

"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...

Benny
into
on, a
then
swing
stops.
around
Benny
and a
chest

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.
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

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 craft. Below him he can see the road leading into the housing tract is blocked by police cars. The helicopter leans into a banking turn and the spacecraft's blackened landing site comes into view. Below it an orange nylon tent has been erected

man

his

craft.

tract

banking

into

over

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 picture of the UFO. The men relax as they recognize the configurations 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
ahead of her and interrupts the lesson to stare at it.
The 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. He 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 at 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 It is as if all three vehicles have heard Jenny. They
toward on their brakes at the same time and begin to skid
each other. It's going to be close.

INT. MUSTANG - EARLY MORNING

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

EXT. INTERSECTION - EARLY MORNING

into The Mustang barely squeaks through and the trucks slam
highway. 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 The STAR MAN looks back for the traffic light. It is
truck 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 car lurches into the cross traffic. He clambers back behind the wheel, regains control and cuts a hard right in front of the 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. She dodges up a brick walkway toward a J.C. Penney shopping mall. The Mustang skids to a stop at the curb. The STAR MAN jumps out in time to see Jenny push her way past a stream of pedestrian traffic and enter the mall. He leaves the car and zigzags through the people in that direction.

INT. SHOPPING MALL - DAY

of

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

YOUNG MAN

Hey!!

people

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

MEZZANINE

Below
away

Jenny warily approaches the railing and peers over. Below her the STAR MAN comes out of a record store. She turns away 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 store, but when the girl turns around, it is obviously not her. 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.

CLERK

Have a nice trip.

benches
faced
the
spread
cornered
safety

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 your 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

steps

the

STAR

The STAR MAN swivels the picture around so that he can
it. Jenny hands the smirking Clerk her credit card. He
to the side and inserts it into the imprinter. Out of
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
STAR MAN rolls it between his palms. When it reaches the
size of 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. 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.

He sticks a cigarette in his mouth and flips one up for

the

STAR MAN.

COOK

Smoke?

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

positions

eyebrows

the

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

flinches

copies

to

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.

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

smoke

then

tries

his

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.

of the
is
and

the
that
mirrors
leaves

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

end of

After TWO RINGS, the phone is picked up on the other
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
the traffic and Jenny dashes to the center divider. The
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
the shoulder and the STAR MAN get out. A motorcycle
by. He starts across the lanes of traffic toward Jenny.
truck blasts past him in the slow lane. He is buffeted
the fast lane. Jenny runs down the center divider to
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
against his chest. He stands there uncomfortably not
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.

For a moment, Jenny and the STAR MAN think they're

loop

That hope turns to despair when the two patrol cars

inches

after them. They keep getting closer. The STAR MAN

cars

the blanket up over his nose. Unexpectedly, the patrol

each

are thrown into a skid. When they stop, they are facing

lower

other ready to inspect the traffic coming off 70. They

against

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

A RUMBLE OF DISTANT THUNDER follows the lightning that

Mack

from the dark clouds hanging on the horizon. Looking
incomplete without its trailer, the tractor/cab of a

the

truck makes a turn on a farm road, revealing Jenny and

back to

STAR MAN standing on the gravel. The STAR MAN looks

sets out

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