

LITTLE

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"LITTLE"

CUT IN:

INT. BASKIN HOUSE - EVENING 1999

A messy bedroom fills the frame. The title, "1999" fades into the bottom right corner. The camera begins to TRACK IN towards a desk sitting along the far side of the room. There is a computer, a lamp and various papers strewn about. The lamp is turned on and facing up and away throwing light onto the wall. Some light falls upon newspaper clippings tacked up on a bulletin board that rests between the desk and the wall. One of the headlines is visible for a split second,

"TOY COMPANY EXECUTIVE GOES MISSING"

Suddenly, a MAN enters from off-screen and walks up to the desk. Seeing only his back and in the low-light his silhouette, the camera TRACKS even closer still.

The man grabs the lamp and angles the light down to a relatively empty space on the desk. In the space he throws down a New York City White Pages directory that as he opens up appears to be bookmarked to a specific page; "Long".

Cutting in closer, it appears that most of the "Long, Susan" listings have been crudely crossed off in varying shades of pen ink. Skimming with his finger down the page the man arrives at the current listing. He picks up a cordless phone from off screen, enters in the phone number and holds it up to his ear. It rings a number of times before an elderly voice can be heard. The shot holds on the mostly silhouetted man now sitting on the chair at the desk.

PHONE VOICE

(soft and creaky)

Hello?

MAN

(a little unsure)

Uh, hi! Yes, I am calling for Susan Long..

PHONE VOICE

Yes, this is she..

MAN

(disappointed and unsure)
Oh, this isn't the same Susan
Long that used to work for
MacMillan toys in the late
80's is it?

PHONE VOICE

Honey, I'm 83. I haven't
worked a day since 1975. I
think you've got the wrong
person. Sorry...

MAN

(sadly)
Yeah...
(a beat)

Thanks, I'm getting used to
it...

PHONE VOICE

Oh dear, well that doesn't
sound very good. Who is this
Susan you are looking for
anyway?

MAN

Oh...
(a couple beats)

Oh, just someone I used to
know. From another life...

PHONE VOICE

Well, um, I hope you find her.
If she's important, don't give
up...

MAN

(kindly)
Yeah, thanks. G'night...

PHONE VOICE

Good night dear...

The man hangs up the phone by pushing a button on it. He looks down at the telephone directory crossing off the name and number he just called. It is the last "Long, Susan". He closes the book and lies his head down on it.

EXT. NYPD 17TH PRECINCT, MANHATTAN – MORNING 1999

The midtown Manhattan precinct building glimmers in the morning sun. Our unidentified man enters from off-screen, climbs up the front steps and opens the bright blue front door, entering inside. The camera tilts up lingering on the precinct's sign engraved into the glass above the entrance.

INT. NYPD 17TH PRECINCT, MANHATTAN – MORNING 1999

A POV shot moves through the building and towards a front desk. A clerk, MARTHA, looks up from their computer terminal.

MAN

Good morning..

The clerk looks back down at their computer.

MARTHA

Hi Josh..

JOSH

Anything?

The clerk continues to look at the computer not making eye contact with Josh. The camera stays on her.

MARTHA

(slightly annoyed)

Nothing. When are you gonna give this up?

The camera pans 360 degrees to find a dishevelled, unshaven looking man.

JOSH

(with conviction)

When I find her, when I find her..

Josh turns around and walks out of the room.

FADE TO BLACK:

FADE IN:

EXT. SUBURBS - DAY 1988

An aerial view of a suburban neighbourhood passes underneath. The focus becomes slightly more centered on a grid of houses as the camera slowly zooms in.

EXT. BASKIN HOUSE - DAY

Returning to the final scene of "Big" we find thirteen year old JOSH BASKIN waving goodbye to SUSAN who watches from her car. It is a bittersweet moment. As Josh walks away Susan drives off.

INT. SUSAN'S CAR - DAY

Susan, at first, is trying to hold back tears but its no use. The car stereo plays "Hot in the City" and she fiddles with the knobs finally turning off the radio. She stops the car in front of a house.

Looking down at her GLOW IN THE DARK COMPASS RING, Susan smiles amid tears.

SUSAN
(to herself)
So you'll never get lost...

Recalling Josh's words gives Susan a feeling of peace but also a sense of purpose. She fastens her seatbelt and takes off glancing up at street signs as she speeds through the residential neighbourhood.

EXT. SUBURBAN STREETS - DUSK

Susan continues to drive. She gets onto the highway.

EXT. SEAPOINT PARK- RYE, NEW YORK - DUSK

In the distance we can see an old fashioned amusement park. There is a vivid sunset and some fast approaching rain clouds that silhouette the normally colourful skyline to black. A car comes into frame and the camera follows TRACKING forward. Coming closer we can see it is indeed Susan's Honda.

Susan stops the car and quickly gets out. Running Susan looks up at the ominous clouds that are coming in. She runs faster.

EXT. SEAPOINT PARK BOARDWALK - DUSK

Susan runs into frame and stops when she has reached the boardwalk. But instead of finding Josh there, like she had earlier that day, she finds no one. A HUSH of wind comes through and Susan's hair is blown around. She walks slowly towards camera.

From behind, we find Susan who walks up to the now visible ZOLTAR arcade machine. She stands in front of the machine.

(a beat)

The rain clouds take effect. Susan looks up into the downpour. Lightning strikes and then its counterpart rumbles in the distance. The thunder shakes the ground.

Susan grabs her purse off her shoulder and begins to go through it. Finding her wallet, she reaches into it pulling out a quarter. She puts the purse down and walks up to the machine. More thunder can be heard.

SUSAN

Alright, here goes nothing..

Susan is about to put her quarter in the slot when a bolt of lightning strikes in the distance. The light travels through to the foreground and the Zoltar machine comes alive. Susan looks un-phased. She drops the quarter in and it rattles down the chute right into the genie's mouth. A light flashes on with the words, "Zoltar says make your wish." She makes it.

SUSAN

I wish..

(a beat)

I wish I was little..

At the sound of her words another bolt of lightning strikes but this time it strikes close; very close.

Hitting the unplugged chord of the Zoltar machine directly, the lightning sends a SURGE of electricity that runs up the power cable and surrounds the whole machine in energy.

Susan is still holding onto the METAL WHEEL that guided her quarter in. Her glow-in-the-dark compass ring can be seen slightly glowing. The surge of current travels into the wheel and Susan drops to the ground.

From wide shot Susan's body can be seen lying next to the machine. Coming in closer Susan can be seen still breathing but she is out cold. Her ring grows bright in the dark. Finally, pulling in extra tight the camera comes right up to the still standing Zoltar machine. WISPS of electricity still flutter about the machine and out of the card slot pops a little white card.

ZOLTAR CARD

"Your wish is granted."

FADE TO BLACK:

EXT. SEAPOINT PARK, RYE, NEW YORK - MORNING

Daylight streams through rollercoaster tracks. As the camera swoops through the air and through the tracks, the title, "Little," dissolves onto the screen. It is written small and in lowercase letters.

The autumn season almost guarantees a quiet morning and it is especially so in wake of the previous nights thunderstorm. From overhead, the parking lot looks like a concrete swamp with pond sized puddles and various debris blown all around. Susan's car remains the only vehicle parked now covered in water and a few stray tree branches.

A RUMBLE. Some of the tree branches fall off Susan's car. The rumbling continues as it gets louder. However thunderous, this time it is not actual thunder but instead a giant 18 wheeler truck that passes by Susan's car and stops at the front gates of the park.

Two men emerge from the vehicle and head to the back of the truck. One man is larger than the other and adorns a red cap with words "Road Hog" emblazoned. This is PETE. The other smaller man also looks much younger and skinnier. He wears a plaid button down shirt and a pair of Levis. He is ROGER. They walk along opposite sides of the truck finally meeting in the back.

They exchange glances as Pete raises up his keys towards the PADLOCK that secures the gate. He unlocks it as Roger presses a switch that lifts the gate up an inch or so out of its groove.

Pete drops the gate and Roger continues with the switch lowering it down. It slams on the concrete and coughs up some dust.

ROGER

(hesitantly)

I told you we should have come yesterday. We were supposed to come yesterday.

PETE

(annoyed)

Alright kid, I got it. I messed up. I had some things I had to take care off. I'll make up for it on the speedometer...

Roger flips the switch up now causing the lowered gate the gate to lift up. Pete gets onto the rising lift and as he does unhooks the back door and pushes it up. The door slides up and out of the way and a giant cargo hold is revealed.

ROGER

(with conviction)

I don't think you understand. It's not just getting to the drop-point on schedule.

(a beat)

Look around! There was the storm of the century here last night. There's crap everywhere. I just hope the machines are alright. This is not like transporting normal cargo...

(a beat)

This stuff really shouldn't get wet let alone smashed by some flying tree...

PETE

(interrupting)

It'll be fine, it's all under the boardwalk overhang anyway. Just grab a truck.

Roger, looking quite displeased, grabs a hand-truck as Pete does the same. They wheel them out of the back and lower the gate back down leaving it there.

They wheel into the front gateway and through a wide aisle of closed down concession stands and carnival games.

EXT. SEAPOINT PARK BOARDWALK — MORNING

From above Susan can be seen passed out in the same position that the lightning surge compromised her into the night before. However, coming in closer something is different. The Zoltar machine remains the same but Susan has changed. She is smaller. She is little!; about 7 or 8 years old little.

Suddenly the sunlight changes and the shadows seem to shift. Strong light falls across Susan's face and we can now see clearly that she is indeed a little girl; a sleeping little girl with a somewhat dirty, soot-filled complexion. The light gets even brighter and then her features begin to come alive. She opens her eyes slowly and as if for the first time.

Lying there Susan does not move partly because the thought seems impossible and painful and partly because she is frozen in fear. Clothing that once fit her tight now drape around her. She hears VOICES off camera.

VOICE 1

Alright, you grab "Outrun" and that other one over there. I got the ones over here. Hurry up!

Coming closer we see that it is indeed the voice of Pete. He is with his hand truck by his side. He is still a good ways off presently kneeling down and picking something up.

PETE

(loudly)

Hey Roger!

ROGER

(also loud)

What?

PETE

I found something...

Roger runs over to Pete who is crouched down holding a purse.

ROGER
Whatcha got there?

Pete looks up sarcastically.

PETE
It's a television set...
(a long beat)

ROGER
What? What are you talking
about?

PETE
No, what are **you** talking
about?! It's a frickin purse.
Whatdya think it is!?

ROGER
Well...
(a moment)
Aren't you gonna open it up?

PETE
Of course I am...

Pete opens the purse as if expecting a treasure trove to be contained within. Instead he finds a few tubes of lipstick, some used tissues and an empty wallet.

PETE
There's not even any big
coins, only pennies...
And here I thought this was my
lucky day.

ROGER
Sorry cap'n. Better luck next
time.

PETE
(sarcastically)
Thanks...

Pete drops the purse back on the ground and Roger walks away.

Meanwhile, Susan lies on the ground next to the Zoltar machine. She looks dazed but now increasingly concerned with the distant voices, she attempts to pick herself up. After a beat or so she succeeds and drags her body right up to the machine concealing her from sight.

Although shaken, Susan is still conscious enough to realize the draping clothing that's she swimming in is doing her no good. She quickly slips them off and is left in a white undershirt that now covers her from shoulders to toe.

Little Susan looks around nervously and surveys the surrounding area for a place to hide. She then turns and faces the side of the Zoltar machine. There is a LATCH carved out of wood sticking out of the back. Susan stares at it briefly and then pulls it down.

INT. ZOLTAR MACHINE - DAY

The latch opens a small door on the back of the machine that Susan pushes and enters. Crammed in a very small area, Susan finds herself in a maintenance compartment. Next to her head a small shelf contains a stack of index cards each with the words, "Your Wish is Granted" inscribed in red italics. Susan hears footsteps.

EXT. ZOLTARE MACHINE - DAY

Pete walks up and lowers down behind the machine...

PETE

(Out loud to himself)

Oh shit. The little guy was right. Well at least it wasn't one of the new fancy ones...

Pete holds up a burnt out power cable and smells it. It's still reminiscent of fire and electricity. Pete cringes slightly. He then stands up and grabs his hand-truck.

INT. ZOLTAR MACHINE - DAY

Susan sits patiently. She is small enough to fit inside the compartment but not comfortably. All of sudden her whole world moves as Pete pushes the truck under the machine.

EXT. ZOLTARE MACHINE - DAY

After pushing the base under, Pete pumps the cart up so that it fits snugly under the machine. Getting a decent hold on it, he begins to wheel it out, dragging the burnt chords behind.

EXT. SEAPOINT PARK BOARDWALK - DAY

PETE

(loudly)

Hey! Roger! Can you help me
with this. This guys real
heavy.

Roger runs over and helps balance the machine as Pete
wheels it. Roger notices the dragging chord.

ROGER

(confidently)

Everything will be fine huh?
(pointing at the
chord)

You think that was like that
before the storm last night? I
doubt it...

PETE

Do you always answer your own
questions?

(a second)

Its just the chord anyway.
They can replace that...no big
deal.

ROGER

Yeah, but this machine is so
old I doubt if they even will.
We may very well be bringing
this machine to its funeral...

Pete and Roger roll the Zoltar machine out of the front
gates. The camera stays at the gates as they head towards
the truck.

PETE

Well, I'm sure it had a good
run...

ROGER

(somewhat sad)

Yeah...I guess.

INT. EIGHTEEN WHEELER - DAY

Pete and Roger get into the truck. Pete starts it up.

EXT. SEAPOINT PARK PARKING LOT - DAY

From high above we can see the large truck U-turn its way out of the parking lot.

INT. EIGHTEEN WHEELER - DAY

ROGER

Alright, we've got five hours
to get to the drop-point.

PETE

(cocky)

I told you already...I've got
it.

Pete puts the pedal to metal. They are on the highway.

INT. EIGHTEEN WHEELER CARGO HOLD - DAY

In a very dark cargo hold we can see many item secured against the walls. Most are video game machines. There are a few random objects like some exotic plants and a canoe. The camera finds the Zoltar machine.

INT. ZOLTARE MACHINE - DAY

We find little Susan still crammed inside the machine. She looks moderately concerned but also confused. She looks around and then down. Glancing closely at her hand, which looks slightly burned, she then peers even closer at her ring. We pull back and see Susan's look of confusion again like she's trying to remember something.

INT. EIGHTEEN WHEELER - NIGHT

Pete continues to drive as Roger sleeps up against the window. Pete reaches into a bag of chips and slams them into his mouth.

EXT. WHATLEY, MA TRUCK STOP - NIGHT

Our truck pulls into a truck stop. Other trucks line the roadside depot. Pete gets out first and walks around to Roger's side who is slowly waking up and grabbing a jacket. Roger gets out and shivers in the Massachusetts air.

PETE

Told you'd I get us here
didn't I?

ROGER

(yawning)
You did. What time is it?

Pete glances at his watch.

PETE

9:30...we're actually early.
(a beat)

Another eighteen wheeler drives up and parks alongside
Pete and Roger. A large man gets out. This is BOB.

BOB

Hey Pete, you made it...

PETE

Hi Bob, did you ever really
doubt me?

BOB

(laughing)
Yes, yes I did. Sorry...

The three men go around back and begin unloading the
machines and putting them onto Bob's truck.

BOB

Oh yeah, Pete...I looked into
that machine you asked me
about...what was it? The Zoltar
machine. Yeah, its gonna stay
with you, go back down to New
York. Turns out the original
owner wants it back now that
its messed up...

Roger listens in.

PETE

Sure thing. You got an
address?

The two trucks take off at the same time in opposite
directions. Pete and Bob communicate via CB RADIO and
wish each other well.

EXT. CARMEL, NY LOCAL TRAILER PARK — EARLY MORNING

Roger and Pete pull into a trailer park seemingly in the middle of nowhere.

ROGER

You sure this is the right address? We're dropping this off at a trailer park?

PETE

Yeah, this is it. Look!

As the truck passes the main row of stationed trailers, they arrive at another lot. Pete points at this lot which is very colourful and boasts a horse stable outside.

ROGER

(unsure)

What's this? Looks like a circus...

PETE

Exactly...

Pete parks and Roger gets out first. He begins to walk towards the lot. Pete follows behind. Coming closer, it becomes obvious that the lot is communal. All the separate trailers appear connected and there is a small red tent set up in the center of the complex. The two men appear interested but also wary. They pass the horse stable and then also a truck with a lion painted on the side. A zebra truck is also visible. Along the top of these trucks are the words, "The Travelling Zoltars Three Ring Circus."

ROGER

(To pete)

The Travelling Zoltars eh?

Pete does not answer but continues to walk forward toward the red tent in the center. Roger tags behind. Pete walks up to the tent and stands there momentarily. He then walks in.

INT. TRAVELLING ZOLATARS RED TENT — EARLY MORNING

Pete enters first followed by Roger. At first no one can be seen. But then there is a voice.

VOICE

Don't you ever knock?

PETE

I...uh

Pete looks nervous.

It's a tent, there's no place
to...

VOICE

Knock...well...

(a beat)

You do have a point.

The voice laughs. A shape emerges out of the shadows.
This is CASTENADA.

CASTENADA

Hi, I am Castenada. My friends
call me Casey for short.

The man, now stepped into the light, can be fully seen.
He is wearing modest clothes and seems simple. However,
one strong feature stands out which is a large, thick
hooped shaped earring. His dark eyebrows and complexion
seem at least, in part, Spanish.

PETE

My name is Pete and this is...

ROGER

Roger, nice to meet you Casey.

CASEY

Hello friend...

PETE

We are truck drivers, we just
came from...well, Massachusetts
but first from Rye, New
York...we...

Casey fiddles with an apple and then bites into it.

CASEY

(with a mouthful)

Have something for me...yes,
I've been expecting you. Won't
you come in...

The two men reluctantly agree, walk in and sit down on pillows that line the carpet-laden tent. Casey offers them each fruit. They both decline.

CASEY

So, where are you guys from?

Pete looks unpleasant and is about to speak when...

ROGER

I'm from New York. Well outside it anyway and Pete here...he's from...wait now that I think of it, where are you from Pete?

Pete half smiles.

PETE

I'm from Bucks County. That's in Pennsylvania. But, ya know, we really must be going Roger. Let's get the machine.

The three men stand.

CASEY

Very well. I guess you can just bring it in here...

PETE

Very good. C'mon Roger.

The two drivers exit the tent and make their way to the truck.

EXT. TRAVELLING ZOLATARS TRAILER COMPLEX — EARLY MORNING

ROGER

Well, he seemed very nice.

PETE

Yeah, sure...

ROGER

(brows raised)
You don't think so?

Pete gets to the back of the truck.

PETE

Yeah, very nice...listen, can we just get the machine. I'm getting tired; I haven't slept for two days...

ROGER

Right...

Pete unhooks the Zoltar machine from the side of the hold. Roger grabs a truck and the two men wheel out the machine. They wheel it all the way back to the tent.

Entering in, Roger and Pete help each other to slowly lower the machine down. Casey is there and walks up to the machine with a strong look of interest on his face.

CASEY

Very good...

Casey continues to look at the machine and finally at the burnt out power cable. He does not look upset.

CASEY

You know this machine has been in my family for quite some time. Its an heirloom really...

Roger looks interested but Pete is gesturing towards his watch from behind Casey's back.

ROGER

(ignoring pete)
Really? For how long?

CASEY

Oh, I don't know. Almost a hundred years. Originally, it was built in India and then brought to my family in the Andalusian fields of Spain. They had it in the arcade there until it was brought over to America some years ago...

ROGER

So there's only one?

CASEY

Yes, only one...

Pete walks into frame.

PETE

Ya' know we really must be going Roger.

(a beat)

It was very nice meeting you...

(another beat)

What did you say your name was?

CASEY

Castenada.

PETE

Castendada. Well it was very nice meeting you. C'mon Roger.

The two men begin to exit the tent.

ROGER

Good day Casey.

CASEY

Good day Roger.

The two men leave the tent. Casey is left with the machine and looks at it again with loving eyes.

EXT. TRAVELLING ZOLTARS COMPLEX — EARLY MORNING

Roger and Pete make their way back to the truck.

INT. EIGHTEEN WHEELER — EARLY MORNING

The two men get in the truck. Roger drives as Pete looks truly beat. The two drive off.

INT. TRAVELLING ZOLATARS RED TENT — EARLY MORNING

A few moments pass and a few other circus folk walk into the tent. Like Casey, they are also moderately dressed in loose-fit clothing. One is SUTRA, who wears a colourful skirt and a two earrings, one in each ear. They are thick and hooped much like Casey's. There's also WINSTON, who is a tall black man who wears a greyish robe. A child also walks in. This is PETRA. She is about ten years old and looks to be full of life. She immediately picks up some grapes and begins to eat them. She wears pajamas as if she jumped out of bed to see what was going on.

SUTRA

So this is it? Much like I
imagined...

Petra walks closer to the Zoltar machine.

CASEY

Yes, Sutra, me too.

WINSTON

So, what happened to it?

Winston leans down and picks up the power chord.
Looks like it got hit by
lightning or something. I
guess the gods decided to end
its reign...a long life it had
though.

CASEY

Yes, it has. Hey Winston, can
you help me move it over here?

Casey gestures towards the side of the tent: a spot a
little more out-of-the-way.

WINSTON

Sure...

The two men get on either side of the machine and attempt
to lift it up.

(straining)

Wow, this thing sure is heavy...

CASEY

Yes, it sure is. It feels like
it's still full of charge but
that shouldn't be the case...

INT. ZOLTAR MACHINE — EARLY MORNING

Susan sits inside now very worried at what she is hearing
as the strange voices from outside are getting closer.

INT. TRAVELLING ZOLATARS RED TENT — EARLY MORNING

Casey leans down to the side of the machine. He finds the
latch and pulls it.

CASEY

Why, what do we have here?

We now see a frightened Susan curled up inside the machine and so does Casey. The other circus folk look on in great interest.

CASEY

Don't be scared little girl,
we won't hurt you. Won't you
come out...?

Susan does not move at first. But there's something about Casey's face that she trusts. After a few moments she slowly gets out of the machine.

CASEY

Now, my name is Casey. This is
Sutra, Winston and over there-
that is little Petra.
Now, what is your name little
one?

Susan still looks a bit worried but the presence of another child brings her some peace. She goes to answer...

SUSAN

I...I uh...
(a beat)

Susan looks confused and shaken.
I don't know.

There is a moment of silence.

CASEY

(assuringly)
Well, well that's okay. Why
don't you come over here and
sit down.

Casey gestures to a comfortable area made up with pillows. Next to the pillows there is a low table with fruit.

Susan doesn't speak but walks over to the table. Petra sits down next to her and hands her some grapes.

PETRA

Try these...they're my
favourite.

Petra hands Susan some grapes. Susan takes them and after a moment begins to eat them. The three adults in the room step outside the tent.

EXT. TRAVELLING ZOLATARS RED TENT - EARLY MORNING

Casey, Winston and Sutra step outside. They form a circle and begin to talk. It's a bit chilly and Winston puts his arm around Sutra; they are obviously together.

SUTRA

So this is a bit of a surprise...and she doesn't know her own name?

CASEY

It looks like she's been through some kind of ordeal. I mean besides not knowing her name...she appears to have been roughed up a bit...not just dirty but hurt.

WINSTON

Yeah, that's not just dirt. Did you see the burn on her hand?

Casey looks back towards the tent and the back at the couple.

CASEY

Well, not much more we can do about it right now. Let her get some rest and we'll figure it out later.

WINSTON

Right...

Sutra breaks free from the group and walks back into the tent. She finds the two kids in the same position. They are both eating but don't seem to be talking.

Sutra leans down to the kids.

SUTRA

Hi, my name is Sutra...

Susan doesn't really respond.
This is my daughter Petra...

PETRA

(enthusiastically)

Hi!

SUTRA

So...

(a beat, nicely)

Little one, you're gonna stay
here with us today ok?

Susan doesn't respond.

SUTRA

Ok...

EXT. TRAVELLING ZOLTARS COMPLEX – MORNING

From above we see a morning light swim over a colourful trailer park complex. As the camera PANS IN and DISSOLVES to a closer view of the central red tent, a shape appears. Its Sutra.

Sutra walks into the red tent.

INT. RED TENT – MORNING

Sutra walks in and finds a still sleeping Susan. Susan is wrapped up in a blanket among the pillows next to the fruit table. Sutra smiles and walks out.

EXT. ZOLTARS COMPLEX – MORNING

Sutra walks out of the red tent and across the camp. She walks into an airstream trailer.

INT. AIRSTREAM TRAILER – MORNING

Sutra walks in and finds her husband Winston making breakfast. She walks up to him and hugs him from behind. Winston continues to cook now what appears to be eggs and only turns his head around and smiles.

WINSTON

Well, good morning..

SUTRA

Good morning.

They kiss. Sutra unhooks her embrace and sits down at a small cozy table nestled in the corner.

(a beat)

SUTRA

So, I checked on the little
one...still sleeping.

WINSTON

After breakfast I'll make some
calls and see if we can't
figure this all out...

Sutra stares into space and then back to Winston.

SUTRA

Yeah...

From an above loft appears Petra. She climbs down a
ladder attached to the side of the trailer. Looking a
little tired but as cute as can be in a one-piece pajama
jumper she gets down and walks over to her mom.

SUTRA

Hi honey...

Petra nestles herself into her mother and says nothing.
Winston walks over to the table with a plate and lays it
in the middle of the table. It's an assortment of eggs,
buttered bread and fruit. The two ladies smile and Petra
moves away from her mother and sits down at the table
grabbing a plate from the stack placed by Winston. They
all do the same and Sutra gets up to grab some juice from
the little micro-fridge built into the wall. She sits
back down and Petra pours herself a glass. They are all
eating.

SUTRA

So...

(to Winston)

Who are you gonna call?

WINSTON

Ghostbusters...

Petra laughs. So does Sutra...

SUTRA

Very funny.

WINSTON

Thought I'd make a call over to the Rye police station. Start there. See if anyone's filed a missing persons report...

SUTRA

Yeah, and we also should find out if she has any identification on her...anything that might point us in the right direction.

WINSTON

Right.

PETRA

You're talking about the girl. I like her. She should stay here with us.

Sutra laughs.

SUTRA

(lovingly)

You'd like that wouldn't you? But don't forget she has a mommy and a daddy somewhere too and they're probably very worried about her right now.

PETRA

Yeah...but I still want her to stay.

Sutra and Winston both laugh.

WINSTON

Well, we'll see. Why don't you start by inviting her to breakfast...run along now.

Petra looks up at her dad and smiles. As her jumper provides built-in footwear Petra heads right out. Winston looks at Sutra and smiles.

INT. RED TENT - DAY

We find a now awake Susan sitting up in bed; still looking a bit rattled. Petra enters and stops short at the foot of the tent.

PETRA

Uh...good morning.

Susan looks up and then back down. She does not respond. As Petra walks closer she notices that Susan is looking at a ring on her finger.

What's that?

Susan still does not respond.

It's very pretty. Looks like its glow in the dark. I got a glow in the dark dinosaur once from a cereal box. Where did you get it?

Susan is still quiet. Finally she looks up.

SUSAN

I...I don't know. I can't remember.

Petra looks confused and then kind.

PETRA

Well, well that's okay. Say, my parents made breakfast. They said to come get you. Come on!

Petra turns around and heads towards the front of the tent. She turns around to find Susan hasn't moved.

Well, what are you waiting for?

Susan half smiles and gets up. She is still in her oversized white T-shirt. Barefoot she follows Petra out the tent.

INT. AIRSTREAM TRAILER - DAY

Sutra and Winston are finishing up breakfast as the two girls enter. Susan follows slowly behind Petra and appears a bit cold. Sutra instantly jumps up.

SUTRA

Oh, little one. Come in...you must be freezing. Petra shut the door.

Petra shuts the door. Sutra gets up and walks out of the kitchen and into her bedroom in the back. Upon returning she is grasping a blanket.

SUTRA

Alright, wont you come sit down...

PETRA

Come on...

Petra sits down in the table nook. Susan follows behind and sits down. Sutra wraps the blanket around Susan.

SUTRA

Well there you go little one...better?

Susan smiles...

SUSAN

Yes...

Sutra smiles.

SUTRA

That's what I thought.

Petra hands Susan a plate and silver-wear and then begins to eat herself. Susan looks a bit surprised but then helps herself. Winston and Sutra walk back to their bedroom.

WINSTON

Well, I'm gonna get going.

SUTRA

Ok...I'll try and see if she has anything that could I.D. her but I doubt that T-Shirt has any secret compartments...

Winston half smiles.

WINSTON

Right...well I'm off.

Winston walks off. Sutra remains in the room and then appears moments later clothed in a subtle but pretty saree. The girls appear done with breakfast and are sitting back with full stomach expressions.

SUTRA

Petra, why don't you go grab some of your old clothes from the closet..

Petra obliges and Sutra sits down with Susan.

So, little one, did you enjoy breakfast? Winston makes the best scrambled eggs this side of Manhattan.

Susan smiles.

SUSAN

Yes. Yes, they were very good.

SUTRA

Glad to hear it.

(a beat)

So, I just wanted to ask you. You don't remember your name, do you remember where you are from?

Susan looks down embarrassed.

SUSAN

I...uh...don't remember.

SUTRA

Oh...oh that's ok. Well if you do remember please let me know. We like you but we wanna get you back to your mommy and daddy...

Susan doesn't respond. Petra comes back into the room with a handful of clothes and walks right up to Susan.

PETRA

Well, these used to be my favourite.

Petra is holding a little pair of denim overalls.

And you can wear my T-Rex shirt if you want.

A beat and then Susan accepts the clothing. She steps out of the blanket and follows Petra to the back. Petra returns after directing Susan to the bathroom.

SUTRA

Thanks honey.

PETRA

No problem...

EXT. TRAILER PARK MAIN OFFICE - DAY

Winston is standing outside a trailer that has a sign above that reads "Main office." He is on a payphone. He hangs up the phone and closes the yellow pages. He pauses for a moment and then walks away.

INT. AIRSTREAM TRAILER - DAY

Winston walks in. Sutra is sitting there sipping on some tea over a book at the table nook. She looks up.

WINSTON

Where are the girls?

SUTRA

Oh, they're off somewhere.
So, what did you find out?

Winston looks discouraged.

WINSTON

Nothing. Absolutely nothing. I called the Rye police station and then the Westchester county precinct. Nothing that matches the little ones description. In fact, no missing girls period recently. They seemed pretty suspicious but I hung up before they could ask me any questions.

Sutra looks down.

Then I called the New York city hotline for missing children...nothing matching there either.

SUTRA

Well, what can we do? We cant
take her to some awful
orphanage. What can we do?

Winston sits down next to Sutra.

WINSTON

We can do what's right which
is to take care of her for the
time being. And keep checking
the hotline and hope something
comes along.

Sutra looks up and smiles.

SUTRA

Yes, that's what we'll have to
do.

She kisses Winston.

For now, there are worse
places for a kid to be than
the circus.

EXT. ZOLTAR COMPLEX - DAY

The camp is now awake and bustling with activity. A few
kids join Petra and Susan. They are very interested in
Susan. One kid, GRAHM, is particularly interested.

GRAHM

So, let me get this straight.
You don't know your name or
where you're from or anything
else really?

Petra shelters Susan.

PETRA

Leave her alone. Shes had a
hard enough time as it is.
Come on Susan...

The two girls walk away from the small group of kids. The
camp continues to bustle. Jugglers practice off to the
side by the edge of the woods. Casey appears and walks up
to the two girls.

CASEY

Well, hello there. How are you
this morning?

SUSAN

Uh, I'm fine.

Casey smiles.

CASEY

Well, that's what I like to
hear. Well, if you'll excuse
me I have some business to
attend to.

Casey walks away but stays on camera. Petra turns to face
Casey off in the distance.

PETRA

(to susan)

Watch this...

Casey walks up the one of the commercial painted trailers
with a giant lion on the side of it. He enters it and a
moment later reappears with a daunting companion. Susan
does not appear frightened and watches along with Petra.
Casey leads his magnificent lion across the complex and
finally into a red tent like the one from the night
before but bigger. Petra looks at Susan and smiles. Susan
smiles back.

There's more activity including a group of trapeze
artists on a tightrope set up over a giant net situated
out of the way on a grass field and fastened between two
trees. Petra and Susan watch on in wonder.

EXT. AIRSTREAM TRAILER - DUSK

Petra and Susan roll up to the trailer and enter inside.

INT. AIRSTREAM TRAILER - DUSK

The two girls enter and find Sutra and Winston cooking
dinner together. Sutra turns around.

SUTRA

You girls have fun?

Petra takes off her shoes and Susan follows by example.

PETRA

Oh, we had a great time. You should see the tightrope act coming along. They didn't fall at all.

SUTRA

Really?! That's great...
(a beat and then
to Susan)
And you had fun too?

Susan looks a little subdued but happy.

SUSAN

Yeah...

SUTRA

Well, good. This can be an amazing place. And, that brings me to, well, me and Winston have been talking with each other and also with Casey-the man in charge-who you met last night and, well, we'd like you to stay with us for a while. Until at least we can figure this all out and maybe you can remember where you came from...

(a beat)

Winston finishes up cooking and turns around and smiles at Susan. Susan looks up at the two and over at Petra. She smiles but doesn't speak and before she can Petra grabs her hand and pulls her along.

PETRA

That's a yes!

Petra and Susan disappear up the loft stairs. Sutra and Winston look at each other and smile and laugh.

INT. AIRSTREAM TRAILER - NIGHT

The two girls are all ready for bed in their pajamas. The loft bed is somewhat large and fits the two girls nicely. Petra lies up against a pillow and reads a childrens book aloud to Susan. She is reading "Where the Wild Things Are."

PETRA

"The night Max wore his wolf suit he made mischief of one kind and another..."

Petra continues to read and eventually stops and looks over at Susan who is looking down.

This is my favourite book. I like the monsters, well, they're nice monsters...look!

Petra tries to show Susan one of the illustrations in the book. Susan doesn't look up. She is inspecting something off camera. Its her ring.

PETRA

What is it? What is with that ring anyway? You keep looking at it.

Susan finally looks up a little sad.

SUSAN

I...uh know...I wish I could remember but I can't. Someone gave me this ring once. I can't remember. But look...

Susan switches off the lamp over the bed and the loft space goes dark except for one thing. The ring glows bright in the dark. More details can be seen in the dark.

PETRA

Oh cool! It's a compass ring...neat.

The pale light from the ring illuminates the girls faces.

SUSAN

Yeah...it is...it really is...

PETRA

Well, anyway, we should go to sleep. Tomorrow will be fun...

Susan doesn't respond but rolls over and tucks herself in to the warm blanket. She stares at the ring until it fades out.

FADE TO BLACK:

EXT. ZOLTAR COMPLEX - DAY

Petra and Susan walk through the once again bustling complex. Casey walks up to them.

CASEY

Well little one, I hear you'll be staying with us for a bit...glad to have you around. We'll have to think up a name for you for the time being, unless you want to?

Susan doesn't respond.

Well, anyway, we'll work on that one. For now I must be off again...bye!

EXT. ZOLTAR COMPLEX - NIGHT

Susan and her new family sit around the table nook eating dinner.

PETRA

Mommy, what's a stock portfolio?

Sutra and Winston laugh.

SUTRA

Now, where on earth did you hear about that? Who was talking about a stock portfolio?

Petra gestures over at Susan who is not paying attention, eating her dinner.

(with great surprise)

She said it?! Are you sure?

Petra eats happily.

PETRA

Yup, I'm sure. She also said 1st Quarter Earnings, whats that?

WINSTON

(calmly)

Nothing you have to be concerned about Petra. Just some grown-up talk that's not even really important for grown-ups.

Winston looks over at Susan.

Little one...

Susan continues to eat.

Little one, where did you hear words like that?

Sutra and Winston look at Susan but she continues to eat.

SUTRA

Its ok, we're just wondering because they are very grown-up words.

Susan finally stops eating for a second and looks up and shrugs. She then goes back to her meal.

Winston and Sutra look at each other with bewilderment.

EXT. ZOLTAR COMPLEX - DAY

Susan and Petra are walking around the complex grounds and eventually end up sitting down on the grass. A bunch of acrobats practice twirls and flips on a giant TRAMPOLINE. The girls watch with excitement. Finally finishing, the three acrobats, one male, two females all smile at their spectators and walk off. A few moments pass and Petra runs off. She returns again with some fruit but Susan is not where she left her.

PETRA

Hey, what are you doing?

Susan climbs up on the giant trampoline.

Hey, I don't know if you should be doing that. I usually ask first...hey!

Susan ignores Petra and stands up on the trampoline. She kicks off her shoes and smiles at Petra. Petra is reluctant at first and then smiles back.

Susan begins to jump. First just lightly and then she explodes; jumping with purpose. She drops and bounces off her bottom and back up in the air. She twirls around and finally does a flip. She drops down to a lying down position laughing all the way. Petra walks up to the side of the trampoline.

PETRA

Hey! You really like that thing huh?

Susan nods. There is a beat as Susan stands up and begins to jump again. Petra looks up in wonder. Here was this quiet little girl but on the trampoline she seems to be full of life. Susan continues to jump higher and higher. There is a series of DISSOLVES to Susan jumping and landing and twirling. Finally there is a WIDE shot over Susan jumping. There is another slow DISSOLVE until Susan is no longer small but fully grown.

INT. TRAVELLING ZOLTARS CIRCUS - NIGHT PRESENT DAY

Grown-up Susan is jumping and twirling but she is also now also flipping like a seasoned pro. We can now see a full crowd watching on in great anticipation. As the camera gets wider Susan continues to perform aerial tricks.

The words fade up on screen TRAVELLING ZOLTARS CIRCUS, PRESENT DAY.

The camera gets even wider and now two other trampolines can be seen. These trampolines are at slightly higher elevation than the one in the middle that Susan is currently on. All of sudden Susan flips and lands on one of the higher trampolines. The crowd cheers. Susan concentrates and continues to perform. Finally, she arrives at her finale. She stops and looks out at the crowd. A VOICE over the Public Address system comes through. It is Casey's voice and we see him on the ground holding a microphone.

CASEY

Amazing! What do you think everyone?

The crowd cheers.

Shes not so little anymore but
we still call her, "Little
One." And now she will perform
her finale...Blindfolded!

The crowd laughs and cheers. Susan takes her cue and pulls down the sash previously tied around her head like a headband. She begins to jump higher and higher. Finally, with some good air beneath her she goes for the real fireworks. She flips blindly onto the higher trampoline. The crowd erupts. She continues back down to the lower trampoline. The three trampolines begin to lift up on a WIRE RIG. She continues now to the higher trampoline on the right. The crowd gasps. There is a net that stretches out beneath the rising spectacle but the danger is still apparent. The trampolines reach their maximum height. Susan finishes one last jump and lands on the middle lower one and raises up her arms. She rips off her blindfold sash and the crowd goes nuts. She smiles in CLOSEUP.

Off to the side Sutra, Winston and a grown up Petra smile in loving approval. They appear in make-up and dressed up themselves. The camera returns to Susan as she accepts her praise and smiles at her adopted family.

SLOW FADE TO BLACK:

INT. JOSH BASKINS APARTMENT - PRESENT DAY

Cut to a computer screen. On it, set up like a comic book are colourful boxes. The scene is of a superhero's transformation from a normal every day guy into his costumed alter ego. At the bottom, flashing are different choices for the viewer to choose from. This scene however specific moves quickly out of view as the camera pans away soon to reveal the actual computer: a portable looking device laying on the floor of what appears to be a messy apartment.

The camera continues to move and eventually reveals a sleeping, middle aged man. This is our JOSH BASKIN from "BIG" now in his mid thirties. Josh rolls over and grumbles a bit. Suddenly an alarm clock roars and Josh slaps it in comedic fashion.

At the bathroom mirror Josh washes his five O'Clock shadowed face. He bugs his eyes out as if to wake up and towel dries himself.

As Josh steps out onto the street the words NEW YORK, PRESENT DAY fade onto the screen.

EXT. MANHATTAN STREETS - MORNING PRESENT DAY

From behind we see Josh walking again now into a building. As he enters the camera finds the sign for MACMILLAN TOYS. Josh gets into a crowded elevator. Travelling up Josh notices a former associate SCOTTY BRENNER, who he first started with in data entry so many years ago. Scotty looks much older while Josh, of course, looks about the same. Scotty eyes Josh curiously as they both get off the elevator and head in separate directions.

Josh gets to a secretary.

JOSH

I'm here for...

SECRETARY

You can go right in...Billy is expecting you.

Josh walks into a bright corner office decked out with plants, a plasma television and an impressive box of cigars. Standing there at the window is BILLY KOVEK, Josh's oldest and dearest friend. Billy has aged a bit, also now in his mid-thirties, but appears full of life.

INT. BILLY'S OFFICE - DAY

BILLY

I insisted on everyone calling me Billy. Just keeps things personal you know...

JOSH

Yeah, I guess.

(a beat)

Well, I always knew you thought I had the best job ever back then but I never thought you'd have it one day.

BILLY

I don't. You were the Vice President of Product Development, I'm the President of Marketing.

Josh rolls his eyes.

JOSH

I know what you are and you
know what I mean.

BILLY

Yes, yes I do. Guess it stayed
with me all these years. It
just looked like fun.

Josh smiles.

But I do have a little more
responsibility than you had—
they need someone with my
background to get them back on
track.

Josh smiles brighter.

JOSH

And what background is that?
Strip clubs, endless weekends
in Vegas?

Billy smiles.

BILLY

That was the nineties Josh.
(with sarcasm)
This decade I'm emotionally
and fiscally sound.
Responsible...

Billy reaches behind him while maintaining eye contact
with Josh. He picks up a toy super-soaker water gun lying
on his desk and sprays Josh. Josh turns his head as the
water catches his cheek.

BILLY

Well...at least most of the
time...

Josh picks up a football lying on the ground and wings it
at Billy hitting his side as he turns to duck. Billy
laughs out.

BILLY

Nice...
(a beat)
So, you want a job?

JOSH

A job? Oh, I don't know. Don't you think someone here might recognize me. The fact that I pretty much look the same.

BILLY

Naw...

(a beat)

plus your definitely fatter than you used to be...

Josh smirks taking in the insult.

JOSH

Thanks...no really. I think I saw Scotty Brenner eying me on the way in.

BILLY

Old Scotty? Who would listen to him anyway? He's been doing data entry for thirty years. I don't think he listens to him anymore.

Josh looks calm.

JOSH

Yeah...well I don't know. Kinda busy right now...

Billy smirks.

BILLY

Doing what? Sitting around the apartment? Collecting checks from me?

JOSH

That's only lately.

BILLY

Yeah, before that you were still living with your mom.

JOSH

I know.

Josh looks away; visibly a little upset.

BILLY

Still on that wild goose
chase?

(a beat)

How many times you been to the
cops now?

JOSH

(to himself)

Lost count...

(a beat and then
with authority)

Well, its no small thing! The
woman I'm in love with goes
missing the day after I
become...

(another beat)

Ya know...

BILLY

(with compassion)

Yeah, I know. We've been over
this though. And you know what
I think. You gave her some big
new life perspective and she
went travelling the world.
Never came back.

JOSH

Yeah, but you don't think
there's a chance that she...

BILLY

No! No I don't. She even told
you that she couldn't do that.

JOSH

But her car, she ditched it
just like that and got on a
plane?

Billy stands up.

BILLY

(unsure)

Yeah...yeah. I dunno.

(with confidence)

Anyway, there's no way to
track her down. All her
relatives are gone. You're
just hurting yourself by not
giving this up.

Josh turns away.

Anyway, I have to get back.

JOSH

Okay...

Josh stands up.

(smiling)

I see the tables have turned.

BILLY

If you want that job...

Josh walks towards the door.

I'm having a big company meeting tomorrow. If you wanna show up, consider yourself on board.

Josh turns back.

JOSH

(quietly and unsure)

Okay...thanks. Bye!

BILLY

Later!

Josh walks out.

INT. AIRSTREAM TRAILER – NIGHT

Susan is already inside when Petra enters the trailer door.

PETRA

(with urgency)

What are you doing? You're on in one minute!

Susan scrambles around looking for something. She looks underneath the table and in the corners.

SUSAN

Petra, I can't find my ring!
(a beat)

I can't go on without my ring!

Petra looks nervous and also a little frustrated.

PETRA

Still with that ring! For
twenty some-odd years now with
that ring! You don't even know
why you like it so much, you
still don't remember...

SUSAN (A LITTLE
UPSET)

I just like it alright..
(a beat)
And I won't go on without it...

Petra begins looking under things.

PETRA

Fine. Its probably under your
bed or something...I'll look.

SUSAN

No! I looked there...

Susan stops as if in revelation.

Wait!

(a beat)

Turn off the lights!

Petra flips the light-switch. Caught between some jackets
hanging on the wall we can now see the glow in the dark
ring emanating in the void. Susan runs over and grabs it.
Petra turns the lights back on as Susan puts the ring on.

SUSAN

Alright, I'm ready.

Petra rolls her eyes, smiles and grabs Susan's hand
dragging her out the door. Through the door, lights and
cheers are apparent.

INT. JOSH BASKIN'S APARTMENT — NIGHT

Josh is lying in bed. In thought he sits up and grabs
something off the floor and brings it towards him. It's
the computerized comic book device. It has a blank screen
but the logo "Elecomix" and also the brand name MACMILLAN
can be read. He reaches back down, now hanging half of
the bed, and reaches through some cartridges. He grabs
one and pops it in.

Cut to the computer system so that it takes up the full screen. A tittle screen appears that reads, "Pre-Historic Bugman" written in campy Saturday matinee type font.

Josh smiles and shakes his head.

The camera finds the first box of action. Josh reads to himself but his words can be heard aloud.

JOSH

(V.O.)

"When middle aged business man
Josh Haskin is almost burned
alive during a fire in the
museum of Natural History's
Cretaceous wing, his DNA
merges with a preserved
ancient bug..."

Josh laughs. He's read this but before but it still amuses him.

The camera finds the screen again revealing the fire and "merging." Josh moves a cursor that illuminates his current box. The boxes not in use stay dim.

Still human in look, Josh
Haskin now lives a life of
heroism putting to use his
prehistoric powers. He is Pre-
Historic Bugman!

Panning to the bottom of the screen Josh moves his cursor past the last box and the question, "What do you want to do first?" scrolls out. Three different choices also scroll out.

Do I want to..., "Learn more of
the accident?"

Josh moves the cursor.

"Find out more about
superpowers?"

Moves the cursor once more.

"Follow the story more?"

Josh looks up.

(to himself but
aloud)

Or choice "D"...none of the
above?

Josh puts down the device. He reaches behind his bed and pulls something else off the shelf. Its an envelope that he dumps onto the bed. Closing in we can see the contents as old newspaper clippings and a picture of Susan. A headline on an article reads "Mysterious Disappearance." The beginning of the article comes into focus and reads, "Susan Long, a New York business woman mysteriously disappears. Now, a week later her car has been found apparently stolen, stripped and ditched on the side of the road."

Josh puts down the newspaper and turns over in thought. He turns off the light.

EXT. MACMILLAN TOYS - DAY

Josh walks into the front door of the building.

INT. MACMILLAN BOARD ROOM - DAY

Everyone is gathered around the board table. Plasma screens decorate the wall and an office intercom sits alone in the middle of the table. There is much talk and chatter. Just then Billy walks into the room. Everyone quickly gets quiet.

BILLY

(with confidence)

So, I welcome you all here to what I hope will be the beginning of an exciting new chapter for Macmillan Toys. You've faced some difficult times recently—and its been long overdue for a change. Its been long overdue that our company embraces the future.

(a beat)

However, that is to say, not at the expense of the past.

Billy begins to walk around the room.

For example, Can anyone tell me MacMillan's biggest seller...all time?

Billy looks around the faces.

Anyone? Brenner? You've been here the longest...

Scotty Brenner looks nervous.

SCOTTY

Uh...that would be...Elecomix.
Right? The electronic comic
book/ choose your own
adventure.

BILLY

Right! And can anyone else
tell me why it did so well?

Billy looks around the room.

SCOTTY

Because it embraced the past
and looked towards the future...

Billy smirks.

BILLY

(to Scotty)
I said anyone else.
(now loud)
But yes! Exactly!

Billy grabs a remote control and aims it at a projection
screen. The Elecomix device appears large and clear.

Elecomix took an old proven
favourite like the comic book
and re-imagined it into the
digital age.

Billy taps away on his remote control flipping through
different images.

With tittles like "Crusado" a
modern day type Arthurian
Knight and of course the
favourite "Pre-Historic
Bugman," Elecomix ushered in a
golden age for MacMillan.

Just then Josh enters the boardroom through a side door.
Everyone turns in surprise. Josh looks embarrassed and
sits down at an empty seat in the corner.

BILLY

(on a roll)
And look! Perfect timing Josh.

Josh looks even more flustered.

Now, may I introduce Pre-Historic Bugman himself and the original creator of Elecomix...Josh Baskin!

The room claps modestly. Scotty looks curiously at Josh once again.

JOSH
(with hesitation)
Well...I never called it that.
(a beat)
But yes...
(another beat)
...and Macmillan made me a superhero. Not my idea either.

SCOTTY
And he disappeared for twenty years. Where did you go Josh?

BILLY
(quickly)
He went travelling around the world.

Scotty looks frustrated.

SCOTTY
But...uh...For twenty...?

BILLY
Yes Scotty, but the point is that he is here now. Let's welcome Josh Baskin back to MacMillan toys.

Applause. Scotty still looks curious.

INT. MACMILLAN TOYS HALLWAY - DAY

Josh and Billy walk past desks and offices. They pass Scotty sitting in an open cubicle. He gives them both dirty looks. They ignore him. Arriving at an office, they walk in. The office appears empty save for a nice hansom desk, an iMAC and a potted plant.

BILLY

Now, just get comfortable.
You're an idea man again, take
your time.

JOSH

I don't know. Its strange
being back here, without her..

Billy looks reassuring.

BILLY

Yeah, I know. Just give it
some time. I gotta run.

Josh sits down.

INT. MACMILLAN BOARDROOM – DAY

It's the next day and everyone is back for another meeting. Josh is slouching with his hands propping his head slightly off the table. He seems to be daydreaming or lost in thought. The meeting is already going on. TED GALLOW, a nerdy looking businessman is standing and clicking through a power point presentation.

TED

So, that's one idea I propose.
Yesterday Billy spoke of Mr.
Baskin's Elecomix. I say its
time we bring Elecomix into
the 21st century. With this PC
version we would be doing
exactly that. Thank you.

There is mild applause. Billy looks around the room and ends up on Josh. He smiles.

BILLY

What do you think Josh?

Josh continues to stare into space.

JOSH

What do I think?
(to himself)
What do I think?

Josh looks up finally.

I think the age of toys is being strangled to death. Unfortunately, kids aren't given anything to play with that's physical or tangible anymore. Everything's on a screen. I say don't go for the future but instead be the one toy company that stays in the past--makes real toys. If you try to do both you're doing neither service. Elecomix might have been able to do both but that time has passed. MacMillan is not a video game company. I say you get back to your roots...

Josh stands up.

Excuse me...

Applause is cut short as Josh walks out of the boardroom. Billy runs after him.

INT. MACMILLAN TOYS HALLS - DAY

BILLY

Where are you going? That was great! You're right! I think you're right!

JOSH

I gotta go. I can't stay.

Billy looks upset.

BILLY

What? I hope you'd reconsider.

Josh turns away from Billy.

I need you in there...

Josh looks upset.

JOSH

I...I just can't. Not without her.

Josh walks away and leaves Billy standing there. Scotty appears.

SCOTTY

I knew it! He's talking about Susan right?! They both disappeared...what's going on?

Billy ignores Scotty looking off into space.

BILLY

Nothing...nothing Scotty.

SCOTTY

You gotta tell me...I know you know.

BILLY

I know nothing...
(now facing Scotty)
Now back to work!

EXT. NEW YORK CITY STREETS - DUSK

Josh walks out onto the street. He looks down but walks in a fast pace. A sad PIANO BALLAD plays as Josh walks through the crowded Manhattan streets. Following along the southern park of Central Park along 59th street Josh passes horse and carriage rides, The Plaza, under conversion into Condos, a BUBBLING water fountain and finally by the ultra-modern Apple store. Turning the corner Josh arrives at his final destination, FAO Schwartz.

INT. FAO SCHWARTZ - DUSK

Walking in the doorway, the camera rests upon Josh as he looks up. But, unlike his previous visit years ago, Josh is not impressed. The giant toy clock tower is gone along with its fairy tale song. The store is still grand and impressive but something has changed. Josh walks in anyway.

Strolling around everything appears very sterile and kept. It seems as if no one actually purchases or plays with toys here anymore save the super rich. Josh walks around in a daze. There is a VOICE from off-screen.

VOICE

Baskin? Josh Baskin is that you?

The voice is MACMILLAN, Josh's boss from "Big."

JOSH

Macmillan?

Macmillan smiles.

MACMILLAN

It is you! Wow, you look the same. I wish I could say the same.

Josh hesitates.

JOSH

No. You look great.
(a pause)
Still coming in here?

Macmillan smiles.

MACMILLAN

Well, not every Saturday... but yeah...

Macmillan glances around.

Still stroll around...

Josh looks around.

JOSH

Things have changed though...

Macmillan also looks around.

MACMILLAN

(sighing)
They have...

JOSH

What happened to the famous clock tower on the walk in...and the song?

MACMILLAN

Oh, it was donated to an orphanage or something...

JOSH

Oh...
(a beat)
When did you leave the company?

MACMILLAN

Oh, I still own it...left the
offices round, well, round the
time you did I guess..

Macmillan looks directly at Josh.

What happened to you anyway?

Josh turns away and then turns back.

JOSH

What do you say we grab a
beer?

INT. PIG AND WHISTLE BAR, NEW YORK CITY - NIGHT

Josh and MacMillan enter the Pig and Whistle, a crowded
homely bar in midtown Manhattan. They grab a booth and
sit down. A waitress appears.

WAITRESS

What will it be fellas?

MACMILLAN

Two stouts off the tap.

The waitress disappears.

MACMILLAN

So, what? What happened?

Josh turns away.

JOSH

Lets just say I needed to
travel for a while..

MACMILLAN

(interupting)

And Susan went looking for
you, disappeared herself..

Josh turns back.

JOSH

Well, yeah. But I didn't know
about that till years later..

Macmillan looks surprised.

MACMILLAN

You didn't?

JOSH

Nope...

Josh looks over at a wall piano tucked in the corner.

(smiling)

Hey, whatdaya say?

Macmillan smirks in surprise.

MACMILLAN

Oh, no I couldn't.

Josh stands up outside the booth.

JOSH

Oh, I think you could..

Josh walks over and sits down at the piano. Macmillan reluctantly walks over and joins him sitting down on the piano bench. Josh starts playing "Heart and Soul," chords on the left while Macmillan chimes in with the lead solo bit on the right. They go on for a bit as the camera stays TIGHT capturing them from behind and the side.

JOSH AND MACMILLAN

(EXCITEDLY)

Chopsticks!

They finish with "Chopsticks" laughing red in the face.

At the same time they both turn around half expecting a crowd to have formed. Instead, the bar has ignored them and continues on normally. This does not phase Josh and Mac and they stand up in good spirit, fetching their drinks off the top of the piano and sitting back down at the piano, now with their legs facing out.

JOSH

Been a while since we did that...

Mac smiles.

MACMILLAN

Yes, yes it has...

(a couple beats)

So, as I was saying before, Susan disappeared, they found her car.

Josh nods.

JOSH

Yeah, abandoned on the side of the road-radio gone-probably stolen for a joy ride after it was sitting somewhere for a week...

MACMILLAN

Doesn't sound like Susan to just take off like that...

JOSH

No, no it doesn't...

Mac thinks back.

MACMILLAN

And they found her purse nearby...in another location...

Josh looks at Mac.

JOSH

What!?

MACMILLAN

Yeah, they found her purse. The cops called the company about it when it happened, no real leads though they said...

Josh looks flabbergasted.

JOSH

Your kidding...

Mac looks a little worried.

MACMILLAN

You never heard that!?

Josh stands up.

JOSH

No I didn't.

Josh finishes his beer in one gulp.

Will you excuse me?

Macmillan is surprised.

MACMILLAN

Uh, yeah...

Josh moves towards the door while still facing Mac.

JOSH

Good running in to you..

MACMILLAN

Uh, yeah, same here.

Josh turns around and walks quickly out the door.
Macmillan is left in curiosity.

EXT. NYPD 17TH PRECINCT, MANHATTAN – NIGHT

Josh walks through bright blue doors into the precinct.

INT. NYPD 17TH PRECINCT, MANHATTAN – NIGHT

Its a typical New York City police department full of energy and constant movement. A point of view shot captures the walk through towards a front desk and Martha, the clerk.

The shot reverses and we see Josh storming through looking upset.

MARTHA

(tired)

Hello, Mr. Baskin...

JOSH

(a little loud)

Why didn't you ever tell me
about the purse?!

The clerk remains expressionless and tired looking.

MARTHA

What time is it?

JOSH

1 am.

The clerk shuffles as if to wake up.

MARTHA

What purse Mr. Baskin?

Josh leans closer.

JOSH

Her car was found, side of the road...joyride, theft, her stereo stolen. There was no purse. But, her purse was found somewhere else.

MARTHA

Hold on. Where did you hear this? I never heard this...

JOSH

Just check the file...

MARTHA

Alright, I'll check. Just calm down, have a seat.

Josh steps back and has a seat. A few beats pass. A television in the waiting area blares. A voice on a COMMERCIAL can be heard. There is a quick shot of the TV set.

COMMERCIAL VOICE

"The Travelling Zoltars Circus tomorrow night...Only area appearance...Call Ticketmaster for..."

Josh does not take any notice lost in thought. He sits for a while and a dissolve shot illustrates the passage of time. Josh sits patiently but another dissolve now shows him sleeping in his chair about to fall off. He wakes and jumps up suddenly to the sound of the clerk's voice.

MARTHA

I got it Mr. Baskin.

Josh wakes up and rubs his eyes.

JOSH

Right. What does it say?

MARTHA

I dunno. Haven't looked at it yet. C'mon...

Josh gets up.

JOSH
(groggy)
What time is it?

The clerk sits back down at her desk.

MARTHA
Five. Its not like we have
files from the late eighties
readily available. I had to
send someone over to archives...

JOSH
Right.

The clerk opens up the folder and starts digging though
it.

MARTHA
Ah yes. It does say something
about a purse. Whatdya know?

Josh is full awake now.

JOSH
What? What does it say!?

The clerk flips the folder around so Josh can read it.

(reading aloud)
A couple days after her car
was found stolen and stripped,
Susan Long's purse was also
found nearby to the abandoned
vehicle. The purse contained
no money but did include a
photo ID.

Josh looks up from the page and recites what he has just
read.

The purse was found at
Seapoint Park, New York Oct.
20th, 1988.

Josh jumps up in shock and amazement. The clerk looks
interested.

MARTHA
Everything alright Mr. Baskin...
(a beat)
Something you wanna share?

Josh smiles.

JOSH (EXCITEDLY)
Seapoint Park! It was found in
Seapoint Park!

The clerk looks confused.

MARTHA
Okay. So the thief wanted to
ride the Dragon Coaster?

Josh checks the time on his cell-phone.

JOSH
No, you don't understand...

The clerk nods. Josh begins to stand up.

MARTHA
No I obviously don't.

Josh begins to walk away.

JOSH
Don't worry about it.

Josh talks over his shoulder.
Thanks! Thanks a lot!

The clerk looks a little concerned.

MARTHA
Okay, whatever...

Josh walks out the door.

EXT. 19TH PRECINCT MANHATTAN — JUST BEFORE DAWN

A dark blue light baths the Manhattan steet outside the precinct. Loud garbage trucks pass by in a thunderous ROAR. Josh comes running out the front.

Hailing a cab Josh grabs one and jumps in.

TAXI DRIVER
Where to?

JOSH
Seapoint...

Josh stops himself.

TAXI DRIVER

What?

JOSH

Wait, wait just a second.

INT. BILLY'S PENTHOUSE APARTMENT, MANHATTAN - DAWN

A loud phone ring goes off next to Billy's head. Billy turns over and answers it.

BILLY

(very groggy)

Hello?

Josh's voice comes in loud and crackly on the other end.

JOSH

Seapoint Park Billy!

Billy still looks asleep.

BILLY

Josh?

INT. TAXI CAB-MANHATTAN-DAWN

JOSH

Yeah, it's me. Sorry, to call so early but I've been at the precinct all night...

INT. BILLY'S PENTHOUSE APARTMENT, MANHATTAN - DAWN

Billy sits up quickly concerned.

BILLY

You okay!? You need me to come bail you out?

INT. TAXI CAB-MANHATTAN - DAWN

Josh laughs.

JOSH

No, I'm fine. I was there asking about Susan and I found something...

INT. BILLY'S PENTHOUSE APARTMENT, MANHATTAN - DAWN

BILLY

Josh, how many times do I have
to ask you to give this up?

INT. TAXI CAB-MANHATTAN - DAWN

The cab driver looks impatient. So does Josh.

JOSH

No, you don't understand.
Something new has happened.
They found her purse Billy.
They found Susan's purse a few
days after her car was found.
Guess where it was found
Billy?

INT. BILLY'S PENTHOUSE APARTMENT, MANHATTAN - DAWN

BILLY

Where?

INT. TAXI CAB-MANHATTAN - DAWN

JOSH

(with relief)

Seapoint Park Billy!

INT. BILLY'S PENTHOUSE APARTMENT, MANHATTAN - DAWN

BILLY

No shit!

INT. TAXI CAB-MANHATTAN - DAWN

Josh smiles.

JOSH

I know! Now listen...

(a beat)

I need to borrow your car.

INT. BILLY'S PENTHOUSE APARTMENT, MANHATTAN - DAWN

BILLY

For what?

INT. TAXI CAB-MANHATTAN - DAWN

JOSH

(decidedly)

I'm going up there Billy.

INT. BILLY'S PENTHOUSE APARTMENT, MANHATTAN - DAWN

BILLY

For what Josh? What do you
expect to find?

(a beat)

INT. TAXI CAB, MANHATTAN - DAWN

JOSH

Billy, I'm going. I have to
go. Can you help me or not?

INT. BILLY'S PENTHOUSE APARTMENT, MANHATTAN - DAWN

BILLY

Of course Josh. It's just
that..

INT. TAXI CAB, MANHATTAN - DAWN

JOSH

Thanks..

INT. BILLY'S PENTHOUSE APARTMENT, MANHATTAN - DAWN

Billy smiles.

BILLY

You still have that spare key
to the beamer?

INT. TAXI CAB, MANHATTAN - DAWN

JOSH

Sure do, thanks Billy!

Josh hangs up his phone and speaks to the cab driver.

550 Park Avenue!

INT. PARK AVENUE PARKING GARAGE, MANHATTAN — EARLY MORNING

Josh gets behind the wheel of a shiny, and fancy BMW. He starts the car and pulls out.

INT. BILLY'S BMW, MANHATTAN — EARLY MORNING

Josh is stuck behind traffic but pays it no mind. He fiddles with the built in GPS and punches in Seapoint Park.

INT. BILLY'S BMW, THRUWAY — EARLY MORNING

The sun glares through the window and Josh turns on the radio singing along quietly to himself. He grins in warm light.

EXT. SEAPOINT PARK, RYE, NEW YORK — MORNING

From wide shot we can see the familiar amusement park. There are very few cars as Josh pulls up. Coming in closer we watch Josh park and slowly get out. He walks slowly towards the front gate. None of the rides are operating yet.

Josh arrives at the gate just as they are opening it up. The attendant seems surprised to see anyone but says nothing to Josh as he passes through. Josh walks through a row of closed concession stands and carnival games. He passes a few rides and the Dragon Coaster to his left.

He arrives at the boardwalk.

As usual, video games line the walk. However, unlike his previous visit, the games seem more elaborate and advanced. He walks along them looking for something.

Having combed the entire area, he peers into a closed arcade. Nothing in there either. He speaks to one of the workers opening the park.

JOSH

Excuse me sir.

WORKER

(a little surprised)

Yes?

JOSH

Have you seen the Zoltar
machine? Its one of the arcade
machines that used to be here.

The worker thinks a second.

WORKER

(to himself)

Zoltar, zoltar...

(to Josh)

Never heard of it...

(a beat)

Sorry.

JOSH

(dissappointed)

That's okay. Thanks.

Becoming a little discouraged Josh strolls around a bit eventually ending up on a park bench.

A sequence of DISSOLVE shots show Josh sitting at the bench. The carnival game behind him opens in the first shot as a worker unlocks the sliding door and turns on lights. Another shot shows people arriving and passing him by. TIME LAPSE speeds up the action as Josh sits there feeling lost. The sun gets brighter overhead.

EXT. SEAPOINT PARK, RYE, NEW YORK - EARLY AFTERNOON

Josh looks really tired having stayed up all night. Still on the bench he sits up a bit. Just then a colourfully dressed individual walks behind the bench putting up fliers. The camera is close enough to see the words, "Travelling Zoltars Circus" however the poster is behind Josh and he is not aware of it.

Josh stands up and stretches as if he's ready to go. As he does so a FATHER and SON stroll up behind the bench next to the poster SCREEN RIGHT.

SON

(loudly)

Traveling Zoltars! Dad, can we go. Daddy, please can we go.

The dad laughs.

FATHER

We are going. Calm down. We are going next week, down in Florida, remember?

The son smiles.

SON

Oh yeah.

The father and son walk off SCREEN LEFT.

Having heard these words Josh jumps up and around the bench to the poster. Coming in close we can now read it fully. It reads,

"8pm Tonight!

At the Westchester County fairgrounds

The Travelling Zoltars Three Ring Circus

Only area appearance, tickets still available"

Josh grabs the poster and runs off. He passes many more of the same poster as he runs toward camera and then past it.

INT. BILLY'S BMW - AFTERNOON

Josh is driving. Holding up the poster he smiles and puts it down on the passenger seat next to him. He puts the pedal down and picks up speed.

INT. TRAVELLING ZOLTAR CIRCUS BACKSTAGE - LATE AFTERNOON

Backstage under a colourful tent the many performers and crew scurry around in preparation for the evenings event. Susan, Sutra, Casey and Winston sit on pillows drinking tea.

CASEY

You okay little one?

Susan looks away.

CASEY

Little one?

Susan looks back.

SUSAN

Stop calling me that...

(a beat)

I'm not little anymore, not even close...

(quietly and under her breath)

And I still can't remember my real name or anything else for that matter...

Susan looks away again. Casey looks down feeling upset. Sutra looks at Winston and then at Susan.

SUTRA

(calmly)

I know...but it will come back one day and if it doesn't we love you how you are, how you've grown up to be...

Susan looks back at her circus family intensely.

SUSAN

But my memories, my dreams lately have been strange. I look like how I am now but I live somewhere else...in the city. I have an office job.

Susan looks away again.

I'm boring.

SUTRA

You could never be boring...

Susan looks back.

But I am.

(a beat)

But something happens. Someone comes along and changes that.

Everyone looks at Susan with curiosity.

SUTRA

Who? Who comes along?

Susan looks down.

SUSAN (SADLY)

I don't know.

Just then Petra walks in.

PETRA (LOUDLY)

Time for wardrobe.

The moment is broken; the group disperses while looking at Susan with loving eyes. Petra stays with Susan.

PETRA

You ok? What I miss?

SUSAN

Oh nothing. Shall we go?

Petra smiles.

PETRA

We shall.

As the two ladies exit they pass an old cargo trailer full of random objects. The back door is open and a strange reflected light pours in. The camera pans towards the door and the Zoltar machine can be seen.

INT. CASEY'S DRESSING ROOM - DUSK

Winston, and Casey change into their respective wardrobes. Winston wears teal silk pants that shimmer in the light along with an open vest that showcases his still muscular physique. Casey stares into the mirror as he finishes putting on some makeup.

CASEY

Ya know Winston. What the little one was saying...

WINSTON

Oh, don't take that personally. She's just frustrated and upset.

CASEY

I know. Its not that.

Winston looks interested. Casey turns around.

Its about what she was saying
about dreams; about being in
another life...in the city.

WINSTON

Uh huh... remember when we found
her she was so quiet at first
and when she would talk it
would be strange grown-up
business terms, she didn't
even know what she was saying...

CASEY

Yes, there's that and also the
way we found her. In the
machine...

WINSTON

Yes, I remember, of course...

CASEY

And you also remember the
legends of the machine; the
only one of its kind. In Some
cases, some legends speak of
wishes being granted in the
immediate sense.

Winston does not blink.

The legend of it runs deep.
Some believe it to be simply a
good luck charm. Some claim
more.

WINSTON

What do you think?

CASEY

I do not think in this case as
much as I wonder. I wonder if
Susan's dreams are more than
just that. I wonder if they
are actual memories. Memories
from another life.

WINSTON

Like reincarnated?

CASEY

Kind of.

Sutra walks in.

SUTRA

(jokingly)

Anyone naked in here?

Sutra walks over to Winston and hugs him from the side.

Did I interrupt something?

WINSTON

Oh no honey. Casey was just talking about the machine. And the way we found her in it.

CASEY

Yeah...

(a beat)

I was just remembering some of the legends we heard of it growing up. How we always wanted to try it and see if it actually worked.

SUTRA

We were always told it was for the people. Its magic came out of its modesty and simple appearance.

CASEY

Right...so I wondered if some of this magic, real magic might have something to do with Susan's dreams of late. And, her trouble with her memories.

Sutra looks interested.

SUTRA

I wonder too. I've wondered that for a while. After all...

Sutra looks at Winston.

...as you just mentioned, we did
find her inside it.

They all laugh.

WINSTON

Well, yeah. I wonder though...
if we'll ever know for sure.

SUTRA (CALMLY)

That's not for us to decide.

CASEY

Exactly. There's nothing we
can really do except give her
our love.

Winston nods and smiles. Just then a STAGEHAND enters.

STAGEHAND

Ten minutes to first position.

They all consent.

INT. BILLYS BMW - DUSK

Josh drives while holding a cell phone to his ear.

INT. BILLY'S OFFICE - DUSK

Billy is in his office when his cell phone rings.

INT. BILLY'S BMW - DUSK

JOSH

Where are you?

INT. BILLY'S OFFICE - DUSK

BILLY

Where do you think I am? Its
dusk and most people are home
with their families and
friends...

(a beat)

I'm at the office.

INT. BILLY'S BMW - DUSK

Josh laughs.

INT. BILLY'S OFFICE - DUSK

BILLY
So what happened?

INT. BILLY'S BMW - DUSK

JOSH
Well nothing. I was just
sitting there on the bench and
then, something happened...

INT. BILLY'S OFFICE - DUSK

BILLY
(excitedly)
What? What happened?

INT. BILLY'S BMW - DUSK

JOSH
I'll tell you in person in a
minute.

INT. BILLY'S OFFICE - DUSK

BILLY
What? No, I can't. I gotta get
drinks with this...

INT. BILLY'S BMW - DUSK

JOSH
You're coming...

INT. BILLY'S OFFICE-DUSK

Billy smiles.

BILLY
I'm coming.

INT. BILLY'S BMW - DUSK

Josh smiles.

JOSH

Right. I'll be outside in a minute. Oh and grab me a bottle of water, soap and a razor if you could.

BILLY

(from phone)

What!?

Josh hangs up the phone. He turns a corner and pulls up in front of Macmillan.

EXT. MACMILLAN TOYS - DUSK

Josh gets out of the car as Billy walks out the front entrance. Billy is smiling. Josh flips him the keys. He catches them with one hand.

BILLY

(jokingly)

So that's how its gonna be?

JOSH

Yup.

Billy passes Josh the water bottle, soap and razor.

Thanks.

Billy looks a little confused.

BILLY

You alright? Get enough sleep last night?

Josh smiles.

JOSH

Nope.

Josh gets in the passenger side of the car. Billy goes around and gets in the drivers side.

INT. BILLY'S BMW - DUSK

Billy gets in and starts up the engine. He pulls away. They immediately hit Manhattan rush hour traffic. As they turn the corner Josh opens the water bottle and proceeds to spill it into one of the cup-holders.

BILLY

Whoa! What are you doing?

JOSH

Shaving...

BILLY

In my car? This is a fine piece of German engineering you don't just go shaving...

Josh gives Billy a look. Billy stops talking mid-sentence.

JOSH

Sorry, don't have time for anything else.

BILLY

What is going on?

Josh slams the poster at Billy. Billy continues to drive while glancing at it.

(reading)

"Travelling Zoltars Three Ring Circus..."

(a beat)

So?

Josh continues to shave; dipping his razor in the cup holder periodically.

JOSH

So? Remember the machine, remember the name? You don't think this is a sign?

BILLY

A sign? Josh I don't know...

JOSH

Well fine, look at the bottom. Right corner. Tell me that doesn't look like her?

Billy takes a quick look.

BILLY

It's a drawing! Besides,
you're telling me Susan joined
the circus?

JOSH

I'm telling you we're going.

BILLY

Fine.

EXT. TRAVELLING ZOLTARS CIRCUS - NIGHT

From overhead a colourful, sparkling setting can be seen. There is a little movement in the packed parking lot. One lone car pulls up and parks. Coming in closer, we see Josh and Billy emerge. Josh is drying his face as he runs ahead. Billy tags behind.

JOSH

Come on!

INT. TRAVELLING ZOLTARS BACKSTAGE - NIGHT

Susan is back stage about to perform. She is looking at her ring. Just then the stagehand pops in.

STAGEHAND

You're gonna be ready to go?

Susan looks up and smiles.

SUSAN

Course.

INT. TRAVELLING ZOLTARS ENTRANCE - NIGHT

Josh and Billy come to a line waiting to get in. They get in it.

INT. TRAVELLING ZOLTARS CIRCUS MAIN TENT - NIGHT

Casey steps up to the mic.

CASEY

Wow! What a show so far.

(a beat)

And next...When she first came
to us we called her "Little
One."

(another beat)

But now! Our little one has
become THE DAZZLING ONE!

Susan smiles at Casey. She is in her first position.
Casey smiles back. Light hits her and she begins.

INT. TRAVELING ZOLTARS CONCESSIONS - NIGHT

Josh and Billy finally get to the front of line. A
TICKETHOLDER is there.

TICKETHOLDER

Tickets please...

Josh and Billy look at each other.

BILLY

We don't have tickets. We
thought that's what this line
was for.

TICKETHOLDER

This is the ticket holders
line. If you need to purchase
tickets there may be some
still available at the box
office.

Josh rolls his eyes and grabs Billy. They push through a
long line that is backed up in front of the concession
stands. Finally, arriving at the box office, Josh reaches
for his wallet but he has nothing.

CLERK

Tickets are \$18.50...

Billy smiles.

BILLY

I got it.

Josh smiles.

INT. TRAVELLING ZOLTARS CIRCUS MAIN TENT - NIGHT

Susan performs her blindfolded finale. She finishes to thunderous applause. She walks off stage.

Just then Billy and Josh enter the arena looking for the seats.

BILLY

I think they're up here.
Section 8.

Josh follows him and they find their aisle pushing through. Casey comes back to the mic.

CASEY

Whoa! Was that something! When she came to us she was but a little orphan and look at her now. "The dazzling one" everybody. More applause.

Josh and Billy find their seats. Billy sits down. Josh remains standing frozen.

BILLY

What?

JOSH

Did they just say something
about an orphan? I think they
said something about an
orphan.

Billy looks over at his shoulder at a heavily TATOED MAN eating a hot dog. Billy looks back at Josh.

BILLY

What?

JOSH

I'm gonna go...I'll be right
back.

BILLY

What? We just got to our
seats.

JOSH

I'll be right back.

Josh leaves. Billy looks annoyed. The tattooed man points to a half eaten bag of popcorn at Billy's feet.

TATOOED MAN

You gonna eat that?

Billy looks at him and picks up the bag handing it to the man.

BILLY

Knock yourself out.

TATOOED MAN

Thanks!

INT. TRAVELLING ZOLTARS CONCESSIONS - NIGHT

Josh passes the concessions, and the box office eventually leaving the tent entirely. He steps outside and heads towards where the main tent meets a smaller attached one. He slips under a flap.

INT. TRAVELLING ZOLTARS BACKSTAGE - NIGHT

Josh emerges backstage. No one seems to be around. He slows down and walks as if in a dream. He passes a series of pillows and gets to an old cargo hold. It is still open from previously in the day. He walks up a ramp into the truck.

Susan is around the corner from the cargo truck. She talks and laughs with Petra.

Cut back to Josh as he walks up to the Zoltar machine and then stares it down.

And back to Susan and Petra who turn the corner. Their laughing ceases as Susan stops dead in her tracks.

PETRA

(to Susan)

Who is that!?

Susan does not respond.

He shouldn't be back here.

Susan remains motionless. CU of Susan's face.

FLASHBACK:

INT. JOSH'S APARTMENT - NIGHT 1988

Cut to flashback scene of Susan and Josh in "Big." Susan is in the bottom part of a bunk bed. Josh runs and jumps up on the top bunk. He suddenly appears hanging his arms over the side.

JOSH

Pick one...

Josh opens up his other hand to reveal nothing and hands Susan something from her chosen hand.

JOSH

It's a glow in the dark
compass ring...so you'll never
get lost.

Susan puts it on and smiles curiously.

JOSH

(a beat)

Night...

SUSAN

Night...

INT. TRAVELLING ZOLTARS BACKSTAGE - NIGHT PRESENT DAY

Cut back to present day where Susan is still frozen. She watches Josh stumble around the Zoltar machine. Unaware of Susan's presence, Josh shakes the machine a little and eventually reaches down grabbing the chord. Pulling along it Josh ends up with the burnt end in his hand which he holds momentarily. He looks surprised.

JOSH

Great, just great...

Susan steps forward on the gravel ground. Josh turns around at the sound and stops in shock. They both stare at each other. Petra looks at Susan in wild curiosity. Finally, Josh walks slowly off the truck, down the ramp and up to Susan so they are standing face to face. They stare at each other for a beat until Susan looks away and down at her ring.

JOSH
(slowly)
Well...

Josh looks down at Susan.

(a beat)
I guess you got a little lost.
(another beat)
So did I...

Susan looks half up from her ring.

SUSAN
(confused)
But I...

Josh steps closer.

JOSH
Now you're found...

A beat passes.

SUSAN
(unsuringly)
Josh?

Josh grins.

JOSH
Yes. Susan...

Susan looks fully at Josh.

SUSAN
Susan?

Susan smiles.

(with subtle
revelation)
Susan...

There is a beat before Josh and Susan both lean in and kiss. Petra watches with confusion and delight as Winston, Sutra, and Casey all walk back stage and stop with Petra. They watch on and smile. Susan and Josh stop kissing and look over smiling at their spectators. Just then there is loud yelling. Billy runs into the backstage with the stagehand tailing close behind.

STAGEHAND

Get back here! You're not supposed to be back here!

BILLY

Josh!

JOSH

Billy!
(to Susan)

That's Billy...

SUSAN

(loudly)
Its okay! Let him be.

The stagehand stops immediately. Billy looks authenticated as he joins the spectators smiling on. Josh laughs and looks back at Susan who also laughs. They kiss again as the camera tracks in slowly.

INT. MACMILLAN TOYS - DAY

Josh and Susan are kissing as the camera slowly tracks out. They are in Josh's office. They stop kissing when they hear a KNOCK on the door. Josh opens it up to find Billy standing there.

BILLY

Hey guys...

SUSAN AND JOSH

(blushing)
Hey...

BILLY

Sorry to interrupt but there's someone hear to see you.

Casey appears. He smiles at Josh and looks back down the hall.

CASEY

Over here guys.

Just then two men appear rolling a hand truck. They are Pete and Roger aged a bit.

ROGER

Over here?

CASEY

Yup...

Josh looks at Susan grinning.

SUSAN

I know nothing...

JOSH

Yeah sure...

Casey walks over to the wheeled in object and pulls of the cloth revealing the Zoltar machine. Everyone looks pleased.

ROGER

(quietly to Pete)

Look, it still has that burnt out plug. I told you we should have...

PETE

Will you quit it...

Josh looks surprised and happy. Susan smiles.

CASEY

I figured this made the most sense... to stay with you. As it lives out its retirement...

JOSH

I don't know what to say...

Just then Scotty walks up to Billy who still stands in the door way...

SCOTTY

(to billy)

I got an idea..."The Virtual Circus"...it could be...

Billy laughs.

BILLY

Interesting...but it could never be as good as the real thing...

Josh laughs.

JOSH

Listen to your boss...

Scotty finally takes notice of Josh and Susan and the rest of the scene. He bursts into the office.

SCOTTY

Hey! Hey, whats going on here?
Susan! Its Susan! Susan...

(a beat)

An explanation. I want an
explanation. No, I demand an
explanation.

JOSH

(laughing)
Of what Scotty?

SCOTTY

You disappear...and return...and
you look the same...

SUSAN

Oh, its no secret Scotty. We
just stayed young at heart.

JOSH

Yeah,
(looking at
Susan)
The rest just took care of its
self...

Casey and Billy smile on as well.

SCOTTY

What?! No, not good enough.
Not nearly good enough...

JOSH

Sorry, all we got.

Billy steps in front of Scotty.

SCOTTY

Let me see a drivers license-a
passport-anything!

BILLY

(sternly)
Scotty!

A beat. Billy looks at the Zoltar machine.

BILLY

Now, that's what I call a toy.

Jackie Wilson's "THE SWEETEST FEELING" starts to play on in the background.

Josh laughs. Scotty still looks pissed.

JOSH

Yeah, exactly.

BILLY

(to Scotty)

Come on, we're going.

Scotty follows Billy out reluctantly. Casey walks out as well.

CASEY

I'll meet you outside...car is waiting.

SUSAN

Ok...

CASEY

Bye Josh...

Casey walks out meeting Pete and Roger in the hall who follow him out.

Susan and Josh are left with the machine in the office.

JOSH

Thank you for this.

SUSAN

(smiling)

I told you, I had nothing to do with it...

Josh pulls Susan close.

JOSH

So, I'll see you in three weeks?

SUSAN

Yup...

A beat. Susan looks at her ring.

I'll try not to get lost...

Josh grins. Susan kisses him and walks out looking back with a smile. Josh smiles back.

There is a beat as Josh looks at the Zoltar machine. Suddenly Billy pops his head in Josh's doorway.

BILLY
So, we still going?

Josh looks up.

JOSH
Course we're still going.
Subway series baby!

Billy smiles.

BILLY
I'll grab my hat.

Josh looks at the machine once again.

EXT. MACMILLAN TOYS - DUSK

Josh and Billy are on the street. Josh wears a Yankee jacket and hat while Billy wears Mets gear. They walk now in the middle of the street. HEART AND SOUL begins up slowly in the background as the credits begin to roll.

FADE TO BLACK:

THE END

CREDIT SCENES

Josh and Billy sing Shime shime coco pop.

Susan and Josh run and slide on the giant piano at Fao Schwartz.

