

ALIEN NATION
"Body and Soul"

Diane Frolov
&
Andrew Schneider

Draft No. - Unknown
Draft Date - Unknown - '90

ACT ONE

FADE IN:

EXT. LITTLE TENCTON - NIGHT

Deserted. Murky broken by the intermittent pools of light from the street lamps. POUNDING FOOTSTEPS -- SHOUTS! A huge shadow of a running man looms against the wall of a tenement.

A NEWCOMER GIANT fully seven feet tall, cradles a Newcomer infant GIRL as he runs. His eyes, full of fear, are the eyes of the hunted.

HIS PURSUER are two men -- one a human, JONES; the other a Newcomer, PENN.

TWO NEWCOMER TRANSIENTS male and female, stagger from CLANCY'S MILK BAR. They look up startled as the giant lurches toward them.

GIANT

{Help me...! Help me...!}

The male backs away. The woman stares with demented glee, CACKLING. The giant runs from building to building, POUNDING on the doors.

GIANT

{Help me...!}

Windows fly open -- Newcomers appear at them, calling out: HEY, GET AWAY FROM THERE! KEEP IT QUIET! I'M CALLING THE POLICE!

The giant lumbers on, coming to:

AN OVERPASS spanning a four-lane road. The giant pounds onto the overpass. Reaching the middle, he stops, staring fearfully at:

ANOTHER NEWCOMER - HUDSON RIVER

Who blocks his path. River holds a syringe.

RIVER

{No one's going to hurt you...}
Terrified, the giant, starts backing away,
but he's trapped by the other pursuers
approaching from behind.

RIVER

Come with us... we won't hurt you.

In the distance, a SIREN wails. River and his men close in. The giant sets the infant down. Grabbing the newcomer Penn, he hurls him at River. As they tumble back, the human Jones tries to snatch the infant. BELLOWING, the giant smashes Jones' head with the full force of his arm. Jones falls to the pavement, dead. The SIREN grows louder.

RIVER AND PENN attack the giant, trying to inject him. The giant swats Penn aside, but as River lunges at him, the giant topples backwards over the overpass's railing.

WIDE - THE GIANT falls, landing on the canvas-covered cargo of a passing truck.

RIVER looks over the railing.

RIVER

{Damn.}
He returns to scoop up the infant, but:

A POLICE CAR roars up onto the overpass, its gumballs flashing. Caught in the headlights, River stumbles back. He and Penn flee into the night. Two cops jump out of their car. One runs to JONES' body -- the other sees the infant and goes to it.

FIRST COP

(re: Jones)

This guy's dead.

Bending over the infant, the second cop reacts in awe.

SECOND COP

Hey, Bill, you gotta see this...

EXT. SIKES' APARTMENT BUILDING - NIGHT

To ESTABLISH.

INT. SIKES' APARTMENT BUILDING - NIGHT

The room is lit only by the glow of the TV. SIKES and CATHY sit close on the sofa. She wears a sleeveless dress. They watch:

TV -- TWO LOVERS

are locked in a kiss.

ON SIKES AND CATHY

She's engrossed watching the lovers; Sikes is engrossed watching her -- sex is on his mind.

CATHY

(re: TV)

They kiss so well.

SIKES

Yeah...

Putting his arm around her, he pulls her close. She likes it.

SIKES

All it takes is practice...

Sikes kisses her. Enjoying the sensation, Cathy continues to watch the TV -- hoping for pointers.

ON THE TV

The woman runs her fingers through the man's hair.

CATHY imitates the action, further turning Sikes on.

SIKES

Mmmmmmm.

(Whispering in her ear.)

What do you like?

Also getting hot, Cathy offers the crook of her arm. Taking her arm, Sikes nuzzles it, lightly running his lips over the inside of her elbow. Cathy arches. Sikes lips continue up her arm, across her shoulder and onto the spots at the nap of her neck. Cathy GASPS and pushes Sikes away.

CATHY

We can't.

SIKES

Wha...?

CATHY (catching her breath)

We're going too far.

SIKES

We're consenting adults.

CATHY

Not that... it's dangerous. Physically dangerous.

SIKES (moving in on her again)

Cathy...

CATHY (retreating)

A Tenctonese woman... if she's not in sync with her mate... she could cause him serious injury.

SIKES (undaunted)

So we'll get in sync.

CATHY

There're stages -- you need to learn how to approach me -- how to hum... you need training.

SIKES (male pride)

Hey, one thing I don't need is training...

He nuzzles the back of her neck. Cathy closes her eyes, giving in to the pleasure. Sikes hits the remote, turning off the TV. The room goes black. Cathy's breathing builds to a crescendo... then:

SIKES (in pain)

Aaaghhhh!

EXT. POLICE STATION - DAY

To ESTABLISH.

IN POLICE STATION SQUAD ROOM - DAY

Sikes, holding his head stiffly at a slight angle, enters through the double doors. A black-and blue bruise is prominent on his jaw. A Newcomer PATROLMAN gives Sikes a fish-eyed look.

PATROLMAN

Hey, Sikes...

Sikes turns. Recognising Sikes' injuries, the Patrolman LAUGHS. He gives Sikes the sign children use for "naughty, naughty," rubbing one forefinger against the other.

SIKES (defensive)

What?

PATROLMAN

Tried to jockey a Tenctonese woman?

SIKES

No! I slipped on the soap in the shower.

PATROLMAN

(doesn't buy it)

Sure.

(Teasing; as Sikes walks
off)

Better get in sync -- or you'll end up in
the hospital.

Sikes continues to his desk. GEORGE is already at his, eating a raw-meat doughnut.

SIKES

Hey, George.

GEORGE (studying Sikes)

Matt... did you and Cathy try to copulate
last night?

SIKES

No! There was a bar of soap on the floor of
the shower. I didn't see it -- I took a
step to get the shampoo, and... oh, never
mind!

GEORGE

Hmmmmmm. Your injury is consistent with that of males who rush into sex without proper preparation.

SIKES (changing the subject)

What's that disgusting thing you're eating?

GEORGE (holding it up)

Weasel -- pressed into a ring. They're new. You have your doughnuts, now I have mine.

(dipping it in his tea)

Excellent for dunking. They make a jelly weasel, too.

He takes a satisfied bite. Sikes cringes, then grabs his neck as he's wracked by a spasm.

ALBERT AND MAY approach, holding hands.

ALBERT

George, we want to ask you --

Seeing Sikes, Albert stops himself. He studies Sikes with concern.

ALBERT

Sergeant Sikes -- your neck. Did you try to copulate with a Newcomer?

GEORGE

He says he fell in the shower.

SIKES

That's what happened! And if you don't believe me -- that's your problem!

ALBERT

I can help you...

He walks behind a worried Sikes.

SIKES

What?

ALBERT (pulling Sikes into a
headlock)
Just relax...

SIKES
Albert, no!

With a quick jerk, Albert CRACKS Sikes' neck.

SIKES
Niiiiiaaaghh!

ALBERT (backing off)
How's that?

SIKES (testing his neck)
Better... it's still sore, but I can move
it.

ALBERT
Sexual ignorance is a very dangerous thing.

MAY
George, Albert and I want to have a child.

GEORGE (amazed)
Really? That's wonderful!

SIKES (rubbing his neck)
How? You gonna adopt? What?

MAY
I'm going to conceive -- why?

SIKES (embarrassed)
Uh, well... I mean, I know about Newcomers
-- it takes two men to get one woman
pregnant -- a Binnaum, the catalyst --
right? And a whachamacallit.

GEORGE
Gannaum.

SIKES
Well, Albert's a Binnaum -- he's supposed
to go around, you know, popping other guy's
wives -- gettin' 'em ready so their
(MORE)

SIKES (CONT'D)
husbands can make 'em pregnant.

MAY
Yes. I'm so proud of him.

SIKES
ALBERT can't make anybody pregnant. He
hasn't got the right juice.

GEORGE
True -- that's why Binnaums rarely marry.
May would need to mate with a Gannaum after
Albert had catalysed her.

MAY
We want that Gannaum to be you, George.

GEORGE (taken aback)
Me...?

SIKES
Oh, boy...

GEORGE (touched)
I don't know what to say.

ALBERT
I was Binnaum for your children -- you'll
be Gannaum for ours -- it's so beautiful!

GEORGE
(misty-eyed)
Albert... May... it'll be a great honour.
Thank you.

The three exchange warm temple touches.

SIKES
Oh, boy...

MAY
We better get back to work.

She pulls Albert away. Taking out a handkerchief, George
wipes his tears.

SIKES

Hey, Studley -- don't you think you oughta run this by the missus?

GEORGE

What do you mean?

SIKES

Most wives, my ex for example, aren't particularly thrilled when their husbands have sex with other women.

GEORGE

Matt, Susan does not have your human propensity toward jealousy.

SIKES

Don't give me that, George -- she's a woman.

GEORGE

I admit I don't know any Tenctonese wives who've faced this situation --

SIKES

There you go -- she's not gonna like it.

GEORGE

The only thing Susan might object to... I have to maintain a high level of bah\na fluid -- we won't be able to have sex for a month.

SIKES

She's REALLY not going to like it.

GEORGE

Albert is practically family -- he helped father our children. Susan couldn't possibly object!

Grazer approaches with a file.

GRAZER

Francisco, Sikes --
(handing George the file)
(MORE)

GRAZER (CONT'D)

You gotta homicide in Little Tencton.

GEORGE (glancing over the
file)

The victim, William Perkins, was human...

GRAZER

Killed by a Newcomer -- according to a
witness, a giant.

GEORGE (frowning)

That's odd -- I've never heard of giantism
among Tenctonese.

(reading)

Perkins worked security for Dual
Pharmaceuticals. We can start there.

(seeing something in the
file)

I didn't know that.

(to Sikes and Grazer)

Dual is owned by Hadrian Tivoli

They regard George with a who-is-Hadrian-Tivoli look.

GEORGE (surely they know)

DR HADRIAN TIVOLI

(beat)

He patented a genetic cure for diabetes
back in '94.

SIKES (still doesn't know
him)

Right. THAT Hadrian Tivoli.

GRAZER

An infant was found at the scene of the
crime. Before you go to Dual, take a look
at her.

(beat)

She's... different.

INT. POLICE STATION NURSERY - DAY

Sikes and George look on a changing table where the infant
lies. A human female ATTENDANT finishes diapering her.

ATTENDANT

There...

Sikes and George, awed, glance at one another --
"different" is an understatement.

ON THE INFANT

Strangely beautiful like a creature from CLOSE ENCOUNTERS.
Her perfectly formed but spotless head is large in relation
to her body. More like an adult than a baby, she keeps her
arms quiet at her side. She makes no sound as her large,
intelligent eyes study the detectives.

SIKES

Unreal.

GEORGE (to the attendant)

Has a doctor examined the baby?

ATTENDANT (shakes her head)

We're waiting for someone from county.
Sometimes it takes a day or two.

GEORGE

A day or two?

ATTENDANT

The health care cuts -- they're short-
handed.

(re: infant)

She seems in good health.

GEORGE

Look at the size of her cranium -- the
absence of spots... those eyes.

ATTENDANT

I thought that might be normal for certain
Newcomers.

GEORGE

I've never seen a Newcomer child like this.
Try to get a doctor here.

Glancing at the infant one last time, George and Sikes
exit.

POLICE STATION CORRIDOR - SIKES AND GEORGE

Leave the nursery.

SIKES

The way that kid was looking at us...

(beat)

You think her parents abandoned her?

GEORGE

It's not like the Tenctonese. Pregnancy is a conscious choice -- children are always wanted.

SIKES

Yeah...

He CHORTLES. George looks at him.

GEORGE

What?

SIKES

I was just thinking about Albert and May.
How you gonna break it to Susan?

GEORGE

I'm simply going to tell her. Believe me,
Susan will be overjoyed.

INT. AD AGENCY - DAY - SUSAN

Bends over a drawing board, preparing a lay-out. She looks up as her colleague JESSICA PARTRIDGE, late-forties, sweeps into the room. Like her clothes, Jessica is dynamic and colourful.

JESSICA

Susan...

(puckering from afar)

...kissy-kissy.

SUSAN

Hi, Jessica.

JESSICA

I love that dress -- but the orange scarf...

SUSAN

You don't like it?

JESSICA

Ouch. Here, take mine...

Whipping off her own scarf, she ties it in place of Susan's.

SUSAN

No...

JESSICA

Go ahead -- take it.

(appraising her)

You know, if you had ears, I have the perfect jade earrings for this outfit.

SUSAN

How 'bout I wear them in my nose?

Both women LAUGH. Jessica stifles a yawn.

JESSICA

I'm so tired. I was up all night talking Patty Lockner off a ledge.

SUSAN (horrified)

She was going to kill herself?

JESSICA

Don't be so literal. No. Patty was just very, very depressed. She came home and found Doug with another woman.

SUSAN (leans forward)

Really?

JESSICA

He was in bed with his dental hygienist.

SUSAN (grins slyly)
What an odd place to clean his teeth.

They both CRACK UP.

JESSICA
Baby, she wasn't anywhere NEAR his teeth.

They CRACK UP again.

JESSICA
He tried to give Patty some bushwa -- said
the Hygienist was there to fit him for a
temporary crown.

SUSAN
No?!

JESSICA
Do you believe the gall?

SUSAN (shaking her head)
Human men are so strange.

JESSICA
Human? Come on, all men are the same.

SUSAN
George would never do something like that.

JESSICA
Of course, he would. There isn't a man
alive who wouldn't do anything -- say
anything -- to satisfy that little snake in
his pants.

SUSAN
Jessica!

JESSICA
My Frank is the same. I have to watch that
hose head every minute of the day.

SUSAN
Not George. He'd never have sex with
another woman.

JESSICA

Baby, let Jessica teach you the facts of life -- men are nothing but horny toads. There isn't a one of 'em who wouldn't cheat on his wife if he had the chance.

Susan considers Jessica's words.

EXT. DUAL PHARMACEUTICALS - DAY

Modern -- Black glass and steel. Getting out of their car, Sikes and George walk toward the building.

GEORGE

I wish I'd shined my shoes. Is my tie straight?

SIKES

What's the big deal?

GEORGE

We're meeting Hadrian Tivoli. If you were going to see Jonas Salk, you wouldn't want to look your best?

SIKES (pulling his leg)

Who's Jonas Salk? Never mind.

Sikes grins as they enter.

INSIDE DUAL PHARMACEUTICALS LOBBY - SIKES AND GEORGE

Approach the security desk. Hudson River, now wearing a security guard's blazer, stands at the desk with another guard, Penn.

SIKES (flashing his shield)

Sergeant Sikes -- my partner Francisco.

RIVER (extending his hand)

Hudson River. I'm Doctor Tivoli's chief of security.

(indicating elevator)

I'll take you to him.

INT. TIVOLI'S OFFICE - DAY

Granite and glass. Newcomer DR. HADRIAN TIVOLI, middle-

aged, imposing, reaches across his desk, shaking hands with Sikes and George. Hudson River stands in the B.G.

GEORGE

I want you to know what an honour it is to meet you, doctor.

TIVOLI

Thank you.

(indicating seats)

Please.

(as Sikes and George sit)

Would you like some coffee? Herb tea?

SIKES

No thanks.

(pulling out a pad)

Do you have any idea what Perkins was doing the night he was murdered? Who he was with?

TIVOLI

I have very little contact with the security staff.

(indicating)

Hudson might know.

RIVER (shakes his head)

Perkins was off duty. His time was his own.

GEORGE

Witnesses say the man who killed him was a huge Newcomer -- a giant. They say two other Newcomers and Perkins were chasing him.

TIVOLI (sceptical)

A giant?

SIKES (to River)

Was Perkins ever seen with anyone fitting that description -- did he ever mention anyone?

RIVER

No. I'm sure I'd remember.

GEORGE

The suspect was carrying a Newcomer infant that was left at the scene. Do you have any idea who that child might belong to?

RIVER

No.

TIVOLI

Haven't the parents come forward?

GEORGE

Not yet. The child is... unusual.

TIVOLI

How so?

GEORGE

Her head is disproportionately large -- with no spots. She appears highly intelligent but she doesn't move -- or make any sounds.

TIVOLI

Has she been examined? Maybe it's a congenital syndrome.

GEORGE

We're still waiting for a doctor.

Getting up, Tivoli goes to the window. He looks out, thinking.

SIKES (to River)

You ever have any trouble with Perkins on the job?

RIVER (shakes his head)

He was a model employee.

SIKES

Well...

(giving his card to River)

If you think of anything that might help us, give me a call.

RIVER

Sure.

TIVOLI (turning back)

If the parents aren't found, we could provide care for the infant here. Our research is focused on genetic defects in both humans and Newcomers -- perhaps we could help her.

GEORGE

That's very kind of you. The baby's going to be placed temporarily in a foster home. But I'll tell social services of your offer.

EXT. LITTLE TENCTON - NIGHT - THE GIANT

stumbles aimlessly down the dark streets. Lonely, lost, he BELLOWS in anguish. Shaken by helpless rage, he lashes out, hurling a steel mesh trash can. It hits a parked car, setting off its burglar ALARM -- WHEEP, WHEEP, WHEEP, WHEEP. Confused and tormented by the sound, the giant lumbers up to the car. With a ROAR, he overturns the vehicle. The ALARM continues -- WHEEP, WHEEP, WHEEP, WHEEP.

ON ANOTHER STREET

a block away, Hudson River, searches for the giant with Penn. They are both out of uniform. River reacts to the ALARM which is followed by the giant's BELLOW.

RIVER

(to Penn; pointing)

Over there!

They break into a run.

AT THE OVERTURNED CAR - A TRANSIENT

examines the destruction as River and Penn rush up. The two Newcomers scan the area.

THEIR POV - THE STREET

There's no sign of the giant.

RIVER turns to PENN, indicating.

RIVER

Let's try down there.

They jog off down the street, passing an alley. CAMERA remains on the alley and PUSHES IN. The giant huddles in the darkness.

CLOSE - THE GIANT

Unaware of his pursuers, looks up at the night sky and weeps silently.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

INT. FRANCISCO DINNING ROOM - NIGHT

Exiting the kitchen, George carries a plate of raw meat to the table. He calls back over his shoulder.

GEORGE

Buck, there's a jar of thymus sauce in the fridge -- would you bring it? And a spoon for the roundworms?

SUSAN (entering from the living room)

I just saw Emily getting out of the shower -- you're not going to believe this -- her Potniki spots are coming in.

GEORGE

No!

SUSAN

(indicating the small of her back)

She has a beautiful little swirl right here.

She sits.

GEORGE

What colour? The same as her head?

Buck enters, carrying Vessna and a jar of viscous brown sauce. Setting the jar on the table, he places Vessna in her bassinet.

SUSAN

No. More auburn.

GEORGE (sitting)

Just like my mother.

(as Emily enters)

Our little girl is becoming a woman.

BUCK (taking a seat)
What do you mean?

GEORGE
Her Potniki are coming in.

Emily makes a face.

SUSAN
(wistful; to Emily)
It seems like only yesterday you got your
droonal flanges.

EMILY (sitting)
Could we PLEASE talk about something else.

SUSAN
It's nothing to be ashamed of.

EMILY
Pul-leeze.

GEORGE (taking some food)
All right. I have some wonderful news.
Albert and May want to have a baby.

SUSAN
Oh, that IS good news. Are they going to
adopt?

GEORGE
No. They've asked me to father the child.

Susan flinches as if hit with cold water.

SUSAN
What do you mean?

GEORGE
I'm going to serve as Gannaum.

BUCK
Cool.

SUSAN

Wait a minute... You're going to have sex with May?

EMILY

No duh, mum. How else?

GEORGE

Isn't it wonderful that I can help them like this?

SUSAN

I don't think it's wonderful -- I think it's highly... inappropriate.

Her family regards her, puzzled.

GEORGE

Inappropriate?

SUSAN

Actually, it's perverted. Gannaums don't go around servicing the wives of Binnaums -- who aren't supposed to get married anyway.

GEORGE

It happens.

SUSAN

When?! Name me one time.

GEORGE

All right, it's unusual, but I don't see why it's perverted.

SUSAN

You're having sex with Albert's wife!

GEORGE

Albert had sex with you. You didn't object to that!

Bewildered, Buck and Emily watch like spectators at a tennis match.

SUSAN

Albert didn't have sex with me -- he catalysed me.

GEORGE

Call it what you will -- the same body parts were involved.

SUSAN

What about me? To impregnate May, you'll have to accumulate bah\na fluid. We won't be able to have sex for a month.

GEORGE

Can't we sacrifice for our friends?

SUSAN

Some sacrifice! You're out playing around with another woman!

GEORGE

"Playing around"? You sound like a human!

SUSAN

That's a terrible thing to say!

GEORGE

You know what I think? I think you're jealous!

SUSAN (throwing her napkin down)

My friend Jessica warned me this would happen! You men will do anything -- say anything -- to satisfy that little snake in your pants!

She storms from the room. George yells after her.

GEORGE

What snake?!

INT. SIKES' APARTMENT - NIGHT

Sikes, shirtless, sits on the edge of his bed. Cathy stands behind him, massaging his neck.

CATHY

Better?

SIKES

Mmmmm...

(enjoying the massage)

You got the healing touch.

CATHY

I'm a doctor.

SIKES (smiles at her
literalness)

Right.

(thinks)

Listen, Cathy... do you know anybody over
at county?

CATHY

A couple of people. Why?

SIKES

Somebody abandoned this Newcomer baby.
We're trying to get a doctor to see her.

CATHY

They're swamped at county. If you want,
I'll take a look at her.

SIKES

That'd be great. Thanks.

CATHY

How's your bruise?

Sitting next to him, she examines his jaw. His bruise is
fading.

SIKES

If you kiss it, you'll make it better.

CATHY

Really?

SIKES (nods)

Ummhmmm.

She leans in to kiss his cheek. He turns his head so their

lips meet. She pulls back to admonish him.

CATHY

Matt.

SIKES

Take off your blouse, I'll give YOU a massage.

CATHY

Have you forgotten the last time you touched my spots?

SIKES

I won't touch your spots. I just want to fondle your breasts.

CATHY (considers)

Well, I suppose there's no harm in that.

(starts to unbutton her blouse)

No. I still might get aroused. It's just too dangerous.

SIKES

So what's this mean? I'm never going to be able to touch you?

CATHY

You've got to be trained. Look, they're starting a Human/Newcomer sex class at U.C.L.A. Let's sign up.

SIKES

A class? They're going to teach me how to have sex?

CATHY

How to have sex with ME.

SIKES

Oh, no. Forget that. No way.

CATHY

Why?

SIKES

It's personal -- it's private -- it's embarrassing.

CATHY

Matt, I don't want a platonic relationship with you.

SIKES

Who's talking platonic?

CATHY

Unless we take this class, that's all we can have.

(as Sikes considers)

You know, I fantasise about coming over here, ripping off your clothes and making love to you -- up one side of this room and down the other.

SIKES

Yeah?

Cathy nods.

SIKES

I'll take the class.

INT. POLICE STATION - DAY

George, at his computer, looks up as Sikes enters.

SIKES

Watcha doing?

GEORGE

Witnesses claim the suspect -- this giant -- fell off the overpass onto a produce truck. I'm compiling a list of all food transport companies that route through Little Tencton.

SIKES (sits)

How'd it go last night?

George pretends to study his computer.

SIKES

Did you tell Susan about Albert and May?

GEORGE

Yes. I did.

SIKES

And...?

GEORGE

Sorry to disappoint you, but she
wholeheartedly approved.

SIKES

No kidding...

GEORGE

How'd it go with Cathy?

(studying him)

No new bruises -- I guess you've had to
exercise some restraint.

SIKES

Sorry to disappoint you -- but we were hot
and heavy last night.

GEORGE (doesn't believe him)

And you lived to tell about it?

SIKES

Yeah -- no big. Cathy just needed to get
used to the human touch.

GEORGE

You mean, you went all the way? Home base?
Got lucky?

SIKES

Luck had nothing to do with it.

CATHY (O.S.)

Hi, George... Matt...

They turn to see Cathy approaching.

SIKES (stands)
Hey...
(to George)
She's, uh. gonna take a look at the baby.

GEORGE
That's very nice of you.

CATHY
Did Matt tell you? We're signing up for a
sex class.

SIKES
Cathy...

GEORGE (glancing at Sikes)
I thought you two already copulated.

SIKES
Do we have to talk about this?

CATHY (to George)
What gave you that idea?

SIKES
You know, it'd be great if you guys learned
that some things are private -- I mean, you
don't just go around discussing people's
intimate lives in public.

George and Cathy stare at him.

SIKES
Can we look at that baby?

Sikes exits. Cathy and George follow.

INT. POLICE NURSERY - DAY

As Sikes and George watch, Cathy gently palpates the baby's
side. As before, the infant lies passively, watching Cathy
with her intelligent eyes.

CATHY
She's beautiful...

She bends to listen to the baby's chest with a double-
bellied Newcomer stethoscope. Grazer enters.

GRAZER

What's the verdict?

GEORGE (indicating Cathy)

She's not finished.

As Cathy continues to listen, her face registers bewilderment -- then shock. She draws back.

GEORGE

What is it?

CATHY

She has only one cardiovascular system.

GEORGE (astonished)

What?

SIKES

You mean she doesn't have two hearts?

CATHY

No. Only one.

GRAZER

That's impossible -- she's a Newcomer.

CATHY

Maybe she isn't... one heart, no spots. And the motor skills -- they're more consistent with the development of a human infant.

SIKES

This is not a human baby, Cathy.

CATHY

No. The ear configuration -- the cranial shape -- definitely Newcomer.

GRAZER

You just said she wasn't a Newcomer.

CATHY

I meant... not ENTIRELY a Newcomer.

(beat)

I think she might be a hybrid.

SIKES

A hybrid?

CATHY (takes a breath)

Half human -- half Newcomer.

GEORGE

That's impossible.

CATHY

Is it? Tenctonese have been known to adapt genetically within a single generation. Inter-breeding was just a matter of time.

GRAZER

You're saying I've got the first inter-special baby in my precinct?

CATHY

I don't know for sure. I've got to run tests.

GRAZER (to Sikes and George)

You find the parents!

(to Cathy)

I'm calling a press conference.

CATHY

Wait. No. I can't be sure until I run those tests.

GRAZER

It's good enough for me.

(to Sikes and George)

You find the parents!

He rushes out.

INT. SUSAN'S AD AGENCY - DAY

Jessica leans back and SIGHS deeply. Clearly, Susan's told her all about George.

JESSICA

Boy-oh-heidi... I thought I'd heard everything.

(sympathetic)

(MORE)

JESSICA (CONT'D)

You poor thing.

SUSAN

Maybe I'm over-reacting...?

JESSICA

Over-reacting? I'd've kicked him in the prostate.

SUSAN

George doesn't have a prostate.

JESSICA

Whatever he has, I'd've kicked it.

SUSAN (sighs)

I just don't know what to do.

JESSICA

Baby, there's only one thing to do -- you fight fire with fire.

Susan looks at her, puzzled.

JESSICA

When Frank tries to pull his bushwa on me, I buy something tight and sexy, I may be forty-eight, but I've still got great gams.

SUSAN

Sweet potatoes?

JESSICA

Not yams -- gams -- legs. Anyway, Frank gets all hot and bothered and I just freeze up. He doesn't get what he wants 'til I get what I want.

SUSAN

You mean you manipulate him by withholding sex?

JESSICA

Yeah. What else have I got?

SUSAN

Jessica, I don't know...

JESSICA

Listen, You play doormat to a man, and believe me, all you'll get is the bottom of his shoe.

SUSAN

It's all so foreign.

JESSICA

Baby, this is war. And I'm not going to let you lose it.

INT. POLICE STATION BOOKING AREA - DAY

A puffed-up Grazer and a self-conscious Cathy face a throng of reporters.

GRAZER

From the moment I laid eyes on her, I realised this was no ordinary baby. It seemed impossible, but I couldn't help feeling I was looking at the first inter-special child.

(indicating Cathy)

I called in Doctor Frankel and she confirmed my suspicions.

CATHY

Please, if I may...

GRAZER (cutting her off)

Of course I HAVE ordered further tests to be absolutely certain.

Reporters start CALLING OUT questions.

ANGLE - SIKES AND GEORGE

Watch this circus.

SIKES

Ain't he in heaven.

GEORGE

Like a pig in chips.

SIKES

In what?

GEORGE

Chips. Isn't that the expression?

SIKES

Close enough.

ON GRAZER AND CATHY

Facing the reporters.

REPORTER ONE

Any idea who the parents are?

CATHY

No, not yet.

GRAZER

But we are investigating several promising leads.

REPORTER TWO

Dr. Frankel, doesn't this confirm what the human purists have feared all along -- that the Newcomers will alter human evolution?

CATHY

Let me emphasise, it's too soon to be certain she IS a hybrid.

REPORTER TWO

But couldn't this signal the end of the human race as we know it?

CATHY

There are over four billion humans on this planet -- less than three hundred thousand Tenctonese --

REPORTER TWO

So, your answer is yes -- it's just a matter of time!

The room explodes with QUESTIONS.

ANGLE ON SIKES AND GEORGE

SIKES

I don't like this, George -- things could really get ugly.

They're approached by a DISPATCH OFFICER who hands them a message.

DISPATCH OFFICER

Sikes, Francisco -- patrolmen just responded to a call in Little Tencton. That giant Newcomer you've got an APB on -- he was caught stealing from a fruit stand.

SIKES

Tell 'em we're on our way -- and we want that guy alive.

Sikes and George quickly exit.

EXT. LITTLE TENCTON STREET - DAY

Sikes and George's car SCREECHES up next to a black and white. Leaping out, Sikes and George are met by a PATROLMAN and his partner.

GEORGE

Where is he?

PATROLMAN (pointing)

DOWN the street.

SIKES (moving)

You got him cornered?

PATROLMAN

Uh, uh. He's got us cornered.

THEIR POV - ANOTHER BLACK AND WHITE

The giant lies on the roof, holding the doors shut, preventing the two officers inside from getting out. A crowd of Newcomers watches. Nearby, a fruit cart is overturned.

Sikes and George approach with the patrolman.

SIKES

Look at the size of him...

PATROLMAN

Guy's missing a few parts upstairs.

GEORGE (to the giant)

{come down off the car -- no one is going to hurt you.}

The giant BELLOWS in response.

GEORGE

{No one is going to hurt you.} Come down off the car.

The giant holds tight.

PATROLMAN

What are we going to do?

SIKES

He tried to steal fruit -- he must be hungry.

George nods, getting Sikes' drift. He picks up an apple and carries it cautiously toward the giant. Sikes moves, ready to flank the giant, if he can be enticed off the car.

GEORGE (offering the apple)

{Are you hungry?} We'll feed you. {You can have all the food you want.}

The giant eyes the apple hungrily. Sikes pulls out a set of handcuffs.

GEORGE

{Come down.} You can have all the food you want. {Just come down}

The giant thinks a beat, then slides down off the car. As the giant moves tentatively toward the apple, Sikes jumps him from behind. Grabbing the giant's arm, Sikes tries to cuff him. With a BELLOW, the giant swats Sikes, sending him flying.

GEORGE

Rushes the giant, springing onto his back. The giant tries to buck George off, but George holds fast. Clamping his legs around the giant's waist, George applies the sleeper hold, jamming his thumbs under the giant's ears. The giant thrashes a few more seconds, then passes out, CRASHING to the pavement. The patrolmen surrounds him.

George goes to Sikes, who's picking himself off the ground.

GEORGE

Are you all right?

SIKES

Yeah.

George turns back toward the fallen giant. Two patrolmen handcuff him, while the other two shackle his legs.

GEORGE

Don't hurt him!

Sikes and George join the other officers. All stare in awe like Lilliputians at the prostrate Gulliver.

GEORGE

I've never seen a Tenctonese like this.

SIKES

And he's hard to miss.

(turning to George)

Where you suppose he's been hiding?

George looks at Sikes and shakes his head -- he has no idea.

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

EXT. POLICE STATION - DAY

TO ESTABLISH.

INT. POLICE STATION HOLDING CELL - DAY - THE GIANT

Sits huddled in the corner. In the hallway outside the cell Albert sweeps the floor. Pausing, he looks through the bars at the creature, sensing the giant's desolation. Feeling Albert's gaze, the giant lifts his head. A silent communication passes between them.

ALBERT

You're very sad.

The giant stares back. Albert tries Tenctonese.

ALBERT

{You're very sad.}

(no response)

{Are you hungry?}

Taking an apple from his pocket, Albert offers it to the giant.

ALBERT

{Here...}

GROWLING, the giant recoils like a frightened dog. Puzzled, Albert studies him as Sikes and George approach.

SIKES

How's Tiny?

ALBERT

What did he do?

GEORGE

He's a suspect in a murder case.

ALBERT

Really? It must've been an accident. he wouldn't hurt anyone on purpose.

SIKES

Albert, how long have you known this guy?

ALBERT

About two minutes.

SIKES

And you're ready to be his character witness.

GEORGE (to Albert)

Did he say anything to you?

ALBERT

No. I just feel it. He's very sad. He's lost something.

George turns to the giant who has retreated back to the corner and sits huddled.

GEORGE

{Will you tell us who you are?}

The giant doesn't look up.

GEORGE

{What is your name?}

(no response)

Do you understand me?

Suddenly, the giant lifts his head, but not to look at George. Instead, he stares toward the wall, as if sensing something beyond it.

POLICE STATION CORRIDOR - CATHY

Carrying the infant, walks with Grazer toward a waiting Newcomer couple. The baby's expression is serene, impassive.

CATHY

I need more time with her.

GRAZER

I have to follow regulations. We can't keep the child.

(indicating the couple)

Dr. Frankel, these are the Kafkas. They'll be serving as foster parents.

IN THE HOLDING CELL -- THE GIANT

Leaps to his feet, his eyes wide. George, Sikes and Albert react.

GEORGE (to the giant)

{What is it?}

CORRIDOR - CATHY

Reluctantly hands the beautiful infant to Mr KAFKA. The infant's expression is now anxious.

CATHY

I'll need to see her on a regular basis.

KAFKA

Of course.

IN THE HOLDING CELL

The giant BELLOWS!

SIKES

What's wrong with him?

CORRIDOR - CLOSE - THE INFANT

Her mouth opens in a silent scream.

KAFKA reacts as the infant squirms in his arms. He CLICKS to comfort her.

CATHY

She seems upset.

KAFKA

Let's get her home.

CATHY
Maybe she should stay.

GRAZER
I can't allow that. Thank you, Mr and Mrs.
Kafka.

Cathy watches as the Kafkas head down the corridor with the infant.

HOLDING CELL - THE GIANT

Rushes to the bars of his cell. ROARING, he tries to pull them apart. Sikes, George and Albert back up.

SIKES
Hey, what's he doing?

IN THE CORRIDOR

THE KAFKAS head toward the exit. Kafka tries to still the distraught infant.

KAFKA
{There... there...}

HOLDING CELL

THE GIANT strains at the bars which begin to bend. Sikes and George pull their weapons.

SIKES
Hey, guy, easy now...

CORRIDOR

THE KAFKAS exit with the infant.

HOLDING CELL

THE GIANT gives a final anguished cry.

SIKES
Back off! Right now!

The giant sags, sensing the absence of the infant. Backing away from the bars, he slumps against the wall, sliding to the floor. Sikes and George lower their weapons. They look

at one another confused, concerned.

EXT. U.C.L.A. CLINIC - NIGHT

To ESTABLISH

INT. SEX CLINIC - NIGHT

A large sign reads: TENCTONESE/HUMAN SEX CLASS. Under the sign, mixed Newcomer/human couples line up at a registration table. Second in line are Sikes and Cathy. Sikes, fearful of being spotted, wears sunglasses and a baseball cap.

CATHY

(re: sunglasses)

Are your eyes bothering you?

SIKES

No... yes, well... it's the fluorescents.

CATHY (looking up)

These are incandescents.

(seeing someone)

There's my friend Betty.

Cathy waves and calls to a passing Newcomer nurse.

CATHY

Betty! Hi!

Sikes shrinks. BETTY calls from afar.

BETTY

Hi, Cathy!

CATHY

This is my boyfriend Matt!

SIKES

Cathy, please...

CATHY

We're taking sex class together!

SIKES (pulling off his
sunglasses)
What's the use...

BETTY (continuing on)
Congratulations! Good luck!

CATHY
I'll tell you all about it! Bye!

SIKES (through his teeth)
You and I need to have a long talk about
what is and what isn't appropriate to
discuss in public.

Sikes and Cathy move up to the REGISTRAR, an elderly, hard
of hearing, human woman.

REGISTRAR
Name?

CATHY
Cathy Frankel and Matt Sikes.

REGISTRAR (checking their
names)
Mr Sikes, how old are you?

SIKES
Thirty-six.

REGISTRAR
What?

SIKES (louder)
Thirty-six.

REGISTRAR
How large is your penis when erect?

SIKES
What?!

REGISTRAR
What?!

CATHY (to Sikes)
How large is your penis when erect?

Looking around, Sikes sees the others in the line waiting for his answer. He turns back to the registrar.

SIKES
That's none of your business.

REGISTRAR
What?

CATHY
Matt, it's important.

SIKES (surrendering)
Okay, okay. Ten inches.

Behind him, a Newcomer male SNORTS derisively.

CATHY (doubtful)
Matt...

SIKES (defensively)
More or less.

CATHY (admonishing)
Matt...

Defeated, Sikes leans forward and whispers in the registrar's ear. She writes his answer, then hands him a plastic specimen cup.

REGISTRAR
We'll need a sperm sample.

SIKES
What? Right now?

REGISTRAR (pointing)
That's the men's room. You'll find some magazines in the there.

Humiliated, Sikes takes the cup and turns for the men's room.

INT. FRANCISCO LIVING ROOM - NIGHT

A wary George enters, holding a potted cactus decorated with a bow.

GEORGE

Susan...? I'm home.

Susan emerges from the family room, wearing a tight, sexy dress. She carries a tray with a carafe of soul milk and two champagne flutes.

SUSAN

Hello, George.

GEORGE (still wary)

I brought you a cactus.

SUSAN

It's beautiful. Set it down and have some sour milk.

GEORGE (encouraged)

All right...

(setting the cactus down)

Is that a new dress?

SUSAN

Uh hummm.

Susan bends to set the tray on the coffee table, revealing the back of her dress. George reacts, seeing the dress is cut very low in the back, showing off Susan's spots.

SUSAN

Do you like it?

GEORGE

I can see almost all your Potniki.

SUSAN (approaching him)

Is that so bad?

GEORGE (turned on)

No. Not at all.

(beat)

Susan, that fight we had last night...

(MORE)

GEORGE (turned on) (CONT'D)
it was ridiculous.

SUSAN
Yes...

GEORGE
Let's make up.

SUSAN
Yes.

They touch temples. He starts to slip his hand around her waist. She pushes him back.

GEORGE
What?

SUSAN
Have you changed your mind about Albert and May?

GEORGE
I thought you'd changed yours.

SUSAN
Of course, I haven't.

GEORGE (imploring)
Susan...

He tries to reach for her again. Again she pushes him away.

SUSAN
No.

FOOTSTEPS are heard as Emily comes down the stairs.

EMILY
Mum, Dad, I fed the fish -- I did my homework -- I'm going with Jill to the mall.

They turn to see Emily leaving the house, wearing a dress cut low in the back just like Susan's.

GEORGE

Not like that you're not.

SUSAN

Come back here.

EMILY

(turning back; irritated)

What?

GEORGE

You're naked.

EMILY

I am not.

SUSAN

Your Potniki are showing.

EMILY

So? What about you?

SUSAN

I'm a grown-up!

EMILY

What difference does that make?

GEORGE

Little girls do not go around with their
Potniki on display.

SUSAN

You march back up those stairs and put
something on.

EMILY

What?!

SUSAN

You heard me.

EMILY

It's not fair! How can you tell me not to
do something when you do it yourself?!

SUSAN

Because we're your parents!

GEORGE (to Emily)

You are not leaving this house until you
put something decent on!

EMILY (furious)

Oooooohff!

She STOMPS back up the stairs. Susan and George look at one another. Susan is exasperated; George still harbours hope for sex.

GEORGE

How about that sour milk?

SUSAN

I'm getting out of this stupid dress.

She, too, starts up the stairs. Rattled and bewildered, George pours himself a stiff shot of milk and downs it.

INT. SEX CLASS - NIGHT

Wall charts depict Newcomer and Human internal sex organs, Newcomer love-making positions (back-to-back; head-to-head) and the human digestive system. Sex therapist, VIVIAN WEBSTER, a nurturing, middle-aged earth mother faces her human and Newcomer students who sit in a semi-circle. Cathy sits next to the only empty chair.

VIVIAN

I'm so happy to see all of you here tonight. You're really like pioneers -- the first explorers in the new land of Newcomer/human love. And with today's headlines, your being here couldn't be more timely.

Holding up a tabloid, she reads from it.

VIVIAN

"Human/Newcomer baby shocks the world".

(smiles)

It looks like on top of everything else,

(MORE)

VIVIAN (CONT'D)
you've also got to worry about birth
control.

The class LAUGHS. Sikes enters sheepishly with his specimen
cup.

SIKES
Uh... where should I put this.

All heads turn toward the embarrassed Sikes.

VIVIAN (indicating a table)
Just set it there.

Sikes' shoes SQUEAK as he moves to set down the cup and
take a seat next to Cathy.

CATHY (sotto)
I was getting worried about you.

SIKES (sotto)
It was cold in there.

VIVIAN
The basis of Newcomer foreplay is humming.
I like to start each class with a series of
exercises. Let's all stand.

The class gets to its feet. Sikes is very uncomfortable.

VIVIAN
The process of learning to make love
requires the letting go of inhibitions. I
know many of you are self-conscious, but
let's start breaking down some of those
barriers right now. Everybody hold hands
and form a circle.

As the circle forms, Sikes finds himself holding hands with
Cathy and a NEWCOMER MALE. Sikes would like to disappear.

VIVIAN
Say 'hi' to the stranger next to you.

NEWCOMER MALE (to Sikes)

Hi. I'm Noel.

SIKES (avoiding eye contact)

Sikes.

VIVIAN

Now close your eyes... and let's all hum.
(setting the pitch)

Hmmmmmmmmmmmm.

The class joins in. Cathy, her eyes closed, HUMS contentedly. Sikes squints, his eyes darting around the room. His one thought -- "Get me outta here".

EXT. POLICE STATION - DAY

To ESTABLISH

INT. POLICE STATION SQUAD ROOM - DAY

Entering, George is stopped by Albert.

ALBERT

George...

GEORGE (uncomfortable)

Hello, Albert.

Albert follows George as he continues toward his desk.

ALBERT

Did you talk to Susan, yet?

GEORGE

You know, I forgot. I'll speak to her tonight.

Sikes is at his desk, reviewing a file, as they approach.

ALBERT

Good morning, Sergeant Sikes. How was your sex class last night?

SIKES

How do you know about that?

ALBERT

Uh...

George, guilty, studies his shoes.

SIKES (to George)

Thanks, George, just blab it all over town.
(stands)

Come on, Grazer wants to see us.

INT. GRAZER'S OFFICE - DAY

A contrite Grazer is on the phone as the two detectives enter.

GRAZER

Yes, sir... perhaps it was a bit premature... no, sir, I won't make any more statements to the press without your written permission.

(listens)

Yes, sir. Good-bye, sir.

He hangs up, embarrassed.

GRAZER

I was, uh, just chatting with Chief Amburgey. This hybrid baby stuff seems to have set a lot of people off. Assaults on Newcomers are way up.

SIKES

In other words, you got your ass reamed.

GRAZER

Shut up, Sikes. You I.D.'d that giant yet?

SIKES

We're running a tissue type, but the BNA computers are down. We should get it later today.

GRAZER

The public Defender's office ordered a psychiatric evaluation of this giant, whoever he is.

(MORE)

GRAZER (CONT'D)

They think he's non compos mentis -- unfit to stand trial. They want him remanded to a mental institution.

SIKES

So, remand him.

GRAZER

That Nuke is the only lead to the identity of the baby. Is he related? Did he kidnap her? The public wants some answers!

SIKES

Hey, Bry, WE didn't call that press conference.

GRAZER

YOU were supposed to find the parents of that baby!

GEORGE

Captain maybe if we brought the baby back here -- showed her to the giant -- he might respond in some way... give us a clue.

GRAZER

I don't care what you do. Just get me some results!

EXT. HIGH SCHOOL DAY

To ESTABLISH,

INT. SCHOOL HALLWAY - DAY

Buck, the only Newcomer student, walks toward his locker. The human kids look at him and WHISPER. Buck does his best to ignore them, keeping his eyes lowered. Reaching his locker, Buck stops, staring.

HIS POV - THE LOCKER

has been spray-painted with: SAVE THE HUMAN RACE -- KILL A SLAG.

ON BUCK

His jaw tightens in anger. He looks around, hoping to spot the culprit. GIGGLING and WHISPERING, the other students avoid his glance. Buck quickly opens locker.

INT. BIOLOGY LAB - DAY

Jars of formaldehyde specimens line the wall. A group of girl students are gathered around a tabloid featuring an article on: OUTER SPACE LOVE CHILD.

GIRL

I think it's neat. It's like having a baby with E.T.

FRIEND

Could you go to bed with one?

GIRL

Oh, yeah! I hear they're really hung.

Buck enters. The girls GIGGLE.

FRIEND

Hey, Buck...

(re: girl)

Cindy wants to bear your child.

The girl SQUEALS, slapping her friend's shoulder.

GIRL

I do not!

Ignoring them, Buck moves to his lab table. A couple jocks, having overheard the exchange come up to him.

JOCK

You touch any girl in this school and you're dead.

BUCK

What's the matter guys? Afraid they'll like space meat?

JOCK (shoves Buck)
Purists are right -- Slags oughta be put in
camps.

BUCK
This what they call "penis envy"?

The Jock pushes Buck into the shelf of specimens, sending
bottles CRASHING to the floor. The Jock takes a swing, but
Buck blocks it, shoving the Jock back into his pals. They
all start coming at Buck.

BOWEN (O.S.)
Gentlemen!

Everyone turns as the biology teacher, Mr Bowen,
approaches.

JOCK
(re: Buck)
He hit me.

BOWEN
I can see very well what's going on here.
Mr. Carson, you clean this mess up.

JOCK
Me?!

BOWEN
If there are any more incidents of this
kind, I'm sending you and your friends to
Mr. Fischer's office.
(beat)
There's a mop in the janitor's closet.

The Jock looks daggers at Buck, but turns to obey.

INT. POLICE STATION INTERROGATION ROOM - DAY

The giant, shackled, sits huddled. Sikes and George flank
him. Two uniformed cops are at the door. One holds a
tranquilliser gun. The giant, suddenly animated, raises his
head.

IN THE CORRIDOR

Grazer approaches with Kafka who carries the infant. They

pass Albert who turns to watch them.

INTERROGATION ROOM -- THE GIANT

Leaps to his feet. The cop with the tranquilliser gun,
readies the weapon.

GEORGE
(to the cop; re: giant)
He's all right...

The door opens. Grazer, Kafka and the infant enter. With a
BELLOW, the giant breaks his bonds. Pushing aside George
and Sikes, he grabs the infant out of Kafka's arms.

GRAZER
Get the kid!
(to the cop)
Tranq him!

The cop tries to shoot the giant, but is afraid of hitting
the infant. George speaks soothingly to the giant.

GEORGE
{Don't hurt the child.}

SIKES
Give us the baby.

They move cautiously toward the giant. Cradling the infant,
the giant takes a step back. The infant gazes beatifically
at the policeman. Stammering, the giant speaks.

GIANT
Don't hurt me... I am fine...

All pause, stunned that the giant has finally spoken. The
Infant continues to gaze at them.

GIANT
I am fine...

SIKES
We won't hurt you... just give us the baby.

Grazer signals the cop with the tranquilliser gun to move
behind the giant who holds the infant tighter.

GIANT

Chorboke is coming... Chorboke is coming...

GEORGE (reacts)

Who?

GIANT

Chorboke... he's coming.

The cop positions himself behind the giant.

GRAZER

Come on, now -- give us the baby.

GEORGE

Wait.

(to the giant)

Chorboke is dead.

GIANT

No. He is coming.

Grazer signals the cop who fire the tranquilliser gun. The dart hits the giant in the back of the shoulder. He CRIES OUT. The infant blinks as if she too has been hit.

GEORGE

No!

As Sikes and George rush to break the giant's fall, the other cop snatches the infant from his arms.

CLOSE - THE INFANT

her expression now anguished.

SIKES AND GEORGE

Gently lower the unconscious giant to the floor. They look at one another, baffled by the deepening mystery.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

INT. HOLDING CELL - DAY - THE GIANT

Lies awake on the floor of the cell. A tear rolls from his eye. Sikes, George and Albert stand outside the cell, watching him.

ALBERT

They shouldn't have hurt him.

GEORGE

I know, Albert.

ALBERT

He should be with the baby. They need each other.

SIKES

What makes you say that?

ALBERT

I don't know... I feel it.

Sikes nods, giving Albert a sympathetic pat on the shoulder.

SIKES

Come on, George.

He and George exit.

CORRIDOR - GEORGE AND SIKES

head for the squad room.

SIKES

Who's that guy you were talking about...
Chore-something.

GEORGE

Chorboke.

(with difficulty)

He was a scientist on the ship. He
performed medical experiments on the

(MORE)

GEORGE (CONT'D)
slaves... terrible things.

(beat)
I never saw Chorboke but, like everyone
else, I feared him.

SIKES
You said he was dead.

GEORGE
That's what we were told -- that he died in
the crash.

They enter:

THE SQUAD ROOM

As Sikes and George walk to their desks, Zepeda, holding a
phone receiver, waves.

ZEPEDA
Sikes! Call on two. It's Cathy -- she wants
to remind you about sex class tonight!

Cringing, Sikes picks up his phone.

SIKES
Cathy, hi. Look, I was gonna call you. My
neck... it's gotten a lot worse. I can't
even move my head.

Puzzled, George looks at him.

SIKES
The only time I could get in to see my
chiropractor was tonight.
(listens)
I know, I'm really disappointed.
(listens)
Yeah, that's a good idea -- you go take
notes.
(listens)
Bye.

Hanging up, he shuffles through a stack of papers to avoid
the inquisitive George.

SIKES

Where'd I put those witness statements?

GEORGE

You lied to Cathy.

SIKES (rubbing his neck)

No. My neck hurts.

GEORGE

It was an in-and-out lie! You don't even have a chiropractor.

SIKES

George, I don't feel like discussing this.

GEORGE

Why did you do it?

Beat. Sikes spills his guts.

SIKES

I can't take it! Okay?! I can't go to that class! All that touchy/feely, disgusting, personal stuff. They made me hold hands and hum!

GEORGE

But, Matt, these are things you need to know.

SIKES

I don't care! I can't handle it! Look, George, can I come over tonight?

GEORGE

Of course. Why?

SIKES

I can't go home -- Cathy might see me. And I don't want to hang out in some bar. Whaddya say? I'll bring over a six-pack -- a quart of old Yellow for you -- it'll be fun.

GEORGE

All right.

Zepeda calls to them from her computer.

ZEPEDA

Hey, guys, take a look at this.

Sikes and George go to her desk.

ZEPEDA

I finally got through to the BNA computer.
When I try to run a tissue type on your
giant Look what happens.

She types.

THEIR POV - THE COMPUTER MONITOR

The word SEARCHING pulsates at the top of the screen. Then,
the following scroll up: OPSIL -- CLASSIFIED... OPSIL --
CLASSIFIED... OPSIL -- CLASSIFIED...

SIKES AND GEORGE

Stare at the screen.

SIKES

What the hell is Opsil?

ZEPEDA (shakes her head)

Beats me.

SIKES

Get in touch with the Feds -- see if you
can find out.

THE MONITOR

Scrolls continuously: OPSIL -- CLASSIFIED.

INT. SUSAN'S AD AGENCY - DAY

Susan stands at a drafting table with her Newcomer
assistant, MOLLY. They look over a series of storyboards
featuring Newcomer men.

SUSAN

Molly, NuGuy is a masculine hygiene deodorant -- our emphasis should be on freshness and cleanliness. When it comes to the male body, people don't really want to be reminded what's down there.

(re: storyboard)

This is just too graphic.

They're approached by Susan's human boss, MR DELGADO.

DELGADO

Susan...

SUSAN

Yes, Mr. Delgado.

DELGADO

I understand your husband's involved with this hybrid baby case.

SUSAN

Yes.

DELGADO

When he locates the parents, would you let me know?

(off her puzzled look)

Jenson Baby Foods is looking for a mascot for their new uni-special line. They want to buy commercial rights to the baby's image.

SUSAN

Well, as long as George wouldn't get in any trouble.

DELGADO

See what you can do.

Turning, he exits. Molly gathers up her storyboards.

MOLLY

Why would they want to use that baby?

(off Susan's puzzled look)

(MORE)

MOLLY (CONT'D)

It gives me the creeps.

SUSAN

I've seen pictures -- she's beautiful.

MOLLY

It's the idea...

(shudders)

Making love to a human.

Susan flinches at Molly's racism. Molly exits, passing Jessica who's on her way in.

JESSICA

How'd it go with George? Did the dress work?

SUSAN (shakes her head)

He still intends to sleep with May.

JESSICA

Oh, he does, does he?

(beat; resolved)

Well, two can play at that game. We'll give George a dose of his own medicine.

SUSAN

What Medicine?

JESSICA

Tonight, we're gonna do the town.

(off Susan's puzzled look)

"Girls night out."

SUSAN

What will that do?

JESSICA

Let him imagine what YOU'RE up to -- let HIM squirm and worry. Believe me, baby, this always works with my Frank.

(as Susan considers)

Besides... it'll be fun.

INT. FRANCISCO LIVING ROOM - NIGHT

Buck feeds Vessna. From upstairs comes the monotonous,

unvarying BA-BOOM, BA-BOOM, BA-BOOM of a Tenctonese drum. The front door opens, and George and Sikes enter. Sikes carries a grocery bag.

BUCK
Hi, dad. Sergeant Sikes.

SIKES
Hiya.

GEORGE
(re: drum)
What is that awful racket?

BUCK
Emily bought a ka\na drum. I think she's mad you won't let her wear her backless dress.

Frowning, George calls up the stairs.

GEORGE (reasonable)
Emily, we have company -- that's enough.

The monotonous BA-BOOM grows louder. George suppresses his anger.

GEORGE
Did you hear me?

The BA-BOOM continues. George loses it.

GEORGE
If you don't stop this instant, there'll be no eucalyptus chips for a month!

The drum stops. George turns to Sikes.

GEORGE
So... let's make ourselves comfortable...

SIKES
I'm with you.
He pulls beer and sour milk out of the shopping bag.

BUCK

Hey, can I have a glass of milk?

GEORGE

No. Don't be ridiculous. You can have a beer if you like.

BUCK

I'm too old to drink beer.

Susan, wearing her backless dress, comes down the stairs.

SUSAN

Hello, Matt.

(cool)

I'm going out, George.

GEORGE

Dressed like that? Where are you going?

SUSAN

Jessica and I are having a girls night out.

GEORGE

What does that mean?

SUSAN

We're going to meet some people -- go to a club -- that kind of thing.

Sikes gives George a "What's-happening?" look.

GEORGE

Are there going to be men there?

SUSAN

Maybe.

GEORGE

Susan...

SUSAN

If you can go to bed with another woman, I ought to be able to socialise with other men.

(to Sikes)

(MORE)

SUSAN (CONT'D)

Don't you agree?

SIKES

Uh, well...

SUSAN

Do you know what George is planning on doing with May?

SIKES

Uh... sort of.

BUCK

Mum, it's not like Dad's in love with her. He's just going to have sex with her.

SUSAN (to Sikes)

What do you think about that? Do you think that's right?

SIKES

Well, actually, no.

GEORGE

Matt...

BUCK

He doesn't know anything! He's human!

SUSAN

Humans know more than you think! There's a lot they can teach us!

(to George)

Don't wait up.

GEORGE

Susan!

But she's out the door. George looks angrily at Sikes.

GEORGE

You were a big help.

SIKES

She asked me. Was I supposed to lie?

BUCK

You guys are a mess.

(rising)

I'm going to put Vessna to bed.

Carrying Vessna, he starts up the stairs.

SIKES

George, you told me Susan "Wholeheartedly approved" of you and May.

GEORGE (sheepish)

I might've exaggerated slightly.

SIKES

Yeah.

(sympathetic)

Look, two can play this game. She's gonna have a girls night -- you have a boys night. We'll call some guys over for poker.

GEORGE

Poker? Isn't that a card game?

SIKES

It's a lot more than that. It's men -- it's spiritual.

(moving to the phone)

Phil just got divorced -- I'm sure he's free. And that Newcomer ballistics guy, Harry...

GEORGE

Bush?

SIKES

Yeah.

(starting to dial)

He's always looking for an excuse to get out of the house.

INT. MALE STRIP CLUB - NIGHT

Loud, smoky. The all-women clientele sit around a centre runway where a muscle-bound human "cowboy" struts and strips to COUNTRY WESTERN MUSIC. The women WHISTLE and CHEER as the buckaroo gets down to caps and g-string. A few

of the audience stick dollar bills in the stripper's g-string, getting a kiss in return.

SUSAN AND JESSICA

Sit at the edge of the runway. Jessica watches, engrossed. Susan, uncomfortable, averts her eyes.

JESSICA

Get a load of those buns!

THE STRIPPER

at the end of his routine, pulls the bandanna from his neck. Twirling it like a lasso, he lets it fly. The bandanna lands on Susan's head. APPLAUSE.

JESSICA

Lucky you!

Embarrassed, Susan throws the bandanna back on the stage. Taking his bows, the stripper grabs the bandanna and goes backstage. the APPLAUSE dies down. Susan turns to Jessica.

SUSAN

Can we go now?

JESSICA

There's three more acts.

SUSAN

It's so stuffy in here... and so noisy.

JESSICA

Relax. Enjoy yourself.

(pointing)

Oh, look!

A Newcomer stripper comes out, dressed in a Buck Rogers type space suit. ALSO SPRACH ZARATHUSTRA (2001 MUSIC) plays. He starts to strip.

JESSICA

How do you like him?

SIKES

I keep thinking about George -- I know he must be worried.

JESSICA

Baby, that's the whole idea.

The stripper rips off his space suit.

SUSAN

I don't know... this all seems so... dishonest. Why can't George and I just sit down and talk?

JESSICA

Because men don't understand talk! Here, have some fun.

Pulling out a dollar bill, she presses it into Susan's hand.

JESSICA

Give it to him.

SUSAN (pushing the money away)

No -- I couldn't.

JESSICA

Bushwa!

(signalling the stripper)

Over here, honey!

SUSAN

Jessica!

The stripper dances over. He drops to his knees, putting his g-string within reach.

JESSICA (to Susan)

Go on... go on!

Tentatively, Susan tucks the bill into his g-string.

JESSICA

Atta girl!

The audience HOOTS. Susan cringes as the stripper dances

off.

SUSAN

Jessica, I want to go home.

JESSICA

What am I gonna do with you?

(sighs)

Okay.

(beat; smiles)

After the next act.

INT. FRANCISCO LIVING ROOM - NIGHT

Seated at a card table are Sikes, George, human PHIL and Newcomer HARRY BUSH. There's pretzels and beer for the humans; dried bugs and sour milk for the Nukes. Sikes finishes dealing five card draw.

SIKES

Man, this is great... a night without women.

PHIL

Can't live with 'em -- can't live with 'em.

GEORGE

I don't know... Susan's an excellent card player.

SIKES

Man, has she got you whipped.

HARRY (tossing a chip)

I'm in.

PHIL (also tossing a chip)

I'll see you.

GEORGE (to Sikes)

Does a full home beat a flush?

SIKES

House. A full house. Yes.

GEORGE (tossing a chip)
What do you mean, I'm whipped?

SIKES (tossing a chip)
Susan leads you around by the nose.

HARRY
I'll take two.

SIKES (dealing)
It's not just you, George. Women are
calling the shots everywhere.

PHIL
Amen. Gimme three.

SIKES (does so)
Look at me -- Cathy's got us enrolled in a
sex class.

PHIL
A sex class? Used to be, a women didn't
like the way you made love, she kept her
mouth shut.

SIKES
Whoa, Phil -- she likes it, okay? She likes
what I do -- it's just dangerous.
(to George)
How many cards do you want?

GEORGE
None.

SIKES (dealing to himself)
Dealer takes three.

HARRY
You don't need sex class. I can tell you
everything you need to know right here.
(tossing in a chip)
I'm in.

SIKES
Everything?

PHIL

Fold.

HARRY

A lot of women just want to sync up, get their kicks and go to sleep. But we like to take our time -- we like to touch -- to be held.

PHIL

We do?

HARRY

Yeah. We don't care about orgasm -- it's the time spent together.

Sikes and Phil share a look.

GEORGE (tosses in chips)

I'm in.

SIKES (does the same)

Call.

HARRY

There's a place on a women's foot...

He brings his foot up and points to his in-step.

HARRY

...right here. Press it with your thumb -- she won't get in sync for hours. You can hug and cuddle all night long.

SIKES

Gee, thanks.

GEORGE

Does a hull house beat a straight?

SIKES (aggravated)

Will you just bet.

GEORGE

(pushing a stack of chips
into the pot)

(MORE)

GEORGE (CONT'D)

All right.

SIKES (throws down his
cards)

I'm not gonna walk into that. You gotta
full house!

GEORGE (raking back the pot)

No, I don't.

Sikes turns over George's cards, revealing a lot of
nothing.

SIKES

Why'd you keep asking about a full house?!

GEORGE (proudly)

I wanted to bluff you.

HARRY

Sikes, remember... press her foot.

Sikes SIGHS in frustration as the phone RINGS.

SIKES

Why do I bother with you guys?

George answers the phone.

GEORGE

Hello.

(listens)

I'll tell him. Thank you.

Hanging up, he turns to Sikes.

GEORGE

That was Zepeda -- she thought you'd want
to know -- There's a Purist demonstration
at the sex clinic. It's getting violent.

EXT. SEX CLINIC - NIGHT

Uniformed cops try to hold back Purist demonstrators as the
sex class students are escorted out of the building. Some
demonstrators hoist Newcomer baby dolls impaled on sticks;
others throw rocks and bottles. They CHANT: "TWO, FOUR,

SIX, EIGHT -- SLAGS AND HUMANS WILL NOT MATE!"

SIKES' CAR

Pulls up. He and George, wearing their POLICE windbreakers, leap out. Sikes flashes his shield to a COP.

SIKES

Why're you bringing the people out here?

COP

Bomb threat. We gotta.

Sikes and George run the gauntlet into the building. A rock hits Sikes but he keeps going.

ENTRYWAY

CATHY and the instructor, Vivian, wait to be escorted out. Sikes and George rush in.

SIKES

Cathy, you okay?

CATHY

Matt... yes.

SIKES

(turning to George; re:
Vivian)

Take her out, George -- I'll go with Cathy.

GEORGE (signalling Vivian)

Ma'am.

Shielding Vivian, George escorts her out.

CATHY (to Sikes)

Your neck...

SIKES (taking her arm)

Ready?

CATHY

You're fine.

SIKES (taking her arm)
Let's go.

He pulls her out.

OUTSIDE - SIKES

hustles Cathy to his car. Rock and bottles sail past them.

CATHY
You lied to me!

SIKES
Let's talk about this later.

CATHY
Why did you lie?!

SIKES
Cathy, come on!

Running the last few yards, he puts her in his car. Dodging the rocks, he jumps in the driver's seat and PEELS away.

EXT. SIKES' APARTMENT BUILDING - NIGHT

Sikes' car pulls up.

INSIDE THE CAR - SIKES AND CATHY

have been riding in strained silence.

SIKES
Okay. I confess. I lied about my neck.

She looks at him.

SIKES
I can't sit around with a bunch of strangers and talk about my sex life. Sex is something you DO -- it isn't something you TALK about.

CATHY
How can you learn anything if you don't talk about it?

SIKES

I'll read a book -- what's the big deal?!

CATHY

Matt, sex is the most intimate form of communication there is. You seem embarrassed by it.

SIKES

Bingo! I'll tell you about sex -- sex is a nasty thing you do in the dark. And you're lucky if you get away with it!

CATHY

Where do you get ideas like that?

SIKES

What makes you think your ideas are any better?!

(beat)

Let's try it my way. We'll take it slow -- we'll take it easy -- we won't discuss it with every Tom, Dick and Harry.

CATHY

Matt, it won't work. We need to understand each other's bodies.

SIKES

Cathy, I've had sex a lotta times, and I never understood a woman's body. Men don't want to know that much about it!

CATHY

Matt, with me, ignorance is not bliss - it's suicidal. You have to decide what you want.

She gets out of the car. Sikes watches, torn, as Cathy goes inside.

FADE OUT

END OF ACT FOUR.

ACT FIVE

FADE IN:

EXT. SIKES' ROOF TOP - NIGHT

Sikes in a tuxedo paces anxiously. A young human BOY, wearing a sequinned sweet shirt, perches oddly on an air vent, watching with amusement. The roof door opens and Cathy emerges dressed in a long gown. Seeing her, Sikes is relieved, contrite.

SIKES

Cathy...

She is equally glad to see him.

CATHY

Matt...

SIKES

All this has been my fault.

CATHY

No. Mine.

They clasp hands, gazing into each other's eyes, knowing their love far outweighs their differences. The impish boy lifts the record player needle onto an old .78. Fred Astaire warbles: THE WAY YOU LOOK TONIGHT. Cathy and Sikes begin to dance.

ASTAIRE

Someday when I'm awfully low/
When the world is cold/
I will feel a glow just
thinking of you -- and the way you look
tonight.

The boy blows through a bubble wand. Myriad bubbles float toward the beautiful dancing pair. Sikes and Cathy glide, turn and spin amid the star-like twinkling bubbles. Sikes bends Cathy into a dip.

CLOSE ON SIKES

his eyes widen in wonderment.

ECU - CATHY

The CAMERA slowly PULLS BACK, revealing she now has ears, eyebrows and beautiful auburn hair. She is human!

ASTAIRE

Oh, but you're lovely -- with your smile so warm/ And your cheeks so soft/ There is nothing for me but to love you -- just the way you look tonight.

WIDE - SIKES AND CATHY

resume their dance with all the grace and romance of Fred and Ginger.

ASTAIRE

With each word your tenderness grows/
Tearing my fear apart/ And that laugh
wrinkles your nose/ Touches my foolish
heart...

As the musical bridge begins, the boy blows on his bubble wand again.

CLOSE - CATHY

pauses. She now looks with amazement -- with awe -- at Sikes.

ACROSS SIKES' BACK -- THE BOY

leaps down from the air vent and thrusts a hand mirror toward him.

SIKES' POV - THE MIRROR

Sikes' reflection shows him transformed into a Newcomer!

ASTAIRE

Lovely, never change/ Keep that breathless
charm...

SIKES

stares in horror. He touches his large, bald, spotted head.

ASTAIRE

Won't you please arrange it/ 'Cause I love
you/ Just the way you look tonight.

THE BOY

LAUGHS and LAUGHS...

INT. SIKES' APARTMENT - NIGHT - SIKES

dreaming, jerks awake, the boy's LAUGHTER still ringing in
his ears. Sikes stares into the darkness.

INT. KITCHEN - DAY

A depressed George dunks a tea bag into a steaming mug. A
guilty Susan enters, dressed for work.

SUSAN

Morning, George...

GEORGE

How was your evening?

SUSAN

Fine. How was yours?

GEORGE

Fine. You came in late.

SUSAN

You were asleep -- I didn't want to wake
you.

GEORGE

Actually, I was awake... thinking...

Emily and Buck tear through the room like a tornado. Emily,
dressed in an over-sized sweat shirt, snatches her bag
lunch off the counter.

BUCK

We're late! Come on!

EMILY

What'd you pack me for lunch?

BUCK

What I always pack you -- peat butter and
jellyfish sandwich. Bye, mum -- bye, Dad.

EMILY

Bye, mum -- bye, Dad.

They're out the back door with a SLAM. There's an uneasy
calm after the storm. Susan, about to relent, speaks first.

SUSAN

George, I've been thinking, too...

GEORGE

Before you say anything -- I've decided...
since it means so much to you...

SUSAN

George...

GEORGE (staying her)

Please.

(beat)

I've decided not to father Albert and May's
child.

SUSAN

Oh.

(lowers her head)

Oh...

GEORGE

That's what you want, isn't it?

SUSAN (quite)

Yes...

GEORGE

Good.

He tentatively touches her temple, then exits. Susan raises
her head. She's won, but she feels miserable.

EXT. JUNIOR HIGH SCHOOL - DAY

Buck walks Emily to school. Emily's friend, JILL, rushes up
to meet her.

JILL

Emily! Emily! Look at my face!

EMILY

You're wearing lipstick! And eye shadow!

JILL (flirting)

Hi, Buck.

He rolls his eyes.

EMILY (impressed)

You look so old!

JILL

And...

She raises her skirt.

EMILY

Nylons!

JILL

What about you?! Did you? Huh?

EMILY

Yeah!

She peals off her sweat shirt. Underneath, she wears a backless, "Potniki" revealing sweater.

JILL (awed)

Oh, god... that is so mo'bo.

BUCK (to Emily)

You can't wear that!

EMILY

Who are you? Jesse Helms?

BUCK

You're too young!

EMILY

I am not! And if you tell Mom and Dad I'll
kill you!

(to Jill)

(MORE)

EMILY (CONT'D)

Come on.

She and Jill dash off. A teenage Newcomer boy, seeing Emily's back, clicks seductively (a Tenctonese wolf whistle) at her. Emily and Jill LAUGH. Buck, uneasy, watches them go.

INT. POLICE STATION SQUAD ROOM - DAY

Sikes and George enter.

SIKES

What are you going to tell Albert?

GEORGE

The truth. Susan's against it, and I have to respect her feelings.

He looks for Albert.

HIS POV - MAY

at her sandwich cart, sees George and waves happily.

GEORGE

guilty, gives a weak wave back. He turns to Zepeda.

GEORGE

Beatrice, have you seen Albert?

ZEPEDA

He's with the big guy.

George starts for the door.

SIKES (to Zepeda)

Any luck on the Opsil thing?

ZEPEDA

Still working.

INT. HOLDING CELL - DAY

Albert gazes sadly through the bars at the listless giant. George approaches.

GEORGE

Albert...

ALBERT

(re: giant)

They shouldn't move him.

GEORGE

What?

ALBERT

He's supposed to go to County Jail today.

But he's sick.

(pointing)

Look.

George looks at the ashen-faced giant who sits slumps against the wall. He turns back to Albert.

GEORGE

He does look ill. I'll speak to Captain Grazer.

(beat)

Albert, I need to talk to you.

ALBERT

He can't live without the baby.

GEORGE

How do you know these things?

ALBERT (shrugs)

I just do.

Sikes enters.

SIKES

Hey, George, Cathy just called. The baby's real sick -- they've taken her to the hospital.

Stunned, George glances at Albert.

SIKES

Let's go.

He and George exit.

EXT. HOSPITAL - DAY

To ESTABLISH.

INT. PAEDIATRIC INTENSIVE CARE UNIT - DAY

Above the Infant's bed, a liquid crystal monitor shows her stats. Cathy bends over the Infant, examining her large, impassive eyes. Sikes and George watch. Straightening, Cathy turns to them.

CATHY

She's failing.

(re: monitor)

Respiratory and cardiac rates are up --
blood pressure is down -- bi-tozeg function
is almost non-existent.

GEORGE

Why?

CATHY

I don't know. Her physiologic status is an
unknown -- she's very difficult to
evaluate.

(re: monitor)

Look at her arterial oxygen saturation.
It's normal for a Newcomer, but it would be
fatal to a human.

GEORGE

The giant is sick, too. Albert thinks they
need one another.

A NURSE enters.

NURSE

Excuse me. Is there a detective Sikes or
Francisco here?

GEORGE

Yes.

NURSE (indicating her desk)

You have a call.

George exits with the nurse.

SIKES

(re: infant)

What are you going to do for her?

CATHY

Try to fashion some sort of life support.
We'll do the best we can, but it doesn't
look good.

They look at one another, wanting somehow to bridge the
gulf between them.

SIKES

Cathy...

But he doesn't know what to say. George re-enters.

GEORGE

That was Zepeda. She traced "Opsil." It was
a classified government operation, run
through the Bureau of Newcomer Affairs.
There's a man at the Federal Building we
can talk to.

EXT. PARK - DAY

Jill and Emily are sprawled on the grass, doing their
homework. Jill reads an American history test.

JILL

Manifest destiny... I hate manifest
destiny.

EMILY

The Indians didn't like it either.

JILL (remembering)

Oh, shoot, I gotta go! I promised my dad
I'd clean the aquarium.

(gathering her things)

You wanna come over?

EMILY (shakes her head)

I'm gonna get a little more UV. before the
sun goes down.

JILL

'Kay. I'll see you tomorrow.

EMILY

Bye.

Jill takes off as EMILY closes her eyes, craning her face toward the sun. CAMERA ADJUSTS to show a handsome teenage Newcomer boy, DIRK, admiring her exposed Potniki. He approaches.

DIRK

Hi.

Opening her eyes, Emily turns to him.

EMILY

Hi.

DIRK

My name's Dirk.

EMILY

Emily.

DIRK

You go to Marshall High?

EMILY

(beat; lies)

Uh huh.

DIRK

I've never seen you.

EMILY

I just transferred.

DIRK

I'm with some friends -- we're looking for lichens.

(pointing)

There's some really good rock moss in the trees over there. You hungry?

EMILY

Yeah.

She stands. They start toward the trees.

DIRK

How old are you?

EMILY (coy)

How old do I look?

DIRK (shrugs)

'Bout fifteen.

EMILY

Good guess.

EXT. CLEARING - DAY

Surrounded by tall pines. Emily and Dirk pause as they enter.

THEIR POV - A TEENAGE NEWCOMER COUPLE

Lies on a blanket, making out Newcomer style. HUMMING, they rub temple to temple. The girl fondles the inside of the boy's elbow.

RESUME DIRK AND EMILY

DIRK

So much for the rock moss.

Emily, uncomfortable, stares at the couple.

DIRK

My ankle's sore... let's sit down.

He guides her to a fallen log. They sit, watching the oblivious young lovers.

DIRK

Looks like fun.

Emily swallows nervously. Dirk pulls out a grubby, single-serving milk carton and offers it to her.

DIRK
Emily... I really like that sweater.

EMILY (apprehensive)
Thanks.

DIRK
You cold?

He slips his hand around her back, rubbing her Potniki as of to warm them. Emily GASPS quietly.

EMILY
No... I'm okay.

DIRK
Yeah. You sure are...

He continues to rub her back.

DIRK
Why don't you have a little sour milk?

EMILY
I better get home.

DIRK
You just got here...

He moves to nuzzle her temple. Her eyes flutter, then spring open -- this is going way too far.

EMILY
I gotta go.

DIRK (continuing to nuzzle)
No, you don't...

EMILY
My dad might get worried... and he's a policeman.

DIRK (unconcerned)
Really...?

He pulls her close, starting to HUM. Emily lurches back. The two of them topple off the log.

DIRK

Hey!

EMILY (scrambling to her feet)

I lied! I'm only twelve years old! I don't go to high school -- I go to junior high! I'm a kid! I don't want to do this!

She runs away. Dirk, his head spinning, remains on the ground.

EXT. FEDERAL BUILDING - DAY

To ESTABLISH.

INT. OFFICE

A massive room, once a teeming department, now deserted. The desks, chairs and filing cabinets gather dust. Sikes and George make their way around them.

SIKES

Anybody here?!

BROWN (O.S.)

Yeah! Down here!

At a distance, corner desk, they see BROWN, a diminutive, forgotten bureaucrat. Sikes and George approach. Sikes flashes his shield.

SIKES

I'm Detective Sikes. This is Sergeant Francisco.

GEORGE

We need information on a program called Opsil.

BROWN (remembering)

Opsil... that was Operation Silence. Jeeze, that must've been four, five years ago. We had a bunch of Newcomer programs back then...

(indicating the room)

AquaNuke -- Bio-probe -- NewTech.

(MORE)

BROWN (remembering) (CONT'D)
We had this one guy from D.O.D. thought
Newcomers could jam enemy radar with mind
waves.

(wistful)
There was money back then.

SIKES
What can you tell us about Opsil.

BROWN
I'm no elephant...
(turning to his computer)
Let's see... Opsil...
(types)
Okay...

He pauses, turning the monitor away from Sikes and George.

BROWN
Some of it's still classified.
(reading the monitor)
There's not much here -- but, hay, if you
want, I can give you an address.

EXT. DESERT FACILITY - DAY

Tumbleweeds blow across the deserted grounds of an old,
enclosed hangar. The dilapidated wire fence is partially
down; the entrance gate stands open, half off its hinges.
Sikes' car pulls into the compound, passing an empty guard
shack.

SIKES AND GEORGE

get out of the car. They walk to the guard shack. Sikes
pulls a faded note off the door. He reads it.

SIKES
"In case of trouble..."
(looking up at George)
Guard left his home number. I guess he
doesn't have to punch a clock.

GEORGE
(re: hangar)
Let's take a look.

They walk to the peeling wooden door which is protected only by a padlock.

SIKES
What do you say?

GEORGE
My pleasure.

George throws his weight against the door. It SPLINTERS open Sikes and George enter.

HANGAR

Dark -- foreboding -- lit by shafts of light from the high, broken windows. Affected by the ominous gloom, Sikes and George move hesitantly into the building.

GEORGE
Matt...

Sikes follows his gaze. They stare with growing horror at:

ROW OF HUGE JARS

The eyes of monsters stare back at them. Suspended in formaldehyde, the dead things are distorted and deformed Newcomers.

RESUME - SIKES AND GEORGE

SIKES
Oh, my god...

Sickened, George reels. Sikes supports him.

SIKES
What is this?

GEORGE
Chorboke... his experiments.
(stealing himself)
(MORE)

GEORGE (CONT'D)

I'm all right... I'm all right...

SIKES

Let's get out of here.

GEORGE

No.

Moving past Sikes, he continues on. Sikes reluctantly follows.

GEORGE

Look...

In a corner they find an eight-foot, steel-framed bed. Adjacent to it is a baby's crib.

SIKES

Just right for a baby and a giant.

George picks through the remains of a bonfire.

GEORGE

This is no more than a few days old.

SIKES

George, what does this mean?

Sikes indicates Tenctonese writing which is chalked on the wall. George rises. With a sharp intake of breath, he reads the scrawl.

SIKES

What's it say?

GEORGE

"Chorboke is coming."

FADE OUT

END OF ACT FIVE

ACT SIX

FADE IN:

EXT. DESERT HOUSE - DAY

A dirt road leads to this small, isolated, ramshackle house. A construction truck is parked in front.. It's logo reads: NEPTUNE'S POOLS AND HOT TUBS. Sikes' car kicks up dust as it comes to a stop. Getting out, Sikes and George go to the front door and knock. No response. Sikes motions, and they head around the side of the house, following the sound of DIGGING.

BEHIND THE HOUSE - A BOBCAT BULLDOZER

digs the pit for a swimming pool. Proudly watching the construction is a human security guard, EMMET CUTTER, middle-aged and out-of-uniform. Sikes and George approach.

SIKES

Emmet Cutter?

EMMET (wary)

Yeah....?

SIKES (flashing his shield)

Police. You're the security guard at that desert facility?

EMMET (nervous)

I'm on my way back there. I just came home for a minute.

(beat)

There isn't any problem, is there?

GEORGE

Who was living at that facility?

EMMET

No one. It's just a storage facility -- buncha things in jars. I don't like to go in... gimme the creeps.

GEORGE

We found a very large bed and a crib in there.

EMMET (shakes his head)

I don't know nothin' about it.

Sikes puts his arm around the guard's shoulder. Emmet stiffens, scared.

SIKES

Come here, Emmet...

Sikes walks Emmet a few feet closer to the pit. George follows.

SIKES

Nice to have a pool out here in the desert... can't be cheap, though. I'd say about seventy - eighty thousand.

EMMET

Well... uh...

SIKES

Not easy on a security guard's salary.

(beat)

You know, Emmet, the government gets very nasty when an employee is caught taking bribes. Very nasty.

Emmet swallows.

SIKES

You tell us what we wanna know and we'll forget about your swimming pool.

EMMET

(beat)

Okay... there was this real big Newcomer and this baby... we called 'em Bonnie and Clyde.

George pulls out:

INSERT - POLICE PHOTO (INTERCUT)

of the giant and the infant.

GEORGE

These?

EMMET

Yeah. That's them. It was weird -- the giant couldn't do anything unless he was holding her -- couldn't even talk. And the baby... well, it was like she did the thinking for him.

GEORGE

Who were they? How did they get there?

EMMET (shakes his head)

Somthin' to do with an experiment -- everything in there was some kinda Newcomer experiment.

GEORGE

Chorboke's experiments.

EMMET

I don't know. I just started there six months ago. The program was pretty much shut down. Bonnie and Clyde were the only things still alive.

GEORGE

What happened to them?

EMMET

Now, you gave me your word about the pool...

SIKES

What happened to them?!

EMMET

A Newcomer came around -- said he wanted Bonnie and Clyde. Said he'd pay me a lot of money if I faked a death certificate for 'em.

SIKES

And you did.

EMMET (nods glumly)
He took 'em about a week ago.

GEORGE
The Newcomer was Chorboke, wasn't it?

EMMET
I don't know his name. The man didn't say
and I didn't ask.
(guilt-ridden)
One thing I can tell ya -- when Bonnie and
Clyde saw him, they was so scared, they
'bout went crazy.

INT. AD AGENCY - DAY

Susan is working at her drawing board as her assistant
Molly approaches with some sketches.

MOLLY
I re-drew the storyboard for the NuGuy
deodorant campaign. Is this more what
you're looking for?

SUSAN
Uh huh... clean... pine trees... nice touch
-- the white terry cloth robe.
(handing the sketches back)
Nice job.

MOLLY
Thanks.

SUSAN
Have you seen Jessica?

MOLLY (shakes her head)
She didn't come in today. Didn't call in
sick... nothing.
(noticing)
Oh, there she is.

THEIR POV - JESSICA

enters. Her eyes are puffy and red-rimmed from crying, but
Jessica's done her best to disguise them with make-up.

RESUME SUSAN AND MOLLY

MOLLY

See ya...

She exits. Susan goes to Jessica.

SUSAN

Jessica... are you all right?

JESSICA

(over-compensating)

I'm fine, baby. Kissy, Kissy.

Her hand trembles as she sets her T-square.

SUSAN

What happened?

JESSICA

Oh, honey, nothing. I was about ready to throw him out of the house, anyway.

SUSAN

Who?

JESSICA

Who else? Frank.

(beat)

He left me.

(changing the subject)

Lordy-day, I've got a lot to catch up on.

SUSAN (stunned)

Your husband left you?

Jessica nods.

SUSAN

How could that happen? I mean, you know so much about men.

JESSICA (laughs)

Oh, I'm an expert. You know what Frank said? He said I could keep the house -- everything -- just as long as he never saw

(MORE)

JESSICA (laughs) (CONT'D)
my face again.

SUSAN (sympathetic)
Oh, Jessica...

JESSICA
No, no. It's time for a change. Shoot, I've
been married to Frank since I was eighteen.
It's about time I got out there and played
the field, wouldn't you say?

SUSAN (tentative)
I guess...

JESSICA
Sure it is, baby.
(starting to cry)
Oh, damn, I promised myself I wouldn't do
this...

SUSAN (handing her a tissue)
Here...

JESSICA (wiping her eyes)
Why didn't I see it coming...?

Susan puts her arms around Jessica, comforting her. Jessica
buries her head in Susan's shoulder.

JESSICA
Why didn't I see it coming...?

CLOSE - ON SUSAN

regretting how she'd treated George -- wishing she'd never
taken Jessica's advice.

INT. HOLDING CELL - DAY

Cathy examines the listless giant. Listening to his chest,
she reacts startled.

ALBERT (O.S.)
Cathy

She turns to see Albert at the bars of the cell.

ALBERT

George and Detective Sikes are back.

CATHY (raising)

Thank you, Albert.

A guard lets her out of the cell.

ALBERT

(re: giant)

How is he?

Shaking her head, "not good", Cathy starts out. Albert turns sadly toward the giant.

INT. SQUAD ROOM - DAY

Sikes and George settle in at their desks as Cathy approaches.

CATHY

George... Matt...

Sikes rises, self-conscious about their personal problems.

SIKES

Hi...

CATHY (strictly business)

I ran a blood test on our "infant." It revealed an alkaline phosphatase level of an adult.

SIKES

Alkaline what?

CATHY

It's an indicator of bone activity -- of growth. It's naturally much lower in full-grown adults.

(beat)

I then x-rayed her femur. The calcium layers -- much like rings on a tree -- confirmed her age.

(beat)

She's twenty-five years old.

GEORGE (incredulous)
Twenty-five? She must've been born on the ship.

SIKES
She can't be a hybrid.

CATHY
There's more. I ran a cell comp on her and the giant they're twins. Identical twins.

SIKES
Wait, wait, wait, wait. What are you saying?! They can't be twins -- look at them! What's identical?

CATHY
I'll tell you one thing. I just examined the giant. He also only has one heart.

SIKES (flabbergasted)
Somebody want to tell me what's going on here?

GEORGE (quiet)
I think I know.
(as Cathy and Sikes look at him)
The infant... the giant -- they're one. They're two halves of one creature.

SIKES
Right. Sure. Happens all the time.

GEORGE
They're incomplete without each other. The security guard said it. The giant can't do anything without the baby -- the baby does the thinking for him. We saw that, remember? He couldn't talk until the baby was in his arms. Then what did he say? -- "I'm fine" -- singular.

CATHY (doubtful)
Still...

GEORGE

They came from Chorboke's lab! You know the kind of experiments he performed!

Cathy is staggered by the mention of the name.

CATHY

Chorboke...

SIKES

Yeah... we saw some of his handiwork...

GEORGE (to Cathy)

You said it yourself -- they're genetically identical. What if Chorboke was able to separate one being into two -- the mental and the physical...?

CATHY (considering the possibility)

And now they're both sick... they're both dying.

GEORGE

Because they're apart. They need each other... they ARE each other.

SIKES

This is nuts. This is really nuts.

(beat)

But we better get 'em together.

INT. HOSPITAL CORRIDOR - DAY

Two human men, dressed in doctors coats and carrying black bags, walk up to the nurse's desk.

FIRST MAN

Hello. I'm Dr. Miller -- this is Dr. Stein. We're from Cedars/Sinai paediatrics. We're consulting on the hybrid baby.

NURSE (pointing)

Room twenty-three. Check with the guard outside the door.

FIRST MAN

Thank you.

NURSE

I sure hope you can help her -- she's the sweetest little thing.

FIRST MAN

We'll do our best.

Turning, he and his colleague start down the hall.

OUTSIDE ROOM TWENTY-THREE - A SECURITY GUARD

with a clipboard is posted outside. The two men approach.

FIRST MAN

Dr. Miller... Dr. Stein...

As the Guard checks his clipboard, the First man pulls a silencer-equipped gun from his doctors bag.

GUARD (reading his list)

Miller... Stein...no...

PHFFT -- PHFFT. The guard dies instantly. The second man catches him, dragging the body into the room. Giving a quick look around, the first man follows.

EXT. HOSPITAL - DAY

Sikes' car pulls up. He, George and Cathy get out and hurry into the building.

GEORGE

There's supposed to be a guard.

CATHY

He was here earlier.

George looks at Sikes. The two detectives draw their guns as they enter.

INSIDE THE ROOM

The walls have been spray-painted with Purist symbols and the slogan: 2-4-6-8 -- SLAGS AND HUMANS WILL NOT MATE. Cathy GASPS. George rushes to the fallen Guard. Sikes runs

to the crib. It's empty.

SIKES
She's gone.

GEORGE (standing)
The Guard's dead.

CATHY
The Purists did this.

SIKES (looking around the
room)
Yeah... you kinda get that idea. But I have
my doubts. How about you, George.

GEORGE (nods)
Purists simply would have killed her.

CATHY
Then who? Why?

GEORGE
Chorboke. For some reason, he wanted them.

SIKES
We gotta find out who this Chorboke is --
and where he is.

CATHY
The baby's in critical condition -- you
don't have much time.

INT. FEDERAL BUILDING OFFICE - DAY

Sikes and George confront Brown across his desk.

GEORGE
Chorboke was involved in Opsil. What human
name was he given?

BROWN
I can't tell you that.

SIKES
Somebody's gonna die if we don't find him!

BROWN

That information is still classified.

SIKES

Why is the government protecting him?!

BROWN

It's part of the deal. You want something from somebody, you make a deal. You guys do it all the time.

GEORGE

Chorboke is a monster! What could you want from him?!

BROWN

The man's a genius! He knew more about genetics than anyone on Earth! You don't waste a mind like that!

GEORGE

A "genius"! Do you know how many people this "genius" tortured and murdered?!

George grabs Brown, lifting him out of his seat.

BROWN

He's done great things for the people of this planet! Lemme go!

GEORGE (tightening his grip)

He make some chemical weapons? Nerve gas?

BROWN

I was diabetic! If it hadn't been for Chorboke, there wouldn't be a cure!

Beat. George has the clue he needs. He throws Brown down in disgust.

SIKES (to Brown)

Thanks for your help, pal.

He and George move quickly away.

TRACKING - SIKES AND GEORGE

as they quickly exit.

SIKES

Diabetes... Hadrian Tivoli.

GEORGE

Chorboke.

SIKES

We'll take the giant with us.

FADE OUT

END OF ACT SIX

ACT SEVEN

FADE IN:

EXT. DUAL PHARMACEUTICALS - DAY

Sikes' car and a black-and-white SCREECH to a halt. Sikes and George help the enfeebled giant out of their car. Two uniformed cops leap out of the black-and-white. As fast as they can, they head toward the building.

INT. DUAL PHARMACEUTICALS - DAY

Penn and another security guard (the first man who kidnapped the baby) look over as Sikes and George escort the giant in. Behind the detectives are two uniformed cops.

SIKES

Police. We have a warrant to search these facilities.

Penn grabs for a phone, but George stays his hand and yanks the phone from the wall.

SIKES (to the uniformed
cops)

Keep an eye on these two.
(to the giant)
Let's go find her.

He, George and the giant enter:

A CORRIDOR

of numbered doors behind which are various laboratories. The three start down the corridor.

SIKES (to giant)

Where is she? Where is she?

The giant's eyes remain glazed, his face expressionless.

GEORGE

{She's here. You have to find her.}

Still no response from the giant. The three move further down the corridor.

SIKES

Come on, pal, you getting any vibes?

Suddenly, the giant raises his head. He lurches forward, lumbering down the corridor.

GEORGE

He senses her.

Following the giant, they come to a large sealed door marked: NO ADMITTANCE. The giant stops, pressing his head against it. He MOANS pitifully, wanting in.

SIKES

Let's give him a hand.

The detectives throw their weight against the door. With a wrenching CRACK, the frame gives and the door swings open. The three burst into:

A LAB

Hudson River standing guard near a crib, draws a gun.

GEORGE

Police!

River FIRES! Sikes FIRES back. River, hit, flies back against the wall. Sikes and George rush to the body. George checks vital signs.

THE GIANT

Moves to the crib where the infant lies.

GEORGE

rises.

GEORGE

He's dead.

But Sikes is looking at:

HIS POV - THE GIANT

Who gently lifts the infant from her crib and presses her tenderly to his chest. The giant holds the infant so her

god-like countenance faces the detectives. She speaks through the giant.

GIANT (to Sikes and George)
...Thank you...

SIKES AND GEORGE

become aware of their surroundings.

THEIR POV - THE LAB

Eerie -- geometric shadows criss-cross the room. Bathed in ultra violet light, rows of Newcomer pods gestate in huge jars. Each floats in it's own embryonic fluid and is attached to a circulatory feeding system by a common umbilical-like cord.

ON SIKES AND GEORGE

SIKES
What is this?

GEORGE
Newcomer pods. He's creating in vitro life.

TIVOLI (O.S.)
That's correct.

They turn to see Tivoli entering.

GEORGE (cold fury)
Chorboke.

TIVOLI
You have no right to be in here.

Clutching the infant, the giant backs away fearfully.

SIKES
You're under arrest, doc.

TIVOLI
On what charges?

GEORGE

It should be for the murder of thousands!

SIKES (to Tivoli)

The charge is kidnapping.

TIVOLI

Kidnapping?!

(laughs)

How can I kidnap something that belongs to me?

He looks at the giant and the infant. The infant gazes back at him with her wise, gentle eyes.

TIVOLI

It's my child. I created it.

(indicating the jars)

Just like these.

The giant regards the pods with horror.

GEORGE

What is all this?

TIVOLI

I'm advancing our species. Past you -- past me.

(indicating the giant)

I came close with that -- close to making a purely mental being -- a being free of the baser needs of the body -- free to learn, to explore, to create.

The giant steps forward, speaking for the infant who locks eyes with Tivoli.

GIANT

The body is partner to the mind. It is its vehicle -- its instrument.

TIVOLI

The body is corrupt. It is a prison to the mind.

Sikes reacts to this extreme version of his own screwed-up philosophy.

GIANT

We cannot be separated. We are meant to be one.

TIVOLI

(to Sikes and George; re:
giant)

This was a failure. I'll study it -- I'll learn from my mistakes.

GIANT

If you succeed, you will only create monsters.

GEORGE

He won't be creating anything.

TIVOLI

The government won't allow you to prosecute me. We have a deal. You're wasting your time.

GIANT

This will not happen.

Clutching the infant with one arm, the giant hurls a bottle of ether onto the floor.

THE BOTTLE

CRASHES, splashing the flammable liquid across the floor.

THE GIANT

swipes an electrical hot plate off a counter, and the sparks ignite the ether.

WIDE - THE ROOM

EXPLODES in flames! Shielding themselves from the heat, Sikes and George grab fire extinguishers.

TIVOLI

No!

Tivoli rushes the giant who's about to hurl another bottle of ether. They struggle over the bottle which falls at Tivoli's feet, splashing him.

TIVOLI

reels back, coming too near the conflagration. His clothes ignite. SCREAMING, Tivoli is engulfed in flames.

SIKES AND GEORGE

try to douse the flames, but they are too intense.

TIVOLI

staggers, knocking into a row of pods. the row collapses onto him, and all is consumed in a huge ball of fire!

ON SIKES AND GEORGE

SIKES

Let's get out of here!

Throwing aside the useless fire extinguishers, they grab the giant who clutches the infant.

SIKES

Come on! Come on!

The giant allows himself to be led out. Behind them, jars continue to explode.

EXT. DUAL PHARMACEUTICALS - DAY

Fire engines crowd the entrance. The blaze is now out, and firemen pack up their gear, preparing to leave. Sikes confers with a fire marshal, then heads away from the scene.

SIKES' CAR

George leans against the car, waiting. The giant stands next to him, cradling the infant. Sikes walks up to them.

SIKES

The lab was completely destroyed.

Sikes looks at the serene, beautiful face of the infant who speaks through the giant.

GIANT

What will you do with me now?

GEORGE (to the infant)

It's not up to us. There'll be a trial.

GIANT

Will I be separated again?

SIKES

(feeling sorry; to the
infant)

Look, we just bring you in. Other people
make that decision.

There is an uncomfortable moment of silence. The infant studies them, her expression, as always, is gentle and impassive.

GIANT

I'm not afraid to die. But please... don't
let them separate me again.

Sikes and George look at her, their hearts full of pity.

GIANT

I know a place you can take me.

Beat. Sikes turns to his partner.

SIKES

That'd be a serious breach of regulations,
wouldn't it George?

GEORGE

Yes, I'm afraid it would.

EXT. DESERT ROAD - DAY

Sikes' car pulls to a stop in the middle of nowhere. He and George get out from the front. The Giant and the infant get out from the back. The giant turns the infant so she can survey the barren landscape.

GIANT

Yes... this is a very good place.

SIKES

If you come back with us, there's a chance... maybe everything would turn out okay.

The infant turns her gaze to him.

GIANT (shakes his head)

It's better this way.

(beat)

Thank you.

(to George)

{Thank you.}

George touches the infant's temple.

GEORGE

{Farewell.}

Sikes does the same.

SIKES

Yeah.

A smile seems to play across the infant's lips.

GIANT

Good-bye.

Holding the infant close, the giant starts off across the dessert.

CLOSE - SIKES AND GEORGE

watch the creature go.

SIKES

It doesn't have a chance...

GEORGE

It never did.

THE GIANT

continues through the shimmering heat waves, finally disappearing over a sand dune.

EXT. FRANCISCO HOUSE - DAY

George pulls up. He enters the house.

INT. FRANCISCO HOUSE - DAY

Susan is waiting for the weary George.

GEORGE

Hello, Susan.

She holds out to him a robe wrapped in dry cleaners plastic.

SUSAN

I had this cleaned for you.

GEORGE (taking the garment)

My ceremonial robe... why?

SUSAN

You'll need it... when you father Albert and May's child.

GEORGE

Susan...

SUSAN

Forgive me, George. You were right -- I acted so... human.

Setting the robe down, George takes her in his arms.

GEORGE

I love you.

They embrace

DISSOLVE TO:

EXT. SEX CLINIC - NIGHT

To ESTABLISH. A title reads: THREE MONTHS LATER.

INT. SEX CLASS - NIGHT

Graduation night. Vivian stands at a podium laden with diplomas. Her students, dressed in their "Sunday Best"

stand on one side of the room. Their friends and family stand on the other.

VIVIAN

I'm very proud of these students here tonight -- they've worked hard -- they've persevered during a very difficult time for them and for this city.

ANGLE - SIKES AND CATHY - INTERCUT

Clasping hands, stand together among their fellow graduates.

VIVIAN

Because of love and with love, they have pushed aside prejudice -- they have pushed aside ignorance -- they have pushed aside fear.

ANGLE - GEORGE - INTERCUT

turns to smile at Susan. Next to him stands a very pregnant May who gazes lovingly at Albert.

VIVIAN

In accepting the mystery and beauty of their partners, these graduates have discovered the mystery and beauty in themselves.

(beat)

Congratulations!

Friends and family APPLAUD as she starts to hand out certificates.

VIVIAN

Sharon and Noel Parking

More APPLAUSE as a human woman and a Newcomer man come up to receive their diplomas. Sikes and Cathy smile lovingly at one another.

VIVIAN

Debbie Degner and Colonel Mustard.

Another human woman and Newcomer man come forward. More APPLAUSE. Albert tenderly puts his arm around his wife.

VIVIAN
Cathy Frankel and Matthew Sikes.

SUSAN, GEORGE, ALBERT AND MAY

APPLAUD widely, grinning sheepishly, Sikes approaches the podium with Cathy. Vivian hands them their diplomas.

VIVIAN
Congratulations.
(winks at Sikes)
Go for it.

INT. SIKES' APARTMENT - NIGHT

Sikes, shirtless, and Cathy, in a slip, stand next to the bed, embracing. Temple to temple, they nuzzle one another. Sikes HUMS softly. After a moment, Cathy moves to give him a long human kiss. They break apart, staring into one another's eyes, their passion growing. Sikes slides the straps of her slip off her shoulders.

ON CATHY

from behind as her slip falls to the floor, revealing the beauty and glory of her back spots.

CATHY'S HANDS

caress Sikes' muscular, spotless back.

SIKES

gently pulls her onto the bed. They kiss again, rolling over in one another's arms.

CLOSE - CATHY

nuzzles Sikes' chest. Her kiss travels down his belly. She un-snaps his jeans.

SIKES

aroused, pulls Cathy back up to kiss her. His lips move down her cheek onto her neck. Cathy turns, offering her spots to him.

CLOSE - SIKES

HUMS down Cathy's back. She arches against him. Turning, she reaches for Sikes. He pauses, gazing at her.

SIKES

You are so beautiful...

She looks back at him, radiant, blissful. His heart full of joy, Sikes kisses her. Locked together in an embrace, Sikes and Cathy become one.

FADE OUT

THE END