

The Twilight Zone

THE HITCH-HIKER

Airdate: 1-22-1960

Manuscript Date: 7-27-1959

PRODUCTION CREDITS

Writer: Rod Serling

Source: "The Hitch-Hiker," a radio play by Lucille Fletcher

Director: Alvin Ganzer

Producer: Buck Houghton

Director of Photography: George T. Clemens, A.S.C.

Production Manager: Ralph W. Nelson

Art Direction: George W. Davis, William Ferrari

Film Editor: Bill Mosher

Assistant Director: Edward Denault

Set Decorations: Henry Grace, Rudy Butler

Casting: Mildred Gusse

Sound: Frank Milton, Jean Valentino

Animated Title: U.P.A.

Filmed at Metro-Goldwyn-Mayer Studios and on various exterior locations

CAST

Nan Adams: Inger Stevens

Sailor: Adam Williams

Mechanic: Lew Gallo

Hitch-Hiker: Leonard Strong

Counterman: Russ Bender

Gas Station Attendant: George Mitchell

Highway Flagman: Dwight Townsend

Waitress: Mitzi McCall

Mrs. Whitney: Eleanor Audley

THE TWILIGHT ZONE

Script Twelve

"THE HITCH HIKER"

Teleplay by

ROD SERLING

Story by

LUCILLE FLETCHER

July 7, 1959

FADE IN:

1. EXT. SKY - NIGHT 1.

Shot of the sky...the various nebulae, and planet bodies stand out in sharp, sparkling relief. As the CAMERA begins a SLOW PAN across the Heavens -

HARRATOR'S VOICE (o.s.)
There is a fifth dimension beyond that which is known to man. It is a dimension as vast as space, and as timeless as infinity. It is the middle ground between light and shadow - between science and superstition. And it lies between the pit of man's fears and the summit of his knowledge. This is the dimension of imagination. It is an area which we call the Twilight Zone.

The CAMERA has begun to PAN DOWN until it passes the horizon and is flush on the OPENING SHOT (EACH WEEK THE OPENING SHOT OF THE PLAY)

2. EXT. ROAD - DAY - FULL SHOT - A BRAND NEW SEDAN 2.

Up on a jack, a mechanic putting on a spare. Behind it is a tow truck. An attractive woman in her early thirties stands a few feet away from the mechanic watching him. He finishes tightening the bolts then turns to look up at her.

MECHANIC
How fast were you going, lady?

ADAMS
Sixty - sixty five, something like that.

The mechanic looks over toward the road.

3. MED LONG SHOT - SKID MARKS 3.

That head diagonally off the road over toward the shoulders.

4. TWO SHOT - MECHANIC AND GIRL 4.

MECHANIC
(pointing to the tire
and then to the side
of the road)
Blow-out, shoulders like pudding.
(MORE)

CONTINUED

4. CONTINUED

4.

MECHANIC (CONT'D)

And sixty five miles an hour.

(he shakes his head
and clucks)

Lady, you're on the side of the
angels. By rights you shouldn't
have called a mechanic. Somebody
should have phoned for a hearse.

He takes the hub cap, fits it into place, then secures
it with a rubber hammer. The CAMERA PANS to a point over
his shoulder where we're looking down at the reflection
of the girl in the hub cap.

NARRATOR'S VOICE

Her name is Nan Adams. She's twenty-
seven years old. Her occupation -
buyer at a New York department store.
At present on vacation, driving
cross country to Los Angeles,
California from Manhattan.

5. LONG SHOT - THE MECHANIC

5.

As he carries his tools back toward the tow truck. He
calls over his shoulder.

MECHANIC

Just follow me into town, Miss.
I'll see if I can't fix you up
with a good used tire.

The girl waves, turns to go back into her car.

NARRATOR'S VOICE

Minor incident on Highway 11 in
Pennsylvania. Perhaps to be
filed away under "accidents you
walk away from"; conversational item
to be dredged up for the winter months
when Miss Adams talks of her trip
to friends.

(a pause)

But from this moment on Nan Adams's
companion on a trip to California
will be terror; her route - fear...
her destination...quite unknown.

6. MED. CLOSE SHOT - ADAMS

6.

As she starts to start the car, pushes the starter button.
The engine catches. She looks to her left to see if cars
are coming.

7. LONG SHOT - ADAMS' P.O.V. 7.
Along the side of the road. A man stands there staring at her, perhaps fifty yards away. He's a thin, scrawny, nondescript looking guy who stands there with his thumb out, pointing West. There's nothing innately menacing about him. Rather, he's a drab, totally undistinctive colorless person. But yet, there is something...
8. MED CLOSE SHOT - ADAMS 8.
As she turns away from him abruptly, guns the engine.
9. MED LONG SHOT - THE CAR 9.
As it pulls away, leaving the man behind it.
- 9A. LONG SHOT - LOOKING DOWN THE ROAD 9A.
Over the man's shoulder toward the disappearing car.

DISSOLVE TO:

OPENING BILLBOARD
FIRST COMMERCIAL