

BEYOND THE MOON

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FADE IN:

EXT. KANSAS CITY - NIGHT

A white Cadillac is traveling down a lonely street.

INT. WILL'S CADILLAC - NIGHT

The driver of the Cadillac is WILL GIBSON, a retired Apollo astronaut. Will is in his late-seventies. He is still the image of the perfect astronaut; attractive, chiseled, healthy. A gallon of milk is sitting on the seat next to him.

EXT. INTERSECTION - NIGHT

The traffic light turns red, and Will brings the white Cadillac to a stop. Suddenly, a flashy, yellow sports car eases up to the light beside him.

EXT. SPORTS CAR - NIGHT

A YOUNG MAN, looking like a 'GAP' ad gone awry, is behind the wheel of the fast car. The Young Man is currently lip-locked with a zoned-out YOUNG WOMAN.

INT. WILL'S CADILLAC - CONTINUOUS

Will happens to look over at the entangled couple just as the Young Man looks up. The Young Man yells through the open window at Will.

YOUNG MAN

Hey, creep, what the hell you looking at?

Will looks ahead quickly.

EXT. INTERSECTION - NIGHT

The light turns green. Will guns his car to get out of the uncomfortable situation.

EXT. ROAD - NIGHT

The Cadillac shoots down the street with the yellow sports car following. The two cars move to the next intersection, but unfortunately that light now turns RED. They stop.

EXT. SPORTS CAR - CONTINUOUS

The flashy sports car screeches to a halt to the left of Will's car. The Young Man leans across the girl and shouts out through the window.

YOUNG MAN

Hey, grandpa, you wanna look some more?

The Young Man grabs the Young Woman by the face, and he starts to passionately kiss her.

INT. WILL'S CAR - NIGHT

Will looks ahead. He drums his fingers on the steering wheel and leans forward to see the light. The traffic light turns green.

INT. WILL'S CAR - NIGHT

Will's foot pushes the pedal to the metal, and he is thrown back against the seat as his car rockets forward. He sees the yellow sports car zooming up behind him in his rear view mirror.

The light at the next intersection turns yellow, but the Cadillac speeds on ahead.

The Young Man blows through the light as it turns red. The yellow sports car swerves behind Will's Cadillac and stays on his bumper.

REVEAL -- WILL'S LICENSE PLATE:

A picture-imprint of an Apollo Saturn Rocket next to the word "MOON MAN."

EXT. FOUR-WAY STOP - NIGHT

The Cadillac skids to a halt. The sports car barely misses Will as it swerves sideways to a halt.

INT. THE SPORTS CAR - CONTINUOUS

The Young Man and the Young Woman are noticeably shaken from their near collision.

YOUNG MAN

(yelling)

Hey, old man, you almost killed us!

There is no response. From the POV of the Young Man, Will is sitting peacefully in his car staring ahead.

YOUNG MAN (cont'd)

Hey, you old fart, did you hear what I said?

EXT. WILL'S CADILLAC - NIGHT

Will sits staring ahead, but his finger, shooting a bird, slowly rises above the door frame like the rocket in 2001 Space Odyssey.

INT. SPORTS CAR - CONTINUOUS

The young man goes ballistic. The Young Woman looks nervously ahead as she braces herself.

YOUNG MAN

That does it! I'm going to kick your...

EXT. LONG ROAD - CONTINUOUS

Will's Cadillac rockets down the long highway. The sports car is in hot pursuit. The two cars are traveling at a hundred and twenty miles per hour as they drag down the quiet street.

The Cadillac takes the lead, but soon the sports car whips into first place. Will's car catches up with the Young Man's.

The sports car weaves back and forth blocking the Cadillac. The engines growl and roar as the cars shoot ahead and then fall back, over and over again.

INT. WILL'S CADILLAC - CONTINUOUS

Will turns the wheel to the right and then to the left whipping his car into the lead. He sees the sports car drop back and out of sight.

EXT. INTERSECTION - NIGHT

A light up ahead turns red. Will stops his Cadillac at the light. A car pulls beside his white Cadillac.

INT. WILL'S CADILLAC - NIGHT

He has a look of satisfaction on his face for winning the short race. Will looks out the window wearing a big grin. Unfortunately, the car next to him is a Police Cruiser.

EXT. POLICE CRUISER - CONTINUOUS

The OFFICER, a big burly man with a buzz cut, grins back.

EXT. INTERSECTION - NIGHT

From far away the police cruiser is seen sitting next to the white Cadillac. The large moon is hanging over the horizon casting a greenish pallor over the two vehicles.

CUT TO:

INT. COUNTY JAIL - NIGHT

JAN GIBSON, Will's wife, also in her seventies, a beautiful and smart woman, still working as a medical doctor.

A row of bars stands between her and her husband.

JAN

What the hell are you doing?

WILL

Quit playing games and get me out of here.

JAN

Do you want another heart attack?

WILL

C'mon, Jan. Not this again. Just get me out of here.

JAN

Why should I? Give me one good reason why anyone should let you out on the streets ever again.

The Young Man from the drag race is escorted out by his mother who doesn't look very happy. He looks back at Will, wanting to give a nod to his partner in crime.

YOUNG MAN

(smiles)

Hey, old man. Nice ride.

CUT TO:

INT. WILL GIBSON'S HOME - STUDY - THE NEXT DAY

Sunlight, pouring through the half-opened venetian blinds, streaks across Will's face who is sleeping in a large, leather lounge chair.

REVEAL -- PHOTOGRAPHS on the wall:

-An astronaut is stepping from a lunar lander to the surface of the moon.

-A ticker tape parade.

-President Nixon standing with the Apollo 18 team.

-An aircraft carrier displaying a banner that reads "U.S.S. Yorktown Plus Three."

-Will Gibson standing beside a jet aircraft.

-The three men of the Apollo 18 team in spacesuits holding their hands above their heads in triumph.

A phone is heard RINGING.

Continuing around the room, REVEAL --

-Framed newspaper articles are seen bearing headlines:

"Last Men On The Moon"

"Will We Go Back?"

The phone RINGS.

Soon the military awards and photographs give way to a collection of golf and bowling trophies. These tiny monuments are squeezed against little league trophies and plaques.

INT. KITCHEN - DAY

Jan picks up the phone in the kitchen.

INT. STUDY - DAY

Finally, crayon drawings and finger-paintings finish off the memorabilia hanging on the walls. These children's drawings all refer to 'Grandpa' and 'Pops'. One drawing is of a cow with a space helmet jumping over the moon.

Jan enters.

JAN

Will.

He snores.

JAN (cont'd)

Will. Will. For the love of God...

She shakes him violently. He wakes.

WILL

What? All right. What? I'm awake.

JAN

They're not charging you with anything.

WILL

Who?

JAN

The police... I called the mayor's office. They're going to let it go... again.

WILL

Screw 'em.

JAN

Oh, that's great. They're going to let you keep your driver's license, and you say "screw 'em."

WILL

I was having a little fun. So what?

JAN

You were supposed to get a gallon of milk for me. You were not supposed to be drag racing with teenagers.

WILL

No one got hurt.

JAN

This time. But, Will, who can say what will happen next? You've already lost your flying privileges... please don't lose your driver's license. I do not want to end up chauffeuring you all over the place.

WILL

Fine. I'm sorry.

JAN

If you're so bored, why don't you just go to Washington...

WILL

No!

JAN

It would be something to do.

WILL

I'm busy here.

JAN

Doing what? Making a dent in that chair cushion?

WILL

I'm done with NASA. I did my time.

JAN

They don't want you to walk on the moon again. They just want you to show up at a dinner.

WILL

Hero-du-jour. Washington wants a dinner... so they get a coupla retired rocket boys to tell a few 'space' jokes.

JAN

Come on, Will. They'll pin a medal on your chest, give you a free dinner and send you on your way. It's not like your calendar is full.

Will searches for his watch.

WILL

I'm busier than I look.

JAN

You've been sitting around this house working on crossword puzzles and reading history magazines... and, oh yes, every now and then, you get a little energy and go out and get arrested!

WILL

I was not arrested. I was being "held."

JAN

This time, Will. What about when you nearly flew into the control tower at the airport because you were showing off?

WILL

So I lost my right to fly planes.

JAN

Will! You lost the right to fly on airplanes as well! Now we can't go anywhere unless we drive! I'm getting tired of trying to take care of you. At our age, it's hard enough to take care of myself.

She is on the verge of tears.

JAN (cont'd)

I want you to go to D.C. I want you to get out of the house, and try to find whatever it is you're missing.

WILL

I did my duty. It takes a lot of energy to carry a bunch of rocks back from the moon.

Jan rises and crosses to the door.

JAN
We'll talk about it later.

INT. STUDY - LATER THAT NIGHT

Will is watching a video tape of the same moon-landing from the opening. The images of the astronauts are reflected in his reading glasses.

The AUDIO from the TV is heard.

HOUSTON (V.O.)
Roger, Jack. We copy you homesick.

JACK (V.O.)
Don't get me wrong, Houston, no one can make a freeze-dried turkey sandwich like Will Gibson, but Lordy, his singing is really getting to me.

A smile creeps over Will's face. He sings.

WILL (V.O.)
Blue Moon... You saw me standing alone...

JACK (V.O.)
Key of Z! God help my friend find a tune.

WILL (V.O.)
Without a song in my heart... Without a love of my own.

Will turns down the sound of the television. The images still dance on the screen as he leans back in his chair glancing at a photo on the wall.

CUT TO:

MEMORY:

EXT. JOHNSON SPACE CENTER (HOUSTON, TEXAS) - 1973

The massive astronaut training building seems to blot out the sun like the moon during an eclipse.

INT. STERILE TRAINING ROOM - DAY

Will Gibson, forty five years younger, is standing across the white room, arms crossed. A young JACK McDEAVY, Will's partner on their moon mission, is leaning against the opposite wall. Jack is funny, aggressive and handsome. He is the perfect image of what an astronaut should be.

JACK
Why did you do it?

WILL
Jack, it had to be done. It's policy. I had no choice.

JACK
That's right, Commander Gibson... Sir!
Always by the book!

WILL
It doesn't mean the end of your career.

Jack turns quickly towards Will. There are tears in Jack's eyes.

JACK
I am an astronaut! Not a damn desk jockey. My career ended when you walked into the office upstairs.

WILL
Your flying career... you can still work for the program.

JACK
Give tours? Maybe sell moon trinkets in the gift shop? I don't think so. Three cheers for the space boys. Hooray, for the man on the moon, but then shove ole' glory right between his shoulder blades!

Jack storms to the door. Will steps in front of him.

WILL
I did what I thought was right. You put your life in jeopardy.

JACK
Because I wanted to save yours.

WILL
No. You wanted to be the hero, and you didn't think. You reacted. You can't control yourself. And I know you'd do it again.

Jack stands at attention.

JACK
Sir. Colonel Jack McDeavy requesting permission to never see your goddamn face again for as long as I live. Sir!

Will says nothing. Jack salutes. He stares into Will's eyes, and then opens the door and exits. Will is left alone.

FADE OUT.

OUT OF MEMORY

INT. WILL GIBSON'S STUDY - DAY

Jan is standing in the doorway. Will is sitting in his chair.

JAN

I pray to God every day that you'll find your way back to us.

WILL

I'm right here.

JAN

You've been a little hollow for a while.

WILL

Hollow?

JAN

Distant. Lost.

WILL

Things happen.

JAN

What happened?

WILL

I was forced to make decisions...

JAN

Broken record! Still stuck in another decade. You did what you did. Thought it was right. Here's an idea. Pick up the phone and call Jack. Forgive. And be forgiven.

WILL

I don't know his number.

JAN

Knew that was coming. So here's his daughter's cellphone number.

WILL

Sandy?

JAN

Yep.

WILL
Think she'll talk to me?

JAN
Not my problem.

Jan turns and leaves Will alone.

Will slowly reaches for the phone. He holds it on his chest for a moment. Finally, he dials the phone.

INT. SULLIVAN HOUSE - THE LIVING ROOM - DAY

The house is old and lived in. It looks as though it was professionally decorated twenty years before, and then never touched again.

A phone is RINGING.

A voice is heard.

VOICE
Anyone see my phone?
(Ring)
Anyone?!
(Ring)
Come on, guys. I hear it ringing!
(Ring)

Finally, SANDY 'McDEAVY' SULLIVAN (50s) enters the room. She is frustrated. Sandy is the daughter of Jack McDeavy. Like her father, Sandy was once an astronaut, however she was a shuttle Astronaut.

SANDY
Thank you, everyone.
(to herself)
You have kids... you'd think the last problem you'd have is getting someone to answer a phone.

She picks up her phone that was on an end table.

INTERCUT:

WILL
Hello. I'm trying to find Jack McDeavy?

SANDY
This is his daughter, Sandy.

WILL
Sandy? Sandy, it's me... Will Gibson.

Sandy sits on the coffee table. Her mood shifts into reserved.

SANDY
Oh. Hi.

An uncomfortable beat.

WILL
Uh... How ya been?

SANDY
Fine.

WILL
Is your father there?

Sandy walks the phone to the window, and looks out through the draperies.

SANDY
No. No he's not. Sorry. Bye.

Sandy hangs up the phone.

INT. WILL'S STUDY - DAY

Will is looking at the receiver. A DIAL TONE is heard.

EXT. MOON - SKY- LATER

The moon is bright and big.

INT. WILL AND JAN'S BEDROOM - NIGHT

Will is sitting on the side of the bed. He is upset. Jan is trying to read a medical report.

WILL
What made her so angry?

JAN
Sandy was just a girl when Jack had to leave the space program.

WILL
He chose his own path.

Will stands and crosses to the window.

JAN
Talk to him. Just talk to Jack.

WILL
How can I? Sandy won't let me.

Will pushes back the drapes to reveal a half-moon buttering the night sky.

JAN
The old Will Gibson...well, that would be a challenge he'd be up for.

WILL

No. For the young Will Gibson that would be a challenge, but for the old Will Gibson it's a fact.

Jan is busy highlighting areas of the report.

JAN

Okay. But could you feel sorry for yourself quietly, because I have to lecture on this paper in two days.

Will stares at the sliver of the moon. His forehead touches the glass of the window as he gazes above.

EXT. SKY - DAWN

A fiery glow emerges from the distant hills of the earth as the sun rises. The orange fireball soon swallows the fragile moon. It is now morning.

INT. KITCHEN - EARLY MORNING

The kitchen door to the garage is open as Jan enters the room. Will bounds through the door to lift another suitcase from its spot. He smiles at Jan, turns and exits to the garage.

WILL

Do you know where my thermos is?

JAN

You dropped it overboard last time you went fishing.

Will stops to remember the moment.

WILL

What a great trip that was.

Jan crosses to another cabinet, and within seconds she produces an old metal lunch box. The lunch box has pictures of rockets and planets all over its frame. She removes a missile shaped thermos from inside and hands it to Will.

JAN

This was Stuart's when he was a kid.

Will smiles as he looks the thermos over.

WILL

This is great. I don't remember Stu having this.

JAN

Funny thing about memories -- you have to be a part of them to have them.

That stings. The phone RINGS. Jan answers it.

JAN (cont'd)
 Hello?
 (beat)
 Brenda...

WILL
 I'm not here.

JAN
 (into the phone)
 No, he's not. Where? Well... he's at
 his... art class.

Will stops stunned by her answer.

WILL
 Art class?

JAN
 (into the phone)
 Pottery. Ceramics.

Will shrugs.

JAN (cont'd)
 You're right.
 (beat)
 Okay. I'll tell him.

Jan puts the phone down.

WILL
 What did she say?

JAN
 First, she's thrilled to know that you
 are discovering your 'feminine' side,
 and secondly, she wants to go to D.C.
 with you. To represent Doc.

WILL
 Well, if she calls back, tell her I'm
 at the kiln firing my pots.

Will unscrews the lid to the thermos and pours hot coffee
 from the pot.

WILL (cont'd)
 I thought about it all night. I'm going
 to find Jack, and then he and I are
 going to the ceremony.

Jan sits at the breakfast table.

JAN
 Just like that. One minute we couldn't
 drag you away. The next you're sneaking
 out.

WILL
I wasn't sneaking.

JAN
Will, what if Jack doesn't want to see you?

WILL
Then he'll throw me out of his house.

He screws the 'space capsule' shaped lid back onto the thermos.

JAN
Your landing gear isn't what it used to be.

He crosses to her and takes her hands.

WILL
I think maybe Jack and I could use some time together. And then we'll show all these so-called heroes a thing or two.

Jan kisses Will on the forehead. Will gathers up his pile of unfolded, torn road-maps, and moves to the door. Jan rises and takes Will's face in her hands.

JAN
If he doesn't punch you in the nose, give old Jack McDeavy a big kiss for me.

WILL
We weren't that close.

She stares for a moment and kisses Will. A long, passionate kiss.

EXT. WILL'S HOME - THE DRIVEWAY - MORNING

The large sedan pulls out of the driveway and cautiously starts off down the street.

EXT. STREET - MORNING

The Cadillac picks up speed, horn honking, and disappears in the distance. The small houses seem to burst with life as sleepy neighbors deal with early morning chaos.

INT. WILL'S CAR - MORNING

Will fumbles with the dashboard buttons trying to set the GPS.

Beep after beep... but no luck.

He gives up on technology and opens the glove box retrieving a map.

He tries to manipulate his map between the steering wheel and himself. He verifies his position and pushes the map aside.

INT. WILL'S CAR - MORNING

He checks his rearview mirror and turns his car across three lanes of traffic to the correct lane.

EXT. HIGHWAY - MORNING

A large road sign reads: "TO ST. LOUIS." The white Cadillac turns onto the ramp and enters another freeway.

EXT. INTERSTATE 70 (BETWEEN KANSAS CITY AND ST. LOUIS) - DAY

1950's MUSIC is heard. The Cadillac zips along the lonely highway. Every few seconds, the speeding car weaves around the slower vehicles.

Will's voice-over is heard, not singing, but shouting along with the music. At times, he inserts original lyrics for the ones he has long forgotten.

EXT. SULLIVAN HOUSE - AFTERNOON- LATER

Will's Cadillac slowly pulls up in front of the house. Sandy's 20 year old son, TYLER, is waxing his car.

WILL
Hello.

Tyler smiles at Will.

TYLER
How are ya?

WILL
Good. Thanks. Will Gibson.

TYLER
Tyler.

WILL
Nice to meet you.

TYLER
You're Grandpa's friend.

WILL
Now how did you know that?

TYLER
Pictures. Grandpa flew you to the moon.

WILL
He landed me right smack in the middle of a crater.

TYLER

So you're Mr. Idiot? That's what grandpa said your name was.

WILL

Let's just say that's one of my nicknames.

Suddenly the door to the house opens. Sandy walks out.

WILL (cont'd)

Sandy, you're grown up.

SANDY

That's what forty-five years will do to you.

WILL

Your son?

SANDY

One of them.

WILL

How many have you got?

SANDY

Why? Are you going to try and catch up on birthday cards?

Will wants to get angry, but he controls his temper.

WILL

You should be proud. I know your father must be.

SANDY

You never had the guts to call, drop a note, or even look in his direction for the last thirty years. But now you know what my father thinks.

WILL

Sandy... I didn't come here to fight...

SANDY

Then why did you come?

WILL

I want your Dad...

SANDY

To what...?

WILL

To come with me... to Washington. They want to give us some medals.

(MORE)

WILL (cont'd)

Raise a drink in our names. Salute the
last men to go to the moon.

SANDY

Colonel Gibson, you go get another
medal. My father doesn't want to be
bothered.

Sandy turns and exits into the house. The door shuts slowly
behind her.

Will smiles at Tyler as he walks to his car.

TYLER

Grandpa doesn't live here anymore.

WILL

Do you know where he lives?

Silence.

WILL (cont'd)

Your Grandpa was like my brother. We
did everything together.

PAUSE.

TYLER

He's at the Far Horizons Retirement
Home.

Will moves to his car.

TYLER (cont'd)

(calling out)
Goodbye, Mr. Idiot.

WILL

That's Colonel Idiot to you.

Will slides into the front seat of his Cadillac.

INT. WILL'S CAR - DAY

Will is fumbling with this cell phone. He is typing one
finger at a time into the Google search.

WILL

Damnit! Why can't they make this thing
for human sized fingers!
(clumsily pushing buttons)
And enter...

CUT TO:

EXT. FAR HORIZONS RETIREMENT HOME - AFTERNOON

The retirement home is built in several sections resembling a Mediterranean Villa. The grounds are immaculately groomed. Will's car pulls into the parking area.

INT. FAR HORIZONS - FOYER - AFTERNOON

The entrance hall is large and open. A few well-dressed staff members move about assisting the residents.

Will is immediately approached by a middle-aged woman wearing a business suit and carrying a clipboard. She is MARION DREYFUSS, the Far Horizon's manager.

MARION

Hello. Marion Dreyfuss.

WILL's hand is grabbed and shaken before he realizes it.

WILL

Will Gibson.

MARION

Mr. Gibson, I am the manager of Far Horizons, but I like people to think of me more as a... cruise director.

WILL

Got it.

MARION

So here at Far Horizons we try to create an atmosphere of fun and relaxation.

WILL

I'm so relaxed, I'm almost asleep.

MARION

Good. Now are you here by yourself or with a spouse?

WILL

My spouse didn't make it.

MARION

So sorry. But we have a wonderful singles club for the recently widowed.

WILL

No... I... I'm actually here just to visit a friend.

MARION

A friend?

WILL

Jack McDeavy.

MARION

Oh, yes. That's no problem. I'll just sign you in and take you there myself.

WILL

That's all right. You can just point me in the right direction. I'll find my way.

She crosses to a desk and begins to fill in Will's name.

MARION

I don't think so. Col. McDeavy's ward is a bit difficult to find.

They begin their journey through the tangled corridors.

INT. REC ROOM - LATE AFTERNOON

Will is amazed by the size of the great room. Pool tables, ping-pong tables, shuffle board, and activity corners are featured. An Hawaiian theme party is in progress. Residents ranging from 55 to 85 are dancing, drinking and laughing.

Each resident wears a Hawaiian lei around his neck and a hula skirt around his waist. A hospital ORDERLY is shimmying under a limbo pole that is being held by two residents.

Will and Marion move on.

MARION

You know, Mr. Gibson, we just had a room open up on the Shangri La floor. Heart attack. You might consider it.

WILL

The heart attack or the room?

Marion does not respond. They continue on.

INT. ASSISTED CARE UNIT - AFTERNOON

Arriving at two large swinging doors, they pass through to a less atmospheric area of the building. The residents in this area are still very alert, but obviously they need some medical attention.

MARION

Has it been a long time since you've seen the Colonel?

Will fumbles with the question.

WILL

Um-well. Let's see. I don't think it's really been too long. Jack and I go back a long way.

Marion changes direction.

WILL (cont'd)

I suppose it's been a couple of years.
Before he came here.

MARION

Col. McDeavy's been here for five
years.

WILL

Right.

They soon arrive at another pair of doors. Marion pushes the door open and allows Will to step through first.

INT. ATRIUM - AFTERNOON

Marion leads Will through the well-lit, glass enclosed hall. Across the room, a tall figure is slouched in a wheelchair facing outside.

MARION

Col. McDeavy.

Will is paralyzed. Marion sees his face, stays for a moment to support him, and then she exits through the large doors.

The man in the wheelchair is retired Apollo astronaut, JACK MCDEAVY. Jack (80s), in the old days, was considered the perfect astronaut: Strong, handsome, smart, and funny. However, now, his mind is not as sharp as it once was and his body no longer responds to his commands. Jack sits staring out the atrium windows. Hunched and leaning to one side, he seems frozen in time.

Jack's face and Will's silhouette are reflected in the large mirror-like windows. Will studies the reflection seeking the traces of the ruggedly handsome man that Jack once was.

WILL

Jack.

(no answer)

Jack. It's Will.

(still no answer)

I'd ask you how you're doing... but I guess I know the answer.

(no response)

I saw your daughter, Sandy. She did okay. Wow. The shuttle. She really followed in your footsteps. Great lookin' grandkid. My kids grew up. Turned out fine. We've got grandkids, too.

Will shifts uncomfortably.

WILL (cont'd)

Jan's still working. Won't retire.
Loves being a doctor too much.

Will looks away from the reflection.

WILL (cont'd)

We were the meanest, loudest, best that ever flew. Remember the testing days at Edwards? Every day we'd say a prayer, climb aboard, and take those F-84's up to the Heavens! And then the rockets. You loved those rockets.

(beat)

Jack, I never thought you'd end up...

Jack speaks without turning his head.

JACK

If I could get outta this stupid wheelchair, I'd punch you in the nose.

WILL

Are you kidding me? You just let me sit here and pour my heart out...

JACK

With the size of your heart, that didn't take very long.

WILL

Drop dead!

JACK

Oh, that's nice. Come into a hospital and harass the sick. Why don't you go yank some tubes out of someone's dialysis machines? That oughta give you a few laughs.

WILL

You haven't changed a bit.

JACK

You have. You look terrible.

WILL

We're getting old, Pal.

JACK

Getting..? You've gotten there and moved in. And who are you calling pal'?

WILL

Great. This little meeting went very well. I'm outta here.

Will crosses to the door.

JACK

Wait.

Will slowly turns. They look at each other in silence.

WILL
I called... your house. Some people
want us in D.C. The Space Museum. To
celebrate the program.

JACK
Us?

WILL
We've become commemorative.

JACK
Screw 'em.

WILL
That's what I thought you'd say.

JACK
Didn't you?

WILL
Yes, but not quite so eloquently.

JACK
I always had a magical way with words.

WILL
That's why I want you to come along.
You'd know how to tell those young,
arrogant flyboys what going up and out
was really like. What it was really
about.

They smile. Will moves to a chair and sits.

JACK
Is Doc going...?

WILL
Doc's dead. He's been dead for two
years. We buried him at Arlington. I
wondered why you weren't there.

Jack looks out the window at the sky.

JACK
And I wondered why you weren't at
Rose's funeral.

WILL
I was. Just didn't think you'd want to
see me.

A FEMALE NURSE and a couple of ORDERLIES enter the atrium. On
her signal, the orderlies begin to round-up the residents and
take them to their rooms. The nurse crosses to Jack and Will.

JACK
Look out, here it comes.

NURSE
Visiting hours are over.

JACK
Listen, Nurse Beast, your five o'clock shadow is showing again. You need to go shave.

NURSE
Col. McDeavy, you're not going to sweet talk me out of this.

JACK
Back off. I need to talk to this man. This is the guy who used to put my urine bag in the freezer before each mission.

NURSE
Charming.

JACK
Will!

NURSE
Tomorrow he'll be ready for another visit.

WILL
But he's awake now.

JACK
I feel fine. Just a little longer.

NURSE
Mister, I'd like to let you stay, but it's my job.

JACK
No! I'm a grown-up. I don't need to be tucked in!

The nurse signals the orderly.

NURSE
Take him to his room.

JACK
C'mon. No.

Jack begins to struggle to his feet. The nurse begins to grapple with Jack.

WILL
Now, wait a second.

JACK
I'm fed up! Get me outta here!

Will tries to intervene, but the orderly pulls him away.

JACK (cont'd)
 Whatever it takes... Will. I want to go
 with you.

An Orderly helps Jack back into his wheelchair. Jack pulls
 Will over to him and slips a key card into Will's hands.

Jack is wheeled down the hall to his room. The nurse walks
 away as Jack is taken into his room.

JACK (O.S.) (cont'd)
 You owe me this!

EXT. FAR HORIZON'S - PARKING LOT - EARLY EVENING

Will opens his car door, and stands staring at the facility.
 He looks at the key card in his hand.

FADE TO:

MEMORY:

INT. NASA CONFERENCE HALL - 1972

Like a faded photograph in an old scrapbook, the younger
 versions of Jack, Will and Doc are seated at a long table
 answering the questions of the press.

REPORTER (V.O.)
 Col. Gibson, how does it feel to be the
 last man to walk on the moon?

WILL (V.O.)
 It will be sad to never know the moon
 as a touchable place again, but I know
 that the space program is just getting
 started.

REPORTER (V.O.)
 Col. McDeavy, what is running through
 your mind as you approach this launch
 of Apollo 18?

JACK
 The only thing on my mind is that I
 will have the honor of flying with the
 two best astronauts NASA has to offer.

OUT OF MEMORY

EXT. FAR HORIZON'S PARKING LOT - LATE AFTERNOON

Will shuts the car door. He's going back in using the key
 card.

INT. HALLWAY - LATE AFTERNOON

Will sees the Orderly and the Nurse enter another room. As they disappear from sight, Will turns and rushes back to Jack's room.

INT. JACK'S ROOM - CONTINUOUS

The room is sterile and lonely. The tiny bed seems crammed inside a tiny room. Will enters and closes the door softly behind himself. Jack is staring at the ceiling.

WILL

Jack.

(no response)

Oh, Jack. This is no time to go to no-no-land.

JACK

I thought you were leaving.

WILL

I am. So are you.

JACK

(smiles)

Get my toothbrush.

WILL

I'll buy you a new one.

JACK

I need my toothbrush.

WILL

Fine.

Will frantically searches for the toothbrush. He finally finds it.

JACK

And the toothpaste. That stuff is expensive. It adds up.

WILL

Anything else?

JACK

That's all I own.

He slips out of the bed and starts out the door.

WILL

Hurry up.

JACK

I want to see Doc. Say goodbye.

WILL
Fine.

Will sees a photo hanging on the wall of the Earth taken from space.

WILL (cont'd)
I see you have the picture I took when we were bringing her home that final trip.

JACK
I took that picture.

WILL
Come on, Jack. You couldn't take a picture of your butt if you were sitting on the camera itself.

JACK
(sitting up)
I took the photograph.

WILL
Why am I taking you out of here?

JACK
I'm going for Doc. Not for you. I haven't forgiven you.

INT. HALLWAY - LATER

Jack steps out, but an arm pulls him back in the room. Will looks both ways. The Nurse and the Orderly are missing. He walks Jack rapidly down the hall, holding him up as they go.

RESIDENTS' HALL

Will enters the area, but immediately pushes Jack into the rec room to avoid a large convergence of staff.

Inside the rec room the Hawaiian theme party is still in full swing.

HALLWAY

Will and Jack burst from the rec room. They are both disguised in straw hats and numerous leis covering their faces. Will leads Jack past the staff who really don't notice.

FOYER

Entering the foyer, Will swiftly guides Jack to the door. Suddenly, a young WOMAN behind the desk stops them.

WOMAN
Hold on there.

Will stops. Jack is smiling as Will spins around to face the young woman.

WOMAN (cont'd)
Are you leaving?

WILL
I was trying.

She checks the information attached to her clipboard.

WOMAN
And you are Col. Gibson?

WILL
Yes.

She looks puzzled by their dress.

WOMAN
Did you enjoy the party?

WILL
It was terrific.

WOMAN
Why are you leaving so soon?

Will tries to think of an excuse.

JACK
The crab cakes were just a little too rich for me. Having some digestive issues!

She checks her pad.

WOMAN
(to Jack)
Of course. Let me sign you out. Your name?

Will speaks for Jack.

WILL
Armstrong. Neil Armstrong.

She checks the list.

WOMAN
Mr. Armstrong, I bet they forgot to have you sign in.

JACK
(smiling)
Well, that's one small mistake for you, one giant leap for me.

She removes a handful of brochures.

WOMAN

Here are some brochures. Ms. Dreyfuss wanted me to remind you that a room has opened up here at Far Horizons.

WILL

Heart attack.

WOMAN

That's right.

WILL

I'll probably be back before you know it.

WOMAN

Wonderful. Well, I hope you and Mr. Armstrong have a good evening.

Will rushes Jack outside.

EXT. PARKING LOT - LATER

Will opens the door of the Cadillac and shoves Jack into the passenger seat. He runs to the other side, jumps in, and peels out of the parking lot.

INT. WILL'S CAR - NIGHT

Will and Jack are quiet. The headlights of passing cars bounce off their still faces. Will nervously glances at Jack. Jack smiles peacefully out the window.

JACK

I'm never going back.

Jack leans his head against the glass as the lights flicker by. Will tightens his grip on the steering wheel. Will looks over at his friend.

WILL

Sure.

EXT. HIGHWAY I-70 - ST. LOUIS - NIGHT

The Cadillac speeds along the lonely highway. The city rises up in every direction from beneath the asphalt pathway.

INT. WILL'S CADILLAC - NIGHT

Jack begins to shift nervously.

WILL

What's the matter, Jack?

JACK

I gotta pee.

WILL
Can you hold it?

JACK
Are you kidding? I have a prostate
gland the size of a cannonball.

Jack begins to pound the dashboard with his hand.

WILL
What the hell are you doing?

JACK
I gotta go now.

WILL
(to himself)
What have I done?

EXT. WILL'S CADILLAC - NIGHT

The car speeds up, however no place that would house a
restroom is visible.

INT. WILL'S CADILLAC - CONTINUOUS

Jack is rocking back and forth.

WILL
All right. Think of something else.

JACK
I have enough trouble thinking of
what's on my mind at the time.

WILL
Well, I don't want you pissing on my
car seats. They're leather.

JACK
So then it will wipe right off.
(smiles)
They're nice.

WILL
Thanks. I'd like 'em to stay that way.

JACK
(moaning)
I gotta go.

Will seems desperate as he pushes the accelerator to the
floor.

WILL

Hey, do you remember when we were taking the elevator up to the top of the Saturn rocket?

JACK

What about it?

WILL

Remember when Doc said he was going to wet his suit?

JACK

Yeah. We got to the top, and he pissed right off the tower. On national TV.

WILL

Then he convinced us that it was good luck.

JACK

So we joined him.

They both begin to laugh.

JACK (cont'd)

Thirty-four stories up. Spacesuits unzipped. Whizzing right down on to the pad.

Jack laughs, however Will does not join in this time. Will looks more serious as he weaves the car along the highway.

JACK (cont'd)

Will? What's the matter?

WILL

Now, I gotta go.

EXT. WILL'S CADILLAC - ST. LOUIS - NIGHT

The car begins to climb toward a large bridge that overlooks the Mississippi River. The white arch is seen in the background as the car zips up the ramp and on to the bridge.

INT. WILL'S CADILLAC - CONTINUOUS

The two men are both rocking and moaning. Will brings the car to a stop.

JACK

We're on top of a bridge?

WILL

I gotta go. You gotta go. Just think of it as good luck.

EXT. BRIDGE - NIGHT

From a distance the Cadillac can be seen sitting at the center of the bridge. Jack and Will are leaning against the railing urinating off the rail.

A large fireboat spraying off its excess tanks chugs beneath the bridge. The two men add their own water to this backlit display. St. Louis glows behind them.

CUT TO:

EXT. HOTEL - SAME NIGHT

The white cadillac sits outside the roadside hotel.

INT. HOTEL ROOM - SAME

Will is sitting on the bed talking on his cellphone. Jack is heard singing from the bathroom.

WILL
 (on phone)
 So I had the feeling and I went with
 it.

INT. WILL'S HOME - BEDROOM - CONTINUOUS

Jan is lying in bed reading a series of papers. She has her phone on speaker mode.

INTERCUT:

JAN
 So you basically kidnapped Jack from a
 retirement home?

WILL
 I just took him out of that place. For
 awhile. I'll put him back.

JAN
 And Jack's been sick... but you have no
 idea of how bad or how long.

WILL
 Well...

JAN
 I would put this plan or the lack of a
 plan in the "off the rails" category.

WILL
 Listen, I just wanted to let you know
 that we're okay. Somewhere near...

Will picks up a brochure from the side table.

WILL (cont'd)
 ...Vandalia, Illinois. Holiday Inn on
 Highway 70.

JAN
 Be careful with Jack. I'll see you in
 D.C.

WILL
 (into the phone)
 I love you. Listen, good luck with your
 paper. They'll love it. You'll knock
 'em dead.

Will hangs up. Jack enters from bathroom, towel around his
 waist, holding tiny bottles of shampoo.

JACK
 Hey, call the front desk. Tell them we
 need more shampoo, conditioners and
 body lotions. A lot more. I want to
 stock up. These are like gold!

Jack exits back into the bathroom singing. Will lies back
 onto the bed and staring at the ceiling.

EXT. MOON - NIGHT

A broken halo glows around the moon. A few oddly shaped
 clouds float beneath the green orb absorbing the light within
 their folds.

CUT TO:

INT. FAR HORIZONS HOME (MARION'S OFFICE) - NEXT DAY

The office is more like that of a travel agent than that of a
 nursing home manager. Sandy Sullivan is pacing back and
 forth. A POLICE OFFICER is sitting in a chair. Marion leans
 comfortably back in her chair which sits behind the large
 wooden desk.

SANDY
 So that's it? You let my father walk
 out of here, and all I get is a
 'sorry'.

MARION
 We are willing to reimburse you for the
 days he's gone.

Sandy stops, turns and stares at Marion.

SANDY
 You'll reimburse me? You let someone
 kidnap my father!

Sandy moves to the desk as though she were going to inflict some kind of bodily harm upon Marion. The Police Officer jumps between Sandy and Marion.

OFFICER
I don't think that your father was kidnapped.

SANDY
He was physically taken out of this facility.

OFFICER
Actually, your father walked out.

SANDY
He was forced.

OFFICER
Well, Mrs. McDeavy--

SANDY
Mrs. Sullivan. McDeavy is my maiden name..

OFFICER
This is all we've got.

The office hits play and a video recording can be seen on the TV monitor.

REVEAL -- VIDEOTAPE:

Will and Jack in their hats and leis as they shimmy out the door. Sandy shakes her head, furious.

SANDY
He just waltzed right out of here.

MARION
Well, I think that's a shimmy, not a waltz.

Sandy looks at her, do NOT say another word.

OFFICER
As I understand it, your father is free to leave this home.

MARION
Villa.

SANDY
Villa, whatever... But obviously, he is not capable of making that decision on his own.

OFFICER
Obvious to you maybe.

SANDY

My father is incapable of dressing himself, feeding himself, getting out of bed by himself.

OFFICER

Are we watching the same tape?

MARION

Maybe he just needed a little stimulation. He never has many visitors.

SANDY

My father is a sick man! I want you to find him, arrest Will Gibson, and bring them home.

The Officer slowly puts his hat on adjusting it to a perfect fit.

OFFICER

Mrs. Sullivan, I understand that you're upset. But your father and his friend are two men who walked on the moon. I am not going to be the one who throws them into jail just for driving around with his old pal.

SANDY

Then I'll bring them back myself.

Sandy exits the room, slamming the door behind her.

Marion fishing for business.

MARION

So Officer, thinking of retiring soon?

CUT TO:

INT. HOTEL ROOM - SAME MORNING

There is a loud banging at the door. Will stirs from beneath his blanket. Will slowly pushes himself up on one elbow. Jack is in the other bed watching an exercise program on TV. Will is confused by the banging.

He sits up.

WILL

Well, Jack, I think maybe we have been caught.

(knock)

Coming!

(another knock)

Just break it down, if you're in that much of a hurry!

He crosses to the door in a T-shirt and boxer shorts. He opens the door to reveal BRENDA DAVIS (70's), the widow of Doc. Brenda is puffing on a vape pen as she leans against the doorway. She is a smart, worldly, tough woman. She removes her sunglasses and looks Will up and down.

BRENDA
Be still my beating heart.

JACK
Who is it?

WILL
Well, when we landed in OZ our house must have missed the witch.

Brenda blows smoke into Will's face as she enters the room.

BRENDA
Jack, it's Brenda.

She crosses to Jack and kisses him.

BRENDA (cont'd)
Willy, could you bring my bag inside, please.

Will stares at the large suitcase.

WILL
On vacation?

BRENDA
Not yet. Thought you might take me with you.

Will shuts the door leaving the luggage outside.

WILL
Sorry. There are laws about transporting endangered species...

BRENDA
Will, sweetheart, I need a ride. I don't like to drive on long trips by myself. So why don't you pretend like you have a heart and take me with you.

WILL
How did you find us?

BRENDA
Jan told me.

Will sits on his bed, and Brenda snuggles up to Jack.

WILL
Of course.

BRENDA

We wives must stick together.

She notices Jack's silence.

BRENDA (cont'd)

Hey, Jack, I heard that you're a mess now. How are you doing?

JACK

Got some dental floss. Mint Flavored.

BRENDA

You're doing better than I am.

Will points to the bathroom.

WILL

Jack you need to get ready. The razor and shaving cream are still in the bag. There's a towel beside the sink.

Jack climbs off the bed and trudges into the bathroom. Brenda makes herself very comfortable.

BRENDA

Will, come on. I spent a lot of money to get here.

WILL

How?

BRENDA

I bought a ride.

WILL

You took a three hundred mile cab ride from Chicago?

BRENDA

Well, Colonel Dinosaur, I took an Uber not a cab, and I gave him a very good tip.

WILL

Let's see. You could have just flown.

BRENDA

I have too much metal in my body for the metal detectors at airports. Also, I didn't want to miss getting in on the buddy trip of a lifetime?

WILL

A buddy trip is typically for buddies?

BRENDA
 (ignoring him)
 Why didn't you fly? I thought flyboys
 flew everywhere.

Will turns away from her.

WILL
 I don't have the eyes I used to have.

BRENDA
 Jan already told me that you lost your
 license. And, here's my favorite part,
 you're banned from most airlines. No
 flying for you.

WILL
 Then why ask?

BRENDA
 Humiliation factor.

WILL
 Your specialty.

BRENDA
 C'mon, Will. I just want Doc to be
 represented. By his family. Me. I owe
 him. And when I heard you were near, I
 thought you could help me get there.

Will begins to pack up his bag.

WILL
 Sorry. There's only a crew of two on
 this mission.

Suddenly, there is a loud thud from the bathroom.

WILL (cont'd)
 Jack!

Will rushes in as Brenda follows.

INT. BATHROOM - MORNING

Jack is lying on the floor with blood pooling beside his
 head. The razor is near. Jack is confused. Will falls to his
 knees and lifts Jack's head into his lap. There is a cut on
 one side of Jack's face.

BRENDA
 Oh my God! What should we do?

WILL
 Jack, can you hear me?

Jack is quivering uncontrollably.

JACK
My pills!

WILL
Pills? What pills?

Brenda kneels down holding a towel over the cut on Jack's face.

JACK
Medicine...

WILL
I didn't know you had pills.

BRENDA
(stunned)
You tunnel the guy out of the joint and you didn't bring his medication?

WILL
How did I know?

BRENDA
The first clue should have been the hospital he was living in!

WILL
Call the front desk. Find us a doctor.

Brenda rises to her feet and goes to the phone.

WILL (cont'd)
Hang on, Jack. We'll get you fixed up.

CUT TO:

INT. SANDY'S HOUSE - BEDROOM - DAY

Sandy is throwing clothes into a suitcase while her husband, PAUL watches. Paul, kind, athletic and loving, sits helplessly in a chair.

PAUL
And if you find them?

SANDY
I'll bring Dad home.

PAUL
What if your Dad doesn't agree with that?

SANDY
He doesn't understand. I'll take control.

PAUL

You've been taking control for ten years. Maybe he needs to be out of control... for awhile, and you need a rest.

Sandy stops her frantic packing and stares at him for a moment.

SANDY

So does that mean I should let my sick father be dragged across the country?

PAUL

By his best friend? Why not?

Sandy is speechless for a moment.

SANDY

You know... all my life I have seen plans canceled, missions scrubbed, things gone awry, because someone couldn't control the situation. My father never had control. He was always too busy running towards danger head first.

Paul stands and faces her.

PAUL

Is that it? Your father is another thing to control? Must keep order. Fly straight. Come on, Sandy.

Sandy turns away, but he rushes to her.

PAUL (cont'd)

Stuff happens. You flew shuttles until NASA didn't agree with you. Once... and you were gone. Afraid you lost your control. Your father gets sick. He loses control, and you can't bear to watch it.

Sandy breaks away from his grasp.

SANDY

I put him in that home, because he needed constant attention. Care I couldn't give.

PAUL

I never said anything about the home.

Sandy is caught off-guard.

SANDY

That's what you were going to say.

PAUL
Oh, I see. Now you can control my
thoughts, too?

SANDY
Listen, Paul. I'd really love to stick
around and argue for a while, but I
have to catch up with my dad.

Sandy closes the suitcase and latches it shut. She carries it
to the door.

SANDY (cont'd)
And you know, maybe I am too
controlling, but I've managed to keep
this family running pretty smoothly.

Sandy walks out of the room. Paul sits on the bed.

PAUL
(to himself)
I never said you didn't.

Paul falls backward on the bed. He sighs.

CUT TO:

INT. DOCTOR'S OFFICE - DAY

Jack is sitting on the examination table. He seems fine. He
is happy and alert. Will is in the corner of the room. He is
terrified.

JACK
Would you have brought me along, if I
had told you?

Will stares blankly at the eye chart on the wall.

WILL
No.

JACK
I needed this trip. I needed to be
again. Not just a memorial... a
memory... I needed to see and hear and
talk the talk.

WILL
Jack, I'm so sorry.

Jack crosses to Will and takes him by the shoulders.

JACK
You did a lot of things to me, but you
didn't make me sick.

WILL
I'm going to make sure you get your...

JACK
(sings)
Just make sure we have an adventure.

DR. FRANK, an elderly man, enters. Frank is slow, calm, and thorough. He is carrying a bottle of pills.

DR. FRANK
Col. McDeavy, I think these will do
you.

JACK
Thanks.

Frank turns to Will.

DR. FRANK
I finally got through to Happy
Holidays...

WILL
Far Horizons...

DR. FRANK
And I spoke with their physician.

The doctor stares at Will for a moment.

DR. FRANK (cont'd)
(to Will)
I'm sorry. This is for Col. McDeavy not
for you.

JACK
It's all right, Doc. He can hear all
this.

DR. FRANK
Well.. there's a lot going on. Are you
in any pain?

JACK
No more than usual.

WILL
Can you give him something?

DR. FRANK
Might be past that.
(to Jack)
You really need to be in a... well,
some place where things can be
monitored.

JACK
I've been in that place for a while
now. Time to see other places again.

DR. FRANK

Well...

JACK

Listen, it's going to happen to us all,
just a little sooner to some of us.

WILL

Is there anything...?

DR. FRANK

Make sure he stays on the pills.

WILL

They'll make him better?

JACK

"Comfortable."

DR. FRANK

Yes. Exactly.

(To Jack)

And you should stay on a pretty strict
diet of no fat, no fried food, plenty
of fruits and vegetables.

Will pulls the doctor aside.

WILL

Doc, that's impossible. He loves junk
food. I've tried.

DR. FRANK

I guess you should have thought of that
before you took this road trip.

Will stares at the doctor for a moment.

JACK

I just wanted to have one last ride
with my friend.

WILL

(surprised)

Friend?

JACK

(To Will)

To be determined.

The doctor looks over at Jack.

DR. FRANK

Again make sure he takes those pills.

The doctor turns and walks to the door.

WILL
You aren't calling the family?

He goes to exit the examination room, but suddenly turns back.

DR. FRANK
What can I do? HIPAA. It's the law.
Can't say a thing.

The doctor smiles and exits.

DISSOLVE TO:

EXT. SMALL TOWN OFF OF HIGHWAY - INDIANA - LATER THAT DAY

The Cadillac pulls off the highway and into the heart of this small town. The town seems centered around a single grassy park. There are shops, restaurants, hardware stores, a Walmart, a grocery store, and a small Italian restaurant.

INT. WILL'S CADILLAC - DAY

Will is looking at the restaurant as he steers the car around the city square. Jack peacefully stares out the window. He is wearing Will's clothes which don't quite fit. Brenda is in the back seat.

JACK
I hate this shirt. Looks pretty bad.

WILL
Well, thanks for that. It's all I packed. We'll get you some clothes later.

BRENDA
Well, who knew that when kidnapping someone you really need to pack a bag.

WILL
I'll know that for my next crime wave.

JACK
Lunch?

WILL
Here we go! Italian!

EXT. AN ITALIAN RESTAURANT - DAY

The Italian restaurant is settled snugly between an arts and crafts store and a dry cleaners.

INT. WILL'S CADILLAC - CONTINUOUS

Will turns the ignition off and removes the keys.

WILL
How 'bout I buy you a big plate of spaghetti?

JACK
I'd like a burger.

Will opening the car door.

WILL
What?

JACK
A burger. I want a big burger.

Brenda gets out of the car.

BRENDA
(To Jack)
Come on. We'll get a little salad and...

JACK
I'd really like a burger. I've wanted one for a long time.

EXT. SIDEWALK IN FRONT OF THE RESTAURANT - DAY

Will and Brenda cross to the door of the restaurant before they notice that Jack is still in the car.

Will waits for a moment, and then he reluctantly walks around to the passenger side of the car.

WILL
Jack. Come on.

Jack sits staring at him from behind the car window.

WILL (cont'd)
I'm hungry, Jack. Let's go. What do you say?

Jack mouths a 'no.'

WILL (cont'd)
Open your door, Jack.

Will tries to open the door. Jack pushes the 'lock' button.

WILL (cont'd)
C'mon, Jack. Don't be such a baby!

Jack mouths the word 'burger.' Will uncontrollably slaps the car window. Brenda looks around to see if anyone is watching. Will tries to use the key, but Jack keeps locking the door as soon Will unlocks it.

BRENDA
Let's just find him a burger.

WILL
All right. Fine. You want a burger.
I'll get you a burger...

He storms around to the driver's side of the car.

WILL (cont'd)
And when no one's watching, I'll shove
it down your stubborn throat.

Brenda smiles and waves at the people watching through the restaurant window. Will goes to open the car door, but it's locked.

WILL (cont'd)
Open the door, Jack.
(no response)
Jack, open the door.

No response.

WILL (cont'd)
Open the door, Jack.

People on the street stop and turn to watch the scene. A WOMAN, escorting her elderly GRANDMOTHER, hurries her to safety.

BRENDA
(to the Grandmother)
So sorry. Lover's quarrel. You know how
newlyweds can be.

Jack taps on the window.

WILL
What is it, Jack?

JACK
(mouthing the words)
Are you mad?

WILL
No, Jack. I'm not mad at you. I was
mad, but I'm all right now. Open the
door.

Jack taps on the glass.

JACK
(mouthing the words)
Can we get a milk shake, too?

WILL
Open the door! Now!

Jack unlocks the door. Will swings the door open and gets inside. Brenda slides in the back.

BRENDA
 (looks up)
 You owe me big, Doc!

INT. WILL'S CADILLAC - CONTINUOUS

WILL
 Here's the rule. You are not allowed to ever lock the car door again. Understand?
 (Jack nods)
 All right. Let's go get you a burger.

Jack looks out the window.

JACK
 With extra pickles.

EXT. WILL'S CADILLAC - CONTINUOUS

Will guns it and the car shoots backwards out of the space.

CUT TO:

EXT. TRUCK STOP DINER - AFTERNOON

The flashing neon sign welcomes the trucks at this small roadside restaurant. The Cadillac fills a space perpendicular to the restaurant.

INT. DINER - AFTERNOON

Truckers fill the restaurant. Jack is nervously sitting alone. Will is on his cellphone at the opposite end of the long room. A pretty, but tired WAITRESS is wiping down the bar.

WILL
 (on phone)
 We're fine. How are you?

INT. WILL'S HOME - BEDROOM - CONTINUOUS

Jan is lying in bed reading a series of papers. She has her phone on speaker mode.

INTERCUT:

JAN
 I was worried. Sandy called. Said you kidnapped Jack.

WILL

Everyone keeps using that word. I did not kidnap him. I just took him out. For awhile. I'll put him back.

JAN

But Sandy told me that Jack's been sick. Real sick...

WILL

Listen, I just wanted to let you know that we're somewhere in Indiana.

JAN

I'm glad you're okay. I love you, Will. Be careful with Jack.

Jack is now confused. From across the room, Will sees the Waitress approach Jack. Jack seems unable to deal with her, and he becomes agitated. Will waves to Jack to assure him. It doesn't work.

WILL

(into the phone)
I love you. Gotta go.

Will hangs up.

JAN

Will? Will, are you there?

BACK TO:

INT. DINER - CONTINUOUS

Jack is rocking back and forth breathing heavily. Brenda comes out of the bathroom, looking at them like "what now?" Jack is losing control as Will, frantically, tries to calm him. TWO TRUCKERS have stopped eating their meals and have turned to watch the commotion. The Waitress is scared.

WAITRESS

I didn't do anything!

Will sits beside Jack and puts his arm around him. Brenda gives the Waitress a wave to calm down.

BRENDA

No one said you did.

WAITRESS

I just wanted to know if he needed a refill on his coffee.

Jack is still upset.

WILL

Well, obviously I think he's had enough caffeine for the night.

JACK
I can't catch my breath.

WILL
Fine.

Jack knocks the silverware off the table and onto the floor.
The Waitress steps back.

WAITRESS
Is there something wrong with him? Is
he contagious?

BRENDA
No! He's fine.

WILL
Just a little rheumatoid... asthma.

JACK
... the simulator.

WILL
(whispering)
Jack, you're getting light headed.
There are no simulators here.

JACK
My clothes feel so...

Will unbuttons Jack's shirt.

WILL
Let's just take deep breaths.

JACK
Doc wants us to go again. Docking.

WILL
We'll practice docking later.

JACK
I'll get it right.

WILL
You always did.

BRENDA
Let's all just calm down.

The Waitress walks back behind the counter. She turns to the
Truckers.

WAITRESS
That old geezer is whacked. A few
marbles missing.

The Truckers laugh flirtatiously with the young girl. Will holds Jack until he settles down. The Truckers continue to watch.

TRUCKER 1
Maybe he had a Geritol overdose.

The Truckers snort with laughter. Will answers him without turning his head.

WILL
All right. You boys have had your fun.

BRENDA
Nothing to see here.

The Truckers look irritated by the comment. Jack knocks a glass of water over. The Waitress leans over the counter.

WAITRESS
I'm not cleaning that up.

TRUCKER 2
Hey, Grandpa, why don't you, the nut job and your girlfriend hit the road.

Will releases Jack and slides out of the booth. Jack finally begins to catch his breath.

WILL
He's just a little shaken up. All right?

BRENDA
Girlfriend. I love it!

TRUCKER 2
You're ruining my dinner.

Will takes some paper napkins from the holder on the table and mops up the water.

WILL
Yeah, when I was growing up, I remember how the hogs hated to pull their heads out of the feeding trough once they got started.

Trucker 2 jumps off his stool. Trucker 1 places his hand on his friend's chest to hold him back.

TRUCKER 1
Whoa! You're talkin' pretty bold for a man your age.

Will smiles turning slowly.

WILL

A man my age can still beat the stuffing out of a man your age... any day of the week.

Trucker 1 jumps off the bar stool.

TRUCKER 2

You wanna get hurt, Mister?

BRENDA

I'm just going to put this out there... 'bad idea.'

TRUCKER 1

Is your old lady going to help you or are you going to do this alone?

Will hits the trucker with a right to the solar plexus. He falls back. Trucker 2 scrambles to help his friend to his feet.

WILL

First, the old lady...

BRENDA

Excuse me?

WILL

The lady deserves an apology from you.

The Trucker tries to catch his breath.

WILL(CONT'D) (cont'd)

Secondly, this man flew fifty-three combat missions in Korea, tested twenty experimental aircraft, and walked on the moon. And I don't think a two bit, country bumpkin with mustard on his face...

Trucker 1 wipes the mustard and blood from his chin.

WILL (cont'd)

Has the right to make fun of him just because he's a little older, and a lot more tired than he once was.

The Truckers look at each other and laugh.

TRUCKER 1

You lying old... I'm going to beat the...

WILL

Oh yeah, and if my friend did choose to join into our little argument, he's a crazy man when he fights.

Jack rises, unfolding into the image of the tall, menacing figure he once was.

Trucker 2 lunges for Will, but Jack is suddenly between the two men. Jack pushes the trucker back a step. Trucker 2 takes a swing at Jack, but Jack steps aside and pushes the man down to the ground.

Will prepares for the worst.

WILL (cont'd)
Just like the bars at Cocoa Beach...
hey, Jack?

JACK
I miss it.

BRENDA
I tries to tell them it was a 'bad
idea.'

They all smile at each other.

From the kitchen, WALTER (45), strong, smart, determined African-American enters.

WALTER
All right. Who started it this time?
And whoever it is will pay for every
salt shaker, sugar jar and window that
gets broken.

The Waitress leans calmly on the counter.

WAITRESS
Well, Walter, these two old guys say
they've been to the moon.

Walter sets the tray down and walks closer to where Jack and Will are poised for the fight. He stares at them for a moment.

WALTER
Heaven above. I don't believe it.
Carol... get these men whatever they
want. And It's on the house.

The Waitress almost falls over. The Truckers are even more confused than before.

TRUCKER 1
Walter, you know these guys?

Walter rushes from behind the table and helps Will and Jack to their seats.

WALTER

I'm a huge space buff. Collected every patch from all the missions. Got the stamps with your faces on them.

The Truckers almost faint.

TRUCKERS TOGETHER

Stamps?!

WALTER

I got photos and newspaper clippings. And you're here... in my restaurant. I can't believe it.

The Waitress rushes over to the table with coffee. The Truckers sheepishly move to Walter.

TRUCKER 1

They are astronauts?

WALTER

(beaming with pride)
Last men to walk on the moon. In my restaurant. No one's going to believe it.

Walter moves back to the kitchen. The Truckers approach Will and Jack.

TRUCKER 2

Listen, Mister... sir. I'm sorry for all I said.

TRUCKER 1

Yeah, we get to yellin' before we really know what we're saying.

WILL

Why don't you have a cup of coffee with us?

The Truckers are stunned.

WILL (cont'd)

Is that okay with you, Jack?

JACK

A-okay.

Jack sits in the booth.

BRENDA

Fine with me, too. If anyone cares.

The Truckers run to the counter and carry their half eaten meals with them. The Waitress shyly walks up to Will.

WAITRESS

Can I take your order?

Will stares at the frightened girl for a moment. She is embarrassed by her earlier behavior. Will smiles at the girl letting her off the hook.

WILL

Surprise us. We'll go with your recommendation.

The Waitress understands and smiles. She slowly walks into the kitchen looking back at Will as she goes.

BRENDA

Will, you've still got it. Naturally, I am surprised that anyone would want it, but it seems it's still there.

JACK

Damn, right!

Will and Jack sit back in their seats comfortably and begin telling their stories of times gone by. Brenda is squeezed in between the truckers who listen attentively like schoolchildren in class.

EXT. PARKING LOT - OUTSIDE OF VANDALIA, IL - AFTERNOON

Sandy Sullivan is scanning her iPhone. Her car is parked sideways in the parking space.

INT. CAR - CONTINUOUS

Sandy calls home.

INT. SANDY'S HOME - BEDROOM - CONTINUOUS

The phone rings several times, until finally, the answering machine picks up the call. Sandy's voice is heard.

SANDY (V.O.)

Hello, you have reached the home of Sandy and Paul Sullivan. Neither Paul, myself nor any of our brood are home right now. So just leave a message. Bye.

BEEP.

SANDY'S (V.O.)

Paul, this is Sandy. I just wanted... well... I just wanted...

INT. CAR - CONTINUOUS

Sandy leans against the car window staring up at the streetlight.

SANDY

I just wanted to say that... he's my father, and I owe him.

(beat)

I don't want to control everything, ... But I do want order. I need it. I need you. I wish you were there... I wish you were here.

INT. PAUL'S BEDROOM - CONTINUOUS

Paul has been sitting on the bed listening to the entire conversation. He fights back the urge to pick the receiver up and speak with his wife.

SANDY (V.O.)

So we could talk. But you're not... so we won't. Kiss the kids for me. Well, I'd better go. I've got to catch Butch Cassidy and the Sundance Kid.

Paul laughs at the joke.

SANDY (V.O.)

I'll call again. Bye.

A dial tone is heard.

INT. DINER - LATER

The customers are sitting on the counters, the tables, the jukebox, and the chairs gathered around Will and Jack and Brenda. The waitress leans, flirtatiously, into Jack.

JACK

So, on the moon, we could see a million stars for every one that you see on earth... it changes you. It's like looking into the majesty of God. Changes you forever.

Will pats Jack on the back and continues the story.

WILL

We were standing on the moon.

JACK

Beautiful... gray.

WILL

A fine powder.

JACK

We knew that man would never...

WILL

... be able to view the universe the same as before.

JACK
And we were a part of it.

WILL
Just lookin' up at the big blue marble.

JACK
Thinkin' about home.

WILL
So we climbed aboard.

JACK
Trouble.

WILL
I said, "Jack, you've got to get your
head down."

JACK
I thought it was down, but...

WILL
But not enough.

JACK
Not enough.

The Truckers lean forward nervously.

WILL
A sealing latch was broken clear off.

JACK
Sitting on the moon with no way to shut
the door.

There is a GASP from the crowd.

WILL
Low on oxygen.

JACK
No water.

WILL
We were in trouble.

There is a pause. Finally one BRAVE TRUCKER, with a long
beard, flannel vest and NAPA cap, breaks the silence.

BRAVE TRUCKER
What happened?

Will and Jack look at each other, and then they turn and
speak in unison.

JACK AND WILL
We died.

The Trucker looks stunned. The crowd erupts with laughter. The man smiles awkwardly. Will reassures the trucker.

WILL
 Seriously. We used the cap from a ball point pen.

JACK
 Snapped it right in, and the door shut tight as a drum.

Will removes a blue pen from his pocket.

WILL
 Always carry one to this day.

BRENDA
 Okay, boys. Time to get back on the road.

The truckers applaud. Will, Jack and Brenda get up to leave, shaking hands as they go.

CUT TO:

INT. SANDY'S CAR - REST STOP - LATE AFTERNOON

Sandy pushes the empty chicken box and partially eaten fixings across the car seat. Struggling, she looks at google maps on her phone. She traces her route with her finger. She mumbles to herself...

SANDY
 Where are you now?

CUT TO:

INT. DEPARTMENT STORE - MEN'S DRESSING ROOM - LATE AFTERNOON

Will pushes open the door of the dressing room and finds Jack standing before the mirror. Jack is wearing a polo shirt, khaki pants, and new shoes. Everything still has the tags. He stands motionless.

WILL
 What do you think?

Will enters the small space and closes the door behind him.

BRENDA (O.S.)
 What's happening, boys?

JACK
 Will, look at me.

Will looks at Jack's reflection in the mirror.

WILL
You look great. The other clothes are
already bagged up and ready to go.

Jack looks sadly at his hands.

JACK
I wanna go back.

WILL
Go back? Why?

JACK
I look like a goddamn giant wrinkle.

Will sighs and stares at Jack for a moment. Will squeezes
beside Jack.

BRENDA (O.S.)
Is someone calling me? I heard 'giant
wrinkle'?

Brenda pops into the dressing room with the two men. The
image of the three is seen in the mirror.

JACK
I look like shit.

BRENDA
Jack, a couple of years ago, I got up
and found my stomach still lying in
bed. I was tired, depressed, and old.
So that day I decided I could either
sit in a rocking chair until I wasted
away, or I could throw my sagging boobs
over my shoulder, pick myself up, and
start fighting for the time I had left
on this Earth.

Jack wipes a tear from his face.

JACK
I think I'm still in that rocking
chair.

Brenda puts her arms around Jack.

WILL
You know what I see when I look in that
mirror?

JACK
Three old farts crammed into a dressing
room in the middle of the night.

WILL
Exactly.

JACK
Is that it? No inspirational message.

WILL
At least we're still alive?

JACK
That's it?

WILL
At least we're still alive!

BRENDA
Well, it's no "remember the Alamo," but
it'll do.
(proudly)
At least we're still alive.

ALL THREE
At least we're still alive.

CUT TO:

INT. THE CADILLAC - DUSK

Speeding down the highway. Jack is wearing his new clothes and has his head sticking out the passenger window.

JACK
(pointing to the moon)
It just feels like we should be able to
get back up there.

Will pushes the accelerator down, and the car lurches forward.

WILL
We'll definitely have to pick up speed!

Brenda is laughing from the backseat.

EXT. HIGHWAY - SAME

The car passes by a sports car dealership. There is a red, convertible Camaro sitting up on a display stand.

INT. WILL'S CADILLAC - SAME

Jack and Will look back over their shoulder as they notice the Camaro. Brenda sees the look in their eyes.

BRENDA
Boys, no!

EXT. SPORTS CAR DEALERSHIP - LATER

Will's Cadillac is parked by the sales office. Cars of every shape and size adorn the asphalt lot.

INT. SHOWROOM - NIGHT

The showroom is cluttered with shiny new automobiles, some sports cars and some sedans. A SALESMAN, dressed in a dark suit and a mismatched tie and shirt, is standing with Will, Brenda, and Jack.

SALESMAN

I'm glad you caught me. I was just about to close up for the night.

JACK

Let's get going.

SALESMAN

In a hurry... are you? And you're sure about your choice?

WILL

We're sure.

SALESMAN

I know you think you want that car. And she is a beauty. But I just have a feeling that one of these larger cars might be what you need.

WILL

We need the Camaro. In red.

SALESMAN

Like I said... it's a beauty. But it's not an easy vehicle to get in to. Seats are mighty low.

BRENDA

I've been lower.

SALESMAN

And I'm not arguing that point... however, control is also a factor.

WILL

We'd like to take it for a spin.

The salesman leads them onto the lot.

EXT. LOT - NIGHT

The over-head lighting illuminates the entire area. The Salesman is standing beside the RED CAMARO.

SALESMAN

I think once you're behind the wheel,
you'll want to see the sedan. One that
responds to a gentler touch.

INT. RED CAMARO - CONTINUOUS

Will climbs in the driver side. The Salesman lowers himself into the passenger side. Will starts the engine. Brenda and Jack are watching from the lot.

SALESMAN

And you might want to fasten those
seatbelts. This baby has quite a large
engine, and I wouldn't want you to get
knocked around too much.

Will throws the car in gear.

EXT. RED CAMARO - NIGHT

The red Camaro shoots across the lot. The car weaves between parked vehicles, and then darts out onto the open road, into the traffic, barely missing a truck.

The red Camaro races down the street, and then spinning in a swirl of smoke from the burning tire rubber, Will turns the car around and heads back. They screech to a halt beside the Cadillac.

INT. RED CAMARO - CONTINUOUS

The salesman's face is frozen in horror as he clutches the dashboard. Will is smiling.

Brenda leans in the open passenger window and Jack leans in the driver's side window.

ALL THREE

(simultaneously)

We'll take it.

EXT. DEALERSHIP - LATER THAT NIGHT

The red Camaro pulls out of the lot. Will's white Cadillac has been left behind. The salesman is already putting a 'For Sale' sign in the Cadillac's window.

INT. RED CAMARO - NIGHT

Will, Jack and Brenda are sitting in the new car as it zips toward the highway. Will pushes a button and the sunroof opens, revealing the bright glow of the greenish moon. Jack begins to laugh.

WILL
What the hell's so funny?

JACK
At least we're still alive.

Will pushes the accelerator down, and the car lurches forward.

WILL
Roger that one-hundred percent!

Brenda's waves her arms out the roof.

EXT. RED CAMARO - HIGHWAY 70 - NIGHT

The shiny red torpedo-like auto shoots onto Highway 70. It zips past three or four cars immediately. Finally, it disappears over the horizon.

They yell in unison...

ALL THREE
At least we're still alive!!

EXT. MOON - NIGHT

A broken halo glows around the moon. A few oddly shaped clouds float beneath the green orb absorbing the light within their folds.

EXT. TRUCK STOP - OHIO - LATER

Sandy pulls off the highway into the same truck stop that her father had previously visited. There are five or six trucks parked in neat rows to one side. Sandy parks her car and enters the restaurant.

INT. DINER - DAY

Sandy approaches the counter and sits on one of the stools. The same young Waitress is on duty. Sandy looks the small menu over, and then replaces it on the counter between the napkin holder and sugar container. The Waitress returns to the counter, takes a wet rag, and wipes the counter clean.

WAITRESS
Do you know what you'd like?

SANDY
Yeah. Give me the chicken salad on rye,
chips and a Coke. Lotsa ice.

WAITRESS
Everything on your chicken?

SANDY

Lettuce and tomato. No mayonnaise.

The Waitress returns her smile, turns and crosses to the kitchen. Sandy stops her.

SANDY (cont'd)

By the way, have you seen two old men come through here.

The Waitress stops but does not turn.

SANDY (cont'd)

Both in their eighties? One of the men may have seemed a bit odd?

The Waitress slowly turns around.

WAITRESS

The astronauts? And the lady?

SANDY

(stunned)

Lady? Not sure about that one... but they were definitely astronauts. They were here? When?

WAITRESS

Why?

SANDY

It's my dad.

The Waitress crosses back to SANDY.

WAITRESS

So you're Sandy?

SANDY

Yes, but...

WAITRESS

He is doing all right.

SANDY

Great. I've been worried sick.

WAITRESS

You shouldn't worry. They're having a good time.

SANDY

(annoyed)

My father's a sick man. He doesn't need to be trotting half way across the country.

WAITRESS

Maybe that's exactly what he needs.

Sandy looks away from her trying to stay calm.

SANDY
Listen, could I get my sandwich? I need
to get going.

The Waitress slowly walks into the kitchen. Through a small rectangular pass-through window, she is seen speaking with Walter. Suddenly, she reappears.

WAITRESS
Be ready in a minute.

SANDY
Fine.

The Waitress strolls over to the two Truckers by the window and speaks with them. These are the same two Truckers whom Will and Jack had encountered the night before.

Walter enters from the kitchen and throws the wrapped sandwich on the counter in front of Sandy.

WALTER
Let 'em be.

SANDY
Excuse me?

WALTER
Let 'em be! They need their space.

Walter exits into the kitchen.

Sandy lifts the bagged lunch and pulls out her wallet. Briefly she looks the check over and places a twenty on the counter. Sandy calls back to Walter in the kitchen.

SANDY
He's not well.

The Waitress grabs the money and the check, and she rings the order up. She places the change on the counter, and without looking at her, she exits to the kitchen.

SANDY (cont'd)
(sarcastically)
Nice meeting you too.

She leaves a tip and turns to exit. Everyone in the restaurant is staring coldly at Sandy.

EXT. PARKING LOT - CONTINUOUS

Sandy stands staring, car keys in hand, at her car which has been completely boxed in by two large semi-trucks. She turns to re-enter the diner to ask for assistance, but as she does, she sees the Truckers laughing and waving through the glass.

SANDY
 (to herself)
 Houston, we have a problem.

EXT. HIGHWAY - NEAR CINCINNATI, OH - DUSK

Large rest and service areas are located on both the eastbound and westbound sides of the large roadway. Restaurants, fast-food joints, souvenir shops and gas stations are abundant.

EXT. FOOD MART AND SERVICE STATION - DAY

Will steps from the small quick mart and stretches. He is obviously in pain. He rubs his lower back. Brenda exits the market and takes a puff of her vape pen.

BRENDA
 Too long in the car. That has lower back pain written all over it.

WILL
 Thank you, Doctor.

BRENDA
 I thought for sure that you'd know better. Stop every now and then and stretch.

Will tries to straighten up.

WILL
 I guess you don't know me as well as you think you did.

BRENDA
 It sure would be a lot better for your back. If you took your time...

She takes a bottle of pills from her purse.

BRENDA (cont'd)
 Here. Take one of these. It'll help.

Will is frightened by the size of the tablet.

WILL
 What are they?

BRENDA
 I call them 'big mama' pills. It's a horse size dose of Ibuprofen.

Will takes the pill. She puts the pills away but removes a pill dispenser which separates pills by dose and days of the week. She empties a handful into her mouth and swallows.

WILL
 Geez, Brenda, what was that?

BRENDA
Punishment for my younger days.

WILL
Do you need all those?

BRENDA
What I need I don't get anymore, so I choke down eight to ten pills to make up for it. A few to keep the heart pumping, a couple to make the blood thin, one to calm the nerves, and a big one to keep me from growing hair on my chest.

(Pause)
I had a heart attack a couple of years ago. They gave me a 60,000 mile tune-up.

WILL
I didn't know.

BRENDA
I was going to mail invitations, but Hallmark doesn't have a 'chest-cracking' card.

WILL
I'm sorry.

BRENDA
(taking a puff)
I'm not allowed to smoke...

She blows the smoke out through her nose.

BRENDA (cont'd)
... eat anything, drink anything.

Will leans against his car.

WILL
But you do.

BRENDA
Only the vape. A girl's gotta have one vice.

WILL
It must have been difficult to go through the surgery alone.

BRENDA
The male nurses kept me going.

Will uncomfortably tries to make up.

WILL
You look great. I mean that. You always did.

BRENDA
(smiling)
I've still got it. It's all a little lower, but I've still got it.

Jack steps from the tiny grocery store carrying an arm-load of junk food: Twinkies, potato chips, candy bars and soda pop.

JACK
Let's go see Doc.

Brenda stares at Jack, puzzled by his statement.

WILL
I'm ready.

JACK
I can drive if you need me to.

WILL
Not if my life depended on it.

Jack smiles and crosses to the car. He sets his food up meticulously on the dashboard. He slides into his seat. Will moves to the car, but Brenda grabs him by the arm.

BRENDA
Should he eat all that? He's not looking well.

WILL
Jack, tell you what. I let you eat that junk now, but for dinner, you'll have a big green salad.

JACK
No way... no how!

WILL
Good. I think my 'in-car care' is going very well.

BRENDA
(changing the subject)
Hey, boys. You know how you miss all that flying crap? All your 'aerobatics'? I got an idea.

Brenda points to a billboard for King's Island Amusement Park.

CUT TO:

EXT.- AMUSEMENT PARK- ROLLERCOASTER- LATER

Sandy, Jack and Will are strapped into a rollercoaster. They are flipped over and turned upside down and jerked from side to side. The coaster flies along the modern track screaming into a tight turning roll and then plummets.

The three are laughing as the coaster spins hard left, hard right, rolling into vertical, flipping into a dive.

The ride comes to an end. They all three seem like children again.

MONTAGE

*Brenda is walking between the boys. She's eating cotton candy.

*Another coaster. This time the two boys are suspended from the beneath the rails. They are whipped right and left.

*Brenda is perched on a carousel horse as the ride gently rotates. Jack and will stand shoulder to shoulder watching her on the carousel before they turn to sneak off to another rollercoaster.

*All three plummeting on log flume into the spray of water below.

*Jack is eating a double decker burger as Will watches in disgust.

*One more coaster ride for the guys.

*The three exit the park. They are exhausted but energized at the same time.

OUT OF MONTAGE

EXT. SANDY'S CAR, NEAR CINCINNATI - LATER

The car passes by the smoke stacks of a factory. The sun is fighting to appear from behind the clouds of smoke. Music is heard from Sandy's radio.

INT. SANDY'S CAR - DAY

Sandy adjusts the tuner on the radio trying to find an interesting song. Finally, she sets the control on a country station. A song begins to play. Sandy smiles as she remembers the song.

MEMORY:

BEEP.

WILL (V.O.)
 So we hope that all of you watching
 back home enjoyed tonight's tour of the
 Apollo 18 spacecraft.

JACK (V.O.)
 Hold up, Will. I have one more thing.

BEEP.

JACK (V.O.)
 I had one more thing I'd like to do
 before we sign off for the night.

BEEP.

JACK (V.O.)
 Sometimes we get so caught up in our
 own lives we forget about some of the
 people we care about... so I just
 wanted to say to my daughter, Sandy,
 that I love you and please forgive me
 for wanting to go to the moon so much
 that I missed all that you've been
 doing there on Earth.

BEEP.

JACK
 And as a tribute to my daughter, I've
 brought her favorite song with me.

BEEP.

The country song plays.

OUT OF MEMORY

INT. SANDY'S CAR - SAME

Sandy smiles.

INT. CAMARO - AFTERNOON

Will is cautiously maneuvering the car through a rainstorm
 while Brenda is talking from the backseat. Jack is reading a
 map. The rain beats on the convertible top.

JACK
 We're lost.

WILL
 Shut up. I know exactly where we are.

Brenda sits up and peers out the window. No one speaks, until
 Brenda breaks the silence.

BRENDA
I love the rain.

WILL
Well, you're not driving in it.

BRENDA
Doc and I used to sit outside in the
rain. We'd just pull up chaise lounges,
lie back and hold hands.

Jack looks up from his map.

JACK
Doc?

BRENDA
Yep.

JACK
I can't see that. Not "pull my finger"
Doc.

BRENDA
Well, NASA's Doc and my Doc were far
from being the same person.

WILL
We all were.

Brenda laughs to herself. Will tries to look at her in the
rear view mirror.

WILL (cont'd)
What's so funny?

BRENDA
Nothing.

WILL
What? You think Doc was the only one
with a human side?

Brenda pulls out a vape pen.

BRENDA
There may have been a few others.

WILL
Oh, I see. Jack and I are the machines.
Robots in a spacesuit.

She waves the vape pen as she talks.

BRENDA
I didn't say anything about Jack.

Jack smiles and looks back down at the road map.

WILL
Okay. So I'm the machine.

BRENDA
Don't get so upset. If that's your
personality, that's fine.

WILL
I happen to have a very warm side.

BRENDA
You're practically a wienie roast.

Jack interrupts the argument.

JACK
I think we're off course.

WILL
We're fine. I know exactly where we
are.

Getting back to Brenda.

WILL (cont'd)
Maybe some of us never give the other
person a chance to show off their good
side.

BRENDA
Fifty years not enough time for you to
get to know someone?

Jack speaks out again.

JACK
A hundred miles.

WILL
What Jack?

JACK
About a hundred miles off. We're lost.

WILL
We're not lost.

BRENDA
Listen, Will, Doc is gone, and my fence
is too old to be mended.

She takes a puff from her vape pen and blows it out. Will is
furious.

WILL
No smoking.

BRENDA
This isn't smoking.

WILL

If I can see smoke and smell smoke,
then it's smoking.

BRENDA

Too bad. I need it.

WILL

Not in my car.

BRENDA

Control freak.

WILL

What?

BRENDA

Always the commander of the mission.
It's always your crew. You run the
show. He was your friend. You made the
choices.

(beat)

When Doc ate, drank and slept. Every
choice was yours. When he came home to
me, and when he didn't.

WILL

You hate me because I made your husband
the best astronaut he could be.

BRENDA

He put me second on the list.

WILL

We were going to the moon!

BRENDA

And when you came back... who was there
waiting? The wives. Just the wives. Us.
Me.

WILL

I'm not going to apologize for doing my
job. I knew Doc, and I knew what he
wanted.

BRENDA

Oh, you did? You know what Doc was
like? No phone calls. No contact.

JACK

We're lost.

WILL

When you shared what Doc and I shared,
you know a guy.

BRENDA

Listen to yourself. I'm the one who stood beside him at every NASA event. I'm the one who stared into his eyes and worried about him dying on the moon. Suffocating inside his spacesuit. I'm the one who had nightmares every night for fifteen years. Dreaming of the moon air slipping inside his helmet. Imagining his skin bubbling from the pressure. Wondering what to tell the kids if they showed their father's death on national television. I was his wife, not you. I shared his life, not you.

Brenda stares ahead for a moment, takes another puff of the vape and blows it into the air in defiance.

JACK

(irritated)

We're lost.

WILL

Jack! We're not lost. We're on course. Straight line. In two minutes we'll be in Ohio. Now will you shut up?

EXT. HUNTINGTON, WEST VIRGINIA - DAY

A large green highway sign reads: HUNTINGTON, WEST VIRGINIA. The car zips beneath the sign and disappears into the distance. A bridge rises before them.

INT. CAMARO - DAY

JACK

I knew we were lost.

BRENDA

Two hundred thousand miles to the moon, but you can't find your way across Ohio?

EXT. SKY - DUSK

As dusk approaches, the moon rushes ahead of the darkness. The driving rain distorts the colors into an impressionistic blur.

EXT. CAMARO - NIGHT

Jack's face is seen through the glass of the window.

DISSOLVE TO:

EXT. SANDY'S CAR - NIGHT

Sandy's car slips into the passing lane as it approaches a slow moving truck.

INT. SANDY'S CAR - SAME

Sandy rests her head against the glass window of the driver's seat. On the glass of the window, the image is that of her father is superimposed over her own reflection.

BACK TO:

INT. RED CAMARO - LATER THAT NIGHT (RAIN)

The faces of the three travelers are illuminated by the headlights of passing vehicles. Empty junk food wrappers adorn the black dashboard. It's late, but they are all awake.

BRENDA

I can drive.

WILL

No. I'm fine. I need to make up some time.

BRENDA

You look tired.

WILL

I'm wide awake.

BRENDA

Fine.

(beat)

How you doing, Jack?

A car speeds past them in the passing lane.

WILL

Earth to Jack?

Jack doesn't say anything for a minute. He just stares out the window. Brenda puts her hand on Jack's shoulder.

BRENDA

Well he's still warm.

JACK

What?

WILL

We lost you for a moment.

JACK

I was thinking about the launch. Saturn five.

WILL

From fifty years ago?

JACK

Lying there on the seat. Feet above my head. Aimed toward Heaven. The engines ignite.

MEMORY:

INT. COMMAND MODULE - LAUNCH PAD, KENNEDY SPACE CENTER - 1971

From inside the capsule, the fire of the engines can be seen rolling up and over, tumbling near the tiny window. The three astronauts are seated, tilted on their backs.

Doc is in the center chair, Will is on the left and Jack is on the right. Jack can be seen smiling through the glass bubble of his helmet. They begin to vibrate.

WILL

(calling out)

Houston, we are a GO.

HOUSTON (V.O.)

Roger, Apollo 18, you are a GO.

JACK

This is beautiful!

DOC

All systems running.

HOUSTON

Roger, 18. All systems running.

EXT. ROCKET - DAY

The huge Saturn V rocket can be seen inching its way off the pad. Then suddenly it seems to streak into the sky.

INT. COMMAND MODULE - CONTINUOUS

The three astronauts are being shaken violently. Jack lets out a Texan howl!

WILL

Houston, we have cleared the tower.

HOUSTON (V.O.)

You are skirts up.

WILL

Roger.

DOC

First stage separation coming up.

HOUSTON (V.O)

Roger.

The shaking stops. There is a calm, and then suddenly the astronauts lurch forward as the first stage is released.

A few seconds later they are propelled back into their seats by the firing of the second stage engines.

JACK

What a trip!

OUT OF MEMORY

EXT. RED CAMARO - NIGHT

Jack's face is seen through the glass of the window. A tear streaks down his cheek.

INT. RED CAMARO - NIGHT

The headlights of the passing cars reflect off their faces. Brenda pulls out her vape pen. She stares at Will for a moment, and then slides it back into her bag.

BRENDA

C'mon, Will. Pull over. I'll drive.
You're exhausted.

WILL

Please, I've driven through a meteor
shower on less sleep. Trust me.

Will stares ahead at the road. Brenda lies back on the seat. Rain continues to pour.

EXT. HIGHWAY - NIGHT

The rain is falling, slamming into the pavement. The water is spilling off the sides of the road churning the ditches into rushing rivers.

INT. THE CAMARO - LATER THAT EVENING

Will is falling asleep at the wheel. The highway lines are barely visible through the heavy rain. Jack and Brenda are sleeping and have not stirred.

Slowly the car drifts into the next lane almost forcing a passing car off the road. Will jerks the steering wheel and sends his car back into his lane.

Again, Will's eyes close and the car drifts over the white line. A loud horn blares. Will swerves to avoid the passing truck causing the Camaro to shoot off the rain slick road.

EXT. BESIDE THE HIGHWAY - NIGHT

The Camaro spins off the highway, turning in the muddy ground, and slides sideways down an embankment to a gushing drainage ditch.

INT. RED CAMARO - NIGHT

Brenda and Jack are tossed about the tiny compartment.

EXT. DRAINAGE DITCH - NIGHT

A large drainage ditch is channeling the water from the mountain and away from the road, and, unfortunately, the Camaro lands in the middle. A flash flood has turned the tiny ditch into a rushing river. The Camaro sits sideways to the gushing water.

Suddenly, the passenger door springs open and Jack falls into the water. Brenda climbs out of the rear seat and falls out of the tilted car into the water.

INT. RED CAMARO - NIGHT

Will is momentarily stunned. He soon realizes that the passenger-side door is open and he is alone.

EXT. HIGHWAY - TOP OF THE EMBANKMENT - NIGHT

Cars drive by unaware of the drama unfolding down the hill.

DITCH

Jack surfaces for air. Brenda screams behind him. She is caught on a large tree branch. Jack tries to free her, but he doesn't have the strength. The water forces Brenda below the surface. Jack screams, and again tries to force the branch out of the water. He falls back, his chest heaving from the strain.

Brenda emerges from the muddy water. Jack desperately attempts to untangle her from the tree limb.

HILLSIDE

The muddy ledge above the ditch begins to collapse. Large chunks of rock and mud slide toward the drowning people.

DITCH

Jack forces his way through a large tangle of debris and finds a large board to use as a lever. Placing the board beneath the branch, Jack manages to hold Brenda above the surface.

Suddenly, the board explodes throwing Jack backwards into the growing stream. Brenda is ripped beneath the surface again by the weight of the tree branch.

Will charges through the water. He grabs Jack and drags him to higher ground.

JACK

Brenda! I can't... I couldn't do it!!

Will helps Jack scramble up the side of the hill, before he charges back into the stream.

Will moves to the tree branch, yelling for Brenda through the rain. He frantically feels beneath the surface searching for Brenda. Finally, Will dives under the water.

Silence. Rain.

Bursting from the waves, Will appears with a gasping Brenda. He pulls her to the muddy embankment.

Jack reaches out for Brenda's hand.

BRENDA

The car... our things...!

WILL

What?!

Jack shouts pointing toward the car.

JACK

The car!! It's slipping away!

Will turns to see the Camaro sliding sideways into the water channel.

Without hesitation, Will charges back into the water. The force knocks him down as he struggles to the open driver's side door.

He tries to start the engine, but it won't turn over. He tries again. No luck. One more time, and finally, the engine cranks to a start. Will pushes on the accelerator, but the tires spin uncontrollably in the mud.

Again, he tries, but the car continues to slide into the stream. Jack scrambles to the Camaro and forces open the car door.

JACK (cont'd)
Will!! Give up!

WILL
No!! I can save the car!!

JACK
It's no use!! Get out!!

Will ignores Jack and attempts to rock the car loose by throwing it into reverse, but, unfortunately, the car draws nearer to the edge. Will, getting an idea, climbs out of the car.

WILL
Jack! Get in... gun it when I tell you to!

Will pushes Jack into the driver's seat, and then Will trudges through the rain and mud to the rear of the car.

Will looks about, and then, suddenly, leaps into the rushing water. He pops to the surface carrying a large tree limb. The water is now up to his chest.

Dragging the log to the car, he places it behind the Camaro's back wheel. Bracing the branch with his weight, Will shouts:

WILL (cont'd)
Now! Go!!

Jack floors it, and the Camaro lurches forward up the hillside. Will is launched backwards into the newly formed river. The large branch pushes him beneath the waves.

Jack parks the car near the top of the hill, climbs from the seat, and slides down to Brenda.

Jack and Brenda sit helplessly on the muddy hill, staring through the driving rain.

Nothing. No sign of Will.

JACK
(screaming)
Will!

A shadow appears. It is Will moving toward them.

JACK (cont'd)
Who the hell do you think you are!?

WILL
We did it!!

JACK
You tried to kill yourself!

WILL
We saved the car! Our stuff!

JACK
Our stuff?! You risked your life to
save a coupla suitcases?

WILL
Hey, I saved the mission.

JACK
Bullshit! You just wanted to be a
goddamn hero! No one could drive but
you. No one in control but you. And now
you become Tarzan to save a car full of
crap!

WILL
I thought...

JACK
What would we have done? Brenda and I?
We were alone. We'd be alone.

Jack turns and struggles up the slope.

WILL
But I did it. We're fine.

JACK
You scared the hell out of me!
(beat)
Thirty years ago when I did what you
just did... you punished me. I
overreacted, and you ended my life in
space.
(silence)
What the hell?

Jack and Will stand staring at each other in the rain.

The silhouettes of Will, Jack and Brenda are seen against the
silver rain.

A police light flashes behind their car.

CUT TO:

INT. JAIL - MORNING

A large burly STATE TROOPER shuffles down the hallway.

STATE TROOPER
Okay. Everyone feeling rested?

JACK
Best sleep I've had in a while.

BRENDA
Jail. It was your second home during
the 70's.

JACK
Exactly.

STATE TROOPER
Last night...I thought you were a drunk
driver. But it looks like you were
just...

WILL
...old?

STATE TROOPER
I was going to say sleepy.

The STATE TROOPER opens the cage door.

STATE TROOPER (cont'd)
From now on, when the sun goes down,
make sure you stop at a hotel.

WILL
Yes, sir.

The STATE TROOPER smiles.

STATE TROOPER
And by the way, it's an honor to meet
you.

WILL
Thanks.

JACK
Yeah, thanks, Officer.

STATE TROOPER
It's honor, Mrs. Davis. Your husband
was an amazing man.

BRENDA

Yes, he was. Yes... he was.

CUT TO:

EXT. SERVICE STATION - MORNING

Brenda and Jack are sitting on a metal bench with old blankets wrapped around them.

A middle-aged, 'all business' MECHANIC is speaking with Will.

MECHANIC

She looks fine. Wet inside. Door's got a nice dent, but other than that she looks great.

WILL

How much do I owe you?

MECHANIC

Well, gimme a minute. I'll have to run inside and figure out your senior citizen's discount. Every penny counts.

MONTAGE:

EXT. SOMEWHERE IN VIRGINIA - HIGHWAY - LATE AFTERNOON

The Camaro zips along the highway I-81. Passing pastures and rolling hillside.

INT. WILL'S CAR - SAME

Everyone is riding in silence.

EXT. HIGHWAY I-81 - VIRGINIA CORNFIELDS - SAME

They pass the cornfields and barns.

EXT. HIGHWAY TO D.C.- LATER

The highway sign reads to Washington, D.C.

OUT OF MONTAGE:

EXT. WASHINGTON, D.C. - LATE AFTERNOON

The sun rises over the Capitol city. The red Camaro zips along the highway. Washington begins to grow in size as the car draws near.

INT. RED CAMARO - SAME

Brenda stretches like a cat on the tiny backseat. She yawns and sits up.

BRENDA
Have you dried out yet?

WILL
I'm a little soggy. How 'bout you?

BRENDA
I'm used to retaining water.

Brenda leans over the seat to peek at Jack.

BRENDA (cont'd)
Jack you okay?

WILL
Yeah. He called out Rose's name a couple of times last night. Once he started talking to her like she was alive.

BRENDA
To him... maybe she is there.

Jack sits up abruptly.

WILL
Hey, Jack, what's the matter?

Jack is staring out the window.

JACK
Let's see Doc.

Brenda sits back in her seat.

WILL
Doc's gone. He's not here. Do you understand, Jack?

Jack stares at Will for a moment, and then smiles. He points out the window to a big, brown Arlington National Cemetery landmark sign.

JACK
He's right over there.

EXT. ARLINGTON NATIONAL CEMETERY SIGN - DAY

The large sign indicates the entrance for Arlington National Cemetery.

EXT. BRIDGE OVER THE POTOMAC RIVER - DAY

The red Camaro swerves to the right to exit just as Sandy's car zips by heading straight over the bridge into D.C. They do not see each other.

EXT. ARLINGTON CEMETERY - DAY

Neat rows of white crosses dot the hillside. Brenda and Will can be seen standing among the immaculately groomed graves. Jack is kneeling beside the marker of Doc.

REVEAL -- THE GRAVESTONE

The small marker reads: Clarence S. "Doc" Davis, Astronaut, 1925-2001.

Will and Brenda stand off to the side.

BRENDA
It's pretty here.

WILL
Yeah. They keep it up nicely.

BRENDA
There's a lot of our friends already here.

WILL
Too many.

They stand, watching Jack, who seems to be carrying on a conversation with Doc's headstone.

BRENDA
Doc really loved you guys.

WILL
He loved you.

BRENDA
Yeah... but what you guys shared... that was something I never understood.

WILL
He was the best.

BRENDA
Funny. That's what he said about you.

Will looks at her in dismay.

BRENDA (cont'd)
He said you would always do what had to be done. No stopping you. You had a way of knowing what was right.
(pause)
Like with Jack.

WILL
What do you mean?

BRENDA

Taking Jack out of the program. After the mission. You knew he would do it again. Put his life in danger.

WILL

So... Doc thought I did the right thing?

BRENDA

The question is... do you think you did the right thing?

WILL

Jack and I... we come from a different place... he's passionate... spontaneous. That frightens me. But last night... I just reacted. I wanted to save the car... the mission... whatever the cost. I didn't think ahead. I didn't work it out. Jack knew a long time ago. He lived by his gut. I envy him.

Brenda walks over to a blossoming tree. Will crosses to Brenda.

WILL (cont'd)

Brenda...I'm sorry.

BRENDA

For...?

WILL

Taking Doc away. Keeping him away... from you. It all seemed so important at the time. But now... here... what we did seems so far away.

BRENDA

Col. Gibson? Is this a chink in your armor?

WILL

I don't know.

BRENDA

Don't stand over my husband's grave and tell me that his life, your life may not have been worth it! I don't care if you were astronauts or mailmen, stockbrokers or ditch-diggers. Someone along the way needed to buy stock and someone needed to have a ditch. So I sure as heck know that someone needed to explore the moon!

Will looks out over the rolling hills.

WILL
You sound like Jan.

BRENDA
She's a smart woman.

Brenda kneels down places her head on Doc's headstone. Jack kneels down as well, and places his forehead against the headstone. Will stands looking at the grave.

BRENDA (cont'd)
(to Will)
Please, Will.

Will kneels and lowers his head in prayer. Both Brenda and Jack raise their heads and look at Will.

INT. WASHINGTON MARRIOTT HOTEL - LATE AFTERNOON

The hotel lobby is bustling with people. There are large displays of space memorabilia. Across the entrance way to the lobby, large banners display the Apollo logo.

INT. HOTEL ROOM - LATE AFTERNOON

Will is looking out the window of the hotel. He is dressed in a rented tuxedo. He gazes at the large rippling United States flag which pulls at its pole trying to break free.

WILL
How's the penguin suit? I think my pants were at somebody's wedding. I've got rice in the pockets.

Jack is heard in the bathroom. Suddenly, there is a silence. Will notices the quiet.

WILL (cont'd)
Jack, are you all right?

Still there is no answer. Will moves quickly to the bathroom door, but he finds it locked.

WILL (cont'd)
Open the door.
(no answer)
All right. I'm going to break the door down, Jack.

No response. Will moves away from the door to build up his momentum and crashes into the wooden barrier. The door does not budge. Holding his arm and shoulder in pain, Will sits on the edge of the bed.

WILL (cont'd)
Okay. Now, I'm going to phone for someone to break down the door. And call a doctor for my shoulder.

The lock of the bathroom door clicks open.

INT. BATHROOM - LATE AFTERNOON

Jack looks at Will and helplessly lifts the tie. His mind cannot get his hands to form the knot.

REVEAL -- THE MIRROR

The reflection of Will standing behind Jack is seen in the bathroom mirror. Will reaches around Jack and knots his tie.

WILL
Remember 1971. The docking simulator?

JACK
(interrupting)
The emergency simulation.

WILL
I couldn't get it right.

JACK
You kept driving her into a gimbal lock.

WILL
And you nearly got me scrubbed off the mission.

JACK
You were just overly anxious. Too much force.

WILL
You spent days in that simulator. Running me through the paces.

JACK
I knew you'd get it.

WILL
You never left my side.

JACK
Simple procedure.

WILL
Like tying a knot.

Jack stares at Will in the mirror for a moment.

JACK
Yeah. Like tying a knot.

Silence.

WILL
 I've been thinking. All that happened.
 In the past. Some things I feel bad
 about. What seemed important then...

A KNOCK at the door.

WILL (cont'd)
 Well, that must be our date.

Will pats Jack on the shoulders and exits to the main room.

INT. HOTEL ROOM - LATE AFTERNOON

He opens the door. Sandy is standing in the hall.

SANDY
 Is he here? Or did you leave him tied
 up in the trunk of your car?

Sandy pushes her way into the room.

WILL
 Always a pleasure to see you, Sandy.

Jack enters from the bathroom. He is excited to see his daughter.

JACK
 Sandy, you're here!

SANDY
 Dad? You look so... dressed up.

JACK
 I saw Doc today. Got a burger.

WILL
 Three burgers.

Sandy looks at Will.

SANDY
 Dad, where did you get that tuxedo?

JACK
 I look good, huh?

SANDY
 Yeah, I mean you look...

JACK
 You're just used to seeing my bottom
 hanging out of that hospital gown.

SANDY
 You shouldn't be here.

JACK
I knew we were lost. I knew the whole
time.

SANDY
What happened to your face?

WILL
A little shaving accident. Just a
scratch.

Jack crosses to his daughter and hugs her.

JACK
Dead reckoning. Went the wrong way.

WILL
Won't let go of that one.

SANDY
Well, it's time to go home.

JACK
I can't. I've got a dinner to go to.

WILL
We're here. Let him go.

JACK
I feel great.

SANDY
You look tired, Pop.

JACK
So do you and you're not dying.

Jack sits on the bed.

JACK (cont'd)
Sandy, you want to come along?

SANDY
We need to get you home.

WILL
You mean get you to the home.

SANDY
Col. Gibson, if I had my way, you'd be
in jail right now.

Sandy crosses to the door.

WILL
And your father would still be staring
at the walls.

SANDY
Drop dead.

WILL
You're not taking him out of here.

Sandy crosses to her father and stands him up.

SANDY
Where are your things?

JACK
What things?

SANDY
Your stuff, Dad. Your clothes. Where's your stuff?

JACK
I haven't had 'stuff' in five years.

WILL
He didn't bring anything. I bought him some new clothes... shoes... dental floss. It's all in the closet.

Sandy pulls Jack to his feet and pushes him to the door.

SANDY
Whatever you bought can stay here.

WILL
C'mon. Sandy. Don't do this. Be mad at me, but don't take it out on your father. Let him enjoy this night. At our age...

Sandy stares at Will for a moment.

SANDY
Oh, so now you're old and fragile with your last breath ready to wheeze out of your tired lungs. Funny? You seemed so much more alive as I chased you across the state!

WILL
The chase was your idea.

SANDY
And the kidnapping? Who's idea was that?

Jack wanders out the door into the hotel hallway.

INT. HALLWAY - CONTINUOUS

Jack looks both ways and starts off down the long corridor. He passes Brenda's room. Her door is open.

INT. BRENDA'S ROOM - CONTINUOUS

Brenda is sitting on the corner of her king-sized bed and watching a television program. She is dressed in her evening wear. She has left the door open waiting for the men to pick her up. Jack stumbles by her door. She turns.

BRENDA
Hey, Jack, nice tux. You look great.

There is no response as Jack moves by the door.

BRENDA (cont'd)
And you look pretty terrific yourself.
Well, thank you, Jack, you always know
just what to say to a girl.

INT. ELEVATOR - LATE AFTERNOON

Jack rounds the corner and immediately an elevator opens. He steps into the crowded elevator. The people recognize him.

MAN ON ELEVATOR
Col. McDeavy. It's him. Jack McDeavy.

Jack smiles and turns to face out.

INT. LOBBY - CONTINUOUS

Elevator doors open. Jack steps out walks to the main doors to the lobby. A DOORMAN approaches.

DOORMAN
Col. McDeavy, going out for a breath of
fresh air?

Jack thinks for a moment.

JACK
Sounds good.

DOORMAN
Would you like a cab or do you just
want to take a nice stroll before the
dinner?

JACK
A nice stroll.

The doorman opens the door and Jack wanders out onto the sidewalk.

INT. WILL'S HOTEL ROOM - LATE AFTERNOON

Sandy and Will are in the final stages of their argument.

WILL
You'll regret it.

SANDY

Think what you want to think.

Brenda pushes the half-opened door in and enters.

BRENDA

Will, I was worried that you decided to stand me up.

She spots Sandy.

BRENDA (cont'd)

I'm sorry. I didn't mean to interrupt.

WILL

Brenda Davis, this is Sandy. Sandy Sullivan. Jack's girl.

BRENDA

Little Sandy.

(hugging her)

I can't believe it. This trip is making me feel older every minute.

SANDY

Mrs. Davis, it's good to see you.

BRENDA

Your dad is so proud of you, and your family. And my late-husband kept up with your career. Three shuttle trips?

SANDY

Just two. The third was scrubbed.

BRENDA

Well, let's go get a seat. Jack's probably been down there by himself long enough.

SANDY

What?

BRENDA

Your father. I don't think we should leave him alone too long.

Will runs into the bathroom. Sandy searches the hallway.

SANDY

He's gone.

BRENDA

You didn't know?

WILL

Let's not panic. He's probably in the gift shop buying up their Twinkie supply.

They all rush out of the room.

EXT. STREET IN WASHINGTON, D.C. - DUSK

Jack stops for a moment to catch his breath. He leans over for a moment. A pain shoots through his body.

Cars and trucks rush by as Jack prepares to cross the street against the heavy traffic. A car slides towards Jack, scraping him. The DRIVER leaps out, but Jack hurries on across the busy road and wanders off down the sidewalk.

DRIVER
Hey, you all right?

Jack runs off rubbing his leg.

DRIVER (cont'd)
Mister, are you hurt?

INT. LOBBY - DUSK

Will, Sandy, and Brenda seem to explode from the elevator. Will is in his tuxedo and Brenda is in her evening gown. They approach the doorman.

DOORMAN
Col. Gibson... Col. McDeavy just left a few minutes ago.

WILL
Do you know where he was heading?

DOORMAN
For a walk.

The threesome step outside.

EXT. WASHINGTON HOTEL - CONTINUOUS

Sedans and limousines are pulling up, letting their well-dressed passengers out at the entrance. Sandy starts off in one direction while Will goes in the other. Brenda is confused.

BRENDA
What's the plan?

SANDY
We'll split up.

WILL
Let's regroup in an hour.

BRENDA
An hour will be too late.

SANDY

He's not going to the dinner.

Brenda looks up to the sky. A full moon is rising to the east as the sun sets in the west.

BRENDA

I say we stick together and go that way.

She points east.

WILL

Why?

BRENDA

We'll just follow the moon.

They all look up at the same time, and without another word, they move off to the East.

EXT. THE WHITE HOUSE - NIGHT

The White House is seen across the south lawn. Lit by floodlights, it glows beautifully. Jack is pressed against the fence staring at the house.

MEMORY:

EXT. THE WHITE HOUSE - 1972 - DAY

Jack is standing on a platform with PRESIDENT NIXON facing the south lawn. A youthful Will and a youthful Doc are beside Jack. The President has just handed the three astronauts medals. The three astronauts hold their awards up for the press. They smile proudly.

OUT OF MEMORY

EXT. THE WHITE HOUSE - FENCE - NIGHT

A disheveled MAN wearing several layers of clothing moves along the sidewalk toward Jack. The butt of a cigarette peeks out from the bearded face. An old army issue flak-jacket is barely visible beneath the dirt stains. The man was once a soldier in Vietnam.

EXT. ANOTHER STREET IN D.C. - NIGHT

Will, Sandy and Brenda hurry along the street looking down alleyways as they pass by them.

SANDY

If something happens...

WILL
Nothing is going to happen. We'll find him.

SANDY
How are we going to find him when we're lost ourselves?

WILL
We're not lost.

SANDY
Then where are we?

WILL
Somewhere on the east coast!

BRENDA
So this is what happens when Boy Scouts go bad.

EXT. THE WHITE HOUSE - FENCE - NIGHT

The Disheveled Man approaches Jack. He stands beside him staring at the White House.

MAN
All dressed up and nowhere to go?

Jack turns and smiles at the man.

JACK
Do you think people remember what we did?

MAN
Nah... but it's not their fault.
Remembering takes a lot of effort.

Without warning, Jack leans against the fence. He struggles to hold himself up against the iron bars. The Man reaches for Jack.

MAN (cont'd)
Whoa... Mister... you sick?

JACK
Yeah... I don't feel good.

The Man helps Jack to a sitting position. Both men are sitting on the sidewalk with their backs to the White House.

MAN
Take some deep breaths.

Jack does. The Man removes a small whiskey bottle from his coat.

MAN (cont'd)

Here. Take a drink. It'll cure anything.

Jack forces a sip of the liquor. He passes the bottle back to the Man. Jack begins to gain his composure. Jack suddenly remembers who he is. He looks at the Man.

JACK

I've been to the moon.

A smile breaks through the beard as the Man puts his hand on Jack's shoulder.

MAN

Yeah, I've been there myself.

Jack nods as they both direct their focus back to the White House.

EXT. MOON - NIGHT

The moon is full and bright as it hangs over...

EXT. THE NATIONAL SPACE AND AERONAUTICS MUSEUM - NIGHT

The huge obsidian black building is silhouetted against the skyline of D.C. The silver spidery legs and gold-foiled body of a Lunar Excursion Module (LEM) is seen through the gray translucent glass.

Jack, both hands pressed against the glass, is staring through the wall at the spacecraft. His jacket is gone.

Sandy, Will and Brenda are seen in a reflection off the mirror-like wall as they approach Jack. Jack does not turn around, but instead, he continues to gaze longingly at the LEM.

JACK

Sometimes I dream that I am locked in a glass ball that is filling up with water. I press my hands against the glass, but I can't get out. I see the people on the outside, but I can't call to them because the water is too high.

They all stand in silence.

SANDY

C'mon, Dad. Let's get back to the hotel.

WILL

Yeah, Jack, let's go.

JACK

Look at that ship. Legs sticking out.
Awkward. She's not made for Earth.
She's ugly here. She's made for the
moon. Up there. Up there she's
beautiful.

INT. SPACE MUSEUM - NIGHT

Jack's face is seen looking into the vast chamber through the glass windows. Tears are in his eyes.

EXT. MUSEUM - CONTINUOUS

Sandy puts her hand on her father's shoulder.

SANDY

It's cold. Let's go.

Jack takes one last look at the spaceship.

JACK

She's so ugly, she's beautiful.

Jack turns to face his daughter and friends. Brenda puts her arm around Jack.

BRENDA

Come on, Jack. We need to get back to our complimentary chicken with the heaping helping of under-cooked vegetables.

WILL

If we don't hurry, the politicians will thin out the hors d'oeuvre trays. I brought your pills.

Jack turns and reaches out for help.

The lights carry the focus up the flagpole to a large American flag.

INT. HOTEL - AWARDS BANQUET - NIGHT

A large projection screen is set against a backdrop of NASA memorabilia. Slides of astronauts walking across the dusty surface of the moon click by.

Will and Brenda clink shot glasses as they down a jolt of tequila.

JAN (O.S.)

What's a girl gotta do to get a drink around here?

Will and Brenda turn to see Jan, dressed to kill.

WILL
Have I died and gone to heaven?

Jan smiles. Will looks over at Brenda.

WILL (cont'd)
No, what am I saying? Brenda wouldn't
be in heaven.

They all have a good laugh. Jan kisses Will on the cheek.

JAN
I wanted to come salute my favorite fly
boy.

WILL
Where is he? I'll salute him myself.

BRENDA
It's good to see you, Jan.

The girls hug.

JAN
You too.

Jan grabs her shot, downs it, wipes her mouth and smiles.
Will and Brenda are impressed.

Sandy helps Jack over to the staging area.

JAN (cont'd)
Jack!

JACK
Jan. You're still a hottie!

JAN
And you're still the best looking
astronaut in all of NASA.

WILL
(shrugs to Jack)
I accept it.

JAN
Now c'mon. I think the two of you have
a speech to give.

A speaker is heard...

SPEAKER (V.O.)

...The country had met the challenge
and had successfully fulfilled its
mission to send men to the moon.

A wall-size photograph of a young Will, Jack and Doc standing
shoulder to shoulder in their spacesuits looking off into the
distance.

SPEAKER (V.O.)

The United States had reached up to the
sky not only for herself but for the
entire world.

Will enters the back of the room leaning against the wall.

SPEAKER (V.O.)

We sent brave men into the Heavens to
explore the unknown.

Lights come up on the HOST...

HOST

And as some of us know, the unknown can
be the hardest fight of 'em all.

(then)

Tonight we honor these the men and
their achievements. Ladies and
Gentlemen, please stand and join me in
welcoming the crew of Apollo 18.

The room erupts with applause. The entire room is filled with
people rising to their feet.

Jack shakes hands and nods, not really knowing quite what to
say. Will looks out and sees Jan standing with Brenda and
Sandy. Jan smiles.

Will removes a tattered note card and tries to read,
squinting at the paper. Slowly, he pulls a pair of cheap
drugstore reading glasses from his pocket and puts them on.

WILL

Thank you all for inviting us here
tonight.

(clearing his throat)

It's an honor to... What I mean is that
I'm sure glad that...

Will puts his note cards away removes the glasses.

WILL (cont'd)

I wasn't even going to show up tonight,
but I got pretty upset at the idea of
being forgotten...

(then)

And, then, I changed my mind. I came.

(MORE)

WILL (cont'd)

I started on my journey wanting to tell you all to go jump in a lake, but along the way I changed my mind about that, too. Guess I learned something about this country... about the people.

(Pause)

What was the Apollo astronaut? Just a coupla good guys, fathers, husbands, pilots... men.

(beat)

We were heroes then. Big dinner at the White house. Met the President and kissed the First Lady. Cover of every newspaper and magazine. It seemed like it would go on forever. But the truth is that heroes are only heroes for the moment. We age. We rust. We become obsolete. We become the eight-track stereos of humanity.

(beat)

So if I can ask one thing from you tonight... Remember us because we represented, for one brief shining moment, the height of human achievement. People making the best of what God gave us... what He wants us to be.

(beat)

And with that... my friend, Jack McDeavy.

Sandy claps from the back of the room. Jack sees her and smiles.

JACK at the podium.

JACK

There were two types of astronauts. Most of them were like me. Flying to the moon because it was there.

(Pause.)

And then there were the men like Will Gibson and Doc Davis representing the glory. The courage to sacrifice and take that one giant leap. Young explorers putting their lives on the line, selling all they had, and giving their youth to bringing home a new world. Flying for the good of all.

(pause)

You say we're heroes... you're wrong. Will Gibson is the hero. He is the one who kept me from blowing the hatch and killing us all. I lost control. Forgot my training. Panicked. I almost ended the whole thing.

POV ON SANDY IN THE BACK OF THE ROOM.

JACK (CONT'D)

It was this man... who saved the day.
And then, because I'm so, so selfish...
I shifted the blame and the guilt that
I should have shouldered to him. For
forty years, I hid from the truth.

Jack looks back at Will.

JACK (cont'd)

Forgive me, Commander Gibson.

Will walks over and hugs Jack. Will moves to the microphone.

WILL

If you see an old guy eating by himself
at the cafeteria, remember he might
have been charging up a hill on some
forsaken island, so you could live in
peace. Or if you notice the little old
lady's clothes are mismatched...
remember she might have designed the
airplanes flying overhead. Or if you
see that tired old man shuffling along,
then remember he might have walked on
the moon.

The crowd stands to applaud. Jack turns and reaches out for Will.

JACK

I don't feel so well.

CUT TO:

INT. INTENSIVE CARE UNIT - NIGHT

Jack is lying on his side with tubes running from his nose and arms. A heart monitor reports his condition rhythmically. Jack stares at the twisted plastic tubes.

MEMORY:

INT. LUNAR MODULE - 1973

A mass of tangled tubes and wires are arranged about the cabin. A young Will and a young Jack are in their spacesuits. Jack is standing.

JACK

I'm going out!

WILL

For Christ's sake, you're not going! It won't help, Jack!

Jack is frantic in the small space. Will tries to control him, but he is encumbered by his bulky suit.

JACK

Too much weight! I've calculated the numbers! One man less, and this crate gets off the moon.

WILL

We're going to leave! Together!

JACK

The mission. Think of the mission!

WILL

Jesus! You're not going to throw yourself out the door so we can save a few rocks.

JACK

It'll save you.

WILL

Jack, Houston is working on the problem. They're going to get us off this dustball. Now sit there and keep your goddamn comments to yourself.

JACK

It has to be done.

WILL

What the hell are you doing? Think about Sandy! Think of her without you!

JACK

Let me outta here!

Jack moves for the hatch, but Will pulls him back down.

WILL

We're pressurizing.

JACK

You'll have more time.

WILL

Goddamn it! Stop being the hero! This ship leaves with a full load.

Suddenly, Jack pushes toward the hatch. Will stands to block him, but instead, Will is pushed off balance. Will falls backward into the lunar module. A metal handle catches on his oxygen tube, ripping it from Will's suit. The sound of escaping air is heard. Will's face is frozen behind the thick glass as he begins to suffocate.

Jack hears the hissing sound and moves to Will. Quickly, he manages to connect another tube from the lunar module to Will's suit. He throws a switch and oxygen pours in... saving Will. Jack is horrified by what has just happened.

JACK
Will! I'm sorry.

WILL
I'm... all... right.

JACK
Christ... I almost killed you!

WILL
You didn't... I'm fine.

JACK
I screwed the pooch!

WILL
Shut up! Do you want Houston to hear this? We don't need... to talk... about this ever again.

JACK
But...?

WILL
No!

OUT OF MEMORY

INT. HOSPITAL ROOM - SAME

Will smiles as he looks down at his friend. He removes the medal from his pocket. It is a round, silver moon. Will places the medal on Jack's pillow. Jack opens his eyes.

JACK
Thanks for taking me along.

WILL
I needed a driving companion.

Jack smiles at Will.

WILL (cont'd)
You need me? Call.

JACK
You'll bring a burger once in a while.

WILL
With extra pickles.

JACK
Bring one for Doc, too.

WILL
Jack, you're not...

JACK
Yes, I am, but it doesn't matter.
Really. I'm ready. I've already been to
Heaven once. I'm better off than these
other poor slobs. I know the way.
(then)
Besides, I told Rose I'd get off this
ride soon and come home. And I don't
want to disappoint her... again.

Taking Will's hand.

JACK (cont'd)
I always knew you were right, I just
had to get mad at someone.

Sandy approaches Will.

WILL
I'm so sorry.

SANDY
Why did you do it?

Will stops.

SANDY (cont'd)
Why did you hide the truth for all
these years? Why did you let everyone
hate you?

WILL
I don't know...

Will turns embarrassed by the situation, Sandy grabs him.

SANDY
I hated you. The man who had my father
fired. I thought you were a monster.
(beat)
He could have killed you, himself, and
Doc, but you let everyone think it was
a different story.

WILL
Your father was the best lunar module
pilot I ever knew. He deserved to keep
his honor. He deserved to be remembered
for what he did right. Not for a
mistake.

(MORE)

WILL (cont'd)

He was going to climb out of that lunar lander and walk off into the sunset, so that I could have his air. He was doing it for me.

They both stand for a moment.

SANDY

Thank you for sending him home forty five years ago.

Sandy awkwardly hugs Will.

SANDY (cont'd)

And thank you for this last journey... His terms. Not mine. His.

INT. INTENSIVE CARE UNIT - NIGHT

Sandy, Brenda, Jan and Will are gathered around Jack's bed. Sandy kisses her father on the forehead. Jack signals for Will. Will crosses to him.

JACK

Wasn't that the most beautiful sight you had ever seen? The Earth was so blue.

WILL

I remember.

JACK

You'll never find a blue that blue anywhere else! It was like a fragile ornament made out of blown glass! A blue ornament just hanging onto nothing.

WILL

Just floating. Just floating in space. Not one person on this blue knows how lucky they really are.

JACK

Will, I've been thinking. Being up there looking down... I realized that Heaven is all around.

WILL

Seems that way.

JACK

We saw it! We're one of the few!

WILL

When I was a kid I looked up and imagined seeing the face of the man in moon, but being there... with you... on the moon and seeing the Earth, I felt like I was looking into the face of God.

JACK reaches up and touches Will's face.

JACK

Don't you get it. You were.

JACK closes his eyes. He's gone.

Will places his hand on Jack's forehead. Sandy leans in and kisses her dad on the forehead. Jan and Will hug each other. Brenda breaks down into tears. Jan pulls Sandy to her for a hug. And, finally, Will and Sandy embrace, sobbing.

Jack opens his eyes... whoops, he's not gone.

JACK (cont'd)

Man, my back hurts from that damn car.

Sandy and Will are startled by his reanimation.

SANDY

Dad!?

JACK

When am I getting out of here?

WILL

Jesus! We thought you were dead, Jack!

JACK

You would have loved that.

BRENDA

Here we go...

JACK

Nope. Sadly, I'm alive and well and I am sure on my way back to that shit hole.

SANDY

Dad, why don't you come back with me. To the house. The kids are off to college. We've got plenty of room.

JACK

I don't know. I'd be in the way.

WILL
For God's sake, Jack, take the deal.

SANDY
He's right, Dad. Take the deal.
(to Will)
And Will doesn't live that far away.

JACK
(to Will)
So you'd come and visit, if I were
there?

WILL
Nope.

JACK
Then, perfect. I'll do it.

Will laughs. Sandy hugs her dad. Jack holds up his hand for Will. Will takes Jack's hand into his and kisses it. Will exits.

DISSOLVE TO:

EXT. THE NIGHT SKY

The moon glows brightly.

INT. HOSPITAL LOBBY - LATER

Brenda, Jan and Will exit the hospital together.

EXT. HOSPITAL - NIGHT

Brenda takes Will by one arm, Jan takes the other, as they head down the sidewalk. Jan leans her head against Will. Will walks the women into the night.

WILL
I'd say something smooth to drink would
be nice right about now.

BRENDA
How 'bout warm milk? I have to choke
down a few horse pills.

WILL
Perfect.

The moon is full and enormous. Will, Jan and Brenda seem swallowed up within its large circumference.

WILL (cont'd)
(Looking at the moon)
I always wanted to go back up there.

JAN
Who says you won't?

BRENDA
(to Will)
Honey, at your age, you may get up
there sooner than you think.

They walk off into the moon.

FADE TO BLACK.

THE END