

THAT WON'T FLY

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FADE IN:

EXT. AN OPEN FIELD, ON THE NORTH SIDE OF THE SMALL TOWN OF BLUEGILL, MINNESOTA. A SUMMER DAY.

The south side of the field is bounded by the main street that runs through the town. On the other side of the open field is a thick forest of mixed pines and deciduous trees.

A small crowd of local residents have gathered to watch the activity of three men. BRAD LARSON (34, driven by his personal demons to get this project done), and TUCK AND KIP SEGAL, (brothers 34 and 35 years old, oddly dress alike, life long friends of Brad) building a very large creation, already starting to look like a giant flying saucer on four legs. Within the crowd, GINNY LARSON (60, Brad's spunky mom, but also kind of a den mother to everyone) is holding a box of doughnuts, offering them to the onlookers. One of the onlookers is MAYOR BRUCE WAYNE (60's, impressed with himself and dressed unusually formally for a small-town Mayor).

MAYOR WAYNE

Your boy is going at this like a
wolf is nipping at his backside.

Ginny looks up at her son, BRAD LARSON high up in the scaffolding.

GINNY

You know he's motivated.

Her voice cracks.

GINNY (CONT'D)

He's in a hurry.

Mayor Wayne nods in understanding.

MAYOR WAYNE

I'll take one of those old
fashioned glazed if I may.

Ginny smiles and holds up the box of doughnuts for him.

MAYOR WAYNE (CONT'D)

Did you know that the name
"doughnut" came about because they
thought the dough appeared to be in
the shape of a walnut?

GINNY

I've never heard that. I'm glad
they weren't in the shape of a
turd.

The Mayor laughs at her joke.

MAYOR WAYNE

Oh dear Ginny. You always make me
laugh. How is it you've remained
single for so long?

GINNY

I was married to the most amazing
man in the entire universe, Bruce.
Just because he up and died on me
doesn't make me single, at least in
my mind.

MAYOR WAYNE

Everyone should have a love as good
as that, Ginny. You had a boy to
raise, and you did a magnificent
job. Brad couldn't have been more
than five when that tractor...

GINNY

Only three. I wouldn't have
survived it without him needing me.

They both remain quiet, watching the work on the saucer.

Somewhere in the crowd the voice of D.J. KAMMEL (22, male,
snotty, head full of bushy blonde hair) is overheard.

D.J.

Look up "boondoggie" in the
dictionary and this crazy pile of
junk is in there.

Another onlooker, GENE MARCH (mid 60's, pleasant fellow)
shakes his head and replies to D.J.

GENE

The word you're looking for is
"boondoggle," but this ain't that.

Ginny calls up to the workers on the project.

GINNY

Boys! I've got doughnuts here.
Dough that's in the shape of a
walnut, not a turd! Why don't you
take a break?

Tuck and Kip Segal climb down, but Brad keeps driving screws into boards. Behind Ginny, LEXI LARSON (34, Brad's wife, barely hanging on as she deals with the biggest crisis in her life) has just arrived. She assesses the situation and calls up to her husband.

LEXI

If you don't come down and eat one
of your mom's doughnuts, I'm going
to toss tonight's meatloaf and
mashed potatoes in the garbage.

GINNY

That'll do it.

Sure enough, that was enough to get Brad climbing down the scaffolding. He joins them on the street, but looks back to see what the progress of his building efforts looks like.

GINNY (CONT'D)

It's really starting to take shape,
Brad. I can see your vision.

LEXI

It won't be long before it'll look
like it just might take off on its
own.

Brad reaches for a doughnut.

BRAD

It's taking too long. I thought
we'd have the entire upper half of
it done by now.

LEXI

You're all working when you can.
Everyone has jobs. You're the only
one using your vacation time for
this.

BRAD

It's taking too long.

Lexi's voice softens. Brad won't look her in the eye.

LEXI
It'll be fine, no matter how far
along it gets.

Brad is short-tempered.

BRAD
I gotta get it done, Lexi. It's not
a thing until it's done.

Ginny gently gives Lexi a hug to soften the anger from Brad.

GINNY
Miracles happen all the time. I'm
holding out for a miracle.

Brad looks at his mom with anger and pain in his eyes.

BRAD
No such thing as miracles, mom.

Then he softens.

BRAD (CONT'D)
Thanks for the doughnut.

He looks around, and then back at Lexi.

BRAD (CONT'D)
Where's Danny?

LEXI
He ate a big lunch, but then fell
asleep watching tv. I decided to
let him sleep. I'll bring him by
later. Maybe when it's time to drag
you home for dinner.

D.J. sidles up to Brad, interrupting the family conversation.

D.J.
Hey Brad. If you need some frilly
curtains later, I hear they're
updating at the old-folks home and
giving away the curtains they
originally hung in 1957.

BRAD
Always helpful D.J. You know you're
always welcome to bring a saw and a
hammer and help out here.

D.J. snorts.

D.J.
I'd rather spend my time flicking
acorns into...

He can't quite figure out how to finish the thought and wanders off mid-sentence.

Brad turns his attention back to his wife.

BRAD
I'll take a break in a bit and come
check on Danny. I'd like to get
these three trusses cut and screwed
together first.

He looks back on the project.

LEXI
It looks great to me.

He smiles at her and gives her a quick kiss. He adds a side hug for his mom.

BRAD
Thanks to my two favorite ladies.
Now back at it.

CUT TO:

INT. BRAD AND LEXI'S HOUSE. LATER

Brad is coming in the back door and heads to the kitchen sink to wash some dirt off his hands. Lexi is mashing potatoes at the counter.

LEXI
"Later" turned into dinner time.
You're working too hard, Brad.
You're going to end up like a
zombie.

BRAD
Zombie's eat brains. I just want
some of your famous meatloaf.

LEXI
I'm not joking. By the way, our
Mayor still appears to be making
goo-goo eyes at your mom.

Brad looks out the window, thinking. A wry smile on his face.

BRAD

Maybe Batman will be my stepdad.

Lexi can't help but laugh.

LEXI

Hey, when his parents named him Bruce, Batman was barely a blip of a comic book character! They couldn't have guessed that the name Bruce Wayne was going to make him the butt of jokes for the rest of his life.

BRAD

Maybe it was a stroke of genius. I guarantee that some of his votes for mayor were solely because of that name. I'm going to check on Danny.

Brad dries his hands on the dishtowel and heads down the hallway to Danny's room.

CUT TO:

INT. DANNY'S ROOM. (DANNY IS AN 8 YEAR OLD BOY. HIS HEAD IS BALD AND FACE PALE FROM CHEMO)

The walls of his room are covered with pictures and mock-ups of flying saucers and all manner of space paraphernalia.

Danny is at a small desk, working on a new model of some kind of space transport and is excited to see his dad.

DANNY

Just in time, dad. I can't hold these pieces together and glue it at the same time.

Brad walks over and picks up the glue bottle.

BRAD

That's turning out really cool. It looks like you made some modifications.

DANNY

I'm just like you, dad. If I don't want it to look one way, I just redesign it. When I grow up I'm going to be your ... what do they call it? Henchman?

Brad had reacted when Danny said "when I grow up" but snaps back to the question.

BRAD

I think I'll just make you my partner and we'll leave it at that. Henchman makes it sound like we'd be criminals. You don't want to be a criminal, do you?

Danny laughs.

DANNY

I don't think so. Unless criminals are the ones who get to fly to other planets.

Brad squeezes a little glue to the place where Danny is holding two connecting parts together.

BRAD

As soon as this dries, wash up and come to dinner. Your mom made your favorite - meatloaf and mashed potatoes.

DANNY

Ha. That's YOUR favorite dad.

BRAD

That's true. Tomorrow night I'm cooking and I'll make YOUR favorite. Goose liver and peas, right?

Danny gives his dad a side eye.

DANNY

You mean tacos, right?

Brad smiles, touches Danny's shoulder, and leaves his room.

CUT TO:

EXT. THE OPEN FIELD WHERE THE BUILDING PROJECT IS HAPPENING.
LATER THAT EVENING.

It's just getting dark, and Brad is back on the job, alone. He has bright spotlights directed at his work area, and he's measuring boards and marking them for cuts.

Behind him, very high in the sky, unseen by Brad, a large, lit flying object comes into view and then hovers.

After a moment, a smaller lit object emerges from the bottom of the larger craft and lowers toward the ground, its landing hidden by the large swath of forest. In a flash the larger craft spins and shoots out of view.

CUT TO:

EXT. THE FRONT PORCH OF BRAD AND LEXI'S HOUSE. LATER THAT NIGHT.

Brad and Lexi lower themselves onto a porch swing and stare at the night sky. They're quiet for a time, and then...

LEXI

He seems like he's tired more often the last couple of days. I think that last round took more out of him.

BRAD

They did tell us it would be up and down. Some days were going to be tougher.

Lexi shrugs.

LEXI

In my mind I keep picturing some kind of ramp in which every day is just a little bit better than the last, until he's finally all better. I know that's not realistic.

Brad grabs her hand.

BRAD

He's a tough kid. And you're a tough mom. And the doctors are great. He'll be ... he'll be good.

She looks over at him, but he can't look her in the eyes.

LEXI

Yet you keep going at that project like you think you're running out of time to get it done.

He has no answer. He can't find his voice. He just stares up at the stars.

LEXI (CONT'D)

We need you more at home, honey.
This is too hard for me to do
alone.

BRAD

You're not alone. I'm here. But you
know how important finishing this
ship is.

LEXI

I know it's important. And I
understand why you're working so
hard to finish it. But maybe he
needs you more than he needs to see
it finished.

Brad stares up at the stars.

BRAD

I'll try. I just ... I want to be
able to give this to him. It's not
a thing until it's done.

His voice cracks. Lexi lays her head on his shoulder.

CUT TO:

EXT. THE SMALL TRANSPORT SPACESHIP. SAME TIME.

The ship has settled in a rough clearing in the middle of the
woods.

CUT TO:

INT. INSIDE THE CRAFT.

We see three extraterrestrials, moving about the small cabin
area. One is taller than the other two, and has the bearing
of being in charge.

Gradually we see a change in the ET's bodies as they invoke
their shape-shifting abilities. In a matter of a minute or
two they have shape-shifted into human form, two males and a
female, dressed in clothing typical of the era and location.

The taller male addresses his colleagues. Their speech is a
little stilted and appears to have a bit of a Scandinavian
accent.

ET 1

We are now expressing our words in the manner of the local population. I am downloading names appropriate for our new identities.

His eyes move quickly from side to side as his brain experiences the download.

ET 1 (CONT'D)

I am Hugo.

He turns to the female.

ET 1/HUGO

You are Astrid.

ET 2/ASTRID

Astrid? Is that name appropriate for our location?

HUGO

Our names are appropriate for our story.

He turns to the third ET, another male.

HUGO (CONT'D)

You are Axel.

Hugo and Astrid have transitioned comfortably, but Axel is having problems with his new body. His knees wobble, and he finds it hard to straighten his torso.

ASTRID

(To Axel)

This is your first time in an earth body.

AXEL

These lower limbs feel like they're attached backward. How do these creatures stand?

Hugo and Astrid watch him as Axel struggles, arms akimbo, legs failing him, and then fall flat on his face. When he works his way back up into a standing position, it is apparent that he broke his nose. Hugo reaches out his hand and hovers it over Axel's face. A red light appears between Hugo's hand and Axel's face, bringing the nose nicely back into proper form. Axel is still focusing on what is wrong with his body.

AXEL (CONT'D)

This is beyond my power of speech.
I need to download more earth words
that express confusion and
unhappiness.

He grabs the hair on his head.

AXEL (CONT'D)

And what is THIS for?

HUGO

Humans have retained the use of
hair to keep their body heat
regulated, although it is currently
of minimal use for that.

ASTRID

It is also a source of pride and
self-worth.

Axel's expression is the equivalent of a human eye-roll. He
pulls on the waistband of his pants and looks inside.

AXEL

(alarmed)

And what is THAT?

He looks at his colleagues, confusion on his face.

AXEL (CONT'D)

Should I touch it?

HUGO

No. Whatever you do, don't touch
it.

ASTRID

Earth people have body parts that
our own ancestors stopped needing
many millennia ago. Just ... leave
it alone.

HUGO

We'll wait until their star rises
and then study the craft they are
building. If they have made a
progressive step toward
intergalactic flight that has
escaped our monitoring, we need to
be prepared to destroy it.

In the background, Axel is fumbling around, slamming into
walls and having difficulty with his balance.

ASTRID

We may need more time for Djix-Do
to master how to move properly.

HUGO

Remember to refer to him as Axel.
Our mission will fail if we forget
our temporary identities.

Out loud, but to himself, Axel is pulling at the blue shirt
he has on.

AXEL

Why is this earthly clothing the
color of our blood? It will be
distracting.

He stands still and focuses, and in a moment the shirt
changes to a hippy tie-dye with enormous daisies, which makes
him smile.

HUGO

Wrong era, Axel.

Axel frowns, but then concentrates and turns the shirt to a
solid green.

CUT TO:

EXT. THE BUILDING SITE. NEXT MORNING.

Brad has arrived first and is setting up the work site, while
the brothers Tuck and Kip arrive, Kip carrying take-out
coffee that he hands out. Brad eyes the work ahead of them.

BRAD

We've been lucky with the weather.
We should be able to get more of
the metal siding on today.

KIP

Yup.

TUCK

You want us to get on that while
you finish the east-side trusses?

BRAD

That'll work. We were supposed to
get more help from Fred and his
boys, but so far they haven't made
it.

Tuck and Kip look uncomfortable.

TUCK

You haven't stopped in at the Squat and Squeal Cafe recently, but there's been some talk about the project.

Brad looks at Tuck and Kip, waiting for the rest of it.

KIP

Seems to be pretty much split in half. One side is all excited about the money that will be pouring in when the tourists come to see this. But the other half thinks it might make us the butt of jokes across the state. Like we're just some stupid small-town idiots or something.

TUCK

(trying to soften the message)

But everyone agrees that just doing this for Danny will be worth everything.

BRAD

Sure. But they can't be bothered to cut a few two-by-fours, or screw in some metal plates.

He looks back at the project, pain on his face.

BRAD (CONT'D)

I don't have time to mount some kind of promotional campaign to try to sell the naysayers. Let them just think what they want to think.

He sees some of the "regular" crowd gathering. D.J. and a couple of his pals lean against a tree across the street. A handful of other townies wander past on a kind of daily stroll to see the progress. Gene March crosses the street to talk to Brad.

GENE

A couple of the loudmouths at the Squat and Squeal were talking about seeing a real UFO last night.

(MORE)

GENE (CONT'D)

They were kind of embarrassed to say it out loud, but once one said it, two or three others said they thought they saw something too.

BRAD

They've been staring at this project for so long they think they're seeing the real thing. Kind of funny, considering they're probably some of the ones that think this whole project is crazy.

GENE

True, a couple of them were. I have to say though, this town hasn't had this much excitement in a couple of decades. Not since that guy came to town that everybody thought was Robert Redford. Maybe talk of a real UFO will get a few more people willing to lend a hand here. You know I'd like to help, but...

BRAD

That's okay, Gene. Your heart doctor would have me arrested if I put you to work here. If you could just keep up the goodwill attitude, that goes a long way.

Gene nods, and raises his hand in a gesture of "later" as he walks away, but he adds one more comment over his shoulder.

GENE

Mostly I just come to visit with your beautiful mother.

Brad is a little taken aback, and kind of shrugs as Gene saunters on.

D.J. leaves his place leaning against the tree, winks at his buddies and strolls across the street and stares up at the project.

D.J.

Just came to see if you actually launched this thing last night. The town's talking about seeing a UFO in the sky, and I half expected to see this gone.

The mayor's voice comes from behind D.J. as he too joins the group in front of the flying saucer.

MAYOR WAYNE

The term being used these days is UAP, D.J. Unidentified Aerial Phenomena.

D.J.

UAP? Who's using that? I only heard UFO.

MAYOR WAYNE

The Department of Defense, primarily, but it's showing up more these days in common discourse.

D.J.

UFO or UAP, alls I know is this one didn't leave the ground last night. What about you, Mayor? Did you see a UF ... UAP last night?

MAYOR WAYNE

Can't say that I did, but I mostly had my head down reading a book. Possibly something you might want to try sometime.

D.J. sneers at the Mayor.

D.J.

You know I have the power of the vote, Mr. Mayor. You don't want to be belittlin' your constituents, do you?

MAYOR WAYNE

Constituents! I congratulate you on a four syllable word, D.J. And I'm happy to run on my record, not whether anyone believes I have sufficiently recognized their mental capacity.

He turns his attention to Brad.

MAYOR WAYNE (CONT'D)

I heard some talk at the Squat and Squeal the other day. I believe I'll compose a letter to the editor pointing out the potential fiscal benefits of this unique roadside attraction.

BRAD

I'd appreciate that Mayor. I'll take any help I can get, whether in a cheerleading manner, or in extra pairs of hands.

Mayor Wayne realizes he's been challenged.

MAYOR WAYNE

If you'll give me some time to change into some other clothes, I'll be back to lend a hand.

He strides back toward his office, and Brad gets back to work.

CUT TO:

EXT. IN THE CLEARING OF THE WOODS. SAME TIME.

Hugo, Astrid and Axel are outside of the craft, but keeping close by. Axel is still wobbly, and Hugo and Astrid are becoming irritated.

ASTRID

I recognize what I am feeling because we have lived among earthlings before, but I am considering the possibility of sending Axel - you know I really do not care for that name - back to the Mother Ship.

HUGO

What you are feeling is called "impatience." Maybe also "irritation." I understand.

ASTRID

Because you are feeling it too. Admit it.

Hugo manages an earthly shrug.

HUGO

We have walked among these people for many eons now. They have progressed greatly since the first era in which we visited this planet. Let us give Axel, and I believe that name is a good fit for him, some time to acclimate.

They both watch Axel try to pick up a small branch that had fallen, but he has trouble working his fingers, and the process of bending at the waist causes him to flip completely over, landing on his back.

Axel pushes himself up and half stumbles to Astrid and Hugo, putting his fingers on parts of his face.

AXEL

It is not clear to me how I am to position these features. When I speak, I am comfortable with this mouth moving, but when I am not speaking, what is to be done with it?

HUGO

Mostly just keep it closed. But when we are with the humans, study their faces and learn how they move their eyes and mouths.

Axel nods, but then shakes his head. He's still practicing. He looks at Astrid, and rapidly blinks his eyes.

ASTRID

(resigned)

It's possible our association with the people in this town will be delayed further.

CUT TO:

INT. THE BAKERY. SAME TIME.

Ginny is inside, talking to the owner/baker ANTON BRICKMAN (black man, mid 60's). They are huddled over something Ginny has drawn on a piece of paper.

ANTON

You sure you want this?

GINNY

(giggling)

Yes, I do! You can do that, can't you? You make special orders all the time.

ANTON

Sure, I can. I'm just not sure why anyone would want that. But if you come back at 3:00 I'll have 'em done for you.

GINNY

Thanks Anton. You're a peach!

ANTON

Tell your boy I'm real proud of the work he's doing. Maybe he'll put Bluegill on the map and we'll get some more customers come through town.

GINNY

Who wouldn't want to come to see a life-sized flying saucer? Maybe when it's done someone can add some of those lights that bounce around to the tune of a popular piece of music, like I've seen on tv with Christmas lights.

ANTON

Like something set to a Garth Brooks song?

Ginny shrugs.

GINNY

Maybe. Or Taylor Swift! I dance to her music.

Anton chuckles.

ANTON

If you're out there dancing, never mind the saucer, THAT's what the tourists will want to come see.

Ginny waves him off, smiling, and leaves the store.

CUT TO:

INT. BRAD AND LEXI'S HOUSE. LATER

Lexi opens the door and finds Ginny on the doorstep. Ginny is all amped up and excited about something she wants to show Lexi and Danny.

GINNY

Is Danny awake? I have something I think will make him smile.

Lexi looks at the bakery box that Ginny has in her hands. She calls into the other room.

LEXI

Danny! Your grandma's here. She has something to show you.

Danny appears around the corner, smiling but clearly low on energy.

DANNY

Hi Grandma. What's in the box?

Ginny sets the box on the counter and pulls it open.

GINNY

You get to be the first one to try my new invention. Mr. Brickman at the bakery made these today. Special order.

Danny is interested. He pulls himself up on a stool to see inside.

DANNY

What are those?

GINNY

It's a first of it's kind. I'm calling them "Doughturds!"

Danny screws up his face. Lexi starts laughing.

LEXI

Doughturds? What made you want to make turds out of dough?

GINNY

Of course they're not real turds. Just shaped like that. Made with chocolate dough and covered in chocolate icing. What do you think?

Lexi looks a little hesitant.

LEXI

Do you think people will want to eat those?

Danny reaches in and picks one up, examining it in his hands.

GINNY

Sure. They're chocolate. Everyone likes chocolate.

LEXI

You're a hoot and an original, Ginny. What do you think, Danny? Do you dare try one?

DANNY

Why not?

He takes a big bite of the pastry, and smiles with a mouth full of chocolate.

DANNY (CONT'D)

Pretty good, Grandma. You're a great inventor. I'd like to see if you can get dad to eat one of these. But don't tell him they're made out of dough.

Lexi and Ginny laugh.

GINNY

Deal. I'll just tell him that you ate one of them, and THEN open the box to show him. Maybe he'll faint.

They hear a noise from outside, and Lexi looks out the window.

LEXI

Shhh. He's here. Close up the box and let's surprise him.

Brad enters the house and smiles at the scene of his family gathered around the kitchen counter.

BRAD

What's happening here? You look like some secret planning commission.

DANNY

I just ate a turd, dad.

Brad looks from face to face, confused.

BRAD

That doesn't sound too good. Why isn't everyone screaming and running your mouth under the water?

DANNY

It tasted good. You should try one.

Danny gives a side-eye to everyone, but then sees the box.

BRAD

Show me this turd thing.

Ginny opens the box and brings it to him.

GINNY

My new invention. Instead of
doughNUTS, the world is going to go
crazy over doughTURDS.

Brad looks at them skeptically.

BRAD

Crazy might be the right word. You
got Anton to make doughnuts in the
shape of dog poop?

Ginny shrugs.

GINNY

Dogs? Cats? Elephants? Who knows?

LEXI

We've been to the zoo. Those are
definitely not elephant poop.

DANNY

Try one dad. They're good.

BRAD

I'm not sure how much I trust my
mom...

Ginny swats him on the arm.

BRAD (CONT'D)

But I trust Anton.

He picks one up from the box and inspects it, and then takes
a big bite.

DANNY

Best turd you've ever eaten, right
dad?

BRAD

I guarantee you, this is the ONLY
turd I've ever eaten. But yes, it's
good.

(MORE)

BRAD (CONT'D)

I've come to take all of you out to dinner at the Squat and Squeal. It's time we make an appearance there to remind them I'm not crazy.

DANNY

Yeah, now Grandma's the crazy one.

CUT TO:

INT. DANNY'S ROOM. LATER.

Brad is tucking Danny into bed, but Danny has something important to tell his dad.

DANNY

I wanted to tell you this when it was just the two of us dad. I actually saw a flying saucer last night.

Brad is a bit surprised.

BRAD

You did? Where was it?

Danny points to the closed curtains on his window.

DANNY

I had trouble falling asleep, so I got up and just looked outside, and all of a sudden I saw a really bright light in the sky. It was really weird because it was moving, and then just stopped, which an airplane can't do. And then another light came out of the bottom of it and kind of dropped down into the trees.

BRAD

Wow, that's quite a story. Are you sure it wasn't a helicopter or something?

DANNY

No, it was huge, dad, even though it was way up in the sky. I know it was a UFO.

Brad brushes Danny's hair out of his eyes and caresses his head.

BRAD

Hey, if you say you saw a UFO, I believe you. What a crazy thing to happen here, right?

DANNY

Yeah, crazy. But so cool. I want to see who was flying it.

BRAD

You mean, like ETs?

DANNY

Wouldn't it be cool if they came to greet us? To announce some kind of treaty with Earth?

BRAD

It would be cool, but aren't you a little worried that if there is such a thing as ETs, that they might not be so friendly?

DANNY

Adults worry too much about things like that. It would just be so cool.

Brad looks out the window.

BRAD

You're right, adults worry too much about stuff sometimes.

CUT TO:

EXT. AT THE PROJECT SITE. SOMETIME AFTER MIDNIGHT.

Three figures skulk around the flying saucer project, barely visible because of the dark clothes they wear and the clouds covering the moon.

One is carrying something fairly heavy, and the others are grabbing pieces of wood, big and small, off of a pile, and stacking them up against one of the four legs of the saucer. When they get a big stack, the person carrying something comes better into view and we can see it's a gas can.

There is some quiet snickering, as he empties the gas on the wood, and they all move back to put some distance between them and the gas-soaked wood. One of them (we can now see it is D.J.) pulls a matchbook from his pocket and strikes the match to light it.

It doesn't light. He strikes it again and again. Nothing. He drops that match and pulls another one out. This one lights, but as soon as he tosses it at the pile, the flame goes out.

BUDDY 1

I hope you got a full match-book there, D.J. Shoulda brought your old man's fire-starter.

D.J.

Shut-up.

He strikes another match, but it also goes out when he tosses it to the wood pile.

BUDDY 2

Might wanna get a little closer so's the match makes it all the way to the gassed wood.

There is snickering, but D.J. takes a step closer. When he does that, his buddies take a step back, to create more distance between the promised fire and themselves.

Finally D.J.'s match has a promising flame and he tosses it on to the pile. With a WHOOSH the pile becomes quickly engulfed in flames. The group scrambles to get away as quickly as they can, but D.J. panics when he realizes his hair is on fire.

D.J.

Guys! Help! I'm on fire.

Buddy 1 turns to see, and acts quickly to scoop up a handful of dirt and throw it on D.J.'s hair. There wasn't much fire in his hair, and the handful of dirt does the job of putting it out, but it leaves D.J. with some singed ends of his bushy hair and a face full of dirt. The group takes off running, with the flames at the leg of the flying saucer starting to work their way up to the bottom of the craft.

END OF ACT I

ACT II

EXT. THE BUILDING SITE. MORNING.

Clean-up is finishing as firefighters roll up their hoses and stow their gear. Someone has used a couple of two-by-fours to stabilize the end of the saucer where the leg was burned. Parts of the saucer itself are scorched too.

Brad, Tuck, Kip, and a few other townies are tossing burned and ruined materials into a nearby dumpster. The Captain of the firefighters approaches Brad.

FIRE CAPTAIN

The presence of gasoline confirms our belief that the fire was deliberately set. It'll be recorded as arson, so the Sheriff will be in contact soon about an investigation.

Brad takes a deep breath, then blows it out slowly.

BRAD

Okay, thanks. Are we clear to begin working again once we get the burned wood tossed out?

FIRE CAPTAIN

I'd wait for the signal from the Sheriff, who said he's on the way over. Right now it's a crime scene, so he's not going to want anything touched.

BRAD

Thanks. And thanks for how quick all of you responded. This could have been so much worse.

The captain nods and returns to where his people are getting into the firetruck to leave.

Tuck and Kip walk over to stand by Brad.

KIP

We're buying coffee at the Squat. Come on.

Brad reluctantly nods and the three of them head down the street.

CUT TO:

INT. THE SQUAT AND SQUEAL CAFE. MOMENTS LATER.

Brad, Tuck and Kip are sitting in a booth in the cafe that has retained the charm of the 1960's as well as most of the furniture. The three have coffee cups in front of them, and each has a piece of pie too.

TUCK

I have a hunch about what group of high-class citizens probably started that fire.

BRAD

I imagine we're figuring the same bunch. The Sheriff will do his job of investigating, but I suspect there won't be much proof anywhere.

KIP

It's about time some of our stores put up security cameras on the outside. We're no longer immune from the kind of crime that the big cities get.

Brad shrugs.

BRAD

Maybe. We do pretty well here, but it's not Mayberry, that's for sure.

Tuck changes the subject.

TUCK

Whaddya think about the rumors of a real UFO in the skies the other day? The people who say they saw something are pretty sure of themselves.

KIP

And it's the kind of thing that people usually wouldn't admit to, because they know there's gonna be pushback.

Brad swallows some pie and takes a sip of coffee.

BRAD

People have been claiming UFO sightings for hundreds of years. You'd think if any of it was real we'd have some real proof by now.

TUCK

So the guy who is breaking his back to build a "life-size" flying saucer doesn't believe in UFO's?

BRAD

Fraid not. This is a project for entirely different purposes, both for the town and for me. But little green men coming to visit Earth? Think about it. With that level of technology, if they could have visited here all those years ago, they'd have wiped us out and taken over the planet long before any of us was born.

KIP

Sure, if that was their plan. What if they're just observing?

BRAD

That would explain one series of visits in one year. People claim they keep coming year after year.

TUCK

Maybe they're tracking our progress over a long period of time.

Brad looks between the two brothers.

BRAD

You guys buying that?

TUCK

I don't know. After awhile the evidence just keeps adding up.

BRAD

The "evidence" is all just reports of sightings and stories about abductions without any witnesses.

KIP

I just think it's possible. Not ready to go to court and testify about it or anything.

(MORE)

KIP (CONT'D)

You DO know that sometimes weird
shit really happens, right?

Brad chuckles.

BRAD

Like what? What weird shit happens
in a place like BlueGill?

TUCK

Like us.

He gestures to his brother and himself.

BRAD

What about you?

TUCK

Haven't you wondered why two grown
men who haven't lived together
since we were out of high school
keep showing up wearing almost the
same thing?

Brad looks confused. Looks back and forth at their almost
matching plaid shirts.

BRAD

Um. Not that I've ever thought
about it. I don't know. Is it some
family thing?

KIP

It's just weird. Even WE say that.
We keep showing up and without any
kind of pre-planning, which would
be weird for two dudes, we almost
always wear the same crap.

TUCK

We were only a year apart, so when
we were little, mom kind of treated
us like twins. Heck, most people
thought we were twins because she
always dressed us the same.

KIP

But once we got to some time in
elementary school when we started
making our own decisions about what
to wear, we pretty much went out of
our way to dress completely
differently.

BRAD

I don't get it.

TUCK

Then all of a sudden, as adults, we noticed that we'd get together for family stuff, or run into each other at the Squat, and by dang we'd almost always be wearing the same shirt, just maybe in different colors.

KIP

It was weird. We even both tried to figure out what the other might be wearing and go the opposite, but then boom, we'd arrive at mom's and both have on the exact same t-shirt and a Minnesota Wild cap.

BRAD

So, your point ...

TUCK

The point is that sometimes weird stuff happens and we can't explain it.

BRAD

Yeah, but aliens from outer space?

KIP

Just as weird as two guys showing up in a supposedly one-of-a-kind tie-dye shirt for our cousin's softball game.

BRAD

Okay, okay. Yeah, the world is full of weird stuff. I admit when I was younger I was picking up anything I could read about the Loch Ness monster and Bigfoot. It's fun to imagine the kind of stuff that science can't explain.

TUCK

You were into Bigfoot too? Kip and I kept begging our dad to take us to some of the places that people claimed to have seen one.

BRAD

You're grown men now. You can get there yourselves, and then tell your dad all about it.

KIP

Yeah, maybe after we get that saucer built. Hey, here's the Sheriff.

Brad looks over his shoulder to see SHERIFF JOHN BAGLEY (50's, a little paunchy, in full uniform). When he reaches their booth he slides in next to Brad.

SHERIFF

Boys.

He nods to the waitress who brings him a mug of coffee and refills everyone else's.

SHERIFF (CONT'D)

No doubt it was intentionally set. I've got a couple of people I'll be talking to today, but if it was someone passing through we'll probably never catch 'em.

KIP

Oh come on, Sheriff. Your first visit should be with D.J. Kamell and you know it.

SHERIFF

I know how to do my job, Kip.

KIP

I'm Tuck.

The Sheriff looks back and forth between the brothers, who both keep a straight face.

SHERIFF

You're Kip, and I know it because you're the one with the scar below your right ear.

Kip subconsciously fingers the light scar.

SHERIFF (CONT'D)

As for D.J., I'll be talking to him. How's the pie?

CUT TO:

EXT. THE BUILDING SITE. LATER THAT MORNING.

Brad, Tuck and Kip are back to productive work, and there are now six other townspeople there to help. It's a noisy worksite, with electric saws and pounding hammers. No one notices when Hugo, Astrid and Axel emerge from a path in the woods around a curve about 100 yards down the road.

The three approach the building site and stand to watch. Axel is using his fingers to try to force his mouth and eyes to mimic the way Hugo and Astrid look.

Eventually one of the townspeople on the job notice the trio and nudges Brad and points.

Brad looks at them for a minute, tries to go back to what he was doing, but eventually his curiosity gets the best of him. He puts down his tools and walks over to the three newcomers.

BRAD

Folks. Can I help you?

HUGO

Actually we were going to ask if we can help you. We just arrived, and are curious about your project.

BRAD

Where're you from?

ASTRID

We were most recently in Sweden.

HUGO

(correcting her)

Sweden. We are FROM Sweden. We are interested in American culture and interesting ...

He searches for the word in his database, his eyes quickly darting from side to side.

HUGO (CONT'D)

... projects. Are you planning to fly in that craft?

Brad looks back at what they're building.

BRAD

Nah. This is going to be a roadside attraction. Do you know about roadside attractions?

Hugo's eyes dart back and forth as he searches the database.

HUGO
Like a giant ball of twine?

Brad snorts.

BRAD
Kinda. Maybe more like Paul Bunyan
and his Blue Ox.

Hugo's eyes dart again.

HUGO
Ah, the man whose footprints
created the lakes of this state.

BRAD
Yup. That guy.

HUGO
It is good to be a roadside
attraction because...

He motions to the saucer.

HUGO (CONT'D)
That won't fly.

BRAD
I know. It's not meant to. It's
just here for people to gawk at.

Brad looks from one face to another.

BRAD (CONT'D)
My name is Brad.

He extends his hand and Hugo takes it.

HUGO
And mine is Hugo. These are my
traveling companions Astrid and
Axel.

Brad nods to them both, but pauses as he looks at Axel's face. Axel is struggling to get his mouth to smile, and settles for a kind of sideways smirk-look.

HUGO (CONT'D)
We are all very good with our hands
and would be happy to be of help,
if you would allow us.

Brad pauses for just a minute while he thinks.

BRAD

Honestly, we could use the help.
Let me get you set up with some
materials.

CUT TO:

EXT. THE BUILDING SITE. ABOUT FIFTEEN MINUTES LATER.

Brad has set up a couple of sawhorses and several eight foot long 2 by 8's that have pencil lines in several places.

BRAD

What I need is for these boards to
be doubled up for strength.

He stacks two of the boards together to show them.

BRAD (CONT'D)

Where I've drawn the lines I need
three of these lag bolts, and then
secure them with the washer and
nut.

He looks at their faces to see if they understand. Hugo has
already downloaded from the database.

HUGO

Yes, lag bolts. And we will drill
pilot holes first, as the
instructions say.

BRAD.

Right. Good.

He hands them a metal container filled with what they'll
need. Axel picks up the cordless screwdriver and squeezes the
trigger, which startles him.

He looks at Brad and shrugs.

AXEL

I have not used this kind before,
but I learn fast.

Astrid takes the metal container from Brad and points to the
stack of boards off to the side.

ASTRID

Each of these need to be fastened
in pairs of two?

BRAD

That's right. All of them have pencil lines to show you where. Just space the bolts evenly along those lines.

He looks at the three for some kind of confirmation, and they nod back. Satisfied, Brad goes back to what he was doing.

Left alone, the threesome sets out to do the job they volunteered for. Axel has the cordless screwdriver, so he leans down to start making pilot holes. Hugo stops him.

HUGO

Wait. He instructed us to space the bolts evenly along the line. I will mark it.

He runs his pointer finger along the length of the pencil line, mentally measuring it, and then goes back to point precisely to the first place to drill. Axel bends down, steadies himself with one hand on the board so he doesn't tip over, and then puts the tip of the bit right where Hugo pointed.

When he has finished the pilot hole, Hugo points precisely to where the next hole should go and they repeat the process. When all three pilot holes are done they admire their work.

AXEL

I have read about these ancient tools. This works better than I expected.

ASTRID

But using these former trees for building is so ... wasteful and inefficient. They only last for a short time, relatively, and can suffer from destruction from fire.

She nods her head at the pile of burned wood in the dumpster.

HUGO

Each planet must make use of the resources they have. Humans have learned to build structures that rise up great distances, so they have evolved considerably since our first contact.

Astrid nods. Hugo places a lag bolt into the opening created by the pilot hole, and picks up the nut driver meant to turn it and drive it into the wood.

The drill is heavy and cumbersome, so he looks around to see if anyone is watching. No one is, so he simply places his finger on the bolt and it turns easily, imbedding itself into both pieces of wood.

ASTRID

We must be careful that no one sees that, but it will make this job much easier.

CUT TO:

LATER. SAME SCENE.

Hugo and Axel are carrying the completed trusses to where Brad is working and set them carefully on the ground. Astrid is in the background curiously watching some of the work going on around her.

BRAD

You guys work fast!

He looks over their work.

BRAD (CONT'D)

I appreciate it. What brings you to Bluegill?

HUGO

We are on a ...

He searches his "database" for the right word.

HUGO (CONT'D)

...suh ba tickle?

BRAD

Sabbatical?

HUGO

Yes. My pronunciation is not perfect. A sabbatical. We choose to travel to interesting places, and blend in with communities when possible.

BRAD

Oh? Good idea. I'd like to hear the stories of some of the places you've visited. When we have more time.

HUGO

Yes. I would enjoy that conversation.

AXEL

There are many different planets.

Hugo gives him a side-eye.

HUGO

Axel is still learning your language. He means different places.

Brad nods, understanding. He looks back at Axel who is again trying to mimic someone's facial expression.

BRAD

I'll get you to help lift these trusses into place. You've saved us a lot of time. I appreciate it.

CUT TO:

EXT. BUILDING SITE. SOME TIME LATER.

The smattering of workers are busy on the project, with a couple of extra ones that have joined Brad and his crew. A handful of townspeople have stopped again to watch. From behind a building, D.J. and his two buddies come out and watch from a distance. D.J.'s singed hair has been shaved off in the front, but the sides and back are just kind of hacked back a bit. Clearly a self-barbering event.

From a different direction, a car pulls into a spot at the curb, and Ginny Larson exits from the driver's door. She opens the trunk and pulls out a card table and pulls down the legs, setting it up in front of her car. She returns to the trunk several times, pulling an array of food items out, and sets them all on the table.

Having seen her from his office window, Mayor Wayne comes out and greets her.

MAYOR WAYNE

Hello Ginny. Are you setting up for a picnic? Here on the street?

GINNY

Hi Bruce. I heard that Brad had a few extra workers here today, and I thought they might have worked up a bit of an appetite.

MAYOR WAYNE

Maybe my full-throated promotion of the project got a few people to offer to lend a hand.

He shoots his cuffs and pats his tie with self-congratulations.

GINNY

I'm sure it didn't hurt, Bruce. I think maybe the closer it gets to looking like a spacecraft, the more people feel like it's something interesting enough to work on.

Gene March has come up behind them and catches their conversation.

GENE

And all the talk about a UFO sighting might have sparked a little interest too.

Mayor Wayne tries to pretend he's not annoyed with the interruption.

MAYOR WAYNE

And I was there yesterday, pounding a few nails myself. As to the rumored sightings, I continue to practice strategic ambiguity on that topic.

Gene glances sideways at the mayor.

GENE

What do you have there, Ginny? Are you going to feed the hungry mob?

She laughs.

GINNY

It's just a little bit of this and a little bit of that. There has to be some kind of reward for them using their time...

Her attention is interrupted when she spots the three newcomers.

GINNY (CONT'D)

I don't think I know some of the helpers.

She turns to both Gene and the mayor.

GINNY (CONT'D)

Who are the three that are putting
a sealcoat on that leg?

They all turn their attention to Hugo, Astrid and Axel who are using a roller brush to apply sealcoat primer to the new leg that has been built to replace the burned one.

MAYOR WAYNE

Not sure. Maybe they drove over
from Glensheen Heights. Or the Twin
Cities. I'll have to say hello when
they've finished what they're
doing.

Ginny has started fussing with the containers of food she has brought.

GINNY

Gene, would you ask those boys over
there if they'll help lift the
cooler out of my trunk? I put it in
empty, and then filled it
afterward, and there is no way
either you or I could lift it.

She automatically discounts any potential for the mayor to help.

Gene looks at the young men that Ginny has pointed to and it's D.J. and his buddies, leaning up against their favorite tree.

Gene walks toward them and when he gets a little closer, he squints at what he's seeing.

GENE

Lordy, D.J. What did you do to your
hair?

D.J.'s buddies laugh and smirk in D.J.'s direction.

D.J.

Just trying to change things up a
bit. A guy has to get a different
look once in a while.

Gene isn't buying it.

GENE

Tell me the truth. You got some chewing gum stuck in that wad of hair you used to have, right?

D.J.'s buddies think that's hilarious.

BUDDY 1

Yeah, D.J. was it chewing gum?

BUDDY 2

Or a tootsie pop sucker?

D.J. ignores them.

GENE

I think if you even it out a bit it might look okay. Can you guys help Mrs. Larson lift a cooler out of her trunk?

D.J.

Will we get a can of pop if we do?

GENE

Maybe get another kind of pop if you don't?

BUDDY 1

Ooh, D.J. I think he just challenged you to a fight!

GENE

Just get your butts over there and do something to help someone else out.

The three guys reluctantly peel themselves away from their spot and walk to Ginny's trunk. Buddy 2 opens the lid of the cooler before picking it up.

BUDDY 2

Just water and juice anyway.

He picks up the cooler and sets it near the card table where Ginny has finished fussing with the food.

GINNY

Thank you gentlemen. I made some peanut butter cookies. Help yourselves.

All three reach into the plastic container filled with cookies, take two, and walk back to their favorite tree.

Ginny walks closer to the worksite, but most of the workers have already spotted her and are climbing down and around and heading toward the feast.

GINNY (CONT'D)

Just a little treat, everyone. Take a break and help yourselves.

At the leg of the saucer, Hugo, Astrid and Axel are finishing putting the sealcoat on the leg, getting plenty of paint on themselves. Astrid nods toward Ginny and the spread of food.

ASTRID

(whispering)

Be careful, Axel. The stuff Earth people eat is very unpleasant. You cannot show a poor reaction or they will be suspicious. They think it all tastes good.

AXEL

I'm curious to try it.

HUGO

Just note that you've been advised.

The three of them set down their brushes and join the others. When they reach the group that has started to help themselves to the food and beverages, Ginny steps out to greet them.

GINNY

Hello! I haven't met you. Welcome. Are you visiting from a nearby town?

HUGO

Not nearby. We come from Sweden.

GINNY

Oh, how interesting! Please help yourself to some food and drink as a thank you for helping us on this project.

Axel is already eyeing everything on the table and watching people put food in their mouths. He can't help but kind of mimic the way their faces change when they have a mouthful of food and chew. He moves up to the table, and reaches for a cookie.

Hugo and Astrid get close to him, preparing for some kind of reaction that might give them away. Axel steps a few feet away, and with his back to the crowd, he very slowly lifts the cookie to his mouth.

After several tries, he gets his mouth to open wide enough to get a part of the cookie in. He bites it, begins to chew, and then his eyes open wide, as if in fright.

Astrid and Hugo use their bodies to shield Axel from view of anyone, so no one sees Axel's distorted face as he deals with the cookie in his mouth that he finds absolutely disgusting. Hugo manages to get a napkin up to Axel's face in time to catch the disgorgement of the vile food.

ASTRID

(whispering)

You will gradually get used to it.
They make some tiny little
meatballs that can actually be
quite... interesting.

Axel looks at her with a squint, positive that can't be true.

Unknown to the three of them, D.J. and his buddies have witnessed the entire scene from their spot by the tree. They look at each other, snickering and shaking their heads at what they just saw.

Ginny wanders nearby, playing the hostess and making sure everyone is fed.

HUGO

It's kind of you to feed everyone
Mrs. ...?

GINNY

Larson. Ginny Larson. But just call
me Ginny.

HUGO

Larson is a surname familiar to
Sweden. Is it found to be unusual
here in America?

GINNY

(laughing)

Not at all. You're in Minnesota,
the land of 10,000 Larsons.

Hugo smiles. He doesn't understand the joke, but knows it must be funny because she is laughing.

GINNY (CONT'D)

Half of my ancestors came from
Sweden and the other half from
Norway. Perhaps we're distantly
related!

She smiles at her own joke.

HUGO

The chances are small. But perhaps.

CUT TO:

TWENTY FEET AWAY. SAME TIME.

Brad is drinking a bottle of water and holding a half a sandwich in his hand. Tuck steps closer and speaks quietly.

TUCK

Coincidence? People in town say they spot a UFO, and then all of a sudden three strangers show up?

Brad looks at him and shakes his head.

BRAD

Here we go again, Tuck. Do they look like monsters from outer space to you?

TUCK

Who says aliens look like monsters? Maybe people on their planet look just like us?

BRAD

Maybe I'm an alien, sent here years ago to infiltrate the humans?

TUCK

Nah. I've known you since we were about ten. You were a pretty dorky kid, though you always could hit a baseball a mile. No way an alien could do that.

BRAD

So maybe that kid was human, but now I'm an alien who took over Brad's body as an adult.

Tuck looks at him sideways, considering.

TUCK

Yeah, maybe. So maybe your people came back in that spaceship everyone saw to take you back.

He punches Brad's arm and laughs.

BRAD

Or maybe this time we've come to
take YOU.

Tuck stops and looks around, nervous.

TUCK

Quit kidding. That's crap.

Near the food table, Gene finds himself looking back and forth between Axel and D.J., clearly thinking about something. He calls out to where D.J. is standing.

GENE

D.J., can you come over here for a
minute?

D.J.

(irritated)

If you need something else moved,
I've got a bad back.

GENE

It's not your back, it's your face.
Come here a second.

D.J. reluctantly comes close to Gene with a "WTF?" shrug. Gene is looking closely at D.J.'s face, and then over toward where Hugo, Astrid and Axel are standing. He motions for D.J. to follow him.

GENE (CONT'D)

Come here a sec.

The two of them join the three visitors where Axel is still recovering from his brush with horror from the cookie he bit into. He's gulping bottled water to help.

GENE (CONT'D)

I hadn't noticed this before, but
you two almost look like twins.

He points between Axel and D.J. Confused, Hugo, Astrid, and D.J. all follow his pointer finger. For the first time, they all see the resemblance. Except for the hairstyle, Axel's face looks very much like D.J.s.

GENE (CONT'D)

(to D.J.)

Do you have kin in Sweden?

D.J.

Do I have WHAT in Sweden?

GENE
Did your family hail from Sweden?

D.J.
(smart-aleck)
Did we get hail from Sweden?

Gene gives him a stink eye, and D.J. snorts.

D.J. (CONT'D)
Nah. I think they're all British on my dad's side, and my mom's kind of a mutt, four or five different backgrounds, but I never heard Sweden mentioned.

GENE
(to Axel)
What do you think? Don't you two look a lot alike?

Axel looks to Hugo for some clue of what to say.

HUGO
I believe you are right. There are some features that are similar. I guess in a world with billions of people that must happen sometimes.

ASTRID
I was told once that I looked like the wife of a president.

GENE
Laura Bush maybe?

ASTRID
No. Mary Todd Lincoln.

Gene laughs, assuming it's a joke.

GENE
Well... I don't see that resemblance. Come on D.J., get your buddies to help out on some of this building project. A little sweat feels good.

He leads D.J. away, and behind him the three visitors huddle up.

ASTRID
That was close. I choose to not calculate the odds.

HUGO

To have an earth being that has features in our shape-shifter database actually standing right here ... we will need to prepare a response in case anyone else asks about it.

A car parks at a nearby curb and Lexi and Danny exit it, heading toward Ginny and her treat stand. Many of the people greet them by name, and Lexi smiles and waves hello. Danny walks directly to the flying saucer and studies the progress with a smile on his face.

Brad gives Lexi a quick kiss on the cheek and the two of them stay to talk to people and choose some of Ginny's foods.

Behind them, Hugo has noticed Danny, and walks over and stands beside him, also looking up at the creation.

DANNY

Wow.

HUGO

(smiling)

It is really something, is it not?
You must be Danny. Are you a pilot?

Danny laughs.

DANNY

No, I'm just a kid. Are YOU a pilot?

Hugo considers the question.

HUGO

In a way, yes.

He changes the subject.

HUGO (CONT'D)

Is that what you want to do when you grow up? Fly into the skies?

Danny looks up at the stranger, who he feels strangely drawn to.

DANNY

I don't think about it. I know there's a chance I'm not going to grow up.

He turns back to look at the saucer, carrying the weight of the world on his shoulders.

Hugo kneels down next to him.

HUGO
You have a sickness? Are the treatments hard?

DANNY
Yes. Sometimes. I didn't want to lose my hair, but ...

Hugo's voice is gentle and kind.

HUGO
What are your dreams, Danny? What is your greatest wish? To fly to the clouds?

Danny takes a moment to think about it.

DANNY
I just want to see my mom and dad laugh again. They worry all the time.

Hugo nods, understanding. At that moment Brad has spotted the two of them talking and walks over to join them. Hugo stands back up.

BRAD
I see you met my son Danny, Hugo. Danny, this man and his friends came all the way from Sweden, and here they are, helping us build the ship.

DANNY
Wow, that's a long way.

Hugo smiles.

HUGO
Really long. But well worth the trip.

Lexi has joined the three of them now.

LEXI
(To Hugo)
You must be one of the group on sabbatical. Welcome to our town of Bluegill.

HUGO

Thank you. I just met your very kind and wise son.

LEXI

That's Danny. Be careful. He can talk your ear off about anything to do with space travel and wormholes and distant galaxies...

HUGO

I love to learn too. Perhaps I will find out what he thinks about what it takes to create a black hole.

DANNY

I was just reading about that. A star has to be super heavy to become a black hole, and sometimes a black hole spits out another star that it had already sucked in.

Hugo laughs.

HUGO

You would make a great space traveler, Danny. Imagine traveling from one galaxy to another, so fast that the stars all become a big blur.

Danny looks back at the partly finished flying saucer.

DANNY

Wow.

LEXI

Come on, Danny. Grandma made some treats for everyone. Are you hungry?

DANNY

Yup.

Lexi and Danny head over to the table. Brad stays behind with Hugo.

BRAD

Thanks for talking to Danny. He's always happy to find a new friend who shares his interest in space. You sound like it's an area of interest yourself.

HUGO
(mimicking Danny)
Yup.

Brad laughs.

HUGO (CONT'D)
I like to read about many subjects.
The universe is a fascinating
place. I am curious, however. You
are always in such a hurry. Is
there a reason for the hurry?

Brad looks down, not willing to engage with Hugo about the true reason. He shrugs.

BRAD
It's just my motto, I guess. It's
not a thing until it's done.

Hugo nods, as if understanding.

By now the workers have started to pick up where they left off on the project, and Hugo walks over to join Astrid and Axel back where they were working.

Lexi helps Ginny put away the food and table. Another townie, RALPH HUDSON (65, calloused hands, tough life) steps up to grab one more slice of banana bread before everything gets put back in containers.

LEXI
Hi Ralph.

RALPH
I called one of the fed agencies to report the UFO sighting. When I thought it was just me, I figured my eyes had finally flipped out on me, but everyone is talking about it.

LEXI
Which agency takes a call like that?

RALPH
I had to look it up, but I had heard they started a new office in the Department of Defense just for this kind of thing. Now I can't remember. It was four letters, or something. Stood for stuff about air anomalies. Or something.

GINNY

So you s'pose we'll be getting a visit from some men in black now?

She can't hold back the smile.

RALPH

Don't know. They took down all my information, but didn't make any promise. I expect they get lots of calls, and most of them turn out to be something explainable.

LEXI

Well, it certainly would be new for our little town. But I wonder if just building this flying saucer has made everyone's imaginations go wild?

GINNY

If they come to our town and spend some of that government money buying lunch at the Squat and Squeal, or get a flat tire and have it fixed at Ed's garage, it couldn't hurt. Any extra commerce here helps everyone.

Ralph nods.

RALPH

I just hope that if there was a craft, that it was unmanned. It gives me the creeps to think about some of those big-headed slimy creatures walking down our main street.

Danny has been quietly listening to this exchange.

DANNY

I hope it IS manned. I want to ask about their planet. And if they have trees, or keep pets like dogs.

Ralph chuckles.

RALPH

You're assuming you could speak the same language.

(MORE)

RALPH (CONT'D)

Tough enough when we can't even communicate with people who live in other countries because we don't all speak the same language.

DANNY

I'm not worried about that.

He turns and helps his grandma, Ginny, put the last of some things away.

RALPH

(sadly)

Quite a boy you've got there.

Lexi nods, and then hugs herself.

LEXI

You have yourself a nice day, Ralph.

And then she smiles.

LEXI (CONT'D)

We'll be watching for those G-Men to come into town. Maybe they'll buy one of those Brown Swiss calves you've got for sale.

Ralph laughs.

RALPH

Never know. One of 'em might have family that needs one.

Ralph saunters away, and Ginny touches Lexi's arm. Danny has moved to a spot where he can watch the workers again.

GINNY

How are you doing hon?

LEXI

Oh, I'm fine. The town is finally showing some real interest in this crazy project.

GINNY

By "fine" do you mean hanging on by the skin of your teeth? Because that's what it looks like, and just how I would feel in your shoes.

Lexi smiles at the kindness.

LEXI

Well ... Brad and I had a talk about this the other night. I want to be supportive of this project, both for Danny and for Brad, but it's been tough. I'm feeling overwhelmed. Over my head.

Her voices catches. Ginny puts her arm around her shoulder.

GINNY

Even as a boy, Brad would always go all in on something when he set his mind to it. Half the time I'd be pushing him to finish up a chore or two, and the other half trying to pull the reins on something else that he would get possessed about. When he was building his tree fort I couldn't even get him to come inside for lunch.

Lexi nods.

LEXI

I've seen that side of him on a couple of our home projects, and I get the importance of this one. I just worry that the project is taking away the time that he should be spending with Danny. And I don't always know what I'm doing, whether I should be rushing him to the hospital when he wakes up with one symptom or another, or what questions I need to ask the doctors. I just ... I feel like it's too much for me to handle.

GINNY

You need Brad, and he needs to finish this project. It's like two trains going in a different direction. Let's see if we can get his train to turn around if I can rally more people to put some more work into this.

Lexi looks around.

LEXI

There already are more people here than just a week ago.

(MORE)

LEXI (CONT'D)

And that includes some total strangers that traveled all the way from Sweden. I can't imagine this is what they thought they'd be doing on their vacation in Minnesota.

GINNY

I feel like they have an interesting story to tell. I hope they stick around for a couple more days. Maybe we'll find out more about them.

Mayor Wayne wanders past them at that moment. He's ushering D.J. and Buddy 1 over toward the work going on at the saucer.

MAYOR WAYNE

Now you two make yourself useful over there, even if it just means hauling scraps and pieces to the dumpster. Find out what needs to be done and govern yourselves accordingly.

He watches as the two reluctantly move toward the work area. The Mayor turns to Ginny and Lexi and pretends to doff a hat that he's not wearing, and then walks across the street.

LEXI

He's just about ready to ask you out you know.

GINNY

Oh, lordy. I better prepare some kind of believable excuse. Do you think he'd believe I'm transgender?

Lexi laughs hard.

LEXI

I would pay to see the look on his face when you say that. But maybe you should just keep Gene March close to you, as a kind of buffer.

GINNY

I know what you're doing, Lexi Marie Gunderson Larson.

Ginny looks around to see if anyone is near.

GINNY (CONT'D)
But I like the way you think.

CUT TO:

BRAD, LEXI, AND DANNY'S HOUSE. THAT EVENING.

The three are eating dinner, and Danny keeps getting distracted, looking out the window.

BRAD
What's up, buddy? What are you
looking for?

Danny doesn't pull his eyes away from the window.

DANNY
I'm wondering if that UAP will come
back. It was so cool.

BRAD
Can you tell me more about what it
looked like? A lot of people in
town think they saw it too.

DANNY
It was just this really bright
light, way up in the sky. But it
wasn't an airplane. It moved
around, but then just came to a
stop. Airplanes can't do that.

LEXI
Could it have been a helicopter?

DANNY
Dad asked me that too, but it was
way too big for a helicopter. Even
those giant army ones. No way. And
it kind of looked like it sent
another light down to the ground.

Danny finally looks away from the window and focuses back on eating.

BRAD
We might never know what that was,
but I wish I had seen it.

DANNY
That's why I keep looking for it
again, dad. So you can see it too.

BRAD

I'm glad you came to the site today. We've had some good helpers recently that have moved the project along.

DANNY

I like Hugo. He seemed interesting.

LEXI

You two did hit it off. You said he was interested in space travel too.

DANNY

Yup. I think he's a pilot, but they're all on vacation or something. Can I go back to my room? I'm almost done with my model.

BRAD

You're almost done with your model, and we're getting close to finishing the big one in town. When both are done, let's take a picture of them side by side.

DANNY

Cool.

He slowly slides out of his chair, fatigue showing. When he heads down the hall, Brad and Lexi talk in quiet voices.

LEXI

I'm glad we've got the consultation with Dr. Ahmadi tomorrow. He's just been so tired lately.

BRAD

More than usual? Those chemo treatments really kick his butt.

LEXI

You haven't been around much. How would you notice?

Brad looks at her, waiting for what's coming.

LEXI (CONT'D)

You've got five more vacation days from work left, but you're spending every minute at that work site.

(MORE)

LEXI (CONT'D)

Can't you get Tuck or Gene or someone to take over rallying more troops to work on it? We've got about half the town that says they're excited about the project. Why can't they spend time away from THEIR families for a change?

BRAD

There ARE some more people already engaged, but still not enough to get this done.

Beat.

BRAD (CONT'D)

In time.

Lexi stares at him.

LEXI

I can't believe it's come to this. I'm not just fighting Danny's cancer with him, I'm fighting that damn mega flying saucer. Can't you see how that's completely taken over your life? Your priorities? Don't you think that Danny needs YOU more than a roadside attraction that...

She tears up as she has trouble finishing the thought.

LEXI (CONT'D)

... he might never ...

BRAD

So much has been taken from him. I just want to be able to give him something really big. Something special.

LEXI

Have you thought that the most special gift that he really needs is more time with you?

BRAD

You don't understand.

LEXI

(angry)
No, YOU don't understand. I'm here, all day. I'm exhausted. And scared.
(MORE)

LEXI (CONT'D)

And I don't feel like I can give him what he needs, but I'm absolutely sure that the thing he needs most of all is for us, both of us, to be here with him.

Brad is quiet. He moves across the room and leans against a wall, defeated, sad, angry.

BRAD

I just wanted to do something that would take his mind off the cancer, and the treatments. I wanted there to be something he could look forward to seeing, give him some hope.

His voice cracks on the last word.

LEXI

And I don't want to look back on this later, and wish we'd just made his life here at home happier, safer. A place filled with love. From both of us.

She is not giving in. She picks up her water glass, leaves everything else on the table, and walks out to the porch. Brad is left alone, devastated.

CUT TO:

THE BUILDING SITE. VERY EARLY THE NEXT MORNING.

Brad has arrived at the site, which is quiet. He's the only one there. The sun is barely up. The streets are empty. He gazes at the project but is startled by a sound from the woods.

It's a kind of BLEATING, like a lamb crying, frightened.

Brad walks around to the back of the saucer where the open space meets the woods, and pulls aside some of the low growth, trying to find the source of the sounds.

He can't really see much, but the sounds continue. He creates a bit of an opening and enters the woods, ducking branches and pushing aside the growth that gets in his way. Eventually there is a bit of an opening, and there he spots a DOE, about ten yards away, watching him, blowing loud exhales from her nose. She's jittery, and soon Brad spots the reason for her behavior.

Between him and the doe, a tiny FAWN has gotten tangled in some low growth, and he's bleating with fear. The doe alternately steps closer to her fawn, and then back again with her eye on Brad. Brad takes a step closer to the fawn, very gently and slowly.

BRAD

Easy does it mama. I see your problem. Your little one got himself all tangled up.

He takes small steps closer to the fawn, watching the doe carefully, knowing that she might charge him.

BRAD (CONT'D)

It's okay. Let's see if I can help.

He continues to be very cautious, not wanting to add more fear to the already wary mother deer. He looks again at the fawn to assess the situation. The baby deer has managed to get tangled up in some vines, and is exhausted from trying to fight his way out. Brad crouches down, trying to present a less dangerous situation for the anxious doe. The fawn continues to bleat.

Brad's last steps are more of a crawl, and as he gets within a foot of the fawn, Brad continues his quiet, soothing talk.

BRAD (CONT'D)

I can help you little guy. Get you back to your mama.

He slowly reaches into his pocket and pulls out a pocket knife. As he releases the blade he looks toward the Doe, who is pacing and snorting.

BRAD (CONT'D)

I'm going to reach out, mama deer, but I won't touch him. I'll cut away those vines. Easy does it.

Brad reaches out and pulls on the biggest vine that has wrapped around the frightened fawn. He saws through the thickest part, close to the ground, and the vine comes away in his hand.

BRAD (CONT'D)

There we go. One down. I'll get you out of there little buddy. Just a minute.

He gently reaches again, but has to scoot a little closer now.

The doe makes a motion intended to scare him away, to protect her fawn. Brad stays his ground and repeats his quiet, soothing words.

BRAD (CONT'D)

Take it easy. Here we go.

He pulls on some of the vines, looking for the ones that have the tightest hold. One at a time, he cuts away more vines. The fawn strains, still trying to break away.

Finally Brad is able to cut and pull away the main greenery that has trapped the fawn, and the fawn gives one final squeeze effort and breaks away, running to stand underneath his mother.

The doe noses her baby, checking and reassuring him, and then looks directly at Brad. She and Brad share a moment where their eyes meet, and then the doe and fawn disappear further into the forest.

Brad folds up the pocket knife, and then puts his hands over his face and sobs.

CUT TO:

THE BUILDING SITE. FIFTEEN MINUTES LATER.

Brad emerges from the woods only to find a very busy building site. Tuck and Kip seem to have taken charge and are getting the large group of helpers on task. The number has doubled from the previous day, and Brad looks confused, but also fascinated. Tuck spots him coming from the woods.

TUCK

What the heck, Brad? Did you sleep in the woods or something?

BRAD

No, just heard ... something. What's happening?

TUCK

A bunch of us have been talking, and we figure a few more hands will get this thing going faster.

BRAD

A few more? This is amazing? I don't even know everyone here.

KIP

Your mom put out some calls to a couple of neighboring towns. Turns out there are a bunch of people who wanted something to do. They've got their crops in the field, so they're looking for a different kind of hands-on task. This is it!

BRAD

Wow. I mean, thanks. Are you two good to run this operation for a bit today? I've got to get home.

KIP

Of course, man. We got this. We're in the final stretch you know.

Brad looks at the activity.

BRAD

I know. Listen, thanks. I appreciate what you're doing. I ... I've got to get home.

Tuck and Kip nod and turn back to the job. Brad heads to his car.

CUT TO:

BRAD, LEXI, AND DANNY'S HOUSE. MOMENTS LATER.

Brad enters through the kitchen and listens for sounds in the house. His face registers concern. It's unexpectedly quiet. He peeks in Danny's bedroom, but it's empty. He walks into the living room and spots the back of Lexi's head on the porch.

Lexi looks up, startled, when Brad opens the sliding door and joins her on the porch. She's been crying. Danny is asleep on the porch swing, his head in her lap. They both whisper.

BRAD

What's wrong?

LEXI

What are you doing home? Did something happen at the job site?

BRAD

No. I had to come home. How's Danny? Why are you crying?

Lexi gently lifts Danny's head, careful not to wake him up, and stands up from the swing, pulling a small pillow to put under the sleeping boy's head. Brad opens the slider and the two quietly go inside.

INSIDE THE KITCHEN, the two continue to speak in low voices.

BRAD (CONT'D)

What's wrong? You've been crying.

LEXI

You don't look so good yourself.

She sits at the breakfast table.

LEXI (CONT'D)

I'm worried, that's all. Danny just doesn't seem to have any energy the past few days. I think something is ... maybe something has gotten worse.

BRAD

I'll call the doctor's office. See what they say.

Lexi nods.

LEXI

I'm glad you're here.

BRAD

I'm so sorry. I think I see what you've been trying to tell me. I've been so stupid.

LEXI

No, you haven't. I know how important that flying saucer is to Danny. I really do. I just worried that ... maybe something awful was going to happen ... and you'd wish you had been here more.

BRAD

It's been unfair to dive into that project and leave you with everything else to deal with. I didn't see it. I just kept thinking that I had to get it done and for some reason I thought getting it done would make it all better.

Lexi nods. Her voice escapes her.

BRAD (CONT'D)

Let's skip the phone call. I think we should just take Danny to the clinic, have them take a look.

CUT TO:

THE DOCTOR'S EXAMINATION ROOM. TWENTY MINUTES LATER.

Danny is lying on an exam table with Brad and Lexi close by. DR. AHMADI (middle aged Iranian man) has been talking to Danny, and now turns to Brad and Lexi. A NURSE enters the room to be with Danny and get him ready, while the doctor, Brad and Lexi step out of the room.

DR. AHMADI

We'll draw some blood and get his current red and white blood cell counts. As you know the recent scan showed some progress from the chemo, but we haven't seen the kind of reduction in size and scope of the tumors we had hoped for.

Lexi nods, mute. Brad just stares at the door to the room where Danny is being prepped, complete misery on his face.

BRAD

What can WE do? It's our job to protect him, but we don't feel like there is anything we can do.

DR. AHMADI

You're already doing all you can. Keep his daily routine as normal as possible. Make sure he's eating and drinking normally. You said he's lost energy recently - that's normal, but I want to get those tests to determine the next course of action.

LEXI

(softly)

Thanks Dr. Ahmadi.

DR. AHMADI

Take him past the flying saucer on your way home. That's all he's been talking about every time I see him.

Behind them Danny has emerged from the room with the nurse, and he's wearing a kid-sized hospital gown.

DANNY

Yeah, dad. I want to see what's happening.

BRAD

You got it buddy. There are even more people working on it now. I don't need to be there every minute any more.

DANNY

Will Hugo be there?

BRAD

I don't know. Let's get these tests done and then go see.

CUT TO:

THE BUILDING SITE. AN HOUR LATER.

Brad, Lexi and Danny park nearby and walk to the site, which is busy with helpers. Tuck and Kip are clearly controlling the work, and everyone is busy. Danny spots Hugo, Astrid and Axel with a small group, including even D.J., Gene March, Ginny Larson and others, standing near the feature door for the saucer. Hugo has been pitching an idea to them and is on a ladder to let him reach the top of the door.. Danny walks up to the group to hear Hugo talk. Brad and Lexi stand back a bit, watching.

HUGO

... so this is what I am describing. Every flying saucer should have a marker from space, signifying its origins.

Astrid hands up a flat rectangle of sheet metal, with beveled edges, and a series of rune or hieroglyphic-like images etched on it. The crowd is excited. There is light applause, some "YAYS!" in the crowd.

Hugo holds it up in place over the door where it perfectly fits the dimensions of the top of the door, and is perfectly curved to snug against the curved shape of the saucer.

D.J. is standing with the crowd, a typical smirk on his face. He shouts.

D.J.

What's it say? You couldn't do that in English?

DANNY
(awestruck)
Rendlesham.

A few people look back at Danny, curious.

D.J.
Rendle who?

Gene March looks at Danny and nods.

GENE
You're right. Rendlesham. That's
how those U.S. Air Force officers
described the writing on the side
of the ship they saw.

Most of the crowd looks confused.

DANNY
It was a place in England. They saw
a ship land, and one of them
touched the ship and had some kind
of jolt.

GENE
And the two guys both claimed there
was writing on the ship.

He turns to Hugo.

GENE (CONT'D)
You must have read about that too.

HUGO
I did. Or heard about it. I believe
it is a good finishing touch for
when it is finally done.

D.J.
You also had these fine folks put
some lights around the edges of the
craft. You some kind of expert on
flying saucers or something?

Hugo pulls the sign back down and steps off the ladder.

HUGO
Just a fan, I guess. Like Danny.
Some things are just really cool,
as my friend here says.

He hands the sign to Danny who looks at it in awe.

Ginny spots something behind Brad and Lexi who have been watching the exchange with interest. Gene comes up to stand behind Ginny.

GINNY

Looks like those men in black
actually took that phone call.

Everyone turns to see TWO SOBER-FACED MEN, DRESSED IN DARK SUITS, walking from a government car to join the group at the saucer. Little by little the people working on other parts of the job spot the men, and everything eventually goes silent.

BRAD

Can I help you gentlemen?

From behind, Mayor Wayne hustles up to insert himself into the conversation.

MAYOR WAYNE

Excuse me. I'm Mayor Bruce Wayne.
Welcome to Bluegill. What brings
you to town?

The men haven't taken their eyes off the saucer, and the lack of eye contact unnerves Mayor Wayne. He moves into their sight-lines.

MAYOR WAYNE (CONT'D)

Are you by any chance from the
government agency that one of our
townspeople called?

MAN IN BLACK 1

We just happened to be in the area
and thought we'd take a look.

BRAD

It's pretty clear to see the flying
saucer is just a replica we've been
building. We're going to open it as
a tourist attraction.

The two men stare at him.

BRAD (CONT'D)

You know. A roadside attraction?

Unseen by everyone who have been staring at the two new strangers, Hugo, Astrid and Axel have quietly slid behind the crowd.

MAN IN BLACK 2

Perhaps the person who placed the call would like to fill us in on what he thinks he saw.

Ralph Hudson steps forward, unable to make eye contact with the two men.

RALPH

I, well, that was me. I was just reporting what a bunch of us thought we saw, some kind of bright flying something in the sky, and then it seemed to send some light down to the ground.

MAN IN BLACK 1

Did anyone go to the place where that light landed?

Ralph looks around and sees a lot of shrugging and head-shaking in the crowd.

RALPH

Not so's I know of. I'm not sure we could even figure out where it hit.

MAN IN BLACK 2

So your call was pretty much just about something bright in the sky, and then something else bright that fell from it.

Neither of the two government men show any sign of interest or surprise.

RALPH

Pretty much. Yup. But I wasn't the only one. Lots of folks here saw the same thing. I'm just the one who called.

The two men look around at the crowd and at the giant flying saucer.

MAN IN BLACK 1

(to the crowd)

Have any of you noticed anything else unusual since that sighting? Any activity you can't explain? Any odd noises or unexplained phenomenon? Any strangers in your midst?

At the last question the crowd goes silent. No one dares look around, except for D.J. who is trying to spot the three newcomers who have managed to disappear from sight.

BRAD

No, I don't think so. Nothing different has happened here. It must have been a false sighting.

Several people nod in agreement. Others stay still, unsure of what to do. The government men just stand there, letting silence unnerve everyone.

Brad tries to break the ice.

BRAD (CONT'D)

If you want to look around, you're welcome to. We've got people helping from here in Bluegill and other neighboring towns. If you're looking for something weird... I guess we're all a little weird.

There is a chuckle from the crowd. Tuck shouts above the rest.

TUCK

Hey, speak for yourself, Brad! Nothing weird about two brothers spending all of their free time building a giant flying saucer.

Everyone laughs.

MAYOR WAYNE

If you're hungry, gentlemen, we've got the best cafe in the region. And a wonderful bakery that'll leave you wanting for more. May I show you around?

MAN IN BLACK 2

Thank you Mayor. We prefer to just kind of look around on our own if you don't mind.

Mayor Wayne takes the rebuff with a shrug and joins some of the others. The two government men just quietly walk around, eyeing the crowd and the saucer. D.J. sidles up next to the two Government men and whispers something to them, then walks away. Eventually everyone goes back to what they were doing. Quietly, with their heads down, Hugo, Astrid and Axel pretend to be busy moving materials around.

Gene talks quietly to Ginny.

GENE

Most excitement we've had around here in ages. But I hope they don't plan on shutting down this project.

GINNY

They'd get a punch in the nose from me if they did.

Gene laughs.

GENE

I'd bail you out, Ginny. And then take you out to dinner to celebrate your freedom.

She looks at him and chuckles. They exchange an endearing look.

GINNY

There's no one I'd rather owe bail money to than you, Gene.

Brad and Lexi are still nearby and catch the exchange.

BRAD

Mom, if you punch a government agent in the nose, you know you just might have to pay your bail in homemade cranberry bread. It's worth a bunch more than a few bank notes.

Everyone is smiling. Danny has been looking at the crowd.

DANNY

There he is. I thought maybe Hugo left.

He points to where the three are keeping their heads down and doing busy work.

GENE

I don't want to add to the conspiracy theories, but didn't those three show up pretty soon after the reports of that UFO?

DANNY

They're not ETs. Hugo is my friend.

BRAD

Of course they're not ETs. Don't stir things up Gene.

GENE

Don't worry. I was mostly kidding. I get a kick out of that Axel guy. He's kind of odd, but you just want to pick his brain and try to figure out what he's thinking. It's kind of cool to have people from Sweden working on our project.

Brad notices that D.J. has moved off to the side, just watching everyone the G-Men move around. Brad calls out to him.

BRAD

D.J. I'll bet Kip could find something for you to help with. We're getting close to finishing the saucer you know.

D.J. snorts and turns to walk away.

D.J.

I've got better things to do. You just keep making fools of yourself with that thing.

He walks down the street, heading away from the downtown area.

Gene speaks to Ginny in a low voice.

GENE

I'd be happy to buy you a bowl of soup at The Squat, Ginny.

Ginny smiles, a little shy.

GINNY

They do make the best chicken and wild rice soup in the state. I believe I'll take you up on that.

Brad and Lexi exchange secret smiles as the two walk away. From a distance, Mayor Wayne sees Gene and Ginny laughing and talking as they walk toward the cafe and sighs with a sense of defeat.

Danny, oblivious to what his grandma is up to, still has his eye on Hugo, and is still holding the sign that Hugo handed to him.

DANNY

Dad, can I go help Hugo?

BRAD

Let's give it a few minutes, buddy. There's so much going on back in that corner I'm afraid it might be too dangerous for a little guy to get in the middle of all that. Let me take another look at that sign.

Danny holds it up and takes a close look at it himself, and then passes it on to his dad.

BRAD (CONT'D)

Wow, the craftsmanship on this is incredible. Where did they have the materials and tools to make this? For that matter, how is it even made?

He looks up from the sign and then over to where Hugo and the other two are working. The two men in black have gotten closer to the three newcomers, and Brad can tell that Hugo is covertly watching them.

The government men make a point of engaging in very brief conversations with people they encounter, as if trying to spot anything that doesn't seem right. There is a lot of head-nodding, and people showing what they're working on, but the government men keep their eyes roving constantly.

Brad looks down at the exquisitely made sign and then back up at Hugo, and his face registers a flash of understanding. He hands the sign to Lexi, who is engaged in conversation with one of the townies, and moves to the side of the crowd of workers, heading toward the direction the government men have worked their way through the crowd. In their sights are Hugo, Astrid and Axel, who have slowly worked their way behind a few other workers, as if trying to disappear.

Brad can see this as he keeps closing the gap. What he doesn't notice is that Danny has followed right behind him. Brad reaches Hugo just as the two government men also get close. Brad tries to act as a bit of a blocker for them.

BRAD (CONT'D)

So what do you think? We've got some pretty hard workers trying to finish the saucer. Kind of cool, right?

Danny has stepped up to Hugo and stands right next to him.

MAN IN BLACK 1
(ignoring Brad, addressing
Hugo)
So you're the visitors from Sweden.
Welcome to Minnesota.

HUGO
Thank you. We have had a very
pleasant visit.

MAN IN BLACK 1
Did you come from Oslo?

HUGO
Oslo is in Norway. We come from a
small town called Lulea. Not far
from the Arctic Circle.

MAN IN BLACK 2
A hockey town, if I remember
correctly.

HUGO
Yes. Plenty of hockey fans there.
It would be hard to compete with
Minnesota when you talk about
hockey fans though. Correct?

Man in Black 1 has noticed Danny standing close to Hugo.

MAN IN BLACK 1
Looks like you've made a friend
here.

Hugo smiles as he looks down at Danny.

HUGO
We seem to be kindred spirits. I
think the words you would use are
best buds.

Danny smiles.

DANNY
Best buds.

The two government men stare hard at Hugo, and look at Astrid and Axel, who just stand by watching, clearly a bit nervous. Axel is adjusting his facial expressions to try to mimic one of the men in black. They stare at Axel for a moment, but then look away.

The men in black seem satisfied with what they've seen and move on, leaving the crowd of workers and returning to the paved street.

Brad turns to Hugo, Astrid and Axel and blows out a breath, like they'd passed a big test.

DANNY (CONT'D)

Hugo's my best bud, dad. And I don't care where he came from.

Brad gives a long look at Hugo's face, which doesn't betray anything.

BRAD

I don't care where he came from either.

Off in the distance, the two men in black stand in the shadows to continue watching the crowd of people.

In the meantime, having lost his shot at Ginny, Mayor Wayne is back on the prowl. He approaches a MIDDLE AGED WOMAN who is helping with the project, and doffs his invisible hat to her.

MAYOR WAYNE

You must be one of the group that came from one of our neighboring towns. Welcome to Bluegill. I'm the Mayor. You can call me Mayor Wayne.

The woman smiles politely.

MIDDLE AGED WOMAN

Hello Mayor Wayne. My name is Milly, and you can call me Milly. And this is my husband Fred, and my two sons Rick and Randy.

Mayor Wayne's face reveals a slight tic as he acknowledges the three grown men directly behind Milly.

MAYOR WAYNE

The pleasure is mine.

He's run out of small talk.

MAYOR WAYNE (CONT'D)

Well, thank you for your help on our little roadside attraction project. I'll let you get back to work.

He walks away, chest out, not yet willing to admit defeat. Milly and her family resume work.

D.J. sidles up to the Mayor with a smirk on his face.

D.J.
Swing and a miss Mayor?

MAYOR WAYNE
Just greeting the visitors, D.J.
It's part of my job as Mayor.

D.J.
Sure. Yup.

Mayor Wayne stops and turns to D.J., who stops too.

MAYOR WAYNE
You know, we never did catch those culprits who lit the saucer on fire last week. I've been busy, but I'm thinking I ought to look at the footage from our security cameras that face out to the street and beyond.

D.J.'s face goes white.

D.J.
Security cameras? In little 'o Bluegill. Who would've figured?

MAYOR WAYNE
Yeah. Who would've? You know D.J., I'm a man who believes in redemption. We all make mistakes, and we all fail at some point along the line. It's how we redeem ourselves that counts. Wouldn't you agree?

D.J. stares at his feet.

D.J.
I don't know. Maybe some people are just born bad. My dad always tells me I remind him of his brother George who was trouble from the time he ejected from their mom's ... you know ... womb.

MAYOR WAYNE
Your dad told you that? That people are born bad?

D.J. shrugs.

D.J.

Well Uncle George sure seemed to be proof of that. Spent more time behind bars than in front of them.

Mayor Wayne looks at D.J. as if seeing him for the first time. He takes a moment to make an assessment of the young man in front of him.

MAYOR WAYNE

I don't believe you are one bit like your Uncle George, D.J. I've seen your skills fixing tractors, and that welding work you did on the visitor bleachers at the high school football field was astounding.

D.J.

(surprised)

Astounding?

MAYOR WAYNE

Best I've seen. You've got a serious talent, son. I imagine you could do anything you set your mind to.

He points to the wretched wack haircut that D.J. did on himself after his hair had caught on fire.

MAYOR WAYNE (CONT'D)

Except maybe cut hair. That cut isn't going to set any trends any time soon.

The Mayor laughs. D.J. reflexively reaches up and plays with his hair.

MAYOR WAYNE (CONT'D)

I'm proud of what you've accomplished on your own, D.J.

He turns to go.

MAYOR WAYNE (CONT'D)

Dang, I just remembered that those security cameras are busted. I've gotta get those fixed one of these days.

He walks away, and D.J. watches him, standing a bit taller, eyes slightly teared up.

CUT TO:

THE WOODS. LATER THAT EVENING.

Hugo, Astrid and Axel are walking on the slight path that leads them deep into the woods where their ship sits.

ASTRID

I said it before, our work here is done. We should return to the Mother Ship and leave.

HUGO

I acknowledge that. Soon. I wish to stay a bit longer and study the humans more. I find this group particularly interesting.

AXEL

I think those men in dark suits could pose a danger perhaps.

HUGO

If they continue to single us out for observation we will leave.

Behind him there is a squeal sound from Axel. Hugo and Astrid turn to see what has happened. Axel holds up his hand, which is cut and bleeding a beautiful blue blood (the same color as the shirt he was wearing in the earlier scene).

AXEL

This plant is extremely dangerous. It has teeth!

Hugo looks at the mangy growth beside the path.

HUGO

The database says those are called thorns. And yes they are quite sharp.

Hugo holds out his hand, and Axel places his wounded one in Hugo's.

Hugo places his other outstretched hand just above Axel's wound, and then lowers it.

A warm red light fills the space between the two men's hands. When Hugo lifts his own hand, Axel's wound has been completely healed and there is no sign of a scar.

HUGO (CONT'D)

Keep your hands close to your side
and please do not trip on any of
these vines.

When he turns his back, Axel mimics Hugo's face as the three continue on.

Astrid picks up the conversation before Axel interrupted.

ASTRID

Our mission was simply to assess
the situation and covertly sabotage
any potential danger we detect.
There is no danger from these
people.

HUGO

I agree. These people are much like
humans we have encountered all over
this planet. We will stay just a
short time longer while I continue
to make notes for our report.

Astrid nods. Behind them Hugo is walking with his hands tucked tightly in front of his chest.

CUT TO:

BRAD, LEXI, AND DANNY'S HOUSE. MIDDLE OF THE NIGHT.

Brad and Lexi are asleep in their bed, but a sound wakes Brad up. His eyes open and he listens. There is another sound, kind of a gasp and a grunt.

He throws the covers back and runs to the hallway and straight into Danny's room. He turns on a light and can see that Danny is in trouble, staring at the ceiling, but clutching at his pajamas. He's very pale, his hair wet with sweat. Brad goes to him while yelling over his shoulder.

BRAD

Lexi!

END OF ACT II

ACT III

THE EMERGENCY ROOM AT THE HOSPITAL. A SHORT TIME LATER.

A frantic Brad and Lexi stand on one side of Danny's bed while a nurse fixes an IV bag to a pole. The tube is attached to a vein in the back of Danny's hand. Dr. Ahmadi is reading a printout of some numbers.

DR. AHMADI

Danny's white blood cell count has spiked. It's up to just under 140,000, which is quite a jump from the readings from two days ago.

LEXI

What would cause that to happen?

DR. AHMADI

The cancer had been holding steady for some time with Danny's treatments, and our recent scan showed that the tumors had not spread for several months.

BRAD

But they also hadn't gotten smaller in that time either.

DR. AHMADI

No, and we advised you that we did not expect them to.

Brad puts his arm around Lexi and draws her in.

LEXI

It just seemed like he was doing better. He was very lethargic for about a week or ten days, but in the last couple of days seemed almost like his old self. Did he just get ... did I let him wear himself out?

BRAD

It's not your fault, Lexi.

DR. AHMADI

It most certainly is not your fault Mrs. Larson.

(MORE)

DR. AHMADI (CONT'D)

It is not atypical for a patient to get periodic spurts of energy and feel much better, and it's human nature for anyone, especially an eight-year-old boy, to want to play a bit. Return to his old routine.

Brad and Lexi nod, staring at their son who is sleeping soundly on the hospital bed.

BRAD

What should we do now? Just keep him in bed all day?

DR. AHMADI

Most certainly not. This IV will help him, and we'll make an adjustment in the medication. When he feels up to it, make sure he gets outside. The fresh air and sun can do wonders for his disposition. For all of us. I'm going to order another scan before he leaves, but you'll be able to take him back home in a couple of hours.

They all nod respectfully to each other, and Dr. Ahmadi leaves the room. When Brad and Lexi turn their attention back to Danny, his eyes are open and he has a small smile on his face.

DANNY

Hi. They usually give me a choice of sandwiches when I'm in the hospital. Can I have one now?

Lexi laughs.

LEXI

I'm glad you have an appetite. What a good sign! But it's 5 o'clock in the morning. Would you settle for some cereal now and a sandwich when we get home later?

DANNY

Yup. And I want peanut butter and banana.

LEXI

Done.

CUT TO:

THE BUILDING SITE. A SHORT TIME LATER.

Hugo, Astrid and Axel have arrived early and find Tuck, Kip and a handful of others already at work. Hugo walks to Tuck and helps to hold a board Tuck is cutting while they talk.

HUGO

No Brad this morning? He's usually the first one here.

Tuck shakes his head, worry on his face.

TUCK

Danny took a turn for the worse during the night. They rushed him to the hospital.

Tuck finds it hard to talk, and focuses on the board he's cutting. Hugo looks up at the progress of the project, but then turns and walks back to the road.

CUT TO:

THE HOSPITAL ROOM WHERE DANNY HAS BEEN MOVED.

Danny is sleeping again, and Lexi and Brad stay nearby, fretting. A light knock on the door gets their attention.

When the door opens, they see it's Hugo, who tentatively walks in, not sure if he's allowed. Brad and Lexi are surprised to see him.

BRAD

Hugo?

HUGO

I am sorry to intrude. I heard about Danny. Back in the hospital. I am worried. He is my friend.

Lexi manages a smile and nods.

LEXI

It's true. You are his friend. He was talking about you endlessly after we got home last night.

BRAD

He's sleeping, but they're going to take him for another scan in a bit.

HUGO

I know a bit about cancer. I have studied it and understand how frightening it is. May I stand close to Danny?

Brad and Lexi nod their heads, and Hugo quietly goes to Danny's bedside. Almost like a parent, he reaches down and gently touches his forehead. Brad and Lexi see the gesture, and are touched. Lexi presses her hand to her heart, and Brad quickly wipes a tear from the corner of his eye. Hugo speaks to Brad and Lexi, but keeps his eyes on Danny.

HUGO (CONT'D)

Do you understand that there are some ... people ... and others ... who have the gift of healing?

LEXI

We have some wonderful doctors and nurses. Dr. Ahmadi is one of the best for this type of cancer.

Hugo nods in understanding.

HUGO

There are others whose healing nature comes from another source. Another, higher power. Do you understand?

BRAD

If you're talking about psychics or something, we really don't subscribe to any of that.

Hugo nods.

HUGO

Your son is very special to me. I cannot explain why the bond is so significant. I am going to break protocol with him.

Brad and Lexi are confused. But before they can ask for an explanation, Hugo has placed his hand an inch above Danny's middle, and a warm, red light fills the space between his hand and Danny. It appears to spread and quickly bathes Danny from head to toe.

As quickly as it started, the light diminishes, and Hugo removes his hand. Brad and Lexi have barely had time to react.

HUGO (CONT'D)

Tell Danny I will come back someday
and we will fly together.

Hugo leaves the room as Lexi tries to stumble over some words.

LEXI

But what? Hugo, what was that? I
don't ...

Their attention is pulled back to Danny's bed, where they see Danny's eyes open, and his skin, previously quite pale, looks closer to normal. They forget about Hugo and go to his bedside.

A moment later a nurse enters the room and smiles when she sees Danny awake.

NURSE

We've got the scanner all ready for
you Danny. Ready for your ride in
the elevator?

CUT TO:

THE BUILDING SITE. A SHORT TIME LATER.

Hugo has returned to the site where about a dozen people are working. The ship has finally nearly reached completion, and Axel and Astrid continue to work alongside the group.

Hugo pulls them aside and speaks to them in low voices.

HUGO

We must leave today. Questions will
begin and it is better that we are
not here.

ASTRID

What happened? Those men in dark
suits?

HUGO

I will explain later. For Danny I
want to finish this project, so let
us help in the way only we can to
speed up the work.

Axel and Astrid nod in understanding.

CUT TO:

THE HALLWAY OF THE HOSPITAL, A SHORT TIME LATER.

Brad and Lexi are just outside the door of the room where Danny is getting his scan. Lexi pulls herself into Brad's arms and the two hold each other.

BRAD

I don't know. Should we tell Dr. Ahmadi about Hugo, and that glowing light?

LEXI

What do we tell him? It just looked like he was shining a red flashlight on him or laser beam? Do you think he harmed him in any way?

BRAD

The light was coming out of his hand! I wasn't believing the stories about ETs visiting, but...

LEXI

I can't even go there. And I don't want to think about this scan. What if it's even worse than the most recent one? We keep thinking we'll have more time, but...

BRAD

Let's just focus on what we have to deal with today. We'll get the results this afternoon. Danny was feeling so much better that they said he can go home after the scan, so lets get a peanut butter and banana sandwich in him, and then go from there.

Lexi nods into Brad's chest.

LEXI

Yes. Let's go from there.

EXT. THE BUILDING SITE. EARLY AFTERNOON. SAME DAY.

There is a large group of people feverishly working on the saucer project. Even D.J. is among the workers. Noticeable progress has been made, building debris has been cleaned up, and the project looks like it is, almost suddenly, nearly done.

Brad's car pulls up to a parking space nearby and he and Lexi come out, staring with awe at the flurry of activity. Ginny and Gene are coordinating different groups as they watch, but turn to Brad and Lexi.

GENE

We just need those last two sheets of aluminum for the back side of the saucer.

He calls to D.J.

GENE (CONT'D)

D.J., you and your welding torch are needed.

D.J. holds up his hand, with a thick welding glove on it. The safety face-mask resting on his chest.

GINNY

We're still waiting for the lighting crew to get the electrical feed from the solar panels to the ring of lights.

Tuck is close enough to hear the conversation.

TUCK

I'm on it. Another fifteen minutes and we'll have it done.

While Brad and Lexi stare in awe, the back door of the car opens and Danny comes out. He's looking very good, although still a bit weak from having just been discharged from the hospital. He has a half of a sandwich in his hands.

LEXI

Careful Danny. We're going to just stand back and watch, remember?

DANNY
Mom, I'm fine.

He looks around.

DANNY (CONT'D)
Where's Hugo?

Brad and Lexi have also been looking for him. None of the three newcomers are anywhere to be found. Kip spots Brad and calls to him.

KIP
Nice to see you guys. Danny, you look great. What are you eating?

DANNY
Peanut butter and banana sandwich.

KIP
Awesome, dude. Glad you're feeling better.

Many of the workers look over and smile, but their faces register worry at the same time.

BRAD
Kip, where's Hugo? Where are the three from Sweden?

Kip shrugs.

KIP
They were here until just a bit ago, but when we started wrapping up they said they had to go. Seemed in a bit of a hurry.

Tuck joins Brad and Lexi and Danny by the car.

TUCK
Glad you're here.

He points to Danny.

TUCK (CONT'D)
Especially you, Danny. Can you believe we're finally almost done?

DANNY
I like the way it looks. So many people are going to come to see it.

LEXI

The town better get ready for some major tourist influx.

She sees Mayor Wayne among the workers.

LEXI (CONT'D)

Mayor - we're going to have to start advertising in some newspapers. "Come to Bluegill to see the flying saucer before it takes off."

BRAD

Someone told me that it won't fly, but I'm almost ready to believe anything now.

They smile.

Brad walks down and among the workers, exchanging greetings and admiring the final stage of work. Ginny and Gene come over to the car and hug Lexi, and then turn to Danny.

GINNY

Practically the whole town came out to get this finished, Danny. What do you think?

DANNY

I think this is the coolest thing to ever happen in Bluegill, at least since I've been born.

Gene laughs.

GENE

Since I've been born too, I expect.

LEXI

Are those government guys still here?

GENE

They left last night. They might have been expecting to find some ETs, but it turns out we're just a bunch of average humans.

LEXI

Nothing average about a single one of you.

She gazes at the group continuing to finish the work.

LEXI (CONT'D)

Everyone has been amazing.

Brad is at the door of the saucer where D.J. is just welding a plate above the door. The plate has an area in the middle designed to hold the cryptic sign that Hugo had made, and someone hands it to Brad. Brad acknowledges D.J.

BRAD

Nice work. D.J. I imagine that's going to hold this sign in place.

D.J. nods.

D.J.

Once we center it up I'll weld it in place and it'll still be there when your grandchildren come to see it.

Brad nods, unable to speak. He and D.J. change places, and Brad holds the sign up and places it where it will soon be permanently affixed. Those around him give a cheer, and Brad looks back to see Danny and Lexi looking on from the street, with Ginny and Gene close by. His voice chokes up a bit.

BRAD

This is amazing. Better than anything I ever imagined.

He hands the sign back to D.J. and walks back to the car to view the scene from there. Behind them a car comes to a quick stop in the middle of the street, and Dr. Ahmadi hurries out.

Brad and Lexi are confused. Is something wrong? They join the doctor as he pulls some sheets of paper from a binder.

BRAD (CONT'D)

Dr. Ahmadi. What is it? Please don't say...

Dr. Ahmadi interrupts him.

DR. AHMADI

No, no. I had to show this to you myself. In 28 years of practice, I've never seen this before.

LEXI

What? What's happening?

DR. AHMADI

The results of the scan. One week ago our scan showed that Danny's body had tumors in nine different places. You know about that. We've talked at great length about how the cancer was spreading.

Brad and Lexi nod, confused.

DR. AHMADI (CONT'D)

I checked three times to make sure the equipment was working, but today's scan shows not one single tumor in Danny's body. From only one week ago, every single tumor has disappeared.

Lexi gasps. Brad's head lowers and tilts, as if he's not sure he heard it right.

BRAD

Say that again. I think I just made up in my head what I wanted to hear you say.

DR. AHMADI

Every single tumor is gone. His white and red blood cell counts have returned to normal. There is no sign of the cancer anywhere.

Lexi is on the verge of sobbing. Brad grabs the paperwork as if he still doesn't dare believe it's true. He shakes his head as he looks at words and numbers that makes no sense.

DR. AHMADI (CONT'D)

I have no explanation for what happened, but I'm a man of faith and believe that sometimes miracles really DO happen. This is truly a miracle.

BRAD

I think I know what happened, Dr. Ahmadi. We're so grateful for everything. Just ... everything. But we have to go somewhere fast.

Brad grabs Lexi by the arm, and together they steer Danny to the car.

BRAD (CONT'D)

Come on. Hugo just left a little bit ago. Let's see if we can catch him.

LEXI

Do we know where they've been staying? Where did they go?

BRAD

All I know is that they always head out on foot a bit to the north. I have no idea where they go, but we have to find them.

Lexi nods, agreeing with the mission. The three of them get in the car, and Ginny and Gene tap on the hood to send them on their way.

The car doesn't make it far. Just around the bend Brad stops the car, looking into the woods.

LEXI

What? Why are you stopping?

BRAD

They were always on foot, and there's nothing closer than two miles from here. I think they cut through here.

Lexi looks at the scraggly opening in the woods.

LEXI

Cut through? Like tramping through the woods? I doubt it.

BRAD

Trust me honey. I think some pieces are coming together.

He opens his car door and gets out, and Lexi reluctantly does the same. Brad walks around and opens Danny's door and kneels down.

BRAD (CONT'D)

Climb up on my back, Danny. We're going to have to hurry to catch them.

Brad kneels down while Danny climbs on his back.

LEXI

You know this is crazy, right?
Danny's too big for you to carry
like you did when he was four. And
we're going into the woods?

BRAD

Let's BE a bit crazy honey. You
agree we have to find Hugo before
they leave, right?

Lexi nods.

Brad, with Danny hanging on around his neck, heads for the
opening in the woods, with Lexi close behind.

LEXI

Thank goodness I wore sensible
shoes today.

Brad uses his arms to push away low hanging branches, but the
path quickly widens into something that appears to have been
intentionally flattened and cleared. They're now able to move
quickly for several minutes, until they finally round a bend
in the path and meet up with an impenetrable wall of trees
and underbrush.

They stop, startled, and Brad lowers Danny to the ground.

BRAD

How is this possible? What happened
to the path?

LEXI

If this is the way they have come
to get to wherever they're staying,
I can't imagine how they've gone
past here.

Brad makes an attempt to pull at some of the foliage, but
it's useless. Frustrated, he starts calling.

BRAD

Hugo! Hugo - are you there?

LEXI

This forest is way too thick.
There's no way anyone could hear
us.

BRAD
(undaunted)
Hugo! It's Brad. Danny's here.
Hugo!

CUT TO:

THE OPEN FIELD WHERE THE SMALL SPACESHIP IS PARKED. SAME TIME.

Hugo, Astrid and Axel are making preparations to leave. The entry door is open, and preparations are being made both on the inside and outside of the craft. Hugo is making a last inspection of the exterior, when he hears a noise and looks back at the trees.

HUGO
Did you hear that?

ASTRID
I heard an unusual noise.

They are both still, and the clear sound of Brad in the distance calling "Hugo" is heard.

CUT TO:

THE WALL OF FOLIAGE.

Brad and Lexi and Danny are still trying to figure a way forward. Danny joins in the call.

DANNY
Hugo! Where are you?

Instantly the foliage begins to disappear, section by section, causing the path to go deeper, and they walk forward as the space gradually opens up. When the final section disappears, Brad, Lexi and Danny are twenty feet from where Hugo, Astrid and Axel are preparing the craft.

Danny picks up the pace and is the first one to reach Hugo. Brad and Lexi are awestruck by the spacecraft they see in front of them.

BRAD
It was true. It was all true.

LEXI
I don't think you flew in this from Sweden, did you?

ASTRID

It's just another name for another place. The actual place doesn't really matter.

Hugo has paid most of his attention to Danny, who is lively and excited and filled with wonder.

DANNY

You really are a pilot, aren't you?

HUGO

Yes, I am. I spend my days traveling to the most amazing places, filled with the most amazing people.

AXEL

What do you think of the ship back in Bluegill, Danny? Someone said it was (he imitates the voice of the townspeople) totally cool, dog.

DANNY

Yeah, it's totally cool. How fast can your ship go?

AXEL

Watch us take off and you'll find out.

Danny looks at Hugo.

DANNY

Don't go. Do you have to go? You're my best bud.

Brad steps up to intercede.

BRAD

They have to go, Danny. They're just visiting, but they probably want to go home.

Brad looks at Hugo, his voice breaking.

BRAD (CONT'D)

I don't know how you did it, but... it's some kind of miracle. That light ... whatever you did ... they told us that the tumors disappeared. We don't know how to even begin to thank you.

HUGO

Your medicine has made great improvements over the years and you are close to curing some ailments that no one would have ever believed possible before. Our medicine is just a little ahead of yours.

Lexi stands by Brad, holding his hand, tears in her eyes.

LEXI

You saved our boy. And because of that you changed our future.

Brad puts his hand over his heart.

BRAD

I love you.

He struggles with the words.

BRAD (CONT'D)

Love is this thing...

Hugo interrupts him.

HUGO

We know what love is. It is all over the universe. Love is a constant, and is as big as the universe itself.

Axel pipes up from behind.

AXEL

But we call it plxdack!

Brad and Lexi smile at Axel, and nod, wiping tears from their cheeks. Hugo kneels down to Danny and gives him a hug.

HUGO

Be well, little flyer. Perhaps we will meet up there some day.

He indicates the sky, which has started to darken with evening.

HUGO (CONT'D)

We have to go.

Brad has one more question.

BRAD

The sign. For the saucer. What does
it say?

Hugo smiles.

HUGO

It says "It's not a thing until
it's done."

Brad and Lexi both laugh. Danny looks at Hugo with tears, but then smiles. He rejoins his mom and dad and the three back off from the craft.

Hugo, Astrid and Axel board the craft and look back out as the door silently slides closed. A moment later, without a sound, the craft lifts from the ground and shoots into the sky.

CUT TO:

THE BUILDING SITE.

Everyone is putting equipment away and packing up when a strange pssshhhht sounds makes them all look up. They see the flash of something large and white shoot almost straight up, and behind it a large trail of fireworks-like dazzling lights in shapes and colors, but without a sound.

The crowd is awestruck. At the back of the crowd are Ginny and Gene, holding hands and looking skyward.

END OF ACT III

AS CREDITS ROLL

SUPERIMPOSED:

INSIDE THE MOTHER SHIP.

The smaller craft has landed inside and as the three prepare to depart, Axel has been practicing some of his shape-shifting prowess. He shifts into a very large-bosomed woman, but almost falls forward with the unexpected shift in his center of gravity. Next he transitions into a black man with a very large afro, then into Brad Pitt, and then Randy Rainbow.

Hugo and Astrid have been watching all of this with their heads-shaking, and as Axel exits the craft, Hugo thwacks him on the back of the head like an annoyed father.

FADE OUT.

THE END

THAT WON'T FLY

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