

PLAN 9

~~GRAVE ROBBERS~~

FROM

OUTER SPACE

Original Story and Screenplay

by

EDWARD D. WOOD, JR.

Registered 1956

A REYNOLDS PICTURES, INC.
PRODUCTION

*Josef Brown
Director of Artwork*

PLAN 9 FROM OUTER SPACE

A J. Edward Reynolds Production

A DCA Release

GREGORY WALCOTT as Jeff Trent
MONA MCKINNON as Paula Trent
TOM KEENE as Colonel Tom Edwards*
DUKE MOORE as Lt. Harper
LYLE TALBOT as General Roberts
DUDLEY MANLOVE as Eros
JOANNA LEE as Tanna
JOHN BRECKINRIDGE as The Ruler
GLORIA DEA as the Girl at the Old Man's Funeral
CARL ANTHONY as Patrolman Larry
PAUL MARCO as Patrolman Kelton
DAVID DEMERING as Danny
NORMA MCCARTY as Edith the Stewardess
BILL ASH as the Captain
REVEREND LEMON as the Reverend at Funeral
BEN FROMER as Man at Funeral
TOM MASON -- Lugosi's Double
CONRAD BROOKS as a Policeman
J. EDWARD REYNOLDS as 1st Gravedigger

GUEST STARS

BELA LUGOSI as The Ghoul Man
VAMPIRA**as The Ghoul Woman
TOR JOHNSON as Inspector Clay

Narrated by CRISWELL

Directed & Produced by Edward D. Wood Jr.
Story & Screenplay by Edward D. Wood Jr.
Director of Photography: William C. Thompson
Music: Gordon Zahler
Makeup: Tom Bartholemew
Set Construction: Tom Kemd
Editor: Edward D. Wood Jr.
Production Manager: Kirk Kirkham
Asst. Director: Willard Kirkham
Property Master: Tony Portoghese
Special Effects: Charles Duncan
Electrical Effects: Jim Wood
Sound: Dale Knight
Grip: Art Manihan
Set Dressing: Harry Rief
Wardrobe: Dick Chaney
Processing: Pathe Laboratories
Assoc. Producer: Hugh Thomas Jr.
Executive Producer: J. Edward Reynolds
Release Date: 1959
Running Time: 79 minutes

Filmed under the title: GRAVE ROBBERS FROM OUTER SPACE

(*--Col. Tom Rance in the script; **--real name Maila Nurmi)

"PLAN 9 FROM OUTER SPACE"

A. INTRODUCTION BY CRISWELL

As the film opens, we see the familiar CRISWELL opening...the man seated behind a table or desk with the title CRISWELL PREDICTS superimposed over the image. The camera ZOOMS IN slowly as the image is lit and we see Criswell in the familiar dark suit and tie, facing towards the audience.

He proceeds to speak in the serious manner familiar to viewers of his television program.

CRISWELL

Greetings, my friends. We are all interested in the future - for that is where you and I are going to spend the rest of our lives...

(CAMERA moves in closer during the rest of dialogue until it is in tight on CRISWELL)

...And remember, my friends, future events, such as these, will affect you in the future! You are interested in the unknown...the mysterious...the unexplainable...that is why you are here! And now — for the first time — we are bringing to you the FULL STORY of what happened on that fateful day.

We are giving you all the evidence based only on the secret testimony of the miserable souls who survived this terrifying ordeal.

The incidents...the places...my friends, we cannot keep this a secret any longer. Let us punish the guilty; let us reward the innocent.

My friends, can your heart stand the shocking facts about...GRAVE ROBBERS FROM OUTER SPACE?!!

CUT TO CREDITS against either tombstones or outer space backdrops.

DISSOLVE TO:

2. EXT. CEMETERY - WIDE ANGLE - DAY - (L-STOCK)

(LUGOSI FOOTAGE) An elderly man (Lugosi) stands at an open grave with a minister and the mourners. It is a solemn affair. The minister is looking skyward, his book closed. He lowers his eyes and begins to open the book. Two girls and two other men are among the graveside mourners.

NARRATOR/CRISWELL (O.S.)

All of us on this earth know that there is a time to live — and a time to die..

3. CLOSE TWO - PREACHER AND OLD MAN (L-STOCK)

The minister reads in silent prayer. The old man (Lugosi), takes out a handkerchief, is emotional for a moment, then lowers the handkerchief.

NARRATOR (Contd)

Yet Death is always a shock to those left behind...

4. WIDE ANGLE - (L-STOCK)

Showing the cemetery action, catching the old man (Lugosi) as he lowers his handkerchief...(Hold for Effect)...Then the minister closes his book. He turns toward the old man (Lugosi), and reaches out with his right hand.

NARRATOR (Contd.)

...It is even more of a shock when Death comes suddenly without warning!...Just at sundown, a small group gathered in silent prayer around the newly-opened grave of the beloved wife of an elderly man.

Sundown of the day -- yet also the sundown of the old man's heart.

5. CLOSE TWO - PREACHER AND OLD MAN - (L-STOCK)

Catching the minister as he puts his hand on the old man's (Lugosi) shoulder. The old man looks at him, in an almost unbelieving glance for a long moment, then realization hits him. He starts off, but turns to look-back to the grave once again

NARRATOR (Contd.)

...For the "shadows of grief" clouded his very reason...

6. WIDE ANGLE - (L-STOCK)

Aided by the minister, the old man (Lugosi) turns away again from the graveside and walks off, followed by the others of the mourners.

7. CLOSE TWO - GRAVE DIGGERS

Two elderly men in rough working clothes, both carrying shovels, are seated on a tree stump. They have been watching the ceremony from afar. Now their heads turn as if to watch the group of mourners leaving the grave.

8. WIDE ANGLE - (L-STOCK)

The mourners leaving the graveside.

NARRATOR (Contd.)

The funeral over, the saddened group left the gravesite.

9. CLOSE TWO - GRAVE DIGGERS

The two men turn back to look to each other, then stand up and walk off-scene.

10. NEW ANGLE - TWO SHOT

The two grave diggers walk into the scene, strip off their jackets, spit on their hands and begin to shovel the off scene dirt into the off scene grave.

NARRATOR (Contd)

It was when the gravediggers started their task that strange things began to take place...

PLAN 9
"CRISWELL'S FROM OUTER SPACE"

- A. INTRODUCTION BY CRISWELL (To be written) *Not in final print out it had narration, presumably by Criswell (see "Night on the Channel")*
1. EXT. CEMETERY - WIDE ANGLE - PANNING - DAY 1.
- The CAMERA PANS a musty fog-laden cemetery. It is day, but a dark day.....
- SUPERIMPOSE
- The title and credits.....
- DISSOLVE TO:
2. EXT. CEMETERY - WIDE ANGLE - DAY - (L-STOCK) 2.*
- (LUGOSI FOOTAGE) An elderly man (Lugosi) stands at an open grave with a minister and the mourners. It is a solemn affair. The minister is looking skyward, his book closed. He lowers his eyes and begins to open the book. Two girls and two other men are among the graveside mourners. *Narration (over) explains that woman being buried is his (Lugosi's) wife.*
3. CLOSE TWO - PREACHER AND OLD MAN (L-STOCK) 3.*
- The minister reads in silent prayer. The old man, (Lugosi) takes out a handkerchief, is emotional for a moment, then he lowers the handkerchief. *Comments on man's grief*
4. WIDE ANGLE - (L-STOCK) 4.*
- Showing the cemetery action, catching the old man, (Lugosi) as he lowers his handkerchief.... (Hold for Effect)... Then the minister closes his book. He turns toward the old man, (Lugosi) and reaches out with his right hand.
5. CLOSE TWO - PREACHER AND OLD MAN - (L-STOCK) 5.*
- Catching the minister as he puts his hand on the old man's (Lugosi) shoulder. The old man looks at him, in an almost unbelieving glance for a long moment, then realization hits him. He starts off, but turns to look back to the grave once again.

6. WIDE ANGLE - (L-STOCK) 6.*
 Aided by the minister, the old man (Lugosi) turns away again from the graveside and walks off, followed by the others of the mourners.
7. CLOSE TWO - GRAVE DIGGERS 7.
 Two elderly men in rough working clothes, both carrying shovels, are seated on a tree stump. They have been watching the ceremony from afar. Now their heads turn as if to watch the group of mourners leaving the grave.
8. WIDE ANGLE - (L-STOCK) 8.*
 The mourners leaving the graveside.
9. CLOSE TWO - GRAVE DIGGERS 9.
 The two men turn back to look to each other, then stand up and walk off scene.
10. NEW ANGLE - TWO SHOT 10.
 The two grave diggers walk into the scene, strip off their jackets, spit on their hands and begin to shovel the off scene dirt into the off scene grave.
11. EXT. COUNTRYSIDE - WIDE ANGLE - SAUCER (STOCK) 11.*
 A flying saucer is seen to pass low over the barren country-side, as if it is about to land.
12. EXT. CEMETERY - LONG SHOT - DUSK 12.
 The eeriness of the graves smothered in fog and mist is much in evidence. The saucer comes in from top off scene and settles down behind a deep knoll in the graveyard. (NOTE:- This knoll will be used for all saucer landings in the graveyard).
13. CLOSE TWO - GRAVE DIGGERS 13.
 The whirring noise of the saucer, faintly comes

(CONTINUED)

13. CONTINUED:

13.

over the scene. One of the men snaps up and looks skyward quickly. The noise stops. The man pauses but a moment, then goes back to his shovel. Both men put on the finishing pats with their shovels, toss the shovels to the ground, pick up their coats and begin putting them on. Both turn around sharply as the sound of breaking brush is heard. The sound stops as suddenly as it had started. The men look to each other, then back to the brush again.

14. LONG SHOT TO BRUSH.

14.

All is quiet in the brush --- not a leaf moves.

15. CLOSE TWO - GRAVE DIGGERS

15.

The two grave diggers look back to each other.

1ST OLD MAN

You hear anything?

2ND OLD MAN

Thought I did.

1ST OLD MAN

Don't like hearin' noises in a place like this -- when there ain't supposed to be any....

2ND OLD MAN

Yeah --- Spooky like...

1ST OLD MAN

Reckon maybe we're gettin' old....

2ND OLD MAN

Whatever it was -- it's gone now...

1ST OLD MAN

That's the best advice for us too -- Gone...

There is still some fright in their eyes as they pick up and shoulder their shovels, then start off scene toward the brush beyond.

16. NEW ANGLE

16.

The grave diggers walk in close to the camera and

(CONTINUED)

16.

CONTINUED

16.

stop abruptly. Their eyes go wide again as the sound of braking brush is heard again — this time very close.

17.

BIG HEAD CLOSE - VAMPIRE

17.

The brush parts to reveal a hideous head of a once beautiful girl. The black hair straggling - teeth bared over bright red lips - one eye closed and scarred - the other wide and bright red with lust.....(In later scenes the costume will be black and very tight - circled-like.)

18.

EXTREME CLOSE TWO

18.

Eyes wide in horror. Their mouths drop open. Fear has completely engulfed them.

19.

EXT. SKY - LIGHTNING - (STOCK)

19.

A bolt of lightning with ear-splitting thunder crashes across the screen. (Check value cut.)

20.

EXT. NIGHT SKY - WIDE ANGLE - NIGHT - (STOCK)

20.

An airliner in flight.

21.

INT. PILOT'S COMPARTMENT - CLOSE SHOT - NIGHT

21.

The pilot, Jeff and Danny the co-pilot are at the controls seemingly relaxed with a comfortable atmosphere of a smooth running ship on a calm night. Danny rises up slowly in his seat....He looks to his wrist watch.

DANNY

Fifteen to four....

(looks out window)

Yop — Right on schedule — That's the old San Fernando Valley down there now....

JEFF

Better radio in for landing instructions, Danny.....

CONTINUED

Danny adjusts his ear phones then lifts up a hand mike.

DANNY

Burbank tower - this is American flight 812 - Over...

(to Jeff)

Wouldn't surprise me any if he's asleep this time of the morning.

O.S. RADIO VOICE

American flight 812, this is Burbank tower - If I were asleep you'd never get on the ground - In your case maybe I ought to leave you up there for good...
....Over....

Danny smiles to Jeff, then turns his attention back to the mike.

DANNY

You got me that time, Iac...American flight 812, requests....

Suddenly, interrupting Danny's message, there is a blinding flash of light and the loud, almost beyond human imagination, sound of whirring. (Space ship noise). The ship is rocked violently. Both men are nearly knocked from their seats. Danny snaps forward, pushing back his cap, losing his ear-phones in the movement. The light subsides. Both men move forward in their seats to look out the window.

22.

EXT. NIGHT SKY - MEDIUM ANGLE - NIGHT - (STOCK)

22.

A cigar-shaped light flashes across the sky.

23.

INT. PILOTS COMPARTMENT - CLOSE SHOT - NIGHT

23.

The two men look back to each other in amazement.

O.S. RADIO VOICE.

Burbank tower to American flight 812 - over.

The two men again turn to look out of the window.

O.S. RADIO VOICE.

Burbank tower to American flight 812 - over.

CONTINUED

Danny and Jeff continue to look out of the window.

DANNY

Holy mackerel.

O.S. RADIO VOICE

Durham tower to American flight 612.
Are you in trouble 612.

The compartment behind them opens to permit the wide-eyed frightened airline hostess to come in.

BOTH

Trouble?

DANNY

Look for yourself.

She moves in to look where Danny is pointing out the window.

24.

EXT. NIGHT SKY - WIDE ANGLE - NIGHT - (STOCK)

24.

The cigar shaped light hovers center screen for a moment, then flashes off.

25.

INT. FILCH'S COMPARTMENT - CLOSE SHOT - NIGHT

25.

Horrified, the girl pulls back. The men look to each other, then Jeff turns back to her.

BOTH

What in the world?

DANNY

That's nothing from this world....

O.S. RADIO VOICE.

Durham tower to American flight 612...
Are you in trouble...Are you in trouble?

Danny reaches over quickly and picks up the earphones. He adjusts them over his head then craps on the mike...

CONTINUED

25.

CONTINUED

25.

DANNY

Mayday - Mayday - stand by Burbank tower.

He snaps off the instrument then looks to Jeff for further instructions. Jeff looks back to Edith.

JEFF

Suppose the passengers saw it?

EDITH

I doubt it — Most of them are asleep — but that was quite a jolt Jeff — I'll check.

JEFF

Good — Get them ready for landing. And keep quiet about this until we get instructions.....

Edith turns and leaves the compartment. Jeff turns on Danny.

Go ahead, Danny.

DANNY

Right, Jeff. American flight 812 to Burbank tower — over....

DISOLVE TO:

26.

EXT. SUBURBAN HOME - LONG SHOT - DAY - (L-STOCK)

26.

The door to the small home is seen to open. The old man, (Lugosi) comes out. He goes down the steps, then pauses at the last step as he looks around...

27.

CLOSE SHOT - (L-STOCK)

27.

The old man, (Lugosi) looks around a moment, then walks off scene toward the edge of the garage.....

28.

LONG SHOT - (L-STOCK)

28.

The old man (Lugosi) walks to the edge of the garage. He looks down to some flowers. He bends over to pick one.

Further narration: Old man is over-whelmed with grief: has no desire to live.

29.

MEDIUM CLOSE - (LOOK)

29.

The old man (Lugosi) picks the flowers. He looks at it with tears in his eyes. He turns to look back to the house, then once more looks to the flowers.

30.

LONG SHOT - (LOOK)

30.

The old man, (Lugosi) drops the flower to the ground, then turns to walk across the lawn, diagonally, to the sidewalk.

DISSOLVE TO:

T.V. print has man walk off scene, screech of brakes, dissolve to 36

(Note: Criswell's narration resumes, covering the action beginning in scene 26 and ending with scene 30)

NARRATOR

The grief of his wife's death became greater and greater agony. The home they had so long shared together became a tomb; a sweet memory of her joyous living.

The sky to which he had once looked was now only a covering for her dead body...

...The ever-beautiful flowers she had planted - with her own hands - became nothing more than the lost roses of her cheeks...

Confused by his great loss, the old man left that home...never to return again.

31. EXT. CITY STREET - MEDIUM SHOT - DAY

31.

On the back of the old man (L-Double) as he walks along a street lined with tall buildings.... He comes to one of the bridges over-looking the freeway. He looks down into it.

*1st in T.I.
prior: Lajos
goes off
camera, still
held until
32. screech of brakes*

32. EXT. FREEWAY - LONG SHOT - DAY

The freeway is busy with traffic.....

33. EXT. FREEWAY BRIDGE - MEDIUM SHOT - DAY

33.

The old man (L-Double) walks away....

DISSOLVE TO:

34. EXT. EDGE OF FREEWAY - MEDIUM SHOT - DAY

34.

The old man (L-Double) steps off the curb onto the freeway.

35. EXT. FREEWAY - MOVING SHOT - DAY - AUTOMOBILE -
(STOCK)

35.*

An automobile speeds in... A screech of brakes is heard.

36. EXT. CLEAR NIGHT SKY - LIGHTNING - (STOCK)

36.*

A crash of lightning and the thunder. (Shock cut)

NARRATOR

At the funeral of the old man--unknown to the mourners, his dead wife was watching!

37. EXT. CEMETERY VAULT - MEDIUM SHOT - DUSK

37.

Several people come out of the vault. Two of them, a man and a woman, stop. The man lights a cigarette.

GIRL

First his wife -- then he...

MAN

Tragic....
(inhales)

(CONTINUED)

37. CONTINUED:

37.

GIRL

Tell me something... Why was
his wife buried in the ground
and he sealed in a vault?

MAN

Something to do with family
tradition --- A superstition
of some sort....

GIRL

Oh....

MAN

It's getting dark, let's be
on our way...

She takes his arm and they start off.....

38. NEW ANGLE - PATH AND BRUSH

38.

The man and the girl walk along the path. Suddenly,
the girl's eyes go wide in horror. She pulls
the man to a stop.

GIRL

(horrificed)

Look....

The man looks to where she is pointing.

39. MEDIUM SHOT

39.

To the grave diggers, sprawled over a grave stone.

40. EXT. POLICE STATION - NIGHT - WIDE ANGLE - (STOCK)

40.*

A big sign reading "POLICE" is shining brightly over
the building. A police car is parked in front of
the building as a uniformed policeman, followed by
two detectives, one of them a tremendously big man,
come out and get into the police car. The uniformed
officer gets in the front seat for driving. The car
is backed up, the siren sounds, and the headlights
are turned on as the police car speeds off into the
night.

41. EXT. CITY STREET - WIDE ANGLE POLICE CAR - NIGHT
(STOCK)

41.*

The police car, siren screeching, speeds through
the city streets....

42. EXT. COUNTRY ROAD - WIDE ANGLE - POLICE CAR - NIGHT 42.*
(STUCK)

The police car, siren screeching, speeds through the country road.....

43. EXT. CEMETERY - MEDIUM WIDE - NIGHT 43.

The police car screeches in across the road and up onto the rough terrain of the old cemetery. When it has stopped the two detectives and the uniformed driver get quickly out. Two uniformed policemen, the two dead men, and the man and girl and a second police car are seen on this arrival.

44. MEDIUM GROUP 44.

The big man, Inspector Clay, looks down to the off scene bodies. He indicates his words to one of the uniformed officers.

CLAY

Who found them?

LARRY

The man and girl.

CLAY

(indicates)

Them?

LARRY

Yeah!

CLAY

Medical Examiner been here yet?

LARRY

Just left --- The morgue wagon oughta' be along most any time. It was on another call...

(indicates

bodies)

Looks like they've been here a coupla days...

CLAY

(indicates man and girl)

You get their statement?

LARRY

Yeah -- Much as we could -- They're pretty scared....

(CONTINUED)

44. CONTINUED:

44.

Clay looks down to the off scene bodies again.

CLAY

Findin' a mess like this
would frighten anyone.....

45. EXT. ROAD NEAR CEMETERY - LONG SHOT - NIGHT

45.

An automobile, lights shining brightly, drives
along the lonely road. It stops in close to the
camera.

46. CLOSE SHOT - AUTO WINDOW

46.

Jeff, the airline pilot we have seen before, looks
out of the window, across the cemetery.

47. EXT. CEMETERY - LONG SHOT - NIGHT

47.

From Jeff's view point across to the cemetery action.

48. EXT. ROAD NEAR CEMETERY - CLOSE SHOT - AUTO WINDOW
NIGHT

48.

Jeff pulls his head back in and drives off.

49. EXT. CEMETERY - MEDIUM GROUP - NIGHT

49.

Clay and Harper, the other police plainclothesman,
are now in a huddle.

CLAY

Better have one of the boys
take the guy and the girl
back to town. You take
charge here !!!

HARPER

Okay, Inspector -- What are
you going to do....?

CLAY

Look around a little...

(CONTINUED)

49. CONTINUED:

HARPER

Pretty dark out there -- Once
you're outa rage of these
lights you won't be able to
see your hand in front of your
face.

CLAY

I'll take one of the flashlights
from the patrol car.

HARPER

Be careful, Inspector.

CLAY

(laughs)

I'm a big boy now, John....

Clay turns from Harper and the others and walks off
scene toward the patrol car....

50.

50. NEW ANGLE

The Inspector moves to one of the police cars, opens
the front door and takes a flashlight from the glove
compartment. He slams the door, tests the flash-
light, then starts off into the darkness of the
cemetery.

51.

51. ANOTHER ANGLE

A weird angle featuring the grave stones and the
fog settling in even more as the Inspector, flash-
light burning, makes his way slowly through the
cemetery.

52.

52. MEDIUM GROUP - HARPER AND OTHERS

Harper is kneeling beside the two dead grave diggers.

HARPER

Looks like a bobcat tore into
them.

LARRY

Yeah -- But do you get that
funny odor....

(CONTINUED)

52. CONTINUED:

52.

HARPER

How could I miss it?

The distant sound of an ambulance siren can be heard now. Harper stands up.

HARPER

(continuing)

This must be the morgue wagon now.

53. EXT. PATIO - SMALL HOME - MEDIUM SHOT - DOLLY TO CLOSE TWO- NIGHT

53.

Jeff, the airline pilot we have seen before, and his lovely young wife, wearing an angora cardigan over a blouse and skirt, are seated in lounging chairs on their patio. They are lounging back, looking at the sky and the stars above. The CAMERA DOLLYS slowly in to a close two on Jeff and Paula. It is apparent Jeff is disturbed about something. Paula looks with concern to him, but her concern is interrupted by the distant sound of the siren. It comes in close, gets louder, then dies off in the distance as if it has passed near them, heading for the cemetery.

PAUL

That's the fifth siren in the last hour...

JEFF

Something's happening at the cemetery. I stopped; didn't see anything but a lot of police cars and lights. Well, whatever it is, the morning papers will have the story.

Jeff sinks back in the chair again. He is silent for a long moment. Then Paul looks to him quizzically.

PAULA

You seem to be still ----
(indicates
sky)
---- up there somewhere.

(CONTINUED)

53. CONTINUED:

JEFF

Maybe I am.

PAULA

I don't think I've ever quite
seen you in this mood before?

JEFF

Guess that's because I've never
been in this kind of a mood
before.

PAULA

Something about your flight?

JEFF

Yes!

PAULA

What happened, Jeff?

JEFF

I saw a saucer.

PAULA

Saucer - You mean the kind from
up there?
(indicates sky)

JEFF

(nods yes)

Or its counterpart -- It was
shaped like a huge cigar --
Danny and Edith saw it too...
When it passed, the whole
compartment lighted up with a
blinding glare and a wind hit
us that almost sent us off our
course...

PAULA

Did you report it?

JEFF

I radioed in immediately and
was told to keep quiet until we
landed. We'd no more than sat
her down when the Army brass
grabbed us; They swore us to
secrecy about the whole thing.

(CONTINUED)

53. CONTINUED: (1)

PAULA

It's very confusing.

54.

4. NEW ANGLE

Jeff gets out of his chair. He jams one fist into the other hand as he paces slowly, but deliberately, back and forth across the patio. There is no doubt but what Jeff is puzzled and very much angered about the whole thing.

JEFF

Damn!!!

PAULA

There must be something more
you can do about it.

Jeff stops slowly. He turns to face Paula

JEFF

Only there isn't.... But then why
make a fuss. Last night - I saw
a flying object that couldn't have
been from this planet. But I'm
muzzled by the Army big brass --
I can't say a word -- I can't
even admit I saw it...

55.*

55. EXT. SKY - SAUCER (STOCK)

A bright, golden ball comes from the background,
in and over the camera.

56.

56. EXT. JEFF'S PATIO - CLOSE TWO - JEFF AND PAULA
NIGHT

Their faces are horrified, their eyes nearly hypno-
tized by a blinding light that engulfs them sudden-
ly. There is a blast of wind that tears at their
hair and ruffles their clothing, then there is an
ear-splitting blast that knocks them to the ground
as if a violent earthquake had occurred.

57.*

57. EXT. SKY - SAUCER - (STOCK)

The glowing ball goes off into space in the back-
ground and is soon lost behind some trees and foliage
(toward the cemetery)

58. EXT. JEFF'S PATIO - MEDIUM CLOSE - NIGHT

58.

Jeff and Paula are on the ground where they have been knocked. They still look to where the saucer has gone. The light becomes dimmer and dimmer on their faces. The whirring of the saucer becomes faint, then is gone altogether. They look to each other, then back to where the saucer has gone.

59. EXT. CLEAR NIGHT SKY - (STOCK)

59.

A bolt of lightning and an immediate blast of thunder makes the scene crash through. (Hold for shock value. Possibly several shots of lightning and rocks of thunder. -- Strictly for changing the scene via shock value.)

60. EXT. CEMETERY - MEDIUM WIDE - NIGHT

60.

Two white-coated attendants are placing one of the covered bodies on a stretcher. Harper and the others are watching the action. Suddenly, the whirring noise of the distant saucer is heard, getting louder and louder. All work stops as they turn to look toward the sound. The light grows on their faces, then comes the blast of light and noise as they fall to the ground. The attendants drop their grizzly burden and it rolls across the ground.....

61. CLOSE SHOT - CLAY

61.

Deeper in the cemetery. He turns to face the noise. The light grows brightly -- he covers his face and falls to the ground. The light passes over and is gone. Clay looks up from his position on the ground.

62. EXT. SKY AND CEMETERY - MEDIUM SHOT - NIGHT

62.

The glowing saucer hovers in the air a moment, then descends to the hidden place behind the knoll in the cemetery.

63. CLOSE SHOT - CLAY

63.

Clay, his eyes riveted on the spot where the saucer has disappeared, slowly gets to his feet. When he

(CONTINUED)

63.

CONTINUED:

63.

is standing, he takes out his pistol and starts off scene.

64.

NEW ANGLE - FEATURING CRYPT

64.

Clay, gun in hand, passes the crypt. He moves on into the cemetery.... The crypt door creaks open. The dark dracula-type character, face hidden by the cape, comes out. He pauses a long moment, then goes off into the cemetery.

65.

EXT. GRAVESIDE - WIDE ANGLE - (L-STOCK)

65.*

The Dracula (L-Stock) comes out of the depths of the cemetery. He moves up to the grave, both wings of his cape held high. He pauses for a long moment, then turns, throws the cape up over his shoulder and melts off into the darkness from the direction he had come.

66.

EXT. CEMETERY -MEDIUM CLOSE -PAN - NIGHT

66.

Clay, gun in hand, makes his way slowly through the cemetery brush and the dark looming tombstones.

67.

MEDIUM CLOSE - PAN - DR.

67.

The dracula character (L-Double) makes his way through the brush and tombstones, stalking. His cape his held up over his face.

68.

MEDIUM CLOSE - CLAY

68.

Clay comes to a stop. He looks off scene. His eyes tell that he is witnessing some tremendous sight.

69.

LONG SHOT

69.

A long shot to the knoll. A bright light is seen glowing behind the knoll.

70.

MEDIUM CLOSE - CLAY

70.

Clay is about to step off again, but he is arrested

(CONTINUED)

70. CONTINUED: 70.
in his proposed move by a sound behind him. Slowly,
he turns to look behind him.
71. MEDIUM SHOT 71.
From behind the dracula character (L-Double) look-
ing to the man, Clay. Clay's eyes go wide, in
astonishment.
72. HEAD CLOSE - CLAY 72.
Clay snaps his head to look in a new direction.
73. MEDIUM SHOT - VAMPIRE 73.
The girl vampire stands glaring, lips apart, the two
large eye teeth shining brightly in the moonlight.
74. MEDIUM SHOT - CLAY 74.
Clay brings up his automatic and begins to pump lead.
75. MEDIUM SHOT 75.
From behind the vampire across to Clay in the back-
ground. Clay fires a couple more shots, then snaps
around. The vampire is unaffected by the bullets.
76. MEDIUM SHOT 76.
From behind the dracula character (L-Double), as
Clay spins around on him. Clay fires the automatic
point blank, but again with no affect.
77. EXT. GRAVESIDE - MEDIUM WIDE - NIGHT 77.
Harper and the others are looking off into the
darkness of the cemetery as the automatic shots
are heard, then are followed by the distant terri-
fied scream from Inspector Clay.

HARPER
Clay's in trouble....

(CONTINUED)

77.

77. CONTINUED:

LARRY

Bet that crazy apparition we
saw has something to do with
it.

HARPER

Come on....

With Harper in the lead they take off into the
blackness of the cemetery beyond.....

78.

78. EXT. JEFF'S PATIO - CLOSE TWO - NIGHT

Jeff and Paula, his arm around her waist, are
looking off across the darkness beyond the patio.
The distant shots come over the scene. Jeff and
Paula look to each other as the shooting stops.
An automobile's headlights flash onto them. They
turn to look to the lights and the car moves in
behind them.

79.

79. MEDIUM WIDE

With Jeff and Paula looking to the car as it stops.
Danny, the co-pilot we have seen before, gets out.

DANNY

Lots of action down at the
cemetery.

JEFF

Did you see what the shooting
was all about?

DANNY

I wasn't about to stop and find
out. When the shooting starts
I want to be a long way from it.

PAULA

Did you see -- it?

DANNY

I just said I didn't stop.

PAULA

I'm not referring to the shooting,
but -- IT -- The flying saucer.

(CONTINUED)

79.

CONTINUED:

Danny looks away from her and to Jeff quizzically.

DANNY

Thought we were warned about talking of that?

JEFF

She's talking about another one. We saw it tonight, just a little while ago.

PAULA

It flew right over us! Only a few feet up.

DANNY

Maybe it was indigestion.

Jeff moves back to sit down on his lounge chair. He takes a cigarette from his pocket and lights it as he moves.

JEFF

She saw it alright -- as big as the house -- As bright as the sun ---

DANNY

What'd you do?

JEFF

What could we do, lying on the ground.

DANNY

Laying where?

JEFF

When the saucer passed over, we were knocked to the ground by what seemed to be a tremendous blast of wind. It held us down -- we couldn't move... Remember how the blast rocked our ship?

Danny turns away and paces back and forth slowly, thoughtfully.

Danny talks as he moves.

DANNY

If I hadn't seen that one the other night, I'd say you're both a little bit crazy.

JEFF

But you did see it!

Danny turns on the others as he stops pacing.

DANNY

The government men say he didn't.

JEFF

Yeah !!!

Harper and the officer, Larry, is leaning over the body of Inspector Clay. Harper looks to Larry.

LARRY

Is he dead?

HARPER

Yeah !!!

LARRY

He's messed up as bad as those two back there.... Suppose that saucer, or whatever it was, had something to do with this?

HARPER

Your guess is as good as mine, Larry. One thing sure, Inspector Clay is dead -- murdered -- and somebody's responsible.

LARRY

You're in charge now, Lieutenant.

HARPER

Yeah! Guess I am.
(turns to another policeman)

(CONTINUED)

Kelton, the man who had been the driver of Inspector Clay's and Harper's patrol car, turns.

KELTON

Yes, sir?

HARPER

Get back to the radio. Tell the Coroner he's got to make another trip out here....

KELTON

How about the lab boys?

HARPER

Who do you think they are standing behind you — Boy scouts? — Come on, Larry.

Kelton looks hurt, then shrugs as Harper and Larry walk off in one direction, then Kelton moves off hurriedly in the other.

EXT. CEMETERY - MEDIUM GROUP - DAY

Harper, with Larry and Kelton, now in plain clothes, stand at an open grave along with several other mourners and the minister, whom we saw in the Lugosi footage. As the scene opens, the minister is looking skyward, his book open. He lowers his eyes. The others, who have had their heads bowed, look up now. The minister closes his book. He looks to each in turn, slowly, almost trying to look beyond their eyes and into their minds.

MINISTER

Greater love hath no man than to lay down his life for another. It is always difficult to have last words over the grave of a friend, and Inspector Daniel Clay, killed while accomplishing his duties, was a friend — a dear friend to me — and to all of us. The bell has rung on his great career — Now we lay him to rest — A rest, well deserved, but so premature.....

FADE TO

83. CLOSE SHOT - MINISTER

83.

The minister opens his book, he lays his hand over the open pages as he speaks slowly, meaningfully.

MINISTER

Ashes to ashes -- Dust to dust....

FADE OUT.

FADE IN:

84. EXT. CITY - HIGH PANNING SHOT - NIGHT (STOCK)

84.*

The camera is situated on a high vantage point as it PANS the night sky. Far below can be seen the thousands of lights that are the city. Three brightly lighted saucers, at a high level in the sky, fly through in formation. (Fly against the Pan)

85. EXT. HOLLYWOOD BOULEVARD - LONG SHOT - NIGHT (STOCK) 85.*

A long shot, looking East on Hollywood Boulevard. Unnoticed by those below, the three lighted saucers pass above in the sky.

86. EXT. PANTAGES - PREMIERE - LONG MOVING SHOT (STOCK) 86.*

We are moving past the Pantages Theatre, where a mob stands about looking at the movie stars attending a premiere. High in the sky behind we see the saucer formation as it moves across the sky. Still, no one below notices them.

87. EXT. HOUSES - MEDIUM SHOT - NIGHT (CITY BUILDINGS) 87.

The ships, one at a time, come in low to pass between two buildings. (NOTE:- Cut as the second saucer is about to disappear behind the building.)

88. EXT. STREET - DRUNK - MEDIUM SHOT - NIGHT 88.

A little drunk moves in close, looks up, looks down, realizes he has seen something, looks up again.

89. EXT. BUILDINGS - MEDIUM SHOT - NIGHT 89.
The third saucer moves in and goes off.
90. EXT. STREET - DRUNK - MEDIUM SHOT - NIGHT 90.
The little drunk with wide eyes looks down, is frightened, takes a bottle from his pocket and tosses it to the street, shrugs his shoulders, shakes his head, and moves off.....
91. EXT. LOS ANGELES - FLYING SHOT (STOCK) 91.*
A flying shot, establishing Los Angeles, California.
92. EXT. FREEWAY - LONG SHOT - STOCK 92.*
Many cars on the freeway.
93. EXT. CAR - FREEWAY - MEDIUM CLOSE 93.
A moving shot, close in on the driver, speeding his vehicle along. He looks out and upward toward the sky.
94. EXT. SKY - WIDE ANGLE - DAY 94..
The saucers, in formation, move through the sky.
95. EXT. CAR - FREEWAY - MEDIUM CLOSE - MOVING 95.
The man's mouth drops open in startled amazement. His hands twist involuntarily on the steering wheel.
96. EXT. FREEWAY - WIDE ANGLE - (STOCK) 96.*
The car crashes off the freeway.
97. INSERT: NEWSPAPER 97.
A newspaper headline reading:
"SAUCERS SEEN OVER HOLLYWOOD"

98. INSERT: TYPEWRITER - (POSSIBLE STOCK) 98.*
A girl's hands typing rapidly.
99. EXT. WASHINGTON, D.C. - WIDE ANGLE - DAY (STOCK) 99.*
The flying shot of Washington, D.C.
100. EXT. LINCOLN MEMORIAL - (STOCK) 100.*
A Shot of the Lincoln Memorial.
101. EXT. WASHINGTON, D.C. - WIDE ANGLE - DAY (STOCK) 101.*
A long shot across the lake and the cherry trees
to the Washington Monument in the background.
102. EXT. WASHINGTON, D.C. - LONG SHOT - DAY (STOCK) 102.*
The lawn knoll with the Washington Monument in
the background.
103. CLOSE TWO - MAN AND GIRL 103.
A young man and a girl are petting on the lawn
(to the Monument). There is a whirring noise.
They look up from their kissing.
104. EXT. SKY - WIDE ANGLE - (STOCK) 104.*
The saucer formation flies speedily across the
sky.
105. EXT. WASHINGTON, D.C. - LAWN - CLOSE TWO - DAY 105.
The young man and the girl are as before, look-
ing to the sky; however, terror is written all
over their faces. They turn, look to each other,
jump to their feet and race off.
106. EXT. RADAR STATION - (STOCK) 106.*
A radar antenna sweeps the skies.

107.*

107. MONTAGE OF SCENES - (STOCK)

A series of shots showing activity in the armed forces headquarters and the police stations -- etc.

108.*

108. EXT. ROAD - ARMY TRUCKS - (STOCK)

A line of Army trucks roar along the road.

109.*

109. EXT. ARMY FIELD - WIDE ANGLE - (STOCK)

The Army has set up their big guns.

110.

110. CLOSE SHOT - ARMY COLONEL

An Army Colonel (later to be identified as Colonel Rance) is scanning the skies with a set of powerful binoculars....

111.*

111. EXT. SKY - WIDE ANGLE - DAY (STOCK)

The formation of saucers comes into view and hovers mid-screen.

112.

112. CLOSE SHOT - ARMY COLONEL

The Colonel lowers his binoculars. He nods his head to someone off scene.

113.*

113. EXT. ARMY FIELD - WIDE ANGLE - (STOCK)

The big guns blast off, one after another.

114.*

114. EXT. SKY - WIDE ANGLE - DAY - (STOCK)

The hovering saucers speed off scene....

SUPERIMPOSE:

Shell blasts -- Which actually are what make the saucers take off so speedily.

115. EXT. ARMY FIELD - MEDIUM CLOSE - COLONEL - DAY 115.
The Colonel is looking to the sky through his binoculars. He lowers them, seems to curse under his breath, then makes a signal with his arm.
116. WIDE ANGLE - ARMY CAMP - (STOCK) 116.
The big guns cease their fire and are quiet again.
117. MEDIUM CLOSE - COLONEL 117.
The Colonel looks away from the big guns as he again scans the skies, this time with naked eyes. Another officer, an Army Captain, moves in beside him. The Captain also looks to the sky a moment.

CAPTAIN
Quite a sight, wasn't it, Colonel?

COLONEL
A sight I'd rather not be seeing.

CAPTAIN
Worried about them?

COLONEL
There's got to be a reason for their visits....

CAPTAIN
Visits! — That would indicate visitors///
(points to guns)
—Are the use of big guns the usual way of welcoming visitors?

COLONEL
We haven't always shot at them.

CAPTAIN
Ohh!

COLONEL
For a long time we tried to make radio contact...No response — Then — They attack first — Destroyed a whole town. Small town I'll admit, but never the less it was a town — with people — People who died....

CONTINUED

117. CONTINUED:

CAPTAIN

I've never heard about that.

COLONEL

It was covered up by higher echelons—
Take any fire—any earthquake—Then
any major disaster — Then wonder...
(pause)

"Flying saucers," Captain, are an
official "rumor."

CAPTAIN

Do you suppose Washington will also
deny this — "rumor"?

COLONEL

It was Washington that gave this
fire order.

CAPTAIN

Ten to one the files read —
"Training Maneuvers".....
...Looks like we beat them off
again, sir.

COLONEL

What are they? What do they want?
Where do they come from? Where do
they go?

CAPTAIN

They, sir? Who? Why this is a
training maneuver, sir...We only
did a little practice firing at
the clouds.

CONTINUED

117. CONTINUED

COLONEL

(with a wry smile)

Yeah... (then seriously, a bit apprehensive)...I wonder what their next move will be....

DISSOLVE TO

118. SPACE -- ALIEN SPACE STATION

The space headquarters of the people from Outer Space. Shaped a bit like the planet saturn, the space platform is the docking site for the various "saucers" of the aliens.

Two ships are making a landing on the platform as the picture

DISSOLVES TO:

119. INT. -- MED. SHOT -- THE RULER'S CHAMBER

This is the conference room/audience chamber of the Ruler of the aliens. A dignified looking man in garb similar to those of Eros and Tanna, but of a more impressive appearance, is seated behind a desk amid an array of appropriate equipment. Behind him is a curtain that hides the entrance to his sanctum. He is busy working on some equipment or the reports of the various alien teams and their missions.

An aide enters from behind the curtain, salutes the Ruler.

AIDE

Your space commander has returned from Earth.

THE RULER

Send him in.

The aide leaves and Eros and Tanna enter. Both salute the Ruler.

THE RULER

Do you have your report?

EROS

We had to pull in here to Space Station 7 for regeneration. We're returning to the planet Earth immediately thereafter.

THE RULER

What progress has been made?

EROS

We contacted government officials...
They refuse to accept our existence!...

119.

CONTINUED:

RULER

What plan will you follow now?

EROS

Plan nine -- It has been impossible to work through these Earth creatures -- Their soul is too controlled.

RULER

Plan nine ----

(takes up
paper reports)

Ah, yes... Plan nine deals with the resurrection of the dead. Long distant electrodes shot into the pineal and pituitary gland of recent dead. Have you attempted any of this plan as yet?

EROS

Yes...

RULER

How successful has it been?

EROS

We have risen two so far -- We will be just as successful on more....

RULER

The living -- They have not become suspicious of your movements... ?

EROS

We were forced to dispose of one policeman --- However, none of the risen have been seen -- at least not by anyone who still remains alive...

(CONTINUED)

119. CONTINUED: (1)

RULER

It is too bad it must be handled this way -- but it must... Those whom we take from the grave will lead the way for our other operations...

EROS

Yes, Excellency.

The Ruler stands up. He moves to a wall, pushes a button and a sliding door opens... He turns in the doorway.

RULER

Continue on... Report again in two Earth days.....

He goes out quickly.....

120. NEW ANGLE - TWO SHOT

TANNA

I feared his Excellency wouldn't take our report this well.

EROS

Had he been dealing with our own people it would have been a different reaction entirely. He understands the difficulties of the Earth race.....

TANNA

What do you think the next obstacle the Earth people will put in our way?

EROS

As long as Earth people can think we will have problems. Those whom we are using cannot think. They are the dead - brought to a simulated life by our electrode guns -- It is such an interesting thing when you realize --- The Earth people who think are so frightened of those who cannot -- the dead.....

120.

121. WIDE ANGLE

121.

Eros stands up.

EROS

Our ships should be regenerated.
We must get started....

They start out.

122. EXT. SPACE STATION - WIDE ANGLE - NIGHT

122.

The space station ball is as before, hovering in space, the galaxy of stars around it. The entrance to the ball opens. A moment passes, then the saucers begin to glide out, one by one, and move off into space.....

123. EXT. PATIO - MEDIUM CLOSE - NIGHT

123.

Jeff, dressed in his pilot's uniform, comes out of the house and enters onto the patio. He is followed a moment later by Paula. Jeff turns to her.

JEFF

I still think you should go into town - stay with your mother until I get back.

PAULA

This is our home. Nothing is going to take me from it... Besides, most men try to keep their wives from going home to Momma --

JEFF

That's not the point.

PAULA

That's all the point there's going to be. Now toddle off and fly your flying machine, darling -- But if you see any more flying saucers, tell them to pick another house to buzz.

(pace change;
serious)

Be careful, and don't worry about me.

(CONTINUED)

13.

100-11

13.

So I'll be in his arms as he speaks.

JIF

You're the only thing I do
worry about. For of the sunners...
(points up)
....they're up there... at there's
something out there....
(points to
canary)
...in the canary, that's too
close for comfort....

Paula kisses him lightly, then speaks with a lit. smile.

PAULA

The sunners are up there....
(face lit)
...the canary trouble is out there...
(face lit)
...but I'll be locked up in there....
(face lit to
house)

Paula reaches up again and kisses him quickly.

PAULA

(continuing)

Now all to you will blue yonder...

JIF

You promise you'll lock the house
immediately...?

PAULA

I promise... besides, I'll be in
bed before half an hour is gone,
with your pillow beside me...

JIF

My pillow?

END

1.

1. (1)

all I have to have something to
do for my own people...
...and, in the night, when it
is all over, I touch over
and over... I can't seem
to find anyone....

John takes her in his arms tenderly and they kiss.

۵۰۰

I love you... as you, Charming.

1. 11.11

! ~~carriage~~, honey.

24.

124.

IN FILE

Jeff turns from her quickly. He walks to his car and gets in. When the door is closed, he looks out the open window. He calls back to Laura:

55

I don't know this car until you're
carefully looked inside.

1. 1. 1.

11 right, correct.

the turns and goes inside. Jeff a taste the car.

125.

CLE 7, CLOS - P. 10 XCL - ROLA

The camp open the door and sticks her head out.

225

(continued;
calling)

collar)
If you're especially nice, I may even
look the side door.....

she pulls back and closes the door.

256.

26.

NY 100-10400 - JLT

Not a word! It looks as if he might get back out of the car;
then as he drives off he shouts.

JIF

and don't forget to leave the yard
lights on.....

129. CONTINUED (1)

EDITH

Hi, silence...Haven't heard
a word from this end of the
plane since we left the field.

DANNY

Jeff's been giving himself and
me a study in silence.

EDITH

You boys aren't feuding?

JEFF

Nothing like that, Edith.

DANNY

Edie...How about you and me
balling it up in Albuquerque....?

EDITH

Albuquerque...Didn't you read
the flight schedule, boy?

DANNY

What about it?

EDITH

We put down in Albuquerque
at Four A.M. — and that's
strictly a nine o'clock town!

DANNY

Well, I've got a friend that...

EDITH

(cutting in)

Let's eliminate the problem first, huh, Danny?

DANNY

He's worried about Paula.

EDITH

Yeah! I read about that cemetery business. Told
not to buy near one of those things. We get there
soon enough!

CONTINUED

129. CONTINUED (3)

Edith turns and exits out of the compartment. Danny turns back with a big smile on his face. Jeff picks up the radio phone and snaps it on.

JEFF

Burbank tower, this is American
Flight 453....over....

O.S. RADIO VOICE

American Flight 453 - this is
Burbank tower - over...

130. EXT. CEMETERY - MEDIUM CLOSE - TOMB - NIGHT

The cemetery and the tomb are dark. Suddenly, what seems to be a shaft of lightning hits the tomb. It clears and is gone. A moment later, along with the light whirring of the electrode gun noise, the tomb door opens. The Dracula character (L-double), comes out. He pauses in the doorway a long moment, then moves off into the cemetery.

131. EXT. GRAVESIDE - WIDE ANGLE - NIGHT-(L-STOCK)

Dracula (Lugosi) comes out of the brush in the background; he moves forward to the grave of his wife, pauses for a long moment, then turns and retires the way he had entered.

132. EXT. REAR OF HOUSE - MEDIUM SHOT - NIGHT*- (L-STOCK)

Dracula (Lugosi) moves into the yard, goes to the back door and pauses; his hand on the door.

133. INT. BEDROOM - MEDIUM CLOSE - PAULA - NIGHT

The room is completely dark at the outset. The phone begins to ring. In the dark, Paula reaches up to the table lamp and turns it on. The phone rings again: she blinks the sleep from her eyes. The phone rings again; she slips on a negligee over her night dress, then picks up the phone.

PAULA

Hello.....

134.

EXT. REAR OF HOUSE - MEDIUM SHOT - NIGHT
(L-STOCK)

134.*

Continuation of Scene 132.* Dracula (Lugosi)
goes into the house. The door is closed behind
him.

135.

INT. PAULA'S BEDROOM - MEDIUM CLOSE - NIGHT

135.

Paula, wearing a night-dress and negligee combination, is lying completely out from beneath her bed covers and is leaning back against a pile of soft pillows. She has just finished her telephone conversation. She hangs up the phone, then lies happily back against the pillows... A slight creak, as if a door is opening, comes over scene.

136.

CLOSE SHOT - PAULA

136.

A new, closer angle on Paula, sexily lounging back on her pillows. Her smile has faded. The creak of the door comes again. Slowly, she turns her head to look to the left. Her eyes go wide in amazement; horror.

137.

LONG SHOT - TO DOORWAY

137.

From Paula's point of view across the room to the doorway, where the Dracula character (L-Double), stands; his cape up over his face; only his eyes showing. He begins to move forward, menacingly.

138.

MEDIUM SHOT - PAULA

138.

Paula screams, shoves herself out of bed. She races to and out of the open window across the room, her sheer negligee flying behind her like giant white bat wings....

139.

LONG SHOT - TO DOORWAY

139.

The Dracula character (L-Double) pauses in his march toward the bed. He turns, goes back through the doorway; the door closes behind him.

140. EXT. REAR OF HOUSE - MEDIUM SHOT - NIGHT
(L-STOCK)

140.*

The Dracula character (Lugosi) comes out of the rear door. He pauses, moves down the steps. There is a streak of lightning, a shock of thunder. Lugosi looks skyward a moment, then again moves off into the darkness.

141. EXT. CEMETERY - MEDIUM SHOT - PANNING - NIGHT

141.

Paula runs blindly through the cemetery. She looks back over her shoulder, turns her head back front. She is horrified. The CAMERA PANS her movement.

142. EXT. CLAY'S GRAVE AND HEADSTONE - NIGHT

142.

A bolt of lightning streaks across the scene to strike into the grave. The grave begins to rumble as the noise of the electrode gun comes across the scene also.

143. CLOSE SHOT - GRAVE

143.

The grave rumbles, shakes, then cracks open with a soft thud as the headstone tumbles into the soft earth.

144. NEW ANGLE

144.

From out of the earth emerges the giant figure of what was once Inspector Clay; but now a mess of torn flesh and torn clothing. A scarred cut streaks across his bald head. It is a labored thing to see as the giant climbs from his grave, then stands looking around.

145. CLOSE SHOT - CLAY

145.

The hideous face of Clay, eyes wide, hands held high, looks around the now silent cemetery...

146. MEDIUM SHOT - PANNING

146.

Paula running, her negligee being torn to shreds by the rough brush. She trips and falls to the ground, gets up again and runs on.

147. MEDIUM SHOT - PANNING - DRACULA 147.
The Dracula character (L-Double), cape up,
moves through the brush and tombstones.
148. CLOSE SHOT - CLAY 148.
The monstrous face looking.
149. MEDIUM SHOT - VAMPIRE 149.
The Vampire character moves through the brush
and tombstones.
150. CLOSE SHOT - PAULA 150.
Paula, running.
151. MEDIUM SHOT - CLAY 151.
Clay looks off in another direction, then moves
off, his arms held high as if for action.
152. EXT. COUNTRY ROAD - LONG SHOT - NIGHT 152.
An old truck moves bumpily along the road.
153. CLOSE SHOT - TRUCK 153.
An old Farmer bumps along in his truck. His eyes
go wide as he looks off scene.
154. MEDIUM SHOT 154.
Paula is seen running beside the road.
155. CLOSE SHOT - TRUCK 155.
The old man jams on the brakes.

FARMER
Mrs. Trent !!!

156. WIDE ANGLE 156.
Paula is seen to fall. The old Farmer hops quickly out of his old truck. He moves to her.
157. CLOSE TWO 157.
The old Farmer kneels beside the fallen Paula.
158. EXT. GRAVESIDE - MEDIUM SHOT - (L-STOCK) 158.*
(Lugosi) is turning from the grave (cut to pick up just as he turns) and moves off into the darkness.
- 158A. MEDIUM CLOSE - CLAY 158A.
Clay moves slowly but powerfully through the brush and the cemetery. He breaks off the branches as they come into his contact.
159. CLOSE TWO 159.
The old Farmer looks up as the sound of crashing brush comes over the scene.
160. MEDIUM CLOSE - VAMPIRE 160.
The Vampire girl moves through the maze of tombstones.
161. CLOSE TWO 161.
The old Farmer, still holding Paula's head in his arms, snaps his head to a new direction.
162. MEDIUM CLOSE - CLAY 162.
Clay stomps through the cemetery brush.
163. MEDIUM SHOT 163.
The old Farmer picks up the girl. He starts for his old truck with her in his arms. The Vampire girl comes out of the brush some distance behind them. The old man carries the girl to his truck and puts her in the front seat quickly.

164. MEDIUM SHOT - CLAY
Clay comes out of the brush. He pauses, looking off scene.
165. MEDIUM SHOT
The old Farmer hears the noise. He looks around. His eyes go wide. He scrambles into the front seat behind the steering wheel of his truck. The starter whirrs but doesn't start.
166. MEDIUM SHOT - VAMPIRE
The Vampire girl moves stiffly along the road.
167. MEDIUM CLOSE - CLAY
Clay moves forward into the camera.
168. MEDIUM CLOSE - TRUCK
The old Farmer fights the starter.
169. MEDIUM SHOT - VAMPIRE
The Vampire girl moves along the road.
170. NEW ANGLE - FRONT - TRUCK
The old Farmer fights the starter, the Vampire girl reaches the rear of the truck. She approaches slowly, stiffly. The starter connects, the truck chugs off quickly.
171. MEDIUM SHOT - VAMPIRE
Stops - stands still - looks off up the road.
172. LONG SHOT - TO REAR OF TRUCK
The truck moves as rapidly as it possibly can down the old country road.

173. MEDIUM SHOT - VAMPIRE
The Vampire girl turns slowly and walks back off into the brush toward the cemetery. 173.
174. MEDIUM SHOT - CLAY
Clay has stopped his forward movement also. He now turns and goes back into the brush toward the cemetery. 174.
175. EXT. CITY STREET - WIDE ANGLE - NIGHT - (STOCK) 175.*
A police car speeds through the city streets.
176. EXT. CEMETERY - WIDE ANGLE - DAY 176.
The police car screeches in to a stop. Harper and Larry, with Kelton and another uniformed policeman, get out quickly. They rush off into the brush.
177. MEDIUM SHOT - TOMB 177.
The Dracula character (L-Double) enters the tomb. The door closes slowly, softly behind him.
178. CLOSE TWO - POLICEMEN 178.
The two uniformed officers, guns held ready, beat the brush with their night sticks as they search among the ancient tombstones.
179. CLOSE TWO - HARPER AND LARRY 179.
Harper and Larry move cautiously through the brush and tombstones; looking into thick brush, covering each other as one or the other look behind the larger tombstones. (Tombstones behind which a man could hide.)
180. MEDIUM LONG - TO KNOLL 180.
A bright glow is seen on the other side of the knoll where the saucer is resting. The Vampire

(CONTINUED)

180.

CONTINUED:

girl and Clay move into the Scene. They pause momentarily, then head toward the distant glow - the whir of the electrode gun following with them...

180.

DISSOLVE TO:

181.

INT. SAUCER - MEDIUM SHOT - NIGHT

181.

The saucer's interior is similar to that of the space station; however, the television screen is much smaller and there are many more controls over the window. Out through the window can be seen the cemetery. EROS and TANNA are looking out of the ship window.

EROS

They are at the landing --
Open it, Tanna.....

She moves to the control board a short way from the main board, and throws a switch. A whirring noise is heard.

182.

NEW ANGLE

182.

From behind Eros and Tanna. A door in the side of the ship opens. The Vampire and Clay enter. The door closes behind them even as they move forward.

EROS

Turn off the electrodes
quickly... They couldn't
tell us from anyone else....

Tanna moves back to the control board. She throws one lever and the Vampire and Clay freeze stiffly. She throws another lever and the door to the ship begins to close.

183.

EXT. CEMETERY - LONG SHOT - NIGHT

183.

To the knoll where we see the glow. The glow dies. There is a loud whirring noise. The saucer now with the glow going, becomes dull, almost unseen, as it begins to rise up off the ground, just behind the knoll.

184.

184. CLOSE TWO - POLICEMEN - (KELTON & POLICEMAN)

The whirring noise comes over the scene. Both of the uniformed policemen stop, look around them. They see nothing.

POLICEMAN

Tough to find something when you don't know what you're looking for.

KELTON

I don't think the Lieutenant does either.

POLICEMAN

Then what are we doing out here? — I was off duty an hour ago!

KELTON

Dprnt ask me the questions. — I'm only a hired hand just like you.

They move off scene.

185.

185. EXT. SKY - WIDE ANGLE - NIGHT

The unlighted saucer rises into the sky. The whirring noise gets fainter.

186. EXT. CEMETERY - CLOSE TWO - LARRY & HARPER - NIGHT

Harper and Larry are looking around as if for some reason for the whirring noise which is getting fainter and fainter, then is gone altogether.

LARRY

What do you suppose that noise was?

HARPER

Whatever it was, it's no stranger than the other things happening around this cemetery.

LARRY

Spirits — like old Farmer Collier talked about?

HARPER

Maybe.....

CONTINUED

136. CONTINUED

LARRY

The only spirits he saw tonight were those I smelled on his breath.

HARPER

Mrs. Trent didn't have any on her breath — Yet she claims to have seen them too.

LARRY

She was hysterical.

HARPER

True—she was frightened—and in a state of shock—but you're forgetting the torn nightgown, and her scratched feet.

Larry pushes his cap to the back of his head.

LARRY

Yeah! I didn't think of that.....
Guess that's why you're a detective
Lieutenant and I'm still a uniformed cop.

Harper pats Larry on the shoulder with a friendly smile.

HARPER

Sometimes it's only the breaks that makes the differences, Larry. In the meantime.....

Harper is interrupted in his speech by the appearance of Kelton and the other uniformed policeman.

KELTON

Did you hear that?

LARRY

How could we help it?

POLICEMAN

Sure is strange.

KELTON

Know what it was?

CONTINUED

186. CONTINUED

LARRY

No more than you do.

POLICEMAN

If it wasn't orders, I'd get
out of here right now.

HARPER

It was a saucer.

POLICEMAN

A flying saucer?

LARRY

(startled)

What makes you say that, Lieutenant?

HARPER

Remember that light that went over
us the other night?

CONTINUED

LARRY
We were knocked to the
ground -- How could I
forget?

HARPER
Exactly! -- But what you're
not remembering is the sound.

LARRY
(head shakes "no")
There you're wrong, Lieutenant
-- I'm with the fact the
whirring is similar -- But
what about the blinding light...?

KELTON
What about the blinding light?

HARPER
Haven't you heard -- there
have been times when even the
saucers didn't have a glow --
or a light of any kind for
that matter.

Larry pulls his cap back to the front of his head.

LARRY
That proves it !!!

KELTON
Proves what?

LARRY
Why I'm still a uniformed cop.

KELTON
You talk crazy!

LARRY
When you don't know what
we're talking about, I guess
it would sound crazy. What
next, Lieutenant?

KELTON
Don't guess it means much,
Lieutenant Harper, but me
and Jamie here found a grave
that looks like it's been
busted into.

(CONTINUED)

CONTINUED: (2)

186.

HARPER
What! --- Where !!!

KELTON
Why! -- Why! ---

HARPER
Come on, man -- out with it --
We haven't any time to waste.

KELTON
Just over there ----
(points)
----Beyond the crypt.

HARPER
Let's go ---

Harper starts off -- the others follow immediately.

187.

187.

EXT. CLAY'S GRAVE - WIDE ANGLE - NIGHT

The four policemen move in quickly. They stop
at the grave, looking down at the broken grave.

188.

188.

MEDIUM CLOSE

The four policemen look down at the broken grave.

HARPER
It's been broken into all
right.

LARRY
Strange -- If someone had
broken into the grave, the
dirt should be piled up here
somewhere -- it looks like
it's fallen into the grave.

HARPER
Larry --- I think you'll be
out of that uniform before
you know it.

LARRY
Do we have the right to look
down there, Lieutenant?

(CONTINUED)

188.

CONTINUED:

HARPER
Technically --- No!

LARRY
No?

HARPER
This spot looks familiar
though --- But we can't
investigate any further
without the permission of
the next of kin...

KELTON
Let's go get it.

HARPER
How?

LARRY
I see what you mean !!!
The gravestone is down there.
(points into grave)

HARPER
That's about the size of it.

LARRY
What now?

HARPER
Find out whose grave it is.

KELTON
How?

HARPER
By going down there and
finding out.

KELTON
But?

HARPER
No buts about it -- Go ahead,
Kelton --- See if my hunch
is right -- We'll waive
regulations this time.

KELTON
You sure you mean that,
Lieutenant?

(CONTINUED)

188.

CONTINUED: (1)

HARPER

If I didn't mean it, I
wouldn't have said it.

LARRY

Hop to it !!!

KELTON

Why do I always get hooked
with these spook details --
Monsters - saucers - bodies -
graves....

(shrugs)

All right, sir...

Kelton jumps down into the broken grave. He looks
into the grave for a long moment, then looks back
up to Larry and Harper again. Kelton speaks.

KELTON

(continuing)

Casket's here -- but nobody's
in it...

HARPER

Can you read the name on the
headstone?

KELTON

Too dark -- Get me a flashlight.

HARPER

How about a match?

KELTON

We can sure try it --- Let's
have 'em!

Harper reaches into his pocket. He fishes out a
pack of matches, then tosses them down into the
grave to Kelton.

189.

CLOSE SHOT - KELTON AND GRAVESTONE

189.

Kelton finds the pack of matches. He strikes
one near the writing on the fallen gravestone.
We read:

DANIEL CLAY
Born 1906
Died 1957

(CONTINUED)

189.

CONTINUED:

KELTON
It's Inspector Clay's grave --
but he ain't in it.....

190.

190.

INT. GENERAL'S OFFICE - WIDE ANGLE - DAY

An Army General's office; map on the wall, another map showing the skies and the planets we know, surrounded by a galaxy of stars. A long conference table with many chairs around it occupies the middle of the room. One lone man, the Army General, is seated at the head of the conference table. He is going over a series of reports and papers as the scene opens. He looks up as a door is heard to open.

GENERAL
Come in, Colonel.

191.

191.

CLOSE SHOT - DOOR

The Colonel (from Scene #110) opens the door and enters. He snaps to attention, saluting.

GENERAL
(continuing)
Come in and close the door,
Colonel.

The Colonel closes the door and enters forward beyond the camera.

192

192.

NEW ANGLE - TWO SHOT

The Colonel moves in to stand at attention to the General's right. The General's eyes have followed the Colonel's approach.

GENERAL
At ease, Colonel Rance....
Sit down.

The General indicates the chair to his right. The Colonel sits down. The General looks away from his papers again.

193.

193.

CLOSE SHOT - COLONEL

The Colonel looks to the off scene General, quizzically.

194. CLOSE SHOT - GENERAL 194.
The General studiously goes through his reports.
195. CLOSE SHOT - COLONEL 195.
The Colonel looks a moment longer. Then he reaches into his pocket, draws out a handkerchief and blows his nose violently.
196. CLOSE SHOT - GENERAL 196
The General looks up - a moment angered, then his eyes soften and the situation is relaxed.
- GENERAL
I understand, Colonel, you've been on tap for many of our saucer attacks.
- The General takes out a cigarette.
197. CLOSE TWO 197.
The General takes out a match now and lights his cigarette. The Colonel looks to him.
- COLONEL
I'm in charge of operations in the field, sir.
- GENERAL
You believe there are such things as flying saucers, Colonel?
- COLONEL
There's something up there, sir.
- GENERAL
You've seen them?
- COLONEL
Yes, sir.
- GENERAL
You realize there is a Government directive stating there is no such thing as a flying saucer?

(CONTINUED)

197.

CONTINUED:

COLONEL

Yes, sir.

GENERAL

You stand by your statement
that you saw -- flying saucers?

COLONEL

Err -- Err -- Yes, sir.

GENERAL

This could mean a court
martial -- Admitting such
things against direct orders....

COLONEL

General Roberts -- How can I
hope to hold my command if I
didn't believe in what I saw
and shot at?

GENERAL

(change of pace -
smiles)

I like you, Colonel.

COLONEL

Thank you, sir.

GENERAL

There are flying saucers.
(definite
statement)

COLONEL

(surprised)

There are, sir?

GENERAL

There's no doubt we have them
in our skies -- and have had
for some time.

COLONEL

Yes, sir -- But -- What do we
do about them?

The General throws up his hands.

(CONTINUED)

197.

CONTINUED: (1)

GENERAL

Who knows?

COLONEL

But they are there?

GENERAL

Thought you were convinced
of that?

COLONEL

I am, sir.

GENERAL

We've had contact with them.

COLONEL

Contact --- How?

GENERAL

Radio...

COLONEL

They speak our language.

GENERAL

Not quite -- For some time,
messages have come in from
their space ships. There
was a time it came through
radio as a jumbled bunch of
noise...

COLONEL

And now, sir?

GENERAL

Since they first tried radio
contact, we have developed
the language computer -- A
machine that breaks down any
language to our own.

COLONEL

What has this to do with me,
sir?

(CONTINUED)

197.

197.

CONTINUED: (2)

GENERAL

You've been in charge of
"saucer" field activity
for some time -- I think
it's time you should hear
these recordings... You
don't mind?

COLONEL

(flustered)

Mind... ?

(pace change)

Sir... I am anxious...

198.

198.

WIDE ANGLE

The General stands up quickly, not forgetting
to close his portfolio, then moves across the
room to a cabinet. He unlocks the cabinet and
opens the door. He takes out a small tape re-
corder. He takes the suitcase type of carrying
case back to the table; adjusts the tape, then
switches it on. There is a moment's pause, then
the voice of EROS is heard....

Don't recall
it

EROS (o.s.)

This is Eros, a space soldier
from a planet of your galaxy....

199.

199.

CLOSE SHOT - GENERAL

EROS (o.s.)

(continuing)

I fully realize our language
differences - However, I
also know you finally have
perfected the Dictial Robetary --
Or, as you on Earth call it --
the "Language Computer" -- so
you can now understand that
which I speak.

200.

200.

CLOSE SHOT - COLONEL

The Colonel is tense.

EROS (o.s.)

Since the beginning of your
time, we have been far beyond
your planet. It has taken
you centuries to even grasp
what we developed eons of
your years ago.

201.

201. CLOSE SHOT - GENERAL

The General listens passively.

EROS (o.s.)

(continuing)

Do you still believe it impossible we exist? -- You didn't actually think you were the only inhabited planet in the Universe? -- How can any race be so stupid? -- Permit me to set your mind at ease. We do not want to conquer your planet... Only save it.

202.

202.

CLOSE SHOT - COLONEL

Interestedly listening.....

EROS (o.s.)

(continuing)

--- We could have destroyed it long ago if that had been our aim -- Our principal purpose is friendly -- I admit we have had to take certain means which you might refer to as criminal -- but that is because of your big guns which have destroyed some of our representatives -- If you persist in denying us -- our landings, then we must only accept that you do not want us on friendly terms -- We then....

203.

203.

MEDIUM TWO SHOT - PAN

Both men are studying the words....

(CONTINUED)

EROS (o.s.)
(continuing)
... have no alternative
but to destroy you before
you destroy us... With
your ancient, juvenile
minds you have developed
explosives too fast for
your minds to conceive
what you are doing... You
are on the verge of
destroying the entire
Universe... We are a part
of that Universe... This
is our last....

The tape begins to crackle... The General turns
off the tape recorder...

GENERAL
That's the end of that one -
Storms in outer space often
interfere with transmitting.

COLONEL
How many recordings to you
have?

GENERAL
An even dozen -- this is
the last -- We received it
over a month ago.

COLONEL
Think they mean business?

GENERAL
We can't take any chances...
Come over here....

The General gets up and walks to the big wall
map of the United States. The Colonel follows
closely behind... The CAMERA PANS with them.
The General continues:

GENERAL
Ever been to Hollywood?

COLONEL
Once or twice - Years ago.

(CONTINUED)

203.

CONTINUED: (1)

203.

GENERAL

You'll be there tomorrow morning...

204.

NEW ANGLE - TWO SHOT

204.

The General points to a spot on the West Coast - (L.A.)

GENERAL

(continuing)

Just a few minutes from Hollywood, in the town of San Fernando, we've had reports of saucers coming in so low the exhaust has knocked people to the ground -- Claims have even been stated of saucer landings. --- Major Carlson will replace you while you're out there. You're the best man for this job of attempting to contact them -- Find them !!! See just what the Hell it is they want....

COLONEL

Yes, sir....

205.

WIDE ANGLE

205.

The General turns and walks back to his desk. He picks up the entire portfolio of papers he had been reading. He pushes them out to the Colonel, who walks in and takes them.

GENERAL

These are confidential reports... Study them carefully on the plane... Turn them over to Intelligence when you arrive at Los Angeles -- They'll have further orders for disposition.

COLONEL

Yes, sir.

(CONTINUED)

205.

CONTINUED:

He snaps a salute, turns and goes to the door.
He opens it to go out.

GENERAL

And, Rance...

The Colonel turns to again face the General.

COLONEL

Yes, sir...

GENERAL

Good luck...

COLONEL

Thank you, sir.

The Colonel turns, goes out, closes the door behind him....

206.

EXT. SPACE STATION - WIDE ANGLE - NIGHT

206.

The three saucers hover about the ball-like space station until the entrance is opened, then they slowly fly into it.

DISSOLVE TO:

207.

INT. SPACE STATION - WIDE ANGLE - NIGHT

207.

Much as before. Eros and Tanna enter and stand at attention before the Ruler's desk. The door behind the desk slides open and the Ruler enters. He looks to Eros and Tanna, then turns to a map behind him. He makes a mark on it, then goes to sit at his desk. He looks up to them.

EROS

We are ready to report,
Excellency.

RULER

You are many days late.

EROS

It was unavoidable.

RULER

Oh....?

The Ruler turns and moves some papers on his desk.

208.

CLOSE TWO ANGLED - RULER AND EROS

208.

The Ruler turns over several papers before he continues.

EROS

We tried to report via
televisor, but atmospheric
conditions did not permit
transmission.

RULER

You should have transmitted
as soon as conditions
permitted.

209.

REVERSE CLOSE TWO

209.

EROS

I thought time was of
essence. Suspicion has
fallen on our movements.
Our ships have been viewed
near the point of
operations....

210.

CLOSE SHOT - RULER

210.

RULER

And what has this added
time gained, Eros?

211.

ANGLED INCLUDING - RULER, EROS AND TANNA

211.

EROS

We have successfully risen
three of the dead ones...

RULER

Permit me to see one...

Eros turns to Tanna.

EROS

Bring in the big one... Use
your small electrode gun....

Tanna turns and walks out of the scene, taking
her gun from her belt as she moves. Eros again
faces the Ruler.

(CONTINUED)

211.

CONTINUED:

RULER

I am taking two ships from
your command.

EROS

But --- That will leave only
my ship?

RULER

It is necessary you continue
your mission alone... I have
need of your other ships
elsewhere. Even though you
have risen three of the
Earth dead -- the plan is
far from successful. You,
Eros, must prove it an
operational success or
failure before more ships,
time, energy and your
countrymen may be spent on
it....

EROS

We will not fail. Everything
is on our side.

RULER

Not everything -- You do not
have the live Earth people --
You reported your ship was
viewed at the scene of your
present operations?

EROS

That is correct.

RULER

They have been viewed many
times before -- But not at
the scene of operations --
We must do something about
that...

There is a whirring sound behind Eros.

212.

CLOSE SHOT - EROS

212.

Eros turns to look back of his shoulder.

213. CLOSE SHOT - RULER

213.

The Ruler looks up.

214. REVERSE ANGLE SHOT

214.

To the door as Clay comes through - his eyes glare - his hands held high. Tanna is beside him, holding her gun on the giant. The giant moves slowly.

215. REVERSE - WIDE ANGLE

215.

From behind Tanna and Clay. Eros has turned to look at the intruders. The Ruler also seems to be looking to them. Clay is moving toward Eros - his hands high.

EROS

He is close enough - Turn
off your electrode gun.

Tanna presses at the gun -- nothing happens.

EROS

(continuing)

Stop him -- Tanna -- Stop
him, you fool.....

Tanna frantically works at the gun... Clay moves close to Eros... Eros is trapped between the chair and the control board.....

216. CLOSE SHOT - TANNA

216.

Tanna frantically pulls at the gun.

217. CLOSE SHOT - CLAY

217.

Moving in on Eros.....

218. CLOSE SHOT - EROS

218.

Bending backwards over the control board -- He screams as his hands claw at the board...

219.

219. CLOSE SHOT - RULER

RULER
 (commanding)
 Tanna ---Throw the gun to
 the floor -- The metal will
 break contact.....

220.

220. CLOSE TWO - CLAY AND EROS

Clay bends slowly over Eros -- His hands go
 around Eros's throat....

221.

221. CLOSE SHOT - TANNA

She slams the gun to the metal floor... The
 whirring noise stops.

222.

222. CLOSE TWO - CLAY AND EROS

The giant, Clay, stops as if frozen... Eros
 breaks the big man's grasp on his throat, and
 moves to the side.

223.

223. NEW ANGLE - MEDIUM SHOT

Clay is still bent over the control board --
 Eros rubs his throat. Tanna moves in close to
 Eros...

EROS

That was too close.

RULER

Bring the giant to the center,
 where I may get a better look.

Eros takes the gun from his belt. It is apparent
 he is a bit frightened. He moves close to Clay,
 turns on the gun. There is a whirring sound.
 Clay stands up stiffly, turns to the middle of
 the room, moves a couple more steps, then turns
 to face the Ruler's screen. Eros turns off the
 gun. Clay freezes....

RULER

Yes -- He is a fine specimen --
 Are they all this powerful on
 planet Earth?

(CONTINUED)

223.

CONTINUED:

EROS

This one is an exception,
sir.

RULER

What are the other two like?

EROS

One is a girl thing -- the
other an old man thing.

RULER

An old one you say?

EROS

Yes, Excellency.

RULER

This gives me a plan... You
may put this one away...

Eros turns to Tanna.

EROS

Pick up your Electrode gun --
See if it is in working order
before pointing it at him.

Tanna picks up the gun. She tests it quickly,
facing it at the side wall. The whir comes and
she turns it off again.

TANNA

Whatever made it jam seems
to have been cleared by
the fall.

EROS

Take him back to the ship.

Tanna points the gun at Clay -- the whir comes.
Clay moves forward toward her. She twirls him
around until at his back. Clay moves forward,
with Tanna behind him.

224.

WIDE ANGLE - REVERSE

224.

Holding until Tanna and Clay have gone out of
the door and the door closes. The whirring of
her gun is cut off.

225.

MEDIUM SHOT - REVERSE

225.

Pros turns back to face the Ruler.

RULER

The old one must be sacrificed —
 Roland on Earth — and the old
 one to enter a dwelling — then cut
 the electrokinetic and turn on your
 ship's decontaminating ray... the results
 will astonish those watching — astonish
 them enough to delay their attention
 until you have secured your other recruits
 from the cemetery.

PROS

Yes, Excellency — It will be done.

RULER

Report to me when this has been
 accomplished.

The Ruler rises from his seat. He goes to the door leading
 out of his throne room. He opens the door then turns back
 to face Pros.

Pros — The Earth people are getting
 closer to that which we fear. Since
 they will not listen or respect our
 existence... they cannot help but
 believe our reports when they see their
 own dead walking around again, brought
 about by our advancement in such things.
 As soon as you have enough of the dead
 recruits, march down on the Capitols
 of the Earth — let nothing stand in
 our way... While our dead will be used
 to make them accept our existence and
 believe in that fact....so now.....

Pros turns and walks off scene. The Ruler watches him a moment,
 then turns to exit through his own door.

226.

EXT. POLICE CAR - SAN FERNANDO ROAD - WIDE SHOT - NIGHT - 226.

A police car speeds along San Fernando's Road.

Chicago 11/10/76

Space - 65A.

227.

ACT. SIGN - MOVING SHOT - WIDE ANGLE - DAY

227.

A passing sign reading.....

SAN FRANCISCO CITY LIMITS

The headlights brighten up the side of the road sign.

RESOLVE TO:

228

ACT. PETIO - WIDE ANGLE - NIGHT

228.

Paula is lying back on a lounge chair looking
up to the starlit sky as the police car moves into.

CONTINUED:

228.

CONTINUED:

228.

and stops. She sits up on the edge of her lounging chair as the door opens to permit Harper, Kelton and Colonel Rance to get out. Kelton stays with the car as the Colonel and Harper walk forward to her as she stands up. The door to the patio opens, permitting Jeff to come out and join her.

HARPER

Mr. and Mrs. Trent -- This
is Colonel Rance -- from
Washington, D.C.

COLONEL

(shaking hands
with Jeff)

Good to know you both...

JEFF

Hello....

PAULA

Good afternoon, Colonel...

HARPER

The Colonel has some questions
he'd like to ask.

JEFF

Questions of us... What about,
Colonel?

COLONEL

May I sit down... ?

PAULA

Oh -- I'm sorry -- Please
do.....

Harper and the Colonel draw up chairs. Jeff and Paula seat themselves side by side on the lounge chair.

COLONEL

My questions will deal with
your strange experiences of
the other night -- and of
your saucer sighting....

DISSOLVE TO:

229.

EXT. SAME - MEDIUM GROUP - NIGHT

229.

Much the same as before -- but all have glasses in front of them. Harper, Jeff and the Colonel all smoke. The Colonel has his note book out, filled with writing, and he is taking more. He surveys the last of these notes, then folds up the book as Paula seems to be continuing her conversation.

PAULA

... after that, the police brought me home....
(shudders)
... I hope I never see such a thing again.....

COLONEL

Something as you've described -- I wouldn't want to see the first time. -- Tell me something else --- When you were forced to the ground by that blast of wind -- was it hot or cold?

JEFF

I don't know just how to explain it. It wasn't hot and it wasn't cold. Just a terrific force -- we couldn't get off the ground.

PAULA

The light blinded me so badly I couldn't see a thing. We only felt the pressure of the wind -- until it was gone. When the glare left us, we could see a glowing ball disappearing off in the distance.

COLONEL

Which way?

Paula points off back toward the cemetery.

PAULA

Toward the cemetery.

230. EXT. CEMETERY - LONG SHOT - NIGHT 230.
From behind the knoll as the glowing ball goes down behind it to disappear -- then the glow goes out.
231. EXT. SPACE SHIP - CLOSE SHOT - DOOR 231.
Side view as the door opens, and a ramp comes down. The Dracula character comes out -- cape up.....
232. REVERSE LONG SHOT 232.
On the back of the Dracula character as he goes off into the cemetery.
233. EXT. GRAVESIDE - MEDIUM SHOT - NIGHT - (L-STOCK) 233.*
The Dracula character (L-Stock), comes out of the brush. He moves to the grave, looks down to it for a long moment, then turns and drifts off into the darkness behind him...
234. EXT. PATIO - MEDIUM GROUP - NIGHT 234.
They are as before. The distant whirring noise of the electrode gun comes over the scene. It is light, distant sounding for the moment, but it steadily grows until our characters notice it.
- COLONEL
This is the most fantastic story I've ever heard.
- JEFF
It's all true.
- COLONEL
That's the fantastic part.
- HARPER
We've found a lot of suspicious things out in the cemetery -- then again nothing to base a fact of suspicion on... Say, do you hear anything?
- They all listen.

235. CLOSE SHOT - PAULA 235.
A bit frightened -- eyes searching....
236. CLOSE SHOT - HARPER 236.
His eyes tense - searching.
237. CLOSE SHOT - JEFF 237.
Jeff strains his eyes into the off scene darkness.
238. CLOSE SHOT - COLONEL 238.
Eyes searching - he puts the notebook into his inside coat pocket.
239. CLOSE TWO - JEFF AND PAULA 239.
Both looking into the darkness... Jeff puts his arm protectingly around her shoulders as a shiver goes through her body.
- JEFF
There is something....
- The whirring is loud now -- almost full-gun strength.
240. CLOSE SHOT - KELTON 240.
Kelton is stationed at the car. The whirring noise is loud.
- HARPER (o.s.)
(calling)
See anything out there,
Kelton?
- KELTON
It's too dark, Lieutenant....
- Kelton strains his eyes into the deep black... Suddenly, he screws up his nose....
- KELTON
(continuing)
But something's started
stinking awful bad....

(CONTINUED)

240.

240.

CONTINUED:

There is a movement in the darkness -- then the sound of the footsteps... Kelton is now frightened -- He takes out his pistol....

241.

241.

CLOSE TWO - JEFF AND PAULA

Jeff and Paula hug each other close.

242.

242.

CLOSE SHOT - COLONEL

Tense.

243.

243.

CLOSE SHOT - HARPER

Harper's eyes search -- Kelton's scream jerks Harper to his feet.

244.

244.

CLOSE GROUP -

Paula screams -- the others jump to their feet. Harper draws a pistol from his belt. The Colonel pulls one from his blouse.

245.

245.

CLOSE SHOT - KELTON

Backed up tight against the car. He fires his pistol repeatedly.

246.

246.

CLOSE GROUP

They look to each other quickly.

HARPER

Let's go.....

They run off.

247.

247.

REVERSE GROUP

They run in toward the camera. Harper and the Colonel are in the lead. As they get in close, their eyes go wide in terror. They jerk to a stop.....

(CONTINUED)

247.

CONTINUED:

PAULA.

It's -- the one -- the other
night.

248.

248.

SAME REVERSE - WIDER

From behind the Dracula character -- to the group who face him. The whirring is strong -- then suddenly it stops. The Dracula character freezes.....

249.

249.

CLOSE TWO - HARPER AND COLONEL

They look a moment longer. In the background, Paula can be seen burying her face in Jeff's shoulder. Harper and Colonel begin pumping bullets into the off scene figure.

250.

250.

REVERSE - WIDE

From behind the Dracula character -- to the group who face him. Harper and the Colonel pump the last of their bullets into the creature, but still it stands there, then all that remains is the metallic clicking of their empty guns. Still, the creature stands there --- Then there is a metallic clap of thunder -- like an explosion in a hollow chamber -- a streak of lightning, seeming to come from somewhere off in the darkness, strikes the figure. It crumples to the earth.....

251.

251.

CLOSE TWO - JEFF AND PAULA

Jeff looks straight ahead -- Paula holds her hand to her mouth.

252.

252.

CLOSE TWO - HARPER AND COLONEL

They look to each other, then move ahead, slowly.

253.

253.

NEW ANGLE - WIDER

The Dracula character is completely hidden in the cloak. Harper and the Colonel move to him and bend down. Harper kneels down and quickly throws the cloak back.

254. CLOSE SHOT - SKELETON 254.

With the cloak thrown back, we see a skeleton exposed.

255. CLOSE TWO - JEFF AND PAULA 255.

Paula quickly buries her head in Jeff's shoulder. He folds his arms around her.

256. CLOSE TWO - HARPER AND COLONEL 256.

Harper stands up into the scene.

COLONEL

What do you make of that...?

HARPER

(pushes back hat)

You got me... He didn't look this way a minute ago.

COLONEL

Where's your man?

HARPER

In the excitement, I forgot all about Kelton ----

They run off, Harper in the lead.

257. MEDIUM SHOT 257.

Kelton is stretched out on the ground near the front door of the car. Harper bends down to him. Harper looks up from his crouched position.

HARPER

He'll be all right in a minute or two.....

Harper starts working on Kelton's face. The uniformed policeman slowly comes around. When he is nearly awake, he jumps to a sitting position.

KELTON

Did you see that thing? --
Did you get it?

(CONTINUED)

257.

CONTINUED:

HARPER

We got it.

KELTON

What was it? -- I fired every bullet I had -- He didn't fall.

HARPER

So did we -- Whatever it was -- unless that bag of bones over there can re-assemble itself and grow more skin -- it's out of the running now.

Kelton sneaks a look around the front wheels toward the off scene object...

258.

258.

EXT. COUNTRY ROAD - MEDIUM SHOT - NIGHT

The police car screeches along the dirt road...

259

259.

EXT. CEMETERY AND COUNTRY ROAD - MEDIUM SHOT - NIGHT

The police car pulls to a stop. Kelton, Harper, the Colonel, Jeff and Paula get out. Paula now wears a coat over her previous outfit. The Colonel joins Harper at the front of the police car.

HARPER

I've been out here so many times lately, you'd think I've taken a lease on the place.

COLONEL

Not a long one, I hope.

HARPER

I see what you mean ----
(pace change)

You know, Colonel -- I can't help but feel the answer is here somewhere.

(CONTINUED)

259.

CONTINUED:

COLONEL

Think it's safe to have
the girl here?

Harper turns back to look to Paula.

HARPER

It's best you remain with
the car, Mrs. Trent.

PAULA

Stay here - alone -- Not
on your life...

Harper turns back to the Colonel and shrugs his
shoulders.

HARPER

Modern women.

COLONEL

From all I've seen -- they've
been the same for ages --
especially in a spot like
this.

Harper again turns back to face the others.

HARPER

Kelton, stick here with
Mrs. Trent.

260.

CLOSE SHOT - KELTON

260.

KELTON

(disappointed)

All right, Lieutenant.

; 261.

CLOSE TWO - JEFF AND PAULA

261.

They look at each other.

JEFF

Stay close to the officer,
honey.

PAULA

I'd feel safer with you.

(CONTINUED)

261.

CONTINUED:

261.

JEFF

Lieutenant Harper knows
best.

PAULA

I don't like it, but I
guess there isn't much I
can do about it.

Jeff smiles, reaches over and opens the rear door.
He ushers Paula in, then closes the door.

262.

MEDIUM SHOT

262.

Harper, standing with the Colonel, is lighting
a cigarette. He inhales deeply as he tosses
the match away. Jeff comes up beside them.

HARPER

Have you a gun?

JEFF

(surprised)

No.

HARPER

Know how to use one?

JEFF

After four years in the
Marine Air Corps....?

Harper opens the front door, he leans across the
front seat to the glove compartment, opens it,
then when he straightens up again he holds a
revolver. He gives it to Jeff.

JEFF

Think I'll need this?

HARPER

Who knows? -- Let's get
going.

263.

CLOSE GROUP - MOVING

263.

The three men move cautiously through the brush
and tombstones.

(CONTINUED)

263.

CONTINUED:

JEFF

What do you expect to find?

HARPER

There's only one answer to that, Mr. Trent... We'll know when we find it.

Harper stops and indicates off scene to the Colonel.

HARPER

(continuing)

Inspector Clay's grave is over there.

COLONEL

Is that the one you told me was broken into?

HARPER

Yes....

They move on again, toward the camera.

264.

EXT. CEMETERY - NEW GROUP ANGLE - LOW

264.

Shooting up, as if from out of the grave into the faces of the three men. They are looking down into the grave.

COLONEL

Looks like someone broke out, instead of in.

HARPER

We've thought of that -- but of course that's impossible.

COLONEL

I wonder...

HARPER

Colonel -- Some things just can't happen.

COLONEL

Thinking of that apparition draped across Mr. Trent's patio, I'd say we should keep our minds open to anything.

(CONTINUED)

HARPER

I'm a policeman -- I've
got to deal in facts ---
(slowly)

-- But -- I guess I'll have
to go along -- and I'd bet
my badge right now we
haven't seen or heard the
last of these weirdies.....

INT. SPACE SHIP - MEDIUM CLOSE - NIGHT

Eros and Tanna are at the control board near
the windows of the space ship. The small tele-
vision screen shows Jeff, Harper and the Colonel
looking into the grave.

EROS

They will discover our ship
soon.

TANNA

You are going to let them
find us?

EROS

It is the only way. These
are the same men who have
been so close -- so often --
They must be halted before
they can inform others
about us.

TANNA

There were others in the
car.

EROS

They will be taken too...
See -- Already they are
leaving the grave --
heading this way... Let us
look to those left at the
vehicle.

Harper, the Colonel and Jeff, on the Television
screen, are seen to leave the grave and are
heading toward camera. Eros turns a dial on
the control board. The picture on the television

(CONTINUED)

265.

CONTINUED:

265.

screen streaks, then is clear on the automobile. Paula is in the car, but not seen. Kelton is leaning against the automobile smoking a cigarette. Eros turns off the set, then turns to Tanna.

EROS

Send the big one for the girl and the other policeman.

Tanna moves to a control and turns it on -- There is the whirring sound of the electrode.

266.

EXT. SPACE SHIP - MEDIUM SHOT - NIGHT

266.

There is no glow to the space ship at the moment. The door ramp comes down. The monstrous Clay comes out and goes off into the darkness. The ramp goes up behind him.

267.

INT. SPACE SHIP - MEDIUM CLOSE - NIGHT

267.

Eros has again turned on the television screen. We see Jeff, Harper and the Colonel as they make their way through the cemetery grounds.

EROS

A moment or two more, then we will turn on the force-field to light up the ship.

268.

EXT. POLICE CAR - MEDIUM SHOT - NIGHT

268.

Taken from the front end of the car looking back. Kelton stands facing forward. He stands just in front of the rear door. He is nervously smoking. He looks from side to side, looks ahead, but does not look behind him.

269.

EXT. BRUSH - MEDIUM SHOT - NIGHT

269.

Almost silently, the hulking figure of Clay comes out of the brush. He pauses -- looks ahead.

270. EXT. POLICE CAR - MEDIUM LONG SHOT - NIGHT 270.
From Clay's perspective.
271. EXT. BRUSH - MEDIUM SHOT - NIGHT 271.
Clay again moves forward...
272. EXT. POLICE CAR - MEDIUM SHOT - NIGHT 272.
From the front looking back. Kelton drops his cigarette and crushes it beneath his feet. The hulking figure of Clay comes in behind him from behind the car. He moves steadily up behind Kelton. Kelton is unsuspecting. Suddenly, the monster's hands go high in the air, he roars -- Kelton swings around -- the monster's hands come down on both his shoulders. Kelton sinks to the ground.
273. EXT. CEMETERY - MEDIUM GROUP - NIGHT 273.
Jeff, the Colonel and Harper move into the Scene, then stop.
- JEFF
Maybe we're barking up
the wrong tree...
- HARPER
One thing a policeman
learns, Mr. Trent, is
patience.
- COLONEL
You mentioned some time
ago about a burned spot...
Where is that?
- HARPER
Just over that....
- Harper has swung around to point off scene. His eyes now go wide in amazement.
- HARPER
(continuing)
...Look.
- The others have swung around.

274. LONG SHOT TO KNOLL - NIGHT 274.
The glow of the saucer is seen.
275. MEDIUM GROUP 275.
They look quickly to each other.
- HARPER
We'll look -- but move
carefully.
- They start off in the direction of the knoll.
276. INT. SPACE SHIP - MEDIUM SHOT - NIGHT 276.
Eros and Tanna are looking at the television screen. Harper and the others can be seen making their way through the cemetery... They move in until they are a big three closeup -- standing looking upwards... Silently... Eros turns back to Tanna.
277. CLOSE TWO - TANNA AND EROS 277.
Eros has turned full to Tanna.
- EROS
They are just outside.
Let them investigate a
moment before we put down
the ramp.
278. EXT. SPACE SHIP - MEDIUM GROUP - NIGHT 278.
The three men are looking up at the giant space ship in front of them.
- JEFF
Whow....
- HARPER
How can anything that big
hide for so long a time?
- The Colonel goes to the side of the space ship. He taps it with his gun butt. There is a hollow matallic sound.

(CONTINUED)

278.

CONTINUED:

COLONEL

Never heard of a metal
sound like that before.

Harper, gun in hand ready, moves to the front
of the ship, near the front windows... The
Colonel looks to him.

COLONEL

(continuing)

Can you see anything?

HARPER

Only my reflection... Must
be some kind of one-way
glass...

Harper turns and moves back to the others... The
Colonel has been inspecting the side of the ship.

COLONEL

There's nothing that looks
like an entrance.

JEFF

I'm not sure I want to find
one.

279.

INT. SPACE SHIP - MEDIUM CLOSE - NIGHT

279.

Eros turns to the control board.

EROS

We can let them in now.

Eros turns a knob on the control board.

280.

EXT. SPACE SHIP - GROUP SHOT - NIGHT

280.

The three men are much as before. The Colonel
is still the closest to the ship. Actually,
he is dead center at the door. The door ramp
begins to descend.

HARPER

Look out.....

(CONTINUED)

280.

CONTINUED:

The Colonel jumps back. The door slowly comes down and rests on the ground. The men look to each other.

JEFF

Are we going in that thing?

COLONEL

That's what I'm here for.

JEFF

The way these ships seem to speed around --- We might just get in there and off it goes....

COLONEL

That's the chance I've got to take.

HARPER

Well -- I'm game -- I took a chance in those early airplanes -- might just as well take a look inside one of these things....

JEFF

If something should go wrong?
-- What would happen to Paula?

COLONEL

I'm married too, Mr. Trent...
Maybe if you had heard the recordings I did... Maybe then you'd see better what we're faced with... Not only your wife, or my wife...
But a whole world of wives....

JEFF

(thoughtfully)

I was being a little selfish...
Well -- Shall we do it...?

COLONEL

Keep your gun handy.

(CONTINUED)

280.

CONTINUED: (1)

HARPER

Guns haven't been of much
help before.

COLONEL

Keep it ready anyway.

HARPER

Try to get it away from me.

JEFF

I promise you one thing...
If a little green man pops
out at me, I'm shooting
first and asking questions
later....

The three men enter the space ship. The ramp
starts up behind them as soon as the last, Jeff,
is off the steps.

281.

INT. SPACE SHIP - MEDIUM CLOSE - NIGHT

281.

They are as before - listening.

EROS

They are in the vacuum
chamber now. It will take
them only a moment to become
used to our pressure....

TANNA

Will we have to kill them?

EROS

(slowly, sadly)

Yes....

TANNA

It seems such a waste....

EROS

Would it be better to kill
a few -- or, with their
meddling, permit them to
destroy the whole Universe?

(CONTINUED)

281. CONTINUED:

281.

TANNA

You are always right, Eros.

EROS

Of course -- But those are
the words of the Ruler --
Not of my origin... Now we
can let them in...

Tanna moves to a lever on the side of the ship.
She pushes it forward.

282. WIDER ANGLE

282.

A sliding door at the end of the ship opens.
Tanna and Eros are in the foreground.

283. CLOSE GROUP - DOOR

283.

The Colonel comes in first, followed by Harper
and Jeff. All enter slowly, their guns ready.
They move out, three abreast, but a pace or two
from each other.

HARPER

You two just stay where
you're at.

Harper has directed his remarks to the off scene
Tanna and Eros.

284. CLOSE TWO - EROS AND TANNA

284.

Eros seated, Tanna standing. Eros smiles.

EROS

We will do as you command --
for the moment.

285. CLOSE GROUP - DOOR

285.

HARPER

No "for the moment" about
it... You just do as I tell
you.

The three men move forward.

286.

NEW ANGLE - REVERSE

286.

Tanna and Eros are in the background. Harper and the others move in from the rear, their guns level, ready. Eros smiles.

EROS

You do not need guns.

HARPER

Maybe we think we do.

EROS

They would be of no use to you, now.

HARPER

They've been mighty useful on flesh and blood before -- and you look like you've got a lot of both.

EROS

True -- they would be effective upon us -- If you would have the opportunity to use them.

287.

CLOSE SHOT - JEFF

287.

JEFF

Mister -- If you don't move away from that control board, you'll find out just how effective they can be....

288.

CLOSE SHOT - EROS

288.

Eros smiles - pushes his chair an arm's length away from the switchboard.

EROS

Shall we talk now -- or wait -- Your friends will be here shortly....

289.

MEDIUM GROUP

HARPER

What friends?

EROS

Those you left at the
vehicle.

Jeff takes a step or two forward as he speaks,
but is held back by Harper.

JEFF

If you've done anything to
Paula...

HARPER

Take it easy, Mr. Trent.

EROS

I assure you, no harm has
come to her... Would you
like to see?

Eros reaches for a dial on the switchboard...
Jeff fires a quick shot -- One of the knobs flies
off the board.

JEFF

Try that again and I won't
aim at the board.

EROS

You are a headstrong young
man.... I was only going to
show you her movements on
the televisior.

HARPER

Go ahead -- but move
carefully, friend.

Eros smiles, turns a knob. They all look up as
the television screen begins to streak....

290.

MEDIUM SHOT - SCREEN - PAULA AND CLAY -
EXT. CEMETERY - NIGHT

290.

Clay is carrying Paula through the cemetery.

291.

291.

MEDIUM GROUP

Eros turns off the set again, then turns back to the others.

EROS

She has only fainted...

JEFF

You fiend....

292.

292.

CLOSE SHOT - EROS

EROS

I ? - A fiend ? -- I am a soldier of our planet...
I a fiend ? -- We did not come as enemies... We came only with friendly intentions... To talk... To ask your aid....

293.

293.

CLOSE SHOT - COLONEL

COLONEL

Our aid... ?

294.

294.

CLOSE SHOT - EROS

EROS

Yes -- Your aid for the whole Universe -- But your Governments of Earth refuse to even accept our existence... Even though you have seen us -- heard our messages -- you refused to accept us.

295.

295.

CLOSE SHOT - COLONEL

COLONEL

Why was it so important to contact the different governments of Earth?

296. CLOSE SHOT - EROS

296.

EROS
(hard)
Because of death....
(back)
Because all you of Earth
are idiots.

297. CLOSE SHOT - JEFF

297.

JEFF
You just hold on, Buster....

298. MEDIUM GROUP

298.

Eros is out of his chair - standing defiantly.

EROS
No -- You hold on -- First
was your firecracker -- A
harmless explosive... Then
your hand grenade....

299. CLOSE SHOT - JEFF

299.

Tense - listening.

EROS (o.s.)
(continuing)
...They began to kill your
own people -- a few at a
time... Then the bomb...
Then a larger bomb --- Many
people are killed at one
time....

300. CLOSE SHOT - COLONEL

300.

Tense - listening.

EROS (o.s.)
(continuing)
... Then your scientists
developed the atom bomb --
split the atoms -- then the
hydrogen bomb where you
actually explode the air
itself... Now you can....

301. CLOSE SHOT - HARPER
Tense - listening.

301.

EROS (o.s.)
(continuing)
... destroy whole cities of
people in one big explosion...
There is only one step left
until you and your Earthman's
stupidity brings....

302. CLOSE SHOT - EROS

302.

EROS
(continuing)
...the total destruction of
the entire Universe served
by our Sun.....

303. BIG HEAD CLOSE - EROS

303.

EROS
(continuing)
... The only explosion left
is the SOLARONITE.....

304. CLOSE SHOT - COLONEL

304.

COLONEL
There is no such thing.

305. CLOSE SHOT - EROS

305.

EROS
Perhaps to you - but we have
known of it for centuries...
Your scientists will stumble
upon it as they did all the
others -- and the juvenile
minds you possess will not
comprehend its strength until
it is too late....

306. MEDIUM GROUP

306.

COLONEL
You're way above our heads.

(CONTINUED)

306.

CONTINUED:

306.

EROS

The Solaronite is a way to
explode the actual particles
of sunlight.

COLONEL

Impossible.

EROS

Even now, your scientists
are working on a way to
harness the sun's rays.
The rays of the sun are
minute particles -- Is it
so far from your imagination
that they cannot do as I
have suggested....

COLONEL

Why -- Why -- A particle of
sunlight can't even be seen --
measured....

EROS

Can you see -- or measure
an atom?

(pause)

Yet -- you can explode one...
A ray of sunlight is made up
of many atoms...

307.

CLOSE SHOT - JEFF

307.

JEFF

(still angered)

So what if we do develop this
Solaronite? We'd be an even
stronger country than now....

308.

CLOSE SHOT - EROS

308.

EROS

Stronger -- You see -- You
see --- Your stupid minds ---
Stupid --- Stupid....

309.

MEDIUM GROUP

309

Jeff starts forward, the anger flaring in his
eyes. He jabs a right into Eros's jaw.... Eros

(CONTINUED)

309.

CONTINUED:

309.

goes to the floor. The Colonel and Harper both draw back after his lines. Actually, Jeff's lines are spoken before he hits Eros, on his way to the man.

JEFF

That's all I'm takin' from you...

HARPER

Get back here, you fool...

COLONEL

Calm down, Jeff... Let him finish...

310.

CLOSE SHOT - EROS

310.

From his position on the floor. He feels his injured lip where a trickle of blood has begun to appear.

EROS

(slowly)

It is because of men like you that all must be destroyed. Headstrong, violent, no use of the mind God gave you....

311.

CLOSE SHOT - JEFF

311.

JEFF

(violent)

You talk of God... ?

312.

CLOSE SHOT - EROS

312.

EROS

(smiles)

You also think it inconceivable we might think of God....

Eros stands up. He speaks to the Colonel.

EROS

You who wear the uniform of your country... You see -- I wear the uniform of my country. Yes - we have had to use drastic means to get to you -- But you left us no other alternative... When you have the Solaronite -- You have nothing -- Nor does the Universe....

313.

GROUP SHOT

313.

Jeff has calmed down again. Harper and the Colonel let go of his arms.

COLONEL

The young man here asked you a question several minutes ago -- It hasn't been answered to our satisfaction.

EROS

I'll explain it simply....

314.

CLOSE SHOT - EROS

314.

EROS

(continuing)

Take a can of gasoline... Say this can of gasoline is the sun... Spread a thin line of it to a ball representing the Earth... The gasoline represents the sunlight -- the sun particles -- Here we saturate the ball with the gasoline or sunlight -- then put a flame to the ball -- the flame will travel speedily around the Earth, back along the line of gasoline, sun particles, to the can, or the sun itself --- it will explode this source and spread to every place that gasoline, our sunlight, touches.... Explode the sunlight here, Gentlemen, and you explode the Universe... Explode the sunlight here and a chain reaction will occur direct to the sun itself, and to all the planets the sunlight touches -- to every planet in the Universe.....

315.

CLOSE SHOT - JEFF - HARPER - COLONEL

315.

All are amazed...

(CONTINUED)

315.

CONTINUED:

EROS (o.s.)

(continuing)

This is why you must be stopped..... This is why any means must be used to stop you.... In a friendly manner -- or as it seems you want it...

HARPER

He's mad.....

Tanna now quickly steps forward. She moves to stand in front of Eros.

TANNA

Mad! Is it mad that you destroy other people to save yourselves...? You have done this... Is it mad that one country destroys another to save themselves...? You have also done this... How, then, is it mad that one planet must destroy another who threatens them....

Eros lashes out with his arm to knock Tanna across the room. Jeff is about to lunge forward again. He is held back by the Colonel's arm. Eros narrows his eyes. He moves in close to Jeff -- very close -- They are both big men -- their eyes are on a level -- they look deep into each other's. Both their eyes breed of hatred.

EROS

In my land women are for advancing the race -- not for fighting man's battle. Life is not so expensive on our planet. We don't cling to it as you do. Our entire aim is for the development of our planet.

316.

EXT. ROAD AND CEMETERY - MEDIUM SHOT - NIGHT

316.

A police car moves in and comes to a stop next to Kelton's police car. Kelton, definitely hurt, is in the front seat. The door opens. Larry

(CONTINUED)

jams on his brakes, gets out and moves quickly to Kelton.

KELTON

How come you're all alone?
I asked for lots of help.

LARRY

You sounded drunk or
something on the radio.

KELTON

If I hadn't seen it with my
own eyes, I'd never believe
it....

LARRY

What are you trying to say?

KELTON

I think he broke my shoulder...

LARRY

Look -- If you're going to
stand there babbling all
night, we'll never get to
the bottom of anything --
Now -- Who slugged you?

KELTON

(slowly)

Inspector Clay.

LARRY

Now I know you're off your
rocker.

KELTON

It was Clay alright -- Only
not like we remembered him --
Well, his grave was busted
into, wasn't it... ?

LARRY

Next you'll tell me you saw
skeletons.

KELTON

We did - earlier.

LARRY

Holy mackerel -- you've
completely blown your cork --
Your lid is flipped.

(CONTINUED)

KELTON

All of us saw it -- the
Lieutenant -- The Colonel --
everybody.

LARRY

Where is the Lieutenant
now?

KELTON

We've got to find them.
Mrs. Trent is gone. I was
left here to guard her --
Clay showed up and put me
out of the running -- Second
time tonight -- I'm getting
tired of it...

LARRY

Which way were they going?

KELTON

Off...
(points)
...that way...

LARRY

Come on...

Kelton's shoulder pains him, but he moves quickly
after Larry as they run off toward the cemetery.

INT. SPACE SHIP - MEDIUM GROUP - NIGHT

The group are much the same as before. Tanna is
seated at the control board. Eros is looking out
of the space ship window. The three men have
guns ready. Eros speaks dreamily as he looks
skyward through the ship's window.

EROS

... Then one day it could
all be gone. In one big
puff of smoke and ball of
fire -- All that out there,
the stars, the planets, all
just an empty void....

HARPER

You two better come along
with us.

(CONTINUED)

317.

CONTINUED:

Eros slowly turns to face the group.

EROS

Go where with you?

HARPER

To the police station...

Eros suddenly bursts out with laughter. When he stops, he faces Harper directly.

EROS

It seems you believe you have the upper hand -- Look out of that window.

The three look to each other for a long moment, then Jeff moves to look out of the window.

318.

MEDIUM SHOT - THROUGH WINDOW

318.

Looking out the window to the outside where Clay stands silently, holding Paula in his arms.

319.

NEW ANGLE

319.

Jeff spins on Eros, but Eros speaks quickly.

EROS

She is unharmed -- But he would kill in seconds if I so choose. The electrode current which controls him has been turned off.

320.

EXT. CEMETERY - MEDIUM CLOSE - NIGHT

320.

Kelton and Larry move cautiously through the brush. Suddenly, Larry stops dead.

LARRY

Holy cow...

Both are looking off scene, eyes wide.

321.

LONG SHOT - TO SPACE SHIP

321.

The space ship, resting on the ground, as before.

322.

CLOSE TWO

322.

Kelton and Larry look to each other. Larry turns to look off in a new direction. He points off scene and speaks low.

LARRY

Look there.

323.

LONG SHOT - TO CLAY

323.

Clay stands holding Paula as we last saw him.

324.

CLOSE TWO

324.

They look back to each other.

LARRY

It's Clay alright -- There's no mistaking that...

KELTON

He's got Mrs. Trent.

LARRY

Get your gun ready...

KELTON

From all I've seen tonight, guns won't be any good. Clay is dead -- We buried him -- How are we going to kill someone who is already dead... Dead -- Yet there he stands -- The other one, earlier, I emptied a full clip into...

LARRY

I'm seein' it - that's the only reason I'm listening to you... Look -- I've got an idea... Hurt him or now we've got to try something. I'm going to sneak up behind him, whop him over the head -- It ought to make him move -- come after me -- Even when Clay was alive he couldn't run fast enough to catch me -- So when he does -- you grab Mrs. Trent and run like lightning in the opposite direction.

(CONTINUED)

324.

CONTINUED:

324.

KELTON

Think it'll work?

LARRY

You know of anything else
to try?Larry starts off -- Kelton shrugs and starts out
behind him.

325.

325.

NEW ANGLE - LONG SHOT

Clay, standing silently in the foreground.
Larry and Kelton can be seen sneaking up in
the background.

326.

326.

CLOSE SHOT - LARRY

Larry stops -- He reaches over and picks up a
big club.

327.

327.

CLOSE SHOT - KELTON

He stops - watches.

328.

328.

CLOSE SHOT - LARRY

Larry tests the strength of the club -- then
moves on again, after signaling Kelton to also
move forward.

329.

329.

NEW ANGLE

Clay and the girl in the foreground. Larry
comes up, cautiously behind Clay. Kelton has
moved a little to the right. Suddenly, Larry
straightens and with all his strength he hits
Clay over the head... Clay sinks silently to
the ground -- The girl rolls from his arms.
Larry has turned, as if to run; Kelton moves in
and pulls the girl free... Larry, having stopped,
surprised, looks to the fallen giant. Kelton
permits the girl to lie on the ground some dis-
tance from the giant, and he too moves in beside
Larry.

(CONTINUED)

329.

CONTINUED:

329.

LARRY

Thought you said nothing
would put him down?

KELTON

(pushing back
his cap)

Nothing is surprising me
any more.

330.

INT. SPACE SHIP - MEDIUM SHOT - NIGHT

330.

Eros has been looking out of the window.

EROS

Your men have felled the big
one.

He turns back to face them.

EROS

This could only happen
because the electrode gun
is off. He will walk again
when I turn it on.

Eros takes a step toward the control board.

HARPER

Hold it right there.

331.

EXT. SPACE SHIP - CLOSE TWO - NIGHT

331.

Larry and Kelton are near the spot where the
space ship door is located. Kelton looks back
off scene toward the fallen Clay.

KELTON

Let's get out of here -- I
don't like being this close
to him.

LARRY

Suppose the Lieutenant and
the others are in there?

KELTON

Supposing there are Martians,
or something in there...?

(CONTINUED)

331.

CONTINUED:

331.

Larry takes up his gun. He goes to the side of the ship and bangs on it with the pistol butt.

LARRY

Open up.

332.

INT. SPACE SHIP - MEDIUM GROUP - NIGHT

332.

Eros, inadvertently swings around toward the sound of Larry's hammering... Jeff dives at him. They wrestle back and forth.

333.

CLOSE TWO - HARPER AND COLONEL

333.

Watching.

334.

CLOSE TWO - EROS AND JEFF

334.

Fight - (NOTE: To be directed)

335.

CLOSE SHOT - TANNA

335.

Watching - tense.

336.

CLOSE SHOT - EROS

336.

Eros falls back into the controls. There is a flash of sparks. Eros is not harmed -- He comes forward again with a hefty right swing...

337.

CLOSE SHOT - JEFF

337.

Jeff falls into another switchboard. As he comes away, he pulls a set of wires loose and breaks a tube. There is a flash of fire behind him and a puff of smoke.

338.

CLOSE TWO - HARPER AND COLONEL

338.

COLONEL

The ship's on fire - Get that door open.

(CONTINUED)

338.

338. CONTINUED:

HARPER
I don't know one switch
from another.

The Colonel moves across the room to the door control. Tanna makes a cat-like dive for him. Harper runs in and pins her arms back as the Colonel throws the switch.

339.

339. WIDE ANGLE

The place is a mass of smoke and flames. Eros and Jeff are battling heavy. Tanna claws her way free of Harper and gets to the main control board. She throws switch after switch. There is a whirring sound as if motors are started.....

340.

340. CLOSE SHOT - COLONEL

COLONEL
Get out of here, Jeff --
This thing is taking off...

341.

341. CLOSE TWO - JEFF AND EROS
Battling.

342.

342. CLOSE SHOT - TANNA

At the controls. A glow is seen to come from outside the front windows...

343.

343. CLOSE TWO - JEFF AND EROS
Battling.

344.

344. CLOSE TWO - HARPER AND COLONEL
They make their way to the sliding door.

345.

345. CLOSE SHOT - JEFF AND EROS

They fall to the floor. Jeff finds the gun -
He drives it to Eros's head and Eros falls
away. Jeff staggers to his feet...

346. EXT. SPACE SHIP - MEDIUM CLOSE - NIGHT 346.
Harper and the Colonel run down the ramp and out to safety. A second later the ship slowly starts up. Jeff in a running dive flies through the door.
347. CLOSE SHOT - JEFF 347.
Jeff rolls across the ground to safety.
348. LONG SHOT 348.
The blazing ship takes off for space.
349. MEDIUM GROUP 349.
Jeff is holding Paula, who has come too. Harper and the Colonel, with Larry and Kelton, all look with amazed eyes. There is a bright light on their faces as the scene cuts in, then slowly dies out.
- HARPER
I wonder if that's the last
we'll see of them.
- COLONEL
Perhaps -- That one -- There'll
be others -- sooner or later...
- LARRY
(points to ground)
Look.
- They do so.
350. CLOSE SHOT - CLAY'S SKELETON 350.
A skeleton in Clay's clothes lies on the ground.
351. MEDIUM GROUP 351.
PAULA
Have you caught the woman --
the woman thing yet?

(CONTINUED)

351.

CONTINUED:

351.

HARPER

That's right - There is
another ghoul running loose.

COLONEL

It's my guess she'll look
like him...

(points to Clay)

....By now, with the ship
gone, there is no control
for them...

(looks up)

....We've got to give them
some credit. They're far
beyond us.....

They all look skyward.

352.

EXT. CITY STREET - MEDIUM SHOT - NIGHT

352.

The flaming saucer passes between the buildings
and goes off into outer space, a flaming ball of
fire....

FADE OUT.

T H E E N D

Following the destruction of saucer and final scenes of film, scene DISSOLVES
back to Criswell, seated behind his desk as in the start of the picture,
looking intently at the audience again.

CRISWELL

My friends...you have seen this
incident, based on sworn testimony...

Can YOU prove it didn't happen?

Perhaps--on your way home--someone will
pass you in the dark--and you will never
know it--for they will be from Outer Space!
Many scientists believe that another world
is watching us this moment.

We once laughed at the horseless carriage...the
airplane...the telephone...the electric light...
the vitamin...and even (with a chuckle)...television.
And now...some of us laugh at outer space!

(The CAMERA begins to pull back until it eventually is at the same distance
as it was at the start of the picture)

GOD HELP US IN THE FUTURE!.

The lights dim until the familiar CRISWELL PREDICTS opening-style returns.