program.

**ELAINE**

That was very well put, Ted.

**INT. MISSION CONTROL**

Jacobs stands next to Kruger rubbing his forefingers together in the "shame, shame" sign.

**KRUGER**

(on radio)

Striker, you're heading right for the sun, so don't you think it's a little late for that bleeding heart liberal crap now?

**INT. COCKPIT**

**ELAINE**

He's got a point, Ted.

**INT. CONTROL ROOM - ANGLE ON JACOBS AT A SCOREBOARD**

There are columns under Kruger's and Striker's names. Striker has two check marks. Jacobs gives Kruger one.

**INT. COCKPIT**

**TED**

(on radio)

Call me a bleeding heart, but if we get through this thing I'm preparing a paper on alternative spending directives recommending the transfer of space program funds to low cost housing.

**INT. MISSION CONTROL**

**KRUGER**

(on radio)  
Just put Kurtz on that radio!!

McCrosky rushes in and grabs the mike from Kruger.

**MCCROSKY**

(enraged)  
Look, Kruger, you and your people have caused enough trouble already. I don't care about your political games, I care about only one thing, the lives of those people up there!!! Out of my control room!!

**JACOBS**

Someone's car wouldn't start.

**MCCROSKY**

(on mike)  
Striker, this is McCrosky. Give me five minutes and keep your fingers crossed.  
(to Stinson)  
Stinson, get me the Mayflower plans!  
(to Controller 3)  
You, clear this table!

**JACOBS**

I'll get the cards and bridge mix.

**MCCROSKY**

And someone get me the Sarg!

**CUT TO:**

**CLOSEUP OF SARG**

leaning over the ship's plans. He is eating another cigar. All Controllers stand around him.

**SARG**

That's my little girl, my little darlin', my sweetheart, my honey, and you want to blow her belly out with that bomb. If you blast here in the computer core and the fuselage doesn't give way here and the main communication lines to the cockpit hold here and this baby here doesn't jam

this little old unit up here and throw about two tons of hot steel through here like a hot knife through butter and the upper and lower...

MCCROSKY

What's your point, Sarg?

**SARG**

I have no point.

MCCROSKY

Then it's settled. The bomb is Striker's only chance. Are there any questions?

**CONTROLLERS**

No sir.

MCCROSKY

Those are answers, I asked for questions.

**CONTROLLER 3**

Should a man in his forties have a circumcision?

MCCROSKY

Absolutely.

**INT. COCKPIT**

**TED**

Well, Elaine, this might be it if those guys on the ground don't think of something.

**ELAINE**

I just want you to know, I love you Ted and always will.

**SFX: RADIO BEEPS**

**TED**

That might be the news we've been waiting for.

He grabs radio.

MCCROSKY (V.O.)

I've got some news for you, Striker.

Ted and Elaine smile hopefully at each other.

**TED**

(on radio)  
Roger.

MCCROSKY (V.O.)

One of your passengers is carrying a bomb  
and is suicidal.

**MUSIC: DRAMATIC STING**

**ELAINE**

A b...

She covers her mouth.

MCCROSKY (V.O.)

No, a bomb.

**INT. CABIN**

Joe Salucci wipes his brow, lays his case on his lap.

**ANGLE ON FRONT OF CABIN**

Ted and Mary huddle.

**TED**

Which passenger is Joe Salucci?

**MARY**

Sixteen 'C', why?

**TED**

He's carrying a bomb.

**MARY**

A b...

She covers her mouth.

**TED**

No, a bomb. Now, as discreetly as  
possible, I want you to move the  
passengers into the lounge.

**MARY**

What should I say?

**TED**

Anything. Just don't let Salucci think we're onto him.

Ted moves down the aisle. Mary gets on the P.A.

**MARY**

Would everyone not carrying a bomb please move to the lounge.

The Passengers go nuts screaming, "A bomb!!!"

**JOE**

(jumping up with his case)  
Don't anyone move!

All the passengers pile up in a ceiling-to-floor wall behind Ted -- he extends his arms, holding them back.

**TED**

Mr. Salucci, listen to me.

Ted takes a step forward away from the wall of passengers -- the wall crumbles.

**TED**

Joe, you don't want to blow that thing and kill all these innocent people.

**JOE**

I don't want to live anymore.

**TED**

Joe, the insurance policy won't help your wife and kids. You bought auto insurance, not life insurance.

**JOE**

What?

**TED**

(inching up on him)  
That's right, Joe. Now, no one's going to hurt you and no one has to know what's wrong with you.

**JOE**

You're sure?

**TED**

I'm sure.

Ted is almost up to Joe when:

**JIMMY**

(yells)  
That's the guy from the terminal who can't  
get it up!!

Joe bolts. Passengers panic. Ted tackles him. The case flies into the air in SLOW MOTION. It turns slowly, hanging for the longest time as we CUT, still in SLOW MOTION, to horrified faces watching it. This SLOW MOTION sequence lasts for about 60 seconds -- people put on make-up, do macrame, read, etc. -- while the case is still in the air. Suddenly, Scraps leaps high into the air in SLOW MOTION and comes down with the case between his teeth.

**INT. MISSION CONTROL**

Controllers huddle over one monitor.

McCROSKY

Get that bomb, Striker! Get that bomb!

**ELAINE (V.O.)**

Come in, Control! We have the bomb!!

**ALL CONTROLLERS**

He's got the bomb!!

**JACOB**

This is just like an election in Iran.

**INT. COCKPIT**

Ted is back at the controls -- the cockpit is incredibly hot now.

**TED**

This heat's getting unbearable.

He looks down and sees two eggs frying on the dash.

**ELAINE**

But it is a dry heat, Ted.

**INT. MISSION CONTROL**

Controllers are grouped around the plans.

McCROSKY

Do we use the bomb to blow that computer or is there another way? I want to know what everyone thinks.

**CONTROLLER 2 (V.O.)**

I think...  
(changes mind)  
... No.

**CONTROLLER 3 (V.O.)**

We could knock out the wall between the cockpit and cabin, and hang plants.

**CONTROLLER 2 (V.O.)**

I think...  
(changes mind)  
... No.

**CONTROLLER 4 (V.O.)**

You can't knock that wall out. That's a support wall, asshole.

**CONTROLLER 2 (V.O.)**

I think...  
(changes mind)  
No.

**CONTROLLER 5 (V.O.)**

Did I flush?

**MCCROSKY**

Then it's settled. We use the bomb.  
(grabs radio)  
Striker, McCrosky.

## **INT. COCKPIT**

**MCCROSKY (V.O.)**

We've gone over the blueprints and you've got only one option.

**TED**

(on radio)  
I know what you're going to say, McCrosky -- knock out the wall between the cockpit and cabin and hang plants.

**MCCROSKY (V.O.)**

Forget it. That's a support wall. Use the bomb.

**ELAINE**

The b...

She covers her mouth.

McCROSKY (V.O.)

I keep telling you, not the b... The bomb!!

**TED**

(almost to self)

Why, you'd have to be crazy to try a stunt like that.

Elaine looks at Ted.

**INT. CABIN**

All passengers look forward in Ted's direction.

**INT. COCKPIT**

SUPER the womb over Ted's face.

**DOCTOR'S VOICE**

You're too low in the womb, Striker!  
You've got to come out feet first!

**LOSE SUPER.**

**TED**

(grabs case)

Elaine. I'm going back there.

**ELAINE**

Ted... I love you. Be careful.

Ted leaves.

**SFX: CRASHING MUSICAL INSTRUMENTS**

**INT. MISSION CONTROL**

McCROSKY

(to his controllers)

I want everyone on their toes for this one.

**ANGLE ON JACOBS**

Handing out ballet slippers to the Controllers who are passing a joint down the line.

MCCROSKY

And if anyone has any ideas, I want to hear them now.

**JACOBS**

How about a show just like Hollywood Squares but with kids. Gary Coleman could host.

**INT. CABIN**

The Passengers stand in the aisle listening to Mary.

**MARY**

Now I want everyone to move to the front of the cabin.

Passengers move calmly.

**MARY**

That's fine. Stay calm. We just want everyone as far away from the blast as possible.

The Passengers panic and stampede right over her.

**INT. COMPUTER CORE**

Ted wears a gas mask and attaches the time-bomb to the computer.

**ROK**

What are you doing, Ted? Why are you wearing that mask, Ted?

Gas spews out of a vent. Ted makes sure his gas mask is tight.

**INT. CABIN**

Simon is dressed in space suit and moving down the aisle. Elaine holds onto him.

**ELAINE**

Simon! Wait! What are you doing?!

They pass Father O'Flanagan. He has a Bongo drum at his seat.

**O'FLANAGAN**

Under the 'B', sixteen!

**SIMON**

I've lost the ship and now I've lost you, Elaine. I'm getting out.

**ELAINE**

Simon, I didn't want it to end like this. We can be friends! You'll die out there.

**SIMON**

Maybe.

**ELAINE**

Simon, what are you saying?!

Simon steps into a hatch labeled, "ESCAPE CAPSULE".

**SIMON**

I'm saying, I can't take the singles scene again, Elaine.

The hatch door slams shut. A passenger passes with a sandwich board that reads, "JESUS WAS A SINGLE."

**ELAINE**

Simon, no!

Jimmy appears and yells through the window on the hatch.

**JIMMY**

You want to talk about it now, Commander?

The capsule ejects.

**INT. KRUGER'S OFFICE**

The Commissioner stands in front of the painting of astronauts on black velvet. He is on the phone.

**COMMISSIONER**

Give me the President of the United States. Tell him it's the Commissioner.

(to Kruger)

I don't know how the old man's going to

take this.

**INT. OVAL OFFICE**

The PRESIDENT poses for a photo session: CLOSEUP of President holding aloft in a victory salute, the hands of two black men. On the camera flash we LOOSEN to reveal the bodiless arms of two black mannequins. An AID hands the phone to the President.

**AID**

Houston, sir.

**PRESIDENT**

(taking phone)

This is the President... What?!... What?!

He walks past a wall of photos of past presidents: JFK, Johnson, Nixon, Ford, Carter, Reagan, Reagan older, Reagan much older, Merv Griffin, a chimp, and this President.

**SPLIT SCREEN: PRESIDENT AND COMMISSIONER**

**COMMISSIONER**

I don't think that shuttle's going to make it, sir.

The President passes an Arab piling millions in cash onto his desk.

**PRESIDENT**

Damnit, Mister, the dignity and integrity of this presidency depends on the success of that mission. And that's my last word!

**COMMISSIONER**

Yes, sir.

They both hang up and, making sure no one is watching, pick their noses.

**WIPE TO FULL SCREEN OF OVAL OFFICE**

**AID**

What's our strategy on this one, sir?

**PRESIDENT**

I work for the people of these United States, Frank. I have to do what's best for them.

(grabs the red phone)

Al, kill social security, cancel school lunches only for the poor, dismantle welfare, close all hospitals and public toilets, green light the MX-6, invade Brazil, and bring my horse around after my nap!

**INT. COCKPIT**

Ted is at the controls. Elaine rushes in.

**ELAINE**

Simon just ejected!

**TED**

Sit down, Elaine. If this bomb trick works we just might make it. Simon was a fool to eject now.

**ELAINE**

You mean...

**TED**

That's right -- premature ejection.

**ELAINE**

What will happen to him, Ted?

**TED**

The sun will heat that thing to over 450 degrees within seconds. He'll roast like a pig on a spit.

**EXT. ESCAPE CAPSULE - SPACE**

We see a roast on a spit through the window.

**INT. COMPUTER CORE**

The clock on the time bomb TICKS down.

**INT. COCKPIT**

**TED**

(looking at wristwatch)  
Are you afraid?

**ELAINE**

Not when I'm with you, Ted.

**TED**

I guess you'd have to be a fool not to be afraid at a time like this.

**INT. CABIN**

Mrs. Gooch sucks on her cushion -- she's totally zonked on acid.

**MAN NEXT TO HER**

Are you afraid?

**MRS. GOOCH**

(looking at her hands)  
Are these my hands?

**FATHER O'FLANAGAN**

(to Stella)  
Are you afraid?

**STELLA**

I'm a nurse. I can't afford to be afraid, Father.

**ANOTHER AREA**

**JIMMY**

(to Scraps)  
Are you afraid, Scraps?

**SCRAPS**

(he BARKS once, subtitle  
translate)  
Now when there's a guy like Ted Striker up there, Jimmy.  
(he BARKS one more time --  
subtitles)  
Now how about a little scratch on the inner thigh?

**INT. COCKPIT**

Testa stands over Ted with a clipboard.

**TESTA**

Fifty-six percent of the passengers are afraid. Twenty-nine percent are not

afraid. Eight percent are undecided and seven percent think Israel should give back Finland.

**TED**

You better strap yourself in, Testa.  
(on radio)  
Mission control, this is Mayflower. Over.

McCROSKY (V.O.)

Go ahead, Striker.

**TED**

(on radio)  
We've got about 60 seconds before that thing blows. We're set to reprogram for Mercury at zero point five WORP.

**INT. MISSION CONTROL**

McCROKSY

(on radio)  
Zero point five WORP?!

**STRIKER (V.O.)**

That's right. When the bomb explodes we're going to have a ten foot hole in the fuselage and I want to get there as fast as I can. I know what this snip can do, McCrosky.

McCROKSY

(to Controllers)  
No one's ever travelled at that speed before.

**JACOBS**

Last spring we did Europe in nine days.

**EXT. SHIP - SPACE**

It careens towards the sun.

**INT. COMPUTER CORE**

Bomb clock TICKS down.

**INT. CABIN**

Mary instructs Passengers.

**MARY**

Heads between the knees!  
(looking down aisle)  
Between your own knees, Father!

O'Flanagan looks around guiltily.

**INT. MISSION CONTROL**

McCrosky addresses his troops.

McCROSKY

I don't find it easy to talk at a time like this, but I want to say something about that guy up there. I can sum it all up in one word -- courage, dedication, spirit, pride, selflessness, and g-u-t-s, guts. Striker's got more guts in his little finger than most of us have in our large intestine. He's got guts up to his eyeballs, guts coming out of his ears.

Controllers start playing cards, doing needlepoint.

McCROSKY

Sure it's a cliché but great shortstops are born, not made, and a clown is funny in the circus but when he gets on the highway, he's murder. It bugged me too when Mr. Ed refused to talk when the neighbors came over but...

**INT. COMPUTER CORE**

The bomb TICKS down and BLOWS.

**INT. COCKPIT**

The ship shakes violently. Ted fights for control.

**INSERT - SPEEDOMETER SLOWS**

**BACK TO SCENE**

**SFX: ENGINE WHINE SUBSIDES.**

The ship starts bumping as if it's hit a rough road.

**TED**

(on radio)

We've blown the computer!

(to Elaine)

Elaine! Set course change!

**ELAINE**

(flips a switch)

Set!

**TED**

Now!

**ELAINE**

(pushes a button)

Compute!

"Compute" sign flashes.

Ted pulls an acceleration lever.

**TED**

Here goes.

**EXT. SHIP - SPACE**

It slows to a halt.

**INT. COCKPIT**

Ted pulls the lever hard toward himself. The ship shudders.

**EXT. SHIP - SPACE**

The ship slingshots in the opposite direction, disappearing into the void leaving a trail of light.

**INT. COCKPIT**

**INSERT - PANEL LIGHT, "0.5 WORP"**

**BACK TO SCENE**

**TED**

(on radio)  
Point five WORP!

**INT. MISSION CONTROL**

PAN Controllers looking intently into the night sky. PAN to Mrs. Salucci intently gripping her vibrator -- it's on. PAN to Jacobs reading VARIETY -- headline: "PARAMOUNT ANNOUNCES SHUTTLE DISASTER PIC!"

MCCROSKY

Zero point five WORP, that's half the speed of light. We really have no idea what can happen to the human body at that speed.

**INT. CABIN**

Two Passengers (contortionists) with legs up over their shoulders and looking out over their rear ends, play cards.

**INT. COCKPIT**

The interior vibrates. A psychedelic blaze of multi-colored light illuminates the interior. Ted struggles with the controls.

MCCROSKY (V.O.)

Striker, we're monitoring you. You're right on course. At that speed you should hit Mercury in about six minutes. So give yourself enough time to kill those WORP engines.

**INT. MISSION CONTROL**

MCCROSKY

(on radio)  
We'll be out of radio range in a few seconds. I'm going to put you in contact with Mercury Base Alpha Beta for your final descent. Over.

(off mike)

Stinson, who's in command of Alpha Beta?

**STINSON**

Al Hammil?

**CONTROLLER 3**

Not anymore. It's Rex Kramer, now.

McCROSKY

Not Rex Kramer!

**CONTROLLER 3**

No, Rex Kramer.

**EXT. MERCURY - NIGHT**

We see the Alpha Beta base in distance with an ALPHA BETA neon sign flashing.

**SFX: WAILING SUBMARINE SIREN.**

**SUPER: MERCURY BASE, ALPHA BETA**

**INT. ALPHA BETA BASE - CORRIDOR**

**SFX: WAILING SUBMARINE SIREN.**

Four uniformed officers race to their posts around a corner and collide with four others racing around the corner from the other direction.

**INT. ELEVATOR - ALPHA BETA BASE**

REX KRAMER watches the floors flash by on the panel above the door.

**INSERT - FLOOR LIGHT, "LEVEL 1 - POWER STATION"**

O.S. we hear a DOG GROWLING and fighting with something.

**CLOSEUP OF KRAMER**

**KRAMER**

I know this guy, Ted Striker. I flew with him during the war. He was a crack pilot but he didn't have it in the crunch... That is...

**INSERT - FLOOR LIGHT, "LEVEL 3 - LIVING QUARTERS"**

**BACK TO SCENE**

**KRAMER**

Until that day over Chicago. He brought  
that busted up 767 out of that storm like  
a paper glider coming outta the baby blue.

**INSERT - FLOOR LIGHT, "LEVEL 5 - WOMEN'S SHOES, BEDDING,  
APPLIANCES". "LEVEL 6 - DESIGNER JEANS".**

**BACK TO SCENE**

**KRAMER**

But flying that shuttle is a whole  
different ballgame.

The elevator doors open. Kramer steps out into the  
communications room.

**SFX: SUBMARINE SIREN WAILS.**

PAN down to floor of elevator to find a young officer --  
Carey -- torn to shreds and fighting off Kramer's golden  
retriever dog. The doors close. Kramer approaches an  
**OFFICER.**

**KRAMER**

What's the latest, Lieutenant?

**OFFICER**

They'll hit our atmosphere in about three  
minutes, if they hold together. They've  
lost their computer and are coming in at  
zero point five WOPR on manual control,  
sir.

**INT. COCKPIT**

Ted shifts a stick shift on the steering column.

**INT. ALPHA BETA COMMUNICATIONS ROOM**

Kramer looks at the big screen.

**SFX: SUBMARINE SIREN WAILS.**

**KRAMER**

Down scope!

A submarine periscope drops. Kramer looks for the shuttle.

**KRAMER**

He'll never bring that thing in on manual,  
but I guess Striker's their only hope.

**INSERT - PERISCOPE SHOT OF WWII SHIPS**

**BACK TO SCENE**

**KRAMER**

It's his ship now. He's the top dog.

**INSERT - PERISCOPE SHOT OF SHORE LINE FROM WWII FILM**

**BACK TO SCENE**

**KRAMER**

The big man. The numero uno honcho.

**INSERT - PERISCOPE SHOT OF DESERT**

**BACK TO SCENE**

**KRAMER**

The head cheese.

**INSERT - PERISCOPE SHOT OF THE ED SULLIVAN SHOW -- ED WAVES  
GOODNIGHT.**

**BACK TO SCENE**

Kramer steps away from the scope. It drops down. A man in  
a barber chair is on the other end of the steel column and  
comes to rest on the floor.

**OFFICER 2**

Sir, we have radio contact.

**INT. CABIN**

Testa talks to the passengers. Psychedelic lights flash.

**TESTA**

(yelling)

We're travelling at one half the speed of light. There is nothing to worry about. However, you might experience some temporary metabolic changes.

**ANGLE ON WOMAN**

Her beard grows.

**INSERT - CLOSEUP OF SANITARY NAPKIN DISPENSER**

A flurry of hands empties it in two seconds.

**ANGLE ON TEXAN**

He has turned into a Hassidic Rabbi.

**INT. COCKPIT**

Ted is fighting to maintain control.

**KRAMER (V.O.)**

Striker, this is Rex Kramer on Alpha Beta. Do you read me? Over.

Ted and Elaine give startled looks of recognition.

**KRAMER (V.O.)**

That's right, Ted. Rex Kramer. We've locked you on track beam. You're going to have to kill those WORP engines in exactly thirty seconds. Over.

**INT. MISSION CONTROL**

Everyone tensely looks out the window into the night sky.

**MCCROSKY**

There's nothing else we can do for those people out there now, except pray.

The entire room explodes in an up-beat Southern Baptists'

rendition of "HE'S GOT THE WHOLE WORLD IN HIS HANDS".

**INT. COCKPIT**

**KRAMER (V.O.)**

Now, Striker! Kill WORP!

Ted pushes his WORP lever forward but it comes off in his hand.

**ELAINE**

Ted, the lever!

**TED**

(on radio)

Kramer, the WORP control handle just came off in my hand.

**KRAMER (V.O.)**

Try another handle!

**TED**

There are no more handles, only switches.

**KRAMER (V.O.)**

No buttons?!

**TED**

(looking around madly)

Just switches, lights, and knobs.

**INT. ALPHA BETA COMMUNICATIONS ROOM**

**KRAMER**

(looking at buttons and levers  
on his panel)

I'd give my right arm to get just one of  
these buttons or levers up there right  
now.

(on radio)

Okay, Striker. You're going to have to  
pull that lever panel off.

**INT. COCKPIT**

**TED**

(to Elaine)

Screw driver!

She hands him a vodka and orange juice. Ted throws it on his face. He reaches down and rips the panel off, exposing all sorts of wires.

**KRAMER (V.O.)**

Now find a piece of metal and stick it in there.

Ted looks around for a piece of metal. Elaine pulls a bobby pin from her hair.

**ELAINE**

Will this work, Ted?

Her long brown hair falls sexily. She sweeps it back with a toss of her head. Ted is overwhelmed by her.

**TED**

Thanks.  
(on radio)  
I've got something that might work.

**INT. ALPHA BETA COMMUNICATIONS ROOM**

**TED (V.O.)**

A bobby pin.

Kramer and Aids exchange a look which questions Ted's sexuality.

**KRAMER**

What the hell is a man doing with a...  
forget it.  
(on radio)  
It'll have to do, Striker.

**INT. COCKPIT**

Ted sticks the bobby pin into the wires. Sparks fly. The ship starts slowing up.

**SFX: THE ENGINE WHINE SUBSIDES.**

**INSERT - SPEEDOMETER WINDING DOWN**

**BACK TO SCENE**

**TED**

It's working.

**INT. COMMUNICATIONS ROOM**

Kramer stands in front of the huge screen. A small ship appears in the distance coming right at us.

**KRAMER**

(on radio)

Okay, Striker. We have you on visual.  
Just keep her level.

**EXT. SHIP - SPACE**

It careens towards the planet surface.

**INT. COCKPIT**

It starts bouncing wildly.

**TED**

She's coming apart!

**INT. CABIN**

Passengers scream.

**INT. NEWS SET - BUFFALO**

The anchorman screams.

**SUPER: "EDITORIAL".**

**INT. NEWS SET - TOKYO**

The anchorman screams.

**SUPER: "EDITORIAL".** (In Russian looking print.)

**INT. HOTEL LOBBY - RIO MONTENEGRO**

The desk clerk screams.

**INT. COCKPIT**

**KRAMER (V.O.)**

Keep her nose up! Don't fight her!

**TED**

I'm trying but she's fighting me!

A boxing glove springs from the dash punching Ted in the face.

**ELAINE**

Ted, that's Alpha Beta!

**ANGLE OUT SHIP WINDOW - NIGHT**

We see the lights of a small colony on planet surface. The Alpha Beta neon sign is visible.

**INT. ALPHA BETA COMMUNICATIONS ROOM**

Kramer sits in a large swivel chair -- like Captain Kirk's on the Enterprise bridge. As he talks, he nonchalantly swivels so his back is to the huge window. We see the Mayflower approaching on the screen.

**KRAMER**

(on radio)

Now, Striker, there are a few things you have to keep in mind as you get close to the planet's atmosphere.

**ANGLE ON COMMUNICATION ROOM PERSONNEL**

They watch in horror as the Mayflower comes shooting at them.

**KRAMER**

(on radio)

First and foremost you have to make one very important decision.

**INT. COCKPIT**

Elaine looks out the window -- horrified.

**ELAINE**

Ted! We're not stopping!!

Ted fights the controls.

**KRAMER (V.O.)**

Is this a landing you're sure you can make without endangering the lives of your passengers?

**INT. ALPHA BETA COMMUNICATIONS ROOM**

**ANGLE ON PERSONNEL**

They run for cover.

**ANGLE ON THE SCREEN**

The Mayflower comes right at the screen and crashes through it. Kramer still has his back to the screen and doesn't notice what has happened -- the room behind him has been totally demolished.

**KRAMER**

(on radio)

Now, once you've made that decision you have to be very clear about your responsibility to those people on that ship.

**INT. COCKPIT**

The front window is broken. Ted and Elaine are covered in debris. Elaine's eyes grow wide with terror again.

**ELAINE**

Ted!

**EXT. PLANET SURFACE**

A group of scientists stand at a keyboard synthesizer. One plays the series of notes from CLOSE ENCOUNTERS. Suddenly the Mayflower appears over a hill. They all jump for cover as it crashes through the synthesizer.

**INT. COCKPIT**

Ted and Elaine are covered in piano keys.

**KRAMER (V.O.)**

Their lives, their futures, their goals  
and aspirations are in your hands,  
Striker.

**EXT. PLANET SURFACE**

The Mayflower bounces across the surface.

**INT. CABIN**

Mary maneuvers down the aisle. Passengers are screaming and  
being tossed around.

**MARY**

(to one passenger)  
Seat backs up. Thank you.

She looks up and sees feet dangling from the ceiling. A man  
has gone right through the ceiling up to his waist.

**MARY**

(looking up)  
Sir, you really must take your seat.

**INT. ALPHA BETA COMMUNICATIONS ROOM**

**KRAMER**

(on radio)  
We're all with you on this one, Striker.  
Now get ready to position landing gear,  
cut engines, and fire your retrorockets.

**EXT. PLANET SURFACE - DAWN**

The Mayflower careens to a smoking, crunching, shattering  
stop.

**INT. CABIN**

Mary and Testa start directing panic-stricken passengers to  
the exits.

**INT. ALPHA BETA COMMUNICATIONS ROOM**

**KRAMER**

(on radio)  
Timing's of the essence on a lame duck  
approach, Striker. Don't fight her. Hold  
her steady. Nose up.

**EXT. SHIP ON A HILL - DAWN**

Ted and Elaine stand looking down on the wreckage. In b.g.,  
SIRENS WAIL, emergency lights flash across Ted and Elaine.

**VOICES (O.S.)**

You'll be all right! Everyone's going to  
be okay!

Ted holds Elaine.

**KRAMER (V.O.)**

Don't fight her, Striker. Hold her! Hold  
her! Stay with her, Striker!

Ted and Elaine kiss.

**KRAMER (V.O.)**

Now, hit your landing gear and cut those  
engines!

**INT. ALPHA BETA COMMUNICATIONS ROOM**

**KRAMER**

(on radio)  
Timing's everything, Striker! Fire your  
retro-rockets!

**EXT. PLANET SURFACE - DAWN**

Ted and Elaine walk off into the distance.

**SFX: SIRENS FROM CRASH AREA IN DISTANCE.**

**KRAMER (V.O.)**

(voice fading)  
Now give her full flap and keep that nose  
up. Okay, now!

**ELAINE**

Ted, what's going to happen to us?

Ted stops and looks into the distant, dark sky. A printed  
crawl begins:

**MUSIC: OPTIMISTIC THEME**

**CRAWL**

**FAR, FAR AWAY IN THE DEEPEST REGIONS OF  
OUR VAST SOLAR SYSTEM, A SMALL, BRAVE  
GROUP OF PIONEERS EMBARK ON A BOLD NEW  
ADVENTURE. THEIR MISSION: TO OPEN UP A  
NEW FRONTIER. THEIR GOAL, TO BUILD A  
BRAVE NEW WORLD.**

Ted and Elaine walk towards crawl and are approached by two  
strange CREATURES -- bald with a shock of hair sprouting  
from the top of their heads.

**CREATURE**

Hello, we'd like you to have this flower.  
We're with the Church of Mercurial  
Consciousness. Would you like to make a  
donation?

**THE END**