

"THE DAY THE EARTH STOOD STILL"

Screenplay

by

Edmund H. North.

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Revised F i n a l
February 21, 1951

TWENTIETH CENTURY-FOX

presents

THE DAY THE EARTH STOOD STILL

Michael Rennie as Klaatu
Patricia Neal as Helen Benson
Hugh Marlowe as Tom Stevens
Sam Jaffe as Dr. Barnhardt
Billy Gray as Bobby Benson
Frances Bavier as Mrs. Barley
Lock Martin as Gort the Robot
Drew Pearson as Himself
Gabriel Heatter as Himself
H.V. Kaltenborn as Himself
Elmer Davis as Himself
Carleton Young as The Colonel
Frank Conroy as Mr. Harley
Fay Roope as The Major General
Edith Evanson as Mrs. Crockett
Robert Osterloh as Major White
Tyler McVey as Brady
James Seay as a Government Agent
John Brown as Mr. Barley
Marjorie Grossland as Hilda (Barnhardt's Secretary)
Glenn Hardy as Radio Interviewer
House Peters Jr. as M.P. Captain
Rush Williams as M.P. Sergeant
Olan Soule as Mr. Kurll
Gil Herman as Government Agent
James Craven as a Business Man
Harry Lauter as Platoon Leader
Wheaton Chambers as The Jeweller
Dorothy Neumann as Switchboard Operator
George Lynn as Colonel Ryder
Freeman Lusk as General Cutler
John Burton as British News Commentator

Directed by Robert Wise

Screenplay by Edmund H. North

Based on the story 'Farewell To The Master' by Harry Bates

Produced by Edmund H. North

Music by Bernard Herrmann

Director of Photography: Leo Tover, A.S.C.

Art Directors: Lyle Wheeler, Addison Hehr

Set Decorations: Thomas Little, Claude Carpenter

Editor: William Reynolds, A.C.E.

Wardrobe Director: Charles LeMaire

Klaatu's Costume Designed by Perkins Bailey

Costumes Designed by Travilla

Makeup: Ben Nye

Special Photographic Effects: Fred Sersen

Sound: Arthur H. Kirbach, Harry M. Leonard

Release Date: 1951

Running Time: 92 minutes

"THE DAY THE EARTH STOOD STILL"

FADE IN

1 EXT. BEACH - PACIFIC ISLAND - MED. SHOT - DAY

Backgrounded by palm trees and rolling surf, an American army radar operator sits at his huge instrument, intently tracking a target. Without interrupting this, he speaks with tense excitement into a telephone transmitter strapped to his chest. (It is 8:00 A.M.)

(In this and the subsequent scenes, music and cutting build to an exciting crescendo.)

2 EXT. FIELD - HONG KONG - MED. SHOT - DAY

A group of British soldiers, in shorts and tropical gear, is gathered tensely around a piece of radar equipment, which is tracking a target. The radar operator says something to another soldier, who turns and speaks excitedly into a field telephone. (It is 5:00 A.M.)

3 INT. INDIAN RADIO STATION - NIGHT

The microphone bears the word CALCUTTA. An Indian announcer, his expression one of excitement and terror, jabbars into the mike in a native tongue. A clock on the wall indicates that it is 2:46.

4 EXT. RUSSIAN BOMBER IN FLIGHT - (STOCK) - NIGHT

The plane is identified by a red star on the fuselage.

5 INT. RUSSIAN BOMBER - NIGHT

The radioman is tracking an object on his radar scope. He points it out excitedly to the pilot. The pilot adjusts his microphone and starts making a report back to his base, in Russian.

6 EXT. FRENCH VILLAGE - STREET CORNER - MED. CLOSE SHOT - NIGHT

A group of French farmers is collected around a radio, listening wide-eyed to the keyed-up voice which is telling them, in French, of a strange object that's been seen in the sky. They exchange uneasy glances. One old man crosses himself.

7 - SPLIT SCREEN SHOT

8 Right section of screen shows INT. AMERICAN RADIO STATION - DAY

A breathless American radio reporter is speaking into his mike, but we can't hear what he's saying. In the wall behind him is a clock which reads: 3:32.

(CONTINUED)

7- (Cont.)

8

Left section of screen shows INT. BRITISH RADIO STATION - NIGHT

A clock shows the time to be 8:32. The British announcer tries to maintain his traditional BBC calm, but finds it almost impossible to control his excitement.

BBC ANNOUNCER

Reports are coming in from all over the Empire -- from all over the world. The Government have not yet issued a statement, but there seems to be no question that there actually is a large, unidentified object circling the earth at incredible speed.

This announcer keeps talking, but his voice fades out, and now we hear the words the American announcer is saying.

AMERICAN ANNOUNCER

(staccato with excitement)

We still don't know what it is or where it's from -- but we do know there's something there. It's been tracked around the world by radar -- traveling at a rate of four thousand miles an hour.

9

INT. NEW YORK TAXI - DRIVER AND FARE - DAY

The driver and his fare are listening intently to the radio, as we hear the voice of another radio reporter.

2ND RADIO REPORTER

(voice offscene)

This is not another "flying saucer" scare. Scientists and military men have already agreed on that. Whatever this thing is -- it's something real.

10

EXT. SUBURBAN GAS STATION

The attendant, who is filling a car with gas, leans around to hear the car's radio, oblivious to the fact that the car's tank is overflowing.

3RD RADIO REPORTER

(voice offscene)

-- We interrupt this program to give you a bulletin just received from one of our naval units at sea: "A large object, traveling at supersonic speed, is headed over the North Atlantic toward the east coast of the United States."

Music builds to a climax and ends.

11 INT. WASHINGTON RADIO STATION

LTH RADIO REPORTER

(with deliberately
controlled calm)

Here in the nation's capital, there is anxiety and concern, but no outward sign of panic. As a matter of fact, there are signs of normalcy that seem strangely out of place; the beautiful spring weather -- the tourist crowds at the various monuments and public buildings...

12 EXT. LINCOLN MEMORIAL - LONG SHOT (STOCK)

A small crowd of tourists is climbing the steps to the columned entrance.

13 EXT. WASHINGTON MONUMENT - LONG SHOT (STOCK)

Under this shot a barely audible, distant hum is heard. It grows in volume so imperceptibly in this and the next two shots that we are unconscious of it.

14 EXT. JEFFERSON MEMORIAL - LONG SHOT (STOCK)

15 EXT. THE MALL - LONG SHOT

Crowds are strolling on the Mall and across the well-kept lawns in front of the Smithsonian Institution, with the leisurely, meandering quality that distinguishes sight-seers.

16 MED. SHOT

including several small groups of people moving toward the Smithsonian. Their attention is attracted as the hum offscene becomes a roar. The sound is unearthly in its intensity and almost unbearable in its swiftly increasing volume. The people stop in their tracks and look up in the sky in terror.

17 MED. CLOSE SHOT

Several people on the steps of the Smithsonian have turned to look. There is cold, frozen fear in their eyes. The awful sound keeps increasing in volume.

18 CLOSE SHOT

A man, following the progress of a huge object in the sky with his eyes. He is held terror-stricken.

19 LONG SHOT INTO SKY (SERSEN SHOT)

A giant shape, still at some distance, is approaching the earth at incredible speed.

20 LONG SHOT ON GROUND

A group of people runs wildly across a large expanse of lawn. A huge shadow cast from above onto the grass seems to be pursuing them.

21 LONG SHOT INTO SKY (SERSEN SHOT)

The great shape is considerably nearer now.

22 CLOSE SHOT

of a woman, thoroughly shaken, held immobile by what she sees and hears.

23 LONG SHOT

People scatter madly in all directions as the huge space ship comes in for a landing on a smooth, grassy area. The tremendous roar of its motors is suddenly cut off and the great ship settles gently to a perfect landing.

24 MED. SHOT - THE SHIP

The gleaming surface of the ship shows no break of any kind -- no windows, no ports, not even the outline of a hatch. It is a fearsome, terrifying object, giving no evidence of its source or its intention.

25 LONG SHOT - (FROM PARALLEL)

shooting down on a section of lawn, showing the varying reactions of people to the landing. Some are still running madly away; others, singly and in little groups, stand as though rooted, staring at the ship from a respectful distance.

26 CLOSE SHOT - MAN

as he stares at the ship with fascination and horror. He'd like to run but he can't. His mouth twitches and he emits a nervous little laugh.

27 MED. CLOSE SHOT

A woman is holding a two-year-old child by the hand as she watches the ship, awe-struck. Several people run past them. Suddenly the woman grabs up the child with a little sob, turns and runs away.

28 MED. SHOT

A middle-aged man runs up to a group of several people, pointing wildly toward the ship and yelling irrationally:

MAN

They're here! They're here!

He runs off toward another group as we -

DISSOLVE TO:

29 MONTAGE

A series of short DISSOLVES showing:

1. A man dashing up to a crowded Washington street corner shouting wildly and gesticulating in the direction from which he came.

(CONTINUED)

29 (Cont.)

2. Policemen piling into squad cars, which roar out of their garage.
3. Soldiers rushing out of a barracks at Fort Myer, with rifles and side arms, to form up on their company street.
4. Newspaper presses rolling at high speed.
5. Newscasters chattering excitedly into their microphones.
6. A large telephone switchboard with the girls in a frenzy of activity as they try to handle the calls pouring in.

DISSOLVE TO:

30 EXT. BASEBALL STADIUM - LONG SHOT

The players are standing on the field in the crowded stadium, but the game has been interrupted and everyone is listening to the voice on the loud-speaker system. (Actual stock shot would be coverage of some dedication or ceremonial.)

DISSOLVE TO:

31 INT. PENTAGON OFFICE - CLOSE SHOT

A Brigadier General speaks in clipped tones into the telephone. There are a couple of other officers in the room.

BRIGADIER GENERAL

(into phone)

Get me the Chief of Staff.

DISSOLVE TO:

32 INT. U.S. SENATE OR HOUSE OF REPRESENTATIVES (STOCK)

A shot, if one is available, of either House listening raptly as an announcement of great import is read by the Chair.

DISSOLVE TO:

33 INT. OFFICE - CLOSE SHOT

A distinguished-looking government official speaks into the phone with a sense of subdued urgency.

GOVERNMENTAL OFFICIAL

I want to speak to the President.

(listens for a moment)

I'm sorry -- you'll have to interrupt him.

DISSOLVE TO:

34

INT. RADIO AND TELEVISION STUDIO - MED. SECT

A nationally known news commentator -- for purposes of this script let's say Drew Pearson -- is seated before a radio mike. He is also being photographed by TV cameras. In a wall near him is a TV screen which shows what is going out on the air. During the ensuing speech a man comes in and hands him a sheaf of news bulletins.

PEARSON

Good afternoon, ladies and gentlemen, this is Drew Pearson. We bring you this special radio-television broadcast to give you the latest information on the landing of the "space ship" in Washington.

35

CLOSE SHOT - PEARSON

PEARSON

Government and Defense Department officials are concerned by reports of panic in several large Eastern cities. I am authorized to assure you that so far there is no reasonable cause for alarm. The rumors of invading armies and mass destruction are based on hysteria and are absolutely false. I repeat -- these rumors are absolutely false!

36

ANOTHER ANGLE

PEARSON

The ship, designed for travel outside the earth's atmosphere, landed in Washington today at 3:47 P.M., Eastern Standard Time. We still don't know where it came from, but I can reveal that military leaders are considering two possibilities: that it came from some unfriendly power here on earth -- or that it actually arrived from another planet.

CAMERA PANS to and DOLLIES IN on the TV screen in the wall. On the screen is a shot of the space ship.

PEARSON'S VOICE

(over scene)

The ship is resting exactly where it landed two hours ago, and there has been no sign of life from inside it.

OUR CAMERA HOLDS on the TV screen. The cuts that follow are inside the frame of the screen:

(CONTINUED)

36 (Cont.)

(a) EXT. THE MALL - MED. SHOT

Two platoons of infantry soldiers surround the ship, their rifles at the ready.

PEARSON'S VOICE

(over scene)

Troops have been rushed from Fort Myer and they have formed a cordon around the ship.

(b) MED. SHOT

showing two machine guns, two Sherman tanks and two 75MM guns. The gun crews are posted for action and all weapons are trained on the space ship.

PEARSON'S VOICE

(over scene)

They are supported by machine guns, tanks and artillery.

(c) MED. SHOT - POLICE CORDON

Cops are holding back a section of a large crowd, some distance away from the ship. The people are wide-eyed and tense with excitement.

PEARSON'S VOICE

(over scene)

Behind police lines, there is a large crowd of curiosity seekers.

(d) SERIES OF INDIVIDUAL CUTS

1. Civilians in the crowd, their eyes and nerves taut with suspense.
2. A young soldier, who grips his rifle and moistens his lips nervously, his eyes never leaving the ship.
3. A tank commander blinks from the tension of staring at an unmoving object.
4. The last cut is of the ship itself.

PEARSON'S VOICE

(over scene)

As you can see for yourself, the Army has taken every precaution to meet whatever the situation may require. Every eye -- every weapon -- is trained on the ship. It's been this way for two hours and the tension --

37 CLOSE SHOT - PEARSON

as he interrupts himself excitedly, his attention riveted on the TV screen.

PEARSON

Just a minute, ladies and gentlemen!
I think I see something moving!

38 EXT. THE MALL - MED. LONG SHOT - DAY

We are at the actual location now, not looking at TV. We see the ship surrounded by soldiers, two medium tanks, two artillery pieces, and a couple of machine guns. Some distance away is a suggestion of the crowd of civilians, held back by police. Prominent in the scene are newsreel and television cameras. OUR CAMERA MOVES IN to MED. SHOT. As it does so, we see a couple of metal objects rising slowly from the top of the ship. One, which is an oddly-designed coil of wire, slides up and revolves slowly. The other is a section of vented pipe with a convex cap on it.

39 REVERSE ANGLE

on the soldiers, their eyes glued to this first sign of activity from the ship. They shift uneasily, gripping their rifles more firmly.

40 MED. SHOT - THE SHIP

After a long, tense moment, a ramp appears silently out of the side of the ship and slides down to the ground. There is an audible gasp as a man appears at the top of the ramp. He looks around at the crowd with cool and imperturbable dignity. This is KLAATU. He is completely human in appearance. The only unearthly thing about him is his clothing. He wears a tunic that is very good looking, but at the same time thoroughly comfortable and practical. On his head is a metal helmet that obscures most of his face. (It would be impossible to identify him later.) The design of this helmet gives the impression that it is more a formal headdress than for protection. Klaatu is above all an impressive man -- a man of tremendous dignity and presence. He has the tolerant superiority that comes with absolute knowledge.

41 INDIVIDUAL REACTION CUTS

of soldiers, people in the crowd, and policemen. The newsreel and TV men are busy at their cameras.

42 MED. CLOSE SHOT - KLAATU

After an impressive moment, he raises his arms in the universal gesture of neutrality. Then he speaks, in perfect English, his voice amplified as though through an enunciator.

42 (Cont.)

KLAATU

We have come to visit you in peace --
and with good will.

Klaatu walks slowly down the ramp toward the soldiers. As he does so, he draws from inside his tunic a strange-looking object, longish and tubular. It might be a telescope -- or it might be some strange kind of weapon.

43 MED. SHOT

shooting from the side, showing Klaatu advancing slowly toward the line of soldiers. He holds out the mysterious object in front of him in a gesture that is actually one of offering but could be misinterpreted as menacing. There is a growing, uneasy rumble of muttering among the soldiers as Klaatu advances. They are clearly frightened of what he may do.

44 CLOSE SHOT - PLATOON LEADER

A young second lieutenant, standing in front of his platoon. As Klaatu advances, the lieutenant unslings his carbine.

45 MED. SHOT

Klaatu starts toward the platoon leader, raising the object he holds toward the man, trying to make clear his intentions. Misinterpreting this as a menacing gesture, the platoon leader raises his carbine to his shoulder.

46 MED. CLOSE SHOT

of one of the tank commanders in the turret of his tank. He is watching Klaatu advancing toward the platoon leader and he has drawn his pistol. Convinced that the lieutenant is in jeopardy, the tank commander aims at Klaatu and fires.

47 MED. SHOT

as Klaatu falls to the ground wounded. The object he was holding has dropped from his hand and smashed. The soldiers start to gather around Klaatu excitedly when suddenly there appears in the entrance to the space ship a huge robot. There is a gasp of amazement from the crowd and the soldiers draw back at sight of him. The robot is ten feet tall, is made in the almost-perfect image of a man. He is to be played by an actor and his flesh appears to be made of a greenish metal. His eyes flash as though lighted internally. His perfectly-fashioned, muscular body is covered only with a loincloth. This is GORT. There are cries of amazement as Gort walks slowly, ponderously, down the ramp to the ground. As he does so,

(CONTINUED)

47 (Cont.)

the ramp closes behind him. Gort's face is, and always remains, utterly expressionless. He stops to look at Klaatu, lying on the ground. Then he looks around at the soldiers, the tanks and guns. All the guns have been traversing to follow him.

48 CLOSE SHOT - GORT

From inside him there comes an ominous crackling sound, as though power were being generated within him. His eyes flash toward the tank from which Klaatu was shot.

49 MED. CLOSE SHOT - TANK

There is a great metallic clatter and the Sherman tank is suddenly reduced to a pile of junk metal, its parts completely disintegrated. Only a piece of tank track and a twisted gun barrel emerge from the heap on the ground to identify what had been there. The tank's crew has remained unharmed.

50 CLOSE SHOT - GORT

The crackling sound continues as his eyes start to sweep in a semicircle taking in all the troops.

51 MED. SHOT - THE TROOPS

SHOOTING FROM BEHIND Gort, with the back of his head in f.g., CAMERA PANS to follow Gort's sweeping gaze. In a growing crash and clatter of metal, every weapon in sight is destroyed. The two machine guns are little heaps of junk. The 75's are larger heaps. The second tank, like the first, is a three-foot pile of scrap. Rifles have dropped from the soldiers' hands and lie on the ground as little mounds of wood and metal. None of the men has been harmed, but their faces show the utter terror of what they have experienced.

52 ANOTHER ANGLE - THE TROOPS

as they react to the full shock of what has happened. Most of them stand rooted to the ground. Several laugh hysterically. A few break and run wildly.

53 MED. SHOT - CROWD OF CIVILIANS

Sudden pandemonium breaks out. Utterly terrified by what they have witnessed, the crowd becomes a wild, milling, screaming mob, concerned only with escape.

54 MED. CLOSE SHOT - GORT

He is walking slowly, deliberately, menacingly toward the tank commander who fired on Klaatu. Standing by the debris of his tank, the man is immobilized with terror. The robot starts to reach out to grab him.

55 CLOSE SHOT - KLAATU

lying on the ground. He speaks to Gort sharply, in a strange language.

KLAATU

Gort! Deglet ovrosco!

56 MED. CLOSE SHOT - GORT

He pauses obediently in the act of reaching out for the tank commander. Dropping his arms, he stands motionless and remains that way.

57 MED. CLOSE SHOT - KLAATU

He has raised himself to a sitting position on the ground, his wounded shoulder giving him considerable pain. The two platoon leaders come into scene hesitantly, badly shaken by the awesome demonstration of power they have seen. They are uncertain as to what they should do. The first platoon leader eyes the smashed object on the ground curiously and turns questioningly to Klaatu. With great dignity, Klaatu picks up the broken object, which we see well for the first time. It is a delicately-made tubular telescope, badly smashed. On it are indications of small electronic gadgets.

KLAATU

It was a gift. For your President.

(glances at the broken
object ruefully)

With this he could have studied life on
other planets.

Klaatu lets the object drop with a shrug of mild exasperation. The two lieutenants exchange a helpless look of bewilderment. Then Klaatu raises himself to his feet painfully, holding his wounded shoulder. As he does so, a colonel and a captain come into scene.

COLONEL

(to the lieutenants)

Is he all right?

FIRST PLATOON LEADER

Got hit in the shoulder, sir.

The three junior officers exchange ineffectual glances and look to the colonel, who thinks for a moment before making his decision.

COLONEL

Send for an ambulance. Get him to
Walter Reed Hospital right away.

CAPTAIN

Yes, sir.

58

INT. SITTING ROOM - WALTER REED HOSPITAL - NIGHT

There is a door to the corridor and a door to Klaatu's room. In the small sitting room, talking in tones of hushed concern, is a group of men. There's a Major General, a likeable man with a chest full of ribbons. There are also a Colonel in command of the hospital, a high-ranking police officer, a couple of medical officers and two civilians. The conversation is interrupted by the entrance from Klaatu's room of a Medical Corps Major, followed by an Army Nurse.

GENERAL

(to Major)

How is he?

MAJOR WHITE

He's all right, General....Blood pressure's a little high, but it could be aggravation.

GENERAL

(wryly)

Can't blame him. I always get mad when somebody shoots me.

MAJOR WHITE

He still wants to see the President.

COLONEL

(to General)

We informed the White House over an hour ago.

GENERAL

(to Major)

Didn't drop any hints about where he's from, did he?

MAJOR WHITE

No, sir, he didn't.

The door to the corridor opens and a worried young Captain enters.

CAPTAIN

Excuse me.

(to the Colonel)

What about the reporters, Colonel?
They're swarming all over the lobby.

The Colonel turns, in deference, to the General.

GENERAL

(quietly)

Tell them there won't be any statement tonight.

(CONTINUED)

58 (Cont.)

CAPTAIN

Yes, sir.

(glancing down the
corridor)

Mr. Harley's here from the White House.

Harley appears in the doorway, a brief case under his arm. He's a dignified, intelligent member of the White House secretariat. He proceeds uninterruptedly into the room, nodding cordially to the General.

HARLEY

General --

GENERAL

(indicating Klaatu's
room)

Right in there, Mr. Harley.

Harley proceeds in businesslike fashion to the door. He knocks and then enters.

59

INT. HOSPITAL ROOM - FULL SHOT

as Harley enters, closing the door behind him. Klaatu no longer wears his helmet and we see his face clearly for the first time. Even sitting up in bed, with his shoulder strapped in bandages, he is a figure of great authority. His face reflects inner dignity and assurance. Harley, who is a hardened diplomatist, can't help being impressed by his present assignment and a little awed by Klaatu. Harley obviously has been sent by the President to find out what he can. Klaatu's eyes study him, cool, penetrating, reserved.

HARLEY

My name is Harley -- Secretary to the President.

(Klaatu continues to
study him silently)

I've been told that you speak our language -- that your name is Mr. Klaatu.

KLAATU

(coolly)

Just Klaatu.

HARLEY

The President asked me to convey his deepest apologies for what has happened. We all feel --

KLAATU

(evenly)

Sit down, Mr. Harley.

(CONTINUED)

59 (Cont.)

Somewhat relieved, Harley seats himself. He speaks with a half smile, hoping to ease the tension.

HARLEY

I'm sure I don't have to point out that your arrival was something of a surprise.
(getting a little smile from Klaat, he is encouraged to do some fishing)

Had you been travelling long?

KLAATU

About five months -- your months.

HARLEY

You must have come a long way.

KLAATU

About 250 million of your miles.

Harley glances at him quickly to be sure he's not joking. He's not.

HARLEY

Naturally we're very curious to know where it is you come from.

KLAATU

(easily; he's a diplomat, too)

From another planet. Let's just say that we're neighbors.

Harley reacts, as his wildest assumptions are so blandly corroborated.

HARLEY

It's rather difficult for us to think of another planet as a neighbor.

KLAATU

I'm afraid, in the present situation you'll have to learn to think that way.

HARLEY

(eyebrows raised)

The present situation?

KLAATU

I mean the reasons for my coming here.

HARLEY

(his eagerness apparent)

We're very curious about that, too. Would you care to talk about it?

59 (Cont.1)

KLAATU

I'd be glad to.
(noticing that Harley
is settling himself
expectantly)
Not now, of course -- with you alone.

HARLEY

Perhaps you'd rather discuss it personally with the President --

KLAATU

(somewhat sharply)
This is not a personal matter, Mr. Harley. It concerns all the people on your planet.

HARLEY

(startled by the scope
of this statement)
I -- I'm not sure I understand --

KLAATU

I want to meet with representatives from all the nations of the Earth.

HARLEY

(shocked and perturbed
by this notion)
I'm afraid that would be a little awkward. It's -- it's completely without precedent. And there are practical considerations -- the time involved -- the enormous distances.

KLAATU

(coolly)
I travelled 250 million miles.

HARLEY

I appreciate that, but --
(reluctantly drawn into
a difficult subject)
I want to be frank with you, Mr. Klaatu. Our world at the moment is in a very troubled state. Full of tensions and suspicions. In the present international situation such a meeting would be quite impossible.

KLAATU

What about your United Nations?

HARLEY

(surprised and a little puzzled)
You know about the United Nations?

59 (Cont.2)

KLAATU

We've been monitoring your radio broadcasts for a good many years. That's how we learned your languages. Lately we've been getting your television also.

HARLEY

(wryly)

You must have a rather strange impression of us.

KLAATU

(smiling)

The first two years of television we were convinced that all you did was wrestle.

Harley smiles. Then his mind reverts to the seriousness of the situation and he speaks gravely.

HARLEY

I'm sure you recognize from our broadcasts the evil forces that have produced the tension in our world. Surely you would agree --

KLAATU

(evenly)

I am not concerned, Mr. Harley, with the internal affairs of your planet. I consider that to be your business -- not mine.

HARLEY

I was only hoping to make you understand.

KLAATU

(sternly, impressively)

My mission here is not to solve your petty squabbles. It concerns the existence of every last creature who lives on Earth.

HARLEY

(uncomfortably)

Perhaps if you could explain a little --

KLAATU

I intend to explain. To all the nations -- simultaneously.

(his manner precludes
opposition)

How do we proceed, Mr. Harley?

(CONTINUED)

59 (Cont.3)

Harley is thoroughly shaken. The tremendous force and power implicit in Kilaatu's manner preclude the possibility of argument.

HARLEY

(after a long thoughtful moment)

We could call a special meeting of the General Assembly. . . But of course the UN doesn't represent all of the nations.

KLAATU

Then why not a meeting of all the Chiefs of State?

HARLEY

(helplessly, but patiently)

Believe me, you don't understand. They wouldn't sit down at the same table.

Growing a little impatient with such nonsense, Kilaatu eyes him evenly, speaks with Jovian authority.

KLAATU

I don't want to resort to threats, Mr. Harley. I simply tell you bluntly that the future of your planet is at stake. . . I suggest you transmit that message to the nations of the Earth.

The eyes of the two men meet for a long, silent moment. Then Harley rises quietly.

HARLEY

I will make that recommendation to the President.

(he picks up his brief case and hat)

I must tell you in all honesty that I'm extremely dubious about the results.

KLAATU

(with a half-smile)

Apparently I'm not as cynical about Earth's people as you are.

HARLEY

I've been dealing in Earth's politics a good deal longer than you have.

(he bows)

Goodnight, sir.

He turns and goes out.

60 CLOSE SHOT - KLAATU

He stares after Harley for a moment, puzzled by this strange and apparently unreasoning world he has come to. He shakes his head in thoughtful, tolerant bewilderment.

DISSOLVE TO:

61 EXT. SPACE SHIP - LONG SHOT - NIGHT

Searchlights have lighted up the eerie shapes of the space ship and Gort. A circle of soldiers guard the area, while a crew of men can be seen working around the ship.

62 MED. CLOSE SHOT - AT SHIP

A Master Sergeant of Engineers, dressed in fatigues, is inspecting the side of the ship carefully. He has an acetylene torch in his hand and a welding helmet over his face. The Major General, previously seen in the hospital sitting room, enters and speaks to the Sergeant.

GENERAL

Getting any place, Sergeant?

SERGEANT

(raising his helmet)

No, sir.

(shaking his head in annoyance)

Beats me, General. I saw that ramp come out of the side of the ship -- right here. Now I can't even find a crack!

A man named CARLSON, a civilian metallurgical expert, comes into scene. The General nods to him.

GENERAL

What's the report, Carlson?

CARLSON

(discouraged)

We've tried everything from a blowtorch to a diamond drill.

GENERAL

(nodding toward Gort)

What about him?

CARLSON

He's made out of the same stuff.

63 MED. CLOSE SHOT - GORT

shooting up at the hulking, menacing figure of the giant robot who stands motionless in a splash of light against a black sky. He is a short distance from the ship and faced away from it.

64

THREE SHOT - GENERAL, CARLSON AND SERGEANT

GENERAL

Has he moved?

SERGEANT

No, sir. Not an inch.

CARLSON

This is the toughest material I ever saw,
General. For hardness and strength, it's
out of this world.

GENERAL

(with a wry half-smile)

I can tell you officially -- that's where
it came from.

The two men exchange an uneasy glance, then turn to look
at the ship.

DISSOLVE TO:

65

INT. SITTING ROOM - WALTER REED HOSPITAL

Two Medical Corps officers, a Captain and a Major are interestedly studying a series of X-ray films.

MAJOR

The skeletal structure is completely normal.

(pointing)

Same for the major organs -- heart, liver, spleen, kidneys.

CAPTAIN

And the lungs are the same as ours. Must mean a similar atmosphere -- similar pressure.

(nodding, toward

Klaatu's room)

How old do you think he is?

MAJOR

Oh, I'd say forty-five.

CAPTAIN

(smiling)

He told me this morning when I examined him. He's seventy-eight.

MAJOR

I don't believe it.

CAPTAIN

Their life expectancy is a hundred and thirty.

MAJOR

How does he explain that?

CAPTAIN

He says their medicine is that much more advanced.

(the major stares at him blankly)

He was very nice about it. But he made me feel like a third-class witch doctor.

The door to Klaatu's room opens and Major White appears. He's the man who attended Klaatu the day before. He closes the door behind him and stands motionless facing the other two, his face wearing a blank expression.

MAJOR WHITE

I took a bullet out of that man's arm yesterday.

FIRST MAJOR

What about it?

(CONTINUED)

65 (Cont.)

MAJOR WHITE

(utterly bewildered)

I just examined the wound and it's all healed.

FIRST MAJOR

What does he say about it?

MAJOR WHITE

Said he put some salve on it -- some stuff he had with him.

(shows them a small,
odd-looking tube in
his hand)

CAPTAIN

What are you going to do with it?

MAJOR WHITE

Take it downstairs and have it analyzed.

(on his way to the
door, shaking his
head)

Then I don't know whether I'll just get drunk or give up the practice of medicine.

As he starts out the door to the corridor, he passes Mr. Harley, who is on his way in, carrying his ever-present brief case. Harley is accompanied by an enlisted M.P.

FIRST MAJOR

Afternoon, Mr. Harley.

HARLEY

Afternoon, gentlemen.

Harley goes to the door of Klaatu's room, a businesslike expression on his face. He knocks on the door, then enters. The M.P. remains in the sitting room.

66

INT. HOSPITAL ROOM - FULL SHOT - DAY

as Harley enters. Klaatu is up out of bed, walking around in a Medical Corps robe and pajamas. He appears to be completely recovered.

HARLEY

Good afternoon.

(surprised not to find
him in bed)

I'm glad to see you up and around.

KLAATU

Thank you... Have you any news?

HARLEY

Not very good news, I'm afraid.

(CONTINUED)

66 (Cont.)

HARLEY (Cont.)

(digs into his brief
case for some papers)

The President accepted your suggestion
and cabled the invitations for a meet-
ing last night.

(grimly)

Let me read you some of the replies.

(he selects a cable
and reads)

"The Premier wishes to inform the Gov-
ernment of the United States that it
will be impossible for him to attend
the meeting suggested by the President
unless the meeting is held in Moscow."

(with a grimly-pointed
glance at Klaatu, Harley
reads another cable)

"The suggestion of the President regard-
ing the possibility of a meeting in
Moscow would be unacceptable to Her
Majesty's Government at the present
time. Representation could be sent
only if the meeting were held in Wash-
ington."

(he looks up at Klaatu
and shrugs)

Well -- there you have it.

Harley extends a sheaf of cables for Klaatu's inspection,
but he ignores them. Klaatu has listened to this recital,
first incredulously, then with mounting indignation. Con-
scious of his quiet, Olympian wrath, Harley continues un-
comfortably.

HARLEY

I tried to make you understand. The
suspicions -- the jealousies -- the
mistrust --

(uneasily, under
Klaatu's level gaze)

Surely you realize that my government
has done everything in its power --

KLAATU

It's not your government I'm thinking
about. It's your world.

HARLEY

Now that you understand the situation
more clearly, perhaps you'd like to
discuss the matter with the President

KLAATU

(sternly)

I will not speak to any one nation or
group of nations.

66 (Cont.1)

KLAATU (Cont.)

(sharply, bitterly)

I don't intend to add my contribution to your childish jealousies and suspicions.

HARLEY

Our problems are very complex, Mr. Klaatu. You mustn't judge us too harshly.

KLAATU

I can judge only by what I see.

HARLEY

Your impatience is quite understandable.

KLAATU

(sharply)

I am impatient with stupidity. My people have learned to live without it.

HARLEY

(ruefully)

I'm afraid my people haven't.

(with real sincerity)

I'm very sorry -- I wish it were otherwise.

Reluctantly Harley has picked up his hat and brief case. He finds Klaatu staring out the window.

67 CLOSE SHOT - KLAATU

As he looks out the window thoughtfully. What he sees has given him an idea.

68 MED. SHOT - HOSPITAL GROUNDS

shooting down, from Klaatu's viewpoint, at people strolling about the hospital grounds. Most of them are civilian visitors, but there is a sprinkling of nurses and ambulatory patients.

69 FULL SHOT - HOSPITAL ROOM

As Klaatu turns back to Harley, he speaks thoughtfully, incisively.

KLAATU

Before making any decisions, I think I should get out among your people -- become familiar with the basis for these strange, unreasoning attitudes.

(CONTINUED)

69 (Cont.)

HARLEY

Under the circumstances I'm afraid that
will be impossible.

Harley has paused near the door, a little embarrassed by
Klaatu's level gaze.

HARLEY

I must ask that you don't attempt to
leave the hospital. Our military
people have insisted on this. I'm
sure you'll understand.

With a polite nod, he goes out. Klaatu stares after him
as he realizes that he is in effect a prisoner. He shakes
his head slowly, thoughtfully. The ways of this planet
are strange indeed.

70 INT. SITTING ROOM - MED. CLOSE SHOT - AT DOOR

Harley has paused to watch as the M.P. takes out a key
and inserts it in the lock of Klaatu's door.

71 INT. HOSPITAL ROOM - CLOSE SHOT - KLAATU

As he hears the click of the lock, he turns toward the
door. Realizing they've locked him in, he smiles with
tolerant amusement.

DISSOLVE TO:

72 INT. HOSPITAL SITTING ROOM - MED. CLOSE SHOT - NIGHT

In the dim light of one lamp, the door to the corridor
opens and a nurse enters carrying a tray of medication.
She is accompanied by the same M.P. as previously seen.
The nurse pauses as the M.P. takes out a key and inserts
it in the lock of Klaatu's door. To his surprise he
finds that the door is not locked. He exchanges a glance
with the nurse, then pulls the door open and hurries in-
side.

73 INT. HOSPITAL ROOM

as the M.P. crosses the unlighted room toward the bed.
The only light comes from the open door to the sitting
room. The M.P.'s eyes go wide as he looks at the bed.
It is unmade and unoccupied. Terrified, the M.P. turns
to the nurse, who is standing in the doorway.

M.P.

He's gone!

The M.P. dashes out of the room, through the doorway past
the nurse. She turns to follow him as we -

DISSOLVE TO:

74

MONTAGE - NIGHT

A series of short DISSOLVES, showing:

1. The M.P. excitedly reporting Klaatu's disappearance to the Officer of the Day.
2. The hospital guard detail hurrying out of the guardhouse to form up in front of the Sergeant of the guard.
3. A high-level military conference gathered at a table, discussing the matter with great concern.
4. A street corner newsstand, with people eagerly grabbing papers. The headline reads:

"MAN FROM MARS" ESCAPES
FROM ARMY HOSPITAL!
5. Radio announcers chattering excitedly into their microphones.
6. A series of closeups of people listening to the radio. Their faces reveal their awe-struck terror.
7. A terrified mother drags her two children in from the street through the front door, slams the door and bolts it.

DISSOLVE TO:

75

EXT. RESIDENTIAL STREET - MED. CLOSE SHOT - NIGHT

CAMERA is on the back of a man dressed in a business suit, who is walking along the sidewalk of a dimly lighted, almost deserted, middle-class street. He carries a suitcase and he glances idly at the drab-looking stone facades of the old two-story houses. As he passes, from the open windows of the houses come the voices of radio announcers. We get a sentence or two from one house and then, as the man and our CAMERA pass on, this voice fades and another is picked up. We get the impression that everyone is glued to his radio.

RADIO VOICES

(over scene)

-- authorities at Walter Reed Hospital refused to comment on how he managed to escape, or what measures might be taken to apprehend him.

-- these fantastic descriptions of the creature are denounced as rumor by Police Chief Walter Baxter. He is not eight feet tall, as reported -- nor does he have tentacles in place of arms --

(CONTINUED)

75 (Cont.)

RADIO VOICES (Cont.)

-- there's no denying that there is a monster at large -- that we are dealing with forces beyond our knowledge and power. The public is urged to take ordinary precautions and to remain calm as we await further developments --

-- three separate reports of people who claim to have seen the "space man" in the past hour. One from Des Moines, Iowa; one from a village in northern Florida; and one from Chicago.

CAMERA OVERTAKES the man as he pauses under the light of a street lamp, and reveals that he is Klaatu. He has stopped to look at something out of scene.

76 MED. CLOSE SHOT

from Klaatu's viewpoint, of a sign on one of the houses, reading: ROOM FOR RENT

77 CLOSE SHOT - KLAATU

He seems to hesitate, debating a plan he has in mind. He raises his right arm to scratch his head thoughtfully, and notices for the first time a small tag, or ticket, attached to the inside of the right forearm of the coat he is wearing. Puzzled, he pulls off the ticket and looks at it.

78 INSERT - TICKET

It is the sort of tag a cleaning establishment attaches to clothing. Printed on it is the legend: CAPITOL DRY CLEANING SERVICE. Scrawled in a penciled hand is the notation: DR. Carpenter, Bldg. A - Walter Reed Hospital. Cl. & pr. \$1.

79 CLOSE SHOT - KLAATU

He smiles wryly at this reminder of where he got the suit, and he destroys the ticket. He glances down at the suitcase beside him.

80 CLOSE SHOT - SUITCASE

It bears the initials L.M.C. Klaatu's hand comes into scene and lifts up the suitcase. CAMERA HOLDS as Klaatu carries the bag toward the house and mounts the stone steps to the entrance.

81 INT. BOARDINGHOUSE - LIVING ROOM - NIGHT

There is no light in the room except what splashes in from the hall. Gathered around a television set are five adults and a little boy, their faces eerie in the reflected light from the screen. The room is done in average

81 (Cont.)

boardinghouse style -- antimacassars and all. The attention of the people is riveted on the television screen, where a newscaster is reading a bulletin.

TELEVISION COMMENTATOR

-- while the President made no effort to minimize the crisis, he urged people all over the country to remain calm. He said the entire facilities of the FBI and other federal agencies are being brought to bear. He pointed out, however, that this is no ordinary man hunt. He warned we may be up against powers that are beyond our control.

82 FULL SHOT

The landlady, a stern-faced woman of middle age, named MRS. CROCKETT, rises nervously and crosses to the television set.

MRS. CROCKETT

(tensely)

I can't stand any more of this. It's enough to drive a person crazy.

She snaps off the set sharply.

83 TWO SHOT

BOBBY BENSON, a bright-eyed, eleven-year-old, is seated beside his mother, HELEN BENSON, an attractive girl of thirty. Disappointed that the set has been turned off, Bobby's roving eye has fallen on something in the doorway to the hall. Wide-eyed, he nudges his mother and points.

BOBBY

Hey, Mom -- who's that?

84 FULL SHOT

including the doorway to the hall. Silhouetted motionless against the light from the hall is the figure of a man. All eyes follow Bobby's pointed finger, and there is a stifled gasp as they are startled out of their preoccupation. One of the men turns on the lights and Klaatu is revealed standing calmly in the doorway. There is a shocked silence for a moment, then Mrs. Crockett speaks.

MRS. CROCKETT

(apologizing nervously
for the tension in the
room)

I -- I'm sorry. What is it you want?

KLAATU

My name is Carpenter. I'm looking for a room.

(CONTINUED)

24 (Cont.)

There is a noticeable letdown in the general tension, during which Bobby has been studying Klaatu, his imagination working overtime.

BOBBY

Are you an FBI man?

KLAATU

No -- I'm afraid not.

Helen has stepped forward to make Bobby desist.

BOBBY

Bet he is, Mom. Bet he's out looking for that space man.

HELEN

(with an apologetic smile at Klaatu)

I think we've all been hearing too much about "space men."

Mrs. Crockett reverts to her role as landlady. She likes to think of her house as a home.

MRS. CROCKETT

(starting the introductions with Helen)

This is Mrs. Benson, Mr. Carpenter.

(with a smile that would split a brick)

And little Bobby.

(indicating a middle-aged couple and a younger but more wizened man)

Mr. and Mrs. Barley -- and Mr. Krull...
I'm Mrs. Crockett.

There are polite noddings and how-do-you-do's. Mrs. Crockett is satisfied that she's established a cozy atmosphere.

MRS. CROCKETT

(pleased to the point of challenge)

Well -- this is our little family.

(then, getting down to business)

I have a very nice room on the second floor.

She leads the way toward the hall and Klaatu starts to follow, picking up his suitcase, when he is intercepted by Bobby.

(CONTINUED)

84 (Cont.1)

BOBBY

Can I help you look for the space man?
Can I?

(excitedly)

I know what he looks like! He's got
a square head -- and three great big
eyes!

HELEN

(good-naturedly,
calming him down)

That's enough, Bobby. I think it's
time you went to bed.

MRS. CROCKETT

(to Bobby, with a
prop smile)

We mustn't annoy Mr. Carpenter -- or
he won't want to stay here.

She goes on into the hall, followed by Klaatu, who has
exchanged a polite smile with Helen.

85

INT. HALLWAY

as Mrs. Crockett leads the way up the stairs.

MRS. CROCKETT

He's really a dear little boy -- and
quiet as a mouse.

(with a shrewd,
chatty smile)

You're a long way from home, aren't
you, Mr. Carpenter?

KLAATU

How did you know?

MRS. CROCKETT

(pleased with her
cleverness)

Oh, I can tell a New England accent a
mile away.

DISSOLVE TO:

86

INT. BOARDINGHOUSE - DINING ROOM - DAY

Five of the boarders -- Mr. and Mrs. Barley, Mr. Krull, Helen Benson and Klaatuu -- are finishing their Sunday morning breakfast. Mrs. Barley is a middle-class Helen Hokinson lady, firm and unrelenting. Her husband is a born complainer. Mr. Krull is a shrivelled little accountant, precise and finicky. As they finish their coffee, all except Helen are immersed in the Sunday papers. Helen seems preoccupied with her own thoughts. From a portable radio on the table comes Gabriel Heatter's voice.

GABRIEL HEATTER'S VOICE

-- and so, this Sunday morning, we ask the question that's been plaguing the entire nation for two days now: "Where is this creature and what is he up to?" If he can build a space ship that can fly to Earth -- and a robot that can destroy our tanks and guns -- what other terrors can he unleash at will? . . . Obviously we must find this monster. We must track him down like a wild animal and destroy him.

87

INSERT - NEWSPAPER PAGE IN MRS. BARLEY'S HANDS

It is a full page layout, in the style of the American Weekly, showing a demented artist's conception of a mass invasion of space ships. Weird-looking creatures are slaughtering Earth people with ray guns. The caption at the top of the page reads: "Are We Long For This World?" (Gabriel Heatter's voice continues uninterruptedly over this and the next two scenes.)

88

CLOSE SHOT - KLAATUU

He is reading his paper with considerable interest.

89

INSERT - NEWSPAPER STORY

The third-page story reads:

SAVANT CALLS MEETING TO STUDY
SPACE SHIP

Professor Jacob Barnhardt, world-famous scientist and Nobel Prize winner, has invited fellow scientists from all over the world to meet with him in Washington and study the recently landed "Space Ship."

90

CLOSE SHOT - KLAATUU

His face is thoughtful as he finishes reading. This story seems to impress and interest him. Then suddenly he finds his attention caught by what the Radio Voice is saying.

90 (Cont.)

GABRIEL HEATTER'S VOICE

But where would such a creature hide himself? Would he disappear into the north woods? Or would he slither off into the sewers of some great city?

Klaatu has a reaction of affronted dignity at this monstrously distasteful idea.

91 GROUP SHOT

As the Radio Voice continues:

GABRIEL HEATTER'S VOICE

There is grave danger -- everyone agrees to that. The question is what can we do to protect ourselves? What measures can we take that will --

During the above, Mrs. Barley has turned to her husband in sharp annoyance.

MRS. BARLEY

George, I wish you'd turn that radio off. I'm trying to concentrate.

Mr. Barley reaches out and snaps off the radio.

MR. BARLEY

(snorting, he tosses his paper down)

Why doesn't the Government do something -- that's what I want to know.

MR. KRULL

(mildly)

What can they do? They're only people -- just like us.

MR. BARLEY

People my foot! They're Democrats!

MR. KRULL

It's enough to give you the shakes. He's got that robot standin' there -- ten-foot tall -- just waitin' for orders to destroy us.

HELEN

(thoughtfully)

This space man -- or whatever he is. We automatically assume he's a menace... Maybe he isn't at all.

(CONTINUED)

91 (Cont.)

MR. BARLEY
 (glaring at her for
 this silly notion)
 Then what's he hiding for? Why
 doesn't he come out in the open?

MR. KRULL
 Yeah.
 (indicating the
 radio)
 Like the fella says: "What's he up to?"

HELEN
 Maybe he's afraid.

MRS. BARLEY
 (with a derisive snort)
He's afraid!

HELEN
 After all, he was shot the moment he
 landed here.
 (she pauses for a
 moment thoughtfully)
 I was just wondering what I would do.

KLAATU
 (to Helen, helpfully)
 Perhaps, before deciding on a course of
 action, you'd want to know more about
 the people here - to orient yourself in
 a strange environment.

MRS. BARLEY
 (sharply)
 There's nothing strange about Washington,
 Mr. Carpenter.

KLAATU
 (quietly, tongue
 in cheek)
 A person from another planet might
 disagree with you.

MRS. BARLEY
 If you want my opinion, he came from
 right here on Earth.
 (with significant
 emphasis)
 And you know where I mean.

MR. KRULL
They wouldn't come in a space ship.
They'd come in airplanes.

(CONTINUED)

91 (Cont.1)

MRS. BARLEY
 (as though with superior knowledge)
 I wouldn't be so sure about that.

MR. BARLEY
 (delivering the final word)
 Stands to reason that fella wants something or he wouldn't be here.
 (facing Klaatu)
 That make sense, Carpenter?

Klaatu pauses for a moment, then replies pleasantly.

KLAATU
 I must admit I'm a little confused.

Mrs. Crockett enters and speaks to Helen.

MRS. CROCKETT
 Mrs. Benson -- Mr. Stevens is here to see you.

HELEN
 Oh -- thank you.

She rises and goes out.

MRS. BARLEY
 Finish your coffee, George. I told the Carsons we'd be there at eleven.

92 INT. BOARDINGHOUSE - LIVING ROOM - MED. CLOSE SHOT

as Helen crosses the room to greet TOM STEVENS. He's a personable young man with a breezy manner and considerable charm. There is between them an easy air of intimacy.

HELEN
 (smiling warmly)
 Good morning.

Tom kisses her.

TOM
 We're all set. I picked up some sandwiches and put gas in the car. And the radio's still busted, so we can forget about the space man for today.

HELEN
 (a little disturbed)
 There's only one thing -- I haven't been able to arrange for anyone to stay with Bobby.
 (tentatively)
 I don't suppose we could take him with us?

(CONTINUED)

92 (Cont.)

TOM
(understandably un-
enthusiastic)
Well, we could --

HELEN
There's always somebody here, but today
of course they've all got plans.

KLAATU'S VOICE
I haven't any plans.

Helen and Tom turn in surprise.

93

THREE SHOT

including Klaatu, who has wandered in from the dining room,
unnoticed by Tom and Helen. Klaatu continues, with an air
of wanting to be helpful without wanting to interfere.

KLAATU
I'd be glad to spend the day with him --
if you'd let me.

TOM
(impulsively)
Say, that'd be great! Wouldn't it,
Helen.

HELEN
(hesitating, a little
confused by the offer)
It's awfully nice of you to suggest it.
(remembering the two
men haven't met)
I'm sorry, Mr. Carpenter -- this is
Tom Stevens.

The two men shake hands and exchange how-do-you-do's.
Then Klaatu turns back to Helen.

KLAATU
Bobby and I had a fine time yesterday
afternoon. We talked -- and listened to
the radio.
(smiling at Helen)
I thought today he might show me around
the city.

Helen is debating the matter in her mind, concerned about
leaving Bobby with a comparative stranger, but tempted
because of her favorable impression of Klaatu.

KLAATU
(easily)
Suppose I ask Bobby how he feels about it.

He turns, with a little smile, and starts out of the room.
Helen, still not quite decided, turns to Tom with a ques-
tioning look. Tom nods.

DISSOLVE TO:

94 INT. LINCOLN MEMORIAL - FULL SHOT - DAY (STOCK)

The great seated, brooding figure of Lincoln is at the far end of the impressive main hall. A few tourists are moving about the place.

95 MED. CLOSE SHOT - KLAATU AND BOBBY

They are in the south hall, on the wall of which is inscribed the Gettysburg Address. They stand silently, side by side, reading the inscription.

96 INSERT - GETTYSBURG ADDRESS (STOCK)

Featuring the last part of the Address. It reads:
" -- and that government of the people, by the people,
for the people, shall not perish from the earth."

97 TWO SHOT - KLAATU AND BOBBY

KLAATU

(visibly impressed)

Those are great words.

(with an air
of discovery)

He must have been a great man.

Bobby is impressed by the depth and sincerity of Klaatu's tribute, but a little confused by his air of having discovered Lincoln. Bobby watches Klaatu with a puzzled expression, then follows as Klaatu moves off slowly.

DISSOLVE TO:

98 EXT. LINCOLN MEMORIAL - MED. CLOSE SHOT - DAY

shooting against one of the huge fluted columns as Klaatu and Bobby come out of the building. Deeply preoccupied, Klaatu speaks with impatient urgency.

KLAATU

That's the kind of man I'd like to
talk to.

Bobby looks up at him in bewilderment. After a moment Klaatu speaks slowly, thoughtfully.

KLAATU

Bobby -- who's the greatest man in
America today?

BOBBY

(puzzling it over)

Gee -- I don't know. . . The space
man, I guess.

(CONTINUED)

98 (Cont.)

KLAATU

(secretly amused)

I was speaking of earth men. I meant the greatest philosopher -- the greatest thinker.

BOBBY

You mean the smartest man in the whole world?

KLAATU

Yes -- that would do nicely.

BOBBY

(after a moment's thought)

Well -- Professor Barnhardt, I guess. He's the greatest scientist in the world.

KLAATU

(he pauses thoughtfully, speaks slowly, as he recalls the newspaper story he read)

He lives here in Washington, doesn't he?

BOBBY

Sure. Right near where my mother works.

KLAATU

Where is that?

BOBBY

Department of Commerce. She's a secretary.

(Klaatu nods)

They have a man they call the Secretary, but he isn't at all. My mother's a real secretary.

(after a moment; eagerly)

Mr. Carpenter -- now can we go see the space ship?

Dismissing his own preoccupation, Klaatu weighs the question as he studies the boy's eager face. After all, why not?

KLAATU

If you like.

DISSOLVE TO:

99

EXT. THE MALL - LONG SHOT - SPACE SHIP AND GORT - DAY

A crew of Army engineers is in process of erecting a temporary structure such as a large Quonset hut or B-29 hangar to enclose the space ship and Gort. The walls are partially up and already have concealed part of the ship. The area is roped off and there are Army guards to keep the sightseers back. There is a crowd of people behind the ropes, watching. CAMERA MOVES IN to reveal the backs of Bobby and Klaatu.

100

TWO SHOT - KLAATU AND BOBBY

Bobby is studying the ship and Gort eagerly, his imagination thoroughly aroused. Klaatu is watching the men at work with mild, quiet amusement.

101

MED. CLOSE SHOT - GORT

from Bobby's viewpoint.

102

TWO SHOT - BOBBY AND KLAATU

Bobby's eyes are wide with awe as he watches the giant robot.

BOBBY

Boy, I'll bet he's strong. I bet he could knock down a whole building.

KLAATU

(with a quizzical smile)

I shouldn't be at all surprised.

Bobby's attention shifts to the ship.

103

MED. SHOT - SPACE SHIP

from Bobby's viewpoint.

104

TWO SHOT - BOBBY AND KLAATU

BOBBY

(excitedly, indicating the ship)

Gee, I'd like to get inside and see how it works. What do you think makes it go?

KLAATU

(quietly, after a glance around)

Well -- atomic power, I would imagine.

BOBBY

(looking at Klaatu incredulously)

I thought that was only for bombs.

(CONTINUED)

104 (Cont.)

KLAATU

No. It's for a lot of other things, too.

BOBBY

You think it can go faster than an F-36?

KLAATU

Yes -- I think so.

105 MED. CLOSE SHOT - KLAATU AND BOBBY

shooting from a side angle to include a couple of men who are listening to Klaatu's conversation. They are nudging each other, amused at the way this man is pretending to explain things to the little boy.

BOBBY

About a thousand miles an hour?

Klaatu has noticed the two men, who have edged a little closer to listen. He is not perturbed by them, but he lowers his voice a bit.

KLAATU

Maybe four thousand miles an hour. And outside the Earth's atmosphere a good deal faster.

BOBBY

(excitedly)

Gee! How could they make a landing?

KLAATU

Well -- there are several ways to reduce landing speed. You see, the velocity --

Klaatu interrupts himself as he realizes that he may be going too far. The two men have moved closer, listening and grinning. One of them whispers to the other behind the back of his hand. Then the man realizes that Klaatu has stopped speaking and is looking at him.

MAN

(grinning)

Keep goin', Mister. He was fallin' for it.

The two men burst out laughing and move off together. Bobby, who has missed the point of this byplay, looks at Klaatu, then after the men. As they move out of scene they laugh loudly at the little boy's confusion. Klaatu takes Bobby's hand to lead him away from the roped-off area.

106 TWO SHOT - KLAATU AND BOBBY

CAMERA FOLLOWS them as they move away through the crowd.

106 (Cont.)

As they do so, several newsboys are working their way through the crowd with newly arrived extras. The boys are calling out the extras: "Police under fire!" "Army put in charge!" "Space Man still at large!" etc. People are eagerly buying the papers. Klaatu and Bobby watch this as they pass through the crowd.

107 CLOSE SHOT - EXTRA

In newsboy's hand. The headline reads:

SPACE MAN ELUDES POLICE
ARMY PUT IN CHARGE

108 CLOSE SHOT - ANOTHER EXTRA

In another newsboy's hand. This headline reads:

DISTRICT UNDER MARTIAL LAW

CONGRESS ACTS AS
POLICE CHIEF RESIGNS

109 TWO SHOT - KLAATU AND BOBBY

as they move on away from the excited crowd of people. Klaatu's reaction has been one of mild curiosity. Bobby looks up at him.

BOBBY

You think they'll ever find him?

KLAATU

(after a moment's
pause)

I don't know, Bobby. I'm inclined to
doubt it.

BOBBY

(as they con-
tinue walking)

Mr. Carpenter -- what does velocity mean?

KLAATU

(preoccupied)

Velocity is the time rate of change of
position.

This explanation misses Bobby by several light years. He glances up at Klaatu blankly.

BOBBY

I'll bet that's the way Professor
Barnhardt talks.

(CONTINUED)

109 (Cont.)

Pulled out of his reverie, Klaatu glances down at Bobby and smiles apologetically. Bobby grins back at him. Then, as they walk on a few more steps, Klaatu stops and speaks thoughtfully.

KLAATU

Bobby -- I have an idea. Let's go see Professor Barnhardt and find out how he talks.

BOBBY

(with a half-smile
of accusation)

You're just kidding, aren't you?

KLAATU

Wouldn't you like to meet him?

BOBBY

Well, sure I would, but --
(he's not going
to be taken in)

Aw, I'll bet you'd be scared.

KLAATU

(with a private
smile)

We can scare him more than he can scare us.

Bobby stares up at him and his face breaks into a broad admiring grin.

BOBBY

I like you, Mr. Carpenter. You're a real screwball.

DISSOLVE TO:

110 EXT. BARNEARDT'S HOUSE - MED. SHOT - DAY

The house is an unimposing, old-fashioned structure, shouldered on either side by similar one-family dwellings. There is a flight of stone steps leading up to the entrance and a large porch across the front of the house. Klaatu and Bobby walk into scene and pause. Klaatu glances at Bobby and Bobby nods toward the house. They move on up the steps to the entrance.

111 MED. CLOSE SHOT - AT FRONT DOOR

Bobby, all eagerness and excitement, presses the bell. They wait a moment and there is no answer.

BOBBY
(disappointed
at the thought)
Gee -- maybe he isn't home.

Bobby wanders down the porch and looks into a window. Fascinated by what he sees, he gestures to Klaatu.

BOBBY
Betcha this is where he works --

After a glance at the front door, Klaatu joins Bobby at the window and looks in.

112 FULL SHOT - BARNEARDT'S STUDY

SHOOTING through the window, over the heads of Klaatu and Bobby. The room is more of a workroom than a study. It is in comfortably shabby disarray, with papers and books everywhere. There is a battered old desk and a day bed. One wall is solid bookshelves and on the other two are blackboards covered with a fantastic array of complex equations, graphs and diagrams.

113 CLOSE SHOT - KLAATU

His attention has been caught by one of the blackboards and he studies it with great interest and curiosity.

114 MED. CLOSE SHOT - SECTION OF BLACKBOARD

It is covered with a particularly complicated series of equations in a chalky scrawl, involving angles of vector, Keplerian ellipses, etc. The final equations are unsolved; they have no answers after the "equals" sign. There are little printed signs tacked to the blackboard reading: "Don't erase!" and "Don't touch!"

115 TWO SHOT - KLAATU AND BOBBY

Bewildered, Bobby looks from the blackboard up at Klaatu. Still studying the blackboard, Klaatu is shaking his head and clucking his tongue as one might at the attempts of a child to solve a problem in arithmetic.

(CONTINUED)

115 (Cont.)

BOBBY
 (indicating
 the equations)
 What does that mean?

KLAATU
 It's a problem in celestial mechanics.

BOBBY
 Bet he's the only one in the world
 knows the answer.

KLAATU
 (he shakes his
 head, smiling)
 He doesn't know the answer. And
 he'll never get it that way.

Bobby moves over to a pair of French doors beyond the window and tries to peer in through the curtained doors. He absently tries the doors and finds them locked. Then he turns away with a disappointed but philosophical shrug.

BOBBY
 We prob'ly couldn't get to see him
 even if he was home.

As Bobby moves away from the doors dejectedly, Klaatu puts his hand on the knob.

116. CLOSE SHOT - BOBBY

He's watching Klaatu and his eyes widen at what he sees.

BOBBY
 (in complete surprise)
 Hey -- where you going?

117 CLOSE SHOT - KLAATU

He has opened the door and is standing in the doorway, his hand still on the knob. He is smiling at Bobby with secret amusement. He's got an idea.

KLAATU
 If he's that difficult to see, per-
 haps we ought to leave a calling card.

Klaatu disappears into the study. Amazed, Bobby follows.

118 INT. BARNEARDT'S STUDY

Bobby watches as Klaatu walks to the blackboard and picks up a piece of chalk. As though correcting a schoolboy's work, he makes large check marks at several points in each equation.

119 EXT. PORCH - BARNHARDT'S HOUSE

An efficient-looking middle-aged woman is mounting the steps to the entrance, getting her front door key out of her purse, when her eye falls on the French doors, which are standing ajar. Puzzled, she starts down the porch toward the doors. This woman is Barnhardt's secretary and her name is HILDA.

120 INT. BARNHARDT'S STUDY - TWO SHOT - KLAATU AND BOBBY

Bobby is watching as Klaatu writes across the blackboard in a bold hand: Differentiate the equation (_____). Klaatu underlines this comment with a sharp stroke, when a stern voice is heard off screen.

HILDA'S VOICE

What are you doing in here?

121 FULL SHOT

as Klaatu and Bobby turn in surprise. Standing in the open French doors is Hilda, eyeing them with stern suspicion.

HILDA

(outraged by Klaatu's
desecration of the
sacred blackboard)

How dare you write on that blackboard!

(Klaatu eyes
her mildly)

Do you realize the Professor has been
working on that problem for weeks?

KLAATU

(pleasantly)

He'll catch on to it in no time now.

HILDA

(controlling herself
with an effort)

How did you get in here? And what
do you want?

KLAATU

We came to see Professor Barnhardt.

HILDA

Well, he's not here. And he won't
be back till this evening.

(sternly)

I think you'd better leave now.

Unruffled, Klaatu turns to the desk and scribbles something on a scratch pad. He tears off the piece of paper and hands it to Hilda.

(CONTINUED)

121 (Cont.)

KLAATU

You might keep this.

(with easy
assurance)I think the Professor will want to
get in touch with me.

With a polite nod he goes out the French doors, followed by Bobby. Hilda eyes the door for a moment, then glances down at the paper in her hand, disturbed and puzzled by this stranger. Her glance wanders to the blackboard and she picks up an eraser, debating whether to erase Klaatu's corrections. At that moment the French door opens and Klaatu sticks his head in. Startled, Hilda drops the eraser.

KLAATU

(pointing to the
blackboard)I wouldn't erase that. The Professor
needs it very badly.

And he disappears, leaving Hilda to glare after him in impotent rage. Deciding that this man is either a crackpot or a menace, she goes to the telephone on the desk and starts dialing a number.

122 EXT. BARNHARDT'S HOUSE - MED. SHOT

as Klaatu and Bobby come down the steps and turn into the sidewalk. They are talking and laughing together, but we can't hear their conversation. CAMERA PANS with them as they move on up the sidewalk, revealing two kids playing hopscotch. Klaatu watches, fascinated, as he walks by. Then, having passed the kids, he tries the one-footed, then two-footed hop that characterizes the game.

123 INT. BARNHARDT'S STUDY

Hilda is talking on the phone.

HILDA

--no, Sergeant, there was no classified material around, but I have instructions to report anything unusual to the police. . . Yes -- I'm Professor Barnhardt's secretary.

(consulting the
paper in her hand)

The man's name is Carpenter -- and he lives at 1615 M. Street, N.W. . . Yes, that's right --

DISSOLVE TO:

124 EXT. ARLINGTON NATIONAL CEMETERY - LONG SHOT - DAY

Bobby and Klaatu come out of a wooded path into a section

(CONTINUED)

124 (Cont.)

of the cemetery where the myriad crosses seem to reach into infinity. They pause for a moment, then Bobby leads the way through one of the rows.

125 EXT. ARLINGTON CEMETERY - MED. CLOSE SHOT

in one of the many rows of crosses that extend beyond CAMERA RANGE. CAMERA MOVES IN on one of the crosses. It bears the name LT. ROBERT BENSON.

126 TWO SHOT - KLAATU AND BOBBY

as they come into scene and look down at the grave.

BOBBY

That's my father.

(Klaatu glances at
the boy, then nods
understandingly)

He was killed at a place called Anzio.

Klaatu's glance roves out thoughtfully to the infinite rows of crosses, and his eyes are sad as they return to Bobby.

DISSOLVE TO:

127 EXT. ARLINGTON CEMETERY - MED. CLOSE SHOT - DAY

Klaatu and Bobby are approaching a bench beside a pathway overhung with trees. Bobby leads the way to the bench and they sit down. Klaatu's eyes stray out to the myriad crosses.

KLAATU

(reflectively)

Did all these people die in wars?

BOBBY

(somewhat
surprised)

Sure. Didn't you ever hear of
Arlington Cemetery?

KLAATU

No -- I'm afraid not.

BOBBY

(very serious)

Mr. Carpenter -- you don't seem to
know about anything.

KLAATU

(amused)

I'll tell you, Bobby -- I've been
away for a long time. Very far away.

127 (Cont.)

BOBBY

Is it different where you've been?
(indicating
the cemetery)
Don't they have places like this?

KLAATU

(slowly)
They have cemeteries. But not like
this one... You see, they don't
have any wars.

Bobby looks at him, puzzled and impressed by this incomprehensible notion.

BOBBY

Gee -- that's a good idea.

His eyes are drawn subconsciously out to the rows of crosses. Then he turns back to Klaatu with a slow-dawning look of curiosity, and Klaatu deliberately changes the subject.

KLAATU

What would you like to do this
afternoon?

After a moment Bobby's expression changes and he breaks into a broad grin.

BOBBY

Go to the movies.

KLAATU

All right.

BOBBY

(he didn't dare
hope for this)
No foolin'? Will you?

KLAATU

Certainly.

(then he hesitates)
Tell me, Bobby -- do you have to
have money to go there?

Bobby gives him a look of amazement, then grins, assuming Klaatu was kidding and simply hasn't any money.

BOBBY

(eagerly)
I've got some money. My mother gave
me two dollars.

(CONTINUED)

127 (Cont.1)

KLAATU

No -- I want to take you to the movies.

(he takes some
objects out of
his pocket)

Do you think they'd accept these?

128 CLOSE SHOT - KLAATU'S HAND

Sparkling in his palm are eight or ten cut diamonds of various sizes.

129 TWO SHOT - KLAATU AND BOBBY

The boy is staring at the stones in wide-eyed amazement.

BOBBY

Gee -- those look like diamonds!

KLAATU

Some places that's what people use for money. They're easy to carry -- and they don't wear out.

BOBBY

(staring at them
fascinated)

Bet they're worth about a million dollars.

KLAATU

Would you give me your two dollars for a couple of them?

BOBBY

(with a nervous,
unsure smile)

Well, sure, but --

The boy studies Klaatu's face to see if he's kidding. Realizing that he's not, Bobby's face takes on a childishly shrewd expression -- as though he were about to trade a jackknife for an ocean liner.

BOBBY

(slowly)

Okay.

The boy takes out two dollar bills and offers them almost challengingly. Klaatu takes the bills and hands Bobby two good-sized diamonds. They study their new acquisitions with interest. Bobby looks up from his diamonds to steal a guilty glance at Klaatu.

(CONTINUED)

129 (Cont.)

BOBBY

Let's not say anything to my mother
about this, Mr. Carpenter.

KLAATU

(mildly curious)

Why not, Bobby?

BOBBY

(gravely)

She doesn't like me to steal from
people.

DISSOLVE TO:

130 EXT. BOARDINGHOUSE STREET - MED. SHOT - NIGHT

Shooting toward the curb as a police prowler car drives up and stops in front of the boardinghouse. A Detective in plainclothes gets out and gestures to the uniformed Driver to pull up the street a way and wait. The Driver nods and the car moves off as the Detective crosses the sidewalk to the boardinghouse.

131 EXT. BOARDINGHOUSE - MED. CLOSE SHOT

As the Detective mounts the steps he glances through a window into the living room. Klaatu can be seen reading to Bobby, who is perched happily on the arm of Klaatu's chair. The Detective moves to the front door and rings the bell. There is the sound of running feet and in a moment the door is opened and Bobby appears.

DETECTIVE

Mr. Carpenter come home yet?

BOBBY

(studying the
man curiously)

Yeah -- he's right inside.

132 INT. DOWNSTAIRS HALL - BOARDINGHOUSE

DETECTIVE

Tell him I'd like to see him.

BOBBY

(calling out)

Mr. Carpenter -- !

(to the Detective)

Come on in.

The Detective steps inside and Bobby closes the door, as Klaatu appears from the living room.

DETECTIVE

Your name Carpenter?

KLAATU

(puzzled that
anyone should
know him)

Yes.

(then recalling,
with a smile of
satisfaction)

Oh -- I suppose Professor Barnhardt's
looking for me.

DETECTIVE

(dryly, with
grim emphasis)

I been looking for you all afternoon.

133 EXT. BOARDINGHOUSE STREET - MED. SHOT - NIGHT

An inexpensive convertible -- a 1948 Ford or Chevrolet -- drives up and stops in front of the house. Helen and Tom are in it.

134 INT. CONVERTIBLE - TWO SHOT - HELEN AND TOM

We get the feeling that Helen and Tom have spent a very enjoyable day together and are reluctant to say goodnight. Tom puts his arm around her and kisses her.

HELEN

(fondly)

It was a wonderful day.

TOM

You still haven't answered my question.

HELEN

(warmly sincere)

You know how I feel, Tom. I just want to think it over.

TOM

The boss is leaving for Chicago tomorrow. If I could tell him I was getting married -- with two dependents --

HELEN

(smiling)

You're a good salesman -- but I've got to think about it.

TOM

A good insurance salesman wouldn't give you time to think.

With a smile and a quick kiss, Helen gets out of the car.

HELEN

'Night.

135 MED. SHOT

as Helen turns and hurries across the sidewalk to the house. In the entrance she turns and waves to Tom. He waves back and drives off slowly. Helen lets herself in with her key.

136 INT. DOWNSTAIRS HALL - BOARDINGHOUSE

The Detective is putting on his hat and preparing to leave with Klaatu as Helen enters. There is a moment of awkwardness and confusion as she glances, puzzled, at the Detective. Bobby runs to her and greets her excitedly.

(CONTINUED)

136 (Cont.)

BOBBY

Hi, Mom!

HELEN

Hello, darling.

(she kisses Bobby,
then turns question-
ingly to Klaatu and
the Detective)

Good evening, Mr. Carpenter.

Klaatu is uneasy but tries not to show it as he smiles
in greeting and introduces the Detective.

KLAATU

Mrs. Benson -- this is Mr. Brady.

BOBBY

(impressively)

Mr. Brady's a cop.

Helen glances quickly at the Detective, then at Klaatu,
surprised and troubled. She turns to Bobby to cover her
confusion.

HELEN

(to Bobby)

Did you have a nice day, dear?

BOBBY

(enthusiastically)

Boy, we had a swell time. Didn't
we, Mr. Carpenter?

KLAATU

We certainly did.

BOBBY

We went to the movies -- and we had
ice cream cones -- and we went to
see Daddy --

HELEN

(moved and grateful,
she's uneasy and
concerned as she
turns to Klaatu)

I don't know how to thank you.

KLAATU

I enjoyed every minute of it.

DETECTIVE

(with quiet insistence)

We better get goin', Mr. Carpenter.

(CONTINUED)

136 (Cont.1)

As Klaatu nods and prepares to follow him, Bobby speaks to Klaatu.

BOBBY

Aw, gee -- we didn't finish our story.

KLAATU

We'll finish it tomorrow...
Goodnight, Bobby.

BOBBY

(reluctantly)

Goodnight.

Klaatu and the Detective nod to Helen and they go out. Helen watches the door close with real concern, wondering why the police want Klaatu and hoping he hasn't done anything wrong. Still disturbed, she turns to lead Bobby upstairs.

HELEN

Come on, Bobby. Time to go to bed.

BOBBY

(he follows her,
then hesitates)

Mom -- why does Mr. Carpenter have
to go down to the police station?

HELEN

I -- I don't know, dear... Perhaps
there's some mistake.

This satisfies him for the moment -- even though it doesn't satisfy Helen. He is climbing the stairs beside her.

BOBBY

We sure had fun today. We saw the
space ship and we went to see
Professor Barnhardt -- and --

HELEN

(flashing him a
puzzled, incred-
ulous look)

Professor Barnhardt.

BOBBY

(almost ignoring
the interruption)

Yeah, sure... Mom, do I have to go
to school tomorrow?

(CONTINUED)

136 (Cont.2)

HELEN

Of course, dear.

BOBBY

Aw, gee, Mom -- I had plans to play
with Mr. Carpenter.

DISSOLVE TO:

137 INT. POLICE STATION - FULL SHOT - NIGHT

The place is crowded and there is a feeling of feverish but well-ordered activity. Unidentified people who have been picked up in the search for the space man are being screened by the police. They are all men -- all between forty and sixty years old -- and they are from all walks of life. A series of desks have been arranged in a row, with signs over them reading IDENTIFICATION. At each desk is a team of cops and before each desk is a line of men waiting to be screened. At the far end of the room Klaatu can be seen at the desk of a Police Lieutenant, with the Detective who picked him up.

138 MED. CLOSE SHOT

Shooting over the shoulders of two cops at one of the desks, toward the line of people they are screening. A nondescript, middle-aged vagrant stands before the desk as one of the cops flips through a card file.

FIRST COP

(to the cop beside him)

B. M. Alberts -- no prior arrests.

SECOND COP

(to the vagrant)

No identification?

(the man shakes his
head dully)

Send him over to G-2.

The man is taken out of the line as CAMERA MOVES ON to the next desk, with another pair of cops and another line. A rather distinguished-looking business man is placing a sheaf of identifying cards and papers on the desk.

BUSINESSMAN

My wife just arrived with my identification.

One of the cops at the desk glances over the papers and nods to the man.

THIRD COP

That'll be all, Mr. Baxter. Sorry
to bother you... Next.

(CONTINUED)

138 (Cont.)

CAMERA MOVES ON to a third desk where a small, rat-faced man is standing uneasily before the two cops, one of whom is flipping through a card file.

FOURTH COP

Cappo, John C?

(the man nods)

Two priors -- one for petty theft --
one for shoplifting.

FIFTH COP

(waving the man away)

Okay, Johnny -- you can go.

MAN

(with a nervous grin)

Sometimes a record comes in handy.
(and he moves off)

139 MED. CLOSE SHOT - AT LIEUTENANT'S DESK

A Detective Lieutenant in plain clothes is questioning Klaatu, who stands beside the Detective who brought him in. The Lieutenant is a rugged but dignified man about fifty, intelligent and businesslike.

LIEUTENANT

The Professor's secretary says she
found you in Barnhardt's room, making
marks on his blackboard.

KLAATU

I was only trying to be helpful. He
was having difficulty with a problem.

The Lieutenant exchanges a look with the Detective.

LIEUTENANT

(sardonically)

Oh, I see. He was having trouble and
you were helping him out.

KLAATU

(pleasantly)

That's right.

LIEUTENANT

(quietly sharp

and accusing)

I suppose you know that Barnhardt does
a lot of secret work for the Army.

KLAATU

In this case the secret wouldn't be
worth much. He doesn't know the
answer himself.

139 (Cont.)

LIEUTENANT
(growing impatient)
But I suppose you know the answer.

KLAATU
(with a depre-
cating shrug)
It's really quite simple... The
three-body problem, you know.

The Lieutenant shifts in his chair, annoyed that he has to deal with this madman. He glances at a report on his desk, trying to control his impatience.

LIEUTENANT
Your name's Carpenter -- that right?
(Klaatu nods)
Any identification, Mr. Carpenter?
Driver's license -- social security
number?

KLAATU
No -- I'm afraid not.

LIEUTENANT
Well, how do I know who you are?

KLAATU
(secretly amused)
'You don't.

The Lieutenant is turning away in exasperation as a uniformed cop comes into scene.

COP
Excuse me, Lieutenant --
(pointing offscene)
The Doc says this man needs treat-
ment right away.

140 MED. SHOT

A man about forty-five, bloodied and badly beaten, is being supported and half-carried by two policemen. A police doctor is guiding them to a doorway, near which is a sign INFIRMARY. The man is almost unconscious, incapable even of holding up his head.

141 MED. CLOSE SHOT - AT LIEUTENANT'S DESK

LIEUTENANT
What's the story?

(CONTINUED)

141 (Cont.)

COP

Some fella caught him lookin' in a window and figured he was the space man. The whole neighborhood went crazy and they ganged up on him. Would have killed him if we hadn't come along... Turns out he was just a prowler.

The Lieutenant grimaces his disgust and impatience with mob violence.

LIEUTENANT

Okay -- book him and get him fixed up.

(the cop nods and goes,
and the Lieutenant growls
as he turns back to Klaatu
and the Detective)

Looks like everybody's goin' nuts.

KLAATU

(appalled by what he
has seen and heard)

They would have killed this man?

LIEUTENANT

(gruffly)

People get hysterical enough, they do anything.

(impatiently)

Look, Mr. Carpenter -- if you can't identify yourself, I got to send you over to the Army.

KLAATU

(pretending impatience,
but actually growing
concerned)

How long will that take?

LIEUTENANT

They can tell right away. They've got a couple of doctors who saw this man in the hospital.

(to the Detective)

Take him over to G2.

Really concerned now, Klaatu tries to find a way out. He attempts an authoritative air.

KLAATU

It's very important, Lieutenant,
that I see Professor Barnhardt.

(CONTINUED)

141 (Cont.1)

DETECTIVE

Come on, Mr. Carpenter --

Shaking off the Detective's hand, Klaatu speaks to the Lieutenant.

KLAATU

May I suggest that you call the Professor?

LIEUTENANT

(all patience gone)

Get going, will you, Brady -- before I get mad!

The Detective takes Klaatu's arm and leads him toward the door. As they go they pass a Military Police Captain, who makes his way straight to the Lieutenant's desk.

142 EXT. POLICE STATION - TWO SHOT - KLAATU AND DETECTIVE

as they come out of the station. Klaatu hesitates a moment, looks around. His face reveals nothing, but he seems to be momentarily considering the idea of making a break. The Detective, sensitive to such a possibility, hooks his arm under Klaatu's and nods his head toward the sidewalk in silent command. Klaatu allows himself to be led off.

143 MED. SHOT

as the Detective leads Klaatu across the sidewalk to the curb, where a police car is standing. Parked just behind it is an Army staff car.

144 ENTRANCE TO POLICE STATION - MED. CLOSE SHOT

as the M.P. Captain appears in the entrance, accompanied by the Police Lieutenant. They see Klaatu and the Detective approaching the police car and hurry out of scene after them.

145 MED. CLOSE SHOT - AT POLICE CAR

The Detective is opening the door of the car and motioning for Klaatu to get in. Klaatu is doing so when the Police Lieutenant and the M.P. Captain hurry into scene. The Lieutenant is holding an official-looking piece of paper.

LIEUTENANT

(to Detective)

Wait a minute, Brady --

(CONTINUED)

145 (Cont.)

LIEUTENANT (Cont.)

(indicating orders
in his hand)

The Captain here's got orders from
General Cutler to take this man over
to Professor Barnhardt.

M.P. CAPTAIN

(to Klaatu, firmly
but respectfully)

Will you come with me, sir?

146 MED. SHOT

as Klaatu gets out of the police car and the Captain
escorts him toward the staff car. Passing the Lieutenant,
Klaatu speaks with a polite smile, a smile that might be
one of mild triumph.

KLAATU

Sorry to trouble you, Lieutenant.

The Lieutenant reacts with impatient exasperation as
the Captain holds the staff car door open for Klaatu,
who steps into the Army vehicle, as we -

DISSOLVE TO:

147 INT. HALLWAY - BARNHARDT'S HOUSE - NIGHT

as the M.P. Captain and Klaatu enter the front door, which is held open for them by Hilda. She gestures them toward the half-open door of Barnhardt's study, where Barnhardt can be seen puzzling over the problem on the blackboard. The Captain knocks on the open door to attract his attention and enters with Klaatu.

148 INT. BARNHARDT'S STUDY

Barnhardt turns from his deep preoccupation at the blackboard, chalk in hand.

M.P. CAPTAIN

This is the man you wanted to see,
Professor.

BARNHARDT

(studying Klaatu
curiously)

Thank you, Captain.

M.P. CAPTAIN

I'll wait outside.

He steps out into the hall, closing the door. Barnhardt continues to study Klaatu for a moment, then points to the notations he made on the blackboard. There is a controlled but anxious excitement in Barnhardt's attitude.

BARNHARDT

You wrote this?

KLAATU

(nodding easily)

It was a clumsy way to introduce myself --
but I understand you're a difficult man to
see.

(glancing at the black-
board reproachfully)

I thought you'd have the solution by this
time.

BARNHARDT

Not yet. That's why I wanted to see you.

Klaatu glances at the work Barnhardt has been doing on the board. Then he points to one of the expressions in an equation.

KLAATU

All you have to do now is substitute this
expression --

(pointing to a
specific place)

-- at this point.

148 (Cont.)

Impressed and interested, Barnhardt tugs at his chin as he studies and weighs the results.

BARNHARDT

(slowly, thoughtfully)

Yes -- that will reproduce the first-order terms. But what about the effect of the other terms?

KLAATU

Almost negligible... With variation of parameters, this is the answer.

BARNHARDT

How can you be so sure? Have you tested this theory?

KLAATU

(with a slight smile)

I find it works well enough to get me from one planet to another.

(Barnhardt stares at him blankly)

I understand you've called a meeting to study our space ship.

BARNHARDT

(as though unsure of what he's heard)

Yes -- yes, I have.

KLAATU

My name is Klaatu.

(noting that Barnhardt's expression is changing from amazement to incredulity)

I spent two days at your Walter Reed Hospital. Room 309. My doctor's name was Major White -- and I had a very attractive nurse called Ruth, who's getting married next Wednesday.

(Klaatu waits for this to sink in, then speaks with quiet authority)

If you are not interested -- or if you intend to turn me over to your Army -- we needn't waste any more time.

Barnhardt hesitates for a long, thoughtful moment. Then he goes to the door, opens it and speaks to the Captain outside.

BARNHARDT

(to the Captain, his voice a little unsteady)

You can go now, Captain. Please thank General Cutler and tell him -- tell him that I know this gentleman.

(CONTINUED)

148 (Cont.1)

Barnhardt closes the door and turns to find Klaatuu watching him with a faint smile. Barnhardt sinks into a chair, trying to adjust his mind.

KLAATUU

(dryly)

You have faith, Professor Barnhardt.

BARNHARDT

It isn't faith that makes good science, Mr. Klaatuu. It's curiosity.

(unable to conceal
his interest)

Sit down, please. I have several thousand questions to ask you.

KLAATUU

(ignoring the
invitation)

I would like to explain something of my mission here.

BARNHARDT

That was my first question.

KLAATUU

(with some bitterness)

It was my intention to discuss this officially -- with all the nations of the Earth -- but I was not allowed the opportunity... I have come to realize since that your mutual fears and suspicions are merely the normal reactions of a primitive society.

(gathering his thoughts)

We know from scientific observation that you have discovered a rudimentary kind of atomic energy. We also know that you are experimenting with rockets.

BARNHARDT

Yes -- that is true.

KLAATUU

In the hands of a mature civilization, these would not be considered weapons of aggression. But in the hands of your people --

(he shrugs and
shakes his head)

We've observed your aggressive tendencies, and we don't trust you with such power.

BARNHARDT

(puzzled)

If you mean that you are afraid of us --

143 (Cont.2)

KLAATU

(with cool im-
pressive emphasis)

We want to be sure you don't make -- let us say -- an unfortunate mistake... We know the potentiality of these developments and we are disturbed to find them in the hands of children... You see, we've had atomic energy for five thousand of your years.

(indicating the
telephone)

We discarded instruments like this many centuries ago.

(he paces thought-
fully)

So long as you were limited to fighting among yourselves -- with your primitive tanks and planes -- we were unconcerned. But soon you will apply atomic energy to space ships -- and then you become a threat to the peace and security of other planets... That, of course, we cannot tolerate.

BARNEARDT

(thoughtful and
impressed)

These other planets -- do they have peace and security?

KLAATU

We had our atomic wars -- thousands of years ago.

(he smiles wryly)

After that we fought with bows and arrows. Then, slowly, we learned that fighting is no solution -- that aggression leads to chaos.

BARNEARDT

(with deep conviction)

We scientists understand this. Even we primitive scientists.

(straightforwardly)

What exactly is the nature of your mission, Mr. Klaatu?

KLAATU

I came here to warn you that, by threatening danger, your planet faces danger -- very grave danger... I am prepared, however, to offer a solution.

BARNEARDT

Would you care to be more specific?

148 (Cont.3)

KLAATU

(evenly)

What I have to say must be said to all concerned.

(with a suggestion of
deference to Barnhardt)

It is too important to be entrusted to
any individual.

Barnhardt is forced reluctantly to accept Klaatu's refusal to go any further. After a moment's thought, he speaks seriously, but with a twinkle in his eye.

BARNHARDT

I gather that your efforts on the official level were not entirely successful.

KLAATU

(sternly, as this unpleasant episode is recalled)

I come to you as a last resort -- and I confess that my patience is wearing thin.

(with Jovian annoyance)

Must I take drastic action in order to get a hearing?

BARNHARDT

(uneasily)

What -- what sort of action do you mean?

KLAATU

Violent action -- since that seems to be the only thing your people understand.

(quietly)

Leveling the island of Manhattan, perhaps -- or dropping the Rock of Gibraltar into the sea.

Barnhardt stands staring at him for a moment, passes his hand across his brow. Then, as Klaatu watches, Barnhardt paces the floor, trying to digest what he has heard. After a moment, he turns to Klaatu.

BARNHARDT

Would you be willing to meet with the group of scientists I am calling together?... Perhaps you could explain your mission to them and they in turn could present it to their various peoples.

KLAATU

(quietly, evenly)

That's what I came to see you about.

Barnhardt flings him a glance, then looks momentarily

(CONTINUED)

148 (Cont.4)

sheepish. But his own eagerness carries him on. He paces the floor thoughtfully.

BARNHARDT

It is not enough to have men of science. We scientists are too easily ignored -- or misunderstood. We must get important men from every field. Educators -- philosophers -- church leaders -- men of vision and imagination -- the finest minds in the world.

KLAATU

I leave that in your hands.

BARNHARDT

You'd have no objection to revealing yourself at this meeting?

KLAATU

No -- not at all.

BARNHARDT

What about your personal safety in the meantime? What about the Army -- and the police?

KLAATU

My name is Carpenter and I'm a very earthy character living in a respectable boarding house.

BARNHARDT

(smiling, but a little concerned)

I'm afraid I can't offer you any real protection. I have no influence in cases of inter-planetary conspiracy.

KLAATU

I'm sure I'll be quite safe until the meeting.

BARNHARDT

(he suddenly pauses, thoughtfully)

One thing, Mr. Klaatu. Suppose this group should reject your proposals. What is the alternative?

KLAATU

(with a sense of quiet, inescapable power)

I'm afraid you have no alternative... In such a case the planet Earth would have to be --

148 (Cont.5)

KLAATU (Cont.)

(he looks for the
right word)

-- eliminated.

The implications of this statement leave Barnhardt speechless, his keen mind reeling.

BARNHARDT

Such power exists?

KLAATU

I assure you such power exists.

Barnhardt stands silent for a moment, trying to collect his shattered thoughts. Klaatu watches him as he starts pacing again.

BARNHARDT

The people who come to the meeting must be made to realize this. They must understand what is at stake.

(after a thoughtful
moment, he looks up)

You mentioned a demonstration of force --

KLAATU

Yes.

BARNHARDT

Would such a demonstration be possible before the meeting?

KLAATU

Yes -- of course.

BARNHARDT

Something that would dramatize for them and for their people the seriousness of the situation. Something that would affect the entire planet.

KLAATU

(with a nod)

That can easily be arranged.

BARNHARDT

(frightened by his
easy assumption of
infinite power)

I wouldn't want you to harm anybody -- or destroy anything.

KLAATU

(easily)

Why don't you leave it to me? I'll think of something.

143 (Cont.6)

BARNHARDT

(with a nervous
half-smile)

Maybe a little demonstration.

KLAATU

(thinking about it)

Something dramatic -- but not destructive.
(intellectually
amused)

It's quite an interesting problem.

(Barnhardt nods
vaguely)

Would day after tomorrow be all right?

Say about noon?

Klaatu's bland manner leaves Barnhardt shaken, almost
wishing he'd never started this business.

FADE OUT

FADE IN

149

INT. LIVING ROOM - BOARDINGHOUSE - NIGHT

It is about 8:30 the following evening. Helen is sitting in a chair leafing through a magazine. She is dressed to go out. A corner of the dining room can be seen, where Mr. and Mrs. Barley are playing cards with Mr. Krull. Mrs. Crockett, the landlady, enters from the hall on her way to the dining room and notices Helen.

MRS. CROCKETT

Going out, dear?

HELEN

Yes, I'm waiting for Tom to pick me up.

MRS. CROCKETT

(with a shudder)

Personally, I won't go out after dark these days.

(with an attempt
at slyness)

But then -- I'm not courting, am I?

She turns to go on into the dining room and as she does so almost bumps into Klaatu who is coming out, having been kibitzing the card game.

MRS. CROCKETT

(thoroughly startled)

Oh -- Mr. Carpenter -- !

Klaatu steps aside as she hurries nervously into the dining room. He turns, puzzled, to find Helen watching with a slight smile.

KLAATU

Everyone seems so --

(he shakes his hands
to indicate nervousness)

HELEN

Jittery is the word.

Helen watches him, a little uneasy in his presence. She is fond of him, and she can't help being curious and concerned about his brush with the police.

KLAATU

(with a contempla-
tive smile)

Bobby's the only person I know who isn't -- jittery.

HELEN

He has his homework to keep him occupied.

149 (Cont.)

KLAATU

(fondly, sincerely)
He's a fine boy, Mrs. Benson.

HELEN

Naturally I think so.

KLAATU

Warm and friendly and intelligent --
(thoughtfully)
You know -- he's the only real friend
I've made since I've been here.

Helen is deeply moved by Klaatu's affection for the boy.
She tries to dismiss her curiosity about him, but she
can't. She decides to face it.

HELEN

(hesitantly and with
some difficulty)
Mr. Carpenter -- this is none of my
business, but -- why did that detec-
tive come here last night?

KLAATU

(with easy frankness)
Oh -- they just wanted to ask me a few
questions... Bobby and I tried to see
Professor Barnhardt in the afternoon,
but he wasn't in. Apparently they
thought I was looking for secrets of
some kind.

Helen has reacted in puzzlement at this second mention of
Barnhardt. They are interrupted by the ringing of the
doorbell. Helen goes to answer it.

150 INT. HALLWAY

as Helen opens the front door to admit Tom. He appears
impatient, anxious to get going.

HELEN

Hello --

TOM

You ready?

HELEN

I will be in just a minute.

TOM

(a little annoyed that
she hasn't her coat on,
he consults his watch)
The picture starts at eight-fifty.

150 (Cont.)

HELEN
(in explanation)
I was talking to Mr. Carpenter.

TOM
(lightly, but with
real sarcasm under-
neath)
I hope Mr. Carpenter won't think I'm
intruding.

Helen tries to shush him, to indicate Klaatu is in the next room, when Klaatu appears in the doorway. He must have heard Tom's remark, and there is an awkward moment. Klaatu is completely unperturbed, but Helen is embarrassed.

KLAATU
Excuse me. I was just going up to
my room.

With a nod, he crosses to the stairs and starts up.

HELEN
(guiltily)
Goodnight, Mr. Carpenter.

Klaatu stops and turns to face them pleasantly.

KLAATU
Have a good time -- both of you.

He goes on up the stairs. Helen steers Tom toward the living room.

HELEN
Why don't you wait in here while I
get my things?

151 INT. LIVING ROOM

As they enter from the hall, Helen turns to Tom reproachfully.

HELEN
(quietly)
Oh, Tom, that was awful.

TOM
(momentarily
apologetic)
I'm sorry... I guess I'm just tired
of hearing about Mr. Carpenter.
(Helen shushes him)
I don't like the way he's attached
himself to you and Bobby. After all,
what do you know about him?

151.(Cont.)

This touches on Helen's own private doubts, and she cannot answer.

HELEN

I'll go get my things.

She turns quickly and goes into the hall and hurries up the stairs. Tom looks after her, dismissing the matter with a shake of the head and a philosophical sigh. Of such stuff are women made.

152 INT. UPSTAIRS HALLWAY

Helen reaches the top of the stairs, crosses to her room and grabs a coat off the bed. She's putting it on as she moves down the hall to Bobby's room, the door of which is open.

153 INT. BOBBY'S ROOM

Bobby is at a table doing his homework and Klaatuu has just finished explaining an arithmetic problem to him, as Helen enters, still putting on her coat.

KLAATUU

(about to leave)

All you have to remember is, first find the common denominator -- then subtract.

BOBBY

Thanks, Mr. Carpenter.

KLAATUU

(to Helen, pleasantly)

I'll say goodnight again.

Helen is embarrassed. She would like to apologize for the awkwardness downstairs but she doesn't quite know how to go about it.

HELEN

Mr. Carpenter, I --

(it's too complicated;
she can't do it)

Goodnight.

KLAATUU

(with a warm smile of
complete understanding
and appreciation)

Goodnight, my dear.

He turns and goes out, closing the door. A little distracted, Helen turns to Bobby.

153 (Cont.)

HELEN

Go to bed, darling. You can finish that in the morning.

BOBBY

Okay.

Helen watches as he starts to put away his work. She wants to tell him something, but finds it difficult to say.

HELEN

(hesitantly, almost
guiltily)

Bobby -- I think it would be better if we didn't see quite so much of Mr. Carpenter.

BOBBY

(shocked and
bewildered)

Gee, why, Mom? He's my best friend... And he's awful good in arithmetic. He even helps Professor Barnhardt.

HELEN

Did you and Mr. Carpenter really go to see Professor Barnhardt?

BOBBY

Sure we did! He wasn't there but we went to see him. And Mr. Carpenter showed him how to do his arithmetic.

Helen is surprised to get this corroboration for Klaatu's story. Sensing his mother's uneasiness, the boy looks for something intriguing -- some deep, dark secret.

BOBBY

(shrewdly)

Mom -- is there something wrong with Mr. Carpenter?

HELEN

What do you mean, dear?

BOBBY

I mean -- on account of that policeman last night.

(his eyes light
up hopefully)

You think he's a bank robber, maybe? Or a gangster?

HELEN

No, dear, of course not. He's a very nice man. I just think he might prefer to be left alone. Now you get to bed and forget about it.

153 (Cont.1)

HELEN (Cont.)

(she kisses him)

'Night, darling.

With a reassuring smile, she starts for the door.

BOBBY

Goodnight.

(stopping her in the doorway, his imaginative suspicions mounting)

Hey, Mom -- why would he want to be alone?

Not wanting to go into this any further, Helen blows him a kiss and backs out, closing the door. Bobby stands thinking for a moment, his mind speculating on all sorts of wonderful possibilities. Still preoccupied, he drifts over to his bed and sits down to take off his shoes. He drops the first one to the floor and is starting on the other, when there is a light rap on his door. The door opens and Klaatu appears.

KLAATU

Bobby -- have you a flashlight?

BOBBY

(surprised by his appearance and his request)

Yeah -- sure.

(he goes to a drawer and gets a large hand flashlight)

It's a real Boy Scout flashlight.

Bobby hands him the light, studying his face with eager curiosity.

BOBBY

What do you want it for, Mr. Carpenter?

KLAATU

(evasively)

Why -- the light in my room went out.
(cutting off further questions)

Thank you, Bobby. Goodnight.

Klaatu goes out, closing the door behind him. Bobby hesitates a moment, puzzled and curious. Then he goes over to the door, flips off the lights, and slowly, noiselessly opens the door a crack so he can peer out into the hall.

154

MED. SHOT

shooting down the hall through the crack in Bobby's door.

154 (Cont.)

Klaatu's door is ajar and through it the lights in his room can be seen burning brightly. Klaatu goes to his door, reaches in and flips off the lights and closes the door. He then scans the hall in both directions. Satisfied that he isn't seen, he moves surreptitiously down the hall toward the stairs, still carrying the flashlight.

155 MED. CLOSE SHOT - BOBBY

as he closes his door carefully, an expression of intense excitement on his face. What he has seen is certainly, unmistakably suspicious. Why did Mr. Carpenter lie to him? What does he want the flashlight for and where is he going? Bobby decides he's got to find out. Hurriedly he laces on the shoe he had taken off, and peers out the door to find the hall clear. He slips out the door, closing it behind him.

DISSOLVE TO:

156 EXT. STREET - MED. CLOSE SHOT - NIGHT

Klaatu is walking down the dark, semi-deserted street with the determined stride of a man with a definite objective.

157 MED. CLOSE SHOT - BOBBY

Half a block behind, he's following Klaatu eagerly, flushed with a sense of excitement and adventure.

DISSOLVE TO:

158 EXT. RESIDENTIAL STREET CORNER - NIGHT

Walking along the sidewalk, Klaatu turns into a side street, disappearing from view around the corner. In a moment, Bobby hurries into scene breathlessly. He pulls up for a moment to rest. Then, getting his breath, he dashes on around the corner after Klaatu.

DISSOLVE TO:

159 EXT. LARGE TEMPORARY BUILDING - LONG SHOT - NIGHT

This is a temporary structure that has been erected to enclose the space ship and Gort. In front of the one small door are two soldiers, standing guard. Concealed in some foreground foliage, studying the layout, is Klaatu. Nearby is a sign reading: KEEP OUT! This area OFF LIMITS to the public. U.S. ARMY.

160 CLOSE SHOT - BOBBY

He is a short distance away, watching Klaatu eagerly.

161 CLOSE SHOT - KLAATU

as he studies the situation.

162 MED. SHOT

shooting over Klaatu's shoulder. As he watches, a jeep filled with armed soldiers -- apparently on regular patrol -- drives up to the entrance of the building. They stop for a moment while their Sergeant checks with the guards. Assured that everything is under control, the Sergeant signals his driver and the jeep moves off.

163 MED. CLOSE SHOT - KLAATU

Scanning the side of the building, he sees what he's looking for. Waiting until the jeep disappears, he starts toward one side of the building, keeping himself concealed in the foliage.

164 CLOSE SHOT - BOBBY

puzzled and interested, as he watches Klaatu.

165 MED. CLOSE SHOT

The two sentries standing in front of the building.

166 MED. SHOT

as Klaatu maneuvers toward the side of the building, where there is a window. It has no glass in it but is heavily barred.

167 MED. CLOSE SHOT - KLAATU

as he leaves the concealing foliage and crosses the clear, grassy area surrounding the building. He stops and tries to see through the window.

168 MED. SHOT - GORT

shooting through the barred window into the building. The huge robot looms large and eerie in the shadows cast by a couple of naked work-lights. His head is angled away from the window.

169 MED. CLOSE SHOT

as Klaatu approaches the window. Aiming his flashlight at Gort, he flashes the light intermittently, as though signalling. (This should not approximate any known code.)

170 MED. CLOSE SHOT - GORT

As we watch, the intermittent flashes of Klaatu's light appear on the wall ahead of Gort. Slowly, evenly, the robot's head turns to face the window.

171 MED. SHOT

from Gort's viewpoint, of the window, with Klaatu's light flashing its signals.

172 MED. CLOSE SHOT - KLAATU

shooting on his back, as he finishes signalling and cuts off the flashlight. He turns and starts back for the concealment of the foliage.

173 CLOSE SHOT - BOBBY

craning his neck to look for Klaatu, who has eluded his view. Suddenly he sees Klaatu again.

174 MED. SHOT - KLAATU

making his way behind the foliage toward the front of the building. Arriving at a point opposite the entrance, Klaatu waits and watches.

175 MED. CLOSE SHOT - ENTRANCE TO BUILDING

The two guards are standing in the doorway in positions of relaxed alertness. Suddenly, inside the building behind them, the giant figure of Gort looms silently in the doorway. His two great arms reach out, grab the two guards and drag them back inside the building.

176 CLOSE SHOT - BOBBY

He lets out an inaudible gasp as he sees this. Bug-eyed, he glances quickly to the point where he last saw Klaatu. He is amazed at what he sees.

177 MED. SHOT

from Bobby's viewpoint. Klaatu has emerged from the concealment of the tree-lined path and is making his way calmly toward the entrance of the building.

178 CLOSE SHOT - BOBBY

As he watches Klaatu enter the building, his curiosity conquers his fear and he starts tremblingly toward the structure.

179 INT. BUILDING - FULL SHOT

as Klaatu enters. The huge shapes of the space ship and Gort loom large and eerie. Klaatu starts across the barren enclosure toward the ship.

180 EXT. ENTRANCE TO BUILDING - MED. CLOSE SHOT

as Bobby approaches the door, fearful but fascinated. He peers cautiously inside and his eyes grow wide as saucers.

181 INT. BUILDING - MED. SHOT

In f.g., near the door, the two guards lie unconscious. As Klaatu walks toward the ship Gort slowly turns his

181 (Cont.)

head to follow him with his eyes. Klaatu touches a point on the unbroken surface of the ship and the ramp silently swings out and down to the ground. Klaatu mounts the ramp and disappears inside the ship, whereupon the ramp silently closes.

182 CLOSE SHOT - BOBBY

as he watches this; his eyes bulging. He can scarcely believe what he has seen. Suddenly a wave of sheer terror sweeps over him. Scrambling to his feet, he turns and runs wildly away.

183 INT. SMALL CORRIDOR - SPACE SHIP

CAMERA FOLLOWS Klaatu as he moves down the tiny, dimly lighted entrance corridor. He steps into the main cabin of the ship and flips a switch which bathes the cabin in a diffused, shadowless light. The walls are lined with a complex of mysterious gadgetry -- knobs, dials, indicators, etc. All of this should be as imaginative and unorthodox as possible, while still retaining a feeling of sound but highly advanced engineering.

184 MED. CLOSE SHOT

as Klaatu moves to the communications panel, flipping switches and turning dials. Indicators light up. There are crackling, whirring and buzzing sounds. Klaatu starts speaking into a built-in microphone in his own strange language. He speaks in rapid-fire explanation, continuing to talk, as we --

DISSOLVE TO:

185 INT. BUILDING - MED. SHOT - NIGHT

as Klaatu walks calmly away from the ship, past the two unconscious guards and disappears out of the door.

186 MED. CLOSE SHOT - THE TWO GUARDS

as one of them slowly regains consciousness. Looking around, he sees the great figure of Gort and is terror-stricken. He shakes his companion frantically in an effort to bring him to.

DISSOLVE TO:

187 INT. LIVING ROOM - BOARDINGHOUSE - NIGHT

Bobby is curled up in a chair waiting for his mother to come home. He's sleepy, but the excitement of what he has seen precludes any such possibility. From the hall we hear the front door opening as Helen and Tom come in.

HELEN'S VOICE

(offscene)

Why don't you come on in for a minute?

Helen and Tom appear in the doorway, Helen is startled to see Bobby, who has jumped up and run toward her.

HELEN

Bobby -- ! what are you doing up at this hour?

BOBBY

(excitedly)

I couldn't go to sleep, Mom. I had to tell you!

HELEN

Tell me what?

BOBBY

(the words tumble
out breathlessly)

I followed Mr. Carpenter -- right after you left -- and gee, Mom, where do you think he went? Right into the space ship!

HELEN

(patiently disbelieving)

Now, Bobby, just a minute --

BOBBY

Honest, Mom, I saw him. It just opened up and he walked right in. and that great big iron man was moving around!

HELEN

Bobby, you've been dreaming again.

BOBBY

(desperately)

No, I haven't, Mom. I promise you.
I saw it!

Helen and Tom exchange a glance of tolerant amusement.

TOM

Where did you see all this, Bobby?

(CONTINUED)

187 (Cont.)

BOBBY

On the lawn down at the Mall -- in
that place with the soldiers out
front.

TOM

(trying to trap him)
Where were the soldiers all this time?

BOBBY

That robot fella grabbed 'em and drag-
ged 'em inside!

(his lip trembling)

I like Mr. Carpenter -- but I'm scared,
Mom.

He rushes into Helen's arms, clutching her desperately,
trying to hold back his tears.

HELEN

(holding him close to
her sympathetically)
Mustn't be frightened, darling -- It
was just a bad dream.... Here - we'll
prove it to you.

(with a look and a
nod to Tom)

Tom, will you ask Mr. Carpenter if
he'll come down for a minute.

(Tom turns to go)

The room right opposite mine.

Nodding, Tom disappears into the hall and up the stairs.
Still holding Bobby, Helen tries to dispel his fears by
an appeal to logic.

HELEN

Now think back hard. You didn't
follow Mr. Carpenter at all, did
you? You haven't even been out
of the house.

BOBBY

Yes, I have!

HELEN

(determinedly)

You didn't really see the space
ship. You just thought you did.

Bitterly hurt, Bobby faces his mother gravely, accusingly.

BOBBY

I'd never call you a liar.

188 INT. UPSTAIRS HALLWAY - MED. CLOSE SHOT

Tom is knocking softly at Klaatu's door. Getting no answer, he tries the door, pushes it open and peers in. Then he steps into the darkened room.

189 INT. KLAATU'S ROOM - FULL SHOT

Tom snaps on the light and looks around the empty room. The bed is still made. Glancing around, Tom's eye is caught by a flash of something bright on the floor below the dresser. He stoops down and picks up a fair-sized diamond. Tom studies the stone curiously, holds it up to the light. Thoroughly puzzled, he keeps the stone in his hand, switches off the light and goes out.

190 UPSTAIRS HALL - MED. SHOT

Closing the door, Tom hurries along the hall and down the stairs.

191 INT. LIVING ROOM - FULL SHOT

Through the hall door Tom can be seen coming down the stairs. Helen and Bobby watch expectantly as he enters.

TOM

He's not there.

(crossing to Helen)

But look what I found in his room.

HELEN

(takes the stone and
studies it, amazed by
its size)

Is it real?

TOM

(with the shrug of
an amateur)

Looks real to me.

BOBBY

Mr. Carpenter's got a lot of diamonds.

(he digs into his
pocket)

He gave me a couple of them.

Helen takes the two diamonds Bobby holds out in his hand, looking at them in amazement.

HELEN

He gave these to you?

BOBBY

(guilty for his
own sharp dealing)

Well, not exactly. I gave him two
dollars.

(CONTINUED)

191 (Cont.)

TOM

This doesn't make sense... I think
the guy's a crook. I never did
trust him.

Helen tries to shush Tom, not wanting to restimulate
Bobby's imagination, but it's too late.

BOBBY

Gee, Mom, do you think maybe he's
a diamond smuggler?

HELEN

(firmly)

Come on, darling -- we're going up
to bed.

TOM

I wonder if we ought to --

HELEN

(cutting him off
with a look)

Bobby and I have had enough excite-
ment for tonight.

TOM

(seriously concerned)

You think it's all right for you to
stay here?

HELEN

(nods reassuringly)

I've got a good lock on my door.

(smiling at Bobby)

And Bobby's going to sleep in my
room tonight.

BOBBY

Oh, boy -- can I, Mom?

HELEN

Yes, dear. Come on now.

(she happens to look
down at his feet.

Puzzled and concerned,
she feels his shoes)

Bobby, your shoes are soaking!

BOBBY

(reluctantly, with
childish guilt)

Yeah -- the grass was kind of wet.

As the impact of this sinks in, Helen and Tom turn to
stare at each other in questioning consternation.

FADE OUT

FADE IN

192

INT. OFFICE - DEPT. OF COMMERCE BLDG. - MED. CLOSE SHOT -
DAY

It is a typical government office, with lots of desks in it. Helen is at her desk, straightening it up to go to lunch. This done, she moves briskly to a clothes rack to get her coat. CAMERA PANS to follow her and suddenly, startlingly reveals Klaatu standing near the clothes rack, as though he had materialized out of thin air. Helen is thoroughly startled.

HELEN

(unnerved)

Oh -- hello --

KLAATU

May I see you for a minute?

HELEN

I -- I was just going to lunch.

KLAATU

(quietly insistent)

May I walk out with you?

She is nervous and uneasy but obviously can't refuse. The telephone on her desk rings and Helen turns to answer it.

HELEN

(into phone)

Mrs. Benson speaking.

(recognizing the voice,

she glances nervously

at Klaatu)

Oh, hello...

193

INT. JEWELRY SHOP - MED. CLOSE SHOT

It's a rather swank shop. Tom is standing at the counter phoning. The jeweler is behind the counter examining a stone through his eyepiece.

TOM

(into phone, cheerily)

I'm at Bleeker's getting an appraisal on that diamond. I thought we might have lunch together.

194

INT. OFFICE - DEPT. OF COMMERCE - MED. CLOSE SHOT

HELEN

(with a nervous glance

at Klaatu)

I -- I'm afraid I can't -- not right now. Can I talk to you later?... Yes, that'll be fine. 'Bye.

(CONTINUED)

194 (Cont.)

She hangs up and smiles uneasily as she rejoins Klaatu and leads the way out into the corridor.

195 INT. CORRIDOR - TWO SHOT

CAMERA MOVES with Helen and Klaatu as they go down the corridor. Klaatu's mood is one of quiet tension.

KLAATU

(watching Helen's
reaction)

I saw Bobby this morning before he went
to school --

HELEN

(glancing at him
apprehensively)

Yes -- ?

KLAATU

I want to know what he told you last
night.

HELEN

(nervous and evasive)

I -- I didn't really pay much attention --
(with a nervous little
laugh)

Bobby has such an active imagination.

KLAATU

(refusing to be put
off)

Did you believe what he told you?
(Helen hesitates, trapped
by uncertainty)

I have a reason for asking this -- a
very important reason.

196 MED. SHOT

They are approaching the elevator at the end of the corridor. There is a large crowd of lunch-goers milling around the elevator, which is quickly filled. Half the crowd is left as the elevator doors close and it descends.

197 TWO SHOT - HELEN AND KLAATU

Nervous and distracted, Helen doesn't want to get caught up in this jam.

HELEN

There's another elevator we can use --

She nods toward a side corridor and starts for it, Klaatu following.

198 MED. SHOT

CAMERA FOLLOWS them as they turn into the side corridor. Helen leads the way to a small, automatic elevator. She presses the button and the doors open. Klaatu follows her in.

199 INT. ELEVATOR

As Helen presses the first floor button, the doors close and the elevator starts down. She turns to face Klaatu.

HELEN

(her nerves raw and
edgy)

What is it you want?

KLAATU

Before I ask you to be honest with me,
perhaps I should be completely honest
with you --

Without warning the elevator comes to a jolting, jarring stop as the power is cut off and the lights go out. The car is illuminated faintly and eerily by light that seeps through the ventilating grills from a skylight in the shaft. Helen is terrified.

HELEN

(gasping with fright)

What happened?

KLAATU

(a moment's hesitation;
then he remembers)

What time is it?

Helen fumbles to get her wrist watch into a faint beam of light.

HELEN

Just twelve.

KLAATU

We'll be stuck here for a little while --
about thirty minutes.

HELEN

(preoccupied with her
own thinking)

We could try pushing the other buttons.

(digging in her purse)

I have a flashlight in my purse.

KLAATU

It won't work.

(CONTINUED)

199 (Cont.)

Helen has the flashlight out and is snapping it on, but it doesn't work. She looks up at him blankly.

HELEN

Why not?

KLAATU

(after a moment,
quietly)

You see -- the electricity's been neutralized -- all over the world.

The impact of this calm, quiet statement is shattering. Helen stares at him awe-struck. Then she speaks numbly, almost inaudibly.

HELEN

Bobby was telling the truth -- wasn't he?

Klaatu stares at her evenly, as we -

DISSOLVE TO:

200 MED. SHOT - STREET

All vehicular traffic in the street is at a dead stop. Automobiles, busses, trolley cars -- all are stalled. Drivers and passengers are climbing out of the vehicles in utter bewilderment. Except for the people, it is as though the street had been frozen in motion.

201 INT. CITY POWER PLANT

The great generators and dynamos are silent and motionless in the dim, unlighted plant.

202 INT. FACTORY

A huge automobile or airplane assembly line, with nothing moving, no machinery going.

203 INT. PRESSROOM - METROPOLITAN NEWSPAPER

The giant presses are threaded with newsprint, but they are silent and motionless.

204 INT. CONTROL ROOM - RADIO STATION

A couple of engineers are working feverishly over a huge and complicated control panel. They are working by the light of two incongruous and ineffectual candles.

205 EXT. NEW YORK SUBWAY KIOSK

People come pouring up the stairs wildly, feverishly anxious to escape the darkness below. Their eyes blink weakly in the unaccustomed sunlight.

206 EXT. NEW YORK STREET

Cars, taxis and busses are stalled, their frenzied drivers unable to figure out what's happened. A junk peddler with a broken-down horse and wagon moves grandly and leisurely through the stalled vehicles. The peddler wears a happy grin of superiority. This is his moment of triumph over modern civilization.

207 LONG SHOT - TIMES SQUARE

with all traffic stalled.

208 MED. CLOSE SHOT - TIMES SQUARE

of two cab drivers whose taxis have stalled beside each other in traffic. One has gotten out of his cab. The other is seated at his wheel, looking around in awe and terror, his tough Manhattan heart shaken.

CAB DRIVER

My ol' lady was right. We shoulda got a place in the country.

209 LONG SHOT - PICCADILLY CIRCUS - DAY

with all traffic stalled. (It is about 5:00 P.M.)

210 TWO SHOT - TWO COCKNEYS

standing on the sidewalk, awe-struck at the weird sight before them. One of them speaks in terror, hardly daring to articulate his thoughts.

COCKNEY

It's that space man -- that's wot it is.

211 LONG SHOT - MOSCOW STREET - DUSK

with all traffic stalled. (It is about 8:00 P.M.)

212 MED. CLOSE SHOT - TWO RUSSIANS

They are an elderly couple. Staring bug-eyed at the strange street scene, the woman mutters some terror-stricken comment in Russian.

213 LONG SHOT - PLACE DE LA CONCORDE - DAY

with traffic stalled. (It is about 5:00 P.M.)

214 CLOSE SHOT - FRENCH WOMAN

She is middle-aged and there are tears of fright in her eyes. She is mumbling a prayer in French.

DISSOLVE TO:

215 INT. BARNHARDT'S STUDY - DAY

Barnhardt is seated comfortably at his desk with a book on his lap. He has been interrupted by the entrance of Hilda, his secretary. At the moment she is beside herself with excitement. Barnhardt watches her with a half-smile of secret amusement. He has already deduced the cause of what's happening.

HILDA

You should see it, Professor Barnhardt!
You should go out and see it for your-
self!

BARNHARDT

Thanks -- I'm enjoying it right here.

HILDA

The whole city has stopped. People are
running around like ants!

BARNHARDT

(musing admiringly on
Klaatu's cleverness)
What a brilliant idea. I never would
have thought of it.

Hilda flings him a questioning look, annoyed that he won't share her excitement.

BARNHARDT

What about the people who are coming to
the meeting tonight? Have they all ar-
rived?

HILDA

(nodding)
I talked to most of them this morning...
They were all very curious about the meet-
ing.

BARNHARDT

Good... Did you speak to our friend Mr.
Carpenter?

HILDA

(nodding)
He'll be there at 8:30.

BARNHARDT

(studying her for a
moment)
Tell me, Hilda -- does all this frighten
you -- does it make you feel insecure?

HILDA

Yes, sir -- it certainly does!

(CONTINUED)

215 (Cont.)

BARNHARDT

(nodding with a
bland little smile)

That's good, Hilda. I'm glad.

The poor woman flings him a look of shocked amazement as
we -

DISSOLVE TO:

216 INT. CONFERENCE ROOM - PENTAGON BLDG - DAY

Seated at a conference table are high-ranking officers of
the Army, Navy, Air Force and Marine Corps. There is the
uneasy tension of people dealing with unknown forces. An
Army Major General, who is Chairman of the meeting, is
speaking.

GENERAL

--as far as we can tell, all power's been
cut off everywhere -- with a few exceptions:
hospitals, planes in flight -- that sort of
thing. I wish I could be more specific but,
as you know, all communications are out --
telephone, radio, cable -- everything.

(gravely)

I can tell you that the President is pre-
pared to declare a state of national emer-
gency.(pausing to let
this sink in)Before we start discussing plans, I want
a report from Colonel Ryder. What about
the robot, Colonel?

Ryder is a Colonel of Engineers, a man about forty-five.

COLONEL RYDER

When it was discovered last night that
the robot had moved, I was directed by
the Joint Chiefs to find a means of im-
mobilizing him. We accomplished that
this morning by encasing him in a block
of KL 93.(he hands a small
block of plastic
to the General)It's a new plastic material -- stronger
than steel.

GENERAL

Is it possible that he's broken out of
this stuff?

COLONEL RYDER

No, sir. We've just checked on that.
He's locked up tight as a drum.

216 (Cont.)

GENERAL

All right -- that means we concentrate on the man.

(to the group, with
force and authority)

Up till now we've agreed on the desirability of capturing this man alive. We can no longer afford to be so particular... We'll get him alive, if possible -- but we must get him!

(eyeing the group
sternly)

Is that clear?

DISSOLVE TO:

217 INT. JEWELRY SHOP - MED. CLOSE SHOT - TOM AND JEWELER

The shop and its glittering display cases, which were brilliantly lighted in the previous scene, are now gloomy and dim. All artificial light is off. The Jeweler is a bright-eyed old man of seventy with a middle European accent. He is completely fascinated as he examines the diamond Tom has given him, and is annoyed by the lack of light. He speaks impatiently to one of the girls in the shop who happens to pass by.

JEWELER

Eleanor, did you call the electrician?

GIRL

(she's not too bright)

I tried, Mr. Bleeker. But the phone doesn't work, either.

JEWELER

(absently, as he
studies the stone)

Well, call the phone company.

GIRL

(plaintively)

But the phone doesn't work.

The Jeweler gives her a preoccupied glance of annoyance and turns back to the stone.

TOM

Is it worth anything?

JEWELER

I have never seen such a stone... Will you please tell me where it came from?

TOM

That's what I want you to tell me.

217 (Cont.)

JEWELER

(overwhelmed and absorbed by the stone, he shakes his head, bewildered)

There are no diamonds like this -- any place in the world.

Impressed by the import of what the man is saying, Tom's mind is racing wildly.

TOM

You sure about that?

JEWELER

(eagerly, shrewdly)

Would you like to sell it?

TOM

(picking up the stone)

No -- no, thanks.

JEWELER

I'd give you a very good price.

Preoccupied with his own excited thoughts, Tom has already started for the door.

DISSOLVE TO:

218 INT. ELEVATOR - TWO SHOT - KLAATU AND HELEN

In the dim light of the stalled elevator, Klaatu is finishing explaining to Helen the story of his mission. Overwhelmed by the staggering import of what he has told her, Helen is listening with great interest and concern.

KLAATU

(speaking gravely)

-- I've already told you more than I told Professor Barnhardt, because my life, in a sense, is in your hands. I thought if you knew the facts you'd appreciate the importance of my not being -- apprehended -- before the meeting tonight.

Helen is staring at him in awe, but also in complete admiration and sympathy.

HELEN

Yes, of course. Of course I do.

Klaatu smiles at her warmly and she manages to return the smile. Their relationship is further cemented by the sharing of this vital secret.

218 (Cont.)

HELEN

(studying his face
anxiously)

You hold great hope for this meeting.

KLAATU

I can see no other hope for your planet.
If the meeting should fail, then I'm
afraid there is no hope.Suddenly and without warning, the elevator starts moving
and the lights go on. Startled, Helen looks at him.

KLAATU

(calmly)

It must be twelve-thirty.

HELEN

(looks at her watch,
then back to him,
awe-struck)

Yes -- just exactly.

219 EXT. STREET - MED. SHOT - DAY

Showing a section of street traffic as it comes back to
life. From everywhere comes the sound of self-starters.
Trolley bells start changing. Then automobile horns.
People climb back into their vehicles and traffic starts
to move.

220 SERIES OF CUTS

of other streets, as the strident sounds of traffic build
up and normalcy is regained.

221 INT. LOBBY - DEPARTMENT OF COMMERCE BLDG. - MED. SHOT - DAY

as Helen and Klaatu come out of the elevator and start
across the lobby, CAMERA HOLDING ON THEM. Helen is pre-
occupied with concern for Klaatu's safety.

HELEN

Where are you going now?

KLAATU

Back to the boardinghouse. I'll be safe
there for the afternoon -- and I can keep
an eye on Bobby. He's the only other per-
son who knows anything about --This recalls to Helen something she had forgotten and she
stops in sudden concern.

HELEN

No, wait a minute -- there's someone else.

221 (Cont.)

KLAATU

Who?

HELEN

Tom.... He was there last night when Bobby told me what he saw.

The look of concern on Klaatu's face heightens Helen's overwhelming fear and uncertainty.

HELEN

(worriedly)

Of course, he doesn't know anything definite. He'd talk to me first, anyway, before --

(interrupting herself
in sudden decision)

We can't take that chance. I'll get in touch with him right away and make sure.

Helen turns and starts determinedly for the lobby door, followed by Klaatu, as we --

DISSOLVE TO:

222 INT. TELEPHONE BOOTH

Helen is nervous and worried as she speaks into the phone.

HELEN

(into phone)

-- But I've got to talk to him. It's terribly important. When is he coming back?

223 INT. TOM'S OUTER OFFICE - CLOSE SHOT - SECRETARY

Tom's secretary has not yet recovered from the shock of what has happened to the world.

SECRETARY

I don't know, Mrs. Benson. He left before noon - before that awful electric business. I'm scared to death, Mrs. Benson. I -- No, he wouldn't tell me where he was going. Said it was something personal.

224 INT. TELEPHONE BOOTH

HELEN

Tell him I want to see him the minute he gets in.... No, I'll call back.

Helen hangs up, thoroughly worried and distraught now.

DISSOLVE TO:

225 INSERT - NEWSPAPER HEADLINE

The headline reads:

WORLD-WIDE POWER JAMMED
PRESIDENT DECLARES EMERGENCY

STEP UP HUNT FOR SPACE MAN

DISSOLVE TO:

226 EXT. AIRPORT - MED. SHOT - DAY

at passenger loading gate. A group of passengers is held back as soldiers close the gate to the runway, preventing their boarding their plane. The passengers mill about in consternation as a voice is heard over a p.a system.

VOICE

Attention, please.... All flights from
National Airport have been cancelled un-
til further notice.... All flights from
this airport have been cancelled.

DISSOLVE TO:

227 INT. RAILROAD STATION - MED. SHOT - AT TRAIN GATE - DAY

M.P.'s are blocking the gates leading to trains and ticket takers are busy explaining matters and remonstrating with irate ticket holders.

DISSOLVE TO:

228 EXT. BUS DEPOT - MED. SHOT - DAY

Passengers are being herded off a loaded bus that was preparing to leave the depot.

DISSOLVE TO:

229 EXT. ROADBLOCK ON HIGHWAY - MED. SHOT

The Army has thrown a roadblock across a main highway on the outskirts of the city and is permitting no one to leave. From the line of halted cars we see and the insistent honking of horns we hear, we get the impression of hundreds of cars stacked up.

DISSOLVE TO:

230 INT. TOM'S OUTER OFFICE - FULL SHOT - DUSK

It is 6:00 P.M. and growing dark outside, but the lights are not on. The office is small and unpretentious, the business habitat of a man who works in a big insurance agency. Tom's secretary is on the phone, reflecting the world-wide terror of the moment.

SECRETARY

(into phone,
nervous and jittery)

-- Honest, Mary, I'm so scared I can't sit still. I'd like to run some place, but I don't know where to go --

(hearing the door
open, she cuts off)

'Bye now.

The corridor door opens and Tom enters with an air of urgency.

TOM

Call the Pentagon and find out who's in charge of this space man business. Whoever it is I want to talk to him.

The secretary has a reaction of surprise, but she manages to stop Tom at his door. He has flipped on the lights in passing.

SECRETARY

Mrs. Benson's been trying to get you all afternoon. She says it's important.

TOM

Get this other call first.

Tom disappears into his office, closing the door. The secretary is getting out a telephone directory when the corridor door opens and Helen enters, tense and nervous.

(CONTINUED)

230 (Cont.)

SECRETARY

Oh, Mrs. Benson -- he just walked in.
 (miserly loves company)
 Are you nervous, too?

HELEN

Yes, I am, Margaret.

The secretary buzzes the intercom and speaks into it.

SECRETARY

Mrs. Benson is here.
 (turning to Helen)
 Go on in.

Helen is starting for the door when it opens and Tom appears.

HELEN

Tom -- I've been trying to get you all
 afternoon --

TOM

(preoccupied with his
 own excitement)

Come on in.

231 INT. TOM'S PRIVATE OFFICE - FULL SHOT

as Tom follows Helen inside and closes the door. He turns to her, his voice tense with excitement.

TOM

I've got some terrific news about your
 friend, Mr. Carpenter.

HELEN

(trying to appear calm)
 What about him?

TOM

Helen, he's the man from the space ship!
 (she eyes him evenly,
 apprehensively, as he
 hurries on)

I had that diamond checked at three
 different places. Nobody on earth's
 ever seen a stone like that!... After
 what Bobby told us, that's enough for
 me... Why is it nobody knows anything
 about him? Why hasn't he got any
 money?

HELEN

(evenly, with
 quiet tension)

All right, Tom -- it's true. I know
 it's true.

(CONTINUED)

231 (Cont.)

TOM

How do you know?

HELEN

Never mind about that.
 (urgently, with
 great concern)

You've got to promise me you won't say
 a word to anybody.

TOM

Are you crazy? After what happened
 today?

HELEN

You don't understand. You don't
 realize how important it is.

TOM

(impatiently)

Important? Of course it's important ...
 The point is we can do something about it.

HELEN

That's what I'm trying to tell you. We
 mustn't do anything about it. Believe
 me, Tom, I know what I'm talking about.

TOM

(irritated by
 her opposition)

He's a menace to the whole world! It's
 our duty to turn him in.

HELEN

(desperately)

But he isn't a menace! He told me what
 he came here for.

TOM

(dismissing this
 with annoyed contempt)

He told you -- . . . Don't be silly,
 honey -- just because you like the
 guy.

(busy with his
 own thoughts)

You realize what this'd mean for us?...
 I'd be the biggest man in the country.
 I could write my own ticket.

HELEN

(eyeing him coldly)

Is that what you're thinking about?

(CONTINUED)

231 (Cont.1)

TOM

(guiltily defensive)

Why not? Somebody's got to get rid
of him.

They are interrupted by the sharp sound of the inter-
office buzzer.

HELEN

I'm not going to let you do it, Tom.

(with deep personal
urgency)

Believe me, this is literally the
most important thing in the world.

Tom picks up the phone and answers it.

TOM

(into phone)

Yes? . . . What's his name, Margaret?

. . . General Cutler?

(disappointed that
the connection
isn't completed)

All right, I'll hold on.

Realizing what he's doing, Helen crosses to him, plead-
ing wildly, desperately.

HELEN

Tom, you mustn't -- ! You don't know
what you're doing! It isn't just you
and Mr. Carpenter. The rest of the
world is involved!

TOM

(exasperated)

I don't care about the rest of the world!

It is as though he had slapped her across the face. .
Suddenly he has revealed himself, naked and distasteful.
Feeling guilty as he sees the contempt and revulsion in
her eyes, he tries the old charm, holding his hand over
the phone.

TOM

You'll feel different when you see
my picture in the papers.

HELEN

(staring at him
starkly)

I feel different right now.

TOM

(uneasily)

You wait and see. You're going to
marry a big hero.

231 (Cont.2)

HELEN

I'm not going to marry anybody.

She turns and runs quickly out of the room. Tom's inclination is to follow her, when his connection is completed.

TOM

(into phone)

Hello, General Cutler?

(irritated)

No, I don't want to speak to his aide. I want to speak to the General. Tell him it's about the space man. . . My name is Tom Stevens. S - t - e - v - e - n - s.

DISSOLVE TO:

232 EXT. OFFICE BUILDING - MED. SHOT - DUSK

Helen hurries out of the building, hails a cab, gets into it and the cab drives off.

233 INT. TOM'S OFFICE - CLOSE SHOT - TOM

Tom now has General Cutler on the phone.

TOM

(into phone)

That's right, General. That's where he's staying. . . Yes, of course I'm sure.

234 INT. GENERAL CUTLER'S OFFICE - PENTAGON BLDG.

The General is on the phone and is making notes. There are a couple of officers standing near his desk, a Colonel and a Lieutenant Colonel.

GENERAL CUTLER

(after listening for a moment)

Thank you very much, Mr. Stevens. I'll want to talk to you further but I haven't time now.

(hangs up and turns to Colonel)

Deploy all Zone 5 units according to Plan B -- immediately.

The Colonel nods and starts out of the room, as we -

DISSOLVE TO:

235 INT. TAXI - MED. CLOSE SHOT - HELEN - NIGHT

The cab is traveling through city traffic. Nervous and edgy, Helen glances at her watch impatiently.

236 EXT. STREET - MED. SHOT

A jeep filled with armed soldiers is moving down the street at a fast clip. Behind the jeep is an Army staff car.

237 MED. CLOSE SHOT - STAFF CAR

shooting from outside into the car. In the front seat beside the driver is a full Colonel, wearing helmet and sidearms. The car is moving swiftly through traffic as the Colonel speaks into the transmitter of a radio.

238 MED. CLOSE SHOT - COMMAND AND RECONNAISSANCE CAR

It is filled with soldiers wearing helmets and carrying rifles and Tommy guns. It is traveling quite fast. A soldier with a handy-talkie transmits an order to the driver.

239 MED. LONG SHOT - STREET

The C. and R. car is seen to be at the head of a convoy of eight Army vehicles which are moving swiftly down the street. The trucks are filled with armed soldiers.

240 MED. LONG SHOT - ANOTHER STREET

On this street also an armed convoy is racing by, headed by a jeep mounting a .30 caliber machine gun.

241 MED. LONG SHOT - ANOTHER STREET

On this street also a convoy rolls by.

242 EXT. STREET CORNER - MED. SHOT

Helen's cab rounds the corner into the boardinghouse street. CAMERA PANS with cab as it draws up in front of the boardinghouse. The cab waits as Helen jumps out and runs up the steps to the front door. A couple of kids are playing jump-rope in the light of a street lamp.

243 EXT. MOVING - STAFF CAR - MED. CLOSE SHOT

shooting in at the Colonel as he issues an order into the radio.

244 MED. SHOT - ARMY CONVOY

CAMERA FOLLOWS the rear of the convoy as it races down a main thoroughfare. As the convoy reaches each intersection, the last vehicle peels off the column and turns into the side street.

245 MED. SHOT - ANOTHER CONVOY

racing down another street, the rear vehicles peeling off at the intersections as in previous scene.

246 MED. SHOT - INTERSECTION

Following one of the vehicles after it has peeled off into a side street. It turns around in the side street and draws up facing the intersection, its motor still running. (We get the impression of a methodical plan to block off each street.)

247 EXT. BOARDINGHOUSE - MED. SHOT

as Klaatu and Helen come hurrying down the steps and pile into the waiting taxi. The kids playing jump-rope stop and watch as the door is closed and the cab pulls out, disappearing as it makes a right turn at the end of the street.

248 EXT. STREET CORNER NEAR BOARDINGHOUSE - MED. SHOT

(This is opposite end of street from last shot.) Barreling across the intersection into the boardinghouse street is the jeep followed by the Colonel's staff car.

249 EXT. BOARDINGHOUSE STREET - MED. SHOT

As the jeep and staff car pull up in front of the boarding house, the soldiers in the jeep pile out and cover the entrance to the house. Meanwhile the Colonel, still in the staff car, is talking to the two kids playing out front. They chatter excitedly, pointing in the direction taken by the cab.

250 INT. STAFF CAR - CLOSE SHOT - COLONEL

He speaks into his radio in tones of clipped and quiet efficiency. The car remains standing at the curb.

COLONEL

(into radio)

Attention, Zone 5. . . Yellow cab, moving north on 3 from Ninth Street. Man and woman in back seat. Get the license number and report.

251 INT. TAXI - FULL SHOT

The cab is moving through traffic at a normal speed. Klaatu and Helen are tense and nervous.

KLAATU

I'm sure Barnhardt can arrange to hide me until the meeting.

HELEN

Where is the meeting going to be?

251 (Cont.)

KLAATU

At the ship.

252 CLOSE SHOT - CAB DRIVER

as he looks out to his left, approaching an intersection.

253 MED. SHOT - INTERSECTION

from driver's viewpoint. A C and R car is parked in the side street, facing the intersection, its occupants armed and helmeted.

254 CLOSE SHOT - CAB DRIVER

Abreast of the intersection now, he looks to his right.

255 EXT. STREET INTERSECTION - MED. SHOT

shooting over the rear of a jeep which is halted in a side street facing the intersection. The cab crosses the intersection and the jeep driver squints to catch its number. Then he picks up his radio and speaks into the transmitter.

256 INT. STAFF CAR - CLOSE SHOT - COLONEL

(The car is still in front of the boardinghouse.) The Colonel listens to his radio for a moment, then speaks into his transmitter.

COLONEL

(into radio)

Attention, Zone 5. . . License number of target vehicle is W 4936. . . All vehicles maintain your positions -- and hold your fire.

257 INT. TAXI - MED. CLOSE SHOT

shooting at the driver, over the shoulders of Klaatu and Helen, as he turns and points out the Army vehicles to them with a shrug of bewilderment. They look ahead at the intersection they are approaching.

258 CLOSE SHOT - HELEN

looking ahead out of her side of the cab, at the intersection.

259 MED. SHOT - INTERSECTION

from Helen's viewpoint. There is an Army vehicle waiting in the side street.

260 CLOSE SHOT - KLAATU

as he looks out of his side of the cab.

261 MED. SHOT - INTERSECTION

In this side street, too, an Army vehicle is standing.

262 TWO SHOT - HELEN AND KLAATU

Their eyes meet for a moment, neither willing to conjecture what this might mean. The very quietness of the operation is ominous and menacing. Their faces show grave concern.

263 INT. STAFF CAR - CLOSE SHOT - COLONEL

COLONEL

(into radio)

Attention, Zone 5 -- report when target vehicle passes your position.

264 EXT. TAXI - MED. CLOSE SHOT

shooting through the window at Helen and Klaatu, who are growing more tense and nervous.

265 MED. SHOT - INTERSECTION

shooting over the back of a jeep mounting a machine gun, as the cab passes the intersection. The driver picks up his radio and reports into it.

266 MED. CLOSE SHOT - WEAPONS CARRIER

shooting through the windshield as the driver reports by radio, his eyes shifting to follow the moving cab.

267 INT. TAXI - TWO SHOT - HELEN AND KLAATU

Helen is biting her lips nervously. She steals a side-long glance at Klaatu to find him staring ahead, deeply preoccupied and concerned.

HELEN

(trying to give him encouragement)

It's only a few blocks to Barnhardt's.

KLAATU

I'm worried about Gort. I'm afraid of what he might do -- if anything should happen to me.

HELEN

Gort?

(puzzled)

But he's a robot. I mean -- without you, what could he do?

KLAATU

(slowly)

There's no limit to what he could do. He could destroy the Earth.

(CONTINUED)

267 (Cont.)

KLAATU (Cont.)

(with great urgency)

If anything should happen to me, you must go to Gort. You must give him this message: "Klaatu barada nikto." . . . Please repeat that.

HELEN

(shocked and bewildered,
she repeats nervously)

"Klaatu barada nikto."

KLAATU

(gravely)

Remember those words.

Helen nods, repeating the words soundlessly.

268 SERIES OF CUTS

of vehicle drivers reporting by radio as their eyes follow the progress of the taxi. (These should be shot so we don't hear what is said.)

269 CLOSE SHOT - COLONEL IN STAFF CAR

listening to these reports. Then he speaks into his transmitter with quiet tension.

COLONEL

(into radio)

Attention, Zone 5. . . Section
number 2 -- block off Tenth Street
at Massachusetts... All vehicles
close in.

The Colonel motions to his driver and the staff car pulls out.

270 EXT. STREET - MED. SHOT

as a convoy of eight vehicles moves down the street going very fast and swings around a corner.

271 SERIES OF CUTS

of individual vehicles that have been waiting at intersections, as they pull out and down the main streets to converge on the taxi.

272 MED. SHOT

at a major intersection, as the convoy of eight vehicles previously seen dashes through the intersection and stops. The cars quickly arrange themselves so that they form a roadblock, completely sealing off the street.

273 INT. TAXI

shooting over the driver's shoulder. The cab is proceeding down the street when the road block comes into range of its headlights. The driver, who has been getting uneasy, turns to face his fares accusingly.

DRIVER

Hey, what's this all about?

As he slows his cab down, Helen leans forward into scene. Frenzied, she is about to urge the driver on when Klaatu puts a restraining hand on her shoulder.

274 EXT. STREET - MED. SHOT

shooting down the street from the barricade, as the taxi stops. Army cars are closing in behind the taxi, so it is trapped. The cab door opens and Klaatu jumps out, making a run for the entrance to a pedestrian underpass.

275 MED. CLOSE SHOT - JEEP

It is one of the lead vehicles in the group coming up behind the taxi. It mounts a .30 caliber machine gun and, with the jeep still moving, the gunner fires a burst at Klaatu.

276 MED. CLOSE SHOT - RIFLEMAN

He's on one of the vehicles that form the barricade. He takes a bead on the running figure of Klaatu and fires.

277 MED. CLOSE SHOT - KLAATU

He has almost reached the underpass. His hand is on the railing when he slumps to the ground, badly hit. In a moment, Helen rushes into scene, dropping down to hold Klaatu's head in her arms. He looks up at her with a feeble smile. Then his face takes on an expression of urgency.

KLAATU

(weakly, insistently)

Get that message to Gort... Right away --

Klaatu is unable to say any more. He is dead. Helen looks around wildly, helplessly, with tears and terror in her eyes.

278 MED. SHOT

as the soldiers pile out of their vehicles and close in on the place where Klaatu lies. He is their first and all important concern, and Helen finds herself pushed out of the way, toward the edge of the growing crowd of soldiers.

279 CLOSE SHOT - HELEN

Shocked and staggered by what's happened, she realizes she must get to Gort. Taking advantage of the milling confusion in the dark, she edges toward the pedestrian underpass until she can slip into its entrance without being noticed. And she disappears.

DISSOLVE TO.

280 INT. BUILDING ENCLOSING SPACE SHIP - MED. SHOT - GORT - NIGHT

In the eerie light of the huge building, the giant robot stands encased in a solid block of clear, transparent plastic. As CAMERA MOVES IN slowly, we hear a low whirring sound, as of power being generated. A faint glow, visible through the plastic, emanates from Gort's body. His eyes, which seem to express rage, shifts as though he were straining to break out. As the whirring sound and the glow of Gort's body increase in intensity, the sharp edges at the top of the ice-like block melt into roundness and the plastic starts to drip away. (About 150 folding chairs are arranged on the floor near the space ship for the meeting tonight.)

281 EXT. BUILDING - MED. CLOSE SHOT - TWO SOLDIERS

The whirring sound can be heard faintly from inside. The two soldiers standing guard at the door hear the sound and listen apprehensively. The two men exchange an uneasy glance. After hesitating a moment, one of them decides to investigate. He turns and goes inside the door.

282 INT. BUILDING - MED. CLOSE SHOT - THE SOLDIER

As he stops and looks up at the robot, his eyes go wide with terror.

283 MED. CLOSE SHOT - GORT

Gort is an awesome and terrifying sight. His head is free now and he seems to be straining against the plastic, which is dripping down the sides of the block.

284 MED. CLOSE SHOT - SOLDIER

He glances around nervously to see that his companion has entered the building and is staring up at the robot, bug-eyed. Slowly the second soldier moves up beside the first. Wordlessly, they bring their rifles up to the ready and click them off safety. In spite of their terror, they advance slowly toward the robot.

285 MED. CLOSE SHOT - GORT

The whirring sound is ominous and his body glows brightly. And his eyes are fixed on the two advancing figures.

286 MED. CLOSE SHOT - TWO SOLDIERS

as they move toward Gort.

287 CLOSE SHOT - GORT

From inside him comes a new and terribly sharp crackling sound. And from his eyes two pencils of light dart out. After a moment the crackling sound stops and the light goes off.

288 REVERSE SHOT

from same angle as scene before last. But the two soldiers have utterly disappeared.

289 FULL SHOT

as Gort resumes breaking out of the plastic. There is no sign of the two soldiers.

290 EXT. MALL - MED. CLOSE SHOT - HELEN - NIGHT

Hurrying along a footpath, nervous and distraught, she pauses for a moment, looking at the entrance of the building. Then she starts determinedly across the grass toward the entrance.

291 MED. SHOT

PANNING with Helen as she approaches the entrance fearfully. Rallying all her courage and determination, she forces herself to step inside.

292 INT. BUILDING - MED. CLOSE SHOT - HELEN

as she enters the huge, weirdly lighted building. She stops short as her glance falls on the awesome figure of Gort. Loneliness and terror grip her and she wants to run -- but she realizes she can't.

293 MED. CLOSE SHOT - GORT

He has seen Helen and his flashing eyes bore into her. His upper body and arms are free now, and the plastic is rapidly melting away.

294 CLOSE SHOT - HELEN

She is held fascinated by the robot's staring eyes. For another moment it looks as if she would break and run. But she summons all her courage, and moves slowly toward Gort, whose legs are still held captive.

295 MED. SHOT - HELEN AND GORT

as she moves slowly, fearfully toward him.

296 MED. CLOSE SHOT - GORT

The plastic is dripping off his legs now. With great effort, he pulls his legs free and steps out of the stu. A huge figure in the heavy shadows, he moves slowly and menacingly toward Helen.

297 MED. CLOSE SHOT - HELEN

as she stops advancing, rooted to the spot in fear. Then she starts backing away, keeping her eyes on him.

298 MED. SHOT - HELEN AND GORT

As the great, hulking figure approaches, Helen can't stand her ground. She turns and runs wildly toward the far end of the building. Gort follows her with unhurried, inescapable strides. Unwittingly, Helen has run into a corner, and the robot is closing in on her.

299 MED. CLOSE SHOT - HELEN

Her eyes go wide with terror as she realizes she's trapped. In a wild effort to run around him, she stumbles and falls to the floor. Immobilized with fright, she lies there breathless, looking up at him. Then she gives a wild, piercing scream.

300 TWO SHOT - HELEN AND GORT

as the great robot bends over her menacingly, arms outstretched as though to grab or smash her.

301 CLOSE SHOT - HELEN

All hope gone, she is blessed with a moment of lucidity, and she remembers the message Klaatu told her to deliver.

HELEN

Gort -- !

(with desperate
clarity)

Klaatu -- barada -- nikto.

302 CLOSE SHOT - GORT

He pauses as he hears the words. His face doesn't change expression, but the words obviously have an effect on him. He hesitates thoughtfully for a moment.

303 TWO SHOT - HELEN AND GORT

Helen watches him in an agony of suspense. Then the robot slowly bends down, picks her up in his arms and starts walking toward the space ship.

304 MED. SHOT

PANNING with Gort as he carries Helen, speechless with fright, to the side of the ship. He touches the side, and the ramp moves slightly out. He mounts the ramp, still carrying Helen, and disappears into the ship with her. And the ramp closes silently behind them.

305 INT. SMALL CORRIDOR - SPACE SHIP

CAMERA FOLLOWS as Gort carries Helen through the dimly lighted corridor into the main cabin, where he flips a switch that lights up the cabin. The robot proceeds to a small door leading off the main cabin and disappears with Helen inside it.

306 INT. SMALL CABIN - FULL SHOT

This is revealed as a weirdly equipped laboratory, the walls of which are lined with the most complex array of mechanical and electronic apparatus. Gort sets Helen down on a stool and indicates for her to stay there. Too terrified to move, Helen watches as he busies himself with the apparatus. He starts flipping switches and turning dials. As a result, lights begin to flash and there is a strange series of mechanical noises.

307 CLOSE SHOT - HELEN

Unable to guess the reason for these preparations, she is gripped with a terrible fear.

308 FULL SHOT

Ignoring Helen completely, Gort finishes his work. Then he moves to the door and goes out, closing the door behind him. Helen rushes to the door and searches frantically for the knob -- only to find, to her terror, that there is none. Frenziedly she beats on the solid metal door.

309 EXT. SPACE SHIP - MED. SHOT

as the ramp comes down and Gort steps out. With grim, determined strides he starts toward the entrance of the building as the ramp silently closes.

DISSOLVE TO:

310 INT. POLICE PRECINCT STATION - NIGHT

The Colonel who was in charge of Klaatu's apprehension is speaking into a phone at the desk of the Police Sergeant. Standing by are three or four Army officers, among them a Captain and a Lieutenant.

COLONEL

(into phone)

Yes, sir, we've got the body here now...
Downstairs in a cell... No question
about it, General -- he's dead all right
... Yes, sir... Yes -- I understand.

The General has apparently hung up and the Colonel does likewise, turning to the officers in the room.

COLONEL

General Cutler's coming down here right
away.

(to the Lieutenant)

Take a squad of men, Lieutenant, and
post a guard around that cell.

(to Captain)

Captain, don't let anyone in or out of
the building.

(CONTINUED)

310 (Cont.)

The two officers mutter their "Yes, sirs" and start off about their business.

DISSOLVE TO:

311 INT. JAIL CORRIDOR - NIGHT

A squad of armed soldiers, led by the Lieutenant, is admitted to the corridor by a Police guard and they start marching down the corridor toward a cell at the far end.

312 INT. CELL - POLICE STATION

This is a cell on the ground floor. In the far wall is a heavily barred window, beyond which is an alley. In f.g. are Klaatu's feet, stretched out on a crude table. As CAMERA HOLDS, the huge figure of Gort appears outside the barred window. Seeing Klaatu, he reaches up and yanks out the steel bars as though they were chicken wire. With a crushing blow of his knee he crumbles the brick and mortar below the window and steps inside the cell. He moves without interruption toward the body of Klaatu.

313 INT. JAIL CORRIDOR

Hearing the sounds of clattering metal and mortar, the soldiers race down the corridor toward the cell.

314 MED. SHOT

shooting over the backs of the soldiers as they reach the cell and look inside. There they see the giant robot picking up the body of Klaatu and starting deliberately toward the gaping hole in the side of the building. They raise their weapons and fire at Gort, but the bullets have no effect on him. Continuing uninterruptedly, he steps over the debris and disappears, carrying Klaatu in his arms.

DISSOLVE TO:

315 INT. SPACE SHIP BUILDING - MED. SHOT

as Gort enters the empty building, still carrying the body of Klaatu. CAMERA PANS with him as he strides over to the ship. The ramp opens and Gort goes inside. Then the ramp closes after him.

316 INT. LABORATORY CABIN IN SPACE SHIP

Alone in the cabin, Helen is still terrified. She looks up, startled, as the door opens and Gort enters, carrying Klaatu's body over to a long counter. Once again he starts fiddling with knobs, switches and dials. As Helen watches, speechless, he starts to fasten strange-looking electrodes to Klaatu's wrist and ankle.

317

EXT. POLICE PRECINCT STATION - NIGHT

shooting from the outside, near the front entrance to the building, through a window into the main room where the Police Sergeant's desk is. The Lieutenant who was ordered to guard Klaatu's cell is excitedly reporting to the Colonel how Gort broke in and took Klaatu's body. Considerably agitated, the Colonel snaps orders to the other officers, glances at his watch and motions for the Lieutenant to follow him. He and the Lieutenant cross to the door and CAMERA PANS with them as they come outside the building, hurry down the steps and get into a staff car. Several other Army vehicles join the staff car as it roars away from the curb.

DISSOLVE TO:

318 INT. SPACE SHIP BUILDING - MED. SHOT - NIGHT

A good many of the 150 chairs are filled, and more guests are still arriving. There is no one to greet them at the door, so they wander in and seat themselves.

319 INT. LABORATORY IN SPACE SHIP

Gort is still working over the body of Klaatu. From a socket in the wall he pulls a strange-looking hypodermic needle on the end of a cord or tube and gives Klaatu a shot in the arm.

320 CLOSE SHOT - HELEN

as she watches, fascinated in spite of her terror.

321 FULL SHOT

Gort fiddles with the dials again and there are electrical cracklings and sputterings. Suddenly he flips a switch and all sound ceases. Gort removes the electrodes and watches Klaatu. CAMERA MOVES IN on Klaatu and we see him start to breathe. In a moment his eyelids flutter. Then his eyes open and he looks around.

322 MED. CLOSE SHOT

as Klaatu slowly lifts himself to a sitting position. Helen watches breathlessly as he glances around the room, as though to orient himself. Then he lowers his feet to the floor and stands up. He blinks uncertainly, then smiles at them.

KLAATU

(with a grateful
glance at Gort, he
turns to Helen)

Hello.

HELEN

(staring at him)

I -- I thought you were --

KLAATU

(nodding, with a
smile)

I was.

HELEN

(looking at Gort in
awe)

You mean he has the power of life and death?

KLAATU

No -- that is a power reserved to the Almighty Spirit.

(CONTINUED)

322 (Cont.)

KLAATU (Cont.)

(indicating the equipment Gort used)

This technique, in certain cases, can restimulate life for a limited period. It's a refinement of scientific principles known to your own people.

HELEN

(concerned for him)

But how -- how long --?

KLAATU

How long will I live?

(he shrugs)

That no one can say.

Klaatu moves one of the sliding panels and reaches for a suit of his "other world" clothing from behind the panel. With a nod of apology, he steps behind the panel to change.

323 EXT. BUILDING - MED. SHOT - NIGHT

shooting from the door. In f.g. Barnhardt, who has just arrived, is greeting several friends outside the door. In b.g. a staff car and three or four other Army vehicles are driving up.

324 MED. SHOT - ARMY VEHICLES

As the convoy pulls up to a halt in front of the building, the Colonel hurries out of the staff car and moves over to Barnhardt. Barnhardt is motioning his friends into the building as the Colonel comes up to him.

325 TWO SHOT - COLONEL AND BARNHARDT

The Colonel speaks to Barnhardt with deference but with unyielding authority.

COLONEL

I'm sorry, Professor Barnhardt -- I have to ask you to call off this meeting.

BARNHARDT

Call it off?! . . . But I had permission from the Army --

COLONEL

I know you did. But the robot's on the loose now and it isn't safe around here. You'll have to get your friends out of that building.

326 INT. SPACE SHIP - TWO SHOT - KLAATU AND HELEN

as Klaatu steps out from behind the sliding panel where he has changed into his "other world" tunic.

(CONTINUED)

326 (Cont.)

KLAATU

Gort and I will be leaving soon.

Helen is genuinely upset at the thought of his leaving and the knowledge that he is to die. There is a compelling warmth of feeling between these two.

HELEN

(simply, sincerely)

We'll miss you very much - Bobby and I.

(smiling to conceal
her real feelings)

He won't have anyone to play with.

KLAATU

He'll have you -- and Tom.

HELEN

(quietly - definitely)

No. That's all finished.

KLAATU

I'm sorry.

HELEN

(she is sensible and
objective, but not
unfeeling)

I think I'm very lucky. You don't
always get a chance to recognize a
mistake before you make it.

Klaatu looks at her in warm, considered admiration. Then he moves to one side of the cabin and flips a switch. Suddenly an entire section of the side wall is made transparent. Through it, as through a scrim, we can see out into the building. Most of the chairs are already occupied, and latecomers are still moving in through the door. Facing the group, on a little dais, is Barnhardt. As Klaatu and Helen watch, Barnhardt raps for order and begins to speak. His voice comes in the ship through a speaker.

BARNHARDT

Ladies and Gentlemen --

327 INT. BUILDING - MED. CLOSE SHOT - BARNHARDT

He addresses them gravely, with a note of terrible disappointment in his voice.

BARNHARDT

I called you from your work and from your
homes all over the world because we were
to meet here tonight with a man from
another planet -- the man who came here
in this ship.

(CONTINUED)

327 (Cont.)

BARNHARDT (Cont.)

(there are audible exclamations of surprise and disappointment)

As you all know, this is no longer possible. I can only say that I share the bitterness of your disappointment.

INTERCUT with the above are group and individual shots of the people in the meeting. They are the cream of Earth's intellectuals -- scientists, churchmen, educators, leaders of social and political thought. There are several women among them. There are turbaned Indians, Chinese, Japanese, several Negroes. All religions are represented. Every important world power is represented.

328 INT. MAIN CABIN - SPACE SHIP

Klaatu and Helen are watching and listening, as the last sentence of Barnhardt's speech above comes over the speaker. Klaatu flips off the switch, which cuts off the view of the meeting and also Barnhardt's voice. At this moment Gort moves across the cabin and Klaatu speaks to him.

KLAATU

Gort -- berengo.

Gort moves off obediently.

329 INT. BUILDING - MED. CLOSE SHOT - BARNHARDT

Full of chagrin, he continues addressing the meeting.

BARNHARDT

-- under the circumstances, the Army people have asked us to leave the building. And, since their concern is for our safety, I can do nothing but suggest that we comply --

Barnhardt is interrupted by the sudden and unexpected appearance of the ramp, silently opening out of the side of the space ship.

330 MED. SHOT - BARNHARDT'S AUDIENCE

as they react in startled amazement to the mysterious appearance of the ramp. Then, as they watch, there is a sudden gasp of terror.

331 MED. SHOT - AT SHIP

as Gort appears on the ramp and walks slowly down to the ground. In a moment, Klaatu and Helen appear at the entrance of the ship. Helen comes down the ramp to join Barnhardt, while Klaatu remains at the head of the ramp.

332 MED. CLOSE SHOT - COLONEL AND SOLDIERS

The Colonel stands near the door, flanked by a group of soldiers, their rifles at the ready. The Colonel is startled by what he sees. His eyes are on the revived figure of Klaatu and he's debating what he should do.

333 MED. CLOSE SHOT - KLAATU

He is a figure of immense dignity in his impressive other-world tunic. He stares with even defiance at the armed soldiers, as though holding them off by sheer weight of his personality. He turns to look out at the audience, which is held spellbound. Then, after a breathless moment, he speaks.

KLAATU

(straightforwardly, with
almost stern authority)

I am leaving soon and you will forgive
me if I speak bluntly.

(he pauses, studying
the faces)

The Universe grows smaller every day --
and the threat of aggression by any
group -- anywhere -- can no longer be
tolerated.

334 MED. CLOSE SHOT - IN AUDIENCE

of three of the delegates, listening intently. (These
three are from Russia, India and France.)

KLAATU'S VOICE'

(over scene)

There must be security for all -- or
no one is secure . . . This does not
mean giving up any freedom except the
freedom to act irresponsibly.

335 CLOSE SHOT - A DELEGATE

He is an American.

KLAATU'S VOICE

(over scene)

Your ancestors knew this when they made
laws to govern themselves -- and hired
policemen to enforce them.

336 CLOSE SHOT - KLAATU

KLAATU

We of the other planets have long accepted
this principle. We have an organization
for the mutual protection of all planets
-- and for the complete elimination of
aggression. A sort of United Nations on
the Planetary level . . . The test of any
such higher authority, of course, is the
police force that supports it. For our
policemen, we created a race of robots --

(CONTINUED)

336 (Cont.)

KLAATU (Cont.)

(indicating Gort)

Their function is to patrol the planets -- in space ships like this one -- and preserve the peace. In matters of aggression we have given them absolute power over us.

337 MED. CLOSE SHOT - GORT

emphasizing his great size and inscrutable expression. The normal blinking of his piercing eyes as he gazes imperturbably at the audience is his only movement.

KLAATU'S VOICE

(over scene)

At the first sign of violence they act automatically against the aggressor. And the penalty for provoking their action is too terrible to risk.

338 CLOSE SHOT - KLAATU

KLAATU

The result is that we live in peace, without arms or armies, secure in the knowledge that we are free from aggression and war -- free to pursue more profitable enterprises.

(after a pause)

We do not pretend to have achieved perfection -- but we do have a system -- and it works.

(with straightforward candor)

I came here to give you the facts. It is no concern of ours how you run your own planet - but if you threaten to extend your violence, this Earth of yours will be reduced to a burned-out cinder.

339 QUICK REACTION CUTS

of four delegates, reflecting their stark terror and bewilderment. And a cut of the Colonel and the soldiers, impressed and held by what Klaatu is saying.

340 MED. CLOSE SHOT - KLAATU

CAMERA MOVES IN SLOWLY as he concludes quietly, incisively.

KLAATU

Your choice is simple. Join us and live in peace. Or pursue your present course -- and face obliteration.

340 (Cont.)

KLAATU (Cont.)

(after a pause)

We will be waiting for your answer. The decision rests with you.

By the time he reads the last line, the CAMERA HAS MOVED INTO a BIG HEAD CLOSEUP.

341 MED. SHOT - THE DELEGATES

CAMERA MOVES along a row of their faces, stunned and silent, their minds unable to cope with the enormity of what they have heard.

342 MED. SHOT

CAMERA MOVES IN on Klaatu as he is saying goodbye to Barnhardt and Helen. He turns then and speaks to Gort, glancing up at the building as he does so.

KLAATU

Gort -- veracto.

343 CLOSE SHOT - GORT

He looks up at the roof of the building, and once again we hear the peculiar generating sound from within him.

344 MED. LONG SHOT

including the delegates, the space ship, everything that is inside the building. As we watch, the roof and walls of the temporary structure suddenly disintegrate as the tanks did in the opening. The entire layout - delegates, space ship and all - remain exactly as they were except that instead of being under a roof they are out in the open Mall under a starry sky. The area is ringed with the debris of the building.

345 MED. SHOT - AT SHIP

Klaatu is standing at the head of the ramp as Gort comes up the ramp and disappears inside the ship. Klaatu is nodding goodbye to Barnhardt and Helen.

346 TWO SHOT - BARNHARDT AND HELEN

as they wave to Klaatu. Barnhardt is moved and impressed, and Helen's face shows her emotions at this strange parting.

347 CLOSE SHOT - KLAATU

He nods and smiles at them with warm affection. Then he turns and disappears into the ship, and the ramp closes behind him.

348 MED. SHOT - THE SPACE SHIP

From inside the ship comes the muffled roar of great power generating - not the sound of earthly motors, but of a tremendous dynamo.

349 MED. SHOT - THE DELEGATES

watching breathless, stunned by what they have heard and seen.

350 MED. LONG SHOT - THE SHIP

As the sound from inside it builds to a climax, the great ship takes off with a tremendous roar.

351 REACTION CUTS OF DELEGATES

All are deeply moved and impressed. In the mind of each is the burning question that Klaatu has posed for them.

352 LONG SHOT - THE SHIP

as it soars away into the inky blackness of the outer spaces from which it came.

FADE OUT

T H E E N D