

UNIVERSAL-INTERNATIONAL

presents

TARANTULA

JOHN AGAR as Dr. Matt Hastings
MARA CORDAY as Stephanie 'Steve' Clayton
LEO G. CARROLL as Professor Gerald Deemer
NESTOR PAIVA as Sheriff Jack Andrews
ROSS ELLIOTT as Joe Burch
HANK PATTERSON as Josh
ED RAND as Lt. Nolan
RAYMOND BAILEY as Dr. Townsend
CLINT EASTWOOD as the 1st Pilot
JANE HOWARD as the Co-Ed Secretary
BILLY WAYNE as Murphy
DEE CARROLL as the Telephone Operator
BERT HOLLAND as Barney Russell
STEVE DARRELL as Andy Anderson
TOM LONDON as a Miner
EDGAR DEARING as a Miner
JAMES J. HYLAND as Trooper Grayson
STUART WADE as the Mayor
VERNON RICH as Ridley
BOB NELSON as a Trooper
BING RUSSELL as a Deputy
RAY QUINN as a Trooper
ROBERT STEVENSON as the Warehouseman
DON DILLAWAY as Jim Bagny
BUD WOLFE as the Bus Driver
RUSTY WESCOATT as the Truck Driver
JACK STONEY as the helper
EDDIE PARKER as the Attendant
EDDIE PARKER as Dr. Eric Jacobs*
EDDIE PARKER as Dr. Bayard Lund*[Pro-
logue]

Directed by Jack Arnold
Screenplay by Robert M. Fresco & Martin Berkeley
Story by Jack Arnold & Robert M. Fresco
Produced by William Alland
Photography: George Robinson
Art Directors: Alexander Golitzen & Alfred Sweeney
Editor: William Morgan
Set Decoration: Russell A. Gausman & Ruby Levitt
Sound: Leslie I. Carey & Frank Wilkinson
Music: Henry Mancini
Music Supervision: Joseph Gershenson
Special Effects Cinematography: Clifford Stine
Makeup: Bud Westmore
Hair Styles: Joan St. Oegger
Asst. Directors: Frank Shaw & Cliff Reid
Costumes: Jay A. Morley Jr.
Release Date: //1955
Running Time: 80 minutes

(*--both characters in "monster" mutated state)
(Screenplay inspired by SCIENCE FICTION THEATRE TV show episode "No Food For Thought")

CHARACTERS

PROF. GERALD DEEMER - a world-famous nutritional expert and physician, is in his late sixties. He is a kindly, cultured gentleman, slightly vague, with the look of the future in his eyes.

DR. MATT HASTINGS - a small-town M.D., but there is nothing of the hick about him. In his early thirties, lean, bright, with an almost Southern charm and indolence of manner, he loves his work -- and the ever-changing desert. He has a bull-dog tenacity and plays his hunches.

STEPHANIE (STEVE) CLAYTON is working for her doctorate at a nearby University. She is an attractive bit of fluff, but don't let externals fool you. Behind that pretty forehead is a brain.

SHERIFF JACK ANDREWS is a balding, bulky man in his late fifties. He is a good cop and a good citizen.

JOE BURCH, a thin, balding man, runs the local newspaper and wields considerable influence. He likes the facts, sir, and he doesn't like to be horsed around.

JOSE, the clerk at the local hotel, is a gossipy old codger who isn't as important as he'd like to be.

CHARACTERS (Cont'd)

BAYARD LUND, Ph.D., a scientist, is one of ^{Deemer's} Mitchell's associates. You'd never know he was a comparatively young man from the way he looks, for acromegalia has taken over his features.

DR. ERIC JACOBS is a little older than ^{Deemer} Mitchell. He is an equal authority on nutritional problems. We don't see much of him in this opus, for he is shortly dead. He is in the last stages of acromegalia.

ANDY ANDERSON is a middle-aged rancher.

LT. HOLLAN is a typical State Trooper, decent, fearless, on the ball.

TOWNSEND is a scientist at the Arizona Agricultural Institute. He is in his forties, cautious, safe, unimaginative.

BARNEY RUSSELL, the local undertaker, is a small, cheerful man. Nothing fazes him!

RIDLEY, a fat guy, is Joe Burch's photographer. Like many of his craft, he can be obnoxious.

JEB and ED are old prospectors. Desert rats for years, they are silent, uncommunicative men.

JIM BAGNY is a moon-faced, bespectacled man in his early forties.

CHARACTERS (Cont'd)

There are numerous STATE TROOPERS, CITIZENS, etc. And, of course,

THE TARANTULA!

The time is NOW. The place is DESERT ROCK, a prosperous town in the Arizona desert.

TARANTULA

FADE IN

1 EXT. DESERT - PAN SHOT - DAY

CAMERA PROBES SLOWLY across scrubby wastes that broil under the hot Arizona sun. Suddenly the FIGURE OF A MAN comes over a slight rise, walking unsteadily TOWARD CAMERA. He wears white pajamas, torn and dingy from the desert, lurches and weaves down the slope, staggers and falls as he reaches the bottom. We cannot see his face.

2 MED. SHOT - ON FALLEN MAN

as he lies, BACK TO CAMERA, gasping for breath. He forces himself up on an elbow, straining hard to regain his feet. At last he makes it, totters from the exertion, turns and walks INTO CAMERA which PANS with him.

His appearance strikes terror into the onlooker, for the head is swollen, the features distorted, the neck twisted like a broken toy. He goes on and on, walking like a puppet with faulty strings until he reaches the edge of a highway. He tries to cross the road, but the strength is not in him, and he falls face forward on the asphalt. CAMERA HALTS as he lies there and we can see the malformation of the poor fellow's hands, the massive bulging of his overgrown body through the soiled pajamas.

3 MED. SHOT - BUZZARDS - STOCK

circling and wheeling patiently in the sky.

DISSOLVE TO

4 UP SHOT - CESSNA PLANE - DAY

as it banks to land.

5 FULL SHOT - CESSNA PLANE

landing. In f.g. is a sign that reads: "DESERT ROCK AIRPORT." The plane taxis toward a gas pump where there is an ATTENDANT in f.g.

6 MED. SHOT - CESSNA PLANE

as the door opens and DR. MATT HASTINGS alights. Matt is in his early thirties, lean, bright, with an almost Southern

ME

CONTINUED

6

CONTINUED

charm and indolence. He wears sport clothes and carries the usual doctor's black bag. The attendant crosses toward him.

ATTENDANT

(as he nears Matt)

What's the score, Doc?

MATT

Twins. Cutest things you ever saw.

They fall into step.

ATTENDANT

They're keeping you busy these days.

MATT

(grins)

It's the desert -- gives people wonderful ideas... Check the ship, will you?

ATTENDANT

You betcha.

Matt nods and continues on his way. CAMERA PANS HIM to his car, a convertible with the top down. As he opens the door and puts his bag in,

DISSOLVE TO

7

EXT. MAIN STREET - DESERT ROCK - LONG SHOT PAST HOTEL IN F.G. - DAY

as Matt's car comes in and pulls up in front of the hotel, a two-storied typical Western building that has been there longer than any inhabitant. Matt steps out briskly from the car and ENTERS the hotel.

8

INT. HOTEL LOBBY - MED. SHOT - PAST CLERK IN F.G.

JOSE, the clerk, is a gossipy old codger. There is a switchboard at his desk. Josh looks up as Matt enters.

JOSE

The phone's been ringing like crazy for you, Doc -- the Sheriff's about half out of his mind.

MATT

Get him for me, will you?

MB

CONTINUED

8

CONTINUED

Josh nods, turns to his switchboard. Matt crosses the small lobby toward the door that leads into his suite of offices. As he reaches the door we see a sign fastened to it that reads: "MATTHEW HASTINGS, M.D." Matt enters his office. He snaps on the light as he goes. He leaves the door ajar.

9

INT. MATT'S OFFICE - MED. SHOT

as Matt crosses toward the desk and drops his bag.

JOSH'S VOICE

(from lobby)

He's on, Doc!

MATT

(calls o.s.)

Thanks, Josh.

(picks up phone;
into phone)

Hiya, Jack, what's up?

10

INT. SHERIFF'S OFFICE - CLOSE SHOT - SHERIFF JACK ANDREWS

He is a balding, bulky man in Western garb. But he is no bully. A likable, straight-talking fellow, he gets re-elected regularly. He is at his desk.

SHERIFF

(into phone)

Can you come over right away, Doc?

We HEAR the filtered, undistinguishable SOUND of MATT'S VOICE

SHERIFF

I hate to bother you -- I know you've been up all night, but this is important... Thanks.

He hangs up, and we see the worry and concern in his eyes.

11

INT. HOTEL LOBBY - MED. SHOT

as Matt leaves his office, closing the door after him. Josh calls from his desk as Matt heads for the front door carrying his bag.

JOSH

He sure sounded worried.

MB

CONTINUED

MATT

(severely)

Some day you're going to hear
something you won't like.

JOSE

(indignantly)

Are you inferrin' that I was
listening in?

MATT

(cheerfully)

Yop.

He exits. Josh stares after him, then a little
his ancient features.

DISSOLVE

12

EXT. SHERIFF'S OFFICE - MED. SHOT - DAY

It is identified by an appropriate sign. Matt
and opens the door.

13

INT. SHERIFF'S OFFICE - MED. SHOT

The SHERIFF turns from the window as Matt enters

MATT

Who's sick?

113 CONT.

SHERIFF

There's something about his face says
he's Jacobs -- but maybe he ain't.

MATT

(bewildered)
I'm lost.

SHERIFF

You remember Jacobs don't you?

MATT

Yeah. He's the ~~mitt~~ biologist that
works for Prof. Mitchell. I met him
a couple of years ago.

SHERIFF

He's at the undertaker's. You'd better
have a look.

He starts out of the room. Matt stares after him for a moment,
then FOLLOWS.

14

EXT. MAIN STREET - AT DOOR OF SHERIFF'S OFFICE

as they LEAVE the building and HEAD for the undertaker's,
CAMERA GOING WITH THEM.

SHERIFF

-- I phoned ~~Doc~~. Mitchell right
away. ~~He was really nice, but~~

~~started to say something.~~ He's on his
way over to see if this is him.

(suddenly)

You know ~~Doc~~. Mitchell, don't you?

MATT *Yeah.*

~~When I~~ When I
opened my office here, I ~~wasn't~~
~~in to~~ pay my respects --
~~because he was~~ he was polite enough, but I
got the feeling I wasn't welcome and
I never went back. ~~He~~

~~wasn't~~
~~the~~

*went out to his
place*

SHERIFF

Some of these big brains never
learned manners.

They ENTER the undertaker's.

15

INT. UNDERTAKER'S - MED. SECT

A BELL JINGLES as they ENTER. BARNEY RUSSELL, a small, cheer-
ful man, pops out of the back room.

BARNEY

Hi.

MATT

Hello, Barney.

BARNEY

You figure this one out, Doc, you're
good.

He holds the door open. Matt and the Sheriff GO THROUGH.

16

INT. BACK ROOM - AT DOOR

as Matt and the Sheriff ENTER and pause in the doorway.

MB

18

WHAT THEY SEE

There are several sample coffins and caskets on tables. In b.g. is a cabinet filled with embalming materials and instruments. The body of Eric Jacobs lies on a table covered by a sheet. CAMERA STARTS CLOSING IN on the body, finally CENTERING on Jacobs' HAND dangling weirdly from beneath the sheet. The hand is gnarled and twisted and clawlike.

18

BACK TO SCENE

The men glance at one another significantly. They start toward the body, CAMERA GOING WITH THEM. As Matt reaches to lift the sheet:

19

TIGHT TWO SHOT

The body in f.g. is OUT OF FRAME. Matt whistles softly at what he sees. He turns slowly toward the Sheriff.

SHERIFF

Now you know why I'm not sure.

MATT

(positively)

It's not Jacobs. I met him ~~at the~~

*when I first came
back
from the
body*

~~at the~~
That man has had this disease for ~~years~~
years.

SHERIFF

I saw Jacobs last month. He looked okay then.

~~Matt glances sharply at the~~ The BELL JINGLES as the door o.s. opens.

BARNEY'S VOICE

They're in the back room, Professor.

Matt and the Sheriff turn as the door opens and Mitchell ENTERS.

ME

23

CONTINUED

MITCHELL

He was my friend for thirty years...

Sheriff exchanges look with Matt.

SHERIFF

Better come outside, Professor.

MITCHELL

Yes.

He drops the sheet, turns and goes OUT the door.

23-A INT. PARLOR

CAMERA PANS with Mitchell as he comes OUT of back room. He seems to be deeply affected. CAMERA STOPS at Barney seated at his desk. He rises, looks off at the Professor, then turns to Sheriff and Matt.

BARNEY

You fellas through in there?

SHERIFF

Yeah. Will you leave us alone for a minute, Barney?

Barney looks at the Professor then back at Matt.

BARNEY

(shrugs)

Why sure.

He GOES INTO the back room. The Sheriff goes to Mitchell, who is standing almost oblivious to his surroundings.

SHERIFF

(gently)

I've got to know all of it -- Why he looks that way -- Why he was missing --

MITCHELL

(turns, to Sheriff)

Sheriff, have you ever watched a friend dying before your eyes -- and not been able to help? That's the worst of it -- being helpless.

He sighs, sits heavily in a chair.

JA

CONTINUED

23-A CONTINUED

MITCHELL

It's especially tough when you're a physician and you know what's wrong with him and there isn't a single solitary thing you or anyone else can do.

24 TWO SHOT - MATT AND SHERIFF

MATT

When I first saw the body, I thought it might be acromegalia -- but that's not possible now --

SHERIFF

Acromegalia?

MATT

The pituitary gland goes haywire, Jack, and distorts the face, neck, hands, and feet.

(to Mitchell)

As I started to say, I thought it was acromegalia, but I met Jacobs a couple of years ago at your place and the Sheriff saw him a month ago and he looked normal.

25 CLOSE SHOT

MITCHELL

(quietly)

It's acromegalia.

25-A CLOSE SHOT

MATT

(protests)

But every case of acromegalia I've ever heard of has taken years to produce the deformity.

25-B CLOSE UP - MITCHELL

MITCHELL

I know.

(tired smile)

The history of medicine is the history of the unusual. Perhaps Eric had been ill for years ...

JA

CONTINUED

24

CONTINUED

MITCHELL

(smoothly)
I don't think that ~~it~~ be necessary. I was in attendance and I've already signed the death certificate.

SHERIFF

I see...
(glances at Matt)
That's it, then.

MITCHELL

Eric had no family. I'll arrange for the funeral.
(to Sheriff)
Thanks for calling me so promptly...
Goodbye, Dr. Hastings.

He EXITS. Matt and the Sheriff stare at one another.

25

TWO SHOT

as Matt thinks hard.

MATT

(scoffs)
Acromezlia!

SHERIFF

You heard the man.

MATT

I sure did.

SHERIFF

A young fellow like you ~~isn't~~ stacking what he knows against ~~the profession~~

Suddenly Matt crosses to the corpse.

26

MED. CLOSE SHOT - MATT - PAST BODY IN F.G. - SHERIFF IN B.G.

as he raises the sheet and stares down at the body. The Sheriff wears a slightly amused expression on his face.

^(Dw) SHERIFF

The trouble is/ you hate to admit you're wrong.

MATT

Doctors bury their mistakes, Sheriff. This isn't one of mine.

ME

DISSOLVE TO

25-B CONTINUED

MITCHELL (cont'd)
 Who knows? But it was only four days ago that he began to complain of muscular pains. Neither of us thought too much about it -- these things happen as you grow older. The next morning he started to -- er -- "change."

26 CLOSE SHOT - SHERIFF AND MATT

SHERIFF

Maybe we ought to do an autopsy just to make sure.

26-A CLOSE SHOT - MITCHELL

As he rises and crosses to Sheriff.

MITCHELL

I don't think that'll be necessary. I was in attendance and ~~observed~~ I'll signed the death certificate.

SHERIFF

I see...

(glances at Matt,
 turns to Mitchell)

How is it we found him on the highway?

MITCHELL

Doctor Jacobs became delirious last night. He broke away from the house and ran into the desert.

MATT

Are you certain he hadn't complained of anything before last night?

MITCHELL

(sharply)

There is nothing I can add to what I've already said -- Eric had no family. I'll arrange for the funeral.

(to Sheriff)

Thanks for calling me so promptly...
 Good-bye, Dr. Hastings.

He EXITS. Matt and Sheriff stare at one another.

26-A CONTINUED

MATT

a
(scoffs)
Acromeglia!

SHERIFF

You heard the man.

MATT

I sure did.

SHERIFF

A young fellow like you can't stack
what he knows against the Professor.
The trouble is, Doc, you hate to
admit you're wrong.

MATT

We all make mistakes -- but this
isn't one of mine.

DISSOLVE TO

27 EXT. MITCHELL HOUSE - FULL SHOT - DAY

It is an elaborate two-storied affair set back from the highway.
A car pulls up and Prof. Mitchell GETS OUT. He hurries up the
porch.

28 EXT. PORCH - MED. SHOT

as Mitchell unlocks the door.

29 INT. HALLWAY - LONG SHOT

Mitchell ENTERS from outside, walks hurriedly TOWARD CAMERA.

30 INT. LAB - SHOOTING OVER DRY BOX

as Mitchell comes IN, takes off his jacket (he is wearing short
sleeves), picks up an apron, and heads for the dry box. He puts
his hands into the rubber gloves attached to the box.

31 INSERT - MITCHELL'S HANDS

in the box, taking a syringe filled with liquid and putting it
into the excess chamber connected with the dry box.

MB

180✓
jm

~~7790~~ - Changes 5/23/55

10-8

32 BACK TO SEOT

as he takes the syringe from the box, turns and goes to the cages at the far end of the room.

33 CLOSE SEOT - MITCHELL AND CAGES - PROCESS

In the first cage is a PRAIRIE DOG about five times the normal size. Attached to the cage is an informational chart. Mitchell

CONTINUED

MB

27 EXT. MITCHELL HOUSE - FULL SHOT - DAY

It is an elaborate two-storied affair set back from the highway. A car pulls up and Prof. Mitchell gets out. He hurries up the porch.

28 EXT. PORCH - MED. SHOT

as Mitchell unlocks the door, and ~~enters~~

29 INT. HALLWAY - LONG SHOT

Mitchell enters from outside, ~~enters~~ ^{walks} hurriedly TOWARD CAMERA.

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as Mitchell comes in, takes off his jacket (he is wearing short sleeves), picks up an apron, and heads for the dry box. He puts his hands into the rubber gloves attached to the box.

31 INSERT - MITCHELL'S HANDS

in the box, taking a syringe filled with liquid and putting it into the excess chamber connected with the dry box.

32 BACK TO SHOT

as he takes the syringe from the box, turns, and goes to the cages at the far end of the room.

33 CLOSE SHOT - MITCHELL AND CAGES - PROCESS

In the first cage is a PRAIRIE DOG about five times the normal size. Attached to the cage is an informational chart. Mitchell glances at the chart, studies the dog for a moment, moves along to the next cage, CAMERA GOING WITH HIM. In this cage - PROCESS there is a huge, strutting ROOSTER about four times the usual size. Mitchell ~~glances~~ looks at the chart, makes a cryptic mark on it and continues on his way, CAMERA DOLLYING WITH HIM as he moves past a big board filled with wires, tubes, and condensers to the third cage - PROCESS. In this last cage there is a huge ~~tarantula~~ TARANTULA about four feet in diameter. CAMERA HOLDS as Mitchell studies the chart, crosses to f.g. and lays the syringe on the lab table. He then walks over to a small cage, removes a MONKEY from it, brings the animal to the table.

34 CLOSE SHOT - DOOR TO LAB *PAUL*

A gnarled, ~~clawlike~~, clawlike hand comes around the edge of the door and then the face of SANDERS appears. ~~He~~ His face is distorted as Jacobs' was. He stares o.s. for a moment then starts to advance upon the unsuspecting Mitchell, his ~~own~~ eyes filled with hatred.

35 FULL SHOT - MITCHELL AND MONKEY

in f.g. at the lab table. We can see Sanders in b.g. moving swiftly upon the professor. As Mitchell prepares to inject the monkey, Sanders grabs Mitchell and swings him around.

MITCHELL

Paul! No, Paul -- !

He manages to tear himself away from Sanders. He races toward the door, Sanders lumbering after him. Suddenly Sanders picks up a lab stool and hurls it. ~~at Mitchell~~ As he does:

36 MOVING SHOT - MITCHELL

toward the door.
running past the Tarantula cage. The stool misses him and crashes into the cage, smashing the glass.

37 MED. CLOSE SHOT - MITCHELL

He jumps into the door
He glances over his shoulder to see what has happened. ~~He~~ starts to open the ~~door~~. Sanders leaps upon him and flings him aside.

38 MED. SHOT - MITCHELL PAST SANDER IN F.G.

Mitchell is backing away from the crazed man.

(pleas)
MITCHELL

Paul! ~~Keep away from me,~~
Paul!

Sanders starts toward Mitchell again, ~~his arms outstretched.~~

39 INSERT - TARANTULA (MINIATURE)

The huge insect is creeping out of the cage onto the floor.

~~See next page.~~

~~40 END OF SCENE~~

12A

40 BACK TO SCENE

as Sanders continues to move on Mitchell. Suddenly the latter backs around the lab table, picks up a heavy jar of liquid, *flings* it awkwardly at Sanders. The ~~jar~~ *jar* misses Sanders but strikes the electric panel between the cages, setting up a short which sputters and sparks. The liquid flares, setting the wall on fire.

low
inflammable

41 INSERT - TARANRULA (MINIATURE)

making its escape through the open door.

42 TWO SHOT - MITCHELL AND SANDERS

struggling furiously. Sanders makes strange, almost animal-like, sounds as he tussles. He slams Mitchell against the table, knocking the professor unconscious. ~~Sanders starts~~ Sanders starts *with his* down at his victim, his malformed face a horrible thing to contemplate, his slit-like eyes gleaming with malevolence. He picks up the syringe that Mitchell was preparing to use on the monkey, raises it, and we see that it is still filled with liquid. He injects the serum (OUT OF FRAME) into the unconscious Mitchell.

43 FULL SHOT - FROM MAIN DOOR OF LAB

We can see in b.g. that the fire is ~~quickly~~ spreading. What ever the ~~chem~~ chemical was in the jar, it is highly volatile for the fire is leaping ahead and filling the room with smoke and ~~flames~~. Sanders stumbles toward Camera with the empty syringe clutched in his hand. He walks with an ungainly gait as though he were in great pain and we are reminded of Jacobs struggling to cross the desert. Suddenly he topples and falls. *Jacob did.*

crackling flames

44 CLOSE SHOT - MITCHELL

as he comes to. He looks about in bewilderment at the smoke and flames and starts to cough. Painfully, he gets to his feet.

45 FULL SHOT - FROM LAB DOORWAY

As Mitchell weaves unsteadily for a moment. Then he rushes forward, grabs a fire extinguisher, heads toward the electric panel with it. On the way he passes the prone figure of Sanders. He ignores it, advances on the fire, spraying it with the extinguisher.

DISSOLVE TO

13

MED. ELECTRIC PANEL
~~REAR SHOT - CASE SIDE OF THE ROOM~~

where the fire took place. Mitchell is standing with his back to us, the extinguished fire in front of him. ~~The panel is still smoking slightly.~~ Mitchell turns and again sees the body of Sanders. His face tightens and CAMERA PULLS BACK as he goes to it. He kneels down at the body, sees that the man is dead, then, for the first time, discovers the syringe still clutched in the man's hand. He takes it, looks at it, completely puzzled as to what has happened....

DISSOLVE TO

49 MED. CLOSE SHOT - MITCHELL AND MONKEY

He pats the little fellow.

MITCHELL

You're all I've got left...

He takes the monkey into his arms.

MITCHELL

Let's see those paws...

The monkey SQUEALS as he examines the scorched paws.

MITCHELL

I'll have to do something about those burns, won't I?

He picks up the lantern and EXITS PAST CAMERA with the monkey.

DISSOLVE TO

50 EXT. MAIN STREET - FULL SHOT - DAY

Matt drives IN and pulls up. He gets OUT of the car, reaches inside, comes up with a couple of thick, heavy books and starts toward the Sheriff's office. As he does, the door opens and the Sheriff APPEARS in the doorway.

51 MED. SHOT - AT DOOR

The Sheriff looks curiously at Matt.

SHERIFF

Where've you been all morning, Doc?

Matt winks mysteriously, ENTERS the office. The Sheriff FOLLOWS.

52 INT. SHERIFF'S OFFICE - MED. SHOT - PAST DESK

as they ENTER.

SHERIFF

You've got that look like you swallowed the canary.

MATT

(airily)

Not a-tall.

He sits on the edge of the desk, the books beside him.

53 MED. CLOSE SHOT - MATT

MATT

If there's anything a man hates,
it's to be told he's wrong when he
knows he's right.

54 TWO SHOT - FAVORING MATT

SHERIFF

I knew Mitchell had burned your
tail!

MATT

Listen -- I'm just a country doctor
-- but I know what I know and I know
that acromeglia doesn't turn up in
four days out of left field!

SHERIFF

So?

MATT

So I went to the Medical Library in
Phoenix and read up on it.

(slowly and
importantly)

There wasn't a single recorded case
in medical history where a malforma-
tion developed as quickly as Mitchell
said Jacobs' did!

SHERIFF

You mean he was lying to us?

MATT

I don't know.

He rises abruptly and paces the floor. Suddenly he turns back
to the Sheriff.

MATT

But I'd like to know why he was in
such a hurry to bury Jacobs and why
he didn't want me to do an autopsy?

SHERIFF

The man's an M.D. -- like you. He's
entitled to his opinion.

(sarcastically)

Or do you want me to charge him with
confusing a country doctor?

54

CONTINUED

①

MATT

(bitingly)

There's nothing like the safety
of prestige, is there, Sheriff?

He stalks OFF again. CAMERA PANS HIM to the window. He stares
out into the street for a moment, his back to the room. Then he
turns to the Sheriff.

MATT

Let's skip it. Everything's clean
and legal and I wouldn't want you
to stick your neck out for anything!

55

CLOSE SHOT - SHERIFF

glaring at Matt.

①

SHERIFF

What you want me to do? Pinch him
because I don't like the way he parts
his hair?

56

MED. CLOSE SHOT - MATT

at window. He grins suddenly.

MATT

I'm sorry, Jack. I shouldn't have
blown my top.

He crosses to the Sheriff, CAMERA PANNING, until both are in
SHOT. They smile at one another in friendly fashion.

MATT

(easily)

Have you ever asked yourself what
Mitchell and Jacobs were working
on in their lab?

SHERIFF

No, and I'm not going to jimmy open
a window to find out, either.

MATT

Mitchell's specialty is nutrient
biology. Jacobs is a leader in the
same field. When two big shots like
that get together and hole up in the
desert twenty miles from civilization,
I'd say they might be working on some-
thing they weren't too anxious to
talk about.

CONTINUED

56 CONTINUED

A pause. The Sheriff grunts, tugs ~~at~~ his ear as he digests this.

SHERIFF

You think whatever they might be doing ties in with what killed Jacobs?

MATT

I wish I knew.

Another pause. The Sheriff is obviously troubled. He moves away. Then suddenly he reacts to something he sees through the window.

57 WHAT HE SEES

A thin, balding man is striding purposefully across the street toward the Sheriff's office.

58 BACK TO SCENE

The Sheriff makes a wry face.

SHERIFF

Old Joe Burch is on the warpath again!

MATT

What did you do this time?

SHERIFF

(chuckles)

I forgot to tell him about Jacobs.

The door is flung open and JOE BURCH ENTERS. The glower on his face vanished to be replaced by a big, beaming smile.

59 ANOTHER ANGLE

BURCH

Good day, my very, very good friends!

Matt and the Sheriff glance at one another, startled by the switch.

BURCH

(snaps)

A fine pair you turned out to be!
I practically had the paper put to bed when I learned --

(glares at them)

-- by accident -- about Eric Jacobs.

CONTINUED

SHERIFF

I'm sorry, Joe, it slipped my mind.
What do you want to know?

BURCH

(mollified)

Whatever I haven't found out by my-
self. I got the personal dope on him
from WHO'S WHO -- sneaked a look at the
death certificate at Barney's --
(suddenly)

How often does this acromegalia occur,
Doc?

MATT

Not very -- first time I've ever seen
it, as a matter of fact.

BURCH

My dictionary says it's chronic --
doesn't mention death.

MATT

Actually, death doesn't usually come
from the disease itself. It's caused
by suffocation --

The others gape at him.

SHERIFF

What do you mean -- suffocation?

MATT

The tongue becomes enlarged and the
thorax -- throat, heart -- everything
gets pushed out of place.

SHERIFF

(relieved)

Oh...

BURCH

What were those two working on?

MATT

That I'd like to know.

BURCH

I'll drop by with a cameraman and
see what I can learn... By the way,
Doc, how long'd Jacobs been dead
when our friend here remembered to
call you?

59

CONTINUED - 2

①

SHERIFF

Will you lay off?

MATT

(smiles)

Eight or ten hours.

BURCH

Thanks, Doc. I'll be sure to spell your name right.

(starts toward door)

As for your friend, it just might slip my mind to support him next time he comes up for election!

With that, Burch stalks OUT. Matt grins, the Sheriff CHUCKLES. There is a little pause as the door SLAMS.

MATT

(suddenly)

That's a good idea, Jack -- him going out to see Mitchell. Old Joe'll get him so riled with questions, he may take to me!

He picks up his books, starts toward the door.

DISSOLVE TO

60

EXT. MAIN STREET - FULL SHOT - DAY

as a bus pulls up in front of the hotel. The door opens and a girl alights. Her name is STEPHANIE CLAYTON, although most people soon tag her "STEVE." She is an attractive bit of fluff, but don't let externals fool you. Behind that pretty forehead is a brain.

61

MED. SHOT - AT BUS DOOR

as the driver hands Steve her luggage.

DRIVER

If you go into the hotel, miss, they'll know the best way to get there.

STEVE

Thanks a lot.

62

INT. HOTEL LOBBY - DAY

Steve puts down her bags, crosses to the desk. Josh regards her in complete, silent scrutiny. Steve smiles uncomfortably.

STEVE

I wonder if you might tell me the best way to get out to the Mitchell place? It's about --

65

BACK TO SCENE

Matt's perusal is no longer an absent one. Josh notes this.

JOSH

(dryly)

He won't mind.

MATT

(to the girl)

I'd be happy to drive you.

STEVE

(hesitantly)

Well, if you're sure --

MATT

(toward the bags)

Are those yours?

She nods. Matt picks up the bags, walks Steve to the door.

66

CLOSE SHOT - JOSH

pipes up in a sudden thought.

JOSH

Hey -- ain't you two gonna
introduce yourselves?

67

TWO SHOT - STEVE AND MATT

trade a smile of accord.

MATT AND STEVE

(in unison)

No . . .

68

BACK TO SCENE

Josh gapes as they EXIT o.s.

69

thru

71

OMITTED

DISSOLVE TO

72

EXT. DESERT HIGHWAY - LONG SHOT - MATT'S CAR - DAY

as it comes INTO VIEW from around a curve.

JA

jm

180v
~~#390~~ - Changes 5/28
~~5/23/55~~

22-A

73

INT. MATT'S CAR - MED. CLOSE SHOT - MATT AND STEVE - PROCESS

Steve sits quietly, enjoying the ride. Matt is enjoying Steve.
He turns to her after a moment.

CONTINUED

JA

CONTINUED

MATT

Think it's time?
 (as she nods)
 Dr. Matt Hastings.

STEVE

Stephanie Clayton -- Steve.

MATT

(considering)
 I like Steve.

She smiles her thanks.

STEVE

I'm indebted to you for the ride --
 or rather, I'm indebted to your
 friend, Josh.

MATT

So am I -- guess it's none of my
 business asking why you're going
 to Mitchell's -- but --

STEVE

Why not? I'm doing graduate work
 in biology. The Professor teaches
 it -- or he did.

MATT

I knew it would happen. Give women
 the vote and what do you get --
 Lady Scientists.

STEVE

Student -- so far. I wrote a paper
 on "The Nutritional Aspects of
 Expanding Populations." Prof. Jacobs
 read it and offered me a job for the
 summer.

MATT

How about a place to live? Couple of
 good boarding houses in Desert Rock --
 costs less than the hotel.

STEVE

I'm staying at the Professor's.
 (as Matt stares)
 It's part of my contract. I'll be
 lab technician, cook, student --
 the whole works.

CONTINUED - 2

MATT

Oh, I see --

STEVE

It's one way of earning a Master's. Worth it -- to study ~~under~~ men like Mitchell and Professor Jacobs.

MATT

(troubled)

Howell did you know Eric Jacobs?

STEVE

I've never met him. He read the paper, liked it, and that was that.

A pause.

MATT

(slowly)

Jacobs is dead.

Steve is stunned.

MATT

He died yesterday morning.

STEVE

How?

MATT

A glandular condition called acromegalia.

STEVE

Acromegalia? That's a very rare disease isn't it?

MATT

(significantly)

Extremely.

STEVE

You're sure it was that?

MATT

No. No, I'm not sure a-tall.

She looks at him puzzled.

75 EXT. MITCHELL HOUSE - FULL SHOT - DAY

as Matt drives IN. There is another car (Joe Burch's) parked at the porch.

76 MED. SHOT - AT MATT'S CAR

Matt gets out, helps Steve, who is amused at his solicitude. CAMERA PANS THEM to the porch.

77 EXT. PORCH - MED. SHOT

Matt and Steve cross to the door. Matt RINGS the bell.

MATT

He has a wonderful lab here.
One of the best.

STEVE

Looks like nobody's home.

MATT

Must be -- that's Joe Burch's car.

He tries the door. It is unlocked.

MATT

Might as well.

He opens the door. They ENTER.

78 INT. MITCHELL'S LAB - GROUP SHOT

Mitchell is talking with Burch and a fat guy named RIDLEY who has a camera with all the needed paraphernalia. The monkey, its paws bandaged, is perched on Mitchell's shoulder. In b.g. we can make out the ruined room.

MITCHELL

-- the electric panel shorted and
-- well, you can see for yourself.

BURCH

Have you estimated the amount of
the damages?

MITCHELL

The greatest damage is to the work
that was destroyed.

99

Blue
F

jm

78

#1802 - Changes ^{6/1}~~5/23/55~~

CONTINUED

BURCH

Now let's get back to Jacobs. Why did --

MITCHELL

(sharply)
I've told you all there is.
(dismissing them)
Will you gentlemen excuse me?

He crosses toward cage on far side of room. CAMERA PANS us, Ridley raises his camera.

RIDLEY

One more picture.

Mitchell stops angrily. We can SEE Steve and Matt coming towards them down the hall.

MITCHELL

(protests)
Please!

RIDLEY

Pat the monkey, Professor.

He aims the camera.

MITCHELL

(angry now)
I said that was all!

His arm upraised, the FLASH goes off. Matt and Steve are in the room now - Matt moves down.

MATT

I think that's enough, Joe. He's had a rough couple of days.

MITCHELL

(turns to Matt)
Thank you, Doctor Hastings --

He crosses o.s. to cage. As Burch comes forward.

BURCH

Thanks for the story, Professor. I didn't mean to add to your troubles.
(to Ridley)
Come on --
(to Matt)
So long, Doc.

He nods to girl and EXITS as Ridley FOLLOWS.

JA

jm

#1802 - Charges 5/28/55

27

79

OMITTED

80

CLOSE SHOT - MITCHELL AT CAGE

He has put the monkey in and closed the cage.

MITCHELL

I didn't think I'd ever get rid
of them..

(to Steve)

...Forgive an old man...have I met
you before, Miss?

81

TWO SHOT - STEVE AND MATT

STEVE

No...I...

MATT

This is Stephanie Clayton. It
seems that Professor Jacobs wrote
for an assistant. She's it.

82

CLOSE SHOT - MITCHELL

MITCHELL

(it hits him)

Oh, yes! Eric told me you were
coming!

He crosses to them CAMERA FOLLOWS.

MITCHELL

But I didn't expect a biologist
that looked like you...

(with old-fashioned
courtesy)

That's meant as a compliment. I'm
afraid I've gotten rusty.

He shakes her hand.

STEVE

(pleased)

Well, thank you, sir --

MITCHELL

I don't know if you'll want to stay
on with all that's happened -- you're
welcome to, of course -- but Eric --

JA

CONTINUED

82

CONTINUED

STEVE

I know... Dr. Hastings told me on the way out.

MITCHELL

(glances quizzically at Matt)

I see...

(to Steve)

Well, with Eric gone -- I'm alone --

STEVE

(breaking in)

I'm sure I can be of service. I mean -- if you're going to continue with your work.

MITCHELL

Oh, yes. For Eric's sake, if nothing else.

STEVE

Wasn't Paul Sanders working with you, Dr. Mitchell?

83

CLOSE SHOT - MITCHELL

He reacts, covers up quickly.

MITCHELL

(vaguely)

Paul...?

84

CLOSE SHOT - STEVE

STEVE

He was studying for his doctorate when I was a freshman. I'd heard he came here.

85

CLOSE SHOT - MATT

Very interested.

86

GROUP SHOT

MITCHELL

Oh, yes -- of course! Paul Sanders!
No he's not with us any more.

(to change the subject)

Come, Miss Clayton, let me show you my lab.

(cheerfully)

You interested, Doctor?

ja

Cont'd

86 Cont'd

MATT

Of course.

Mitchell walks ahead, they follow.

87

MED. SHOT - FROM DRY BOX

As they come to the box.

MITCHELL

(as he crosses)

I've put all I own into this --
it's my life -- all that I have
or care for is here.

They look into the box.

MATT

What's in the vial, Professor?

MITCHELL

(softly)

A nutrient.

STEVE

(looking up)

You mean -- a synthetic?

MITCHELL

(nods)

A completely non-organic food concentrate
-- Medicine has lengthened the life span
and people live longer -- the food supply
is fairly static, but the world population
is increasing at the rate of twenty-five
million a year.

Continued

87

CONTINUED

MITCHELL

(shakes his head)

Medicine has lengthened the life span and people live longer -- the food supply is fairly static, but the world population is increasing at the rate of twenty-five million a year.

Matt and Steve listen fascinated.

88

CLOSE SHOT - MITCHELL

carried away by the subject.

MITCHELL

There are about two billion people in the world today -- by 1975 there'll be three billion -- ~~forty-five years from now~~ In the year 2,000 we'll have three billion, six hundred and twenty-five million!

(impressively)

Unless something is done about it, there won't be enough food!

89

TIGHT GROUP SHOT

as Mitchell continues.

MITCHELL

Do you understand now what an inexpensive nutrient will mean?

MATT

Not many of us look that far into the future.

MITCHELL

(modestly)

And no one man does it on his own. You don't pull it out of your hat like a magician's rabbit. You build on what hundreds of others have learned before you.

MATT

(after a beat)

Is it true that synthesis is impossible without a bonding agent to hold everything together?

MB

CONTINUED

87

CONTINUED

~~MITCHELL~~~~Medicine has lengthened the life span and people live longer -- the food supply is fairly static, but the world population is increasing at the rate of twenty-five million a year.~~

He crosses to lab table, carried away by subject as if he were addressing a class.

MITCHELL

An over-crowded world. That means not enough to eat. The disease of hunger, and - like most diseases, this one spreads.

88

CLOSE SHOT - MITCHELL

30

MITCHELL

There are about two billion people in the world today -- by 1975 there'll be three billion -- In the year 2000 we'll have three billion, six hundred and twenty-five million!

(impressively)

Our world will come to a point where it won't produce enough food to feed these people -- Do you understand now what an inexpensive nutrient will mean?

89

TWO SHOT - MATT AND STEVE

MATT

Not many of us look that far into the future.

90

CLOSE SHOT - MITCHELL

MITCHELL

The future is our business.

(modestly)

No man does it on his own. You don't pull it out of your hat like a magician's rabbit. You build on what hundreds of others have learned before you.

ME
JA

jm

#1802 - Changes 5/28/55

30
6/21

91

TWO SHOT - STEVE AND MATT

MATT

I thought that synthesis was impossible without a bonding agent to hold everything together?

92

CLOSE SHOT - MITCHELL

MITCHELL

(nods)

And we use the simplest of all -- the atom -- Let me show you.

He crosses over to the Hot Box glass wall. Steve and Matt follow. We cannot see what is on the other side of the glass. Mitchell pushes a button and the interior is lit up.

A/S

93 HOT BOX

On a table inside the room is a large, lead shield. It should look very impressive and rather mysterious. Behind the shield is a small, jar-like metal container.

94 GROUP SHOT

~~MATT~~

That's an isotope, isn't it?

MITCHELL

A radio-active isotope. Ammoniac.

MATT

And that's what binds your solution?

MITCHELL

Binds and triggers it. Using it, Eric's dream -- and mine -- may be a reality sooner than --

From o.s. comes the SOUND of the telephone ringing in the hall.

MITCHELL

Excuse me.

He starts for the hall.

95 INT HALL

As Mitchell goes to phone - picks it up.

JA

CONTINUED

95 CONTINUED

MITCHELL

Hello... Yes? -- just a minute, please.

He puts the receiver on the table, calls into lab.

MITCHELL

It's for you, Dr. Hastings.

MATT

(as he comes forward)

Thanks.

Mitchell indicates the phone, starts into the lab as Matt picks the receiver up.

MATT

(into phone)

Yes? Oh, hello, Josh... Uh-huh... Of course. Call her back and tell her I'll stop by on my way home... Thanks.

He hangs up, looks back into the lab - remembering why he came here - crosses back into lab.

96 INT. LAB

32

As Matt comes to Mitchell and girl.

MATT

I hate to break this up --

Mitchell and Steve come toward him.

MATT

Thanks for the tour, Professor. Maybe one of these days you'll invite me back.

MITCHELL

Of course.

MATT

Thanks.

But he glances at Steve!

MATT

(with elaborate casualness)

Professor... I'm still troubled by the speed with which Jacob's malformation developed --

96 CONTINUED

Mitchell's face stiffens.

MATT

Can you explain it?

MITCHELL

Eric is dead and he shouldn't be --
but the cause was acromegalia.
Nothing else.

MATT

It seems such a deviation from the
classic cases --

stop

MITCHELL

You're being very diplomatic, doctor.
Why don't you speak up?

MATT

(with all the easy
charm he can muster)

Don't you think there's the chance
you might be wrong?

33

MITCHELL

In this case -- no. You'd like to do
an autopsy. Why don't you?

Matt gestures deprecatingly.

MATT

You objected.

MITCHELL

(disarmingly)

I was upset. Eric was not only my
colleague, he was my closest friend.
You have my permission.

MATT

Thanks, I'll let you know what I find.
(glances at Steve;
to Mitchell)

And don't forget to invite me back.

Mitchell nods.

DISSOLVE TO

97
~~98~~

EXT. MAIN STREET - TOWARD SHERIFF'S OFFICE - DAY

The Sheriff crosses the street, heading toward the undertaker's.

98

EXT. UNDERTAKER'S - MED. SHOT

as the Sheriff walks IN and ENTERS the establishment.

99

INT. UNDERTAKER'S - MED. SHOT

The BELL JINGLES as he ENTERS. The room is empty.

MATT'S VOICE

(from back room)

That you, Jack?

SHERIFF

How you coming?

MATT'S VOICE

Be right with you.

The Sheriff wanders about as he waits, tests one of the chairs for softness and makes a wry face. Matt emerges from the back room with Barney, the undertaker. The Sheriff turns as he hears them.

SHERIFF

Well -- what you got?

/99

TWO SHOT - MATT AND BARNEY

They glance at one another.

MATT

I'll give it to you fast, Jack --
nothing!100
~~100~~

TIGHT GROUP SHOT

The Sheriff reacts sharply.

SHERIFF

(echoes)

Nothing...? You mean the Professor
was right?

MATT

(nods wryly)

He couldn't have been righter.

MB

CONTINUED

CONTINUED

SHERIFF

How do you like that? You make a big thing out of it -- show Mitchell up for maybe a murderer and then -- !

He gestures disgustedly.

BARNEY

You want me to go ahead, Jack?

SHERIFF

Might as well before this amateur gunshoe gets any more bright ideas!

(to Matt)

The case is closed -- and next time I need a doctor I'll call one in from Phoenix!

He stalks OUT. CAMERA MOVES INTO TWO SHOT. The BELL JINGLES as the door is opened and closed.

BARNEY

He's sure got a temper. One of these days, he's gonna --

MATT

(shakes his head)

I don't blame him.

(moves away;
thoughtfully)

I still can't figure it out...

DISSOLVE TO

INT. HOT BOX - CLOSE SHOT - VIAL AND CHAMBER CONTAINING ISOTOPE AND "HOT LIQUID."

We see the chamber being held by a long tong.- As the liquid is being poured into vial, CAMERA PULLS BACK to MEDIUM SHOT of MITCHELL and STEVE. Steve is manipulating the tongs. Both are behind a low lead protective shield with two slots cut into the lead for the tongs to work. Both are wearing heavy rubber aprons, rubber gloves, and clear plastic face masks.

MITCHELL'S VOICE

Slow - slowly -- yes, that's good...
Take your time, Steve. We've got nothing except time -- but if you make a mistake we won't have that.

STEVE

(as she completes
pouring the liquid)

There. How am I doing, Professor?

102 CONTINUED

MITCHELL

(smiles)

Fine - fine -- now put the lid on
the chamber -- easy now...

~~103~~

104

OMITTED

105 CLOSE SHOT - CHAMBER AND VIAL

as the tongs place the top on chamber.

MITCHELL'S VOICE

Now lift the vial -- gently -- that's
it -- and place it into the access
chamber.

Tongs follow the action.

106 MED. SHOT - MITCHELL AND STEVE

MITCHELL

Well done, Steve --

He crosses to access chamber - removes it. ~~XXXXXXXXXXXXXXXXXXXX~~
~~XXXXXXXXXXXXXXXXXXXX~~

MITCHELL

Now we take this to the dry box
where we can handle it safely.

107 MED. LONG SHOT - MITCHELL AND STEVE - PAST DRY BOX

as they APPROACH. When they reach the lab table at the dry box:

108 MED. SHOT - AT TABLE

Steve places the chamber on the table. Mitchell opens the sliding
panel on the chamber. Steve reaches into the open end of the
chamber with the tongs.

109 CLOSE SHOT - OPEN END OF CHAMBER

as the tongs go in, then reappear with a vial of liquid. As the
vial is lifted out carefully:

110

MED. SHOT - AT DRY BOX

as Mitchell opens the access door and Steve places the vial into the dry box. This done, Mitchell closes the access door.

MITCHELL

You're getting quite expert at this. I don't know what I'd do without you.

Steve smiles, pleased at the compliment. They doff their masks.

MITCHELL

Now let's see how we make out.

(wryly)

It's one thing to develop a formula on paper -- another to make it work. So far we've found an almost consistent instability in the material. One batch of the nutrient varies sharply from the next.

STEVE

What do you want to try it on this time?

MITCHELL

One of the baby desert rats?

She nods and walks OUT OF SHOT.

111110

CLOSER ANGLE

as Mitchell places an eye-dropper within the chamber, inserts his hands into the gloves, goes to work.

111

MED. SHOT - AT CAGES

There are a couple of dozen desert rats milling about in the cage in f.g. Steve opens the door, snags one of the smaller ones, closes the door. She holds it in the palm of her hand and looks down at it. It is a tiny, wiggly thing. She starts back toward Mitchell with it.

112

MED. CLOSE SHOT - MITCHELL

as he empties the eye-dropped into the test tube, adds fluid to it, fills a hypodermic syringe with the result. As he does this he says over his shoulder:

MITCHELL

On the counter, Steve.

ME

114

MED. SHOT - AT COUNTER

as Steve comes in with the rat. Mitchell in b.g. ENTERS with the hypo. He bends over the little animal and gives it the injection.

MITCHELL

(finished)

Okay.

Steve starts back to a small cage with the rat.

STEVE

(as she goes)

How long before we know anything, Professor?

MITCHELL

(shrugs)

There have been times when the instability has caused death.

STEVE

Oh...?

Steve places the rat into the cage.

STEVE

I meant if it works.

MITCHELL

(with ill-concealed pride)

Let me show you.

He goes to a nearby cage. Steve crosses toward him.

115

MED. CLOSE SHOT - MITCHELL AND STEVE

at cage. We can't see what is inside the cage.

MITCHELL

Take a look at that desert rat --

STEVE

(as she peers into the cage)

Yes?

MITCHELL

How old would you say it was?

MB

116 INSERT - DESERT RAT IN CAGE

It is a large, full-sized, adult-looking animal. There is a chart on the cage.

117 BACK TO SCENE

STEVE

(tentatively)

Six weeks?

MITCHELL

(softly)

Look at the chart.

Steve looks at the chart on the cage which is OUT OF SHOT. She turns back to Mitchell - her face filled with disbelief.

STEVE

Six days?!

He nods proudly and unconsciously rubs the arm in which Paul Sanders had injected him. Neither are aware of the gesture.

STEVE

Is it --

(gestures toward
cage)

-- normal?

MITCHELL

(nods)

He's out of the same lot as the one we just injected. I ran a reflex test on him after you went to sleep last night. The only difference between him and the others is he's healthier -- and stronger.

118 CLOSE SHOT - MITCHELL

MITCHELL

But we mustn't hurry. We've got to lick the problem of instability! When we control that we'll be ready for the ultimate test -- on humans. There can't be any mistake this time...

Unconsciously, he rubs his arm again.

119 INT. MITCHELL'S LAB - CLOSE UP OF MITCHELL AT MICROSCOPE ON COUNTER - DAY

Mitchell is peering into the 'scope. He removes the slide, drops a bit of dye on it, re-inserts it into place. He takes a look, suddenly remembers something. He glances at his watch then, CAMERA PULLING BACK, starts toward the hallway.

120 INT. HALLWAY - MED. SHOT - TOWARD LAB

as Mitchell hurries IN. He crosses to the foot of the stairs and calls up:

MITCHELL

You'd better hurry, Steve, if you want to catch that bus. It only stops on signal, you know.

STEVE'S VOICE

Be right down.

Mitchell returns to the lab. We see him approaching the microscope. As he looks into it, we HEAR Steve RUNNING down the stairs. He looks off.

121 MED. SHOT - STEVE - PAST MITCHELL IN F.G.

Steve is ENTERING the lab. She is dressed for town.

STEVE

Science is science, but a girl must get her hair done... Anything I can get for you?

MITCHELL

No, thanks. We'll run those tissue tests when you come back.

(returns to the microscope)

Have fun.

Steve smiles and starts out of the lab.

122 MED. CLOSE SHOT - MITCHELL

working with the 'scope. We HEAR the DOOR CLOSE o.s. Absent-mindedly Mitchell rubs his arm where it was injected. CAMERA STARTS DOLLYING IN. At last it is in CLOSE UP of the HAND which bears an unmistakable resemblance to the hands of Eric Jacobs and Paul Sanders -- the classic symptoms of acromegalia!

MB

DISSOLVE TO

123 EXT. MAIN STREET - MED. SHOT ON SIDEWALK - DAY

Matt is standing in front of the hardware store with JIM BAGNY, the owner. Jim is a cheerful, bespectacled man in his early forties.

MATT

-- have the prescription refilled
and make sure she takes it after
every meal.

JIM

(dubiously)

Okay, doc -- but you know women.
Mary'll just leave it standing on
the shelf --

MATT

But she'll feel better knowing
it's there, won't she?

JIM

I suppose... Say, when're you and
me flying out for some more fishing?
It's been four-five weeks since --

Something o.s. catches Matt's attention.

MATT

Excuse me, Jim.

He hurries OFF. Jim looks o.s. and an understanding, approving
grin crosses his face.

124 WHAT HE SEES

Steve, looking lovelier than ever, is walking on the other side
of the street laden with packages. Matt is hurrying toward her.

MATT

(calls)

Steve!

She turns, sees who it is, breaks into a smile and stops.

MATT

(as he nears her)

Carry your books, Miss?

125 MED. SHOT - STEVE

waiting. Matt comes INTO SHOT.

125 CONTINUED

STEVE

(playing along)

I haven't been walked to school
in a long time --

(hands packages
to Matt)

Thanks.

MATT

You dress our town up very nicely.
If you don't look out, the Chamber
of Commerce'll list you in their
publicity with the local attractions!

She laughs.

MATT

Say -- do you have to go right back?

STEVE

(cautiously)

No...

MATT

Good! Then let's skip school.

He takes her arm. CAMERA PANS THEM ACROSS THE STREET toward
a small, pleasant park.

126 TRUCKING SHOT - MATT AND STEVE

walking leisurely through the park, enjoying the shade.

STEVE

It's like an oasis...

MATT

I bring all my patients here.

STEVE

(wisely)

I'll bet.

He chuckles. They stop before a bench, CAMERA HOLDING.

STEVE

How's this?

Steve seats herself. Matt places the packages, reaches for his
cigarettes.

MB

127 MED. CLOSE SHOT - MATT AND STEVE

as he offers her a cigarette.

STEVE

Not now, thanks.

Matt lights up.

MATT

Getting along all right with Mitchell?

STEVE

(smiles)

Half the time he doesn't know I'm there -- the other half he's worried I'll make a mistake.

MATT

He's quite a guy, I guess.

(very casually)

Has he said anything more about that assistant who left him?

STEVE

(shakes head)

~~Uh-uh.~~ Uh-uh.

Matt puffs in silence for a moment.

MATT

How's the nutrient coming?

STEVE

It's the most amazing thing I've ever seen. If it'll work on people the way it does on the test animals --

(breaks off; suddenly)

Well, how long does it take an ordinary desert rat to reach its full growth?

MATT

Six or eight weeks. Why?

128 ANOTHER ANGLE

STEVE

He has one that reached maturity in six days.

128

CONTINUED

(1)

MATT

(astonished)

Six days?

STEVE

I know it sounds unbelievable --
but it's true.

A pause. Matt is troubled.

MATT

This -- nutrient -- if it has that
effect --

(interrupts himself)

What else?

STEVE

He ran some reflex tests. The
animals are not only larger and
healthier -- they're stronger.

MATT

(thoughtfully)

If he ever uses it on humans, it
could create a race of giants! Has
he varied the dosage rate? Maybe
if it's cut down -- ?

129

CLOSER ANGLE - FAVORING STEVE

STEVE

It's still so new and unpre-
dictable! There are all sorts of things
to take into account before we can
even think of experimenting on humans...
Some of the nutrient -- when it's un-
stable -- has even been deadly.

MATT

Oh...?

STEVE

But we do know it has kept animals
alive that have been fed nothing
else.

(glances at watch)

And if I sit here much longer, I'll
miss my bus.

MATT

Who could ask for a better opening?
Madam, I'm at your service!

MB

CONTINUED

129 CONTINUED

(1)

STEVE

You sure your patients can spare you?

MATT

I'm such a good doctor no one ever gets sick! Let's go.

He grins, pulls her to her feet. As he gathers up the packages,

DISSOLVE TO

(2)

130 EXT. DESERT HIGHWAY - LONG SHOT - DAY

as Matt's convertible speeds TOWARD CAMERA.

131 INT. MATT'S CAR - MED. CLOSE SHOT - MATT AND STEVE - PROCESS

She is watching the glories of the desert as they speed by.

STEVE

No wonder you love the desert -- it's so beautiful, so ever-changing --

MATT

(quietly)

To me, it's like the sea... filled with the past and the present and, who knows? -- the future... Everything that's ever walked or crawled on the earth -- or swum the depths of the ocean -- or soared through the sky has left its imprint here.

(points)

Look --

132 REVERSE ANGLE - THROUGH CAR WINDSHIELD - PROCESS

as "Devil's Rock" comes INTO VIEW.

133 BACK TO SCENE

MATT

Did you ever wonder what piled 'em up like that? Wind, water -- what?

STEVE

I've never seen anything like it! Can we stop?

Matt nods.

134 EXT. DEVIL'S ROCK - LONG SHOT TOWARD MATT'S CAR

as it sweeps off the highway to a stop in the shadow of the mammoth mount. Steve and Matt get out of the car.

135 LONG SHOT - PAST CAR

as they walk toward the base of the rocks.

136 DOWN SHOT - FROM RIM ON MATT AND STEVE

as they continue on their way.

137 MOVING SHOT - MATT AND STEVE

She looks around, fascinated.

STEVE

All this was once an ocean, wasn't it?

(1) MATT

(nods)

You can still find seashells if you keep your eyes open.

STEVE

(startled; clutches his arm)

What was that?

MATT

I didn't --

(listens; gets it)

Oh! There he is.

He points o.s.

138 WHAT THEY SEE

A jackrabbit is bounding away (STOCK).

139 BACK TO SCENE

(1) STEVE

Scared me to pieces! But I'm beginning to understand why you love it here.

139 CONTINUED

MATT

Catching, huh?

They look intently at one another. Each is terribly conscious of the other. Suddenly she breaks the spell.

STEVE

(lightly)

I'll take that cigarette now.

Matt goes for the pack.

140 DOWN SHOT - FROM RIM ON MATT AND STEVE

as he lights her cigarette. A boulder in f.g. shifts abruptly and starts moving forward so that it will topple down upon them.

141 MED. CLOSE SHOT - MATT AND STEVE

as she sits on a rock, puffs her cigarette, looks around. Matt stands close beside her.

STEVE

It must look out-of-this-world from the air.

MATT

I'll show it to you some time.

STEVE

Promise?

He nods. Their eyes hold tightly. Again, Steve breaks the spell

STEVE

What does it look like?

MATT

Like -- something left over from another life. Quiet and serene, yet strangaly evil. As if it were hiding its secrets from Man.

142 DOWN SHOT - FROM RIM ON MATT AND STEVE

The boulder in f.g. has moved closer to the edge. Now it slowly reaches the edge. We cannot see what is propelling it.

MB

mp

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144

RIM OF DEVIL'S ROCK - MINIATURE

as the boulder crashes over the side.

145

MED. SHOT - MATT AND STEVE

Rock-dust and debris shower down. Matt looks up -- pushes Steve aside as the boulder CRASHES INTO SCENE.

146

DOWN SHOT - FROM RIM

The slide continues. Matt and Steve are running toward their car.

147

MED. LONG SHOT - PAST CAR

as Matt and Steve near the convertible.

148

MED. CLOSE MOVING TWO SHOT

Both are covered with dirt and dust.

STEVE

(shaken)

Whew! Whatever could have started it?

MATT

~~(shakes, tries to
be light)~~

~~It's unknown again~~ I don't know.

STEVE

(dryly)

I think I've had enough of the un-
known for one afternoon.

They get into the car and drive OFF. CAMERA PANS UP toward what was the rim of Devil's Rock.

149

RIM OF DEVIL'S ROCK - MINIATURE

Boulders continue to shift and THUNDER. Then a monstrous TARANTULA APPEARS from b.g. It is black and hairy and unbelievably huge. It is like nothing the world has ever seen.

DISSOLVE TO

MB

152 MED. CLOSE SHOT - WINDOW OF HOUSE

Mitchell's face APPEARS as he watches them.

153 INT. MITCHELL LIVING ROOM - REVERSE SHOT - PAST MITCHELL IN F.G.

watching Matt and Steve coming toward the house. Suddenly Mitchell turns away from the window, starts toward the hall, ANGLE WIDENING. As he walks down the hall, we HEAR the front DOOR open.

154 INT. HALL - LONG SHOT TO INCLUDE STAIRS AND DOOR

Mitchell VANISHES upstairs as Matt and Steve COME IN and make for the lab.

MB

159 CONTINUED

STEVE

We injected one this morning --
let's have a look at it.

Suddenly she stops as she sees something in the cage o.s. and her eyes widen. Matt senses that something is wrong and, almost on the double, they head for the cage.

160 MED. CLOSE SHOT - THROUGH REAR OF CAGE - RAT IN F.G. 57

We see them APPROACH. Then their faces APPEAR as they bend down to examine the rat. CAMERA RISES as Matt and Steve straighten up.

MATT

(amazed)

This morning?

STEVE

It was a baby this morning. I --
(scared stiff)
I tell you, Matt, it was a baby!

MATT

(doubtfully)

And it doubled in size in a few
hours?

STEVE

(nods; grasps at it)

He said all sorts of things have
happened -- the material is so
unstable.

MATT

But in just a few hours...

They stare at one another and, again, he puts his arm about her.

161 INT. HALLWAY - UP SHOT ON MITCHELL - ON STAIR LANDING

as he stands listening. It is dark here but, nevertheless, the shadows can't conceal the change that has taken place on the scientist's face. It is distorted into the first signs of acromegalia! Suddenly the telephone RINGS below where he is standing.

162 INSERT - RINGING TELEPHONE

MB

160

MED. CLOSE SHOT - THROUGH REAR OF CAGE - RAT IN F.G.

We see them APPROACH. Then their faces APPEAR as they bend down to examine the rat. CAMERA RISES as Matt and Steve straighten up.

MATT

(amazed)

This morning?

STEVE

It was a baby this morning. I --

(scared stiff)

I tell you, Matt, it was a baby!

MATT

(doubtfully)

And it doubled in size in a few hours?

~~(nods: yes)~~

~~He said all sorts of things have happened the material is so~~

~~But in just a few hours...~~

They stare at one another and, again, he puts his arm about her.

161

INT. HALLWAY - UP SHOT ON MITCHELL - ON STAIR LANDING

as he stands listening. It is dark here but, nevertheless, the shadows can't conceal the change that has taken place on the scientist's face. It is distorted into the first signs of acromegalia! Suddenly the telephone RINGS below where he is standing.

162

INSERT - RINGING TELEPHONE

163

BACK TO SCENE

Mitchell starts back upstairs.

164

MED. SHOT

The phone continues to RING. Steve ENTERS the hall at up. Matt ENTERS from lab.

163 BACK TO SCENE

Mitchell starts back upstairs.

164 MED. SHOT

The phone continues to RING. Steve ENTERS the hall and picks it up. Matt ENTERS from lab.

STEVE

(into phone)

Hello... Yes...

(glances at Matt)

Yes, he's here.

(to Matt)

It's your office.

Matt starts toward the phone.

MATT

Thanks.

165 CLOSER ANGLE

as Matt picks up the phone.

MATT

(into phone)

Yes, Josh... You bet -- on my way in. Thanks.

He hangs up, turns to Steve.

MATT

I've got to go.

(hesitates)

Look, Steve, I want you to go to your room and stay there till I get back. I think we'd better have a talk with Mitchell.

They start toward door.

STEVE

He said the nutrient was unpredictable --

MATT

There are a lot of things that need explaining.

(almost a plea)

Do what I tell you?

B/A

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#1KOV

166 REVERSE SHOT - FROM FRONT DOOR TOWARD STAIRS

Steve waves, turns, starts back toward the lab. As she nears the stairway, Mitchell stops her with his hand.

167 MED. CLOSE SHOT - MITCHELL AND STEVE

He is in a foul humor.

MITCHELL

My laboratory is not open to the public, Miss Clayton! Will you explain bringing Hastings here?

Steve flinches at his vehemence.

STEVE

(off balance)

Sir?

MITCHELL

Hastings. Will you explain why you brought him in here, please!

STEVE

Well -- he's interested in your work, sir, and -- I just --

MITCHELL

Were you in the habit of conducting tours at Midlands University?

STEVE

No, sir, but, I thought --

MITCHELL

Bringing him here was a breach of my trust in you. Experimental research is always confidential -- be it here or anywhere else!

STEVE

(confusedly)

You didn't tell me it was confidential.

MITCHELL

(pointedly)

I didn't think I had to.

CONTINUED

MB

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168

CONTINUED

Steve subsides into stung silence. Mitchell turns away, his manner itself a curt dismissal. Steve blurts out helplessly.

STEVE

(hoarsely)

Professor, your face . . .

MITCHELL

That will be enough, Miss Clayton!

Steve wavers between concern and apology.

STEVE

(whispers)

Yes, sir.

She turns, GOES up the stairs.

168
thru
169

OMITTED

170

THE STAIRS - PAST MITCHELL IN F.G.

as Steve runs. The SOUND of he her FOOTSTEPS die. Mitchell turns INTO CAMERA. He runs his fingers across his face.


MIB

169 CONTINUED

①

MITCHELL

(snaps)

Why are you looking at me like that? 

STEVE

Your -- your face!

MITCHELL

(doesn't get it)

My -- ?

He stares at her wonderingly for an instant, then she backs away in terror, races up the stairs.

170 THE STAIRS - PAST MITCHELL IN F.G.

as Steve runs. The SOUND of her footsteps die. Mitchell turns INTO CAMERA. He runs his fingers across his face.

171 CLOSE SHOT - MITCHELL

as he feels the swelling. A look of amazement and disbelief creases his face then, suddenly, he hurries into the lab, CAMERA PANNING. He is as frightened as Steve was! 54

172 MED. CLOSE SHOT - MITCHELL - AT LAB TABLE

Swiftly he flings open a drawer, fumbles inside, brings up a mirror. He lifts the mirror and stares at his likeness. Slowly, as he realizes what has happened, that his fear was well-founded, he lowers the mirror to the table. His eyes go down with the action. He reacts to something he sees.

173 CLOSEUP - EMPTY SYRINGE

Mitchell's hand picks it up.

174 CLOSE SHOT - MITCHELL

studying the syringes. Then suddenly he is gripped in memory. He clutches his arm where Paul injected the nutrient and stares blindly INTO CAMERA with the terrible knowledge of what has happened -- and what will happen.

MB

DISSOLVE TO

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A

175 FULL SHOT - DESERT ROAD - DAY
as Matt's car speeds by.

176 INT. MATT'S CAR - MED. CLOSE SHOT - MATT - PROCESS
as he looks off.

177 REVERSE ANGLE - THROUGH WINDSHIELD
Devil's Rock comes INTO VIEW.

178 EXT. DEVIL'S ROCK - LONG SHOT TOWARD MATT'S CAR
as it pulls to a stop. Matt gets OUT.

179 PAN SHOT - MATT
as he leaves the car and crosses toward the spot where the
boulder crashed. More rock has fallen during the interium.

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180 DOWN SHOT - FROM RIM ON MATT

as he crosses to the debris. SHOT REVEALS the full extent of the slide. Matt continues OUT OF SHOT to left.

181 MOVING SHOT - MATT

walking past some rubble. A HAND reaches out and touches his back. He jumps like a jackrabbit, whirls, bringing his hands up as though to strike an attacker. CAMERA PULLS BACK to REVEAL the Sheriff standing there, chuckling.

SHERIFF

Boy, you've got nerves! *Summer*
~~Sinner~~ down.

MATT

Where'd you come from?

SHERIFF

I was on my way to Andy Andersen's when I saw your car.

(curiously)

What you doing here?

MB

CONTINUED

181

CONTINUED

MATT

There was a landslide an hour or so ago. I came back to see what caused it.

SHERIFF

This is one of those days! Old Andy called in a sweat and said for me to come running. Couldn't make out what he was yakking about, but it sounded like something was eating his cattle.

MATT

Eating 'em?

SHERIFF

(nods; suddenly)

Say -- he had sun-stroke couple of years back -- you don't suppose -- ?

(abruptly)

Nope. There must be something to it. He said he had a stack of bones to show me. You wouldn't want to come along, would you?

MATT

(needling him)

You trust my judgment after the Jacobs business?

SHERIFF

(grins)

I ain't looking for medical advice, Doc -- just company.

Matt chuckles. They start back toward the cars.

DISSOLVE TO

182

EXT. DESERT RANGE - MED. FULL SHOT - DAY

ANDY ANDERSEN, a middle-aged rancher, sits his horse and studies something o.s. in the bright afternoon sunshine. From nearby comes the SOUND of AUTOMOBILES. Andy turns his horse, rides slowly toward the sound, CAMERA PANNING past his son, MIKE, a sixteen-year-old who seems to be guarding something just below view in a hollow. Matt's and the Sheriff's cars drive IN. Andy dismounts and walks toward them as they get out of the car.

MB

CONTINUED

182 CONTINUED

ANDY

Hiya, Doc, I didn't expect to see you.

MATT

Jack met me on the way and told me you've been having trouble.

ANDY

Darndest thing ever happened!

SHERIFF

Where's what we came for?

Andy points in Mike's direction.

SHERIFF

Let's go.

They start toward the boy. The horse ambles slowly after them.

183 LONG SHOT - THE GROUP - PAST MIKE IN F.G.

as they APPROACH. They reach the edge of the hollow and see what is below. They stop dead, Matt and the Sheriff glancing at one another in amazement.

184 WHAT THEY SEE

The skeletons of three head of cattle. Not a speck of flesh. The bones have been laid bare.

185 BACK TO SCENE

① SHERIFF

I never saw anything like it.

ANDY

No footprints -- no blood -- no sign of struggle. The bones just stripped clean like peelin' a banana.

A pause. Matt and the Sheriff are flabbergasted.

ANDY

About noon, the boy, here -- came off the lower section and found 'em.

MB

CONTINUED

185

CONTINUED

MATT

I don't suppose it could've been
mountain lions?

ANDY

(shakes his head)

I've ranched here twenty-two years
now, Doc, and I've had more than my
share of lions and wolves. It wasn't
them.

Matt walks closer to the skeletons, CAMERA PANNING. The others
watch curiously. He stands next to the bones, sees something on
the ground, bends down to examine it.

186

LOW ANGLE SHOT - A POOL OF LIQUID IN F.G.

Matt is looking at it. The others are behind him.

MATT

(calls to Andy;
points at liquid)

Where'd this come from?

ANDY

It was there when the boy got here.

MATT

(to the boy)

Do you know, son?

Mike shakes his head. The Sheriff comes IN, looks at it.

SHERIFF

Water, most likely.

ANDY

Stop worrying about that and tell
me what's pickin' my cattle clean!
That's all I want to know -- what's
doing it?

SHERIFF

Take it easy, Andy.

ANDY

They're not your cattle.

The Sheriff turns toward the cars. The others go with him.
The boy is left behind.

MB

187 MOVING SHOT - THE TRIO

as they walk toward the cars.

ANDY

If it could do it last night, it
could do it tonight, and tomorrow
night and it could wipe me out!

(suddenly)

Ain't you going to do anything?

SHERIFF

I'm up a tree, Andy, like you are.
I don't know where to start thinking.
You got any ideas, Doc?

Matt shrugs.

SHERIFF

Why don't you round up what live-
stock you can and stand guard?
If you see or hear anything, ring
me at the house. I'll be there --
just in case.

Andy nods unhappily.

DISSOLVE TO

188 EXT. DESERT - PAN SHOT - NIGHT

The moon is clear and lights up the distant hills, the grotesque
boulders, the fantastic overgrown cacti.

189 EXT. CORRAL - MED. FULL SHOT - PAST FENCE IN F.G.

A group of horses are moving about quietly.

190 PAN SHOT - ON HORSES

CAMERA MOVES SLOWLY PAST the herd, HOLDS at water-trough where
several animals are drinking. As CAMERA DOLLIES IN, the horses
look up from the trough and o.s. at something that scares them
half to death. They WHINNY with fear.

191 FULL SHOT

The horses stampede.

MB

192 FULL SHOT - REAR OF CORRAL - PAST STAMPEDING HORSES

The rear fence runs crookedly along the base of a hill. Moving slowly down the hill toward the frightened animals is the TARANTULA!

193 MED. SHOT - TEE HORSES

milling about and SCREAMING. They run past f.g. as the monster advances upon them.

194 POINT OF VIEW - TARANTULA - ON HERD OF CRAZED HORSES

CAMERA MOVES IN SWIFTLY as the tarantula rushes down toward the corral.

195 POINT OF VIEW - TARANTULA - ON TWO HORSES

as the monstrous insect comes closer.

196 MED. SHOT - CORNER OF HORSE SHED

as Andy runs in to investigate the noise. He has a rifle in his hand. He skids to a stop in f.g.

197 CLOSE SHOT - ANDY

looking up in horror at the o.s. tarantula.

198 WIDE ANGLE

as the tarantula's frightening HEAD comes INTO SHOT. Andy raises his rifle, SCOTS. The awesome head comes closer... On Andy's last SCREAM on earth,

DISSOLVE TO

199 EXT. DESERT HIGHWAY - FULL SHOT - NIGHT

Its lights piercing the darkness, a pick-up truck with four head of sheep speeds along.

200 INT. TRUCK CAB - MED. CLOSE SHOT - PROCESS

The burly DRIVER has his eyes on the road. His jaw moves rhythmically as he chews. His HELPER is asleep beside him. Suddenly the driver's jaw stops moving and his eyes widen with fear at something he sees ahead. CAMERA MOVES INTO CLOSEUP.

ME

60

201 DRIVER'S POINT OF VIEW

The TARANTULA spans the broad highway, dwarfs the telegraph poles, moves swiftly and inexorably toward the speeding truck.

202 INT. TRUCK CAB - MED. CLOSE SHOT - PROCESS

The terror-stricken driver tries to awaken his helper. Suddenly the windshield is darkened and the truck goes out of control, CAMERA WHIRLING.

203 EXT. DESERT HIGHWAY

as the truck is flung into the air.

204 ANOTHER ANGLE

as the truck crashes off the highway and OUT OF SIGHT

FADE OUT

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FADE IN

205 EXT. DESERT HIGHWAY - UP SHOT - MATT'S CAR - PAST WRECKED TRUCK
IN F.G.

Joe Burch's car and two State Police patrol cars are already parked at the scene of last night's tragedy. Matt pulls up. CAMERA PANS HIM to the wreck and the men clustered about it.

206 GROUP SHOT

The Sheriff turns to Matt in silent greeting. Joe wears a long face. Matt looks over the wreck and the STATE TROOPERS.

MATT

Anyone pull through?

The Sheriff shakes his head. There is a meaningful pause.

SHERIFF

(gestures)

I want to show you something.

Matt and Joe follow him to one side of the truck, CAMERA PANNING.

207 TIGHT GROUP SHOT - TO INCLUDE SHEEP SKELETONS IN F.G.

LT. JOHN NOLAN, a State Trooper, straightens up to greet Matt. He has been examining the four sheep skeletons, picked clean as the others were.

NOLAN

'Morning, Doc. The Sheriff tells me you've seen something like this before.

MATT

(very soberly)

Yeah.

He examines the skeletons. There is no need for words. Finally:

BURCH

You buying this accident business, Doc?

MATT

Aren't you?

BURCH

No.

MB

CONTINUED

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207 CONTINUED

SHERIFF

(to Matt)

I can't figger it. There isn't a skid mark. We plowed through the wreck and found the brakes still work! It's like something just grabbed the pick-up and threw it thirty feet off the road!

NOLAN

(significantly)

Take a look at this, Doc.

He starts away, the others follow.

208 LONG SHOT - TOWARD POOLS OF LIQUID

as the group, BACK TO CAMERA, walks over. A couple of Troopers are guarding the pools of liquid.

209 GROUP SHOT

as they look at the pools.

NOLAN

(unhappily)

Grayson thought maybe it was gasoline or liquid fertilizer -- but I don't think it's either.

TROOPER

I can't understand why I didn't spot this stuff when I hauled those - skeletons - out of here and stacked 'em on the other side.

MATT

(sharply)

They were here?

TROOPER

Yes, sir. Why?

Matt doesn't reply. He gets down on his knee to examine the liquid.

210 MED. CLOSE SHOT - MATT - PAST POOL IN F.G.

He wets his finger in the stuff, sniffs it, shakes his head.

MB

CONTINUED

210 CONTINUED

MATT

It's not gas or fertilizer.

He straightens up, turns toward the others so that they are included in SHOT. He touches the tip of his moist finger to his tongue, jerks his finger away as though he had been burned and makes a wry face.

MATT

Foul.

(looks down
at the pools)

Wish I could take a specimen.
If there was a glass or something -- ?

NOLAN

Might be a thermos in one of the cars.

TROOPER

I've got one.

He hurries o.s., other troopers walk OUT OF SHOT.

211 THREE SHOT - MATT, SHERIFF, BURCH

SHERIFF

(to Matt)
Same stuff we found at Andy's?

MATT

(heavily)
I think so.

SHERIFF

That makes three then.

MATT

(sharply)
Three?

SHERIFF

Here -- the stuff you saw yesterday --
and Andy.

MATT

(stunned)
Andy?

SHERIFF

His wife found him at the corrals
last night -- dead. He'd been --

SHERIFF (cont'd)

(at loss for
words; gestures)

Like the cattle and sheep. There
was a couple of gallons of this
liquid next to him.

BURCH

I wish you'd give me a hand with
this yarn, Doc. There's stuff here
I can't handle.

MATT

There's stuff here maybe none of us
can!

BURCH

(reacts)

Huh?

MATT

If I was you, Joe, I'd write this up
as a straight accident. If you print
anything as vague as what we've got
you'll scare half the state to death.

BURCH

(protests)

News is news!

MATT

A guess and a half-truth aren't news.
Wait'll we get this nailed down tight.
Maybe then you'll have the biggest
story of your life.

SHERIFF

What've you got, Matt?

MATT

I don't know. But we've got to keep
our minds open and our mouths shut
until we do know.

Lt. Nolan ENTERS SHOT, hands an empty thermos to Matt.

MED. CLOSE SHOT - MATT

as he bends down to the pool, fills the thermos with the
mysterious fluid.

DISSOLVE TO

213 INT. MATT'S OFFICE - CLOSEUP - MATT - DAY

He is peering intently into the eyepiece of a microscope.

214 GROUP SECT

The Sheriff and Joe Burch are hovering nearby. The microscope is on a table in Matt's office. Beside the 'scope is a rack of test tubes... and the thermos bottle that Matt filled with the mysterious fluid.

BURCE

(impatiently)

Well?

MATT

(stalling)

I'm not sure. It's impossible at this stage to give you a positive answer, but it's related to insect venom.

SHERIFF

(echoes)

Insect venom?

BURCE

(scoffs)

Come off it.

MATT

I know... but that's the way it checks. Acidic content, the whole works. I'm not sure what kind of insect venom it is, but --

BURCE

I'll play ball with you, Matt, but there's a limit to what I'll swallow.

MATT

(dryly)

I wouldn't recommend swallowing any of this.

He points to the thermos and test tubes on the table. There is a pause.

SHERIFF

(to Burch)

He means it, by golly!

Matt gets up from the table, goes to the bookshelf, finds a thick, impressive-looking volume.

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66

215 THREE SHOT - MATT IN F.G. WITH TEXTBOOK

He looks for a page in the book.

MATT

Check it yourself, Joe -- I'll show you how.

BURCH

You're having a nightmare, Doc -- there isn't an insect in the world with this much venom.

MATT

Don't take my word for it -- get someone else to analyze it.

SHERIFF

Who?

MATT

(quietly)
Professor Mitchell.

SHERIFF

Say... that's not a bad idea!

MATT

I'll make a date with him and take the stuff out -- okay?

SHERIFF

Okay.

BURCH

(to both)
You'll let me know?

SHERIFF

You bet.

They start toward the door.

BURCH

(derisively)
Insect venom in the large, economy size!

Matt's face sets. He puts the book aside. CAMERA PANS HIM to the phone on his desk. The door closes c.s. Matt picks up the receiver.

MATT

(into phone)
Get me Professor Mitchell, Josh.

MB

216 INT. MITCHELL HALLWAY - CLOSEUP - PHONE
RINGING loudly.

217 INT. HALLWAY - MED. SHOT - TOWARD LAB
as Steve hurries to answer the phone.

218 MED. CLOSE SHOT - STEVE

as she picks up the phone. In b.g. are the stairs to the floor above.

STEVE

(into phone)

Hello... Oh, yes, Matt...

(casts an apprehensive glance above; lowers her voice)

No, I can talk -- he's upstairs.
Oh, Matt, I was hoping you'd call me -- there's --

(a note of desperation)

I've got to talk to you... He's sick, Matt -- terribly sick...

(glances upstairs again)

It's his face, Matt, and his hands --

In b.g. we see the Professor's FEET as he starts down the stairs. Steve remains unaware of his stealthy approach.

STEVE

I asked him to see a doctor but he won't do anything about it -- I don't know what's happened to him, Matt, but --

The feet have DISAPPEARED. Now a gnarled, twisted HAND grabs the telephone.

STEVE

(screams)

Matt! MATT!

Mitchell's hand replaces the telephone into its cradle.

219 INT. MATT'S OFFICE - CLOSE SHOT - MATT ON PHONE

He jiggles the phone, trying frantically to make the connection.

219 CONTINUED

MATT

Steve -- Steve...!

He slams down the receiver, gets to his feet.

220 INT. MATT'S OFFICE - MED. SHOT TOWARD DOOR

as Matt races OUT into the lobby.

221 INT. LOBBY - PAST JOSE IN F.G. - TOWARD STREET DOOR

Josh is at the switchboard.

JOSE

He hung up, Doc -- want me to try
and get him back?

But Matt is out of the door! Josh reacts.

DISSOLVE TO

222 EXT. DESERT HIGHWAY - FULL SHOT - DAY

as Matt's car speeds toward Mitchell's.

223 INT. MATT'S CAR - MED. CLOSE SHOT - MATT - PROCESS

His face is grim as he tools the car along the highway.

224 EXT. DESERT HIGHWAY - LONG SHOT - MATT'S CAR

It zips by and OUT OF SHOT. CAMERA HOLDS as the TARANTULA
comes over a hill in the distance, its mandibles moving men-
acingly.

DISSOLVE TO

225 EXT. MITCHELL'S HOUSE - MED. FULL SHOT - DAY

as Matt's car SCREAMS to a stop. We see Steve waiting for him
on the porch.

226 EXT. MITCHELL PORCH - MED. SHOT

as Matt runs up to her, carrying his black bag.

MB

CONTINUED

sw #1802 ~~5/23/55~~

70
69

226 CONTINUED

MATT

You all right?

STEVE

(nods)

Matt -- something's happened --
he can't breathe!

They rush INTO the house.

227 INT. HALLWAY - FROM STREET DOOR

as Matt and Steve dash IN and head for the lab.

228 INT. LAB - MED. SHOT - FROM HALLWAY

as Matt and Steve ENTER. They go straight to Mitchell, who
is seated at the lab table, his head buried in his arms.

229 CLOSER ANGLE

as Matt swings Mitchell around.

230 CLOSEUP - MITCHELL

We see his face for the first time. We witness again the
horrible, devastating effects of acromegalia. Mitchell is
having great difficulty in breathing. Gently, Matt's hand
lowers Mitchell's head to where it was.

231 TWO SHOT - MATT AND STEVE

He turns to her.

MATT

(quietly)

Will you get me some water, Steve?

She nods and crosses OUT OF SCENE. CAMERA PANS MATT to desk
where he opens his bag to get what he needs to ready an in-
jection.

232 MED. SHOT - STEVE AT SINK

getting the water.

MB

236 MITCHELL - OVER MATT'S SHOULDER - STEVE IN B.G.

as he makes a desperate effort to speak.

MITCHELL

There's not much time left for all the things I want to say...

MATT

(gently)

Start with Jacobs, Professor. He was the beginning.

MITCHELL

(nods)

Eric was certain our nutrient would save the future and our results were encouraging. Nine times out of ten, the test animals grew strong and healthy -- but ten per cent of the time we never knew what to expect -- the animals either died -- or they were mutants of monstrous size and strength.

He pauses, reaches for water. Matt helps him to it.

MITCHELL

I know we had a long way to go to lick the problem -- that our formula was correct --

He has trouble breathing. His moistens his lips with his swollen tongue.

MITCHELL

Eric was an old man -- and impatient. We'd spent every waking hour on this since our days at Oak Ridge. Time was running out on him, and he convinced himself and Paul Sanders that we were ready for the ultimate test -- on humans. I did my best to talk them out of it, but it was no use.

237 CLOSEUP - MATT

MATT

When did he take it?

238 CLOSEUP - MITCHELL

MITCHELL

(very quietly)

Four days before he died.

236 MITCHELL - OVER MATT'S SHOULDER - STEVE IN B.G.
as he makes a desperate effort to speak.

~~MITCHELL~~

~~There's not much time left for all~~

MATT

(gently)
Start with Jacobs, Professor. He
was the beginning.

(note)

MITCHELL

Eric was an old man — and impatient.
He'd spent every waking hour on this
since our days at Oak Ridge. He con-
vinced himself that the occasional
failures with experimental animals
didn't necessarily mean the nutrient
would be a failure with humans...

Max pauses, reaches for water. Matt helps him to it.

MITCHELL

Then, one day when I was in town, he
sold Paul Sanders on the idea and they
made the ultimate test.

237 CLOSEUP - MATT

MATT

When did he take it?

238 CLOSEUP - MITCHELL

MITCHELL

(very quietly)
Four days before he died.

MB

243 CONTINUED

MITCHELL

You should have seen them before the fire -- they lived on nothing but our nutrient -- a prairie dog as big as a St. Bernard -- a rooster the size of an eagle -- a tarantula --
(indicates the size with his hands) - 3
All lost in the fire.

Matt reacts sharply at the word "tarantula."

MATT

(sharply)
What about the tarantula?

MITCHELL

(mumbles)
Burned... all burned.

MATT

You're sure?

Mitchell tries to answer. He sways again, topples forward. Matt catches him. He is unconscious.

MATT

(to Steve)
I'll take him upstairs.

As they help Mitchell toward the hallway,

DISSOLVE TO

244 INT. UPPER HALLWAY - MED. SHOT - AT MITCHELL'S DOOR - DAY
as Matt and Steve emerge.

MATT

He'll sleep for a while.

STEVE

Is there any hope, Matt?

Matt shakes his head.

245 MED. CLOSE SHOT - MATT AND STEVE

A little pause.

MB

CONTINUED

245 CONTINUED

MATT

I'll leave something to relieve the pain.

STEVE

(surprised)

You're going?

MATT

(nods)

As soon as he wakes up, give it to him.

STEVE

Where are you going?

MATT

The tarantula -- it might tie up with --

(breaks off)

It may be a wild goose chase and it may not. I'll phone you as soon as I get back.

He turns abruptly and starts for the stairs. She stares wonderingly after him, then follows.

DISSOLVE TO

246 EXT. AIRPORT - LONG SHOT - CESSNA PLANE - DAY - STOCK
as it taxis down the runway and takes off.

DISSOLVE TO

247 INSERT - PLAQUE - DAY
reading "Arizona Agricultural Institute."

DISSOLVE TO

248 INT. COLLEGE LABORATORY

This is a combination classroom and laboratory.

248-A MED. SHOT DOOR

The door is opened and Townsend ENTERS. He is a scientist - head of the Entomology Department. He is carrying the thermos of venom. He holds the door open to allow a YOUNG CO-ED to ENTER. She is carrying a can of 16mm film.

TOWNSEND

(to girl)

Set it up, Jean, then you may go.

JEAN

Yes, sir -

(she crosses o.s.)

Townsend ^{as he} goes to Matt, CAMERA PANS WITH ~~her~~ who is standing, waiting in front of one of the desks.

249
and
250

OMITTED

251

TWO SHOT

as Townsend raises his head.

TOWNSEND

That was a pretty accurate analysis you made, Doctor.

MATT

Then it is insect venom?

TOWNSEND

Not precisely. It comes from a species called "arachnida."

MATT

A spider?

TOWNSEND

A tarantula, to be exact.

Matt reacts sharply to this.

MATT

(thinking hard)

A tarantula....?

JM

#1802 - Changes 5/27/55

75
A

251

CONTINUED

TOWNSEND

But I've never seen venom in such
quantity before --

JA

sw #1802 - 5/24/55

252 MED. CLOSE SHOT - MATT AND TOWNSEND

Townsend picks up the test tube.

TOWNSEND

Why, there's more venom in this test tube than you'll find in a hundred tarantulas!

MATT

(very slowly)

You mean any tarantula that could secrete that much --

(waves to test tube)

Would be a hundred times larger than normal?

TOWNSEND

At the very least.

A pause. Matt crosses to the window, ANGLE WIDENING.

253 CLOSEUP - MATT

He turns to Townsend.

MATT

(at last)

What would you say, Doctor, if I told you I had found pools of that venom -- pools four and five feet across -- two to three inches deep?

254 CLOSEUP - TOWNSEND

TOWNSEND

(laughs)

I'd say you'd been having a nightmare or that you're the biggest liar since Baron Munchausen!

255 MATT - PAST TOWNSEND IN F.G.

He nods.

MATT

It's a nightmare all right, Doctor -- but not the kind you mean --

(intensely)

And I'm not lying to you!

MB

CONTINUED

78
77

255 CONTINUED

A pause. Matt crosses back. Suddenly Townsend breaks the look, goes to the intercom on his table.

TOWNSEND

(into intercom)

Gene, will you set up the tarantula film for me? I'd like to show it to Dr. Hastings.

GENE'S VOICE

(over intercom)

Yes, Doctor.

TOWNSEND

I know you didn't fly two hundred miles for a gag, but I simply can't believe --

(shakes his head)

I refuse to believe the unbelievable.

MATT

There's an old saying: "The first step toward truth is doubt."

Townsend looks at him sharply.

①

DISSOLVE TO

②

256 INT. SMALL ROOM AT INSTITUTE - CLOSE SHOT - PORTABLE SCREEN

The screen is set up at one end of the room. TARANTULA FOOTAGE is being projected on the screen. It will be INTERCUT with the Narration.

257 TWO SHOT - MATT AND TOWNSEND

seated at a small projector. (NOTE: THE NARRATION BY TOWNSEND WILL BE WRITTEN TO FIT AVAILABLE FOOTAGE.)

TOWNSEND

-- The largest tarantula in Arizona is about three inches in diameter with its legs outspread -- the South or Central American variety has been known to reach about a foot in diameter... That hole you see there is the entrance to the burrow... Often they use the same hole throughout their entire span, for the tarantula is the most unsocial of creatures and is shunned by all other forms of life... it lives on flesh -- paralyzing its victims

255 CONTINUED

The Co-ed crosses behind Townsend to the blinds.

JEAN

The tarantula film is ready, Professor.

TOWNSEND

Thank you, Jean.

(to Matt)

I know you didn't fly 200 miles for a gag, but I simply can't believe --

He stops at the obviously serious expression on Matt's face - picks up the venom. Jean has closed the blinds and is going out.

M

JEAN

Goodnight, Professor.

TOWNSEND

Goodnight --

(to Matt)

Well - under the circumstances we might find this interesting.

He leads him down to the projector, clicks a switch, the lights go out - then turns on the projector.

256 INSERT SCREEN

As we see Tarantula film. It will be INTERCUT with the narration.

257 TWO SHOT - MATT AND TOWNSEND

seated at a small projector. (NOTE: THE NARRATION BY TOWNSEND WILL BE WRITTEN TO FIT AVAILABLE FOOTAGE.)

TOWNSEND

-- The largest tarantula in Arizona is about three inches in diameter with its legs outspread -- the South or Central American variety has been known to reach about a foot in diameter... That hole you see there is the entrance to the burrow... Often they use the same hole throughout their entire span, for the tarantula is the most unsocial of creatures and is shunned by all other forms of life... it lives on flesh -- paralyzing its victims with venom... The

257 CONTINUED

①

TOWNSEND (cont'd)
with venom... The tarantula does not sting -- it bites -- and the jaws of even the local tarantula are strong enough to pierce a man's finger... That tiny drop of venom on the slide was extracted from the largest tarantula ever found in the Southwest -- so you see, Doctor --

Townsend turns off the projector, crosses to the switch, and flips on the lights. As he goes to the windows to raise the blinds, Matt remains seated. He lights a cigarette. He is thinking hard.

258 ANOTHER ANGLE

as Townsend comes back to Matt.

MATT

How deadly is the venom?

TOWNSEND

It isn't deadly at all. It's about as poisonous as a hornet's. No fun -- but harmless. The few deaths that have been reported are the result of germs entering the wound at the time of the bite.

MATT

You make 'em sound like pets.

TOWNSEND

Not pets, Doctor, but part of the world about us. We must accept them as we do the rest of God's creatures. They each have a function in their own world.

MATT

But what if -- ?

(makes each word count)

What if circumstances magnified one of them in size and strength -- took it out of its primitive world and turned it loose in our's? --

TOWNSEND

Then expect something that's fiercer -- more cruel and deadly -- than anything that ever walked the earth!

15/25
SW

#1802 ~~5/24/55~~

47
-80
79

259 INT. TELEPHONE BOOTH - CLOSEUP - MATT - DAY

He is waiting impatiently with the receiver to his ear.

MATT

(into phone)

What's holding us up, operator?

We HEAR the METALLIC BUZZ of the operator's VOICE.

260 INT. PHONE OFFICE - BIG HEAD CLOSEUP - OPERATOR

She is talking into the mouthpiece.

OPERATOR

-- on your call, sir, I'm afraid I can't put you through. The long distance lines are down between Calamite and Desert Rock. It will be about an hour before we can resume service...

(we hear the BUZZ of Matt's voice)

No, sir, I don't know what caused it. Can I call you back at this number?

261 INT. TELEPHONE BOOTH - CLOSEUP - MATT

He hangs up, terribly disturbed.

DISSOLVE TO

262 EXT. AIRPORT - LONG SHOT - CESSNA PLANE - NIGHT - STOCK

as it takes off OVER CAMERA.

DISSOLVE TO

263 EXT. DESERT - FULL SHOT - NIGHT

All is quiet as the moon shines down upon the peaceful landscape. Then the monstrous TARANTULA ENTERS SHOT and marches swiftly across scene.

264 EXT. DESERT - PAN SHOT - JEB

JEB is an old prospector who has been gathering wood. CAMERA PANS HIM to ED, another ancient, seated in front of a small fire at the entrance to an old mine.

MB

265 CLOSER ANGLE

As Jeb drops the wood, Ed pours a cup of coffee for him. In b.g. over a distant hill, we see the Tarantula coming toward them.

JEB

Gonna be a murky night.

ED

(nods sagely)

You think that was lightning we saw to the west?

JEB

If it was -- it's the first time I ever seen lightning throw off sparks.

Ed grants. They sip their coffee.

ED

(drily)

Maybe one of them college boys short-circuited his nice new Geiger counter?

The oldsters cackle happily. Their laughter is cut short by a CRASHING SOUND from the mouth of the mine. Jeb rises. PAN WITH JEB as he walks over to investigate the source of the noise. INTO SHOT, coming over the second hill, is the Tarantula!

266 ANOTHER ANGLE

The men react at the sight and start running. Jeb falls sprawling. Ed turns and tries to help his friend to his feet.

267 FULL SHOT - MEN IN F.G. - TARANTULA ADVANCING FROM B.G.

The Tarantula is coming closer and closer. As Ed jerks Jeb upright and they start running TOWARD CAMERA, PAN them over the rise as they go. Jeb stumbles once again.

268 FULL SHOT - OVER JEB

as Ed goes back to him. As he reaches him, he looks up in horror.

269 UP SHOT - HILL - MEN IN F.G.

as the Tarantula moves in, almost on top of them.

MB

15/25
SW

#1802 ~~5/24/55~~

8/82

270

POINT OF VIEW - TARANTULA

as it descends upon the doomed men.

DISSOLVE TO

271

EXT. AIRPORT - FULL SHOT - CESSNA PLANE - NIGHT - STOCK

as it lands.

DISSOLVE TO

272

INT. SHERIFF'S OFFICE - CLOSE SHOT - SHERIFF - NIGHT

He is on the phone.

SHERIFF

I can't hear you, Matt.

273

INT. OPEN TELEPHONE BOOTH - MKD. CLOSE SHOT - MATT

MATT

(loudly)

I'm at the airport!

(louder)

Can you hear me now...? We haven't
much time. Jack -- I want you to round
up every man you can -- arm them and --

(we hear the BUZZ

of the Sheriff's

voice; urgently)

Jack, do as I say! Notify the State
Police to meet you at the Mitchell
place and --

(we hear the

Sheriff's voice;

angrily)

No! I haven't been drinking! All I
want you to do is --

(pleads)

-- believe me, Jack...

(we hear the

Sheriff's voice)

Thanks, Jack, I'll see you.

As he hangs up,

DISSOLVE TO

MB

274 EXT. DESERT - LONG SHOT - NIGHT

The tarantula is moving swiftly. It crosses the high tension power lines, setting up a CRACKLING shower of sparks. The monstrous thing makes even the huge steel pylons seem puny.

275 INT. STEVE'S BEDROOM - MED. SHOT

Steve, in negligee, is working at her desk. The lights flicker and she frowns, glances about wonderingly. Then they go out for an awful moment and she leaps to her feet. On they come again. She stands near the desk indecisively, then starts toward the door of her room, CAMERA PANNING.

276 INT. UPPER HALLWAY - MED. SHOT

as Steve crosses from her room to Mitchell's. She opens the door and looks in.

277 LONG SHOT - MITCHELL IN BED - PAST STEVE IN F.G.

Mitchell is sleeping.

278 MED. CLOSE SHOT - STEVE

She closes the door softly.

279 PAN SHOT - STEVE

as she returns to her room.

280 FULL SHOT - MITCHELL HOUSE - MATTE

Steve's bedroom light is visible. The tarantula is moving on the house!

281 INT. STEVE'S BEDROOM - MED. CLOSE SHOT - STEVE

She is back at her desk. Slowly, the CAMERA PANS to the window. We see the tarantula APPROACHING in the distance.

282 CLOSEUP - STEVE

working. She opens a book, makes notes from it, oblivious of the approaching danger.

MB

283 FULL SHOT - BEDROOM WINDOW - PROCESS

The tarantula is at the window...

284 MED. CLOSE SHOT - STEVE

She yawns, closes the book with a weary sigh, gets up. CAMERA PANS WITH HER and HOLDS on the window. She does not see the tarantula. We hear the CLICK of the light switch and the lights go out.

285 PAN SHOT - STEVE

walking away from the wall switch, crossing to the bed. CAMERA HOLDS as she starts to turn down the covers.

286 EXT. DESERT - MED. SHOT

Matt's car is speeding along.

287 INT. MATT'S CAR - MED. CLOSE SHOT - MATT - PROCESS

as he drives with grim determination.

288 INT. STEVE'S BEDROOM - MED. SHOT - AT BED

Steve has the covers turned down. She crosses to the window to draw the curtains. To her horror, she sees the huge eye of the tarantula at the window! The window starts to break.

289 CLOSEUP - STEVE

She SCREAMS with fright. The house starts to shake under the tarantula's weight. The room rocks, sending down plaster and dust from above.

290 PAN SHOT - STEVE

as she runs. CAMERA TAKES HER OUT of the room through a shower of dust.

291 INT. UPPER HALLWAY - MED. SHOT

as Steve leaves the bedroom, the house shakes wildly. The plaster in the ceiling comes down in a torrent. Steve is tossed by the shaking and falls against the balustrade.

MB

292 INT. MITCHELL'S BEDROOM - MED. SHOT

Mitchell is at the foot of the bed, clinging to the bedpost, staring transfixed at something o.s. CAMERA SHAKES and more debris falls. We hear the door o.s. OPEN.

293 REVERSE SHOT - PAST MITCHELL ON STEVE IN DOORWAY

She looks past the professor and SCREAMS.

294 MED. SHOT - MITCHELL

looking at the window as the horrible face of the tarantula APPEARS. Then a mammoth CLAW comes IN through the window, swipes at Mitchell, seizes him. He struggles against it, but the claw has him and drags him swiftly toward its cavernous mouth.

295 MED. CLOSE SHOT - STEVE

She SCREAMS, runs from the doorway.

296 INT. UPPER HALLWAY - MED. SHOT

as the terror-stricken girl races from Mitchell's room and starts down the stairs. The hall is rapidly being obscured by falling plaster, etc. CAMERA PANS Steve swiftly down the flight of stairs.

297 LONG SHOT - LOWER HALLWAY TOWARD FRONT DOOR

as Steve hurries to get out of the rocking house. She struggles at the jammed door, frees it, swings it open amidst a shower of debris.

298 IX EXT. MITCHELL PORCH - MED. SHOT

as Steve emerges from the house. Timbers fall under the constant rocking and shaking. As CAMERA PANS HER down the steps:

299 MED. SHOT - MATT'S CAR

SCREAMING to a stop. He leaps out of the car, races toward Steve.

MB

300

PAN SHOT - STEVE

She has heard the car.

STEVE

(screams)

Matt!

She runs toward him, hysterical with fear. CAMERA HOLDS as Matt comes INTO SHOT and she goes into his arms, sobbing violently. He looks o.s. over her shoulder.

301

POINT OF VIEW - MINIATURE - TARANTULA

as it demolishes the house.

302

TWO SHOT - MATT AND STEVE

He tears his eyes away from what is happening.

MATT

Come on!

CAMERA PANS THEM to the car. He helps her in, GUNS the MOTOR, they roar down the driveway.

303

TARANTULA - MINIATURE

as it advances TOWARD CAMERA - AWAY FROM the demolished house, after the car!

sw

#1802 - 5/25/55

Date

86
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304

EXT. DESERT - RUN-BY SHOT - SHERIFF'S POSSE - NIGHT

as they tear along the highway toward Mitchell's house.

305

EXT. DESERT - MED. LONG SHOT - MATT'S CAR

racing along same highway TOWARD the Sheriff's posse. The car drives OUT OF SHOT. CAMERA HOLDS and we see the tarantula lumbering swiftly over a hill in hot pursuit.

306

INT. MATT'S CAR - MED. CLOSE SHOT - MATT AND STEVE - PROCESS

She looks back and reacts sharply to the sight of the onrushing tarantula.

STEVE
(frantically)
Hurry, Matt, hurry!

He glances swiftly behind him, reacts, steps on the gas.

307

INSERT - CAR SPEEDOMETER

as it leaps from 50 miles an hour to 75 miles an hour.

86

308

EXT. DESERT - LONG SHOT - SHERIFF'S POSSE

speeding PAST CAMERA.

309

INT. SHERIFF'S CAR - MED. CLOSE SHOT - SHERIFF AND LT. NOLAN - PROCESS

Nolan is driving. The Sheriff leans forward abruptly.

SHERIFF
(sharply)
Hold it! There's Matt's car!

Nolan SLAMS on the brakes, at the same time giving a hand signal to the cars behind him. We hear a frantic SQUEALING as all the cars slow up.

310

EXT. DESERT - FULL SHOT

as the posse comes to a stop. PAN Matt's car to a stop. Men pile out of the cars. Matt hurries toward them.

MB

Blue

tm

#1802 - Changes 6/2/55

307 INSERT - CAR SPEEDOMETER
as it leaps from 50 miles an hour to 75 miles an hour.

308 EXT. DESERT - LONG SHOT - SHERIFF'S POSSE
speeding PAST CAMERA.

309 INT. SHERIFF'S CAR - MED. CLOSE SHOT - SHERIFF AND LT. NOLAN -
PROCESS

Nolan is driving. The Sheriff leans forward abruptly.

SHERIFF

(sharply)

Hold it! There's Matt's car!

Nolan slams on the brakes, at the same time giving a hand signal to the cars behind him. We hear a frantic SQUEALING as all the cars slow up.

310 EXT. DESERT - FULL SHOT
as the posse comes to a stop. PAN Matt's car to a stop. Men pile out of the cars. Matt hurries toward them.

311 GROUP SHOT
as they meet.

SHERIFF

What's it all about, Doc -- ?

MATT

(breathlessly)

Tell your men to swing their cars around --

SHERIFF

What for?

MATT

(impatiently)

There isn't time -- I'll give it to you later.

A TROOPER RUNS INTO SHOT. He is absolutely bug-eyed.

MB

CONTINUED

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#1802 - *Chgs 6/2*

311 CONTINUED

TROOPER
Lieutenant -- look!

He points o.s. in the direction Matt came from. They all turn.

312 FULL SHOT - TOWARD MATT'S CAR

The tarantula is racing toward the car. Steve, horror-stricken, is leaving the car and running toward them.

313 CLOSEUP - TROOPER

staring at the onrushing creature.

314 CLOSEUP - SHERIFF AND NOLAN

reacting.

315 GROUP SHOT

as Steve RUNS IN. They stand like puppets, then Nolan comes to life.

NOLAN
(roars)
Grayson -- Dondero -- get out those sub-machine guns!

TROOPER
(as he runs toward *3*
one of the other cars)
Comin' up!

~~They~~ ~~run~~ SHERIFF
~~stop it!~~ stop it!

316 FULL SHOT

as the troopers take the sub-machine guns out of the car and run frantically toward the others.

317 FULL SHOT - TARANTULA

swinging down the highway toward them.

#1802

88

317 FULL SHOT - TARANTULA
swinging down the highway toward them.

318 GROUP SHOT
as the troopers with the sub-machine guns join the others.

STEVE
Matt! If it follows the highway,
it'll come right into Desert Rock!

A momentary GASP of realization from all.

NOLAN
(quickly)
Keys in your car, Doc?

MATT
(wonderingly)
Yeah...?

NOLAN
(to the troopers with
the sub-machine guns)
Doc and Miss Clayton're coming with
us -- you men try and delay it --

MB

CONTINUED

318 GROUP SHOT

as the troopers with the sub-machine guns join the others.

STEVE

Matt! If it follows the highway,
it'll come right into Desert Rock!

A momentary GASP of realization from all.

NOLAN

(quickly)
Keys in your car, Doc?

MATT

(wonderingly)
Yeah....?

NOLAN

(to the troopers with
the sub-machine guns)
Doc and Miss Clayton're coming with
us-- you men try and ~~slow it~~ *slow it* DOWN --
If you can't-- take Doc's car and
follow us.

TROOPER

Yes, sir.

NOLAN

(warningly)
And don't take any unnecessary chances.

TROOPER

Don't worry.

NOLAN

Let's go.

319 FULL SHOT

as the police cars turn and start back toward town. The two
troopers with the sub-machine guns advance from f.g. toward the
tarantula.

320 MED. FULL SHOT - TARANTULA

skittering rapidly toward the troopers.

MB

318 CONTINUED

NOLAN (cont'd)

If you can't -- take Doc's car and follow us.

TROOPER

Yes, sir.

NOLAN

(warningly)

And don't take any unnecessary chances.

TROOPER

(grimly)

Don't worry.

NOLAN

Let's go.

319 FULL SHOT

as the police cars turn and start back toward town. The two troopers with the sub-machine guns advance from f.g. toward the tarantula.

320 MED. FULL SHOT - TARANTULA

skittering rapidly toward the troopers.

321 MED. CLOSE SHOT - TROOPERS - PROCESS

as they advance toward the creature, their sub-machine guns at the ready. The retreating posse is in far b.g.

322 CLOSER ANGLE - TARANTULA

moving in.

323 MED. SHOT - TROOPERS - FROM REAR

as they aim and FIRE at the monster.

324 HEAD-ON SHOT - TARANTULA

ignoring the bullets, coming in. Its huge eyes look like lighted barrels.

MB

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89

325

MED. SHOT - TROOPERS - FROM REAR

FIRING steadily, dropping back TOWARD CAMERA as the tarantula keeps coming, for the bullets have no effect. Suddenly they break, swing around, come running AT CAMERA for the car.

326

MED. SHOT - AT MATT'S CAR

as the troopers arrive at the car and tumble in.

327

INT. MATT'S CAR - MED. CLOSE SHOT - FROM REAR

as one of the troopers turns the key, presses the starter. It whirls futilely.

TROOPER

(sharply)

Hurry!

The other trooper presses the starter button again. No luck. Suddenly he jerks out the choke and presses the starter.

TROOPER

(horrified)

You'll flood it!

The trooper at the wheel keeps grinding the starter. The other trooper turns, lifts his sub-machine gun and starts FIRING at the tarantula.

MB

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328 ZOOM IN - ON TARANTULA'S HEAD
as it comes closer, its teeth gnashing.

SO

329. INT. MATT'S CAR - HIGH SHOT - TROOPERS
in a panic.

TROOPER
(screams)
Come on!

They scramble out of the car. As they do --

330 BIG HEAD CLOSEUP - TARANTULA
moving menacingly in on the men...

MB

DISSOLVE TO

333 CONTINUED

NOLAN

(into mike)

Emergency! This is Lieutenant Nolan.
Emergency! I want everyone cleared out
of Desert Rock within thirty minutes.
Got that? Thirty minutes. Over.

SPEAKER

Emergency. Desert Rock to be evacu-
ated within thirty minutes.

(less official)

What's up, Lieutenant?

NOLAN (into mike)

It's too long to go into now, Sergeant --
just get 'em out of town -- their lives
depend on it.

(suddenly)

Sergeant! Send someone over to Murphy's
and load up all the dynamite he has. Rush
it to the intersection on the north side
of town. We'll be waiting for it.

334 WIDER ANGLE - PROCESS

Matt leans forward.

MATT

Let me talk to him, Lieutenant.

SHERIFF

(to Nolan)

What's the dynamite for?

NOLAN

(into mike)

Hang on a minute, Sergeant.

MATT

(to Nolan)

Maybe the dynamite'll work -- but
what if it doesn't?

Nolan reacts.

MATT

We're giving it the whole town to
tear apart.

MB

CONTINUED

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334

CONTINUED

SHERIFF

(slowly)

Yeah...

MATT

(rapidly)

Get through to the Desert Sands Air
Force Base --

SHERIFF

(cutting in)

Now you're talking!

NOLAN

(into mike)

This is Nolan again. I want you to
relay this message to the commanding
officer at the Air Base --

He hands the microphone to Matt.

335

CLOSEUP - MATT - PROCESS

as he talks into the mike.

MATT

(grimly)

Tell them we need their assistance
to destroy a giant tarantula -- they'll
laugh -- but tell them a thousand lives
depend upon them...

DISSOLVE TO

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93

336 INT. BRIEFING ROOM - CLOSE SHOT - WALL MAP - DAWN

93

showing the outlines of Desert Rock. A finger is tracing the outline. As CAMERA PULLS BACK:

MAJOR'S VOICE

Well, there you are, gentlemen --

The ANGLE is wide enough now to REVEAL a sleepy Major and a couple of weary young pilots in flying togs.

MAJOR

The State Police're having night-
mares --

(bitterly)

They want you fly boys to help 'em
get back to sleep.

MB

CONTINUED

336 CONTINUED

FIRST PILOT
(disgusted)
Not flying saucers again?

MAJOR
This is even better -- they've got
themselves a giant tarantula!

FIRST PILOT
A what?

MAJOR
(sarcastically)
St. George and the Tarantula. Get
going!

DISSOLVE TO

337 EXT. ARMY AIR BASE - JET PLANES TAKING OFF - DAWN - STOCK

DISSOLVE TO

338 EXT. DESERT ROCK SIDE STREET - MED. SHOT - MURPHY'S WAREHOUSE -
DAWN

The locale is identified by a sign: "MURPHY'S WAREHOUSE." A
truck is being loaded with cases of dynamite.

339 PAN SHOT - WORKER WITH TWO BOXES ON DOLLY

We see that the boxes are marked "Dynamite." The warehouse man
reaches the tailgate and a man inside the truck helps him un-
load. The warehouse man CALLS OFF:

WAREHOUSE MAN
That's the last of it, Mr. Murphy.

340 MED. CLOSE SHOT - BURCH AND MURPHY

at front of truck.

MURPHY
That's it, Joe -- there isn't another
stick of dynamite in town.
(calls off)
How you doing, Fred?

VOICE (o.s.)
Let her roll!

ME

CONTINUED

95
96

340 CONTINUED

① MURPHY
(as he gets into
truck; to Joe)

See you -- I hope!

Burch waves, crosses to his car.

341 PAN SHOT - MURPHY'S TRUCK

We see Burch getting into his car and starting it. We STAY WITH TRUCK as it rolls around the corner.

342 FULL SHOT - MAIN STREET - FROM CORNER

as the truck keeps going, followed by Burch's car. Men and women are running down the street toward a couple of busses in b.g. Cars swing in. A woman is hurrying with a child clinging to each hand and another in her arms. Her husband tags behind her lugging several heavy suitcases.

② DISSOLVE TO

343 EXT. DESERT HIGHWAY - LONG SHOT - DAY

There is a pick-up truck in f.g. with State Troopers standing by. Murphy's truck, followed by Burch's car, ENTERS SHOT. PAN Murphy's truck and Burch's car PAST pick-up truck to pull off highway. Matt, Steve, and the Sheriff hurry toward the truckload of dynamite. Burch comes in from b.g.

344 GROUP SHOT - AT MURPHY'S TRUCK

as the men hop out and start to unload. Our principals above watch them. Nolan runs INTO SHOT.

MURPHY

Where you want this, Lieutenant?

NOLAN

Across the road.

(puts his fingers
to his mouth and
blasts them:)

Shake it up, men! Give a hand here!

345 LONG SHOT - ROAD - PAST TAILGATE OF MURPHY'S TRUCK

The boxes are unloaded rapidly. Troopers RUN INTO SHOT to help out.

95

95-91
95A

346 GEO UP SHOT - MATT, STEVE, SHERIFF, BURCH

STEVE
You think it'll work, Matt?

MATT
(shrugs)
Dynamite's tricky stuff.

SHERIFF
It may blow it up -- it may just
blow the highway up. Doggone, I
wish we had some nitro!

BURCH
(skeptically)
I'll have to see this tarantula
before I believe it.

MATT
(grimly)
You'll see it, Joe -- and you'll
wish you hadn't.

347 PAN SHOT - NOLAN AND TROOPER

as they run toward them from the dynamite with the spool of
wire. Nolan has the plunger. Over this comes a wild, frantic
SCREAM from Steve. Nolan looks toward her.

348 GROUP SHOT

Steve SCREAMS again, buries her head in Matt's shoulder. The
Sheriff and Burch are looking o.s. Burch's mouth is agape.

349 LONG SHOT - TARANTULA - PAST GROUP

The tarantula has straddled a hill over the road and is racing
toward them. Several of the men turn and dash for their cars.

NOLAN
(roars)
Hold it! I'll shoot the first man
that runs!
(we see the men get
back to their jobs)
Get those boxes across - double up
those boxes!

The men follow Nolan's orders.

350 CLOSER ANGLE

as the men hustle to get the boxes of dynamite into place.

351 REAR OF PICK-UP TRUCK

as Nolan and the Trooper heave in the reel of wire and the plunger.

NOLAN

(calls)

Time to get out of here, Doc.

352 GROUP SHOT

MATT

(calls to Nolan)

I'll ride with you --

(turns)

Steve, you go with the others. And don't worry about me -- we'll be right behind you.

(shouts)

Let's go!!

He hurries o.s. to the pick-up truck. The rest of them scurry for the cars.

353 LONG SHOT - TARANTULA

as it comes down the deserted highway straight for the boxes of dynamite that barricade its path. In f.g. is the wire that leads to the plunger.

354 CLOSE SHOT - AT REAR OF PICK-UP TRUCK

Matt and Nolan hop into the rear at the spool and plunger. Others pile in about them. In b.g. we can see other cars taking off as CAMERA HOLDS and truck pulls away.

355 REAR OF TRUCK - PROCESS

as Matt and Nolan play out the wire that leads to the dynamite. Their faces are grim and worried. Suddenly as they near the end of the wire in the reel:

MATT

(sharply)

Hold it!

The truck grinds to a stop. They look back toward where they came.

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356 LONG SHOT - TARANTULA

coming closer and closer to the dynamite.

357 REAR OF TRUCK - CLOSE SHOT - MATT AND NOLAN

Matt is feverishly unpeeling the ends of the wire and trying to attach them to the plunger. In the excitement, he is all thumbs. Nolan looks o.s.

358 MED. LONG SHOT - TARANTULA

It is just a few yards away from the dynamite.

359 REAR OF TRUCK - CLOSE SHOT - MATT AND NOLAN

Matt is still fumbling with one of the wires.

NOLAN
(urgently)
Let me have it, Doc.

MATT
(working feverishly)
I've got it.

He finishes the job and looks off.

360 FULL SHOT - TARANTULA

as it straddles the highway, directly over the dynamite.

361 REAR OF TRUCK - CLOSE SHOT - MATT AND NOLAN

Nolan pushes down the plunger.

362 FULL SHOT - TARANTULA AND EXPLOSION

The air is filled with huge chunks of paving, dirt and dust. The monster is completely obscured by the cloud.

363 REAR OF TRUCK - CLOSE SHOT - MATT AND NOLAN

Their eyes light up with satisfaction, then, after a beat or two, they stare off wide-eyed with amazement and horror.

MB

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98-100

364 FULL SHOT - TARANTULA

The cloud has begun to disperse and through it, dashing whole and unharmed after them, is the tarantula!

365 INT. SHERIFF'S CAR - MED. CLOSE SHOT - STEVE AND SHERIFF

looking back toward the explosion with crushed disbelief.

366 REVERSE SHOT FROM CROWD UP AHEAD

as we see the pick-up truck start off. In b.g. and f.g., the crowd runs for cars. The tarantula continues its swift advance.

367 LONG SHOT - DOWN HIGHWAY

Cars pull out and take off for Desert Rock. The pick-up truck speeds INTO SHOT. The air is filled with the ROAR of motors.

DISSOLVE TO

368 MATTE SHOT - DESERT ROCK - DAY

It is deserted and empty except for two State Troopers. From b.g. come the posse cars and the pick-up truck.

369 ANGLE SHOT

as pick-up truck pulls to a stop in f.g. We see ALL piling out of their cars -- the two State Troopers running toward Nolan -- Matt leaping out of the truck and joining the group at the Sheriff's car that includes Steve, the Sheriff, Burch.

370 GROUP SHOT

as they gather, worried and excited. Following is feverish and over-lapped:

STEVE

Now what?

MATT

I don't know.

SHERIFF

(desperately)

We've got to do something!

MB

CONTINUED

370 CONTINUED

BURCH

The biggest story of my life and I
won't get a chance to write it!

Suddenly Steve sees something o.s. and reacts, clutching Matt's
arm.

STEVE

(scared stiff)

Matt!

She points o.s.

371 MATTE SHOT - DESERT ROCK

as the tarantula appears and starts down the street toward them!

372 REACTION SHOTS - AT GROUP

They stand terrorized for a moment. Nolan dashes INTO SHOT.

NOLAN

Let's get out of here!

They break and run for the cars.

373 FULL SHOT

as everyone scatters, trying to get into the nearest car. Matt
is running, his arm protectively about Steve, when suddenly he
stops.

374 MED. CLOSE SHOT - MATT AND STEVE

He stares at Steve, a light slowly coming into his face.

MATT

You hear it?

STEVE

(wonderingly)

Huh?

MATT

(sure now)

Listen!

From above comes the BOAR of JETS! They look up.

MB

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375 THEIR POINT OF VIEW - A PAIR OF SABRE JETS - STOCK
gradually taking shape in the sky.

376 BACK TO SCENE

Their eyes are filled with excitement and hope.

STEVE

Matt! It's too good to be -- !

The jets are coming closer and closer. ANGLE WIDENS as Sheriff and Burch rush in.

SHERIFF

(almost dancing
with joy)

You hear 'em?

BURCH

It's like music!

377 AIR SHOT - SABRE JETS - STOCK

as they zoom along.

378 INT. JET COCKPIT - MED. CLOSE SHOT - PILOT - PROCESS

The pilot looks down.

PILOT

(into mike)

You see anything, hot-shot?

(pause; into mike)

Let's have a look.

He works the controls.

379 AIR SHOT - SABRE JETS - STOCK

as they peel off and start down.

380 INT. JET COCKPIT - CLOSE SHOT - PILOT - PROCESS

AT AN ANGLE as the plane heads toward the ground, the pilot looking below.

381 POINT OF VIEW - PILOT - THE TARANTULA - MINIATURE

skittering into town.

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382 FULL SHOT - FROM GROUND - PAST TARANTULA - MINIATURE
as the jets zoom over the creature, making a dry run.

383 GROUP SHOT - MATT, STEVE, SHERIFF, BURCH, ETC.
They are looking up at the jets.

STEVE
Why don't they do something?

MATT
(his arm around her)
Give 'em a chance.

384 AIR SHOT - SABRE JETS - STOCK
as they rush through the sky.

385 INT. JET COCKPIT - CLOSE SHOT - PILOT - PROCESS
He lifts his eyes from below.

PILOT
(into mike grimly)
Let 'im have it!

He presses a couple of controls.

386 AIR SHOT - SABRE JETS - STOCK
as they bank sharply.

387 FULL SHOT - FROM GROUND - OVER TARANTULA - MINIATURE
as it continues down the street. The jets appear.

388 POINT OF VIEW - TARANTULA - FROM PLANE - MINIATURE

389 FULL SHOT - JETS - STOCK
as they swoop low and FIRE a round of rockets.

390 FULL SHOT - TARANTULA - MINIATURE
The rockets slam in all around without effect.

ME

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103 104
102

391 MATTE SHOT - DESERT ROCK

The tarantula is still advancing. Rockets burst about it. People are staring at what is happening.

392- FLASH REACTION SHOTS - MATT, STEVE, SHERIFF, ETC.
396

as they stand frozen and helpless.

397 AIR SHOT - SABRE JETS - STOCK

as the CAMERA FOLLOWS PLANES getting into position for another run.

398 INT. JET COCKPIT - CLOSE SHOT - PILOT - PROCESS

He works the controls.

399 AIR SHOT - SABRE JETS - STOCK

as they peel off again.

400 LONG SHOT - JETS FROM GROUND - STOCK

as they ROAR OVER CAMERA.

401 POINT OF VIEW - PILOT - THE TARANTULA - MINIATURE

The tarantula is moving on.

402 INT. JET COCKPIT - CLOSE SHOT - PILOT - PROCESS

waiting grimly for the right moment. Then, suddenly, he presses a release control.

403 AIR SHOT - SABRE JET - STOCK

as it dumps a load of Napalm.

404 FULL SHOT - TARANTULA - MINIATURE

as the Napalm bombs hit. Flames leap high.

405 MATTE SHOT - DESERT ROCK

People in f.g. are watching the tarantula, their faces lit eerily by the flames.

MB

406 GROUP SHOT

Matt, Steve, etc., etc., staring off at the conflagration.

407 MED. CLOSE SHOT - MATT AND STEVE

She sighs with relief. He puts his arm about her.

STEVE

It's the end of a nightmare.

MATT

(shakes his head)

Evil is goodness turned upside down.
Someone else will go on from where
Mitchell left off -- and it'll work
next time.

408 FULL SHOT - TARANTULA - MINIATURE

as it burns. The smoke rises high in the air, starts drifting slowly.

409 PAN SHOT - THE GROUP

watching. CAMERA HOLDS ON Matt and Steve. They are still looking off. Smoke drifts toward them.

410 THEIR POINT OF VIEW - MATTE SHOT

Thick black smoke from where the tarantula was.

411 CLOSEUP - MATT AND STEVE

They turn and walk down the empty, deserted street. RAISE UP CRANE as they walk away from CAMERA.

FADE OUT

THE END