(2)

* The CREATURE From The BLACK LAGOON

Final Screenplay

by

HARRY ESSEX

1750-37 UNIVERSAL-INTERNATIONAL

CREATURE FROM THE BLACK LAGOON

Hysterical with fright, Julia Adams is abducted by the monsterous Gill Man in this scene from Universal-International's new suspense thriller, "Creature From the Black Lagoon." Richard Carlson and Miss Adams star in the film.

eva #1750

BLACK LAGOON

FADE IN

1 EXT. COSMIC DUST - (NEBULAE) -

revolving in outer space. (See "Life" Magazine, issue of Dec. 8, 1952, for artist's concept)... A ball of smoke intended to depict earth's formation out of gaseous materials. The background is deep blackness. First, an intense silence, then a VOICE:

VOICE
"In the beginning God created the Heaven and the earth -- "

A low rumble is heard...as though thunder growing and growing, then an EXPLOSION rocking the screen, as the nebulae bursts into pieces and flies directly into CAMERA.

On the screen remains one BALL-LIKE CHUNK in flames.

The silence is upon us again, and we hear the VOICE:

VOICE
"And the earth was without form and void -- "

CAMERA NOW MOVING TOWARD THE FLAMING BALL of fire...

DISSOLVE TO

2 EXT. THE SEA - DUSK

The fires now spent...and all we see is water...and a darkened sky.

VOICE
"And darkness was upon the face of the deep."

3 EXT. A LONELY BEACH - DAY -

as the waves smash up against rocks...the feeling, one of emptiness, of desolation...nothing on earth...

VOICE
"That was during the morning of time, when the young planet first opened its eyes."

4 EXT. ANOTHER SHOT - AT WATER'S EDGE - DAY - STOCK

A creature, combining the fish and land animal, comes out of the sea. It has paddle-like fins and long appendages, which provide land locomotion as it moves up on the beach.

VOICE
"--And Life emerged from the sea - to evolve into man..."

DISSOLVE TO

5 EXT. AIR SHOTS - ESTABLISHING AMAZON RIVER - (RKO STOCK - "AMAZON HEAD HUNTERS")

The winding river...the jungle...

NARRATION
Now, in a primitive area deep along the Amazon River, the traces of a form of life, dead for ages -- and as yet unrecorded -- have just been discovered by an earth scientist.

6 EXT. CAMP - CRANE SHOT - EMBANKMENT AND TRIBUTARY OF AMAZON-DUSK

CAMERA PANS across the vast foliage of the jungle over which we hear the cries of the jungle, and in the distance excited native voices. CAMERA PANS DOWN to pick up native running - PAN WITH him - PICK UP tent, catching CARL MAIA, the head of the geological party, running out of the tent, carrying a camera. PAN and DOLLY in with him to a group of natives around an excavation. CAMERA MOVES IN to a CLOSE SHOT of fossiled hand and forearm.

The camp site is on an inland water-way or tributary that touches the land about fifty feet away from the wall of earth housing the find. This inland water is a tributary of the Amazon River, leading off into what appears to be densely populated jungle. (It's along this tributary that the party eventually moves and comes to the Black Lagoon.) At this site is expedition equipment... shovels...sift-boxes...picks...a tent, etc.

Maia, the head of the expedition, looks up to the natives, his grimy face flushed. It is apparently a find of momentous importance to him. He is a Brazilian, about fifty, short, middle-aged. He wears a costume suitable to work in humid country. The fossilized skeleton exposed in the wall of earth could have been a part of some prehistoric animal. The claws have the shape of human fingers and bone-like connections between the fingers indicate the frame was once webbed. The details of the horrific thing clear. Whatever this hand and forearm belonged to, was large and powerful by human proportions.

JA

7
and OMITTED
8

9 MED. SHOT - MALA - LUIS - NATIVES

Maia is adjusting his camera to take a picture of the fossil.

LUIS
What that is, Doctor Maia?

MALA
(adjusting his camera)
I don't know, Luis. I've never seen anything like this before.

LUIS
Is important?

MALA
Yes, Luis... I think it is... Very important.

He takes a shot, setting off flashbulb.

10 CLOSE SHOT - NATIVES

The more primitive ones frightened by the sight of it. Somewhere off, the sharp cry of a jungle animal startles them.

11 OMITTED

12 THE EMBANKMENT OF THE TRIBUTARY - DUSK

The cry seemingly comes over the water. Reeds over-run the bank ...A mist hovers over the water, giving it an eerie quality. In a moment, out of the mist we'll make out a green, mossy hand, with webbed talons, poking out of the water and resting on the bank. This is all we see. The rest of the creature, whatever it is, is under water and may have been watching the group. It could be the live counterpart of the fossilized piece dug out by Maia... There's a sudden flare from the flash-gun, frightening the thing. The hand is quickly withdrawn, and on the bank where the taloned fingers had rested are vicious rips.

13 MED. 3-D CLOSE SHOT - FOSSIL

as Maia carefully lifts the fossil

CONTINUED

JA

13 CONTINUED

MAIA
Luis, I am going to Morajo Bay -- to the Institute -- You will wait in the camp.

LUIS
You be gone long?

MAIA
Long enough to find out what this is and get help in digging out the rest of the skeleton.

As Maia moves off into CAMERA, the talons of the fossil out, we hear the piercing scream of the unidentified jungle animal.

14 THE INLAND WATER (TRIBUTARY)

a rippling on the surface... The creature to which the green taloned hand belonged is deep below the surface. Seemingly ou of the water comes a strange music now...unearthly...unknown.. as though the sound of waves lapping up against rock.

DISSOLVE TO

15 UNDER-WATER SHOT

The CAMERA now the eyes of the creature as it rises out of the water...the lens diffused as water runs across it. We're clos to the embankment.

16 LONG SHOT - TOWARD CAMP - FROM EMBANKMENT - NIGHT

The creature has paused as the lens of the CAMERA clears... an when it does, we're looking toward the tent...a light spilling out of the entrance...then it starts toward the light...

17 MOVING SHOT - TOWARD TENT

Behind us the sound of the creature's breathing..its feet shuffling across the ground.

18 INT. TENT - SHOOTING FROM ENTRANCE TOWARD NATIVES - NIGHT

fitted with cots, stove, cooking utensils, food supplies, table etc. OVER SHOT, the sounds of the jungle...otherwise it's silent...too silent...Both Maia's men, backs to the tent opening, are occupied. Luis has taken his rifle apart and is cleaning it on the table. The other man is folding canvas neatly into sections..Luis turns casually, is attracted by a moving shadow silhouetted on the tent.

HE

19 CLOSE SHOT - LUIS

frozen...unable to utter a sound...his eyes bugging out at wh he sees.

20 SHOT TOWARD TENT OPENING

as the shadow moves off the canvas and the tent opening is filled by the creature. (We do not see his face at this point if possible, no feet and very little of the chest, even.) Now its hand, claws out, reaches into the tent.

21 SHOT OF LUIS (3-D)

as he grabs up the burning kerosene lamp on the table and flings it into CAMERA. It explodes! A puff of fire, engulfin the CAMERA LENS, then complete darkness as the fire is choked off. Moonlight filters through the tent...

22 REVERSE SHOT - FROM TENT OPENING - TOWARD THE MEN

The CAMERA now the creature, as it moves into the tent...the breathing...the shuffling footsteps...The men are frozen, unabl to move... Luis has grabbed up the butt of his gun - makes an abortive attempt to strike out at the thing that's moving on him... The creature's taloned hand rips into Luis' face...

23 CLOSE SHOT (3-D) - OTHER MAN

as he reaches for the machete on the bed...O.S. we hear Luis' agonized scream. Then, as the man wielding the machete turns to strike at the creature (into CAMERA), the taloned hand agai reaches into SHOT, this time to grab the victim's hand.

24 EXT. CAMP - LONG SHOT TOWARD TENT - MOONLIGHT

OVER SHOT the death scream of the second man...

FADE OUT

FADE IN

25 A SIGN

reading BRAZILIAN INSTITUTE OF MARINE STUDY. CAMERA PANS from sign to pier jutting out into the Morajo Bay, Brazil. It is a bright, early summer day. The sun glows on the water. From the pier we see a motorboat heading out toward a float anchored some 200-yards out in the bay.

26 EXT. MORAJO BAY

The float in the f.g. as the motorboat approaches and draws up alongside the float. At the controls of the speedboat is KAY LAWRENCE, a lovely young woman, in her twenties. She wears a sun suit, something suitable to activity about water. Her passenger is the geologist, Carl Maia, who hangs on for dear life as Kay cuts the engine, ties up to float.

26-A MED. SHOT - KAY AND MAIA - PROCESS

as they get out of the speedboat and come to the other side of the raft where a rope hangs over the side of a boat, and extends into the water. The raft is a permanently anchored work raft, used by various members of the Institute, and is therefore fitted out with different paraphernalia for diving and research - aqua lungs - oxygen refil tanks - goggles - fins - a large metal container for specimens and a small water tank. A man's robe and sandals are visible on the deck. Attached to a rope, hanging over the side of the raft, is a look-box.

MAIA
(as they get out of the speedboat)
You scared all the fish away.

KAY
At the depth he's working, Doctor, the fish won't hear a thing.

She takes the rope which dangles over the side of the raft and yanks it at consistent intervals and adjusts the look-box. Both of them look through the look-box.

27 UNDER-WATER SHOT - LOOK-BOX - KAY AND MAIA

seen looking down. She yanks the rope. CAMERA MOVES DOWN the length of the heavy rope. Every five feet there is a wooden marker attached to it. The first marker reads "5," and jiggles as Kay yanks the rope above water. Then "10," then "15," as the CAMERA CONTINUES DOWN.

28 UNDER-WATER SHOT - THE MARKERS

The water is darker than it was. The CAMERA HALTS at a marke which reads "40" feet. The CAMERA PULLS BACK to a WIDER ANGL TO INCLUDE the marker and a swimmer who approaches. He is a "skin diver." To his back is fastened two compressed-air tan Two hoses come from these tanks to a face mask. The diver wears "flippers," carries an under-water camera with trigger housing, that resembles a strange kind of gun. The 40-foot marker jiggles. The diver goes to it, looks up, then slowly wriggles toward the surface. He is a husky, lithe man. This is DAVID REED.

29 MED. SHOT - RAFT - KAY AND MAIA

as seen from under water, looking over the side toward the place where Reed should emerge.

30 MED. SHOT - FROM KAY'S ANGLE

through look-box as Reed comes into view about five feet below the surface, but he seems to halt there.

30-A MED. SHOT - KAY AND MAIA - PROCESS

peering into the water.

MAIA
What's he waiting for?

KAY
He's getting used to the change in pressure.

30-B REED - THROUGH LOOK-BOX

as he starts to come to the surface.

31 MED. SHOT - KAY AND MAIA - PROCESS

as David Reed surfaces, his face in front of Kay's.

REED
Hi!

KAY
David, I have a surprise for you.

CONTINUED

JA

31 CONTINUED

He pulls off his mask and sees his old friend, Carl Maia.

REED
Carl Maia! It is you!

He grabs hold of Maia's outstretch hands, almost drags him off the raft. CAMERA MOVES IN.

MAIA
What's left of me.
(helping Reed up - then, admiringly)
Doctor David Reed.

They shake hands warmly. Reed gets out of his equipment with Kay's help.

REED
Last I heard, you were far up the Amazon, digging for old skeletons and things.

MAIA
And you two were doing research for an Aquarium in California. What are you doing in Brazil?

REED
Looking for specimens of lung-fish. We've been guests of your Institute close to a month now.

Reed is out of his diving equipment now, stands handsome and rugged. (Throughout this dialogue, he'll busy himself by tossing his sandals and robe into the boat, and placing a small container of fish specimens into the boat.)

MAIA
(wagging his head)
David, you still don't look like an ichthyologist.

KAY
(smiles)
The geologist's point of view. He expected the lovable old professor with the beard.

MAIA
I didn't expect him to look like he did when he was a student of mine.
(to Kay)
You two married yet?

31 CONTINUED - 2

KAY
(shaking her head)
David says we're together all the time anyway. Might as well save expenses.

MAIA
You've never heard about two living as cheaply as one?

KAY
That's what I keep telling him, Carl.

REED
I'm waiting for Williams to come through with that raise he promised her, then she can afford me.

They have now stepped into the boat.

KAY
Show him what brought you back, Carl.

Maia brings out a photo, hands it to Reed. Kay starts the motor.

32 INSERT - PHOTO OF THE FOSSILIZED SPECIMEN

OVER IT -

MAIA'S VOICE
I found this in a limestone deposit dating back to the Devonian age.

33 MED. SHOT - REED - MAIA - KAY - PROCESS

Reed looks up, highly impressed with the find. As the boat moves off --

33-A EXT. MORAJO BAY - MED. LONG SHOT

as the speedboat moves off toward the shore.

JA

34. INT. SPEEDBOAT - PROCESS

All speak above the roar of the motor.

MAIA
I was hoping you experts on marine life could make some identification.

REED
I've never seen anything like this before.

KAY
Note the webbing between the fingers, David.

CONTINUED

34 CONTINUED

REED
(nods - lost in the thing)
Yeah...

A pause - then with especial significance for Reed, who is studying the picture:

MAIA
Well - maybe we'll know more about it after I find the rest of the skeleton.

REED
(holding up photo)
I'd like to be there when you do.

KAY
So would I.

MAIA
(significantly)
What about your boss...you think he would be interested?

REED
(a smile)
Who - Williams? If there's a chance for publicity, try and stop him.

KAY
Now be fair, David. Publicity brings endowments. And without money there isn't any research.

REED
Which means that if Dr. Williams hadn't raised the dough -- we wouldn't be down here.
(he looks back to photo)
Where is this thing?

MAIA
At the Institute.

As Reed is completely taken by the photo -

DISSOLVE TO

35 UNDERWATER SHOT - SHARK TANK - AQUARIUM

Sharks are swimming INTO CAMERA. CAMERA SLOWLY PANS until it is shooting through glass wall of tank. Through the glass we see a combination aquarium and office. In f.g. is a long desk. A group of people are standing around it, in conversation.

36 MED. GROUP SHOT - AT DESK

On the desk is the fossil hand. Just behind it is a lung-fish tank. Many glass-fronted tanks containing various forms of marine life are in the room.

NOTE: Placards on the tanks identify specimens, in Portuguese and English.

The petrified forearm and taloned fossil specimen unearthed by Maia is the focal point in the room at the moment. Behind the table sits the man in charge of the Aquarium, DR. MATOS. He's elderly, wears a white smock in the tradition of the experimental laboratory worker, and listens to the discussion going on. Occupying various positions about the desk are Kay, DR. EDWIN THOMPSON, fifty-ish, pipe clamped in his mouth, a man of very gentle character; and MARK WILLIAMS, about thirty-eight, immaculately dressed, given to intense occupation with details of his responsible job. Maia sits near his fossil. Reed is on his feet.

WILLIAMS
Couldn't it possibly have belonged to a Pleistocene Man?

THOMPSON
(shakes head)
The chances are much greater that this hand belonged to an amphibian, Mark, one that spent a great deal of time in the water.

KAY
Then how do you account for the structure of the fingers?
(points)
Obviously for land use...
(looks to Matos)
...What do you think, Doctor Matos?

DR. MATOS
(slight accent - studying the fossil)
We can be sure of one thing --
(smiles)
-- whatever it was -- it was very powerful.
(to Maia)
You say you have hopes of finding the rest of the fossil?

MAIA
(a nod)
As soon as I get a suitable expedition together.

36 CONTINUED

Williams stands up...eyes on the fossil...It's obvious that he's sold on the project, but believes he has still to sell Reed and the others in his group.

WILLIAMS
Why don't we make up the expedition?
(smiles, selling his group)
We're here now and...
(to Reed)
After all -- it does come under the heading of our work, doesn't it, David?

REED
(moving up)
It certainly does....More and more, the purpose of marine research becomes clear.

He looks over to Kay - then moving to the tank - points to it as he stands there.

REED
(points)
The lung-fish....bridge between fish and the land animal...

37 CLOSE SHOT - LUNG-FISH - 3-D SHOT

swimming about in the tank. Allow fish to move past the window of the CAMERA and seemingly into audience...the eerie quality of the creature moving about in its under-sea world. OVER SHOT, Reed's voice:

REED'S VOICE
How many thousands of ways Nature tried to get life out of the sea and onto land!

38 BACK TO SHOT

REED
This one failed and hasn't changed in millions of years.
(pointing to fossil on table)
But here - may be some clue to an answer.

39 CLOSE SHOT - 3-D - TANK CONTAINING LEOPARD SHARKS - LOCATION AQUARIUM

moving about in their under-sea world. (Again, as in the case of the other marine life here, they seem to be coming past the window of the camera and into audience.)

REED'S VOICE
...Space ships will be moving from earth to other planets...

40 CLOSE SHOT - 3-D - TANK CONTAINING EEL - LOCATION AQUARIUM

REED'S VOICE
...How will human beings live on them? The atmosphere is different. Pressure is different.

41 CLOSE SHOT - 3-D - TANK CONTAINING OCTOPUS - LOCATION AQUARIUM

REED'S VOICE
By studying these - and other species - we add to our knowledge of how life evolved. How it adapted to this world. Then maybe we can help man adapt to the new world of the future.

42 BACK TO SCENE - CLOSE SHOT - WILLIAMS

WILLIAMS
Nice speech, David - but there's still a practical side to it.
(looking around at group)
If I sound brash and -- more like a banker than a scientist, try to remember it takes money to run an institute like ours. (X

He moves over to the fossil on the table - even fingers it as he continues - the others watching him quietly.

WILLIAMS
A find of any real importance can be of great financial value to us.

KAY
Certainly your Board couldn't disapprove.

CONTINUED

HE

42 CONTINUED

MAIA
(smiles)
Then it's -- a deal?

WILLIAMS
It's a deal.

He moves over to the fossil - fingers it -- already thinking ahead.

MAIA
Good. We can leave for Manaos in the morning. From there we will take a boat up river.

DISSOLVE TO

43 ESTABLISHING SHOT - WIDE EXPANSE OF JUNGLE - DAY - STOCK

44 EXT. AMAZON RIVER - LONG SHOT -(U-I VESSEL - LOT)- DAY

The vessel moving up-river.

45 EXT. DECK OF "RITA" - PROCESS - DAY

It's a weather-beaten river boat, with a character all its own. It needs paint - has needed it for years. It creaks and groans but it gets the owner of the vessel where he wants to go. Mostly he hauls fish cargo along the Amazon, although LUCAS, the captain, is open for any and all offers. Because it's primarily a fishing boat, there is a sunken tank on the deck. Into this hold is poured the catch. The Studio vessel to be so converted should suggest one cabin below for the lady passenger, and sufficient bunks in a second cabin to accommodate the other four men in the company. Lucas' crew of two native Indian guides, CHICO and ZEE, sleep in another part of the boat...We see them now, busily occupied with their chores. One is in the wheelhouse, the other coiling rope on deck....At the rail are Reed, Kay and Thompson. The men wear the loose cotton pants and shirts for river travel. It's hot and getting hotter.

46 AT RAIL - GROUP SHOT - PROCESS

Thompson fills his pipe. Reed, using field glasses, looks off. Kay watches him with more than passive interest. In a moment, Williams comes through the hatch - and as he steps onto the deck, he bumps his foot against a stray wooden packing case just outside the hatch door. He angrily shoves it aside - moves to the others at the rail - mops his face.

HE CONTINUED

46 CONTINUED

WILLIAMS
Couldn't Maia find anything better than this barge?

REED
Not many ships want to go as far up-river as we're going.

KAY
(to Williams)
And we didn't expect to get the Ile de France, either, Mark --

THOMPSON
I assure you we didn't.

Lucas has come into shot. He's carrying a coiled rope. He speaks with a slight Portuguese accent. He's barefooted, wears a greasy, half-sleeved shirt and greasier dungarees; on his head is a yacht cap. He's a little too easy-going, bordering on the lazy. He heard Williams.

LUCAS
(moving up to Williams - a pause as he spits over the rail)
You don't like the "Rita"?

KAY
What the Doctor meant, Lucas --

LUCAS
(breaking in)
I know what the Doctor means. I don't blame him.
(grins at Williams)
What for I need a good-smelling boat to haul fish on this crazy river?
(bows to Kay)
How you like the best cabin on the "Rita" Miss Lawrence?

KAY
The only cabin - and I love it.

Lucas looks at Williams - grins - goes off. Thompson takes the binoculars from Reed - will move off out of shot with them, as Maia comes up on deck. He's apparently been building something below; he has a hammer in his hands.

MAIA
Well, now we have a lab, such as it is.

CONTINUED

HE

46 CONTINUED - 2

REED
Let's hope we have some use for it.

WILLIAMS
I'll be disappointed if we don't.
(smiles toward Maia)
Assuming, of course, that Doctor Maia's facts were well-founded.

REED
He's not a fortune teller, Mark - he's a scientist. How can he guarantee anything?

As Williams turns to him -

KAY
(to stop any squabbling)
Seems to me - a scientist has need for both - vision and confidence -

WILLIAMS
(contritely, to Maia)
I didn't mean it as any personal criticism, Doctor...just that I always look forward to success.

At this moment there is a loud blast of the boat whistle. They look up to:

47 LUCAS - AT WHEELHOUSE - PROCESS (X)

the whistle cord in his hand. He loves doing that. He blows the whistle again - spits into the water.

48 SHOT OF ALLIGATORS JAMMING THE RIVER - STOCK - ("AMAZON HEAD-HUNTERS" - R-K-O)

as they separate, the "Rita" heading right into them. Another blast of the whistle over shot - and we -

DISSOLVE TO

49 EXT. AMAZON RIVER - LONG SHOT - THE "RITA" - PROCESS - DAY

as it makes its way up the river. Sitting on the deck are Maia and Thompson. Reed stands at the rail. Lucas and Williams are nowhere to be seen. The surrounding shores disclose dense jungle, and we get the feeling it's even more humid.

HE

50 MED. SHOT - DECK OF "RITA" - INCLUDING THOMPSON, REED AND KAY - WHEELHOUSE IN NEAR B.G. - PROCESS (X)

Inside it, seated in a chair and fanning himself, is Lucas. At the wheel, is the native crewman, Chico. Kay walks up and leans on the rail, next to Reed.

KAY
I thought the Mississippi was something.

REED
(a smile)
A winding brook, compared to the Amazon.

51 INTER-CUT - SHOT OF INDIAN NATIVES PADDLING CANOE - (R-K-O STOCK - "AMAZON HEAD-HUNTERS") - DAY

52 BACK TO SHOT - PROCESS (X)

as Maia comes up - joins them - he overheard Kay.

MAIA
It still looks like it did a hundred-and-fifty million years ago, when it belonged to the Devonian era.

53 INTER-CUT - BANKS OF THE RIVER - (R-K-O STOCK - "AMAZON HEAD-HUNTERS")

seeming so close you can reach out and touch them.

54 BACK TO GROUP - PROCESS (X)

KAY
Sounds like the beginning of the world.

Thompson joins the group.

THOMPSON
(nods)
It is -- even the animals here grow the way they did in the Devonian forest.

55 INTER-CUT - SHOT OF GIANT ANT-EATER - (R-K-O STOCK) - DAY

MAIA'S VOICE
The ant-eater is a giant, with the strength of a bear...

HE

56 INTER-CUT - SHOT OF AMAZONIAN CENTIPEDE - STOCK - DAY

MAIA'S VOICE
(continuing)
And the centipede is a foot long...

57 INTER-CUT - SHOT OF AMAZON RAT (CAPIVARA) - (R-K-O STOCK) - DA

MAIA'S VOICE
(continuing)
The Amazonian rat is as big as a sheep...

58 BACK TO SHOT - PROCESS (X

Lucas wanders INTO SCENE

KAY
Incredible -

MAIA
But true.

LUCAS
Don't forget our cat-fish. They grow to be nine feet long. And killers! Like everything in this jungle - all killers!

59 GROUP SHOT - KAY, REED, MAIA, THOMPSON AND LUCAS - PROCESS (X

Kay frowns at such an emphatic and threatening interjection. Reed smiles comfortingly.

MAIA
We drop anchor in a few hours. Get enough rest.

As he turns and moves off, we hear the cry of some animal from the marshes.

DISSOLVE TO

60 CLOSE SHOT -"RITA"- WHISTLES - DUSK - PROCESS (X

as it blows, signaling their arrival.

61 EXT. DECK OF "RITA" - GROUP SHOT - INCLUDING KAY, REED, THOMPS AND WILLIAMS.

They intently watch the shoreline o.s. We're in deep country. It's still hot - even hotter, if possible, and the air is humi

HE

62 EXT. RIVER

as the "Rita" moves in toward the shore.

63 EXT. "RITA" - WHEELHOUSE - PROCESS - DUSK

Lucas, hand on the whistle cord, takes instructions from Maia.

MAIA
Again, Lucas... We'll make sure my boys hear us at camp.

Lucas happily obliges - blows the whistle again, as we

DISSOLVE TO

64 INT. EXPEDITION TENT - MAIA'S CAMP - DUSK

CAMERA IS ON the hand of one of the dead natives, sticking out of the debris. CAMERA PANS UP toward opening of tent through which we see our group - Maia, Williams, Kay, Thompson and Reed come ashore from small boat. The mist is hanging over the area and the many cries of the jungle are heard. We hear Maia as he calls -

MAIA
Luis!

No answer. Silence for a moment, then the sharp cry of a bird is heard.

MAIA
Tomas!

Still no answer.

65 MED. SHOT - THE GROUP

MAIA
(troubled)
Strange, they'd be gone...?

REED
They might be out hunting.

MAIA
I left strict orders for one man to remain in camp at <u>all</u> times... Come on,

Maia moves toward the tent, followed by Williams and the rest of the group. Reed holds back, speaks quietly to Kay -

CONTINUED

65 CONTINUED

REED
You better stay here... 'til we find out what's going on.

Reed now moves after the rest of the group. CAMERA PANS with him.

CUT TO

66 FROM BEHIND KAY

Kay, her back to us, is watching the group in the b.g. at the tent, and again, out of the water and the reeds, we see some unnatural movement in the water and a hand and arm of the Gill-Man starts to appear, reaching toward the shore.

67 INT. TENT - SHOOTING TOWARD THE ENTRANCE

Maia and Williams, followed by Reed, enter, look about and then down to the floor -- and they react in horror. The interior of the tent is a shambles, the table has been overturned, a chair is broken, camp articles are strewn everywhere. Partially obscured in the litter are the bodies of Luis and Tomas. William suddenly overcome, turns and hurries outside.

68 EXT. TENT

as Williams exits, sick. After a moment Maia, followed by Reed, comes out.

REED
(horrified)
What could have happened?

MAIA
(quietly)
I don't understand it... There's only one explanation -- the country's full of wild animals.

Lucas enters on Maia's line.

LUCAS
I think maybe jaguar --
(demonstrates with outstretched fingers)
Jaguar's claws - they rip like that...

Williams suddenly realizes Kay is not there.

WILLIAMS
Where's Kay?

69 EXT. THE INLAND WATER (TRIBUTARY) - DUSK

Kay stands at the edge and looks out at the water, the mist seemingly moving around her. She seems to be listening to the odd sound of the music again, the effect almost hypnotic. And as she stands there, her attention fixed into space, CAMERA PANS DOWN to the ground and OVER TO -

70 CLOSE SHOT - WEBBED HAND

For a moment it's absolutely motionless, then the claws move and the hand itself begins inching ahead toward...

71 KAY'S FOOT

In a moment the hand moves into the frame and reaches for the girl's foot. It creeps up slowly and surely...and when it's about a foot away from her, we hear Reed's cry OVER SHOT:

REED'S VOICE

KAY!

The hand is inches away from her foot...keeps coming and just misses her, as she turns and hurries off.

KAY'S VOICE

Coming!

HOLD on the creature's hand - the talons rip into the earth and it's withdrawn under water... We watch the ripples spread and hear the strange music seemingly exuding out of the water.

DISSOLVE TO

72 EXT. CAMP - EMBANKMENT - CLOSE SHOT - LUCAS - DAY

He is sitting on the ground with his back up against a tree. He is lazily enjoying his inactivity. He puffs on his cheroot as he watches the group o.s. at work. We hear the sounds of our expedition's labors as the CAMERA PULLS BACK to REVEAL first Kay and Thompson standing beside a table upon which cloth is spread. There are some samples of rock on the table. They are making notes. As CAMERA CONTINUES TO PULL BACK, we see Maia at sift-box and Williams, wearing his shirt which is soaked to the skin, as he scoops up earth and dumps it into the sift-box which Maia sifts. We CONTINUE TO PULL BACK. We now see Reed, stripped to the waist, a handkerchief bound about his head to absorb the perspiration. He is raising his pickaxe to again ram it into the wall of earth as the CAMERA CONTINUES TO PULL BACK with his swing under a ledge as the pickaxe chips away some more rock.

JA

73 thru 74 OMITTED

75 MED. SHOT - MAIA, REED AND WILLIAMS

The sift-box is full again. Reed and Williams pause, hold their digging implements in hand, and hopefully watch Maia sift the earth out of the box. The result is a few rounded pieces of stone. They're disgusted - but they try again. The few stones are piled up on the table and the sift-box is readied for the next load. As Williams and Reed dig shovels into the limestone wall again...

76 MONTAGE - OF ACTIVITY

(a) Reed, Williams and Maia at work. The sift-box being shaken by Maia, as Williams and Reed look on.

(b) Hands picking out a few rocks from the sift-basket.

(c) The rocks are dumped on the pile.

(d) Again, earth shoveled up and dumped into the sift-basket.

77 EXT. EMBANKMENT - DAY

the wall eaten away by their intensive and constant digging. Williams and Reed watch Maia sift out the last handful of earth from the basket - and again all they have are a few small stones. Williams, disgusted, picks them up - tosses them down on the sizeable pile now.

WILLIAMS
A world-shaking find, all right. Eight days - and all we dig up are enough stones to pave a road.

He lets the shovel fall to the ground and sits down, tiredly. He's grimy, he's hot and he's ill tempered, as are the others.

REED
Had enough, Mark? Or do we keep on digging?

Williams swings about, glares at him.

WILLIAMS
I'll tell you when I've had enough.

MAIA
I'm afraid it's useless.

CONTINUED

HE

77 CONTINUED

Kay and Thompson have come up. Reed lights a cigarette - stands looking out toward the inland water.

KAY
(comforting Maia)
Never mind, Carl - the fossil you did find is a beginning.

MAIA
(defeated)
A beginning but no end.

Williams is inconsolable.

WILLIAMS
We failed. That's all people will understand.

Reed has forgotten his cigarette - stands off - looks toward the inland water.

REED
Any idea where this tributary empties into, Carl?

MAIA
(shakes head)
My men used to tell me there is a lagoon - at the end of it.

WILLIAMS
(to David)
What are you getting at?

REED
(pointing to the Wall)
Suppose that part of the embankment broke away and fell into the river here --

78 ANOTHER ANGLE - INCLUDE INLAND WATER (TRIBUTARY) IN SHOT

REED
Over hundreds or thousands of years the current could have broken it up. If there is a dead end to this tributary, we might find the fragments there -- and perhaps the rest of Carl's fossil...

During Reed's speech, the group joins him - and they move to the water's edge.

78 CONTINUED

MAIA
(no enthusiasm)
It's a theory.

WILLIAMS
(the idea growing on him)
What's wrong with that?

MAIA
Even if David's theory is correct, the chances of finding anything are remote.

Williams has moved out - stands looking toward the mouth of the tributary.

WILLIAMS
But science takes the remote chance all the time. Why don't we try it?
(pressing)
We might still turn failure into success.

REED
It was only a blind guess, Mark. Besides - going into unexplored country with a woman along --

KAY
I'm not afraid, David, and we've come this far.

REED
(to Kay)
I keep remembering what happened to Carl's men.

WILLIAMS
(needling)
That's not the dedicated scientist talking, David.

REED
Dedication doesn't mean risking the lives of others.

WILLIAMS
I've always found Kay was able to take care of herself.

78 CONTINUED - 2

THOMPSON
(moving in, to forestall the argument developing)
But we know nothing about this lagoon.

LUCAS' VOICE
I can tell you something of this place.

79 ANOTHER ANGLE

as he comes INTO SHOT.

LUCAS
(that grin on his face)
My boys say it is called the Black Lagoon. A paradise...
(laughs)
Only they say nobody has ever come back to prove it...

It's a huge joke to him. He laughs. Williams flings the stone he has been holding in his hand, into the inland water.

80 EXT. INLAND WATER (TRIBUTARY)

Mist... The ripples spreading and the strange music seemingly exuding from the water... As we HOLD on the water... two eyes glow under-water, watching...

DISSOLVE TO

81 EXT. TRIBUTARY - DAY

The "Rita" headed deeper down-river.

82 EXT. "RITA" - PROCESS - DAY - (STOCK - "AMAZON HEAD HUNTERS")

The air heavy - the feeling of the calm before the storm. The further down-stream we move, the more intensified the atmosphere... The thick jungle, crowding the boat from either side of the narrow river... The rare blossoms poking out of the marshy ground... the leaves oily in appearance... From the interior of the jungle we hear the jabbering of some wild animals ... And the hot sun beats down on the creaky little craft headed closer to the unknown.

HE

83 SHOT OF KAY - AT STERN

looking off...

84 CLOSE SHOT - WATER

being churned up by the vessel, as it makes its way downstream. A moment, then CAMERA PANS OVER to a shark-like shadow slithering through the water. It's the Gill-Man. As he lifts one han out of the water, we recognize it as the taloned thing we had seen poking out of the water at Maia's camp.

84-A UNDER-WATER SHOT - GILL-MAN

following the "Rita." We now see the wake of the "Rita's" propeller. The Gill-Man porpoises to the surface.

84-B GILL-MAN'S POINT OF VIEW

from the surface of the water. Through the wake, we see Kay, as seen by the Gill-Man, standing at the stern of the "Rita."

85 KAY - AT STERN OF "RITA" - GILL-MAN'S POINT OF VIEW - PROCESS

She stands there, listening to the jungle sounds, as Reed comes into SHOT and moves up behind her. She spins about.

REED
I didn't mean to startle you.

KAY
David! I - don't know what made me do that.
(looking off to the banks of the river)
That howling out there doesn't help --

She nestles close to him.

REED
Guariba monkeys. But they're not the ones to worry about... There are more dangerous things to look out for...

86 INTERCUT - SHOT OF BOA CONSTRICTOR - (RKO STOCK - "AMAZON HEAD-HUNTERS")

One of the more dangerous things to look out for... as it slides into the river.

CONTINUED

JA

86 CONTINUED

REED'S VOICE
You aren't sorry now that we came?

87 BACK TO SHOT

as she turns to him.

KAY
You don't understand the...species, very well, Doc.

CONTINUED

87 CONTINUED

DAVID
Give me time. I thought I was doing well, considering we have only been together for six months.

KAY
How much time do you think you'll need?

DAVID
(fondly)
From where I'm standing --- I'd say -- a lifetime.

From o.s. the ROAR of alligators. They look off.

88 STOCK SHOT - ALLIGATORS

fighting in the river.

89 BACK TO SHOT

KAY
We may not even have a lifetime.

DAVID
(as he takes her into his arms)
Don't say that -- Don't even think it.

As David kisses Kay, we HEAR the sound of voices behind the hatch door. They look off toward:

90 THE HATCHWAY

as Williams and Lucas come out on deck. Williams carries one of the spear guns. (The weapon fires a spear about two feet long, has a pronged top and is about half-an-inch in diameter.)

WILLIAMS
(explaining it to Lucas)
...It's a very positive weapon, the spear gun, Lucas, and easy to use --
(he gets it into position)
All you do is aim it and --squeeze --

HE CONTINUED

90 CONTINUED

LUCAS
(worried)
What you going to shoot at?

WILLIAMS
(grins)
Does it make any difference?

He's aiming the gun at the mast...lets fly the spear..

91 CLOSE SHOT - MAST

as the spear rams into the pole...

92 TWO SHOT - KAY AND REED

They look at one another, significantly. CAMERA PANS DOWNWARD TO:

93 SHOT OF THE GILL-MAN

just under the water...a shadow gliding along with the vessel. O.S. the rumble of thunder.

94 MED. CLOSE SHOT - LUCAS AND WILLIAMS

LUCAS
(points upward)
Coming in fast!

95 KAY AND REED

look up to the sky, see:

96 OMINOUS RAIN CLOUDS - STOCK

OVER SHOT a rocking peel of thunder, then...

97 LIGHTNING - (3-D) SHOT

striking out into the audience.

DISSOLVE TO

98 EXT. RAINBOW -(R-K-O STOCK - "AMAZON HEAD HUNTERS")

DISSOLVE TO

99 EXT. RIVER AND ENTRANCE TO "BLACK LAGOON" - DAY

ESTABLISHING the narrow inlet leading into the lake. There's just about enough room to allow passage of the "Rita." The heavy jungle growths actually touch the sides of the boat. From this angle we cannot see clearly into the lagoon.

100 EXT. DECK OF "RITA" - DAY

The company, tensed, lined up at the rail, as they watch Lucas maneuver the vessel through the narrow passageway.

101 CLOSE SHOT - LUCAS - AT WHEELHOUSE - PROCESS (X)

as he steers the boat carefully...Beside him is Chico at the power controls.

LUCAS
(to Chico)
Cut the engine.

Chico does so. The motor quits. They're coasting now.

LUCAS
(to the other crewman
at the anchor rope)
Zee - be ready to lower the anchor.

102 SHOT OF ZEE - PROCESS (X)

nods - waits - fear in his eyes.

103 CLOSE SHOT - LUCAS - AT WHEELHOUSE - PROCESS (X)

LUCAS
There is not even enough room for a rowboat, let alone a vessel like the "Rita."
(as he steers)
It is impossible - but I will do it.

104 SHOT OF THE GROUP - PROCESS (X)

looking ahead - waiting in anticipation as the boat inches through the passage, and finally - they come out on....

105 EXT. "BLACK LAGOON" - DAY

Almost immediately it's as though we've come into another world. The atmosphere here is eerie, forbidding; the wildly over-run banks of jungle fringe the glass-like water... Voices have a haunting echo here... The stillness is intense, uncanny. At night the jungle comes alive with the moans of unseen things... To one side of the narrow inlet a series of cave-like rocks jut out of the water. On the other side of the inlet is visible a small beach area.

106 EXT. DECK OF "RITA" - GROUP SHOT - DAY - PROCESS (X)

Kay, Reed, Williams, Maia and Thompson, their eyes filled with the awe and strangeness of the sight before them finally.

REED
The Black Lagoon...

His voice seems to carry on the still air.

KAY
(whispers)
The beautiful lagoon.

THOMPSON
(affected)
Another world.

107 SHOT OF THE NATIVE, CHICO - PROCESS (X)

fear written into his face.

108 ANOTHER ANGLE - THE GROUP - INCLUDING LUCAS - PROCESS (X)

REED
(calling up to Lucas)
Move out a bit, then drop the net.

LUCAS
You expect to catch a fish?

REED
Might as well find out what species are here.

108 CONTINUED

WILLIAMS
(pressing - over-anxious - sharp)
We're not interested in what species of fish are here. We're after the rest of that fossil - remember?

They look around to Williams in surprise at this outburst. (X)

MAIA
(to Reed)
I'll need some rock from the bottom of the lagoon, for a test.

KAY
But we only just got here.

WILLIAMS
Why waste time? If any parts of the wall that contained the fossil were ever deposited in here, the rock test should prove it.

As David starts to leave:

KAY
Be careful, David. We don't know what's down there.

WILLIAMS
(smiles)
I hope you're afraid for me, too, Kay.

KAY
(a beat)
Of course, Mark.

REED
I'll get the aqua lungs.

He goes down into the hatchway - Williams follows him. Kay looks after them - troubled.

DISSOLVE TO

109 EXT. DECK OF "RITA" - DAY

Several changes now evident. The men have built a heavy wood beam which projects from the side of the boat at right angles to the deck. From this beam hangs a deep-sea trawling net.

HE CONTINUED

109 CONTINUED

Lucas, Maia and Thompson finish securing it. Kay has changed into a swim-suit. (We begin to notice an increased femininity in her...not that she hasn't at all times been attractive - but possibly now she begins to show greater awareness of herself as a woman.) She seems troubled, as she waits. A moment, then Reed and Williams come up. They've stripped down to shorts - both men excellently built. They carry aqua lungs and flippers; Williams also has a spear gun. Each man has a belt with attached knife. Fastened to Reed's belt is also a small canvas bag. They move up to the rail. Thompson helps Williams into his aqua lungs; Kay helps Reed into his.

LUCAS
(shrugs)
This is crazy kind of fishing. Who eats rocks?

MAIA
(smiles)
I do - in a manner of speaking. I crush them and they tell me things.

Williams is ready. A last-minute check of his knife, then he slips on his mask, goes over the rail and down the ladder. As Reed starts after him:

KAY
Be careful --

He pauses...The two exchange unspoken words... then he goes over the rail.

110 ANOTHER ANGLE - REED AND WILLIAMS

as Williams submerges quickly. Reed looks up at Kay again, smiles and slips on his mask. He lets himself down under water...

111 ON DECK

Kay's eyes are fixed on the water, in vigil.

LUCAS
(to Maia)
What these rocks tell you, anyway?

MAIA
How old they are. It's called the uranium lead test....
(Lucas nods dumbly)

LUCAS
What for you want to know that?

111 CONTINUED

MAIA
(smiles)
So we can match them against samples in which the fossil was found.

Lucas shoves back his hat - spits over the rail.

112 UNDER-WATER SHOT - WILLIAMS AND REED

as they descend together. Establish the net below water. Wha we see now is a veritable fairyland of the under-sea. Overhea the sun tries feebly to force its way through, only to spend itself against this shadowy world.

113 UNDER-WATER 3-D SHOT - WILLIAMS

swimming strongly...deeper... He moves around sharp rocks, lac fans, roots, the greens and blues of the crystal-clear lake water, and seemingly out into the audience.

114 UNDER-WATER SHOT - (3-D) - REED

as he cuts deeper (into audience) through a forest of ribbon weed, where we lose him. (NOTE: Establish this forest of rib- bon weed for later action.)

115 UNDER-WATER SHOTS - MARINE LIFE

Schools of fish...the sudden movements as they sense "strangers in their domain - and dart off.

116 UNDER-WATER SHOT - (3-D) - REED

appearing again through the ribbon weeds -- (as though coming in from audience).

117 UNDER-WATER SHOT - REED AND WILLIAMS

as they meet on the bottom of the lagoon...a shimmering grotto.

118 EXT. DECK OF "RITA"

Kay stands there, eyes fixed toward the water, as bubbles shoo up to the surface. Thompson smokes, watches her quietly, unde standingly. Lucas is still trying to understand about the roc test. He's convinced by this time that Maia is a madman.

118 CONTINUED

MAIA
(still trying
to explain)
You see, Lucas, the world was formed out of a gas that turned into uranium..
(Lucas nods)
Then particles of it turned into radium, and finally, lead.
(still no impression
on Lucas)
By finding out the amount of lead and uranium in the rock, we can match it against samples of the wall...
(he waits - hopes
it's sinking in)
The more lead, the younger...The less lead, the older -
(he quits)

LUCAS
(poker-faced)
This is crazy kind of fishing.

Maia smiles - looks back to the water again.

119 UNDER-WATER SHOT (3-D) - WILLIAMS AND REED

on the bottom...the deep blues, the patches of rose, mauve... the coaxing branches of under-seas growth reaching for them. The men pause on the bottom and we see Reed ready his canvas bag; then scooping up several bits of rock from the bottom, he drops them into the bag. Williams has moved off again.

FOLLOW HIM as he moves along gracefully, headed toward a dense wall of ribbon weed. Behind it, darkness. We've come into a darker, more ominous area now...very little light...Darker, darker...and now he's passing the ribbon patch. CAMERA HOLDS for a moment...the ribbon weeds moving gently from the movement created by the swimmer...Then that strange music again...and CAMERA PANS to the side, where we make out a pair of demon eyes ...Then the scaly hand of the creature, who has been following them, moves into CAMERA and rests outside the 3-D "window.

120 EXT. DECK OF "RITA" - DAY

Kay has moved off somewhat - is still keeping vigil at the rail and Thompson is sitting down now on the roof of the cabin.

121 UNDER-WATER SHOT - REED AND WILLIAMS

Reed has his rock samples now - draws the bag shut - the two

121 CONTINUED

starting up...Reed stops - looks over to a cluster of under-sea fans, the beautiful flower-like marine life shimmering in the (X water, and starts back down toward the bed. Williams hovers above him, watching as Reed draws his knife out of the sheath and cuts loose one of the fans. He slips the knife back into the sheath and with the fan held out in front of him like a bouquet of flowers, starts off with Williams, the two heading INTO CAMERA.

122 ANOTHER ANGLE - UNDER-WATER

the two moving toward the ribbon weeds - halting there for a (X moment. Williams is about to move through the patch where the creature lies waiting, when Reed points upward. Williams nods, changes his plans; the two head off INTO CAMERA again, seemingly swimming into the audience...A moment again, then the strange music...almost the sound of a voice...and the ribbon weed separates to allow the taloned hand to appear again. Almost immediately, the bottom of the lake is kicked up, clouding the screen so we do not see the creature clearly.

123 THE WATER - KAY'S VIEWPOINT

with the images of Reed and Williams hovering about five feet below the surface - adjusting to the pressure change.

KAY
(excited)
They're up!

Thompson and Maia move up close to the rail.

LUCAS
How long they have to wait?

KAY
It depends on how far down they went.

124 EXT. LAGOON

as the two men bob to the surface.

125 ON DECK - KAY'S POINT OF VIEW

relief showing in her face.

126 GROUP SHOT

as the men climb up the ladder - ready hands reaching for them. Thompson helps Williams, Lucas helps Reed. The men pull off the

126 CONTINUED

Snorkel masks...stand there, water spilling all around them. They shut off the air outlet valves. Kay helps Reed off with his oxygen tanks.

REED
(tosses bag to Maia)
Your samples, Carl.

MAIA
(catches bag; gracefully)
Gracias, amigo.

He'll look at one of the specimens. Reed holds out the fan to Kay.

REED
And something for you, too.

Kay takes it - smiles at him.

WILLIAMS
(pressing singleness of purpose)
Let's test them right away.

MAIA
(to Thompson)
Will you help me, Doctor?

THOMPSON
Be glad to.

The men move for the hatch, Williams after them. He'll pause at the door.

WILLIAMS
Come on, David. You can play house later.

Lucas has sidled back to his wheelhouse, and inside it.

KAY
What was it like under there?

REED
(looking after Williams - troubled)
Another world.

KAY
I'd like to see it...
(then, as he moves)
David...
(he stops)
About Mark --

126 CONTINUED

REED
What about him?

KAY
Try to understand -

REED
I've been trying -- only, some one ought to tell him his ambition is showing.

KAY
It won't do any good. I know. Long before you came to work with us, I tried.
(smiles)
There's this to say for him... He's produced some important findings.

REED
(quietly)
He's also taken credit for some important findings.
(a beat, then)
Coming down to watch the test?

KAY
(troubled)
No... I'll stay here for a while.

Reed goes below. Kay looks out over the rail and into the water. She makes a beautiful figure, standing there - lovely and desirable - her eyes fixed strangely on the blue water - the wind blowing through her hair. Out of the water we seem to hear the strange music...as though beckoning. She slips out of her shoes and robe. She's alone on the deck now - a moment - then she starts for the rail.

127 EXT. "RITA" - LAGOON - KAY

at rail - as she dives into the lagoon.

128 UNDER-WATER SHOT

SHOOTING UP to the surface as Kay breaks into the water and quickly rises to the surface. The camera does NOT pan with her but as her body goes up past camera, up in the SHOT comes the head of the Gill-Man, watching her.

129 WHAT THE EYES SEE (3-D SHOT)

Kay, swimming along the glassy surface of the water in an easy breast-stroke. She's a picture of grace as she kicks her legs, ...moves directly INTO CAMERA, past the "window" and out, right above our heads.

130 UNDER-WATER SHOT - GILL-MAN

as he watches her. He kicks up toward her, CAMERA PANNING with him. As he gets within ten feet below Kay, he hovers underneath her, watching her.

130-A GILL-MAN'S POINT OF VIEW OF KAY

swimming on the surface. She's cavorting and having a good time.

131 EXT. WATER - LAGOON - KAY

as she swims. She stops, treads water, looking around, thoroughly enjoying herself.

132 UNDER-WATER SHOT - KAY'S LEGS

as she treads water. CAMERA PANS DOWN to the Gill-Man as he hovers, watching her intently. He swims up toward her, past camera.

133 EXT. THE WATER - LAGOON - KAY

unaware of the terror threatening below.

134 UNDER-WATER - CLOSE SHOT - WEBBED HAND OF GILL-MAN

moving closer to Kay's legs as she treads water.

135 EXT. THE WATER - CLOSE SHOT - KAY

treading water.

136 UNDER-WATER SHOT - THE WEBBED HAND

closer to the foot - the talons spread... Then it stops, an inch away from the leg...the music depicting a gentleness,

136 CONTINUED

a tenderness, as the monstrous claw waits there, undecided. Kay's foot touches the scaly hand, the creature quickly withdrawing it from the frame.

137 EXT. THE WATER - LAGOON - KAY

She felt her foot touch something.., A questioning look in her face, she fills her lungs and prepares to dive under water.

138 UNDER-WATER SHOT - KAY

She comes under the surface, looks about. Unseen by her, in the f.g., hidden by the weeds, is the Gill-Man.

139 EXT. DECK OF "RITA" - AT WHEELHOUSE - DAY

Lucas has strolled out - looks off, toward:

140 EXT. LAGOON - KAY

She's surfaced - is bobbing about in the water - seemingly enjoying the sport.

141 EXT. "RITA" - AT WHEELHOUSE - CLOSE SHOT - LUCAS

His face clouds. He cups his hands about his mouth, calls:

LUCAS
Miss Lawrence!

142 EXT. LAGOON - SHOT OF KAY

on her back - floating unconcernedly. She doesn't hear him.

143 EXT. "RITA" - CLOSE SHOT - LUCAS

tries again.

LUCAS
You too far out - Miss Lawrence!

She hasn't heard him. He shrugs - looks off to his crew-men.

144 ANOTHER ANGLE - INCLUDE THE NATIVES

coiling rope, not too far from the anchor.

LUCAS
(calls to them)
Lift the anchor!

The natives hurry to the anchor - begin to pull it up.

145 OMITTED

146 EXT. LAGOON - KAY

now swimming toward the boat, her stroke easy - graceful.

147 UNDER-WATER SHOT - GILL-MAN AND KAY

He's following Kay, almost playful, as he turns upside down to watch her.

148 EXT. LAGOON - KAY

swimming ahead toward the boat.

149 FULL SHOT OF THE "RITA"

moving toward Kay.

150 UNDER-WATER SHOT - GILL-MAN AND KAY

as he playfully follows her.

151 EXT. LAGOON - "RITA" AND KAY

as the two move for one another. The "Rita" is drawing up close to her now.

152 EXT. DECK OF "RITA"

Lucas cuts his engine - lets the ship coast - calls out to one of the natives:

LUCAS
Drop anchor!

152 CONTINUED

The natives will begin the business of dropping anchor, as Lucas hurries away from the wheelhouse and over to the rail. Reed and Williams have now hurried up to see what's going on.

153 ANOTHER ANGLE - TOWARD KAY

as Lucas reaches down - gives her a hand up on deck.

KAY
Thanks, Lucas.

REED
That was a foolish thing to do, Kay.

CONTINUED

153 CONTINUED

KAY
But wonderful-

There is a sudden violent lurch of the boat, throwing Lucas off balance and bumping him into the rail.

KAY
What was that?!

He regains his balance and looks about, startled. He heads toward the wheelhouse.

154 MED. SHOT - THE NATIVES

who were working on the other side of the deck. They regain their balance - panic in their faces.

155 MED. LONG SHOT - WILLIAMS AND REED

hanging on to the rail. Again, a sudden lurch of the boat throws them off balance. Reed looks off toward the ropes holding the nets.

156 MED. CLOSE SHOT - BEAM AND ROPES CONNECTING NET

pulled taut - the portion of net showing, being rocked.

157 FULL SHOT - STERN - INCLUDING REED AND WILLIAMS

WILLIAMS
Something's in the net!

Thompson and Maia have now come up and rush into the scene.

158 MED. SHOT - REED AND KAY

Kay reacts to what Williams has said. She suddenly looks frightened, turns to Reed.

REED
(to Lucas)
Pull up your net!

He turns and rushes toward the winch controls - CAMERA PANNING with him. The engine's roar is heard over scene as he starts it.

159 FULL SHOT - THE SIDE - INCLUDING WILLIAMS, MAIA

The beam holding the ropes, prominent in f.g. Reed rushes to one of the ropes securing the net, pulls at it. The others rush over to help pull on the ropes - but the net doesn't budge. Whatever is hooked on to the net below water, holds tight. The beam creaks at the stress and strain.

160 SHOT OF LUCAS

as he spins the motor faster.

161 CLOSE SHOT - THE BEAM - AT ITS BASE

It is being ripped away from its joining beams.

162 GROUP SHOT - REED, WILLIAMS, THOMPSON

struggling with the rope. As they hear the ripping sound, Reed reacts first.

REED
(shouting to Lucas)
Slack your engine!

The roar of the winch continues.

163 MED. CLOSE SHOT - THE BEAM

cracking...

164 GROUP SHOT - REED, WILLIAMS AND THOMPSON

THOMPSON
He can't hear you!

Reed looks about frantically - sees:

165 MED. SHOT - TOWARD FIRE-AXE

on the wall of the cabin. Reed rushes into scene, takes the axe and heads out again.

166 SHOT AT BEAM

as Reed rushes back. Before he can swing the axe at the ropes, it goes slack. Reed stops. The four men look at one another in bewilderment. Then they start hauling in the net.

167 SHOT OF KAY

almost afraid of what she might see, yet impelled to it.

168 GROUP SHOT

as the men pull the net aboard. Without a word, they start to spread it out. Reed and Thompson see it first: a gaping hole in the net, the ropes sheared as if by knives. It is ripped apart. The men look at it in silence. Kay comes into scene and stops abruptly, staring in awe and puzzlement. Lucas comes running into scene an instant later. He is wild. He quits abruptly - as he sees the gaping hole in the net.

LUCAS
What kind of fish do that?

THOMPSON
Who said it was?

Maia has come up now, looks at the net with them.

THOMPSON
The net could have hooked on to some under-water rock --

Williams bends, takes off what appears to be part of the creature...a finger with web portion attached. It should immediately be recognizable as the living counterpart of the skeletonized fossil exhibited earlier in the story. He holds it up for the other who look on silently. (X)

WILLIAMS
It was no rock that left this in the net.

MAIA
It's amazing -
(quietly)
I've just finished the rock analyses and you were right, David. Some of the limestone deposit where I found the fossil is on the bottom of this lagoon.

CONTINUED

HE

168 CONTINUED

CAMERA HOLDS on the silent group, giving their attention to the net an instant longer. Kay looks at the thing in Williams' hand, then to the water - as though remembering something had touched her out there.

169 CLOSE SHOT - WATER

bubbles rising and breaking the surface...and with them that strange music to hover over the water.

DISSOLVE TO

170 EXT. DECK OF THE "RITA" - GROUP SHOT

Reed and Williams again dressed for aqua diving. This time, Reed has his "camera-gun" with a flash photo attachment. Williams is armed with a spear-gun. The weapon fires a spear about two feet long, has a pronged tip and is about half-an-inch in diameter. Present are Maia, Kay, Lucas and Thompson.

KAY
(intended for Williams, who checks his spear-gun)
Whatever species it might be...if you let it alone, it won't bother you.

WILLIAMS
And if you're wrong...this harpoon will correct your mistake.

REED
(to Kay - but he intends it for Williams)
We're going after photographs for study, not trophies.

He moves to the rail.

WILLIAMS
Why settle for a photo when we can get the real thing?

REED
(stops)
You sound like some big-game hunter out for the kill.

WILLIAMS
(coldly)
We may not be back home, David,
HE but you're still working for me.

171 CLOSE SHOT - KAY

feels the growing rivalry between the two men.

172 BACK TO SHOT

Reed puts his mask on - goes over the rail and down. Then Williams puts on his mask and goes over.

173 UNDER-WATER SHOT - (3-D)

as the two men submerge - swim into CAMERA and OUT OF SHOT.

174 UNDER-WATER SHOT - WILLIAMS AND REED

as they descend together...There is no sign of the bottom. It is fairly bright from the surface light.

175 UNDER-WATER SHOT - WILLIAMS

as he swims deeper.

176 UNDER-WATER (3-D) SHOT - REED

as he swims into CAMERA and off into audience.

177 UNDER-WATER (3-D) SHOT - REED

as he appears out of audience-- pauses along one of the rock slopes leading to the lagoon depths -- then descends farther.

178 UNDER-WATER SHOT (3-D) - UNUSUAL FISH

It is slightly darker. The marine life swimming into CAMERA.

179 UNDER-WATER (3-D) SHOT - REED

as he raises his trigger camera and pulls the trigger. Suddenly the under-water area is illuminated by a "thousand flash bulbs." Then the water grows dark again. Reed veers off at another angle, into CAMERA.

180 UNDER-WATER SHOT - REED AND WILLIAMS

Williams turns and follows Reed. They continue their descent.

HE

181 UNDER-WATER SHOT - ODD FISH

The CAMERA HALTS on another unusual type of fish. Things are now seen in shadowy form.

182 UNDER-WATER SHOT - REED

as he aims his camera toward the forest of ribbon weed, and pulls the trigger. The scene is illuminated...then grows dark. Reed prepares to take another picture.

183 UNDER-WATER SHOT - REVERSE - FROM RIBBON WEED

as Reed presses off another shot, lighting up the area. In that fleeting moment, we make out what could be the head of the creature, hidden among the ribbon weed. That is, its phosphorescent eyes flash at us...and yet, who is to say (unless they had seen the green taloned hand, as we did) that it was not merely some known and recorded denizen of the deep. The light has died again; darkness is on the screen and all we hear is the strange music...

184 UNDER-WATER SHOT - REED AND WILLIAMS

swimming side by side as they move forward, CAMERA PANNING with them a short distance. They pause, look about.

185 UNDER-WATER SHOT - REVERSE ANGLE

The shadow of the Gill-Man passes by in the semi-darkness. (It could be a tailed fish moving through the water.)

186 UNDER-WATER SHOT - REED, WILLIAMS AND GILL-MAN

As they see the outline of the creature, Reed reacts - quickly raises his camera and pulls the trigger. Williams maneuvers himself into position, and as he raises his gun, Reed tries frantically to stop him by shaking his head and waving hands. Williams fires the harpoon.

187 UNDER-WATER (3-D) SHOT - THE HARPOON

leaving the gun and moving through the water into audience.

188 UNDER-WATER SHOT - THE GILL-MAN

off in the distance - as the spear finds its mark. He thrashes about, then dives for the bottom of the pool, disappearing into blackness.

HE

189 UNDER-WATER - CLOSE SHOT - REED AND WILLIAMS

reacting to the wounded creature thrashing about.

190 UNDER-WATER SHOT - GILL-MAN

as he kicks up the mud cloud, then dives for the bottom.

191 UNDER-WATER - CLOSE SHOT - WILLIAMS AND REED

watching the Gill-Man o.s. as he dives.

192 UNDER-WATER SHOT - GILL-MAN

disappearing into the dark water.

193 UNDER-WATER SHOT - REED AND WILLIAMS

Reed hand-signals toward the surface - and starts to ascend, Williams following him.

194 EXT. DECK OF "RITA" - MED. SHOT - KAY, MAIA, THOMPSON AND LUCAS

as they wait on deck, peering over the side, into the lagoon.

195 THE WATER - KAY'S VIEWPOINT

as Reed and Williams pop to the surface. Williams grabs at the ladder, starts up, Reed after him. As they land on the deck:

KAY
You didn't wait long enough before coming up --

Reed has ripped off his mask - turned on Williams,

REED
Why'd you shoot? You weren't attacked!

WILLIAMS
You sound as though I'd put the harpoon through you... And what makes you think we're supposed to play tag with the thing, whatever it is?

REED
We can learn more about it if it's alive, than dead.

195 CONTINUED

Kay has moved in between them.

KAY
Please...! What is it you found?

WILLIAMS
I don't know what you'd call it.
(looks to Reed - excited)

REED
It sounds impossible ---
(almost with reluctance)
-- but it appeared to be -- human.

They look at him as though he had lost his mind. David is at the rail - looking down into the water, strangely.

WILLIAMS
(his eyes afire)
If it's what I think I saw - I tell you it's the greatest find yet. Nothing compares to it....

Now they look at him.

REED
Whatever it was, I have the proof in my lens.

He starts for the hatch. A beat, then the others hurry after him - silently.

DISSOLVE TO

196 CLOSE SHOT - TABLE

On it, three developer pans, filled with liquid solution. Reed's hands submerge a print in the second pan or fixer. Later, the picture will be transferred to the third or water-pan for washing. The bunk room has been converted into a darkroom - very little light evident. We hear voices....

LUCAS' VOICE
Many years ago, I hear this legend on the River... A very old native tell me of a man who lives under water.
(he laughs)
But she was crazy. "Crazy Goole," everybody call her.

196 CONTINUED

CAMERA PULLS BACK...We make out several wall bunks. An enlarger is in evidence. Grouped about the table are Kay, Maia, Thompson Lucas, Reed and Williams (now wearing robes.) Reed is doing the developing.

REED
The unknown is always -- incredible.

197 CLOSE SHOT - THOMPSON

trying sincerely to go along with the others.

THOMPSON
One accepts these things as legend and lets it go at that....But to actually believe that there exists something like a human being that can live under water---

198 CLOSE SHOT - WILLIAMS

His attention given over to the proceedings. He's intense, lost, devoted to his belief. He never even looks away from Reed's hands as he answers Thompson.

WILLIAMS
I tell you this was no legend - as you'll soon see for yourself.

KAY
What about the Kamongo? Science hadn't heard about it until a few years ago.
(to Lucas)
The Kamongo lived back in the Devonian Age.

MAIA
Interesting, that the fossil I found was out of the same period.

KAY
(nods - then toward Thompson)
The Kamongo was a fish that breathed air.

THOMPSON
What does that prove?

198 CONTINUED

KAY
Nothing -- except that the Kamongo fish which has lungs exists today - right here in the Amazon. It hasn't changed in all these millions of years.

THOMPSON
It still doesn't prove the possibility of a gill-man.

MAIA
If the evolution of that species could have reached a dead end 'way back then, and still survive, why couldn't another?

199 CLOSE SHOT - REED

has taken the photo out of the water and is now holding it up. Something about his face - the look on it - prompts them into silence.

200 GROUP SHOT

Not a word. Reed passes it over to Kay - turns on the overhead light.

201 INSERT - PHOTOGRAPH

The rock ledge -- air bubbles -- and that is all....

202 BACK TO SHOT

THOMPSON
For a merman, he takes a fine picture.

As Williams glares at him:

REED
It wasn't imagination, Doctor Thompson.

THOMPSON
I'm sorry, David.

WILLIAMS
Small consolation. What proof do we have if we never find it again?

202 CONTINUED

WILLIAMS (cont'd)
(to David)
If you hadn't stopped me, we would have taken it dead or alive. What's the difference?

Reed is watching Williams closely...obviously affected by his thinking. CAMERA PANS to porthole, and as it HOLDS, we see an upward movement past it - as though the leg of the creature.

203 EXT. DECK OF "RITA" - CHICO AT NET - DAY

as he works on one of the net ropes, tightening it. CAMERA PANS DOWN to the deck and OVER TO:

204 WEBBED FEET OF THE GILL-MAN

moving along - leaving footprints. FOLLOW the feet over to:

205 CHICO AT NET

The native turns - his face contorting in terror. He screams as the webbed hand of the creature reaches out and grabs him.

206 INT. CABIN

The group alerted. Another agonized scream - and Reed tears for the door.

207 EXT. DECK OF "RITA" - DAY

At the rail is Zee, the native, moaning and crying as he looks into the water. Reed comes up.

REED
What happened?

Lucas is up now - the others behind him at intervals. The native continues moaning hysterically, drops to his knees. Lucas drags him up to his feet.

LUCAS
Zee!

He slaps the native to bring him out of his hysteria.

CONTINUED

HE

207 CONTINUED

ZEE
Chico is gone...My brother Chico no longer of the living...! He was working on the nets here...I heard his scream...He was dragged down into the water by a demon...!

Williams starts - looks off to the water...

WILLIAMS
Everybody - look around, please.

He hurries to the rail - Reed, Maia and Thompson moving off in various directions. Reed toward the stern - Maia, the wheelhouse - Thompson, the prow.

LUCAS
Where were you?

ZEE
(pointing to it, then:)
In the wheelhouse...

LUCAS
(angrily)
In the wheelhouse? But you were sleeping, eh?

ZEE
(nods)
When I got here, he was gone.

THOMPSON
(skeptically)
Demon, eh? Well, that's no more far-fetched than your Gill-Man!

LUCAS
(grins)
You are very suspicious, Doctor.

THOMPSON
So will the Police be, when you report the native's death as due to a man-fish.

208 CLOSE SHOT - LUCAS

looks off...seemingly into space...

208 CONTINUED

LUCAS
There are many strange legends in the Amazon. Even I, Lucas, have heard the legend of a man-fish...

MAIA'S VOICE
Over here...!

209 MED. SHOT - MAIA

He's found something, waves them over.

MAIA
Quickly!

As the others move into shot, except for Zee, Maia points to the deck.

MAIA
Look!

210 CLOSE SHOT - WET FOOTPRINTS

We see faint outlines of the webbed and taloned feet of the Gill-Man. It's apparently where the creature had first come up on the boat... They're giant-sized and match the fossil first found by Maia. As we HOLD on the footprints, -

DISSOLVE TO

211 EXT. DECK OF "RITA" - AT FISH-HOLD - DAY

Through the DISSOLVE we hear hammering. Reed, Lucas and Maia drive the final spikes into a cover for the tank. Williams and Kay stand by and look on. It's a make-shift affair, fashioned out of strips of hard wood, cross fashion. Strong sea rope is wound in and around the cross strips to further reinforce it. Reed drops the cover over the tank and checks the fit. It'll work. Now Reed fits a padlock through two metal rings, bolted on, and snaps the lock shut. A heavy water-hose runs from a pump into the tank.

REED
(to Lucas)
Start your pump, Lucas.

Lucas moves to the water pump control, turns it on. As the water pours into the tank:

211 CONTINUED

MAIA
Now all we have to do is catch it.

WILLIAMS
(snaps)
It's a waste of time.
(Reed turns - looks to him, tiredly)
You'll never take it alive.

REED
I'm going to try, Mark.

WILLIAMS
(a little too tolerantly)
All right, David - we can always do it my way.

KAY
If we could only be sure of its reaction. Do you suppose this thing remembers Mark's attack and seeks revenge?

WILLIAMS
(moving to rail)
I'll welcome it.

REED
You'll get your wish, Mark. I have an idea it remembers the past and more.

212 CLOSE SHOT - KAY

troubled - listens.

REED'S VOICE
It must want something we have, pretty badly, to come up on deck this way.

213 BACK TO SHOT

REED
Only, I don't want it sneaking up on us when we're sleeping.

LUCAS
I have a way to make him come up now.

213 CONTINUED

They look to him - Williams moves up.

LUCAS
Rotonone!..A drug the natives make out of roots, for catching fish in still waters. Sometimes I catch fish that way.

He moves to a bin nearby - will open it and take out a canvas bag

LUCAS
(dipping hand into the bag for some of the pulverized contents)
One taste of the poisoned water - and - poof! - the paralyzed fish floats up to the top -- with a big hang-over.

WILLIAMS
All right - let's try it.

Lucas hands one of the canvas bags to Reed, dips into the bin and brings out another.

DISSOLVE TO

214 EXT. LAGOON - FULL SHOT - AREA OF "RITA" - DAY

Williams maneuvers a rowboat slowly over the surface of the lagoon. In his eyes a frenzied and intense expression. Seated in the stern is Reed, the bag of rotenone in his lap. Every few seconds, he reaches into the pouch, withdraws a handful of the powder and spreads it on the surface.

215 EXT. DECK OF "RITA" - FULL SHOT - KAY, LUCAS, THOMPSON AND MAIA

looking on. Lucas stands guard with a rifle in hand. No one speaks. Kay nervously smokes a cigarette. There is a strange silence over the water - the only sounds, the distant ones from the jungle.

Kay moves off, CAMERA PANNING her to the side, where she stands alone and looks out to the water. She flicks the cigarette into the water.

216 THE LAGOON - KAY'S POINT OF VIEW

The cigarette floats on the glassy stillness of the lagoon... The CAMERA MOVES INTO a:

HE

217 CLOSE SHOT OF THE CIGARETTE

and proceeds --

218 UNDER-WATER

not too deep below the surface...And now we hear the strange music again...The light dims...but not completely. The music grows stronger now..as we move..whispering beside us now... And as CAMERA DRAWS BACK, we're in the forest of ribbon weed. Peering out of it, the demon eyes - and no more. The eyes are trained upward - searching...WHAT IT LOOKS TOWARD:

219 UNDER-WATER TRICK SHOT - GILL-MAN'S POINT OF VIEW - OF KAY ON "RITA" - (WATER SUPERIMPOSED - TRICK SHOT)

as she stands on the deck...the water naturally diffusing the image.

220 UNDER-WATER SHOT - CLOSE - GILL-MAN

reacting to Kay o.s.

221 EXT. DECK OF "RITA" - CLOSE SHOT - KAY

standing alone on the deck...a forelorn and troubled look in her face, as she looks off.

222 PAN SHOT - LAGOON

as her eyes sweep the glassy surface...and OVER SHOT the strange music, coming from the lake.

DISSOLVE TO

223 EXT. LAGOON - PAN SHOT - DUSK

The lagoon is darker now. The CAMERA PANS the water and we see a number of smaller fish affected by the rotonone, floating motionless on the surface.

224 EXT. DECK OF "RITA" - CLOSE SHOT - REED

as he tensely watches the water. CAMERA PULLS BACK to a GROUP SHOT, to include Kay with Reed in the f.g., as she sits on one of the deck chairs. Maia is seated in the stern in the b.g., with Thompson. Lucas slowly walks the deck, looking apprehensively about. The door near Kay opens, and Williams comes on deck. He carries a rifle. He seems tired - a nervous exhaustion.

224 CONTINUED

WILLIAMS
Still no sign?

KAY
Nothing but the little ones, so far.

REED
He may be dead from the wound.
(looks over to Williams - tight-lipped)
Or the rotonone isn't going deep enough.

LUCAS
(quickly - to avert an argument)
Maybe we should fix the rotonone to sink deeper.

WILLIAMS
(in control now)
Anything is worth a try.

As Lucas throws open the bin containing the rotonone bags, -

DISSOLVE TO

225 EXT. LAGOON - FULL SHOT - DAY

Late afternoon now....Reed and Williams in the rowboat again. This time, Reed rows and Williams drops into the water one of the weighted, gelatinous rotonone mixtures, which has been formed into small masses. He's obviously been driving himself too hard -- seems possessed, by the need to capture the creature Reed watches him - knows.

226 MED. SHOT - ROWBOAT

Williams drops another of the three remaining rotonone masses into the water - watches it sink.

227 UNDER-WATER SHOT

as the rotonone mass sinks toward the bottom - quickly disappears into the darkness of the lower reaches of the lagoon.

228 EXT. LAGOON - FULL SHOT - ROWBOAT

Reed dumps the last rotonone chunk into the water...Faintly, over scene, we hear the jungle sounds...Reed starts the boat back to the "Rita".

HE

229 EXT. DECK OF "RITA" - LUCAS

intently watches the water, a rifle over his arm.

230 EXT. LAGOON - ROWBOAT - REED AND WILLIAMS

They hear a slight splashing sound o.s. - instantly alert!

WILLIAMS
(after a moment)
What was that?

Reed shakes his head - listens. Williams brings a revolver up from the floor of the boat, on his face almost a pleased look. The two men scan the lagoon.

231 PANNING SHOT

as CAMERA GLIDES over the surface of the water, toward darkened little inlets secluded in heavy shadow...Overhanging branches seem to move gently, as though by some strange hand...But nothing appears...nothing stirs...the splashing sound seemingly never happened.

232 CLOSE SHOT - WILLIAMS

turning his head, as though he might see something behind him.

233 CLOSE SHOT - REED

face moist - the oars dead still, floating in the water.

234 EXT. DECK OF "RITA" - CLOSE SHOT - KAY

waiting in silence...

235 SHOT OF LUCAS

has seen Williams bring up his gun - cocks the rifle he carries, to a ready position.

236 GROUP SHOT - KAY - MAIA AND THOMPSON

tensed, waiting.

HE

237 INT. ROWBOAT - CLOSE SHOT - REED AND WILLIAMS

as Williams finally brings his gun down.

WILLIAMS
(eyes still fixed o.s., almost to himself)
Come on...

REED
You speaking to me - or something out there?

WILLIAMS
(looking off, strangely)
Both, David...
(grins)
They won't believe it back home - none of them...I wouldn't have believed it myself.

Reed turns - stares at him intently.

238 CLOSE SHOT - WILLIAMS

as though possessed.

WILLIAMS
Sitting out here - waiting for some --- monster to appear. That's why we've got to take him.

239 THE TWO

REED
Why won't they believe?

WILLIAMS
Because we deal with known quantities - with knowledge we've accumulated up to now --

REED
We've only begun to study the water and its secrets -- just as we've only touched outer space...We don't think some form of life on another planet is entirely impossible. Then why not some completely new form of life from a world we know is inhabited by living things?

A pause, then...

CONTINUED

239 CONTINUED

WILLIAMS
We must have the proof.

Williams drops the final rotonone into the water - then Reed starts to turn the boat.

DISSOLVE TO

240 EXT. "RITA" - FULL SHOT - NIGHT

the vessel motionless on the lagoon...The rowboat is tied up, just off the stern. Several lights glow on the boat...Various of the company have been assigned to look-out posts on the vessel.

241 SHOT AT WHEELHOUSE - LUCAS AND REED

each man looking off in a different direction.

242 MED. CLOSE SHOT - PROW - WILLIAMS

his eyes searching the water.

243 AT RAIL - ONE SIDE OF BOAT - MAIA AND THOMPSON

watchful waiting.

244 AT RAIL - OTHER SIDE - KAY

A burning lantern has been hung from the rail. She looks up, toward --

245 REED

his entire attention given over to the job at hand.

246 BACK TO KAY

For a moment she considers joining Reed, then changes her mind, turns her back up against the rail and looks off. CAMERA PANS DOWN TO:

HE

247 SHOOTING UP FROM WATER - TOWARD "RITA" - INCLUDE KAY AT RAIL

For a moment we see nothing...Then the identifying music seemingly coming from deep water...A green, webbed claw reaches out of the water...its talons grip at a ledge and hold on. From this point, the hand is not visible to the others. The water laps up against the boat, softly...

248 EXT. DECK OF "RITA" - KAY

her back turned toward the rail and looking off...her eyes seem fixed...almost as though she hears something - is not sure.

249 SHOOTING TOWARD THE HULL OF THE "RITA" - WATER LEVEL

The other hand of the creature pokes through the water and reaches for the ledge, to hang on. Now it starts to draw itself upward - the little of its back and shoulders we see, green and scaly.

250 SHOT OF REED

looking off...He, too, seems to be listening to something. He looks toward Kay - then turns back to his vigil again.

251 SHOOTING TOWARD THE HULL OF THE "RITA" - WATER LEVEL

as the creature chins itself upward.

252 SHOT OF KAY

turning - sees:

253 FACE OF THE LANTERN - REVERSE - TOWARD CREATURE

For one flash we see the creature's face, as though molded out of green moss...the earless head, the large eyes...Then it roars in fear, as it looks into the light, and strikes out violently at the lantern, smashing it. It drops back into the water and disappears. In that instant:

254 KAY

screams in terror. The shattered lantern has ignited kerosene on the surface of the water.

255 FLASH SHOTS - REED AND LUCAS

Reed jumps down onto the deck.

HE

256 AT RAIL - KAY

as Reed and the others get to her.

KAY
(pointing)
In the water -- the lantern frightened it off --

As Lucas brings up his rifle:

REED
(shoves rifle aside)
No...

Before anyone can answer him, the near silence is punctuated b the sound of water being thrashed. They wheel about toward th source of the sound.

257 WHAT THEY SEE:

The water near the shoreline, churning...then it's quiet agai

258 BACK TO SHOT

as Reed rushes over to a spotlight atop the wheelhouse and tur it on. As he aims the beam of light in the direction of the creature, -

259 LONG SHOT - TOWARD SHORELINE

as the spotlight beams across the water.

260 REVERSE SHOT - TOWARD "RITA"

as the beam of light from the boat finds out the area where th thrashing had occurred. Nothing, for a moment...then the musi ...and CAMERA BECOMES THE CREATURE'S EYES...It stands up in t shallow water leading onto a tiny shore. Water washes across the lens of the CAMERA...

261 "RITA" VIEWPOINT - THE GILL-MAN - CAUGHT IN THE SPOTLIGHT

The creature flings its hand out in a gesture of anger - as though it would push the light away; then changes its direction and instead of going up on the beach, walks to the cave-like rocks jutting out of the water, and seemingly falls underneath them.

262 EXT. DECK OF "RITA" - NIGHT

as Reed slips off his robe - ready to dive.

KAY
(concerned)
It's foolish to go after it just yet.

REED
But it's drugged.

THOMPSON
(restraining hand on David)
I'd wait, anyway.

REED
If it has gills, it may suffocate.
(to Lucas)
How long does the effect last?

LUCAS
Hour, maybe....Two...
(shrugs)
But for that thing -- who can guess?

WILLIAMS
(to Reed)
Come on, I'm going along with you.

He slips out of his robe - knife and sheath still showing in his belt.

REED
(moving to rail)
Follow us in the rowboat, Carl -- and bring a net.

Lucas brings out his own knife - hands it to Reed without a word. Reed will slip it into his belt.

LUCAS
I'll keep you covered.

The men put on face-masks, go over the rail and drop into the water. Kay moves up, troubled. Lucas raises his rifle.

DISSOLVE TO

263 EXT. LAGOON - SHORELINE - NIGHT

as Reed and Williams swim up to where we had seen the creature rise in shallow water. They stand up in the shallow water, look around, both winded after the strenuous swim.

REED
(pointing to rocks)
That's where he dived.

HE

264 SHOOTING FROM BEHIND THE ROCKS

Williams, knife in hand, moves toward us cautiously, Reed along with him. They come up, pause. Then, before Reed realizes what he means to do, Williams pulls his knife from its sheath.

WILLIAMS
I'm going to take a look. You wait here.

He dives under water and disappears. Reed looks after the impulsive man - troubled. (X)

265 CLOSE SHOT - REED

waiting - apprehensive - eyes glued to the spot where Williams disappeared. A stream of bubbles breaks the surface of the water, then quits. He looks around furtively, toward:

266 THE BEACH--

lonely ...

267 BACK TO SHOT

still no sign of Williams coming up for air. He moves closer to the rocks - waits.

268 SHOT OF THE WATER

no sign of Williams.

269 MED. SHOT - REED

He isn't waiting any longer - decides to take a look - and dives under water.

270 UNDER-WATER SHOT

What we see now are the lower portions of the rock formations in the water. It is actually a cave-like opening and makes up a fantastic under-water gateway. Behind this gateway is darkness, and once we pass through this gateway, we come up into a tunnel (not seen now) of sorts.

Reed swims into the frame - looks about for Williams. He turns - swims around a moment - then treads water outside the entrance leading into the grotto. He appears to be running short of air - starts through the gateway.

HE

285 ANOTHER ANGLE - TUNNEL - LEADING OUT TOWARD BEACH

The honeycomb of tunnels leads into a cluster of cave-like rocks, which in turn lead out onto the beach again. Ahead, we make out a section of beach, the water lapping up on shore The "Rita" rowboat has been pulled up and in it Kay waits. N other member of the company is visible. The Gill-Man comes into shot.

286 CLOSE SHOT - GILL-MAN

framed in the tunnel opening. He sees the girl.

287 EXT. BEACH - NIGHT

Kay looks off -- her only visible protection, the native, Zee. None of the other members of the expedition are seen. Zee, too, has his back turned away from the cave opening and is looking off. His rifle nearby.

288 EFFECT SHOT - UP - TOWARD GILL-MAN

as he comes out of the cave, his eyes never leaving the girl, and as he moves, we hear the identifying strains following him His webbed hands, huge and frightening, with the talons in motion like so many sharp knives wriggling - his face contorts as though he were struggling to keep going. And now he stops and stands there, the identifying music all around him.

289 CLOSE SHOT - KAY

listening - almost hears it -

290 EXTREME CLOSE SHOT - EYES OF THE CREATURE

glazed...watery...the eyes of something that came from the sea...The green flesh blowing in and out, as though it were fighting for oxygen...fighting to stay alive.

291 CLOSE SHOT - KAY

whirls about.

292 EXTREME CLOSEUP - GILL-MAN

eyes fixed on her.

HE

293 CLOSEUP - KAY'S FACE

as she screams.

294 SHOT OF ZEE

spins about - at the same time whipping out his machete from his belt.

295 - THE THREE

as the native stands before the towering Gill-Man moving on the girl. The native swings the machete at him in an abortive effort. The Gill-Man grabs the hand wielding the machete - crushes it.

296 ANOTHER ANGLE - (3-D SHOT)

as the Gill-Man's claws rip open the native's face. Now the giant creature lifts the native and flings him into camera - as Kay screams.

297 ANOTHER ANGLE - KAY AND GILL-MAN

She grabs an oar, tries frantically to shove the boat back onto the water. It doesn't budge. Kay leaps out of the boat, turns to run and falls. He bends to pick her up, as she screams and faints.

298 INT. TUNNEL

KAY'S SCREAM OVER SHOT... Reed and Williams have come up against a wall, blocking off their passage. They're lost - winded - perspiring heavily from the exertion in the humid atmosphere. To one side, another opening leads off into one of the many connecting passageways.

REED
(desperately - calls)
KAY!

He rushes into another of the openings, Williams after him.

299 EXT. SHORE - CLOSE SHOT - GILL-MAN

holding the girl in his arms - his taloned fingers open so he doesn't hurt her. He looks down at the girl.

300 MED. SHOT - TOWARD WATER

as the creature moves for the water with the girl...his throat, his face, his eyes, all expressive of the oxygen exhaustion. He's almost there...then he staggers...and goes down on his knees. Even now his concern for the safety of the girl is predominant...

301 CLOSE SHOT - GILL-MAN

trying desperately to rise off his knees...straining... Then he lets Kay go and collapses... His eyes are open - an awareness of the situation...

302 SHOT AT CAVE EXIT

as Reed and Williams come hurrying out and onto the beach. They see the broken body of the native lying there.

303 MED. LONG SHOT - KAY AND GILL-MAN IN F.G.

as Reed and Williams emerge on the shore and run up. Kay has gotten to her feet, the terrorized girl grabbing and holding on to Reed.

304 CLOSE SHOT - WILLIAMS

grabs up the rifle against the tree, raises butt and brings it down on the creature.

305 EXTREME CLOSE SHOT - GILL-MAN'S HEAD

eyes watching...the butt glancing off the side of his head, leaving a gash to show... It bares its teeth.

306 SHOT OF GROUP

as Williams starts to raise his rifle butt again. Reed has let go of Kay - grabs Williams, pinning his hands behind him, and thrusts him away from the creature. Thompson and Maia, carrying nets, have now come out of the jungle behind them. Only the appearance of the men out of the jungle stops Williams from throwing himself at Reed. Maia has moved between the two glaring men. Thompson moves to the prone native, feels for pulse.

REED

How is he?

306 CONTINUED

THOMPSON
(looks up)
He's dead.

As Reed kneels beside the native...

DISSOLVE TO

307 EXT. DECK OF "RITA" - EFFECT SHOT - SHOOTING DOWN THROUGH COVER AND INTO TANK - NIGHT

the Gill-Man floating half-way between top and the bottom. A light nearby throws sufficient illumination for us to make out the creature, as it lies there in a comatose state. Its eyes are shut, its huge, taloned hands limply touch the floor, as do the webbed and taloned feet. Nothing about it stirs. The harpoon head still protrudes from the thing's side. OVER SHOT we hear Kay's voice:

KAY'S VOICE
(concerned)
Will he live?

CAMERA HAS PULLED BACK to:

308 GROUP SHOT - ABOUT THE TANK - KAY, THOMPSON, REED, MAIA, WILLIAMS AND LUCAS

They stand there, awed at the sight of the creature they've finally managed to capture.

REED
It depends on whether he's able to survive the rotonone, and being out of the water so long.

WILLIAMS
(to Kay)
You sound as though you feel sorry for him.

She moves off... Williams watches her.

WILLIAMS
Why? It could have killed you just as easily.

KAY
(quietly)
But it didn't!

HE CONTINUED

308 CONTINUED

WILLIAMS
(smiles)
It doesn't matter now. The point is, he won't do any more killing.
(to Lucas)
Anytime you're ready, Lucas, we start back.

REED
(moves up to him)
We're not ready to leave yet... There's still a study of the grotto to be made...data and photographs to collect --

WILLIAMS
(pointing to the tank)
We've got all the proof I need.
(swings about to Lucas)
Get going, Lucas.

REED
(a gesture toward Lucas - holding him)
We're going nowhere, Mark - not until we're finished.

It's a tense moment - obviously leading to a show-down between the two men. CAMERA PANS to:

309 CLOSE SHOT - MAIA

his face mask-like - obviously for Reed.

310 CLOSE SHOT - KAY

concerned by the turn things are taking.

311 CLOSE SHOT - THOMPSON

ready to listen to Reed.

312 LUCAS

chews away on his cheroot. He'll go either way.

HE

313 THE GROUP

Williams backs down - smiles.

WILLIAMS
All right, David - if it'll make you feel better.
(to Thompson)
Will you stay behind, Doctor, and keep an eye on our prize?

He moves to the rail - ready to get into the boat.

REED
(to Kay)
You'd better get some rest, Kay.

She smiles to him - looks after the men - as they start into the rowboat.

DISSOLVE TO

314 EXT. DECK OF "RITA" - SHOOTING DOWN INTO TANK - NIGHT

the Gill-Man still floating half-way between top and the bottom, eyes open wide, staring, since it has no eyelids. Its hands (X) touch the floor limply. CAMERA BACK - and we discover Thompson on guard, armed with a rifle. Off in the jungle fringing the lagoon are the intermittent sounds of unseen animals. Thompson is alone. He looks down into the tank....reassures himself. The creature is still in a comatose state. He sets his gun up against the rail of the boat - drags up a deck chair and sits down into it, back to tank. He stretches tiredly, then leans back comfortably and shuts his eyes. Now CAMERA PANS AWAY from Thompson and OVER to the tank.

315 SHOT - DOWN INTO TANK

For a moment, no visible sign of life in the creature, then it just barely moves its head. It's becoming conscious again.... and then the stirring quits.

316 CLOSE SHOT - THOMPSON

beginning to doze...

317 BACK TO TANK

The creature stirs now....turns a hand upward and flexes his claws and we CUT TO....

HE

318 INT. CABIN - AT BUNK

Kay has been napping....opens her eyes and looks upward... She turns her head toward the porthole...then as the thoughts again begin to crowd her memory, starts off the bunk...

319 EXT. DECK OF "RITA" - AT TANK - GILL-MAN

We're SHOOTING DOWN into the tank. The Gill-Man is now conscious - his hands and feet fluid again. His hands feel out the tank cover overhead....

320 SHOT OF THOMPSON

dozing in the chair....completely unaware of the creature's activity. Suddenly a sharp and jolting sound o.s. - and Thompson jumps - swings about - to see:

321 KAY - AT HATCH DOOR

She had let the door bang shut -- stands there - appears drained emotionally.

322 THE TWO -

as Kay moves up to him.

KAY
(moving up)
What's taking them so long?

THOMPSON
(studies her carefully)
David is very thorough.
(a beat, then)
But shouldn't you be resting, Kay?

She moves over to the tank - looks into it.

THOMPSON
(significantly)
I wouldn't worry about David - as long as the creature's in there.

323 SHOT OF GILL-MAN - INCLUDE KAY

as she looks at the creature again lying motionless in the water. Kay turns her back to it, moves OUT OF SHOT. The creature's eyes follow her.

HE

324 SHOT OF THOMPSON AND KAY

She moves back to the rail again and looks out to the water. Thompson watches her quietly.

KAY
Listen to the sounds.

THOMPSON
Hunting calls, mostly. Animals out for the kill.

325 CLOSE SHOT - TANK

The creature's hands feel out the tank cover overhead, and bracing his feet on the floor of the tank, he puts his shoulders to the task. OVER this action, we hear Kay's voice:

KAY'S VOICE
Some of them are cries of fear....
(drawing deeply from within)
Like people who whistle in the dark...
(despair)
The law of the jungle - survival of the fittest - of the strongest.

326 SHOT OF KAY AND THOMPSON

the two unaware of the creature's stirrings. They're some distance away from his rifle, propped up against the rail - back to tank.

THOMPSON
Darwin only claimed that survival belonged to those who adapt best to new surroundings.
(moves up)

We hear the crash of wood snapping - cord ripping - and the gush of water, the two whirling about to see:

327 THE TANK - THEIR POINT OF VIEW

the cover torn open - the Gill-Man standing on the deck, water receding around him. The identifying strains pound heavily all about him. Its watery eyes, dead still in its head, are riveted toward one thing...Kay....as it stands there, stone-like, motionless, like some prehistoric lizard.

328 THE THREE

Thompson and Kay - shocked - frozen...Then as the creature's taloned hands come up, Thompson springs in front of the girl, his hands out as though it could translate itself into a signal which might mean something to the creature. The creature has stopped - regards him strangely. Thompson looks to:

329 THE RIFLE

on the floor, water spilling around it.

330 BACK TO SHOT

In Thompson's mind, the one thought - how to get the weapon.

331 FLASH SHOT - KAY

understands --

332 THE THREE

the creature watching Kay carefully - its eyes fixed on her.

Thompson
(to Kay - his eyes never leaving the creature)
He's after you...Distract him and I'll try to get the gun...
(the creature listens)
Walk to the right of me, Kay. Draw his attention...

She takes two steps to the right of Thompson - leads away from the rail.

333 CLOSE SHOT - GILL-MAN

his eyes following her.

334 THOMPSON

face beaded in sweat now. The creature is looking toward Kay - Thompson seemingly forgotten.

HE

335 ANGLE FROM BEHIND GILL-MAN - TOWARD KAY

But before Thompson can move, the creature starts toward Kay again. She backs up a step, stands there, rooted to the grou in horror. Desperately, Thompson grabs up a lantern hanging over the rail and runs around between Kay and the creature. He holds up the lantern in the creature's face - blinds it. The creature roars in anger - flails out with both hands. As Thompson backs off:

THOMPSON
Quick - get the gun --!

She makes a dash around Thompson for the gun. The creature, with another roar, stalks Thompson...

336 FLOOR SHOT (3-D) - UP TO THE GILL-MAN

as Thompson, lantern in hand, flashing it into the beast's face backs into CAMERA and seemingly out into the audience. The Gill-Man, his face contorted in fierce anger, roars as he moves into CAMERA, his taloned hands poised for the kill...Behind him appears Kay with the rifle. She aims it at the creature's back and presses off a shot...We hear the click but no explosion. Again she presses off the shot, with no results. The ammo is wet...Then as the Gill-Man slashes out into audience, we hear Thompson's agonized cry - and the lantern is flung back into frame and onto the Gill-Man. The kerosene ignites - the creature bursting into flame.

337 ANOTHER ANGLE - (3-D SHOT)

as the creature - engulfed in fire - hurdles the rail and dives into the water - to disappear. Thompson lies on the deck - unconscious. Kay runs to him - his face, ripped and bleeding. As she ministers to him...

FADE OUT

FADE IN

338 INT. BUNK ROOM - "RITA" - DAY

(The same room used as a dark-room, originally.) Grouped abou the bed are Reed, Kay and Maia. They're now out of their swim ming apparel and wearing conventional clothes. Thompson oc- cupies a bunk - his face swathed in bandages - and seemingly u conscious. Maia, who did the actual doctoring, takes a final check of the patient's pulse. Reed stands off - shattered by the tragic accident to Thompson. Kay sees him - feels it. Ma backs off - motions for the others to follow him out. Reed i the last one to leave - stands there, looking down to Thompson for a moment, then follows them.

339 EXT. DECK OF "RITA"

Williams is pacing the deck. Lucas sits just outside his wheel house and watches him quietly. He's armed with a rifle - drags away at his native cheroot. In a moment, the hatch door opens, letting out Kay, Reed and Maia. Williams quickly moves over.

WILLIAMS
How is he?

REED
(bitterly)
If infection doesn't set in -- he may have a chance.

WILLIAMS
The fool! It wouldn't have happened if he hadn't been careless.

MAIA
There's no one to blame.

REED
Four men dead - so far --
(moves to the hatch-door)
-- and if he dies - what a useless sacrifice of experience and ability!

KAY
Nobody meant it to happen, David.

REED
(quietly, looks to others)
I'm for getting out of the Lagoon now - while there's still a chance.

WILLIAMS
Without taking what we came for?

HE CONTINUED

339 CONTINUED

KAY
Be reasonable, Mark --

WILLIAMS
Reasonable! What else could I expect?
(to Maia)
But you, Carl -- it means as much to you.

MAIA
You're driving yourself too hard, Mark - and the rest of us along with you.

WILLIAMS
(bitterly - his eyes red-rimmed and intense)
We're staying until we get him.

REED
(punching it out)
Or until someone else is killed -- is that it?
(looks to Kay)
We're leaving right now Lucas. (X)

As Lucas turns to leave, Williams grabs - holds him.

WILLIAMS
(snarls)
I'll make the decisions around here --

LUCAS
You're wrong, Mister Williams...
(quietly, yet with authority)
On the water, the Captain makes the decisions.
(a nod to Reed)
We do as you say.

Again he turns. This time, Williams moves in front of him - blocks him off.

WILLIAMS
You'll listen to me!

And when Lucas attempts to move again, Williams reaches out to grab his arm. Lucas throws the man's arm aside - reaches for the knife in his sheath. It all happens quickly... A beat, then Lucas smiles...

339 CONTINUED - 2

LUCAS
You want to say something, Mister?

Williams says nothing. Lucas turns - calls:

LUCAS
Pull up the anchor and side ladder.

Maia draws up the anchor - Zee, the side ladder. Reed goes below. When the ladder is on deck, the two men separate and go to opposite ends of the boat, leaving Kay standing in the center Williams to the aft deck, Maia to the fore deck.

340 CLOSE SHOT - KAY

looking apprehensively from one end of the boat to the other. It's very quiet...too quiet.

341 FULL SHOT - KAY - INCLUDING THE HATCH

as Reed comes up again. He is carrying three rifles. He stacks them against the railing, as he buckles on a pistol and cartridge belt.

342 TWO SHOT - KAY AND REED

They exchange glances... Can they trust him with a gun?

343 MED. SHOT - KAY AND REED

Reed picks up one of the rifles and moves toward the fore deck.

REED
Take one to Mark.

Kay picks up a rifle and walks toward the aft deck of the boat, CAMERA PANNING with her until she comes in sight of Williams.

344 TWO SHOT - KAY AND WILLIAMS

as Kay gives him the rifle. O.S. the sound of the motors turning over. She looks at Williams as if he might say something that would reassure her.

345 MED. CLOSE SHOT - REED

as he watches the water of the lagoon...

HE

346 THE LAGOON - REED'S VIEWPOINT

The engines can be heard over scene.

347 EXT. DECK OF "RITA" - FULL SHOT-- PROCESS

as Lucas pulls the necessary gauges and the boat moves off.

348 EXT. LAGOON - FULL SHOT - THE "RITA"

heading slowly toward the shore. (From this point we cannot s the inlet to lagoon. In a moment, we'll turn into sight of th inlet.)

349 EXT. DECK OF "RITA"

Maia on guard at the prow; Reed, side deck; Williams, gripping gun; and Kay at the stern. Kay walks toward Reed.

350 SHOT OF LUCAS - AT WHEELHOUSE - PROCESS

scanning the "Rita"...the atmosphere charged...the feeling of danger reflected in their faces.

351 EXT. ENTRANCE TO LAGOON - (3-D SHOT) - "RITA"

as it approaches CAMERA.

352 FULL SHOT - PROW OF "RITA" - PROCESS

as it turns into view of the narrow inlet. Maia stands in the f.g. - looks ahead. Suddenly he reacts to something o.s.

353 WHAT HE SEES: (HIS POINT OF VIEW) - A HUGE TREE ↘ SET UP AS A BARRICADE - BLOCKING THE INLET

The tree - leafless and dead - had been rooted to the ground on one side of the inlet. Now it lies across the narrow channel, as though something had deliberately dragged it down across the inlet, to form a barricade.

354 EXT. FORE DECK - CLOSE SHOT - MAIA - PROCESS

MAIA
(frantically - to Lucas)
LOOK OUT!

HE

355 INT. WHEELHOUSE - FULL SHOT - LUCAS - PROCESS

as he reacts to this warning and frantically turns levers to reverse the direction of the vessel.

356 EXT. FORE DECK - FULL SHOT

as it cuts through the water and rams into the log with a terri ble grating sound.

357 FULL SHOT - DECK OF "RITA"

as the force of the blow throws everyone off balance and flings them to the deck. Reed and Williams leap up immediately. Luca comes bounding out of the wheelhouse and rushes to the fore dec Reed and Maia follow him.

358 EXT. FORE DECK - GROUP SHOT - MAIA, REED, WILLIAMS AND LUCAS

Maia is leaning over the rail, looking down at the prow, as Reed and Williams and Lucas rush into scene.

LUCAS
I tell you, nothing was there when we came in --

REED
(nods - then, quietly)
It was put there, to keep us from getting out.

KAY
By - him?

They stand there in shocked silence for a beat...

WILLIAMS
(to Kay)
You'd better stay with Thompson.

She nods - will hurry down into the hatchway.

359 THE BARRICADE - REED'S VIEWPOINT

with the prow rammed into the huge tree which lies horizontally across the lagoon mouth.

360 EXT. PROW - GROUP SHOT - MAIA, REED, WILLIAMS AND LUCAS

Lucas hurries off, leaving Reed and Williams to stay there. They move up closer to the prow and look down to the wound in the vessel.

361 EFFECT SHOT - SHOOTING UP FROM JAMMED HULL TOWARD THE TWO FACES

large, on either side of the hull. The expression on Williams' face, wild, as he turns to Reed.

WILLIAMS
(pleads)
It's our last chance, David, to get the proof.
(points wildly to the barricade)
Look! You can see for yourself, it's still here.

REED
We're trapped and fighting for our lives and you're worried about people believing us.

Lucas hurries back.

LUCAS
We all right down below --

At that instant, there is a shattering sound o.s., followed by a rapid succession of rifle shots. As they look off to the other side of the deck where the activity occurred:

362 SHOT OF MAIA - INCLUDING SHATTERED ROWBOAT ON RACK

He's at the rail - pumping the final bullet into the lagoon. The rowboat is splintered as if a powerful, giant sledge hammer buckled its sides and split it in two. Reed and Williams have rushed up and over to the rail, where they grab up their rifles. Kay has come up to investigate.

MAIA
He came up while I was watching this side.

REED
And he'll keep trying to come aboard until he gets what he wants.

362 CONTINUED

WILLIAMS
(scanning the water, hopefully)
Let him...
(turning back to Reed)
It'll still give us a chance to take him.

REED
(with finality)
Can't you understand he's after Kay?

MAIA
(to Kay)
Go into the cabin... Hurry - and lock the door.

REED
No - she's safer up here with us.

He looks to the winch - then the barricade - gets his idea.

REED
Lucas - start your winch --

A beat. Lucas doesn't understand what he's getting at - then a nod - and as he goes for the winch,

DISSOLVE TO

363 EXT. TREE BARRICADE ACROSS LAGOON INLET - SHOOTING UP TO "RITA" RAIL

Reed is balanced on the tree trunk - reaching for cable which has been lowered down to him. There is a loop at the end of the cable. At the rail are Kay and Williams, who looks on unhappily. Reed looks about the lagoon.

364 THE LAGOON - REED'S VIEWPOINT

as the CAMERA PANS in a semi-arc, covering the area near him.

365 EXT. "RITA" - SHOT OF LUCAS

rifle alerted... He stands beside a donkey engine winch with a heavy guide beam and cable.

HE

366 WILLIAMS

embittered...

367 KAY

apprehensive...

368 EXT. TREE BARRICADE - FULL SHOT - REED

braces himself and calls back to them...

REED
Give me a little more cable!

369 EXT. "RITA" - SHOT OF LUCAS

starts the engine - its roaring sound echoes into the silence of the lagoon.

370 UNDER-WATER SHOT - TREE BARRICADE

as Reed secures cable around the tree trunk.

371 SHOT - INCLUDE "RITA" HULL AND GROUP ABOUT THE RAIL

as Reed starts the climb back up to the vessel, by mounting the rope ladder. As he reaches the top, Williams and Maia help him over the rail.

372 CLOSE SHOT - KAY

relieved - a smile breaks through.

373 THE GROUP

REED
(to Lucas)
All right - take it away.

374 MED. SHOT - LUCAS

at the donkey engine. He throws a lever forward.

375 MED. SHOT - WINCH DRUM

as it starts to turn, taking up the slack in the cable.

376 LAGOON - TREE AND CABLE

as the slack cable becomes taut and holds... From off, in the distance seemingly, we hear the identifying music...then the shadowed image of something rising just under the log. It's the Gill-Man, the water diffusing its face - the eyes grotesque and shimmering, as it looks up to the "Rita."

377 EXT. DECK OF "RITA" - FULL SHOT - INCLUDING EVERYONE

the donkey engine prominent in the f.g. The winch continues to turn...only now it is much slower...laboriously turning... The engine is coughing under the heavy load it must lift...but it continues.

378 UNDER-WATER SHOT - GILL-MAN

circling about, agitated...

379 EXT. DECK OF "RITA" - MED. SHOT - WINCH

as it continues to turn...very slowly...winding in more cable.

380 SHOT - CABLE AND TREE TRUNK

as the log begins to lift upward, about a foot.

381 UNDER-WATER SHOT - GILL-MAN

a silhouette in the dark waters, swimming upward, toward the surface.

382 SHOT - CABLE AND TREE TRUNK

We see the taloned hand of the creature grasp at the cable loop.

383 EXT. DECK OF "RITA" - GROUP

watching.

384 UNDER-WATER SHOT - DIFFERENT ANGLE - GILL-MAN

One end of the tree trunk sliding into the water.

HE

385 EXT. DECK OF "RITA" - MED. SHOT - DONKEY ENGINE AND WINCH

With the release of its load, the motor suddenly speeds up, the winch rapidly winding in the cable.

386 FULL SHOT - INCLUDING LUCAS, KAY, REED, WILLIAMS AND MAIA

Lucas pulls the levers backward. They all turn to him. The engine slows down. Then their eyes turn to the cable, as:

387 THE CABLE

swings freely up and out of the water.

388 FULL SHOT - INCLUDING EVERYONE

Lucas cuts the donkey engine. There is complete silence. No one speaks or moves...their gaze fastens on the dangling loop. Then Reed, Lucas and Williams move toward it.

389 SHOT - TREE TRUNK

It has slipped so that it is submerged just under the surface of the water and is jammed between the walls of the narrow inlet, barring escape. In order to again secure the cable about it, it would be necessary to go down and under the tree trunk this time.

390 MED. SHOT - REED, LUCAS AND WILLIAMS

with the cable loop dangling in scene. They stand there, stunned for a moment. Kay comes into scene and stands behind them, staring at the empty loop.

LUCAS
She must have slipped.

Reed looks down to the tree - turns back to them.

REED
We'll try it again.

KAY
(moving forward)
How, David?

REED
I'll have to use the aqua lung.

They look at one another...then he goes down into the hatchway.

HE

391 CLOSE SHOT - WILLIAMS

It's what he wants - the chance to bring the creature into the open. He looks toward the hatch door - his eyes glowing.

392 BACK TO SHOT

WILLIAMS
(to Kay - voicing his own thoughts)
I'll help him.

He moves off toward the hatchway and down the stairs. Kay looks down into the water.

393 UNDER-WATER SHOT - SHOOTING FROM BEHIND GILL-MAN - TOWARD KAY

as she stands at the rail of the "Rita"...the water diffusion causing a shimmering image.

394 KAY

who stands there, "lost"...

395 INT. BUNK ROOM - DAY

Thompson is seemingly asleep in the bunk in b.g. Reed is at the diving equipment piled on the floor. He's started to take off his shirt, as Williams bursts in.

WILLIAMS
(wildly)
I'm going in with you ---

Reed quits - faces Williams...the man is obviously at the breaking point.

REED
Look - we're interested in only one thing, Mark - just clearing the opening.

WILLIAMS
(intense and building)
I'll act as bait for him.

He gets in Reed's way.

REED
Get out of my way.

395 CONTINUED

WILLIAMS
(wildly)
Let it come for me, David. It'll give you a chance to get at it.

REED
(shoving him back)
You're crazy.

WILLIAMS
Crazy to want to bring back the biggest find anyone's ever made? (X)

(almost begging now)
You don't know what it can mean, David, to all of us --

REED
You're not going in with me --

Williams swings - connects on Reed's jaw and sends him down to his knees. Reed grabs at Williams' knees - brings him down to the floor.

396 THE TWO

as they roll on the floor - Reed trying to pin Williams' arms. He hits Williams a blow on the face, jars him...then another and another and another... Williams lies there, almost out.

397 ANOTHER ANGLE

as Reed gets up - opens and closes his injured knuckles. A trickle of blood rolls from his mouth. He wipes it away - gets back to the equipment.

DISSOLVE TO

398 EXT. DECK OF "RITA" - DAY

Reed is now wearing his skin diving equipment. Aqua lung is strapped to his back - tanks, mask, goggles. In his belt is a knife in a sheath, and he's armed with a harpoon gun. No talk now - purpose clear - and the danger he faces evident from his expressions. Lucas stands up high - near his wheelhouse - armed with a rifle. Kay gives his equipment a last-minute check. Maia stands off. He, too, like Lucas, is given over to watching the waters of the lagoon, a rifle in his arms. They're ready now.

398 CONTINUED

REED
(calls to Maia)
All right, Carl. Ready.

Maia moves up - sets his rifle against the rail and takes up the cable end and lets it down into the water. As Reed turns to leave, Kay moves in front of him.

399 THE TWO

facing one another. Then he looks off to Lucas - signals him.

400 SHOT OF LUCAS

He starts the donkey engine with a roar, pushes a lever forward and the cable is lowered over the side toward the water.

401 EXT. LAGOON - "RITA" - HULL

As Reed appears over the rail, drops directly into the water and goes under.

WIPE on water line following Reed under the water. UNDER-WATER SHOT. Reed grabbing cable swims, holding spear gun and cable, towards the prow of the "Rita" and the log. CAMERA PANS with him as he swims.

402 UNDER-WATER SHOT - REED

as he swims to log. He begins to get the cable around the log.

403 UNDER-WATER CLOSE SHOT - REED

pauses in his work to look around as if he feels danger approaching. A spear flashes by dangerously close to his head - he quickly turns around to face this new danger.

404 UNDER-WATER MED. SHOT FROM BEHIND REED TO WILLIAMS

Williams obviously has just shot the spear and is quickly loading another into his harpoon gun.

405 UNDER-WATER CLOSE SHOT - REED'S FACE

eyes reflecting anger with Williams.

HE

406 UNDER-WATER MED. CLOSE SHOT - WILLIAMS

as he frantically points past Reed.

407 UNDER-WATER MED. SHOT - REED AND WILLIAMS (same as 404)

as Reed whirls about looking in the direction that Williams indicates.

408 UNDER-WATER SHOT - WHAT THEY SEE

Imbedded in a piece of log is the spear Williams shot. Darting out from behind it is the Gill-Man - who swims quickly behind some reeds. CAMERA PANS with him.

409 OMITTED

410 UNDER-WATER MED. LONG SHOT - REED AND WILLIAMS

reacting to the movement of the Gill-Man - Reed cautiously returns to the job of securing the cable to the log - Williams stands guard with his harpoon gun.

411 UNDER-WATER CLOSE SHOT - REED

as the Gill-Man comes through, swims towards CAMERA (3-D SHOT).

412 UNDER-WATER SHOT - REED AND WILLIAMS

Reed racing against time trying to get the cable through the branches of the log. From behind the CAMERA into the SHOT comes the claws and back of the Gill-Man. Reed backs away from the log, pulling his knife from its sheath. Williams swims out of the SHOT.

413 UNDER-WATER CLOSE SHOT - REED

as he waits for the Gill-Man's next move, knife in hand.

414 UNDER-WATER SHOT - REED, GILL-MAN, WILLIAMS

from behind Reed as Williams swims into SHOT behind Gill-Man - getting his harpoon ready.

415 UNDER-WATER CLOSE SHOT - GILL-MAN (3D SHOT)

as he claws at CAMERA - then whirls to face Williams.

416 UNDER-WATER MED. CLOSE SHOT - WILLIAMS (3D SHOT)

as he aims and fires into CAMERA.

417 UNDER-WATER REVERSE SHOT - AS SPEAR HITS GILL-MAN

He dives for deeper water.

418 UNDER-WATER SHOT - FROM BEHIND REED

as the Gill-Man swims off - and Williams swims after him for the kill.

419 UNDER-WATER SHOT - REED

as he again tries to secure the cable.

420 UNDER-WATER FULL SHOT - GILL-MAN

as he swims deeper. Wounded - he swims and disappears behind a growth of reeds.

421 UNDER-WATER CLOSE SHOT - GILL-MAN IN REEDS

as he pulls spear from his side.

422 UNDER-WATER FULL SHOT - WILLIAMS

as he swims in search of the Gill-Man (same as 420). He swims unaware of the Gill-Man hiding under him in the reeds - He swims over the reeds and continues on. CAMERA PANS with him.

423 UNDER-WATER CLOSE SHOT - GILL-MAN IN REEDS

as he watches Williams swim over him. He kicks off and swims after Williams. CAMERA PANS with him.

424 UNDER-WATER SHOT - REED

working on the cable, looks off and sees:

HE

425 UNDER-WATER SHOT - WHAT REED SEES

In the distance he sees in the crystal clear water - the Gill-M as he catches Williams.

426 UNDER-WATER SHOT - REED

lets the cable go and quickly swims to help Williams.

427 EXT. DECK OF "RITA" - AT RAIL

Kay watching. Lucas and Maia on guard. The drama going on below the surface of the water, still not known to them.

428 UNDER-WATER SHOT - WILLIAMS AND GILL-MAN

as Williams in grip of the Gill-Man fights for his life.

429 UNDER-WATER SHOT - REED

swimming frantically to Williams' aid.

430 UNDER-WATER SHOT - WILLIAMS AND GILL-MAN

Williams breaks from Gill-Man - trys to get to the surface.

431 UNDER-WATER FULL SHOT - GILL-MAN AND WILLIAMS

as the Gill-Man grabs Williams by the legs - drags him to him - towards a steep bank. They roll down the bank raising clouds of dirt.

432 UNDER-WATER CLOSE SHOT - WILLIAMS AND GILL-MAN

struggling and fighting in the cloud of dirt.

433 UNDER-WATER CLOSE SHOT - WILLIAMS AND GILL-MAN

as the Gill-Man rips the tubes out of Williams air tanks.

434 UNDER-WATER FULL SHOT

as into the foreground swims Reed getting his harpoon gun ready.

435 UNDER-WATER CLOSE SHOT - REED

aiming his harpoon gun.

436 UNDER-WATER SHOT - GILL-MAN AND WILLIAMS

as the Gill-Man turns and sees Reed - lets go of Williams and swims to the CAMERA.

437 WILLIAMS

His inert body floats to the surface. His air tanks pulling him to the surface.

438 UNDER-WATER EFFECT SHOT

CAMERA THE EYES OF THE GILL-MAN as it swims rapidly toward Reed Reed holding his harpoon pointed at the CAMERA. CLOSER...CLOSER we get until we are almost on him when he fires the spear right into the CAMERA.

439 UNDER-WATER REVERSE SHOT - GILL-MAN

The spear rams into him. CAMERA PANS as he dives deep.

440 FULL SHOT - REED

He swims for the surface.

441 thru 457 OMITTED

458 EXT. FORE DECK OF "RITA" - MED. SHOT - KAY

She stands at the railing. She clutches the rail tightly. Then she turns, slowly looking over the entire lagoon, as if fearful of what she might see.

459 CLOSE SHOT - KAY

Her eyes go wide with terror...sick at the sight of -

460 WILLIAMS' BODY

floating in the lagoon, supported by the almost empty tanks on his back. He lies face down...only his back and head are exposed...and a portion of his upper arm.

HE

461 EXT. DECK OF "RITA" - FULL SHOT

Maia rushes up - takes her in his arms. Lucas runs to the rail and looks out.

462 EXT. SURFACE OF LAGOON - FULL SHOT - WILLIAMS' BODY

In a few moments, Reed surfaces. He looks about, sees Williams, and as he swims to him, -

DISSOLVE TO

463 EXT. "RITA" - SHOOTING OVER RAIL AT GROUP

The terrible silence...heavy over scene...All around them, the glassy water...In b.g., Lucas, standing near the wheelhouse, a rifle in the crook of his arm...Not a sound...CAMERA PANS the faces...Kay, sitting, the reminder of the tragedy etched deeply in her face....Reed, looking out to the water with Maia....Tension is reflected in the wet faces...Even Lucas' jaws, usually moving about a cheroot, are now stilled...waiting...CAMERA IS NOW BACK ON REED...then after a moment, he's reached a decision. Almost to himself:

REED
(a whisper)
There's no other way....

464 EFFECT SHOT - UP TOWARD THE FACES

REED
(louder now - turns to them)
We've got to clear the inlet.

465 SHOT OF LUCAS

as he gestures toward the water.

LUCAS
Hey! That fellow down there - you think he's a mosquito, you can shoo away?

466 MED. SHOT - GROUP

REED
We've got to take the chance.

HE CONTINUED

466 CONTINUED

As he starts over to his aqua lung equipment:

KAY
Sure...What's an expedition - without two martyrs, at least.

467 ANOTHER ANGLE - KAY AND REED

REED
(quietly - no heroics)
I'm doing the only thing we can do, Kay. If we just sit here and wait, we'll all end up the way Mark did.

No answer. It's a tense moment. Kay covers her face with her hands. Maia looks at the girl. Then...

MAIA
Maybe we don't have to fight him on his own terms, after all.
(he looks to Lucas)
Something Lucas said a moment ago - that was no "mosquito" we were fighting --

They're all listening now - waiting -

MAIA
(the tempo climbs; to Lucas)
How much rotonone do we have left?

LUCAS
Not enough --

MAIA
Enought to use in a spray gun?

LUCAS
What!

A moment for it to click, then Lucas beams as he pantomimes it.

LUCAS (con't)
Oh?...You mean like to kill a mosquito, eh?

MAIA
(nods)
It worked for us before.

DAVID
And it took plenty of time.

467 CONTINUED

MAIA
All we want to do is keep him away long enough for you to get the cable around the tree.

KAY
And what do we use for this - spray gun?

MAIA
One of the air tanks.
(to Reed)
A solution of rotonone released under pressure can do the trick.

LUCAS
(it's beyond him)
Some trick --

REED
(part of it now)
Come on...

He moves for the hatch - the others after him - Lucas remaining behind to stand guard.

DISSOLVE TO

468 INT. CABIN ROOM - DAY

About the table are Reed, Maia and Kay. In the b.g., we make out Thompson, the bandages still covering part of his face, but his eyes now open - fully cognizant of what goes on. Maia does the actual work on the formula. On the table should be one of the oxygen tanks, with an open end to the tube now welded onto the tank...a funnel...large jar with rotonone powder in it and a gallon beaker containing water for mixing. Maia pours the rotonone contents into the beaker...stirs it...Not a word... The only sounds we hear in the darkened and subdued room are made by Maia, as he works swiftly and surely.

469 EXT. "RITA" HULL - PORTHOLE

As the creature, back toward CAMERA, hauls itself out of the water and up to the porthole.

470 CLOSE SHOT - KAY

looks over to...

HE

471 REED

eyes meeting in understanding.

472 SHOT OF THOMPSON

forehead beaded in sweat as he looks off...his eyes expressing panic, his face swathed in bandages, so he can't utter a sound.

473 WHAT HE SEES - PORTHOLE

the face of the creature peering into the room.

474 BACK TO THOMPSON

eyes pleading...looks toward the group unaware of their danger.

475 THE PORTHOLE

Now the creature's hand reaches through...the claws long... From this angle, it could conceivably touch Reed.

476 THOMPSON

turns...mutters something.

477 MED. SHOT - GROUP - TOWARD PORTHOLE

Kay turns - sees the monster's hand.

KAY
David!

They whip about - David grabs at a heavy ash stand. Maia sticks with his job at hand. Reed hacks away at the taloned hand reaching into the porthole. We hear the creature roar out in pain; then the hand is withdrawn - and a splash into the water. Reed looks through the porthole. The creature is gone again.

REED
(moving back)
Hurry it up!

Not another word... Faces tense as they watch Maia stir the solution.

478 THE GROUP

Reed has moved back - picks up the tank - holds it up for him. Kay inserts the funnel in the opening of the tube and Maia pours the mixture into the tank.

479 CLOSE SHOT - MAIA

as he pours the fluid. CAMERA MOVES INTO EXTREME CLOSE SHOT of the tank.

DISSOLVE TO

480 EXT. DECK OF "RITA" - EXTREME CLOSE SHOT - AQUA-LUNG TANKS -DA

CAMERA HOLDS ON THE TANKS, then PULLS BACK TO:

481 FULL SHOT - DECK OF "RITA" - AT RAIL

Reed, Kay and Maia at the rail. Reed is wearing the three tank on his back. This time, the air outlet hoses which are fastened to his mouthpiece, lead from only two tanks. The nozzle attached to the third tank, hangs loosely. Reed adjusts his diving glass into place. He pauses at the rail and puts on his flippers. Lucas stands atop the wheelhouse, his rifle slung over his shoulder.

482 CLOSE SHOT - REED

He looks to Kay.

483 CLOSE SHOT - KAY

answering the look...

484 THE TWO

They stand poised that way for an instant, their eyes locked in understanding; then she throws her arms around him and holds on tight. Not a word... He separates himself from her...looks to Maia, who nods, and over the rail he goes, holding on to the guy ropes. Maia and Kay pick up rifles and aim them over the rail...

485 EXT. LAGOON - MED SHOT - REED - INCLUDING PROW OF THE "RITA"

as Reed descends. He pauses a foot above the water, twines the rope about his arm; then with his other hand, he lifts the nozzle and releases a spurt of the rotonone mixture onto the water as a test. The substance spreads. Reed looks up to Kay and Maia. It works.

HE

486 EXT. DECK OF "RITA" - MED. CLOSE SHOT - KAY AND MAIA

Maia nods toward Reed.

487 EXT. LAGOON - MED. SHOT - REED

He lowers himself into the water and disappears below surface.

488 UNDER-WATER SHOT - REED

as he begins the descent. Reed continues to swim, cautiously moving into a slightly darker area of the lagoon.

489 UNDER-WATER SHOT - TREE BARRICADE

Only outlines are discernible...then, out of the stillness, the form of the Gill-Man suddenly shoots out and across the screen, disappearing into the foliage... All is motionless again.

490 UNDER-WATER SHOT - REED

He pauses, turns and looks around. He sees nothing.

491 UNDER-WATER SHOT (3-D) - GILL-MAN'S FACE

It fills the screen in dark outline...It seems even more deadly now...the identifying sounds about it, angry...like wild waves dashing themselves up against jagged rocks...

492 UNDER-WATER SHOT - GILL-MAN'S VIEWPOINT

Reed pausing in the near b.g.

493 UNDER-WATER SHOT - REED

as he continues to swim to the tree trunk. The cable still hangs loosely, as it did after it slipped the last time.

494 UNDER-WATER SHOT - (3-D) - GILL-MAN

He suddenly swims forward toward CAMERA.

HE

495 UNDER-WATER SHOT - (3-D) - REED

He's started to bring the cable about the tree. Then, sensing something, he half-turns. He quickly raises the nozzle of the rotonone tank and releases a stream into CAMERA. It shoots out for several feet and spreads.

496 UNDER-WATER SHOT - GILL-MAN

rushing toward Reed. He deflects - pulls back, OUT OF SCENE, in fear.

497 EXT. LAGOON - FULL SHOT - THE SURFACE

Bubbles breaking the surface...a disturbance indicated below.

498 EXT. DECK OF "RITA" - KAY AND MAIA AND LUCAS

scanning the water. It means one thing to them: Reed has engaged the creature. Kay grips the rail.

499 UNDER-WATER SHOT - REED

working away on the cable. He has it wound around the tree trunk now. The rotonone cloud starts to fade.

500 UNDER-WATER SHOT - GILL-MAN

lurking among heavy rock formation and water-foliage - barely visible. Then, slowly, almost like an eel, he swims along the bottom of the rocks toward Reed o.s.

501 UNDER-WATER SHOT - REED

Almost in darkness now, the faint outline of his body and form are visible. He turns from side to side, wary, apprehensive - sensing something.

502 UNDER-WATER SHOT - GILL-MAN

as he advances toward Reed.

503 UNDER-WATER SHOT - REED

He fires the rotonone.

504 UNDER - WATER SHOT - WIDE ANGLE - INCLUDING REED IN B.G.

as the fluid spreads out.

505 UNDER-WATER SHOT - GILL-MAN

He shies away slightly from the spreading solution. He is still protected by the rocks and foliage. He gets into a crouching stance - then springs - shooting upward toward Reed, his arm out stretched to grasp Reed.

506 UNDER-WATER SHOT - (3-D) - REED AND GILL-MAN

as the Gill-Man approaches Reed. He swings about - shoots the spray into the Gill-Man's face, the blinding core of the solutic hitting him. He suddenly deflects his course - and swims OUT OF SHOT.

507 UNDER-WATER SHOT - REED

holding the rotonone nozzle in readiness, intently watching the Gill-Man o.s.

508 UNDER-WATER SHOT - REED'S VIEWPOINT - THE GILL-MAN

as he slowly starts to swim in a circle around Reed. CAMERA PA with him.

509 UNDER-WATER SHOT - REED

turning...turning slowly...always watching the Gill-Man o.s., as the Gill-Man continues his shark-like vigil.

510 EXT. SURFACE OF THE LAGOON - FULL SHOT

the water disturbed.

511 EXT. DECK OF "RITA" - GROUP

In Kay's eyes, the fear of not knowing what is going on below. Maia reaches out - places a comforting hand on the girl. A dead cigarette dangles from Lucas's lips.

HE

512 UNDER-WATER SHOT - REED AND GILL-MAN

As the Gill-Man rushes forward, Reed whirls toward him and fires another spray of rotonone. The Gill-Man has reached out his arms to grasp Reed. Suddenly he falls back, frantically flailing the water, as a man does in chasing off a swarm of insects. Then, rapidly, the Gill-Man beats a retreat.

513 UNDER-WATER SHOT - REED

tries to squeeze off another shot from the spray gun. The solution is used up. He tries frantically - but he's out. No time to waste now. He must get out of there. He gets back to the cable - tries desperately to get the cable hooked.

514 UNDER-WATER SHOT - GILL-MAN

lurking in the dark waters. Ahead of him, the cloud of rotonone.

515 UNDER-WATER SHOT - REED

his fingers fighting the heavy cable - the hooked end coming closer and closer to the loop that secures it.

516 UNDER-WATER SHOT - GILL-MAN

ready to return to the attack again. He starts forward.

517 UNDER-WATER SHOT - REED

manages to get the cable hooked about the tree. He turns to leave...

518 UNDER-WATER SHOT - GILL MAN

moving ahead...stopped by the rotonone cloud in the water...As we watch it, it begins to clear...

519 UNDER-WATER SHOT - REED

ready to surface. Lets go - pumps his way upward.

520 UNDER-WATER SHOT - GILL-MAN

can't see Reed leaving...his view obscured by the thinning cloud of water.

HE

521 EXT. LAGOON

as Reed's head breaks through the water.

REED
(calling up
to Maia
Quick -- !

522 ANOTHER ANGLE - INCLUDE "RITA"

as Maia and Lucas reach down, grab Reed's hands.

523 UNDER-WATER SHOT - GILL-MAN

the cloud thinned now, so the Gill-Man can see Reed's feet dangling in the water. He swims for the legs -- just misses them.

524 EXT. DECK OF "RITA"

as Reed is dragged onto the vessel. Kay throws her arms about him and holds on tightly.

REED
(to Lucas)
Get the winch moving!

Lucas sets the winch into motion.

525 CLOSE SHOT - WINCH

winding the cable taut. The CAMERA PANS THE LENGTH OF THE CABLE AND DOWN TO....

526 EXT. LAGOON - CLOSE SHOT - CABLE IN WATER

secured to the tree trunk. The cable is taut now. It holds for a moment, the winch motor grinding o.s.

527 EXT. DECK OF "RITA"

everyone tensed - watching the water - rifles alerted. Lucas stops the winch motor for an instant - lets it cool - then throws it into gear again. It grinds away.

528 EXT. LAGOON - CLOSE SHOT - CABLE IN WATER

the roar of the winch-gears over-head and the cable pulling... Then it starts to move upward - draws part of the log out of the water.

529 EXT. DECK OF "RITA"

as Reed directs Lucas over the roar.

REED
(motioning "up" with hand)
Bring it up!

Lucas gives the winch full play. Throughout this frantic action Maia and Kay will occupy themselves by looking for any signs of the creature. Maia is armed with rifle. The rifle Lucas used has been propped up against the wheelhouse, while he works the various machine gears to Reed's orders. Kay is not armed at this point.

530 EXT. LAGOON - CLOSE SHOT - CABLE IN WATER

as the cable pulls the tree away from the inlet and over to the side. The inlet is now open.

531 EXT. DECK OF "RITA"

Reed turns - calls out to Lucas:

REED
All right, we're clear! -- Now start your engine!

As he stops the winch motors, there's a sudden silence - and o.s. a splash of water. Reed motions them into absolute silence. They stand there - frozen - peer out over the lagoon.

532 MED. SHOT - MAIA

bringing his rifle to ready position.

533 AT WHEELHOUSE - LUCAS

He cocks his rifle and brings it up. He looks about. The splashing continues o.s.

534 REED'S VIEWPOINT - THE LAGOON - PANNING SHOT

abruptly quiet...nothing showing.

HE

535 EXT. DECK OF "RITA" - FULL SHOT - INCLUDING EVERYONE

No one moves.

REED
(to Lucas)
Get going!

Lucas hurries into the wheelhouse to start up the motors. Maia and Reed are at the prow, looking down to the water where the log had stymied them - the important action obviously the ship's movement through the inlet. Thus, their backs are to CAMERA... And as we watch them, we hear faintly behind CAMERA the strange identifying music - as though it might be coming from out of the audience... Then, slowly into frame of the screen, from the stern side, appears the head and shoulders of the Gill-Man. Directly in b.g. is Kay - back to us. In a moment she'll turn - see the creature waiting there. The music grows louder. Now she turns...sees the creature. She opens her mouth to scream... but nothing comes.... Then Maia turns - sees it - then Reed turns.

536 ANOTHER ANGLE - TOWARD GILL-MAN

standing there - half-crazed from the rotonone poisoning - a pool of water dripping down from him and around the deck. He takes a step toward Kay - as Reed seizes a wooden packing case and flings it between the creature and Kay.

537 SHOT OF GILL-MAN

as the case slams into his feet. With a roar, he kicks the case out of his path - looks to Reed.

538 MED. SHOT

as the Gill-Man stands poised - whether to give his attention to Reed - or back to the girl again. He moves to the girl.

539 HIGH SHOT - DOWN - AS LUCAS

comes from his wheelhouse - aims his rifle - but holds fire.

540 THE GROUP

The Gill-Man has grabbed Kay - holds her up close in front of him. They stand there - paralyzed - unable to shoot at him for fear of hitting Kay.

HE

541 CLOSE SHOT - GILL-MAN AND KAY

his arms about the girl...Kay's eyes shut against the horror of its feel.

542 MED. SHOT - INCLUDE FIRE AXE IN WALL BRACKET

Reed looks to the weapon - makes a lunge for it. It's caught in the bracket. By the time he has it free...

543 THE GILL-MAN AND KAY

are at the rail.

544 EXT. LAGOON - (3-D) SHOT - FROM RAIL OF THE "RITA" - TOWARD CAMERA.

as the Gill-Man, holding Kay, hurtles the rail and heads into CAMERA. We hear the splash of water, as it kicks up a wave, engulfing CAMERA LENS.

545 UNDER-WATER SHOT - ENTRANCE TO GROTTO - GILL-MAN AND KAY

as they go through the rock opening, leading into the tunnel...

546 REVERSE SHOT - SHOOTING DOWN TO WATER FROM RAIL

Maia and Lucas are at the rail, aim rifles. Reed knocks Lucas' rifle downward.

REED
You might hit her!

He rushes to the aqua lung equipment on the deck.

REED
Give me a hand - quick!

As they help him, CAMERA PANS DOWN TO:

547 INT. TUNNEL - (3-D SHOT) - GILL-MAN AND KAY

As he walks slowly TOWARD CAMERA, Kay's eyes shut. She stirs, making it clear that she is alive...And as he moves closer INTO CAMERA with Kay, the music grows stronger...He reaches the grotto entrance...

HE

548 INT. THE GROTTO

the ground cushioned by the exotic plants of the jungle...The creature enters with Kay...stands there, looking down at the dazed girl.

549 CLOSER SHOT - THE TWO

All about us, the music pouring out...Then through it...almost an echo...Reed's voice calling:

REED'S VOICE
Kay...!

It turns and looks off in the direction of the voice.

550 MED. SHOT

as the creature moves on again - through one of the windows in the grotto. With him goes the music...its loudness thinning out until the grotto is empty again, and into the room comes Reed. He's armed with the spear gun and the knife in its sheath. He's gotten rid of his aqua lung, mask and flippers along the way. He looks about, desperately trying to determine which of the windows the Gill-Man had chosen - hesitates between the one through which the Gill-Man went with Kay, and the wrong one. He chooses the wrong one.

551 INT. TUNNEL

as Reed plunges along - calls:

REED
Kay...!

His voice echoes through the tunnel and is picked up mockingly by inter-connecting tunnels. He's swallowed up by darkness.

552 3-D SHOT - GILL-MAN AND KAY

as he carries her TOWARD CAMERA - the creature pausing once to look behind him. He continues again - heads PAST CAMERA.

553 SHOT OF REED

Darkness first...just his voice calling: "KAY!"...Then he comes into the light, plunges along desperately. The walls of the tunnel are jagged...the silence ominous, oppressive...He stops - looks off to:

HE

554 SHOT OF PHOSPHORESCENT EYES (BAT)

peering out at him from the wall.

555 BACK TO SHOT

as Reed reaches for his knife - then the sound of fluttering wings - a cry - and the thing is gone.

556 CLOSE SHOT - REED

his face beaded in sweat... He looks off... SEES:

557 A LIGHT

seemingly coming from another opening in the passage... Out of it floats a mist that seems to hover in the passageway.

558 SHOT OF REED

as he hurries for the light. CAMERA MOVES AHEAD TO:

559 THE SOURCE OF LIGHT - A CAVE ROOM

This is a partially flooded grotto. A thin sheet of water covers the entire floor area out of which jut various rocks and ledges, some flat and some jagged. On one of the ledges lies Kay - stirring slightly - coming out of her shock. The Gill-Man is nowhere to be seen.

560 CLOSE SHOT - KAY

on rock, as her eyes open, terrified.

561 CLOSE SHOT - REED

starts to go for Kay.

562 FULL SHOT - FROM BEHIND KAY

Reed makes his way through the water, sinking sometimes to his hips, struggling desperately, trying to get to her as quickly as possible - he reaches her side, puts the spear-gun on the ledge, takes her in his arms, trying to comfort her.

CONTINUED

562 CONTINUED

REED
Kay -- Kay.

Kay sees Reed, not quite aware yet. She clutches him.

KAY
David -- David!

563 CLOSE SHOT - WATER - GILL-MAN

as he appears out of the water -- his ambush complete -- as he raises his taloned hands to attack.

564 CLOSE SHOT - GILL-MAN'S POINT OF VIEW - KAY AND REED

his back toward the creature, oblivious to his danger. They are in an embrace, Kay sobbing as Reed comforts her.

565 FULL SHOT OF THE THREE

as the Gill-Man comes up behind them --- closer -- closer. When he is almost upon them, his taloned hands reaching out, Kay looks, sees him, screams in horror. Reed whirls about, pulls Kay off the ledge to the opposite side. Between them and the creature now is the slab and left on the slab is the spear-gun.

566 CLOSE SHOT - REED AND SPEAR-GUN

as he reaches for the gun. Into the frame comes the creature's foot, stepping on it. Reed draws back.

567 FULL SHOT

as the Gill-Man picks up the weapon and smashes it to bits on the slab. He steps over the slab, advancing on Reed.

568 REVERSE ON REED - OVER GILL-MAN

as Reed, in desperation, attempting to draw the Gill-Man away from Kay, reaches down, picks up a jagged rock and flings it at the creature.

569 CLOSE SHOT - GILL-MAN

as the rock smashes in its forehead, cutting away some of the flesh. It dazes the creature for a moment, stops it. Then a roar out of it as it continues moving on Reed again.

570 THE GILL-MAN AND REED - FROM BEHIND GILL-MAN

as the Gill-Man moves on Reed. Reed draws his knife from its sheath -- death seemingly imminent -- As the Gill-Man rushes him, he plunges the knife into the creature. With a terrifying roar, the Gill-Man lifts Reed high over his head, walks a few feet with the struggling Reed -- to dash him to pieces on the jagged rocks -- He is just about to throw him, then - then a barrage of shots - turns in the direction of the shots, still holding Reed.

571 FULL SHOT - GROUP - LUCAS AND MAIA

who have just entered the grotto from the beach caves. They hold automatic rifles - stand there - slowly the creature lets Reed drop into the water - he staggers toward Maia and Lucas. Another volley of shots ring out.

572 ANOTHER ANGLE

as the Gill-Man, mortally wounded, his clawed hands dropping down to his sides, pauses for a beat beside Kay who runs to Reed, and they stand there watching the creature silently. The Gill-Man moves through the grotto - toward the exit to the beach.

573 EXT. SHORE - SHOOTING TOWARD THE CAVE EXIT

as the dying Gill-Man comes out into the open - pauses there a moment - his breathing labored - eyes open wide - and looks toward the water. It moves INTO CAMERA and OUT OF SHOT.

574 EXT. SHOOTING FROM WATER OF THE LAGOON TOWARD SHORE

as the creature walks into the water to die - Behind it come Kay, Reed and Maia, out of the cave, to stand on the shore... It starts into the water...shallow at first, then deeper, as it walks toward CAMERA...the face looming large...the eyes half-closed... Then the water is over its head - and we go to:

575 A SERIES OF UNDER-WATER SHOTS

showing the Gill-Man tumbling...falling...deeper and deeper... down to the bottom of the lagoon...until we reach inky black waters. OVER this series of shots, SUPERIMPOSE the CREDIT TITLES...The FINAL TITLE COMES OVER:

576 EXT. SHORE - SHOT OF KAY, REED, MAIA AND LUCAS

faces sobered as they look out to the water... Then Kay buries her face in Reed's arms and holds on tight... In a moment she'll look up to him - eyes moist - and he'll comfort her with a smile. They're together. MUSIC IS UP NOW - and we're ready to -

FADE OUT

THE END