

THE BEAST FROM 20,000 FATHOMS
(THE MONSTER)
FROM BENEATH THE SEA

Screenplay by

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and

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"THE MONSTER"

From Beneath the Sea

FADE IN:

1 LONG SHOT - TUNDRA - DAY

It is a bleak expanse of frozen ice. The wind howls.
MAIN TITLES AND CREDITS DISSOLVE IN.

Behind the TITLE and CREDIT cards, a SERIES OF TUNDRA AND
GLACIER SHOTS.

DISSOLVE TO:

2 LONG SHOT - TUNDRA - DAY

In the distance can be seen a cluster of small buildings,
partially hidden by snow drifts. The only sign of life is
the thin wisp of smoke curling from a pipe chimney. A radio
antenna can be seen, and radar horns, but at this distance
unidentifiable.

3 EXT. RADAR HORNS - (STOCK)

They turn.

4 INT. RADAR ROOM

Two soldiers, dressed warmly, are at the radar equipment.
A hot stove glows here also.

RADAR MAN

There it is... Azimuth 63 degrees.

SECOND RADAR MAN

(into mike)

Airplane sighted. Thirteen hours,
eleven...

5 CLOSE - OUTSIDE ANNUNCIATOR - INSERT

RADAR MAN'S VOICE

...minutes. Azimuth 63 degrees
...Speed approximately 350 miles
per hour --

6. LONG SHOT PLANE DAY (STOCK)

Flying at high altitude.

7. EXT. TUNDRA PROF. TOM NESBITT, COLONEL EVANS, AND
WALKIE TALKIE MAN

They're all wearing dark glasses.

EVANS

(to Walkie Talkie Man)

Establish contact.

WALKIE TALKIE MAN

Operation Experiment to Y347.

Operation Experiment to Y347 - Over.

8. EXT. OUTSIDE ANNUNCIATOR CLOSE (INSERT)

PILOT'S VOICE (O.S.)

Y347 to Operation Experiment....

Now leveling off at bombing altitude.

9. MED. CLOSE TOM AND GROUP

They listen and look skyward, raising binoculars to their eyes.

PILOT'S VOICE (O.S.)

Rough weather ahead.

10. EXT. TUNDRA

Service men at movie cameras. They wear dark glasses.

PILOT'S VOICE (O.S.)

(more distant)

Altitude 18,000 feet. Ground
speed 360. Approaching I.P.

11. EXT. TUNDRA MED. SHOT A SCIENTIST

He sits at an instrument box, fingering the dials. Wires from it go into the ice. He, too, wears dark glasses. He and the Soldier with him glance upward as if looking for the plane, then back to the instrument.

(CONTINUED)

11. CONTINUED:

PILOT'S VOICE (O.S.)
(still more distant)
Bomb is being armed.

12. EXT. TUNDRA PROF. GEORGE RITCHIE AND SOLDIER AT WEASEL

They, too, wear dark glasses. They are looking skyward.

13. MED. SHOT. SOLDIER AND ANOTHER SCIENTIST

Also dark-glassed. They are by the weather balloon winch.
They look aloft.

14. EXT. WEATHER BALLOON (STOCK)

It rides high.

15. MED. CLOSE TOM AND EVANS

PILOT'S VOICE
Tuning on the I.P.
Bomb bay doors coming open.

16. EXT. RADAR HORNS (STOCK)

17. INT. RADAR ROOM

RADAR OPERATOR
He's coming in. I'm on target.

RADAR ASSISTANT
Right...
(takes up microphone)
Hear this... Hear.

18. CLOSE ANNUNCIATOR (INSERT)

RADAR ASSISTANT'S VOICE
This..Radar now fixed on target.

19. MED. CLOSE TOM AND EVANS

They're tense.

19 CONTINUED:

EVANS

To think, Professor Nesbitt,
that men once fought with
bows and arrows.

TOM

They may once again, Colonel.

PILOT'S VOICE

Twelve seconds to go.

RADAR ASSISTANT'S VOICE

Good luck.

PILOT'S VOICE (o.s.)

You're down there, brother...
You need the luck.

His laugh comes over, mingled with the Radar Assistant's.

20 EXT. TUNDRA - BIRD'S EYE MOVING SHOT (STOCK)

It is bleak.

21 CLOSE - OUTSIDE ANNUNCIATOR - INSERT

PILOT'S VOICE

Nine seconds... eight seconds...

22 EXT. PLANE IN SKY (STOCK)

It's making the run, leaving a trail of vapor behind it.

23 CLOSE - TOM AND EVANS

PILOT'S VOICE

Six seconds... five seconds...

24 EXT. WEASEL - CLOSE RITCHIE

Looking at the plane through binoculars.

PILOT'S VOICE

(distant)
...four seconds...

25 CLOSE - TOM AND EVANS

PILOT'S VOICE
...three seconds... two seconds
...one second...Bomb away!

Everybody waits tensely, glasses fixed in the distance on the target area.

26 EXT. SNOW FIELD (STOCK)

A mushroom of fire and smoke starts cascading toward the sky. AND THEN THE ROAR... deafening and trembling the earth.

27 EXT. ICE PACK (STOCK)

Ice splits asunder. The crackling is deafening.

28 THE MUSHROOM (STOCK)

It spreads and fills the whole sky.

29 MED. SHOT - ICE - MINIATURE

Huge cakes grind and push against each other.

30 NEAR THE CENTER OF THE TARGET - MINIATURE

The open water boils. Huge cakes of ice melt into nothing. Great clouds of steam pour forth.

31 INT. RADAR ROOM

The operator suddenly peers forward. He calls to his relief.

RADAR OPERATOR
Charlie!... Look!

Second Radar Operator looks at screen, then hurries to the intercom.

SECOND RADAR OPERATOR
Colonel Evans... there's something...

32 EXT. NEAR TARGET CENTER - MINIATURE

A black mass, partially hidden by steam and ice, moves slowly as if a giant submarine is about to merge; then as if changing course, goes down again.

33 INT. RADAR ROOM

Evans and Tom hurry in.

FIRST RADAR OPERATOR
(turns to look at them)
Right here, sir... A foreign
object.
(he turns to point
it out)
It's gone.

EVANS
What's gone?

FIRST RADAR OPERATOR
I don't know, sir.

SECOND RADAR OPERATOR
It silhouetted like five hundred
tons at least.

EVANS
Where is it then?

FIRST RADAR OPERATOR
I don't know, sir.

Evans turns away. Tom follows, but glances back as if bothered.

SECOND RADAR OPERATOR
You sure we saw it?

FIRST RADAR OPERATOR
We saw something. Maybe the shock
tossed something in front of the
antennae. Yeah, that must have
been it.

34 MUSHROOM OF SMOKE (STOCK)

It is drafting away now, darkening the sky.

DISSOLVE TO:

35. INT. MAIN SHED FULL SHOT

Prof. Nesbitt, Ritchie, Lt. Loomis and others, are at work with instruments. Evans watching with interest.

EVANS

Eight weeks preparation..and it's over in a second.

TOM

Over? Maybe.. Colonel. When energy of that magnitude is released it's never over. What the cumulative effects of all these atomic explosions and tests will be, only time can tell.

EVANS

You mean scientist can't tell?

TOM

The world's been here for millions of years. Man's been walking upright for a comparatively short time...Menta,ly, we're still crawling...

(to Ritchie)

This test'll add to our knowledge, wouldn't you say so, Ritchie?

RITCHIE

Yes. Everytime one of those things go off I feel as if we were helping to write the first chapter of a New Genesis.

TOM

Let's hope we don't find ourselves writing the last chapter of the old one.

36. MED. SHOT GROUP.

RITCHIE

(to Tom)

Here are the figures, Tom.

TOM

(scans the sheet quietly)

We'll be ready to go up to the forward observation post in about an hour, Colonel.

(CONTINUED)

36. CONTINUED:

EVANS

Good.

(to Loomis)

Get the equipment ready.

LOOMIS

Yessir.

(exits)

EVANS

(to Ritchie and Tom)

...And Gentlemen, the moment
your geiger counters indicate
heavy radiation.. you are to
turn back...

RITCHIE

Turn back? Colonel, we'll run
back. There isn't a hero in the
crowd. We scientists are a nest
of bookworms.

They laugh and turn back to their work -

DISSOLVE TO:

37. MED. SHOT WEASEL

Tom and Ritchie ENTER SCENE. They board the vehicle.
The weasel moves OUT OF SCENE.

38. LONG SHOT TUNDRA (STOCK)

39. MED. SHOT WEASEL (PROCESS)

The wind is blowing hard. Tom and Ritchie are muffled.
Their earflaps are down. Tom checks on instrument panel
on the weasel. Loomis is at a communications panel.
Ritchie looks through the binoculars.

40. CLOSE SHOT RITCHIE (PROCESS)

As he looks.

41. EXT. WEASEL (PROCESS)

It moves across the tundra.

42. EXT. TUNDRA STARTING OF ROCKLINE FORMATION

The weasel stops in front of rock formation.

43. MED. CLOSE AT WEASEL

WILLISTEAD

Shall we try to go around, sir?

TOM

No. Wait here for us... We'll go up on foot.

Tom and Ritchie alright.

44. MED. CLOSE TOM AND RITCHIE

They turn and glance at the weasel, then in the direction they're going to go. Ritchie checks the geiger inside his parka, waves his "okay," then both men start off, Tom in the lead.

DISSOLVE TO:

45.-46. OMITTED:

47. MED. SHOT WEASEL AT THE ROCK FORMATION

The motor sputters. The communication panel lights. Loomis lifts the receiver.

LOOMIS

Sergeant Loomis. What?

He looks up.

48. EXT. SKY (STOCK)

Clouds piling up.

49 MED. CLOSE LOOMIS

LOOMIS
But they're gone... on foot.
We can't. Okay. We'll try.

50 MED. CLOSE - WILLISTEAD

He turns his head sensing that something is happening.
Loomis comes INTO SHOT. He taps Willistead's shoulder.
Willistead raises his flaps.

LOOMIS
A blizzard's coming up.

They look off.

51 EXT. ICE ROCK FORMATION (STOCK)

It's empty.

DISSOLVE TO:

52 EXT. ICE ROCKS -

Tom and Ritchie, heads down, move against the rising wind.
They come to a post, labeled: #16. They are checking an
instrument in the box attached to the post.

TOM
What's your reading?

RITCHIE
Nineteen point seven, radiation.
We'd better get out.

TOM
(looking at his map)
I'll check Post 17... you do
18 and I'll meet you back here.
Make it fast.

They separate.

53 EXT. SNOWDRIFT - ICE ROCKS

Tom, mushing fast, comes around it. MOVES OUT OF SHOT.

54 EXT. ICE ROCKS

Ritchie making tracks. The wind starts the snow drifting.

55 CLOSE - TOM

He looks up.

56 EXT. SKY (STOCK)

Clouds are piling up - evil and dark. Snow drifts deeper.

57 EXT. ICE PACK (PROCESS)

Tom walks against the wind.

58 ANOTHER DRIFT - ICE ROCK AND CREVASSE

Ritchie COMES INTO SCENE. Ritchie thrusts his snow pole deep. It sinks partially into a crevasse. Ritchie turns to release it. As he does his eyes glance back. He reacts, his body straightening.

59 CLOSE SHOT - RITCHIE

His eyes are those of a man who has just discovered a new world. He yells: "TOM" but no word can be heard through the muffler.

60 LONG SHOT - WHAT RITCHIE SEES - ANIMATION

In the ravine of the snow-covered ice-pack, glacial high, a huge dark moist bulk moves past a crevice. No head is seen, no tail. But this is a live creature.

61 RITCHIE AND MONSTER - COMBINED SHOT

62 CLOSE RITCHIE

He whips the muffler from his face. He turns, yells.

RITCHIE

Tom! Tom!

63 EXT. SNOWDRIFT - FROM RITCHIE'S ANGLE - TUNDRA (STOCK)

It is empty.

RITCHIE'S VOICE

Tom!

64 EXT. TUNDRA DRIFT (STOCK)
empty.

RITCHIE'S ECHO
(dying out)
Tom... Tom...

65 MED. CLOSE - RITCHIE
He's at a loss what to do. He yanks his pole from the ice, takes a partial step after Tom's tracks, then changes his mind. He looks backward.

66 LONG SHOT - SNOW COVERED ICE RAVINE
The animal is gone.

67 MED. SHOT - RITCHIE
He makes up his mind and starts deliberately toward the ravine.

68 MED. SHOT - TOM
He is back at Post No. 16, waiting. He is leaning against the wind and he is tired.

69 MED. SHOT - RITCHIE AT RAVINE
The snow is falling hard now. Ritchie moves carefully, looks o.s.

70 EXT. SNOW - FULL SHOT - RAVINE
Empty.

71 CLOSE SHOT - TOM
He looks around. He glances at his watch.

72 EXT. ICE ROCK FORMATION - WEASEL
The crew anxiously look at their watches.

LOOMIS
(at communication panel)
No... not yet. We're waiting.

73 MED. SHOT RITCHIE

He's about to enter the narrow high opening to the ravine. SUDDENLY THERE IS A HORRIBLE EAR SPLITTING SOUND.

74 CLOSE SHOT RITCHIE

He looks up and OUT OF SHOT. His eyes open with fear.

75 CLOSE SHOT MONSTER'S HEAD ANIMATION

It is thrust from behind the ravine opening. It towers six stories above him. Heavy snow drapes the ravine's protuberances. The monster's mouth opens, cavern-like, dripping, frightening - THE SOUND AGAIN.

76 CLOSE SHOT RITCHIE

He is stumbling back. He pulls his gun from his belt.

77 MED. LONG SHOT

Ritchie stumbling back. He falls into a crevice and is half buried by ice and snow.

78 CLOSE SHOT RITCHIE

Fighting to liberate himself. He fires a shot.

79 CLOSEUP TOM - POST 16

He reacts to SOUND of shot. He dashes off in direction of ECHOING SOUND.

80 OMITTED

81 MED. SHOT RITCHIE

Ritchie manages to turn on his stomach.

82 CLOSE SHOT RITCHIE

He twists in pain, his body caught in the snow-covered ice. He tries to crawl out.

83. MED. SHOT RAVINE

Tom dashes INTO SCENE.

84. CLOSE SHOT TOM

He sees Ritchie. He slides down towards Ritchie, helping himself with a pick, planted in top of cliff, and a rope.

85. MED. CLOSE SHOT RITCHIE

He's half buried in the snow. Tom dashes to him. Feverishly he tries to drag him out, shoveling desperately with his mittened hands.

86. CLOSE SHOT RITCHIE

He's gasping for breath. He mumbles. Tom's head bends INTO SHOT. He whips Ritchie's muffler off.

RITCHIE

Monster... run.. Tom --
run..Prehistoric monster!

87. CLOSE SHOT TOM

He looks about uncertainly....Sees nothing.

TOM

Quiet..don't struggle.

He looks o.s.

88. MED. SHOT

Toward top of cliff with Tom's pick visible.

89. MED. CLOSE TWO SHOT

TOM

I'll get you out.

He starts o.s., climbing on opposite side of crevice towards his pick.

90 MED. SHOT - TOM

Scrambling across the ice. There is a horrible ROAR o.s. from the monster. Then an OMINOUS CRACKING SOUND. Tom turns, then looks upward aghast.

91 OVERHANGING EDGE OF ICE OVER RITCHIE -(STOCK)

It's cracking loose.

92 LONG SHOT OF BREAKING ICE -(STOCK)

Snow avalanche cascades downward.

93 MED. SHOT - TOM

Pellets of ice fall about him. He raises his hands to protect himself. The frozen missiles drive him to his knees. They slacken. Tom staggers to his feet. He's hurt. He tries to stagger toward Ritchie. He pauses and looks.

94 MED. FULL - ICE PACK

Under which Ritchie is buried. As Tom looks, there is another OMINOUS SOUND. At the foot of the ice pack a crack opens.

95 MED. FULL SHOT

Tom, hurt, staggers toward the crack. Then stops.

96 SHOT OF CRACK WIDENING - (STOCK)

97 MED. CLOSE - TOM (PROCESS OR SET)

The crack of water widens. The ice pack moves away.

98 MED. SHOT ICE - (PROCESS)

Ice parting - widening the water between Tom and Ritchie.

99 CLOSEUP - TOM

There is SUDDENLY A HORRIBLE ANIMAL SOUND. Tom's head swivels as he looks in a tangent direction.

100 CLOSE SHOT - TOM'S FACE

His eyes open with horror.

101 FULL SHOT - WHAT TOM SEES

The shadow of the monster, partially hidden by the ice pack.

102 CLOSE TOM - RUNNING (PROCESS) MONTAGE

He gasps. His hand goes to his head. Weakly he reaches for his flare pistol. He raises it in the air. He fires it. The flares shoot skyward. Tom struggles to keep his feet, but to no avail. He falls. The snow blankets down. THEN THE HORRIBLE SOUND AGAIN.

DISSOLVE TO:

103 EXT. TUNDRA

A blizzard. The wind howls.

DISSOLVE TO:

104 INT. MAIN SHED

The door is thrown open. Harris enters hurriedly. It is a small corner fitted for emergency work. There are a few cots in the room and the simplest of equipment. The room is unoccupied except for Lt. Harris.

LT. HARRIS

Doc! Hey, doc!

Loomis and Willistead enter carrying Tom on a stretcher. Harris is practically at the door to a small room off the main room, when the door opens and DR. HARLAN, an army Medico comes through. Harris' gesture at the stretcher is enough. Harlan quickly helps transfer Tom from the stretcher to a cot.

HARLAN

(to Harris)

Get my bag please.

He jerks his head towards inner room. Harris goes after the bag.

(CONTINUED)

104 CONTINUED:

HARLAN

(to Loomis)

Get those blankets off the
other beds.

Loomis brings the blankets and covers Tom, while Harlan takes Tom's pulse, his eyes showing concern. Harris returns with the bag, and Harlan extracts his stethoscope and applies it to Tom's chest. Evans comes through the door, his face showing anxiety. Quickly he comes to the cot and looks down at Tom.

EVANS

How is he?

Harlan waves at him to be quiet. Evans sees that the other two cots are empty, then in a hurried look about the room sees that Ritchie is absent.

EVANS

(his voice tight, but low)

Where's Prof. Ritchie?

LOOMIS

Still missing.

Evans, too dazed to even echo the word, stares at Loomis for a moment.

EVANS

(hollowly)

What happened?

LOOMIS

We don't know.

WILLISTEAD

We saw flares and double-
timed it over to Post 18. The
whole shore was breaking loose.
We grabbed Prof. Nesbitt just in
time.

LOOMIS

We just couldn't get to Ritchie.

HARLAN

Colonel, we've got to get Nesbitt
to a hospital in the States. He's
in a bad way.

(CONTINUED)

104 CONTINUED:

EVANS

Right.

(to Harris)

Get word to the main base. We
want a plane right away.

Harris goes to door in rear of set, opens it and sticks
his head through.

TOM

(mumbling almost
incoherently)

Ritchie. I'll get you out!
I'll get you out!

Harlan and Evans lean over bed to catch whatever Tom is
saying. They look at each other, quizzically.

HARRIS

(in background over
Tom's mumbling)

Radio? Contact the airfield at
Boffin Bay. Tell them we have
an emergency...

The rest of Harris' speech is drowned out as Tom's voice
goes up in hysteria.

TOM

The monster! Watch out, the
monster! The monster!

Harlan and Evans look at each other.

EVANS

He's delirious.

DISSOLVE:

105 EXT. AIRPORT - DAY

An ambulance goes out to meet a landing airplane. As
the plane taxis to a halt, a stretcher bearing Tom emerges,
and is transferred to the ambulance. Losing no time, the
ambulance pulls away, the siren a low wail.

DISSOLVE:

106 EXT. ARMY HOSPITAL - (STOCK)

Ambulance pulls up to it.

DISSOLVE:

107 CLOSE SHOT - MEDICAL CHART HANGING ON EDGE OF BED

It reads "Thomas Nesbitt," and shows fever readings covering several days. A man's hand comes in and removes the chart. CAMERA PULLS BACK revealing DR. MORTON standing at the foot of the bed, reading the chart. He is accompanied by DR. INGERSOL. He smiles as he sees Tom watching him.

DR. MORTON

Well, Professor Nesbitt, how do you feel today?

TOM

Fine... Fine... Where's Colonel Evans? Did you get Colonel Evans?

DR. MORTON

He ought to be here any minute.
(indicating Dr.

Ingersol)

I want you to meet Dr. Ingersol.
He'd like to ask you a few questions, if you think it wouldn't be too hard on you.

TOM

(scrutinizing
Ingersol)

Questions?

INGERSOL

I'm a psychiatrist, Prof. Nesbitt. I thought together we could get to the bottom of this...

TOM

Of course, you'll think I've come unhinged too. I know my story sounds fantastic...

INGERSOL

Professor Nesbitt, throughout history, there have been people who have claimed they've seen monsters. The famous monster of Loch Lomond you'll recall. The green serpents off the shore of Ireland. But so far as I remember, one has never been caught or even photographed.

TOM

Doctor, I'm not prone to let my imagination run away with me. I'm a scientist.

(CONTINUED)

107 CONTINUED:

INGERSOL

And as a scientist, it shouldn't be inconceivable to you that the mind can withstand just so much pressure. The shock of seeing your friend dead...your own terrifying predicament was too much to bear, so you momentarily lost touch with reality, a phenomenon not uncommon during the war.

TOM

But George Ritchie wasn't dead when I got to him. He tried to warn me. Two people don't share the same hallucination.

He looks off scene and his eyes light up. He holds his hand out as if for succor. Evans strides into the scene, and shakes Tom's hand. He is all smiles.

EVANS

How are you, boy? Thawing out?

TOM

(impatiently)

Jack, where've you been? I'm having a hard time trying to convince these people that I'm not an idiot.

EVANS

I was in Washington making my report, Tom. I...

TOM

(eagerly)

What'd they say about the animal? I want in on any expedition going after him.

EVANS

I didn't tell them about the animal.

TOM

Why not? It should have been in the report.

(CONTINUED)

107 CONTINUED (2):

EVANS

I went out to Post 18. I wanted to reconstruct what happened. I saw nothing, Tom. No tracks. Nothing.

TOM

(dazed)

Nothing?

EVANS

Sorry, Tom. I wish I could say I saw something...

TOM

(remembering)

The blizzard. There was a blizzard, remember? The snow must have blown over and.... covered everything. Jack.... check me out of here.

DR. MORTON

You're in no condition to leave. It's imperative that you have rest.

TOM

How can I rest?

DR. INGERSOL

Believe me, Professor. I've encountered this before. You've undergone tremendous shock. You must remain in bed.

TOM

I see...and that makes it official.

DR. INGERSOL

I'm afraid it does.

They start away from Tom's bed.

EVANS

So long, Tom. Do as the Doctor says. Get well. We'll get together when you're on your feet again.

DR. MORTON

It won't be too long...

(CONTINUED)

107 CONTINUED (3):

TOM

What about that sound I heard?

They stop at the door.

DR. INGERSOL

In your condition, it could have
been anything. The wind...

They exit, exchanging glances.

108 CLOSE SHOT - TOM

His eyes relive what he has seen.

TOM

(to himself)

No wind ever made a sound like
that.

DISSOLVE TO:

108X1 EXT. PILOT'S HOUSE - NIGHT - FOG

CLOSE ON LIFE PRESERVER MARKED: "S.S. FORTUNE - PIERRE,
NOVA SCOTIA." CAMERA DOLLIES BACK, REVEALING THE PILOT
HOUSE. Through the window we can see the Captain, and
the helmsman, JACOB, at the wheel.

108X2 INT. PILOT'S HOUSE - MED. CLOSE - HELMSMAN

at the wheel. In the b.g. the Captain wipes the steaming
window with his hand, then turns and lights his pipe. The
helmsman looks ahead. Suddenly he reacts and peers again.
He points. He tries to speak, but fright freezes his
tongue.

HELMSMAN

(with difficulty)

Captain...Captain...

The captain looks at him. The helmsman backs away from
the wheel.

CAPTAIN

Are you daft, man?

The captain rushes to the wheel, then as the fog horn
SOUNDS, an answering BLOOD-CURDLING SOUND IS HEARD. The
captain looks o.s., his eyes widen with fear. The CAMERA
DOLLIES to CLOSE TWO SHOT of the two men.

108X3 INT. PILOT'S HOUSE

SHOOTING THROUGH the window. The monster's terrifying head appears, then the neck; then as the boat rocks, we see the head again.

108X4 INT. PILOT HOUSE - MED. SHOT - CAPTAIN AND HELMSMAN

terrified. An ominous SPLINTERING SOUND IS HEARD and the floor beneath the men tips up more and more steeply as though it were being lifted by an enormous wave. The men fall, rolling...

108X5 EXT. OCEAN (ANIMATION)

The boat is being overturned. The monster's tail beats furiously against it, smashing it.

DISSOLVE TO:

108X6 EXT. OCEAN - NIGHT - FOG

The debris of the ship floats on the water. Among the debris, bobbing with the ocean swell, is the life preserver with the lettered name: "S.S. FORTUNE - PIERRE, NOVA SCOTIA."

DISSOLVE TO:

109
thru (OMITTED)
118

118X1 EXT. OCEAN - BELL BUOY - N.Y. HARBOR - CALM

DISSOLVE TO:

118X2 EXT. OPEN WINDOW - TOM LOOKING OUT

He is in robe and pyjamas. The wind is blowing through the open window, stirring objects in the hospital room. In background, nurse enters. She is carrying a tray on which is a breakfast of soft boiled eggs and toast and orange juice. A newspaper is also on tray. Tom comes for the newspaper as she sets the tray down.

TOM

(joking)

What's going on in our turbulent world today?

(CONTINUED)

118X2 CONTINUED:

NURSE

Death and politics. The comic
page is the only thing that makes
sense anymore.

She goes to window and half closes it, cutting off some of
the breeze.

TOM

I take it, then, that for peace
of mind you advise a dose of it
after each meal?

NURSE

You quote me exactly.

Tom starts turning to comic page.

TOM

And I'm going to take your
advice exactly.

She starts for door.

TOM

---(cont'd)
Ah...here it is...

His eye catches on item alongside the comics.

TOM

(continued; excited)
Say...look at this.

He shows her the paper.

118X3 INSERT ITEM IN PAPER

SEA SERPENT SINKS BOAT OFF GRAND BANKS
CANADIAN MAKES FANTASTIC CLAIM

Jacob Maillot, helmsman of the fishing
ketch, Fortune, reported yesterday that a sea
serpent crashed into his ship and sank it.
Maillot, a native of Pierre, Nova Scotia, alleges
that the sea serpent attacked out of the fog,
and without warning no survivors could be found
to corroborate the Helmsman's story.....

118X4 INT. HOSPITAL ROOM

The nurse hands back the paper.

(CONTINUED)

118X4 CONTINUED:

NURSE

That item is right where it belongs. On the comic page.

She picks up a few empty pill cups from the washstand alongside his bed, hands him his orange juice on her way to the door, and exits.

He looks after her a moment. Then he puts down the orange juice. He goes to door and opens it cautiously. He looks out cautiously, then quickly goes to his closet and starts getting into his clothes.

DISSOLVE TO:

118X5 EXT. UNIVERSITY - DAY

DISSOLVE TO:

118X6 CLOSE SHOT - DOOR

On it is a legend: "Department of Paleontology...Dean... Professor Thurgood Elson. Assistant, Miss Lee Hunter."

DISSOLVE:

118X7 INT. PALEONTOLOGY ROOM

It is a book-lined room, charts and drawing of anti-deluvian creatures, mammals and winged lizards on the walls. There are a few fossils lying about. Professor Elson, a twinkling, touseled-haired pipe smoker in his early sixties, is looking quizzically across the desk at the unshaven Tom Nesbitt.

Listening is Lee Hunter, a lovely looking, intelligent girl who, although a scientist, dresses and acts feminine. She listens to his story.

TOM

...and that's why I came here, Dr. Elson. I felt if you heard my story you'd do something...

ELSON

(smiling)

Just what is it you think I can do?

(CONTINUED)

118X7 CONTINUED:

TOM

Fit out an expedition and institute a search.

ELSON

There are a number of little details that go into fitting out an expedition, Professor. Details like...money, time, personnel....

TOM

How can you talk about details in the face of such a discovery? I'm not in the field of paleontology and I have a tremendous curiosity to know more about this creature. I felt you would have such a compelling curiosity that nothing would stand in your way...

ELSON

(kindly)

Professor Nesbitt, after thirty years, I am taking my first extended leave. I'm going to visit the places of origin of our fossils. (points to fossils and pictures on walls) Tibet...the France...Crete... But I assure you, I would put aside all my plans, if there was the slightest chance that what you say is possible...

TOM

What about that newspaper item?

ELSON

If all the items about seaman reporting sea monsters were laid end to end, they would reach to the moon.

TOM

You mean I'm just wasting your time?

ELSON

Do you realize, sir, that you are asking us to believe you saw a creature that would be more than a hundred million years old?

TOM

You said that for a hundred million years the water of the Mesozoic age was ice. Isn't it possible that an animal could have been trapped in that ice. Caught in the suddenly

(cont'd)

(CONTINUED)

TOM (cont'd)
freezing temperatures and locked in.
Then when we released the bomb, the
heat generated melted the ice in which
this.. this beast was imprisoned, and
freed it.

ELSON
Bringing it back to life after a
hundred million years?

TOM
Couldn't it have been in a state
of hibernation? After all, bears
live through a winter under somewhat
similar conditions.

ELSON
For that one winter the bear lives
off itself. The food it has
accumulated within itself throughout
the other seasons. Can you expect that
an animal could live off its own
tissues for a hundred million years?

LEE
He must have had quite an enormous
appetite.. I don't know if this will
help.. but you remember, Dr. Elson,
a few years ago an expedition un-
earthed a herd of Mastodons in the
Siberian Tundra.. dead thousands of
years.. their fur still on them...
their meat edible.

Tom looks at her gratefully.

ELSON
But my dear Lee.. they weren't
alive. That's the important difference..
They weren't alive.. I am afraid,
Professor, in all honesty, I couldn't
back your story.

Tom puts his hand to his forehead in a gesture of despair.
It looks for a moment as though he might cave in. Lee goes
quickly to him and touches his arm.

LEE
Is there anything I can do?

tom
No, thanks. I guess I'll go back
to the hospital.
(then wryly)
I may as well ask for a transfer
to the psychopathic ward.

(CONTINUED)

118X7 CONTINUED:

ELSON

It's not as bad as all that, my boy.

TOM

Thank you for listening, Doctor.

He turns and walks out of the room while they both stare after him.

LEE

I've attended his lectures on the curative properties of the radioactive isotope. He's a brilliant man and now he looks so beaten.....so pathetic.

ELSON

Lee, you know I'd like to help him. If there were such a beast, can you imagine what it might be possible to learn?

LEE

But, look....millions of years ago this earth of ours was in a constant deluge. The only animals who could possibly survive were those whose breathing was so shallow that they needed very little oxygen. The atmosphere was more water than air. Isn't it possible that this monster, as Professor Nesbitt phrased it, could have been in some sort of suspended animation?

118X7 CONTINUED (4):

ELSON

I'm afraid not. We can only go on what we know, or what we can deduce from what we know, and there's no scientific basis for the existence today of such an animal.

DISSOLVE:

119 INT. HOSPITAL ROOM - DAY

Dr. Morton has evidently just finished examining Tom's heart. Morton is about to put his stethoscope into his bag. MUSIC is playing on the radio.

MORTON

(humorously)

Quite frankly, I thought that little jaunt of yours last week would knock you for a loop. But I can't for the life of me find anything wrong with you.

TOM

I feel fine. When do you think I can leave?

MORTON

Just anytime is all right with us. But don't go rushing off to the North Pole again. Keep fit and warm...and take those vitamins I gave you...

The radio MUSIC has stopped playing half-way through Morton's speech, and he breaks off to listen with Tom to the announcement that is coming through.

DISC JOCKEY

And now, you lucky people, this is Happy Bill Townsend closing this recorded show with my daily smile-provoking oddity in the news. From Marquette, Canada, comes the story of a fishing boat sunk off Nova Scotia by no less than a sea monster. The ship's skipper, Capt. George Le May, reported a monster the size of a mountain crashed into the hull. He said...

(CONTINUED)

119 CONTINUED:

The doctor looks at Tom uncertainly, but Tom smiles and then snaps off the radio, in mid-announcement. The doctor smiles and continues packing his bag.

DISSOLVE TO:

120 STOCK SHOT - OFFICE BUILDING - DAY

DISSOLVE TO:

121 CLOSE SHOT - SIGN ON DOOR

The sign reads:

ATOMIC ENERGY COMMISSION
N.Y. REGIONAL OFFICE

DISSOLVE TO:

121X1 INT. TOM'S OFFICE - DAY

Tom is busily sorting out the paper work on his desk. A secretary comes in with more papers.

SECRETARY

Here's the last of it.

She hands the papers to him. He examines them quickly.

TOM

Well...it shouldn't take me too long to catch up.

SECRETARY

It's good to have you back, Professor.

TOM

Thank you.

He turns back to his work. Then becomes conscious that she is still standing there. He looks up. She is watching him starry-eyed. A little uncomfortable under her stare, Tom coughs slightly.

TOM

(continued)

Is there anything else, Miss Nelson?

(CONTINUED)

121X1 CONTINUED:

SECRETARY

Oh. Yes. There's a Miss Lee
Hunter waiting to see you.

TOM

Miss Lee Hunter?

SECRETARY

...and very pretty.

TOM

Send her in.

The secretary goes to the door, opens it, and beckons.
Lee enters, carrying a newspaper. The secretary exits,
closing the door behind her.

LEE

Hello, Professor Nesbitt. How
are you?

TOM

(uncertain who she is)

Fine...fine.

LEE

I'm Doctor Elson's assistant
at the University.

TOM

(remembering)

Oh, yes.. the verdict: A pre-
historic animal would be
presumptuous to be alive and upset
your neatly catalogued theories.

LEE

I see you don't remember.. but I
was a sympathetic bystander.

TOM

(suspiciously)

Really? How come?

121X1 CONTINUED (2):

LEE

I have a deep abiding faith in scientists. Otherwise I wouldn't be one myself.

TOM

Won't you sit down.

He gets up, comes around desk and helps her to a chair.

TOM

(continued; from
behind her)

Sorry I can't offer you anything. Everything we have around here is radioactive.

LEE

Thanks anyway, but I'm a teetotaler...

She waits for him to resume his seat behind his desk.

LEE

(continued)

I was in the lab yesterday and I heard a radio report. It concerned a man who claimed his boat was sunk by a sea monster.

TOM

But I thought if all the stories about sea monsters were laid end to end, they'd reach the moon.

She hands him the newspaper.

LEE

But two reports coming so close together...

Tom's been reading the marked item in the paper. He continues reading, speaking without looking up.

TOM

What makes you think two reports are going to convince anybody anymore than one did?

(CONTINUED)

121X1 CONTINUED:

LEE

It convinced me.. or at least
got me thinking it might be
worth while investigating. I've
been gathering together all the
sketches of known pre-historic
animals. If you could identify...

TOM

You know..being considered crazy
has been quite an experience.
However, I wouldn't care to go through
it again.

LEE

(kidding on the square)
Is this the man with the
compelling curiosity? Afraid
of ridicule?

TOM

(evenly)
I'm not afraid of ridicule.

LEE

(coolly)
No? But I'm afraid that's what
it sounds like.

TOM

(hesitates)
You said sketches of all the
known animals. What if it's an
unknown one?

LEE

That's possible. But we'll never
really know unless you look at
them...

She continues as he hesitates...

LEE (cont'd)

..and wouldn't it be
wonderful to prove to Doctor
Elson that we're right.

He looks upat her speculatively,

DISSOLVE TO:

122. CLOSE UP DRAWINGS OF PREHISTORIC MONSTERS

CAMERA PULLS BACK AND REVEALS Lee's apartment - night.
It's an attractive bachelor apartment, with kitchenette.

Tom is seated on the floor near a low coffee table which is covered with photographs, sketches and scale drawings of prehistoric animals. The floor is littered with discarded sketches. There is still a sizable pile on the table. Lee enters carrying a tray with coffee and sandwiches.

Tom looks up as she enters.

LEE

Break. Five minutes. Coffee time.

She sets the tray down and sits beside him.

LEE

(cont'd)
Cream and sugar? You'd better take both. I make coffee strong enough to enter the Olympics.

TOM

I need it.
(looking at sketches tiredly)
I never knew there were so many prehistoric animals.

LEE

We haven't even reached the Cretaceous period....

(CONTINUED)

122

CONTINUED:

TOM

I don't know if I could identify that beast now if it looked through the window. Maybe it's part imagination, after all. Something I used to dream about when I was a kid...or read in fairy tales.

LEE

You're tired. Just relax for a couple of minutes. Have a sandwich, too --

TOM

(as she hands him a sandwich)

Funny...

LEE

What's funny?

TOM

Well...a girl like you, a paleontologist.

LEE

What's wrong with paleontology?

TOM

Classifying old bones.

LEE

(indignant)

Old bones! If we didn't study the past you wouldn't know anything about the atom. Dr. Elson says...

TOM

You're fond of Doctor Elson, aren't you?

(Lee nods)

How'd you become his assistant?

LEE

(thinking)

I suppose by continually rubbing him the wrong way. I was a student of his, and to hear him tell it, all I did was challenge him or argue with him. I was afraid he was going to expel me, but instead he

(CONTINUED)

122 CONTINUED (2):

LEE (Cont'd)

asked me if I would be his
assistant when I graduated...
and here I am.

TOM

And here I am. Between us we
span the ages. You deal with
the past, I with the future.

LEE

(musing)

And how uncomplicated the past
was.

TOM

(meaningful)

And how bright the future can
be.

(raising his

coffee cup)

A toast to that.

Lee and he clink cups and laugh, then he turns to the
sketches again.

LEE

Now to get back to the present.

He smiles and turns to the sketches.

123 MED. SHOT - TOM AND LEE

He leafs through pictures. Lee looks at him intently.
Suddenly, he picks up one sketch and looks at it intently.
Then looks at the following one.

TOM

This might be it. I'm not sure.

LEE

Not sure?

TOM

The head is similar, but the
front legs are too short.

LEE

Look, Professor Nesbitt. We
can't be certain our sketches
are absolutely accurate. We
reconstruct the animal from
just a few fossils that we find.
Could you draw the animal you saw?

(CONTINUED)

123. CONTINUED:

TOM

I could try.

He fishes for a pen.

LEE

(she starts for the desk)

Here. Use this one here.

She hands him a drawing pencil.

Tom begins to draw, slowly at first.

LEE

(watches intently-cont'd)

...Wait a minute...

She takes the pencil and quickly adds a few details.

LEE

(cont'd)

Is that any better?

TOM

It's getting awfully close.

She pulls out a picture from another pile and shows it to him.

TOM

(cont'd)

That's it. That's the one I saw.

LEE

Are you sure?

TOM

(still excited)

Sure, I'm sure.

(then realization sets in)

But where do we go from here?

LEE

If two independent observers
saw the same thing..if that captain
can identify the same sketch.

TOM

And tell his story to Elson...

Lee gets newspaper off table with item in it.

TOM

(looking at item with her)

Captain George Le May...

Marquette, Canada.

(CONTINUED)

123 CONTINUED (2):

He starts for her phone, and picks it up.

TOM
(into phone;
reading from
clipping)

I want to make a long distance
call.

Then he looks at her.

TOM
(continued)
Mind if I make a call?

LEE
(looks at him
quizzically
and fondly)
No.

TOM
(back into phone)
Person to person...To Captain
George Le May, Marquette,
Canada. Charge this call to
York 9-0688.

He looks at Lee. She fusses at him for that.

TOM
(continued)
It's my monster.

DISSOLVE TO:

124 EXT. SMALL CANADIAN FISHING VILLAGE 8 DAY
SUPERIMPOSED is the title: MARQUETTE.

DISSOLVE TO:

125. CLOSE SHOT TELEPHONE NIGHT

an old fashioned phone, crank-type. It RINGS TWO, THEN ONE, THEN TWO. As it does, CAMERA PULLS BACK REVEALING:

126. INT. CAPTAIN LeMAY'S LIVING ROOM

This is the bay window portion. LeMay, a weather-beaten, long-mustached individual, sits basking in the firelight, as he mechanically puffs a pipe resting on his chest. His arm is bandaged and in a sling. A telescope stands at the window. He gets up and answers the telephone.

GIRL OPERATOR'S VOICE
Captain! A telephone call from
New York.

LeMAY
(in French)
New York?

GIRL OPERATOR'S VOICE
(in French)
Are you ready?

LeMAY
(in French)
Always I am ready.

127. CLOSESHOT TOM

He's on the phone.

TOM
(to Lee o.s.)
They're speaking French.

GIRL'S VOICE
(in accented English)
Captain LeMay is ready.

TOM
Thank you. Hello, Captain?

LeMAY'S VOICE
Oui.

TOM
My name is Tom Nesbitt. I am
an American scientist. I have
some questions that are very
important ---

..(CONTINUED)

127. CONTINUED:

LeMAY'S VOICE

(in French)

I do not understand.

128. CLOSE SHOT LEMAY

LeMAY

(on phone - in French)

Please speak French.

129. CLOSESHOT TOM

TOM

(in French)

My name is Tom Nesbitt..I am an American scientist. I want to know about the sea serpent, you say...the one that destroyed your ship...I have seen the same serpent, and....

130. CLOSE SHOT LEMAY

LEMAY

(angry)

Serpent! Serpent..Zut..alors!

He angrily hangs up.

131. CLOSE SHOT TOM

TOM

Captain LeMay..Captain....
(jiggles hook)

GIRL'S VOICE

I am sorry, but the captain has rung off...He is unhappy when anybody mentions the serpent. Because everybody laughs at him.

(CONTINUED)

131 CONTINUED:

TOM

Please get the Captain back.
I can't tell you how important
this is.

GIRL'S VOICE

I'm sorry, M'sieu. He will
not speak to you again. I'm
sure. He is stubborn old man.
Perhaps a little crazy. Espec-
ially on the subject of serpents.
(she laughs; the
connection is
broken)

He hangs the receiver up.

TOM

(wryly)

They think he's crazy, too.

132 MED. SHOT

LEE

Well -- it was a good try.

TOM

But good tries don't pay off.

LEE

...if you went up there...and
explained to him how important
it is --

TOM

(turns to her)

I could get a plane...

Tom starts to look through telephone book.

LEE

Phone me if anything happens.

TOM

(meaningfully)

I'll phone you even if nothing
happens.

They look at each other.

DISSOLVE TO:

133 INSERT - PRINTING ON WINDOW

Printing reads: The Marquette Times-Weekly
Clive Thompson, Editor

DISSOLVE TO:

134 INT. MARQUETTE TIMES-WEEKLY OFFICE - DAY

Small office, a desk, proof sheets lying around, etc. Tom is talking to Clive Thompson.

CLIVE

You just missed him, by no more than two hours, I'd say.

TOM

I thought you might be able to tell me where he went? His housekeeper wouldn't give me any information.

CLIVE

Captain LeMay has been very touchy since his sea serpent incident. People felt he went a bit balmy, you see...laughed at him...bit unkind of them; after all the chap did serve well and faithfully for years ...a man's entitled to a few nips now and then, I always say.

TOM

Then you don't believe his story?

CLIVE

I said he was balmy, not me... He let it be known he was heading for the interior of Canada, and would not stop moving until he reached a place completely uninhabited by white men. A blooming hermit is what he wants to become...mark my words, he'll be back in less than a month.

TOM

I can't wait that long. Were there any other survivors?

CLIVE

No.

(CONTINUED)

134 CONTINUED:

TOM

How far is it to St. Pierre?

CLIVE

About a hundred miles. Are you going down to see that other chap who claims he saw it?

TOM

Yes.

He starts for the door.

CLIVE

I say...you don't believe that sea serpent fable, do you?

TOM

What do you think I am.... balmy?

Tom goes through door.

DISSOLVE TO:

135 LONG SHOT - HOSPITAL BUILDING - NOVA SCOTIA - DAY - (STOCK)

DISSOLVE TO:

136 CLOSE SHOT - SIGN ON WALL

The wall matches the hospital building. The sign reads: "ST. JAMES HOSPITAL, founded by the will of His Majesty, 1871."

DISSOLVE TO:

137 INT. HOSPITAL ROOM - DAY

The small room is sparsely furnished. A cross is over the bed. A wall bracket illuminates the bed below it. In the bed lies Jacob, the helmsman. He lies back, his vacant eyes staring at the ceiling. The door opens. A kindly NUN enters. She comes to the bed; Jacob's eyes take a little life into them as he watches her approach.

(CONTINUED)

137

CONTINUED:

NUN

Good evening, Jacob.

(she fluffs his
pillow)

You look much better.

(she feels his
head)A man is here... a very dis-
tinguished scientist from New
York...

Jacob grabs the nun's hands. He speaks softly but bitterly.

JACOB

No, Sister. Keep 'im away. I
want no one near me.

NUN

He went to much trouble to find
you.

JACOB

(warily)

Why?

NUN

He says it is of vast impor-
tance. It is about the, ah...
beast - you... ah, saw...

JACOB

(his voice rises)

You! Now you! Tell 'im to
leave me alone. Tell 'im I
know nothing. Tell 'im I saw
nothing. Tell 'im it's all in
my head. That's what everybody
says...

Tom has entered during Jacob's speech.

TOM

Except me, Jacob.

JACOB

Eh... who are you?

TOM

I saw the beast, too, Jacob.

JACOB

You saw him? You are not play-
ing jokes on me, too?

(CONTINUED)

137. CONTINUED:

TOM

No, I am not playing jokes...

JACOB

(sobs)

Thank heaven. I was afraid --

(he shudders)

I was really going mad.

TOM

People have called me crazy, too.

JACOB

It stays in my mind always.

Never will I forget it...

TOM

Together we must convince people,
Jacob.

JACOB

They refuse to believe. How can we
convince them?

TOM

In New York there are scientists,
friends of mine.. who want to believe..
they will listen to us...

Jacob looks up, hopefully.

TOM

Jacob, will you come to New York
with me?

Jacob looks at the nun questioningly. She smiles and
nods.

NUN

I will ask the doctor.

DISSOLVE TO:

138. MED. CLOSE EXT. ROCKS NIGHT

Foggy night: white breakers furiously beating against
shiny black rocks. FAINT SOUND OF FOGHORN.

139 LONG SHOT - EXT. LIGHTHOUSE - NIGHT
FOG - MINIATURE - SPLIT SCREEN

Through the fog we see the silhouette of a lighthouse. The revolving lights; the white foam of waves furiously breaking against rocks in f.g. FAINT SOUND OF FOGHORN.

140 MED. CLOSE - EXT. LIGHTHOUSE - NIGHT - FOG (STAGE SET)

It is the upper part of the lighthouse. Through the circular glass of the tower we see the younger WATCHMAN looking out, while playing a concertina. In the b.g. the OLDER WATCHMAN, smoking his pipe, inspects the mechanism of the turning light.

141 MED. SHOT - INT. LIGHTHOUSE - NIGHT

OLDER WATCHMAN

I heard a new song at the tavern the other day. Something about gin and wild women ...

YOUNGER WATCHMAN

(stops playing)

How did it go?

OLDER WATCHMAN

I don't remember - I stuck five nickels in the box to hear it again - but the thing busted down ... You know the tap beer isn't any good there any more, either.

YOUNGER WATCHMAN

I like the ballads...the old ones that warm you even when the fog is a foot thick...like tonight.

He begins to play again.

At this moment we HEAR A SOUND like an echo, answering the voice of the FOGHORN.

142 CLOSE - INT. LIGHTHOUSE - NIGHT (STUDIO)

The younger man stops playing and listens tensely.

YOUNGER WATCHMAN

Did you hear that?

- 143 LONG SHOT - EXT. LIGHTHOUSE - FOGGY NIGHT
MINIATURE - SPLIT SCREEN AND ANIMATION

The lighthouse FOGHORN SOUNDS FAINTLY. The black, shiny form of the beast appears from behind the rocks. Water drips from its hideous head. It opens its mouth and its CRYING LAMENT drowns out the CRASHING SOUND OF THE SEA.

- 144 CLOSE - EXT. LIGHTHOUSE - NIGHT

The two men are now looking out, trying to see.

- 145 MED. LONG - EXT. LIGHTHOUSE - NIGHT
MINIATURE - SPLIT SCREEN AND ANIMATION

The monster moves toward the tower, its gigantic head silhouetted against the blinking light.

- 146 VERY CLOSE SHOT - INT. LIGHTHOUSE - NIGHT (STUDIO)
DOLLY SHOT

CAMERA MOVES IN on the two terrified faces as they react to the monster o.s.

- 147 CLOSE SHOT - INT. LIGHTHOUSE (PROCESS) (ANIMATION PLATE)

WHAT THEY SEE: The hideous head of the monster approaching.

- 148 MED. LONG - EXT. LIGHTHOUSE - NIGHT
MINIATURE - SPLIT SCREEN AND ANIMATION

The monster is now attacking the tower.

- 149 ANOTHER ANGLE

The tower starts to crumble.

- 150 MED. LONG - INT. CIRCULAR STAIRWAY INSIDE THE LIGHTHOUSE
(STUDIO)

The two men running for their lives down the stairs. The monster's ROAR IS HEARD. Walls are crumbling.

- 151 EXT. LIGHTHOUSE - NIGHT
MINIATURE - SPLIT SCREEN AND ANIMATION

The light has gone out. We can scarcely see the dark outline of the monster. The tower is in ruins. We HEAR THE LONELY LAMENT of the beast.

152. MED. CLOSE EXT. ROCKS NIGHT

White foam breaks against the shiny black rocks: in the distance the plaintive cry of the beast can be HEARD.

DISSOLVE TO:

153. INT. PALEONTOLOGY ROOM DAY

There is a trunk and a suitcase open. Lee and Elson are at the dinosaur skeleton. A number of books are lying about ready to be packed too. - (near the desk) Elson is examining a fossil bone.

ELSON

This tibia fascinates me. She must have been a dainty lady, two hundred tons at least.

LEE

I hope I'll have her all together by the time you get back.

ELSON

I hope so, my dear.
(They start walking to desk)

LEE

Do you want all those books packed?

ELSON

(pointing)

Just that stack over there. Did you remember the dramamine pills?

She picks a pill box off the desk. She hands it to him.

LEE

Here they are.

He starts to put the box in the trunk, but she takes them from him and puts them in the suitcase.

LEE

(affectionately chiding him)

Keep them where you can get at them.

ELSON

Are you sure they keep one from becoming seasick? I'm certain I'll be seasick.

(CONTINUED)

LEE

(fondly)

How can you be certain? You've never been on a boat before.

ELSON

I know. But when I think of that rolling motion....

He opens the desk drawer and takes out a pipe. He seems to hesitate... regards it very fondly.

ELSON

I think I'll give this another whirl before I pack it.

He begins to stuff pipe from a humidor. Lee is putting some of the books into the trunk.

ELSON

You know, Lee, there's a virtue to keep putting off a trip year after year. When it finally comes about, the anticipation and pleasure is multiplied by just that many years.

He notices her looking at her watch again.

ELSON

(cont'd)

It seems our young nuclear physicist has been delayed.

LEE

He'll be here any minute. Shouldn't take him long from the airport.

ELSON

(chuckles)

A Mesozoic animal alive today...

(chuckles again)

I could lose my position and my reputation simply as a result of listening to such nonsense.... However, I wouldn't want to be accused of standing in the way of a possible romance.

LEE

Don't try to change the subject. You're just being stubborn.

ELSON

Am I?... Listen to this:

(CONTINUED)

153. CONTINUED:

He puts down the packed but unlit pipe and picks up a book which he has earmarked at a certain passage; as he starts to read, Tom enters with Jacob in

(CONTINUED)

153 CONTINUED:

the far b.g. They are unnoticed by Lee and Elson. As they pass the giant fossil, Jacob reacts fearfully.

ELSON

"On the twenty-first of October, in the year seventeen hundred and ninety-seven, one Professor Gordon Laughton was forcibly removed, by order of the Crown from his chair of science at the University of Edinburgh. Doctor Laughton was firmly convinced that leprechauns were responsible for the uprooting of the ancient campus oak, even swearing upon oath that he had seen them."

(he closes the book)

Now it's monsters instead of leprechauns...

TOM

How certain are you there were no leprechauns?

They turn.

LEE

Tom!

She rushes to him, holding out both hands. He grasps them warmly as he speaks to Elson:

TOM

I don't recall this Doctor Laughton...but what about Galileo? He said the earth was round. They put him to the rack. They made him recant. However, the earth is round. And there is a monster. I think I can convince you.

(he indicates Jacob)

ELSON

So. This is your sailor?

TOM

Yes, sir. Jacob Maillot. He was the helmsman on the fishing boat Fortune.

(CONTINUED)

153 CONTINUED (2):

ELSON

So you saw the, ah...monster,
too?

JACOB

(gulps)

Yes...sir.

ELSON

Good...

(to Lee)

Go on, my dear, this is your
experiment.

LEE

Jacob, I want you to look
through these sketches and
pick out the one you saw.

She guides him across the room to where the sketches are
stacked.

154 TWO SHOT - ELSON AND TOM

They look after her and Jacob.

ELSON

(to Tom)

And you don't think this is a
waste of time?

TOM

(evenly)

Professor, several days ago
at Miss Hunter's apartment,
I picked out the sketch of
the beast I saw. It's in that
batch.

Elson reacts to Tom's admission of his being in Lee's
apartment.

ELSON

But I'm afraid in Paleontology
the empirical system of logic
won't be enough.

(CONTINUED)

154

CONTINUED:

TOM

Empirics, my foot. If a particle of the sun broke off and flew into space, I wouldn't think the man who brought that news mad -- as a scientist I would examine every facet of it.

ELSON

A hundred million people would have seen it.

TOM

If it broke off it would make no difference if one saw it or no one at all, it would still be -- the same with the monster -- it still is --

Elson looks at him speculatively. He shows he likes this young man. Then at Lee and Jacob, Lee patiently showing him picture after picture.

ELSON

Perhaps...I am getting old...
(he walks toward
Lee)

Tom reacts to his line.

155

MED. SHOT - LEE AND JACOB

Elson and Tom enter scene.

ELSON

There can be no doubts, Jacob, about the creature you claim to have seen...you have to be sure...

Jacob looks up and nods.

Lee brightens at Elson's interest. She looks over at Tom excitedly.

JACOB

If it is here...I will know it.

Lee goes to Tom while Elson motions Jacob to continue looking at the sketches.

156 (OMITTED)

157 CLOSE SHOT - JACOB

Jacob looks at picture after picture. Suddenly Jacob speaks.

JACOB

This is the one.

158 MED. FULL SHOT - GROUP - TOM AND LEE, ELSON AND JACOB

TOM

(to Elson)

That's the one I picked.

(CONTINUED)

158 CONTINUED:

Elson studies the drawing intently.

ELSON

...It looks remarkably like a
Rhedosaurus...extinct for a
hundred million years.

JACOB

(gulps)

A hundred million years -

Tom and Lee look expectantly at Elson. He walks to the
railing and looks out at the fossil structure standing
there.

159 LONG SHOT - FOSSIL STRUCTURE

EFFECT LIGHTING.

ELSON'S VOICE (o.s.)

The direct ancestor of that
beastie out there...only twice
as large...according to theory.

160 MED. SHOT - GROUP

Elson turns to them.

ELSON

-- The only fossils of that
particular species were found
in a drag of the Hudson
Subterranean Canyon 150 miles
from New York.

LEE

I remember...Professor Edmonds
wrote a paper on it less than a
year ago.

ELSON

Yes - Yes.... If we could only be
sure -- without a shadow of doubt -

TOM

It destroyed Jacob's boat.

Jacob nods.

TOM (cont'd)

It's bound to appear again...There
will be other occurrences.

(CONTINUED)

160. CONTINUED:

ELSON

Not all will reach the press
and until a trained observer
witnesses it, we will be as we
are now ---

TOM

The Department of Defense must
have the coastline and the sea
lanes under close watch....
There is your trained observer.

ELSON

You tried to tell them earlier...
They wouldn't believe them --

TOM

They'll listen now --
(he goes to the phone
and starts dialing)

161. CLOSE SHOT LEE AND ELSON

LEE

(to Elson)

Thanks.

(she kisses him on the
cheek impulsively)

162. CLOSE SHOT TOM

AT PHONE.

TOM

Colonel Evans, please...Jack?
Tom Nesbitt...I feel great...that
hallucination of mine.. the one that
everybody had such a good laugh about...
well...I've got proof the monster
exists...

163. CLOSE SHOT EVANS

AT PHONE.

EVANS

Let's not start that again...What?..
I can just picture myself going to the
Chief of Staff and requesting permission
to seek out a prehistoric monster. Eagles
on a straight jacket is not standard
uniform. No. I'm sorry, Tom. I just
can't stick my neck out.

164. MED. CLOSE SHOT TOM, ELSON AND LEE

TOM

Look, Jack, I'm at the University.
I'm with Dr. Elson, the foremost
paleontologist in the world...
good...I'm glad you've heard of him...
just a moment.. he wants to talk to you.

He hands phone to Elson. Elson speaks into phone.

ELSON

Hello, Colonel Evans. How are you?...
It seems, Colonel, that Tom Nesbitt
is really onto something.

CUT TO:

164X1 CLOSE SHOT EVANS

EVANS

Now, Dr. Elson... there've been
all kinds of stories.. stories of
sea serpents.. stories of the
world coming to an end...stories of
flying saucers....

CUT TO:

164X2 MED. CLOSE SHOT ELSON TOM AND LEE

ELSON

Hmm... What makes you so sure that
there are no flying saucers?
I tell you, Colonel, I am convinced
that by some extraordinary trick of
chance this sea serpent does exist.
I am willing to stake my reputation
on it.

Tom and Lee exchange glances.

165. CLOSE SHOT EVANS

EVANS

...Well...I'm sure you know what
you're talking about, Doctor, but
we'll just look foolish if we try
to pass it on...reports?... Not that
I know of.

MONSTER REVISED 7/25/52

165A. CLOSE SHOT ELSON

ELSON

Well, Colonel... would you do this..
will you inform us if any further
report does come in?

165B. CLOSE SHOT EVANS

EVANS

Tell you what.. I have a friend in
the Coast Guard.. I'll drop in on
him.. If he knows anything, I'll get
in touch with you.

166. FULL SHOT PALEONTOLOGY ROOM

ELSON

Thank you, Colonel. We'll appreciate it.

He hangs up phone.

ELSON (cont'd)

(to Tom and Lee)

He'll check and let us know.

TOM

But we can't just sit around....

ELSON

There's nothing for us to do at the
moment, except wait.

DISSOLVE TO:

MONSTER REVISED 7/25/52

167. CLOSE SHOT SIGN (INSERT)

It reads: NAVY YARD U.S. GOVERNMENT PROPERTY
NO TRESPASSING.

DISSOLVE TO:

168. EXT. DOOR

It's marked: CAPTAIN PHILIP JACKSON U.S. COAST GUARD
GEODETIC DIVISION

Evans comes into shot, glances at the door, knocks and
opens it.

169. INT. JACKSON'S OFFICE

CAPTAIN JACKSON, U.S.N. is a big, husky chap. He's doing
some paper work. He glances up. He smiles warmly.

JACKSON

Jack..how are you?

EVANS

At this moment, I don't
know.

JACKSON

Sit down. Haven't seen you since
the last Army-Navy game?

(recalls it)

What a game!

(notices Evans'
preoccupation)

What's the problem? The A.E.C.
getting you down?

EVANS

Not at all. Phil...not at all.

JACKSON

Good...Stick around. I'll be through soon. We'll go to the Club...

EVANS

(cutting in)

Phil. Here it is - straight... One of the scientists at the last Polar Test, claims he saw a monster. Okay, okay. Don't look at me like that. The head of the College of Natural History at the University believes him.

JACKSON

(kidding)

Then who am I to doubt it? ... Say, you're not trying to get a Section Eight discharge, are you? A neurotic Colonel?

EVANS

Phil, these scientists are trying to convince me that this beast... don't ask me about it ... but it's a prehistoric thing ... and if you laugh, I'll brain you ... is romping around somewhere in the North Atlantic....

JACKSON

(laughs)

So brain me.....You're nuts.

EVANS

Anyway, that's what they say - Look, Phil.....do me a favor. Check to see whether there have been any reports of freak happenings... or...

(lamely)

... anything unusual....

JACKSON

Are you on the level?

EVANS

If standing on my head is on the level, I am.

(CONTINUED)

169 CONTINUED: (2)

JACKSON

You certainly sound serious.
Okay, I'll check. But so help
me if this is a practical joke...

EVANS

(soberly)

I'll die laughing.

Jackson picks up a phone --

DISSOLVE TO:

170 EXT. SYMPHONY HALL (STOCK) - NIGHT

The muted strains of a symphony drift out over the scene.

DISSOLVE TO:

171 LONG SHOT - INT. HALL - SYMPHONY ORCHESTRA PLAYING (STOCK)

172 MED. CLOSE SHOT - TOM AND LEE

They are seated in the darkness of the hall listening to the music - other audience around them - Tom looks over at Lee. She looks raidently beautiful in the half-light. His mind is evidently far away from prehistoric monsters. She turns and looks at him. She smiles and points towards the stage, a half-smile on her lips.

173 LONG SHOT - ORCHESTRA

174 MED. SHOT - AUDIENCE AT AISLE

An USHER comes down the aisle - stops at the row of seats where Tom and Lee are seated. He looks at a slip of paper in his hand. He taps the man on aisle seat and gestures towards Tom and Lee.

175 CLOSE SHOT - TOM AND LEE

They look off towards the aisle - exchange puzzled looks and start off towards the Usher.

DISSOLVE TO:

177. INT. JACKSON'S OFFICE NIGHT

Tom and Lee, still wearing the clothes of the previous scene, are already there with Professor Elson and Colonel Evans.

JACKSON

Well, that's it. There was no storm, no earthquake..nothing. But still that lighthouse was destroyed, completely.

TOM

Were there any other unexplained happenings?

JACKSON

Yes. Coast Guard Station 37 reported minor shore wreckage off the Massachusetts coast. Several isolated buildings were destroyed. A farmer was found crushed to death.

ELSON

There's a certain inexorable chronology to these disasters, Captain.

JACKSON

I don't follow you, doctor.

ELSON

Tom first saw the Rhedosaurus near Baffin Bay... evidently its last presumed presence was off the coast of Massachusetts.

(he turns to Jackson)

Let's have a look at that chart, Captain....

JACKSON

Right over here...

He indicates that they should follow him.

178. ANOTHER ANGLE JACK ON OFFICE

Large map takes up one whole wall. Jackson, Lee, Tom, Evans and Elson enter. Elson goes immediately to chart and they all stand behind him as he picks up a pointer and tells them his idea of the monster's itinerary.

(CONTINUED)

178. CONTINUED:

ELSON

First, Baffin Bay.

(points out Baffin Bay)

Second, the fishing ketch Fortune was attacked here, off the Green Banks, with another attacked shortly, thereafter, here at Nova Scotia.

(points out Grand Banks and Nova Scotia)

Third, the lighthouse off Maine.

(points out Maine)

Fourth, the shore wreckage, unexplained, off Massachusetts.

(points out Massachusetts)

If you notice, he's been following the Arctic Current all the way down... and why?.... Because he may be heading for here...

(points to Hudson Canyon)

It was here in these subterranean canyons that the only known fossils of his species were found.

JACKSON

Are you trying to say, Doctor Elson, that this monster you all claim exists, is heading toward New York City?

ELSON

(pointing to each spot as he speaks)

Well, Baffin Bay..Grand Banks...

Nova Scotia, Maine,Massachusetts...

It may be that New York will have a visit shortly.

TOM

The mountain is coming to Mohammed.

EVANS

If it's true.. we could mine those canyons....

ELSON

Kill the Rhedosaurus? Do you realize what a loss that would be to science, Colonel? To capture this beast alive...to observe him ...what an achievement...

(CONTINUED)

MONSTER REVISED 7/25/52

178. CONTINUED:-

JACKSON

(dryly)

Just how would you suggest
capturing it, if it does exist?

ELSON

If I could get down to those
canyons..I could decide on a way..
a net of chains perhaps...First
I must see it....

LEE

But the danger...

ELSON

The risk is easily worth it,
when one thinks of the benefit
to science..

(to Jackson)

Captain, is there a possibility
of obtaining the use of a diving
bell?

JACKSON

You mean you really want to go
down there?

ELSON

Yes.

JACKSON

I can get a diving bell...

(to Evans)

What do you think?

EVANS

Well, everything else they said
checks out..If you can get it....
let's move.

DISSOLVE TO:

179. EXT. OCEAN DAY (STOCK)

LONG SHOT NAVY TENDER WITH DIVING BELL

180. MED. SHOT DECK OF NAVY TENDER CAPT. JACKSON, EVANS

They are slightly separated from the others.

(CONTINUED)

180. CONTINUED:

JACKSON

-- I still don't see how he's going to find it.. This Canyon is a hundred miles long.

EVANS

He figures on going down at a different spot every hour until he does.

VOICE ON INTERCOM

Hear this...Hear this..We are now ready to make the dive at position Number one.

Jackson and Evans start off.

181. MED. LONG SHOT EXT. DECK DAY

TOM, ELSON, LEE, NAVIGATION OFFICER, SAILORS

They are looking toward the sea, nervously impatient, except for Elson, who puffs his pipe against the wind.

TOM

I don't like the idea of you going down there with just one man.

ELSON

That's capacity..Besides, if I'm in any danger.. my crew man, Mr. Wilson'll know what to do.

LEE

I brought your dramamine.

ELSON

Thanks, but I'm too excited to get seasick, my dear.

VOICE OF INTERCOM

Are you ready, Doctor Elson?

182. MED. LONG SHOT EXT. DECK

Elson waves his arm as a signal that he is ready. Pounds out his pipe. Elson, Tom and Lee start off toward section of deck where the diving bell is. Sailors are working over it.

CAMERA FOLLOWS ELSON'S GROUP which reaches bell as MR. WILSON, the diving bell operator, is making a last-minute check.

Evans comes into the shot. He shakes Elson's hand.

(CONTINUED)

182 CONTINUED:

EVANS

Well, good luck, Professor.

TOM

Remember, signal us at the first sign of danger.

ELSON

Why do you all persist in talking of danger. The Rhedosaurus and I are old friends.

Elson shakes hands with Tom, then with Lee. She impulsively kisses him.

ELSON

(softly to Lee)

Don't look so worried...We're scientists. This is our job... and it's a very great moment for me.

He then follows Wilson into the diving bell. The crewmen close the heavy door and start tightening the screw latches.

183 MED. LONG - GROUP ON DECK

Lee moves nearer to Tom. Tom speaks into the phone strapped to his chest.

TOM

Everything ship-shape in there?

ELSON'S VOICE

(on filter)

Splendid, thank you. All the comforts of home....Lower away.

Tom after a pause gives a signal to the C.P.O.

C.P.O.

Hoist away!

184 CLOSE SHOT - WINCH (STOCK)

A crewman throws a lever. The chain begins to tighten.

185 MED. SHOT - DECK

SHOOTING PAST Tom and Lee in f.g. The sphere goes up, then is moved into position above the water.

186 MED. SHOT - EXT. OCEAN (STOCK)
as the diving bell goes under water.

187 CLOSE SHOT UNDER WATER (STUDIO)

The diving bell moves down. Through the window, Elson can be seen faintly. The diving bell moves down out of frame.

188 MED. CLOSE - EXT. DECK (AT THE WINCH)

An attentive sailor is watching the reading on the manometre.

189 MED. LONG UNDER WATER (MINIATURE)

The diving bell going down.

190 CLOSE SHOT - INT. DIVING BELL

Elson is lit by the eerie light from the window. Wilson is working some dials.

ELSON
(into phone)
This is truly wonderful....a
thousand centuries... soon within
finger-tips of each other.

WIPE TO:

191 LONG SHOT - BOATS (STOCK)

Diving bell in raised position.

WIPE TO:

192 LONG SHOT UNDER WATER - MINIATURE

Diving bell coming down again.

193 MED. SHOT UNDERWATER - MINIATURE

as seen through the window of the diving bell moving down. Faintly outlined are the rugged edges of underwater cliffs.

- 194 MED. CLOSE - INT. DIVING BELL (PROCESS - MINIATURE B.G. PLATE)

Almost complete darkness. Elson's and Wilson's faces are faintly lit by the phosphorescence of instrument dials. Elson switches on the outside lights. The water outside is illuminated by powerful beams. Elson is now silhouetted against the window. Some strange fish float by.

WIPE TO:

- 195 NAVY TENDER - TWO SAILORS AT WINCH

FIRST SAILOR

This is getting monotonous. If this guy can't find anything after going down five times, he oughta give up.

WIPE TO:

- 196 LONG SHOT - UNDERWATER CANYON (MINIATURE)

The diving bell slowly descends amidst the fantastic landscape of the underwater canyon.

- 197 MED. SHOT - UNDERWATER CANYON (MINIATURE)

The diving bell proceeds down, surrounded by the almost complete darkness of the deep. The searchlights glide along the strange formations of canyon walls. (If necessary, INTERCUT with SHOT INSIDE DIVING BELL.) Then the diving bell comes to a sudden stop. It is on a shoulder of a rock surrounded by the peaks of eroded cliffs.

- 198 MED. CLOSE - EXT. DECK - DAY - ALARM BELL RINGS

The C.P.O. signals quickly to the crew at winch.

- 199 MED. CLOSE - EXT. DECK - AT THE WINCH

as the winch is stopped.

- 200 MED. SHOT UNDERWATER CANYON (MINIATURE OR STUDIO)

The chain is tangled around a piece of an eroded cliff.

201. CLOSE SHOT EXT. DECK DAY

Tom is anxiously watching o.s. the operations of the winch crew. He speaks in the phone, trying to sound unconcerned.

TOM

Yes.. We're trying to disengage the chain.. it won't be long....

202. CLOSE SHOT INT. DIVING BELL

ELSON

(very relaxed and smiling)

Take it easy, my boy.

(he pours coffee from thermos bottle)

We're having coffee now.. and some visitors.

He looks toward the window.

203. CLOSE SHOT INT. DIVING BELL (STOCK) WINDOW

Fish go by. (Octopus sequence, if available)

204. EXT. MED. SHOT UNDERWATER CANYON (MINIATURE)

The diving bell hooked on the ledge of a cliff. The entangled chain is worked up and down. Discovered in the deep shadow of a corner, the faint outline of the monster is seen, then its terrifying head.

205. MED. EXT. DECK AT THE WINCH

Sailors look attentively as the winch slowly draws the chain up. The sailor at the winch, smiling, signals that everything is okay now.

CAMERA PULLS BACK REVEALING Tom, Lee, Jackson, Evans.

TOM

(listens, then answers phone)

Eastward and down again?

Yes.....

206. LONG SHOT UNDERWATER CANYON (MINIATURE)

The diving bell is slightly raised from the rock edge... it moves forward, descending. CAMERA DOLLIES BACK, discovering in the f.g. the silhouette of the monster. As the light of the diving bell reaches it, the monster turns toward right and moves toward it, the huge body blocking out the frame.

207. INT. DIVING BELL CLOSE SHOT ELSON

His eyes open wide.

ELSON

There he is. It's unbelievable... He's tremendous, I can only see part of him. His leg and his shoulders..He's moving toward us....

208. CLOSE SHOT TOM

on phone.

TOM

(with alarm)

Shall we pull you up?

The group draws around him.

ELSON'S VOICE

No. Don't pull me up. Put Lee on.

Tom hands the headphone to Lee. She adjusts it.

ELSON'S VOICE (cot'd)

Lee, it's a fossil come to life... it's exactly as we pictured it...I want you to...

(abruptly cut off)

LEE

(into phone)

Professor Elson...Professor Elson..

(she looks at Tom,

panicky)

He doesn't answer.

TOM

(grabs headset from her; into phone)

Professor...Professor....

(to C.P.O.)

Get him up!

209. CLOSE C.P.O.

C.P.O.
Raise the bell ---

210. CLOSE WINCH

It starts to draw in the chain.

211. CLOSE TOM

on phone.

TOM

We're bringing you up!

Professor! Professor!

Do you hear me?...

Hello, hello.....

Professor, can you hear me....

Hello.....

(he looks at others)

The line is dead...

212. MED. CLOSE GROUP ON DECK

Their faces strained. They watch the chain come up past the rail.

213. CLOSE TOP OF CRANE

The chain pulling in.

214. MED. CLOSE GROUP SHOT

The chain still comes past the rail.

215. CLOSE CHAIN

As its links shoot past the rail, then up comes the broken end.

216. CLOSE SHOT LEE AND TOM

Lee's hands cover her eyes. Tom, Evans and Jackson are deeply shocked.

FADE OUT:

FADE IN:

217. INT. PALEONTOLOGY ROOM DAY

Lee is unhappily gathering together the odds and ends Elson has left scattered about, and she is putting them into the open trunk and suitcase. She picks up his pipe and looks at it, the tobacco still in it, unlit. She reacts.. then carefully lays it in the suitcase.

Tom enters.

TOM

Well, the report has been turned in... Evans has been put in charge.. The Navy's been alerted.. the Coast Guard too....

She tries to close trunk. Tom does it for her.

LEE

This trunk was being packed for such a different reason...

TOM

I should have gone down instead of him. I'm to blame...

LEE

Nobody's to blame.. and everybody's to blame. We all had something to do with it, and we all did what we thought was right.. but that doesn't bring him through the door again with that funny walk and his wonderful smile.

She stops working and leans her hands on the desk. Tom goes to her and puts a hand on one of hers.

She looks around the room.

LEE (cont'd)

This place is so empty now..He used to putter around the specimens... call them pet names...

She breaks and he takes her into his arms. She speaks from the haven of his arms.

LEE (cont'd)

His death was so futile.

(CONTINUED)

217. CONTINUED:

TOM

He was a scientist, Lee. He
want down in that bell because
it was part of his job.

LEE

He used those same words just before...

(She breaks down)

.....Oh, Tom.....

He comforts her.

DISSOLVE TO:

218 LONG SHOT - FULTON PIER - DAY - (SHOT)

There is the normal activity of men at work. CAMERA PICKS UP a workman pushing a cart. He is stopped by another warehouseman. FACTORY WHISTLE over scene.

219 MED. CLOSE SHOT

The warehouseman lights a cigarette. He casually glances off scene.

220 MED. LONG SHOT - WHAT HE SEES

The head of the monster appears from the East River.

221 MED. LONG SHOT

The two working men react. They turn and run.

222 MED. LONG SHOT - FULTON PIER

A delivery truck is being loaded. The two fleeing working men dash by. The loaders at the truck react. They look o.s., then flee for their lives.

223 MED. LONG SHOT - PANNING - 2

The fleeing crowd grows as others join them - dashing madly away from the horror.

24 LONG SHOT - FULTON PIER

The monster now crawls onto the pier. Parked cars in his way are smashed. He raises his head and BELLOWS.

225 MED. CLOSE SHOT - FULTON PIER - ON BOAT

The fishermen look terrified as they look o.s. at the monster.

226 CLOSE SHOT - MONSTER - ANGLING UP

as he BELLOWS, then turns his head toward CAMERA and advances.

227 MED. LONG SHOT - FULTON MARKET

Terrorized people run.

228 MED. LONG SHOT

People running (bridge construction cranes in b.g.)

229 MED. LONG

people running.

230 MED. SHOT - MONSTER'S HEAD

silhouetted against the skyline of lower Manhattan -- passes by, BELLOWING.

231 MED. LONG PAN SHOT

people running - side VIEW bridge rails.

232 MED. CLOSE - STREET CORNER

two children playing. Some people, the vanguard of the crowd, run by.

233 MED. CLOSE - STREET CORNER

The mother runs down the stairs.

234 MED. CLOSE - STREET CORNER

The mother runs into shot, grabs the children - then rushes back toward her home.

235 MED. CLOSE - STREET

people running for their life. A barrel rolls down the grade.

236 MED. CLOSE - STREET CORNER

more people running - the monster's BELLOW IS HEARD.

237 MED. SHOT - STREET - DAY - FRONT OF TENEMENT HOUSE

Some windows open - people look out - terrified.

238 LONG SHOT - FULTON STREET - DAY

The monster is advancing. Its huge body almost blocking the street.

239 MED. LONG - FRONT OF TENEMENT HOUSE

Terrified faces look out of some of the windows - other windows are empty. SOUND OF TELEPHONE RINGING.

240 INT. FURNISHED ROOM

A YOUNG WOMAN is partially dressed, evidently having just taken a shower. The PHONE RINGS. She answers it.

YOUNG WOMAN

Honey chile! You're early!
What? What do you mean, get
out? The way I'm dressed?
What do you want me to do?
Start a panic?

She laughs. There is a terrific SNORTING SOUND. She turns toward her window.

241 MED. CLOSE - FURNISHED ROOM (PROCESS)

The hideous head of the monster appears at the window, and stops in front of it. The young woman's SCREAM OF TERROR IS HEARD. CAMERA DOLLIES BACK to include her at the telephone. The monster lets out a ROAR and passes on, out of shot.

The woman drops the phone. She becomes hysterical. Out of scene, over her hysteria, we HEAR THE CRASHING of automobiles and the HORRIBLE SCREAM of the monster. She staggers toward the door. She falls.

242. MED. LONG SHOT STREET (SHOT)

The narrow street is jammed with stopped cars. Another car drives in, stops. The driver runs.

242X1 STREET

Beginning of car jam P.

243. MED. LONG SHOT A STREET DAY (SHOT)

jammed cars. A policeman comes in from the opposite direction.

244. MED. LONG SHOT STREET DOLLY ANGLING UP

The monster approaches.

245. MED. LONG SHOT STREET BOOM SHOT P

The policeman advances up the car-jammed street, shooting his pistol up TOWARDS CAMERA.

246. MED. CLOSE MONSTER ANGLING UP (MINI)

The monster approaches - horrible in its might. SHOTS RING OUT.

247. MED. CLOSE ANGLING DOWN POLICEMAN P

He feverishly reloads his gun. He raises his pistol.

248. MED. CLOSE MONSTER (SHOT)

He approaches closer. The SHOTS CONTINUE. IT BELLOWS ITS annoyance, then plunges its terrible head right at us, DOWN PAST CAMERA IN F.G. WE HEAR AN AWFUL SCREAM. A moment later the monster raises his head again; a pair of legs kick futilely as the monster swallows the man.

249. CLOSE SHOT WOMAN AGAINST RUNNING PEOPLE P

She looks up, transfixed-madness in her immobile eyes.

250. MED. LONG CRANE SHOT P

SHOOTING DOWN on people in panic amid the stopped cars. CAMERA DOLLIES WITH THEM, as they look back over their shoulders and up, as they flee in terror.

251. MED. LONG SHOT STREET SIDEVIEW

in b.g. the fleeing people. In f.g. the jammed cars. The monster's enormous feet come into shot, crushing the cars, then the monster's gigantic body CROSSES THE SCREEN.

252. OMITTED:

253. MED. LONG SHOT STREET CORNER

A group of people running, turning the corner. An old man falls down.

254. CLOSE SHOT

the old man, down on the street. The feet of running people trampling him.

255. MED. LONG EXT. STREET CLUTTERED WITH CARS

people running. Monster appears in the b.g.

256. CLOSE STREET CORNER POLICE PHONE (STEREO)

Patrolman is calling, people running in f.g.

POLICEMAN

He's coming up Nassau Street
toward Pine..get some help!
Fast!

257. MED. LONG EXT. STREET (ANIMATION)

The monster picks up a car.

258. CLOSE SHOT EXT. STREET

CLOSE SHOT OF A FRIGHTENED FACE INSIDE THE CAR (FROM EXT.)
The car being lifted and shaken in monster's mouth.

259. MED. LONG EXT. STREET (ANIMATION)

The car is being crushed by animal's jaws, then dropped.

260 CLOSE - EXT. STREET (SHOOTING DOWN)

The crushed car falls with terrific impact in the midst of stalled cars. A body can be seen inside.

261 EXT. POLICE STATION - DAY

a squad of policemen running out. They are loading in the squad cars. The cars take off - SIRENS SCREAMING.

262 EXT. STREET - MAIDEN LANE

people running.

263 EXT. STREET (ANIMATION)

people running. The monster appears in b.g. and inexorably moves forward.

264 EXT. STREET CORNER - DAY

Police bus stops. Squad of policemen jump out. They disperse.

265 MED. LONG SHOT - STREET

Four policemen start in the direction of the monster.

266 MED. LONG SHOT

An elderly man, tears streaming down his face, tries to stop one of the policemen. The policeman pushes him back. The elderly man simply stands there and sobs.

267 EXT. STREET

It's empty. The four policemen, their rifles at the ready, march forward. They turn a corner.

268 MED. FULL - AT CORNER

The policemen come around the corner of the empty street. the FRIGHTFUL ROAR. Their automatic rifles leap to life. Aimed upward at a diagonal, they blaze away.

269 EXT. STREET - ANIMATION (PROCESS AND MATTE)

A few cars are parked there, the monster is in the b.g.,

(CONTINUED)

269 CONTINUED:

the policemen in f.g. They are shooting. The monster reacts. It turns sideways, stands on its hind legs and ROARS.

270 MED. CLOSE - CORNER AT BRICK BUILDING (ANIMATION)

The monster's head and shoulders tower against the building. It ROARS, and with its enormous weight crushes the brick building.

271 MED. CLOSE - DOORWAY

Some people, hiding in the doorway, are crushed as the cornice and wall plummet down on them.

272 MED. LONG - EXT. HOUSE

The brick house bulges and collapses. The monster's head rises through the clouds of dust.

273 EXT. STREET - CLOUDS OF DUST

It is a shambles. Cars and trucks are crushed and scattered like matchsticks. In the middle of the street lie two bodies, sprawled like twisted dolls. They're face-down -- in the uniforms of cops. Near one is the Tommy-gun. The monster's BELLOW IS HEARD.

274 CLOSE SHOT - ANGLING UP

The monster's massive foot rises and comes down, filling the screen.

275 CLOSE SHOT - AIR RAID SIREN

It begins to BLOW.

276 LONG SHOT - LOWER WALL STREET

some people walking. They pause and listen to the SIREN'S SOUND. They start to run. They look toward the sky.

277 MED. CLOSE - ENTRANCE

A sign on it reads: "Air Raid Shelter." People plummet in.

278 LONG SHOT - WALL STREET

the Treasury Building in b.g. People are running. The SCREECH OF THE SIREN IS HEARD.

279 MED. LONG SHOT - WALL STREET

people frantically running. Some look skyward.

280 MED. LONG - SUBWAY ENTRANCE

A group of people dash in.

281 INT. SUBWAY STAIRS

people frantically running down.

282 LONG SHOT - EXT. STREET - FROM STEPS OF TREASURY BUILDING

People are running.

283 MED. SHOT - INT. STAIRWAY

People rush down.

284 INT. SUBWAY ENTRANCE

The beams crash down on the crowded stairs. Debris falls on the people. The monster's great foot comes down and blots out the entire frame.

DISSOLVE TO:

285 EXT. STREET - DAY (STOCK)

A couple of trucks loaded with soldiers speed through the streets.

DISSOLVE TO:

286 INSERT - AIR RAID SIREN (STOCK)

It begins to BLOW.

287 EXT. NEW YORK STREET - DAY (STOCK)

People come out of stores and buildings and listen.

292 EXT. HOSPITAL RECEIVING ROOM - DAY

A few beds, ward-style, are in the room. DR. MORTON, AN INTERNE, and a couple of NURSES are present. There is an air of excitement. Dr. Morton is leaning over a patient. He stands up. He pulls the blanket over the patient's face.

DR. MORTON

A screen here.

A nurse wheels a screen to mask the bed. Another nurse is removing a thermometer from another patient's mouth. The interne is taking a blood specimen from still another patient.

NURSE

(reading thermometer)

One hundred and five, Doctor.

The door opens. An attendant wheels in still another patient.

ATTENDANT

Another one, Doctor.

INTERNE

(to Doctor)

Here's the blood specimen.

DR. MORTON

Get it to the laboratory quickly. I'm afraid, Sam.... I'm afraid of what this creature has brought to us ... deadly afraid.

DISSOLVE TO:

293 CLOSE SHOT - SEARCHLIGHT BATTERY

The lights go on.

294 EXT. ROOF TOP - NIGHT

It's been turned into a lookout post. A searchlight battery is rigged up. An anti-tank gun is being tripoded at the edge of the roof. There are about a dozen men there, including Evans and Jackson, Lee and Tom. The searchlights throw their beams below.

295 MED. GROUP

They are looking through binoculars. Evans starts out of scene toward anti-tank gun.

296. LONG SHOT HIGH SHOT THE MONSTER NIGHT

The lights sweep to it. Moisture drips from its mouth.

297. CLOSE TOM AND LEE (STEREO)

She lifts a pair of binoculars to her eyes. Tom is already looking through a pair.

LEE

Will they be able to stop it?

TOM

I hope so, Lee -- I hope so.

298. MED. SHOT AT ANTI TANK GUN NIGHT (STEREO)

They are sighting on the monster. Evans comes into scene.

EVANS

Could you place it between his eyes?

CORPORAL

We can try.

EVANS

Fire when ready, Corporal.

CORPORAL

Yes, sir.

The soldiers move fast, loading the piece.

299. MED. CLOSE TOM AND LEE (STEREO)

Tom still looks at the monster.

TOM

His skull.. it's at least twelve inches thick.

300. MED. FULL ANTI TANK (STEREO)

The trigger is pulled. The gun ROARS. Tom hurries into scene. Evans whips the binoculars to his eyes.

301. BINOCULAR SHOT MONSTER

The shell has hit home. The monster's head rears back; then it lets out the most horrible ROAR of all. It mounts to its feet. Its tail lashes out. A store window crashes.

302 MED. FULL - ROOF

There is bewilderment. The Corporal turns to Evans.

CORPORAL
Another one, Colonel?

TOM
No. It would take a three-inch
shell to penetrate that skull.

303 LONG SHOT - MONSTER - NIGHT

Its ROAR is deafening. Then it starts at a lumbering
trot toward the barricades.

304 CLOSE SHOT - WORKERS ON TOP OF BARRICADE - NIGHT

They are stringing electrically charged wire across it.
They look aghast. They scramble from the barricade. A
sign on the wire reads: DANGER - HIGH VOLTAGE.

305 MED. FULL - MONSTER - NIGHT

lumbering toward them.

306 MED. FULL - ROOF - NIGHT

Evans grabs a mike. He bellows into it. It booms out
from a loudspeaker.

EVANS
Bazooka squad prepare to fire.

307 MED. SHOT - BAZOOKA SQUAD - NIGHT

on barricade, in positions.

308 CLOSE SHOT - EVANS - NIGHT

He raises his glasses to look at the monster.

309 FULL SHOT - MONSTER - BINOCULAR SHOT

The monster comes right to the barricades. It snarls.
Its head moves close to the wires.

EVANS' VOICE
(excited)
The high voltage wires.

310 CLOSE - GROUP SHOT

Tom stops checking a moment and picks up his glasses.

EVANS

It's going to touch them. It'll
do the trick.

311 MED. CLOSE - BINOCULAR SHOT

The monster touches the high voltage wires. Sparks jump
like fire. The searchlights dim, then go on again.

312 MED. CLOSE - MONSTER

He's charging.

313 LONG SHOT - FROM ROOF

The monster towers above the barricade.

314 EXT. STREET SIDE OF BARRICADE

Working men rush from the barricade.

EVANS' VOICE

Bazooka men ... Fire!

The bazooka men on top of the barricade prepare to fire.

315 CLOSE - TOM

He grabs the mike.

TOM

Under the neck! Under the neck!
When he raises his head.

316 EXT. ROOF

The searchlight men spin their lights below.

317 LONG SHOT - MONSTER AT BARRICADE

It charges the barricade.

318 CLOSE SHOT - BAZOOKA MAN

He fires.

319 CLOSE SHOT - MONSTER

It is hit. A hole opens in the neck. It stumbles. It falls against the high voltage wires. It gets new strength and charges forward. The wires spark. It becomes as brilliant as day.

320 CLOSE SHOT - WIRES

attached to pole. The wires snap. There is sudden blackness.

321 EXT. BARRICADE

It starts to smash as the monster comes through.

322 CLOSE - ANOTHER BAZOOKA MAN

He shoots.

323 MED. CLOSE - BARRICADE

A dense cloud of dust rises in the darkness. It is impossible to see anything.

324 EXT. STREET

SCREAMS pierce the darkness.

DISSOLVE TO:

325 EXT. ROOF - GROUP SHOT

Evans, Tom, Lee. They're on tenterhooks. A couple of Coleman lamps make spots of light. A soldier is lighting another. A walkie-talkie is on the ledge in front of them.

326 EXT. STREET - NIGHT

The debris of the barricade rises weirdly. A line of soldiers, their bazookas on the alert, step carefully over the debris into the scene. A few of them have powerful electric torches sending thin shafts of light ahead of them. Beside the sergeant is a walkie-talkie man.

327 MED. CLOSE - SOLDIER IN STREET

He moves slowly, his torch lighting the way. He swings it toward the side. He reacts.

328 CLOSE SHOT - BLOTCH OF BLOOD

It's a huge blot on the street. The beam shines on it. The soldier comes into the shot. He bends to look. He turns and calls softly.

SOLDIER

Sergeant!

The sergeant comes into shot.

SERGEANT

What is it?

SOLDIER

Blood.

He stands up. He shoots his beam ahead of him.

329 CLOSE SHOT - ANOTHER BLOTCH OF BLOOD

The beam hits it. Then the beam rises and shines out beyond.

330 MED. CLOSE SHOT - STILL ANOTHER BLOTCH OF BLOOD

The beam moves to it and holds.

331 MED. CLOSE - SERGEANT AND SOLDIER

As the soldier moves cautiously forward, the sergeant beckons to someone. The walkie-talkie man comes into scene. The sergeant takes the phone piece, as the operator turns it on. The sergeant speaks low.

SERGEANT

Colonel Evans ... Colonel Evans.
This is Sergeant Wentoni.

332 MED. CLOSE - EVANS AND TOM

Evans picks up the headpiece.

(CONTINUED)

332. CONTINUED:

EVANS

Go ahead, Sergeant. A trail of blood! Toward the river! Proceed with extreme caution. Wounded the animal. Might be twice as dangerous as before.

He hangs up, turns to Captain.

EVANS (cont'd)

Captain....

333. MED. SHOT ON ROOF (STEREO)

EVANS (cont'd)

Communicate with the Area Command at once. There's a possibility that the monster will escape into the river. Have all shore batteries alerted... and naval patrol vessels. Fire on sight.

CAPTAIN

Yes, sir.

He steps to radiophone.

334. MED. SHOT STREET

The soldiers advancing.

335. MED. SHOT SOLDIER WHO FOUND THE BLOOD

He comes into scene. He seems tired. He wipes his brow. He's very weak. He presses back against the wall for support.

336. MED. SHOT SERGEANT AND WALKIE TALKIE MAN

The Sergeant opens his collar. He's sweating. The walkie-talkie man takes a deep breath. They move ahead.

337. OMITTED:

338. OMITTED;

339. MED. GROUP SHOT EVANS, TOM AND LEE (STEREO)

The captain is nearby.

The walkie-talkie buzzes. Evans picks it up.

EVANS (cont'd)

Go ahead.

340. MED. SHOT SOLDIER

He's talking into the walkie-talkie. It's difficult for him to talk. Half-propped against a wall of debris is the original walkie-talkie man.

SOLDIER

(excited)

Colonel... somethin's funny.

Most of the detail... they're....

they're out... out on their....

their feet...

341. CLOSE EVANS (STEREO)

He is perplexed.

EVANS

What's that? Put on the sergeant in command.

Before he has barely completed the sentence, there is the SOUND OF A CANNON FIRING. Evans reacts, the phone forgotten.

342. MED. GROUP SHOT (STEREO)

Evans, Tom, Lee. They look off in the distance to the source of the sound. IT SOUNDS AGAIN.

EVANS

Seventy-fives! Captain... take this.

The captain runs into scene. Evans hands him the phone. Evans grabs Tom.

EVANS (cont'd)

Come on. I want to be in on the kill -

(to the captain)

You're in command.

Evans, followed by Tom and Lee, dashes for the exit from the roof.

343. CLOSE SHOT MUZZLE OF 75 (STOCK)

IT SPITS FIRE.

344. LONG SHOT BROOKLYN BRIDGE

Overshadowing it is the monster. The dark sky lights with the FLASH OF FIRE, then blackness, then the SOUND OF CANNON, then the ROAR OF THE MONSTER.

345. CLOSE SHOT MUZZLE OF 75 (STOCK)

IT SPITS FIRE.

346. LONG SHOT BROOKLYN BRIDGE

Another flash sparking the sky, then the blackness again, then the SOUND OF THE CANNON. The monster's huge mouth rips the roadway. It shakes precariously, breaks in two cars slide off into the rise. The monster slips away. The flash again, the sound. A searchlight beam hits the bridge. The monster is gone.

DISSOLVE TO:

347. INT. COMMAND POST FT. HAMILTON

Several soldiers are at instrument panels, wearing headphones. A map of the harbor is on the wall. An Army major is in command. He's at the chart.

MAJOR

He's reported somewhere in the Lower Bay Area.

ONE MAN ON PHONE

BATTERY A into position -- Zero!

348. FULL SHOT SHORE BATTERY (STOCK)

The guns turn and lower.

349. INT. COMMAND POST

SECOND MAN ON PHONE

Report radar soundings.

356 CONTINUED:

TOM
Radio-active isotope. Shoot it
into him and destroy all that
diseased tissue.
(he grabs the
phone)

DISSOLVE TO:

357 MED. LONG SHOT - MONSTER - NIGHT - CONEY ISLAND

The monster raises its head and ROARS.

358 EXT. STREET - NIGHT

Two motorcycle policemen sit side by side on their
machines, equipped with radio aerials.

SQUAWKY VOICE (o.s.)
(through radio)
All cars! All motorcycles!
All men! Go to Coney Island
immediately! Repeat! All
cars! All motorcycles! All
men! Go to Coney Island
immediately!

The two men kick their starters and race away, SIRENS
BLOWING.

DISSOLVE TO:

359 EXT. FIRE STATION - NIGHT - STOCK

A chief's car races out, turns into street, SIREN BLOWING.

DISSOLVE TO:

360 EXT. STREET - NIGHT (STOCK)

An ambulance races by, SIREN BLOWING.

DISSOLVE TO:

361 EXT. AMUSEMENT PARK

Through the girders of the Roller Coaster the CAMERA PANS
UP TO:

(CONTINUED)

361 CONTINUED:

THE APPROACHING MONSTER. He lumbers TOWARD US, knocking down amusement stands as he comes. In the immediate f.g., he halts, sways, turns his head and looks to his left.

362 THE ROLLER COASTER

MONSTER'S POINT OF VIEW.

363 ANOTHER ANGLE

as the monster turns to the roller coaster. CAMERA PANS with him as he breaks through the head-high tracks of the amusement device and its girders begin to twist and fall.

364 ANOTHER ANGLE

The girders of the skeleton-like edifice begin to crash. But they entangle him, too, until he begins to look like Laocoon among the snakes.

365 EXT. ENTRANCE CONEY ISLAND - NIGHT

An army car dashes up and men pile out, carrying bazookas. They start toward the amusement park on the double. Motorcycle police roar up and a fire department car. A SIREN BEGINS TO BLOW. Another army car dashes up and Colonel Evans, Tom and Lee get out.

366 EXT. ROLLER COASTER

The monster, snarling angrily, tries to push his way through. More girders twist and strain. A track falls on the monster's head. He turns and SNARLS at it in a blind rage.

367 IN FRONT OF ROLLER COASTER

A squad of soldiers rushes in and prepares to fire their bazookas.

SERGEANT IN CHARGE

Ready! Aim!

Colonel Evans runs into scene, Tom after him.

EVANS

Hold it! Unload!

(CONTINUED)

367 CONTINUED:

The sergeant looks incredulous.

EVANS (cont'd)
I said, unload!

SERGEANT
Yes, sir.
(to his men)
Detail ... unload!

EVANS
How soon, Tom?

TOM
They're doing the best they
can.

They both hurry out of scene.

368 EXT. ROLLER COASTER

The monster ROARS, vainly trying to disentangle himself.

369 CLOSE SHOT - MONSTER IN ROLLER COASTER

He ROARS with rage, twists and turns; another part of the roller coaster falls around him. He wrenches again, falls. The wreckage settles around him.

370 EXT. ENTRANCE TO CONEY ISLAND - NIGHT

A group of soldiers and policemen. A first aid station must evidently be near, as a couple of Red Cross men carry a victim past CAMERA on a stretcher. A motorcycle speeds into scene, escorting an armored car. They brake to a stop. The driver of the truck and his helper get down and open the rear door. The rear door is lettered: PROPERTY OF ATOMIC ENERGY COMMISSION - NEW YORK - KEEP CLEAR - DANGER. The men lower a ramp, then drag down it a small hand truck holding a small, obviously heavy box. They then reach in and take out two pairs of heavy coveralls and two helmets and a grenade rifle. Evans and Tom, followed by Lee push through the guard which opens for them. Tom hurries to the truck with Evans and Lee.

TOM
Your best marksman, Colonel.
I'll load it.

He picks up one of the pairs of Man-from-Mars coveralls and starts slipping into them. He indicates the other pair to Evans.

(CONTINUED)

370 CONTINUED:

TOM
Have him get into these.
(to Lee)
Better get back, darling.
(to the driver)
You too ... This is hot.

Evans takes the coveralls.

EVANS
Good luck, boy ---

LEE
Careful, Tom.

TOM
Don't I know.

Lee follows Evans and the driver.

TOM (cont'd)
Stand back everybody.

371 MED. SHOT - POLICE AND SOLDIER CORDON

They move back.

372 CLOSE - TOM

He zips up the radiation suit, places the helmet on his head. A soldier comes up.

SOLDIER
The Colonel says you need a dead
shot, Mister. You got one. Me!
The best.

TOM
Ever use a grenade rifle?

SOLDIER
Pick my teeth with 'em.

TOM
Do you know what an isotope is?

SOLDIER
Don't care. If it's got fire
power, Mister, it's good enough
for me.

(CONTINUED)

372 CONTINUED:

TOM

It's got it, all right. Put this helmet on. Don't let it touch you. It'll burn through five feet of lead in six seconds. Remember this. It has to enter the wound. This is the only isotope of this kind this side of Oak Ridge... so you can't miss.

SOLDIER

I won't.

TOM

We'll have to load closer to the target.

He hands the soldier the rifle.

373 MED. SHOT - CORDON OF SOLDIERS

They separate as the two men come through, Tom pushing the carrying boy. It is an awe-inspiring sight. Tom is also carrying a pair of tongs.

374 MED. SHOT - LEE AND EVANS

They look TOWARD CAMERA. Tom and the soldier come into scene. They pause near them.

CAMERA MOVES FORWARD TO CLOSER SHOT. Lee presses Tom's arm.

EVANS

Are you sure?

TOM

If it lands in that wound
Yes.

They exit.

375 MED. FULL SHOT - TOM AND SOLDIER

as they move forward.

376 CLOSE SHOT - TOM

He looks at the monster.

377 CLOSE SHOT - THE MONSTER

It raises its head. The wound gapes. It starts to move. The wreck of the roller coaster groans and shifts.

378 MED. CLOSE SHOT - TOM AND SOLDIER

Tom opens heavy box with tongs, then quickly removes glowing isotope. He places it in grenade rifle. The soldier, holding the rifle with isotope carefully at arm's length, turns toward the monster.

TOM

You've got to fire that within sixty seconds.

379 CLOSE SHOT - THE MONSTER

He ROARS angrily and gets to his feet. The remains of the skeleton of the roller coaster groan and sway.

380 CLOSE SHOT - TOWER OF ROLLER COASTER - TOM AND SOLDIER

It begins to fall.

TOM

(shouting)

Look out! ... Fire ... Fire!

381 CLOSE SHOT - SOLDIER WITH RIFLE

He has time to throw just one quick glance upward as a piece of debris falls on him, missing Tom. The gun falls. Tom picks up the rifle and aims it carefully.

382 MED. CLOSE - LEE AND EVANS

They look o.s.

383 MED. CLOSE SHOT - DEBRIS

where rifle had fallen. The debris is starting to burn.

384 CLOSE SHOT - TOM

sighting at the monster.

385 CLOSE SHOT - THE MONSTER

He struggles to his feet and starts to pull himself free of the wreckage of the roller coaster, ROARING angrily.

386 CLOSE - EVANS AND LEE

They stare at Tom, awe-stricken.

387 SHOT - TOM AND THE MONSTER

The terrible creature pulls himself free, he BELLOWS angrily and starts toward Tom. Tom FIRES. The isotope lands in the wound.

388 CLOSE SHOT - HEAD OF MONSTER

It ROARS in terror. CAMERA PULLS BACK TO:

389 FULL SHOT - MONSTER

The isotope is taking effect.

390 EXT. ROLLER COASTER

Tom slowly retreats from the monster. The roller coaster begins to burn, where the isotope had fallen. Debris falls.

391 CLOSE SHOT - TOM

He staggers, falls.

392 CLOSE SHOT - EVANS AND LEE

EVANS
(yells o.s.)
Follow me!

Evans, his hand held before his face to protect him from the glare, rushes toward Tom.

393 MED. SHOT - TWO SOLDIERS

They start off at a dead run.

394 EXT. AT FORTUNE TELLER'S BOOTH

Evans dashes past, then the two soldiers.

395 MED. SHOT - TOM

Evans runs into shot. He grabs him.

396 MED. CLOSE - TOM AND EVANS

Evans helps him up. The two soldiers rush in. Evans shouts to them.

EVANS

The other one!

They dash off. Evans helps Tom toward the screen.

397 EXT. FORTUNE TELLER'S BOOTH

Tom is helped by Evans into scene. Lee runs to him. They embrace. The two soldiers bring in the limp body of the soldier. A terrible CRY IS HEARD o.s. They all look.

398 MED. FULL - THE MONSTER

It's dying. He is completely incandescent. One last weak CRY and he falls with a dreadful crash. The fire of the debris rises around him.

FADE OUT:

THE END