

UNIVERSAL-INTERNATIONAL

presents

IT CAME FROM OUTER SPACE

3-DIMENSION

RICHARD CARLSON as John Putnam
BARBARA RUSH as Ellen Fields
CHARLES DRAKE as Sheriff Matt Warren
RUSSELL JOHNSON as George
JOE SAWYER as Frank Daylon
ALAN DEXTER as Dave Loring
GEORGE ELDRIDGE as Dr. Snell
DAVE WILLOCK as Pete Davis
BRAD JOHNSON as Dr. Snell's Assistant
KATHLEEN HUGHES as Jane
WARREN MacGREGOR as Toby
GEORGE SELK as Tom
EDGAR DEARING as Sam
WILLIAM PULLEN as Deputy Reed
VIRGINIA MULLEN as Frank's Wife
ROBERT S. CARSON as Dugan
DICK PINNER as Lober
NED DAVENPORT as a man
WHITEY HAUPT as Perry

Directed by Jack Arnold
Screenplay by Harry Essex
From a story by Ray Bradbury
Produced by William Alland
Photography: Clifford Stine
Art Director: Bernard Herzburn & Robert Boyle
Music: Henry Stein
Music Supervision: Joseph Gershenson
Special Effects: David S. Horseley
Makeup: Bud Westmore
Editor: Paul Weatherwax

Release Date: 7/1953
Running Time: 80 minutes

THE STRANGERS FROM OUTER SPACE

Final Screenplay

by

HARRY ESSEX

Josh Orland

THE STRANGERS FROM OUTER SPACE

FADE IN

1 EXT. DESERT - HIGH SHOT - (HELICOPTER) - NIGHT

A clear burning night on the Arizona desert. Overhead, a star-studded sky. A great quietness frames the shot. We see the desert highway just below us -- hear the many small sounds of night insects, crickets and the occasional bird cry. NOW CAMERA PANS SLOWLY and we look down the highway leading, straight as an arrow, into a distant town. We hear a town bell toll out the hour now -- midnight.

2 EXT. TOWN - SAND ROCK, ARIZONA - ESTABLISHING LONG SHOT - (HELICOPTER)

The desert highway has become the MAIN STREET cutting through the length of the entire town and then later, as it leaves the town, again it becomes the desert highway. We're looking down the main street towards an all-night beanery next to a small movie theatre with marquee lights still on, a cigar store with a wooden Indian outside the door, and after it, part of an ancient courthouse building with a small park behind the building. All the buildings have that sun-beaten look about them. There is only little activity on the street because of the late hour.

3
THRU OMITTED

7

8 EXT. PUTNAM'S RESIDENCE - (HELICOPTER) - NIGHT

A small white house perched up on a knoll, some distance out of Sand Rock, and overlooking the desert proper. It's a most unpretentious place - suggests the occupant is a man of little organization. Some twenty feet away is a home-made telescope, mounted on a base and aimed towards the heavens. The last stroke of the bell has sounded and we hear a ripple of laughter from inside the house.

9 INT. PUTNAM'S HOUSE - NIGHT

unpretentious and functional. French doors, now open, frame a cluster of stars in the sky. We can see the desert as well. A work bench in the room contains a series of scientific books and periodicals. There is a portable typewriter in evidence, paper, notebook and pencils in a glass. A jacket is hung over one of the chairs. A closet door, later to feature in the action, is established in shot.

HE

CONTINUED

9

CONTINUED

ELLEN FIELDS and JOHN PUTNAM sit at a bridge table drawn up in front of the open doors and dawdle over coffee and cake by candlelight. He's about thirty, his face browned by the winds and sun, and eyes that penetrate, look deeply into one. A little smile touches the corners of his mouth much of the time -- as if he were constantly amused by the ways of the world. He's tall, as we find out when he stands up, a man who has found a peace for himself out here in the desert. Ellen is younger, and in her eyes is a glow much like the man's. You sense that she's more than just passively fond of him. As the desert has touched him, so has it touched her. Her face is tanned and it shines. Looking at them now, one might guess they were man and wife.

-PUTNAM

Twelve sharp.

CONTINUED

9 CONTINUED

ELLEN

(playing)

You trying to get rid of me? Be-
cause if you are, it won't do you
any good.

He reaches for his pipe and tobacco pouch on the table only
she takes it - starts to fill the pipe.

PUTNAM

I wouldn't want people to talk.

ELLEN

Let them. They do it anyway.

He watches her jamming the bowl of the pipe... takes it and
loosens the tobacco.

PUTNAM

Must be my money that impresses you.

ELLEN

What money?

PUTNAM

(brings a check out
of his pocket and
drops it on table)

Just got a check.

She examines the check.

ELLEN

(pleased)

Johnny.. you sold another article.

He's ready for a light. She strikes a match, holds it for him.

PUTNAM

Got enough to finish the outside of
the house. All the comforts...

(as he puffs)

And to think of the years I wasted
living in the city.

ELLEN

(pleased)

It's nice out here.

PUTNAM

Question is -- would you keep this
up if we were married?

HE

CONTINUED

9 CONTINUED - 2

ELLEN

Of course not. As soon as I got your name on the marriage certificate -- I wouldn't have to do it any more.

She throws the spent match away. They smile at one another. He stands up, blows out one of the candles. She bends to blow out the other. They look at one another for a moment across the candlelight, half smiling, half serious.

PUTNAM

Let's go see what the stars have to say tonight.

ELLEN

I already know your horoscope.

There's one candle still burning between them. He snuffs it out. They leave by French doors.

10 EXT. PUTNAM'S HOUSE - CAMERA BEHIND THEM - SHOOTING UP TOWARDS STAR-STUDED SKY

as they move to the telescope. Putnam will make adjustments for focusing as he looks through the glass.

ELLEN

(looking up at the stars)

You know who the stars say a man born under your sign should marry?

PUTNAM

No. Who?

Putnam looks up from the glass, smiles at her.

ELLEN

Me. I'm a Scorpio, and a Scorpio gets along well with a Sagittarius.

11 CLOSE SHOT - PUTNAM

amused, making adjustments.

PUTNAM

Really? What else does it say?

EE

12 THE TWO

ELLEN

(looking up to the stars)

Oh - a Sagittarius is philosophical,
very positive...has a blithe, happy-
go-lucky manner --

13 THE TWO

Their eyes lock.

ELLEN

--would starve if someone didn't
come along to make him a meal
occasionally ---

We see his longing desire to embrace her, yet... nothing
happens.

ELLEN

(disappointed)

--and is quite helpless in certain
situations...

PURNAM

Here - take a look at my stars.
(playfully pushes
her head down to
the sight)

See if you can figure out how a
Sagittarius can support a Scorpio.

ELLEN

(looking into sight)

Starlight, starbright...
First star I've seen tonight...

She turns around now.

14 THE TWO

Looking at one another, eyes locked. It's a moment of en-
chantment as she finishes off the "wish."

ELLEN

(a dream)

I wish I may, I wish I might...
Have the wish I wish tonight...

He moves to her...her wish obvious... They're about to embrace.
Suddenly the color of their faces changes to a chalk white
almost...flushed with bright light out of the sky. They react
sharply, look up to the heavens.

15 WHAT THEY SEE

Across the night sky a vast roaring furnace... a bright blazing stream of fire like a gush of molten metal racing from horizon to horizon.

16 ANOTHER CUT

as the meteor vanishes over the horizon.

17 EFFECT SHOT

The meteor rushes toward camera and crashes into audience.

18

thru OMITTED

28

29 PUTNAM AND ELLEN

still by the telescope as he swivels it in the general direction of the blast. The dust is settling about them.

ELLEN

What was it, John?

PUTNAM

A meteor.

(hastily focusing the telescope)

One of the biggest --

He looks up at her, the full significance of the phenomenon beginning to register. He remembers the telescope, gets back to it, working it around quickly, feverishly, as ELLEN moves up.

ELLEN

(moves up)

Can you see it?

PUTNAM

(a beat - then)

Yes.... There it is.... Near the old Excelsior mine....

30 WHAT HE SEES - THE DESERT FLATLANDS

through the telescope. A faint rise of smoke billowing upwards into the sky, flames licking all about the area.

DISSOLVE TO

HE

31 EXT. CRATER - NIGHT

A mist-like lace, strange and frightening, rises up over the wound in the earth where the object landed... as we approach the crater, we make out the physical changes of the ground after it was struck. A lip formation about ten feet high surrounds the actual rip in the earth. CAMERA MOVES into smoke.

DISSOLVE TO

32 OMITTED

33 ANOTHER ANGLE - MATTE SHOT

as we reveal a bright mass buried in the pit. It's metallic, smooth and gleaming -- a globular mass. Whatever it is, meteor or space ship, it's immense in size. We see only a portion of it. The rest of the mass is imbedded in the side of one of the crater walls where it struck at an angle. Over the portion still showing, hang tons of earth ready to slide down and cover it over.

The mist clears momentarily and we make out the faint traces of a hatchway, a panel showing in the side of the metallic mass. WE'RE FIXED on the panel; then slowly it begins to slide open, revealing a hull some five feet thick. After a moment, CAMERA MOVES IN CLOSER AND HOLDS just outside the opening. The mist, soft and ghostly, parts for the CAMERA. We're now looking down into the meteor.

34 WHAT WE SEE - SHOOTING THROUGH OPEN DOOR - AS DOOR OPENS

A vast expanse of metallic floor space, stretching some two hundred feet in diameter. It's obviously a space ship -- the floor smooth and shiny, almost the texture and characteristics of aluminum. From the ceiling of this massive ship down to the floor, it's about five stories in height. In the center of the area is a globular mechanism suspended in air by no apparent structural brace -- as though whatever it is, constitutes proof that the problem of gravity has been solved. It emits a whirring sound and pulsates irregularly -- as though some giant heart in trouble -- and with every pulsation it emits a glowing light which reveals the high rounded sides of the space ship. As we watch, the pulsations become weaker and weaker, failing, then finally quit entirely and we're in darkness...ahead and around us, nothing but darkness...the suggestion of moving...black against black...whispers...soft breathing...

35 INT. SPACE SHIP - NIGHT

Now we hear faintly a strange music, as though the delicate

35 CONTINUED

tinkling made by something dropped across the strings of a harp... (THESE SOUNDS TO BECOME THE IDENTIFYING THEME HERE-AFTER.) CAMERA BEINGS TO PAN in the darkness. The sounds hover in air, grow more definite in the whispering darkness. Always, while we do not see specifics, we sense some presence... a mist, a series of whispering sounds. WE MOVE PAST foreground objects, obviously part of the ship, and now CAMERA PANS INTO a smoke-like mist -- the mist directly in front of CAMERA lens. CAMERA CONTINUES until we're again shooting through the open hatchway framing the night and the sky...the jagged edges of earth ripped into a crater. The CAMERA HAS BECOME THE EYE of whatever it is that looks towards the opening... IT HOLDS there for a moment, then MOVES TOWARD THE OPENING, and with it, the faint harp whispering.

36 EXT. CRATER - NIGHT

as we come out of the "meteor" and MOVE ACROSS the crater floor.

37 SHOT OF A TRAIL OF MIST

hovering over the ground to indicate the line of movement made by whatever it was that came out of the ship. As we watch, the mist settles to the ground and turns into a glittering trail.

37-A POINT OF VIEW OF MONSTER

as he comes to top of crater - pauses - then moves into the desert.

38 ANOTHER ANGLE

as a giant shadow sweeps across the phosphorescent trail, directly in front of CAMERA.

39 OMITTED

40 A LIZARD

on a rock, as it scuttles away out of sight.

41 A RABBIT

running off in fear.

EE

42 A DESERT COYOTE
runs INTO CAMERA.

43 SHOT OF AN OWL OR RAVEN
as it leaves ground and flies INTO CAMERA.

44 EFFECT SHOT OF A SHADOW ON GROUND
whirling... CAMERA PANS OVER TO:

45 HELICOPTER - CLOSE SHOT
A sign on the ship reads...

PETE DAVIS
AIR SERVICE
Crop Dusting Our Specialty

CAMERA ANGLE WIDENS to include Putnam's car and Davis' car --
and the helicopter. As it starts off...

DISSOLVE TO

46 INT. HELICOPTER - PROCESS - NIGHT

at the controls Pete, grumbling. He's just about managed to pour himself into old army fatigues and leather jacket. He's tired and sleepy and out of sorts.

PETE

You're crazy.

But Putnam doesn't even hear him... his whole attention is outside... as he looks down to the ground below.

ELLEN

He's dead serious.

PUTNAM

Didn't you even hear it?

PETE

I heard nothing -- until you came banging on my door.

Putnam points below.

PUTNAM

Look!!

They look, see:

47 POINT-OF-VIEW SHOT

the moonlit desert, and gouged out of it the crater.

48 INT. HELICOPTER

Putnam overcome by the discovery.

ELLEN

It's beautiful.

Even Pete is now awed by the sight, as is Ellen.

PUTNAM

Let's go down! Come on --

PETE

Okay, okay... keep your shirt on.

As he starts the thing downward:

DISSOLVE TO

49 EXT. CRATER - MOONLIGHT

The helicopter, whirring overhead like some strange bird from another world... the whirling propeller between moonlight and earth casting strange and grotesque patterns over the gaping wound.

50 ANOTHER ANGLE

as the helicopter hovers yards off the earth, then settles easily, the propellers coming to a dead stop.

51 CLOSER SHOT

They get out of the cab and stand there looking off in the direction of the crater lip, their faces filled with a sense of awe at the strange sight they behold. Putnam is the first to venture closer. The others follow him.

52 ANOTHER ANGLE

as they move up cautiously and climb the lip overlooking the hole in the earth. WE'RE SHOOTING UP AT THE THREE FACES now as they loom large in shot. Here and there thin wisps of steam still reaching upward....

53 INT. CRATER

PETE

Brother!... That's sure something.

PUTNAM

(breathes it)

It's everything! Biggest thing that's ever happened in our time.

54 ANOTHER ANGLE - THE THREE

as Putnam moves up closer to the edge:

ELLEN

Careful, John....

PUTNAM

I'm going to take a look down there.

PETE

Go on - be a hero - turn your shoes right up to your knees. No skin off my nose.

CONTINUED

54 CONTINUED

Putnam just smiles - starts looking for a convenient step down into the pit as Ellen moves up to him.

ELLEN

We'll take our chances.

PUTNAM

(stopping her)

Who said anything about you going?
Stay here and keep an eye on Pete.

He moves her aside and starts down into the crater pit. Pete moves up, wags his head hopelessly.

55 ANOTHER ANGLE - THE PIT

SHOOTING UP TO LIP as Putnam slides down the steep slope of the crater...every step he takes closer to the unknown, exhilarating him so much more. FOLLOW HIM as he lets himself down, his descent causing the loose sand to rush down around his feet... Now he's out of sight of Ellen and Pete.

56 ANOTHER ANGLE

as the mist-like haze hugs the ground as though he were walking on clouds...

57 CLOSE SHOT - PUTNAM

a wonderment crossing his face. PAN HIM to the bottom of the pit. He stands on the steaming rocks. Terrible silence possesses the scene. He looks down to his shoes...the heat penetrates the leather. He shifts his footing.

58 CLOSE SHOT - PUTNAM

The music again... first faint... a mere whispering of wind, then faintly, faintly as though from another world... Suddenly a gust of wind from the direction of the "meteor" opening, claims his attention. He looks, then freezes at the further discovery.

59 SHOT - SHIP OBSCURED BY SMOKE

as the smoke clears, the ship is revealed.

HE

60 SHOT - PUTNAM

as his eyes widen with the newer discovery. Just overhead is the sound of stone and earth, spilling lightly. He looks, sees:

61 SECTION OF CRATER WALL

Hanging over the exposed part of the space ship... Bits of rock and sand crumble, forewarning of danger. We FOLLOW ONE OF THE SMALL ROCKS as it dances down the side of the crater and onto the strange metallic monster partly buried in the ground.

62 SHOT - PUTNAM

He moves up closer to it, stares at the object. It's like nothing he's ever known, or seen or dreamed of. He looks, sees THE TRACKS, or what might be "footprints" of a sort... a series of strange lines as though something had dragged itself through the open port. He kneels to examine the strange glitter.

63 INT. SPACE SHIP AT PANEL - SHOOTING OUTSIDE TOWARDS PUTNAM

The mist in front of the lens, suggestive of something looking out at Putnam... We Hear the strange music again, like pinpoints... behind it darkness. Now the music is louder and all around us, almost a whispering. CAMERA MOVES UP CLOSER to the OPEN PORT and HOLDS. Now Putnam looks up into the hatchway. As he does so, the hatchway starts to close.

64 BACK TO PUTNAM

He starts for the opening. The panel continues to close... It slams shut -- disturbing the ceiling of earth just over the opening. O.s. we hear the sound of running rock and sand.

65 PUTNAM

Looks up to:

66 WALL OF CRATER

A landslide starting.

67 PUTNAM

backs off... falls... gets up again as the sand and rock pour around him. He gets out of the way just as a ton of earth rolls onto the spot he had just occupied.

EE

68 FULL SHOT - THE SHIP
as tons of earth bury it.

69 SHOT - PUTNAM
hugging the earth, covering over his head with his hands for safety as the landslide rumbles into silence.

70 EXT. TOP OF CRATER
Ellen and Pete looking over the edge of the crater - frantic for signs of him.

ELLEN
(calling)
Johnny... Johnny...

Pete starts letting himself down to search for him.

71 LONG SHOT OF PUTNAM
running towards camera.

72 SHOT OF PETE
moving about, looking, searching...

PETE
Where are you?

73 MED. CLOSE SHOT - PUTNAM
PETE'S VOICE
John?

PUTNAM
I'm all right, Pete... Right here.

CAMERA PANS him upward as he ascends side of crater.

73-A MED. SHOT - PETE AND ELLEN
They leave crater rim and descend out of camera.

HEI

74 ANOTHER ANGLE

as Pete and Ellen find Putnam.

~~PETE~~
Next time you'll listen to me.

~~ELLEN~~
Johnny...
(buzzing around - helping
brush the earth off him)
Are you all right?

He's hardly aware of them or what they're saying. He's looking
off again - back to the crater. Ellen and Pete exchange glances.

~~ELLEN~~
Johnny?
(still no response)
Johnny!

He turns to her - still preoccupied.

~~ELLEN~~
Are you all right?

~~PUTNAM~~
(a smile now)
I wasn't hurt.

~~ELLEN~~
Well then, what's the matter?

~~PUTNAM~~
(doesn't quite know
how to put it)
There was something down there --

~~PETE~~
(brushing his clothes)
Sure was. A couple tons of earth
that just missed you.

~~PUTNAM~~
(shakes head)
That's not what I mean...

They look at him, quizzically.

~~ELLEN~~
No? What do you mean?
(a beat)
What was it you... saw down there?

EE

CONTINUED

74 CONTINUED.

POTNAM
(looks off)
Some kind of a ship I think.

75 TWO SHOT - ELLEN AND PETE
exchange glances - their worst fears realized.

PETE
A... what?

76 THREE SHOT

POTNAM
A ship...

ELLEN
What kind of a ship?

POTNAM
I don't quite know...
(looking back to
the pit again
...but it was nothing like we've
ever seen.

PETE
Something must have hit this guy on
the head.

POTNAM
All right -- it sounds crazy, but
it was there -- part of it still
showing.

PETE
You've been up in the stars too long,
boy --

POTNAM
It was like a huge ball -- rammed
into the side of the crater.

PETE
All right, all right -- How many
engines did it have?
(moves up)
How big was it?

POTNAM
Big enough to dig this hole.

76-A ANOTHER ANGLE - TOWARDS HIGHWAY IN B.G.
as Pete takes hold of Putnam's arm.

PETE

(to Ellen)

Let's get this guy home before he
really goes overboard.

Pete takes Putnam's arm.

77 MED. SHOT - SHOOTING INTO CRATER

as group starts climbing out.

PUTNAM

(frees his arm)

I'm not crazy and I'm not just imag-
ining it. I saw this thing.

PETE

Oh, brother.....

PUTNAM

I saw the open portway --

PETE

--and what was inside it?

PUTNAM

(distantly)

Something -- I don't know what. And
then the door slammed shut starting
the landslide.

PETE

(moving)

Let's take a look.

PUTNAM

You can't. It's covered over.

He stops short - his case completed.

PETE

That figures.

(turns around and
starts off)

Now, come on.

As he passes Putnam - Putnam reaches out, holds him.

PUTNAM

Listen to me, Pete.

PETE

I did. I let maniacs drag me off in
the middle of the night and on top
of that get rocket ships thrown at me.

77 CONTINUED

Car lights flash across the night sky and Pete looks off.

PETE

Here they come now to see what happened.

78 SHOT - TWO CARS

off in the distance... the headlights, specks. The cars are apparently turning off a main highway and onto the desert floor.

79 BACK TO SHOT

ELLEN

Don't tell them what you told us.

PUTNAM

I was that close to it I could have touched it.

ELLEN

Johnny, please...

PETE

(incredulously)
You going to tell those people there are Martians running around here??

PUTNAM

(turns to him)
What would you say if I had found a Martian down there?

PETE

I'd say to hold him for a circus.

PUTNAM

And I'd say to find out what they're doing here first.

Pete just shuts his eyes.

PUTNAM

Ellen? You believe me?

ELLEN

I don't know..

80 ANOTHER ANGLE - SHOOTING DOWN FROM LIP OF CRATER

as the cars ride up, the lights painting the faces of our three. Out of one car comes Sheriff Warren and the workman. The other car, a coupe with identifying plaque readings: SAND ROCK STAR, lets out DAVE LORING, owner and reporter. He's about Putnam's age, but unlike Putnam, his ambition shows.

They climb up onto the lip of the crater, mumble and call "hellos". Warren seems surprised and annoyed at seeing Ellen there. He looks from the girl to Johnny.

LORING

What happened?

PUTNAM

I'll tell you what happened.

ELLEN

Johnny...

PETE

(quickly - before Putnam
can involve himself)

It's a meteor. Johnny says it's the
biggest one that ever hit us.

SHERIFF WARREN

It must have been... I felt it clear
down to my shoes.

THE WORKMAN

I seen it and I heard it... like
splashin' a ball of liquid fire...
then down it goes, BANG!

LORING

(looking upward)

Lit up the sky like the end of all
creation...

PUTNAM

It was no meteor.

In b.g. another car will whip up with the gas attendant and his
customer. They'll get out - form part of the gaping group.

LORING

(to Putnam)

What's the amateur astronomer's
point of view?

Sharp reactions... The others have moved up as he goes on...
Ellen worried - Pete shrugging it off. He did what he could.

80 CONTINUED

Sheriff Warren looks from Ellen to Putnam who is determined to give them the truth. He states it simply and without bravura -- his purpose to prevail upon them that he's not irrational or emotional about the thing. INTERCUT WITH REACTION SHOTS.

81 CLOSE SHOT - PUTNAM

PUTNAM

There's some kind of a ship down there -- and don't ask me what kind it is because I don't know...

We hear a buzzing from the group.

82 THE GROUP

LORING

(grins)

Oh? You mean from one of those stars you write about?

(looking to Pete)

Or... the kind Pete here, operates.

PUTNAM

(points)

The proof is buried right there.

(to Loring again,

in disgust)

And I think it may be the most important thing in our lives tonight and tomorrow.

(to Sheriff)

If you're smart you'll try to get this area sealed off until we know what we're up against.

SHERIFF WARREN

(turns to her)

Did you see it, Ellen?

ELLEN

(hesitates)

No... but if John says he saw it --

SHERIFF WARREN

He could be mistaken.

(he turns to him)

You Pete?

Pete remains noncommittal... just looks.

HE

83 CLOSE SHOT - PUTNAM

controlling himself.

PUTNAM

I tell you by its size and appearance
it came from outer space... I have
reason to believe there was some form
of life in it.

CAMERA PANS the faces of the group. Pete moves off, down the
lip of the crater and out of shot... He is going back to his
helicopter.

84 CLOSE SHOT - LORING

utter disbelief. That grin on his face.

LORING

It must have been going pretty fast
to hit earth that hard and stay in
one piece?

PUTNAM

(sharply)
That's right!

LORING

And even if it was in one piece
would anyone still walk around after
a concussion like that?

One of the men laughs. Putnam shrugs, starts off over the lip
and down.

LORING

(looking after him)
Just asking, Johnny... just asking.

Ellen stands there a moment, alone.

SHERIFF WARREN

I'll take you home, Ellen.

ELLEN

Never mind, Matt... I'll be all
right.

She hurries down from the lip after Putnam.

DISSOLVE TO

85 EXT. AIRPORT - NIGHT

The helicopter is down. The door opens and the three are moving to Putnam's car.

PETE

(to Putnam)

Don't tell me you're going back to Sand Rock.

(wags head)

They won't let you walk around in the open.

ELLEN

You too, Pete? We need help, not lectures.

Pete smiles, gives Putnam an encouraging tap on the back. They reach the car. Ellen and Putnam get inside it; Pete shuts the door.

86 INT. PUTNAM'S CAR

as he starts it.

ELLEN

Isn't there anyone who would want to help?

(remembers)

What about Dr. Snell at the Wayne Observatory? You've done a lot of work with him.

PUTNAM

(nods)

I'll call him as soon as I get back.

He starts off.

87 EXT. PUTNAM'S CAR - NIGHT - HELICOPTER SHOT

as it moves into camera.

88 INT. PUTNAM'S CAR - PROCESS - NIGHT

The countryside lonely, the mood again one of impending danger. Putnam grips the wheel so his knuckles show white... his eyes, like Ellen's, fixed on the dark road ahead of them. She looks over to him, then down to:

HE

89 INSERT: THE SPEEDOMETER
the pointer on "70".

ELLEN'S VOICE

Slow down.

90 CLOSE SHOT - PUTNAM
eyes stark, angered.

ELLEN'S VOICE

Johnny.....!

91 THE TWO
as she touches him - snaps him out of it.

PUTNAM

Those fools.

ELLEN

(pause)

You can't really blame them.

No reaction for a moment, then a smile as he relaxes - lets up on the gas. But the smile on his face dies - and again that serious note comes into his voice.

PUTNAM

But I did see it, Ellen. I even saw some kind of tracks... I couldn't have been imagining it.

ELLEN

I'm thinking of you, Johnny -- People talking behind your back and laughing.....

PUTNAM

(tolerantly)

They've talked about me before.

(smiles, gratefully)

Even your old friend the sheriff -- I thought he was going to - hit out at me back there.

ELLEN

He didn't mean anything by it - He's known me all my life - You know the way he looks after me...

CONTINUED

91 CONTINUED

PUTNAM

I don't blame any of them.
(shakes his head)

I did what I do too often...talk up
out of turn - before I'm sure. Could
I prove it? Even to myself?
(hope again)

Maybe after we've found something...

ELLEN

(concerned)

Do you have to, Johnny?

PUTNAM

I have to -

(smiles)

You'd better stay out of it for
awhile -- I wouldn't want them laugh-
ing at you, too....

ELLEN

(suddenly screams)

Look out!

A squeal of brakes as Putnam swerves the car.

92 CLOSE SHOT - WINDSHIELD

as a "light" - like an eye through a cloud of mist, grotesque
and elongated, stretches across the mirrored glass, then is gone,
as Putnam swerves car off road.

92-A EXT. CAR

as it comes to stop.

93 THE TWO

shocked...sitting there quietly, hearts pounding.

ELLEN

What was that?

PUTNAM

I don't know...could have been a deer.

ELLEN

Did you hit it?

PUTNAM

I'll see.

(cuts the motor)

ELLEN

(frightened)

Keep it running, Johnny...Please...

HE

99

CONTINUED

93 CONTINUED

POTNAM

Shhh.

He shuts off the lights and now the moonlight paints their faces. The highway is long and empty and silent. He turns on the spotlight ...trains it about the area.

94 EXT. HIGHWAY - NIGHT - MONSTER'S POINT OF VIEW - MIST IN FRONT OF LENS - SHOOTING TOWARD THE CAR

as the spotlight feels out the desert sands on the side of the road. A terrible loneliness sits upon the scene. Nothing but a wide unprotected expanse of desert. As the spotlight pans closer to CAMERA WE MOVE to avoid the light. Suddenly the light goes off. Now we're in nothing but darkness except for the moonlight. In the distance is the car.

95 INT. CAR - THE TWO

Eyes searching the darkness...then Putnam reaches down to the floor, grips a wrench in his hand.

ELLEN

(anxious to get away)

It was some animal, Johnny...that's all...

POTNAM

(quietly)

Lock the doors, Ellen.

He starts out on his side.

96 EXT. HIGHWAY - NIGHT

as Putnam comes out of the car and stands there, the wind blowing his hair... He grips the weapon in his hand -- looks about the empty and deserted highway. Nothing... The wind drives some sand up onto the road. Now a tumbleweed rolls crazily through the shot. He takes a few steps toward the rear of the car... looks about cautiously. Nothing...just silence...oppressive and ominous. Something moves behind him and he pivots about defensively.

97 ELLEN

It's Ellen - pale - frightened - standing there.

HE

97-A THE TWO

PUTNAM
(relieved)
Let's get back.

He moves to the car...

98 ELLEN AND PUTNAM

He's stopped by the car with Ellen...listens....

ELLEN
What is it, Johnny?

PUTNAM
I thought I heard something.

Putnam turns on the spotlight again, and this time maneuvers it while standing outside the car. WE FOLLOW THE LIGHT as it glides across the area.

99 REVERSE SHOT - FOLLOWING SPOTLIGHT

as it continues to pan, then holds on a spidery monster looming against the sky..its arms reaching,clawing like something deadly.

100 THE TWO

as they react.

PUTNAM
Only a Joshua tree.

He comforts her, holds her close.

ELLEN
Let's get away from here.

A significant look between the two - then they get back into the car and move out.

101 EXT. HIGHWAY - FROM BEHIND THE GIANT CACTUS - MONSTER'S POINT OF VIEW - MIST OF LENS.

As the car rushes off out of sight, again the strange music. CAMERA MOVES OUT onto the highway now and HOLDS in the center of the road. It looks after the car disappearing in the distance, then continues its move across the roadway, the mist still in front of the lens.

102 SHOT OF MIST

Hovering inches over the roadway. As it settles to the ground, it becomes a phosphorescent and glittering trail.

HE

FADE OUT

FADE IN

103 CLOSE SHOT - SIGN - DAY

WARNINGNO ADMITTANCEWITHOUT AUTHORIZATION

CAMERA DRAWS BACK to INCLUDE an armed DEPUTY SHERIFF (REED) standing guard over the small dirt road leading off the highway and into the desert. (Possibly several interested sightseers armed with cameras gawk about at the sign). A radio and T.V. truck drives up, stops, the DRIVER showing his pass. Reed waves him on. As the truck whips through:

DISSOLVE TO

104 EXT. CRATER - DAY

The movie truck pulls into the area -- takes up position with the other cars parked off to one side in irregular fashion. Among them an army jeep, station wagon identified as WAYNE OBSERVATORY, ARIZONA property, and the SAND ROCK STAR coupe. The tableaux as we've seen it includes:

105 ON THE LIP OF THE CRATER

An Army Major (BENSON and TWO ENLISTED MEN) wearing the Signal Corps insignia. The enlisted men have been using shovels - the Officer in charge, examining the earth and making notes in an open pad.

106 NEARBY - DAVE LORING & THREE REPORTERS

DUGAN, LOBER and JERRIMAN. Loring has been guiding them about, pointing out things. With the group are TWO PHOTOGRAPHERS who set off their flash guns as they take pictures.

107 A MINISTER

stands off by himself and looks down into the pit...in his eyes a gentleness, a wonderment, at "God's work." O.s. a voice (one of the photographers):

VOICE

A miracle I tell you!...That's what it is, a miracle.

The minister smiles. A car drives up and he looks around towards the direction of the approaching car, sees:

HE

8 FULL SHOT - PUTNAM'S CAR

comes to a stop. Ellen is in the car with Putnam.

PUTNAM

(Looks off, sees
Snell's car - happily)
Snell's here.

ELLEN

So are the reporters.

PUTNAM

(Looks)
And here they come.
(opening door)
I'll steer them away.

She nods, shuts the door lock on her side first.

109- MED. SHOT

as Putnam comes out, shuts the door decisively. Loring and the newspapermen gang about the car. Flash bulbs go off.

LORING

Morning, John....
(waves to her)
Ellen.

PUTNAM

Morning.

110 MOVING SHOT

as Putnam starts off, the others following him.

LORING

Missed you back at the house.
(pointing)
Dugan of American Press -
Jarriman and Lober, Press Dispatch.

PUTNAM

(nods)
Gentleman.

DUGAN

Quite a show you started. Any
statement?

He pulls out a folded copy of the Sand Rock Star stuck in Dave Loring's pocket and flaps it open to the headline...

110 CONTINUED

PUTNAM
 Why repeat it? It's all in here --
"Star Gazer Sees Martians."
 (slaps it into
 Dugan's hands)
 But stick around -- might give you
 a real exclusive.

He starts up on the lip, preparatory to going down into the crater pit, Dugan after him.

PUTNAM
 (a restraining
 hand on the man)
 This is private. Do you mind?

Putnam continues again up over the lip, and the reporters will move back to Ellen in the car.

111 ANOTHER ANGLE - PUTNAM

as he lets himself down into the pit, his feet digging in and kicking up tiny avalanches.

112 INSIDE THE CRATER - DOCTOR SNELL AND HIS ASSISTANT

checking the ground. The doctor is an elderly, gray-haired man, spry and active for his age. With his assistant they drop some of the soil onto a sieve and sift off the earth for stone and bits of blackened material. He looks up -- sees Putnam approaching and moves forward to greet him.

DR. SNELL
 Well, well...John.

Putnam comes into shot, grasps the doctor's hand warmly.

PUTNAM
 (hand out to
 Dr. Snell)
 I'm glad you could get away, Doc.

DR. SNELL
 Wouldn't have missed it for any-
 thing, my boy.

PUTNAM
 When did you get here?

DR. SNELL
 About an hour ago.

CONTINUED

112 CONTINUED

PUTNAM

Oh, then you're just getting started.

DR. SNELL

Not exactly. I've seen enough,
John...

PUTNAM

(hopefully)

You believe me--

113 ANOTHER ANGLE.

as Dr. Snell picks up what appears to be a pebble.

DR. SNELL

(coldly; logical)

Look, John - last night you saw a
meteor fall to earth. That much
has been substantiated by witnesses.
The presence of the crater itself --
its formation and characteristics
support the theory that it was a
meteor--

PUTNAM

But I saw the ship I tell you.

DR. SNELL

You saw what appeared to be a ship.
(he bends down
again for more
bits of rock and
stone)
You can't prove it, John.

PUTNAM

I can if you help me dig it out of
there.

DR. SNELL

(studying the
bits in his hand)

John -- I couldn't in good faith,
ask the university to do it. We'd
dig for months and spend thousands
and we might not find anything more
than these.

(holds out his hand
with the exhibits
on it.

Putnam takes them in his hands.

114 INSERT: THE SCRAPS

darkly colored and most irregular as though bit of metal had been fused together by tremendous heat.

DR. SNELL'S VOICE

Note the black coloring characteristic of the meteor... the fusion from heat.. the nickel and the iron---

115 BACK TO SHOT

Putnam helpless in the face of these facts... and yet he knows what he saw...

DR. SNELL

Facts, John! Facts! Even the angle of contact with earth... Everything points to its being a meteor.

PUTNAM

(impatiently)

All right, I don't know the answers, but--

DR. SNELL

(relentlessly, as he points to a geiger counter nearby)

One more fact, John. There's no sign of any excessive radio activity in the area.

Putnam turns away.

DR. SNELL

Odd, wouldn't you say, for something coming from outer space?

PUTNAM

I don't know...

(bewildered)

I don't know what is odd and what isn't any more. But I know one thing. I expect you to be more open to the idea than the others. You're a man of science.

DR. SNELL

And therefore less inclined to witchcraft, John.

PUTNAM

Not witchcraft, Dr. Snell - but imagination. Belief in the possibility that there are many things we don't know anything about.

116 CLOSE SHOT - PUTNAM

looking off...

PUTNAM

There was a time once when people thought the earth was a level floor between two mountains, set there to hold up the sky... And that the stars hanging from the sky were lamps.

117 THE TWO

Snell wags his head - smiles somewhat sadly.

PUTNAM

Then a better idea came along and people listened --

DR. SNELL

(gently)

Be realistic, John-- We've worked together before. In the meantime you can do an article for us.

PUTNAM

I already did.

(brings out the article)

Here.

He turns, goes off out of shot. Dr. Snell looks after him, worried - as his assistant sidles up, the two looking after him.

DR. SNELL

An intense young man...

ASSISTANT

And an odd one.

DR. SNELL

More than odd, Robert... Individual and lonely... a man who thinks for himself.

He looks down to the paper in his hand... "REPORT ON THE ARRIVAL OF STRANGERS FROM OUTER SPACE"

DR. SNELL

(reading)

'Report on the arrival of strangers from outer space.'

He wags his head.

118 MED. SHOT - PUTNAM

appearing over the lip of the crater as the Sheriff comes up, smiles friendly-like.

SHERIFF WARREN

Been hoping I'd run into you, Johnny.

PUTNAM

Why?.....Have I broken a law?

He pauses to dab a handkerchief to his moist face.

SHERIFF WARREN

You might call it that --
(smiles)

Ellen's supposed to be teaching school today.

PUTNAM

I asked her to keep out of it --
(shrugs)
But you know Ellen --

119 ANOTHER ANGLE - THE SHERIFF

SHERIFF WARREN

Yeah, I know Ellen -- I also knew her father before she was born -- He was still a deputy working for me.
(a smile)

I mean to go on keeping an eye on her.

PUTNAM

Why can't you believe I mean Ellen no harm?

SHERIFF WARREN

I believe you, Johnny... Trouble is she keeps trailing after you... You see, this town -- it doesn't understand you. Poking around the desert, squinting up at the stars...and now you come up with this story.

PUTNAM

(sadly)
Your town... And I had an idea I was getting away from that sort of thinking.

120

CLOSE SHOT - SHERIFF

SHERIFF WARREN

You frighten them, Johnny -- and what frightens them they're against one way or another.

PUTNAM

(bitterly)

That still doesn't make it right.

SHERIFF WARREN

You want to destroy yourself, that's your lookout... But leave Ellen alone --

(a beat)

She needs her job.

A "lock", then Putnam comes down, out of shot.

121

ANOTHER ANGLE

as Putnam comes to the foot of the lip...stands there in indecision. He pulls himself together and heads for his car.

122

AT CAR

Ellen is still inside, although now the window on her side is open.

LOBER

(sees Putnam)

What about this monster you ran in-
to last night?

Putnam comes up.

PUTNAM

(taking his anger
out on him)

Look, will you quit bothering her!

LOBER

Just checking your story.

PUTNAM

(turns to him)

What are you trying to do --

DUGAN

That's just what I was gonna ask
you...Maybe... get a little pub-
licity for a book you're writing...?

122 CONTINUED

As Putnam moves closer to him, hands clenched:

ELLEN
(cautioning)

John!

He gets into the car, angrily guns it ahead.

123 INT. PUTNAM'S CAR - DAY - PROCESS - DIRT ROAD

as he moves through the area...

PUTNAM

Snell holds with the Sheriff...

(to Ellen)

And the Sheriff holds with...the others.

(wags head)

I'm crazy.

ELLEN

I know. Matt was at me before he found you... A teacher has responsibilities to the community.

(angrily)

I just wish we found one of them, that's all... Just one little monster to toss into the principal's bedroom.

PUTNAM

Maybe we will...where we're going.

He lets out the car. Her face takes on a serious expression.

DISSOLVE TO

124 EXT. HIGHWAY AND DIRT ROAD

Putnam's car glittering under the glaring sun as it whips onto highway from dirt road.

125 INT. PUTNAM'S CAR - PROCESS - SHOOTING FROM BEHIND THE TWO TOWARDS

the radio speaker on dashboard.

RADIO VOICE

—an occasion to make the soul tremble—

HE

CONTINUED

125 CONTINUED

ANNOUNCER

(taking over)

Thank you, sir. This is your local announcer again-- And here's Major Benson of the U.S. Army now, to give us his views... Major, will the army attempt to dig underneath the crater?

126 REVERSE ANGLE - TOWARDS THE TWO

eyes ahead... listening...

BENSON'S VOICE

(no attempt to
be facetious)

Probably not...

ANNOUNCER

How do you feel about the report that a space ship is buried there?

BENSON

(a laugh)

If there is, it'll just have to wait until we get around to it.

ANNOUNCER

(his little joke)

Then the army isn't afraid of any invaders?

BENSON

Not if they're buried under hundreds of tons of --

Putnam has reached out - angrily snapped off the radio... He sits there, eyes ahead, face taut... then he looks around to Ellen. She smiles at him, giving him heart and he returns the smile...

DISSOLVE TO

127 EXT. HIGHWAY - DAY

...Now into more arid desert... the car moving along - the highway isolated.

128 INT. PUTNAM'S CAR - PROCESS

PUTNAM

We're almost there, now...

ELLEN

(points off)

Look--

129 EXT. STREET

as he slows down the car. We're at the same spot where the giant cactus had startled them last night. The car has come to a stop alongside the plant, their eyes rooted towards it.

ELLEN

Seems like it'll reach out.

130 EXT. HIGHWAY

A great quietness upon the scene.

131 INT. CAR

More silence... the heat in the car beginning to reflect in beads of perspiration on their faces. He brings binoculars out of the glove compartment, will dab a handkerchief to his forehead then open the door.

132 EXT. HIGHWAY

They come out of the car and move up closer to the giant desert plant...

133 THE DESERT PLANT

looming high over them like some huge spider... its sticky fingers reaching, clawing for the sun... anxious for more of the heat....

134 THE TWO

affected by the plant's symbolism... its strangeness and parasitical character translating itself personally. He moves up to the edge of the highway and looks out over the desert.

135 SHOT OF DESERT

stretching endlessly into the sky... an illusion, a sea of hot sands. The burning heat reflected and undulating the air over it... Everything burned down to the bone.

136 LITTLE WHIRLWINDS OF SAND

kick up suddenly and disappear in whispers.

HE

137 A TUMBLEWEED

rolls crazily across the scene, then o.s. the sound of flapping wings.

138 OVERHEAD - A VULTURE

circling crazily.

139 MED. SHOT - TOWARDS ELLEN & PUTNAM

as they look out at it all....

PUTNAM

It's alive.

ELLEN

(nods)

And yet it looks so dead out there.

PUTNAM

But it's all alive and waiting for you....

140 SHOT - A SNAKE

wriggling out of sight.

PUTNAM'S VOICE

And ready to kill you if you go too far. The sun will get you or the cold at night....

141 SHOT.- SPIDER

spinning a web between the leaves of some desert plant.

142 THE TWO

PUTNAM

(Looks at her)

A thousand ways the desert can kill.

She watches him carefully...worried...knows his preoccupation with the problem at hand... He's alone again, his attention given to the wide expanse of desert... He brings the binoculars up to his eyes...scans the area.

143 WHAT HE SEES: THROUGH BINOCULARS

The desert lying hot and he takes it in in a vast sweep....
Dust stirring and the warm blowing of wind. A tumbleweed goes
rolling through the shot...but no sign of anything alive.

PUTNAM'S VOICE

(preoccupied)

Come on...where are you....? What
do you look like? What am I supposed
to be looking for?

144 CLOSE SHOT - PUTNAM

looking through glasses as he trains them about.

PUTNAM

You're here somewhere...hiding on
the desert and maybe I'm looking
right at you and don't see you --
(turns now - facing
another direction)

Come on out.

ELLEN

John!!

He quits - looks around to her, sheepishly.

145 MED. SHOT - THE TWO

He smiles tiredly. They look at one another a moment in tender
understanding, then...she goes into his arms and hangs on tight.

PUTNAM

That makes everything all right
again... Everything....

And as he holds her that way, the trust, the understanding, the
one-ness against the whole town expressed in this gesture, he
looks down to where they're standing. He freezes.

146 TWO SHOT - FAVORING PUTNAM

his eyes betraying his emotions. Ellen, lost in his arms, is
unaware of the findings... Then she sees the expression on his
face...looks off with him.

WHAT THEY SEE - SHOT

of the glittering trail. And even as we look, the wind has begun to erase the tracks.

DISSOLVE TO

148 EXT. PUTNAM'S CAR - MOVING INTO CAMERA - ON DESERT HIGHWAY

Putnam tapping his horn rhythmically at someone he sees up ahead. He slows up the car.....

149 OMITTED

150 EXT. DESERT HIGHWAY

Up ahead, TWO LINESMEN working on a telephone pole in the heat. One, GEORGE, stands on the ground and splices a line. He's young, rugged, husky and fun loving. On the pole is FRANK DAYLON, his legs encased in the linesman's cleats that dig into the pole, a headphone attached and cutting in on the line. He's older than his partner, his face lined and browned and etched from a thousand sun and wind burns....Something even mystic about him....The car comes to a stop.

PUTNAM

(Looks up to Frank-
waves)

Hi, Frank!

151 SHOT OF FRANK - ON POLE

Looks down to them.

FRANK

Well! Where'd you two come from?
Why aren't you over at the crater?

152 REVERSE SHOT - FROM PUTNAM UP TO FRANK

PUTNAM

(smiles)

Don't like the show they're putting
on.

FRANK

I hear they got you going, John.
Are they riding you?

152 CONTINUED

PUTNAM

. They're trying.

153 GROUP SHOT - BELOW - INCLUDING FRANK

GEORGE

I read the morning papers --
Don't let 'em ride you too much.

PUTNAM

You guys seen anything unusual
this morning?

GEORGE

You mean like another meteor?

PUTNAM

No, that's not what I mean.

GEORGE

We ain't seen nothing have we, Frank?

No answer from Frank...

GEORGE

Have we, Frank?

He looks up....

154 ANOTHER ANGLE - ATOP POLE

Frank seems preoccupied with something he hears in his headphone.

FRANK

(distracted)

What?

He listens a while longer, then looks down at them.

FRANK

I haven't seen anything - but I'm
sure hearing things.

155 THE GROUP

PUTNAM

What kind of things?

CONTINUED

155 CONTINUED

FRANK

I don't know. Darndest noise ever.
Never heard anything like it before
on the wires.

GEORGE

(smiles)

You been out in the sun all morning.

FRANK

No.. it's not the sun.

PUTNAM

Mind if I give a listen?

FRANK

Give him a lift, George.

GEORGE

You're the boss.

Putnam hops upon the truck.

156 ANOTHER SHOT - LIFT

as Putnam climbs high up into the burning sky above...the heat intensifies...the feel of space around him.... He arrives beside Frank on the pole - looks down below, sees:

157 ELLEN AND GEORGE - POINT-OF-VIEW

Ellen has come out of the car. She smiles up comfortingly.

158 BACK TO SHOT

Frank takes off the earphones.

FRANK

Listen --

He presses it to Putnam's ear... Silence... Nothing but the steady moan of the wind up there. He looks over to Frank who waits... A questioning nod from Frank... Does he hear it yet? Putnam shakes his head. Silence... Silence... then he hears the strange music....

He

159 ANOTHER ANGLE - PUTNAM

TO INCLUDE the long line of telephone poles and wires in b.g. stretching off into the horizon... Over it that strange music... like the blowing of wind across the threads of a harp... a series of shivering and sighing whispers... a breathing on the lines... far away... Now the sound fades away and dies out.

160 TWO SHOT - FRANK AND PUTNAM

FRANK

(studying Putnam's face)

Hear it?

PUTNAM

Yes....

Instantly the sounds quit. Nothing but the moan of a gentle breeze again....

PUTNAM

What do you think it is?

FRANK

(pointing)

Can't say -- Could be someone down that way maybe -- tapping the wires --

(points in the other direction)

-- or up the other way listening to us like we're listening to him.

PUTNAM

Any idea who it might be?

FRANK

I don't know --

He looks off in the distance.

161 CLOSE SHOT - FRANK

a mystic expression in his eyes, almost.

FRANK

After you've been working out in the desert fifteen years like I have, you can hear all kinds of things. There's that sun in the sky, and the heat --

162 SHOT OF THE ROADWAY BELOW

stretching out... the shimmering mirages on the roads and the desert.

FRANK'S VOICE

--And the sand out there full of rivers and lakes that aren't real at all...

163 THE TWO

Frank looks around to him, strangely.

FRANK

And sometimes you think the wind gets in the wires and listens and hums and talks like what we're hearing now-- And sometimes you wonder if some of the snakes and the coyotes and tumbleweeds don't just climb the telephone poles at noon, far off where you can't see them, and listen in on us human beings.

He falls silent now, looks off... Putnam has brought the earphone back to his ear again... Once more, the strange sounds..

164 CLOSE SHOT - PUTNAM

listening... his face dotted and beaded in sweat, so high up towards the sun. Beyond and around him the far horizon and the undulating heat waves... the sounds in the earphone... the sounds of breathing and listening... then:

PUTNAM

It's gone again.

FRANK

(takes earphone)

Comes and goes that way...Well, you heard enough?

Putnam nods.

FRANK

Me too--

Putnam, followed by Frank, starts down the lift.

165 MED. SHOT - BELOW

George is in the process of unzipping his one piece coveralls - underneath a work uniform. George will step out of the coveralls. A portion of the dialogue is spoken as John and Frank descend.

ELLEN

Well? What do you make of it?

PUTNAM

I'm not sure yet. I wish I knew.

He looks off, the wire stretching endlessly into the horizon. Frank sees the look, the longing to further check on the thing.

FRANK

Say, George - why don't we drive up the line a ways and take a squint?

GEORGE

(grins - tosses coveralls into back of truck)

Sure, boss - Anything you say.

PUTNAM

We'll head the other way.

ELLEN

(to Frank)

If you find anything, let us know.

FRANK

(smiles)

Be glad to--

George starts to lower lift. Ellen and John start for their car. Frank enters cab of truck. Ellen and John are in their car now and as they drive off:

DISSOLVE TO

166 EXT. HIGHWAY

The repair truck rushing along.

167 INT. REPAIR TRUCK - PROCESS

rushing along the highway, George at the wheel. He's whistling a gay tune -- then, after a moment.

GEORGE

Big date with Jane tonight, boss.

HE

CONTINUED

167 CONTINUED

FRANK

If you're thinking of asking to get off early, the answer is "no".

(pause)

When are you going to get married and settle down?

GEORGE

(grins broadly)

Soon's I find me a wife like yours.

Frank wags his head at his incorrigible partner.

FRANK

You always know how to say the right thing, don't you?

GEORGE

(a nod)

Especially to the boss.

Frank smiles at him fondly - looks out of the fleeting car at the:

168 TELEPHONE POLES

whipping by like so many thrust... the wires rising and falling against the sky.

169 EXT. THE HIGHWAY

even more isolated now... as the truck roars by camera.

170 INT. REPAIR TRUCK

on their faces.

171 HIGH SHOT - EFFECT (HELICOPTER)

We're shooting through the telephone wires - as though some eye, constantly alerted, watches the truck... then the CAMERA MOVES with car, slowly catching up with it - passes it and leads the car.

172 INT. REPAIR TRUCK - PROCESS

the two men peering ahead. Frank taps George on the arm -- jab-motions towards windshield. George nods awareness. They see:

EE

173 OFF IN THE DISTANCE - THROUGH WINDSHIELD

--what appears to be a cloud or mist, intense in color and thick enough to blot out all visibility beyond it as it blocks the roadway. As they head towards it, the cloud seems to take form now - spirals about like a whirlwind.

174 CLOSE SHOT - GEORGE'S FACE

eyes opening wide.....

175 CLOSE SHOT - FRANK

Lears forward grimly to get a better look. The whirlwind growing taller, larger...as it moves head on against the truck.

176 REVERSE ANGLE - INT. TRUCK - SHOOTING TOWARDS

the two faces...taut, waiting, wondering...The light cut down as though suddenly within the heart of a blinding dust storm..

177 THE WINDSHIELD

as it grows darker, darker...then black...Suddenly the eye-- phosphorescent and elongated, mirrored against the glass... A squeal of brakes - and the truck skids into the soft shoulder jarring to a halt.

178 ANOTHER ANGLE - THE TWO

--almost no light now...just a terrible silence...the windows black as though they were suddenly immersed in night...As George prepares to open the door, Frank reaches down below the seat and brings up a wrench. George has opened the door, the black mist rolling into the cab.

179 ANOTHER ANGLE - MONSTER'S POINT OF VIEW - TOWARDS FRANK

as he comes out of the cab - raises the wrench at camera-- the sound of a thud and he falls out. The mist blots out the screen as over shot we hear the roar of a car....

180 IMPACT SHOT - PUTNAM'S CAR - HIGHWAY

as it roars into shot and comes to an abrupt stop.

181 INT. PUTNAM'S CAR - FAVORING PUTNAM

Looking off ahead.

ELLEN

(concerned)

Did you see something, John?

He shakes his head.

PUTNAM

No...nothing up here.. Maybe we'd better turn around and go back to Frank and George.

ELLEN

You think they'll find something?

PUTNAM

(without looking around to her, nods)

I hope so.

He swings the car about in a U turn, and as they head back:

DISSOLVE TO

182 EXT. HIGHWAY - SHOOTING THROUGH THE WIRES - EFFECT SHOT - (HELICOPTER)

The car appears in shot, CAMERA seemingly hovering over the car, then rides along with the car into the more isolated and desolate area...the poles racing by...

183 INSERT: SPEEDOMETER

jumping - 50, 55, 60, 65, 70... The roar of the engine intensified...

184 INT. PUTNAM'S CAR - PROGRESS

ELLEN

(points)

There!

Putnam brings his car to a stop... Nothing but heavy silence. As ELLEN reaches for the door:

PUTNAM

Wait...

He brings a gun out of the glove compartment. She watches him silently.

HE

185 OMITTED

186 THE ROADWAY

as the two come out, look about cautiously, then move up to the truck. It is now abandoned - the doors open.

187 SHOT OF THE DESERT

Nothing stirring. Everything dead... Nearby a cluster of desert mesquite.

ELLEN

They may have walked off into the desert.

PUTNAM

But why leave the doors of the truck wide open that way?

Moving up closer.

ELLEN

They were in a hurry, all right.
(Looks off)
Maybe ... chased something.

PUTNAM

Or something chased them.

ELLEN

(points downward)
Look, Johnny.

188 ANOTHER ANGLE

to INCLUDE WHAT SHE'S POINTING AT... the strange series of glittering tracks we've encountered before. They lead from the right-hand door of the truck and into the desert for a few yards, then turn off out of sight behind the cluster of desert foliage. Putnam swings about to the cab of the truck and looks inside it. Ellen comes up behind him.

HE

BW

189 INT. TRUCK CAB

--what appears to be moist bloodstains smeared along the edge of the window sill. Putnam pokes his head into the cab. Behind him Ellen, looking--

PUTNAM
(touches a spot -
feels it)

Blood.

190 EXT. DESERT HIGHWAY

They look at one another - the signs ominous.

PUTNAM
(eyes down to
the glittering
tracks again)
They saw something all right..
(looks off to
desert - the tracks
leading him on)
Only it took them along... whatever
it was.

He raises the gun, follows the tracks off the highway, Ellen close beside him.

191 FOLLOW THE TWO

onto the desert... ahead of them the strange glitter leading into the desert...

192 ANOTHER ANGLE

from behind the foliage... the mist in front of the camera lens as something watches them moving up slowly. No music here... just a whispering - a sighing too soft to be heard or for it to give itself away.

193 REVERSE ANGLE - THE TWO

as they move on... and then stop where the glittering trail ends, as though blown away by the wind... They wait there... Now we hear the identifying music -- the merest sprinkling of it...and at the same time a hand reaches out of the concealment. It's a hand and yet not a hand... at least in shape it's a hand.. the fingers long... the body of the hand a shimmering, clear gelatin-like thing through which we can see the floor of the desert as if it were glass...It shimmers softly like the surface of a small pond in sunlight... a pond that's been

HE

CONTINUED

193 CONTINUED

disturbed...and before our eyes, the gelatin-like shimmer takes the hard, clear form of a hand and arm that reaches out and touches Ellen's shoulder...She cringes - cries out, the music quitting instantly - Putnam swings about, his gun raised.

194 REVERSE ANGLE - INTO MESQUITE

It's George - his face seems to quiver just a bit - almost as though we had caught him in the final process of change-over into the form in which he appears. (NOTE: He now wears the coveralls we saw him remove and toss into the truck.)

GEORGE

(quietly)

Hello.

195 THE THREE

ELLEN

George!

PUTNAM

You gave us a start.

GEORGE

(studying the gun
in Putnam's hand)

Did I?

(he never takes his
eyes off the gun...
his voice distant
and odd.)

Ellen and Putnam study him quietly.

ELLEN

Where's Frank?

He's looking off and around him...the sky, the world as though for the first time.

PUTNAM

George!

George looks at him, his eyes glazed, distant.

PUTNAM

(sharply)

Where's Frank! ...

HE

CONTINUED

195 CONTINUED

GEORGE
(turns to him)
He... he went off... to look around.

PUTNAM
There's blood in the truck. What happened?

GEORGE
Oh...
(the gun in Putnam's hand disturbs him... almost as though he's never seen such a thing before. He holds up his other hand - a streak of clotted blood showing)
I... cut it. See?

ELLEN
Is it bad?

She reaches for the injured hand... George quickly brings it away.

196 CLOSEUP - GEORGE
the eyes glowing.

197 THE THREE

Ellen moves closer to Putnam now. He rubs a hand across his eyes -- as though what he sees in George's eyes might be in his own imagination.

GEORGE
What's wrong?

PUTNAM
The sun, I guess.
(glancing up quickly to the sky, then down again)
Playing tricks on me.

He looks off... starts but controls himself.

198 WHAT HE SEES

A hand outflung from behind mesquite bushes.

EE

199 BACK TO SHOT

Putnam controls himself, his eyes reflecting instant decision.

GEORGE

Yes, the sun... Beautiful.

200 CLOSE SHOT - GEORGE

looking directly into the sun... never blinking his eyes....

201 INSERT: SUN

a fiery ball of fire...

202 BACK TO SHOT

George looks down again... never even blinks...his face lifeless... cold... It's the face of something human - at least in form - but behind it, something bloodless.. almost a walking ghost.

PUTNAM

(as though
testing him)

Then you found nothing?

GEORGE

Nothing.

ELLEN

We might as well get along, Johnny.

Putnam seems hesitant.

GEORGE

Don't worry about Frank.
(looks off)

He'll be all right.

PUTNAM

(nods)

I guess there's nothing more for us
to do here.

George is still fascinated by the gun in Putnam's hand.

PUTNAM

So long, George... We'll keep in
touch.

CONTINUED

202 CONTINUED

GEORGE
(as though feeling out
the word, tasting it)

So long.

Ellen and Putnam head out of SHOT. George looks after them, his face mask-like, unreal. Now he turns as though drawn by the sun and looks up into the blazing ball of fire.

203 AT PUTNAM'S CAR

They look back at George - enter driver's side.

204 INT. PUTNAM'S CAR

as he starts it - moves off--

ELLEN
What is it back there, John. What's
the matter with his eyes?

PUTNAM
He's lying... I didn't want to start
anything alone. All I know was we
had to get out of there and bring
help.

She shivers.

ELLEN
Something's happened to Frank.

PUTNAM
He's dead.

He guns the car... rips ahead out of SHOT.

205 SHOT OF GEORGE

standing there in the roadway and looking up into the sky, his eyes unblinking...O.S., the sound of a groan and George looks in the direction from where it came....sees:

206 LONG SHOT - HIS POINT OF VIEW - A HAND

moving from behind a series of heavy bushes.

HE

207 BACK TO SHOT

We follow him over to the bush where he ignores the protruding hand and moves behind another section of the bush. Now CAMERA PANS to REVEAL Frank, his back propped up against a small boulder and shaking his head as though to clear it after being sapped. (NOTE: Frank still wears the same work uniform he was wearing when we first saw him.)

208 REVERSE ANGLE - FROM FRANK TO GEORGE

The glow in George's eyes bright.

GEORGE
(quietly - gently)
Are you all right?

209 CLOSEUP - FRANK

FRANK
What happened, George? What --?

He quits abruptly, his face taut. He seems bewildered... the unnatural glow in George's eyes... Again he rubs a hand across his face... but it's still the same... Now something to the right of him catches his eyes and he gapes in utter amazement.

210 WHAT HE SEES: SPLIT SCREEN

George is standing next to a prone figure on the ground (the hand we saw protruding from behind the bush) -- and the figure is that of George (NOTE: the prone figure of George wears the work-clothes). Frank stares, unbelievably, first from the George standing up, the fire in his eyes, and then down to the twin figure on the ground. Now the George standing up reassures:

GEORGE
Don't be afraid... Your friend will
be all right.

211 EXT. SHERIFF'S OFFICE - DAY

Putnam's car whips up to the front of the building. Doors left open, the two hurry for the entrance door.

212 INT. SHERIFF'S OFFICE - DAY

small, intimate, compact... a store really given over completely to functional detail... ceiling fan... old-fashioned roll-top desk... some "WANTED" posters on a bulletin board hanging from

CONTINUED

HE

212 CONTINUED

the wall...a clothestree and gun holster on a rack...almost old-time western in character. Sheriff Warren is at his desk where he's checking through some reports when Putnam and Ellen burst in and leave the door open. He looks up, quizzically, Ellen moving around to his side while Putnam stands in front of the desk.

SHERIFF WARREN

Mind shutting the door?

PUTNAM

You're going right out with us, Sheriff.

Warren drops what he's doing - fed up.

ELLEN

You wanted proof, Matt? Well - maybe we found something for you.

SHERIFF WARREN

(ignores him;
to Ellen)

The school principal was in here.

ELLEN

(won't be sidetracked)
You've got to listen to him, Matt--

SHERIFF WARREN

(as though she hadn't
said anything)

You're supposed to be teaching school.

ELLEN

(shouting him down)
Don't you hear us, Matt? We've got
some proof for you now--

213 ANOTHER ANGLE - SHERIFF WARREN & ELLEN

SHERIFF WARREN

(back to work)
I'm a busy man, Ellen--
(flips up some of the
papers on his desk)
--and even if I wasn't, he's not
going to make a fool out of me the
way he has out of you.

ELLEN

If you don't listen to him, you'll
be the fool.

CONTINUED

213 CONTINUED

SHERIFF WARREN

He's got you so's you'll believe anything.

(to Putnam)

All right, just what did you see?

PUTNAM

I'll show it to you.

She shoves his hat at him again. Warren takes it and as he stands up:

PUTNAM

You better take your gun along, too.

Warren reaches out for his holster hanging on a wall rack, takes it. There's no doubt about it, however - he looks upon Putnam with distrust... As they start out, .

DISSOLVE TO

214 EXT. HIGHWAY

Putnam's car whipping by.

215 INT. PUTNAM'S CAR - PROCESS

the three crowded into the front seat, Ellen between them.

216 SHOT THROUGH WINDSHIELD

the same area where the repair truck had been. Nothing new, the roadway empty.

217 EXT. ROADWAY

as the car rides up to a stop and they get out.

PUTNAM

(incredulously)

The truck's gone...

Warren says nothing - just those dagger looks.

ELLEN

It was right there, Matt. This time I saw it, too.

Still nothing out of warren.

CONTINUED

217 CONTINUED

ELLEN

The tracks, Johnny -- Show him.--

PUTNAM

(looking for them)

They're gone, too... covered over.

218 SHOT OF SAND

whipping up from desert and onto highway. Putnam heads off the road and onto the desert...

219 FOLLOW THE THREE

over to the mesquite bushes where Putnam had seen the outflung hand... Not a sign of anything now...

PUTNAM

Right here... This is where I saw him - hand out.

Not a word out of Warren... just chewing away... looking and listening.

PUTNAM

(points to ground)

Look.--

He bends down to some blood smears on some leaves.

220 CLOSE SHOT - SMEARS

SHERIFF WARREN'S VOICE

It could have been a jack rabbit, got hit by a car and crawled through here.

221 MED. SHOT - THE THREE

PUTNAM

It was Frank... lying there behind those bushes...

SHERIFF WARREN

(quietly)

All right, it was Frank - and he's risen from the dead and gone off with his truck.

CONTINUED

HE

221 CONTINUED

He pushes aside one of the bushes... reveals a coyote lying there dead and bloodstained...

SHERIFF WARREN

Now I'm getting back to town.

Ellen and Putnam exchange looks of defeat - start after the sheriff.

DISSOLVE TO

222 EXT. MAIN STREET - SAND ROCK - ENTRANCE TO SHERIFF'S OFFICE - DAY

The car rides up and comes to stop. Warren gets out of the car - slams the door shut behind him and goes into his office.

223 INT. PUTNAM'S CAR

The two sit there in exasperation.

PUTNAM

(hammers fist into
the palm of a hand)
Like beating against air... No signs,
no marks, nothing. Ellen - did you
notice something about his eyes?

ELLEN

Maybe... it was the sun playing tricks
on us?

PUTNAM

Was it?
(studies her care-
fully - deciding
whether to tell her)

Her face takes on a growing expression of horror at the memory
and the further realization that it actually had happened.

ELLEN

(remembering;
shudders)
...the way he kept looking into the
sun without blinking. How could
George do it?
(turns to him)

PUTNAM

(thoughtfully)
George couldn't do it--

CONTINUED

223 CONTINUED

ELLEN

What do you mean?

PUTNAM

(shaking his head)

I don't know...It's like some crazy nightmare. You keep waiting and hoping it will be over any minute and you'll wake up with a start and realize it's only a dream--

And as he goes on, his voice has died off... his eyes reflecting the shock at what he sees off. She looks:

224 WHAT THEY SEE: EXT. POWER PLANT - LONG SHOT - THEIR POINT OF VIEW

George comes out of the building, stands there... Now Frank comes through the door - shuts it behind him.

225 CLOSE SHOT - THE TWO

The eyes glowing. Behind them the hum of the dynamo turbines They move off down the street....

226 INT. PUTNAM'S CAR - LONG SHOT - THEIR POINT OF VIEW

as they watch the two walking along, pacing one another, slowly, strangely... (they both wear coveralls)... The street lies in shadow...the feeling one of loneliness...of emptiness... all part of the "nightmarish" circumstances expressed by Putnam in the car a while ago. The wind blows down the street---

227 THEIR FACES

mask-like...set against the sky... unmindful of the wind blowing, or the dust.

228 INT. CAR - ELLEN AND PUTNAM

frozen... watching the men as they move for the corner.

229 EXT. MAIN STREET - SAND ROCK - DAY

the two never breaking step - proceeding with the precision-like movement of automatons.

HE

230 AT SHERIFF'S OFFICE - SHERIFF WARREN
has come out to light his pipe - looks off, sees:

231 FRANK & GEORGE
turning the corner, out of sight.

232 INT. PUTNAM'S CAR
Putnam reacts finally - literally throws himself out of the car and after them.

233 EXT. MAIN STREET - SAND ROCK
as he heads for the corner, calling--

PUTNAM
Frank! George! Wait!

Warren moves up to the car where Ellen sits quietly, defiantly. Not a word between them. Just a look of contempt after Putnam; then he flips the match into the street, turns and walks back into his office again.

234 ODD ANGLE
Putnam running.

235 FROM CORNER - PUTNAM
rushes up into camera - stops, looks down the side street where they went.

236 LONG SHOT - DOWN THE SIDE STREET
deserted... empty... dust kicking up.

237 BACK TO PUTNAM
He looks about wildly... starts down the street towards:

238 AN ALLEY - SHOOTING FROM A HALLWAY OF FRAME BUILDING - TOWARDS STREET

Dingy...the full light cut off... O.s. we hear Putnam's foot-steps, then he comes into view, hurries down the alley past a hallway entrance leading into an empty frame building. He stops... something he saw in the hallway.

HE

239 ANOTHER ANGLE - INTO HALLWAY

almost totally dark... shadowy. Putnam peers, turns toward hallway, into the darkness, sees the two sets of glowing eyes.

PUTNAM

Frank? -- George?

There is no answer.

PUTNAM

Where've you been? We've been looking all over for you. What happened--?
(his voice dies off)

Silence. Then he tries again as he takes a step closer.

PUTNAM

We've been worried about you.

VOICE

(a whisper)
Keep away!

He freezes.

PUTNAM

You don't understand... All I want to do is help you --

We hear the strange music...the brush of wind on harpstrings... faintly.

PUTNAM

(gently)
What happened out there on the desert? Tell me... we'll go to the Sheriff --

He takes another step closer and again -- the whispered warning.

FRANK

Keep away!

The music is stronger, sharper... angry now....

PUTNAM

I want to help you... I want to understand, whoever you are.

FRANK

Then keep away, John Putnam... We don't want to hurt you...you least of all... We don't want to hurt anyone.

Putnam backs off a step as Frank and George move up just inside the hallway where a soft shaft of light cuts across the faces.

240 SHOOTING FROM BEHIND THEM NOW

Putnam's eyes penetrating... trying to probe beneath the strange men facing him.

241 REVERSE ANGLE - FRANK & GEORGE

their faces pale, unearthly, their thoughts somewhere off, around the corner, out of the town and elsewhere on the desert.

PUTNAM

(strongly)

What have you done with them?

He's whipped out his gun, almost a reflex action.

FRANK

Your friends are alive. They will not be harmed if you do as we say.

PUTNAM

And what are we supposed to do?

FRANK

Give us time...

(looks off)

Time... Or terrible things will happen.

(looks down to the gun)

Things so terrible you have yet to dream of them.

Another beat - then Putnam brings down the gun - slips it out of sight. They walk past Putnam... and out of shot.

242 ANOTHER ANGLE - FROM BEHIND THEM - SHOOTING DOWN THE STREET

as they move off...

243 EXTREME CLOSEUP - PUTNAM

bewildered, watching them moving on down the street.

244 REVERSE ANGLE

Frank and George moving INTO CAMERA. Behind them, Putnam is standing, watching them. They move into camera, faces looming large and grotesque.

DISSOLVE TO

245 EXT. DESERT - MOONLIGHT

A PROSPECTOR (TOM) and his mule move through the deserted area. Before them a tumbleweed rolls directly INTO CAMERA AND OUT. The wind kicks up dust. Again a frightened braying.

TOM

Now, you quit that, mule!

They're old friends, Tom and the mule. He pats the animal's rump.

TOM

It ain't to my likin', either, haulin' grub this time of night.

He tugs at the reluctant animal's halter as the animal brays in terror.

TOM

Come on, now... Sam and Toby'll be hungry.

The mule breaks away, tears out of shot.

TOM

Why, you crazy mu --

He's turned, looks in opposite direction the mule took off, and never finishes sentence... What he sees paralyzes him... His eyes bug out -- a dark, thick, mist-like smoke rolls into camera and surrounds him.... His face contorts in terror and as the mist reaches him we hear THE MUSIC...

DISSOLVE TO

239

HE

246

EXT. ENTRANCE TO ABANDONED MINE - MOONLIGHT

Somewhere in shot a peeling sign with EXCELSIOR MINE CORP., printed on it. Two men sit by a small fire - sleeping bags in view. They are TOBY, a weazened old goat, and SAM, a fat man. A miner's lamp (burning) hangs from the mine entrance.... Behind them the desert similar in character to the crater area, since we're close by it. Something sirs o.s. They look.

SAM

That you, Tom?

No answer... Now the sound of running gravel from inside the mine claims their attention... They're on their feet - moving up to investigate.

TOBY

What's goin' on in there?

SAM

(taking lamp off
the hook at entrance)

One way to tell is to take a look.

Holding the lamp aloft, they step just inside the shaft.

247

INT. SHAFT ENTRANCE

the light showing up the wall. At their feet a slight trickle of gravel. Sam looks upward to the signs of distress.

SAM

This poor old shaft needs more
proppin' up.

(tries the rafter--
carefully)

Like a man gets old - needs proppin'
up.

TOBY

(indignantly)

Wouldn'ta needed it if that meteor
hadn't stuck its nose smack into
the lower level.

SAM

We'd best check it in the morning.

Outside the definite sounds of someone approaching.

TOBY

That must be Tom now...

Starts out, Sam after him.

HE

248 MED. SHOT - TOWARDS ENTRANCE

CAMERA IS AT RIGHT ANGLE TO MINE as the men come out... They stop, look into camera.

249 MED. CLOSE SHOT - TOM

in b.g. the stars. It's a lonely face. It seems lost, the eyes gentle yet frightening.

250 SAM & TOBY

They stare, almost hypnotized...

SAM

You took long enough--

His voice quits... both men backing off in horror as the black mist creeps at them and we hear the strange music... They shield their faces.

SAM

(crying out)

No... NO!

The anguished cry holds over as we:

DISSOLVE TO

251 INT. PUTNAM'S HOUSE - CLOSE SHOT - PORTABLE RADIO - NIGHT
on table.

COMMENTATOR'S VOICE

-- No one has yet turned up any bug-eyed monsters threatening earth...

CAMERA STARTS BACK TO INCLUDE:

252 ELLEN & PUTNAM

before them, untouched cups of coffee... The radio blares away, irritatingly.

COMMENTATOR'S VOICE

---and so it must be set down as another one of those fantastic hoaxes -- this one by a young publicity-seeking astronomer...

HE

253 CLOSE SHOT - PUTNAM

face taut and strained...

COMMENTATOR'S VOICE

--Of course -- if he should turn up a spaceman or two - this network cordially invites them to address us one and all--- and now for the last minute--

A sudden switch off, this time... loud blaring jazz exploding, rocking the place... He shuts his eyes, brings his hands up to his ears...

254 EFFECT SHOT

hanging on, the drums torture, until she kills off the radio altogether... He brings his hands down, his face moist.

255 ANOTHER ANGLE

ELLEN

I was... trying to be helpful.

He dabs a handkerchief over his face.

ELLEN

What do we do now?

PUTNAM

Nothing! We wait.

(bitterly)

We just sit and wait and trust them to make it clear for us or --

(breaks off,
shrugs)

Come on -- I'll take you home.

He helps her up to her feet, the two moving for the door where they'll stop.

256 TWO SHOT AT DOOR

She holds his arm tightly, looks into his face.

ELLEN

(intensely)

You've got nothing to blame yourself about Johnny...What else could you do?

PUTNAM

(distracted)

But are we right, Ellen - in just sitting by --

HE

CONTINUED

256 CONTINUED

The closeness of her, the hand on his arm, the eyes looking up at him and pleading and feeling for him. It's a moment of enchantment; then he grabs her close to him and kisses her. When they break, the two stand there, eyes locked, deeply affected by the impulsive act.

ELLEN

Right or wrong, John -- for better or worse --

(shrugs)

Same idea... Only we're not wrong, and we're not crazy, and if we've been seeing things, it's because we did see them --

The doorbell ringing... She opens the door, partly, screams.

257 WHAT SHE SEES: A MARTIAN

in opaque face helmet, space costume and sparking gun, stands there.

258 ANOTHER ANGLE - THE THREE

as Putnam throws open the door. We hear a screechy voice from inside the plastic helmet.

MARTIAN

Evening, Miss Fields.

The Martian has opened a flap in the helmet, his face now revealed. It's only a kid, wearing the space patrol getup.

ELLEN

(shock)

What's the idea, Perry?

PERRY

(abashed)

The Sheriff wants to see Johnny.

PUTNAM

And what are you made up for?

PERRY

I'm a spaceman outta the crater...

(backing off)

Says for you to get over there right away.

(grins, and arming the space gun at them, shoots them down again as he backs out)

EE

259 SHOT - INTO HOUSE - THROUGH OPEN DOOR

as the kid backs out. He turns, grabs his bike, propped up against the house and zooms off into the darkness. A look between Ellen and Putnam, then as he turns out the light, preparatory to leaving the house,

DISSOLVE TO

260 EXT. SHERIFF'S OFFICE - NIGHT

Putnam's car pulls up outside the office. Ellen and Putnam get out quickly and head into the office.

261 INT. SHERIFF'S OFFICE

He's waiting at the door for them. Sitting down in a chair is a red-eyed woman who's been sobbing. This is MRS. FRANK DAYLON. She's the older of the two women. The other one is JANE, (if possible the young blonde waitress we saw in the Beanery earlier.) She's standing up, seemingly annoyed about something.... The Sheriff opens the door, lets in Ellen and Putnam.

SHERIFF WARREN

(as he shuts the door, pointing towards the older woman)

You know Frank's wife -- Mrs. Daylon?

They nod at one another.

ELLEN

Of course.

SHERIFF WARREN

(towards the other woman)

And Miss Dean -- friend of George's.

ELLEN

(knows her)

Hello, Jane.

Jane lifts a hand in gesture of greeting.

SHERIFF WARREN

All right, Mrs. Daylon... tell John here what you told me...

CONTINUED

261

CONTINUED

MRS. DAYLON

(begins)

...Well... the minute he came home, I knew... there was something wrong...

But she can't. Tears overwhelm her and she covers her face.

SHERIFF WARREN

(does it for her)

Seems Frank took off under peculiar circumstances -- He came home and told her he was assigned to some sort of special job overnight -- and left.

MRS. DAYLON

(blurts out)

Something's wrong. I know it. He had the queerest look in his eyes -- never even touched his food.

JANE

Same for George. His landlady told me he passed up his dinner -- and that ain't like George at all -- not with his appetite.

MRS. DAYLON

(looks up tearfully)

Mr. Putnam -- The Sheriff says you saw them both this afternoon -- did they say anything about -- going anywhere tonight.

PUTNAM

No they didn't... didn't say a thing.

He looks over to Ellen in signal.

262 ANOTHER ANGLE

as Ellen "gets" it - tries to soften the blow.

ELLEN
Well, maybe they had an emergency call to make?

SHERIFF WARREN
(shakes head)
Telephone people say "no",
(to Putnam)
And that truck we couldn't find this afternoon? - The phone company reports it missing from the garage.

Jane moves up.

JANE
(to Putnam)
They weren't drunk or anything - I mean -- did you get it on their breath?

MRS. DAYLON
(angrily)
Frank never drank! He was sick I tell you.

JANE
(right back at her)
You ask me, they ain't coming back. Otherwise what'd they want to take clothes along for?

263 CLOSE SHOT - PUTNAM

reacts sharply to this information.

SHERIFF WARREN
Seems natural they'd want a change of clothes. They said they'd be away over night, didn't they?

264 THE GROUP

JANE
(bitterly)
I know George. Always on the move... always wantin' to go some place...

Mrs. Daylon's sobbing is intensified.

264

CONTINUED

SHERIFF WARREN

You'd best go on home and try to get some sleep - both of you. I'll check around and call you back later.

(to Ellen)

Ellen - Johnny and I have a couple of things to talk over. Would you mind taking the ladies home?

ELLEN

Be glad to - and I'll stay with Mrs. Daylon for a while, too.

(at door as she opens it)

We're taking your car, Johnny.

She opens the door, waits for the women to precede her, then she's out and Warren shuts the door.

265

ANOTHER ANGLE

Warren draws the shade.

PUTNAM

Are you ready to believe me now?

SHERIFF WARREN

I'm trying.

(moving to his desk)

Or I wouldn't have sent for you.

Putnam moves up to the desk.

PUTNAM

All right - first you've got to believe there's a ship buried out there in the desert... and that some of our visitors from outer space got out before it was covered over.

(waits)

SHERIFF WARREN

Go on.

PUTNAM

Two of those visitors... I saw today. So did you.

(waits for it to sink in - then as Warren's face takes on understanding)

That's right, Sheriff...

HE

CONTINUED

265 CONTINUED

SHERIFF WARREN

(looks away in disgust,
shakes his head)

It's no use, Johnny... I try to stay
with you but I can't.

266 ANOTHER ANGLE - THE TWO

Putnam bending over the desk.

PUTNAM

(punching it out)

You've got to. I know what you're
thinking... But I tell you, you only
saw what looked like Frank and George...

SHERIFF WARREN

(almost facetiously)

They didn't by any chance say what
they were after?

PUTNAM

To trust them... to believe that
Frank and George are safe as long as
we don't interfere. To give them
time... time!

SHERIFF WARREN

It never occurred to you you might
be gambling with their lives?

PUTNAM

What do you think you were doing
when you wouldn't listen to me?

It strikes home.

SHERIFF WARREN

But Frank and George?? It's crazy --?

267 ANOTHER ANGLE

Putnam, punching it out, following up his lead.

PUTNAM

I tell you I've come face to face
with them.

HE

CONTINUED

267 CONTINUED

SHERIFF WARREN

But how could they take over anyone else's form? And where are the real Frank and George?

PUTNAM

I don't know.

SHERIFF WARREN

And why would they want to do that? Why?

PUTNAM

To move around freely, maybe. To come through the town without being stopped.

SHERIFF WARREN

So they steal a telephone truck? Something that'll stick out like a torch? Does that make sense?

PUTNAM

(struck by what Warren said)

It might! Suppose they wanted some electrical equipment. That truck was loaded with it.

Warren is struck by the information, looks up.

268 ANOTHER ANGLE - SHERIFF WARREN

SHERIFF WARREN

Matter of fact, things have been happening this evening. The hardware store was broken into --

(checking from notes on pad)

-- And they're missing a coil of copper wire and some metal parts --

(looks up)

Nothing else taken but electrical equipment.

The ringing phone interrupts him. He picks up the receiver.

269 ANOTHER ANGLE - SHERIFF WARREN

into phone.

CONTINUED

269 CONTINUED

SHERIFF WARREN

Yes? -- This is Sheriff Warren.

(listens)

Last time I saw Dr. Snell and his assistant -- they were over at the crater...

(nods.. listens)

No... haven't heard anything from my deputy either... Well, let me know if they get in.

(nods)

Yeah - I'll call you back if I should hear anything.

He hangs up - looks over to Putnam, thoughtfully.

SHERIFF WARREN

What about Dr. Snell? Would they have any use for him?

PUTNAM

They might. He's an astronomer.

(a beat)

Why?

SHERIFF WARREN

(towards phone)

That was his secretary calling to ask if I'd seen him or his assistant.

As Putnam stares, Warren reaches for his gun holster.

SHERIFF WARREN

Last I saw of them, they were still working out there on the desert alone.

(he's moving to the door)

Come on...

He turns out the light at door, throwing the room into darkness.

DISSOLVE TO

270 EXT. LIP OF CRATER - MOONLIGHT

Two cars in shot. One is Snell's car with the Observatory sign on it - the other is Warren's official car. The place is lonely - bleak. Overhead the moon throws its eerie light. A moment, then CAMERA PANS up to Warren and Putnam who appear up over the lip. They've been down in the crater.

HE

271 TWO SHOT ATOP LIP

as the two pause there - somewhat spent from the climb back up. Warren looks back into the dark pit again.

272 SHOT OF PIT - HIS POINT OF VIEW

Foreboding.

273 BACK TO SHOT

Warren wags his head, troubled - looks over to the Snell's car.

SHERIFF WARREN

They're not around and it's a cinch they didn't just leave without their car. I'd give anything if things could be back to the way they were this morning with me calling you a fool.

Looks off again -- the ripped edges of the crater walls.

SHERIFF WARREN

(shakes head as doubt creeps in again)

But is it reasonable for anything to stay alive after hitting earth that hard?

PUTNAM

It's reasonable because it's true.

SHERIFF WARREN

(trying)

-- And believing all this talk about... taking over other people's forms... It's crazy, I tell you... Nothing would ever add up...

(shrugs - looks over to Putnam)

I couldn't even be sure you're John Putnam standing beside me.

PUTNAM

That's right, you couldn't....

For the moment the strangeness of his face... the pallor... stops the sheriff.

274 CLOSE SHOT - SHERIFF WARREN

staring at him...

PUTNAM

Wouldn't it be a fine trick...

275 CLOSE SHOT - PUTNAM

facing the moon.

PUTNAM

-- if I'm not John Putnam at all...
but something from another world...
(a strange smile)

giving you all sorts of false leads?

It seems as though Putnam moves towards the sheriff... face
white in the moon.

276 INT. PUTNAM'S CAR - IMPACT SHOT - PROCESS - LONELY ROAD

The roar of the motor... Ellen at the wheel... The road ahead
is dark for a moment as the moon is blacked out.

277 CLOSE SHOT - ELLEN

driving. The moonlight pierces the night again.

278 EXT. ROAD - HELICOPTER - NIGHT

CAMERA OVERTAKES her, passes the car and leads the way. The
moonlight gleaming on the high telephone wires.

279 INT. CAR - PROCESS - SHOOTING THROUGH WINDSHIELD

The road ahead pale in the moonlight... Suddenly she grips the
wheel tightly and leans forward. Something moves - almost
glides onto the highway up ahead - stands there in the middle.
... Ellen rams her hand down on the horn and lets it scream
madly. The figure doesn't move...

280 CLOSE SHOT - FRANK'S FACE

his eyes fiery, as he waits.

HE

281 EXT. ROAD - TRAVELING SHOT - TOWARDS MAN

The man's face, glittering like liquid mercury, just stands there. O.s. the screaming sound of brakes applied suddenly. The car shudders to a stop a few feet in front of the man... It's Frank, seemingly disheveled -- as though he's been running. He stands there, eyes open wide... silent...

282 INT. CAR

Panicked and shaken at the sight of him... Knows from the eyes that it's one of them, but she's alone on a deserted highway. She tries - a hope she might be communicating with the real Frank.

ELLEN

...Frank...?

He moves soundlessly to the car.

ELLEN

What are you doing here?

He stands gazing in at her.

FRANK

Something happened to us --

He reaches over, opens the door and slides in beside her... she's frozen in fear, unable to move...scarcely a sound as he shuts the door.

ELLEN

(stalling)

We've been looking for you... Are you... all right?

No answer. He looks off... his eyes distant, lonely, as though listening for something.

ELLEN

I'll take you home.

He looks at her, his face streaked in shadows. - She starts the car - moves out...

FRANK

The other way --

ELLEN

(losing control)

No! Please --!

283 CLOSE SHOT - FRANK

FRANK
Towards the mine --

He reaches for her hand on the wheel.

284 TRICK SHOT - HIS HAND

on hers... the metamorphosis to an icy gelatinous mass, a mist coming out of it - then the clear form of Frank's hand again.

285 EXTREME CLOSEUP - ELLEN - THROUGH "FRANK'S" EYES

the mist in front of the lens -- a look into his face, the music growing louder, louder and she screams...

DISSOLVE TO

286 EXT. SHERIFF'S OFFICE - NIGHT

We hear the phone ring from inside. Putnam, who is waiting outside, eyes focused down the darkened street, hopefully heads back into the office... Warren's car is parked in front of the place.

287 INT. SHERIFF'S OFFICE

as Putnam comes in.

SHERIFF WARREN
(into phone)
Who is this?
(listens)
Who?
(listens...looks up to
Putnam who stands
there waiting..then hands
him the phone)
It's for you...

A look between Putnam and the Sheriff. He takes the phone...

288 CLOSE SHOT - PUTNAM

PUTNAM
(into phone)
This is John Putnam....

EE

288 CONTINUED

We hear the whispering sound of the bells and the harp... In amongst the strange sounds we hear the following determinable words: -- "dirt road" -- "main highway" -- "wait for us" --. He shuts his eyes... tightly... as though to keep himself from crying out... Warren's troubled face moves into a corner of the frame... large, grotesque... Putnam nods silently... then the music fades out and quits.

289 THE TWO

as Putnam returns the phone to the cradle.

PUTNAM

Get your car, Sheriff. They've got Ellen.

SHERIFF WARREN

(on his feet)

Where?

(looks off - seems lost)

Talk, man! Are we going to need help with us?

PUTNAM

No.....

SHERIFF WARREN

Come on.

They move quickly.

290 INT. SHERIFF'S CAR

Silence...

PUTNAM

Number six turn-off...

The car roars out of shot.

DISSOLVE TO

291 EXT. HIGHWAY

- a dirt road connecting to it - as they turn off the highway into the dirt road

DISSOLVE TO

HE

292 EXT. DESERT ROAD - NIGHT

The Sheriff's car ripping into shot and coming to a stop.

293 INT. SHERIFF'S CAR

SHERIFF WARREN

How do you know you're supposed to stop here?

PUTNAM

I know.

They get out.

294 EXT. DESERT ROAD

SHERIFF WARREN

Let's go.

PUTNAM

No... they want to talk to me alone. You wait here.

SHERIFF WARREN

I was thinking of Ellen.

PUTNAM

So was I. She's safe - but if you come? ... I don't know...

SHERIFF WARREN

(after a moment)

All right. I'll wait. But how long?

PUTNAM

As long as it takes.

A pause - the two looking at one another, then:

SHERIFF WARREN

Be careful.

Putnam nods... turns... walks off into the desert...

295 ANOTHER ANGLE

Warren looking after the retreating figure...

FADE OUT

FF

FADE IN

296 DAWN - LONG SHOT - PUTNAM

seated on a rock, his back to camera, a silhouette against the early morning sky.... HOLD for a moment, then CAMERA PANS around him and FOCUSES TOWARDS:

297 ELLEN

standing off a ways, on a rock, and looking towards him... It's a lonely figure we see, the wind around her, stirring her dress gently. (NOTE: She wears a different dress from the one she had worn when taken by "Frank.")

298 CLOSEUP - ELLEN'S FACE

The fire in her eyes.

299 SHOT - INTO PUTNAM'S FACE

In b.g. the lonely figure of the girl. We study his face a moment...the sensing that there's someone behind him. He turns slowly...sees her standing off on the rock and springs to his feet.

PUTNAM

Ellen! Ellen!

300 ELLEN

looks toward him...her face cold, expressionless.

301 HIGH PAN SHOT - PUTNAM

running off...stumbling....catching his clothes as he disappears out of sight for a moment, then into camera again....

302 THE HILL

as Putnam comes running up.... She's gone.

PUTNAM

Ellen!?

He climbs up onto the hill, looks about frantically...calls:

PUTNAM

Ellen!

The echoes ricochet between mountain walls and come back mockingly. He looks off to:

HE

303 DRY LAKE BED - POINT OF VIEW SHOT - BELOW HIM

Sees Ellen there. Again the same forlorn figure standing there in loneliness.

304 BACK TO SHOT

PUTNAM

Ellen, wait --

Again he takes off after her...scrambling down the hill....

305 SHOOTING FROM THE WASH

as Putnam runs into shot...Ellen vanished. He stands there gasping...the wind and sand beginning to blow up around him....then frantically, agonizingly screams.

PUTNAM

ELLEN!

The echoes come back to him.

306 CLOSE SHOT - PUTNAM

whirls into camera and locks off. Again a scream:

PUTNAM

ELLEN --

(now a whisper - barely audible)

-- Ellen....

The wind moans...then sudden silence...and faintly the identifying music.

A MAN'S VOICE

(almost a whisper - gentle, strange, yet with authority)

Here.

He waits.... Again the voice.....

A VOICE

Here....

CAMERA PANS THE AREA SLOWLY....guided by the voice...ARRIVES AT:

HE

307 EXT. MINE SHAFT

behind it, darkness... He turns...looks at the entrance.

PUTNAM

Where's Ellen?
(a step forward)
Where's Ellen?!

VOICE

Stay where you are!

308 REVERSE TOWARDS PUTNAM - FROM DARKNESS

The mist in front of the lens.

PUTNAM

Then come out in the open - come out
where I can see you.

VOICE

No.

PUTNAM

Let me see what you really are. What
are you doing - what do you want?
(a step forward)

VOICE

Wait!! We are repairing our ship so
we can leave your world. We need
your help.

309 MED. SHOT - PUTNAM - INCLUDE SHAFT ENTRANCE

PUTNAM

You ask me to help you. How can I
when you've stolen and kidnapped -
for all I know, even murdered?

VOICE

We have come a long way and we are
very tired...and we have a long way
to go. By nightfall we will have
left your earth. You will not see
us again....until it is time....

310 CLOSE SHOT - PUTNAM

PUTNAM

Time for what?! To take over? To
kill?

HE

CONTINUED

310 CONTINUED

VOICE

We are creatures with souls and minds and we are good.

PUTNAM

Then why are you hiding?

VOICE

We are not ready to meet in friendship...

PUTNAM

Why not?

311 EFFECT SHOT - TOWARDS SHAFT ENTRANCE

312 EXTREME CLOSEUP - PUTNAM - ODD EFFECT

his features horribly distorted, the mist in front of the lens... the way the Voice sees him.

VOICE

Because you earth people would be horrified at the sight of us... Again and again, we have had to imitate your people in the past twenty-four hours to survive. Yet were you to have fallen into our world it might have been different... for we understand more.

PUTNAM

I understand only that you have taken my friends captive...and now the girl....

313 MED. SHOT - TOWARDS SHAFT ENTRANCE

Putnam's features again normal.

VOICE

(ominously)

We hold her as hostage, as well as the others. Help us keep our paths divided or we will be forced to destroy them.

PUTNAM

How do I know its not your mission to destroy us all?

EE

CONTINUED

313 CONTINUED

VOICE

Our mission was to still another world where they were ready to accept us. You must believe me... only an error dragged us towards earth.

314 CLOSE SHOT - PUTNAM

the look of incredulity in his face.

PUTNAM

(determined)

Stand out in the sun.

VOICE

In time perhaps --

PUTNAM

Then I can't believe you.

VOICE

Let us walk quietly and stay apart.... For if we come together....the people of your world and ours, there will be only destruction.

PUTNAM

(another step towards the black entrance)

I've got to know what I'm up against -- Come out or I can't take the responsibility of protecting you.

VOICE

Very well then...you have asked to see this...and you shall....

There is a sound of footsteps, a dragging-kind of shuffle...

315 CLOSE SHOT - PUTNAM - ODD ANGLE

listening...waiting...eyes fixed on the entrance....his face beaded in sweat....

316 THE MINE ENTRANCE

the shuffling...dragging sounds...shadows moving forward into light...the identifying music along with it.

EE

317 CLOSE SHOT - PUTNAM

eyes opening wide, his face contorting in horror as he cringes... the black mist envelops his face.

318 REVERSE SHOT - PUTNAM - FROM CREATURE'S POINT OF VIEW

The mist in front of CAMERA LENS...as it moves towards Putnam. He recoils...hands up to his face...the black mist filtering through, then....

319 FLASH SHOT - WHAT HE SEES

An instant's sight of the horrific creature, enveloped in smoke. (NOTE: EXACT DESCRIPTION OF THE CREATURE TO BE PROVIDED) - then CAMERA SWINGS UPWARD....

320 SWEEPING ACROSS THE SKY

as we hear the blast of a car horn... CAMERA PANS DOWN TO:

321 INT. SHERIFF'S CAR - CLOSE SHOT - WARREN'S HAND

on car horn...then as CAMERA ANGLE WIDENS TO INCLUDE WARREN we see the dashboard clock. The time is 8:20. He brings his hand away from the horn - sits there face taut and looks off towards the hills... Now he draws out his cigarettes - lights the last one in the pack and steps out of the car.

322 EXT. DESERT ROAD

The desert sun has begun to climb in the sky again. He stands by the car - not quite sure of his next move - Another deep drag, then he drops the cigarette and digs into it viciously.

DISSOLVE TO

323 EXT. DESERT COUNTRY

empty for a moment, then Putnam's feet kicking into the soft earth as he drags himself into the shot and stands there, exhausted and weary. He seems lost - not quite sure of himself - alkali spotting his face... Then distantly, the sound of a horn. He looks up in the direction of the horn, listens... It sounds again... Another moment, then as he heads off in that direction:

DISSOLVE TO

324 INT. SHERIFF'S CAR

Warren leaning back tiredly... A moment, then his eyes look off and he starts... Another moment and he's out of the car.

325 EXT. DESERT ROAD - LONG SHOT - PUTNAM

He's come up - stands there rocking slightly; in his face the traces of shock after seeing the creature.

326 ANOTHER ANGLE - THE TWO

as Warren hurries up.

SHERIFF WARREN

Where's Ellen?

PUTNAM

She's safe --

SHERIFF WARREN

(grabs Putnam)

But where?!

Putnam is ready to slump.

SHERIFF WARREN

What did they do to you?

PUTNAM

Nothing....

(rights himself -
leans against a tree)

SHERIFF WARREN

Men don't look the way you look for nothing.

PUTNAM

I saw them, Sheriff --
(a look off - dazed -
as though he still
can't believe what
he saw)

I saw them as they really are --
(his eyes clamp shut -
as though it might
wipe away the image)

Horrible...

SHERIFF

(tensing)

And you left Ellen with them?

326 CONTINUED

PUTNAM

She's safe as long as we leave them alone.

SHERIFF WARREN

Maybe that's the way you want it. Not me. I want Ellen and the others out of there now.

PUTNAM

You think I would have walked off without her unless I had to. They're leaving tonight. They crashed here by mistake and now they're fixing their ship to get out.

SHERIFF WARREN

They can't get out. They're buried under tons of earth. Now, take me to Ellen --

As he turns - Putnam grabs him by the arm.

PUTNAM

They'll keep her safe if you leave them alone.

SHERIFF WARREN

(shakes off Putnam's hand)

They why don't they come out in the open?

PUTNAM

Because they don't trust us -- Because what we don't understand we want to destroy.

SHERIFF WARREN

I kill only what tries to kill me.

He looks about in desperation for some means of explanation - anything - sees something he can use to illustrate.

PUTNAM

(pointing)

That spider.

327 BACK TO SHOT

Putnam pointing to base of a cactus bush where a spider weaves a web.

HE

328 SHOT OF SPIDER
working away.

PUTNAM'S VOICE

What are you afraid of? It's eight legs? It's mouth that moves from side to side instead of up and down?

329 BACK TO SHOT

Sheriff Warren stares at the web.

PUTNAM

...Suppose it came towards you --
What would you do?

Sheriff Warren deliberately brings his foot down on the web -
crushing the spider.

SHERIFF WARREN

This!

PUTNAM

(nods)
Exactly what you'd do to anything
you didn't understand.

He's moved up closer to him now....

PUTNAM

And that's why they don't want to
seen... That's why they've been
hiding behind other men's faces until
they can get away.....

SHERIFF WARREN

(unmoved)

You're wasting time. Are you going
to tell me where they are? Or do
I form a posse and run the desert
with a net until we find them?

He takes a step towards the car, Putnam blocking him.

330 ANOTHER ANGLE

PUTNAM

Once before you didn't believe me.
When are you going to stop being
a badge and be a human being?

EE

CONTINUED

330 CONTINUED

SHERIFF WARREN

It's my job. A thing is wrong, you set it right.

PUTNAM

Listen to me! They weren't fooling. They want a few more hours - but if you bring any men to them they'll kill her.

(swings aside)

If that's what you want - you'll find them in the old mine shaft.

331 CLOSE SHOT - WARREN

It's registering on Warren - his intensity - his positive hammering. He isn't so sure now...After a moment....

SHERIFF WARREN

All right then... We'll wait... But the responsibility is yours..

(moves)

Come on....

As they start back towards the car,

DISSOLVE TO

332 EXT. PUTNAM'S HOUSE - FULL SHOT - DAY

The Sheriff's car whips up to the front of the house. Putnam gets out. A wave towards the sheriff and the car moves off.

333 CLOSER SHOT

as Putnam hurries up to the door...starts to fit the key into the door, notices it's open. Wonders about it...pushes the door open and starts inside.

334 INT. PUTNAM'S HOUSE

as he comes in and stops. He looks around carefully - "feels" something wrong. CAMERA PANS THE ROOM... THE WALLS....THE TABLE...then down to the FLOOR AND HOLDS.

335 THE TRACKS OF THE CREATURE

the merest traces of the glitter still showing... He moves towards the closet door.

HE

336 ANOTHER ANGLE - TOWARDS OPEN CLOSET DOOR

as he stands there looking at the door... It may be inside... The dread expression comes into his face. A moment, then he moves for the door...and throws it open... Nothing in the closet... except for some pieces of wearing apparel... Two empty hangers rock slightly in camera.... He takes the hangers off the rack... (There had been suits on them and now they're gone)...stands there studying them...touches them together...then returns them to the rack and as he turns and heads off INTO CAMERA:

WIPE TO

337 INT. SHERIFF'S OFFICE

Warren is at a map tacked to the wall behind his desk. He encircles an area on the map as he finishes briefing his Deputy, REED.

SHERIFF WARREN

I want everyone out of the area.
No exceptions.

He sits into his chair, tiredly. Reed stands there, an unhappy expression on his face.

SHERIFF WARREN. (Cont'd)

And Reed -- make it sound like there's
nothing to it.

REED

(quietly)
I think you're makin' a mistake.

Warren looks up tiredly. He's beat and he's spent. He needs a shave and he's been sitting up for hours, waiting for Putnam.

REED (Cont'd)

This fella Putnam... He's done
nothing but talk you out of things
and get his own way...

(pause)

He's run you ragged and now he's got
you sittin' by just waiting -- So
far we don't know any more than we
knew at the beginning -- and Ellen's
still missing.

Warren is just hanging on now...gripping the desk...Reed's words biting into him.

REED (Cont'd)

If I was you, I'd get them rifles
into the hands of some men - and
clean it up, whatever it is.

HE

CONTINUED

337 CONTINUED

WARREN

(near the exploding point)

You got a job to do. Now get going!

REED

(nods)

Okay, Sheriff...but I wouldn't want the responsibility.

He opens the door. Putnam stands there. A beat - then Reed goes past Putnam and out. Putnam shuts the door. He moves up to Warren slowly - seems preoccupied as though with some problem.

SHERIFF WARREN

(studying him carefully)

I'm playing it your way....right down the line... Even clearing everyone away from the crater.

Still nothing from Putnam...just that looking outside... He seems lost.

SHERIFF WARREN

(senses something wrong)

That's the way you wanted it. Right?

PUTNAM

It's got to be right!

Warren moves over to him. They're now in front of the window facing on the street.

SHERIFF WARREN

I thought you were going to sweat it out at your place? What are you doing here, Johnny?

PUTNAM

They paid me a visit, sheriff.... took some of my clothes.

Warren stares unbelievably -- the room hot and depressive.

SHERIFF WARREN

Why do you suppose they'd do that?

PUTNAM

I don't know.

SHERIFF WARREN

(pushing)

It couldn't be they've been lying to you?..... Could it?

EE

CONTINUED

337 CONTINUED - 2

Two men move by outside...one with face unnaturally paled.

SHERIFF WARREN

That old mine they're hiding in?
They ever tell you there were three
men working it?

Putnam's face clouds - Warren leans closer.

SHERIFF WARREN

What do they want with so many of us,
Johnny? What are they planning? Are
they telling the truth -- or what?

PUTNAM

You keep throwing questions at me I
can't even begin to guess.

SHERIFF WARREN

Now, your clothes, too.....

He looks through window -- people moving by.

338 SHOT - TO INCLUDE TOWNSMEN

SHERIFF WARREN

It could be any one of them --

PUTNAM

(a restraining hand
on the man's arm)

Stop working yourself up, Sheriff...
It's hot enough without raising your
blood pressure.

Warren nods, dabs his moist face.

SHERIFF WARREN

Yeah --

(looks over at the
thermometer on the
wall - then obli-
quely out the window)

I read an article once -- more mur-
ders are committed at 92 degrees
than any other temperature.... Low
temperatures -- people are easy go-
ing... Over 92, it's too hot to move.

339 INSERT: THERMOMETER

SHERIFF WARREN (o.s.)
But just 92...people get irritable....

340 BACK TO SHOT

He looks off to the ticking clock.

341 INSERT: CLOCK

Ticking away....(amplified.)

342 BACK TO SHOT

SHERIFF WARREN
Which ones are real -- and which ones
belong to....them.

Now it's a MAN and WOMAN.....just walking...quietly. He looks
over to the clock on the wall again -- gets to his feet.

SHERIFF WARREN
That clock --

343 THE TWO - SHOOTING THROUGH WINDOW

as people move by.

SHERIFF WARREN
Could be any one of them and we
wouldn't know it.....

Putnam watches him carefully.

SHERIFF WARREN
That one or that one, or --

He freezes....

344 CLOSE SHOT - WARREN

Whatever he sees o.s., jolting...beads of sweat on his face....

345 THE TWO

Putnam looking off with Warren who half-reaches for his gun.

CONTINUED

HE

345 CONTINUED

PUTNAM

Don't do anything --

Warren's hand comes away from the gun.

346 ANOTHER ANGLE - THROUGH WINDOW - TOWARDS HARDWARE STORE ACROSS STREET

It's "Frank." He's come out of the store and stopped....as though he were lost.

SHERIFF WARREN

Look at him -- walking around like he belonged here.

PUTNAM

The sooner they finish, the sooner they get out.

SHERIFF WARREN

(turns to him - snaps)

How do you know? How do you know why they're really walking around in our clothes, or George's, or Frank's or - Ellen's.

Putnam looks up.

SHERIFF WARREN

(answering the look)

Yes -- they were in Ellen's apartment, too.

PUTNAM

We've come this far, we've got to see it through.

SHERIFF WARREN

See it through! How do you know they're not taking over?

"Frank" is starting across the street - headed toward the office. Warren never looks away - his eyes focused on "Frank" as he moves seemingly right towards them.

SHERIFF WARREN

They could be all around us and I wouldn't know....

(a beat)

He's feeling for his holster - Putnam's eyes glued towards "Frank." He's there now - just outside the window and moving bySUDDENLY --

HE

CONTINUED

346 CONTINUED

SHERIFF WARREN

Hey, you!!

(bangs on the window
with his gun for his
attention)

Wait right there!

"Frank" has stopped -- and as Warren, gun out, moves for the door, Putnam jumps him -- gripping the gun arm, and the two lock in struggle. They go down out of shot....HOLD on the face of "Frank," then he backs away and hurries off.....

347 PUTNAM AND WARREN

on the floor, the two struggling in the heat. Warren kicks him off, stands up and reels backward as Putnam gets to his feet, and throws himself after the man.

348 CLOSER SHOT - HEADS

red...sweaty...eyes bulging...no words...just grunting sounds from both men, fighting for what they think is right...Putnam forcing the sheriff back on his desk - but still he hangs onto his gun.

349 MED. SHOT - THE TWO

as Warren forces his way up off the desk and rams Putnam up against the wall, hoping to jar him loose from the gun in his hand... Again and again Warren pulls Putnam away from the wall -- rams him back up against it.

350 ANOTHER ANGLE

as Putnam twists about suddenly, swings Warren away and up against the desk...knocking the gun from his hands. Instantly Putnam scoops it up.....

PUTNAM

Stay where you are.

Warren freezes... Holding gun on him, Putnam carefully looks out of window and down the street; sees:

351 THE TELEPHONE TRUCK

moving off.

HE

352 BACK TO SHOT

Only then does Putnam turn the gun around - hand it to the sheriff.

PUTNAM

It was the only way to stop you --

Warren has the gun - slashes out with it, catching Putnam across the face and knocking him to the ground. He holsters the gun and rushes out of the office.

353 EXT. STREET - SAND ROCK

as he comes out - looks off down the street. The truck is gone. He heads across to where a group of men are standing about and talking.

354 ANOTHER ANGLE

as he comes up, the look on his face forewarning them....

SHERIFF WARREN

I'll need help -- all the help I can get....

The talking quits abruptly.

SHERIFF WARREN

Something's happened...I'm gonna tell you about it and then we're gonna clean it out....

355 INT. SHERIFF'S OFFICE

The dazed Putnam gets back up on his feet - shakes his head to clear it. He sees through the window:

356 WARREN

inciting the group. Others are now moving up.

357 BACK TO SHOT

Realizes it's gotten away from him. Only one thing left to do. He hurries out of the office.

358 EXT. SHERIFF'S OFFICE

Putnam rushing to the sheriff's car and into it. (The car blocks off view of the sheriff and group across the street.)

HE

359 INT. PUTNAM'S CAR

as he moves off. We're now ON the sheriff, back to CAMERA. He turns, heads back for his office, several of the men moving along with him, their faces set and determined. One of the men sees the car going off.

MAN

(points)

Look --! He's taking off in your car.

As they follow his direction:

360 SHOT OF THE CAR

speeding off.

361 BACK TO SHOT

SHERIFF WARREN

We'll get to him later.

They continue again.

362 INT. SHERIFF'S OFFICE

as Warren leads them inside, moves to a gun rack and quickly unlocks it.

SHERIFF WARREN

(handing a rifle
to one of the men)

Bring your car around and wait
for us. --

The man takes the rifle, starts out directly INTO CAMERA, so that the weapon looms large and grotesque in shot.

363 EXT. HIGHWAY

Putnam's car heading through the section of street that becomes highway leading into the desert.

DISSOLVE TO

364 EXT. ENTRANCE TO SHERIFF'S OFFICE

Some six cars lined up outside the Sheriff's office, waiting for the signal to move... (amongst them Loring and his station

HE

CONTINUED

364 CONTINUED

wagon.) Warren comes from his office with his deputy, Reed, and pauses for last-minute instructions.

SHERIFF WARREN

You head for the Point at the highway -- We'll see if we can cut off the truck by taking the East route --

The deputy nods, gets into Loring's car. Warren moves for the head car and as they move off,

DISSOLVE TO

365 INT. TELEPHONE TRUCK

"Frank" at the wheel...eyes ahead... cold, lifeless... one thought in mind... to get to the others and warn them of the oncoming mob...

366 EXT. SIDE ROAD - DESERT - HIGH SHOT

the Sheriff's contingent of three cars, snaking along the bumpy road, kicking up dry dust, obviously the short-cut route.

367 CLOSER SHOT - CARS

moving by.

368 INT. SHERIFF'S CAR - PROCESS

as he arrives at a highway cutting through the dirt road and sticks his hand out of the car in signal. As he leads them onto the highways:

369 EXT. REPAIR TRUCK

Frank at the wheel, racing along.

370 EXT. OTHER CONTINGENT OF POSSE

led by Deputy Reed in Loring's coupe.

371 INT. REPAIR TRUCK - FRANK

eyes burning and fixed ahead as he roars along.

HE

373 EXT. HIGHWAY - DEADMAN'S POINT - ROADBLOCK - HIGH SHOT DOWN - DAY
on a series of flares set across the road in signal. A feeling of activity, of movement.

374 ANOTHER ANGLE BELOW

as Warren directs the second of two cars across the road by waving it into place.

SHERIFF WARREN

(to the men)

All right... spread across the road.

The men take up position across the road...from a line - ready guns. O.s. we hear an oncoming car.

375 INT. TELEPHONE TRUCK - PROCESS - SHOOTING THROUGH WINDSHIELD

"Frank" at the wheel...Up ahead of him the roadblock - flares burning.

376 EXT. ROADBLOCK

the men waiting...guns up.

377 REVERSE SHOT

the telephone truck tearing down at them.

378 INT. TELEPHONE TRUCK - PROCESS - FRANK

sits there, his face masklike... He obviously means to crash through... Closer, closer....

379 EXT. ROADBLOCK - SHOOTING INTO THE MEN

Warren brings his hand up in signal... a pause, then the hand comes down and they fire into camera.

380 THE TRUCK - PROCESS - THE MEN IN B.G. FIRING

The truck is ripped by bullets but still coming... the windshield cracked like spider webs... the faint outline of Frank's face behind the windshield... The truck careens through the roadblock.. Up ahead we see the rocks looming.

381 OMITTED

HEE

382 THE TRUCK

careens madly - past the roadblock.

382-A THE TRUCK CRASHES INTO ROCKS - EFFECT SHOT

through the windshield.

383 SHOOTING FROM BELOW

as the truck, smashed up against the jagged rocks and decomposed granite, hits bottom and bursts into flames.

384 SHOOTING DOWN FROM ABOVE

as Warren and the men move up and look down at the burning pyre. The heat is intense. From this angle they can't see Frank behind the windshield. (Unless crash area permits, this shot eliminated.)

385 CLOSE SHOT - WINDSHIELD - THROUGH FLAMES

the figure of Frank - head back, sprawled grotesquely... We hear the strange music... then the SHIMMERING SCREEN... and through it the change to its original form... First the features blot out the face taking on the form of something gelatinous... transparent... then a hand reaches up into shot as though to cover its face. The hand opens and closes once... a reaction to its death as the flames cover over the sight of it and cremate it.

386 ANOTHER SECTION OF DESERT - DAY

the sun down now, the sky still clutching at the last rays of daylight. The terrain is familiar -- it's where Ellen had first picked him up and led him into the mine entrance. Putnam's car whips into shot and stops. Putnam gets out of it, brings gun and flashlight along with him. He looks about to gain his bearings, then heads off again.

387 ANOTHER ANGLE

as Putnam appears in shot, sees:

388 THE MINE ENTRANCE

nothing but blackness behind it.

389 ANOTHER ANGLE

as he comes up to the shaft entrance, gun in hand, pauses a moment to look into the darkness through which he's about to enter. He turns on his flashlight, starts into the mine.

390 INT. MINE SHAFT

No music - hardly a sound - just his breathing as he moves through the darkened tunnel. The flashlight finds out the walls on either side of him, ESTABLISHING the narrow tunnel. It seems long and endless.

391 SHOOTING TOWARDS PUTNAM

as he comes closer to camera, the flashlight spraying his face. He moves slowly, steadily... looking ahead... waiting.

392 MOVING SHOT - PUTNAM

as he continues... Off somewhere we hear a sound now... a steady tapping... as though hammer on metal... He stops... listens... continues again... It comes louder and clearer now... then a splashing sound. He turns, flashes his light in the direction of:

393 EARTHEN WALLS

as though freshly shaped.

PUTNAM'S VOICE

Who's there?

The echo... then another sound ahead of him, like the dripping of water into a deep pool... He aims his light in that direction, and finds:

394 A WHITE FIGURE

blocking the tunnel just ahead... As the light holds on the figure, the haze disappears and we recognize her.

394 CONTINUED

PUTNAM'S VOICE

Ellen!

395 ANOTHER ANGLE

as he hurries towards her.

PUTNAM

Ellen - are you all right...?

He stops suddenly... something about the figure that hasn't stirred.

PUTNAM

We've got to get out... They're coming here now...

(he takes a step towards her)

Quick.

ELLEN

What have you done?... You did this. You brought them here.

PUTNAM

(another step)

We haven't the time, Ellen --

(stops, suspects)

No... You're wearing her clothes but you're not Ellen --

ELLEN

(backing away)

Just a few more hours.

PUTNAM

(another step

towards her)

I couldn't stop them -- You don't know how I tried...

He kicks a loose stone - stops instinctively as it plunges down into space. He trains the flashlight down to his feet, sees he's standing at:

396 THE RIM OF A DEEP SHAFT

Another step and he would have plunged over... A splash as the rock hits bottom..

EE

397 BACK TO SHOT

He plays the light on her face - realizes she's been luring him ahead.

PUTNAM

You wanted me to fall in there? Why?

ELLEN

You can no longer be trusted.

The strange music now... the harp and the wind and the rain.. She moves forward.

PUTNAM

Whatever you are - listen to me -

ELLEN

I'm sorry... We did not want to use violence. Now there's no other way.

She's moving towards him, her hands out - and in one of them what appears to be a silver section of pipe that sparkles in the light... and seemingly from it a hissing sound... As she raises it, he drops out of shot... Across the wall where he had been standing appears a long gash... As though a chisel slicing through cheese instead of rock.

398 SHOT OF PUTNAM - ON GROUND

sees the wall and rolls out of shot. Again the hissing sound and the wall where a moment ago he had been, is marked by the gash of the gun's murderous ray. If it finds him it cuts him in two.

399 SHOT OF PUTNAM

cornered - unable to move. She must surely get him now.

400 FLASH SHOT - ELLEN

raising the gun.

401 PUTNAM

rolling off and turning out flashlight... As he does so... blackness... the ray now luminous... like a flash of lightning, as it slices through the wall where Putnam had been. Now, from another section of the tunnel, Putnam's gun spurts once.

HE

402 SHOT OF PUTNAM

firing again and again, his spurting gun lighting up his face.. We hear the sound of something like a delicate mirror being shattered. Then a burst of the strange music as though a cry coming from the creature in Ellen's clothes... and the sound of falling followed by a splash. A pause, then he turns on the flashlight... gets to his feet.

403 ANOTHER ANGLE

as he moves to the open wall, trains his flashlight into the well below. He sees:

404 THE CREATURE'S DRESS

floating in the water; then it goes down.

405 BACK TO SHOT

Putnam proceeds down the tunnel.

406 EXT. WASH

The posse contingent led by Loring, rides up and comes to a stop. As the men start out:

407 INT. MINE - PUTNAM

following the tapping sounds, now clearer... like a heart beat, pumping... Up ahead now we make out a pulsing light... on and off... on and off... as though in rhythm with the pumping sound. He rushes off - away from camera towards the light... We see him stop suddenly and look off to the right. CAMERA RUSHES UP TO HIM AND WHAT HE SEES:

408 A BASIN-LIKE AREA

the walls again giving the impression they were freshly dug out. There is the indication of another tunnel leading... out of this area -- In the center is a huge globular object that glows... A series of buttons and levers indicate controls... (Note: this is the same machine Putnam saw and heard for a brief moment when he first came upon the ship). It is apparently alive with electrical impulses, static electricity, jumping about... It is not unlike a pumping heart in character... At the main control is one of the figures apparently the leader. He has the face of Putnam.. Behind him stand other creatures in the form of Dr. Snell, the three prospectors (Sam, Tom, Toby), and George.

408

CONTINUED

All are engaged in the frantic work of repair. They hold various bits of wire coil, implements and tools we have never seen before. Putnam stands there, gun in hand - looks into the room... the machine pumping away.

409

ANOTHER ANGLE - THE TWO - SPLIT SCREEN

as they eye one another.

PUTNAM'S FIGURE

Could you kill me, too?

Putnam's amazement at facing himself taking him off guard for the moment.

PUTNAM'S FIGURE

So this is the end - the grand total of our dreams...

PUTNAM

I came here to help you, not to kill.

A step closer --

PUTNAM'S FIGURE

Stand where you are!
(his hand grips the lever - the machine intensifies, crackles and sparks)

Putnam freezes - eyes the strange machine.

PUTNAM'S FIGURE

Yes... look at its Power! - Power to drive a ship through endless space --- or tear your earth apart in explosions.

410

CLOSE SHOT - THE MACHINE

throbbing... thrusting out its light. Over shot the voice of:

PUTNAM'S FIGURE

Do you know how long we worked for this? A thousand years... of reaching for the stars and finally conquering the vast emptiness of space.

HE

411 CLOSE SHOT - PUTNAM

listening... His face lighting up at intervals of pulsation as his eyes focus hypnotically on the machine. We hear the voice of:

PUTNAM'S FIGURE

What dreams we had --

PUTNAM

(looking away from
the machine)

Listen to me...! There's still a way.

412 THE OTHER CREATURES

behind Putnam, their faces lit up by the pulsating "heart".

PUTNAM'S FIGURE

Is there? With a mob after us? All we needed was time to get it to our ship.

The hand moves slightly... the machine intensifying its electrical impulses.

PUTNAM

(pleading)

Let the others go... I'll try and hold off the mob.

PUTNAM'S FIGURE

And if you don't? No --

(wags head, then looking over to other creatures)

We'd rather end it here than fall into their hands --

His hand moves the lever, just slightly - as though it's NOW! - as we hear:

PUTNAM

(pleads)

WAIT!

The machine WHINES FRIGHTENINGLY, GLOWS like molten liquid - THE EFFECT OF THE WALLS TREMBLING.

413 EXT. WASH

Warren's contingent has arrived, the men spilling out. (They're not yet in sight of the mine entrance.) As they move together in a group:

EE

414 INT. MINE SHAFT - BASIN AREA

The tableaux the same -- the machine sparks intensified.

PUTNAM

...You speak of brotherhood...
and how wonderful it was going to
be to see other planets and people...

415 CLOSE SHOT - THE HAND

on the lever, ready to set it off.

PUTNAM'S VOICE

A thousand years of work -- yet
you're ready to see it end on a
strange world.

416 THE GROUP

PUTNAM

(moving in closer)

Is that what you want? When there
may still be a chance?

PUTNAM'S FIGURE

Then go stop them.

PUTNAM

Free the girl and the others first--
Show the mob you meant them no harm...

PUTNAM'S FIGURE

How can I believe you?

PUTNAM

(towards machine)

You could still reach out and des-
troy us with that.

A moment's indecision, then he looks over towards a jagged
section of rock. We get the impression there's a cave set be-
hind it. A wavering shadow is silhouetted on the wall.

PUTNAM'S FIGURE

(towards shadow)

Bring them out.

The shadow glides off. HOLD ON WALL for a moment, then:

417 SPLIT SCREEN

From behind the rock now come the real captives. Ellen, Dr. Snell, his Assistant George and Frank and the three prospectors. They're bedraggled and worn out and frightened. They move out.. past the creatures still affecting their disguises and stand there not knowing what to expect.

PUTNAM

ELLEN---

She looks - a pause as though in disbelief, then she throws herself into his arms...

ELLEN

(sobs)

Johnny---

A moment - then he frees himself... waves group ahead.

PUTNAM

Quickly--

As they start out:

418 EXT. WASH

The posse - now moving ahead with Warren, toward the mine entrance.

419 INT. MINE SHAFT - SHOOTING FROM THE WELL

Putnam, flashlight in hand, leads as the captive group moves towards us... Behind them we see the flashing lights of the pulsating heart... now increased... the sounds of the electrical impulses frightening... The group heads directly into CAMERA... Putnam stands by while they start over the narrow walk around the well... Suddenly the flashlight dims out, throwing them into semi-darkness. He shakes it frantically...now it's out altogether.

420 EXT. WASH - NIGHT

Warren and the men climbing over a hill.

421 INT. MINE SHAFT

The group, holding hands, moving through the tunnel.

EE

422 ANOTHER ANGLE - SHOOTING FROM OPENING

They reach the entrance, Putnam waving them out except for Sam who is on the tail end of the line.

PUTNAM

(holding him)

Give me a hand, Tom, to block off the entrance --

(as he looks about wildly for timber, rock, etc.)

SAM

Dynamite!

Sam knows where it's kept - reaches off to a box covered over by a tarpaulin just to the side of the entrance. He uncovers the box - drags it out with Putnam. The two, empty the contents of dynamite sticks across the entrance - then head outside after the others.

423 EXT. MINE

As they come outside -- Putnam draws gun, waves Sam ahead.

PUTNAM

Get on... Quick!

Sam heads off after the others. Putnam waits - looks after him to make sure he reaches safety first.

424 THE POSSE

moving along the wash leading to the mine entrance still out of sight... The rescued group comes running into shot now... melt into the welcome arms of the posse.

425 SHOT OF PUTNAM

He pushes plunger, then flings himself to the ground and covers over his head. The earth rocks as:

426 EXT. MINE ENTRANCE

blows up, spitting out earth and debris blocking off the entrance.....

427 THE POSSE

Look off toward the explosion - see the smoke spiraling into the sky....

EE

428 EXT. MINE ENTRANCE

Putnam gets to his feet, dazed from the concussion as the sheriff hurries up... Not a word between the two for a moment - just looks - then...

SHERIFF WARREN

Were they in there?

Putnam nods - looks toward the mine entrance.

SHERIFF WARREN

Guess that takes care of them.

PUTNAM

(quietly)

Yeah.. That takes care of them...

The others are moving up now... all around them... the guns now held down towards the ground for safety... Ellen has moved up to Putnam... Suddenly the ground under them begins to tremble ... the air vibrates...

SHERIFF WARREN

What's that?

PUTNAM

Wait... listen...

The rocking stops, then starts up again... Silence now... dead silence... A strange calm... All look toward the mine shaft... It's almost dark...

429 THE SKY - NIGHT

The first stars appearing...

430 FLASHES - FACES

431 ELLEN AND PUTNAM

close to one another... Ellen hanging onto his arm...

432 SHERIFF WARREN

face taut... standing there with his deputy... waiting...

433 FRANK AND GEORGE

looking...

HE

434

DR. SNELL

now willing to listen... his eyes cold and sobered... the scientist accepting the phenomena...

435

THE TOWNMEN

awed....impressed....frightened....tight-lipped...

436

SHOT OF THE CRATER

-eerie and silent as in the beginning...

437

THE FACES

-waiting, looking... then the rumbling sound underfoot...

438

SHOT OF THE CRATER

silent one moment, then the rumbling sound growing louder, louder, the SCREEN JARRING AND SHAKING-- Suddenly an umbrella of earth is kicked up above the crater as the ship rips through the earth, leaving flames behind it...

439

THE FACES - ELLEN AND PUTNAM

-burnt white with the color as they look up to the sky at the fire passing over...

440

SHOT OF THE SPACE SHIP

as in the beginning... a vast roaring furnace... a bright blazing stream of fire in its wake, heading into space and out of sight...

441

THE GROUP

Ellen close to Putnam... Warren and the others waiting. Dave Loring stands by quietly... listens.

SHERIFF WARREN

Well, they're gone home --

ELLEN

For good, John?

He turns to her...shakes his head.

EE

CONTINUED

441

CONTINUED

PUTNAM

No. Just for now... It wasn't
the right time for us to meet.

(back to the sky,
the stars twinkling)

But there'll be other nights, and
other stars to watch.

(a pause, then he
looks to her and
smiles)

They'll be back.

Loring shrugs, moves full into CAMERA, blotting out the others.

LORING

(into CAMERA...
seemingly to
audience)

Whatever it is, you'll read about
it... tomorrow.

He's off now and we see Ellen and Putnam in embrace...

442

SUPERIMPOSE OVER SHOT - THE CRATER

...steaming as in the beginning... a mist-like smoke rising
from the pit of it... Ellen and Putnam are off now... The wind
blows... We hear the faint playing of the harp... a whisper...
then out of the crater something starts upward and at us... It
becomes:

THE END