

ET.

THE EXTRA-TERRESTRIAL

A BOY'S LIFE

by

Melissa Mathison

SHOOTING SCRIPT
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1 The BLACK SCREEN becomes a NIGHT SKY as one by one, stars begin to poke through and come to life in the darkness. 1

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

Handwritten: BOYS00062

X
2

2 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 banded 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.

(CONTINUED)

CONTINUED:-

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

3 INSERT: HANDS 3

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 4

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 5

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 6

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 7

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

8. PULL BACK: THE BASIN 8

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.

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9 EXT. LANDING SITE - NIGHT

9

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.

10 REVERSE: A FELLOW CREATURE

10

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.

11 EXT. TALL GRASS - NIGHT

11

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.

12 REVERSE: A FELLOW CREATURE

12

The FELLOW CREATURE resumes his work.

13 HIGH ANGLE: THE CREATURE

13

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

14 EXT. FOREST - NIGHT

14

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

15 AT HIS FEET: A TABLEAU

15

A perfect tableau -- wildflowers, ferns and moss.

BOYS00062

16 PULL BACK: THE CREATURE 16

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.

17 EXT. HILL/LOOKOUT - NIGHT 17 X

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

18 THE VIEW: THE SOURCE OF LIGHT 18

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

19 WIDER: THE CREATURE 19

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

20 HIGH ANGLE: THE CREATURE 20

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.

21 CLOSER: THE CREATURE 21

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.

(CONTINUED)

21 CONTINUED:

21

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.

22 CLOSE: THE SAPLING

22

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

23 WIDER: THE APPROACHING CAR

23

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

24 THE CREATURE'S POV: THE CAR DOOR

24

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.

25 REVERSE: THE CREATURE

25

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.

26 WIDER: MORE CARS

26

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.

BOYS00062

27 EXT. RAVINE - NIGHT - LONG SHOT 27

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.

28 CLOSE ON: THE CREATURE 28

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.

29 EXT. THE LANDING SITE - NIGHT 29

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.

30 EXT. THE FOREST - NIGHT 30

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.

31 EXT. THE LANDING SITE - NIGHT 31

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.

BOYS00062

32 EXT. TALL GRASS - NIGHT 32

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

33 EXT. THE LANDING SITE - NIGHT 33

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

34 CLOSER: THE CREATURE 34

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 35

THE CREATURE dashes back into the forest. His RED LIGHT fades cut. 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 36

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.

BOYS00062

37 INT. ELLIOTT'S KITCHEN - NIGHT

37

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.

BOYS00062

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.

38 ANGLE WIDENS: OTHER BOYS

38

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.

(CONTINUED)

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 Oom 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?

ELLIOTT
I'm using it tonight.

TYLER
I hope you suffocate in it.

MARY (O.C.)
Elliott!

ELLIOTT 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)

BOYS00062

38 CONTINUED: (2)

38

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

39

ELLIOTT runs toward his room.

40 INT. ELLIOTT'S ROOM - NIGHT

40

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)

BOYS00062

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?

(CONTINUED)

BOYS00062

40 CONTINUED: (2) 40

ELLIOTT nods.

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

41 PULL BACK: ELLIOTT'S ROOM 41

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!

42 EXT. FRONT OF ELLIOTT'S HOUSE - NIGHT - HIGH ANGLE 42

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.

43 TIGHTER: ELLIOTT & VOLKSWAGEN 43

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

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

44 EXT. FRONT YARD - NIGHT 44

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.

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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 OOM MOW MOW" can be heard from the house.

ELLIOTT

Harvey? Tttttt.

BOYS00062

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.

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.

47 EXT. BACKYARD - NIGHT

47

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.

48 INT. TOOLSHED - NIGHT

48

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

MARY

There's nothing in here.

MICHAEL

The gate's open

TYLER

Look at these!

BOYS00062

49 EXT. BACKYARD - NIGHT

49

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

50 BACK TO THE GROUP

50

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

51

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.

BOYS00062

52 INT. ELLIOTT'S ROOM - NIGHT

52

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 awakens and slides out of bed. He is wearing long-johns, socks and a flannel shirt. He grabs his jacket.

53 EXT. BACKYARD - NIGHT

BOYS00062

53

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.

54 INT. TOOLSHED

54

We see nothing.

55 EXT. BACKYARD - NIGHT

55

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

56 EXT. VEGETABLE GARDEN - NIGHT

56

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.

57 ELLIOTT's POV - NIGHT

57

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.

58 BACK TO: ELLIOTT

BOYS00062

58

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.

59 WIDE SHOT:

59

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

60 INT. GARAGE - DAWN

60

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

61 EXT. THE STREET - DAWN

61

ELLIOTT is racing along the street on his bicycle.

62 EXT. FIRE ROAD - DAY

62

ELLIOTT is huffing and puffing up the fire road.

63 EXT. FOREST - DAY

63

ELLIOTT walks his bicycle through the forest, his eyes searching for any sign of E.T.

64 EXT. THE LANDING SITE - DAY 64

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.

65 EXT. FOREST - DAY 65

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.

66 INT. KITCHEN - NIGHT 66

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.

(CONTINUED)

BOYS00062

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)

66 CONTINUED: (3)

66

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.

BOYS00062

67 ANGLE - SKY - STARS

67

68 EXT. BACKYARD - NIGHT

68

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

69 EXT. BACKYARD - NIGHT (LATER)

69

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.

70 CLOSE: ON ELLIOTT

70

Sound asleep, his head resting on his arm.

71 CLOSE: ON E.T.

71

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.

72 WIDER: ELLIOTT & E.T.

72

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)

His arms are crossed over his chest, hugging his body. A moment of truth between boy and E.T. A dance, one moves closer and one moves further away. ELLIOTT starts to speak and E.T. starts to listen. ELLIOTT clutches his sleeping bag closer to him and E.T. watches, enviously.

ELLIOTT

You're cold.

E.T.'s eyes widen. ELLIOTT pulls off his jacket, slowly and carefully. E.T. watches him. ELLIOTT stands, E.T. backs away. ELLIOTT sort of throws his jacket onto E.T.'s shoulders. E.T. shrinks from it in fear, but the jacket manages to cling to E.T.'s pointed shoulders. E.T. calms and pulls the down jacket around him.

Now there is silence, and no one moves. Slowly, E.T. holds out his hand. ELLIOTT now has reason to fear. E.T. opens his hand. A red M&M is in his palm. ELLIOTT smiles.

BOYS:00062

INT. HALLWAY - NIGHT

ELLIOTT backs down the hall, laying a trail of M&Ms. E.T. follows the trail, picking up the M&Ms.

INT. ELLIOTT'S ROOM - NIGHT

ELLIOTT shuts his door and turns on the light.

E.T. shrinks from the light, but we can see him clearly now for the first time. He is three and a half feet tall, and his thin arms hang below his narrow hips. He has a heavy belly, which protrudes from the jacket and very short, squashed legs. His feet defy description. His head is oblong and flat, something like a turtle's. His eyes never leave ELLIOTT.

CLOSE ON ELLIOTT

Astonished. ELLIOTT nervously tosses a handful of M&Ms into his mouth and chews noisily.

CLOSE: ON E.T.

He looks down at his handful of M&Ms, looks at ELLIOTT, then puts the handful of candy in his mouth and chews.

77 CLOSE: ON ELLIOTT 77

Fascination. ELLIOTT steps away from the creature.

78 CLOSE: ON E.T. 78

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

79 CLOSE: ON ELLIOTT 79

His eyes are beginning to droop.

BOYS00062

80 WIDER: ELLIOTT 80

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 overstuffed 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.

81 EXT. FOREST LANDING SITE - NIGHT 81

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.

82 CLOSE ON KEYS:

82

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.

83 CAMERA MOVES CLOSER:

83

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

FADE OUT.

84 FADE IN:

84

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.

85 POV THE CLOSET

85

The louvered door is closed.

BOYS00062

86 AT DOOR: MARY

86

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

87 INT. CLOSET - DAY

87

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.

88 INT. ELLIOTT's ROOM - DAY

88

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.

89 EXT. FRONT OF HOUSE - DAY

89

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

BOYS00062

90 INT. CLOSET - DAY

90

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.

BOYS00062

91 INT. ELLIOTT'S ROOM - DAY

91

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
Me human. Boy. Elliott. Ell-ee-ut.

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)

91 CONTINUED:

91

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.

92 INT. HALLWAY OUTSIDE ELLIOTT'S DOOR - DAY

BOYS00062

92

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.
 No bite. Come. Come on.

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

93 INT. ELLIOTT'S ROOM - DAY

93

Left to his own devices, E.T. wanders around ELLIOTT'S room. He lifts a cardboard box and drops it, spilling legos 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, screw driver, 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.

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.

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.

BOYS00062

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.

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)

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

ELLIOTT

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

E.T. splashes his face with water.

ELLIOTT

Look at this, this is great.

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

ELLIOTT

Go on. It won't kill you.

ELLIOTT 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.
ELLIOTT just about jumps out of his skin at the same moment.
ELLIOTT stares at E.T., then whispers.

ELLIOTT

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

E.T. sits, sandwich in hand.

97 INT. MARY'S ROOM - DAY

97

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?

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

(CONTINUED)

BOYS00062

ELLIOTT

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.

BOYS00062

98 INT. BATHROOM - DAY

98

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.)

Yeah. No. Uh huh. Okay.
Well, bye.

ELLIOTT enters the bathroom and screams.

99 CLOSE: ON E.T.

99

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

100 ANGLE: ELLIOTT & E.T.

100

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:

100

ELLIOTT

Are you part aquatic elf?

101 INT. ELLIOTT'S ROOM - DAY

101

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

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

102 INSERT: DRAWINGS

102

Fantastical drawings of make-believe creatures.

103 BACK TO: ELLIOTT & E.T.

103

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

104 INT. CLOSET - DAY

104

ELLIOTT 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 ELLIOTT'S face behind the colored funny pages. ELLIOTT lays the newspaper on the floor.

ELLIOTT

Come. Come. Please.

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

ELLIOTT

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

(CONTINUED)

104 CONTINUED: 104

ELLIOTT backs out of the closet. E.T. is now revealed, sitting in the living area, looking a little sad and forlorn. 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.

BOYS00062

105 INSERT: A FLASH GORDON COMIC STRIP. 105

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

106 BACK TO E.T.: 106 X.

PULL BACK as E.T. ponders the comic.

107 INT. KITCHEN - DAY 107

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..." *

108 INT. ELLIOTT'S ROOM - DAY 108

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)

BOYS00062

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)

BOYS00062

108 (CONTINUED) (3)

108

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.

109 INT. CLOSET - DAY

109

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.

110 INT. ELLIOTT'S ROOM - DAY

110

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?

BOYS00062

111 INT. CLOSET - DAY

111

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.

112 HIS POV: MARY

112

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.

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.

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)

BOYS00062

MICHAEL indicates GERTIE.

MICHAEL
She'll blab it for sure.

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

ELLIOTT 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.

ELLIOTT 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)

BOYS00062

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.

115 INT. KITCHEN - NIGHT

115

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)

BOYS00062

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?

(CONTINUED)

BOYS00062

MICHAEL
There's no such thing.

MARY puts the kettle on the stove.

ELLIOTT
Can I keep the hideout?

GERTIE
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.

GERTIE
(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.

BOYS00062

116 INT. SECOND FLOOR HALLWAY - NIGHT

116

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

117 REVERSE ANGLE ON MARY'S ROOM

117

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.

BOYS00062

118 BACK TO: GERTIE AT TOP OF STAIRS

118

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.

119 INT. ELLIOTT'S ROOM - NIGHT

119

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.

(CONTINUED)

BOYS00062

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?

BOYS00062

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.

120 CLOSE: THE CHILDREN

120

Shock, horror and realization on their faces.

121 WIDER: E.T. AND CHILDREN

121

E.T. points to the same small ball and back to himself.

ELLIOTT
Oh, no.

MICHAEL
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)

121 CONTINUED:

121

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.

122 INT. CLOSET - NIGHT

122

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

123 INT. ELLIOTT'S HOUSE - NIGHT

123 X

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

124 EXT. BACK YARD - NIGHT

124

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

125 EXT. BACK YARD GATE - NIGHT

125 X

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

125A REVERSE

125A

Into the darkness...see nothing.

126 EXT. BACK YARD - NIGHT

126

ELLIOTT closes the gate. Deep fear is visible in his face. The SOUND of KEYS grows louder. ELLIOTT looks up at the dark starry sky.

BOYS00062

127 EXT/INT. ELLIOTT'S ROOM - NIGHT

127

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.

128 INT. THE CLOSET - NIGHT

BOYS00062

128

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.

129 REVERSE: THE FLOWER

129

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.

130 BACK: TO E.T.

130

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

E.T.
Elliott, Elliott.

FADE OUT

FADE IN:

131 EXT. ELLIOTT'S NEIGHBORHOOD - DAY

131

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 scare...

(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)

BOYS00062

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, squashy 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.

BOYS:00062

132 EXT. STREET CORNER - DAY

132

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)

132 CONTINUED (3)

132...

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

132A

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

132B X

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.

BOYS00062

132C INT. ELLIOTT'S ROOM - DAY

132C X

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

132D X

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, childishness 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

132E X

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.

BOYS00062

135 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.

136 INT. SCIENCE LAB - DAY

BOYS00062

136

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.

137 CLOSE: THE FROG

137

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

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.

139 INSERT:

139

An evangelist is healing blind people in a circus tent.

140 BACK TO E.T.

140

E.T. presses another button.

141 INSERT

141

Cartoons.

142 BACK TO E.T.

142

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.

143 INT. CLASSROOM - DAY

143

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)

BOYS00062

143. CONTINUED

143

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.

144 WIDER TO INCLUDE ELLIOTT:

144

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

145 CLOSE:

145

The frog, looking into ELLIOTT's eyes.

146 BACK TO ELLIOTT:

146

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?

BOYS00062

147 INT. PLAYROOM - DAY

147

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

148 INT. KITCHEN - DAY

148

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.

149 INSERT:

149

Today's installment of the FLASH GORDON cartoon strip.

(CONTINUED)

149 CONTINUED:

149

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.

150 BACK TO E.T.

150

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.

150A REVERSE: THE TELEVISION

150A X

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

150B BACK TO E.T.

150B X

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

151 INT. CLASSROOM - DAY

151

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

BOYS00062

152 INT. KITCHEN - DAY

152 X

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

152A X

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:

153

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

154 WIDER ON E.T.:

154

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:

155

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

BOYS00062

156 BACK TO E.T.:

156

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

157 INT. CLASSROOM - DAY

157

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.

158 INT. HALLWAY - DAY

158

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

159 INT. PLAYROOM - DAY

159

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.

160 ANGLE ON MARY:

160

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

161 INSERT:

161

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.

162 INT. SCHOOL HALLWAY - DAY

162

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

163 INT. INFIRMARY - DAY

163

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."

BOYS00062

164 INT. KITCHEN - DAY

164

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.

BOYS00062

165 INT. PLAYROOM - DAY

165

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

166

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

167

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

BIG BIRD (V.O.)

Welcome, ladies and gentlemen.

(CONTINUED)

167 CONTINUED: 167

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

168 INSERT: 168

The T.V. See the funny little creatures.

169 CLOSE ON E.T.: 169

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

170 WIDER: 170

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.

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.

171 INT. KITCHEN - DAY 171

MARY is still on the phone.

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

BOYS00062

172 INT. PLAYROOM - DAY

172

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

	GERTIE	X
<u>B.</u>		
	E.T.	X
<u>B.</u>		
	GERTIE	X
You said <u>B.</u>	Good!	
	E.T.	X
B. Good.		
	MARY (O.C.)	X
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.

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?

BOYS00062

172A INT. OUTSIDE DOORWAY TO PRINCIPAL'S OFFICE - DAY

172A

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

173 INT. PRINCIPAL'S OFFICE - DAY

173

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)

Hmmmm?

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

174 INT. FIRST FLOOR STAIRWAY - DAY

174

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.

175 CLOSE ON E.T.

175

Tired and not very strong. He tries again.

176 INT. PRINCIPAL'S OFFICE

176

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.

X

BOYS00062

176 (CONTINUED)

176

PRINCIPAL

Sure, the world looks like a
hopeless, cruel place...

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

177 INT. STAIRCASE - DAY

177

The bundle moves up the stairs.

GERTIE

None.
Ten.
Two more.

178 INT. PRINCIPAL'S OFFICE - DAY

178

ELLIOTT is almost head-against-the-ceiling now.

PRINCIPAL

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

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

Suddenly, ELLIOTT and chair fall back down. The
door opens. MARY enters. X

ELLIOTT

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 ELLIOTT and in sign language asks him if
he has been drinking. ELLIOTT shakes his head "NO."

(CONTINUED)

BOYS00062

178 CONTINUED:

178

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.

BOYS000062

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

179 INT. FRONT DOOR - DAY

179

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

180 INT. SECOND FLOOR HALLWAY - DAY

180

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

181 THROUGH GERTIE'S DOOR:

181

SEE GERTIE struggling to close the closet door.

182 INT. GERTIE'S ROOM - DAY

182

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.

183 INT. CLOSET - DAY

183

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.

Elliott

ELLIOTT smiles. GERTIE moves to his side.

GERTIE

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

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

ELLIOTT

You talked to me.

ELLIOTT removes the cowboy vest.

ELLIOTT

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

E.T.

E.T.

GERTIE

"Be good." I taught him that.

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

ELLIOTT

You should give him his dignity.

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

ELLIOTT

Is this ... strategy? X

E.T. inhales and speaks. X

E.T.

Phone. X

ELLIOTT

Phone? X

E.T. points to the cartoon and out the door. ELLIOTT does not understand. E.T. carries the cartoon to the closet door leading to ELLIOTT's room. ELLIOTT opens the door. X

BOYS00062

183A INT. ELLIOTT'S ROOM DAY

183A X

ELLIOTT runs to his door and locks it. E.T. steps out of the closet. He points back into the closet.

E.T.

Home.

ELLIOTT nods.

ELLIOTT

E.T. home.

E.T. points out the window.

E.T.

E.T. home. Phone.

There are three knocks at the door.

ELLIOTT

E. T. phone home?

ELLIOTT 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?

ELLIOTT

Shhh. E.T. phone home?

E.T. points out the window.

ELLIOTT

And they'll come?

E.T.

Come.

MICHAEL drops to a chair.

MICHAEL

Elliott?

BOYS00062
CONTINUED

183A CONTINUED

183A X

E.T. looks longingly out the window.

E.T.

Come.

184 OMIT

184 X

185 INT. VAN - NIGHT

185

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 conversations 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.

BOYS00062

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 tings 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.

BOYS00062

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

186 EXT. ELLIOTT'S HOUSE - NIGHT

186

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

187 INT. GARAGE - NIGHT

187

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.

BOYS00062

188 INT. CLOSET - NIGHT

188

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. does look 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.

ELLIOTT
(whispers)
Ouch.

BOYS00062

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!"

BOYS00062

189 INT. ELLIOTT'S ROOM - NIGHT

189

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

190 INT. MARY'S ROOM - NIGHT

190

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 door, a leopard skin dress.

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

191 CLOSE: MARY.

191

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

192 WIDER:

192

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

(CONTINUED)

192 CONTINUED:

192

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:

193 INT. BATHROOM - DAY

193

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.

BOYS00062

194 INT. CLOSET - DAY

194

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

195 X

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

196 X

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 glitter-
ing star on top. She smiles adoringly at her children. HARVEY
wears a bandana around his neck.

197 REVERSE: THE CHILDREN

197 X

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

197A

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.

BOYS00062

197B INSERT: A NEWSCLIP ON T.V. 197B

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. 197C

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 197D

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 197E X

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 198 X

199 WIDER: FLASH FROM POLAROID 199

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 199A

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.

BOYS00062

199B BACK TO BOYS

199B

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

199C WIDER

199C

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.

BOYS00062

200 EXT. FRONT OF HOUSE - DUSK

200 X

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.

201 REVERSE

201

MARY, standing on the path. She waves her magic wand at the small ghost.

202 EXT. STREETS - DUSK

202

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

202A EXT. STREETS - DUSK

202A X

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

202AA

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

202B X

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

202C

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

202D X

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.

BOYS00062

202E EXT. FIRE ROAD - DUSK - LATER

202E

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.

203

203 X

thru. OMITTED

thru

207

207

208 EXT. FIRE ROAD - DUSK

208

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

209 EXT. FOREST - DUSK

209*

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.

210 OMITTED

210 X

211 BACK TO ELLIOTT AND E.T.

211

E.T.
Elliott.

ELLIOTT
Yes, E.T.?

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

ELLIOTT
Yes? Here?

BOYS00062

212 EXT. MIDDLE OF THE FOREST - NIGHT

212 X

ELLIOTT 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 starts to climb down from the bicycle.

ELLIOTT

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

213 ANOTHER ANGLE

213

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

BOYS00062

214 EXT. SKY - NIGHT

214

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.

ELLIOTT

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.

215 EXT. THE SKY - NIGHT

215

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

216 EXT. FOREST - NIGHT

216

ELLIOTT pops wheelies as he descends over the tree tops.

217 EXT. THE LANDING SITE - NIGHT

217

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.

218 EXT. THE LANDING SITE - NIGHT

218

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

219 CLOSE: THE COMMUNICATOR:

219

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)

219 CONTINUED 219

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.

220 EXT. LANDING SITE - NIGHT 220

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

221 EXT. THE EDGE OF THE FOREST - NIGHT 221

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

222 EXT. THE LANDING SITE - NIGHT 222

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 & 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.

223 EXT. THE FOREST - NIGHT 223

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.

223A 223A

thru OMITTED thru

223K 223K

223L INT. ELLIOTT'S HOUSE/FRONT DOOR - NIGHT 223L X

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.

223M EXT. ELLIOTT'S HOUSE - NIGHT 223M X

MARY backs her car down the driveway.

BOYS000062

223N INT. FRONT DOOR - NIGHT 223N X

We SEE a SHADOW climb the stairs.

223P INT. SECOND STOREY LANDING - NIGHT 223P X

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 223Q X

Elliott'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 Elliott's room, pull taut under the door.

223R INT. ELLIOTT'S ROOM - NIGHT 223R X

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

223S INT. CLOSET - NIGHT 223S X

Elliott 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 223T X

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 223U X

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

223V EXT. NEIGHBORHOOD - NIGHT 223V X

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

BOYS00062

223V CONTINUED 223V X

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.

223W INT. MARY'S CAR - NIGHT 223W X

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.

223X EXT. NEIGHBORHOOD STREET - NIGHT 223X (X)

GREG
Oh, oh. Now we're gonna die.

223Y EXT. MARY'S CAR - NIGHT 223Y X

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?

BOYS00062

223Z INT. MARY'S CAR - NIGHT 223Z X

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.

224 EXT. LANDING SITE - NITE 224

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

225 EXT. LANDING SITE - NIGHT 225

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.

226 WIDER: 226

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

227 EXT. LANDING SITE - NIGHT 227

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

ELLIOTT

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

E.T. stares up at the sky.

ELLIOTT

We have to get home, E.T.

E.T. drops his head to his chest.

ELLIOTT

You have to give them some time.

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

E.T.

Ouch.

228 CLOSE ON ELLIOTT: 228

He, too, is in tears.

ELLIOTT

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

BOYS00062

229 WIDER 229

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 230

230A EXT. LANDING SITE - NIGHT 230A X

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 OMITTED 231 thru
241 241

BOYS00062

242 EXT. LANDING SITE - DAWN 242

ELLIOTT 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. ELLIOTT wakes up with a shudder. He looks around him.

243 PULL BACK 243

E.T. is gone.

244 INT. KITCHEN - DAWN 244

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?

245 THROUGH THE KITCHEN WINDOW:

245

We SEE ELLIOTT descend the backyard steps. He is wrapped
in the cape, but the hunchback is gone.

246 BACK TO THE GROUP:

246

MICHAEL

Elliott!

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

247 CLOSE ON ELLIOTT:

247

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

248 WIDER:

248

MICHAEL cannot resist hugging ELLIOTT himself.

POLICEMAN (O.C.)

Is this our missing person?

MARY

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

ELLIOTT whispers to MICHAEL.

ELLIOTT

Is he here?

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

BOYS00062

249 INT. ELLIOTT'S ROOM - DAY

249

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.

BOYS00062

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

250 CLOSE ON ELLIOTT:

250

As he turns and looks at the closet.

251 CLOSE:

251

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.

252 EXT. ELLIOTT'S HOUSE - DAY

252

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

253 EXT. STREET - DAY

253

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 254

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 255

MICHAEL is fast-peddalling the bike, tearing down the alley. The car backs up and turns down the alley.

256 EXT. BETWEEN TWO HOUSES - DAY 256

MICHAEL guides his bike down the narrow passageway between two houses. The car pulls to a halt. There is no way it can follow.

BOYS00062

257 EXT. FIRE ROAD - DAY 257

MICHAEL huffs and puffs the bicycle up the dirt road.

258 EXT. FOREST - DAY 258

MICHAEL walks the bicycle down a dirt path. He heads toward the landing site.

259 EXT. LANDING SITE - DAY 259

MICHAEL looks down at the COMMUNICATOR. He lifts the white sheet that once covered E.T.

260 EXT. FOREST - DAY 260

MICHAEL wanders through the forest. HEAR the sound of running water.

261 EXT. CREEK - DAY 261

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. 262

263 BACK TO MICHAEL 263

MICHAEL stoops down and gently lifts E.T.'s head. The spaceman is breathing heavily. MICHAEL lifts him and carries him into the forest.

264 EXT. FIRE ROAD - DAY

264

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.

265 INT. MARY'S ROOM - DAY

265

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.

BOYS 00062

266 INT. CLOSET - DAY

266

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.

BOYS00062

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.

267 INT. MARY'S ROOM - DAY

267

ON MARY: Still asleep. HEAR water running.

MICHAEL (O.C.)

Mom? Mom?

MARY wakes up.

(CONTINUED)

267 CONTINUED:

267

MARY
Hmm? Where's Elliott?

268 WIDER:

268

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.

269 INT. MARY'S BATHROOM

269

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.

270 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.

ELLIOTT
We're sick. We're dying.

BOYS00062

271 BACK TO MARY: 271

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.

272 INT. STAIRWAY - DAY 272

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

ELLIOTT
We can't leave him alone.

273 INT. FRONT DOOR - DAY 273

MARY flings the door open. She screams.

274 REVERSE: A man dressed in a huge, cumbersome, "Apollo-type" space suit is standing just outside the door. 274

275 BACK TO MARY: 275

MARY slams the door and runs for the living room.

276 INT. KITCHEN - DAY 276

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.

277 VIEW THROUGH THE WINDOW: 277

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

278 BACK TO THE GROUP: 278

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.

279 INT. BATHROOM - DAY 279

Through the bathroom window, we see a heavy layer of plastic drop down over the house.

BOYS00062

280

CLOSER: ON E.T.

280

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

281

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.

282

INT. TRAILER - NIGHT

282

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

283

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

284

INT. AIR HOSE - NIGHT

284

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 parapsychologist. 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)

BOYS00062

Kotzwinkle

285 CONTINUED: 285

PSYCHIATRIST
Elliott says he cried?

286 INT. DINING ROOM - NIGHT 286

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

KEYS steps through a zipper door leading to the hallway.

287 INT. HALLWAY - 287

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

288 INT. PLAYROOM - 288

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.

BOYS00062

BOYS00062

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?

ATTENDANT
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.

DOCTOR #2
Sonar!

SONAR
Running the sonar over the thorax.

DOCTOR #2
Location?

SONAR
Per human.

DOCTOR #2
Heart?

SONAR
Difficult to see.

(CONTINUED)

BOYS00062

DOCTOR #2

Does he have a heart?

SONAR

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)

BOYS00062

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.

ELLIOTT 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.

ELLIOTT 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)

BOYS00062

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

Elliott, 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)

BOYS00062

ELLIOTT

Swear?

KEYS nods.

ATTENDANT

I'm losing blood pressure.

THE DOCTORS look at KEYS.

ATTENDANT

Still falling.

ELLIOTT looks at E.T.

ELLIOTT

(to E.T.)

E.T.?

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

E.T.

Elliott.

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

ELLIOTT

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

ATTENDANT

Blood pressure failing.

KEYS

What's wrong with him, Elliott?

ELLIOTT

He wants to go home.

E.T.

Home.

ATTENDANT

I'm losing pulse.

DOCTOR #2

Increase oxygen. IV on the boy?

(CONTINUED)

BOYS00062

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.

BOYS00062

289 INT. ELLIOTT'S ROOM. - DAY

289

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.

290 INT. CLOSET DAY

290

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.

291 CLOSE: THE GERANIUM

291

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

292 CLOSE ON MICHAEL:

292

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.

ELLIOTT
E.T. DON'T GO!

ATTENDANT
This wave just went into V-Tak!

DOCTOR #2
V-Tak or artifac? 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!

ELLIOTT
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)

BOYS00062

293

INT. PLAYROOM - DAY

293

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!

BOYS00062

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?

BOYS00062

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)

GREG

Oooo. They're gonna die.

TYLER

Shut up, Greg.

GREG

Something is definitely happening now.

297 INT. CLEAN-ROOM - DAY

297

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."

298 INT. PLAYROOM - DAY

298

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.

299 INT. CLEAN-ROOM - DAY

299

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

300 INT. PLAYROOM - DAY

300

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.

301 INT. CLEAN ROOM - DAY 301

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.

302 REVERSE: 302

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

303 BACK TO ELLIOTT: 303

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.

304 CLOSE ON E.T. 304

Silent and motionless.

BOYS00062

305 BACK TO ELLIOTT: 305

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.

306

REVERSE:

306

KEYS and MARY are talking.

10 J7

BACK TO ELLIOTT:

307

ELLIOTT 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.

ELLIOTT

Oh! Okay!

E.T.

Come. Home.

BOYS00062

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

308

REVERSE: KEYS and MARY

308

They watch ELLIOTT remove his shirt.

309

BACK TO ELLIOTT:

309

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

310

REVERSE:

310

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

311

BACK TO ELLIOTT:

311

ELLIOTT

E.T. stay.

E.T.

E.T. phone home.

ELLIOTT

I'm taking you home, E.T.
Yes. E.T. home. But first,
stay. Yes? Stay? Please.

(CONTINUED)

311 CONTINUED:

311

E.T.
Stay.

ELLIOTT
I love you.

BOYS00062

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

312 INT. PLAYROOM - DAY

312

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

313 INT. KITCHEN- DAY

313

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.

314 PULL BACK:

314

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.

315 INT. LIVING ROOM - DAY

315

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.

316 INT. TUBE - DAY

316

The two men open the zipper door which leads to the interior of the rear of the van.

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.

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.

BOYS00062

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.

BOYS00042

BOYS00042

321 EXT. HOUSE - DAY

321

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

322

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

323 X

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

323A

While two boys grab MICHAEL and ELLIOTT's bicycles, we notice that HARVEY runs out of the garage.

BOYS00062

323B EXT. HOUSE/DRIVEWAY - DAY

323B

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

324

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

325

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

326 INT. AIR TUBE - DAY

326

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

BOYS00062

327 INT. VAN - DAY 327

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

328 REVERSE: 328

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

329 BACK TO ELLIOTT: 329

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

ELLIOTT

Be careful!

330 INT. FRONT SEAT OF VAN - DAY 330

MICHAEL regains control of the wheel.

MICHAEL

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

331 INT. BACK OF VAN - DAY 331

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

332 EXT. HOUSE - DAY 332

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.

333 INT. MARY'S CAR - DAY 333

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)

333 CONTINUED:

333

GERTIE

We get to see his spaceship.
From the moon.

KEYS looks at MARY.

KEYS

Step on it.

BOYS00062

334 EXT. CUL-DE-SAC - DAY

334

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

335 INT. BACK OF VAN - DAY

335

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.

336 INT. TUBE - DAY

336

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

337 EXT. STREET - DAY

337

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

8 EXT. STREETS - DAY

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

339 INT. VAN - DAY

339

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.

340 EXT. STREET - DAY

340

The VAN comes around a bend, headed for "the Lookout."

341 EXT. ALLEY - DAY

341 X

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.

342 EXT. STREET - DAY

342

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

343 EXT. ALLEY - DAY

343 X

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.

344 INT. REAR OF VAN - DAY

344

It is empty.

345 REVERSE

345

MARY clutches her heart.

346 EXT. STREETS - DAY

346

MICHAEL, STEVE, TYLER and GREG are speeding along on their bicycles. They flank ELLIOTT'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.

BOYS00062

347

EXT. STREETS - DAY

347

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.

348

EXT. ALLEY - DAY

348

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.

349

EXT. STREET - DAY

349

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.

350

EXT. THE SKY - DUSK

350

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.

ELLIOTT

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!

351

EXT. SKY ABOVE FOREST - DUSK

351

The bicycles skim the treetops.

352

EXT. FIREROAD - DUSK

352

MARY pulls her car to a stop.

BOYS00062

353 EXT. FOREST - DUSK 353 X

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

MARY
Elliott, don't go!

354 EXT. TALL GRASS - DUSK 354

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

355 EXT. LANDING SITE - DUSK 355

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.

356 EXT. TALL GRASS - DUSK 356 X

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

357 EXT. LANDING SITE - DUSK 357

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

E.T.
Yes. Ready.

ELLIOTT rises and stands behind E.T.

358 ANGLE - THE SKY 358

The Spaceship appears.

359 EXT. TALL GRASS - DUSK 359 X

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

360 ANGLE - THE SPACESHIP 360

The Spaceship descends.

361 EXT. THE TALL GRASS - DUSK 361

The area is illuminated with a brilliant, pastel light.

BOYS00062

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.

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ELLIOTT

Ouch.

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

E.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.

363 EXT. SPACESHIP - DUSK

363

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.

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364 EXT. SKY - DUSK INTO NIGHT

364

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

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

365

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.

STEVE

There's a door.

MICHAEL

We open it.

STEVE

There's nothing there.

TYLER

Come on, Steve, man, this is getting boring. Bring out some purple worms, or let's have some orks, the living dead, anything.

STEVE

Nothing but a fifty foot, green hairy monster.

BOYS

Hurray!

The VIEW rises above the boys. The polaroid of ELLIOTT, MICHAEL and E.T., dressed for Halloween, is pinned to the wall. E.T.'s clay planets are hung by wires above Elliott's bed. The VIEW moves out through the skylight, through the breath of the dragon.

ELLIOTT

Let me try to talk to him.

TYLER

Oh please, spare us.

The VIEW moves up from the roof. We see E.T.'s COMMUNICATOR on the roof. Still working, still sending its message into space.

ELLIOTT

Hey, man, I talk goblin.

To the sound of laughter, the VIEW moves further away: past the house, the neighborhood, the town, the state, the continent the globe, the moon, the solar system.

Into the stars.

The VIEW continues. Deep into space.

THE END

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