A BOY'S LIFE

by

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The BLACK SCREEN becomes a NIGHT SKY as one by one, stars begin to poke through and come to life in the darkness.

BEGIN TITLES

PAN across the SKY, creating the illusion of moving deeper into SPACE. This illusion is shattered with the intrusion of a familiar CRESCENT MOON.

The MOON drops behind a gnarled TREE LIMB and the LIMB pulls away to reveal the pointed tree tops of a REDWOOD FOREST.

A SOFT LIGHT is visible through the heavy camouflage of TREES. The VIEW moves toward this LIGHT, up and over the TREES and finally comes to rest on a freak clearing, a barren meadow, nestled among the towering trees.

It is here that we see the SPACESHIP.

The SHIP gently floats, anchored to the earth by a beam of lavender light.

END TITLES

EXT. THE LANDING SITE - NIGHT

The SPACESHIP is not large. It slightly resembles a reflective, hot-air balloon, a Christmas tree ornament, inscribed with a delicate gothic design. An open hatch door stretches down to the grassy landing site. Soft pastel light spills from the interior of the SHIP, and in this light, we make out the movements of CREATURES.

The CREATURES are short, stocky, humanoid, but our distance and the misty atmosphere prevent any close identification of features. The CREATURES are huddled together, working with strange, antiquated tools, probing the Earth. Their jerky movements and their reaction to the slightest sound—an owl hooting, a bird flying, the rustle of leaves—reveal their hesitancy and fear.

A smoky, white, camouflaging mist seems to emanate from the CREATURES themselves, on an inhale-exhale rhythm, as if their hot breath was consolidating in the cool night air, blanketing their tracks with fog.

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An OWL HOOTS. THE CREATURES FREEZE. The danger passes. Work is resumed.

3 INSERT: HANDS

A STRANGE PAIR OF HANDS - four fingered, long and slender, delicate. The hands dig into the soil and pull a flowering herb from the ground.

4 LONG SHOT: A CREATURE

ONE CREATURE walks toward the open hatch door, carrying the same flowering weed. FOLLOW him up the gangplank and into the SHIP.

5 INT. SPACE SHIP - NIGHT

A soft-white den of mist. We HEAR clearly now the unique breathing pattern of THE CREATURE as we see his obscured form move through the ship.

6 INT. SHIP'S GREENHOUSE - NIGHT

The mist clears and we are in a greenhouse - a Gothic cathedral of a structure. Heavy precipitation drips from the decorative fanning roofline. THE CREATURE places the HERB in a basin filled with a thick liquid.

7 INSERT: THE HERB

It takes root in this liquid and straightens with life. It is then spotlighted by a shaft of pastel light.

8 PULL BACK: THE BASIN

The basin is filled with plants - plants which reflect the tropics of Earth: orchids, cactus, a baobab tree. All plants are being systematically nurtured by orchestrated shafts of pastel lights.
EXT. LANDING SITE - NIGHT

THE CREATURE descends the gangplank and walks past the group of his FELLOW CREATURES. HE comes to the edge of this slightly-raised field and looks out toward the trees. THE CREATURE carefully descends the rocky incline surrounding the field and disappears into the tall grass which marks the entrance to the forest.

REVERSE: A FELLOW CREATURE

One FELLOW CREATURE stops his work. A RED LIGHT begins to glow in his chest - as if a deeply-buried heart were shining and the red glow was seeping through thin, translucent skin.

EXT. TALL GRASS - NIGHT

THE CREATURE reappears from out of the TALL GRASS. He faces the ship. HIS HEART also begins to shine through, and the ruby glow pinpoints him: a small awkward creature, alone in the gigantic Redwood Forest under a starry sky.

REVERSE: A FELLOW CREATURE

The FELLOW CREATURE resumes his work.

HIGH ANGLE: THE CREATURE

THE CREATURE, still lit by his own conscience, turns and locks up at a towering fir tree. The RED LIGHT goes out. HE walks into the forest.

EXT. FOREST - NIGHT

THE SOUNDS of the forest rise: birds, babbling brooks, the twitter of insects. THE CREATURE moves deeper into the forest.

AT HIS FEET: A TABLEAU

A perfect tableau -- wildflowers, ferns and moss.
PULL BACK: THE CREATURE

THE CREATURE sinks to his haunches and reaches out to take one thing - a sapling - a miniature REDWOOD, a perfect bonzai, growing at the feet of its elders. As THE CREATURE RISES, he is momentarily silhouetted in a glimmer of light, coming from the far side of the forest.

THE CREATURE turns and looks in the direction of his ship. Then, he looks back in the direction of the strange light. THE CREATURE begins to walk toward the unidentified light.

EXT. HILL/LOOKOUT - NIGHT

To the SOUND of heavy BREATHING and an awkward tread, we SEE the CREATURE'S HAND reach out and pull back a leafy limb.

THE VIEW: THE SOURCE OF LIGHT

THE SOURCE OF LIGHT -- a suburban neighborhood, edging up against the base of the mountains and the border of the forest.

WIDER: THE CREATURE

THE CREATURE innocently steps out onto the road and crosses to the far side.

HIGH ANGLE: THE CREATURE

THE CREATURE stands, silhouetted on a ragged bluff. A sea of yellow house lights lies below him. Faint sounds of civilization intrude on the soft noises of the forest.

CLOSER: THE CREATURE

We cannot see THE CREATURE's face, but the stillness and the constancy of his stare and the way his grip tightens on his small tree, reveal his fascination, curiosity and fear.

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We see one red light come on in the distance. The light is seen by THE CREATURE. Suddenly, THE CREATURE turns his head to look down the road. Following his reaction, we hear the sound of a motor and with no further warning, harsh, blinding white lights streak around the corner. THE CREATURE throws himself to the ground, sliding down the embankment on the wrong side of the fire road.

CLOSE: THE SAPLING

The sapling rolls away from the curb and into the road.

WIDER: THE APPROACHING CAR

The approaching car pulls to a stop. A tire crushes the small redwood under muddy rubber.

THE CREATURE'S POV: THE CAR DOOR

The car door opens and a man steps out. Seen only from the waist down are: dark pants, heavy boots and a huge ring of keys hanging from his belt.

The keys make a tremendous racket, displacing all other sounds of the night.

REVERSE: THE CREATURE

THE CREATURE slides under cover just as his red light comes on. We see a glimmer of it through shrubbery. His hand moves in to cover it.

WIDER: MORE CARS

More cars converge on the scene. We see bright headlights and hear slamming doors, muffled voices. Then we hear the creature break a branch from a shrub. He holds it against his chest. The sound of keys.

The sudden shafts of flashlight beams encircle the road and shoot out into the trees.

THE CREATURE moves unnoticed along the hillside. He crosses the road.
EXT. RAVINE - NIGHT - LONG SHOT

We see shadows of men jumping the ravine and heading into the forest. THE CREATURE hides in the near end of the shallow ravine.

KEYS is the last to jump.

The SOUND of KEYS is hideous.

CLOSE ON: THE CREATURE

We SEE THE CREATURE’s trembling form, and HEAR a sharp inhalation of breath as KEYS jumps.

Behind the camouflaging branch, we SEE THE CREATURE’s heart throb violently.

EXT. THE LANDING SITE - NIGHT

The SHIP is dark. All hands are on board.

The silence of this spot is broken by the distant shouts of men. The FELLOW CREATURE remains in the door opening, his heart light sending frantic signals into the dark forest.

EXT. THE FOREST - NIGHT

THE CREATURE moves quickly but awkwardly through the forest. His breathing is heavier now.

Flashlight beams scour the forest.

The CREATURE bursts past human legs, zig-zagging invisibly through the tall grass. The rush of movement almost topples one human searcher, and there are sudden, amazed shouts of discovery. THE CREATURE’S ruby-red beacon is all that can be seen. KEYS jangle horrifically as the plalanx of men moves forward.

EXT. THE LANDING SITE - NIGHT

The hatch door lifts.

The last image from the interior of the ship is the FELLOW CREATURE's RED LIGHT, as the ship's petal-door spirals to a close and we HEAR a panicked group breath.
32 EXT. TALL GRASS - NIGHT

THE CREATURE emerges from the trees and dives into the tall grass.

33 EXT. THE LANDING SITE - NIGHT

The ship hovers, then departs quickly, spinning above the treetops and disappearing into the night sky.

34 CLOSER: THE CREATURE

THE CREATURE stands on the deserted landing site. The grass is flattened where the ship once stood. THE CREATURE reaches his arm into the sky and cries out - a SOUND of desperation, disbelief and fear. The SOUND of KEYS RISES.

35 EXT. EDGE OF THE FOREST - NIGHT

THE CREATURE dashes back into the forest. His RED LIGHT fades out. We see only a dim shadow now.

This is E.T.. He is stranded on EARTH.

FADE OUT

FADE IN:

36 EXT. ELLIOTT's HOUSE - NIGHT

The SOUND of KEYS becomes MUSIC. The SOUND of FRIGHTENED ANIMALS becomes BOYS' VOICES.

VIEW THROUGH A KITCHEN WINDOW

Five boys are seated around a kitchen table. They are into the final hours of a late-night DUNGEONS AND DRAGONS game. The table is cluttered with Crush bottles, potato chip bags, books, papers, calculators and a domino-maze which is used to signify tonight's Dungeon.
INT. ELLIOTT's KITCHEN - NIGHT

CLOSE ON ELLIOTT: A boy of nine or ten; shaggy brown hair and deep, dark eyes. ELLIOTT is a middle-child, fatherless and friendless. ELLIOTT lifts a brightly painted figure from the table top maze and places it safely outside the domino wall. This pewter figure is ELLIOTT's fantasy character.

ELLIOTT
Okay then, so I run out of the forest and I think I'll shoot just my arrows at the goblins to make them chase me. I keep running and shooting and running and shooting and just when they're really mad and about to get me...I throw down my portable hole and climb in and pull the lid closed. Presto. Vanished.

ELLIOTT sits back in his chair, highly satisfied with himself.

ELLIOTT (Cont'd)
And now they're really mad and they're coming after you, fruits.

MICHAEL
You've been waiting to do that all night, haven't you?

ELLIOTT nods.

TYLER
Dumb, Elliott, really dumb.

ANGLE WIDENS: OTHER BOYS

They are:

MICHAEL -- ELLIOTT's older brother. Fourteen, tall, lanky. Yearning for and nearing the rights of men -- cars, women, power.

TYLER -- Michael's best friend. Cute, sassy, wise beyond his years.

GREG -- Also fourteen. Skinny, bad posture, a whiner and a whimp, with a heart of gold.

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STEVE -- Meticulous, inscrutable, mature and restrained. The Dungeon Master in this night's game.

GREG is leaning back in his chair, the telephone planted against his ear.

GREG
What am I asking for again?

MICHAEL
"Papa Coo Mow Mow"

GREG
Do I have to?

MICHAEL
She's my mother, man. I'm supposed to tell her she can't have a request?

GREG
It's embarrassing.

MARY (O.C.)
Elliott! Come here!

STEVE
You can only use a portable hole once, you know?

ELLIOITT
I'm using it tonight.

TYLER
I hope you suffocate in it.

MARY (O.C.)
Elliott!

ELLIOITT gets up.

STEVE
Okay, I can only let you stay in the hole for ten millirounds, Elliott.

MICHAEL
Since you're out 10 millirounds...

MICHAEL scrapes together a pile of change on the table.

(CONTINUED)
MICHAEL
...you go wait for the pizza.

ELLIOTT
I got you guys this time, didn't I?

TYLER
Yeah, you got us, Elliott. You're some bitchin' dude.

ELLIOTT exits.

39
EXT. HALLWAY - NIGHT
ELLIOTT runs toward his room.

40
INT. ELLIOTT's ROOM - NIGHT
MARY is finishing making ELLIOTT's top bunk bed when he enters the room.

ELLIOTT
Yeah, Mom?

MARY turns to him. She is divorced, late-thirties, and the only mother who will allow all-night D&D games. Her wet hair is wrapped in a towel, and she is wearing a silk kimono.

MARY
Do you see what this room looks like right now?

ELLIOTT looks. It is obviously brand new clean - a place for everything and everything in its place. The "things" are the cultural artifacts of pre-pubescent boys: toys, stolen street signs, record player, guppies.

One distinguishing feature in this room is a skylight - covered with a handpainted sheet - featuring a dragon and his fiery breath.

ELLIOTT
Thanks.

MARY
No dirty dishes, clothes put away. Bed made. Desk neat...

MARY picks up a letter on ELLIOTT's desk and looks at the envelope.

(CONTINUED)
MARY
This is what a mature person's room is supposed to look like all the time.
(pause, continuing)
What did your father have to say?

ELLIOTT
Oh, nothing.

MARY changes the subject.

MARY
You want to repaint in here? It's getting a little grungy.

ELLIOTT
Sure.

MARY
What color?

ELLIOTT
Black.

MARY
Cute. A healthy sign.

ELLIOTT
I like black. It's my favorite color.

BOYS (O.C.)
Mary! Your song is on!

ELLIOTT
(changing the subject)
Your song, Mom, come on.

ELLIOTT pulls MARY toward the door.

MARY
Okay, now listen. Seriously. I am not cleaning your room again until Christmas, at least. It can pile up to the ceiling for all I care. I'm not stepping foot in here. Got it?

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ELLIOTT nods.

MARY pushes him out the door and turns off the light.

PULL BACK:  ELLIOTT’S ROOM

The MOONLIGHT seeps in through the BREATH of THE DRAGON.

MARY (O.C.)
Does he mention you guys coming to visit?

ELLIOTT (O.C.)
Thanksgiving.

MARY (O.C.)
Thanksgiving!  I want Thanksgiving!

EXT.  FRONT OF ELLIOTT’S HOUSE - NIGHT - HIGH ANGLE

WE SEE ELLIOTT walk down the driveway.  His house is at the top of a cul-de-sac, the last house before the onslaught of forest and mountains.  A Volkswagen climbs the steep hill leading to ELLIOTT’s house.

TIGHTER:  ELLIOTT & VOLKSWAGEN

ELLIOTT meets the Volkswagen at the bottom of the driveway and collects the pizza.

ELLIOTT climbs the driveway, balancing the pizza on one hand.

EXT.  FRONT YARD - NIGHT

As he heads for the door, there is a sudden, loud, crashing noise from the backyard.

ELLIOTT halts.

ELLIOTT
Harvey?  Is that you, boy?

ELLIOTT walks around the side of the house.
EXT. BACKYARD - NIGHT

ELLIOTT continues calling his dog until he reaches the backyard -- a roomy, grassy stretch of land with a vegetable garden and a lattice toolshed. A red light is hanging over the fence gate. The gate is blowing in the wind. We HEAR what sounds like a sharp inhalation and SEE what looks like a sucking-in of mist through the toolshed door.

ELLIOTT tiptoes closer to the shed. He stops to pull an orange from a tree. The SOUND of music, "PAPA COM MOW MOW" can be heard from the house.

ELLIOTT
Harvey? Ttttttt.

There is no response. ELLIOTT lays the pizza on the ground and steps up to the toolshed door. He tosses the orange in. Wait a beat, then the orange comes hurtling back at him.

ELLIOTT screams, trips over the pizza, lands right on it gets up and runs for the back door.

INT. KITCHEN - NIGHT

MARY is filling the dishwasher, singing along to her song. The boys are eyeing her suspiciously.

ELLIOTT (O.C.)
Help! Let me in!

MARY unlocks the door.

MARY
What in the world?

ELLIOTT
There's something out there.

ELLIOTT slams the door and locks it.

ELLIOTT
In the toolshed. It threw an orange at me.

TYLER
Ooooo. Sounds dangerous.

ELLIOTT
Don't go out there.

(CONTINUED)
Immediately the boys get up to go out there. MARY raises a hand.

MARY
Stop. You guys stay right here.

MICHAEL
You stay here, Mom, we'll check it out.

TYLER, STEVE and MICHAEL are out the door.

GREG looks at MARY.

MARY
I said, stay where you are.

ELLIOTT looks at MARY. MARY grabs a flashlight, and she and ELLIOTT step outside. Reluctantly, GREG follows, stopping to grab a butcher knife.

EXT. BACKYARD - NIGHT

The army of boys slink across the backyard. MARY follows them with ELLIOTT on her arm.

MARY
What exactly did you see, Elliott?

ELLIOTT
In there.

MARY shines her flashlight into the toolshed.

INT. TOOLSHED - NIGHT

Nothing unusual - pots, fertilizer, starters, hoes, shovels.

MARY
There's nothing in here.

MICHAEL
The gate's open

TYLER
Look at these!
EXT. BACKYARD - NIGHT

MARY shines the flashlight into her garden, and we SEE some odd footprints.

50 BACK TO THE GROUP

MICHAEL
The coyote's come back, Mom.

MARY
Okay, party's over. Back in the house...Greg, give me that knife.

TYLER
Oh, great! Nice, Elliott.

TYLER is holding the smashed pizza, with a NIKE shoe print encrusted in the melted cheese.

ELLIOTT
It was an accident.

MARY
Pizza? Who said you guys could order a pizza?

TYLER
You geek, man.

51 LONG SHOT: MARY & THE BOYS

MARY shoos the boys into the house. ELLIOTT pulls on her arm.

ELLIOTT
There was something. I swear.

MARY
I know...

TYLER
Douche bag, Elliott.

MARY
Hey, no douche bag talk in my house.

They are all inside now. MARY closes the door. We HEAR a loud and long exhale coming from the toolshed.
INT. ELLIOTT's ROOM - NIGHT

ELLIOTT is asleep on the top bunk, wrapped in his sleeping bag. HARVEY, an over-sized mutt dog, is asleep on the floor below him. We HEAR a loud noise from the backyard. HARVEY sits up. ELLIOTT immediately wakes and slides out of bed. He is wearing long-johns, socks and a flannel shirt. He grabs his jacket.

EXT. BACKYARD - NIGHT

ELLIOTT turns on the back door light and moves cautiously into the yard. He nears the toolshed. He takes a deep breath and shines a flashlight into the shed.

INT. TOOLSHED

We see nothing.

EXT. BACKYARD - NIGHT

ELLIOTT breathes a sigh of relief. We HEAR a soft, crunching sound. ELLIOTT spins around and shines his flashlight into the garden.

EXT. VEGETABLE GARDEN - NIGHT

He notices the footprints. He follows them. The prints come to an abrupt end. ELLIOTT parts two tall stalks of corn and shines the flashlight between them.

E.T.'s face comes bursting through the corn stalks.

It is a terrible sight, like nothing we have ever seen before. E.T.'s wide head is tightened back in leathery creases and furrows. His thin lips are parted in a horrible grimace. His large round eyes are wide, the pupils dilated to an enormous size. Tiny, sharp teeth are bared as E.T. makes a terrifying sound—an imitative noise—the SOUND of KEYS.

The flashlight hits the ground. ELLIOTT hits the ground. In the light we can see ELLIOTT's small fingers dig into the soil. E.T.'s ugly head screams again. ELLIOTT hugs the ground. He makes a soft, scared sound.
ELLIOTT's POV - NIGHT

E.T.'s odd foot steps into the light, and we watch the SPACEMAN walk through the garden, up the stairs and out the gate.

ELLIOTT

Don't go!

E.T. turns to look at ELLIOTT. Just then, HARVEY appears out of nowhere, barking and lunging toward E.T.

BACK TO: ELLIOTT

He leaps to his feet, grabs the dog's collar and pulls him back.

ELLIOTT shuts HARVEY inside the toolshed and looks out to the gate. E.T. is gone. ELLIOTT rushes to the gate. No sign of E.T.

WIDE SHOT:

From the backyard: we see ELLIOTT disappear over a mound of dirt. Then he is back, running down the backyard stairs.

INT. GARAGE - DAWN

ELLIOTT, now fully dressed, kicks up the kickstand and jumps onto his bicycle.

EXT. THE STREET - DAWN

ELLIOTT is racing along the street on his bicycle.

EXT. FIRE ROAD - DAY

ELLIOTT is huffing and puffing up the fire road.

EXT. FOREST - DAY

ELLIOTT walks his bicycle through the forest, his eyes searching for any sign of E.T.
EXT. THE LANDING SITE - DAY

ELLIOTT comes out of the forest and enters the tall grass. He sees a man, pacing the landing site -- KEYS. We see only the man's back, but we HEAR the steady, annoying SOUND of KEYS. ELLIOTT backs into the forest again.

EXT. FOREST - DAY

ELLIOTT reaches into his pocket and pulls out a large bag of M&M's. He begins making a trail through the forest in the direction of his home.

INT. KITCHEN - NIGHT

The family is having dinner. ELLIOTT is slumped over his plate, a look of depression on his face as he picks at his food.

GERTIE, the last child in the family - a five-year-old girl, tomboy, innocent and "nobody's fool" - sits next to ELLIOTT.

GERTIE
(to Elliott)
What are you going as for Halloween?

MICHAEL
Why don't you go as a goblin?

ELLIOTT gives MICHAEL a vile look.

MARY
It's not that we don't believe you, honey...

ELLIOTT
It was real, I swear.

GERTIE
I'm going as a cowgirl.

ELLIOTT
(to Gertie)
So what else is new?

(CONTINUED)
MICHAEL
Maybe it was an iguana.

ELLIOTT
It was no iguana.

MICHAEL
Or, you know how they say there are alligators in the sewers?

MARY
All I'm saying is that you probably just imagined it. This happens.

ELLIOTT
I couldn't have imagined it.

MICHAEL
Maybe it was a pervert, or a deformed kid or something.

ELLIOTT
It was nothing like that!

MICHAEL
Maybe an elf, or a leprechaun...

ELLIOTT
It was nothing like that, penis-breath!

MARY
Elliott! Sit down.

ELLIOTT sits.

ELLIOTT
Dad would believe me.

There is silence. An obvious attempt on ELLIOTT's part to rile his mother.

MARY
Why don't you call your father and tell him about it.

ELLIOTT
I can't. He's in Mexico. With Sally.
News to MARY.

MARY
If you see it again, whatever it is, don't go near it. Call me and we'll have someone come take it away.

GERTIE
Like the dog catcher?

MARY
Exactly.

ELLIOTT
But they'll give it a lobotomy, or do experiments on it or something.

MARY gets up from the table.

MARY
It's your turn to do the dishes, fellows.

MICHAEL
I set and cleared up.

ELLIOTT
I set and cleared.

MICHAEL
I did breakfast.

GERTIE
I did breakfast.

MARY is leaving the kitchen.

MICHAEL
What's the matter, Mom?

MARY
(softly)
He hates Mexico.

MARY exits.

((CONTINUED)
MICHAEL cuffs ELLIOTT on the ear.

MICHAEL
Grow up, man. Think about how other people feel for a change.

ELLIOTT makes a threatening fist at his brother, then takes his plate from the table and almost throws it into the sink. He turns on the hot water. Steam covers the window as ELLIOTT stares through it.

ANGLE - SKY - STARS

EXT. BACKYARD - NIGHT

ELLIOTT sits, wrapped in his bag, staring at the starry sky.

EXT. BACKYARD - NIGHT (LATER)

ELLIOTT is curled up, asleep on the ground. We begin to hear E.T.'s peculiar breath pattern, and we see his mist moving slowly closer to ELLIOTT through the hedge of bushes beside the boy. It is a frightening moment, a sense of impending doom.

CLOSE: ON ELLIOTT

Sound asleep, his head resting on his arm.

CLOSE: ON E.T.

As he suddenly appears beside the boy. E.T.'s face is soft now, his eyes wide and gentle, his mouth closed. He is shivering badly. E.T. stares at ELLIOTT. He searches the boy's face.

WIDER: ELLIOTT & E.T.

Slowly, ELLIOTT opens his eyes. He instinctively pulls away when he wakes to see E.T. standing next to him. E.T. also instinctively pulls away. E.T. is shivering.

(CONTINUED)
CLOSE: ON ELLIOTT

Fascination. ELLIOTT steps away from the creature.

CLOSE: ON E.T.

Eating, watching ELLIOTT. E.T.'s eyes are beginning to droop.

CLOSE: ON ELLIOTT

His eyes are beginning to droop.

WIDER: ELLIOTT

ELLiOTT walks over to his bunk bed and tosses whatever is on the bottom bunk onto the floor. ELLIOTT pats the bed and beckons E.T. with sign language. But E.T. is already lying down on the floor. ELLIOTT throws a blanket over him and sits down in a nearby over stuffed chair. ELLIOTT pulls his feet up and hugs his legs to his body. E.T. pulls the blanket around him and looks up to the boy.

ELLiOTT touches his eye. E.T. touches his eye. ELLiOTT touches his mouth. E.T. touches his mouth.

E.T.'s eyes close. His breathing becomes lighter, and he appears to be asleep. ELLiOTT steps down from the chair and tiptoes closer to the creature. E.T., caught in the moonlight coming through the skylight dragon's fiery breath, makes a soft, scared sound with his breath.

EXT. FOREST LANDING SITE - NIGHT

An on-going clandestine operation. The earlier image of alien creatures gently probing the earth is replaced with the crude and lumbering movements of humans, scouring the area with a fine-tooth comb. Flash cameras briefly turn night into day as their portable machines churn and beep, displacing the rustle of leaves and the hum of nocturnal life.
CLOSE ON KEYS:

His hands leave his pockets, and the keys jingle as he bends to the ground. His hands discover a freshly exhumed rootball divot. Something else causes him to pause.

CAMERA MOVES CLOSER:

KEYS unearths a yellow M&M. He lifts it from the soil.

FADE OUT.

FADE IN:

INT. ELLIOTT'S ROOM - DAY

MARY has her hand on ELLIOTT's forehead. ELLIOTT appears to be desperately ill.

MARY
You are hot.

MARY sticks a thermometer in ELLIOTT's mouth.

MARY (Cont'd.)
I'll be right back.

MARY EXITS.

ELLIOTT immediately takes the thermometer from his mouth and holds it to the hot light above his bed. He pulls a heating pad from under the covers and holds that to his face.

MICHAEL (O.C.)
Mary, can I back the car out?

MARY (O.C.)
Not one foot past the driveway.

ELLIOTT puts everything back in its correct place.

POV THE CLOSET

The louvered door is closed.
AT DOOR: MARY

MARY reenters. She takes the thermometer from ELLIOTT's lips. She reads it as she walks toward the closet.

INT. CLOSET - DAY

HEAR a sharp inhalation as the door opens.

SEE MARY's looming shadow reach into the closet and grab a quilt. The quilt is a fat bundle - it looks as if it might contain E.T.

INT. ELLIOTT's ROOM - DAY

ELLIOTT's face expresses panic. MARY shakes out the quilt. Relief -- it is only a quilt.

MARY
Would you like to get in my bed?

ELLIOTT shakes his head 'no.' MARY covers him and leans closer to him:

MARY
You waited outside last night for that thing to come back, didn't you?

ELLIOTT nods.

MARY
Think you'll live if I go to work. No T.V.

ELLIOTT nods.

MARY kisses him and leaves. ELLIOTT drops his head to his pillow and sighs with relief.

EXT. FRONT OF HOUSE - DAY

MICHAEL backs the car down the driveway, screeching to a noisy stop at the sidewalk as his MOTHER steps out of the front door.
INT. CLOSET - DAY

E.T. sits in the dark closet. HEAR the sounds of the family leaving the house. Finally, the door opens, and ELLIOTT sticks his head in. E.T. gets to his feet.

ELLIOTT
Come on. Come.

E.T. follows ELLIOTT out of the closet.

INT. ELLIOTT's ROOM - DAY

E.T. follows ELLIOTT to the center of the room. There is serious hesitancy between them.

ELLIOTT
Do you talk? You know, talk?

E.T. is silent.

ELLIOTT

Silence. ELLIOTT leads E.T. over to his desk. ELLIOTT picks up a lego and holds it for E.T. to see.

ELLIOTT
Lego. Block.

ELLIOTT bites down on the lego.

ELLIOTT
Plastic.

ELLIOTT turns on the radio. The music blares out.

ELLIOTT
Music.

E.T. holds his hands over his ears. ELLIOTT turns the radio off. E.T.'s attention is drawn back to the things on the desk. E.T. lifts a quarter.

ELLIOTT
Money.

E.T. bites the quarter.

(CONTINUED)
CONTINUED:

ELLIOTT
No, no, no! Are you hungry?
(pause)
I'm hungry.

ELLIOTT eases himself out the door and says to E.T.

ELLIOTT
You stay. Okay? Stay.

E.T. stares at ELLIOTT as the boy shuts the door and leaves him alone.

INT. HALLWAY OUTSIDE ELLIOTT's DOOR - DAY

As ELLIOTT closes his bedroom door, he has to face a very nervous HARVEY. ELLIOTT pauses to console the dog.

ELLIOTT
He's good. He won't hurt you.

HARVEY reluctantly follows ELLIOTT, pausing to look again at the closed door and whimper.

INT. ELLIOTT's ROOM - DAY

Left to his own devices, E.T. wanders around ELLIOTT's room. He lifts a cardboard box and drops it, spilling legs all over the floor. He moves on to the record player and unknowingly scratches the needle across the surface of a record. At this point, he looks up and sees the fierce face of a poster-leopard staring down at him.

E.T. moves back to the desk and examines the debris on it: a mountain of stuff which has been organized by MARY. E.T. pulls on a handle and dumps the contents of the desk drawer on the floor. He stoops to examine this wonderful stuff: rubber bands, pens, pencils, screwdriver, string, nails.

Under the desk is an umbrella. E.T. presses a button on the handle and the umbrella pops open, scaring the CREATURE half to death.
E.T. places his sandwich on the sink and sticks his hands in the water.

ELLIOIT
Yeah, it's just water. Yeah!
You like it, I can tell.

E.T. splashes his face with water.

ELLIOIT
Look at this, this is great.

ELLIOIT turns on the tub. He motions for E.T. to get in.

ELLIOIT
Go on. It won't kill you.

ELLIOIT helps E.T. to the tub and hands him his sandwich.

THE PHONE RINGS

E.T. just about jumps out of his skin when he hears the phone. ELLIOIT just about jumps out of his skin at the same moment. ELLIOIT stares at E.T., then whispers.

ELLIOIT
It's okay. It's only the phone.
Relax. Yes. Stay.

E.T. sits, sandwich in hand.

INT. MARY's ROOM - DAY

The phone is automatically answered on the third ring. We HEAR this recording:

MARY'S VOICE (RECORDING)
Hello, we can't come to the phone right now, but if you leave a message we'll be sure to get back to you.

MARY's VOICE
Elliott? Can you hear me? Answer if you can. Elliott?

ELLIOIT drops down onto his mother's bed and answers the phone.

(CONTINUED)
INT. KITCHEN - DAY

At the moment of E.T.'s fear of the umbrella, we cut to ELLIOTT, standing at the refrigerator. ELLIOTT shrieks and drops a bottle of grape juice, splattering glass and purple liquid across the kitchen floor.

INT. ELLIOTT'S ROOM - DAY

BACK TO E.T. having some difficulty getting to his feet. The door opens and ELLIOTT peeks in, two dripping peanut butter and jelly sandwiches in his fists.

    ELLIOTT

    You okay?

    (to himself)

    I almost had heart failure.

E.T. swoons and catches himself on the desk. ELLIOTT reaches out for the creature, but his hands are full of sandwiches and he is still too timid to touch E.T. E.T. straightens.

    ELLIOTT

    Too much excitement, huh?

    It's okay. Come with me. Come.

There is heavy perspiration on E.T.'s face and he has paled considerably. But he rallies and follows ELLIOTT out of the room.

INT. BATHROOM - DAY

E.T. and ELLIOTT stand side by side, facing the mirror, eating their sandwiches. ELLIOTT holds his hand up to the mirror, and E.T. holds his up beside it.

    ELLIOTT

    Jeez, look at those monsters.

    Fingers. Hands.

E.T. drops his hand down to the faucet. ELLIOTT turns the faucets on.

    ELLIOTT

    This is where our water comes from.

    See, hot. Cold.

E.T. places his sandwich on the sink and sticks his hands in the water.

(CONTINUED)
CONTINUED:

ELLIO TT

Hi, Mom.

We can see into the bathroom from here. As ELLIOTT lies back on the bed, we see E.T. sink down behind the rim of the bathtub. We HEAR a deep inhalation.

ELLIOTT exhales a contented sigh and eats his sandwich. He makes a face at the taste.

ELLIOTT

I'm fine. Yuck! Huh? Oh, I mean I still have a fever and stuff.

INT. BATHROOM - DAY

We can see ELLIOTT from the bathroom. We can also see E.T. floating, his entire body and head and the sandwich under water.

ELLIOTT (O.C.)


Well, bye.

ELLIOTT enters the bathroom and screams.

CLOSE: ON E.T.

He opens his eyes and looks up at ELLIOTT through a thick layer of water.

ANGLE: ELLIOTT & E.T.

ELLIOTT grabs E.T.'s arm (the first time he has touched the creature) and pulls him from the water.

ELLIOTT

You can drown doing that kind of stuff!

E.T. inhales again and sinks back into the water. ELLIOTT still has his hands around E.T. ELLIOTT waits. E.T. stays under. ELLIOTT waits. He notices now that he is gripping E.T. ELLIOTT pulls his hands away, then returns them, and begins to tenderly stroke E.T.'s body, the way a boy might pet a snake for the first time. E.T. blinks up at the boy.

(Continued)
100  CONTINUED:

ELLIOIT

Are you part aquatic elf?

101  INT. ELLIOIT'S ROOM - DAY

ELLIOIT and E.T. (with a towel over his shoulder) sit on
the floor in the sunlight coming through the dragon's breath.

ELLIOIT has the book GOBLINS AND GNOMES spread open on the
floor and, together, he and E.T. look at the pictures.

102  INSERT: DRAWINGS

Fantastical drawings of make-believe creatures.

103  BACK TO: ELLIOIT & E.T.

ELLIOIT looks from the book to E.T. E.T. looks from the
book to ELLIOIT, with the same expression of confusion.

104  INT. CLOSET - DAY

ELLIOIT is redecorating this large closet, which separates
his room from GERTIE's, while E.T. watches from the doorway.
Stuffed animals have taken position as the "front line,"
blocking view of the "living area," an empty cell lined with
storage boxes and unused recreational equipment. This
cell is padded with a patchwork quilt and rounded with
pillows. A dogbowl full of water sits next to a bag of Oreos.

He lifts a newspaper and unfolds it. The glare through the
closet's window silhouettes ELLIOIT's face behind the
colored funny pages. ELLIOIT lays the newspaper on the floor.

ELLIOIT

Come. Come. Please.

ELLIOIT takes E.T.'s hand and leads him to the nesting place.

ELLIOIT

This is your home. HOME.
You stay. Okay? STAY.
I'll be right here.

(CONTINUED)
ELLIOTT backs out of the closet. E.T. is now revealed, sitting in the living area, looking a little sad and förlorn. The closet door shuts.

E.T. looks around. He immediately squints, takes a red kerchief from a shelf and covers the lampshade. The light is now softened to a pastel pink.

E.T. looks at a stuffed toy leopard sitting on a shelf beside him. Cautiously, E.T. touches the leopard's floppy paw. The leopard falls - lifelessly into E.T.'s lap. E.T. jumps, knocking over the lamp. The lamp spins wildly on its base, highlighting all the strange and foreign objects that clutter E.T.'s new home: skateboards, hatboxes, a woman's sewing figure. The light spins past E.T. as it makes its rounds. Finally, it slows to a stop, coming to rest on a newspaper cartoon at E.T.'s feet. E.T. slowly bends down to look at the cartoon.

INSERT: A FLASH GORDON COMIC STRIP.

This segment features a spaceman standing beside his crashed spaceship on a desolate planet. The lower corner reads, "To Be Continued."

BACK TO E.T.:

PULL BACK as E.T. ponders the comic.

INT. KITCHEN - DAY

MICHAEL, wearing his football jersey and shoulder pads, unlocks the kitchen door and steps into the house, singing.

MICHAEL (singing)

"Accidents will happen, but it's only hit 'n run..." *

INT. ELLIOTT'S ROOM - DAY

MICHAEL opens the door. ELLIOTT stands in the center of his debris strewn room. MICHAEL makes himself at home. ELLIOTT remains stiff and motionless.

(CONTINUED)

Elvis Costello, "Accidents Will Happen"
MICHAEL
How you feeling, faker?

ELLIOTT
Fine.

MICHAEL
Tyler said he got sixty-nine thousand at Asteroids yesterday, but he
pulled the plug so, who knows...

ELLIOTT
I've got something really important
to tell you.

MICHAEL looks up.

ELLIOTT
Okay. This is the most important,
probably the most serious thing ever.

MICHAEL
What'd you do?

ELLIOTT
Okay. Remember the goblin?

MICHAEL
You're so lame, Elliott.

ELLIOTT
He came back.

MICHAEL
Bull.

ELLIOTT
One thing, I have absolute power.
Say it.

MICHAEL
What have you got? Is it
the coyote? Let me see it!

ELLIOTT
No. Swear first. The most
excellent promise you can make.

(CONTINUED)
MICHAEL
Okay. Okay. He's yours. Mom's going to kill you.

ELLIOTT
Okay. Stand over there. And you'd better take off your shoulder pads.

MICHAEL
What!

ELLIOTT
You might scare him. Go on.

Michael removes his shoulder pads as ELLIOTT goes to the closet,

ELLIOTT (O.C.)
And close your eyes!

MICHAEL
Don't push it.

ELLIOTT (O.C.)
I'm not coming out until your eyes are closed.

MICHAEL
Okay, they're closed.

ELLIOTT and E.T. step out of the closet. ELLIOTT puts his arm over E.T.'s shoulder and nods to the creature reassuringly. He looks at his brother again.

ELLIOTT
Swear it, one more time, I have...

MICHAEL
You have absolute power, all right already.

The door suddenly flies open.

GERTIE comes running in. She sees E.T. and lets out a terrified scream. MICHAEL opens his eyes, sees E.T. and screams. E.T. screams. ELLIOTT screams. ELLIOTT catches himself and yells.

ELLIOTT
Make her stop!

(CONTINUED)
MICHAEL clamps his hand over Gertie's mouth. GERTIE clutches her three foot INDIAN DOLL.

ELLIOTT
In the closet. Fast.

MICHAEL hurries GERTIE into the closet.

INT. CLOSET - DAY

MICHAEL and GERTIE leap into the closet. The door closes, then opens a second later, and E.T. comes tumbling into the closet. The door closes with a bang.

INT. ELLIOTT's ROOM - DAY

MARY steps in to ELLIOTT's room. ELLIOTT is draped over the stuffed chair. The room looks as if a cyclone hit it.

MARY
Hi, honey...what happened in here?

ELLIOTT
What do you mean?

MARY
Look at this! How is this possible?

INT. CLOSET - DAY

MICHAEL still has his hand over GERTIE's mouth. Both children have their eyes glued on E.T. E.T. turns from the children's fearful faces to peek between the slats of the louvered door.

HIS POV: MARY

ELLIOTT
Oh. You mean my room.

MARY
This isn't a room. This is an accident.

MARY walks across the room and kisses ELLIOTT on the forehead.
113 INT. ELLIOTT's ROOM - DAY

ELLIOTT
I'll clean it.

MARY
This must mean that you're feeling well enough to go to school tomorrow.

ELLIOTT nods. MARY heads for the door.

MARY
You fellas keep an eye on Gertie while I take a shower.

ELLIOTT
For sure.

MARY leaves.

114 INT. CLOSET - DAY

You could cut the silence with a knife.

ELLIOTT enters. The children speak in whispers.

MICHAEL
Elliott?

ELLIOTT
I'm keeping him!

MICHAEL
You gotta tell Mom.

ELLIOTT
She'll want to do the right thing. You know what that means, don't you?
(points to E.T.)
Dog food. Or lobotomy.

MICHAEL
What is it?

ELLIOTT
He's good. I can feel it.

(CONTINUED)
CONTINUED: (1)

MICHAEL indicates GERTIE.

    MICHAEL
    She'll blab it for sure.

    ELLIOTT
    Gertie, he's not going to hurt you.

ELLIOIT smiles. GERTIE nods. MICHAEL loosens his grip.

    GERTIE
    Is he a boy or a girl?

    ELLIOTT
    Ah...he's a boy.

    GERTIE
    How can you tell?

    ELLIOTT
    Now you're not going to tell, are you? Even Mom?

    GERTIE
    Why not?

    ELLIOTT
    Because, ah, grown-ups can't see him. Only kids can see him.

ELLIOIT looks at MICHAEL.

    ELLIOTT
    You know what will happen if you tell?

MICHAEL takes Gertie's INDIAN DOLL and pretends he is wrenching its arm off.

    ELLIOTT
    Do it, Mike. We have to.

    MICHAEL
    (in a MR. BILL voice)
    No. No! Don't break my arm, please! I'll do anything, it hurts, please!

GERTIE's eyes fill with terror. E.T. watches.

    (CONTINUED)
ELLIOTT
(to MARY)
May I take your plate?

MARY
Yes, thank you.

MARY is amused by ELLIOTT's manners. ELLIOTT takes the plates to the sink.

ELLIOTT
I made a house in the big closet today.

MICHAEL suddenly rises with his plate and carries it to the sink. He gives ELLIOTT a quick hip-shot.

MARY
What kind of house?

ELLIOTT
Sort of like a hideout.

GERTIE
Mama, why do we see what you don't see?

MICHAEL
We don't.

MARY
(to Gertie)
Because we're different people, we see things differently.

(to Elliott)
What did you do with all the stuff that was in there?

ELLIOTT
I reorganized.

MARY
Oh, really?

GERTIE
What are the people who aren't people?
GERTIE
Stop! Stop it!

ELLIOTT
Promise?

GERTIE
Yes.

ELLIOTT
For sure?

MICHAEL and GERTIE nod.

GERTIE
Is he from the moon?

MICHAEL
Was he wearing any clothes?

ELLIOTT
Nope. Yeah, he's from the moon. Isn't that exciting?

GERTIE nods.

MARY (O.C.)
Come help with dinner.
Everybody!

ELLIOTT smiles at E.T. then nods to the others,

ELLIOTT
Okay. Act straight.

INT. KITCHEN - NIGHT

The family sits at the dinner table nibbling the remains of their hamburgers, each lost in his or her own thoughts.

ELLIOTT wipes his mouth.

ELLIOTT
Delicious.

ELLIOTT gets up with his plate.

(CONTINUED)
MICHAEL

There's no such thing.

MARY puts the kettle on the stove.

ELLIOTT

Can I keep the hideout?

GERTRIE

Can he?

MARY

For a little while.

MARY goes to the cupboard for the teapot.

MARY

Too bad I won't be able to see it until Elliott cleans his room.

While her back is turned, the children share a victorious moment.

GERTRIE

(whispers to Elliott)

She really can't see it?

MARY fills the teapot.

MARY

I've got stuff to do. Will you finish up in here?

MICHAEL

Absolutely.

The children all smile at MARY as she leaves the room. The moment she is gone, ELLIOTT grabs a clean plate, and each child adds some tidbit of food to E.T.'s dinner. ELLIOTT heads for the hallway with a tray full of food.

ELLIOTT

Watch her. When the coast is clear, you can come in. Knock three times.
INT. SECOND FLOOR HALLWAY - NIGHT

MICHAEL sneaks up the stairs, taps three times at ELLIOTT's door and is granted passage. GERTIE is right behind him.

REVERSE ANGLE ON MARY'S ROOM

MARY is sitting on the floor of her bedroom folding laundry. She looks up and sees GERTIE.

MARY
What are you doing, Gertie?

GERTIE
I'm going to play in Elliott's room.

MARY
Okay. Don't let them torture you.

BACK TO: GERTIE AT TOP OF STAIRS

GERTIE pauses at the top of the stairway, lifts a rather droopy GERANIUM in a pretty, blue pot and carries it to Elliott's door.

INT. ELLIOTT'S ROOM - NIGHT

MICHAEL lets GERTIE in. HARVEY butts his way in behind her. E.T. immediately notices the GERANIUM in GERTIE's hands. He eats an orange without peeling it. The children speak to one another in whispers.

MICHAEL
Maybe he's just some animal that wasn't supposed to live. You know, like those rabbits we saw that time.

ELLIOTT
Don't be lame.

MICHAEL
But I don't believe in stuff like this.

ELLIOTT
I do. Now. I always did, really.

(CONTINUED)
E.T. examines some clay on Elliott's desk. He closes his fingers, and the clay gushes through them.

ELLIOTT
I got an idea, get the atlas.

MICHAEL pulls the atlas from Elliott's shelf. They open it, lay it across E.T.'s plate and turn pages until they reach the United States.

ELLIOTT
Look. See? This is where we are. You know that much.

MICHAEL grabs the globe.

MICHAEL
Use this.

ELLIOTT closes the book and points to the United States on the globe.

ELLIOTT
See, we're here. Where are you from?

E.T. looks at the globe. He points out the window.

GERTIE
I don't like his feet.

ELLIOTT
Shhh. They're only feet. He's trying to tell us something.

ELLIOTT opens the atlas again. It opens to a drawing of the solar system. E.T. stops ELLIOTT from turning the page. ELLIOTT points to the globe and to the planet Earth in the drawing. E.T. points to the drawing and then out the window.

ELLIOTT
Yeah. Earth. Home.

E.T. takes the clay and begins rolling balls. E.T. places five clay balls on the solar system drawing.
MICHAEL
He can't count.

ELLIOTT
Wait.

E.T. points to the map, then to the balls. He points to the globe and to ELLIOTT, and to one small ball and himself. ELLIOTT shivers, one of the "cosmic" shivers that run up your spine.

ELLIOTT
(softly)
Oh, no.

MICHAEL
Elliott?

The BALLS LIFT OFF of the book. They RISE IN THE AIR above the children's heads and they begin to spin, to orbit, really, five of them around the one larger "sun" ball.

E.T. points to the balls, then points out the window. He looks at the children.

CLOSE: THE CHILDREN
Shock, horror and realization on their faces.

WIDER: E.T. AND CHILDREN
E.T. points to the same small ball and back to himself.

Oh, no.

ELLIOTT
Elliott?

Oh, no.

Suddenly, the balls fall to the floor. E.T. turns his head in the direction of the window. HARVEY's ears suddenly perk up and he looks to the window. ELLIOTT shivers. His face reflects E.T.'s fear.

(CONTINUED)
MICHAEL
What is it?

ELLIOTT
I don't know. Something scary.

GERTIE
What?

ELLIOTT
I don't know!

E.T. is on his feet. He tries to push the children into the closet. They immediately oblige him, curious and confused. GERTIE is still holding the GERANIUM.

INT. CLOSET - NIGHT

E.T. backs into the "living area" of the closet. ELLIOTT slips out of the closet.

INT. ELLIOTT'S HOUSE - NIGHT

ELLIOIT quietly sneaks down the stairs and out the front door.

EXT. BACK YARD - NIGHT

ELLIOIT runs up the flagstone stairs. The red gate light is on. HEAR the sound of KEYS.

EXT. BACK YARD GATE - NIGHT

ELLIOIT stands at the gate, illuminated by the red light. He can HEAR the sound of KEYS and the steady ticking of a geiger counter.

REVERSE

Into the darkness...see nothing.

EXT. BACK YARD - NIGHT

ELLIOIT closes the gate. Deep fear is visible in his face. The SOUND of KEYS grows louder. ELLIOIT looks up at the dark starry sky.
EXT/INT. ELLIOTT'S ROOM - NIGHT

VIEW OF A NIGHT SKY FILLED WITH STARS.

The VIEW PULLS IN to ELLIOTT's room. ELLIOTT is sitting on his top bunk, silhouetted against his window, wrapped in a blanket. His focus is unchanging, directed at the closet.

His door opens, and MICHAEL, clad in pajamas, comes in and climbs up next to him. Together they stare in the direction of the closet. The CAMERA MOVES across the filthy room and toward the closet. The door is open, and a dim light can be seen.

INT. THE CLOSET - NIGHT

The CAMERA moves into the closet, past the barricades of storage boxes and stuffed animals. E.T. sits in his living area, looking through one of Gertie's ABC books. He turns the pages slowly, stopping at the letter 'B', for BOY. E.T. touches the drawing of the small boy.

E.T. looks up, and his attention is drawn to the GERANIUM, now placed under the closet window. E.T. stares at the flower.

REVERSE: THE FLOWER

Before our eyes, the flower turns on its stem. As it faces E.T., it straightens. In a burst of life, its tight buds begin to open, suddenly blooming, bursting forth in brilliant red flowers.

BACK: TO E.T.

He strums his fingers on the drawing of the boy, and we HEAR him speak softly.

E.T.

Elliott, Elliott.

FADE OUT

FADE IN:

EXT. ELLIOTT'S NEIGHBORHOOD - DAY

ELLIOTT pedals his bike slowly down the sidewalk as MICHAEL walks beside him. They are dressed for school: jeans, jackets, backpacks. They both look worried.

(CONTINUED)
MICHAEL
Okay. So he hears real good and can move stuff without touching it, and he...oh God, Elliott...how do you know there aren't more of them?

ELLIOTT is silent. He looks slightly paranoid as he turns to double check every adult in the vicinity: the milkman, a lady walking a dog, a man sitting in a car at the corner.

ELLIOTT
He's alone. Any moron can see that. Is that our regular milkman?

MICHAEL looks and nods.

MICHAEL
Who was that man? Why did he... (searching for the word) ...him?

ELLIOTT
I think he was looking for... (also searching for word) ...him.

MICHAEL
You gotta tell, Elliott. It's too serious.

ELLIOTT
No! I have absolute power. You said it. He needs time, he wants to stay with us. He has to plan his strategy.

MICHAEL
How do you know what he wants? Is he in your brain or something?

ELLIOTT begins to answer, but MICHAEL presses on.

(CONTINUED)
MICHAEL
He's a man from outer space, Elliott! A real live extra terrestrial! We could all wake up and find ourselves on Mars or something, surrounded by millions of these little, squishy guys.

ELLIOTT
Don't get crazy.

MICHAEL
This is an excellent time to get crazy! And besides, maybe he's not smart enough to plan any strategy. Maybe he's like a worker bee who only knows how to push buttons or something.

ELLIOTT
He is too smart! And he's good. It's weird, it's like I know how he feels. And he's good, I can tell.

MICHAEL
Well, you'd better think nice about him. Just in case.

EXT. STREET CORNER - DAY

They have reached the corner bus stop. Children of all ages are grouped together on four different corners. As ELLIOTT and MICHAEL reach the corner, TYLER yells out.

TYLER
Hey, Elliott. Where's your goblin?

The other D&D boys laugh.

ELLIOTT gives his brother a disappointed look: the look of one who has yet one more time been the butt of older boys' jokes.

MICHAEL (to Tyler)
Shut up.

STEVE
Did he come back?

(CONTINUED)
ELLIOTT ignores the BOYS.

GREG
Did he?

ELLIOTT
Yeah, he came back, and he wasn't a goblin. He was a spaceman.

MICHAEL punches ELLIOTT on the arm. The BOYS laugh.

TYLER
Oh, radical, man.

ELLIOTT
You're so immature.

TYLER
And you're such a cintus suprimus.

A yellow school bus pulls to a stop in front of the BOYS. The older ones board. A bus pulls up to the opposite corner and small children board that one.

132A INT. BUS - DAY

MICHAEL reaches a seat on the bus, pulls up the window, leans out. ELLIOTT whispers to him.

ELLIOTT
This is going to be the longest day of my life.

The bus pulls away. ELLIOTT climbs on his bike and shoves off, doing wheelies down the sidewalk.

132B INT. FRONT DOOR - DAY

MARY "shoos" GERTIE out the front door.

MARY
Go get in the car, we're late.

GERTIE exits, MARY grabs her purse, lifts a bundle of clothes for the dry cleaner, then HEARS an odd SOUND coming from upstairs. MARY pauses, puts down her bundle and climbs the stairs.
132C INT. ELLIOTT's ROOM - DAY

MARY opens the door and enters the room. She grimaces at the accumulating mess. She starts to leave the room, then has a second thought. She goes to the closet.

132D INT. CLOSET - DAY

MARY opens the door and steps in. She has to bend over to walk to the rear of the closet. She peeks at the nesting area. It is empty. MARY smiles at the sweet, childlike-ness of ELLIOTT's "hideout". She never notices E.T., lost among the lineup of stuffed animals, a disgustingly "cute", frozen look on his face. MARY exits.

132E EXT. FRONT OF HOUSE - DAY

MARY runs down to the bottom of the driveway, gets into the car. She and GERTIE drive away.

133 INT. ELLIOTT'S ROOM - DAY

E.T. sticks his head out of Elliott's bedroom door. The house is quiet. Only HARVEY is home and he rises from his post outside Elliott's door when he sees E.T.
INT. KITCHEN - DAY

An empty kitchen. E.T.'s head peeks around the door. Convinced he is alone, E.T. walks into the kitchen.

The refrigerator starts to hum suddenly. E.T. stops in his tracks. He assumes his defensive, open-mouthed, howling position. Nothing happens. E.T. opens the ice box door.

He shivers in the blast of cold air, but recognizes objects of food and lingers long enough to get something to eat: a handful of potato salad and a can of beer. E.T. sticks his long, skinny finger in the beer can's pop-top and pulls it free. He pours the beer down his throat.

INT. SCIENCE LAB - DAY

ELLIOTT is scribbling "E.T." over and over again on his Peechee as the SCIENCE TEACHER at the front of the room rambles on about frog dissection.

TEACHER (O.C.)
So, we're going to peel the skin back and take a look inside the frog. You'll notice that the lungs will not collapse...

Suddenly ELLIOTT lets out a loud belch. There is silence in the classroom. Then, the teacher continues.

TEACHER (O.C.)
...and that the heart will go on beating for a short time after the death of the frog. You'll get to see it if you work quickly.

Children all around ELLIOTT, including the very PRETTY GIRL at his side, turn to stare at the offender.

ELLIOTT is shocked at himself. He recovers quickly and points to the frog in the glass jar sitting on the laboratory sink in front of him.

CLOSE: THE FROG

He tries to climb the side of the glass jar, his webbed feet slipping on the smooth surface. The frog croaks.
INT. PLAYROOM - DAY

E.T., carrying two cans of beer, wanders into the family playroom.

Gertie's "SPEAK-AND-SPELL" is lying on the couch. E.T. pops another beer top, pours the contents down the hatch and cautiously presses a button on the toy. The game speaks to him.

"SPEAK & SPELL" VOICE

C. C.
Can you spell cat?

The T.V. remote control is lying beside the "Speak-&-Spell". E.T. presses a button on that. The TV comes on. E.T. turns to it, astonished.

INSERT:

An evangelist is healing blind people in a circus tent.

BACK TO E.T.

E.T. presses another button.

INSERT

Cartoons.

BACK TO E.T.

E.T. presses the buttons again and again, and the television picture transforms itself before his eyes. E.T. pops another beer top and keeps drinking. He leans against the couch and watches TV. HARVEY is now at his side and is licking the remnants of potato salad from E.T.'s dangling alien fingers. E.T.'s head sways on its neck. There is no doubt - E.T. is drunk.

INT. CLASSROOM - DAY

CLOSE: The TEACHER drops a felt parcel on the desktop and rolls it open; surgical tools clink as they hit the hard wooden surface.

(CONTINUED)
TEACHER (O.C.)
All right, I'm going to place a
cotton ball soaked with ether
in each jar, and while we wait
for the frogs to expire, we
will ready our tools.

WIDER TO INCLUDE ELLIOTT:

ELLIOTT's face is smack up against the glass jar containing
his doomed frog. His sad, brown eyes look enormous.

CLOSE:
The frog, looking into ELLIOTT's eyes.

BACK TO ELLIOTT:

ELLIOTT looks up at the murderous teacher and, with
a cracking voice, speaks.

ELLIOTT
Are you going to let the poor,
defenseless, little thing die?

INT. PLAYROOM - DAY

E.T. is turning into a melancholy drunk. He leaves
the playroom and staggers into the kitchen.

INT. KITCHEN - DAY

HARVEY is at E.T.'s side. E.T. opens the refrigerator and
pulls out another beer and something wrapped in tin foil.
E.T. opens the tin foil and finds a piece of meat. The meat
is unrecognizable to him, and he drops it on the floor as
he reaches for another handful of potato salad.

HARVEY eagerly eats the meat as E.T. starts back toward
the playroom. An open newspaper on the kitchen table stops
him.

INSERT:

Today's installment of the FLASH GORDON cartoon strip.

(CONTINUED)
CONTINUED:
The downed spaceman from yesterday's cartoon climbs out of his spaceship carrying a machine. He sets it up on the barren ground beneath him and the machine comes to life, sending radar waves out into space.

BACK TO E.T.
E.T. lifts his head. A serene look comes over his face. It is as if we can see the wheels turning as "thought" takes place.

REVERSE: THE TELEVISION
The A.T. & T. Telephone "Reach Out and Touch Someone" commercial is on. Various old grandmas talk into phones.

BACK TO E.T.
His attention moves from the television set, back down to the cartoon, his "thought" continuing.

INT. CLASSROOM - DAY

ELLIOTT suddenly sits up very straight. He has the same clear "thought" look that E.T. had.

ELLIOTT
(to himself)
Save him.

The PRETTY GIRL next to ELLIOTT stares at him. ELLIOTT looks down at his frog, now breathing its last. In an instant, ELLIOTT pulls the top from the jar, reaches in and lifts out the frog. The children around ELLIOTT are shocked. ELLIOTT goes to the next jar and frees that frog, then the next and the next. The classroom is in turmoil. Frogs are leaping for freedom.

TEACHER (O.C.)
Stop that!

ELLIOTT
Run for your lives! Back to the river, back to the forest!

TEACHER
(grabbing ELLIOTT)
Elliot! Stop it!

ELLIOTT is laughing
152 INT. KITCHEN - DAY

E.T. looks again at the cartoon. Quickly, E.T.'s head spins on its neck as he spots household items: the Waring Blender, the knobs on the stove, a pincushion stuffed with pins, the kitchen radio on the window sill, the tinfoil on the floor - now being licked by HARVEY, an empty coffee can.

152A INT. PLAYROOM - DAY

E.T. comes back into the playroom, still spotting things: a pair of toy walkie-talkies, a wooden hanger, an electric pencil sharpener. E.T. goes to the couch and punches the TV remote control.

153 INSERT:

TV cuts to a soppys love scene from an old movie.

154 WIDER ON E.T.:

E.T. lifts the "Speak & Spell", and his fingers play on the buttons, activating the digital read-out board and the toy's voice. E.T. looks up at the T.V.

155 INSERT:

The hero grabs the heroine, pulls her head back and kisses her.

156 BACK TO E.T.:

He looks at HARVEY, wraps his arms around the dog and kisses him on his shiny, black lips.

157 INT. CLASSROOM - DAY

ELLIOTT is being led by the scruff of the neck from the classroom. The PRETTY GIRL stands near the doorway, a happily croaking frog in her hands. She smiles at ELLIOTT. ELLIOTT grabs the girl by the hair, bends her over and kisses her on the lips. Children are tripping all over themselves trying to catch frogs.
INT. HALLWAY - DAY

ELLIOTT walks down the long school hallway followed by his TEACHER.

INT. PLAYROOM - DAY

E.T. is sitting in front of the couch, a blanket laid out picnic-style at his feet. The blanket is covered with the household items spotted by E.T. in his last appearance. Some of them have already been dissected, wires and screws are separated into piles.

HARVEY is still on the scene. Suddenly his ears perk up. We HEAR the front door open. E.T.'s attention is on his pile of stuff.

ANGLE ON MARY:

We SEE MARY. She comes walking down the hallway, her arms full of grocery bags. She cannot see E.T.

INSERT:

E.T. lifts the "Speak & Spell." He turns it over. The back has been removed, and we can SEE the intestines of the toy -- a roadmap schematic of the workings.

INT. SCHOOL HALLWAY - DAY

HEAR the heavy footsteps of adults. They open the infirmary door.

INT. INFIRMARY - DAY

A typical enough looking nurse's room, but the white walls, the white formica sink, the white medicine chest and the white linoleum floor are all covered with the "Speak & Spell"'s schematic pattern -- scratched in marks-a-lot in a childish hand. The door opens wider and wider. No Elliott.

The door opens wider still, and ELLIOTT is revealed, working his way out the door and down the stairs of the infirmary's rear exit -- scratching out the code of the "Speak & Spell."
164  INT. KITCHEN - DAY

MARY is putting away groceries.

GERTIE (O.C.)

Here he is!

MARY

Here who is?

GERTIE (O.C.)

The man from the moon.

MARY laughs.

MARY

Oh. What a wonderful surprise.

165  INT. PLAYROOM - DAY

Gertie, wearing her full "cowgirl" ensemble, smiles down at E.T.

GERTIE

What are you doing down here?
Look at how much work you've done.
Were you scared? Was Harvey nice to you?

166  INT. KITCHEN - DAY

HARVEY, always looking for a handout, stands next to MARY as she loads the refrigerator.

MARY

Were you a nice Harvey?

HARVEY barks. The phone rings. MARY answers.

MARY

Hello?

167  INT. PLAYROOM - DAY

"Sesame Street" has come on the T.V. We HEAR
BIG BIRD's voice:

BIG BIRD (V.O.)

Welcome, ladies and gentlemen.

(CONTINUED)
SOME OTHER MUPPET (V.O.)
And monsters.

The T.V. See the funny little creatures.

He pulls the backs off of the toy walkie-talkies.

GERTIE watches T.V., and we HEAR BIG BIRD introduce the letter "B".

MARY (O.C.)
This is she.
(pause)
How do you mean "acting strangely"?

BIG BIRD (V.O.)
B.B.

GERTIE
B. B. B. B. B. B. B. B. B.

GERTIE looks at E.T. as she recites. He finally becomes aware that he is being spoken to when GERTIE puts her cowgirl hat on his head.

INT. KITCHEN - DAY

MARY is still on the phone.

MARY
Well, he was feeling ill yesterday, but...intoxicated? "Intoxicated"? Are you sure you have the right Elliott?
INT. PLAYROOM - DAY

E. T. looks at GERTIE. HEAR the letter "B" (for many things) being repeated on television.

GERTIE

B. X

E.T. X

B. X

GERTIE

You said B. Good!

E.T. X

B. Good.

MARY (O.C.)

Gertie.

GERTIE climbs up on the back of the couch where she can see her mother in the kitchen.

MARY

Gertie, I have to go pick up Elliott. Can you be a good girl and stay here and watch "Sesame Street", and I'll be back in ten minutes?

GERTIE

Mama, he can talk.

MARY

Of course, he can talk. Stay right there.

Mary runs out the back door. GERTIE slides back down, and smiles at E.T.

Hi.

GERTIE

Hi.

E.T.

Hi.

E.T. points to the telephone on the coffee table. He looks at Gertie.

GERTIE

Phone.

E.T.

Phone.

GERTIE

You want to call somebody?
INT. OUTSIDE DOORWAY TO PRINCIPAL'S OFFICE - DAY

ELLIOTT is led through the reception area and into the Principal's office.

INT. PRINCIPAL'S OFFICE - DAY

OVER THE PRINCIPAL'S SHOULDER: We see ELLIOTT slump into a chair on the far side of the massive desk.

PRINCIPAL
Tell me what it is, son. Pot?
Quaaludes? Angel wings?
(pause)
Hmmm?

ELLIOTT looks up at the PRINCIPAL, hopelessness written all over his face.

INT. FIRST FLOOR STAIRWAY - DAY

E.T., now wearing the cowgirl hat, belt and gun, stands at the foot of the stairs. The blanket which had held all the collected household items is now wrapped into a bulky bundle. E.T. stares at the bundle and concentrates. The bundle begins to bounce its way up the staircase. GERTIE stands beside E.T. She laughs and claps out the stair-count.

GERTIE
One. Two. Three. Ooops...

The bundle falls back to step one.

CLOSE ON E.T.

Tired and not very strong. He tries again.

INT. PRINCIPAL'S OFFICE

PRINCIPAL
I see you fine, young people searching for escape, at such a tender age...

ELLIOTT looks as if he is about to speak, but he is interrupted, not by a burp this time, but by a bounce. ELLIOTT and the chair lift into the air. They rise a foot, then crash back down again.
PRINCIPAL
Sure, the world looks like a hopeless, cruel place...

ELLIO TTT stares at the PRINCIPAL. The PRINCIPAL has his glasses off, he is wiping the lenses. He did not witness the levitation.

INT. STAIRCASE - DAY

The bundle moves up the stairs.

GERTIE

None.
Ten.
Two more.

INT. PRINCIPAL'S OFFICE - DAY

ELLIO TTT is almost head-against-the-ceiling now.

PRINCIPAL
...but resorting to drugs and liquor is no answer.

The PRINCIPAL looks up at the levitating ELLIO TTT. The PRINCIPAL's thumb goes through his glass frame, punching out a lens. The man's hands begin to shake.

Suddenly, ELLIO TTT and chair fall back down. The door opens. MARY enters.

ELLIO TTT
Ah, Mom...

MARY starts to speak, but the PRINCIPAL interrupts her.

PRINCIPAL
Yes, ah, this is your Mother?...That's a fine idea, a little rest is all you need, ah...

MARY looks at ELLIO TTT and in sign language asks him if he has been drinking. ELLIO TTT shakes his head "NO."

(Continued)
PRINCIPAL
I'm sure this was all some sort of misunderstanding.

The PRINCIPAL opens a drawer and pulls out a tray of pills. His hands are shaking violently.

ELLIOTT
Should I go now, sir?

PRINCIPAL
Yes. Please. Dismissed.

ELLIOTT takes MARY's hand and leads her from the room.

INT. FRONT DOOR - DAY

ELLIOTT opens the door, throws his backpack on the table and runs up the stairs. MARY comes in behind him, looking a bit bedraggled.

INT. SECOND FLOOR HALLWAY - DAY

ELLIOTT is running toward his room when he notices that Gertie's door is open.

THROUGH GERTIE'S DOOR:

SEE GERTIE struggling to close the closet door.

INT. GERTIE'S ROOM - DAY

ELLIOTT steps into Gertie's room and closes her door. GERTIE looks up. She steps away from the closet. ELLIOTT walks past her and shoves open the closet door.

INT. CLOSET - DAY

E.T. stands as ELLIOTT enters the nesting area, an area now crammed full with household objects. E.T. bows to ELLIOTT, and the cowboy hat falls over one eye. E.T. stands erect and speaks:

(CONTINUED)
E.T.

Elliot

ELLIOIT smiles. GERTIE moves to his side.

GERTIE
I taught him how to talk. He can talk now.

ELLIOIT takes the hat from E.T.'s head. He spots the open "SPEAK & SPELL".

ELLIOIT
You talked to me.

ELLIOIT removes the cowboy vest.

ELLIOIT
E.T. Can you say that? I'm Elliot. You're E.T.

E.T.

ELLIOIT
"Be good." I taught him that.

ELLIOIT hands GERTIE her cowboy clothes and pushes her out the door.

ELLIOIT
You should give him his dignity.

ELLIOIT shuts the door on Gertie. He looks back at E.T. E.T. lifts the FLASH GORDON cartoon and shows it to ELLIOIT.

ELLIOIT
Is this ... strategy?

E.T. inhales and speaks.

E.T.

Phone.

ELLIOIT
Phone?

E.T. points to the cartoon and out the door. ELLIOIT does not understand. E.T. carries the cartoon to the closet door leading to ELLIOIT's room. ELLIOIT opens the door.
ELLIOIIT runs to his door and locks it. E.T. steps out of the closet. He points back into the closet.

E.T.

Home.

ELLIOIT nods.

ELLIOIT

E.T. home.

E.T. points out the window.

E.T.

E.T. home. Phone.

There are three knocks at the door.

ELLIOIT

E. T. phone home?

ELLIOIT opens the door and grants MICHAEL entrance. MICHAEL closes the door behind him and locks it.

E.T.

E.T. phone home.

MICHAEL spins around and looks at E.T.

MICHAEL

Elliott?

ELLIOIT

Shhh. E.T. phone home?

E.T. points out the window.

ELLIOIT

And they'll come?

E.T.

Come.

MICHAEL drops to a chair.

MICHAEL

Elliott?
183A CONTINUED

E.T. looks longingly out the window.

E.T.
Come.

184 OMIT

185 INT. VAN - NIGHT

We are inside a high-tech, audio "snooper" van. KEYS is at
the control board. We SEE blinking lights and HEAR static.
We realize that KEYS is honing in on the suburban conversa-
tions of Elliott's neighborhood.

GREG'S VOICE
Mom, to make cookies, is a cup
of milk the same cup as a cup
of flour?

WOMAN'S VOICE
(crying)
What do you mean, you're going
out? Where?

MAN'S VOICE
Just get out of my life, will you?

TYLER'S VOICE
Come on, my parents won't be home
for hours.
GIRL'S VOICE

No really.

TYLER'S VOICE

It's good for you. It makes your skin clear up.

MARY'S VOICE

Peter says, "The Redskins were defeated? Wendy and the Boys captured by the pirates? I'll rescue her!" Tink rings out a warning cry. "Oh, that is just my medicine. Poisoned?"

MICHAEL'S VOICE

I guess we should just get anything that looks like he could make a machine with it.

ELLIOTT'S VOICE

What would make radar?

KEYS adjusts his knobs and tunes in on this conversation.

MICHAEL'S VOICE

How the hell do I know? You're the genius here. You have absolute power, remember? "I found him. He belongs to me."

KEYS waves his hand, and the van comes to a stop.

EXT. ELLIOTT'S HOUSE - NIGHT

A nondescript van is parked at the bottom of Elliott's driveway. We can see light spilling from under the garage door.

INT. GARAGE - NIGHT

ELLIOTT and MICHAEL are filling cardboard boxes with tools, wires and "machine-making" objects. MICHAEL blows the dust off of a soldering iron and adds that to the box.

(CONTINUED)
MICHAEL

gently
You know, Elliott, he doesn't
look too good lately.

ELLIOTT

Don't say that! We're fine!

MICHAEL

What's this 'we' stuff, you
say 'we' all the time now.
I'm not kidding. I think he
might be getting kinda sick.

ELLIOTT

He's fine!

MICHAEL

Okay, forget I mentioned it.
Grab that 'Fuzz-Buster.'

ELLiOTT adds the radar-detecting device to the cardboard
box. MICHAEL turns out the light.

INT. CLOSET - NIGHT

E.T. is sitting in his nesting area. A man's old college
jacket is draped over his shoulders.

He is working on his COMMUNICATOR. A definite machine
has begun to take shape. The wooden hanger now has twenty-
six colored wires protruding from the dowel stick, and these
wires are attached to the open "Speak & Spell." The
speakers from the "walkie-talkies" are taped to the front
of the "Speak & Spell," and a heavy piece of coaxial cable
leads from these speakers to a coffee can.

At this moment, E.T. is examining the workings of a child's
record player.

He is also listening to MARY tell GERTIE her bedtime story.

MARY (O.C.)

"What, Tink, you have drunk my
medicine!" She flutters strangely
around the room, answering him now
in a very thin tinkle. "It was

(CONTINUED)
poisoned and you drank it
to save my life! Tink, dear
Tink, are you dying?"

ELLIOTT opens the closet door and steps in with a cardboard
box. E.T. looks up at him. E.T. looks bad. He has paled
and has a heavy beading of perspiration on his forehead.
He also has the shivers.

ELLIOTT looks at the spaceman, and his face registers his
concern. The boy begins to unload the cardboard box. He
pulls out screwdrivers, nails, the "Fuzz-Buster" and the
soldering iron.

When he pulls out a ragged-toothed sawblade, he scrapes
a mean cut in his finger.

ELLIOT
(whispers)
Ouch.

The boy blows on his wounded hand. E.T. looks up.

MARY (O.C.)
Her light is growing faint and
if it goes out, that means she is
dead. Her voice is so low I can
scarcely tell what she is saying.

E.T. raises his forefinger, and it slowly takes on a
brilliant pink glow. This is new to ELLIOTT, and the boy
automatically backs away from E.T.

MARY (O.C.)
She says she thinks she could get
well again if children believe in
fairies! Peter rises and throws
out his arms, he knows not to whom,
perhaps to the boys and girls of
whom he is not one. "Do you
believe in fairies? Say quick
that you believe!"

GERTIE (O.C.)
I do!

E.T. touches ELLIOTT's wound with his glowing finger.
Gently he wipes the finger across ELLIOTT's hand. E.T.
pulls his hand away, and the light goes out. ELLIOTT
looks down at his hand. The wound is healed.

(CONTINUED)
MARY (O.C.)
"If you believe, clap your hands."

WE HEAR GERTIE clap her hands.

MARY (O.C.)
Many clap, some don't, a
few hiss, but Tink is saved.

ELLIOTT looks up at E.T., who has leaned his head against
the wall to hear the end of Mary's story. ELLIOTT takes
a corner of the quilt E.T. is sitting on and gently wipes
the perspiration from the spaceman's brow. ELLIOTT
smiles at E.T. E.T. smiles at ELLIOTT.

MARY (O.C.)
"Oh thank you, thank you, thank
you! And now, to save Wendy!"

INT. ELLIOTT'S ROOM - NIGHT

ELLIOTT is sound asleep in the top bunk. A copy of
"How Things Work" lies open on his chest. The closet
doors opens. E.T. steps into the room. E.T. goes to
Elliot's bedroom door.

INT. MARY'S ROOM - NIGHT

MARY is asleep in her bed. E.T. enters the room. He pauses
at the door and looks at Mary's dress hanging on the closet
doors, a leopard skin dress.

E.T. looks around MARY's room, a room filled with plants.
E.T. moves closer to MARY.

CLOSE: MARY.

E.T.'s head rises on its long neck to peer down at MARY's
sleeping figure.

WIDER:

MARY turns over, and E.T. can see her naked back.

(CONTINUED)
CONTINUED:

Next to Mary's bed is a small, cluttered bedside table. Among other things, there is a small silver bowl containing M&Ms. E.T. takes an M&M and lays it on the pillow next to Mary's head. E.T. quietly leaves the room.

FADE OUT.

FADE IN:

INT. BATHROOM - DAY

ELLIOTT stands in front of the mirror applying the last touches to his monster make-up. GERTIE is standing on a stool behind him, watching. She is dressed as a cowgirl with hat, vest, boots and guns. We hear MARY, in a loud and angry voice.

MARY (O.C.)
No, and that is final. You are not going as a terrorist!

MICHAEL (O.C.)
But all the guys are.

ELLIOTT turns and looks at GERTIE.

ELLIOTT
You're going as a ghost. You promised.

GERTIE
I'm only pretending I'm going as a cowgirl.

ELLIOTT
You know the plan by heart...

GERTIE
Meet you at "the Lookout". At "the Lookout". I'm not stupid, you know.

MARY (O.C.)
Listen, buster, you won't get four blocks in this neighborhood dressed like that.

MICHAEL (O.C.)
Please.

MARY (O.C.)
NO:
194 INT. CLOSET - DAY

ELLIOTT enters the closet followed by MICHAEL. E.T. is taken aback by ELLIOTT's monster makeup.

ELLIOTT

Ready?

E.T.

(nervously)

Ready.

ELLIOTT, aided by MICHAEL, straps the finished COMMUNICATOR to his back.

195 INT. STAIRCASE - DAY

A "Trick-or-Treat" bag moves into frame. A battered NIKE steps into frame and descends the stairs. This is followed by E.T.'s "cartoon feet" and finally an even worse looking, smaller NIKE.

196 INT. LIVING ROOM - DAY

VIEW into the dining room:

MICHAEL (O.C.)

(in a nervous voice)

Okay, Mom, you can look now.

MARY steps into view. She is wearing her leopard dress, an eye mask, frizzed hair and is carrying a wand with a glittering star on top. She smiles adoringly at her children. HARVEY wears a bandana around his neck.

197 REVERSE: THE CHILDREN

MICHAEL is a hobo, in black clothes, crummy hat and five o'clock shadow. A gag knife shaft is glued to his throat. ELLIOTT is a hunchback, with painted face and a heavy woolen cap covering the COMMUNICATOR on his back. E.T. is supposedly GERTIE, disguised as a ghost: white sheet, ski hat and skeleton face mask.

197A BACK ON MARY

MARY

Don't move.

She runs into the dining room. E.T. turns his head to look at the television set in the living room. The television set is broadcasting the six o'clock news.
197B INSERT: A NEWSCLIP ON T.V.

An auto accident. A WOUNDED MAN is being loaded onto a stretcher. A NEWSMAN sticks a microphone in his face.

197C BACK TO E.T.

A white light becomes visible under E.T.'s ghost sheet. E.T. raises his finger. It is glowing. E.T. strokes his finger through the air, not far from the television screen.

197D INSERT: THE TELEVISION

The MAN on the stretcher suddenly sits up. He feels his bones, nothing is broken. He shouts.

WOUNDED MAN

Holy shit!

197E BACK TO BOYS - ANGLE ON E.T. & MICHAEL

E.T. looks up at MICHAEL and before ELLIOTT can shove E.T.'s glowing finger under the sheet, E.T. raises his hand to MICHAEL's artificial wound. Nothing happens. MICHAEL is beside himself with surprise. ELLIOTT grabs E.T.'s hand and pushes it under the sheet just as MARY reenters the room with a Polaroid.

MARY

You look great.

198 OMIT

199 WIDER: FLASH FROM POLAROID

E.T.'s legs buckle and he starts to collapse under the shock of the flash camera. MICHAEL and ELLIOTT grab his arms and pull him back to his feet. MARY has not seen this slip, she is laying the camera on top of the television and pulling free the instant photo.

199A INSERT: TELEVISION

The WOUNDED MAN is on his feet, dancing, screaming, grabbing the microphone and yelling.

WOUNDED MAN

I'm fine, look at this arm.
I don't know how...

The Man drops to his knees.
While the picture is drying, MARY gives the children last minute instructions. All the time, MICHAEL is inching closer to the front door.

MARY
Now, you guys stick with your sister, you can go act crazy after you bring her home. And don't go past the 7-11. And don't eat anything that isn't wrapped, and....

MICHAEL
Don't eat any apples 'cause they may have razor blades and don't drink any punch 'cause it may have LSD in it.

MARY hushes MICHAEL. Then MARY bends to E.T. and kisses him on the nose as ELLIOTT speaks.

ELLIOTT
Mom! Will you fix this?

MARY rises to ELLIOTT. She pulls the cape tight under his neck and ties it.

MARY
A hunchback?

ELLIOTT
A goblin.

MICHAEL has reached the driveway. ELLIOTT runs to join him and they lead E.T. slowly down the drive. HARVEY is with them.

MARY
(calling to boys)
And be home one hour after sundown. No later.

E.T. turns to look back at MARY.

MARY, standing on the path. She waves her magic wand at the small ghost.
202 EXT. STREETS - DUSK

Establishing shot: The streets are filled with children, dressed as cats and clowns, princesses and pirates.

202A EXT. STREETS - DUSK

ELLIOTT, E.T. and MICHAEL move among the throng of "Trick or Treaters". HARVEY is at their side.

202AA EXT. STREETS - E.T.'S POV

Through the ragged eye-holes of E.T.'s sheet, we see his view of this strange night -- his first view of earthly society. There are children of all sizes, dressed up in all types of outfits. Remaining with E.T.'s POV, we see a small YODA approaching.

202B BACK TO BOYS

E.T. turns to watch the little gnome walk past him. The boys take E.T. with them, out of the mainstream, heading uphill.

202C EXT. FIRE ROAD BELOW LOOKOUT - DUSK

ELLIOTT, E.T. and MICHAEL stand in the middle of the road looking this way and that. Finally, MICHAEL looks up.

202D REVERSE: MICHAEL'S POV

GERTIE, sitting at the top of the Lookout above the fireroad. ELLIOTT's bicycle is beside her.

MICHAEL (O.C.)
The fireroad, man, we said the fireroad.

GERTIE
You said the Lookout.

MICHAEL (O.C.)
Get down here, we're losing precious time.
ELLIOTT is on his bicycle, E.T. is in the basket strapped to the handlebars. An over-sized umbrella is lashed to the rear of the bike. Silently, ELLIOTT steers his bike away from his brother and sister. As ELLIOTT bounces along the dirt road and disappears around a bend, MICHAEL takes GERTIE'S hand. The two stare out over the neighborhood: a full panorama of the children's familiar world.

ELLIOTT huffs and puffs his way up the dirt road. E.T. sits in the basket.

ELLIOTT pulls off the fire road and guides his bike down a forest path. E.T. turns his head to find the source of every forest noise.

E.T.
Elliot.

Yes, E.T.?

E.T.
E.T. phone home. E.T. phone home.

ELLIOTT
Yes? Here?
212 EXT. MIDDLE OF THE FOREST - NIGHT

ELLIOIT steers the bicycle awkwardly through the heavy forest. E.T. is bouncing in his seat. His excitement is contagious.

    ELLIOTT
    Yes?

    E.T.
    Yes. Come.

    ELLIOTT
    It's too bumpy, we'll have to walk now.

213 ANOTHER ANGLE

    E.T. is too excited to wait through all this talking. With a focussed concentration, E.T. LIFTS THE BICYCLE INTO THE AIR.
EXT. SKY - NIGHT

It is all ELLIOTT can do to grab the handlebars and take the ride. The bicycle glides five feet over the tall grass and circles the landing site.

ELLIOIT
Not too high! Not too high!

E.T. feels Elliott's joy, and in the excitement of his own triumph, E.T. allows the ride to continue. The bicycle rises to the tree tops. ELLIOTT rides the bicycle, pedalling as hard as he can, steering through the tree tops. He screams, laughing.

EXT. THE SKY - NIGHT

With a gentle turn, ELLIOTT skims the full harvest moon.

EXT. FOREST - NIGHT

ELLIOIT pops wheelies as he descends over the tree tops.

EXT. THE LANDING SITE - NIGHT

The bicycle crashes on impact. ELLIOTT, still laughing, sits up and pulls his cape off. E.T. is on his feet. He helps ELLIOTT unload the COMMUNICATOR.

EXT. THE LANDING SITE - NIGHT

ELLIOIT and E.T. place the COMMUNICATOR on the ground.

CLOSE: THE COMMUNICATOR:

Having seen the original makings of the machine and one or two glimpses of it "in-progress" we can see how the whole is now able to justify the means.

The "Speak & Spell" is attached by wires to the child's record player. The sawblade (painted blue and bearing small holes) sits where a record should be. The wooden hanger is positioned above the sawblade, and twenty-six colored wires protrude from the hanger's dowel stick just touching the surface of the sawblade. A rope of colored wires leads from the "walkie-talkie" speakers (taped to the front of the "Speak & Spell") to a coffee can, now housing a UHF receiver.

(CONTINUED)
CONTINUED

The actual "arm" of the child's record player is now placed perpendicular to the record player itself. To this appendage, E.T. ties a string.

EXT. LANDING SITE - NIGHT

E.T. descends the rocky incline and moves toward the forest, unwinding string as he goes.

EXT. THE EDGE OF THE FOREST - NIGHT

E.T. ties the string to a tree limb. The wind blows. The tree limb moves. The string pulls taut.

EXT. THE LANDING SITE - NIGHT

ELLIOTT stands beside the COMMUNICATOR. He watches it come to life. The string pulls the record player arm which pulls a spring which pulls a hook which rotates the sawblade's surface, purposefully catching in the pattern of holes.

The screen of the "Speak a Spell" lights up, but instead of letters, we see dots and dashes -- odd, unearthly shapes. Through the "walkie-talkie" speakers, we hear unearthly sounds. E.T. is now beside ELLIOTT. He reaches into the boy's "Trick or Treat" bag and pulls out spools of colored wire.

CLOSE: on E.T.'s hands as they slide a wire into the vein of a leaf. E.T. digs a wire into the trunk of a massive redwood tree. He divides a wire between the thin branches of a pine tree. E.T. taps the power of the forest.

thru OMITTED

INT. ELLIOTT'S HOUSE/Front Door - NIGHT

MARY is sitting on the bottom stair, twirling her star-wand, obviously angry. Finally she gets up, grabs her purse and keys and leaves the house.

MARY backs her car down the driveway.
223N INT. FRONT DOOR - NIGHT

We SEE a SHADOW climb the stairs.

223P INT. SECOND STOREY LANDING - NIGHT

A SHADOW slinks past the jack-o-lantern on the landing, a door opens and the wind blows the pumpkin's candle.

223Q INT. OUTSIDE ELLIOTT'S BEDROOM DOOR - NIGHT

Elliot's door is closed. Suddenly, a light in his room goes on. We HEAR loud CLICKING, and see an extension cord, plugged into an outlet outside Elliot's room, pull taut under the door.

223R INT. ELLIOTT'S ROOM - NIGHT

The SOUND of KEYS. The SOUND of a GEIGER COUNTER. The closet door is pushed open.

223S INT. CLOSET - NIGHT

Elliot has a "booby-trap" set up just inside the closet door, a large bell. As the door is pushed open, the bell falls, ringing gently.

223T CLOSE: THE BELL

Falling in SLOW MOTION. A large, man's hand reaches out and grabs the bell before it hits the floor. HEAR KEYS.

223U ANOTHER ANGLE

Into the nesting area, E.T.'s home. The SOUND of the GEIGER COUNTER grows louder.

223V EXT. NEIGHBORHOOD - NIGHT

MARY's car rounds a corner.

VIEW OF THE STREET: The innocence of early evening has been replaced with the craziness of teenage Halloween. Boys and girls in bizarre "punk" outfits are roaming the streets. A house is beeing t.p.'d. Firecrackers are going off and the street is filled with the rainbow effect of smoke bombs. It is not a violent sight but one of wild abandon.

CONTINUED
MICHAEL and GERTIE stand in a pool of light cast from a street lamp. The D&D BOYS stand nearby, watching the fun. MICHAEL turns and sees his Mother's car.

MARY peers through the windshield and sees MICHAEL and GERTIE. Just as she spots them, an egg hits her windshield and obstructs her view. She brakes.

MARY rolls down her window and her angry face is slowly revealed to the children.

MARY
Get in the car.

TYLER
Sorry, Mary, they didn't know....

MARY
Michael, Gertie, get in the car this instant. Where's Elliott?

MICHAEL and GERTIE climb in. They do not answer MARY's question.

MARY
Where's Elliott?

Silence.

MARY
I'm asking you a question.

GERTIE
Anyway, why would Elliott go to the forest, anyway? Why would he do such a thing?

MARY looks at MICHAEL. MICHAEL tries to smile at his mother.
EXT. LANDING SITE - NITE

Through the tall grass, E.T. and ELLIOTT approach the landing site, their hands full of wires.

EXT. LANDING SITE - NIGHT

CLOSE: The umbrella, now opened. We see that it is lined with aluminum foil. Attached to its handle is the coffee can, holding a UHF receiver. E.T. knots the many wires and attaches them to the coffee can.

WIDER:

E.T. steps back. The wind blows. If only we could see vibration lines, we would witness E.T.'s message beaming into space.

EXT. LANDING SITE - NIGHT

E.T. sits next to his machine. He stares at the sky. ELLIOTT whispers:

ELLIOIT

We have to go now. We're so late already.

E.T. stares up at the sky.

ELLIOIT

We have to get home, E.T.

E.T. drops his head to his chest.

ELLIOIT

You have to give them some time.

E.T. looks up at ELLIOIT. The spaceman is crying. E.T. puts his hand to his chest and whispers.

Ouch.

CLOSE ON ELLIOIT:

He, too, is in tears.

ELLIOIT

You could be happy here. I'd take care of you. I wouldn't let anybody hurt you.
229 WIDER

E.T. looks up at the sky. He refuses to budge. ELLIOTT sits down beside him. Together they stare at the sky.

230 ANGLE - THE NIGHT SKY

230A EXT. LANDING SITE - NIGHT

THE VIEW lowers back down to the landing site and we see that ELLIOTT is asleep on the ground. E.T. is still awake, sitting up.

He rises and walks to the COMMUNICATOR. He bends to the COMMUNICATOR and fiddles with it.

DISSOLVE TO:

231 thru OMISSION

241

242 EXT. LANDING SITE - DAWN

ELLIOOT is wrapped in his woolen cape, asleep. A raccoon is sniffing around the COMMUNICATOR. ELLIOTT is shivering in his sleep. His goblin makeup has smeared and run and he looks terrible. ELLIOOT wakes up with a shudder. He looks around him.

243 FULL BACK

E.T. is gone.

244 INT. KITCHEN - DAWN

MARY is pacing the kitchen. She stops to polish the faucet at the sink as she speaks to a uniformed man sitting at the kitchen table. MARY has obviously not slept all night.

CONTINUED
MARY
I guess he's about 4 foot 8, you know, a small person. He was dressed as a hunchback.

She starts to weep. MICHAEL enters through the back door. MARY looks up. MICHAEL shakes his head "NO."

POLICEMAN (O.C.)
Was there any indication that he might have run away?

THROUGH THE KITCHEN WINDOW:
We SEE ELLIOTT descend the backyard steps. He is wrapped in the cape, but the hunchback is gone.

BACK TO THE GROUP:

MICHAEL
Elliot!

MARY looks up. She beats MICHAEL to the back door. MARY grabs ELLIOTT up in her arms and hugs him.

CLOSE ON ELLIOTT:
He is sick. The make-up has run, and the red around his eyes gives him a haunted look.

WIDER:

MICHAEL cannot resist hugging ELLIOTT himself.

POLICEMAN (O.C.)
Is this our missing person?

MARY
Yes! Yes! Oh, thank you. He's back.

ELLIOITT whispers to MICHAEL.

ELLIOITT
Is he here?

MICHAEL shakes his head "NO". ELLIOTT collapses, his head falls onto Mary's shoulder. His eyes flutter closed.
INT. ELLIOTT'S ROOM - DAY

MARY lays ELLIOTT on his bed and covers him with a blanket. MICHAEL is at her side.

MARY
He's so hot. Elliott?

ELLIOTT
I fell asleep in the forest.

MARY
(to Michael)
Stay here, I'll be right back.

MARY leaves the room. MICHAEL leans closer to ELLIOTT.

MICHAEL
Where...? What happened?

ELLIOTT
You got to find him, Mike. In the forest...near the bald spot.

MARY returns with a steaming washrag and a towel. She gently begins to wipe ELLIOTT's face. MICHAEL runs out the door.

CLOSE ON ELLIOTT:

As he turns and looks at the closet.

CLOSE:

The closet door is open. We can see the GERANIUM sitting on the floor of the closet. It has yellowed dramatically, and its flowers have fallen off and lie dead on the floor.

EXT. ELLIOTT'S HOUSE - DAY

MICHAEL comes careening down the driveway on Elliott's bicycle.

EXT. STREET - DAY

A car pulls out of a driveway and follows MICHAEL. We can see the forms of three men sitting in the car.

MICHAEL turns and sees them.
254 EXT. STREETS - DAY
MICHAEL is being followed. He knows it. He slows down. The car slows down behind him. MICHAEL makes a right turn at a corner. The car turns right also. MICHAEL has disappeared.

255 EXT. ALLEY - DAY
MICHAEL is fast-pedalling the bike, tearing down the alley. The car backs up and turns down the alley.

256 EXT. BETWEEN TWO HOUSES - DAY
MICHAEL guides his bike down the narrow passageway between two houses. The car pulls to a halt. There is no way it can follow.

257 EXT. FIRE ROAD - DAY
MICHAEL huffs and puffs the bicycle up the dirt road.

258 EXT. FOREST - DAY
MICHAEL walks the bicycle down a dirt path. He heads toward the landing site.

259 EXT. LANDING SITE - DAY
MICHAEL looks down at the COMMUNICATOR. He lifts the white sheet that once covered E.T.

260 EXT. FOREST - DAY
MICHAEL wanders through the forest. HEAR the sound of running water.

261 EXT. CREEK - DAY
MICHAEL comes out of a heavily wooded area. He stops dead in his tracks.

262 WHAT HE SEES: Lying in the creek, his head twisted at a grotesque angle, is E.T.

263 BACK TO MICHAEL
MICHAEL stoops down and gently lifts E.T.'s head. The spaceman is breathing heavily. MICHAEL lifts him and carries him into the forest.
MICHAEL stands under tree coverage as a helicopter flies over his head.

When the helicopter is gone, MICHAEL reaches into the trees and pulls out the bicycle. He hops on and rides down the road. E.T., wrapped from head to toe in the white ghost sheet, is in the basket.

ELLIOTT is in Mary's bed. His eyes are wide open, staring. MARY comes in with a bowl of soup. She holds it out to ELLIOTT, but ELLIOTT shakes his head "NO". MARY puts the soup down and lies down on the bed next to the boy. ELLIOTT snuggles closer to her.

MARY
Can't you tell me what's the matter?

ELLIOTT
I feel like everything is worth nothing.

MARY hugs him to her.

MARY
Oh, baby, that's no way to feel.

ELLIOTT
I try to do the right thing, and I just make everything worse.

MARY
Everyone feels like that sometimes. You can only do the best you can do. Go to sleep now.

ELLIOTT closes his eyes. MARY falls asleep. ELLIOTT hears something. He turns his head to the door. MICHAEL is standing in the doorway. He motions to ELLIOTT to come join him. ELLIOTT slides out of bed. MARY remains asleep.
INT. CLOSET - DAY

E.T. is back in his resting area. He is wrapped in a quilt. His eyes wearily open and close as he watches a daddy longlegs climb up the wall beside him. ELLIOTT and MICHAEL sit on either side of him. ELLIOTT holds E.T.'s hand.

MICHAEL
It's all not working.

ELLIOTT
We can't tell.

MICHAEL
(a raised whisper)
Men followed me, man, aren't you listening? Why would anyone follow me unless they knew?

ELLIOTT
We can only do the best we can do! And, we'll lose him if we tell.

E.T. looks at the boys.

MICHAEL
(softly)
We'll lose him if we don't tell.
(pause)
And, Elliott, we'll lose you.

ELLIOTT lifts E.T.'s long forefinger and touches it to the spaceman's heart.

ELLIOTT
Heal yourself. Can't you?

E.T. shakes his head "NO" again.

INT. MARY'S ROOM - DAY

ON MARY: Still asleep. HEAR water running.

MICHAEL (O.C.)
Mom? Mom?

MARY wakes up.

(CONTINUED)
CONTINUED:

MARY
Hmm? Where's Elliott?

WIDER:

MICHAEL
Mom, I have something really serious to tell you.

MARY
Is he gone again?

MARY jumps out of bed.

MICHAEL
But first you've got to promise.

MARY
Michael, what is it?

MICHAEL
Come with me.

INT. MARY'S BATHROOM

The shower is running, but the curtain is closed. MARY follows MICHAEL into the bathroom.

MICHAEL
Mom, remember that goblin?

MARY
Michael, what are you talking about?

MICHAEL
Just swear, the most excellent promise you can make.

MARY
Michael!

MICHAEL takes a deep breath and pulls back the shower curtain.

REVEAL: ELLIOTT and E.T. are sitting on the floor of the shower stall. E.T. has his head resting on ELLIOTT's shoulder. ELLIOTT looks up at MARY.

ELLIO T
We're sick. We're dying.
MARY sinks down onto the tub. Then she stands and turns off the shower water. She sinks again. She rises, and in a very calm, orderly manner, pulls ELLIOTT from the shower, grabs GERTIE's hand and shoves MICHAEL out the door.

INT. STAIRWAY - DAY

MARY runs down the stairs, pushing the children in front of her. ELLIOTT protests.

ELLIOTT

We can't leave him alone.

INT. FRONT DOOR - DAY

MARY flings the door open. She screams.

REVERSE: A man dressed in a huge, cumbersome, "Apollo-type" space suit is standing just outside the door.

BACK TO MARY:

MARY slams the door and runs for the living room.

INT. KITCHEN - DAY

MARY and the children run through the kitchen and into the playroom. Just as they near the sliding glass door, a man in a space suit enters it. MARY heads for the window.

VIEW THROUGH THE WINDOW:

A man in a space suit is taping a sheet of heavy plastic over the glass.

BACK TO THE GROUP:

MARY sinks to the couch.

MARY

My house.

MICHAEL steps in front of his mother and pushes the other children behind him. He instinctively becomes the man of the house, trying to guard his family from the intruders.

INT. BATHROOM - DAY

Through the bathroom window, we see a heavy layer of plastic drop down over the house.
CLOSER: ON E.T.

Still in the shower, E.T. is cowering in the corner of the stall. He whispers, almost cries, in a soft voice.

E.T.

Please. Home.

FADE OUT

FADE IN

281 EXT. ELLIOTT'S HOUSE - NIGHT.

Establishing shot: We witness the results of an incredible metamorphosis.

The entire house has been draped in a heavy, transparent vinyl. Huge air hoses climb up over the roof and circle the perimeter of the structure. Bright lights, braced on tall scaffolding, illuminate the home. The cul-de-sac has been cordoned off, and the driveway is blocked by trailers and trucks. The eerie picture is completed by the comings and goings of men in blue jumpsuits.

HEAR THE SOUND OF KEYS.

INT. TRAILER - NIGHT

KEYS, seen from the waist down, pulls on a space suit. (Something about the suit - an arm patch, a colored helmet - will distinguish KEYS from the others). As KEYS pulls on the helmet, we see his entire body, and then, his face. It's not the face of a monster, but of a kindly-looking young man, not much more than a child himself. The SOUND OF KEYS is replaced with the SOUND OF KEYS' artificial, liquid-oxygen breathing.

283 EXT. TRAILER - NIGHT

KEYS exits the trailer, and steps right into an over-sized air hose.

284 INT. AIR HOSE - NIGHT

KEYS reaches a zipper door (the pneumatic seal), goes through it and enters STAGE ONE of this quarantined house - the LIVING ROOM.
Elliott's house has been invaded by the "best and the brightest": scientists and doctors galore -- medical doctors, psychiatrists, biologists, geologists, radiologists, cardiologists, even a para-psychologist. All have come to probe the mystery that has lived within this home. And it also appears, they have come to attempt to save two lives - E.T.'s and ELLIOTT'S. MARY is sitting in a straight-backed chair. MICHAEL is across the room, sitting on the piano stool and GERTIE, clutching the Indian doll, has the couch all to herself.

As KEYS moves through this room on his way to the PLAYROOM, we HEAR and SEE bits and pieces of what is going on:

MARY

Let me go to my son.

A doctor takes a sample of MARY's blood.

DOCTOR

Any environmental changes that have occurred since the, ah... "it" has been sequestered in the home? Temperature, humidity, light intensity?

A doctor takes MICHAEL's blood pressure.

DOCTOR

Did you notice any superficial changes in his skin color, or breathing? Any hair loss, any evidence of surface sweating?

MICHAEL

He never had any hair.

A doctor snips a strand of GERTIE's hair.

DOCTOR

(to Psychiatrist)

Apparently they had been able to establish a primitive language system with the creature. Seven, eight unisyllabic words.

PSYCHIATRIST

(to Gertie)

Have you seen your friend exhibit any emotions? Has he laughed or cried?

GERTIE

Elliott says he cried.  (CONTINUED)
CONTINUED:

PSYCHIATRIST
Elliott says he cried?

INT. DINING ROOM - NIGHT

KEYS moves through the dining room, occupied by scientists, machines, monitors and microscopes.

KEYS steps through a zipper door leading to the hallway.

INT. HALLWAY -

HEAR KEYS breathing. We move down the hallway towards bright lights.

INT. PLAYROOM -

It might have been assumed that the visual shock of the house quarantine had reached its peak, but the look of the playroom is terrifying. The entire room is draped in plastic. Every conceivable spot is occupied by a machine, or a monitor or a person wearing a "clean-room" suit (less bulky than the space suits but equally awesome). The hum of machines and the buzz of conversation drowns out KEYS' heavy breathing.

We can HEAR MICHAEL's voice coming in over the intercom speaker:

MICHAEL
He communicates through Elliott.

DOCTOR (O.C.)
Elliott thinks his thoughts?

MICHAEL
No, Elliott feels his feelings.

KEYS nears the center of the room. We see for the first time the nucleus of attention of this cluster - a portable "clean-room," ten feet by ten feet, plastic and transparent. The walls of the room flap against the floor as air pushes down from a ceiling filter and cleanses the small environment. Doctors encircle the room. Five of them have their arms inserted into the room via rubber gloves. They are touching, testing and examining the room's two occupants, Elliott and E.T.

We HEAR the conversations of the DOCTORS in this room:

(CONTINUED)
ATTENDANT
I'm getting a reading now, not a human EKG pattern.

DOCTOR #2
What do you get?

ATTENDANT
I don't know.

DOCTOR #2
Any Q, R, X waves?

No.

DOCTOR #2
Any waves at all?

ATTENDANT
I don't know.

DOCTOR #2
Have you got a location on his heart and thorax?

ATTENDANT
I don't know.

SONAR
Sonar!

DOCTOR #2
Running the sonar over the thorax.

Location?

SONAR
Per human.

DOCTOR #2
Heart?

SONAR
Difficult to see.

(continued)
DOCTOR #2
Does he have a heart?

SCNAR
The whole screen is lit up.
It looks like his whole chest is...a heart.

CARDIOLOGIST
Is the heart enlarged?
Diminished lung capacity?

Throughout this conversation, tests are being conducted on both E.T. and ELLIOTT with stethoscopes, tongue depressors, an examination of bones and muscle, eye examination.

EXAMINER
Body looks like a marfans type.

OPHTHAMOLOGIST
Write down, ah, comparative exophthalmia.

EXAMINER
Foot reflex reveals bilateral babinskis.

DOCTOR #2
I don't hear any breathing.

DOCTOR #3
Is he dysphic?

ATTENDANT
Wait, there's a breath.
Just one.

PHYSICAL SCIENTIST
Have we got any type of trace elements?

ATTENDANT
We've established a radioactive threshold.
But no evidence of superficial burning on family, no bone damage.

DOCTOR #3
Christ, let me hit a vein.

(CONTINUED)
The DOCTOR punctures E.T.'s skin again and again, searching for a vein. E.T. turns his head and looks at ELLIOTT. ELLIOTT cries out in pain.

    DOCTOR #3
    Doppler! Have you picked
    up any blood flow?

    DOPPLER
    I think we're seeing some blood.
    In the inguinal area.

    ATTENDANT
    We're picking up some
    extra-systalyes.

    DOCTOR #3
    How do you know?

    ATTENDANT
    Creature's reading and simultaneous
    boy's reading.

ELLIOOTT looks up. KEYS is standing next to him, outside the plastic wall. ELLIOTT grimaces in pain.

    DOCTOR #3
    Got one. Blood. Get it out of
    here and into diagnostic.

SEE E.T.'s blood, in a syringe, moving through the sterilizer. It is green.

ELLIOOTT speaks to KEYS.

    ELLIOTT
    He's scared of you.

    KEYS
    Can you tell him not to be
    scared.

    ELLIOTT
    You're hurting him.
    You're killing us.

    DOCTOR #2
    I want a buckle smear.

(CONTINUED)
HANDS reach in and take a sample from E.T.'s inside cheek. ELLIOTT cries out.

ELLIOtt turns away from KEYS.

ELLIOtt
He's my friend, and you're killing him!

KEYS motions to the doctors. The rubber hands stop their work, they leave E.T. alone for a moment.

KEYS
We're trying to help you, Elliott. He's sick. He needs attention.

E.T. turns his head and looks at ELLIOTT. ELLIOTT stares at E.T. as he speaks.

ELLIOtt
He wants to stay with me. He doesn't know you.

KEYS
Elliot, your friend is a rare and valuable creature. We want to know him. If we get to know him, we can learn so many things about the universe and about life. You understand that, don't you?

ELLIOtt nods. He turns to face KEYS.

KEYS
And it's because of you that we might all get to finally know something about ourselves. Because you saved E.T. and protected him and were good to him. Can you let us do our part now? Can you let us try to save him?

ELLIOtt
He wants to be with me.

KEYS
He will be. He always will be. Wherever he goes, you'll go. I promise you that.

(CONTINUED)
ELLIO'TT

Swear?

KEYS nods.

ATTENDANT

I'm losing blood pressure.

THE DOCTORS look at KEYS.

ATTENDANT

Still falling.

ELLIO'TT looks at E.T.

ELLIO'TT

(to E.T.)

E.T.? E.T.

rolls his head over and looks at ELLIO'TT. E.T.'s eyes are mere slits now. His mouth is open, and his chest is heaving, sporadically.

ELLIO'TT

Elliott.

There is a gasp of amazement, laughs, sobs, then silence.

ELLIO'TT

You can stay with me.
I'll be right here.

ATTENDANT

Blood pressure failing.

KEYS

What's wrong with him, Elliott?

ELLIO'TT

He wants to go home.

E.T.

Home.

ATTENDANT

I'm losing pulse.

DOCTOR #2

Increase oxygen. IV on the boy?

(CONTINUED)
DOCTOR #3
Functioning.

DOCTOR #2
Sodium bicarb. Pulse?

ATTENDANT
None on creature. Boy starting to regain.

DOCTOR #2
Give him a bolus of lidocain.

DOCTORS look at E.T. and ELLIOTT. Both appear to be unconscious now. DOCTORS look at KEYS.

DOCTOR #2
Call in the mother.

INT. ELLIOTT’S ROOM - DAY

MICHAEL enters Elliott's room. Even this room has been desecrated. A huge air tube has been shoved through the skylight. The dragon sheet is blowing in the stream of clean air coming in through the hose. MICHAEL goes to the closet.

INT. CLOSET DAY

E.T.'s closet. All of his things are there. There is still a crease where his body once sat. MICHAEL sits in that spot. He tries his best to retain control, but hot tears spill down his cheeks. MICHAEL notices the GERANIUM.

CLOSE: THE GERANIUM

Before our eyes, the plant sinks on its stem. Its branches droop. Whatever flowers were left fall off. The plant dies.

CLOSE ON MICHAEL:

Slow realization. He gets to his feet and lifts the plant. He screams.

MICHAEL

No!
MARY is just outside the plastic wall, beside ELLIOTT. As Michael's scream echoes, we HEAR ELLIOTT scream out.

ELLIO T
E.T. DON'T GO!

ATTENDANT
This wave just went into V-Tak!

DOCTOR #2
V-Tak or artifact? How can you tell with no Q, R or X?

ATTENDANT
He just went straight line duc.

There is a pause on the DOCTOR's part. MICHAEL breaks into the room. GERTIE follows him. ELLIOTT is on his knees, pulling on E.T.'s arm. E.T. is motionless.

A DOCTOR opens E.T.'s eyelid. The eye has rolled up, white.

ATTENDANT
Prepare CPR, Doctor?

DOCTOR #2
I don't know.

MICHAEL
Do something!

ELLIO T
E.T., please...

DOCTOR #3
Should I zap him?

DOCTOR #2
Zap him!

DOCTOR applies the electric device to E.T.'s chest.

DOCTOR #2
Tell me!

ATTENDANT
I don't know!

(CONTINUED)
INT. PLAYROOM - DAY

DOCTOR #2
What do you see?

ATTENDANT
I don't know, how can we tell... straight line!

DOCTOR #3
Zap him again?

MICHAEL
Zap him!

They do. Still nothing.

ELLIOTT is sobbing, shaking. MARY cannot wait any longer. She breaks into the "clean-room." The DOCTORS try to stop her, but she pulls apart the plastic curtain and lunges for ELLIOTT. She holds him in her arms.

KEYS is right behind her. He pulls off his gloves and begins pounding on E.T.'s chest with alarming strength. MICHAEL is in the "clean-room" now, still clutching the GERANIUM.

MICHAEL
You have to save him!

DOCTOR #2
Tell me!

ATTENDANT (sobbing)
Straight line, damnit. Straight line.

KEYS keeps pumping E.T.'s chest. There is no response.

DOCTOR #2
I'm doing a cutdown.

But before the SURGEON can cut into E.T.'s throat, another DOCTOR pulls him away.

There is a somber silence, broken only by the buzz of machines and the sound of children weeping. Someone turns the machines off. Now all we hear are tears. MARY rocks ELLIOTT in her arms. KEYS pulls off his helmet.

(CONTINUED)
SCIENTIST
There's still a present danger,
we must reinclose the quarantine.

No one is listening to him. One doctor pulls off his mask
and kicks the wall. GERTIE climbs up beside MARY. MARY gently
brushes the hair off of her face.

GERTIE
Is he dead, Mama?

MARY
Yes, honey.

GERTIE
Can we wish for him to come back?

MARY
I wish.

GERTIE
I wish.

KEYS bends over E.T. and whispers.

KEYS
How do we reach your people?

CLOSE ON E.T.
He is dead.

EXT. HOUSE - DAY

LONG SHOT: There is a sudden flurry of activity around the house.
Men in blue jumpsuits are breaking apart the air tubes and
dismantling the tall scaffolding.

EXT. CUL-DE-SAC - DAY

The D&D boys, TYLER, STEVE and GREG, are behind the sawhorses
which cordon off the circular end of the street. There is
quite a crowd of people behind them, neighbors, newsmen, the curious.
The boys are straddling bicycles.

STEVE
Something's happening.

The boys speak softly, so as to only be heard by one another.

(CONTINUED)
CONTINUED:

GREG
Oooo. They're gonna die.

TYLER
Shut up, Greg.

GREG
Something is definitely happening now.

INT. CLEAN-ROOM - DAY

E.T. lies in state, packed in a zip-up bag, covered with dry ice. The ice is steaming, and the steam clouds the plastic walls of the "clean-room."

INT. PLAYROOM - DAY

The DOCTORS are consulting; there is a general air of confusion. ELLIOTT stands just outside the clean-room, staring at the remains of E.T.

INT. CLEAN-ROOM - DAY

A man carrying a lead box, a small coffin, walks past ELLIOTT. A second man helps the first lift E.T. into the box.

INT PLAYROOM - DAY

KEYS steps behind ELLIOTT and puts his hand on the boy's shoulder.

KEYS
Would you like to look at him, once?

ELLIOTT looks up at KEYS.

ELLIOTT
I feel like he's still here.

KEYS
What was E.T. is you now, Elliott.

ELLIOTT
I want to see him.

KEYS waves his hand and stops the men inside the "clean-room" from zipping up the bag holding E.T. The men leave the room.
INT. CLEAN ROOM - DAY

KEYS gives ELLIOTT a gentle shove, and the boy goes into the room. The men exit, KEYS drops the plastic flap, and ELLIOTT is alone in the transparent room.

REVERSE:

Through the plastic, we see MARY. She steps next to KEYS and watches ELLIOTT.

BACK TO ELLIOTT:

ELLIOTT steps up to the gurney and looks down at the body of E.T.. ELLIOTT gently brushes the dry ice away from E.T.'s face, and slowly, the familiar face of E.T. is revealed.

CLOSE ON E.T.

Silent and motionless.

BACK TO ELLIOTT:

A tear from ELLIOTT drops onto E.T.'s face.

ELLIOTT

(slowly, erratically)
I thought I'd get to keep you forever.
And I had a million things to show you,
E.T. You were like a wish come true.
But it wasn't even a wish I knew I had.
Till you came to me. Have you gone
some place else now?

We have begun to notice, as ELLIOTT speaks to E.T., that the steam rising from the dry ice has become pinkish, tinted with color.

ELLIOTT

I'm going to think of you every day,
all my life. I'm going to believe in
you, all my life.

ELLIOTT notices it now. He scrapes away a little more dry ice, and E.T.'s chest is revealed. The heart-light is on. It is growing stronger. ELLIOTT looks toward the door.
REVERSE:  
KEYS and MARY are talking.

BACK TO ELLIOTT:  

ELLIOIT looks through the plastic walls. Blurs of men in motion. ELLIOTT looks at E.T.'s face. Slowly, E.T. opens his eyes. He sees only ELLIOTT. ELLIOTT bursts into tears. He bites his lip to keep from laughing. ELLIOTT presses his hands over E.T.'s chest to keep the light from shining through. E.T. looks at ELLIOTT and mumbles.

E.T.
E.T. phone home.

ELLIOIT

Oh! Okay!

E.T.
Come. Home.

ELLIOIT takes off his flannel shirt. He is now stripped to his long-john underwear.

REVERSE: KEYS and MARY

They watch ELLIOTT remove his shirt.

BACK TO ELLIOTT:

He lays his shirt across E.T.'s chest, blocking out the glow from E.T.'s heart-light.

MARY winces and smiles at this lovely, childish gesture. She looks over at KEYS. KEYS nods.

BACK TO ELLIOTT:

ELLIOIT

E.T. stay.

E.T.
E.T. phone home.

ELLIOIT

(CONTINUED)
CONTINUED:

Stay.

I love you.

ELLIOTT covers E.T.'s face with ice. ELLIOTT himself zips up the plastic bag. ELLIOTT runs from the clean-room.

INT. PLAYROOM - DAY

ELLIOTT holds his face in his hands as he runs past MARY and KEYS. The adults leave the boy alone in his misery.

INT. KITCHEN - DAY

MICHAEL is leaning against the refrigerator, sad and alone. ELLIOTT goes to his brother and throws his arms around him. MICHAEL returns the embrace, and the two are locked in what looks like a private moment of grief. But we SEE that ELLIOTT is whispering in MICHAEL's ear.

By his posture, the movement of his arms, the tightness of his grasp, we can read from MICHAEL's body that he has just heard that E.T. lives. The brothers' embrace turns from grief to joy. MICHAEL whispers into ELLIOTT's ear. ELLIOTT nods.

PULL BACK:

We can see the neglected GERANIUM sitting on a table cluttered with surgical tools, face masks, and microscopes. The GERANIUM straightens. Fresh green leaves shoot out of its dead stems. Buds appear. It comes back to life.

INT. LIVING ROOM - DAY

ELLIOTT stands at the entrance to the air tube leading from the house to the van. His hands are in his pockets. His head is bowed. Two men pass him carrying the lead box containing E.T. They place the box on the floor and enter the air tube. ELLIOTT looks down the tube.

INT. TUBE - DAY

The two men open the zipper door which leads to the interior of the rear of the van.
INT. LIVING ROOM - DAY

ELLIOTT looks down at his feet again when the men reenter the house. MARY enters the living room with KEYS. She kisses ELLIOTT on the top of the head.

MARY
You ready?

ELLIOTT
I'm going with E.T.

KEYS
You and your family will come with me, Elliott. We're all going to the same place.

ELLIOTT
I'm going with E.T.

MARY
You shouldn't.

ELLIOTT
Where he goes, I go. You promised. I'm going with him now.

KEYS sighs.

KEYS
Okay.

ELLIOTT enters the air tube. The two men in blue jumpsuits lift the box containing E.T. and enter the tube with it.

EXT. HOUSE - DAY

A man in a blue jumpsuit walks around the side of the van (still attached to the house by the air tube) and starts to open the door. As he does so, he realizes that someone is already sitting in the driver's seat. That someone is MICHAEL, dressed in a blue jumpsuit, a skull cap and face mask.

MAN
Who are you?

MICHAEL
I'm driving.

MICHAEL slams and locks the door.
MICHAEL knocks three times on the window behind his head. ELLIOTT peeks through it.

      ELLIOTT
      Ready.

      MICHAEL (nervously)
      Ready. (pause)
      Elliott? I've never driven forward before.

MARY is standing at the bottom of the stairs, yelling.

      MARY
      Michael?

GERTIE comes downstairs.

      GERTIE
      Are they gone, mama?

      MARY
      Is who gone?

      GERTIE
      The boys.

      MARY
      Boys?

      GERTIE
      I'm supposed to give you this when they're gone.

      MARY
      Give it to me now, Gertie.

GERTIE hands MARY a sheet of binder paper. MARY sits down on the staircase and reads it.

      MARY
      Oh, my God!

MARY looks up at the air tube. Two men enter it and move towards the VAN. WE HEAR a horrible, ripping noise.
321 EXT. HOUSE - DAY

The VAN pulls away from the front of the house. As it zigzags down the driveway, it rips the air tube away from the front door. The pneumatic seal is broken. Before our eyes the plastic curtain, draping the house, collapses. The VAN skids to the bottom of the driveway, pulling twenty feet of air hose behind it like the flailing tail of a dragon.

322 EXT. TOP OF THE CUL-DE-SAC - DAY

MICHAEL leans on the horn. Policemen scurry to move the sawhorses. The crowd parts to let the VAN through. The D&D boys are still in the crowd. The VAN slows down long enough for the barriers to be removed -- long enough for the D&D boys to look into the front seat. MICHAEL sees them. He pulls off his face mask.

BOYS

Mike!

MICHAEL shushes them.

MICHAEL

- Get the bikes! Meet us at the Lookout!

BOYS

But, wait....!

MICHAEL steps on the gas. The VAN zigzags down the hill, pulling its tail behind it.

323 EXT. HOUSE - DAY

Men are trying to crawl out from under the collapsed plastic sheeting. Unseen in the confusion are the D&D boys. They open the garage door.

323A EXT. GARAGE - DAY

While two boys grab MICHAEL and ELLIOTT's bicycles, we notice that HARVEY runs out of the garage.
323B  EXT. HOUSE/DRIVEWAY - DAY

The D&D boys ride their bicycles down the driveway as they hold on to the handlebars of MICHAEL's and ELLIOTT's bicycles and lead them down to the street. HARVEY follows.

324  INT. PLAYROOM - DAY

MARY runs through the kitchen, pulls open a drawer, grabs a butcher knife and heads for the sliding glass door. GERTIE hangs onto her mother's shirt tail. MARY slashes her way through the plastic. GERTIE sees the GERANIUM. She grabs it and follows her mother through the gaping hole in the plastic curtain.

325  INT. VAN - DAY

As the VAN careens down the street, ELLIOTT notices that there are men in the air tube.

326  INT. AIR TUBE - DAY

Two men are dragging themselves up the tube as it bounces along the street, moving toward the VAN.
INT. VAN - DAY

ELLIOIT begins unlatching the tube. One by one he pulls the many handles that clasp the tube to the van.

REVERSE:

The men are still coming, slowly but surely, closer to the VAN.

BACK TO ELLIOIT:

He pulls on one of the latches. The VAN makes a jolting move. ELLIOIT falls. He pulls himself to his feet.

ELLIOIT

Be careful!

INT. FRONT SEAT OF VAN - DAY

MICHAEL regains control of the wheel.

MICHAEL

We're gonna die and they're never going to give me my license.

INT. BACK OF VAN - DAY

ELLIOIT works on the latches. The men are moving closer.

EXT. HOUSE - DAY

MARY jumps into her car. GERTIE climbs in the back seat. KEYS comes running from the house and jumps into the passenger seat as the car is already moving.

INT. MARY'S CAR - DAY

GERTIE stands on the back seat and sticks her head between them.

KEYS looks at MARY.

KEYS

Where are they going?

GERTIE

To the spaceship.

KEYS looks at GERTIE.

(CONTINUED)
CONTINUED:

GERTIE
We get to see his spaceship.
. From the moon.

KEYS looks at MARY.

KEYS
Step on it.

EXT. CUL-DE-SAC - DAY

Government cars are trying to turn around. MARY whizzes by them. Government cars follow MARY.

INT. BACK OF VAN - DAY

ELLIOTT pries the last latch open just as the men are about to reach the VAN. The tube is free. It falls to the ground.

INT. TUBE - DAY

The two men grab the sides of the tube as it rolls to a stop.

EXT. STREET - DAY

The VAN rounds a corner. Dry ice spills from the back of the VAN.

EXT. STREETS - DAY

A string of cars, led by MARY, are chasing the VAN. The VAN has a good lead.

INT. VAN - DAY

MICHAEL whips the VAN around a corner, cuts across a lawn and steers the vehicle up a hill.

MICHAEL (yelling)
Where's the Lookout?

ELLIOTT
Near the Seven-Eleven.

MICHAEL
Where's that?

ELLIOTT
I don't know streets! Mom always drives me.

EXT. STREET - DAY

The VAN comes around a bend, headed for "the Lookout."
EXT. ALLEY - DAY

There are the D&D boys, standing in formation, straddling their bikes. MICHAEL's and ELLIOTT's bicycles are ready to be mounted. HARVEY stands in front of the boys, panting.

The VAN screeches to a halt. MICHAEL jumps out and runs to the rear of the VAN. The D&D boys come to meet him. ELLIOTT and E.T. stand in the rear of the VAN. E.T.'s heart-light is really flashing now. The D&D boys freeze when they see who is standing next to ELLIOTT. ELLIOTT smiles at the boys.

ELLIOTT
He's a man from outer space and we're taking him to his spaceship.

GREG
(dumbfounded)
Can't he just "beam up"?

ELLIOTT
This is reality, Greg.

EXT. STREET - DAY

The official unmarked cars have passed MARY. They zero in on the VAN.

EXT. ALLEY - DAY

The unmarked cars skid to a stop. The officers leap from their cars and draw their guns. MARY pulls up right behind them. As she jumps from the car, screaming, HARVEY jumps into the back seat next to GERTIE.

MARY
No guns! They're children!

MARY runs to the VAN.

INT. REAR OF VAN - DAY

It is empty.

REVERSE

MARY clutches her heart.

EXT. STREETS - DAY

MICHAEL, STEVE, TYLER and GREG are speeding along on their bicycles. They flank ELLIOT's bike. E.T. sits in the front basket. This is bicycle riding that only fearless young boys would attempt. They jump curbs, they lean into corners, they conquer every obstacle.
Suddenly, two government cars block the boys' path. The bikes burn rubber as they screech to a halt. The boys turn and head in the opposite direction. Two more government cars pull into view. Another route is blocked. ELLIOTT makes a swift turn and leads the boys through someone's backyard.

The yard empties into an alley. The boys again move into formation to guard ELLIOTT and his passenger. Government cars block their exit. The boys turn around, they head back down the alley.

The alley empties into a street. The boys spread out. They stand on their bikes, pedaling as if their lives depended on it. Two marked cars pull out of nowhere and block their path. It appears as if the boys will crash right into the cars. But they don't. Instead, they rise above the cars. E.T. has regained his strength. The five bicycles, still in formation, lift into the air. They fly over the cars, over the streets, over the houses.

Each boy has his own separate moment of magic. Only ELLIOTT is composed. He takes the lead, banks his bicycle to the right and screams.

ELLIOIT

Head for the forest!

The boys follow him, like a flock of birds.

TYLER

Is this real, is this really real?

GREG (closes his eyes)

Tell me when it's over!

The bicycles skim the treetops.

MARY pulls her car to a stop.
EXT. FOREST - DUSK

MARY, KEYS, GERTIE and HARVEY run through the forest.

MARY
    Elliott, don't go!

EXT. TALL GRASS - DUSK

The bicycles land in the tall grass. The other boys stop there, but ELLIOTT makes an incredible jump, up onto the Landing Site.

EXT. LANDING SITE - DUSK

ELLIOTT's bicycle spills its occupants onto the soft dirt. ELLIOTT reaches out to the COMMUNICATOR. His hand is instantly caught in a beam of lavender light.

EXT. TALL GRASS - DUSK

MARY, GERTIE, KEYS and HARVEY have reached the tall grass. GERTIE (carrying the GERANIUM) runs through the grass and struggles up the rocky incline.

EXT. LANDING SITE - DUSK

E.T. steps into the beam of lavender light. He looks up and whispers.

E.T.
    Yes. Ready.

ELLIOIT rises and stands behind E.T.

ANGLE - THE SKY

The Spaceship appears.

EXT. TALL GRASS - DUSK

The D&D boys, MARY, KEYS and HARVEY approach the Landing Site. KEYS holds himself and the others back.

ANGLE - THE SPACESHIP

The Spaceship descends.

EXT. THE TALL GRASS - DUSK

The area is illuminated with a brilliant, pastel light.
EXT. LANDING SITE - DUSK

GERTIE has reached the top of the rocky incline. Behind her, we
SEE MICHAEL climbing up to the landing site. GERTIE falls as
she reaches the top and leave the GERANIUM on the ground.
E.T. helps GERTIE get to her feet. GERTIE smiles at him.

GERTIE

I wanted to say goodbye.

MICHAEL has reached the top. He puts an arm on GERTIE's shoulder.

MICHAEL

He doesn't know 'goodbye.'

E.T. pats GERTIE gently.

E.T.

Be good.

E.T. looks up at MICHAEL. MICHAEL takes his hand.

E.T.

Thank you.

E.T. turns to ELLIOTT.

E.T.

Come?

ELLIOTT looks up at the beautiful, hovering spaceship. He turns
from it to look at his brother and sister, his mother, KEYS and
the boys.

ELLIOTT looks back at E.T.

ELLIOTT

Stay.

The two friends stare at one another for a moment. Then together,
they reach their arms out and embrace. Reluctantly, they pull
apart. E.T. touches his chest, where the heart-light has become
a beautiful ruby glow, illuminating his and Elliott's faces.

E.T.

Ouch.

ELLIOTT takes E.T.'s forefinger, presses it to his own chest
and repeats.
Ouch.

E.T. moves his hand to ELLIOTT's head, touches his finger lightly to the boy's forehead and speaks, with perfect pronunciation.

ELLIOO	T

I'll be right here.

The door of the spaceship opens. The gangplank descends. E.T. starts for the door. He notices the GERANIUM on the ground. He lifts it and walks up the gangplank.

EXT. SPACESHIP - DUSK

Just inside the doorway is a FELLOW CREATURE. His heart light burns red. E.T. turns and takes a last look, then disappears into the ship. The gangplank lifts. The door closes. ELLIOTT watches, smiling.

EXT. SKY - DUSK INTO NIGHT

The spaceship lifts into the air. It moves quickly into the darkening sky. It becomes smaller and smaller until it is only a speck of white light. The first star of the evening.

FADE OUT

FADE IN

To the sounds of children's voices and the staccato beat of rock and roll.

INT. ELLIOTT'S ROOM - NIGHT

Dominoes are spread across the floor and tiny, painted pewter figures are in formation, marching through the domino maze.

STEVE
Okay. You've reached the dungeon. It's dark and dismal.

TYLER
Finally, we get to the dungeon.

STEVE
There's a hallway in front of you.

MICHAEL
We go down it.