

E.T. - THE EXTRA-TERRESTRIAL (1982)

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My thesis about *E. T. – the Extra-Terrestrial* is obvious and simple. In the left column below, I have excerpted quotations from an *E.T.* shooting script (the revision copy dated September 8, 1981). In the right column are selections from the Bible, both Old and New Testament, and a few other sources.

I realize there is no one-to-one relation between the shooting script and the finished movie – there are scenes in the film not in the script and some scenes called for in the script are not in the finished film (the script, for instance, calls for M&M candy while the finished film is renown for its use of Reese's Pieces). Yet the printed shooting script is a stable and convenient base from which to begin analysis. My own comments and interpolations are enclosed in square brackets.

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| <u>E.T. 16</u> The CREATURE sinks to his haunches and reaches out to take one thing – a sapling – a miniature REDWOOD, a perfect bonsai, growing at the feet of its elders. | <u>Isaiah 11:1-7</u> The a shoot will spring from the stem of Jesse, And a branch from his roots will bear fruit. And the Spirit of the Lord will rest on Him, The spirit of wisdom and under standing, The spirit of counsel and strength, The spirit of knowledge and the fear of the Lord. |
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| | <p><u>Rev. 22:16</u></p> <p>"I, Jesus, have sent My angel to testify to you these things for the churches. I am the root and the offspring of David, the bright morning star."</p> |
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| <p><u>E.T. 21</u></p> <p>. . .we hear the SOUND of a MOTOR and with no further warning, harsh, blinding white lights streak around the corner. The CREATURE throws him self to the ground, sliding down the embankment on the wrong side of the fire road. [One must wonder how Keys and his companions came to of E.T.'s whereabouts in order to search for him. This happens, of course, before the film begins. We can, however, postulate how they detected him: We know how he took off – marked by a streak light across the sky. Perhaps Keys and the other "wise" scientists in the government's employ followed a similar light moving across</p> | <p><u>Matt. 2:7-8</u></p> <p>Then Herod secretly called the magi, and ascertained from them the time the star appeared.</p> <p>And he sent them to Bethlehem, and said, "Go and make careful search for the Child; and when you have found Him, report to me, that I too may come and worship Him."</p> <p><u>Acts 1:11</u></p> <p>" . . . This Jesus, who has been taken up from you into heaven, will come in just the same way as you have watched Him go into heaven."</p> |
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| the sky on his arrival.] | |
| <u>E.T. 23</u> The approaching car pulls to a stop. A tire crushes the small redwood under muddy rubber. | <u>Isaiah 66:22</u> For as the lifetime of a tree, so shall be the days of My people, And My chosen ones shall wear out the work of their hands. They shall not labor in vain. |



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| <u>E.T. 24</u> The car door opens and a man steps out. Seen only from the waist down are: dark pants, heavy boots and a huge ring of KEYS hanging from his belt. The KEYS make a tremendous racket, displacing all other sounds of the night. | <u>Matt. 16:18-19</u> "And I also say to you that you are Peter, and upon this rock I will build My church; and the gates of Hades shall not overpower it. I will give you the keys of the kingdom of heaven; and whatever you shall bind on earth shall be bound in heaven, and what ever you shall loose on earth shall be loosed in heaven." |
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| <p><u>E.T. 34</u></p> <p>The CREATURE stands on the deserted landing site. The grass is flattened where the ship once stood. THE CREATURE reaches his arm into the sky and cries out – a SOUND of desperation, disbelief and fear. The SOUND of KEYS RISES.</p> | <p><u>Mark 15:33-34</u></p> <p>And when the sixth hour had come, darkness fell over the whole land until the ninth hour. And at the ninth hour Jesus cried out with a loud voice, "Eloi, Eloi, Lama sabachthani?" which is translated, "MY GOD, MY GOD, WHY HAST THOU FORSAKEN ME?"</p> |
| <p><u>E.T. 35</u></p> <p>The CREATURE dashes back into the forest. His RED LIGHT fades out. We see only a dim shadow now. [E.T. flees through the underbrush fearing discovery and capture by the government's scientists who later (<u>E.T.</u> 285) are described as "the 'best and the brightest': scientists and doctors galore -- medical doctors, psychiatrists, biologists, radiologists, cardiologists, even a para-psychologist."]</p> | <p><u>Matt. 2:13</u></p> <p>" . . . Flee to Egypt, and remain there until I tell you; for Herod is going to search for the Child to destroy Him." And he arose and took the Child and His mother by night, and departed for Egypt.</p> |
| <p><u>E.T. 38</u></p> <p>ANGLE WIDENS: OTHER BOYS. They are: MICHAEL – ELLIOTT's older brother . . .</p> | <p><u>Delaney, p. 408</u></p> <p>Michael, one of the three angels, with Gabriel and Raphael, venerated by the Church, appears twice in the New Testament (Jude v.9,</p> |

[see E.T. 317]; and Rev. 12:7-9. [Jude was Jesus' brother.]



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| <p><u>E.T. 38</u></p> <p>GREG is leaning back in his chair, the telephone planted against his ear. GREG, "What am I asking for again? "MICHAEL, "Papa Oom Mow Mow." [the refrain from <i>Surfer Bird</i>, by the Trashmen.] GREG, "Do I have to?" MICHAEL, "She's my mother, man, I'm supposed to tell her she can't have a request?"</p> | <p><u>John 1:32</u></p> <p>And John bore witness saying, "I have beheld the Spirit descending as a dove out of heaven, and He remained upon Him."</p> |
| <p><u>E.T. 40</u></p> <p>INT. ELLIOTT'S ROOM –NIGHT. MARY is finishing making ELLIOTT's top bunk bed when he enters the room. ELLIOTT, "Yeah, Mom?" MARY turns to him. She is divorced, late-thirties, and the only mother who will allow all-night D&D games. Her wet hair is wrapped in a towel, and she is wearing a silk kimono.</p> | <p><u>Matt. 1:16</u></p> <p>And to Jacob was born Joseph the husband of Mary, by whom was born Jesus, who is called Christ.</p> |
| <p><u>E.T. 40</u></p> | <p><u>Luke 1:30-31</u></p> |

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| BOYS (O.C.), “Mary! Your song is on [the air]!” ELLIOTT, (changing the subject) “Your song, Mom, come on.” | And the angel said to her, “Do not be afraid, Mary; for you have found favor with God. “And behold, you will conceive in your womb, and bear a son, and you shall name him Jesus.” <u>Ferguson, p. 43</u> “The presence of God the Holy Ghost [at the Annunciation] is symbolized by the dove.” |
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| <u>E.T. 45</u> ELLIOTT continues calling his dog until he reaches ... a lattice tool shed. We HEAR what sounds like a sharp inhalation and SEE what looks like a sucking-in of mist through the tool shed door. | <u>Luke 2:7</u> And she gave birth to her first-born son; and she wrapped Him in cloths, and laid Him in a manger, because there was no room for them in the inn. |
| <u>E.T. 45</u> ELLIOTT tiptoes closer to the shed. He stops to pull an orange from a tree. | <u>Ferguson, p. 18</u> The orange tree is regarded as a symbol of purity, chastity, and generosity. Thus, it is occasionally depicted in paintings of the Virgin Mary. |



E.T. 45

The SOUND of music, “PAPAOMM MOW MOW” can be heard from the house. ELLIOTT ... steps up to the tool shed door. He tosses the orange in. Wait a beat, then the orange comes hurtling back at him. ELLIOTT screams ...

Matt. 2:11

And they came into the house and saw the Child with Mary His mother; and they fell down and worshipped Him; and opening their treasures they presented to Him gifts of gold and frankincense and myrrh.



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| <p><u>E.T. 66</u> MARY, “If you see it again, whatever it is, don’t go near it. Call me and we’ll have someone come take it away.” GERTIE, “Like the dog catcher?” MARY, “Exactly.” ELLIOTT, “But they’ll give it a lobotomy, or do experiments on it or something.”</p> | <p><u>Matt. 2:16</u> Then when Herod saw that he had been tricked by the magi, he became very enraged, and sent and slew all the male children who were in Bethlehem and in all its environs ...</p> |
| <p><u>E.T. 72</u> E.T.'s eyes widen. ELLIOTT pulls off his jacket, slowly and carefully. E.T. watches him. ELLIOTT stands, E.T. backs away. ELLIOTT sort of throws his jacket onto E.T.'s shoulders. E.T. shrinks from it in fear, but the jacket manages to cling to E.T.'s shoulders. E.T. calms and pulls the down jacket around him.</p> | <p><u>Luke 2:7</u> And she gave birth to her first-born son; and she wrapped Him in cloths, and laid Him in a manger, because there was no room for them in the inn.</p> |



E.T. 72-76

Now there is silence, and no one moves. Slowly, E.T. holds out his hand. ELLIOTT now has reason to fear. E.T. opens his hand. A red M&M is in his hand. ELLIOTT smiles. Astonished. ELLIOTT nervously tosses a handful of M&Ms into his mouth and chews noisily. CLOSE: ON E.T. He looks down at his handful of M&Ms, looks at ELLIOTT, then puts the handful of candy in his mouth and chews.

Luke 22:17-19

And when He had taken a cup and given thanks, He said, "take this and share it among yourselves; for I say to you, I will not drink of the fruit of the vine from now on until the kingdom of God comes." And when He had taken some bread and given thanks, He broke it, and gave it to them, saying, "this is My body which is given for you; do this in remembrance of Me."

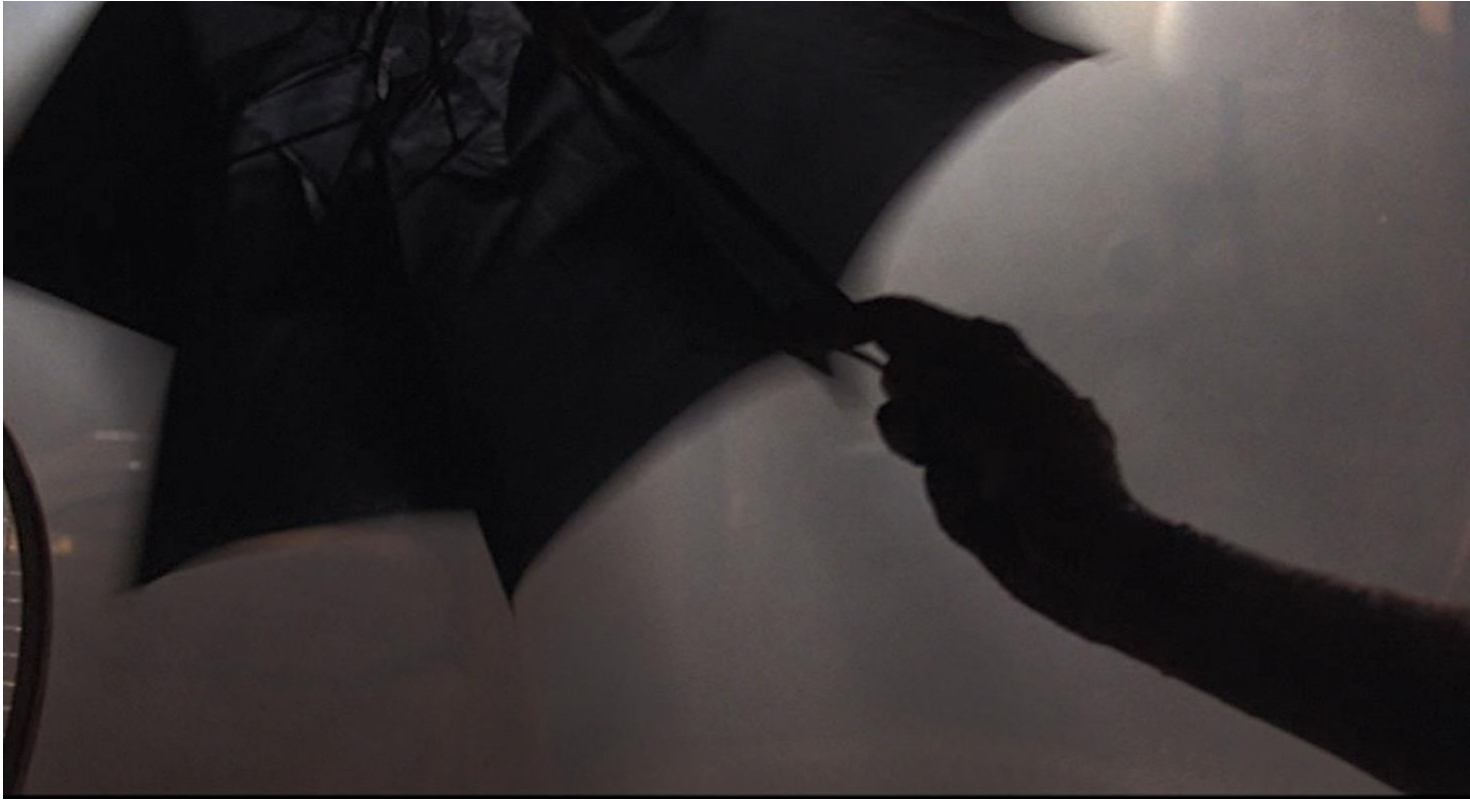


E.T. 91

Silence. ELLIOTT leads E.T. over to his desk. ELLIOTT picks up a lego building block] and holds it for E.T. to see.

John 2:18-19

The Jews therefore answered and said to Him, "What sign do You show to us, seeing that You do these things?" Jesus answered and said to them, "Destroy this temple, and in three days I will raise it up."



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| <p><u>E.T. 94</u> At the moment of E.T.'s fear of the umbrella, we cut to ELLIOTT, standing at the refrigerator. ELLIOTT shrieks and drops a bottle of grape juice, splattering glass and purple liquid across the kitchen floor.</p> | <p><u>John 2:1-11</u> And on the third day there was a wedding in Cana of Galilee, and the mother of Jesus was there; and Jesus also was invited, and His disciples, to the wedding. And when the wine gave out, the mother of Jesus said to Him, "They have no wine." . . . Jesus said to them, "Fill the waterpots with water." And they filled them up to the brim. And He said to them, "Draw some out now, and take it to the headwaiter." And they took it to him. And when the headwaiter tasted the water which had become wine . . .</p> |
| <p><u>E.T. 96-98</u> ELLIOTT, "Look at this, this is great." ELLIOTT turns on the tub. He motions for E.T. to get in. ELLIOTT, "Goon. It won't kill you." ELLIOTT helps E.T. into the tub and hands him his sandwich . . . We can see into the bathroom. As ELLIOTT lies back on the bed, we see E.T. sink down behind the rim of the bathtub. We HEAR a deep inhalation. WE can see ELLIOTT from the bathroom. We can also see E.T. floating, his entire body and head and the sandwich under water.</p> | <p><u>Mark 1:9-10</u> And it came about in those days that Jesus came from Nazareth in Galilee, and was baptized by John in the Jordan. And immediately coming up out of the water, He saw the heavens opening, and the Spirit like a dove descending upon Him.</p> |



E.T. 108

INT. ELLIOTT'S ROOM - DAY. MICHAEL opens the door. ELLIOTT stands in the center of his debris strewn room. MICHAEL makes himself at home. ELLIOTT remains stiff and motionless . . . ELLIOTT, "I've got something really important to tell you . . . Remember the goblin?" MICHAEL, "You're so lame, Elliott." ELLIOTT, "He came back." MICHAEL, "Bull." ELLIOTT, "One thing, I have absolute power. Say it." . . . ELLIOTT and E.T. step out of the closet. ELLIOTT puts his arm over E.T.'s shoulder and nods to the creature reassuringly. He looks at his brother again. ELLIOTT, "Swear it, one more time, I have . . ." MICHAEL, "You have absolute power, all right already." The door suddenly flies open. GERTIE comes running in. She sees E.T. and lets out a terrified scream. MICHAEL opens his eyes, sees E.T. and screams.

John 1:35-39

Again the next day John [the Baptist] was standing, with two of his disciples, and he looked upon Jesus as He walked, and said, "Behold, the Lamb of God!" And the two disciples heard him speak, and they followed Jesus . . . They came therefore and saw where He was staying; and they stayed with Him that day, for it was about the tenth hour.

Matthew 18:13

"Truly I tell you, unless you become like children you will never enter the kingdom of heaven."



E.T. 121-129

E.T. is on his feet. He tries to push the children into the closet. They immediately oblige him; curious and confused. GERTIE is still holding the GERANIUM. . . . The CAMERA moves into the closet, past the barricades of storage boxes and stuff E.T. looks up, and his attention is drawn to the GERANIUM, now placed under the closet window. E.T. stares at the flower. REVERSE: THE FLOWER. Before our eyes, the flower turns on its stem. As it faces E.T., it straightens. In a burst of life, its tight buds begin to open, suddenly blooming, bursting forth in brilliant red flowers.

Matt. 12:9-13

And departing from there, He went into their synagogue. And behold, there was a man with a withered hand. . . . Then He said to the man, "Stretch out your hand!" And he stretched it out, and it was age restored to normal, like animals. . . . other.



E.T. 151

INT. CLASSROOM – DAY. ELLIOTT suddenly sits up very straight. He has the same, clear “thought” look that E.T. had. ELLIOTT, “Save him.” The PRETTY GIRL next to ELLIOTT stares at him. ELLIOTT looks down at his frog, now breathing its last. In an instant, ELLIOTT pulls the top from the jar, reaches in and lifts out the frog. The children around ELLIOTT are shocked. ELLIOTT goes to the next jar and frees that frog, then the next and the next. The classroom is in turmoil. Frogs are leaping for freedom. TEACHER (O.C.), “Stop that.” ELLIOTT, “Run for your lives! Back to the river, back to the forest!”

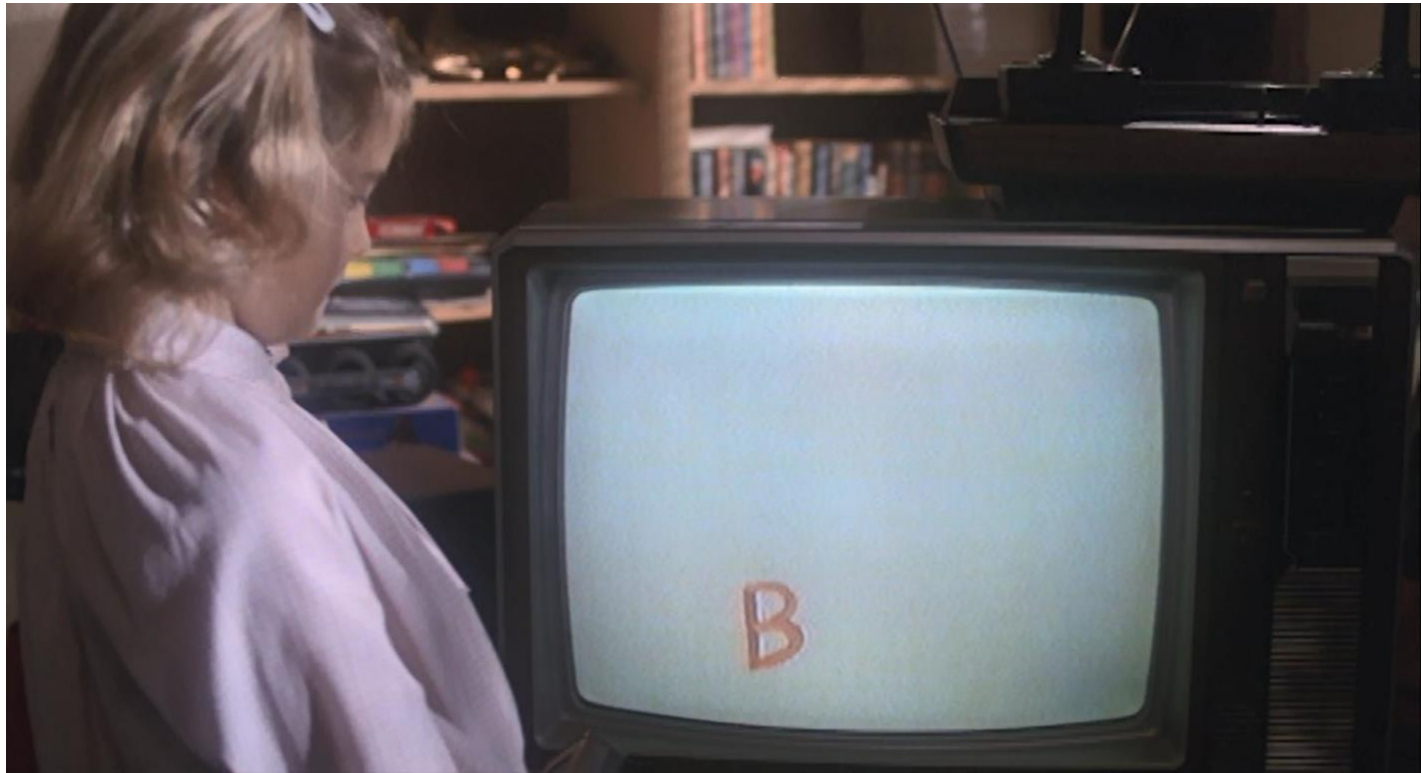
Ferguson, p. 6

“Because of his continuous croaking and the fact that a rain of frogs was one of the plagues of Egypt, the frog has been given a devilish significance.”

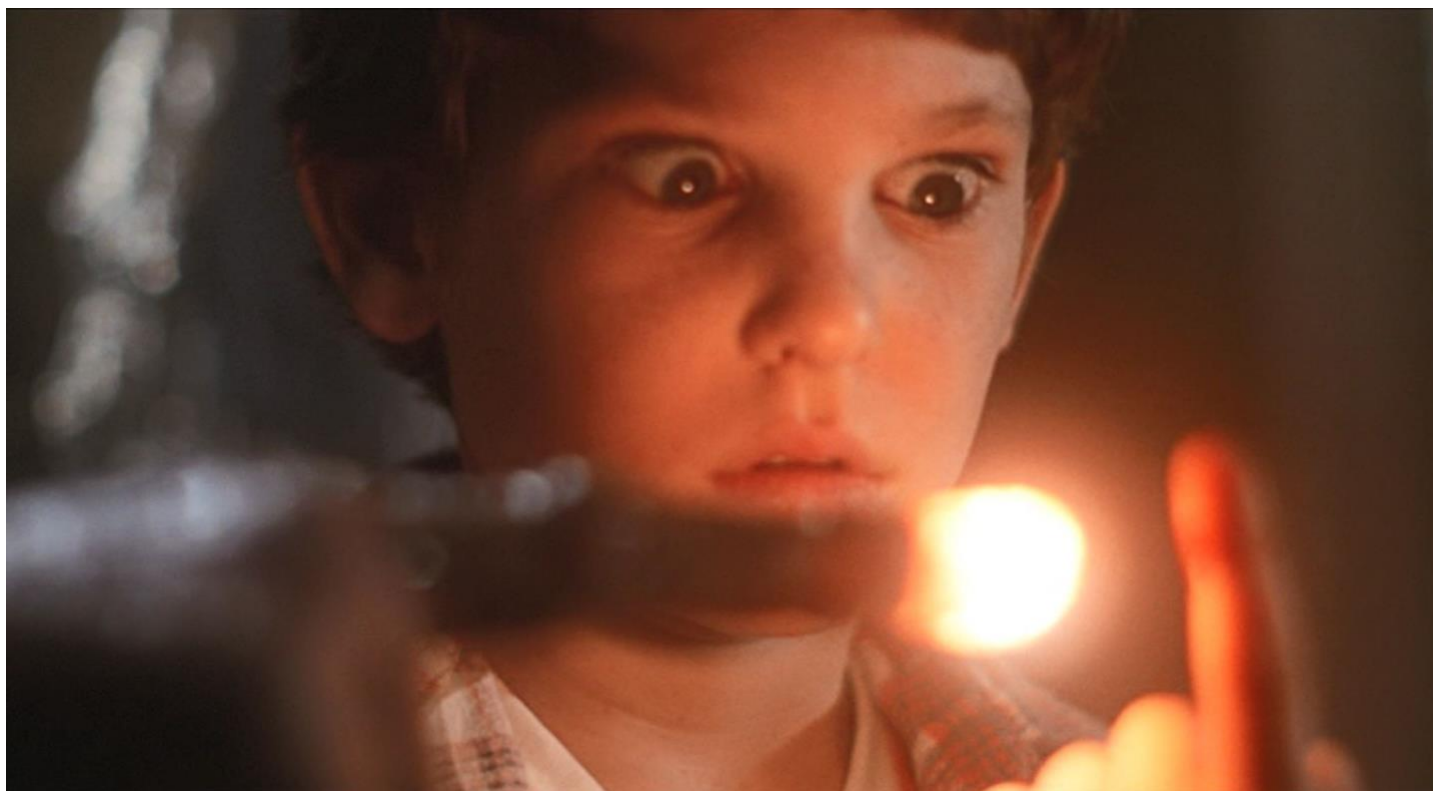
Mark 5:2-13

And when He had come out of the boat, immediately a man from the tombs with an unclean spirit met Him, and he had his dwelling among the tombs. ... And seeing Jesus from the distance, he ran up and bowed down before Him; and crying out with a loud voice, he said, “What do I have to do with You, Jesus, Son of the Most High God? I implore You by God, do not torment me!” For He had been saying to him, “Come out of the man, you unclean spirit!” And He was asking him, “What is your name?” And he said to Him, “My name is Legion; for we are many.” And he began to entreat Him earnestly not to send them out of the country. Now there was a

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| | big herd of swine feeding there on the mountain. And the demons entreated Him, saying, “Send us into the swine so that we may enter them.” And He gave them permission. And coming out, the unclean spirits entered the swine; and the herd rushed down the steep bank into the sea, about two thousand of them; and they were drowned in the sea. ...” |
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| <p><u>E.T.- 172</u> INT. PLAYROOM – DAY. E.T. looks at GERTIE. HEAR the letter “B” (for many things) begin repeated on television. GERTIE, “B.” E.T., “B.” [E.T. speaks for the first time.] GERTIE, “You said B. Good!” E.T., “Good.”</p> | <p><u>Luke 2:40</u> And the Child continued to grow and become strong, increasing in wisdom; and the grace of God was upon Him.</p> |
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| <p><u>E.T. 188</u> The boy begins to unload the cardboard box. He pulls out screw drivers, nails, the "Fuzz-Buster" and the soldering iron. When he pulls out a ragged-toothed saw blade, he scrapes a mean cut on his finger. ELLIOTT (whispers), "Ouch." The boy blows on his wounded hand . . . E.T. raises his forefinger, and it slowly takes on a brilliant pink glow . . . E.T. touches ELLIOTT's wound with his glowing finger. Gently he wipes the finger across ELLIOTT's hand. E.T. pulls his hand away, and the light goes out. ELLIOTT looks down at his hand. The wound is healed.</p> | <p><u>Matt. 8:14-15</u> And when Jesus had come to Peter's home, He saw his mother-in-law lying sick in bed with fever. And He touched her hand, and the fever left her; and she arose, and waited on Him.</p> |
| <p><u>E.T. 197A-199A</u> E.T. turns his head to look at the television set in the living room. The television set is broadcasting the six o'clock news. INSERT: A NEWSCLIP ON T.V.: An auto accident. A WOUNDED MAN is being loaded onto a stretcher. A NEWSMAN sticks a microphone in his face. BACK TO E.T.: A white light becomes visible under E.T.'s ghost sheet. E.T. raises his finger. It is glowing. E.T. strokes his finger through the air, not far from the</p> | <p><u>Luke 5:16-26</u> And behold, some men were carrying on a bed a man who was paralyzed; and they were trying to bring him in, and to set him down in front of Him. And not finding any way to bring him in because of the crowd, they went up on the roof and let him down through the tiles with his stretcher, right in the center, in front of Jesus. . . . He said to the paralytic – "I say to you, rise, and take</p> |

television screen. INSERT: THE TELEVISION. The MAN on the stretcher suddenly sits up. He feels his bones, nothing is broken. He shouts. WOUNDED MAN, "Holy shit!" INSERT: TELEVISION. The WOUNDED MAN is on his feet, dancing, screaming, grabbing the microphone and yelling. WOUNDED MAN, "I'm fine, look at this arm. I don't know how . . ." The Man drops to his knees.

up your stretcher and go home." And at once he rose up before them, and took up what he had been lying on, and went home, glorifying God. And they were all seized with astonishment and began glorifying God; and they were filled with fear, saying, "We have seen remarkable things today."



E.T. 199C

MARY hushes MICHAEL. Then MARY bends to E.T. and kisses him on the nose [thinking that it is GERTIE inside the Halloween costume] as ELLIOTT speaks.

Mark 14:44

Now he who was betraying Him had given them a signal, saying, "Whomever I shall kiss, He is the one; seize Him, and lead Him away under guard." [Later in the film, it is Mary that turns E.T. over to Keys and his men.]



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| <p><u>E.T. 221-223</u> EXT. THE EDGE OF THE FOREST - NIGHT. E.T. ties the string to a tree limb. The wind blows. The tree limb moves. The string pulls taut. ELLIOTT stands beside the COMMUNICATOR. He watches it come to life . . . CLOSE: on E.T.'s hands as they slide a wire into the vein of a leaf. E.T. digs a wire into the trunk of a massive redwood tree. He divides a wire between the thin branches of a pine tree. E.T. taps the power of the forest.</p> | <p><u>Isaiah 55:11-12</u> So shall My word be which goes forth from My mouth; it shall not return to Me empty, without accomplishing what I desire, and without succeeding in the matter for which I sent it. For you will go out with joy, and be led forth with peace; the mountains and the hills will break forth into shouts of joy before you, and all the trees of the field will clap their hands.</p> |
| <p><u>E.T. 223SX-223TX</u> INT. CLOSET - NIGHT. Elliott has a "booby-trap" set up just inside the closet door, a large bell. As the door is pushed open, the bell falls, ringing gently. CLOSE: THE BELL. Falling in SLOW MOTION. A large, man's hand reaches out and grabs the bell before it hits the floor. HEAR KEYS.</p> | <p><u>Ferguson, p. 62</u> "St. Anthony Abbot (4th cent.) [In paintings,] he bears a crutch, significant of his great age, and carries a bell, either in his hand or suspended from his crutch. The significance of this attribute is explained in different ways. The most common belief that is symbolized is the ability of the saint to exorcise demons and evil spirits."</p> |
| <p><u>E.T. 223W</u> MARY peers through the windshield and sees</p> | <p><u>Ferguson, p. 5</u> "The egg is the symbol of hope and</p> |

MICHAEL and GERTIE. Just as she spots them, an egg hits her windshield and obstructs her view. She brakes.

resurrection.."



E.T. 227-230A

EXT. LAND SITE - NIGHT. E.T. sits next to his machine. He stares at the sky. ELLIOTT whispers, "We have to go now. We're so late already." E.T. stares up at the sky. ELLIOTT, "We have to get home, E.T." E.T. drops his head to his chest. ELLIOTT, "You have to give them some time." E.T. looks up at ELLIOTT. The spaceman is crying. E.T. puts his hand on his chest and whispers. E.T., "Ouch." CLOSE ON ELLIOTT: He, too, is in tears. ELLIOTT, "You could be happy here. I'd take care of you. I wouldn't let anybody hurt you." WIDER: E.T. looks up at the sky. He refuses to budge. ELLIOTT sits down beside him. Together they stare at the sky. EXT. LANDING SITE - NIGHT. THE VIEW lowers back down to the landing site and we see that ELLIOTT is asleep on the ground.

Mark 14:32-37

And they came to a place named Gethsemane; and He said to His disciple, "Sit here until I have prayed. And He took with Him Peter and James and John, and began to be very distressed and troubled. And He said to them, "My soul is deeply grieved to the point of death; remain here and keep watch." And He went a little beyond them, and fell to the ground, and began to pray that if it were possible, the hour might pass Him by. And He was Saying, "Abba! Father! All things are possible for Thee; remove this cup from Me; yet not what I will, but what Thou wilt." And He came and found them sleeping, and said to Peter, "Simon, are you asleep? Could you not keep watch for on

E.T. is still awake. He rises and walks to the COMMUNICATOR. He bends to the COMMUNICATOR and fiddles with it.

hour?"



E.T. 248

POLICEMAN (O.C.), "Is this our missing person?" MARY, "Yes! Yes! Oh, thank you. He's back." ELLIOTT whispers to MICHAEL. ELLIOTT, "Is he here?" MICHAEL shakes his head "NO." ELLIOTT collapses, his head falls onto Mary's shoulder. His eyes flutter closed.

John 13:23-26

There was reclining on Jesus' breast one of His disciples, whom Jesus loved. Simon Peter therefore gestured to him, and said to him, "Tell us who it is of whom He is speaking." He, leaning back thus on Jesus' breast, said to Him, "Lord, who is it?" Jesus therefore answered, "That is the one for whom I shall dip the morsel and gave it to him." So when He had dipped the morsel, He took and give it to Judas, the son of Simon Iscariot.



E.T. 268-271

MARY, "Michael, what is it?" MICHAEL, "Come with me." INT. MARY'S BATHROOM. The shower is running, but the curtain is closed. MARY follows MICHAEL into the bathroom. MICHAEL, "Mom, remember that goblin?" MARY, "Michael, what are you talking about?" MICHAEL, "Just swear, the most excellent promise you can make." MARY, "Michael!" MICHAEL takes a deep breath and pulls back the shower curtain. REVEAL: ELLIOTT and E.T. are sitting on the floor of the shower stall. E.T. has his head resting on ELLIOTT's shoulder. ELLIOTT looks up at MARY. ELLIOTT, "We're sick. We're dying." MARY sinks down onto the tub. Then she stands and turns off the shower water. She sinks again. She rises, and in a very calm, orderly manner, pulls ELLIOTT from the shower, . . .

John 13:3-11

Jesus, knowing that the Father had given all things into His hands, and that He had come forth from God, and was going back to God, rose from supper, and laid aside His garments; and taking a towel, girded Himself about. Then He poured water into the basin, and began to wash the disciples' feet, and to wipe them with the towel with which He was girded. And so He came to Simon Peter. He said to Him, "Lord, do You wash my feet?" Jesus answered and said to him, "What I do you do not realize now; but you shall understand hereafter." Peter said to Him, "Never shall You wash my feet!" Jesus answered him, "If I do not wash you, you have no part with Me."



E.T. 288

INT. PLAYROOM - We see for the first time the nucleus of attention of this cluster - a portable "clean-room," . . . Doctors encircle the room. Five of them have their arms inserted into the room via rubber gloves. They are touching, testing and examining the room's two occupants, Elliott and E.T. . . . Tests are being conducted on [them] with stethoscopes, tongue depressors, and examination of bones and muscle, eye examination . . . The DOCTOR punctures E.T.'s skin again and again, searching for a vein. E.T. turns his head and looks at ELLIOTT. ELLIOTT cries out in pain.

John 19:1-3

Then Pilate therefore took Jesus, and scourged Him. And the soldiers wove a crown of thorns and put it on His head, and arrayed Him in a purple robe; and they began to come up to Him, and say, "Hail, King of the Jews!" and to give Him blows in the face.



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| <p><u>E.T. 288-293</u> DOCTOR #2, "I want a buckle (sic) smear." HANDS reach in a take a sample from E.T.'s inside cheek. ELLIOTT cries out . . . E.T.'s eyes are mere slits now. His mouth is open, and his chest is heaving, sporadically . . . ELLIOTT, "He wants to go home." E.T., "Home." . . . Both appear to be unconscious now. DOCTORS look at KEYS. DOCTOR #2, "Call in the mother." . . . ELLIOTT is on his knees, pulling on E.T.'s arm. E.T. is motionless. A DOCTOR opens E.T.'s eyelid. The eye has rolled up, white . . . MARY cannot wait any longer. She breaks into the "clean-room." The DOCTORS try to stop her, but she pulls apart the plastic curtain . . . There is a somber silence, broken only by the buzz of machines and the sound of children weeping. Someone turns the machines off. Now all we hear are tears. MARY rocks ELLIOTT in her arms. KEYS pulls off his helmet . . . One doctor pulls off his mask and kicks the wall . . . GERTIE, "Is he dead, Mama?" MARY, "Yes, honey."</p> | <p><u>John 19:29-30</u> A jar full of sour wine was standing there; so they put a sponge full of the sour wine upon a branch of hyssop, and brought it up to His mouth. When Jesus therefore had received the sour wine, He said, "It is finished!" And He bowed His head, and gave up His spirit.</p> |
| <p><u>Mark 15:38-40</u></p> | <p><u>Luke 23:48</u></p> |

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| <p>And the veil of the temple was torn in two from top to bottom. And when the centurion, who was standing right in front of Him, saw the way He breathed His last, he said, "Truly this man is the Son of God!" And there were also some women looking on from a distance, among whom were Mary Magdalene, and Mary the mother of James the Less and Joses, and Salome.</p> | <p>And all the multitudes who came together for the spectacle, when they observed what had happened, began to return, beating their breasts.</p> |
| <p><u>E.T. 297-299</u> INT. CLEAN-ROOM - DAY. E.T. lies in state packed in a zip-up bag, covered with dry ice. The ice is steaming, and the steam clouds the plastic walls of the "clean-room." INT. PLAYROOM - DAY. The DOCTORS are consulting; there is a general air of confusion. ELLIOTT stands just outside the clean-room, staring at the remains of E.T. INT. CLEAN-ROOM - DAY. A man carrying a lead box, a small coffin, walks past ELLIOTT. A second man helps the first lift E.T. into the box.</p> | <p><u>Matt. 27:59-60</u> And Joseph took the body and wrapped it in a clean linen cloth, and laid it in his own new tomb, which he had hewn out in the rock; and he rolled a large stone against the entrance of the tomb and went away.</p> |



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| <p><u>E.T. 304-7</u> CLOSE ON E.T. Silent and motionless. BACK</p> | <p><u>John 20:11-17</u> But Mary was standing outside the tomb</p> |
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TO ELLIOTT: A tear from ELLIOTT drops onto E.T.'s face . . . We have begun to note, as ELLIOTT speaks to E.T., that the steam rising from the dry ice has become pinkish, tinted with color . . . ELLIOTT notices it now. He scrapes away a little more dry ice, and E.T.'s chest is revealed. The heart-light is on. It is growing stronger . . . ELLIOTT looks at E.T.'s face. Slower, E.T. opens his eyes. He sees only ELLIOTT. ELLIOTT bursts into tears . . . E.T., "E.T. phone home."

weeping; and so, as she wept, she stooped and looked into the tomb; . . . she turned around, and beheld Jesus standing there, and did not know that it was Jesus . . . Jesus said to her, "Mary!" She turn and said to Him in Hebrew, "Rabboni!" (which means, Teacher). Jesus said to her, "Stop clinging to Me, for I have not yet ascended to the Father . . ."





E.T. 307-311

ELLIOTT takes off his flannel shirt. He is now stripped to his long-john underwear. REVERSE: KEYS and MARY. They watch ELLIOTT removes his shirt. BACK TO ELLIOTT: He lays his shirt across E.T.'s chest, blocking out the glow from E.T.'s heart-light. REVERSE: MARY winces and smiles at this lovely, childish gesture. She looks over at KEYS. KEYS nods. BACK TO ELLIOTT: ELLIOTT, "E.T. stay."

Mark 15:46

And Joseph bought a linen cloth, took Him down, wrapped Him in the linen cloth and laid Him in a tomb which had been hewn out in the rock; and he rolled a stone against the entrance of the tomb.

E.T. 313

INT. KITCHEN - DAY. MICHAEL is leaning against the refrigerator, sad and alone. ELLIOTT goes to his brother and throws his arms around him. MICHAEL returns the embrace, and the two are locked in what looks like a private moment of grief. But we SEE that ELLIOTT is whispering in MICHAEL's ear. By his posture, the movement of his arms, the tightness of his grasp, we can read from Michael's body that he has just heard that E.T. lives. The brothers' embrace turns from grief to joy. MICHAEL whispers into ELLIOTT's ear. ELLIOTT nods.

Luke 24:33-35

And they arose that very hour and returned to Jerusalem, and found gathered to get her the eleven and those who were with them, saying, "The Lord has really risen, and has appeared to Simon." And they began to relate their experiences on the road and how He was recognized by them in the breaking of the bread.



E.T. 317-321

Two men in blue jumpsuits lift the box containing E.T. [into the van] and enter the tube with it . . . MAN, "Who are you?" MICHAEL, "I'm driving." MICHAEL slams and locks the door . . . The VAN pulls away from the front of the house. As it zigzags down the driveway, it rips the air tube away from the front door . . . The VAN skids to the bottom of the driveway, pulling twenty feet of air hose behind it like the flailing tail of a dragon.

Jude 9-10

But Michael the archangel, when he disputed with the devil and argued about the body of Moses did not dare pronounce against him a railing judgment, but said, "The Lord rebuke you." But these men revile the things which they do not understand; and the things which they know by instinct, like unreasoning animals, by these things they are destroyed.

Ferguson p. 4

"The dragon, or serpent, was selected by the painters of the Renaissance to symbolize the Devil."



E.T. 346

MICHAEL, STEVE, TYLER and GREG are speeding along on their bicycles. They flank ELLIOTT's bike. E.T. sits in the front basket.

Cor. 15:3-5

buried, and that He was raised on the third day according to the Scriptures, and that He appeared to Cephas, then the twelve.



E.T. 354-357

EXT. TALL GRASS - DUSK. The bicycles land in the tall grass. The other boys stop there, but ELLIOTT makes an incredible jump onto the Landing Site. ELLIOTT's bicycle spills its occupants onto the soft dirt. ELLIOTT reaches out to the COMMUNICATOR. His hand is instantly caught in a beam of lavender light. MARY, GERTIE, KEYS and HARVEY have reached the tall grass. GERTIE (carrying the GERANIUM) runs through the grass and struggles up the rocky incline. E.T. steps into the beam of lavender light. He looks up and whispers. E.T., "Yes. Ready."

Matt. 28:16-20

But the eleven disciples proceeded to Galilee, to the mountain which Jesus had design. And when they saw Him, they worshipped Him; but some were doubtful. And Jesus came up and spoke to them, saying, "All authority has been given to Me in heaven and on earth. Go therefore and make disciples of all the nations, baptizing them in the name of the Father and the Son and the Holy Spirit, teaching them to observe all that I commanded you."



E.T. 359X-362

EXT. TALL GRASS - DUSK. The D&D boys, MARY, KEYS and HARVEY approach the Landing Site. KEYS holds himself and the others back . . . E.T. pats GERTIE gently. E.T., "Be good." E.T. looks at MICHAEL. MICHAEL takes his hand. E.T., "Thank you." E.T. turns to ELLIOTT. E.T., "Come?" ELLIOTT looks up at the beautiful, hovering spaceship. He turns from it to look at his brother and sister, his mother, KEYS and the boys. ELLIOTT looks back at E.T. ELLIOTT, "Stay."

John 21:2-19

There were together Simon Peter, and Thomas called Didymus, and Nathanael of Cana in Galilee, and the sons of Zebedee, and two others of His disciples . . . So when they had finished breakfast, Jesus said to Simon Peter, "Simon, son of John, do you love Me more than these?" He said to Him, "Yes, Lord; You know that I love You." He said to him, "Tend My lambs." . . . And when He had spoken this, He said to him, "Follow Me!"



E.T. 362

E.T. moves his hand to ELLIOTT's head, touches his finger lightly to the boy's forehead and speaks, with perfect pronunciation. E.T., "I'll be right here."

Luke 24:50-51

And He led them out as far as Bethany, and He lifted up His hands and blessed them.

And it came about that while He was blessing them, He parted from them.

Matthew 38:20

"... lo, I am with you alway, even unto the end of the world. Amen."



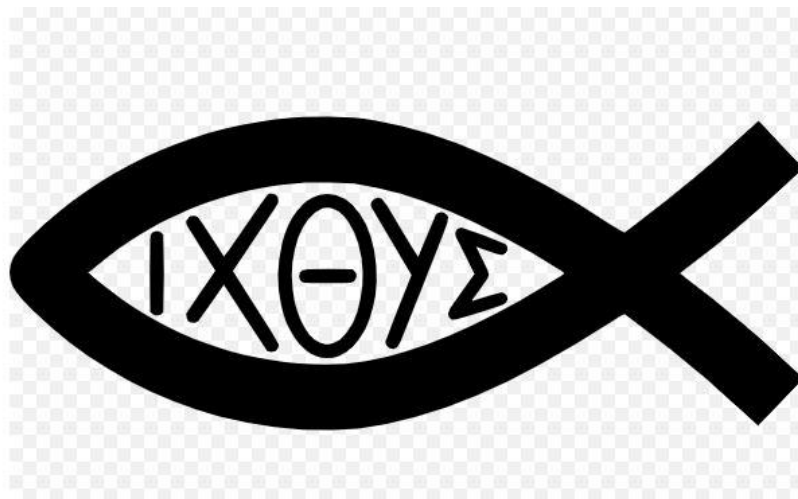
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| <p><u>E.T. 362-354</u> The door of the spaceship opens . . . Just inside the doorway is a FELLOW CREATURE . . . E.T. turns and takes a last look, then disappears into the ship . . . The spaceship lifts into the air. It moves quickly into the darkening sky. It becomes smaller and smaller until it is only a speck of white light. The first star of the evening. FADE OUT.</p> | <p><u>Acts 1:9-11</u> And after He had said these things, He was lifted up while they were looking on, and a cloud received Him out of their sight. And as they were gazing intently into the sky while He was departing, behold, two men in white clothing stood beside them; and they also said, "Men of Galilee, why do you stand looking into the sky?"</p> |
| <p><u>E.T. 365</u> FADE IN. To the sounds of children's voices and the staccato beat of rock and roll. INT. ELLIOTT'S NIGHT. Dominoes are spread across the floor and tiny, painted pewter figures are in formation, marching through the domino maze. STEVE, "Okay. You've reached the dungeon. It's dark and dismal." TYLER, "Finally, we get to the dungeon." STEVE, " There's a hallway in front of you." MICHAEL, "We go down it."</p> | <p><u>Luke 24:52-53</u> And they returned to Jerusalem with great joy, and were continually in the temple ROOM - praising God.</p> |

A few more observations: The movie starts off with a shot of the night sky and the stars, the Heavens above. It then pans down toward the alien ship so that there is no mistaking right from

the first few seconds that we are dealing with beings not of this earth, and more then likely superior to Humans. The only thing we see of these beings is that they are interested in plants, their ship is filled with plant life and that they are collecting plant specimens. This immediately gives you the impression of peaceful beings from space. They have probably evolved beyond the matters of things like war and fighting, which the movie shows later.



When E.T. is first spotted by the humans in the woods, it is his heart light that gives him away. I am sure everyone is familiar with the image of the Roman Catholic cult of the Sacred Heart in which the heart is often portrayed as surrounded by a glowing flame, often bright red.



When one of the boys tells Elliott to get a pizza with everything on it . . . except “the little fishy things.” It is significant that he did not say “anchovies,” he specifically referred to not wanting fish, which is a well-known symbol of Christ. This clearly shows that, at the beginning of the film, these obnoxious boys are without salvation or religion. During the course of the movie, through their exposure to E.T., they “get religion.”

E.T. is discovered in a garden shed . . . close enough to a suburban manger.

Later when E.T. communicates with the mother ship in outer space, his companion, Elliott, falls asleep. This incident has a direct parallel to Mark 14: Jesus prays while his companions fall asleep.

Still later, Keys, the only semi-sympathetic scientist attending the dying E.T., says to Elliott, "He was not left here intentionally, but him being here is a miracle." Right before E.T. dies, he severs the empathetic link between him and Elliott that has, up to this point, sustained them both. This makes it possible for Elliott to live while E.T. dies. In a way, E.T. gives up his life to save Elliott in the same way that Jesus died to save the rest of us.

And like Jesus, E.T. comes back to life and arranges to meet the small group of friends, or in this case, is rescued by them. They fly magically on bikes to the special place in the forest where the aliens ship will come and rescue him. But before he goes, he has the three important messages. "Be Good," "Thank You," and then points to Elliott's head and says "I'll be right here." He will always be with us in our minds, and, if we believe the soul is anchored in the mind, then he would be there too. This is a good parallel to the Sermon on the Mount.

There is one more correspondence between *E.T.* and the Biblical story of Jesus. It cannot be listed above since it is a correspondence more of omission than inclusion. A major factor surrounding the Jesus mystery is that he was born of a virgin. (This is broadly accepted even though a much better translation of the Hebrew passage in Isaiah on which this belief is based would be "an unmarried woman.") While we know nothing of E.T.'s birth, Elliott's mother is pointedly named "Mary." The parallels are noteworthy: missing in Jesus' life was an earthly biological father (Joseph is more of what we would see today as an adoptive father). What is missing in Elliott's life is also a father figure – Mary separated from her husband. Both stories are remarkable for a missing and parallel male potency!

A correspondence between one of the most beloved science fiction characters ever put on the screen and story of Jesus should not surprise us. Not only is Jesus one of the major figures of the Western World, but look at Spielberg's filmography. It is littered with religious films and not cynical films as would fit the times, but films that portray religion as working the way it is supposed to. There is not only the obviously religious *Schindler's List* [1993], but also *Raiders of the Lost Ark* [1981] which portrays traditional Judaism working the way it is described in the Bible, and *Indiana Jones and the Temple of Doom* [1984] Hinduism, and *Indiana Jones and the Last Crusade* [1989], Christianity.

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AFTERWORD

In a chess game, despite the fact that the moves allowed to each piece are rigidly defined, play as many games as you will, no two will ever be the same. There is an aspect of film that functions in much the same way. It is most obvious in bad films.

In a typical mediocre film we have a feeling of predictability, of *deja vu*, of having been "there" before. Bits and pieces of previous films are being replayed before our eyes. These "bits and pieces" are parallel to the "rules of movement" for each piece in a chess game. Mechanically playing the game results in filmic clichés – like the black hats and the white hats in Grade-B Westerns. I'm sure that personal experience can multiply these examples considerably. However, not all films are like this.

In films of merit, the resulting "game" will be fresh, clever, and exciting while still using the same "rules of movements for the pieces."ⁱ In more interesting films, the movements have been put together in ways we have not seen before: they generate surprise and excitement. This is the difference between an exciting chess game and a boring one, between an exciting film and a boring one. There is a mystery here, for both games use the same set of rules. While it may be less obvious in films, it is still true, the same old rules are still there.

Perhaps an example is the best way to explain exactly what I mean. Let me outline for you the beginning of *Star Wars*, describing some of the "chess pieces" and their "moves":

- 1.- Luke Skywalker lives with his aunt and uncle.
- 2.- His aunt and uncle are farmers.
- 3.- Luke is dissatisfied with farm life.
- 4.- Suddenly, out of the sky, come Storm Troopers.
- 5.- The farm is destroyed.
- 6.- Luke takes a trip by air.
- 7.- Luke goes to a land inhabited by unusual creatures.
- 8.- Luke is accompanied by the follow individuals:
 - a.- C3P0, a mechanical man
 - b.- R2D2, a mechanical dog who squeaks instead of barking
 - c.- Obi Wan Kanobi, a wizard
 - d.- Chewbacca, a lion
 - e.- Han Solo, a cowardly pilot

Obviously, I have both skewed slightly and selected carefully to emphasize the correspondences between *Star Wars* and *The Wizard of Oz*. Stated this way the similarities are more obvious than they would be watching either of the films. Yet I feel my descriptions are fully accurate and true to the spirit of both films. The point is that the characters of *Star Wars* and the characters of *The Wizard of Oz* are like the pieces in the above-mentioned chess game, each restricted to a specific set of moves. Their interactions, however, are not as predictable – the

actions of *Star Wars*, both factually and symbolically, differ considerably from *The Wizard of Oz*. As in chess, from game to game the same rules remain in force, yet each game is different.

The way I have outlined them, the relations between *Star Wars* and *The Wizard of Oz* seems unduly (and perhaps artificially) linear – each character in one film more-or-less corresponds to a specific character in the other. But there is more. For instance, Luke continues his adventures until he meets the bad wizard, whom he eventually unmasks and finds to be a friendly victim of circumstances, and so on. The *Oz/Wars* relations are quite stable through the course of the film. While we are never bored with *Star Wars* – that would be a sign of obvious and disturbing clichés – we are never really surprised either. We find no really new and exciting moves in the chess game. That is why *Star Wars* strikes that wonderful balance between adventure and comfort, between the unknown and familiarity.

There are, however, more complex films, complex in the sense that the "chess pieces" and "the rules of the game" seem to escape such narrow structures and linear limitations as in the *Oz/Wars* example. In these more complex films, while we clearly sense that a known game is being played, the specifics of the "familiarities" are more difficult to pinpoint. For instance, the "rules" may be unstable. Perhaps every time we look at one of the pieces, it may have adopted the rules previously assigned another pieces, or perhaps it has been given a completely new set of rules. The whole affair now becomes slippery; nothing holds still; all is movement; we have little to hang on to (characteristically attempts to continue this type of investigation lead to frustration). Each moment the film seems to restructure itself anew. Yet it is this very fluidity that gives these films a dynamic life that cannot be accounted for in any other way: new and surprising games are afoot. These films typically use and reuse very ancient and familiar themes, but in novel and surprising ways. The point is that the symbols are fluid, vibrant, mobile, alive. It is this mobility and unpredictability of symbolic content that gives these film their depth and movement, it allows us to become immersed in them, to loose ourselves in something larger and more complex than our conscious minds. These are the films that fascinate me, and one such film is *E.T. – the Extraterrestrial*.

ⁱ These are what C. G. Jung called *archetypes*, "manifestations of a deeper layer of the unconscious where the primordial images common to humanity lie sleeping" and "inherited tendencies of the human mind to form representations of mythological motifs." C. G. Jung, *The Collected Works*, Princeton: Princeton Univ. Press, 1957-79, 7:65 and 18:228, respectively.