

Josh and S.A.M.

UNTITLED JOSH AND SAM PROJECT

By

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CITY LIGHT FILMS

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FADE IN:

1 EXT. AN ORANGE COUNTY ELEMENTARY SCHOOL - DAY 1

Against a bright, hot, Summer sun we watch a KICKBALL fall \*  
 from the sky behind a crowded JUNGLE GYM with a METAL LABEL \*  
 riveted to its top crossbar: "Funded by THE CALIFORNIA \*  
 STATE LOTTERY -- Costa Mesa School District." \*

From the Jungle Gym we move through the PLAYGROUND filled \*  
 with seven and eight year-old CHILDREN, all dressed for \*  
 Summer in shorts, t-shirts, and tank tops, and all engaged \*  
 in supervised games of dodge ball, four square, jump rope, \*  
 and then finally kickball where we see a round-faced GIRL \*  
 toe swipe a pitched ball to third base for a run to first. \*

Every child on the "UP" TEAM cheers as she beats the throw;  
 every child, that is, except an INTENSE BOY who stands at  
 the front of the line, staring at nothing in front of him,  
 his nearly eight year-old mind miles from this game.

TEACHER

Sam. It's your turn. You're up  
 now.

SAM WHITNEY shows little emotion and no change of  
 expression as he steps up to the rising cacophony of  
 taunting infielders.

"Hey, it's Sam the space man! Kick it into orbit, Space  
 Man! He's an Alien! The Alien from Planet Sam!"

TEACHER (contd)

All of you. Stop that. It isn't  
 nice.

The pitcher rolls the ball with a grin.

PITCHER

Kick it, Space Man.

TEACHER

Blaine!

Sam ignores the pitch, his eyes now fixed on its source  
 with unrelenting intensity.

The catcher returns the ball. The pitcher rolls another,  
 again saying "space man" and "alien" in clear succession. \*

Sam let's it pass again, staring now at the pitcher as if  
 he were trying to burn him alive with some invisible heat  
 ray in his eyes.

TEACHER (contd)

C'mon, Sam. Those were good  
 pitches.

SAM

Okay.

1 CONTINUED:

1

The pitcher grins and rolls again; again mouthing "space man" and "alien", but this time surprised to see Sam take two quick steps to kick the ball with incredible speed--  
--directly at his face.

The pitcher ducks for his life. The ball screams over his head, slicing through the herd of stunned center fielders.

"UP" TEAM

Run, Sam!! Run!!

As the pitcher watches the ball disappear and the base runners advance to second, third, and home, he turns just in time to see Sam running toward him at full speed.

PITCHER

Miss Foster!!

But it's too late as Sam has now thrown him to the grass with one, two, three, four, five punches to the same face he missed with the kick ball.

TEACHER

Sam!! Stop that!

But Sam doesn't as the whole group circles around the pummeling.

TEACHER (contd)

STOP THAT NOW!!

The young TEACHER tries hard to physically pull Sam off the offending pitcher as we--

CUT TO:

2 INT. A BATHROOM - DAY

2

ANGLE - A BOY'S HANDS - trying hard to pull open a solid steel PAD LOCK.

With his mother, CAROLINE, blow drying her hair in front of the mirror, JOSH WHITNEY - skinny, blond, and twelve years old - goes back to secretly picking the Pad Lock with a stainless steel and retractable LOCK-PICKING DEVICE while he reclines in the large and empty bathtub.

CAROLINE

(over the dryer)

It's only for three weeks, Josh!  
And your father will miss you and  
Sam if you don't go to Florida  
before school starts!

JOSH

But don't you see? I can't leave  
you alone with a drug smuggler.

2 CONTINUED:

2

CAROLINE

He's a banker, Josh! Jean-Pierre is a very honest and respectable banker. And that reminds me.

(turning off the  
blow dryer)

You wouldn't know anything about a two hundred dollar charge on his Gold Card? From the 'Urban Outlaw' catalogue?

\*

The lock CLICKS open. Josh quickly pockets the picking device.

JOSH

I don't know about that. How would I know about that?

CAROLINE

I'm not accusing, Sweetheart. But Jean-Pierre had to cancel his account over it and I thought you might know.

Caroline - pretty, blonde and thirty-three years old - walks out of the room in her slip leaving Josh to sit up and yell from the bathtub.

JOSH

The 'Urban Outlaw' Catalogue? If that isn't solid proof I don't know what is!

3 INT. THE BEDROOM

3

Josh continues the same argument as Caroline slips into a sexy evening dress.

JOSH

Mom? Why do you think Jean-Pierre's always flying to China?

CAROLINE

Could you zip me, dear?

Josh zips up his mother's dress as if he had a hundred times before.

JOSH

And always talking about the B.H.K.?

CAROLINE

The Bank of Hong Kong?

JOSH

No. The Burmese Heroin Kartel.

3 CONTINUED:

3

CAROLINE  
Cartel starts with a 'C', Josh.

The DOORBELL RINGS.

CAROLINE (contd)  
The baby-sitter. Thank God.

Caroline marches out with Josh close behind.

JOSH  
It's a code, then! You can't be  
too careful in the drug business.

4 INT. THE HALLWAY AND KITCHEN - DAY

4

Caroline opens the door to reveal the young Summer School Teacher behind Sam who marches in past his mother.

TEACHER  
Hi, Mrs. Whitney. I'm afraid Sam  
started another fight today.

CAROLINE  
Oh...

TEACHER  
I tried to call but your phone's  
been busy all afternoon.

Caroline picks up a PORTABLE TELEPHONE near where Sam now climbs onto the counter to retrieve a BAG OF COOKIES from the cupboard.

CAROLINE  
Damn it. Someone left it off the  
hook.

Caroline looks straight at Josh when she says that and immediately auto-dials a number. Josh shrugs, innocent.

The Teacher follows into the kitchen.

TEACHER  
It's getting worse, Mrs. Whitney.  
We know Sam's an intelligent boy -  
he tested very high - but he still  
spends all his Summer Classes  
picking tape off the desk and  
staring at the floor.

\*  
\*

CAROLINE  
I'm sorry about this. I think I  
know what it is.  
(into the phone)  
Sandy!! Where are you? I have to  
leave in fifteen minutes.

4 CONTINUED:

4

Josh walks up and stares at Sam now sitting on the kitchen counter, eating cookies from the bag.

JOSH

Retard.

Sam kicks Josh squarely in the gut.

JOSH (contd)

Ouwv!! See that, Mom?

Josh grabs Sam's foot. Sam pulls Josh's arm to bite it. Josh pulls his arm away, dragging Sam off the counter causing cookies to fly.

JOSH (contd)

This is what happens when you drink while you're pregnant!

The young teacher can't believe what she's seeing.

TEACHER

Mrs. Whitney. If his behavior doesn't change before the regular session starts next month, the school will keep him in the second grade.

\*  
\*  
\*

Caroline raises her finger to the Teacher "just a minute".

CAROLINE

(into the phone)

Telling you not to come tonight?  
I didn't write a note saying that.

Hearing that, Josh lets down his guard, looking back guiltily at his mother.

CAROLINE (contd)

I know my signature too, but--

Caroline catches Josh's guilty eye. She fumes as she realizes, slowly lowering the phone.

JOSH

It was for your own good, Mom. I mean, what if the F.B.I. moved in on him tonight?

Sam lunges to tackle Josh, but is only able to push and hang onto his waist.

JOSH (contd)

You could end up in a women's prison. And then we'd have to stay with Dad forever.

4 CONTINUED: (2)

4

Still struggling to bring Josh<sup>ff</sup> down, Sam uses his free hand to shove the back of Josh's knees. Caroline puts down the phone now with an apologetic look to the Teacher.

CAROLINE

I'm sure Sam'll be fine when he gets to Florida.

(whispers so the boys won't hear)

It's just that he's closer with his father than he is with me.

Josh swings the clinging Sam into the wall causing a PICTURE FRAME to fall with a loud CRASH.

CAROLINE (contd)

Both of you!! Go to your room and pack your suitcases. I don't want you missing another plane tomorrow.

As the boys disappear down the hallway, Caroline casts her desperate eyes to the frustrated Teacher.

CAROLINE (contd)

You wouldn't know where I can get a baby-sitter on short notice.

The Teacher shakes her disbelieving head.

TEACHER

No... I don't.

She walks out the door leaving Caroline alone with the mess, holding her breath with a resigned sigh.

CAROLINE

And put on some nice clothes for dinner!

5 INT. JOSH'S ROOM

5

Josh smiles hearing that as he slams the door closed to his room, a disheveled sanctuary scattered with books, a TV and a MacIntosh computer.

He pulls down his suitcase and throws it on the unmade bed.

JOSH

Ooohhh, Caroolahn. Why do we have to waste a fine deenerre wiss your troubloolsome boys?

Josh opens a Strongbox with a key to reveal what looks like a Credit Card STRIPE-READER wired to a Microcassette Recorder. On it is the emblem: "Another Fine Product from the URBAN OUTLAW CATALOGUE."

\*  
\*

5 CONTINUED:

5

JOSH (contd)

Zee young one eez a reetard and zee  
older a liar and a creeminal.

He removes four hand-cut PLASTIC CARDS, each with a glued-on Magnetic Stripe and a NAME and PIN NUMBER written in felt pen.

JOSH (contd)

Let's sell zem to zee geepseez and  
staart overre.

Finding one that says "J.P.'S GOLD CARD", he uses a pair of \*  
scissors to cut it in pieces. He pockets the other three.

6 INT. A CONTINENTAL RESTAURANT - NIGHT (DUSK)

6

Josh's fake accent segues into the real voice of JEAN-PIERRE, forty years old, very handsome, and perhaps the most humorless Belgian ever to cross the Atlantic Ocean.

He stares down the table at Josh who, with Sam, has crashed this romantic evening out with their mother, Caroline.

JEAN-PIERRE

Just what eez it yooer suggesting,  
Joshua?

Caroline glares at Josh, not noticing Sam struggling to cut his slice of CHATEAUBRIAND.

JOSH

Nothing. It's just that someday I  
want to be a 'banker' like you, but  
I don't know how to speak Burmese.

JEAN-PIERRE

So?

JOSH

So when the you-know-whats come in  
with their bags of cash, do they  
bring their own translators or  
what?

CAROLINE

Josh...!

(to J.P.)

I'm sorry. He thinks he's being  
clever.

Jean Pierre responds by smiling and kissing Caroline with a whisper in her ear.

JEAN-PIERRE

But not clever enough to stay home  
alone, no?

6 CONTINUED:

6

Caroline whispers back something, seemingly uneasy that this is in front of her children, but clearly enamored with her handsome Belgian.

Josh pours some wine into his empty water glass. No response. He drinks it. Still no response.

Josh eats a bite of his well done steak, noticing that Sam is not at all bothered by Jean Pierre's rudeness.

Sam finally cuts off a too big bite of meat. He stuffs it into his mouth as Josh leans close, staring at his plate.

SAM  
(mouth too full)  
Whawda you want?

JOSH  
I want to know how you can eat that Chateaubriand without getting sick.

SAM  
(still chewing)  
It tastes good.

JOSH  
But look at it. The size. The shape. Ask J.P. what 'chat' means in French.

SAM  
J.P. What does 'chat' mean?

Jean-Pierre hears but ignores him, whispering into Caroline's ear while Sam follows with another big piece before he's finished with the first.

JOSH  
See? He doesn't want to tell you, it's so awful.

SAM  
(mouth very full)  
J.P.! What does 'chat' mean in French?!!

Jean-Pierre looks at Sam as if he were trying to hold back a burst of Gallic temper.

JEAN-PIERRE  
Just what it sounds like, Sam! A cat. Kitty-cat. Meow. Meow.

Sam stops chewing.

JOSH  
We had a cat once. Her name was 'Buttonwillow'.

6 CONTINUED: (2)

6

With a loud WRETCH, Sam spits out his giant mouthful then wipes his tongue furiously with his napkin.

JEAN-PIERRE

Oh Christ... Merde!!

7 INT. A BOEING 737 - DAY

7

J.P.'s curse disappears into the high-pitched SHRILL of an airline flight that has Josh and Sam sitting across the aisle from each other. Josh stops a FLIGHT ATTENDANT walking by.

JOSH

Excuse me. Who's that kid over there?

The Flight Attendant looks confused.

FLIGHT ATTENDANT

That's your brother.

JOSH

See?

SAM

Not anymore I'm not.

JOSH

Say it all you want. You still can't change who your brother is. Or even your parents. You're stuck with whatever you get. Forever.

SAM

Uh uh. When I get to Florida, I'm making Curtis and Leon my real brothers 'cause they don't like you either.

Hearing those names fills Josh's face with dread.

JOSH

Who cares anyway? When we change planes in Texas, I'm going right back to California.

\*  
\*

SAM

Are not. That stewardess lady has your ticket.

JOSH

Yeah. But I got credit cards. I can charge a new ticket and do what I want. I don't need anybody.

SAM

Good. 'Cause no one needs you either.

7 CONTINUED: 7

Sam goes back to drawing in his book while Josh just stares straight ahead, hurt, and dreading everything.

8 OMITTED 8

9 EXT. THE COLEMAN/WHITNEY HOUSE - DAY (DUSK) 9

As a Jeep Cherokee pulls into the driveway of a big Florida home, THOM WHITNEY, passes a football to CURTIS and LEON COLEMAN, still wearing their grass-stained Pop Warner football jerseys. \*

LEON \*

Hey! Mom's home!! \*

Sam quietly steps out of the Jeep Cherokee as it parks.

THOM

Stop the game! It's Killer Sam!  
Curtis! Throw him the long bomb.

Thirteen year-old Curtis pumps to pass. Sam just stands there as Josh walks around from his side of the Jeep. \*

JOSH

What the matter?. I thought they  
were your real brothers now.

Sam turns back to glare at Josh, then takes off running. Curtis throws. Sam leaps up and catches the ball perfectly mid-air, then comes to a stop near where his father cheers for an imaginary touchdown.

THOM (contd)

The crowd is going wild! Killer  
Sam! Killer Sam!

Thom slaps Sam on the back then reaches to put his arm around him. Sam responds by squirming away.

THOM (contd)

(awkward)

So. Huh... I hear you're having  
a little trouble in school.

SAM

It's okay. Except when people make  
fun of me. Like Josh.

Thom stops near where Josh stands aloof by the car.

THOM

Really? And who's he to make fun  
with these skinny arms?  
(to Josh, squeezing  
his biceps)

Didn't I tell you to get some  
muscle before you came back?

9 CONTINUED:

9

JOSH

Yeah. But Mom made me come anyway.

ELLEN COLEMAN, Curtis' and Leon's mother, pauses at the door hearing that. Thom throws her an apologetic glance while eleven year-old Leon waves from the lawn.

\*  
\*  
\*

LEON

Dad! Throw it to me!

THOM

Not now. It's Josh's turn.

CURTIS

I gotta see this.

LEON

Yeah! That's it! Make Josh catch one.

Thom motions for Josh to run out for the pass. Josh just stands there and stares.

JOSH

Can I go inside now? I wanted to use your computer for something.

\*  
\*

THOM

C'mon, Josh. Catch the ball.

Thom leans close to his oldest son, punching him in the arm.

THOM (contd)

Show 'em how it's done.

Looking at his father and the tribunal of faces, Josh sees there's no way out of this.

He runs out, then turns around. Thom throws. Josh holds up his hands to catch the football--

--but instead takes it directly in the face. It knocks him to the ground causing Curtis and Leon to bust up laughing.

CURTIS

He's a girl, Dad. Josh tried to catch it like a girl.

Holding his nose, Josh looks across the lawn at his father's disappointed face, Curtis and Leon's jeering dance, and Sam's slightly vengeful stare.

10 INT. THE DINING ROOM - NIGHT

10

Josh looks up from his pale dinner of pork chops and hush puppies to Curtis and Leon whispering taunts at the kitchen table.

10 CONTINUED:

10

LEON

He's not a girl. He's worse than a girl.

CURTIS

Sam. Tell Josh what we heard your dad say he was afraid he might be.

SAM

You tell him.

LEON

C'mon, Sam. Do it.

SAM

Why? You're the one that heard it.

CURTIS

But you're his brother. You should tell him.

SAM

A homosexual. Okay?

Curtis and Leon burst into a quiet but vicious laugh. Josh stares at Sam, hurt, betrayed. Sam stares back, defiant.

LEON

Yeah. He's afraid you might be a homo, but we know you already are.

\*  
\*

CURTIS

It's just as well 'cause no girl will ever want to have sex with you. Isn't that right, Sam?

SAM

Right. No one.

Josh tries his best to continue eating, like this isn't bothering him; but looking again at his brother, then at his father in the next room, his welled-up eyes betray him.

CURTIS

Oh look. He's crying now.

JOSH

Dad? I want to be excused now.

No answer. Not even from Ellen, fixing the grown-ups' dinner close-by, but still unable to hear the taunting.

CURTIS

(whispers)

See? He knows he's not your real dad.

10 CONTINUED: (2)

10

JOSH  
Dad? What do I have to do to be  
excused?!

CLOSE ON - THOM WHITNEY - in the living room, trying to  
read his magazine. He takes a deep breath as if ready to  
say what he's thinking.

THOM  
For God's sake, Josh! Just... Quit  
whining. Clean your plate!

BACK TO - THE TABLE - where the stepbrothers continue their  
whispered taunts.

CURTIS  
You know, I bet your real dad's  
some homo in California.

LEON  
Yeah. Your mom did it with a fag  
and then you were born.

Josh explodes. Scraping his whole dinner onto the kitchen  
table he raises the empty plate high over his head.

JOSH  
There!! Is that clean enough for  
you? Dad?!

ELLEN  
Thom!

THOM  
Josh! Go to your room!

Josh shoots up from the table.

JOSH  
My room? My room?! You're in my  
stinking room.

Thom stands up to rebut him, but is left speechless by the  
truth. Josh marches to the bathroom and SLAMS the door.

11 INT. THE LIVING ROOM - NIGHT (HOURS LATER)

11

While Sam is sound asleep on the bedded couch with the lamp  
turned into the wall as a night-light, Josh lies awake on  
a fold-out cot with his clothes still on and his eyes red  
from crying.

Staring at the sleeping Sam, he gets up very slowly and  
quietly.

12 INT. THOM WHITNEY'S STUDY - NIGHT 12

CLOSE ON - a COMPUTER SCREEN with "DELTA AIRLINES - ORLANDO TO LOS ANGELES" highlighted above the alert: "TICKET PURCHASE NOT POSSIBLE WITHOUT CARD EXPIRATION DATE -- TRANSACTION TERMINATED".

Depressed and deep in thought, Josh leans back in the swivel chair with his feet on the desk. He looks up at a framed second grade PHOTOGRAPH OF SAM looking like a scared, troubled child. \*

JOSH  
'Killer Sam' 'Killer Sam'. Sleeps  
with the light on. \*

Josh throws a wadded-up paper ball at the picture, missing it by a mile. He swivels in the chair, even deeper in his depression as he glances over at a TIME MAGAZINE on the desk featuring a child holding a machine gun. \*

A CHILD holding a MACHINE GUN? Josh sits up to get a better look at the issue all about "Child Warriors" around the world. After staring at it for a moment, he looks back up at the second grade photograph of Sam, then back at the "Child Warrior" issue. \*

An idea seems to cross his face with an odd half-smile. \*

DISSOLVE TO:

13 EXT. THE FRONT YARD - DAY 13

Sam sits at the edge of the driveway pushing a toy car across the asphalt when Josh, disheveled and in the same clothes from the night before, approaches with a worried look on his face.

JOSH  
Sam?

SAM  
You're in trouble, Josh, after what you did last night. And Curtis heard you in Dad's office at three in the morning.

JOSH  
I don't care. And it doesn't matter either.

SAM  
How come?

JOSH  
'Cause I just discovered something really bad that I have to tell you about.

SAM  
I already know you're a homo.

13 CONTINUED: (2)

13

JOSH

No, Sam. This is real. I found something serious on Dad's computer last night. Something that he's been keeping a secret all this time.

SAM

So?

JOSH

It's about you.

SAM

Is not.

JOSH

Yeah... You know. You're probably right.

Josh turns to walk away. Sam calls after him.

SAM

What is it?

Josh looks around, kneels down next to Sam.

JOSH

It's the real reason why you're having trouble at school. And why you're always fighting with kids at recess and getting in trouble. And even why you're so good at playing football.

Sam seems skeptical, but at the same time intrigued.

SAM

Why?

Josh motions Sam to follow him to the side of the house.

SAM (contd)

C'mon, Josh. Why is that?

Josh swallows hard. He musters a more intense expression, he's so upset to repeat this.

JOSH

I found proof on Dad's computer that you were genetically engineered and secretly trained to be a fighter, a soldier, a child warrior.

Sam studies Josh's sincere face, totally confused.

SAM

You're making this up.

\*  
\*  
\*  
\*  
\*  
\*

13 CONTINUED: (3)

13

JOSH

No. Why do you think they're  
always calling you 'Sam'?

SAM

It's my name.

13 CONTINUED: (4)

13

JOSH

No! It's your acronym!

Josh unfolds a PAPER from his pocket looking very official with "S.A.M." printed in big letters across the top.

JOSH (contd)

It's stands for Strategically  
Altered Mutant.

Sam looks at the paper and Josh with his mouth open.

JOSH (contd)

Listen. I have more proof than this. I tossed some secret documents out this morning. I'll watch out for Dad and you look under the window of his office. Go on. Get 'em.

\*  
\*

14 EXT. AN EMPTY LOT - DAY

14

By an old rusted SWAMP BOAT abandoned in this empty lot, Josh finally allows Sam to open a stack of ROLLED-UP PAPERS. On top is a LETTER written on Thom Whitney's stationery.

\*  
\*  
\*

JOSH

Go ahead. Read it for yourself.

SAM

'Dear Secretary of Defense'...  
What's that?

JOSH

He's the guy who runs the Pentagon;  
the head of all the Army.

SAM

Oh.

(reading slow)

'Regarding the Killer S-A-M, Strat-  
e-gi-cally Altered Mutant;'

He pauses and swallows hard as Josh takes over reading the letter.

14 CONTINUED:

14 \*

JOSH

(reading)

'Please note that the funds for his delivery are to be split between myself and his gestating unit.'

(to Sam)

That means Mom.

(reading again)

'We believe our 'Killer Sam' will be a fine soldier, programmed to fight, kill, and give up his life for your cause. If you ever have need for another one, please let us know. It has been a pleasure doing business with you. Sincerely,  
Thomas Whitney.'

Josh watches carefully for Sam's reaction, which is simply a blank face.

ANGLE - SAM'S FINGERS - rubbing gently over the type on the page and his father's signature as if to feel if they're real.

SAM

Dad wrote this?

JOSH

I didn't see him, but it's his signature. I found these in a secret file on the computer.

Josh shows the stunned Sam the other pages.

CLOSE ON - THE PAPERS - labeled "TOP SECRET" under the letterhead of the U.S. DEPARTMENT OF DEFENSE, which show various parts of Sam's face and upper body (photocopied from Sam's second-grade Picture), sectioned off and described in detail to their full military capability.

SAM

This is me.

JOSH

This here shows how you were genetically altered to be a fighter. This describes your enhanced tactical mental powers for war strategy.

SAM

But... I failed second grade.

JOSH

Only 'cause you can't learn like normal kids. You absorb information only with special numbers and coded words.

\*  
\*  
\*  
\*  
\*  
\*  
\*

14

CONTINUED: (2)

14

Sam thinks it all through, dumbfounded and astounded.

JOSH (contd)

And look here. This is a diagram of the electronic aiming device inside your right eye. It's why you're so good at sports. 'Cause you were made to be that way. And you know that scar on your forehead Mom and Dad said was from you falling out of the crib?

\*

Sam feels it on his head while he looks at the pages.

JOSH (contd)

That's where they inserted the microchip computer!

(reading)

'To control and track movement of the mutant child on the battlefield.'

Sam stands there, shocked, overwhelmed.

SAM

Josh. Why didn't they tell me?

JOSH

Because they were only thinking of themselves. When they deliver you to the Pentagon, Mom is going to use the money to go to Europe with J.P. And get this, Dad is sending you off to fight in a war just so he can send the buttoles to Football Camp.

After all this, Sam finally blows up in anger and tears.

SAM

I don't want to fight! I don't want to go to war.

Seeing this Josh is a bit overwhelmed by what he's done.

JOSH

Don't worry. You won't. It's a good thing I found this out in time, because I'm not going to let it happen. But you know what? We have to keep this quiet and we have to stick together. No more teaming up with Curtis and Leon 'cause they're in on it too.

(MORE)

14 CONTINUED: (3)

14

JOSH (Cont'd)  
All this sports stuff is just  
training you for the battlefield.

Josh folds up the papers and stuffs them in his pocket.

JOSH (contd)  
C'mon. We better get back.

Josh leads the frightened, angry, and confused Sam back  
toward the house.

SAM  
Josh! There was a kid in my class  
also named Sam. Was he one too?

JOSH  
Coulda been. The Pentagon  
documents did mention some others.

SAM  
Then we gotta warn them. We gotta  
save them too.

JOSH  
We gotta keep quiet. That's all we  
gotta do for now.

As they walk back, Josh seems unsure and a bit overwhelmed  
by the lie he's told.

15 EXT. THE FRONT LAWN - DAY

- 15

As Josh and Sam head up the driveway, Curtis and Leon are  
already tossing around the football.

LEON  
Hey! Killer Sam!!

Leon throws a long bomb to Sam, but this time Sam just  
ignores it, letting it pass close over his head without  
even flinching.

Curtis and Leon look at each other, dumbfounded while Josh  
and Sam walk silently past them into the house.

16 INT. THE LIVING ROOM - DAY

16

While Leon opens presents on the morning of his eleventh  
birthday, Thom and Ellen keep their eyes on Sam, sitting  
like a silent statue near Josh.

THOM  
Ever since Monday night; it's like  
he suddenly got worse.

ELLEN  
Josh told me he misses his mother.

16 CONTINUED:

16

THOM

Really? Josh told me he misses his toys. He even helped me pick one out.

Thom reaches behind the couch and waves a nicely wrapped PACKAGE to his youngest son.

THOM (contd)

Hey, Sam. We didn't forget about you.

ANGLE - SAM - ripping off the wrapping paper under Thom's and Ellen's and even Josh's watchful eye.

Sam stops suddenly, slowly pulling the plastic AK-47 TOY MACHINE GUN into view. He just stares at it, hand trembling and speechless as Thom kneels down to pull the trigger and ROAR off a round.

THOM

See, Sam? It makes real machine-gun sounds. And look here what it came with. Ta da!

Josh bites his lip to quell a grin as Thom pulls from the wrapping a CAMOUFLAGE HELMET. He puts it on Sam's still shocked and frozen head.

THOM (contd)

Killer Sam. Ready for action!

SAM

NOOOO!!!! I DIDN'T ASK FOR THIS!!  
I NEVER WANTED THIS!!

THOM

What? But Josh told me.  
(to Josh)  
You told me.

Josh shakes his head ever so slightly to Sam.

SAM

I'm not a killer!! And you're not going to make me one!!!

\*  
\*

THOM

What is going on here?

\*  
\*

LEON

(whispers)

He put him under his fag spell.

\*  
\*  
\*

Sam runs out of the room leaving Thom dumbfounded and looking to Josh. Josh shrugs his shoulders, feigning innocence.

16 CONTINUED: (2)

16

CURTIS  
(quiet, to Josh)  
God, I'm gonna kill you.

\*

17 INT. THE KITCHEN - NIGHT

17

While Josh, Sam, Curtis and Leon are eating their usual dinner at the round kitchen table, Thom paces back and forth in the kitchen, hesitating over what he has to say.

\*  
\*  
\*

THOM

There's something I have to tell you. I know this is very sudden - and I don't like that - but tomorrow afternoon, you boys are flying back to California-

\*  
\*  
\*  
\*  
\*

Josh can barely hide a smile at this.

THOM (contd)

-to pack up your rooms and spend the last week of vacation with your mother.

17 CONTINUED:

17

Josh's smile quickly evaporates. He now sits there as confused as Sam.

\*  
\*

ELLEN

Thom. Don't you think you should talk to them alone?

THOM

No. This is a family matter. Now that we're all going to be a family, we'll discuss it together.

JOSH

What do you mean, Dad?

THOM

Your mother called last night. It seems her boyfriend, Jean-Pierre Whatever, just asked her if she would live in Belgium with him for the next year. She said 'yes'.

Josh's cockiness is all but gone now as this unearthly news registers with all its ramifications.

SAM

Now? She's going to Europe now?

THOM

Yes, Sam. So you'll go to the second grade here, in Florida. No one'll ever know you're repeating.

Josh is frozen staring straight ahead. Sam is extremely worried.

SAM

How can she pay for this? How is she getting the money?

JOSH

May I be excused?

THOM

It's not your business how she's paying for it. Josh! I'm not finished!

But Josh is already up from the table as we follow him into:

18 INT. THE BATHROOM - NIGHT

18

Josh quickly shuts and locks the door. He stands there alone for a moment then crawls into the bathtub, gasping then SOBBING loud.

18 CONTINUED:

18

He turns on the water so that it ROARS between his shoes into the drain, drowning out his crying and gradually becoming the SHRILL of an AIRLINE ENGINE as we--

CUT TO:

19 INT. A DOUGLAS "SUPER 80" JETLINER - DAY

19

While Josh stares out the window, silent, depressed, and picking at his Continental Airlines lunch-snack, Sam fidgets next to him, actually scared for his life.

\*

SAM

Josh! This must mean they're sending me to war now. How can you say you don't want to talk about it?

Josh shrugs, still looking out the window.

JOSH

What can you do, Sam? It sucks.

SAM

I can tell Mom I know the truth. I can show her the documents!

Sam starts to take them out of his knapsack. Josh stops him.

JOSH

No. If she sees 'em, she'll destroy 'em. Then she'll say I made it all up.

SAM

Then what am I tgoing to do? What do the other Killer Sams do?

Josh looks into Sam's frightened and expectant face.

SAM (contd)

C'mon, Josh. Please. You gotta help me.

Josh sits up. He thinks hard.

JOSH

Yeah, well, I didn't want to tell you this 'cause I didn't want to get your hopes up. But I read on the computer about the others escaping on something they called the 'Underground Roadway.'

SAM

You mean like a big, long tunnel?

JOSH

No. They just called it that 'cause it's a secret escape network, you know, that uses back roads with special drivers so the Army won't catch them. Then at night they form big caravans of Mutant Child Warriors all moving north.

SAM

To where?

Josh hesitates, thinking.

JOSH

To Canada. Just like the soldiers who didn't want to fight in Vietnam.

Sam grabs the in-flight magazine from the seat.

SAM

I know where that is. I can go there too.

JOSH

No. Not alone. Not without finding their supreme commander first.

Josh points out the window of the airplane to the Great Plains receding north.

JOSH (contd)

Right down there, right now... She's probably leading a new group to safety and freedom.

SAM

Their commander, she's a girl?

Josh nods his head solemnly, as if longing for her himself.

JOSH

A woman. A great woman; but really just a normal woman who's great because she cares so much about these children who've been made into soldiers that she raids their homes at midnight, takes them away, then protects them all the way to their new homes in Canada.

SAM

I gotta find her, Josh.

JOSH

I don't know how.

19 CONTINUED: (2)

19

SAM

What's she look like?

JOSH

I don't know. I never saw a picture.

Glancing down at his lunch/snack tray, Josh spies the light-haired girl on the small "SPARKLE MAID" JUICE BOX.

JOSH (contd)

But the computer described her as having long and wavy blonde hair. And real beautiful looking. And she wears a red hat when she's out on a mission leading Mutant Children north to Canada. They don't know her name, except that she's called 'Liberty'.

(glancing at the juice box)

The Liberty Maid. That's what they call her. But you'll never find her. Just asking would give you away.

Resigned to Sam's fate, Josh looks out the window as the plane descends into a cloud bank and the landscape disappears.

A DING and the Seatbelt Light precede an announcement from the CAPTAIN.

CAPTAIN (V.O.)

Ladies and gentlemen. I'm afraid there's a storm coming in around Dallas. It'll be giving us a little bumpy ride in.

Sam sits there, digesting all this and considering the implications as the plane shakes from a turbulent descent.

SAM

Why didn't she come and get me too?

Josh looks at Sam, genuinely hurt by not being taken.

JOSH

I don't know. Maybe it's not your time yet. Maybe you're still safe.

SAM

But Mom's leaving already. She must have the money.

JOSH

That's true, but maybe--

\*

19 CONTINUED: (3)

19

SAM

--I'm going to stop her! I'm going to say I'm not going and keep her from getting the money.

\*  
\*  
\*

That idea clearly appeals to Josh.

JOSH

Good. That's your right. But maybe you should make sure it's really going to happen now; that your body systems have been all activated by satellite and that you're ready for battle. Think hard. Have you felt any different in the last few days?

Sam thinks hard.

SAM

I don't know what 'different' is.

Josh thinks too, now. He spies a PIECE OF FOIL from a wedge of cheese on his snack tray which he quickly unwraps.

JOSH

Chew on this foil. If your brain is running an excess charge, you should feel a slight electric tingle in your back teeth.

Sam carefully puts the foil in his mouth. He bites down once. Twice.

SAM

Oouuuwww!!!! It hurts!

Josh stares frightened and sympathetically toward his brother.

JOSH

Oh God, Sam. You're charged, all right. You're activated.

As Sam now looks twice as frightened, the plane shakes violently with rain streaking the windows. On a crack of THUNDER we--

CUT TO:

19A INT. AIRPORT/UNACCOMPANIED MINORS ROOM - NIGHT

19A

Silence. Josh and his desperate brother Sam are the only children in this windowless room filled with crayons, coloring books, and a stack of Highlights Magazines. An AIRLINE OFFICER comes in with a hauntingly dour expression.

\*  
\*  
\*  
\*

SAM

Oh God... This is it, isn't it?

\*  
\*

19A CONTINUED:

19A

AIRLINE OFFICER  
Joshua. We need to talk to you.

Sam gasps, paralyzed, as Josh gets up with a private wave of assurance.

20 INT. THE BOARDING GATE DESK - NIGHT

20

While the THUNDERSTORM rages outside and droves of FRUSTRATED PASSENGERS crowd the gate desks, the polite tempers of the Continental Airlines Gate Personnel seem pushed to their limit.

\*  
\*

DESK ATTENDANT  
(to a passenger)  
We can't help it, Sir. It's a wind shear alert. They don't expect the airport to open till very early in the morning.

ANGLE - JOSH - holding his finger in his ear while he talks to his mother on the TELEPHONE.

\*

JOSH  
You can't do this, Mom. Sam is behaving real strange. I don't think this is a good idea now.

\*  
\*  
\*

CAROLINE'S VOICE  
Josh. It's just one night in a hotel. I'm sure Sam'll be fine with you there.

JOSH  
No, Mom. I mean it's not good for you to leave at all. Sam is acting even weirder than before. He needs you to take care of him.

\*  
\*  
\*  
\*

21 INT. CAROLINE'S BEDROOM - NIGHT

21

With a PORTABLE TELEPHONE pressed to her ear, Caroline lets out an exasperated sigh as she tries on a pair of earrings to match the formal dress she's wearing.

CAROLINE  
I'm sure your father will take good care of him. But I need to take care of myself now. You understand, don't you? You always understand.

22 INT. THE AIRPORT - NIGHT

22

Josh's face falls hearing this from his mother.

JOSH  
I know but, Mom. That's just the thing...

22

CONTINUED:

22

The Airline Officer receives then passes on a FAX.

22 CONTINUED: (2)

22

AIRLINE OFFICER

Make three copies of her consent release, then leave me one to take to the hotel with the children.

JOSH

(whispers,  
desperate)

I just saw Jean-Pierre on "Sixty Minutes" confessing everything! He was in the shadow, but I could tell by those big lips of his.

CAROLINE'S VOICE

Stop it, Josh! I never want to hear that again. Jean-Pierre is going to be a part of our lives now, and there's nothing you can say that will change that.

Confused and angered by this, Josh lowers the phone only a second before the Airline Officer takes it from him.

AIRLINE OFFICER

Mrs. Whitney? We got your note and everything is taken care of. Thank you.

23 OMITTED

23

24 INT. DALLAS/FT. WORTH AIRPORT SHERATON - NIGHT

24 \*

The lobby of this airport hotel, which opens up into a seven-story atrium, is crowded with regular guests, stranded passengers, and a group of dressed-up young people hugging and shaking hands near the banner: "WELCOME BACK GARFIELD HIGH SCHOOL CLASS OF 1983".

At the front desk, Sam wears a frightened face as he listens to the same Airline Officer giving instructions to the hotel's NIGHT MANAGER.

AIRLINE OFFICER

They're not to leave their room for any reason until we come to pick them up in the morning.

Hearing this further accentuates Sam's malaise. He looks around for Josh, but Josh has wandered away to the LOCAL INTEREST BROCHURE RACK that includes transportation information.

Still angry and very depressed, he is picking up a DISCOUNT COUPON for a Taxi Service when the NIGHT MANAGER grabs his hand.

24 CONTINUED:

24

NIGHT MANAGER

No. You're not going anywhere,  
young man.

The Night Manager puts the coupon back in its slot, then whisks both Josh and Sam to the nearby elevator.

25 INT. A HOTEL ROOM - NIGHT

25

From a room service tray table, Josh lifts the bread of a cold HAM AND CHEESE SANDWICH, then grimaces as the Night Manager prepares to leave them alone.

NIGHT MANAGER

Good night, boys. Let's behave  
ourselves, okay?

He closes the door. Sam jumps to his feet.

SAM

What happened? What did you find  
out at the airport?

Josh looks seriously at Sam as if he were making a big decision for himself.

JOSH

Africa.

SAM

What?!!

Josh gets up and turns on the TELEVISION loud to a movie:  
"The Seventh Voyage of Sinbad".

\*  
\*

JOSH

(whispers)

Sssshhh! It's not good to talk in  
here 'cause I think it's bugged.

SAM

What's going on in Africa?

JOSH

A war. A secret and brutal war  
that they want you to fight in.

SAM

That's not fair. They can't do  
that.

JOSH

I know they can't. 'Cause I'm not  
going to let 'em.

Stuffing the bag of Potato Chips from his dinner into his pocket, Josh disappears into the bathroom.

26 INT. THE BATHROOM - NIGHT 26

Closing the door to just a crack, Josh whispers loud as he secretly pockets the hotel's complimentary TOOTHBRUSH AND PASTE KIT. \*

JOSH \*

Listen. I'm gonna use the pay phone downstairs and see if I can find a driver from the 'Underground Roadway'. It might take a couple of hours or more so don't open the door; and don't tell anyone where I am, okay? \*

Josh pockets everything else in the complimentary basket. Sam suddenly pushes the door open, startling him. \*

SAM \*

Why can't I go with you? \*

27 INT. THE HOTEL ROOM - NIGHT 27

Josh pushes Sam back in the bedroom as he zips up his windbreaker full of the pilfered goods. \*

JOSH \*

'Cause there could be scouts from the Pentagon down there. And they know what a Killer Sam looks like. So don't go anywhere or do anything till I come back. \*

As Josh sticks his head out to look down the hallway, he turns to Sam with a super serious face. He gives him a thumbs-up, then disappears out the door.

28 INT. THE HALLWAY - NIGHT 28

Josh darts across the hallway, punches the "down" button on the elevator, then looks back toward the room.

JOSH \*

So long, Killer Sam. \*

The elevator DINGS and opens. \*

29 INT. THE ELEVATOR - NIGHT 29

As the glass-paneled elevator descends from the seventh-floor, Josh thumbs through his stack of FAKE CREDIT CARDS wrapped in a ten dollar bill. \*

30 INT. THE ATRIUM/LOBBY - NIGHT 30

Looking both ways, Josh carefully steps out of the elevator, but then sees the Night Manager at the drinking fountain. \*

30

CONTINUED:

30

Suddenly panicked, he hooks a quick left, stumbling down three stairs where he catches himself right in front of the REGISTRATION DESK for the HIGH SCHOOL REUNION.

30 CONTINUED:

30

REUNION COORDINATOR  
Can I help you, boy?

JOSH  
Um. Uh...

Josh looks behind, then stares down at the vast array of young and hopeful yearbook faces pasted onto "Where Were You in '82" NAMETAG BUTTONS.

REUNION COORDINATOR  
Who are you looking for?

JOSH  
My mother.

REUNION COORDINATOR  
What's her name?

Josh picks up the BUTTON of a very attractive girl who bears the vaguest resemblance to him.

JOSH  
Michelle Geary. This is her.

REUNION COORDINATOR  
No! It can't be. Those are the ones who aren't here cause of the airport closing.

\*  
\*  
\*

Josh looks behind again.

JOSH  
But she's been gone for two hours!  
She musta forgot her name button  
like she forgot to give me and my  
brother the room key.

Josh looks into the open Atrium Floor crowded with dancing and drinking twenty-eight year-olds.

JOSH (contd)  
There she is! Dammit, Mom.

And with that, Josh walks right into the party with the "Michelle Geary" Button hidden in his hand.

ANGLE - JOSH - crossing the crowded Atrium, pinning the button to his windbreaker.

He sits down at a table. Everyone stares at him.

He picks up a plate and heads to the buffet line, looking back to notice the Night Manager standing at the event's perimeter, snapping his fingers to the recorded music.

Josh hides behind the end of the line a bit, again noticing several of the reunion goers staring down at him, including a tall, attractive blonde named ANNETTE.

30 CONTINUED: (3)

30

ANNETTE

Michelle Geary. You've become a little boy.

Josh notices that a HEAVYSET MAN, sitting and drinking alone with his back to him, turns his ear to listen from his nearby table.

JOSH

Oh. Well... I'm not really Michelle.

ANNETTE

You're right. She was bigger.

Josh looks up at Annette waiting for an explanation.

JOSH

I know. She's my mom.

Annette looks carefully at Josh, comparing his face with the one on the button.

ANNETTE

Yes... Yes!! I can see it. I surely can.

Now the whole line looks back including the Heavyset Man who turns all the way around to stare straight at Josh.

31  
thru  
32  
33

OMITTED

INT. SAM AND JOSH'S HOTEL ROOM - NIGHT

31  
thru  
32  
33 \*

Nervously eating his Tuna Fish sandwich, Sam stares blankly at the movie, barely paying attention.

But at a distant THUNDERCLAP, the T.V. suddenly breaks into a loud SSSSSH HHHH with a SNOWY SCREEN.

Startled by this, Sam hops off the bed and walks toward the T.V. A faint, snowy picture starts to appear.

He steps back. It disappears. He steps forward again and the faint picture reappears.

He gasps, takes a deep breath, then touches the T.V. on its metal frame. A clear picture now appears of the movie he was watching.

Sam pulls his hand back quickly, as if he'd touched a hot stove. As the screen snows again, he stares at his hand.

SAM

Oh no...

33 CONTINUED:

33\*

The phone RINGS. Sam whips around. The phone RINGS again. Sam finally answers without a "hello".

SAM (contd)

(into phone)

Josh can't come to the phone 'cause he's in the bathroom and he'll be there a long time.

NIGHT MANAGER'S VOICE

That's fine, Sam. You just make sure you've got your things packed tonight. They're picking you up at seven a.m.

Sam hangs up the telephone quickly, scared to death.

34 INT. THE ATRIUM

34

Now Josh is the center of attention at the buffet line, as he still stands behind the row of Michelle's old friends.

SUSAN

Josh. Last I heard of your mom, she was heading out to L.A. for a career in the movies.

JOSH

Oh yeah. That's right. Ever see 'Schoolyard Dead, Part Four?'

SUSAN

Never heard of it. She in that?

JOSH

They dyed her hair black and cut her up pretty bad.

BILL

Really? What else she been in?

JOSH

A lot of stuff. Commercials. But mostly just parts of her body. She couldn't be here tonight because they had to film her mouth for a toothpaste commercial.

Looking again and not seeing the Night Manager, Josh backs away from the line of friends when Annette grabs him by the shoulder, also looking around the crowd.

ANNETTE

Wait a sec, Josh. Is your father here with you?

34

CONTINUED:

34

SUSAN

Yeah. Who did Michelle finally end up with?

(looking too)

I bet it was some rich guy.

As the others wait with curious expectation Josh stands there, stumped and a little distressed.

JOSH

I'm sorry. I don't know who my father is. I don't even know his name. I'm here alone.

Josh offers the most sad and pathetic face he can muster as he notices Annette excitedly pondering, then whispering something to Bill.

JOSH (contd)

So. I guess I better be going.

A VOICE

Wait!

The others move aside to reveal the HEAVYSET MAN downing the rest of his drink as he stands up from the table.

HEAVYSET MAN (contd)

Did your mother ever mention the name "Derek Baxter"?

Still on the look-out for the Night Manager, Josh glances past the intense twenty-eight year-old with "DEREK BAXTER" on his I.D. Button.

JOSH

(distracted)

Oh yeah. Sure... She talks about you all the time.

Derek's eyes widen. Whispers spread through the group.

ANNETTE

Oh my God. He couldn't be...

BILL

He has to be. Who else?

Josh hears this, nervous, uncomfortable, and uncertain what it all means as he fails to see a disguised Killer Sam Whitney descending into the Atrium, banging on the Elevator Glass at seeing him below.

JOSH

Oh well. I really gotta go. I'm staying with my... grandparents. And they're gonna pick me up.

\*

34 CONTINUED: (2)

34 \*

Derek Baxter looks around clearly uncomfortable with all the staring and whispers of his classmates.

\*  
\*

DEREK BAXTER

\*  
\*  
\*

Hold on. Listen, Josh. ~~We gotta talk somewhere~~

JOSH

Really? How come?

*None of your business  
I don't want to tell you we had a great*

\*  
\*  
\*  
\*  
\*

But as Josh looks around too, he finally sees Sam running into the crowd with a KNAPSACK on his back, SUNGLASSES over his eyes, and a TOWEL over his head.

JOSH (contd)

Oh no...

*Oh! I'm sure  
Yeah*

SAM

Josh!!!

*Derek  
Rocky? Did you  
kill*

Sam attracts maximum attention weaving, ducking, and pushing his way toward Josh and Derek Baxter.

JOSH

Uh. That's my brother, Sam. He has, you know, problems.

\*  
\*

SAM

Josh. It's me. Sam!

Sam lowers his sunglasses to prove it.

JOSH

Ssshh! You don't need these.

Josh takes off Sam's towel and sunglasses. Sam looks up at Derek Baxter.

SAM

Is this the driver?

JOSH

No.

DEREK BAXTER

Yes, Sam. And I'm driving you both out for a juicy steak with those big french fries. ~~What do you think of that?~~ *How's that sound?*

\*

SAM

I think I want to go straight to Canada. Right now.

\*  
\*

JOSH

Maybe this isn't such a good idea, Mr. Baxter. Maybe we should just stay here.

34 CONTINUED: (3)

34

DEREK BAXTER

And eat this cold chicken crap?  
Hell no! I can afford it. And you  
make sure you tell that to your  
mother.

SAM

C'mon! Hurry. We gotta go out the  
back way.

Sam tugs at Derek's coat, leading him through the crowd.

JOSH

Sam. Wait!

34A EXT. A DALLAS BOULEVARD - NIGHT

34A

A red PONTIAC GRAND PRIX weaves dangerously in and out of  
the traffic on the rainy freeway.

\*  
\*

35 INT. THE PONTIAC GRAND PRIX - NIGHT

35

With a blank and worried expression on his face and little  
brother in the back seat, Josh sits shotgun in a PONTIAC  
GRAND PRIX that Derek Baxter weaves in and out of traffic.

DEREK BAXTER

Ah, the Pontiac Grand Prix with all  
the trimmings, and all rented for  
this occasion. This is so great.

HORNS HONK as he nearly sideswipes a car popping open a  
foaming BEER BOTTLE between his legs.

DEREK BAXTER (contd)

Josh. There's just one more thing  
I wanted to ask you.

\*  
\*

Derek takes a swig. Josh holds the dashboard to brace for  
a collision. Derek swerves to avoid it.

\*  
\*

DEREK BAXER (contd)

What day were you born on?

\*  
\*

JOSH

June 17th!

\*  
\*

Derek thinks, counts on his fingers, then explodes in  
delight.

DEREK BAXTER

The night we beat Garland! That's  
perfect!

Derek swerves again.

DEREK BAXER (contd)

Four sacks! Two interceptions.  
And one extra point. I knew it!

35 CONTINUED:

35

JOSH  
Knew what, Mr. Baxter?

DEREK BAXTER  
Don't call me that, Josh.  
(with a soft,  
sentimental smile)  
Call me 'Dad'. Yes! YES! This is  
so great.

Derek nearly runs another car off the road.

JOSH  
Um. Maybe this isn't so great...  
'Dad'. 'Cause, you know, my  
grandparents might want to pick us  
up at the hotel early.

DEREK BAXTER  
Don't think about that, Josh. Just  
think about how you want your steak  
cooked.

As Derek continues driving recklessly, the confused Sam  
leans over to whisper in Josh's ear.

SAM  
Josh. Why does he want you to call  
him "Dad"?

Josh thinks hard, caught between the lies. He whispers  
back.

JOSH  
It's just what you call these  
drivers. Sorta like how you call  
a priest "Father".

\*

SAM  
Oh.

36 INT. THE PONTIAC GRAND PRIX - NIGHT (LATER)

36

Derek comes to an abrupt stop in the Highland North suburb  
of Dallas.

DEREK BAXTER  
Here we are.

Josh looks around. So does Sam who checks the map in the  
in-flight magazine with some confusion.

JOSH  
Where are we?

SAM  
This isn't Canada.

36 CONTINUED:

36

DEREK BAXTER

Jesus. Don't you recognize your  
own grandparents' house?

Uh oh. Josh looks at the house Derek gestures to.

JOSH

Yeah. Of course. I just got  
turned around, that's all.

Derek opens his door.

DEREK BAXTER

Let's go in and tell 'em the news,  
invite 'em out for dinner. You  
think they'll recognize me?

JOSH

Wait. No. We shouldn't just go in  
and surprise them. Grandpa's got  
a bad heart and it might kill 'im  
to hear this.

SAM

What are you talking about, Josh?

Josh opens his door.

JOSH

Let me just see if they're awake.  
But you stay here, okay?

37 EXT. THE NEIGHBORHOOD - NIGHT

37

Josh steps out and slams the door.

JOSH

Oh shit. Oh shit. Oh shit.

He walks up toward the strange house with one light on  
inside. He takes a deep breath and rings the doorbell,  
pacing, practicing.

JOSH (contd)

That man out there has my brother.  
He's crazy. And he's drunk. And  
he thinks he's my father. Can you  
call the police?

\*  
\*  
\*  
\*

No answer. He rings again; then runs back to Derek's  
rolled down window.

JOSH (contd)

They musta drove back to get us;  
but you can leave us here 'cause  
I'm sure they'll be back soon.

37 CONTINUED:

37

DEREK BAXTER

Josh. I'm not leaving my only son  
out on the street.

37 CONTINUED: (2)

37

Josh's face falls.

JOSH

Oh... I know. Sometimes they  
leave the back door open. I'll go  
check.

\*  
\*

Josh runs back to the Michelle Geary's parents' house to  
open the side gate to the back.

38 EXT. THE HOUSE - NIGHT

38

CLOSE ON - THE SIDE DOOR LOCK

which Josh desperately tries to pick with his pocket LOCK  
PICKING TOOL from the "Urban Outlaw" catalogue.

JOSH

C'mon. C'mon.

But nothing happens. Desperate he looks down at the mat.  
It's worth a look.

And it was worth a look because only in the north suburbs  
of Dallas will you still find a key under a mat. He opens  
the door with it.

JOSH (contd)

Hello?! Is anyone home?!

39 INT. THE HOUSE - NIGHT

39

Josh walks in very slowly, looking in all directions.

JOSH

Don't shoot me. I'm just a kid.  
I don't have a gun or anything.

Josh turns on some of the lights, then walks through the  
tidy living room and looks around.

He passes the fireplace mantle on his careful way to the  
front door, stopping to turn down a FRAMED PHOTOGRAPH we  
don't see.

Josh opens the front door.

JOSH

It's okay!!

But Derek is already standing there and walking into the  
house with Sam in front of him.

SAM

Josh. We gotta get a new driver  
'cause he's not doing this right.

JOSH

It's okay, Dad. You can go now.

39

CONTINUED:

39

DEREK BAXTER

It's not okay, Josh. It's not okay  
at all.

Derek walks in and looks around, nodding his head,  
remembering.

DEREK BAXTER (contd)

Had some nice times in here. Right  
on this couch, in fact.

JOSH

They should be home soon and it's  
getting late.

Derek doesn't answer. He walks over to the LIQUOR BAR  
constructed out of fake bamboo, and holds up a bottle of  
Canadian Whiskey.

DEREK BAXTER

Old T.J. don't mark the bottles no  
more. Good.

\*

As Derek pours himself a glass, a big glass, Sam leans  
close to Josh.

SAM

He's not good, Josh. He didn't  
even know about the Liberty Maid  
and Underground Roadway.

JOSH

Uh oh...

Josh looks anxiously at the door.

DEREK BAXTER

Sam told me a lot out there; how  
you discovered that he was really  
a genetically engineered soldier.  
And that I was supposed to drive  
him to Canada so he wouldn't be  
sent to the secret war in Africa.

Josh shrugs; shakes his head.

JOSH

Kids.

DEREK BAXTER

Yeah. Kids.

Josh winces as Derek Baxter now comes dangerously close to  
the unseen Photograph.

SAM

C'mon! We gotta find someone else.

39

CONTINUED: (2)

39

Derek Baxter turns up the PHOTOGRAPH to see a beautiful, wholesome twenty-eight year-old BLONDE WOMAN posed with her husband and two smiling daughters.

DEREK BAXTER  
Michelle...  
(a long, sad stare)  
Who's this guy?

JOSH  
I don't know.  
(grabbing a cue  
stick)  
But listen, Dad. Maybe you can  
teach me how to play pool.

DEREK BAXTER  
Don't call me that!!

Derek trembles staring at the picture; a ten year-old resentment and jealousy stirring inside him.

DEREK BAXTER (contd)  
The others. They put you up to  
this, didn't they?

JOSH  
No. I made it all up myself.. I'm  
sorry.

Derek finishes his drink; then hurls his glass at the wall, shattering it into pieces.

DEREK BAXTER  
You scrawny little shit! I shoulda  
known you weren't mine.

Derek picks Josh up by the front of his shirt and throws him into the couch.

SAM  
Stop that!! You stop that now!!

Josh tries to grab the pool stick he dropped but Derek grabs him by the hair and swings him around.

JOSH  
Ouuw!!!

DEREK BAXTER  
I should snap your wimpy little  
neck in half.

ANGLE - SAM - picking up the CUE BALL from the Billiard Table and taking careful aim as if with his Electronically Assisted Eyeball.

SAM  
I warned you!

39 CONTINUED: (3)

39

Sam hurls the ball across the room and hits Derek squarely in the head.

DEREK BAXTER

Shit!!!

SAM

It worked, Josh! My aimer's activated! \*

Now free, Josh picks up the dropped Cue Stick as the dazed Derek now goes after Sam.

JOSH

NOOO!!!

In a rage, Josh swings the heavy end of the Cue Stick as hard as he can, hitting Derek squarely in the head. The Cue Stick breaks. The drunk man falls to the cold floor, unconscious.

Josh rises slowly with the broken stick in his hand, his primal anger turning to fear as he sees the man lying motionless in front of him.

Josh shakes Derek's head. Nothing. Just a handful of blood.

JOSH (contd)

Oh God... Sam! I hit him too hard.

SAM

Is he dead? Did you kill him?

Josh puts a hand on Derek's turned neck, trying desperately to feel a pulse.

JOSH

Yes. Shit yes, I killed him. We gotta get out of here fast.

Josh leads Sam for the front door then stops suddenly.

JOSH (contd)

No. Someone'll see us coming out.

Josh now leads Sam to the sliding glass back door and has it halfway open before he realizes.

JOSH (contd)

Wait! They've already seen us. Tonight! In the hotel! They're gonna know I'm the killer and... Oh-God-Oh-Shit.

Josh takes his hand ominously off the door.

39 CONTINUED: (4)

39

JOSH (contd)  
Fingerprints! They're all over the  
place in here.

SAM  
Then we gotta wipe 'em off, Josh.  
C'mon.

Sam goes to wiping the door handle off with his T-shirt as  
Josh leans up against the sliding glass; dazed, thinking.

JOSH  
Oh no. I'm a murderer. In Texas!  
They give the lethal injection  
here. It's like a shot, you know,  
but it kills you. And they even  
give it to minors.

Sam is overwhelmed hearing that as he continues to wipe off  
fingerprints.

SAM  
Then, Josh. You have to get out of  
Texas. You have to go with me to  
Canada.

JOSH  
Canada? Sam! Don't you see? \*

Josh grabs Sam from his task of wiping things off.

JOSH (contd)  
This is real. It's not like all  
that stuff I told you about being  
a child warrior and the Liberty  
Maid. I made all that up. \*

Sam steps away, as if seeing something really awful in Josh  
for the first time.

SAM  
You liar.

JOSH  
I'm sorry, Sam. I really am.

SAM  
You always want to leave me out of  
everything. \*

JOSH  
No, Sam. I really made it up. \*

Sam steps back slowly toward the fallen Derek Baxter.

SAM (contd)  
Well, forget it. I'll go by  
myself. I don't need you.

39 CONTINUED: (5)

39

With the deft precision of a soldier in combat, Sam reaches into Derek's pocket.

JOSH

Wait! Sam. Where're you going?

He pulls out the CAR KEYS.

SAM

Canada! Goodbye.

Sam runs out the front door, keys in hand.

40 EXT. THE STREET - NIGHT

40

Josh rushes out to see Sam sprint across the street to Derek Baxter's rented Pontiac and get behind the wheel.

\*  
\*

JOSH

Sam! Wait!

41 EXT. THE PONTIAC GRAND PRIX - NIGHT

41

As Sam fiddles with the keys in the ignition, Josh rushes up to the open window.

\*  
\*

JOSH

You can't drive a car!

\*  
\*

Sam hops to his knees to push Josh away from the car.

\*

SAM

I can too! I watched Mom and I have a map here in this magazine. I can find the Liberty Maid and get to Canada on my own so leave me alone.

JOSH

I told you, Sam. You're just a normal kid! I made up everything, all on Dad's computer.

SAM

You did not!

JOSH

I wrote the Army letter with Dad's signature stamp. And I made up the Pentagon logo with the graphics program. And I used Drafter's Mate to draw the computer aimer they put in your head!

SAM

How could you? I just used it to throw that white ball.

\*

41 CONTINUED:

41

JOSH

Only 'cause you're good at sports,  
that's all. You were born that  
way.

SAM

No! I was made that way.

JOSH

Sam. It's not real. You gotta go  
back to the hotel.

SAM

Don't tell me what's real. Why  
else would Mom be leaving right  
now, right when the war is  
starting?

JOSH

There is no war, Sam. Mom's just  
leaving, that's all.

Sam stops silent for a moment as if that were unfathomable.

SAM

Liar!! You're just trying to get  
rid of me.

Sam hits Josh through the open window just as a CAR now  
approaches. Sam stops, petrified. Josh opens the door and  
pushes Sam aside fumbling with the keys as the car passes.

41A INT. THE PONTIAC GRAND PRIX - NIGHT

41A

Sam sits up and quickly opens his IN-FLIGHT MAGAZINE to the  
route map of the United States while Josh turns the key and  
VRRROOOOMMM; fires up the Pontiac. \*  
\*  
\*

SAM

Okay. Canada is north from here.

JOSH

I know that. Put on your seat  
belt! \*  
\*

Sam puts on his seat belt. \*

SAM

And then you gotta put this thing  
here on 'D'.

Sam does it and the car lurches forward. Like any first  
time driver, Josh has trouble with the steering, constantly  
overcompensating as he creeps up the residential street.

SAM (contd)

C'mon! They're gonna catch us!

41A CONTINUED:

41A

JOSH  
I can barely reach.

41A CONTINUED: (2)

41A

SAM

Then use this like he did.

Sam presses the Cruise Control ACCELERATOR BUTTON on the Steering Wheel. The car speeds up the street and through a stop sign. Josh slams on the brake.

SAM (contd)

We'll never get there.

JOSH

Shut up!

Josh moves the car forward again with the gas pedal, and then the cruise control button as the car continues up toward the scant lights of the more rural north.

42 EXT. NORTH DALLAS - NIGHT

42

An enormous, brightly-lit OIL REFINERY fills the scene where the Pontiac Grand Prix jerks to an awkward stop.

Josh opens his door, scared and lost, and looking to the sky for direction when Sam bursts out from the other side.

JOSH

Where are we? \*

SAM \*

Josh! What about the kids at school?!

JOSH \*

What?! What about them? \*

SAM \*

They knew! They knew what I was. \*

JOSH

How could they? I did it--

SAM

They had to know.

JOSH

--'Cause I was feeling bad when you were ganging up with Curtis and Leon against me.

SAM

But everyone at school called me "Alien" and "Spaceman".

Josh looks solemnly across the car roof at Sam.

JOSH

Well...? Maybe it was just 'cause  
you were always, you know, staring  
into space, and playing by  
yourself, and not paying attention  
in class.

42 CONTINUED: (2)

42

Sam runs around the car to make his point to Josh.

SAM

But I wasn't paying attention  
'cause I was always thinking about  
being dead.

\*  
\*

Josh looks closer now at Sam's desperate face, shocked to hear this earnest confession.

\*  
\*

JOSH

You thought about dying?

\*  
\*

SAM

Yes! Like Grandma. And  
Buttonwillow after she got hit by  
the car and everyone said she went  
to a happier place. I wanted to go  
there too, ~~'cause~~.

\*  
\*  
\*  
\*  
\*

Sam freezes as if he were once again realizing something.

SAM (contd)

~~Because I was programmed!!~~ <sup>But</sup> Now I  
know it was 'cause I was programmed  
to 'give up my life'. Like all the  
other Killer Sams. Isn't that  
right? Isn't that what you said?

\*  
\*  
\*  
\*  
\*

Overwhelmed by this ugly revelation, Josh can only nod his head.

SAM (contd)

Then why are you trying to lie to  
me now? Why are you telling me I'm  
not what you know I am?

Josh stares into Sam's earnest face as if finally realizing there's no going back.

JOSH

Sam... I'm sorry.

SAM

Then don't do it again!!! 'Cause  
if you do I'm gonna take this car  
and go to Canada without you.

Sam crawls back into the car through Josh's door, closing his own with a loud SLAM.

Josh looks back up at the Universe that seems to close in on him, then climbs back into the car, shutting his own door with a gentle uncertainty.

The car jerks forward again, making an awkward right turn past the refinery.

- 42A EXT. A COUNTRY ROAD - NIGHT 42A  
The Grand Prix moves down the middle of a dark and  
completely empty country road. \*
- 43 INT. THE PONTIAC GRAND PRIX - NIGHT 43  
While Sam's head has fallen asleep against his door, now  
hours past his normal bedtime, Josh drives with a stiff,  
worried face. \*

44 EXT. A COUNTRY ROAD - NIGHT 44

The car's FRONT WHEEL slowly veers toward the rocky dirt shoulder.

45 INT. THE PONTIAC GRAND PRIX - NIGHT 45

Josh raises his head suddenly having fallen asleep and now over-correcting his mistake into a wild swerve.

JOSH

Oh no. Wake up.

Straightening out, Josh forces his eyes wide open.

He spits on one hand then wipes it over his face. That'll work... For a minute.

46 EXT. A CHERRY ORCHARD -NIGHT 46 \*

The Grand Prix slowly stops, then backs up -- sloppily, of course -- into a dirt road running between the rows of CHERRY TREES. \*

47 INT. THE PONTIAC GRAND PRIX - NIGHT 47

Josh turns off the engine, turns off the headlights, makes sure both doors are locked, then crawls over into the backseat.

He straightens Sam out in the front so that he's sleeping prone, then lies back himself using his jacket as a blanket.

He listens in the silence to the wind HOWLING through the trees outside. He covers his face with his jacket.

DISSOLVE TO:

48 INT. PONTIAC GRAND PRIX - DAY 48

CLOSE ON - JOSH'S FACE - fast asleep in the morning sun, but gradually waking to the hum of a moving car.

Josh wipes the drool off his cheek as he raises his head to see the trees of a Cherry Orchard rushing by at seventy miles an hour.

JOSH

What...?

Josh bolts up, looks ahead.

Kneeling on the driver's seat behind the wheel and a fastened shoulder belt, Sam aims the car up the country road accelerating past 75 mph with the Cruise Control Button.

JOSH (contd)

SAM!! WHAT'RE YOU DOING?!!

48 CONTINUED:

48

SAM  
Forget it, Josh! It's my turn to  
drive and you know it.

JOSH  
No! You're going too fast!

SAM  
I am not. Look. It goes up to  
120!

\*  
\*

Sam takes his eyes off the road to point at the  
speedometer.

JOSH  
Okay! Look at the road!

SAM  
See? I gotta find the Liberty Maid  
and the Underground Roadway to  
Canada; and there's really no  
reason I can't drive now. So go  
back to sleep or something, okay?

Josh watches the needle pass 85 on into 90 as if watching  
his life pass before his eyes.

JOSH  
Okay, Sam. You're right that you  
have the ability to drive. But no  
one else knows that. Anyone who  
sees you thinks they're looking at  
a regular seven year old driving a  
car too fast on his knees. And if  
the police saw that they'd take you  
in and then have to turn you over  
to the Pentagon. So you should let  
me drive, not because I'm better,  
we know you're better, but because  
I'm older and I don't look as  
strange driving. You see what I  
mean?

It takes a moment for Sam to respond. He doesn't say  
anything. He just nods his head in agreement.

JOSH  
Okay. First you gotta press this  
button here.

Josh reaches over to push it. Sam jerks away.

SAM  
I got it!!

The car fishtails madly.

JOSH  
Sam!!

48 CONTINUED: (2)

48

Josh pulls up the parking brake causing the car to skid sideways in the dirt and Sam to hit his head on the STEERING WHEEL.

\*  
\*

As they come to a stop near where a tractor approaches from the other direction, Sam moves over to the passenger seat, rubbing his head, seemingly unfazed by the near disaster.

SAM

Okay. You drive.

49 EXT. THE COUNTRY ROAD - DAY

49

Visibly shaken, Josh steps out to get in the driver's seat of the spun-out car, just as a FARMER on a TRACTOR passes.

JOSH

Hi... Just changing drivers.

The Farmer nods, hardly looking at Josh fastening his seat belt, realigning the skewed REARVIEW MIRROR, then continuing north up the country road.

50 EXT. FARTHER UP THE ROAD - DAY

50

The pecan grove is now a wheat field as the Pontiac passes by to the sound of a local RADIO NEWS PROGRAM.

RADIO NEWS

And that's all the news for the North Dallas Counties. Stay tuned for the wheat report.

51 INT. THE PONTIAC GRAND PRIX - DAY

51

Anxious and attentive behind the wheel, Josh turns the tuner to the end, then switches the RADIO off.

JOSH

There's nothing. They must not've found the body yet.

Josh continues driving nervously while Sam still rubs his head with the Continental Airlines IN-FLIGHT MAGAZINE open in his lap.

\*  
\*

JOSH (contd)

God. I'm starving. Aren't you hungry?

SAM

No. I ate breakfast already.

JOSH

What do you mean you ate breakfast? What did you eat?

SAM

Ham and cheese sandwich.

51 CONTINUED:

51

JOSH

Ham and cheese? That was mine,  
Sam.

SAM

You didn't want it. You left it in  
the room.

JOSH

But that was last night. Before  
all this. Before I killed a man.

SAM

So? What does killing a man have  
to do with a sandwich? You still  
didn't want it.

JOSH

God. You know what I wish? I wish  
the Army had genetically altered  
you to be considerate of others.

SAM

They wouldn't do that. I'm a  
killer.

Sam lowers his hand from his head. It's covered with  
blood. He hardly reacts, but Josh gasps seeing this.

JOSH

Oh God...

Josh slows as he pulls the car awkwardly over.

SAM

What're you doing?

JOSH

Sam! Your head is bleeding!

SAM

I know, but we gotta keep going.  
We gotta find the Liberty Maid and  
all the others.

JOSH

We gotta find a hospital!

SAM

No! They'll just fix me up, then  
send me to war. I can take care of  
myself. Look. I got my hand over  
it.

Josh continues driving, twice as anxious as he was before  
as he glances over at Sam holding his head wound.

51 CONTINUED: (2)

51

JOSH

Sam. You know. Maybe we should just call Mom or Dad from a pay phone and see if we can change their minds. Maybe get them to tear up their contract with the Pentagon.

\*  
\*  
\*  
\*  
\*  
\*

SAM

And then what?

\*  
\*

JOSH

And then if they said 'yes', you could go back to Florida and live there like a normal kid.

\*  
\*  
\*  
\*

SAM

But I'm not a normal kid and I never was. So the only thing that's important is for me to find the Liberty Maid so keep driving.

\*  
\*  
\*  
\*  
\*

Josh keeps driving, still very nervous about Sam's wound.

\*

JOSH

But that's the thing, Sam. There're so many roads out there. So much space. We might not ever find the Liberty Maid. I mean, it's even more likely we won't.

SAM

It's not that much space. Look.

Sam holds his little hand over the MAP in the magazine dripping blood on the great plains.

SAM (contd)

We can find her if we try. We gotta try.

Josh sighs, exasperated as he concentrates on steering the car into a NARROW BRIDGE.

52 EXT. THE BRIDGE - DAY

52

The Pontiac Firebird slowly crosses the old iron bridge that spans Red River. It comes to a stop on the other side.

53 INT. THE PONTIAC FIREBIRD - DAY

53

Josh points to the old and rusted SIGN at the end of the bridge: "Welcome to Oklahoma, the Sooner State."

53 CONTINUED:

53

JOSH  
 See? We're only in Oklahoma.  
 (pointing to the  
 map)  
 And we got so much left to go  
 and... Oh God. Oh no...

Josh panics looking at the GAS GAUGE on "Empty".

54 OMITTED

54

55 EXT. A CONOCO STATION - DAY

55 \*

While Josh fiddles with the pump and fills up the gas tank, looking around nervously at the large, modern, self-serving complex, Sam yells from the backseat.

SAM (O.S.)  
 Josh! Tell Dad I want a Milky Way  
 Bar and a bag of Doritos.

JOSH  
 You tell him when he gets out of  
the bathroom, Sam.

All nearby heads turn at this bad acting.

56 INT. THE CONOCO STATION AND MINI-MART - DAY

56

In the tiny Mini-Mart of the Conoco Station, Josh scans the meager medicine section, examining the tiny Band-Aids it offers.

They clearly won't do. He thinks hard, looks around, then counts the available cash in his hand.

ANGLE - THE COUNTER - on which Josh places four MILKY WAYS, two bags of DORITOS, a ROAD MAP, a roll of SCOTCH TAPE, and a package of KOTEX SUPER MAXI-PADS. \*

\*

JOSH  
 Pump fourteen...  
 (noticing the  
 Cashier noticing)  
 They're for my mom. In the car.

The CASHIER rings up and bags the merchandise without comment or reaction. He pushes eighteen cents back in change.

DISSOLVE TO:

57 EXT. AN ENDLESS ROAD - DAY

57

Woody Guthrie used to sing about roads like this, coming from no place, going to nowhere. The only excitement it's seen all day is the Pontiac Grand Prix passing by.

58 INT. THE PONTIAC GRAND PRIX - DAY 58

Wearing a Kotex MAXI-PAD taped to his head while he eats a candy bar, Sam looks out the window at the vast expanse as he runs his hand over the large ROAD MAP of the Western States. \*

SAM

God. You were right, Josh. There is a lot of space.

Sam lowers the map, depressed, as Josh eats his own Milky Way, mesmerized by the endless country road.

SAM (contd)

We'll never find her.

59 EXT. THE ENDLESS ROAD - DAY 59

The Pontiac passes again as we--

DISSOLVE TO:

60 EXT. ANOTHER ROAD - DUSK 60 \*

This road is slightly wider, but pitch black as the Pontiac's headlights approach.

61 INT. THE PONTIAC GRAND PRIX - NIGHT 61

Josh is clearly more used to driving now but clearly more anxious with his situation as he heads up the more traveled two-lane highway at 60 mph; his headlights on in the twilight, an occasional car passing in the other direction.

He flips the RADIO to another station, listening intently.

ANGLE - SAM - now standing on the backseat, arched back and staring straight up out of the back window, his face and hands pressed upside-down against the sloped glass as he studies the dark night sky.

His expression is flat and emotionless until he lights up suddenly, seeing something.

SAM

Josh! There was a light streak!  
In the sky!

JOSH

Oh. A shooting star, probably.

Sam looks confused, awed, overwhelmed.

SAM

Really?

61 CONTINUED:

61

JOSH

It's not a real star exactly. It's like a rock going through space, burning up in the atmosphere. But Mom used to say if you make a wish after you see one, it'll come true.

Sam thinks that over for a long moment, his excitement gradually falling into sadness.

SAM

She never told me that.

JOSH

Oh, well... It was when you were little.

Sam slides back down into the backseat, quiet, looking out the window.

SAM

I don't believe it anyway.

JOSH

Me neither. We're in Colorado now. \*

SAM

I'm hungry now.

JOSH

Then eat your other Milky Way.

SAM

Echck... Why can't you use those credit cards at Denny's? \*

JOSH

'Cause they're only copies and a kid can't use a credit card anyway. But they'll work when we find a cash machine 'cause all it does is read the magnetic stripe.

Sam opens a Milky Way bar and smells it.

SAM

I don't get it. When did you ever get real credit cards to copy anyway?

JOSH

When J.P. left his pants in the bathroom.

SAM

Oh. That was a lot of times.

Sam takes a bite of the candy bar, grimaces.

61 CONTINUED: (2)

61

SAM (contd)

Hey, I one time saw J.P. read a  
credit card over the telephone.  
For Chinese food. Can you do that?

Josh thinks that through, his eyes on the dark road. He  
smiles.

JOSH

Sam. You're a genius.

SAM

Yeah, but it's not my fault. They  
made me that way.

62 EXT. HARDWARE STORE AND GAS PUMPS - NIGHT

62

It is nearly pitch black outside "Farley's Gas and  
Hardware", with only a dim light over the store's sign and  
the headlights of the Grand Prix parked near a Telephone  
Booth.

A "Pie in the Sky Pizza" TRUCK slowly pulls into the dark  
parking lot and comes to a tentative stop. As the DRIVER  
checks the address, Josh bangs on the window.

JOSH

You got a large half pepperoni,  
half pineapple, and two large Root  
Beers?

\*  
\*

DRIVER

Yeah. Wait a second, kid. I need  
for someone to sign this credit  
card slip: Jean Pierre La-too-  
rette.

JOSH

I can sign it for him. I do it all  
the time.

DRIVER

(looking around)  
Where is he?

JOSH

He's going to the bathroom; out  
there in the field.

(whispers)

He's got Diarrhea.

The Driver, name-tagged "Angel", takes a deep breath,  
looking very skeptical.

DRIVER

I don't know. He's really gotta  
sign it himself.

62 CONTINUED:

JOSH  
Yeah, you're right. He'll get mad.  
Last time I left a fifty dollar  
tip.

The Driver pauses, considers this.

63 EXT. A GRAIN FIELD AND GRAIN ELEVATOR - NIGHT

63

By the light of a tall, looming GRAIN ELEVATOR - the only building on this flat, dark plane - Sam and Josh sit on the bare ground stuffing their faces with PIZZA.

Josh looks up, thinks between bites.

JOSH  
Mom must be really worried now with  
us missing like this.

\*

SAM  
It doesn't matter. I don't care  
anymore.

JOSH  
Whatta you mean? Why not?

SAM  
I mean 'cause she's not my mom  
anymore. I mean she never really  
was my mom.

JOSH  
'Cause of what I told you?

Sam shakes his head, still chewing.

SAM  
I never knew her as good as you did  
anyway. And now I know that was  
'cause I wasn't her real son but  
just something to feed and make  
money off of. I'm not even a human  
being to her or Dad.

JOSH  
Sam. How can you say that?

SAM  
You know it's true. You told me.

JOSH  
But Dad treated you better than me.

63 CONTINUED:

63

SAM

Only during football. And that was just to get me ready for the war. After that they just left me alone with the ball. They never talked to me, or cared about me.

JOSH

But they're still your family.

SAM

I don't have a family anymore and I never did. My only real family is the other Killer Sams.

Josh stops eating altogether, chilled at what he's hearing.

JOSH

But what about me? What am I to you?

Sam stares at the pizza, thinking it all through.

SAM

My driver.

Again Sam continues eating and again Josh only sits there anguished and speechless. He looks at Sam and the Kotex Maxi-Pad covering half his right eye now. \*  
\*

JOSH

Your bandage is falling off.

Josh gets up and walks to the car parked in the shadow.

ANGLE - THE SCOTCH TAPE - from which Josh pulls out a length to change and retape Sam's Maxi-Pad. \*  
\*

JOSH

You know, Sam. After I discovered this thing about you, I did a lot of thinking; and it seems to me that Mom and Dad really did start to love you as a normal kid, and they were starting to change their minds about selling you to the Pentagon.

SAM

Then why is Mom, your mom, leaving with J.P.?

JOSH

Maybe she isn't anymore. Maybe she's waiting to hear about you and know that you're okay.

Sam stops eating to consider that possibility. He looks up at Josh tending to his wound.

63 CONTINUED: (2)

63

SAM

How could we find that out?

JOSH

Call her on the telephone.

SAM

I knew it! You're trying to get rid of me again.

JOSH

No!! I'm not. Really.

SAM

You're probably even helping them to take me to some Army base, saying it's Canada.

JOSH

How could I, Sam? You saw me kill that Derek guy. I didn't make that up.

Sam calms, broods, angry. He reaches for the CAR KEYS lying in the pizza box and stuffs them in his pocket.

JOSH (contd)

C'mon. It just makes me sad to think you don't care anymore about anybody. I mean, doesn't it make you feel sad inside?

SAM

I'm genetically altered inside. I'm all metal and wires. It's cold. I don't feel things like you do.

*It's cold, like metal*  
\*  
\*  
\*  
\*

Sam puts down the last of the crusts back in the box, and closes it.

Josh quietly puts the box in the trunk and closes that too, making everything dark in the shadow where the car is parked.

Josh opens the car door for some light again.

JOSH

Sam. Don't you think we should get in the car now?

SAM

It's too small. I'll sleep on the ground.

JOSH

But, Sam. It's not like home. Someone could get us out here. Do stuff, you know, and hurt us.

63 CONTINUED: (3)

63

Sam makes himself comfortable on the bare ground while Josh just stands there holding the door, clearly frightened by his own words.

SAM

Don't worry. They won't touch us.  
Not with me here.

Josh isn't at all reassured by this, but he slowly closes the door anyway, standing alone now in the shadow.

From Sam on the ground, he looks up at the DENSE STARRY SKY. Appearing so close, it seems to comfort him and reassure that he's safe in the world.

He lies down on the ground and stares up at the sky; his eight year-old brother his only protector, the Milky Way his only blanket.

DISSOLVE TO:

63A THE SKY - NIGHT

63A \*

where the vast array of stars now fades with the very faint glow of the coming dawn.

Josh and Sam lie in a deep, motionless slumber on the ground, unable to see or hear the quiet steps of a MOUNTAIN LION approaching from around the grain elevator.

With a low, almost tentative PURR, it sniffs around the faces of the two sleeping children, looks with its glowing eyes to the horizon, then trots away into the darkness of the North.

64 EXT. A ROAD THROUGH RED ROCK CANYON - DAY

64

It's morning now as we hover over the PONTIAC GRAND PRIX, moving fast up the barren country road to the CAR RADIO being moved from station to boring station.

65 INT. THE PONTIAC GRAND PRIX - DAY

65

While Josh drives with one hand and fiddles with the radio, Sam eats a pizza crust for breakfast with a re-dressed head and the ROAD MAP unfolded in front of his face.

JOSH

I'm not going to tell Mom where we are. I just want to tell her we're all right so she won't worry.

SAM

She's only worried 'cause she won't get her money.

(MORE)

65 CONTINUED:

65

SAM (Cont'd)  
(measuring on the  
map with his  
fingers)

God. The world is bigger than I  
ever thought.

JOSH

Why can't I just call her and find  
out?

SAM

'Cause if you tell her where we  
are, there's no taking it back.  
And then she'll call the Army and  
they'll come out here with  
helicopters to get me.

JOSH

I won't tell her. Believe me.

SAM

All I believe is you'll lie to get  
anything. \*

JOSH

I will not!

SAM

You're doing it now.

Josh slams on the brakes, skidding the car to a dead stop.

SAM (contd)

What? What is it?

Sam look ahead and sees what Josh sees: About fifty yards  
down the road, a POLICE CAR creeps along next to a  
hitchhiker, its blue and red lights rotating ominously.

Sam goes pale at the sight.

SAM (contd)

Turn around.

JOSH

No. That'll just make him  
suspicious.

SAM

But he'll see us if we pass him.  
He'll see me.

Josh stares nervously ahead from his stopped car.

Mustering all his courage, he lifts himself up in the seat,  
raises the HOOD of his Gortex Windbreaker to cover his  
head, then adjusts his sunglasses.

65 CONTINUED: (2)

65

JOSH  
 Sit up as high as you can. And  
 hold the map like you're reading  
 it.

But just as Josh reaches his foot down to press the gas  
 pedal, the police car switches off its lights, then makes  
a U-turn to head directly toward Josh and Sam.

SAM  
 He did see us! You gotta turn  
 around.

But instead of turning around, Josh steps on the gas to go  
 faster.

SAM (contd)  
 Josh!

JOSH  
 Keep the map up.

Sam puts the map up, way too close to his face. Josh sits  
 even higher as he drives. The police car passes without  
 incident.

JOSH (contd)  
 There. He's gone.

But Sam still keeps the map up, he's so nervous about being  
 caught.

He glances out of the side of his eyes as they approach the  
 GIRL HITCHHIKER the police car had been creeping along next  
 to.

About eighteen years old and beautiful looking, she has  
 short blonde hair under a RED STRAW HAT. She holds her  
 thumb out. Sam drops his jaw seeing her.

\*  
\*

SAM  
 STOP!! Stop the car!

JOSH  
 Why?

SAM  
 It's her! It's the Liberty Maid!

JOSH  
 No, Sam. It can't be her.

Sam grabs the steering wheel, pulling the car over onto the  
 shoulder. Josh brakes to a stop.

JOSH (contd)  
 Sam! It's impossible.

65 CONTINUED: (3)

65

SAM

It is not! I wished for her on ten shooting stars last night.

Sam throws open his door.

JOSH

What?! Wait! You said you didn't believe in that.

Seeing the open door, the Girl Hitchhiker runs up toward Sam and Josh's idling Pontiac.

SAM

I don't. But it worked anyway.  
(to the Hitchhiker)  
C'mon!! Hurry up!!

Sam pulls his seat forward to let the Girl Hitchhiker into the backseat.

GIRL HITCHHIKER

Thanks. That was close.  
(catching her  
breath)

Where you all headed?

SAM

Same as you. Canada.

GIRL HITCHHIKER

Oh? Huh... Great.

As the still-hooded Josh nervously and awkwardly pulls the car onto the road again, the Girl Hitchhiker looks at Sam staring at her.

SAM

That policeman. He didn't know who you were, did he?

GIRL HITCHHIKER

Naa. I told him I lived up the road and he believed me. God, they're dumb around here.

SAM

But you're the Liberty Maid, aren't you?

The Girl Hitchhiker studies Sam cautiously, suspiciously. She glances at the hooded Josh, driving and doing his best not to attract her attention.

GIRL HITCHHIKER

The 'Liberty Maid'? What makes you say that?

65 CONTINUED: (4)

65

Josh notices the beautiful Hitchhiker trying to get a good look at his face in the rearview mirror. He adjusts it so she can't.

SAM

Because you look exactly the way the Pentagon said you'd look. You have the red hat, but you musta cut your hair.

The Girl Hitchhiker leans over the front seat and gently pulls aside Josh's hood to reveal his twelve-year-old head. \*

GIRL HITCHHIKER

Oh, Jesus. Let me out of here.

JOSH

Wait a second. We can explain.

Josh pushes his hood back as he slows the car. \*

SAM

Why do you want to leave?

GIRL HITCHHIKER

Pull over! I don't want to be here when Dad finds his car gone.

Josh comes to a stop whipping around to look at her.

JOSH

Our Dad's in Florida! We've been driving for two days from Dallas.

The Girl Hitchhiker calms for a second hearing that. She looks at Sam's bandaged head, his desperate face, Josh's dirty hair.

SAM

Don't you get it? I'm Sam Whitney! \*

Sam thrusts the documents into her lap. \*

SAM (contd)

Strategically Altered Mutant. \*

JOSH

Sam! I told you she's not the Liberty Maid. \*

SAM

The Pentagon was going to send me to fight in the secret war that's going on in Africa. So my brother and me had to escape to Canada.

(MORE)

65 CONTINUED: (5)

65

SAM (Cont'd)

But now that I saw you, you can  
bring us to all the others in the  
Underground Roadway.

JOSH

(to Girl Hitchhiker)

Listen. If you drive the car for  
us, we'll pay for food and gas.

\*

65 CONTINUED: (6)

65

ANGLE - THE DOCUMENTS - that Josh made up on the computer.  
The Girl Hitchhiker studies them, intense and incredulous.

GIRL HITCHHIKER

I don't believe this.

JOSH

We'll take you to wherever you're  
going.

\*  
\*

SAM

It's true. You have to believe it.  
You have to help me.

The Girl Hitchhiker considers Sam's desperate face. She  
looks back at the documents, shaking her head.

GIRL HITCHHIKER

I don't believe they have the  
nerve. How old are you, Sam?

SAM

I'm almost eight; but not old  
enough to fight in any war.

GIRL HITCHHIKER

Yeah. They're usually eighteen  
before they make 'em go off and  
kill people.

Josh flinches. What is she doing?

\*

SAM

I'm not killing anyone. No way.

GIRL HITCHHIKER

Good. It's wrong to kill people.

JOSH

Whoa... Wait a second.

SAM

Then how come you didn't stop them?  
How come you never came to get me?

\*

JOSH

(to Sam)

Because she's not the Liberty Maid!

\*

SAM

She is too!

(to Girl Hitchhiker)

Maybe it's 'cause we move back and  
forth a lot. My parents got  
divorced after they sold me to the  
Pentagon.

\*  
\*  
\*  
\*

65 CONTINUED: (7)

65

The Girl Hitchhiker looks between Josh, Sam, and the elaborate documents in her lap.

GIRL HITCHHIKER

I'm not surprised. They usually split up after they pull something like this. And ya know what? It really pisses me off.

65

CONTINUED: (8)

65

Still looking over the papers, the Girl Hitchhiker takes off her red straw hat to let down locks of blonde hair.

\*

Josh's jaw drops.

GIRL HITCHHIKER

I'm sorry I didn't recognize you,  
Sam. I'll drive you to Canada.

The Girl Hitchhiker leans forward to release Josh's seat, push it forward with him under it to open his door.

\*

\*

JOSH

Jesus... GIRL!

Stepping onto the blacktop, she pulls Josh out to look him straight in the eye.

\*

\*

GIRL HITCHHIKER

The name is 'Liberty'. Liberty  
Maid.

SAM

See? I told you it was her.

The Girl Hitchhiker pushes the stunned Josh into the back as she climbs behind the wheel.

66

EXT. ENGINE JOE'S GARAGE, GAS, &amp; TRADING POST - DAY

66

Pulling in past a ten-foot high Indian sign, the Girl Hitchhiker parks the Grand Prix at a roadside "Trading Post" set against the reddish desert rocks of southeast Utah.

Getting out of the back, Sam points at Josh.

\*

SAM

You keep an eye on him, Liberty.  
Make sure he doesn't do anything  
while I'm in the bathroom.

GIRL HITCHHIKER

Don't worry. I got him covered.

Satisfied with that, Sam walks around toward the Men's room where TWO BIGGER KIDS, perhaps twelve or thirteen, suck on "Slush Puppies" and stare at him passing. Sam meets the challenge, staring back until he disappears inside.

\*

ANGLE - JOSH - in front of the Trading Post where he looks up at the Girl Hitchhiker, captivated by her beauty and resemblance to the Sparkle Maid Juice Girl, but still suspicious and angry at her.

JOSH

Why'd you tell him all that when  
you know it's not true?

66

CONTINUED:

66

GIRL HITCHHIKER  
Who says it's not true?

66 CONTINUED: (2)

66

JOSH  
Give me the keys.

\*

GIRL HITCHHIKER  
Give me a dollar. I want a soda.

Josh reaches into his pocket for some measly change.

JOSH  
I only got eighteen cents.

GIRL HITCHHIKER  
Eighteen cents? How are you gonna  
'pay for everything' with eighteen  
cents?

JOSH  
I got credit cards.

The Girl Hitchhiker looks at Josh's earnest expression.  
She seems to quell a burst of laughter.

JOSH (contd)  
I just need to find a cash machine,  
that's all.

The Girl Hitchhiker nods then scoops the eighteen cents out  
of Josh's hand, dropping the car keys in their place.

\*

GIRL HITCHHIKER  
I shoulda known. You look like the  
type to carry plastic.

Still captivated, Josh watches her walk into the Trading  
Post.

67 INT. THE MEN'S ROOM - DAY

67

Sam is peeing in the filthy restroom's lone urinal when he  
glances back to see the two Bigger Kids standing behind  
him.

BIGGER KID #1  
Hey, Kotex Head. Didn't you know  
that's a pay toilet?

BIGGER KID #2  
Yeah. You forgot to give us our  
five bucks.

The two Bigger Kids grin at each other. But Sam seems only  
annoyed and even pained as he finishes peeing.

SAM  
You're making a big mistake here.

67 CONTINUED:

67

What? Sam zips up, then slowly turns around, his little fist clenched and cocked as if it were a Colt .45.

SAM (contd)

I'm not what you think I am.

The two Bigger Kids look at this, then bust up laughing.

68 EXT. THE TRADING POST - DAY

68

With his ear pressed to a PAY TELEPHONE, Josh dials while holding a card that reads "J.P.'s Phone Card #". The Girl Hitchhiker sidles up next to him in the PHONE BOOTH drinking a Pepsi from a bottle. \*

GIRL HITCHHIKER

The guy inside said there's an Auto Teller a couple of miles up the road. \*

She puts the bottle to Josh's mouth. He takes a drink. As Josh dials all the numbers, he gives the beautiful teenager a cross look. \*

JOSH

Don't you get it? I know it's not true 'cause I made it up. All that about Sam. And the Pentagon.

GIRL HITCHHIKER

And the Liberty Maid?

JOSH

Yes! I got your blonde hair and red hat off a juice box. \*

GIRL HITCHHIKER

Lord Almighty.  
(taking a drink)  
I've met my maker.

Just then, Josh's face falls when we hear Jean-Pierre's VOICE answer the telephone.

JEAN-PIERRE'S VOICE

Allo. Jean-Pierre.

Josh thinks fast, lowering his chin to his chest and covering his mouth with the neck of his T-shirt.

JOSH

(low, disguised)  
Um. Caroline Whitney please.

JEAN PIERRE'S VOICE

I'm sorry. My wife cannot come to zee phone--

68

CONTINUED:

68

Your wife JOSH

68 CONTINUED: (2)

68

JEAN PIERRE'S VOICE  
Joshua? Joshua?! Are you all ri--  
!!

Josh slams the phone down just as the two Big Kids come running from around the corner toward a crowded WINNEBAGO, one crying with his face bloodied at the nose, the other hopping and holding his shin in pain.

GIRL HITCHHIKER  
Geez. What happened to them?

Distracted, Josh reaches up to dial another number just as Sam marches from around the corner, arms wide like a gunfighter; the torn-off Kotex Maxi-Pad, tight in his hand. \*  
He stops, screams.

SAM  
LIBERTY! STOP HIM!

Seeing Sam, Josh pushes the phone booth closed with the Girl Hitchhiker inside with him. She panics suddenly.

GIRL HITCHHIKER  
No!! Open it!

The Girl Hitchhiker pulls the door open to catch her breath, composing herself just as Sam slides in the dirt.

JOSH  
Sam, I just want to call Dad and find out what's going on with Mom.

SAM  
And tell him where we are so the helicopters can come and pick me up.

JOSH  
I'm not going to tell him!

GIRL HITCHHIKER  
He won't.

Girl Hitchhiker puts her hand over the button on the telephone. She motions Josh to finish dialing. He does, then waits as the line RINGS. Sam readies his fist if Josh betrays him.

THOM WHITNEY'S VOICE  
Hello?

JOSH  
Dad?

THOM WHITNEY'S VOICE  
Josh!! We've been looking all over--  
Where the hell are you?! Where's  
Sam?

68

CONTINUED: (3)

68

Thom Whitney is so loud, Sam can hear enough to answer.

SAM

It's none of your damn business  
where I am. Mister!

GIRL HITCHHIKER

Good, Sam. Be firm.

JOSH

Dad. Mom's married! When did she  
get married?

THOM WHITNEY'S VOICE

Josh! She's been worried sick over  
this. We all have. I want you to  
tell me where you are--

JOSH

--But she couldn't be worried if  
she got married--

THOM WHITNEY'S VOICE

--before you were missing. Okay,  
Josh? It was supposed to be a  
surprise. Now I want you to call  
the police there. Right now! You  
understand?

JOSH

No, Dad! I can't.  
(turns away,  
whispers)  
I killed a man.

Josh glances back to see if the Girl Hitchhiker heard what  
he said. She did.

THOM WHITNEY'S VOICE

Josh. Of all the crap that's come  
out of your mouth...

JOSH

He was drunk and going after Sam so  
I had to beat him to death with a  
pool stick, and now I have to run  
for my life.

THOM WHITNEY'S VOICE

Killed a man? You couldn't kill a  
squirrel!

Excited, Sam grabs the phone from Josh.

68 CONTINUED: (4)

68

SAM

He did and I helped because I'm the  
born killer you made me, so I hope  
you're happy about it.

THOM WHITNEY'S VOICE

SAM!! WHERE THE HELL ARE  
YOU?????!!!

As Sam is about to slam the phone down, the Girl Hitchhiker \*  
takes it over. \*

GIRL HITCHHIKER

Mr. Whitney? Yeah, it's your worst  
nightmare, the Liberty Maid. I got  
a message for you and your Pentagon  
cronies:

From her purse she takes an ear-piercing aerosol SHRIEKER  
and presses it up to the phone. All heads turn, including  
the Winnebago family.

She hangs it up hard while Sam tries to console Josh  
nearby.

SAM

See? You gotta do what I did,  
Josh. You gotta forget about your  
mom and dad and only think about  
getting to Canada. I know it won't  
be easy for you, 'cause you still  
have feelings, but it's what you  
gotta do.

As every bystander still watches, the Girl Hitchhiker puts  
her arms around both Josh and Sam and walks them back to  
the car.

OMMITTED (69-70)

71 EXT. ZION SAVINGS AND LOAN - DAY

71

At an AUTOMATED TELLER in Green River, Utah, the Girl  
Hitchhiker points to the NETWORK LOGOS the machine honors.

GIRL HITCHHIKER

Your cards have any of these  
symbols?

Josh takes the COUNTERFEIT CREDIT CARDS from his pocket.

JOSH

I'm not sure. I didn't copy 'em  
down.

71 CONTINUED:

71

The Girl Hitchhiker stands with her mouth slightly agape at seeing the three PIECES OF HANDCUT PLASTIC with felt pen written around the glued-on magnetic stripe.

GIRL HITCHHIKER

These are the credit cards?

JOSH

They're copies but they should work.

GIRL HITCHHIKER

You never tried them?

Josh can see the Girl Hitchhiker is disappointed but too nice to tell him. He steps up to the machine and sticks one in: "J.P.'s Citibank Visa, PIN#6969". Josh punches in 6-9-6-9.

The machine spits out the card. Frustrated, Josh sticks in another one and punches out the pin number.

JOSH

C'mon....

The machine spits out this card too. Josh glances up at the Girl Hitchhiker who still wears a disappointed face. Without a word, she turns and walks back to the car.

Josh's face drops with more desperation and dejection which Sam sees. He inserts his last card: "Dad's Amer Ex, PIN#1492".

SAM

This is a computer, Josh. Maybe I could talk to it with my head.

Josh punches in the numbers. Sam puts his head up to the metal box and concentrates with his eyes squeezed closed. The machine rumbles, then spits out fifteen crisp TWENTY DOLLAR BILLS.

JOSH

Yes... Yes...!

But just as Sam is about to cheer as well, Josh covers his mouth with a "Ssshhhh".

72 INT. THE PONTIAC GRAND PRIX - DAY

72 \*

The Girl Hitchhiker is already sitting behind the wheel when Josh and Sam get quietly back in the car. She looks at Josh blankly.

GIRL HITCHHIKER

What're we gonna do?

JOSH

We can go. I got it.

72

CONTINUED:

72

Josh stares at her for her reaction which is only a piercing stare, then a slight smile.

\*  
\*

GIRL HITCHHIKER

Good.

Josh waits for her to ask. She doesn't. She just starts up the car leaving Josh clearly disappointed in her strange faith in him.

\*  
\*  
\*

JOSH

Oh, Sam. When I talked to Dad, he told me to give you your allowance.

As conspicuously as possible, Josh pulls out his big stack of TWENTY DOLLAR BILLS and hands Sam seven of them.

JOSH (contd)

Here. It's for the rest of your life.

SAM

Thanks.

As Sam pockets the money nonchalantly, Josh looks for the Girl Hitchhiker's reaction. Seeing Josh staring at her, she can't hide a suppressed grin as she drives off.

\*

72A

EXT. SOUTH UTAH HIGHWAY - DAY

72A

On this narrow desert highway, flanked on either side by distant RED ROCK formations, the Pontiac Grand Prix approaches at a high speed.

72B

INT. THE PONTIAC GRAND PRIX - DAY

72B

As the Girl Hitchhiker drives fast down the highway, Josh looks out the window, clearly feeling more confident.

GIRL HITCHHIKER

You really killed a man?

JOSH

Yeah. The guy who owns this car.

SAM

He knocked him over the head, he was so mad.

Josh watches for the Girl Hitchhiker's reaction. She puts her hand on his knee, as if to console him.

72B CONTINUED:

72B

GIRL HITCHHIKER

You must feel terrible, taking  
someone's life like that.

\*

As the beautiful Girl Hitchhiker looks over sympathetically, Josh is caught off guard, as if he'd never thought about it that way.

JOSH

Yeah. I do, kinda. But he was  
going to hurt us. I had to do it.

GIRL HITCHHIKER

Still. It must be hard to sleep at  
night. But don't worry. We'll get  
some disguises for you two, and  
some food, and new plates for this  
dead man's car. It's okay. You're  
safe with me.

Josh stares straight ahead, his head spinning from the sad,  
strange, and extraordinary.

73 OMITTED

73

74 EXT. RED ROCK CANYON, PARKING LOT - DAY

74

From a BLACK STETSON HAT moving in and among a sea of  
parked cars, we stop on Sam wearing a COONSKIN CAP and a  
watchful eye, scanning the scene with the same head motion  
as a video surveillance camera.

The black-hatted Josh and the Girl Hitchhiker come up to  
him with two LICENSE PLATES from New Hampshire.

GIRL HITCHHIKER

'Live Free or Die', Sam. It's our  
motto now.

SAM

Good.

The Girl Hitchhiker furtively stuffs the plates in Sam's  
knapsack.

75 INT. THE ATLAS BAR AND GRILL - DAY

75 \*

CLOSE ON - A MOUNTAIN LION - claws stretched and teeth  
snarled, but stuffed and behind glass in this old  
restaurant with tin ceiling and wood paneled walls sporting  
the head of every kind of animal that has passed within a  
hundred miles in the last hundred years.

From the dusty and long dead feline we move down to a  
Western-Dressed WAITER carrying three LARGE PEPSIS to a  
wooden booth.

75

CONTINUED:

75

The Girl Hitchhiker takes a sip of her Pepsi, then continues relating her exploits to an engrossed Sam and skeptical Josh sitting across from her.

GIRL HITCHHIKER

Then last Summer I broke into the Army base in Biloxi, Mississippi. I freed three Killer Sams that time but then a month later I was picked up by the police.

\*  
\*

SAM

Really? What did they do to you?

GIRL HITCHHIKER

It was awful. I don't think you want to hear about it.

SAM

Yeah, I do.

The Girl Hitchhiker catches Josh's disbelieving glance. She takes a deep breath as if pained by the memory.

GIRL HITCHHIKER

They put me in a cell, five feet by five feet. No windows. No light. Just a cot and a big green steel door. You couldn't breathe and you couldn't stretch out. It was like being buried alive.

As the Girl Hitchhiker takes another drink of Pepsi, Josh notices her hand shaking.

SAM

Did they torture you?

GIRL HITCHHIKER

That was torture enough. But it didn't work because I didn't tell 'em anything about the Underground Roadway. So then later they tied me up with razor wire and beat me with this rubber baton. The kind that doesn't leave any marks.

\*  
\*

SAM

God... That musta hurt.

JOSH

A razor wire would leave a mark.

The Girl Hitchhiker considers Josh's smug face and challenging remark.

GIRL HITCHHIKER

Yeah. You're right, Josh.

75

CONTINUED: (2)

75

She rolls up the sleeves of her pink sweat shirt to reveal DEEP DIAGONAL SCARS across both wrists. Sam's eyes bug out. The WAITER nearly drops the full plates of food he's putting in front of him.

The Girl Hitchhiker checks Josh's reaction which is also horrified, but from maybe a slightly more mature understanding of what it means.

GIRL HITCHHIKER (contd)

Anyway, I escaped before they could kill me. But I'll never go back there again.

As Sam and the Girl Hitchhiker dig into their expensive steak and large french fry dinners, Josh anxiously checks and counts his wad of money under the table.

The Girl Hitchhiker notices, leans over the table, and gives him a big kiss on his cheek.

\*  
\*

SAM

What'd you do that for?

GIRL HITCHHIKER

For being such a good provider.

Josh seems overwhelmed by the affection while Sam seems annoyed by it, struggling to cut his big piece of meat.

SAM

After we eat, I want to stop somewhere and hide out--

The Girl Hitchhiker takes her own knife and fork to Sam's steak and cuts it efficiently allowing Sam to eat the bite-size pieces one at a time.

SAM (contd)

(mouth full)

--so we can join the others in the Underground Roadway. So we can all go to Canada together.

GIRL HITCHHIKER

That wouldn't be a good idea.

SAM

Why not?

GIRL HITCHHIKER

They're already ahead of us.

SAM

Really?

GIRL HITCHHIKER

Sure. So there's no point in waiting.

75 CONTINUED: (3)

75

Sam stops eating, practically mid-bite. He lays his cloth napkin on the table and starts piling on food from his plate.

GIRL HITCHHIKER (contd)  
What're you doing?

SAM  
We gotta go! We gotta catch up with them.

GIRL HITCHHIKER  
Sam. Relax.

SAM  
How can I relax if they're getting away?

GIRL HITCHHIKER  
'Cause we're faster. And I know some shortcuts. We'll catch up with 'em.

The Girl Hitchhiker grasps his hand, firmly, lovingly. \*

GIRL HITCHHIKER (contd)  
There's nothing to worry about, Sam. So don't.

Looking into her beautiful eyes, Sam melts and relaxes, and goes back to eating his dinner.

76 EXT. A DESERT HIGHWAY - DUSK

76

The Pontiac Grand Prix passes with a WOOSH, then disappears into the dark landscape.

77 INT. THE PONTIAC GRAND PRIX - DUSK

77

While the Girl Hitchhiker drives fast on the dark desert highway, Josh leans over to look closely at Sam, asleep in the backseat. He nudges him with his hand. Sam doesn't move.

Josh sits back down in front to stare at the Girl Hitchhiker tuning the radio to find some music.

JOSH  
Well?

GIRL HITCHHIKER  
Okay, all right. It's a long shot.

JOSH  
One in a billion trillion.

Josh waits. The Girl Hitchhiker thinks.

77 CONTINUED:

77

GIRL HITCHHIKER

Maybe you had a divine premonition. When you thought you were making it all up, you were really seeing the real truth, supernatural and all that.

JOSH

Are you going to tell me who you are?

GIRL HITCHHIKER

You should be happy you have this gift. And you're not as big a liar as you thought.

The Girl Hitchhiker glances at Josh, still waiting.

GIRL HITCHHIKER (contd)

Alison. My name is Alison.

JOSH

That's more like it: Alison.

ALISON

But ever since I started leading children over the border, people call me 'Liberty'.

JOSH

Aaaauughh!

Josh bangs his head into the dashboard. Alison rubs his back.

ALISON

It's okay, Josh. I'll save you too. \*

JOSH

Don't you see you're just making what I did to him worse? He'll never stop believing it now. \*

ALISON

If you don't think it's true, why don't you tell him? \*

JOSH

I tried, but he won't believe me.

ALISON

Because it is true.

JOSH

No! Because it's like... it makes everything make sense for him. It explains all the bad things.

77 CONTINUED: (2)

77

ALISON

Like why he's anxious and  
untrusting? And worried he's  
different and alone in the world?

Josh seems amazed hearing that from her.

JOSH

Yeah... How'd you know that?

ALISON

It's every Killer Sam I ever met.

JOSH

But he wasn't always that way. I  
mean, when he was little he was  
happy and fun to play with when my  
mom and dad were fighting all the  
time.

\*  
\*  
\*  
\*  
\*

ALISON

But then they inserted that  
computer chip in his brain.

\*  
\*  
\*

JOSH

All they did was split up! But  
everyone's parents split and they  
don't have to act all depressed  
like Sam did. We live in the same  
two houses. We both have the same  
two screwed up parents. I was the  
one who had to take care of my mom  
when my dad left and got himself a  
normal family. Why does Sam have  
to be so different about it?

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

Josh looks back at Sam, sound asleep.

JOSH (contd)

(whispers)

Why does he have to think about  
dying?

Alison seems suddenly uncomfortable hearing that asked.  
She reaches for the RADIO again, tuning in some soft and  
plaintive Country music.

JOSH (contd)

God. I don't know what I'm going  
to do when I get to Canada. I  
can't take care of him and I can't  
send him home.

ALISON

Can you take care of yourself?

JOSH

Yeah. I always did before.

77 CONTINUED: (3)

77

ALISON

I mean after those cards stop working.

JOSH

Sure. I'm good with computers and I can do more things than most older people can.

ALISON

But you're not a Canadian citizen. You need a permit to work there.

This is clearly news to Josh, but he doesn't let on.

ALISON (contd)

And what about renting an apartment? You may be smart and all that but who's going to rent to someone your age who isn't even Canadian?

JOSH

Okay, all right. But what can I do? I'm a wanted man with a screwed-up brother.

Josh stares quietly ahead at the road listening to the music. He slowly closes his worried eyes.

JOSH (contd)

I'm a murderer.

78 EXT. THE DESERT - DUSK

78

In the vast distance, the Grand Prix moves quietly across the scene.

DISSOLVE TO:

79 INT. THE PONTIAC GRAND PRIX - DAY

79

Sam opens his eyes to the bright morning sun shining on the back seat. He slowly lifts his head and looks outside. \*

He wipes his eyes. His mouth falls open at what he sees. \*

SAM

Josh! Wake up! \*

\*

\*

79

CONTINUED:

79

Sam shakes Josh sleeping against his door. Josh opens his eyes to discover Alison's sleeping head in his lap. \*

JOSH \*

Ssshhh. Sam. She was driving all night. \*

SAM \*

All the way to Canada! \*

JOSH \*

No. That's impossible. \*

Sam reaches over and shakes Alison's shoulder.

SAM

Liberty! Wake up! It's morning now. We're here!

Sam pushes Josh's seat forward to open his door. \*

JOSH

Wait a second. Sam!

But Sam is already out of the car and running along a JETTY across the inlet of a GIANT STILL LAKE. \*

79A

EXT. THE GREAT SALT LAKE - DAY

79A

As Sam runs as fast as he can along the jetty where the car is stopped, we slowly rise to see what he's running to: \*

A GIANT PALACE with four TOWERS topped with four gilded ONION DOMES looming majestically like a Taj Mahal on the edge of the Great Salt Lake. \*

79B

INT. THE PONTIAC GRAND PRIX - DAY

79B

Unable to believe what he's seeing out the window, Josh shakes Alison awake. \*

JOSH (contd) \*

Alison. Where are we? \*

Alison lifts her sleeping head, wiping her mouth and her hair out of her face. She looks around, trying to remember. \*

ALISON

I was taking a shortcut, to get around the lake, and I got stuck here.

JOSH

Got stuck. How?

Alison turns the key to start the car. It SPUTTERS. She rests her head on the wheel, shaking her head.

79B CONTINUED:

79B

ALISON  
I ran out of gas.

80 INT. A GIANT PAVILLION - DAY

80 \*

Sam comes to a slow stop outside the gaping entrance to the building, finally able to see what he couldn't before: \*

The broken windows, the peeling paint, the rusted metal, and the hollow dark shell of an interior. \*

Sam wipes clear his eyes that pick out the sad details of this long-abandoned dance pavillion. \*

81 EXT. SALT LAKE SERVICE STATION - DAY

81

The STATION OWNER finishes filling a GAS CAN from the pump, then screws the top on tight.

81 CONTINUED:

81

He hands the full can to Josh in exchange for a twenty dollar bill.

STATION OWNER

There you go, son. I'll hold your change till you bring the can back.

From this quaint, one-man filling station, Josh carries the can next door to the only other establishment on this deserted stretch of desert highway.

82 EXT. A SOFTY FREEZE - DAY

82

As Josh approaches with the Gas Can, Alison hands him a chocolate "Softy Freeze" ICE-CREAM CONE then dusts off one of the benches to sit down.

SAM

What're you doing? We gotta go.

ALISON

We've been walking all morning, Sam. It's time to rest. Eat breakfast.

Sam takes the gas can from Josh, who also sits now.

SAM

Okay. You guys eat. I'm gonna take this to the car and then drive back and get you.

ALISON

No, you're not.

SAM

I have to!

ALISON

Why? Why's it so important you reach the others anyway? You got us here.

SAM

Because. Because I have to talk to them.

ALISON

About what?

Sam thinks hard, pacing, jittery.

SAM

About how it feels. I have to tell them that it's all right. And that there's nothing to be afraid of because we're all the same.

82 CONTINUED:

82

ALISON

But that's not true, Sam.

\*

SAM

Yes, it is. I know it is.

ALISON

No, it's not. 'Cause I know the others. I've broken into their houses in the middle of the night. They're nice and normal, and happy-looking homes from the outside; but on the inside, ugly and mean things go on that would make you sick to know about. Did you feel safe in your bed at night, Sam?

SAM

Most of the time. Except when I used to think there were monsters.

ALISON

Yeah, well. The others had monsters too, but they were real, and they lived in the same house with them; and they didn't go away when the light went on. No. The only way you're really like them is that I've found you too, now.

\*

\*

Sam stands there, transfixed by what she's said. But as he stands there, his stare seems to creep up over their heads and become more frightful.

JOSH

Sam. What's wrong?

Sam doesn't answer. Josh and Alison turn around to see a Salt Lake City POLICE CAR pulling in for a morning ice cream. Josh notices Alison go white at seeing this too.

ALISON

Oh God.

82 CONTINUED: (2)

82

JOSH  
It's okay, Sam. He doesn't know.  
You're just a normal boy to him.

But he is not a normal boy and the lone POLICEMAN getting out of the car can see that.

At first he nods politely heading into the establishment, but the piercing stare of Sam Whitney wearing a Coonskin Cap and holding a can of gas is too much to ignore.

SAM  
He does know.

ALISON  
He does now. Sam. You can't look at people like that.

Josh turns around as the Policeman approaches.

JOSH  
'Morning, Officer.

The Officer nods as he stares at Sam and the can of gas in his hand.

POLICEMAN  
You kids got parents?

JOSH  
Yeah. Sure do.

He looks around. Seeing the Policeman's heightened suspicion, Alison speaks up, clearly frightened.

ALISON  
I'm Alison, their baby-sitter.  
Their parents hired me to take them out for a morning drive; you know, a little tour of the desert.

JOSH  
Yeah. Mom and Dad wanted to do something alone, but I don't know what it was.

ALISON  
But the only problem was our car ran out of gas.

The Police Officer digests all that, then looks at Sam who still stares at him piercingly.

POLICEMAN  
Your driver's license. Can I see it?

Alison hesitates for a long moment. She reaches into her back pocket and removes a tattered license.

82 CONTINUED: (3)

82

The officer studies it.

POLICEMAN (contd)  
Hannibal, Missouri. That's a long  
morning drive.

ALISON  
Yeah. Well, we just moved here to  
Utah. Ogden. I mean, me and my  
parents did.

The Policeman stares at the flustered Alison skeptically,  
suspicious. He takes a deep breath, as if he didn't want  
to deal with this but had to.

He gives Alison back her license.

POLICEMAN  
I want to call the boys' parents.

ALISON  
Yeah. Um. That's a problem. They  
don't have a telephone.

Josh sees clearly that won't do. He speaks before the Cop  
can.

JOSH  
Sure they do. They just got one.  
They can tell you all about Alison.

POLICEMAN  
Good. 'Cause I'd like to hear all  
about Alison.

To both Alison's and Sam's horror, Josh walks with the  
Policeman toward the pay telephone. What is he doing?  
What could he be thinking? Josh lifts the receiver.

JOSH (contd)  
Oh wait. I'll need the TDD machine  
from your car. \*

POLICEMAN  
Huh?

JOSH  
You know. A TDD machine. \*  
(types with his  
hands)  
Both my parents are deaf.

Josh waits, confident this is only a formality.

POLICEMAN  
I don't have one of those.

Josh stares at him, surprised, confused.

82 CONTINUED: (4)

82

JOSH

I don't get it. How do you talk to deaf people over the phone?

POLICEMAN

I don't talk to deaf people...

Josh looks straight at the Policeman, incredulous, hurt, near tears.

JOSH

Mumma and Dadda told me there'd be places like Dadda this. Where people like them weren't wanted. Where they couldn't even use a telephone if a burglar was in their house trying to kill them. They would just die and no one would even care, especially not the police who don't even carry a TDD machine in their cars so they can hear their calls for help.

\*

Alison can barely believe what she's heard. Neither can the Policeman who just stands and stares at him, mouth agape.

POLICEMAN

This is some kind of joke, isn't it?

JOSH

Oh yeah. Oh sure. Maybe it's a joke to you, mister. Maybe that's all you do around here is joke about deaf people behind their backs where they can't even read your lips. But just remember one thing. They can do the same to you.

And with that, Josh reels off an angry flurry of HAND SIGNALS.

He boldly turns around, taking the Gas Can from Sam and marching back down the road without looking back. Alison quietly and nervously grabs Sam's hand to follow.

83 EXT. THE DESERT LANDSCAPE - DAY

83

Josh still carries the GAS CAN while Sam still walks nervously ahead and Alison looks over her shoulder, still visibly frightened.

Alison smiles now at Josh who she catches studying her troubled face.

ALISON

I'm going to miss you.

83 CONTINUED:

83

Josh smiles back hearing that. Sam turns around, alarmed.

SAM

Why? Where're you going?

Alison hesitates, almost ready to give an answer when they hear the loud HORN of a slow, mile-long FREIGHT TRAIN approaching from behind and threatening to block them on the curved track fifty yards ahead.

SAM

C'mon! We gotta run ahead of it!

JOSH

No, Sam! We can't make that.

Alison looks back.

ALISON

He's right. Let's go!

Alison pulls Josh but only for a few steps as the SQUAWK of a SIREN announces our Policeman's SQUAD CAR from behind. He steps out in front of them.

POLICEMAN

In the station. We have one of those TDD machines.

\*  
\*

Josh stands there, his bluff called. He notices how scared Alison is again.

JOSH

Okay. Good. I'll go talk to them.

Josh hands Alison the Gas Can, then walks toward the squad car. The policeman shakes his head.

POLICEMAN

All of you.

SAM

No!! You can't!  
(to Alison)  
Liberty...?

But Sam's expecting eyes meet only fear in Alison's.

POLICEMAN

C'mon!

Sam grabs the Gas Can from Alison and takes off running toward the train.

JOSH

Sam! Stop! It's too late!!!

POLICEMAN

Damn.

83 CONTINUED: (2)

83

The Policeman climbs in his car to head Sam off.

ANGLE - SAM - desperate and running for his life with the GAS CAN swinging in his hand and the COP CAR closing in behind him.

He tries to lead the slow train even more, but appears headed for a bloody rendezvous with the locomotive.

JOSH

Sam!!

Josh pulls Alison's hand to run. But she hesitates, panics, looks around for any other escape.

ALISON

Josh. Wait! I can't let him send me home.

Josh pulls her harder as the engineer blows a warning WHISTLE. Sam trips in the dirt, letting the giant train pass right in front of him, 15 to 20 mph.

Josh slows, relieved.

The Policeman jumps out of his car while Sam now fixes his eyes on the promised landscape on the other side of the track.

Frightened but determined, he takes a deep breath, lobs the Gas Can onto the track, then times the STEEL WHEELS of a BOXCAR to roll himself under it.

JOSH

Oh God. Sam!!

The Policeman can't believe what he's seeing.

ANGLE - UNDER THE TRAIN - where Sam times the wheels again, pushes the Gas Can through to the other side, then rolls himself out again losing his Coonskin Cap on the tracks.

Sam jumps to his feet with the Gas Can to continue running when he notices the Coonskin missing. He runs back then once again times the wheels to reach under and grab it back.

ANGLE - JOSH AND ALISON - facing capture on the other side of the train as they now run alongside it.

ALISON

I hafta go under too!

\*

JOSH

No! The flatcar!

Josh pulls Alison to run faster as the Policeman turns his car around to cut them off.

83 CONTINUED: (3)

83

The flatcar comes up behind him as does the Police Car. Still holding Alison's hand, Josh reaches and grabs a VERTICAL STAKE on the flatcar.

Josh's feet drag. Alison trips, but catches herself. The Police Car skids to a stop, cutting them off just as Josh is able to get a foothold.

JOSH (contd)

Climb over me!

Alison gets a foothold too and climbs up over Josh, panting and catching her breath on the flatcar. She pulls Josh up just before the Policeman can nab him.

ANGLE - THE FLATCAR - on which Alison now pulls Josh fast to the other side.

JOSH (contd)

Wait! We gotta run to the back first!

Josh leads Alison running against the direction of travel so that when they jump on the other side, they only roll once on the salt flat.

They look at each other, barely able to believe what they just did as they now run back toward the edge of the Salt Lake and the dot that is their gasless car.

84 EXT. THE PONTIAC GRAND PRIX - DAY

84

Sam is already there and already pouring the GASOLINE into the tank. He shakes the can for the last drop, then screws the top back on.

JOSH

Sam!!

Josh comes running up ahead of Alison into the water. In a fit of rage he grabs Sam by his jeans and hurls him into the WATERY MUD.

SAM

Stop it! Don't make me hurt you!

JOSH

Why did you do that? You coulda killed yourself.

ALISON

Get in the car!

Like a mother with two quarrelsome children, Alison grabs the wet brothers with each hand and practically hurls them into the car.

\*  
\*

85 INT. THE PONTIAC GRAND PRIX - DAY 85

As Sam rolls wet and muddy into the backseat and a raging Josh leans back to swing at him, Alison turns the keys. Sputter. Sputter.

ALISON  
C'mon... Please.

The engine sputters again, then ROARS and in a second Alison is spinning dust and peeling out away from the train.

86  
thru  
87  
88

OMITTED

INT. "WASH-A-WAY" LAUNDROMAT - DAY

86  
thru  
87  
88

Stripped down to their wet T-Shirts and Jockey briefs, Sam and Josh cover themselves with their jackets while sitting in the plastic chairs of a laundromat in Northern Utah. \*

SAM  
How can you be so mad at me? You know what I am. You know what I can do.

JOSH  
I know you coulda been dead. That's all I know.

SAM  
So what? You still woulda had the car.

JOSH  
I don't care about the car!

SAM  
Liar. You've been trying to get rid of me the whole time 'cause you only want to save yourself from the lethal injection.

⚡ Josh

88 CONTINUED:

88

Josh lets out a frustrated sigh turning away to look out the window at the STORE across the street.

\*  
\*

SAM (contd)

*Sam* So I have to save myself now 'cause no one else is gonna. Not you; especially not you. Not even the Liberty Maid.

Alison emerges from the "Wal-Mart" talking to a teenage STORE CLERK who nods his head with an eager smile as Alison crosses the street toward the laundromat.

She comes in with a tired expression and two packages of JOCKEY BRIEFS which she drops in the boys' laps.

ALISON

Size eight and size twelve.

JOSH

Who was that guy?

Alison shrugs as Josh and Sam tear open their new underwear and do their best to slip them on under their jackets.

SAM

Liberty. We're not going to catch up with the others, are we?

Alison shakes her head, resigned, perhaps tired of all this. Deep inside the Laundromat, a PAY PHONE RINGS.

SAM (contd)

We'd be there already if Josh hadn't pushed me in the mud.

A heavy LOCAL WOMAN shouts from the pay phone.

LOCAL WOMAN

Hey! Anyone here go by 'Liberty 005'?

Alison turns suddenly hearing that. So do Josh and Sam who look at each other, amazed, intrigued. Alison rushes back to the pay phone.

LOCAL WOMAN (contd)

Girl. That's the strangest name I ever heard.

Alison grabs the phone and speaks her code into it.

ALISON

Fight or flight to the forty-ninth... Yes, it's me.

ANGLE - JOSH AND SAM - pulling up their underwear and watching with awe and interest as Alison listens intently to someone on the phone.

88 CONTINUED: (2)

88

Josh looks out the window, curious to see the same Teenage Clerk that Alison was talking to, on the PAYPHONE across the street.

ANGLE - ALISON - now in tears as she finally hangs up the phone. She walks back to Josh and Sam, already dressed in their washed and dried clothes.

JOSH

What happened? What's wrong?  
(whispers close)  
Who was that?

SAM

God. Now we're really late.

Alison breaks a big smile through her tears. She hesitates, chokes up.

ALISON

The secret war in Africa.

She can barely speak as she hugs Sam, whispers in his ear.

ALISON (contd)

It's over.

Sam steps back, awestruck, overwhelmed; but clearly not overjoyed.

89 EXT. A GIANT GORGE - DAY

89

From far away we see the Pontiac Grand Prix make its way across a giant, expansive BRIDGE spanning a wide, deep river gorge.

90 INT. THE PONTIAC GRAND PRIX - DAY

90

As Alison now negotiates a mountain highway in Eastern Idaho, Sam seems bewildered and even depressed looking out the window from the back seat.

SAM

How could the war just end like  
that? Weren't the Killer Sams good  
soldiers?

\*  
\*  
\*

Josh gives Alison a "now what?" glance.

ALISON

Of course they were, Sam. But it's  
just that something happened the  
Pentagon never expected.

\*  
\*  
\*

SAM

What? What happened?

90

CONTINUED:

90

ALISON

It's kinda hard to explain, but you  
know how you have enhanced mental  
powers? Like you can remember  
things and all that?

SAM

Yeah.

ALISON

And you also know how you're not afraid of danger like other people?

SAM

Like Josh when the train came.

JOSH

I wasn't afraid!

Alison puts her hand on Josh's knee to quiet him.

ALISON

Well, what happened in Africa was that when the fighting broke out, these two qualities that all the Killer Sams have, combined together to make them stop fighting. Their better intelligence turned into a better understanding and compassion for people. So much so that the Killer Sams couldn't hate enough to kill anymore, no matter how much they were ordered. And so with their super courage they all stood up together and put down their weapons, more willing to die than to kill another person.

SAM

Did they die? Did they get shot?

ALISON

Not a single one of them. Because they all stopped fighting from the beginning and at the same time, not a shot was fired in the whole war.

Josh looks over to Alison for some knowing nod or a wink maybe, but only sees a very sincere face.

SAM

And that's it? That's how it ended?

ALISON

They called a truce immediately and brought home all the troops. And then the Pentagon cancelled the Killer Sam Project for good.

Silence. Sam is stunned hearing this; confused, but not at all joyful.

90 CONTINUED: (3)

90

ALISON (contd)

My contact told me that all the Killer Sams were deactivated by satellite last night. It was all over by the time you woke up this morning.

Clearly doubtful and distressed, Sam feels his arms and legs, then looks at his hand closely with his aiming eye.

SAM

Stop the car.

JOSH

Oh no... Okay. It's all right, Sam. You don't have to go back if you don't want to.

SAM

Stop the car! Now!!

Alison pulls the car over into a Vista Turnout just short of the sign "TARGHEE PASS: Elevation 7072 Feet".

91 EXT. TARGHEE PASS - HIGHWAY {20} - DAY (DUSK)

91

With the CAR KEYS in one hand, Sam searches the ground in the last glimmer of daylight for something we know not.

He finds a "CLEARLY CANADIAN" BOTTLE, then points to the "Targhee Pass" sign about one hundred feet away. \*

SAM

Point to a letter.

Josh and Alison stand outside the car, clutching themselves against the cold mountain wind.

ALISON

The 'P' in 'Pass'.

Sam stands poised as if carefully aiming his computer-assisted right eye, but more important as if the whole reason for his existence came down to this throw.

With the wind blowing majestically through his hair, he winds up, steps, and hurls the bottle with all his Pentagon-given strength.

The bottle flies through the air, then--

--smashes squarely into the distant "P".

SAM

There. What about that?

Alison is amazed. So is Josh, who appears to wonder if his big lie wasn't really one after all.

91 CONTINUED:

91

ALISON

Huh. Maybe they haven't done it yet.

SAM

Or maybe they haven't because they're never gonna. Maybe it's all a lie. Have you ever thought of that?

Sam climbs into the backseat slamming the door closed behind him. Alison gets back in with Josh, driving off and passing another sign: "WELCOME TO MONTANA, BIG SKY COUNTRY".

92 EXT. BROKEN SPUR MOTEL, 3 FORKS, MONTANA - NIGHT

92

From the large LIGHTED SIGN over the main thoroughfare, we move down to the gravel parking lot of this fifty year-old collection of MOTEL BUNGALOWS and the Pontiac Grand Prix backed into a space in front one of them.

93 INT. A MOTEL BUNGALOW - NIGHT

93

With the sound of Alison washing up in the bathroom, Josh stands there in his T-shirt and underwear, watching with a sudden anxiety as Sam climbs into the room's single bed.

JOSH

Sam. We gotta leave that bed for Liberty.

\*  
\*

SAM

She's gone bad, Josh. She made that all up so she could quit and get rid of me.

\*

JOSH

No one's getting rid of you. We're all going to Canada together and you don't have to go home ever until you're good and ready.

SAM

How can I believe that when you're the one telling me?

JOSH

'Cause things are different now, Sam. And you and I are like a family that has to depend on each other. So you just gotta trust me now, okay? And I promise I won't ever do anything to betray it.

Josh offers his hand to seal the agreement. Sam hesitates, but then grabs his brother's hand to shake.

93 CONTINUED:

93

JOSH

But you still gotta get out of this bed.

Sam answers by raising the covers over his head.

Josh stands there in his T-shirt and underwear, unsure how to explain it when Alison also comes out in just a T-shirt.

JOSH (contd)

(staring at her  
legs)

Um. I'll just sleep on the floor,  
okay?

ALISON

No. There's room enough for both  
of us.

Alison gets in the bed. Josh gets in the same bed very slowly and tentatively.

ALISON (contd)

Good night, little brothers.

Alison kisses Josh on the cheek, then, as she rolls over, turns off the light.

DISSOLVE TO:

93A JOSH - NIGHT

93A \*

hours later, restless and still awake, and staring at Alison's beautiful sleeping profile.

Ever so slightly, almost imperceptibly, Josh lifts his side of the covers so that he can barely see under her side.

Alison opens her eyes suddenly, staring straight at him.

JOSH

I'm sorry. I didn't see anything.

But as Josh reaches over to put the covers back, Alison takes hold of his hand and gently pulls it around her body.

Josh is overwhelmed, but can't think about this for very long before Alison pulls him even closer, his head now on her shoulder.

ALISON

Good night. Sweet dreams.

Kissing his forehead gently, she closes his wide open eyes

93A CONTINUED:

93A

with her free hand as they drift together into a deep and peaceful slumber.

DISSOLVE TO:

94 INT. THE MOTEL BUNGALOW - DAWN

94 \*

The glow of the imminent sun reveals Josh and Alison asleep in the exact same position.

ANGLE - SAM - standing by their bed in his t-shirt and underwear, his eyes fixed on them with a frozen expression.

Quietly, and with a trembling hand, he reaches for the CAR KEYS on the bedside table.

95 EXT. THE BROKEN SPUR BUNGALOWS - DAWN

95 \*

The silence of the dawn breaks with the Pontiac Grand Prix ROARING to life, then driving forward over the PARKING ABUTMENT that loudly SCRAPES its underside.

Sitting as high as he can behind the wheel, Sam tries his best to steer out of the gravel parking lot, dropping off a curb and leaving a thin TRAIL OF GREEN FLUID on the highway North.

DISSOLVE TO:

96 INT. THE MOTEL BUNGALOW - DAY

96

With the sound of the shower going in the bathroom, Josh stretches out in the morning light with a blissful smile.

JOSH

Get up, Sam. We're going to Canada.

Josh finally turns his head to the pile of covers on Sam's bed.

JOSH (contd)

Sam?

He sits up suddenly. Looks. The keys are gone.

97 EXT. THE BROKEN SPUR BUNGALOWS - DAY

97

Still in only his T-shirt and underwear, Josh flies out the door to see an empty parking space where the Grand Prix once was.

JOSH

Oh God. Oh shit!

98 INT. THE MOTEL BUNGALOW - DAY

98

Josh bangs on the bathroom door.

98 CONTINUED:

98

JOSH  
Alison!

ALISON (O.S.)  
Door's open.

Josh bursts in to see Alison wrapped in a small white towel and drying her hair with another.

Seeing this nearly knocks the wind out of Josh. He averts his eyes; sort of.

JOSH  
Sam took the car. He's gone.

Alison says nothing. She just looks at Josh with a genuine concern and sympathy.

99 EXT. A STREET IN THREE FORKS, MONTANA - DAY

99

Josh and Alison walk down the motel row boulevard of Three Forks, Montana with all their worldly possessions in their hands.

\*  
\*

JOSH  
He's gonna have an accident, I know. He's gonna drive that car off a cliff or into a truck.

ALISON  
Josh, he's been gone all morning. You can just bet the police have caught him already.

JOSH  
Then they'll send him back to Florida!

ALISON  
So? It didn't sound so bad there.

JOSH  
It will be if he still thinks my Dad sold him to the Pentagon. God. He could do anything and I started this. I screwed up all his thinking and now I have to find him and make him better.

ALISON  
How?

\*

Alison stops at the Freeway Entrance to {90} West.

ALISON (contd)  
You can't do everything, Josh. I mean, you're just a twelve-year-old kid.

99 CONTINUED: (2)

99

JOSH

That's what you think of me?

\*

Alison clearly doesn't have the heart to say "yes". Instead she takes his hand and holds it, gently and persuasively.

ALISON

Listen. I really like you, Josh. You're smart and you're brave. I mean, I love you; and I really want us to be a family. I want you to come with me.

\*

\*

\*

\*

\*

Josh is clearly overwhelmed hearing this, but in true form he rises to the occasion.

JOSH

I love you too, Alison. I've never loved anyone like you.

(realizing)

Aren't you coming with me to Canada?

\*

\*

Desperate, Alison reaches into her bag and pulls out a well-worn MAGAZINE open to a picture article.

ALISON (contd)

Look. This is all about Seattle, Washington. This magazine rates it as the "Most Livable" city in the country. See these houses by the water? Don't they look nice? We could get one of these. And look here. This is a community college. Anyone can take classes there. Even me. I'm gonna learn to be a lawyer. Maybe even a judge; but a good one. The kind that doesn't put innocent people away. And you could learn something too. We could help each other.

\*

\*

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\*

Josh looks closely at the pictures of the ideal city and rubs his hand over them as if that would make it all real.

JOSH

I can't go there. You know I can't.

ALISON

But maybe you didn't really kill that guy. I mean if you only hit him once, maybe you just knocked him out.

\*

\*

JOSH

I wish that, but I took his pulse. There was nothing.

99 CONTINUED: (2)

99

ALISON

Maybe you took it wrong. But even if you really did kill him, you could easily change your name. No one'd ever know.

Josh looks away as if thinking over what he has to do and what he's giving up. He slowly shakes his head.

ALISON

Why not?

JOSH

I gotta find Sam.

Alison sighs slowly and looks down as if her spirit were leaving her. In a strange, almost robotic gesture, she steps back and forces one last smile to Josh.

ALISON

Stay safe, little man. Good-bye.

And with that she crosses the street and walks in the other direction with her thumb out, never looking back at the heartbroken Josh watching her leave.

Josh stands there frozen until the loud HORN of a SEMI-TRUCK makes him jump off the shoulder to avoid being run over.

With a deafening WOOOOSH, the passing truck kicks up wind and dust that finally settles to reveal Alison gone.

100 OMITTED

100

101 EXT. HIGHWAY {287} - DAY

101

Hours and miles later, Josh walks backwards, trying to catch a ride North with his pointed thumb.

As a CAR passes, Josh follows it with a pleading stare that leaves him looking straight ahead. His eyes widen.

JOSH

SAM!!!

Josh takes off running as fast as he can toward the PONTIAC GRAND PRIX now parked awkwardly, almost backwards, on the highway's shoulder a hundred yards ahead.

\*

But when Josh finally reaches the car, excited and winded, he finds it empty with the door ajar and DINGING at the KEYS still hanging from the ignition.

\*

\*

\*

|      |   |              |        |
|------|---|--------------|--------|
| 101  | CONTINUED:  |              | 101    |
|      |   | JOSH (contd) | *      |
|      | Sam...  |              | *      |
|      | Josh looks up from the empty car to the BITTERROOT DINER    |              | *      |
|      | down he road. He takes off running again.                   |              | *      |
| 102  | OMITTED   |              | 102    |
| thru |   |              | thru * |
| 103  |   |              | 103    |
| 104  | INT. THE BITTERROOT DINER - DAY                             |              | 104    |
|      | Josh rushes in and looks around for Sam.                    |              | *      |
|      |   | JOSH         |        |
|      | Did a boy come here? Almost eight                           |              |        |
|      | years old with brown hair, kind of                          |              |        |
|      | an intense stare...?  |              |        |
|      |   | WAITRESS     |        |
|      | And a coonskin cap?   |              |        |
|      |   | JOSH         |        |
|      | Yes!!   |              |        |
|      |   | WAITRESS     |        |
|      | About four hours ago. He was                                |              |        |
|      | looking for a ride to Calgary.                              |              |        |
|      | Josh's face falls, in heavy disappointment. But before the  |              |        |
|      | Waitress can ask him what this is about, Josh runs back out |              | *      |
|      | of the diner.   |              | *      |
| 104A | OMITTED   |              | 104A   |
| thru |   |              | thru * |
| 108  |   |              | 108    |
| 109  | INT. THE PONTIAC GRAND PRIX - DAY                           |              | 109    |
|      | Josh slams the door shut and turns the key. UURRGHH...      |              | *      |
|      | Nothing. He slams his fist into the steering wheel.         |              | *      |
|      |   | JOSH         | *      |
|      | Damn it!!   |              | *      |
|      | He opens the door, stepping one foot out to see a GREEN     |              | *      |
|      | FLUID leaking from the bottom of the car.                   |              | *      |

109 CONTINUED:

109

Frustrated, Josh looks around in every direction until he  
sees a BUS STATION on the far corner. \*

Josh leans over the seat to pick up trash and make the car  
clean again. Crumpled up in the corner under his black  
Stetson hat, he finds the pink SWEATSHIRT Alison was  
wearing when they picked her up.

He studies it fondly, then buries his face in it for a deep \*  
breath. \*

He tucks it under one arm, leaves the keys in the ignition,  
then lays his Black Stetson on the driver's seat -- a  
calling card.

110 INT. THE BUS STATION - DAY

110

The bald CLERK counts Josh's money out, then stares down at  
him.

CLERK

You have some sort of I.D.? Prove  
you're over twelve?

JOSH

I'll have a driver's license in  
four years.

The Clerk looks him over, then pushes forward a ticket.

CLERK

Bus to Calgary leaves in five  
minutes.

ANGLE - THE BUDGET RENTAL AGREEMENT - which Josh now  
fiddles with as he talks on the PAY TELEPHONE.

JOSH

It's down the street from the bus  
station in Toston, Montana. It  
won't start and it's leaking some  
green stuff, but everything else is  
okay. No big dents or anything. \*

BUDGET REP'S VOICE

Okay. But I need to know your  
name. \*

Josh hangs up the phone. \*

DISSOLVE TO:

111 OMITTED 111  
 111A EXT. INTERSTATE 15 - DAY 111A  
 A large BUS roars by on the dull four-lane Interstate. \*  
 112 INT. THE BUS - DAY 112

Using Alison's sweatshirt as a head rest, Josh opens the Budget folder to study the car rental information for "Derek W. Baxter" (including his address and home phone number) while an OLD MAN and his twenty-something DAUGHTER argue across the aisle.

DAUGHTER

I saw the truck, Dad. But I didn't see anyone on top of it.

OLD MAN

He was right there! Not more than a minute ago.

DAUGHTER

Okay, then. I'm sure he's flown away by now.

Josh glances over to the daughter. She smiles, a little embarrassed by her father while, outside, the bus slowly overtakes a two-trailer-long SEMI-TRUCK in the right lane.

Still deep in thought, Josh folds up the document, distracted and failing to see something we see outside: Sam huddled inside the sloped air-breaking enclosure atop the cab of the SEMI-TRUCK.

OLD MAN

Look! There he is!

DAUGHTER

Would you please...? Oh-my-God.

Josh glances outside. He bolts upright.

JOSH

Sam. SAM!!

Josh pounds on the window but Sam doesn't look up before he passes out of view. Josh sprints back on the bus aisle leaning over a fat lady to pound on the windows again.

JOSH (contd)

SAM!!!

Sam passes out of view again.

BUS DRIVER

(over the P.A.)

Get back in your seat, son.

112 CONTINUED:

112

JOSH  
You gotta stop that truck! My  
brother's inside it!

BUS DRIVER  
Get back in your seat. You can  
tell it all to the border guard.

But before the Bus Driver can finish, Josh has already run to the front of the bus and opened the door for himself.

113 EXT. INTERSTATE {15} - LATE AFTERNOON

113

As traffic now slows to a crawl approaching the CANADIAN BORDER Station, Josh jumps out of the bus onto the Interstate.

The sweatshirt tied around his waist, he runs back through the crawling traffic. HORNS HONK as he crosses over to the right shoulder, sprinting toward the SEMI-TRUCK to look up behind the cab.

JOSH  
Sam!

113 CONTINUED:

113

Sam sticks his head out; looking down, surprised to see Josh below. He puts his little index finger over his lips-

SAM

Ssshhhh!!

-then points in the direction of the DRIVER who has already stepped out to look.

DRIVER

HEY!! What the hell you doin' up there?!!

JOSH

C'mon!

On the other side, Josh climbs up to help a cold and reluctant Sam down for an escape run East into the dark GRASS FIELD.

114 EXT. THE GRASSY FIELD - DUSK

114

Two hundred yards away from the Interstate, Josh and Sam continue to run East.

\*  
\*

SAM

Why didn't you go with Alison?

They finally stop running, winded. Josh looks back to see that no one has followed them.

JOSH

Because I had to go find you.  
Remember? I made a promise.

Sam seems confused, surprised that really meant anything.

SAM

Oh...

Josh notices him shivering under his jean jacket.

Very reluctantly, he unties the prized SWEATSHIRT from his waist, smelling it for the last time.

JOSH (contd)

Here. Put this on under that.

Josh helps Sam off with the jacket and on with the sweatshirt, much too big for him. Sam pulls the jacket on over it.

JOSH (contd)

C'mon. We'll have to go around the checkpoint.

ANGLE - SAM AND JOSH - marching quietly North on the dark plain, the only light coming from the TRAFFIC on the distant highway.

JOSH

God, I'm freezing. Aren't you cold?

SAM

Yes... She wasn't the Liberty Maid, was she?

JOSH

No. She was just a girl, running away from something like us. Something bad, I think.

SAM

I think I knew that all along, but I didn't want to believe it.

JOSH

Huh. Why do you say that?

SAM

Because the real Liberty Maid would never try to kill herself. She'd wouldn't give up like that.

Josh seems surprised as he glances over at his brother's intense and stoic face, but says nothing as they continue walking, crossing a narrow double ROW OF CLEARED GRASS.

Josh stops on it, looking endlessly in both directions.

SAM (contd)

C'mon, Josh! We gotta get to Canada.

JOSH

You're in Canada. This is the border.

Sam looks around, panicked, dumbfounded.

SAM

It's not any different.

Josh crosses it; puts his arms on Sam's shoulder.

JOSH

The difference is you're safe now.

114 CONTINUED: (2) 114  
 They continue marching toward the dark plains of the North. \*

DISSOLVE TO:

115 EXT. CANADIAN HIGHWAY (4) - NIGHT 115  
 Next to his idling STATION WAGON, filled with his family and pulled onto the highway's shoulder, a CANADIAN FATHER hums while he urinates into the darkness.  
 He shakes himself then looks up startled to see two cold and shivering CHILDREN approaching from the prairie, the younger one wearing a Coonskin Cap.

115A EXT. CANADIAN HIGHWAY (4) - NIGHT 115A  
 The Station Wagon passes by from darkness into darkness. \*

116 INT. THE STATION WAGON - NIGHT 116  
 Huddled up under a down sleeping bag in the trunk bed half-filled with CAMPING EQUIPMENT, Sam and Josh try to get warm again while THREE CHILDREN stare blankly back at them as if they were two wild animals that their whispering parents had picked up.

CANADIAN MOTHER  
 Just for putting gum under the seat? I find that hard to believe.

CANADIAN FATHER  
 Yeah, well, you can be damned sure the bus company will hear about this. \*

Josh makes a hideous face to the staring children. They all turn around.

ANGLE - THE TRUNK BED - LATER - where Josh notices Sam convulsing slightly in the dark.

JOSH  
 Sam. Is something wrong?

Sam shakes his head. Josh leans over to look at his face. Sam covers it with his hand.

JOSH (contd)  
 What is it? You can tell me.

SAM  
 I know I'm not supposed to be. But I'm scared. Nothing's different and I'm scared.

JOSH  
 But I said you're safe now. They can't get you anymore.

116

CONTINUED:

116

Sam's breaking voice becomes a suppressed cry.

SAM

I have no place to go. I'm scared  
I have no place to go.

116 CONTINUED: (2)

116

JOSH  
I know. But guess what.

SAM  
What?

JOSH  
I don't have any place to go  
either.

Josh lies close to Sam to comfort him as best he can.

116A EXT. THE HIGHWAY - NIGHT

116A

The Station Wagon WHOOSHES past toward the radiant GLASS  
TOWERS of Downtown Calgary.

117 EXT. DOWNTOWN CALGARY - NIGHT

117

On the cold, quiet streets of Downtown Calgary, the STATION  
WAGON comes to a stop outside the city's BUS STATION. \*

118 INT. THE STATION WAGON - NIGHT

118

The Canadian Father looks in all directions as Josh and Sam  
climb over the seat and open the back door.

CANADIAN FATHER  
Wait a minute, boys. I don't see  
anyone.

JOSH  
There they are! Thanks for the  
ride!

Josh leads Sam running into the deserted streets.

119 EXT. THE DOWNTOWN STREETS - NIGHT

119

After running down a long alleyway between buildings, Josh  
stops with Sam in front of white GEOMETRIC SCULPTURE and  
looks in every direction.

JOSH  
Scan the scene, Sam. Which way do  
we go?

Sam turns his head with mechanical precision until he  
shivers.

SAM  
It's too cold to see right.

Josh takes the initiative and leads Sam around the  
sculpture, looking down each of the streets that lead to  
it.

119

CONTINUED:

119

A block away, he sees the answer to all their problems.  
Like the Statue of Liberty, a giant, lighted, HAND-HELD  
TORCH beckons the tired and hungry to the OLYMPIC DINER --  
OPEN 24 HRS.

120 INT. THE OLYMPIC DINER - NIGHT

120

In the all-night diner decorated with photographs and paraphernalia from the 1988 Winter Olympics, Sam lies down in the circular booth while the WAITRESS clears his cleaned plate.

The pretty, thirty-five year-old Waitress looks down at Josh while she fills his coffee cup.

WAITRESS

Is everything all right here?

JOSH

It will be if you let us stay for awhile.

She looks at his pleading face, then smiles.

WAITRESS

You stay as long as you want.

ANGLE - JOSH - studying the DOCUMENTS he made to convince Sam he was a soldier. He folds them up, deep in thought.

ANGLE - A PAY TELEPHONE - near the rest room that Josh now dials while he holds open the BUDGET RENTAL AGREEMENT. As the line RINGS he stands there looking very nervous.

DEREK BAXTER'S VOICE

(groggy)  
Yeah?

JOSH

Um. Is this Derek Baxter?

DEREK BAXTER'S VOICE

Yeah. Who the hell are you calling at three a.m.?

JOSH

How's your head feel now?

Silence.

121 INT. DEREK BAXTER'S APARTMENT - NIGHT

121

Derek Baxter explodes up from his squeaky bed folded out from a couch.

DEREK BAXTER

THE KID!! YOU'RE THAT GOD DAMN KID!!

122 INT. THE OLYMPIC DINER - NIGHT

122

Josh looks around the near empty diner to make sure no one heard that shouting.

122 CONTINUED:

122

JOSH  
Calm down. I just wanted to say  
I'm sorry. And I'm glad you're  
alive.

DEREK BAXTER'S VOICE  
Son of a bitch! What did you do  
with my car?!

JOSH  
I returned it. Okay? So just...  
Go back to sleep.

DEREK BAXTER'S VOICE  
You little sh--

Josh hangs up the phone. Standing there for a moment, he  
looks at the PHONE BOOK. He opens it, searching for  
something.

\*  
\*  
\*

123 INT. THE OLYMPIC DINER - DAY

123

The early morning sun fills the diner with a warmish light  
as the same Waitress wakes Josh by holding a PLATE of BACON  
and PANCAKES under his sleeping face.

He opens his eyes at this pleasantness as the Waitress puts  
down two plates along with two glasses of milk.

JOSH  
Thanks. We'll pay for it, though.

She smiles at the gallantry as Josh shakes Sam awake.

JOSH (contd)  
Wake up, Sam. We got a lot of  
things to do.

SAM  
What things? What can we do now?

Sam sits up in front of his plate of breakfast, not at all  
enthused.

123A EXT. CALGARY CITY PARK - DAY

123A

With the skyline of downtown Calgary spread out across the  
park, Josh walks with intent along the pathway while Sam  
tries his best to keep up.

SAM  
What's going on? Where're we  
going?

JOSH  
Sam. What would you think about  
flying back to Orlando and living  
at Dad's house like a normal boy?

123A

CONTINUED:

123A

SAM

But I'm not a normal boy. And it's not safe for me in that country. You know that.

Josh turns around, pulling Sam's documents from his pocket.

JOSH

I was looking at your papers last night. And I discovered I could make it safe for you by burning out all your circuits and--

SAM

-and killing me?!

JOSH

No! It wouldn't kill you.

SAM

But, Josh. Even if you could burn out my circuits they'd just put new ones in me, you know, like changing a burned-out light bulb.

\*

JOSH

I know. I already thought of that.

SAM

(pointing at the documents)

See? The problem is they altered me everywhere, in my cells and all that.

\*

\*

JOSH

And there's only one way to alter cells back and burn out the circuits at the same time.

SAM

How?

JOSH

Radiation. Ionizing radiation.

SAM

Like an atom bomb?

JOSH

Yes!

Sam stops in his tracks, his mouth wide open. Josh grabs his arm.

JOSH (contd)

C'mon! They're waiting for us.

124  
thru  
130  
131

OMITTED

EXT. A C-TRAIN STATION STOP - DAY

124  
thru  
130  
131

A subway like "C-Train" pulls into the outdoor station to let out both afternoon commuters and two fugitive American boys.

As the train pulls out again, Josh points across the track to what it reveals: "The L.A. Beach Tanning Experience".

SAM

Huh?

JOSH

Don't worry. That's just a front.

Josh leads Sam inside.

132

INT. THE TANNING SALON - DAY

132

The SALON MANAGER shoots up out of his chair at seeing Josh and Sam enter the tanning salon.

SALON MANAGER

Hey! I said not the front door.

He immediately whisks the two boys toward the back room of the salon.

SALON MANAGER (contd)

Jesus, I could go to jail for this, giving Gamma Rays to an American. Especially a minor.

He looks at Josh. Josh slips him a ROLL OF AMERICAN BILLS. He counts and pockets it.

SAM

You ever done this before?

SALON MANAGER

Oh, yeah. I get an Altered Mutant in here every week, most of 'em up on the Underground River.

JOSH

You mean the 'Roadway'?

SALON MANAGER

Right. But after the exact amount of radiation, they're just like everybody else. You can't tell the difference.

SAM

Can you make me normal too?

\*

The Manager studies him like a doctor would, pulling up his eyelid, feeling behind his ear.

132

CONTINUED:

132

SALON MANAGER

Oh yeah. They were wrong to do this to you. You're much too human, not the killer type at all. Let's see. Five minutes on each side at 500 rads Gamma.

\*

JOSH

Five minutes? You think that's enough? I mean, he's really been altered.

\*

\*

\*

SALON MANAGER

(re-examining Sam)

You're right. Longer. We'll have to keep him under till we're sure he's done. 250 rads Alpha, 190 Beta. You writing this down?

\*

\*

\*

\*

JOSH

I'll remember.

ANGLE - SAM - standing stripped down to his Jockey briefs, as the Salon Manager covers his eyes with THICK ROUND PATCHES, then holds them secure with BANDAGE TAPE from temple to temple.

SALON MANAGER

Okay, Sam. Even with this on, you gotta keep your eyes closed tight, and don't move any part of your body, okay?

Sam nods confidently as the Manager helps him lie down in the reflective troth, then lowers the ULTRAVIOLET LAMPS over him.

SALON MANAGER (contd)

You ready, Sam?

SAM

Yeah. Ready.

The Manager flips on the switch bathing the near-naked Sam in bright WHITE LIGHT. He gives Josh the thumbs-up. Josh takes him aside to whisper.

JOSH

Listen, you got a word processor here?

SALON MANAGER

Got a typewriter.

JOSH

What about a fax machine?

SALON MANAGER

Yeah, sure. But you know...

132 CONTINUED: (2)

132

He holds out his hand. Josh reaches into his pocket and hands the Manager twenty Canadian dollars. He slaps Josh on the back and leads him into the front office.

133 EXT. CALGARY INTERNATIONAL AIRPORT - DAY

133

At the curb in front of the Airline Departure Terminal, Sam gets out of another taxi to reveal a healthy-looking reddish tan around white goggle eyes.

133 CONTINUED:

133

Josh pays the driver then puts his arm around him.

JOSH  
How does it feel, Sam? Still cold  
and metallic inside?

SAM  
No. It feels good and warm like  
human flesh. But I don't have a  
ticket.

JOSH  
You just look sad. Real sad.  
That's your ticket.

Josh leads him into the building.

134 INT. AN AIRLINE TICKET DESK - DAY

134 \*

At the counter, a TICKET AGENT whispers to an AIRLINE  
OFFICER while holding a fax signed "THOMAS WHITNEY".

TICKET AGENT  
Both his parents were killed last  
night in a camping accident. His  
uncle, 'Thomas Whitney', faxed this  
and wired the money for a one-way  
fare to Orlando.

The Airline Officer looks at the envelope full of money  
then down at the goggle-faced Sam, looking real sad.

AIRLINE OFFICER  
(reading the fax)  
A Propane stove explosion? Is that  
why he looks like that?

Josh puts his arm around Sam, who wipes his crying eyes.

JOSH  
I'm afraid so. He's pretty shook  
up.

AIRLINE OFFICER  
Are you a relative?

JOSH  
No. Just a camping buddy.

Sam leans close to Josh.

SAM  
(whispers)  
You know, Josh. You're really good  
at making up stuff.

134 CONTINUED:

134

JOSH  
Ssshhh. Better keep that to  
yourself.

\*

135 INT. THE DEPARTURE LOUNGE - DAY

135

Josh and Sam wait in the departure lounge for Sam's plane when the former Mutant suddenly realizes something disturbing.

SAM  
Oh no, Josh. You forgot about my  
special mental powers. My enhanced  
memory and all that. That  
wouldn'ta been altered back 'cause  
I had that thing on my face.

Josh looks at Sam, tired, exasperated.

JOSH  
Keep 'em, Sam. You should get  
something for all the stuff they  
put you through.

SAM  
But I don't want it.

JOSH  
Then just hang around Curtis and  
Leon for awhile. That'll make you  
stupid.

Sam gradually smiles hearing that. So does Josh at seeing Sam's response.

SAM  
I wish there was some way you could  
take back the murder. I mean, make  
it all better so you could come  
back with me.

Josh nods his head, torn over how much to tell his brother.

JOSH  
Yeah. I wish that too. But even  
if I could, I don't think I'd go  
back to Florida.

SAM  
Why not?

JOSH  
You know what it's like for me  
there; how Dad thinks of me. I do  
better by myself.

135 CONTINUED:

135

SAM

But I'll be there and I like you now. Wouldn't that be enough?

Josh smiles again hearing that, then nods his head "yes".

JOSH

Either way, there's no point in wondering. I still can't go.

SAM

Yeah, well even though I'm going back to live with Dad, I already decided I'm not even going to talk to him.

JOSH

Sam. No. You gotta talk to him.

SAM

After what he did to me?

Josh struggles some more, thinking hard.

JOSH

Sometimes people do stuff because they don't know any better, but then later they learn that it wasn't a good idea after all.

\*

SAM

But Dad still did it. And I can't even forget because I still have the enhanced memory.

Stumped again, Josh works it through.

JOSH

Okay. But you also still have something that came along with all that, that I bet you didn't even know about. It's a real strong mental power that lets you forgive people even if you can't forget what they did. And it's also a power to trust, and never be worried or even scared. Wherever you are now and however bad it is, you can always make it better just by using this power.

SAM

God... That's a strong thing.

JOSH

Very few people ever had it. A few Saints and Prophets, maybe, and now you. But you gotta remember

(MORE)

135 CONTINUED: (2)

135

JOSH (Cont'd)  
to use it whenever you need it.  
'Cause where you're going, I think  
you're going to need it a lot.

The GATE ATTENDANT approaches from the desk.

AIRLINE OFFICER  
Sam. We have to board now.

\*

He takes Sam by the hand. Sam pulls back toward Josh.

SAM  
When am I going to see you again?

JOSH  
I don't know. I can't tell you  
where I am until I'm sure they  
won't come after me.

Sam takes a shaky deep breath so as not to cry.

SAM  
This isn't working. I want to stay  
with you.

JOSH  
No. C'mon. I'll still be your  
brother. I'll always be your best  
friend, wherever I am.

Josh wipes Sam's tearful face.

JOSH (contd)  
Go back and do what I said, okay?  
That radiation didn't erase  
everything in there. Good-bye,  
Sam.

Josh holds Sam's hand, then hugs him.

As the Gate Attendant takes Sam by the hand down the ramp,  
Sam turns around suddenly to look tearfully back at his  
older brother.

JOSH (contd)  
(whispers)  
Remember your power.

Sam lifts his chin and salutes him. Josh salutes back,  
watching the Gate Attendant take him aboard.

136  
thru  
137  
138

OMITTED

EXT. CALGARY INTERNATIONAL AIRPORT - NIGHT

136  
thru  
137  
138

It is completely dark now as Josh walks alone across a long  
grassy field away from the airport.

138 CONTINUED:

138

He looks up at a 737 thundering away overhead, then stops in the middle of the dark field, clutching himself from the cold and wet, and staring at the jetliner disappearing into the vast expanse of stars.

He stays there for a long moment, lost and shivering until a SHOOTING STAR streaks across the horizon.

Josh starts walking again, picking up the pace toward the distant lights of Calgary.

139 INT. THE BOEING 737 - NIGHT

139

It is hours into the flight as Sam is calm now and rummaging through his KNAPSACK for his colored pens and paper.

He finds a squished CANDY BAR buried in there but instead of eating it, he studies its FOIL WRAPPER. He carefully puts it in his mouth to chew.

SAM

Ouuwww! Oh God. Oh no.

The FIFTYISH MAN sitting next to him notices.

FIFTYISH MAN

Of course it hurts. The foil reacts to the silver in your fillings.

SAM

You know about this?

FIFTYISH MAN

Everyone knows. Everyone who has fillings.

Sam looks at the foil in his hand, then stares out the dark window, the realization filling his face.

140 INT. A JET WAY, ORLANDO INT'L AIRPORT - NIGHT

140

Sam breaks away from the Flight Attendant at seeing Thom Whitney waiting at the elbow of the Jet Way.

THOM

Sam...

He runs and leaps into his father's arms without a word.

Taken aback by his son's sunburned goggles-eyes and his willingness to be touched, Thom signs the Flight Attendant's release, then walks Sam away into the terminal.

141 INT. THE JEEP CHEROKEE - NIGHT

141

As the moon sets on the flat Florida landscape, Thom drives, frustrated, while Sam looks calmly out the window.

141 CONTINUED:

141

SAM

I told you, Dad. He didn't tell me 'cause he knew the police would come after him and then he'd have to die by the lethal injection.

THOM

Sam. Josh didn't kill anyone. I've talked to the police in Dallas. He only knocked the man out, that's all.

Sam perks up, excited at hearing that.

SAM

Then we have to go back and find Josh. We have to tell him the truth!

\*  
\*

THOM

He already knows. Apparently, he woke up Mr. Baxter last night with a phone call.

Sam settles back at this news, confused at first, but gradually coming to terms what it means.

THOM (contd)

But if you have any idea where he is, you have to tell me. Did he say anything at all?

Sam shrugs, looking out the window, thinking.

SAM

Why do you care, Dad? You never liked Josh anyway.

THOM

Sam! Of course I liked Josh. I love Josh. He's my son.

Sam considers this as if genuinely surprised.

SAM

But he wasn't the way you wanted him to be; 'cause you were always trying to make him different.

Thom is clearly floored hearing that statement from Sam. He thinks hard, struggling for an adequate explanation.

THOM

Sam... Nothing's ever the way we want it to be. I always wanted to have one family, and children with only one home.

(MORE)

141 CONTINUED: (2)

141

THOM (Cont'd)

And I guess you're right that I always wanted Josh to be tougher and stronger than I was, but only because I know what a cruel and mean world it is out there. I was only trying to get Josh ready for that.

SAM

Then you must've done a good job.

THOM

Why do you say that?

SAM

I think Josh liked the cruel and mean world better than home.

Thom calms at that, unable to argue and unable to believe he heard it from his youngest son.

142 INT. THE COLEMAN/WHITNEY HOUSE - NIGHT

142

While Thom wears a worried expression on the telephone and Ellen stands nearby, Sam feasts on dinner between Curtis and Leon.

THOM

He has brown hair, about twelve years old. He was at the airport there around four o'clock today. Yes, I've already spoken to the airline. He was wearing a blue denim jacket over a grey hooded sweatshirt. With jeans. And black tennis shoes. I have no idea where he'd go from there. He doesn't have any relatives in Calgary. No. He doesn't have friends there either. At least not any that I know of.

\*  
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\*

ANGLE - CURTIS AND LEON - leaning close to Sam, curious and intrigued.

CURTIS

You mean Josh really did kill a man?

SAM

(nodding)

My dad's just trying to cover for him, but I saw it. He beat him over the head with a pool stick, he was so mad.

LEON

What for? Why was he so mad?

142

CONTINUED:

142

Sam considers this, then leans closer to the curious brothers.

SAM

(whispers)

The guy called him a 'homo'.



145

CONTINUED:

145

JOSH

If I went back there I'd be paying my dad back until I was eighteen years old which is about how long I'd be on restriction so that I couldn't even leave the house to get away from these two neanderthal jerks named Curtis and Leon who'd pick on me in every room that didn't have a lock on the door. And if that isn't bad enough, I'd have to start the seventh grade alone in a junior high school where the only people I knew were those same two neanderthals. Besides all that, I've lost for good the only woman I've ever loved and I'm probably now wanted for assault and grand theft auto in the state of Texas, trespassing and resisting arrest in the state of Utah, and electronic bank fraud in every other state by the Federal Bureau of Investigation.

Josh looks up at the Waitress who folds her arms over coat, nodding her head, impressed.

JOSH (contd)

So you see my problem?

WAITRESS

God. Yes... I sure did hate the seventh grade.

Josh stares at this woman in total disbelief.

The Waitress smiles slightly, knowingly, as if she had nothing else she needed to say. Josh goes back to eating and thinking seriously.

DISSOLVE TO:

146

INT. THE WHITNEY HOUSE - DAY

146

It may be one or several days later as Thom is still on the telephone. \*

THOM

Yes, Caroline. The card was used in Boise, Idaho. Then in Kansas City. Of course. It could mean he's coming home, but I don't know.

ANGLE - SAM - walking across the room at hearing this. Cradling a FOOTBALL, he opens the door to the front lawn.

147

EXT. THE COLEMAN/WHITNEY HOUSE - DAY

147

Thom continues his conversation with Caroline as we follow Sam onto the front porch where he sees-- \*

THOM (O.S.)

God, I don't even know if it's Josh using it. No! I can't cancel the card, 'cause what if it is him? I don't know where he is.

--a TAXI CAB pulling into the driveway.

Getting out of the Taxi Cab, a haggard and well-travelled Josh looks up to see Sam on the porch holding the football.

Without a word, he throws the football, long and perfect.

Josh catches it, amazing himself. He watches Sam walk toward him now with an inscrutable expression.

SAM

See that? I can still aim a football even after you burned out all my circuits. And I used my special mental powers to pass all my tests so I don't have to be held back. So I'm going to start the third grade tomorrow.

Sam stops in front of Josh who still can't read what he's feeling and thinking.

JOSH

Oh... That's good. Don't you think?

Biting his lip as if to hold back emotion, Sam nods his head "yes", then hurls himself into Josh, fists flying.

JOSH (contd)

Ouw!!! Sam!

Pushing Josh against the Jeep Cherokee, Sam swings his angry fists at his head and body.

SAM

You lied to me Josh! Everything you told me, it was all a lie!

Josh covers his face as best he can, but Sam's blows are relentless.

JOSH

I tried to tell you, but you wouldn't listen!

SAM

You said I wasn't human. And that I had a computer chip in my head.

(MORE)

147

CONTINUED:

147

SAM (Cont'd)

And that Mom and Dad were gonna sell me to the Pentagon. And that I was activated by satellite. And that I had an electric charge in my brain.

JOSH

You wouldn't believe me, but I tried to tell you the truth! I really tried.

SAM

And you lied about the Liberty Maid. And the Underground Roadway. And the other Killer Sams. And the secret war in Africa.

Sam is crying now as he continues his pounding, screaming.

SAM (contd)

I coulda gotten killed by that drunk guy, and crashed the car, and gotten run over by that train, and fallen off the top of that truck, and gotten beat up by those big kids 'cause you made me wear a Kotex on my head.

\*  
\*  
\*  
\*  
\*  
\*

Winded and tearful, Sam stops his beating and stares at Josh slowly lowering his hands from his face.

SAM (contd)

Why'd you come back?

Also tearful and winded, Josh wipes his face, but doesn't have to think long.

JOSH

'Cause you're here. I came back to be with you.

\*

Through his tears, Sam studies the honest sincerity in Josh's wet, red eyes, then quickly wraps his arms tight around his older brother, his head pressed hard against his chest.

JOSH (contd)

I'm sorry, Sam. I swear to God. I won't tell anymore lies.

But just as Josh is saying this, Curtis and Leon come up from the street, freezing suddenly at seeing Josh, then running fast toward the house.

Josh looks dumbfounded at this to Sam who steps back to offer a slight, knowing, confident smile we've never seen on him before.

147

CONTINUED: (2)

147

Sam grabs the back of Josh's hand and leads him up to the house.

JOSH  
I don't get it.

SAM  
You will. Just stick with me.

Confused by all this as they walk up the steps to the certain trouble inside, Josh frees his hand from Sam's, and puts it tight around his shoulder.

FADE TO BLACK:

THE END