

**"STARMAN"**

Screenplay by

Bruce A. Evans and Raynold Gideon

with Dean Riesner (uncredited)

**DRAFT SCRIPT**

**FADE IN:**

**EXT. HIGHWAY - NIGHT**

faintly  
rack  
a  
center  
until the

The wail of a siren grows out of the distance and very through the fog we see the headlights and flashing blue lights of a police car coming toward us. It drops into a dip, reappears almost immediately, hurtling down the center of the deserted highway. It gets closer and closer until the lights and siren fill our senses then zooms past us.

**INT. POLICE CAR - NIGHT**

back  
two

A frightened SECURITY GUARD is tensed forward off the seat, his hands clutched into the fabric between the two regular POLICE OFFICERS in front.

**GUARD**

(an edge of fear in  
his voice)  
It's coming up... Slow down...  
(he points out between  
them)  
There, right there...

up a

Through the windshield we can see the headlights pick up a billboard announcing a 'new' housing development.

**EXT. HIGHWAY - NIGHT**

sign and  
headed  
by

The squad car skids off the asphalt in front of the  
starts up a rutted dirt road. The sign tells us we are  
for 'Pinewood Estates,' a housing development financed  
the Farmers Bank of Wisconsin.

**INT. POLICE CAR - NIGHT**

a  
the  
Guard

The Security Guard is becoming more agitated. He wipes  
cold sweat off his brow. The blue flashers reflect off  
fog onto the faces of the men. Suddenly the Security  
lunges forward and slaps off the rack lights and siren.

**OFFICER**

(startled)

Benny, God, take it easy...

**BENNY (GUARD)**

I don't want to scare them away.

The two Police Officers exchange an indulgent look.

**EXT. HOUSING TRACT - NIGHT**

the

Using only its parking lights, the police car creeps up  
dirt road between skeletons of unfinished houses.

**INT. POLICE CAR - NIGHT**

men

The windows are rolled down. Periodically one of the  
leans out for a better look at the terrain around them.

**SECOND OFFICER**

Smells smoke...

**BENNY**

I told you.

**EXT. HOUSING TRACT - NIGHT**

stops.  
a

The police car comes around a curve on the hillside and  
Above them on the next hill, a necklace of embers from

The grass fire and a burning tree flicker through the fog.  
men get out of the car.

**BENNY**

(loud whisper)

There!! Up on the hill!!

hangs on The officer steps forward for a better look. Benny  
his shoulder.

**BENNY**

Right in line with that burning tree.

**OFFICER**

I don't see anything.

**BENNY**

It's there. The fog's thicker now,  
but it's there. What do you think  
started those fires?

The officer strains to see through the fog.

**OFFICER**

Benny, there's nothing there.

**BENNY**

There is. They came out of the belly  
of the ship and then went to the  
first terrace and flew down into the  
houses.

**OFFICER**

Flew?! Oh, come on Benny...

down The second officer is peering intently at something  
among the houses.

**OFFICER**

You hear that, Mike? Now he's telling  
us...

**MIKE (SECOND OFFICER)**

What's that?

What Benny and the officer look to where Mike is pointing.  
among appears to be the beam of a powerful headlight bobs

beam  
otherwise

the houses below them. Further into the track another  
of light moves slightly from right to left but seems  
stationary.

**BENNY**

What did I tell you?

**OFFICER**

Probably kids.

other

One of the lights rises over a house and settles on the  
side.

**MIKE**

(not convinced)

Probably...

**EXT. HOUSING TRACT - NIGHT**

away  
police  
running  
here a

A light shines directly into our eyes. As it swings  
from us we realize that it was the searchlight on the  
car which is idling along the dirt road with its  
lights off. The fire on the hill gives the fog down  
red tint.

**INT. POLICE CAR - NIGHT**

Benny's  
any.

The police officers are beginning to feel anxious.  
nervous fidgeting in the back seat doesn't help them

**BENNY**

Don't you think you should call a  
backup?

**OFFICER**

No, we can handle this.

**EXT. HOUSING TRACT - NIGHT**

it is  
spills

The police car passes a road perpendicular to the one  
on. A couple of houses down that road a faint glow

we  
slowly  
the

over the sides of an industrial dumpster. As we watch  
hear an eerie high pitched whistle, a shaft of light  
rises out of the metal box and seems to fly off between  
houses.

**INT. FINISHED HOUSE - NIGHT**

The  
raises  
hard-edged  
inside  
of  
to the

As a humanoid silhouette passes in front of the picture  
window, a shaft of light floats by in the fog outside.  
silhouette continues around to look at the kitchen. It  
raises a hand to eye level. There is a sharp "SNAP" and a  
cone of light shoots out of the darkness to capture the  
of the kitchen and pulls back a three-dimensional image  
stove, sink, cupboards, electrical fixtures and walls  
silhouette.

**EXT. HOUSING TRACT - NIGHT**

road.  
reaches  
the  
searchlight

The police car is parked in the middle of the dirt  
Benny and the officers are intent on a light that  
them only in strobes as it moves through the houses in  
direction of the fire on the hill. The police  
swings onto the house.

**OFFICER**

(over outside speakers)  
This is the police. Identify  
yourselves.

It is deathly silent.

to fan  
across

Carrying a shotgun the officer motions Benny and Mike  
out on either side of him and, guns drawn, they cut  
the tract to where they last saw the bobbing light.

Each

The fog quickly isolates them, heightening their fear.

breathing  
drift in

man becomes acutely aware of the loudness of his  
and the crunch of his footsteps on the ground. They  
and out of visual contact with each other.

whistle  
the

Benny freezes as he hears a burst of the high pitched  
sweep by on his left. He turns slowly to see, through  
ribs of an unfinished house, a shaft of the white light  
pointing at a cement mixer.

**BENNY**

(to the officers, his  
voice cracking)  
There's one over here...

The brilliant light swings toward him. Benny, his hands  
trembling, raises the gun.

**BENNY**

Stop!! Police!!

couple

The light fixes on Benny and terrified he shakes off a  
shots. The light goes out immediately.

**MIKE**

(in Benny's direction)  
What happened?

**BENNY**

I think I shot one.

**MIKE**

Jesus, Benny. What are you doing?

**INT. FINISHED HOUSE (BEDROOM) - NIGHT**

crosses  
the fog

We are looking at the back of the humanoid figure. It  
to a high window and looks out. The reddish tinge of  
outlines him.

**EXT. HOUSING TRACT - NIGHT**

The men strain to see something through the silent fog.

**OFFICER**

You see anything, Mike?

sound  
shotgun and

Before Mike can answer, a strange percussive clicking  
is heard. He pumps a shell in the chamber of his  
swallowing his fear moves toward the voices. They stop.

**OFFICER**

This is the police. Identify  
yourselves.

Benny,  
of  
at. He  
light  
lumber.  
corner.  
again.

his flashlight throwing a feeble beam in front  
him, inches around the house looking for what he shot  
gets to where it should be but it's not there. His  
searches the area. There is nothing but a stack of  
Shaking visibly he shuffles to it and peers around its  
Nothing. Benny relaxes and allows himself to breathe

**BENNY**

(shouts to the officers)  
You wanna give me some help over  
here.

**MIKE**

Okay...

into  
on, a  
then  
swing

Benny continues around the house. He flashes his light  
a doorway. There is nothing but framing. When he moves  
figure steps out of the darkness to fill the space,  
raises its arms. With a sharp snap cylindrical devices  
off its wrist into its hands.

stops.  
around  
Benny  
and a  
chest

At the corner of the house Benny hears the snap and  
The high pitched whistle starts behind him. He stumbles  
to face a brilliant white light flying directly at him.  
screams in terror and fires at it. The light swerves  
laser streak from one of the hand rockets sears Benny's

shoulder  
the

and knocks him to the ground in pain. Holding his  
he watches the light rise and fall erratically between  
houses.

the

The officers watch in awe as the beam wobbles through  
air, then crashes to the earth.

**OFFICER**

Mike, call for back-up.  
(shouting)  
Benny, you all right?

**BENNY**

I don't think so...  
(clutching his shoulder)

**OFFICER**

(waving the beam of  
his flashlight, shouts)  
Benny, this is me. I'm going to take  
a look.

Benny's beam flashes back.

**BENNY**

Don't leave me. I'm coming.

wildly  
starts  
break  
light  
and  
Benny  
they  
down  
rockets  
vibrate.  
ripple

The two men begin to trot toward the light. It swings  
around and, accompanied by the high-pitched whistle,  
to stagger back up the hill. Benny and the officer  
into a run. They are on their way up the hill when the  
in front of them crashes to the earth. It rolls over  
lays still, the beam shooting straight up into the air.  
and the officer slow their pursuit, terrified of what  
might find. Suddenly a high-pitched whistle is bearing  
on them from behind. Before they can turn a light  
over their heads. With a rumble the hill begins to  
As they follow its flight, they see lights beginning to

resting  
rumble  
stop.

to life across the skin of a saucer-shaped spacecraft at the edge of the forest on top of the hill. With a the hill begins to vibrate. Frightened, the officers

**INT. FINISHED HOUSE - NIGHT**

the  
the

The humanoid figure walks rapidly down the hall into kitchen. An indistinct image plays on the inside of its faceplate and we hear the faint sounds of a percussive language. Through the window over the sink we can see lights of the spaceship.

it is

The rockets flip into the humanoid's gloved hands and airborne out the open back door.

**EXT. HOUSING TRACT - NIGHT**

humanoid  
trees  
of the  
deafening

From the road Benny and the officer watch as the figure that just blasted over them flies between the and into the white light emitting from the underbelly spacecraft. The noise from the ship's power plant is as it begins to rise above the trees.

sideways to  
they  
the  
They  
coming  
directly for  
raises  
off and

With Mike at the wheel the police car, its rack lights flashing, fishtails up the dirt road and slides a bone-jarring stop next to Benny and the officer. As jump out of the way they find themselves facing into super white beam of the figure that was in the house. They are between it and the ship. At the angle that it is coming up the hill, the light looks like it is heading directly for them. This is too much for the officer and in terror he raises his shotgun and fires wildly at it. The figure veers off and disappears into the fog.

velocity  
knock

With an awesome roar the spacecraft reaches escape  
and hurtles into the night sky. The concussion waves  
Benny and the officers off their feet.

**EXT. COUNTRY ROAD - NIGHT**

rockets. A  
faceplate.

The escaped figure's light comes out of the fog at tree  
height. We hear the high-pitched whistle of its  
burst of percussive language comes from behind the

**SUBTITLE**

Lander four to Mapmaker Wind. Fix  
position for rescue. Repeat. Fix  
position for rescue.

**EXT. HOUSING TRACT - NIGHT**

Benny  
light  
hillside.  
radio in

The fires on the hillside have been renewed. Shaking,  
and the officer rise to their feet and start toward the  
shafting straight up from the figure lying on the  
The only sound is police chatter coming out of the  
the open squad car.

**EXT. LOGGING ROAD - NIGHT**

An 18-wheeler with a load of logs lumbers past us.

**INT. TRUCK - NIGHT**

out of  
gets

It feels cozy with the wipers slapping the rain off the  
windshield. The DRIVER is trying to steal a cigarette  
his snoring PARTNER'S pocket without waking him up. He  
one and reaches for the lighter.

**EXT. COUNTRY ROAD - NIGHT**

The escaped figure banks around a blind corner.

**INT. TRUCK - NIGHT**

headlights and

The driver gets a glimpse of something in his

hits the  
of

slams on the brakes, but it is too late. The figure  
spoiler above the cab. We hear the smack of impact. One  
its boots scars the windshield.

**EXT. COUNTRY ROAD - NIGHT**

a  
With  
boughs  
go

The figure bounces off the jack-knifing truck and like  
wounded bird tumbles through the air into the trees.  
the light spinning crazily, it plunges through the  
and smashes face first into the mud at the bottom of an  
embankment. The strip lights on the sides of its helmet  
out.

**EXT. TRUCK - NIGHT**

the

The driver and his partner, standing in the shafts of  
high beams, are peering into the woods.

**PARTNER**

What the hell was it anyway?

**DRIVER**

Damned if I know.

**EXT. WOODS - NIGHT**

a  
faint  
its  
translucent  
and  
extend  
head.  
transparent

The figure thrashes over on its back and tries to close  
shoulder-to-hip tear in its life-support suit. By the  
identification light that flickers on and off inside  
helmet, we see a MAN FROM THE STARS. His skin is  
coral. He is gasping as our atmosphere mixes with his  
threatens to suffocate him.

Under his translucent skin a maze of veins and arteries  
from a white mass that sits in the upper half of his  
He is hairless. Underneath a graceful fore-head,

that

eyelids droop over black pupilless eyes. The thin lips delineate his mouth are chalk-white.

is too

He tries to clutch the edges of the tear together but weak. His hands drop limply from the suit, allowing the to gape open and reveal the translucent body

rent

underneath.

**PARTNER (V.O.)**

Come on. I'm getting wet.

**DRIVER (V.O.)**

It musta been a bird.

**PARTNER (V.O.)**

How about if I drive now?

from

Behind the faceplate a piece of white light breaks off the shining mass in the STAR MAN'S head and moves down neck. Through the hole in the suit we see it arrive at top of his single lung. The white light spreads the organ like a phosphorescent tide. The STAR MAN into unconsciousness as we hear the truck pull away.

his

the

throughout

lapses

**INT. HELICOPTER (COCKPIT) - DAWNBREAK**

A light rain is falling.

landscape

man

his

craft.

tract

banking

into

over

We are looking through the windscreen at the gray passing under the helicopter. MARC SHERMIN, a grizzled in his mid-fifties with an honest stubborn face, shifts attention from the right side to the left side of the Below him he can see the road leading into the housing is blocked by police cars. The helicopter leans into a turn and the spacecraft's blackened landing site comes view. Below it an orange nylon tent has been erected

Air  
burn.  
the dead extraterrestrial. It glows from the inside. An  
Force helicopter is parked on the other side of the

**EXT. HOUSING TRACT - DAWNBREAK**

and the  
men  
bandage  
disappear  
inside.  
A man in a white contamination suit is helping Benny  
two officers into the Air Force helicopter. The three  
are glassy-eyed and wrapped in blankets. Benny has a  
across his chest. They look up at Shermin's descending  
helicopter. They are still looking at it when they

nose  
homespun  
forward to  
greet him.  
Shermin's unmarked S65 settles on the clearing. The  
door is open and Shermin, carrying the hood of his  
contamination suit, comes down the ladder. A tall  
man, also in a hoodless contamination suit, steps

**MAN**

(around a cigarette)  
Major Aaron Bell...

**SHERMIN**

Marc Shermin, National Security  
Agency.

green  
soft  
Shermin takes a moment to look over at the tent, the  
hillside and the forest beyond. It is pastoral in the  
light of dawn.

**SHERMIN**

This has always been my favorite  
time of day.

**MAJOR BELL (MAN)**

Very beautiful country up here...

**SHERMIN**

Any signs of biological contamination,  
excessive radiation, anything like  
that?

**MAJOR BELL**

Not on the landscape. We're trying to get a tube under the faceplate for a reading on possible deadly lifeforms but it's hard going.

**SHERMIN**

Can you see under the faceplate?

**MAJOR BELL**

No.

one  
Bell's hands shake as he lights a new cigarette off the  
in his mouth.

**SHERMIN**

There's a good chance you could be wrong about this thing then...

**MAJOR BELL**

Wait'll you see it.

the  
He throws away the cigarette and begins to put on his  
contamination hood. Shermin follows as they start for  
tent.

**MAJOR BELL**

We had a flight of F16's play tag with the spaceship over Michigan for an hour. Then it shot straight up and disappeared.

**SHERMIN**

Was there visual contact?

**MAJOR BELL**

No, sir. Radar.

**SHERMIN**

It could have been anything.

**EXT. BLACKENED LANDING SITE - DAWNBREAK**

suited  
and  
Bell's  
Hooded, Bell and Shermin make their way past three  
scientists examining the landscape with geiger counters  
other sensing instruments. With the coming of dawn and

the  
energy

handlight we can clearly see the pod indentations and  
huge black glass cup of earth that was fused by the  
blasting out of the spaceship's power plant.

**MAJOR BELL**

After I called in, I had a chance to  
sit down with the three locals. They  
swear there's another one that didn't  
make the ship... It might be alive.

**SHERMIN**

People have made mistakes in these  
situations before.

**MAJOR BELL**

I've been investigating sightings  
for seventeen years, Mr. Shermin.  
This one's real. We have a dead extra-  
terrestrial in that tent and another  
one in the area that might be alive.  
We've been visited. It's finally  
happened and the sooner Washington  
accepts that and starts figuring out  
how we're going to deal with these  
beings, the better off we're going  
to be.

**EXT. FOOT OF EMBANKMENT - DAWNBREAK**

It is still raining.

the  
translucent  
yellow  
and  
quick  
his

The STAR MAN stirs and awakens with a start. He parts  
tear in his suit and looks at his lung through his  
body. It has changed in color from brown to a rich  
ocher. He takes several deep breaths of our atmosphere  
his lung expands and contracts easily. He conducts a  
inventory of his damaged spacesuit, then struggles to  
knees and stands up.

**INT. BIOQUARANTINE TENT (HOUSING TRACT) - DAWNBREAK**

and

The sound of a powerful slow-speed drill greets Bell

its  
that  
suction-  
making  
faceplate.

Shermin as they enter. The extraterrestrial is still on  
back with its helmet lights shining straight up. A hose  
extends from a portable gas chromatograph has been  
sealed to a corner of the faceplate. A SCIENTIST is  
adjustments at the chromatograph while his COMPANION is  
monitoring the progress of the drill into the  
Both are wearing contamination suits.

next  
body.  
can see

A foam-lined coffin-shaped metal box is on the ground  
to one of the walls. Bell and Shermin approach the  
Shermin's first look is at the faceplate, but all he  
is his own reflection. His eyes travel down the body.

**MAJOR BELL**

Look at the hands.

and a

The gloved hands of the figure have only three fingers  
thumb.

of  
through  
throw  
reflect

Shermin takes Bell's flashlight. He angles it at the  
faceplate. As he leans in to follow the beam, the pitch  
the drill rises. He shifts the light. The drill breaks  
and the faceplate explodes out of the helmet. The men  
themselves back in panic. When they turn back to look,  
distorted impressions of the face inside the helmet  
on the glass of their contamination hoods. (Pause)

**SHERMIN**

Oh, Jesus.

**MAJOR BELL**

(moving toward the  
body)

We better get it into the box. Come  
on...

bend to

The other men approach the body but before they can

buzz,  
men  
and a  
image  
jumps  
the

it a burst of percussive language, followed by a low  
comes from inside the extraterrestrial's helmet. The  
freeze. There is another burst of percussive language  
projection beam shoots out of the helmet throwing the  
of the escaped STAR MAN onto one of the scientists. He  
aside and the beam falls out of focus and indistinct on  
tent wall behind him.

**SUBTITLE**

Mapmaker Wind. Do you hear me?

**SHERMIN**

(incredulous)

The other one is alive!

**EXT. FOOT OF EMBANKMENT - DAWNBREAK**

percussive

The STAR MAN is standing. We hear the sounds of his  
language coming from behind his mirrored faceplate.

**STAR MAN**

(subtitle)

Mapmaker Wind. Do you hear me?

series of

His answer is nothing but the low buzz. He taps a  
buttons on his chest panel and speaks again.

**STAR MAN**

Mapmaker Wind. Do you hear me?

Again the buzz.

**STAR MAN**

Mapmaker Wind. Do you hear me?

he  
fashion, and  
field  
solarized

The buzz continues. He is very still for a moment. Then  
presses the palms of his hands together, prayer  
concentrates. When he pulls them apart, a blue force  
pulses between them. He stops at shoulder width. A

field. A  
red  
his  
compass  
long

aerial view of the United States forms on the force  
green dot appears in the area of western Wisconsin, a  
dot in the area of Death Valley, California. He drops  
hands to his lap and sits very still. The solarized  
remains floating in the air in front of him. After a  
moment he reaches up and squeezes it into a ball that  
disappears when his palms come together.

**INT. HELICOPTER - DAWNBREAK**

communications  
TECHNICIAN. A  
six

Shermin steps through the open bay door into a  
room. The radar and radio consoles each have a  
third technician, LYMAN, sits in front of a square of  
medium-sized television screens.

**LYMAN**

Is it for real?

**SHERMIN**

Get Fox.

shower  
GEORGE  
wire-

Lyman taps a code into the computer keyboard. There's a  
of static on one of the TV screens. When it clears up  
FOX, mid-forties, hair slicked straight back, round  
rimmed glasses, is peering intently into the camera.

**SHERMIN**

(before Fox can speak)

It's real, George.

**FOX**

There's no mistake? You're absolutely  
sure?

**SHERMIN**

I saw it with my own eyes. We've  
killed an extraterrestrial and...

**FOX**

Is there any possibility that it's a  
hoax? Could you be mistaken?

**SHERMIN**

None. And there's another one in the area that's alive. I don't know if it's the only one. I don't know if it was left here by accident or it's part of an inva...

**FOX**

Get the body out of there. Load it on the Air Force chopper and get it to Wright Patterson. They'll take it from there... We didn't expect this, Shermin.

**SHERMIN**

(answering the accusation)  
Neither did I.

Major Bell enters the helicopter.

**FOX**

We're going... Damn!  
(he shakes his head in disbelief)  
We'll tell the press that there was an accident. Chemical warfare spill. That cover cannot be violated in any way. Understand me, Shermin?

**MAJOR BELL**

Major Bell here, sir. We have to tell these people that we're friendly. That this whole thing was a mistake. Is anyone trying to contact the ship?

**FOX**

(ignores this)  
Shermin, I want you and Bell to start looking for the one on the ground.

**SHERMIN**

We'll need a lot of help, George. You could hide an army up here.

**FOX**

I'm going to the White House right now. I'll try and get you everything you need.

**SHERMIN**

Wait, wait... What are my orders if we find this thing?

Fox sits silently for a second.

**FOX**

Contain it and get back to me.

**SHERMIN**

What do you mean by 'contain?'

Fox knows Shermin is looking for a definite order.

**FOX**

Just what I said.

stares  
The television screen is reduced to static. Shermin at it blankly then Lyman turns it off.

**EXT. HOUSING TRACT - MORNING**

contamination --  
coffin  
The lift off of Shermin's helicopter reveals suited scientists slipping the dead extraterrestrial's into the Air Force helicopter.

**EXT. WOODS - DAY**

surreal  
morning  
hill to  
leaves  
asphalt are  
The STAR MAN, still in his life-support suit, looks in the twilight world under the canopy of firs. The rain has gone. A hum of traffic pulls him across the a stand of alders that border the forest. Through the he can see a highway entering the sprawl of Eau Claire, Wisconsin. The cars and trucks zipping along the of particular interest to him.

get  
shouts  
of a  
begun to  
When he has absorbed them he walks through the trees to a better look at the town. On the wind he can hear from students boarding a line of yellow buses in front grade school off to his right. Suburban houses have snuggle up to the base of the hill he is on.

his  
watch a  
into the  
to a  
a  
crudely  
Female

Keeping to the tree line well above them he continues  
search for an avenue of escape. His head swivels to  
Volvo station wagon come down the street. It swings  
driveway of the house directly below him and stops next  
Mustang Hatchback. The back door opens and JENNY HAYDN,  
pretty girl in her mid-twenties, gets out carrying a  
lettered be-ribboned sign 'Welcome Back, Mrs. Haydn.'  
voices drift up to the STAR MAN from inside the car.

**VOICES**

It was great to have you back... The  
kids loved it. We loved it. You're  
doing the right thing...

**EXT. HOUSE - DAY**

**JENNY**

I hope so... We'll see... See you  
tomorrow... Bye. Bye.

**VOICE**

(as the Volvo backs  
out of the driveway)  
Remember you're required to have a  
lesson planned tomorrow.

the  
into  
the house.

**EXT. HILLSIDE - DAY**

light  
cut  
tip  
he  
The STAR MAN presses on through the trees. He hears a  
plane overhead. He stops and watches until the branches  
off his view. A path between two logs leads him to the  
of a promontory. From behind the cedars growing there,  
sits and looks down on the center of Eau Claire.

The  
is  
MAN  
gone by,

Arm in arm, a YOUNG COUPLE meander through the trees.  
boy has a blanket over his shoulder and the girl's hair  
disheveled. Without seeing him, they walk past the STAR  
crouched in a thicket of small pines. After they've  
he straightens up and watches them walk down toward the  
highway.

**EXT. HILLSIDE - LATE AFTERNOON**

are  
Jenny  
while  
It  
reaches

The sun is setting over suburban Eau Claire. The colors  
reflected in the STAR MAN's faceplate as he watches  
push a hand mower over her back yard.  
He takes a dusty gray marble out of a leg pocket and  
Jenny finishes the lawn he rolls it between his gloves.  
It  
turns a glowing gold as it grows in size. When it  
reaches  
the dimensions of a baseball, he brings it close to his  
faceplate and speaks into it.

**STAR MAN**

(subtitles)

Iron channel message. Suit and rockets  
destroyed. Radical mixture of this  
atmosphere and ours in helmet allowed  
chemo-ion response time to adapt my  
body to this air. Am going to attempt  
extreme transformation in order to  
cross land mass to site of our  
practice landings. If transformation  
is not fatal, second message ball by  
next darkness.

sky.  
at  
message  
until it

He opens his hands and the ball rises quickly into the  
Jenny is dumping the grass clippings into a garbage can  
the side of the house when the sudden motion of the  
ball catches her eye and she watches it quizzically  
disappears.

**EXT. WISCONSIN SKIES - LATE AFTERNOON**

the We are on the belly of Shermin's helicopter looking at  
tree tops rushing underneath.

**INT. HELICOPTER - LATE AFTERNOON**

seated in Shermin is standing back of Lyman and Bell who are  
various front of the square of television screens watching  
shots of the wooded landscape flowing by under them.  
Shermin scrubs his hands over his face then bends over to  
stretch his back.

**SHERMIN**

Aghh... I'm supposed to umpire a  
little league game tomorrow.

**LYMAN**

I wouldn't worry about it... There  
might not be any little league  
tomorrow.

Pause.

**MAJOR BELL**

I'm telling you they're probably  
friendly.

**LYMAN**

Then why did they try and sneak in  
the back door? Tell me that. Why  
didn't they contact us first and  
say...

**RADAR TECHNICIAN**

(loud)  
UFO coming out of the grass.

**SHERMIN**

Lock in.

**RADAR TECHNICIAN**

Got it.

tracking Lyman and the technicians tap out orders to their  
television units and the views of the forest on three of the

screen  
picture  
configurations

screens change to images from their microwave scanners, neutron back scatters and doppler radar. On a fourth the forward-looking infrared module begins creating a of the UFO. The men relax as they recognize the of a light sea plane.

**LYMAN**

This is crazy. What were we going to do if that had been the ship? We have two thirty calibre machine guns, three M16's and some handguns.

**SHERMIN**

Give it a rest, Lyman.

**MAJOR BELL**

(after a pause)

I've never once heard of anybody being hurt by an extraterrestrial...

to the  
telex

Shermin goes hand over hand along the overhead straps radio operator. He begins to flip through a stack of messages.

**LYMAN**

That's because the ones that were hurt, died. They couldn't talk to you.

**SHERMIN**

(to technician, after a look at Lyman)

Any reports about monsters, people in Halloween masks, anything like that?

**TECHNICIAN**

No, but there sure were a lot of people who saw lights in the sky last night. Reports are still coming in.

**MAJOR BELL**

(under above)

I've heard of blood being drawn, sometimes they were taken for a ride in the ship, a lot of times they

said they had sex... But nobody was  
ever hurt...

**LYMAN**

But you decided those weren't real.  
This one is.

one  
There is a buzz and a red dot appears in the center of  
of the screens.

**LYMAN**

(over his shoulder to  
Shermin)  
Fox.

He taps a three digit code and Fox comes into view.

**FOX**

I've got something for you.

up  
colored  
man and  
A photograph of a very thin slab of yellow plastic pops  
on a second screen next to Fox. Above lines of glowing  
dots are symbols of a hydrogen atom, pulsars, a nude  
a woman and Earth's position in our solar system.

**FOX**

Recognize this?

**MAJOR BELL**

It's a copy of the plaque NASA sent  
into space on the Pioneer probes.

**FOX**

Houston found it in the  
extraterrestrial's suit.

**MAJOR BELL**

They must have picked it up in space.

**SHERMIN**

Then it's not an accident that they  
found us.

**FOX**

We don't think that's necessarily  
bad. At least it's a point of contact.

**SHERMIN**

Not necessarily bad! If they knew we were here why didn't they let us know they were coming?

**FOX**

We'll get those answers when you find the one you're looking for.

**SHERMIN**

That's not going to happen, George, unless you get us the help you promised us.

**FOX**

We've been back and forth on this all day and keeping in mind the panic that would occur if this got to the general public, it's been decided not to expand the search at this time.

**SHERMIN**

Don't let them do it this way, George. It's too important. We can't find this thing alone.

**FOX**

You have to. We're trying to contact the ship. If we do, I'll let you know immediately. Good luck.

it The television screen is reduced to static. Lyman shuts off.

**RADAR TECHNICIAN**

You get the feeling we're expendable?

**SHERMIN**

We always were.

**EXT. HOUSE - NIGHT**

plans to We are looking through the living room window at Jenny watching television while she irons the clothes she wear to work tomorrow. The STAR MAN stands just outside the light-fall in the back yard watching her.

MAN A commercial interrupts the old movie with a jolly fat

have  
have

in a jumpsuit touting his used cars. The two words 'We have...' are repeated constantly during the pitch. 'We  
automatics... We have sticks... We have colors... We  
financing...' ...

We move in close on the STAR MAN'S faceplate.

**STAR MAN**

(practicing the human  
sound)

Wehave...

(more precise)

Wehave...

(well-formed)

Wehave...

the

Jenny finishes the skirt, unplugs the iron, picks up  
clothes, shuts off the television, the light and heads  
upstairs. Half way up she stops.

**JENNY**

(faint through the  
glass)

Damn!

hurries  
backs  
his  
clumping  
pair  
warning  
out.  
Jenny  
against  
comes  
longer

She turns around and looks down indecisively, then  
upstairs. A light goes on in the bedroom. The STAR MAN  
away to look up at it. He can't see anything. He is on  
way to try and get in the side door when Jenny comes  
down the stairs in an old sweatshirt and pulling on a  
of jeans. She disappears into the kitchen. Without  
the door ahead of him is swung open and Jenny rushes  
The STAR MAN barely has time to step into the shadows.  
grabs the handle of one of the garbage cans lined  
the house and drags it down to the street. When she  
back for the second one we see that the STAR MAN is no  
in the shadows.

**INT. HOUSE - NIGHT**

the  
MAN  
catches

Jenny comes in and locks the door. She passes through the kitchen and is on her way to the stairs when the STAR MAN steps out of the darkness in the living room. A scream catches in Jenny's throat.

**STAR MAN**

(precise)

Wehave...

hallway  
an  
Jenny  
STAR  
three  
the

Jenny bolts for the front door. At the end of the hallway her foot catches in a phone cord pulling the phone off an end table. The receiver is jarred out of its cradle. Jenny regains her balance and gets to the door ahead of the STAR MAN. She jerks it open, but the guard chain stops it three inches from the jamb. Frantically, she tries again but the chain holds.

grab  
the  
on  
begins  
puts a

The STAR MAN slams the door shut and reaches out to grab her. She flails back at him. One of her hands strikes the panel on his chest and the identification light comes on inside his helmet. At the sight of the STAR MAN, Jenny begins to scream. He presses her back against the wall and puts a mittened hand over her mouth.

**STAR MAN**

Wehave...

MAN

Jenny ceases her struggle and begins to cry. The STAR MAN takes his hand away from her mouth.

**JENNY**

Please don't hurt me... please...  
please.

hands and

Holding her with his eyes he grasps one of Jenny's  
lifts it up to look at it.

between

He raises a piece of skin off her wrist, rolls it  
his thumb and forefinger.

at

Jenny lets out a blood-curdling scream and strikes out  
him. Flashes of light erupt off his exposed chest where  
hits. The ferocity of her attack knocks him aside and  
sprints up the stairs.

she

she

The STAR MAN recovers and starts after her.

**INT. BEDROOM - NIGHT**

slams

Jenny gets there two steps ahead of the STAR MAN. She  
the door in his face and locks it. With him POUNDING ON  
OUTSIDE, Jenny throws open the closet and begins  
madly through the side pockets of her jackets and

THE

rummaging

coats.

silence.

The POUNDING STOPS. It takes her a moment to hear the  
When she does, she whirls toward the door expecting the  
but it remains closed. She waits. All she can hear is  
sound of the rain. She intensifies her search.

worst,

the

**JENNY**

(hysteria creeping  
into her voice)

It's got to be here... it's got to  
be here...

issue

with

night

She finds it in the pocket of a down jacket. The Army  
.45 looks big in her hand. She releases the safety and,  
a wary eye on the door, reaches for the phone on the  
table next to the bed.

the  
long  
bed to  
can  
moment's  
she

Long before the receiver gets to her ear, she can hear "BLEET" caused by the PHONE BEING OFF THE HOOK for so in the living room. She hangs up and walks around the sit on the corner facing the door. In the distance, we HEAR the THUMP OF AN APPROACHING HELICOPTER. After a indecision, Jenny gets up and releases the lock. Again waits.

and  
off

Nothing happens. With the gun ready, she turns the knob opens the door a crack. The hallway is empty. She kicks her shoes and lets herself out of the bedroom.

**INT. HALLWAY - NIGHT**

She  
decides

Jenny creeps toward the stairs in her stockinged feet. looks in the bathroom. The STAR MAN isn't there. She to go downstairs.

**INT. HOUSE - NIGHT**

along  
a  
The  
illumination.

The STAR MAN isn't in the living room. Jenny sidles the wall for the front door. At the archway to the den a hissing sound stops her. She peers around the molding. spill from the stairwell light provides the only

back  
his  
Jenny to

The STAR MAN is sitting on the edge of a chair with his to her. He is naked. A dot of light is HISSING around head. The shadows in the room make it difficult for tell exactly what is going on.

room  
turns

Pointing the .45 at the STAR MAN, she steps into the for a better look. The floor creaks and the STAR MAN

is  
his  
suits.

to her. Jenny shudders at what she sees. The STAR MAN holding an 8x10 color photograph of Jenny and a man in mid-twenties standing on a beach in their bathing

STAR  
is  
Jenny

The dot of light is copying the man's features onto the MAN'S translucent head. The top two-thirds of the face already done. Everything is perfect, even the eyes. Jenny begins to tremble and lowers the gun.

**JENNY**

(in a small voice)

No... please don't...

drowned  
MAN,  
up and

She sags against the armchair, racked by sobs that are out by the FLAP OF THE APPROACHING HELICOPTER. The STAR MAN, with the dot of light stopped on his left cheek, gets up and takes the gun from her.

sound of  
hillside

He drops it on the couch and raises his eyes to the the helicopter NOW DIRECTLY OVER THE HOUSE. THROUGH THE WINDOWS, we can SEE the searchlight scouring the next to the back yard.

downward  
over

The STAR MAN returns to the picture and resumes his transformation. He completes the chin, then continues weaving skin and filling in the human characteristics the entire body.

**DISSOLVE TO:**

**INT. CLEAN ROOM (HOUSTON) - NIGHT**

phone,  
man in

We come down an electrical cord that ends in a microphone, then down further to DR. BERGEN, a tall thin balding man in his late fifties dressed in the medical equivalent of a contamination suit.

**DR. BERGEN**

The creature was hit three times...

Using a laser light indicator Dr. Bergen shows us  
where.

**DR. BERGEN**

...the arm, the abdomen and the upper chest, the one in the chest being the cause of death. It shattered, for want of a better term, the creature's backbone. It's not really, because it's not jointed. It's simply a hollow shaft of very pliable silicate material, as is its entire endoskeleton. The creature seems to have tremendous regenerative powers. Although it must have died within minutes of receiving the fatal wound, the arm and abdomen wounds are almost totally healed and the bullet here...  
(indicates with the light)  
has begun to dissolve...

**INT. SMALL RECTANGULAR ROOM - NIGHT**

watching  
the  
lying  
Fox, another CIVILIAN and two MEN in uniform are the autopsy on a bank of screens which show Dr. Bergen, room and various close-ups of the dead extraterrestrial on a white glass table lit from underneath.

**DR. BERGEN**

It has veins but no blood. We think, and this is just speculation, that some form of energy flows from the brain, which is much more sophisticated than ours, throughout the rest of the body... We don't think there is any danger of bacterial contamination. Our biochemistries are too different...

**INT. HELICOPTER - NIGHT**

watching the  
autopsy from Houston.  
Shermin and his crew are glued to the monitors,

**DR. BERGEN (V.O.)**

The flesh is gelatinous, the skin is very porous and very moist. This is another guess, but it probably comes from a planet that receives only reflected light, perhaps from a ring of moons. Its atmospheric pressure is slightly less than ours and it contains a great deal more water...

**FOX (V.O.)**

Dr. Bergen, George Fox here in Washington. Can you give us an idea of why they're here?

**DR. BERGEN (V.O.)**

They're so advanced... I... eh... can't imagine what they would want from us. I know they could be dangerous. But they could also be the greatest thing that ever happened to mankind...

Shermin and his crew share mixed reactions.

**INT. JENNY'S HOUSE - BEDROOM - DAWNBREAK**

around her  
the  
at  
and  
button  
an  
his  
buttons.  
but  
inspect  
his

Jenny, sitting on the floor with her arms wrapped  
knees, is reflected in a mirror fastened to the back of  
closet door. The STAR MAN edges around the door to look  
himself in the glass. In baggy tan cords, a windbreaker  
a plaid shirt, buttoned all the way to the neck and a  
in the wrong hole halfway down the front, he looks like  
innocent abroad. He notices the shirt is askew across  
chest and, with his new hands, awkwardly resets the  
He looks himself over. His movements resemble a human's  
are noticeably more precise.

The clothes seem right so he leans into the mirror to  
his face. He squeezes the skin on his cheeks, examines

sides  
behind  
hair to  
  
and  
bed  
taken.  
MAN is  
speaking  
motions  
STAR  
her  
tight. She  
familiar

eyes, turns his head as far as he can to inspect the  
of his face, folds his ears forward to check the skin  
them and he even gives a good two-fisted tug to his  
see if it is on securely.

He turns from the mirror and goes over to where the .45  
a leg pouch from his life-support suit are lying on the  
next to a snapshot of the man whose identity he has  
In the picture the man is dressed exactly as the STAR  
now. The STAR MAN picks up the gun and the pouch and,  
to Jenny in his own language, steps to the door and  
for her to follow. Jenny consciously ignores him. The  
STAR MAN comes over, reaches down and grabs her arm to pull  
to her feet. Jenny squirms back, but he holds her  
looks at the hand, almost touches it, then up at the  
yet disturbingly unfamiliar face above her.

**STAR MAN**

Please...

**JENNY**

Don't... don't do this... please...

of the  
man the  
  
The STAR MAN gets her to her feet and hustles her out  
room. On the dresser is Jenny's wedding picture. The  
STAR MAN has become is her husband.

**INT. HOUSE - DAWNBREAK**

The STAR MAN pulls Jenny down the stairs.

**JENNY**

(struggles to free  
herself)  
You're hurting me. Stop.

for  
increases  
The STAR MAN guides her into the entryway and reaches  
the front door. Realizing his intentions, Jenny  
her struggle and manages to pull away.

**JENNY**

Oh, God, no! I'm not leaving this  
house with you. You're going to hurt  
me, I know...

front  
the  
The STAR MAN looks intently at her, then opens the  
door. He taps his chest, points to Jenny and motions to  
dawn outside.

**JENNY**

(through tears)

I can't. I'd like to help. You look  
like Scott, but I know you're not. I  
don't know what you are. You gotta  
understand, I'm afraid of you...

closes the  
his  
As Jenny backs into the living room, the STAR MAN  
door. He raises the gun, examines it quickly, then with  
finger around the trigger, points it at Jenny.

**STAR MAN**

Please.

**JENNY**

Why are you doing this to me? I'll  
give you whatever...

body  
at the  
The STAR MAN swings the muzzle sights across Jenny's  
and FIRES. A FLOOR VASE EXPLODES. Jenny turns to look  
remains, then back to the STAR MAN.

**EXT. JENNY'S HOUSE - DAWNBREAK**

behind  
passenger  
The Mustang is backing out of the driveway with Jenny  
the wheel and the STAR MAN perched nervously on the  
seat.

**INT. MUSTANG - DAWNBREAK**

Jenny Wary of what will happen next, the STAR MAN watches  
move the gear selector to the drive position.  
keep The car jerks forward and he grabs the dashboard to  
side to from toppling back in the seat.  
landscape During the ride up the block, his head swivels from  
looks at side trying to take in as much of the darkened urban  
Jenny questioningly.

**STAR MAN**

Please...

**JENNY**

Which way do you want to go?

section She motions ahead and he turns to look at an inter-  
eyes with streets running in three directions off of it. His  
question Jenny again.

**JENNY**

You can go that way...

(points left)

That way...

(straight ahead)

That way...

MAN She points right. After another look at Jenny, the STAR  
briefly, presses the palms of his hands together, concentrates  
between then slowly draws them apart. The force field appears  
rotates them. On it the solarized view of the United States  
his until the red destination dot is on his right. He drops  
hands and points to the right.

**STAR MAN**

(measured)

That way.

dashboard. The satel compass continues to hover over the

**JENNY**

(staring incredulously  
at the compass)  
God, what are you?

fails to She starts her right turn without looking left and  
WAIL OF see a little MG approaching from that direction. The  
on the THE AIR HORN startles Jenny and reflexively she slams  
brakes.

Jenny The Mustang stalls and the MG squeals around them.  
checks the STAR MAN. He has pressed himself against the  
passenger door. The gun lies on the seat next to him.  
They both look at it. The STAR MAN recovers and picks it up.

**JENNY**

(starting the engine)  
I'm sorry...

MAN This time when Jenny puts the car into drive, the STAR  
turn is ready for the acceleration. The car completes the  
it and the compass rotates to its new heading. Looking at  
it from this angle, Jenny suddenly recognizes it for what  
is: an aerial view of the United States.

**JENNY**

That green dot, that's us, isn't  
it... and the red's where you want  
to go?... You don't understand me,  
do you?

The STAR MAN looks at her uncomprehendingly.

**JENNY**

(to herself)  
I gotta get out of here.

**EXT. STREET - DAWNBREAK**

Eau

The Mustang cruises through the industrial section of Claire.

**INT. MUSTANG - DAWNBREAK**

headlights

The STAR MAN is watching Jenny drive. A set of rushes TOWARD US in the other lane. Jenny twists around to follow the car as it goes by and we SEE the desperation on her face.

to

on

a

away

takes

in

wheel.

When she returns her attention to the road, she sneaks a glance at the STAR MAN to see if her action has given her state of mind. His expression hasn't changed. Jenny takes a deep breath and lets it out slowly. Uttering a phrase in his own language, the STAR MAN touches the steering

**JENNY**

(startled)

What?

**STAR MAN**

(thinking the steering wheel is called

'what," he repeats)

What.

'gear

With the same phrase in his language, he points to the shift.'

**JENNY**

(realizing her mistake)

Ah... no...

**STAR MAN**

(repeats)

Ah no.

to

words.

He points to the dashboard. Jenny senses there is going to be a great deal of misunderstanding if she uses more words.

wheel. She shakes her head 'no' and touches the steering

**JENNY**  
(enunciates)  
Steering wheel...

**STAR MAN**  
(correcting her)  
What.

Jenny shakes her head 'no.'

**JENNY**  
Steering wheel.

**STAR MAN**  
(repeats)  
Steering wheel.

**JENNY**  
(points to the gear  
shift)  
Gear shift.

**STAR MAN**  
Gear shift.

**JENNY**  
(slaps the dashboard)  
Dashboard.

**STAR MAN**  
Dashboard.

intersection Jenny sees a police car creeping across the  
The ahead of her and interrupts the lesson to stare at it.  
STAR MAN looks to where she is looking.

**STAR MAN**  
(alarmed)  
What?!

**JENNY**  
Eh... police.

**STAR MAN**  
(remembering)  
Police...

him. He raises the gun off his lap. Jenny tries to distract

**JENNY**

(raps on the steering  
wheel)

What?...

her. With his eyes on the police car the STAR MAN ignores

**JENNY**

Steering wheel...  
(she points to the  
gear shift)

What?

up  
their The STAR MAN is intent on the police car. Jenny gives  
trying to distract him. The patrol car passes out of  
view. The STAR MAN lowers the gun and looks at Jenny.

**STAR MAN**

(unprompted, points  
correctly at each  
item)

Steering wheel... gear shift...  
dashboard...

**JENNY**

(this frightens Jenny  
even more)

Good.

**STAR MAN**

Good.

**EXT. INTERSECTION - DAWN**

stopped We COME DOWN FROM a red light TO FIND the Mustang  
behind the limit line.

**JENNY (V.O.)**

Which way?

**STAR MAN (V.O.)**

That way.

the The light changes and the car proceeds straight across

intersection.

**STAR MAN (V.O.)**

Good.

**INT. MUSTANG - DAWN**

glove  
night  
STAR MAN  
off.

While the STAR MAN picks through the contents of the compartment, Jenny looks for a way to escape. An all-laundromat is a possibility, but it's deserted. The STAR MAN finds the switch on a flash-light and flicks it on and off.

**STAR MAN**

What?

**JENNY**

(distant)  
Flashlight.

owner's  
Coupons

He puts the flashlight in his lap along with the manual and gas slips and takes a stack of Discount Coupons out of the glove compartment.

**STAR MAN**

What?

**JENNY**

Coupons.

lane.  
looking  
between the  
one

Jenny sees a set of headlights turn into the oncoming lane. She slides her eyes toward the STAR MAN. He is busy looking through the Coupons. Jenny measures the distance between the Mustang and the oncoming lights. The STAR MAN holds up one of the Coupons and points to a picture of the product.

**STAR MAN**

What?

**JENNY**

(curt)  
Pancakes.

**STAR MAN**

Pancakes.

35¢. He points to the cluster of letters that spells SAVE

**STAR MAN**

What?

vehicles Jenny doesn't answer. The distance between the two is narrowing rapidly.

**STAR MAN**

What?

violently Jenny sets her jaw and wrenches the steering wheel to the left.

**EXT. STREET - DAWN**

left. The Mustang skids sideways across the center line. The oncoming van jams on its brakes and swerves to its

Locked in a skid, it drifts toward the Mustang.

**INT. MUSTANG - DAWN**

descends The STAR MAN sucks himself back in terror as the van fender on him. It swings past his window and clips the rear claws of the Mustang. Both vehicles shudder to a stop. Jenny the at her door. It swings open. She is halfway out before Jenny STAR MAN manages to grab the tail of her sweatshirt. up begins to scream at the top of her lungs and keeps it while he tries to wrestle her down on the seat.

**EXT. STREET - DAWN**

around the A tall, raw-boned MAN in his late twenties storms front of his van.

**MAN**

You stupid son of a bitch!!

He kicks the Mustang.

**JENNY**

(screaming)  
Help me!!

**MAN**

You could have killed us both!!

**JENNY**

(battling to maintain  
her grip on the door  
frame)  
He's kidnapping me!!!

The Man bends down to look at the struggle.

**MAN**

Jesus Christ!! You crazy people...

**JENNY**

Call the police!!

**MAN**

(not sure he wants to  
get involved)  
Hey buddy... let her go...

The STAR MAN increases his efforts and Jenny loses her  
grip on one of the door frames.

**JENNY**

Help me!!!

**MAN**

(grabbing her other  
arm)  
Hey, she doesn't want to go with  
you. Come on.

The STAR MAN frees his right hand and blindly searches  
the floor for the gun. He comes up with it and, shoving the  
barrel in the Man's face, barks a harsh command in his  
language. The Man freezes and Jenny stops struggling. It's  
suddenly very quiet on the street.

**MAN**

Oh God, man... don't shoot me... My mistake... I'm sorry...

**JENNY**

He doesn't understand... just walk away...

The STAR MAN claps a hand over her mouth.

**MAN**

I promise I'm not going to tell anybody about this... None of my business... I'm going to move now, okay...

(takes a step to one side)

You guys want to fight, that's up to you...

(takes another step)

I'm leaving now... I won't say a word...

back  
plate,  
Uttering an  
and  
compass

He keeps his eyes on the STAR MAN until he reaches the of the Mustang, steals a quick look at the license then blots for his van. The STAR MAN takes his hand off Jenny's mouth and slams her back into her seat. expletive in his language he points the gun in her face keeping it there indicates the red dot on the satel floating undisturbed above the dashboard.

**STAR MAN**

Go.

**EXT. STREET - DAWN**

continues

The Mustang moves back into the correct lane and on.

**INT. MUSTANG - DAWN**

**JENNY**

Could you put the gun down?

The STAR MAN just stares at her. She points to the gun.

**JENNY**

Gun... Down... Down.

Slowly, he lowers it to his lap.

**JENNY**

Thank you.

**EXT. ABANDONED LOGGING CAMP - EARLY MORNING**

tanker  
on  
Shermin's helicopter is taking on fuel from an Army  
truck. The pilot and co-pilot are catching forty winks  
the grass next to the old bunkhouse.

**INT. HELICOPTER - EARLY MORNING**

front of  
styrofoam  
Doppler  
Major Bell, bleary-eyed and unshaven, is huddled in  
the television screens eating a breakfast off a  
plate. On the top left screen is a satellite picture of  
Northern Michigan and half of Wisconsin taken with a  
radar.

same  
right of  
overview.  
On the lower left screen is an infrared view of the  
area. Over both these views is a schematic of the state  
boundaries and major cities. On the screens to the  
these views are blow-ups of smaller sections of the

Seated  
the  
bent  
Lyman and the radar technician are asleep on the floor.  
in front of the radio console Shermin is going through  
telex messages. Next to him the radio technician is  
over the desk with his head in his forearms.

**SHERMIN**

There's nothing... No reports of  
sightings or landings or anything...  
in the other parts of the country or  
overseas... Seems like a totally  
isolated incident.

**MAJOR BELL**

It was only an accident that we  
discovered them.

**SHERMIN**

I know, but...

the  
Rhythmically,  
Shermin continues on through the messages. Bell asks  
computer to change the pictures on the screens.  
a sequence of images appears and disappears.

**SHERMIN**

You married, Major?

**MAJOR BELL**

Twenty-eight years.

**SHERMIN**

To the same woman?

**MAJOR BELL**

(smiling)

Yes.

**SHERMIN**

I tried it once... Fourteen years ago... 'I was a lousy husband and a worse father. The only thing I'm good at is this... At least until yesterday.

goes  
Shermin  
message to  
Bell stuffs his breakfast plate into a garbage bag and  
to get a breath of fresh air in the open doorway.  
stops at a point on the telex sheet. He reads the  
himself again.

**SHERMIN**

How would you describe the sounds we heard coming out of that thing's helmet?

**MAJOR BELL**

(after trying to imitate them)

It was kind of like clicking, maybe a language wasn't it?

**SHERMIN**

Listen to this.  
(paraphrasing the

telex)

A woman was kidnapped in Eau Claire this morning. When a citizen went to her rescue the kidnapper threatened him with a gun and shouted at him in a strange 'clicking gibberish'...

**MAJOR BELL**

It was a man though... right?

**SHERMIN**

The police think he was high on drugs...

Bell shrugs.

**SHERMIN**

What do you think?

**EXT. WISCONSIN FOREST - EARLY MORNING**

thunders

With a rush the helicopter rises out of the trees and away.

**EXT. JENNY'S HOUSE - MORNING**

is

Through

room.

There are Eau Claire police cars on the street. Shermin out back watching Bell pick his way down the hill. the windows we see uniformed policemen in the living

**MAJOR BELL**

(slides the last few feet down the hill)

Nothing up there... The grass is matted down in a few places, but that could have been anything.

**SHERMIN**

It was the husband. The police finally got a hold of the witness at work and showed him a picture of the woman.

husband

her.

The man standing next to her in the picture was her and the witness said that was the guy who kidnapped

**MAJOR BELL**

It's the right area, that's for sure.

Throughout the above, Shermin has noticed a WOMAN in the house next door peeping through her blinds at the activity around Jenny's. She closes the drapes suddenly when she realizes Shermin has spotted her.

**SHERMIN**

Why the clicking language though?

**EXT. NEXT-DOOR HOUSE - EARLY MORNING**

Shermin knocks and waits on the steps with Bell for someone to answer. We hear a chain being pulled off and the door is opened by a freckled-face MAN in his late thirties, dressed in a business suit and wiping the traces of a breakfast from around his mouth.

**SHERMIN**

Sorry to disturb you, sir, but there's been some trouble next door. I'd like to ask you a few questions.

**MAN**

What happened?

**SHERMIN**

There's a possibility that Mrs. Haydn's been kidnapped. We're hoping you might have seen something.

A WOMAN in a robe opens the door a little wider to include herself in the conversation. She is as freckled as the man and about the same age.

**WOMAN**

(to the Man)  
I told you...

**MAN**

Judy, that's stupid.

**WOMAN**

Well, maybe these men won't think

so. We were asleep when a helicopter woke me up. It made me so nervous I went into the kitchen for something to eat. I happened to look out the window and there was Scott Haydn with this green thing draped over his arm pulling Jenny down the walk to the car.

**MAN**

You know that's impossible!

**WOMAN**

I know what I saw. I've seen him enough times.

**MAN**

(giving up on his wife and addressing Shermin and Lyman)

Scott Haydn is dead. He died about three months ago. We went to the funeral.

Shermin and Bell exchange a glance.

**EXT. INTERSTATE - DAY**

Wisconsin

Jenny's Mustang is sailing through the beautiful farmland.

**STAR MAN (V.O.)**

R-r-S-s...

**INT. MUSTANG - DAY**

case,

compartment,

The STAR MAN is copying the letters, upper and lower from the Owner's Manual he found in the glove onto the back of an envelope.

**STAR MAN**

T-t-U...

the

He draws the upper case but has to check the manual for lower case.

**STAR MAN**

u-V-v...

The STAR MAN looks up as they go by a farm.

**STAR MAN**

(pointing correctly  
to the various animals)  
Cow... Dog... Pig...

He looks to Jenny for confirmation. She nods absently.  
He returns to the alphabet.

**STAR MAN**

W-w...

He forms both the upper and lower case 'X-x' and shows  
them to Jenny.

**STAR MAN**

What?

**JENNY**

(knows what's coming)  
**X...**

Without smiling the STAR MAN opens his mouth and emits  
a short chirping laugh.

**JENNY**

What's so funny about X?

He The STAR MAN laughs harder. Jenny watches him warily.  
the starts to hiccup. He is unable to control it through  
laughter.

**DISSOLVE TO:**

**INT. SMALL RECTANGULAR ROOM - DAY**

gaunt,  
breaks up  
autopsy  
Shermin's image waits on the television screen. He is  
tired and visibly shaken. The picture sizzles and  
intermittently. Fox and the three men who watched the  
stride quickly into the room.

**SHERMIN (V.O.)**

(his voice quavering)

George, we've just confirmed the existence of the live extraterrestrial.

**FOX**

(after a beat)

When can we expect containment?

**SHERMIN (V.O.)**

Well, we're in pursuit of a green Mustang...

**FOX**

(very controlled)

It's in a green Mustang?

**SHERMIN (V.O.)**

Yes. It's kidnapped a woman at gunpoint and from what we can make out is forcing her to drive it somewhere.

**MILITARY MAN**

(to the room)

This one has a weapon.

**SHERMIN (V.O.)**

No, no... A .45, it probably got it in the woman's house. They were last seen in downtown Eau Claire...

**FOX**

Why did you let it get into a populated area?

**SHERMIN (V.O.)**

It's taken on a disguise.

**FOX**

Clarify that.

**SHERMIN (V.O.)**

It's made itself look like the woman's dead husband.

leans

Static breaks up the t.v. picture. When it returns, Fox toward the screen.

**FOX**

Repeat the last item.

Almost reluctantly Shermin holds up Scott Haydn's picture.

**SHERMIN (V.O.)**

The extraterrestrial now looks like this.

**FOX**

(softly)

Oh shit!!!

**EXT. INTERSTATE - AFTERNOON**

Jenny's Mustang moves along through the traffic.

**INT. MUSTANG - AFTERNOON**

We are CLOSE ON the back of a ten-dollar bill.

**STAR MAN (O.S.)**

(reading slowly)

The United States of America. In God We Trust. Ten dollars.

We pull back as he holds the ten up to Jenny.

**JENNY**

Money.

**STAR MAN**

Money.

He holds up a quarter.

**JENNY**

Money.

wallet Confused, the STAR MAN puts the money back into Jenny's and reads the first card through its plastic window.

**STAR MAN**

Mi-chi-gan driver li-see-ens...  
Jennyhaydn... Money?

**JENNY**

(shaking her head

'no,' exhausted)

We're going to have to stop for gas soon.

broadly. The  
imitates  
Under the license is a picture of Jenny smiling  
STAR MAN looks at Jenny, back at the picture, then  
the smile for Jenny.

**STAR MAN**

What?

**JENNY**

Smile.

**STAR MAN**

Smile... good?

**JENNY**

Yes.

smile.  
glistening  
across  
He practices curling the corners of his mouth up into a  
One of them freezes as the Interstate curves and a  
skyline backlit by the afternoon sun comes into view  
a river.

**STAR MAN**

(impressed)

What?!

**JENNY**

Minneapolis.

**STAR MAN**

(reaching into the  
leg pouch he took  
from his life-support  
suit)

Minneapolis... Minneapolis...

**JENNY**

What are you doing?

He takes out his camera.

**JENNY**

...What's that?

He points the white disc at Minneapolis. With a 'POP,'

a

instantly,  
skyline.

cone of light flashes out. It sucks back, almost  
bringing with it a three-dimensional image of the

**STAR MAN**

Minneapolis... good.

**JENNY**

You're full of tricks, aren't you?

The car starts across the twin cities' bridge.

**JENNY**

(taps the fuel gauge)

We need gas.

against the  
The STAR MAN looks at the gauge. Jenny scrunches  
door to avoid contact with him.

**JENNY**

No gas.

**STAR MAN**

No gas.

**JENNY**

This car runs on gas.

She presses the accelerator to the floor. The car jumps  
forward.

**JENNY**

Gas...

quickly  
She takes her foot off the accelerator and the car  
slows down.

**JENNY**

No gas.

**EXT. BRIDGE - AFTERNOON**

**JENNY**

(V.O.)

Gas.

The Mustang spurts forward a few yards.

**JENNY**

**(V.O.)**

No gas.

It staggers down to a crawl.

**JENNY**

**(V.O.)**

Gas.

The car leaps forward again.

**JENNY**

**(V.O.)**

No gas.

It drops back to a crawl.

**INT. MUSTANG - AFTERNOON**

**JENNY**

No gas... car dead.

(her head lolls forward  
on her chest)

We need gas. I don't want to get  
shot for running out of gas.

**STAR MAN**

Gas good?

**JENNY**

Yes. Very good.

**INT. MUSTANG - AFTERNOON**

off We are LOOKING DOWN Jenny's arm AT a gas station just  
Interstate 169 in the Minneapolis suburbs.

**JENNY**

Gas...

then The STAR MAN contemplates the station as they pass it,  
turns to Jenny, puzzled:

**STAR MAN**

Go.

**JENNY**

It's closed... closed. We need one  
that's open.

**STAR MAN**

Closed?

**JENNY**

You'll see.

becomes  
window.  
in

There are no more gas stations in sight. The STAR MAN  
bored with the silence. He picks up Jenny's wallet. The  
driver's license is familiar so he flips to the next  
In it is a picture of an older man and woman standing  
front of a church.

**STAR MAN**

What?

**JENNY**

(snaps)

Not what. Who. What is for things.

(touching the steering  
wheel, dashboard,  
seat, gear shift)

What? What? What? What? For people  
you use who. Who is he?

(points to the man in  
the picture)

Who is she?

(points to the woman)

Who are you?

(points to the STAR

**MAN)**

Who am I?

She touches her chest.

**STAR MAN**

(mirrors her gestures)

Who is he? Who is she? Who are you?

Who am I?

(pause; it clicks for  
him and he points at  
Jenny)

Who are you?

**JENNY**

I am Jenny Haydn.

**STAR MAN**

(flips back to her  
license and reads)

Jennyhaydn.

Jenny nods.

**JENNY**

Who are you?

**STAR MAN**

I am...

We HEAR MODULATED CLICKS of his percussive LANGUAGE.

**JENNY**

That's a big help. Where are you from?

**STAR MAN**

From?

**JENNY**

(leans forward and points through the windshield at the sky)

Are you from up there? Space?

**STAR MAN**

(leans forward to look with her)

Space?

**JENNY**

Up there... I... eh... can't explain...

(leans back)

But that's the only place you could be from.

The STAR MAN spots a station on the other side of the Interstate.

**STAR MAN**

Gas.

**JENNY**

(shakes her head 'no')

Closed.

He taps the fuel gauge which has dipped below empty.

**STAR MAN**

No gas.

**JENNY**

I know.

doesn't  
picture  
leaning

They both scan the horizon for a gas station. When one come up immediately, the STAR MAN flips to the next in the wallet. It is of the man he has become. He is against a fire truck, in uniform.

**STAR MAN**

Who?

**JENNY**

My... husband.

**STAR MAN**

I am husband?

**JENNY**

No. I don't know what you are, but you're not Scott.

down

Silence. The STAR MAN catches her mood. A tear rolls Jenny's cheek.

**JENNY**

(brushes it away  
angrily)

Shit.

**STAR MAN**

Shit?

**JENNY**

No, no... don't say that. Bad word.

**STAR MAN**

(likes the sound of  
it)

Shit... shit... what shit?

**JENNY**

(screams)

Stop!! Enough!! Jesus! You're worse than a parrot!!

her

Like closing a zipper, she slides her fingers across

mouth.

**JENNY**

Mouth closed... closed.

but he  
the  
straight  
revolving  
tugs

The STAR MAN does as he is told. He doesn't like it, does it. With his lips puckered, he looks straight down road. The car rises out of a gulley. Topping a knoll ahead is a gas station with an enormous Exxon sign above it. With his lips firmly pressed together, he Jenny's sleeve and points.

**JENNY**

I see it.

compass

The STAR MAN reaches forward and squeezes the satel back into his palms.

**EXT. GAS STATION - AFTERNOON**

The Mustang comes up the off-ramp toward the pumps.

**INT. MUSTANG - AFTERNOON**

when

The STAR MAN'S hand closes around the butt of the .45 he sees the ATTENDANT step out of the office.

**STAR MAN**

Who?

**JENNY**

Attendant. He'll give us gas. Put the gun down. Under the seat. Under the seat...

**STAR MAN**

No.

**JENNY**

Oh God! You're going to get us both killed. Okay... in your pocket...

showing

She shoves her hand into the pocket of her slacks him what to do.

**JENNY**

In your pocket... pocket...

Attendant is Jenny eases in next to the pumps and stops. The already coming around the front of the car.

**JENNY**

In your pocket, please...

**STAR MAN**

(draws his fingers  
over his lips)

You. Mouth closed.

**JENNY**

Okay.

baggy The STAR MAN stuffs the gun into the left pocket of his  
door. cords just as the Attendant arrives at the driver's

**ATTENDANT**

Morning, folks. Fill her up?

fingers The STAR MAN looks at Jenny for help. She sweeps her  
STAR across her mouth to indicate her lips are sealed. The  
MAN peeks around her at the Attendant.

**STAR MAN**

(overly loud)

...Gas...

**ATTENDANT**

You got it.

the He leaves the window. The STAR MAN watches him until  
turns nozzle is in the Mustang, then pleased with himself,  
to Jenny and lifts his face into a 'smile.'

**JENNY**

I'm going to the ladies' room. You  
stay here.

**EXT. GAS STATION - AFTERNOON**

finds  
the  
ladies'  
MAN

Jenny gets out of the car. When she straightens up, she  
the STAR MAN staring at her over the roof. She slams  
door and strides rapidly in the direction of the  
room. Stuffing the green pouch in his pocket, the STAR  
trots after her.

**JENNY**

(wheels on him as he  
catches up)  
Go back to the car.

snarls in  
stalks to

The STAR MAN looks at her but doesn't move. Jenny  
frustration, then with the STAR MAN on her heels,  
the ladies' room and throws open the door.

**INT. LADIES' ROOM - AFTERNOON**

The STAR MAN follows Jenny inside.

**JENNY**

See. It's a bathroom. I'm not trying  
to escape. I just have to go to the  
bathroom.

He checks out the stall.

**JENNY**

Satisfied? Now get out. Out.

**STAR MAN**

No.

points

Furious, Jenny steps around him and opens the door. She  
to the sign on it.

**JENNY**

Women... me.

She continues out. The STAR MAN goes after her.

**EXT. RESTROOMS - AFTERNOON**

Jenny points to the sign on the next door.

**JENNY**

Men. You go in here.

She cracks the door for him.

**JENNY**

Come on.

look  
confused  
It  
ladies'  
MAN  
child  
the  
the  
light  
disc  
of  
image.  
STAR  
up  
his  
piece  
better  
The

He takes the door from her and pushes it open for a  
inside. Jenny ducks into the ladies' room. He is  
for a moment then takes a long look at the men's room.  
means nothing to him. He backs out and tries the  
room. It is locked. Not knowing what to do, the STAR  
stands uncomfortably in front of the door, then like a  
waiting for his mother, he sits on the curb. He watches  
Attendant lift the Mustang's hood and reach in for the  
dipstick. The numbers on the pumps turn over, adding up  
gallons and the cost of the gas.

Everything is peaceful and quiet within the circle of  
cast by the gas station. The STAR MAN pulls the camera  
out of his pocket and points it at the pumps. The cone  
light flashes out and pulls back its three-dimensional  
The Attendant turns around and waves genially at the  
MAN, who waves back a perfect imitation of the gesture.  
The SHARP RUMBLE of a SOUPED-UP HONDA MOTORCYCLE coming  
the off-ramp shatters the mood and the STAR MAN gets to  
feet.

He is startled by the image of the RIDER. In a one  
driving skin and helmet he looks amazingly like a space  
traveller. The STAR MAN steps cautiously forward for a  
look and mutters something to himself in his language.

swings  
rider stops his bike at the second row of pumps and  
himself stiffly out of the seat.

**RIDER**

Do I need a key for the head?

**ATTENDANT**

It's open.

the  
Without taking off his helmet, the Rider sets out for  
men's room.

**RIDER**

(over his shoulder)

Fill it up.

**ATTENDANT**

You got it.

up to  
He  
slightly  
The rider's approach frightens the STAR MAN. He backs  
the ladies' room door and knocks. There is no answer.  
tries the knob. With the other hand he inches the gun  
out of his pocket.

**INT. LADIES' ROOM - AFTERNOON**

the  
at  
Jenny is bent over the sink dabbing nail polish around  
corners of a paper towel. Her head snaps around to look  
the doorknob. It holds.

**JENNY**

Just a minute.

**EXT. RESTROOMS - AFTERNOON**

passes  
faceplate.  
The STAR MAN tenses and forces a smile as the Rider  
in front of him. A VOICE comes from behind the

**RIDER**

Howdy... can't get her out.

**STAR MAN**

(thru the smile)

Gas.

**RIDER**

I know how she feels.

The rider enters the men's room. As the door closes behind him, the STAR MAN's face falls and he knocks frantically on the ladies' room door. Jenny opens it under his knuckles. He blocks the doorway and she backs up as he steps inside.

**INT. LADIES' ROOM - AFTERNOON**

The STAR MAN looks around. Jenny's eyes widen at what is happening behind him. The pneumatic arm above the door is pulling it shut to reveal her paper towel pasted to the back. The message on it, written in red lipstick, reads:

KIDNAPPED

**GOING W ON 169 JADE MUS. LIC#PXV237.**

**JENNY**

(stepping around him)

It's still a toilet. Hasn't become a ballroom.

She tries to swing the door open and hide her message against the wall, but she is too slow. The STAR MAN sees it and steps forward to read.

**STAR MAN**

Kid-nap-ped... go-ing W o-n...

Jenny realizes he doesn't know what it means.

**JENNY**

(on her way out)

That's very good.

Other graffiti on the door helps convince the STAR MAN Jenny's message has nothing to do with him and after a last look at it, he follows her.

**EXT. GAS STATION - AFTERNOON**

dispenser.  
her  
quarter  
one out

A CAN of Coke CLATTERS DOWN the chute of a drink  
Jenny picks it up and, with the STAR MAN hovering at  
shoulder, moves on to the candy machine. He watches a  
disappear into the slot and when Jenny picks another  
of her purse, he points to it.

**STAR MAN**

Money.

**JENNY**

Yes.

Reese's  
pickup

She inserts the quarter and makes her selection. A  
Peanut Butter Cup drops from its position into the  
bin.

**STAR MAN**

What?

**JENNY**

Candy.

selects

Using the change from this and another quarter, she  
an Almond Joy.

**STAR MAN**

(as it tumbles into  
the bin)

Money... candy.

**ATTENDANT**

(to the STAR MAN)

That'll be fifteen fifty, sir.

**JENNY**

Here.

She hands him a twenty.

**ATTENDANT**

Thank you.

He goes to make change.

**STAR MAN**

(to himself)

Thank you.

the car Jenny pops the top on the Coke can and on the way to  
takes a sip.

**STAR MAN**

What is...

(reads off the can)

...Coke?

**JENNY**

A drink.

**STAR MAN**

(holds his hand out

for it)

I...

**JENNY**

You want to try it?

**STAR MAN**

I want to try it.

**JENNY**

This stuff could kill...

(changes her mind and  
smiles)

Be my guest.

swallows. The STAR MAN fills his mouth, swirls it around and

**STAR MAN**

(after a loud burp)

Good.

knows He hands the can back to Jenny. She looks at it and  
to there are alien bacteria there her body would not like  
meet.

**JENNY**

Eh... you keep it. I've had enough.

lowers The STAR MAN takes another drink. He stops dead when he

realizes  
Her  
plate  
the

the can. Jenny continues for a few steps before she  
he isn't with her. She looks back over her shoulder.  
eyes go immediately to where he is looking. The license  
PXV 237 hangs like an accusation on the front bumper of  
Mustang. Jenny decides to brazen it out.

**JENNY**

What's the matter?

**STAR MAN**

(throws the can to  
the ground)

Shit!

**INT. MUSTANG - AFTERNOON**

silence.  
Jenny and the STAR MAN ride along in tight-lipped

**STAR MAN**

What is kidnapped?

Jenny ignores him.

**STAR MAN**

(yells)  
Kidnapped!!!

the  
jabbing at

She flinches but remains silent. The STAR MAN snatches  
paper towel off his lap and flaps it in her face,  
the word violently with a forefinger.

**STAR MAN**

Kidnapped!!! What is kidnapped?!!

through

Jenny can't take it anymore and screams back at him  
tears.

**JENNY**

Kidnapped is what you're doing to me  
now!!! Kidnapped is pointing a gun  
at me and taking me from my house!  
Kidnapped is changing yourself into  
my husband. I don't know what you  
are and I don't care. I just want to

get away from you!

He  
out of  
Jenny's outburst rocks the STAR MAN back into silence.  
waits for her to calm down, then slowly takes the gun  
his pocket.

**STAR MAN**

Jennyhaydn.

She doesn't dare look at him.

**STAR MAN**

I am good.  
(and he slides the  
.45 under his seat)

**EXT. INTERSTATE - NIGHT**

Jenny speeds up to pass a truckload of horses.

**STAR MAN**

What is that?

highway  
She doesn't answer. The car passes the truck. The  
before them is empty.

**JENNY**

(finally)  
Horses.

**STAR MAN**

(without looking at  
her)  
Horses.

WESTERN  
Jenny TURNS ON the RADIO and finds a COUNTRY AND  
**STATION.**

**STAR MAN**

What?

**JENNY**

Music.

reaches  
marbles. He  
It is pleasing to him and he listens for a while, then  
in his pouch and takes out one of the dusty gray

gold as

rolls it between his palms. It changes to a glowing  
it grows to the size of a baseball.

**JENNY**

(alarmed)

What are you doing?!

speaks

The STAR MAN brings the globe close to his mouth and  
into it.

**STAR MAN**

(subtitles)

Iron channel message. Transmute was  
successful. Have captured one of  
them. It is taking me to the pick-up  
point in a land vehicle.

(eyeing Jenny)

I think I can control it by mastering  
its language, which is primitive and  
easy to learn. Will arrive on time.  
Wait for me.

astonishment,  
without

The STAR MAN opens his hands and, to Jenny's  
the ball rises quickly and seeps through her roof  
leaving a trace.

**EXT. INTERSTATE - NIGHT**

as  
sky.

The Mustang swerves violently, then straightens itself  
the ball comes through the roof and surges into the

**EXT. SKY - NIGHT**

is  
to:

Unexpectedly, Shermin's helicopter storms into view. It  
so close we can count the rivets. As it clears, we go

**INT. HELICOPTER - NIGHT**

fed  
on the  
master

The flow of traffic on the Interstate below is being  
into the six television screens from infrared cameras  
belly of the craft. The image on the screen under the

Mustang.

Fox's

begins to move and ends in a close-up of a green  
It's not Jenny's. With a buzz the red dot appears and  
face interrupts the view of the Mustang.

**FOX (V.O.)**

I just came from a meeting with the  
Security Council and  
(the picture breaks  
up, but the voice  
continues)  
in view of the extraterrestrial's  
radical change and the fact that all  
our efforts  
(the picture re-  
assembles)  
to contact its ship remain unanswered,  
it was decided to issue a ten state  
'all points bulletin' for Scott Haydn,  
Jenny Haydn and the green Mustang.  
The officers have been instructed  
not to approach the people or the  
vehicle but to contact you. You will  
then move in and contain the subjects.

Shermin rubs his hands over his face while he digests  
this.

**SHERMIN**

(sorting it out)  
You sure you want this, because...  
that's putting an awful lot of faith  
in people we have no control over...

**FOX (V.O.)**

I'm afraid the situation demands  
that kind of risk.

**SHERMIN**

I don't like it, George...

**FOX (V.O.)**

Dammit Shermin. Earlier you were  
asking for help. What's changed?

**SHERMIN**

It's messy... the thing's got a gun...  
We're just asking for somebody to  
get killed...

**FOX (V.O.)**

We don't know what else to do. We need results.

**SHERMIN**

(accepting)

You'll get results one way or the other, that's for sure... Okay.

**FOX (V.O.)**

I'm gonna be here if you need anything.

His image is replaced by one of the highway.

**MAJOR BELL**

They're gonna let some local cop blow him away.

**LYMAN**

Save us all a lot of trouble.

**MAJOR BELL**

Jesus Lyman, you're an ignorant fool.

**LYMAN**

Bullshit!

**MAJOR BELL**

You have no conception of this, do you?

**LYMAN**

You jerk! You look at all the sweetness and light and goodness you think'll come out of this. You know what's gonna come out of this... The end of religion, the end of civilization, the end of the earth. We could become slaves, we could become a colony of these things. Don't you see that? Are you too stupid to see that?

**SHERMIN**

Are you ladies through?...

Bell and Lyman look at their feet.

**SHERMIN**

Good... It looks like we might be the welcoming committee, so I think we should try and figure out what

we're gonna do if we have to come face to face with this creature.

**LYMAN**

Bell wants us to get down on our knees and bow.

**SHERMIN**

(to Bell)

Did your people have any contingencies rehearsed?

**MAJOR BELL**

No... I guess we never thought it would happen.

It's Shermin's turn to look at his feet.

**SHERMIN**

Terrific.

up a  
with  
On one of the screens behind him the camera has picked  
lighted billboard advertising 'Kellogg's Corn Flakes'  
its slogan 'HAVE A GREAT DAY.'

**EXT. HIGHWAY - EARLY MORNING**

limit.  
Jenny's Mustang is barreling along well over the speed  
As it PASSES US, we PAN WITH it TO a sign: SLOW FOR  
**INTERSECTION.**

**EXT. INTERSECTION - EARLY MORNING**

north.  
is in  
A truckload of corn is hurtling down ON US from the  
An empty semi is rumbling up from the south. The light  
their favor.

**INT. MUSTANG - EARLY MORNING**

see  
sees  
The STAR MAN is driving. It is obvious that he doesn't  
the red light facing him. But Jenny does. And she also  
the trucks closing in from either side.

**JENNY**

(loud)

Red light!

doesn't  
The STAR MAN doesn't see it, doesn't believe her,  
slow down.

**JENNY**

(screams)

Stop!!!

**EXT. INTERSECTION - EARLY MORNING**

slam  
toward  
It is as if all three vehicles have heard Jenny. They  
on their brakes at the same time and begin to skid  
each other. It's going to be close.

**INT. MUSTANG - EARLY MORNING**

MAN  
join  
The prows of the trucks loom over Jenny and the STAR  
and, for a fleeting instant, it looks like they will  
the bugs imbedded in the radiators.

**EXT. INTERSECTION - EARLY MORNING**

into  
highway.  
The Mustang barely squeaks through and the trucks slam  
each other behind it, spilling corn all over the

**INT. MUSTANG - EARLY MORNING**

It finally comes to a stop on the center line.

**JENNY**

That was a red light!! I told you  
you have to stop at a red light!!

**STAR MAN**

(sheepish)

It was yellow.

**JENNY**

You didn't even see it.

hanging  
truck  
The STAR MAN looks back for the traffic light. It is  
from a pole in the middle of the road. Under it the

DRIVERS are climbing out of the cabs.

**STAR MAN**

I will see it next time.

**JENNY**

You better.

pick up The STAR MAN angles back into his lane and begins to speed.

**EXT. SIOUX FALLS - SOUTH DAKOTA - DAY**

pothole Deftly, the STAR MAN moves in and out of the afternoon traffic. A bus coming in the other direction hits a filled with water and the SPLASH covers the Mustang.

**INT. MUSTANG - DAY**

and the Jenny watches the STAR MAN calmly turn on the wipers washer and clean the windshield. The light above the intersection ahead turns red and, even though he is still fiddling with the wipers, the STAR MAN manages a smooth stop back of the crosswalk.

**JENNY**

(indicating the red dot on the satellite compass)

Why are you going here? What is here?

**STAR MAN**

My...

(searches for word)

...car will take me...

(pokes finger toward sky)

...up there... home.

street. The light changes and the STAR MAN continues down the

**JENNY**

(at the red dot again)

When do you have to be here?

**STAR MAN**

I do not understand.

**JENNY**

(rubs her temples and  
laments to herself)  
How will I do this one?...

The answer is hovering above the city in front of them.

**JENNY**

(pointing to the sun)  
Sun...

**STAR MAN**

Yes.

**JENNY**

Sun... day. No sun... night. You  
understand?

**STAR MAN**

Yes. Day... night.

**JENNY**

How many days and nights do you have  
to go...  
(prods the red dot)  
...here?

**STAR MAN**

Three nights... two days.

**JENNY**

That's not much time. I'll just slow  
you down. I have to sleep. I'm very  
tired. And I have to wash and eat.  
You don't...

**STAR MAN**

I need you.

**JENNY**

I won't tell anybody if that's what  
you're worried about. I promise.  
You'll keep...

**STAR MAN**

No.

**JENNY**

You'll keep the car. I'll take a  
bus...

(an awful possibility  
occurs to her)

Am I going up there with you... in  
your ship... up there?

**STAR MAN**

No.

**JENNY**

Then let me go. You don't need me.

**STAR MAN**

No.

**JENNY**

I feel like I'm going crazy here.  
You're Scott. But he's dead. I don't  
know what's real anymore. I can't be  
here with you.

The STAR MAN is unyielding.

**JENNY**

Do you understand what I'm saying to  
you? You can keep the car.

(she hands him some  
money)

That should be enough for gas from  
here to there. Please let me go.

**STAR MAN**

(taps the red dot on  
the satel compass)

When we get here.

Jenny slams herself angrily back in the seat.

**JENNY**

You bastard.

Her upper lip trembles and, in spite of herself, she  
might  
checks  
light.  
throws  
around,  
she is out and running.

**STAR MAN**

Jennyhaydn!

car  
the  
of the

He takes his foot off the brake to go after her and the  
lurches into the cross traffic. He clambers back behind  
wheel, regains control and cuts a hard right in front  
other car waiting at the light.

**EXT. STREET - SIOUX FALLS - DAY**

She  
mall.  
jumps  
car and

Over her shoulder, Jenny can see the Mustang coming.  
dodges up a brick walkway toward a J.C. Penney shopping  
The Mustang skids to a stop at the curb. The STAR MAN  
out in time to see Jenny push her way past a stream of  
pedestrian traffic and enter the mall. He leaves the  
zigzags through the people in that direction.

**INT. SHOPPING MALL - DAY**

of

As he barges in, the STAR MAN accidentally knocks a cup  
Coke out of a YOUNG MAN's hand.

**YOUNG MAN**

Hey!!

people

In a panic to find Jenny, he continues jostling past  
to look in the shops that border the atrium.

**MEZZANINE**

Below  
away

Jenny warily approaches the railing and peers over.  
her the STAR MAN comes out of a record store. She turns  
and gets on the escalator to the second floor.

**ON THE GROUND FLOOR**

store,  
her.

The STAR MAN thinks he sees Jenny in an electronics  
but when the girl turns around, it is obviously not  
Backing out of there, he knocks over a sandwich board

it  
mezzanine.  
He  
in  
pram.

advertising a restaurant. The LOUD THWACK it makes when  
hits the cement turns faces in his direction.  
Jenny's is not among them. His eyes raise to the  
Maybe she's there. He looks wildly around for a way up.  
spots the escalator and, trying to keep the upper floor  
view while he runs for it, he slams into an unattended  
pram.

STAR MAN  
the  
MOTHER

It begins to tip over. The BABY INSIDE SCREAMS. The  
manages to snatch it out of the carriage before it hits  
floor. He is looking for a place to put it when the  
comes charging out of a plant store.

**MOTHER**

My baby!!! He's stealing my baby!  
Burt!!

The STAR MAN holds the baby out to her.  
She grabs it out of his hands and he turns to leave.

**MOTHER**

Burt!! Somebody stop him!! He was  
stealing my baby!!

STAR  
MAN's way to the escalator.

Two tough-looking MEN in T-shirts step in to block the

**MAN**

Where you think you're going?

They  
push him back.

Not understanding, the STAR MAN tries to get by them.

**STAR MAN**

Please.

to  
the Mother.

A tall, skinny blond man with spectacles elbows his way

**MOTHER**

He was trying to steal Gloria.

Two steps and Burt is on the STAR MAN. He spins him  
around.

**BURT**

Is that right? Huh?

He throws him back against the crowd that has gathered.

**STAR MAN**

(stutters)

Please.

Burt pulls the STAR MAN up by his shirt front and  
shakes  
him.

**BURT**

Is that right? Come on. Answer me.

Fear erases the STAR MAN's tenuous grasp of English and  
he  
even  
begins to jabber in his own language. This makes Burt  
madder.

**BURT**

Were you trying to steal my baby?  
Huh? Answer me!

**STAR MAN**

Jennyhaydn!

## **SECOND FLOOR**

Jenny has just gotten on the escalator to the third  
floor  
she  
there, she  
clubs  
the  
when she hears her name. She knows she shouldn't but  
gets off and joins the crowd at the railing. From  
can see the STAR MAN trapped in a circle of people. He  
Burt away from him and tries to thrash his way out of  
mob.

**STAR MAN**

Jennyhaydn!

punch

One of the T-shirts throws him back and Burt begins to  
him. We MOVE IN UNTIL we are CLOSE ON Jenny's face.

**GROUND FLOOR**

to

Some of the onlookers have joined Burt in his attempt  
bring the STAR MAN down. Growling in his own language,

the

STAR MAN fights back as best he can. The sleeve of his  
windbreaker is torn. One of the T-shirts lands a blow

on his

right shoulder that turns the STAR MAN around. He takes

a

blow on the chest. Another in the kidneys. Burt gets a

grip

on the STAR MAN's left wrist and holds on. The

attackers

close in. Jenny's voice cuts through the din.

**JENNY (O.S.)**

Stop it!!! Stop it!!!

away

She barges into the fray and starts peeling the men  
from the STAR MAN.

**JENNY**

Get away from him!! Leave him alone!!  
You stupid jerks!! He's retarded!!  
Can't you see that?!! Get away from  
him!!

breaker

The men do. Jenny pushes the sleeve of the torn wind-  
back up on the STAR MAN's shoulder.

**MOTHER**

He was stealing my baby...

**JENNY**

You're wrong!! He would never do  
anything like that!!

(takes STAR MAN's  
hand)

Let's go...

**MOTHER**

He had Gloria in his hands!

**JENNY**

He's retarded! I shouldn't have left  
him alone!

block  
She starts to push out of the circle. Burt steps in to  
her.

**JENNY**

(hisses)  
Get out of my way.

MAN  
She stares at him until he does, then leads the STAR  
pass a  
down the path that opens for them in the crowd. They  
MALL GUARD who has just arrived.

**EXT. STREET - SIOUX FALLS - DAY**

**JENNY**

Are you okay?

is  
Still shaken, the STAR MAN nods. Jenny realizes that it  
leads him  
comforting to him to have his hand in hers and she  
like a child down the sidewalk to the Mustang.

**STAR MAN**

(as Jenny puts him in  
the passenger seat)  
Thank you.

watches  
The Mall Guard follows them down the walk-way and  
them drive off. He scribbles the license number in his  
notebook.

**INT. GREYHOUND BUS STATION - SIOUX FALLS - DAY**

wallet  
travel  
At the counter Jenny puts her Visa card back into her  
while the CLERK staples the pages of a ticket into a  
folder.

**CLERK**

(handing it to her)  
Gate three. It's boarding now.

**JENNY**

Thank you.

benches  
faced  
the  
spread  
cornered  
safety

**CLERK**

Have a nice trip.

We FOLLOW Jenny THROUGH the people milling around the  
in the waiting area TO the STAR MAN seated in an open-  
coffee shop. He is watching a MOTHER feed her baby in  
booth across from him. A map of the United States is  
out on the formica. Jenny plunks herself down catty-  
from him. The tear in his sleeve has been closed with  
pins.

**JENNY**

The closest I was able to get you  
was Lathrop Wells...

**STAR MAN**

(pointing to baby)  
Is that a baby?

**JENNY**

Yes.

**STAR MAN**

A baby is a new person?

**JENNY**

Eh... yes...

**STAR MAN**

Do you have a baby?

**JENNY**

No... The closest...

**STAR MAN**

Why?

**JENNY**

I'd love to have a baby. But I  
can't...

**STAR MAN**

Why?

**JENNY**

I can't... Forget the baby. Okay?  
The closest I was able to get you  
was Lathrop Wells. You'll have to  
hitchhike the rest of the way.

town  
his

The STAR MAN looks at the map. Lathrop Wells is a small  
north of Las Vegas on Highway 95. From there he runs  
finger to a spot in the Funeral Range of Death Valley.

**STAR MAN**

But I must go here.

**JENNY**

I know that. But the buses don't go  
there.

**STAR MAN**

(suspicious)

What is hitchhike?

**JENNY**

That's easy. I'll explain that in a  
minute. This is your ticket. When  
you get on the bus here, the driver  
will take this part. You will ride  
to Omaha. When you get to Omaha, ask  
the driver. 'Salt Lake City, please.  
I do not speak English.'

The STAR MAN nods that he understands.

**JENNY**

Say it.

**STAR MAN**

'Salt Lake City, please. I do not  
speak English.'

**JENNY**

The driver will...

**STAR MAN**

But I speak English.

**JENNY**

Will you please do it my way? You'll  
get into trouble if you don't. If  
anybody talks to you, tell them... I  
do not speak English.

**STAR MAN**

(indignant)

I do not speak English.

**JENNY**

Right. In Omaha the driver will put you on the bus for Salt Lake City and the new driver will take...

(bends back second portion of ticket)

...this part. When you get to Salt Lake City, ask the driver, 'Las Vegas, please'...

**STAR MAN**

(impatient)

'Las Vegas, please. I do not speak English.' What is hitchhike?

**JENNY**

You want this ticket?

**STAR MAN**

Yes.

**JENNY**

Then don't be smart.

**P.A. SYSTEM (V.O.)**

Last call for bus 33 to Vermillion, Sioux City and Omaha... loading at Gate 3.

**JENNY**

That's your bus.

(picks up the map and folds it)

When you get to Las Vegas, ask the driver. 'Lathrop Wells, please. I do not speak English.'

**STAR MAN**

(falling into step next to her)

'Lathrop Wells, please. I do not speak English.'

**JENNY**

(hands him the map)

You keep this. Now this is hitchhike...

(stops in the middle

of the waiting area  
to illustrate)

You stand on the side of the road,  
the highway... you understand? And  
you face the cars going in the  
direction you want to go. When you  
see a car or a truck coming, you  
stick out your thumb like this...

her  
MAN  
Jenny takes a few sweeps at an imaginary highway with  
thumb. The stares this pantomime draws make the STAR  
more nervous about the bus trip than he already is.

**JENNY**

Your thumb tells the driver that you  
want a ride.

**STAR MAN**

The car will stop?

**JENNY**

(continuing toward  
the loading platform)  
Not every car, but... a car will  
stop... Maybe not the first car...  
maybe number eight, number fifteen...

The STAR MAN stops.

**STAR MAN**

When do I get to Lathrop Wells?

**JENNY**

Tomorrow morning. Start hitch-hiking  
right away and...

Jenny pushes open a glass door to:

**EXT. LOADING PLATFORM - DAY**

**JENNY**

...you'll have plenty of time to get  
to where you want to go.

guards.  
The STAR MAN hangs back when he sees the security

**JENNY**

Don't worry. They're not going to  
hurt you. Come on.

(gives him ticket)  
Only show this to the driver. Nobody  
else. And don't lose it.

**STAR MAN**

Can I have the gun?

**JENNY**

No.

She maneuvers him into the end of the line.

**JENNY**

You might need this.

stuffs  
She takes some of the paper money out of her wallet and  
it in his pocket.

**JENNY**

Don't be afraid. Do what I told you  
and you'll be okay.

**STAR MAN**

(nervous)

Yes.

The line moves forward a step.

**JENNY**

Well... I'm going to go now.

**STAR MAN**

Go?

**JENNY**

Yes. I have a long ride ahead of  
me...

(takes his hand)

Goodbye.

**STAR MAN**

Goodbye.

He watches her walk away.

**STAR MAN**

Jennyhaydn.

**JENNY**

Yes?

**STAR MAN**

Please stay.

Jenny comes back and takes his hand.

**JENNY**

I'll stay till you get on the bus.

A family of four climbs aboard and the line moves up.

The  
platform.

STAR MAN is alert to everything happening on the

of

Jenny sneaks him an affectionate look. No one in front

DRIVER

him has baggage to check and they move quickly past the

until the STAR MAN is next in line.

**DRIVER**

Ticket?

rips

The STAR MAN hands the Driver his ticket. The Driver

out the first coupon and hands it back.

**JENNY**

See? You're going to be okay.

on

When they stop at the door, she impulsively kisses him

the cheek.

**JENNY**

Goodbye.

**STAR MAN**

(touches his cheek)

What?

**JENNY**

It's a kiss...

(she motions for him  
to get on the bus)

Goodbye...

**DRIVER**

Let's go.

door

The STAR MAN climbs the steps just ahead of him. The

stall.

closes. Its ENGINE REVVING, the bus backs out of its

the  
rounds the

Jenny catches a glimpse of the STAR MAN bent over in  
aisle looking out at her. She waves until the bus  
building.

**EXT. GREYHOUND PARKING LOT - DAY**

cars

Jenny's green Mustang loops around the end of a row of  
and heads for the street.

**INT. MUSTANG - DAY**

waiting

LOOKING OVER Jenny's SHOULDER, we SEE the Star Man  
for her at the curb.

**JENNY**

(softly)

Oh no...

She stops next to him and rolls down her window.

**JENNY**

What happened?

**STAR MAN**

I was afraid.

window

Jenny moans and lays her head on the vinyl of the  
sill. When she raises up, he smiles at her.

**JENNY**

Okay, you win. Get in.

**INT. SHOPPING MALL - DAY**

middle

Shermin is standing next to the security guard in the  
of a knot of shouting people.

**SHOPKEEPER**

This kind of thing's real bad for  
business...

**TOUGH**

He couldn't even speak English.

**MOTHER**

Those kind of people should be shot.

**ONLOOKER**

What happened?

**WAITRESS**

I think he was just lost...

**BURT**

Who's side are you on?

**TOUGH**

No way he was going to get away from me.

Shermin's We move in on a lapel mike pinned to the front of shirt.

**INT. HELICOPTER - DAY**

a front of The hubbub in the shopping center is being recorded on tape deck. Lyman, a phone to his ear, is seated in the television screens.

**LYMAN**

Where's that?... And it was one person, one way...

current two and He hangs up and heads for the rear door. Jenny Haydn's Visa statement occupies the upper left screen. The last items are circled: The charge for the Greyhound ticket the credit for the return of that ticket.

**EXT. SHOPPING MALL - DAY**

The security guard tags Shermin into the parking lot.

**SECURITY GUARD**

Eyewitnesses are the worst. You get two of them together. You got three stories. You know what I mean?

the Shermin sees Lyman come out of the crowd surrounding police cars in front of the helicopter.

**SECURITY GUARD**

Is there a reward in this?

**SHERMIN**

Huh?... Eh... no, there isn't

**SECURITY GUARD**

Because I'm the one who called the police, you know.

**SHERMIN**

Yeah, thanks. We appreciate that.

**SECURITY GUARD**

Hey, it's none of my business why you're chasing a retard... You want my opinion, it's the girl. She had to hold the guy's hand all the way to the car like he was a kid.

**SHERMIN**

You saw that?

**SECURITY GUARD**

Hey... he didn't look like no big time criminal to me.

tell

Lyman meets them. It is obvious he has something to  
Shermin.

**SECURITY GUARD**

Eh... the store tells you to call when there's trouble, so they won't get sued... But that shouldn't matter if there's a reward, right?

**SHERMIN**

I wouldn't think so.

**SECURITY GUARD**

(peeling off)

That's what I thought. So remember it was me because sometimes rewards come late, you know.

**SHERMIN**

We will.

(he turns to Lyman)

Something's wrong here. She's helping him now.

**LYMAN**

(alarmed)  
I know. She bought him a ticket for  
Lathrop Wells and put him on the  
bus. He didn't stay on though and  
they drove off together.

**SHERMIN**

(shaking his head)  
Doesn't make sense.

**LYMAN**

Maybe he's turned her into one of  
them. They enter the crowd around  
the helicopter.

**EXT. INTERSTATE 29 - DAY**

The Mustang cruises along between fields of corn.

**JENNY (V.O.)**

Why did your ship land on this  
planet... on Earth?

**STAR MAN (V.O.)**

It was a mistake.

**INT./EXT. MUSTANG - DAY**

The following conversation will be played over various  
views  
lots,  
practicing  
repairman  
of Americana: a station wagon load of kids, waving and  
laughing, lovers kissing at a bus stop, billboards, car  
a dog taking a leak against a tree, cheerleaders  
on a football field, a funeral cortege, a telephone  
up on a pole.

**JENNY**

You thought we were a different  
planet?!

**STAR MAN**

No. My ship was doing a map of all  
the suns and...

**JENNY**

Stars... When a sun is far away, we  
call it a 'star.'

**STAR MAN**

We were doing a map of the stars and all the other things up there when we saw a small ship. My... eh... we kidnapped it. On it there was a map that said how to come to Earth. This was very important. Before then, we thought we were the only people in all the stars.

**JENNY**

You did? That's funny. So did we.

**STAR MAN**

Yes?

**JENNY**

Yes.

**STAR MAN**

We told our home, and the people who tell us what to do on my planet said to come and look but not to talk, not to land, not to shoot. Just to look from up there. We came and... the driver of my ship...

**JENNY**

The captain...

**STAR MAN**

The captain wanted to land to see close and to get some things from Earth to take home. The police came and shot at us. One of the people from my ship was killed.

**JENNY**

Oh, that's terrible. I'm sorry. Was he a good friend?

**STAR MAN**

I don't understand 'friend.'

**JENNY**

A friend is a person that is good to you... someone you like to be with... someone you like to laugh with...

**STAR MAN**

He was a good friend... The captain took the ship away fast and I was not in the ship.

**JENNY**

The police shouldn't have started shooting. But you can hardly blame them. You surprised them. They didn't know you were up there. When they saw you, they thought you were here to hurt us.

**STAR MAN**

I understand.

**JENNY**

Sounds like your captain's going to get hell when he gets back home.

**STAR MAN**

What is hell?

**JENNY**

It's bad.

**STAR MAN**

He will.

Pause. Jenny feels the STAR MAN staring at her. She turns to look at him. His gaze doesn't waver. She looks back at the road, then back at the STAR MAN.

**JENNY**

What are you doing?

**STAR MAN**

Are you my friend?

**JENNY**

Yes.

**STAR MAN**

(smiles)

I am your friend.

**EXT. INTERSTATE 80 - NIGHT**

Jenny's Mustang is whipping west out of Lincoln, Nebraska. We HEAR A JUMBLE OF RADIO STATIONS as the SELECTOR is RUN THROUGH THE FREQUENCIES.

**INT. MUSTANG - NIGHT**

STATION ON

Jenny is driving. The STAR MAN finds a RELIGIOUS  
the RADIO.

**PREACHER (V.O.)**

(on radio)

God is your creator. God is your  
master. God is you savior. God is  
the only reason that you exist. If  
God...

**STAR MAN**

(during the above)

Who is God?

Jenny is tired. She doesn't want to get into that.

**JENNY**

Nobody knows.

**STAR MAN**

Why?

**JENNY**

I don't know.

WESTERN

The STAR MAN lets it drop and finds a COUNTRY AND  
**STATION.**

**STAR MAN**

I like this music.

**JENNY**

I've noticed... Do you understand  
what they're saying?

**STAR MAN**

Not all... but it feels like a kiss.

Jenny smiles at him, then:

**JENNY**

Do you have music up there?

**STAR MAN**

Yes.

**JENNY**

I'd like to hear it. Can you sing

something?

**STAR MAN**

I do not want to.

**JENNY**

Don't be afraid... I'd really like to hear it.

She **TURNS OFF** the **RADIO**.

**JENNY**

Please.

His  
of  
seductive

He turns away from her, clears his throat and begins. singing is like nothing we have ever heard. Vibrations tones and glottal stops blend into a haunting, fugue. The **STAR MAN** stops.

**STAR MAN**

I am not a good singer.

**JENNY**

That was beautiful.

**STAR MAN**

(incredulous)  
You liked my singing?

**JENNY**

Yes. Sing some more.

**EXT. INTERSTATE 80 - NIGHT**

plains,  
at a

With the **STAR MAN**'s **SERENADE** **WAF**TING over the Nebraska we **FALL BACK TO FIND** a Highway Patrol car tagging along safe distance behind the Mustang.

**EXT. BEST WESTERN MOTEL - NIGHT**

He  
them,  
ramp.

The **STAR MAN** stops the Mustang in front of the office. and Jenny get out and go inside. As the door closes on three Nebraska Highway Patrol cars speed up the off-

the  
The lead car turns right on a surface street and enters  
motel parking lot at the far end.

and  
The middle car goes straight across the intersection  
giving  
positions itself at the curb next to the driveway,  
The  
access to a frontage road which leads to an on-ramp.  
parks  
The last car also turns right on the surface street, but  
office.  
in a restaurant parking lot directly across from the

**INT. OFFICE - BEST WESTERN MOTEL - NIGHT**

the  
In answer to Jenny's bell, the night CLERK comes out of  
rumpled  
living quarters in the back, finger combing his sleep-  
hair.

**CLERK**

What can I do for you folks?

**JENNY**

How much are your rooms?

**CLERK**

Thirty-seven fifty for one person,  
forty-nine fifty for two.

MAN  
Drawn by the bright colors on their covers, the STAR  
wanders over to the magazine rack. By chance, he  
selects a  
copy of 'Playgirl' and begins to look through it.

**JENNY**

You have one with two beds?

**CLERK**

Sure.

**JENNY**

I'll take that.

**CLERK**

(slides her a  
registration card)  
Fill this out.

(as Jenny writes)  
Will this be cash or credit card?

**JENNY**

Credit card.

**CLERK**

I'll have to run your card off now.

**JENNY**

(digging through her  
purse)

We're only going to be here a few  
hours...

**CLERK**

It's still the full price.

**STAR MAN**

Jenny, look...

open

From behind the STAR MAN, we WATCH Jenny react to the  
Playgirl centerfold that he is holding up.

**JENNY**

Put that back.

**STAR MAN**

But I have never seen this before. I  
am not complete.

at.

Although we cannot see it, we know what he is pointing

**JENNY**

Put it back.

see

The STAR MAN swivels the picture around so that he can

steps

it. Jenny hands the smirking Clerk her credit card. He

the

to the side and inserts it into the imprinter. Out of

STAR

corner of his eye, he sees a dot of light leave the

STAR MAN's forehead to drop behind the magazine and into his  
trousers.

does

The Clerk glances over at Jenny to see if she hears the  
HISSING that is going on behind the STAR MAN's fly. She

MAN, the

and she hopes it'll stop soon. His eyes on the STAR  
Clerk fumbles the key to 117 off the rack.

**CLERK**

You can park your car in front of  
the room.

He drops the key on the counter.

**INT. MIDDLE PATROL CAR - NIGHT**

office. Through his side window, the DRIVER can see the motel

**DRIVER**

(into microphone of  
his radio)  
What did these two do?

**INT. LAST PATROL CAR - NIGHT**

**SECOND DRIVER**

All anybody knows is that they're  
armed and dangerous.

the  
binoculars

In the office, he can see Jenny and the STAR MAN leave  
counter and head for the door. He raises a pair of  
to his eyes for a good head-on look at them.

**THROUGH THE BINOCULARS**

office. We SEE Jenny and the STAR MAN come out of the motel

**BACK TO SCENE**

the

The Second Officer lowers the glasses and looks down at  
telex pictures of Jenny and the STAR MAN taped to the  
dashboard.

**SECOND OFFICER**

Be a piece of cake for us to take  
'em.

**INT. LEAD PATROL CAR - NIGHT**

MAN

THROUGH the WINDSHIELD, we can SEE Jenny and the STAR

approaching the Mustang.

**THIRD DRIVER**

National Security folks should be here any minute. Let them take care of it. That's what they get the big bucks for.

**EXT. BEST WESTERN MOTEL - NIGHT**

**STAR MAN**

I want a drink. May I have two quarters?

roof  
At the passenger door, Jenny sets her purse on the car to take out her wallet.

**JENNY**

(handing it to him)  
You shouldn't drink so much of that stuff. It's bad for you.

**STAR MAN**

On the radio they say it's good.

**JENNY**

Hurry up.

from  
unusual  
shrugs  
Over her purse she notices the patrol car facing her the restaurant parking lot. There is certainly nothing about a patrol car in a restaurant parking lot. She it off and gets in the Mustang.

**INT. MUSTANG - NIGHT**

the  
She  
and  
Jenny's behind hasn't even hit the seat before she sees patrol car parked on the frontage road off to her left. She looks at the STAR MAN. He's busy pounding on the drink machine. She turns around to check the lot behind her spots the patrol car there.

**STAR MAN**

(coming to the car with a drink can in each hand)

The machine gave me two. Should I  
put one back?

**JENNY**

No. Get in.

**STAR MAN**

(rounding the hood)  
You can have one.

**JENNY**

(as he gets in)  
I'm not sleepy anymore. Let's drive  
for a little while longer.

The STAR MAN stiffens when he sees the patrol car on  
the frontage road.

**STAR MAN**

Are you angry at me?

**JENNY**

No. I'm just not tired. Let's go.

**EXT. BEST WESTERN MOTEL - NIGHT**

The Mustang moves toward the frontage road.

**INT. LAST PATROL CAR - NIGHT**

**SECOND DRIVER**

(as the Mustang rolls  
onto the frontage  
road)  
They made us. Let's get 'em.

**EXT. BEST WESTERN MOTEL - NIGHT**

All three patrol cars jam on their rack lights and,  
with their SIRENS HOWLING, peel out after Jenny and the STAR  
MAN.

**INT. MUSTANG - NIGHT**

At the SOUND, the STAR MAN snaps his attention to the  
rear view mirror. It's ablaze with police lights. He tromps  
on the gas.

**JENNY**

No.

**INT. HELICOPTER - NIGHT**

is  
Shermin is patched into the Nebraska Highway Patrol and  
listening to the pursuit.

**EXT. INTERSTATE 80 - NIGHT**

the  
cuts  
doesn't  
cars  
to  
The Mustang careens down the on-ramp and squeezes into  
traffic a hair's breath ahead of an 18-wheeler. This  
off the patrol cars momentarily, but the Mustang  
have the speed to stay ahead of them. Using the other  
on the road as shields, the STAR MAN dodges from lane  
lane trying to keep the police from coming alongside.

**INT. MUSTANG - NIGHT**

side.  
patrol  
from  
The lead patrol car feints forward on the STAR MAN's  
The STAR MAN sways over to cut it off and the middle  
car slips in next to Jenny. The STAR MAN grabs the gun  
under the seat.

**JENNY**

No!!! No!!!

**INT. MIDDLE PATROL CAR - NIGHT**

**DRIVER**

He's got a gun!!

**INT. MUSTANG - NIGHT**

Jenny screams.  
A shotgun blast from the middle patrol car rips through  
the  
OUT.  
door and into Jenny. Part of the FRONT WINDOW is BLOWN  
Bleeding badly, she slumps against the STAR MAN.

**STAR MAN**

Jennyhaydn! Jennyhaydn!!

Her eyelids flutter open and she tries to speak, but  
can't.  
The middle patrol car is lining up for another shot.  
The STAR MAN slams the Mustang into it, sending it spinning  
onto the shoulder and into a ditch.  
The last patrol car speeds up to replace it. The lead  
patrol car slips in next to the STAR MAN. They've got him in a  
sandwich. The STAR MAN stands on his brakes.

**EXT. INTERSTATE 80 - NIGHT**

Caught by surprise, the patrol cars rocket ahead of  
him. The Mustang cuts across the swatch of land that acts as a  
center divider in the highway and races west in the eastbound  
lanes.

**INT. MUSTANG - NIGHT**

The STAR MAN squints against the headlights of the on-  
coming traffic as he calmly wedges his way straight through  
it.

**EXT. INTERSTATE 80 - NIGHT**

The lead patrol car tries to follow him but is clipped  
by a Cadillac swerving to avoid the STAR MAN and bounced  
back into the center divider. The last patrol car parallels  
the Mustang in the westbound lanes.

**INT. MUSTANG - NIGHT**

The STAR MAN realizes he's still boxed in. A car  
carrier swerves by on his left. The lane behind is open. The  
STAR MAN takes advantage of the opportunity.

**EXT. INTERSTATE 80 - NIGHT**

an

The Mustang vaults off the shoulder of the highway into open field and bullets away through the weeds.

cars in

The rush of oncoming traffic traps the three patrol cars in the center divider.

**INT. MUSTANG - NIGHT**

The

Jenny moans as the car jostles over the rough ground.

headlights

STAR MAN puts out a hand to cushion her ride. His

onto

pick up a gravel road splitting the field and he turns

shooting

it. In a quick look back, he sees the patrol car

across the highway after him.

**EXT. GRAVEL ROAD - NIGHT**

grazing

We FOLLOW the Mustang as it winds upward through the

of

lands sparsely dotted with clumps of trees. The plume

full

dust kicked up by the fleeing car is turned silver by a

CLOSING.

moon. The WAIL OF the PATROL CARS is DISTANT BUT

**EXT. PASTURE - NIGHT**

surprise

The Mustang barrels around a curve and slides to a

road.

stop before a gate in a barbed wire fence that ends the

car

With the .45 in his hand, the STAR MAN jumps out of the

and tries the gate. It is locked.

to

When he turns back to the car, he sees something that frightens him more than the approaching patrol cars. A helicopter has joined the chase. He looks for a place

other

hide. A stand of cottonwood and elm fifty yards on the

side of the gate offers the only protection.

in

The STAR MAN opens the passenger door. Jenny is soaked

her own blood. He hooks the strap of her purse over his

arms,  
the  
shoulder, lifts her tenderly and, cradling her in his  
wiggles between a fence post and the gate and jogs into  
trees.

**EXT. PASTURE - NIGHT**

leads  
The helicopter sets down behind the Mustang. Shermin  
Bell, Lyman and the technicians to the car.

**LYMAN**

(seeing the blood on  
the passenger seat)  
One of them must be pretty badly  
hurt.

support  
skid  
Shermin pushes the seat forward. The STAR MAN's life-  
suit is stuffed in the space behind it. The patrol cars  
around the curve.

**SHERMIN**

(to Bell, indicating  
the suit)  
Get this back to the copter.

the  
their  
Shermin takes a bullhorn from Lyman and goes around to  
front of the Mustang. The highway patrolmen get out of  
cars behind him.

**SHERMIN**

(bullhorn to woods)  
Mrs. Haydn, please come out. We don't  
want to hurt you or your friend.  
Please put down your weapon and come  
out.

**EXT. TREES - NIGHT**

He  
Jenny's limp weight is beginning to slow the STAR MAN.  
hears the bullhorn but doesn't stop.

**EXT. PASTURE - NIGHT**

patrolmen.  
Shermin lowers the bullhorn and speaks to the

**SHERMIN**

Okay, fan out. These people have a  
gun but we want them alive.  
Understand?

**EXT. TREES - NIGHT**

likely  
it.  
him.

A deep shadow on the other side of an elm offers a  
hiding place. He moves through the underbrush toward  
Without warning, his feet begin to slip out from under  
He struggles to regain his balance.

When he does he looks down to find himself staring at a  
RAGING  
just a  
see a  
distance.

Slowly, he backs away from the edge of the cliff.

From under the elm he watches the helicopter sweep out  
over  
the  
and  
adjusts  
direction

the ravine. Its searchlight darts toward him bleaching  
treeline. The overhanging branches cloak him and Jenny  
the light passes without picking them up. The STAR MAN  
his grip on Jenny and starts off in the opposite  
from the helicopter to look for a way down the cliff.

**EXT. TREES - NIGHT**

woods  
Driver  
block  
across

Shermin, his people and the patrolmen are combing the  
with flashlights in a picketline search. The Third  
stops at the mouth of a clearing that runs between the  
cottonwood and elm to the cliff. He takes a bite off a  
of chewing tobacco.

As he replaces it in his pocket, he sees a shadow flit

in  
the  
the far end of the clearing. He swings his flashlight  
that direction. The beam catches a piece of Jenny and  
**STAR MAN.**

**THIRD DRIVER**

Over here! They're over here!

**EXT. TREES - NIGHT**

rays  
escape.  
whimpers  
Standing on the rim of the gorge, the STAR MAN sees the  
of his pursuers' flashlights choking off any possible  
He eases Jenny to the ground behind a boulder. She  
with the pain.

**STAR MAN**

(strokes her cheek)

You will be all right.

FOUR  
He stretches over the top of the boulder and scatters  
SHOTS at the lights.

**EXT. TREES - NIGHT**

ground  
The patrolmen, the technicians and Shermin all hit the  
and kill their lights.

**SHERMIN**

Mrs. Haydn, we don't want to hurt  
you. Put down your gun and come out.  
We just want to talk to your friend.

**THE STAR MAN AND JENNY**

the  
across the  
takes  
STAR  
size of  
The STAR MAN peers around the boulder. At that instant  
searchlight from the helicopter happens to splash  
men in the field. He sees that their guns are drawn and  
pointed in his direction. The STAR MAN pulls back and  
a marble from his pouch. It grows and glows gold as the  
MAN rolls it between his palms. When it reaches the  
a baseball, he clutches it firmly in his right hand and

time,

EMPTIES the .45 toward Shermin and the police. This  
there is a BARRAGE OF ANSWERING FIRE.

lifts  
it  
steps

With the BULLETS RICOCHETING around him, the STAR MAN  
Jenny to his shoulder. He massages the golden orb until  
becomes the size of a soccer ball, then takes two quick  
to the edge of the cliff and leaps into the abyss.

**EXT. ABYSS - NIGHT**

under  
the  
its

The upward thrust of the ball supports their fall and  
its glow they begin a slow descent to the other side of  
river. Above them, the helicopter dips back and locks  
searchlight on the shelf of boulders they just left.

**EXT. PLAIN - NIGHT**

stepping  
helicopter  
speaks

The STAR MAN sets down with the smoothness of a man  
off an escalator. He looks over his shoulder. The  
is still concentrating its spotlight on the ridge. He  
to the ball in his language.

**STAR MAN**

(subtitles)

Iron channel message. Almost caught  
by pursuers. This may hinder escape.  
Wait for me.

the

He lets the ball go and, with even more velocity than  
others, it zips into the sky.

**DISSOLVE TO:**

**EXT. TRUCK STOP - NIGHT**

TRUCK  
of

A WOMAN in a Frederick's of Hollywood negligee lets a  
DRIVER out of one of the Winnebagos parked to the side  
the main building.

**WOMAN**

Don't forget to tell the boys where  
you had a good time.

**DRIVER**

(calling back to her)  
You weren't that good.

walks  
fab  
that  
the  
door. He  
plastic

Her rusty laugh follows him into the parking lot. He  
between the trucks to a semi which has half of a pre-  
mobile home tied onto its flat-bed. The polyethylene  
covers the open side of the house flaps in the WIND at  
lower corner next to the cab. The Driver opens his  
takes out a staple gun and refastens the dark green  
to the house frame.

**INT. HALF HOUSE - NIGHT**

to  
as

In the middle of the empty bedroom, the STAR MAN tries  
cushion Jenny against the sudden JOLTS made by the semi  
it lumbers out of the parking lot.

**EXT. HIGHWAY 76 - NIGHT**

the

With the Driver taking it smoothly through the gears,  
semi picks up speed.

**INT. HALF HOUSE - NIGHT**

shaped  
blouse.

The STAR MAN moves Jenny into a rectangle of moonlight  
on the floor by a high, wide window and strips off her

from  
wipes  
He  
points in

The cold light marbles Jenny's skin and makes the blood  
her wounds appear black. With her blouse, the STAR MAN  
away the blood on the right side of her head and neck.  
finds a deep glass cut on her cheek and two entry

the her neck. He concentrates on her cheek and we can SEE  
glow of his brain through his human skin.

tumbles A bit of the white light comes out of his forehead. It  
STAR across to Jenny's cheek and settles into the wound. The  
brightly MAN watches intently as one end of the wound flares  
been for an instant, then dies. The flesh left behind has  
closed without a scar.

what's A larger piece of light drops out of his forehead into  
glow, left of the gash. With that area suffused in a healing  
sends he shifts his focus to the pellet holes on her neck. He  
Immediately, two pieces of light plunging into the wounds.  
under they spread into halos which we can SEE radiating from  
the skin.

the Out of the night comes a LONG BLAST ON the AIR HORN and  
around STAR MAN has to steady Jenny as the truck swerves  
something in the highway.

the When it settles back into its ride, the STAR MAN wipes  
cars blood off Jenny's shoulder. The beams of the passing  
face through the plastic catch the fatigue on the STAR MAN's  
as he works over Jenny.

**EXT. HIGHWAY 76 - NIGHT**

Julesburg, With its pre-fab house, the semi rumbles through  
dawn Sterling and Ft. Morgan. By the time it gets to Denver,  
is beginning to color the tips of the Rocky Mountains.

**INT. HALF HOUSE - DAWNBREAK**

left It's still dark in here. With a chunk of light in his

leaving  
glimmer  
if  
his  
that  
of his  
The

hand, the STAR MAN dabs at the last of Jenny's wounds, behind a phosphorescent bandage. More of these patches up and down her right side. He checks her over to see he's missed a wound. He hasn't.

He covers her with his windbreaker and, exhausted by efforts, sits back against the wall. He waits to see Jenny is sleeping comfortably, then presses the palms hands together. The satel compass appears between them. The green dot tells him he is still on course.

**EXT. INTERSTATE - SUNRISE**

fluorescent  
Shermin's

Colorado Highway PATROLMEN are dropping orange cones across two of the three westbound lanes to form a roadblock. The sound of a harmonica draws us to helicopter parked in a meadow beside the road.

**EXT. HELICOPTER - SUNRISE**

clangs  
out

As the radio technician plays the harmonica, Lyman down the steps and bends to wake Shermin who is sacked under the fuselage.

**SHERMIN**

Tell him I'm not here.

**LYMAN**

I did.

terrible.

Shermin sighs and rolls over on his back. He looks

**SHERMIN**

Get me a radio. At least I won't have to look at his face.

**EXT. MEADOW - SUNRISE**

Shermin is holding a field radio to his ear.

**FOX (V.O.)**

We're growing very concerned back here. There's no use pretending otherwise. We're rapidly approaching a 'condition red.' People are beginning to ask difficult questions.

**SHERMIN**

I'll make this as simple as I can, George. They disappeared.

**FOX (V.O.)**

I don't care where you're from you just can't disappear into thin air.

**SHERMIN**

(through a punchy  
hysterical laugh)

George, listen to what you're saying. This thing's changed itself into a man. Disappearing may not be that big a deal.

**FOX (V.O.)**

So far you've let it cross the heart of America. For two days it has been absorbing information that is detrimental to our security. I don't see the humor in that.

and  
Stung, Shermin takes a deep breath, controls himself  
returns the radio to his ear.

**SHERMIN**

Maybe... look, this is just something to think about... from what I got at the shopping center, it was more scared than anything else... I don't feel it's as big a threat as you think it is...

**FOX (V.O.)**

Is that what's affecting your performance?

**SHERMIN**

I'm not being unpatriotic, and I'm doing my damndest to catch them. Bell's up on 80 and I'm down here on 70 past Grand Junction. They're heading west. If they're not flying

we have a damn good chance of getting them. All I'm asking is that you people think about it.

**FOX (V.O.)**

You just do your job, Shermin. We'll make the policy.

**EXT. HIGHWAY 70 - DAY**

signal  
highway  
The semi is in the slow lane. Its right rear turn blinks steadily telling US that it is leaving the and going north at the intersection ahead.

**INT. HALF HOUSE - DAY**

as a  
and  
she is.  
one  
Jenny stirs awake under the windbreaker in the bedroom sloppy DOWNSHIFT JOLTS the house. Her eyes flutter open she looks around the room trying to figure out where The truck leans into the turn. Jenny braces herself on arm and sits up.

side. She  
shoulder  
knows  
are  
Catching the windbreaker as it slips off her front, she remembers that she was shot and examines her right runs her fingers over her cheek and neck, across her and down her side, feeling for traces of the wounds she she sustained. She has been completely healed and there no scars. She leans forward and looks down the hallway.

**JENNY**

Hello... hello.

she  
purse,  
when she  
The WIND snapping the polyethylene is the only answer gets. She picks her blouse off the floor next to her but throws it aside and shrugs into the windbreaker sees the blood and bullet holes.

headed  
Her sudden rise to a standing position makes her light-

spinning  
the

and she has to lean against the doorway until the stops. With her hands outstretched, as guards against sway of the truck, Jenny shuffles down the hallway.

**JENNY**

Hello. Where are you?

the  
enclosed  
knowing  
floor-

There is no one in the kitchen and she continues into living room. It is empty. Jenny opens the door to an back porch. It is also empty. The STAR MAN is gone. She returns to the living room and stands there not really what to do next. The countryside rushes by outside a to-ceiling picture window.

reverie  
is  
a  
She  
some

A WAIL FROM the semi's AIR HORN jars Jenny out of her and she goes to press her cheek against the window. She looking past her left hand at the road when she notices a wide green ring on her finger above her wedding band. She steps back from the window to examine it, then with trepidation, twists it off. As it clears the end of her finger, the STAR MAN'S VOICE SPEAKS OUT OF IT.

**STAR MAN (V.O.)**

Jennyhay...

MAN's  
across  
innocent  
trouble

Jenny drops the ring as if she'd been stung. The STAR voice stops as soon as she does and the ring bounces the floor until it hits the baseboard. It looks enough lying there, but Jenny has a great deal of making herself approach it.

turns it  
facing  
STAR

When she finally picks it up, it does nothing. She in her hand and when the side of the ring hole that was her when she took the ring off faces her again, the

MAN'S VOICE CONTINUES.

**STAR MAN (V.O.)**

...nd. You are all fixed. I'm sorry you were shot. I was a big problem for you. Thank you for your help. I can go to my ship alone now.

**EXT. HIGHWAY - DAY**

The semi is picking up speed as it heads north.

**EXT. SEMI'S CAB - DAY**

lane  
arm  
him.  
The Driver checks his side view mirror to see if the next to him is clear and is astonished to see a woman's sticking out of the polyethylene waving a blouse at

**EXT. HIGHWAY - DAY**

a  
Smoke billows from under the tires as the semi skids to stop.

**EXT. SEMI - DAY**

the  
Jenny, her purse over her shoulder, is running toward cab as the Driver steps out with a wrench in his hand.

**JENNY**

Where did you stop last?

**DRIVER**

What the hell do you think you're doing?

**JENNY**

Where did you stop last?

**DRIVER**

Stay right there...

**JENNY**

What was your last stop?

**DRIVER**

Elmo's...

**JENNY**

Where's that?

**DRIVER**

About five miles back.

Jenny's thumb is already out for a ride as she sprints  
across the highway.

**DRIVER**

(shouting after her)

Are there any more in there?

**EXT. HIGHWAY 70 - DAY**

A passing car TAKES US TO the STAR MAN as he runs along  
the shoulder to a maroon and white '57 Chevy that has  
pulled off to pick him up.

**EXT. '57 CHEVY - DAY**

A swarthy, bald MAN with hairy arms leans across the  
seat.

**MAN**

Where are you going?

**STAR MAN**

Las Vegas, please. I do not speak  
English.

**MAN**

Hop in.

**INT. '57 CHEVY - DAY**

**MAN**

(re-entering the flow  
of traffic)

I can only take you to Grand Junction,  
but you'll have a better chance to  
get a ride from there.

The STAR MAN smiles.

**MAN**

Where you from?

himself. The STAR MAN starts to point to the sky, then catches

**STAR MAN**

I don't understand.

**MAN**

Parlez vous Francais?... Habla  
Ingles?... Sprechen zie deutsch?

on his These are foreign words to the STAR MAN and he pastes  
smile.

**MAN**

Good job, neither do I. What do you  
do for a living?

**STAR MAN**

(pretending)

I don't understand.

**MAN**

I'm a cook. Do you understand 'cook?'

**STAR MAN**

No.

**COOK (MAN)**

Food. Eat. I prepare food. I work as  
a cook. That's how I make money.

**STAR MAN**

I understand.

**COOK**

What do you do?

**STAR MAN**

(searches for an  
answer, then)

I make maps.

**COOK**

Hey, that sounds interesting. You  
like it?

**STAR MAN**

Eh... yes.

**COOK**

Make any money?

**STAR MAN**

No.

**COOK**

(takes a pack of Camels  
out of his pocket)

You don't get rich as a cook, either,  
believe me. I got a girl going to  
college this fall. The wife had to  
go back to nursing to help pay for  
it.

the He sticks a cigarette in his mouth and flips one up for  
**STAR MAN.**

**COOK**

Smoke?

positions The STAR MAN takes it, quickly examines it, then  
eyebrows it in his mouth at the exact angle the Cook did. His  
the raise when the Cook flicks his Bic and puffs an ash on  
end of his cigarette.

flinches The butane flame is swung in his direction and he  
copies back before allowing the Cook to singe his Camel. He  
to the Cook's puffing and the end of his cigarette begins  
glow.

**COOK**

She wants to become a doctor. She's  
a bright kid. Hard worker. I think  
she'll make it. But the damned  
inflation's driven the tuition up so  
high it makes it real tough on a  
family like ours.

smoke The Cook inhales deeply from his cigarette and blows  
then at the windshield. The STAR MAN mimics the inhalation,  
tries chokes. His eyes bulge and his cheeks puff out as he  
his to be cool and not cough. The Cook takes no notice of

struggles.

**COOK**

I got two other kids. I don't know what we'll do when they get old enough for college.

mouth. Smoke starts to dribble out of the Star Man's nose and  
Puzzled, he re-examines his cigarette.

**COOK**

Everybody blames it on the oil crisis. That might be where it starts. But I think a lot of people are just using that as an excuse to rip the rest of us off. I see it every day in the kitchen. Peaches. We use the gallon cans. The price has gone up three times in the last year. And now the cans are only half full.

it,  
no ill The Cook takes another drag. As if etiquette required  
the STAR MAN hurries to copy him. This time there are  
effects.

**COOK**

Do you have children?

**STAR MAN**

No.

**COOK**

They're damned expensive and a pain in the ass sometimes, but I wouldn't trade having them for anything.

later, The Cook flicks his ash out of the window. A moment  
the STAR MAN mirrors his action.

**COOK**

What do you think of America?

**STAR MAN**

It is beautiful.

**EXT. ELMO'S - DAY**

the  
A truck stop set back as little as the law allows from  
**BUZZ OF INTERSTATE 70.**

**JENNY (O.S.)**

I'm looking for a guy about this  
tall, with brown hair and really  
gray eyes...

highway  
We FIND Jenny at the set of fuel pumps nearest the  
dogging an ATTENDANT while he services an 18-wheeler

**JENNY**

He had on tan cords, a plaid shirt  
and a baseball cap... probably  
hitchhiking.

**ATTENDANT**

I don't pay much attention to those  
guys.

**JENNY**

(taking out her wallet)  
In the last hour or so...

**ATTENDANT**

Nope.

her  
Jenny folds back the plastic windows to the picture of  
husband.

**JENNY**

This is him.

**ATTENDANT**

(shakes his head)  
Sorry.

DROWNS  
same.  
an  
We FOLLOW Jenny as she wends her way through the trucks  
questioning other attendants. The RUMBLE OF TRAFFIC  
OUT their CONVERSATION, but the answer is always the  
Finally, we FOLLOW the picture as Jenny hands it up to  
ATTENDANT cleaning the windshield on a Peterbilt cab.

**SECOND ATTENDANT**

(looking at picture)  
I don't know... I'm not sure. I might

have seen him up the road a piece on  
my way in. He's long gone by now.

you'  
she  
walks  
He hands the snapshot back to Jenny. She nods a 'thank  
and looks wistfully around the yard. There is nothing  
can do. Fitting the picture back into her wallet, she  
away. After a few steps she turns back.

**JENNY**

You know if anybody here's going to  
Wisconsin?

**SECOND ATTENDANT**

Ask inside.

**INT. ELMO'S DINER - DAY**

inside  
frog  
It's bustling, loud and smoky. Jenny is standing just  
the entrance. She licks her lips and tries to clear the  
out of her throat.

**JENNY**

(small voice)  
Anybody going to...

She  
Nobody pays any attention to her. Her voice trails off.  
swallows hard and tries again, this time booming out.

**JENNY**

Anybody going to Wisconsin?

and in  
The activity in the diner comes to a screeching halt  
the silence Jenny adds in a normal voice:

**JENNY**

I need a ride.

weather,  
An OLDER MAN, with a face seamed by cigarettes and  
waves at her from the counter.

**OLDER MAN**

I'm going to Des Moines. If you can  
wait till I finish here, you're  
welcome to ride along.

This gets some good-humored cheers and catcalls.

**JENNY**

I can wait.

Smiling self-consciously, she takes a seat at the end of the counter and orders coffee from the waitress. While she is waiting for it to come, she happens to glance outside and sees a Colorado Highway patrol car stopped in the yard. The officer on the passenger side is talking to one of the attendants. Jenny turns away from the window and finds that she is able to watch the conversation in a strip of mirrors that runs around the top of the pie case. The squad car leaves and her coffee arrives.

**JENNY**

(to the waitress)

Where's the phone?

**INT. SIT-DOWN PHONE BOOTH - DINER HALLWAY - DAY**

Jenny drops a dime in the slot and dials '0.'

**OPERATOR (V.O.)**

Operator... may I help you?

**JENNY**

Could you give me the highway patrol, please?

After TWO RINGS, the phone is picked up on the other end of the line.

**MALE (V.O.)**

Sergeant Packert, Highway Patrol.

**JENNY**

My name's Jenny Haydn. I think you're looking for me. I was kidnapped in Eau Claire, Wisconsin a couple of days ago. But I'm free now.

**SERGEANT (V.O.)**

What was your name again?

**JENNY**

Jenny Haydn. I'm on my way home and I don't want anybody I'm with shot at when you...

**SERGEANT (V.O.)**

Hold on.

**EXT. ROADBLOCK (INTERSTATE 70) - DAY**

check to  
is  
Standing back of the officers, Shermin watches them cars passing through the squeeze point. Every car trunk is opened. Vans and campers are looked into.

and  
the  
Lyman runs up and whispers in Shermin's ear. Shermin is startled by what he hears. He leaves Lyman in charge and hurries to the helicopter parked in the field beside the roadblock.

**INT. HELICOPTER - DAY**

enters.  
A TECHNICIAN gives Shermin a headset phone as he

**SHERMIN**

(hand over the mouth-  
piece)  
You trace it yet?

**TECHNICIAN**

All we know right now is that it's east of here.

tape  
recorder.  
Shermin puts on the headset and the technician starts a

**SHERMIN**

This is Marc Shermin. Where are you, Mrs. Haydn?

**INT. SIT-DOWN PHONE BOOTH**

**JENNY**

I don't know. Someplace called Elmo's.

Look, I just wanted to tell you that I'm all right and I'm on my way home.

**SHERMIN (V.O.)**

You've been through quite an ordeal, Mrs. Haydn. Why don't you stay where you are and let us pick you up? We'll fly you home.

**JENNY**

No. You'll want to ask a lot of questions I don't want to answer right now. I already have a ride.

**INT. HELICOPTER - DAY**

TRUCK The Technician hands Shermin a note which reads: ELMO'S  
**STOP/ABOUT 30 MILES EAST.**

**JENNY (V.O.)**

I only called to tell you I was free and not to shoot anybody I was with if you see me.

helicopter Shermin jabs his thumb upward, indicating that the  
should lift off.

**SHERMIN**

Is the man who kidnapped you there now?

**JENNY (V.O.)**

I told you. He let me go. I'm on my way home.

**SHERMIN**

(his hand over the  
mouthpiece)  
Get a highway patrol unit over there.

**EXT. ROADBLOCK - DAY**

Shermin's helicopter lifts off.

**SHERMIN (V.O.)**

Mrs. Haydn, I'm going to have to ask you to stay where you are.

**INT. SIT-DOWN PHONE BOOTH**

around

A sharp rap on the glass startles Jenny and she turns to see her ride.

**OLDER MAN**

Ready?

on the

Jenny holds up a finger that asks for a moment longer phone.

**JENNY**

(into phone)

Mr... I'm sorry, what was your name again?

**SHERMIN (V.O.)**

Marc Shermin.

**JENNY**

Mr. Shermin, I'm hanging up now. If you want to ask me any questions, call me at home in a couple of days. I'm in the book.

**SHERMIN (V.O.)**

Do you know what you were kidnapped by?

Pause.

**SHERMIN (V.O.)**

Mrs. Haydn...

**JENNY**

He doesn't want to hurt anybody. Please leave him alone.

**SHERMIN (V.O.)**

Is he on his way to Lathrop Wells?

her  
the

This hits Jenny like a kick in the stomach. She leans head back against the wall. Her ride is pacing outside booth.

**SHERMIN (V.O.)**

What's he planning to do in Lathrop Wells? Is he meeting someone there?

throws Jenny smashes the receiver back in its cradle and  
open the door.

**JENNY**

(on her way past the  
weathered driver)  
I changed my mind. Thanks.

again She rushes down the hallway to the dining area where  
she stands just inside the entrance.

**JENNY**

(at the top of her  
lungs)  
It's me again...

laughter. The place goes quiet except for a smattering of

**JENNY**

I need a fast ride west.

**INT. PORSCHE - DAY**

pimpley- The speedometer reads 90. The driver, a bespectacled,  
is faced SIXTEEN YEAR OLD, shifts into fifth gear. Jenny  
under the harnessed in the passenger seat. Chatter from a CB  
dash COMPETES WITH ROCK N' ROLL ON THE TAPE DECK.

**JENNY**

You sure this is your car?

**TEENAGER**

(with a stutter)  
My grandmother's rich.

**JENNY**

(as they come up on a  
station wagon)  
Slow down, slow down.

**TEENAGER**

Geez, Mrs. Haydn, we just got going.

they But he downshifts. The Porsche is going a mere 80 when  
pass the station wagon.

**JENNY**

(peering at its  
occupants)

I told you I'm looking for someone.

**TEENAGER**

In the cars, too?!

**JENNY**

I don't know where he is.

**TEENAGER**

This is going to be a real drag. I  
thought you wanted to go fast.

rush  
around to

Howling at full throttle, three highway patrol cars  
past them in the opposite direction. Jenny swivels  
follow their progress until they are out of sight.

**TEENAGER**

They after you?

**JENNY**

What? No, of course not.

**TEENAGER**

(his stutter thicker  
than before)

Would be kinda neat if they were. I  
think I could outrun them. Maybe get  
my picture in the papers.

gap-

Jenny takes a second look at this guy. He flashes her a  
toothed grin.

**EXT. OVERPASS - DAY**

intersecting  
plastic

The Cook's '57 Chevy makes a left on the street  
the off-ramp and stops at the curb. Behind it a large  
yellow chicken twirls on a pole above the restaurant it  
advertises.

**COOK**

Well, here we are... You go down  
that ramp there, you're sure to get  
a ride.

**STAR MAN**

(getting out)

Thank you.

**COOK**

And don't be shy about your English.  
You speak better than a lot of people  
I know.

(leaving)

Take care of yourself.

wave,  
VIEW  
the  
we

As an afterthought, the STAR MAN duplicates the Cook's  
then heads down the ramp. As he clears the frame, our  
ZOOMS AND ZOOMS AND ZOOMS UNTIL we can SEE a piece of  
roadblock in the valley below him. During the MOVE-IN,  
**BEGIN TO PICK UP CB CHATTER.**

**VOICES (V.O.)**

Flash for all you good buddies heading  
west on 70. Smoky's got a roadblock  
just beyond Grand Junction... Better  
dump your dope, they're going through  
everything... He's right. I was just  
there and I'm still sore...

**INT. PORSCHE - DAY**

Jenny TURNS DOWN the ROCK 'N ROLL to listen to the CB.

**VOICES (V.O.)**

Ah loves to be frisked! What are  
they looking for? I'm holding. Any  
way around it? Where are you? Oh  
no!! There it is!!

**TEENAGER**

I bet you we find your friend at the  
roadblock.

checking

Jenny doesn't answer immediately. She takes her time  
out the people in a VW they are passing.

**JENNY**

(to the road ahead)

We better find him before that.

**EXT. INTERSTATE 70 - DAY**

his  
The  
as  
blonde

In the style prescribed by Jenny, the STAR MAN raises thumb to a dilapidated Vega shimmying down the on-ramp. two blue-haired ladies inside are afraid to look at him they go by. He has the same luck with an attractive secretary that passes on the highway.

**EXT. ELMO'S - DAY**

his

A highway PATROLMAN is standing behind the open door of car speaking into the mike of his radio.

**PATROLMAN**

The girl's not here, Mr. Shermin.  
Seems right after she talked to you,  
she got a ride west with a kid.

**INT. HELICOPTER - DAY**

All six TV screens display the road rushing under it.

**SHERMIN**

(into mouthpiece of  
his headset)  
You get that, Lyman?

**LYMAN (V.O.)**

We're ready.

**EXT. SKY ABOVE INTERSTATE 70 - DAY**

Shermin's S65 banks through a U-turn and chases west.

**EXT. INTERSTATE 70 - DAY**

stops in  
western  
and

A dun-colored Roadrunner gurgles down the ramp and front of the STAR MAN. Two grubby LONG HAIRS in worn clothes are inside with boxes of house-hold utensils and duffle bags.

**LONG HAIR**

Where you going?

**STAR MAN**

Las Vegas, please.

**LONG HAIR**

We're going to L.A.

back. He looks at his buddy stretched on the jumble in the

The buddy nods.

**LONG HAIR**

Sure. Get in. We can drop you in Vegas or get you darn close.

The STAR MAN opens the door and gets in.

**INT. PORSCHE - DAY**

whirling  
the  
ramp  
see  
an 18-  
The CB CONTINUES TO CRACKLE with news of the roadblock. Jenny's eyes restlessly search the overpass under the yellow chicken for any sign of the STAR MAN. She sees a dun-colored Roadrunner waiting at the foot of the on-ramp for a break in the traffic, but she is too far away to see who's inside. As the Porsche gets closer, it overtakes a wheeler and Jenny's view of the Roadrunner is cut off entirely. She passes without seeing the STAR MAN.

**EXT. INTERSTATE 70 - DAY**

chance  
The Porsche weaves through the traffic giving Jenny a chance to look into the cars and trucks it shoots by.

**INT. PORSCHE - DAY**

Jenny is turned around looking back at a camper.

**TEENAGER**

I'm telling you, you're going to find him at the roadblock, or right after, or not at all.

**JENNY**

If he didn't want to go through the roadblock, is there any other way to get to Vegas?

**TEENAGER**

Fly.

Jenny gives him a withering look.

**TEENAGER**

The five-fifty. We already passed it. But it'll take him way out of his way.

**JENNY**

Pull over. I've got to get back there.

**TEENAGER**

Why wouldn't he want to go through the roadblock?... What did you guys do?... I won't tell anybody.

**JENNY**

It's easier not to tell if you don't know.

**EXT. INTERSTATE - DAY**

The Porsche slows to a stop on the shoulder.

**TEENAGER**

(as Jenny opens the door)

Wait. Could I have your autograph?

**JENNY**

Sure.

She leans back and gives the startled Teenager a kiss on the mouth, then gets out.

**TEENAGER**

I have nothing to do. I'd like to help you.

**JENNY**

Don't worry. I'll be all right.

She closes the door. The Teenager takes a last look at her car in the slow lane to go by, then runs across to the line and waits for cars in the fast lane to go by.

**INT. ROADRUNNER - DAY**

into  
agitated and  
in  
STAR

The STAR MAN spots Jenny standing on the line peering the on-coming cars for signs of him. He becomes his mouth begins to move soundlessly. There is a break in the traffic and Jenny dashes to the center divider. The STAR MAN leans across his driver and yells as the Roadrunner plunges by her.

**STAR MAN**  
**JENNYHAYDN!!!**

**EXT. INTERSTATE - DAY**

on  
bombs  
A  
into  
meet  
head  
knowing

Jenny spins around to see the Roadrunner skid to a stop on the shoulder and the STAR MAN get out. A motorcycle bombs by. He starts across the lanes of traffic toward Jenny. A truck blasts past him in the slow lane. He is buffeted into the fast lane. Jenny runs down the center divider to meet him. A VW honks, its tires squeal on the pavement as it swerves around him. He reaches the safety of the center divider. Jenny throws her arms around him and lays her head against his chest. He stands there uncomfortably not knowing how to respond to this human emotion.

**STAR MAN**  
I told you goodbye. Why are you here?

**JENNY**  
The police are waiting for you up ahead. There's a roadblock. You have to go back.

**STAR MAN**  
This car will take me to Las Vegas. I cannot go back.

**JENNY**  
The police know about Lathrop Wells. We have to go another way. Come on.

She grabs his wrist but he hangs back.

**STAR MAN**

If I don't meet the ship, my people  
will go home without me.

**JENNY**

Please understand. If you go this  
way, you'll never get to your ship.  
The police know about Lathrop Wells.  
We have to go another way. I'll get  
you to your ship. I promise.

**STAR MAN**

I will go. But not you.

**JENNY**

You shit! I'll decide if I go or  
not. Not you. I don't know what you  
do on your planet, but I didn't think  
that was very nice walking out on me  
like you did.

**STAR MAN**

I don't want you to be hurt.

**JENNY**

Come on.

road. Holding the STAR MAN's hand, Jenny pulls him toward the

**JENNY**

I didn't ask to come along on this  
trip, but I sure as hell am going to  
be the one to say when I get off.

of They bolt across the lanes of traffic to the other side  
truck. She the road where she flags down an old black pickup  
climb says something to the driver and she and the STAR MAN  
CLACK into the back. As the truck returns to the highway, the  
SOUNDS. OF AN APPROACHING HELICOPTER OVERPOWERS the TRAFFIC

**EXT. SKY - DAY**

Shermin's helicopter slices around a pine-dotted peak

near

following the twists of Interstate 70 below. In the distance, we can SEE the roadblock.

**INT. HELICOPTER - DAY**

pickup  
east.

Unnoticed by Shermin or the Technicians, the black passes off the television screens carrying their quarry

**SHERMIN**

(into headset)

Any sign of either of them yet?

The roadblock appears on the television screens.

**EXT. ROADBLOCK - DAY**

walking

Lyman, wearing a headset plugged into a belt pack, is down the line of cars.

**LYMAN**

I don't think they're going to show.

**INT. HELICOPTER - DAY**

turns

A swift kick from Shermin sends a stool clanging into a bulkhead. The Technicians won't meet his eyes when he back to them.

**SHERMIN**

Okay. Tell the highway patrol to block all major arteries off 70 from here to Elmo's.

**EXT. INTERSTATE 70 - DAY**

them

Two highway patrol cars scatter the traffic in front of with their rack lights and SIRENS.

**EXT. PICKUP - DAY**

horse  
the

Jenny and the STAR MAN are sitting against the cab, a blanket drawn up around their shoulders. They can see flashing lights coming from way down the road and watch

between

helplessly as the patrol cars eat up the distance  
them.

**EXT. INTERSTATE 70 - DAY**

The pickup makes the turn onto Highway 550.

**EXT. PICKUP - DAY**

safe.

loop

inches

cars

each

lower

against

For a moment, Jenny and the STAR MAN think they're  
That hope turns to despair when the two patrol cars  
after them. They keep getting closer. The STAR MAN  
the blanket up over his nose. Unexpectedly, the patrol  
are thrown into a skid. When they stop, they are facing  
other ready to inspect the traffic coming off 70. They  
the blanket from their faces. Jenny lays her head back  
the cab, exhausted.

**STAR MAN**

The Cook said I speak good English.

**DISSOLVE TO:**

**EXT. HIGHWAY 550 - LATE AFTERNOON**

flashes

Mack

the

back to

sets out

A RUMBLE OF DISTANT THUNDER follows the lightning that  
from the dark clouds hanging on the horizon. Looking  
incomplete without its trailer, the tractor/cab of a  
truck makes a turn on a farm road, revealing Jenny and  
STAR MAN standing on the gravel. The STAR MAN looks  
where they came from. There is nothing coming so he  
in the other direction.

**JENNY**

Where are you going?

**STAR MAN**

I must meet my ship.

**JENNY**

Why can't we wait here for a ride?

**STAR MAN**

I feel better if I move.

**JENNY**

We're hundreds of miles from where  
you have to be.

The STAR MAN ignores her and continues to walk.

**JENNY**

(shouts at him)

Even if we walk five miles, it's not  
going to make any difference.

Jenny turns toward an oncoming car and sticks out her  
thumb.  
The STAR MAN falls into the same pose just back of her.  
The  
car honks at them as it breezes by.

**STAR MAN**

(screams after it)

Asshole!!

**JENNY**

(shocked)

Where did you learn that?

**STAR MAN**

The cook.

**EXT. ROADSIDE - LATE AFTERNOON**

A torrential rainstorm lashes the countryside. The STAR  
MAN  
and Jenny splash along the edge of the asphalt. Their  
heads  
are lowered against the weather. They are both drenched  
to  
the skin.

**JENNY**

(after a few steps)

We're not going to get a ride tonight.

**STAR MAN**

I can't stay on this planet.

**JENNY**

No one's traveling in this weather.

**STAR MAN**

You promised you would get me to my ship.

**JENNY**

(shouts after him)

I will. I will. We still have another day.

**STAR MAN**

You promised.

**JENNY**

What do you want from me? There are no cars on this road. I didn't ask for this stupid storm.

The STAR MAN mutters in his language.

**JENNY**

What are you saying?

**STAR MAN**

You can stop. I will go on alone.

**JENNY**

We're too far away to walk. Don't you understand?

his  
of  
own  
stops

The STAR MAN looks at her. With the rain streaming off face, he looks at her. For the first time, the reality of the situation hits him. He turns and, swearing in his language, flails at the rain. A distance from Jenny, he and cries out in English.

**STAR MAN**

I can't stay here. I want to go home. I don't want this skin. I don't want to look like this.

walks

Jenny can see him standing with his head bowed. She walks over to him.

**JENNY**

(trying to ease his  
pain)  
Why don't you send one of your radio  
balloons and tell your captain that  
you might be late?

**STAR MAN**

I used the last one to jump off the  
cliff...

**JENNY**

Let's find a place out of the rain.  
I'm sure we'll get a ride in the  
morning.

**STAR MAN**

I can't be late. I don't know if the  
radio balloons work above your planet.  
I don't know if my words went to the  
ship. If I'm not there, the captain  
will think I'm dead and go.

**JENNY**

We'll get a ride in the morning.

A flash of lightning shows us:

**EXT. DESERTED RAILROAD SIDING - DUSK**

Jenny and the STAR MAN are following the tracks to an  
abandoned boxcar.

**INT. BOXCAR - DUSK**

The STAR MAN climbs in and pulls Jenny after him. Jenny  
is shivering badly.

**JENNY**

Can you close the door?

The STAR MAN scrapes it forward. He activates the satel  
compass which lights the interior of the boxcar. While  
he is doing this Jenny turns her back to him and takes off  
her jacket. Her teeth chattering, she tries to wring the  
water out of it.

**STAR MAN**

You are cold.

**JENNY**

You're damn right I am.

**STAR MAN**

I do not get cold.

at the  
make  
up her mind.

Clutching the windbreaker to her breasts, Jenny looks STAR MAN over her shoulder. It doesn't take her long to

**JENNY**

(crossing to him)

Open your shirt.

two she  
the  
waist,

She waits while he struggles with the buttons. After brushes away his hands and undoes the rest. She lets windbreaker drop and, slipping her arms around his presses her bare chest against his.

**JENNY**

(savoring it)

Oh, you're warm... put your arms around me.

touch  
her back.

The STAR MAN does and Jenny jumps as the wet sleeves

**JENNY**

Take your shirt off.

manages.  
RAIN  
STAR  
chest

It is difficult with Jenny around his waist, but he He drapes his arms over her. She snuggles into him. The POUNDS ON THE ROOF. Gradually, Jenny responds to the STAR MAN's warmth and relaxes. She lifts her head off his and looks at him.

**STAR MAN**

What?

**JENNY**

Nothing.

sure  
is  
when she  
on  
STAR  
palms

She brushes her lips against his. The STAR MAN's not what's happening. But he's not offended. Her next kiss full and long. He accepts it with his eyes open and eases back he leans in for more. Jenny responds. As if command, the satel compass comes from around behind the MAN to hover in back of Jenny. He takes it between his and extinguishes it.

**INT. BOXCAR - MORNING**

with  
is  
  
standing  
inside.

Jenny awakens and looks around. The STAR MAN is not her. As she stands up she hears his VOICE OUTSIDE. He speaking to something in his language.

She goes to the door to find out what and sees him beside a fenced-in pasture talking to the horses

**EXT. PASTURE - MORNING**

Jenny joins the STAR MAN at the fence.

**JENNY**

Good morning.

**STAR MAN**

Horses.

**JENNY**

You don't forget anything, do you?

**STAR MAN**

No.

Jenny pets one of the horses on the nose.

**JENNY**

(to the horse)

Hello... hello. How are you this morning?

**STAR MAN**

Do they talk?!

**JENNY**

(laughs)

No, they don't talk... We talk to them.

**STAR MAN**

I understand.

An appaloosa nudges her way through the others to the fence.

**JENNY**

Oh, you're pretty...

**STAR MAN**

I gave you a baby last night.

Shocked, Jenny looks at him from around the appaloosa's nose.  
The STAR MAN is combing a horse's mane with his fingers and he doesn't see her expression.

**STAR MAN**

(meaning the horses)

They are beautiful.

**JENNY**

Yes, they are.

**STAR MAN**

You have been very good to me, Jennyhaydn.

(turns to face her)

You said you wanted a baby, so I gave you one.

**JENNY**

(shakes her head 'no')

But...

**STAR MAN**

It will be human and it will look like this.

(touches his face)

But when it comes it will know everything I know and everything you know. That is something from my planet that I want your baby to have.

**JENNY**

I told you it's impossible for me to have a baby.

**STAR MAN**

You will have this baby. If you want it. If you don't, I can stop it now.

Jenny comes over and puts her arms around the STAR MAN.

**JENNY**

I want it.

**EXT. SKY - DAY**

us  
are  
Wells'  
A formation of six black Bell Cobra helicopters rush at out of the blue. From above them we can see that they heading for a small desert town. 'Welcome to Lathrop Wells' is spelled out on a hillside in white-washed stones.

**EXT. AIRSTRIP - DAY**

the  
sequence.  
climbs  
the  
Grubby, unshaven and unwashed, Shermin, Bell, Lyman and rest of the crew watch the seven Cobras land in Fox, immaculate in a freshly pressed black flight suit, out of the first one down and he and Shermin meet in middle of the runway.

**SHERMIN**

Hello George.

**FOX**

Shermin...

**SHERMIN**

What's all this for?

**FOX**

We have a new directive. I'm taking over.

**SHERMIN**

(scans the Cobras)  
We don't have to do it that way. We can catch him this time.

**FOX**

Washington thinks it's too late for that.

**SHERMIN**

I've never been taken off an assignment in my life. Give me twenty-four hours and I'll have him for you.

**FOX**

You're not hearing me.

**SHERMIN**

You can change a directive, George. You've done it before. Listen to me. He's going somewhere in Death Valley. Lathrop Wells was never anything but a bus stop. East is the nuclear site. There are no roads in there. She was teaching him to hitchhike. I'm telling you. We block the four roads into Death Valley and we got him.

**FOX**

We'll do that. But how are we going to hold him? He can change himself into a man. He can disappear.

**SHERMIN**

That's the chance we have to take.

**FOX**

No, we don't.

**SHERMIN**

Then you're going to have to do it without me.

**FOX**

You're a career intelligence officer, Shermin. You'll be in the air with us.

**SHERMIN**

You're talking about taking a life. The most unique life form on this planet. I think we're better than that.

**EXT. LAS VEGAS - LATE AFTERNOON**

(late  
back  
downtown  
trying  
convertible  
opens the  
get

A fire-engine-red Pontiac convertible with two COWBOYS  
fifties) in the front and Jenny and the STAR MAN in the  
moves with the traffic along the main drag in the  
area. The STAR MAN's head swivels from side to side  
to take in the neon that juts up around him. The  
stops at a light. The cowboy on the passenger side  
door and tips his hat to Jenny as she and the Star Man  
out of the back seat.

**EXT. SIDEWALK (LAS VEGAS) - LATE AFTERNOON**

to  
click

The STAR MAN is afraid of the crush of people and wants  
stay close to Jenny, but is fascinated by the whir and  
and jingle of the one-armed bandits that seem to be  
everywhere.

**STAR MAN**

Is this gambling?

twenty  
turns  
out

Jenny nods. A LADY in curlers and pedal pushers hits a  
dollar jackpot. Hanging onto Jenny's hand the STAR MAN  
around and walks sideways to watch the quarters tumble  
into the lady's shopping bag.

**STAR MAN**

The cowboys were right. You can make  
money fast gambling.

**JENNY**

You don't make money gambling. You  
lose it.

**INT. DRUG STORE - LATE AFTERNOON**

inside  
almost

The STAR MAN hangs back to examine a one-armed bandit  
the front door while Jenny goes to the counter. An

STAR  
of

imperceptible blue haze seems to seep from under the  
MAN's palms as he runs his hands up and down the sides  
the machine.

**JENNY (V.O.)**

(to the clerk)

Do you have a good map of Death  
Valley?

**CLERK (V.O.)**

We should have. Let me see.

up

While the clerk searches for the map the STAR MAN comes  
to Jenny.

**STAR MAN**

May I have twenty-five cents, please?

**JENNY**

What for?

**STAR MAN**

I want to gamble.

out

Jenny sighs and rolls her eyes and fishes two quarters  
of her purse and hands them to him.

**JENNY**

Here are two quarters. When you lose  
these, you're not going to get  
anymore.

**STAR MAN**

I understand.

(heading back to the  
machine)

Thank you.

While  
hands  
a  
explains  
busiest

He drops a quarter into the slot and pulls the handle.  
the pictures of fruit spin behind the view window, his  
stroke the sides of the machine. An orange, a pear and  
cherry stop in the view window. At the counter Jenny  
to the clerk that she is hitchhiking and wants the

Wells.  
putting  
flows  
one-

route into Death Valley without going through Lathrop  
The STAR MAN looks long and hard at the machine before  
in his last quarter. He pulls the handle. The blue haze  
from his palms, three cherries lock into a line and the  
armed bandit begins to spit quarters.

**INT. CASINO - LATE AFTERNOON**

that  
her

Jenny is nervous about being here. She feels every face  
looks at them could be a cop. The STAR MAN is pulling  
through a Maginot Line of slot machines toward a 'Super  
Jackpot' machine that advertises a \$275,000 payoff.

**JENNY**

This is crazy. We don't have time  
for this.

**STAR MAN**

I know how to gamble now.

**JENNY**

You won ten dollars. Big deal. If we  
don't get a good ride before dark we  
could miss your ship.

**STAR MAN**

I want to get money for you and the  
baby.

**JENNY**

I don't need any money for the baby.  
I'll be fine.

**STAR MAN**

Inflation, tuition, college. Children  
are damned expensive. I know.

**JENNY**

The cook again?

**STAR MAN**

(stepping up to the  
'Super Jackpot')  
Yes.

**JENNY**

If I ever run into that guy, I'm going to kick his ass.

machine,  
metal.  
stands  
haze  
scream.  
They  
does  
Amid  
a  
joy or

The STAR MAN pops a gleaming silver dollar into the  
pulls the handle and places his hands against the  
Jenny, knowing it can't work, but hoping that it will,  
back and gnaws on her thumb. Then she sees the blue  
vibrating out of the STAR MAN's palms. Jenny stifles a  
She looks around to see if anybody else has noticed.  
haven't. The STAR MAN smiles at her. The force field  
it's work. A picket line of 7's fills the view window.  
the jangle of bells and flashing lights that accompany  
winner Jenny doesn't know whether she should jump for  
hide her face.

**EXT. DESERT HIGHWAY - DUSK**

blasts  
window.

A dot in the distance becomes a brand new Camaro. As it  
away from under us we see a paper license in its back  
The cabin light is on inside the car.

**INT. CAMARO - DUSK**

a  
is  
and the

In the passenger seat the STAR MAN is riffling through  
Columbia "History of the World." A Webster's Dictionary  
on the dash in front of him. Wedged between his legs  
transmission well is a shopping bag full of money.

**JENNY**

It'll tell you pretty much everything  
about us...

**STAR MAN**

This is very interesting. We are  
born knowing our history. We have  
other books. But not a book like  
this.

**JENNY**

Any words you don't know you can find in the dictionary.

**STAR MAN**

I understand.

**JENNY**

It'll give you the different countries, how they came to be, what they are now, how America came to be, the governments, the languages... everything.

**STAR MAN**

(chuckles)

Many of my people will not believe those things are possible. On my planet there is only one government, one people, one language. I will be asked a lot of questions.

**JENNY**

What will you say about us?

**STAR MAN**

I will say that we can be friends.

**JENNY**

We can.

it She notices the green ring on her left hand and takes off.

**JENNY**

This is yours...

**STAR MAN**

If you want to keep it, you can.

**JENNY**

I'd like to...

They She slips it back on her finger above her wedding band.  
the drive in silence. The STAR MAN sets the history book on dash.

**JENNY**

(takes the ring off  
again)  
Would you put some of your singing  
in this for the baby?

**STAR MAN**

You want the baby to laugh at me.

**JENNY**

Yes.

**EXT. DESERT HIGHWAY - DUSK**

With the STAR MAN SINGING IN HIS LANGUAGE, the Camaro  
moves further into Death Valley. The SONG FADES and we:

**DISSOLVE TO:**

**EXT. DESERT HIGHWAY - NIGHT**

The Camaro blows by a gas station, closed for the  
night.

**INT. CAMARO - NIGHT**

The STAR MAN shifts restlessly in his seat as he  
searches the ghostly landscape for something familiar. He  
activates the satel compass. The red and green dots are touching.

**JENNY**

How long will it take you to get  
home?

**STAR MAN**

(absently)  
Many, many days and nights...

He presses the satel compass into his palms.

**JENNY**

Would you like to listen to some  
music?

The STAR MAN shakes his head "no."

**JENNY**

I'm sure we could find a country and  
western station.

**STAR MAN**

No, thank you.

Jenny takes his hand in hers.

**JENNY**

Don't worry. Everything's going to be fine.

The STAR MAN smiles wanly at her.

**JENNY**

(leans forward to  
look up at night sky)  
Which star is yours?

It only takes the STAR MAN an instant to find his home.

**STAR MAN**

There.

**JENNY**

Where?

He directs Jenny's attention to the constellation  
Auriga.

**STAR MAN**

(meaning the star  
Capella)  
The yellow one.

**JENNY**

Oh, wow... I'll tell you what. When  
the baby is born, we'll go out in my  
back yard and wave to you.

**STAR MAN**

(smiles)  
I will wave to you.

All we can HEAR are the TIRES HUMMING over the road.  
The  
Camaro rounds the side of a low hill.

**STAR MAN**

Oh, shit!

Jenny slams on the brakes. One of the Cobra  
helicopters, lit

across from the inside, is parked next to a line of flares  
the road ahead.

**EXT. CLOSED GAS STATION - NIGHT**

bay, The STAR MAN is looking through a window at the repair  
on lit by a work light. Jenny is standing in a phone shell  
the front of the garage, the receiver to her ear.

knob. It The STAR MAN moves to the office door. He tries the  
is locked.

**JENNY**

(to the STAR MAN)

They're trying to get him.

door. Suddenly the STAR MAN slams his shoulder against the  
It swings open.

**JENNY**

What are you doing?!!

Fox's voice comes out of the receiver in her hand.

**FOX (V.O.)**

Mrs. Haydn...

**INT. COBRA - NIGHT**

**FOX**

(speaking into a  
headset)

This is George Fox...

**JENNY (V.O.)**

I want to speak to Marc Shermin.

**FOX**

You can speak to me, Mrs. Haydn. I'm  
in charge of this operation now.

**EXT. CLOSED STATION - NIGHT**

**JENNY**

If I don't speak to Mr. Shermin, I'm  
hanging up.

**FOX (V.O.)**

(a beat)

Okay...

STAR Tethered by the phone cord, Jenny tries to see what the  
MAN is doing inside the repair bay.

**INT. REPAIR BAY - NIGHT**

scavenges Using an air filter top as a basket, the STAR MAN  
lengths from the work bench and the car up on the lift, fuses,  
pipe and of wire, circuit boards from a radio, tubing, metal  
a Black and Decker drill. While he is doing this we get  
Finally, glimpses of Jenny pleading his case on the phone.  
she leaving the receiver dangling at the end of its cord,  
comes around to stand in the doorway.

**JENNY**

Mr. Shermin wants to speak to you.

**INT. SHERMIN'S HELICOPTER - NIGHT**

**JENNY (V.O.)**

Here he is.

doesn't Shermin looks warily at the headset. When the STAR MAN  
speak immediately, he takes the initiative.

**SHERMIN**

Hello...

**STAR MAN (V.O.)**

I must get to my ship, Mr. Shermin.

**SHERMIN**

We can't let you do that.

**STAR MAN (V.O.)**

I don't want to hurt anybody. I just  
want to go home.

**INT. COBRA - NIGHT**

Fox is listening to the conversation.

**SHERMIN (V.O.)**

All the roads into Death Valley are blocked. We'd like to talk to you.

**STAR MAN (V.O.)**

If I talk to you, I will miss my ship.

**SHERMIN (V.O.)**

Hold on a minute... Let's take the chance, George.

**FOX**

No deal.

**EXT. CLOSED GAS STATION - NIGHT**

**SHERMIN (V.O.)**

I'm afraid we can't let you go.

**STAR MAN**

I understand.

He hangs up.

**INT. REPAIR BAY - NIGHT**

The STAR MAN shaves the rubber off the electrical lines leading into the fuse box and clips two wires of his own onto the exposed copper. With Jenny watching we have a montage of the STAR MAN working through the night: modifying the insides of the Black and Decker drill, cutting out the mid-section above the trigger, fitting electrical components into that area, screwing a pipe into the bit-clamp, welding it together with the spark that arcs between the electrical wires.

**INT. OFFICE (GAS STATION) - NIGHT**

Jenny folds a sheaf of money into a sheet of yellow paper and props it on the cash register. 'For Damages. Thank You' is scribbled on the front. She runs out to catch the STAR

MAN who is on his way to the Camaro.

**EXT. CAMARO - NIGHT**

MAN Carrying the modified Black and Decker drill the STAR  
opens the driver's door.

**JENNY**

Where do you think you're going?

**STAR MAN**

Thank you, Jennyhaydn. You are good.  
I must go alone now.

**JENNY**

I said I would get you to your ship  
and that's where we're going to say  
goodbye.

**INT. CAMARO - NIGHT**

center Both hands on the wheel, Jenny is burning down the  
from line. The STAR MAN bends two thin wires trailing out  
into the grip of the drill. Jenny winces as he buries them  
skates the flesh on either side of his left wrist. The car  
Cobra around the corner of a low hill. They can see that the  
is still sitting next to the road.

**JENNY**

(glancing at the  
modified drill)  
I hope that works.

The STAR MAN is lost in concentration.

floor. Jenny kills her lights and glues the accelerator to the  
BURST OF Three MEN scramble from the helicopter with M16s. A  
MAN SLUGS RIPS THROUGH the Camaro's WINDSHIELD. The STAR  
worldly leans out the passenger window and with an other-  
The scream, fires. The helicopter is BLOWN TO SMITHEREENS.  
concussion throws the men to the ground.

**EXT. BURNING HELICOPTER - NIGHT**

The Camaro whizzes through the falling DEBRIS.

**INT. CAMARO - NIGHT**

**JENNY**

It works.

The STAR MAN slumps in exhaustion and pain.

**STAR MAN**

I do not know how many times I can  
do this.

**INT. SHERMIN'S HELICOPTER - NIGHT**

setting  
It is filled with the radio voices of the Cobra crews  
up to attack the Camaro.

**EXT. DESERT HIGHWAY - NIGHT**

its  
The Camaro becomes airborne at the crest of a dip. Only  
new shocks save the landing.

**INT. CAMARO - NIGHT**

palms.  
He  
rugged  
The STAR MAN draws the satel compass out between his  
The green dot now covers the right half of the red dot.  
presses his palms together and looks past Jenny at the  
foothills.

behind  
DRUMMING  
window for  
a  
AGAIN  
The first light of day is starting to color the sky  
them. Jenny and the STAR MAN are startled by the  
WHOMP OF A HELICOPTER. The STAR MAN looks out the  
its source. He can't see anything. The SOUND FADES. In  
moment, it is REPEATED ON THE OTHER SIDE OF THE CAR and  
**IT FADES.**

**STAR MAN**

If my ship is not here, we are in

trouble.

she This is a truism that Jenny doesn't want to hear and flexes her fingers on the wheel.

**STAR MAN**

(points at a  
distinctive cone  
peak)

That's where we landed last time.  
Right under that mountain.

leg of Jenny and the STAR MAN steady themselves for the last  
COBRA their journey. Suddenly, their silence is exploded by a  
searchlight dropping out of the sky in front of them. Its  
MACHINE bangs into their faces and, with its thirty-calibre  
GUNS BLAZING, it comes straight at them.

CHEW UP Jenny yanks the Camaro onto the shoulder. The SLUGS  
road. A the asphalt beside it. She fishtails back onto the  
Its SECOND COBRA surprises them from the STAR MAN's side.  
FIRE. MACHINE GUN KNOCKS OUT the BACK WINDOW before he can

in The STAR MAN crawls over his seat and arranges himself  
next the hole that was the back window to meet the Cobras'  
have FIRING RUN. It doesn't take them long. The first two  
been joined by a THIRD. They swoop down on the Camaro.

**INT. LEAD HELICOPTER - NIGHT**

squeezes The gunsights lock on the car below. The CO-PILOT  
the trigger.

**EXT. CAMARO - NIGHT**

he SHOTS THUMP INTO the trunk in front of the STAR MAN and  
hot FIRES. The lead HELICOPTER ERUPTS, raining pieces of

jarred  
SAND  
BLOWS

metal over the desert floor. The other helicopters are out of their run and their BULLETS harmlessly KICK UP on the shoulder. Before they can regroup, the STAR MAN **THEM OUT OF THE SKY.**

**JENNY**

In front!!! In front!!!

of  
them.  
INTO  
Camaro.

The STAR MAN has to hang on as Jenny dodges the car out the path of a Cobra skimming over the highway toward As it goes over, he is able to get off a SHOT directly its UNDERBELLY. The BALL OF FLAME almost engulfs the

**INT. CAMARO - NIGHT**

hard.  
the

The STAR MAN slumps down into the back seat breathing Jenny looks over her shoulder at him and is shocked at strain that shows on his face.

**JENNY**

Hang on.

for a

She throws the car into a skid and leaves the blacktop dirt road winding between two low hills.

**EXT. DESERT - NIGHT**

a  
they  
Cobra

At the base of a sandstone cliff, the Camaro slides to stop. Jenny helps the STAR MAN out. She supports him as struggle toward the protection of the boulders. Fox's roars over the hill.

**INT. COBRA - NIGHT**

**FOX**

(spots the car)

Over there.

**EXT. DESERT - NIGHT**

his  
searchlight  
raise  
arm  
The

The STAR MAN turns toward the Cobra. Weakly, he raises  
weapon and pulls the trigger. Nothing happens. The  
from the Cobra finds them. Its machine guns begin to  
puffs of gravel around them. Jenny grabs the STAR MAN's  
and pulls him into the relative safety of the rocks.  
STAR MAN collapses against the cool stone.

**STAR MAN**

(gasps)

I can't shoot anymore.

flicking  
cliff.

Jenny looks out between the crags. Shermin's helicopter  
arrives to join the Cobra. With their searchlights  
over the sagebrush, they move cautiously toward the  
Jenny turns back to the STAR MAN. He is too weak to run  
anymore.

**JENNY**

(touches his shoulder  
lightly)

I won't let anyone hurt you.

**INT. FOX'S HELICOPTER - NIGHT**

**FOX**

Watch it. They're coming out.

**INT. SHERMIN'S HELICOPTER - NIGHT**

STAR MAN  
screens

Six images (close-up to full shot) of Jenny and the  
stepping out of their hiding place fill the television  
in front of Shermin.

**FOX (V.O.)**

End it, Shermin.

long-  
superimposed

Lyman taps his keyboard. The screens all change to a  
shot of Jenny and the STAR MAN with cross-hairs  
on them.

**EXT. DESERT - NIGHT**

MAN  
Shermin's helicopter moves toward Jenny and the STAR  
standing helpless in the circle thrown by the  
searchlight.

**INT. SHERMIN'S HELICOPTER - NIGHT**

Shermin  
The cross-hairs have locked on Jenny and the STAR MAN.  
knows he can't do it. He picks up a headset.

**SHERMIN**

George... Do you hear me, George?

**FOX (V.O.)**

What?

**SHERMIN**

I just retired.

**FOX (V.O.)**

Shermin!! Shermin!!!

off.  
Shermin flips a switch on the console that cuts Fox

**SHERMIN**

(to his crew)

Let's get out of here.

**EXT. DESERT - NIGHT**

the  
Shermin's helicopter passes over the heads of Jenny and  
STAR MAN and rises into the dawn sky.

**INT. COBRA - NIGHT**

**FOX**

Shermin!!!

He throws down his headset.

**FOX**

(to the pilot)

Lock in.

grip  
The gunsights lock in on Jenny and the STAR MAN. Fox's

to  
sound  
sees

tightens on the trigger. Suddenly the helicopter begins  
vibrate and drift off its target. Fox looks toward the  
coming from his right and his eyes widen in fear as he  
the STAR MAN's ship looming over him.

**EXT. DESERT - NIGHT**

The  
underbelly  
whips

The spacecraft passes over the top of the helicopter.  
whirling downdraft emanating from the spaceship's  
yanks the Cobra away from Jenny and the STAR MAN and  
it into a spin which gets faster and faster until it  
disintegrates and falls to the desert floor.

**EXT. DESERT - NIGHT**

DUST  
road  
bright

Jenny and the STAR MAN shield their faces against the  
STORM that billows under the WHINING DESCENT of the  
spacecraft. It settles into a landing across the dirt  
resting on its three pods. With a crack, a cone of  
white light blasts from the underside.

**JENNY**

Well...

**STAR MAN**

I must go.

Jenny nods.

**STAR MAN**

What do I do now?

**JENNY**

You say you love me and kiss me  
'goodbye.'

tight.  
The STAR MAN puts his arms around her and holds her

**STAR MAN**

I love you.

**JENNY**

(her head on his  
shoulder)  
I'm never going to see you again, am  
**I?**

**STAR MAN**

No.

He kisses the tears out of her eyes, then full on the  
mouth.

**JENNY**

I love you.

The STAR MAN steps back and places a hand on Jenny's  
stomach.

**STAR MAN**

Tell the baby about me.

**JENNY**

I will.

**STAR MAN**

Goodbye.

He turns from her and walks to his ship. Jenny watches  
him go, then remembers something.

**JENNY**

Wait!!

She gets the Webster's Dictionary and the Columbia  
History of the World from the Camaro and runs to the STAR MAN.  
He takes them and kisses her again.

**STAR MAN**

Thank you, Jennyhaydn.

Jenny backs away as the STAR MAN walks under the ship  
into the white light. He waves one last time to Jenny and is  
swallowed into the ship by the light.

**EXT. DESERT - NIGHT**

Jenny turns away from the stinging sand as the space-  
craft

over  
dips  
then  
it,  
the

lifts off. When she looks again, it is high and moving  
the foothills. A banking turn brings it back. The ship  
low over her, rocks itself in a gesture of farewell,  
shoots off into the stars. When she can no longer see  
Jenny drops her wave with a sigh and starts back toward  
Camaro.

Over her walk, we SUPER:

**BABY**

**JENNY HAYDN GAVE BIRTH TO AN EIGHT-POUND, SEVEN-OUNCE  
BOY ON MARCH 10TH.**

**OUT:**

**FADE**

**THE END**