

The Day the Earth Stood Still II

This is the revised treatment for a film written by Ray Bradbury in September, 1981. This draft, although commissioned by the studio, was never filmed. The treatment is 64 pages in length. This first appeared on Dreamerwww.com. The site is currently down. When that site comes back up, I will redirect this back to the site that did all the work.

"The Day the Earth Stood Still II"

**Revised Treatment
by
RAY BRADBURY**

11 September 1981

**"The Day the Earth Stood Still II"
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Stars and our World in Space.

Down out of the stars comes a burning object, not quite clear as yet.

It races across the world, even as the shadow of night moves across the earth's surface.

Below, in various cities of the world, we see that it is Christmas.

The children of Japan look up as: The bright star moves over in the twilight.

CUT TO:

India. The children of India stare up as: The burning object flies above.

CUT TO:

Moscow. Where children and their parents, coming from church, look up, startled.

CUT TO:

Jerusalem, where Jew, Christian, and Moslem children run out, point up, watch as:
The meteor-like fire runs across the stars.

In Paris, the same story, as sunset arrives, bringing the star.

**"THE DAY THE EARTH STOOD STILL II"/ Bradbury 2. Revised Treatment - 11
September 1981**

The children of Paris,
The children, suddenly, of London, look up. The star burns away across the Atlantic,
following the sun, keeping up with the rim of night, as Christmas Eve shadows across
the seas and lands:

CUT TO:

Cape Canaveral! Twilight here, also. The Star has not as yet arrived.
Far off we can hear carols being sung...Christmas lights at a distance, faint laughter.

The CAMERA prowls over the landscape. We see the largest building in the world,
silhouetted against the setting sun... the Vehicle Assembly Building where the Apollo
rockets were fitted together and sent out to the launch-pads to go to the Moon.

The CAMERA peers briefly into the cathedral interior of the VAB where, perhaps, in a
far alcove we see that someone has set up a small Christmas tree, lit. Somewhere a
radio is playing, a mere whisper of some carol or other. The giant hangar is empty. It is
obvious that almost everyone has gone home early for the holiday.

The CAMERA prowls inside for a moment, and we may well see, standing tall, in the
shadows, the titanic ghost shapes of Apollo rockets, motionless and waiting.

**"THE DAY THE EARTH STOOD STILL II"/ Bradbury 3. Revised Treatment - 11
September 1981**

The CAMERA moves out into sunset dune territory, scans the various gantries which
are deserted. The wind blows dust over the lone machineries. The CAMERA finds and
reads, quickly, a sign which says: ABANDON IN PLACE, No Further Activity
Authorized. Perhaps we can hear an echo of the old sounds, voices counting down, the
merest murmur of machineries, radios, computers.

THE VOICES

Oxygen check.....hydrogen check.....ten minutes to launch.....etc., etc.....

The sounds rise and fall in the sound of surf from the nearby sea. The CAMERA moves up, up, up along an Apollo gantry.

A VOICE

...seven...six...five...four... three...two...one...we have ignition!

There might be a mighty blast, but instead an explosion of -- wings'

Birds fly up from the dunes in a great bang of flying!

Click, click, click, click, a MAN with a camera rises up to photograph this ascension.

The birds wheel and fly off.

The MAN continues to photograph them in the sunset light. Then he stops, checks his camera, looks around, moves off. The CAMERA follows him along the dunes, past the abandoned gantry where only the wind sounds now. He blinks up at the vast metal machineries as he passes, his face full of remembrance.

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A car goes along the road a hundred yards off, a Christmas tree tied to its top. Voices sing, raggedly: "Me wish you a Merry Christmas, we wish you a Merry Christmas...."

The MAN snaps a picture of the sign: ABANDON IN PLACE. He reads the sign, quietly, shakes his head. Surf pounds the shore!

He backs into view, near a road, closer to the Vehicle Assembly Building, snapping his camera, when:

Whoom! a car almost gets him.

The car stops. A MAN calls to him.

THE MAN

Hey, Atkins, what you tryin'
to do, get killed for Christmas?

ATKINS peers in, shakes hands. The MAN has a car full of laughing singing kids.

ATKINS
Carl! Hey--great!

THE MAN

I thought you were with NASA in Washington?

ATKINS
(nods)

**They sent me down to photograph:
Christmas at Canaveral!**

THE MAN

What Canaveral? Where?
(snorts, laughs

**Ah, well -- there's plenty of
Christmas! Right, kids!?**
Make it Merry!

**"THE DAY THE EARTH STOOD STILL II"/ Bradbury 5. Revised Treatment - 11
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**The car drives off, the children laughing, singing.
Leaving ATKINS to murmur to himself, waving at them:**

ATKINS
Merry....

**Then, something jerks his gaze. He glances at the sky. A star is there, very bright, on
the horizon.**

ATKINS
Venus? No. Wrong place -- it ---

**The star moves. It rushes down, becomes a saucer shape.
And as ATKINS watches:**

The saucer hurtles toward the Vehicle Assembly Building.

ATKINS gasps, because:

The VAB doors are thundering wide, as if signaled to receive this visitor!

The craft flies down! And --

Flies right through the vast gates of the Vehicle Assembly Building to vanish inside!!!

Stunned, ATKINS watches as:

In the cathedral interior, the spacecraft hovers, sinks, sets down.

Even as the great gates thunder to shut in the craft!

ATKINS leaps through as: the gates slam.

The craft glows in the dark.

ATKINS circles, staring at it. He whispers to himself:

ATKINS
Wait! I know this!

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September 1981

He moves around the vast craft, memory shadowing his face.

ATKINS
Thirty years ago. Yes!

A sound startles him. A nearby elevator hums and drifts up in the strutworks, a shadow inside it.

He runs, stops, stares up: as the elevator slides into the shadowly heights.

ATKINS stares from the elevator to the spacecraft, then jumps, runs, punches a second elevator button. The second elevator slams its door wide, he leaps in, goes up.

On the way into the dark mountainslopes of machinery, he stares up at -- That other elevator, carrying its alien cargo up and on up into yet darker cathedral heights.

It reaches the top of the Vehicle Assembly Building a good ten seconds ahead of him. Distantly, we see and hear its door clang wide, and a shadow move.

Reaching the top, ATKINS runs by the other elevator, checking it. He glances up and around at further staircases.

He emerges on the roof of the VAB as the last light of day fades.

He looks around at emptiness. The wind mourns up here, as lonely as the wind out in the dunes among the abandoned rocket pads.

A sound jerks him about.

It is the other elevator -- going back down into the shadows

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400 feet below. Both elevators, in fact! He has been tricked. Obviously, someone has pushed the button on the second one and leaped out to let it go down by itself. Cursing, ATKINS races to a third bank of elevators, and has to wait, while, far below, the other two elevators reach their destination.

Sliding down out of the darkness, he emerges and looks around at silence and shadows. Whoever led him up to trap him on the roof, was gaining time. They have had a full minute or more to vanish. They are indeed gone.

A VOICE
Hey!

A building ATTENDANT stares down from a catwalk above. The spacecraft glows and hums, with the small Christmas tree nearby.

The ATTENDANT, stunned, says:

THE ATTENDANT
Who put that gift under my tree?

CUT TO DARKNESS.

A slam of brakes. A car arrives outside.

ATKINS is waiting for this arrival outside in the blowing night.

The arrival is the VAB DIRECTOR, who glares at ATKINS.

DIRECTOR
You've been drinking, of course?!

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September 1981**

He looks into ATKINS' face, sniffs, shakes his head.

DIRECTOR
No. Damn. Now, who shut those doors?

He is glaring at the vast doors now.

ATKINS
I wish I knew.

The DIRECTOR opens the small door in the great gate, steps through. And stops,

shocked as:

We see what he sees: the spacecraft, a light unto itself, filling the great church-like interior.

DIRECTOR

(to ATKINS)

You just got your job back.

ATKINS

I didn't know I was fired.

More officials arrive to confer. For now, only a few people know of the alien spaceship's landing...ATKINS, plus the ATTENDANT, plus the handful of Canaveral people gathered here.

The question is asked: why did the craft land here, this place, at this hour?

CHRIS ATKINS almost responds. A shadow crosses his face. He has half-remembered something about the visiting ship. But he remains silent.

The great VAB doors are locked, the various officials warned. For now, no one beyond the Base must know of this strangely timed arrival.

"THE DAY THE EARTH STOOD STILL II"/ Bradbury 9. Revised Treatment - 11 September 1981

Someone aboard the craft came out, vanished -- where? ATKINS at last speaks up:

ATKINS

Maybe we won't search. Maybe we wait for it to find us?

DIRECTOR

And why should it do that?

ATKINS

It knows one of us.

DIRECTOR

Who?

ATKINS

Me. I think. My family. Years ago. Maybe they didn't know I was here. Missed me. Come looking for me now. I've got to follow.

DIRECTOR.

Sorry. I've heard stuff like that from photographers for years. You'll do anything for a story.

ATKINS

You must let me go!

He looks about, frustrated, then moves toward the ship.

DIRECTOR

Now, hold on --

ATKINS, confronting the ship, whispers.

DIRECTOR

--what?

ATKINS whispers again. We cannot hear what he says. We hear only a murmur, but --

The ship hums, whines, pulses, glows!

The officials, startled, turn.

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As the elevators, a11 of them, hum, racing up their separate shafts, empty!

The spacecraft pulses louder.

And the great doors of the Vehicle Assembly Building thunder wide.

The officials stare from the doors, to the spacecraft, to ATKINS.

ATKINS

It wants me to go.

The DIRECTOR, stunned, can only agree.

DIRECTOR

It most certainly does.

ATKINS hurries outside.

ATKINS

You'll hear in one hour!

The doors slam shut on the shocked Canaveral staff.

As the doors BANG, a Jeep drives up, ATKINS' friend and co-photographer assistant, BARNEY, at the wheel.

BARNEY
Hey, did I miss something?

ATKINS

Not much. Tell you on the way.

(gets in Jeep)

Barney? If you were a visitor from a strange world --

BARNEY
I am! Los Angeles!

ATKINS

--just arrived here. What would you do first?

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September 1981**

BARNEY
(joking)
Check in the nearest hotel?

ATKINS

Barney! I love you. Of course, the nearest! Our hotel!

The Jeep roars away.

CUT TO:

At the hotel, busy, People coming, going, Christmas.

CUT TO:

The REGISTRAR,

REGISTRAR
Yes, Mr. Atkins?

ATKINS

You know me, I'm here four times a year from
Washington. Could I see your registrations?

A long pause. The REGISTRAR scowls, ATKINS prompts him;

ATKINS
Official business...?

The REGISTRAR hands it over. BARNEY arrives.

BARNEY
Hey, have the marines landed?

ATKINS
No, but...Williams, Harkins, Field, Webster, Shane,
Robinson, Weiner, Nagidson... no...wait...

BARNEY
What?

ATKINS
There.

**"THE DAY THE EARTH STOOD STILL II"/ Bradbury 12. Revised Treatment - 11
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BARNEY leans over **ATKINS'** shoulder, peering at the names.

BARNEY
How do you pronounce that?

ATKINS
(softly)
Klaatu barada nikto.

BARNEY can only blink at him, waiting.

ATKINS
(almost to himself,
murmuring)

Oh, my God....yes...a long time ago.

BARNEY
Man? Woman?

ATKINS
I don't know.

BARNEY
(snorts)
Don't know!?

ATKINS
Barada nikto!
(slams registration shut)
0 Lord! Room 212!

Upstairs, he taps at 212. No answer. Under the door he sees a strange light, hears stranger electronic sounds. He goes back to BARNEY, who has gathered their equipment for the return to the Cape.

A party is in full flood, trimming a Christmas tree to one side of the lobby.

Friends call to ATKINS as he scans all the faces coming and going, looking for the Stranger from another world; man, woman, what?

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A FRIEND

Hey, Atkins, old bean. Join!

ANOTHER

Have a drink!

ANOTHER

Have a bauble.

ATKINS takes the champagne, the bauble. Climbs one step up a small step-ladder, hangs it.

BARNEY

Here's another, chum!

ATKINS

No, thanks --

ATKINS turns, ready to leave, when he looks down at:

The most incredibly beautiful crystal Christmas bauble ever seen. It glows and shines with an inner light, an inner sound, an inner music.

The light shines over his eyes, his cheeks, his face, warning and enchanting him to wonder. He looks from it:

To the delicate hand holding it, and the CAMERA moves down the long delicate arm to the person, the woman, who has handed him this incredible gift.

Faint music breathes from the crystal orb he holds in his hand.

stares up at him across light years of time.

VOICES

(in b.g.)

Boy! That has to be the Star of Bethlehem! On top! Put it

on top!

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ATKINS, transfixed by the beauty of the woman, cannot move.
At last he does, turns, reaches up,
Places the star, the crystal, the light, the music, high.
Turns, looks down, The crowd had closed around her like a tide.

She is gone!

Riven, he leaps down,

ATKINS
Barney, did you see?!

BARNEY points to the lobby door, Which has just swung shut!

CUT TO:

Their car on the road, pulling into the Cape, In the car, BARNEY protests,

BARNEY

How you know she's coming back here?

ATKINS

We're in touch now. It has to be near the ship!

Outside the Vehicle Assembly Building, the first reporters have arrived. Word has leaked out. The newsmen are incensed at not being filled in; for that matter, being locked out. ATKINS is permitted in, but BARNEY is kept out with the other reporters.

Inside, ATKINS stares at the enigmatic ship.

**"THE DAY THE EARTH STOOD STILL II"/ Bradbury 15. Revised Treatment - 11
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ATKINS
(to himself)
I wonder, is she there?

AN OFFICER
What?

ATKINS
(corrects himself)
Has--anyone tried to open -- that?

ANOTHER
You're kidding. There's no way in!

ATKINS
Let me try.

FIRST OFFICER
See here --

SECOND OFFICER
Let him.

ATKINS moves up to 'the ship, watches it carefully, and then says the words, quietly:

ATKINS
Klaatu... barada... nikto.

Nothing happens.

The men behind snort and shake their heads.

VOICES
All right, Atkins... you...

Impulsively, he repeats the words.

ATKINS
Klaatu... barada...nikto!

The ship hums, vibrates. A seam appears where the door might manifest itself in the skin of the ship.

The men gasp. ATKINS waits.

But there is no further manifestation. The ship will not breach itself just yet.

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ATKINS' face lights with a thought which has just struck him.

ATKINS
Of course. Fool. It's not Christmas Morning!

**AN OFFICIAL
What?**

ATKINS nods at the ship.

**ATKINS
We open our Gift, then.**

He turns to exit.

**ATKINS
I'll check it out now. Let you know.**

He exits. The night is blowing with a wind that dies as he moves across from the VAB toward the dunes, where he thinks he has seen something.

Out on the dunes, waiting for him, looking at the gantries, and the huge building where her spacecraft lies quietly waiting, is the YOUNG WOMAN from the hotel, the YOUNG WOMAN who handed him the incredibly bright crystal that he placed upon the tree.

He stands looking at her in profile. She is dressed in slacks and a trim jacket with a scarf. Her hair blows

in the wind. It is a good clean profile that he sees, with a touch of luminous inner knowledge in the cheeks, in the brow, in the eyes.

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She is not startled when he arrives, nor, for a long while does she look at him. Then, very quietly, listening to far radio voices and musics that drift by in the night, Christmas carols coming and going, she says:

YOUNG WOMAN

In a few minutes, it's your Christmas.

He catches the way she has phrased it. And instead of saying hello, introducing himself, he continues as if they were picking up a conversation dropped only a moment ago:

**ATKINS
Not yours?**

The YOUNG WOMAN looks around at the sea and the land.

**YOUNG WOMAN
Not mine.**

This quickens him. She is admitting throngs, half sensed, She is looking around at the dunes now, and the ruins of the old space pads.

ATKINS

Do you like our world?

The YOUNG WOMAN looks, thinks, responds.

YOUNG WOMAN

Some of it.

Her eyes are fixed to the rusting machines now. He looks with her.

ATKINS

All of this was -- great -- once.

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She nods and muses on this truth.

YOUNG WOMAN

I know. What a shame. What a waste.

ATKINS defends the land, the ruins.

ATKINS

It'll be great again some day. We'll rebuild.

YOUNG WOMAN

Will you...?

She looks at him for the first time. It is an incredible face. The eyes take him down to the bone.

He almost backs off, she is examining him so clearly, so easily, so completely.

YOUNG WOMAN

Will I even be here? For that matter -- will you?

Again the clear gaze.

Again, he almost pulls back. There is no threat in her voice, but he is vaguely uneasy.

ATKINS

Unless something -- happens.

YOUNG WOMAN

Ah! Things do happen, don't they?

ATKINS

I'm not leaving, till I change all this.

They look at Canaveral, the night, the sea.

YOUNG WOMAN

Then, you're in charge here?

"THE DAY THE EARTH STOOD STILL II"/ Bradbury 19. Revised Treatment - 11
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He gazes into her face.

ATKINS

You know I'm not.

YOUNG WOMAN

(after a beat)

That could change.

He senses that she might very well be the one to change it.

ATKINS

I lie in bed nights, wishing I ran the world!

YOUNG WOMAN

What would you do if someone gave it to you?

ATKINS

I'd clean it all up!

YOUNG WOMAN

Or destroy it...

ATKINS

Yes. If I wasn't careful.

Far away there are sounds of celebration. A clock strikes midnight.

She turns to look and listen.

The wind blows over the dunes.

YOUNG WOMAN
There. It's midnight.

ATKINS
Time for a Second Annunciation?

She knows what he is speaking about. The knowledge of the Biblical Annunciation is in her glowing face as she turns back to him.

YOUNG WOMAN
What would you like to have announced?

**"THE DAY THE EARTH STOOD STILL II"/ Bradbury 20. Revised Treatment - 11
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ATKINS looks from her to the world far across the land, past the silent gantries.

ATKINS
**That this Christmas morn, we get the grandest gift that
man ever got. That something incredible and wonderful is
about to happen, that will change us forever and be only
for the good!**

She is taken and pleased with her possible friend and pupil.

YOUNG WOMAN
**Miracles do happen, you know.
Repentance is possible.
The response can be mercy.
The result can be salvation.**

ATKINS
For me? For all of us?

YOUNG WOMAN
You first. You wi11 be visited by three Ghosts.

ATKINS
My God. You know Dickens! "The Christmas Carol."

She nods.

ATKINS
Am I Scrooge, then?

YOUNG WOMAN

No, but perhaps there are millions like him, nearby.

ATKINS

(looks around)

When do I meet the First Ghost?

She looks off at the VAB, and the ship hidden within, as if asking it the answer.

**"THE DAY THE EARTH STOOD STILL II"/ Bradbury 21. Revised Treatment - 11
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YOUNG WOMAN

(a beat, then)

**I will tell you, during the
night.**

**The wind rises, bringing with it far voices, bells, exclamations, laughter, the tolling of
clocks,**

Both turn to look around at the Cape, the sky, the far town, the Christmas lights,

ATKINS

It's --

YOUNG WOMAN

Yes. It's midnight. Time for --

**She touches her wrist which is encircled with a silver band with miniaturized computer
tabs engraved on it, And the lights on the far gantries spring on. They are like immense
Christmas trees in the night.**

ATKINS stares, stunned and incredulous.

The gantries blaze. The music of the world rises fitfully on the wind.

**She steps and takes his face in her hands and kisses him very quietly on the brow. He is
immensely moved by all of this.**

ATKINS

Merry Christmas...

YOUNG WOMAN

(nods)

I wish you well.

She touches his eyelids with two fingers.

YOUNG WOMAN

Stay there.

**"THE DAY THE EARTH STOOD STILL II"/ Bradbury 22. Revised Treatment - 11
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His eyes are shut. He cannot open them. He hears her moving away.

ATKINS
Wait!

From the darkness we see her shape pause, we hear her voice.

YOUNG WOMAN
Yes?

ATKINS
Your name!?

She responds, further off, turning to send her voice back in the night wind.

YOUNG WOMAN
Klaata.

He quickens, startled, feverish, eyes shut.

ATKINS
Klaatu!?

YOUNG WOMAN'S VOICE
No!

We see her silhouette, further off.

YOUNG WOMAN
Klaata. Klaatu's daughter.

She is gone. The dunes are empty. He opens his eyes.

ATKINS
(whispers)
Klaata ---

**"THE DAY THE EARTH STOOD STILL II"/ Bradbury 23. Revised Treatment - 11
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He looks down at:

Her footprints in the sand, which, in a sudden gust of wind, blow away, are erased,

gone!

The Christmas-lit gantries, all along the Cape, go out, one by one!

He stands in the darkness, riven, as we

FADE TO BLACK.

Inside the VAB, the officials are sitting or standing in a half circle around the spacecraft.

ATKINS looms up behind them suddenly, stares at the ship for a long moment, then says, quietly:

ATKINS

Get some sleep. Christmas
morning - I go in the ship.

He turns and moves off into the shadows. A door shuts.

At the hotel, there is quietness, shadows.

On the top of the tree which is still lit, is the incredible crystal bauble placed there hours before by ATKINS.

An ATTENDANT is shutting the tree lights off as ATKINS arrives.

The lights blink into darkness.

The ATTENDANT and ATKINS stand looking up at:

That amazing crystalline illumination brought as beauty from a far place.

ATTENDANT

Hey... what's that connected to?

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ATKINS softly responds.

ATKINS

You may well ask, son... you may well ask.

He reaches up, removes the bauble, to which the ATTENDANT objects.

ATKINS

It goes back on the tree...

at dawn.

ATKINS goes up to bed.

In the middle of the night, the bauble, which he has placed on the second pillow on the empty side of the bed, pulses with dim light, half-musical sounds.

ATKINS opens his eyes, and looks at:

The crystal, which burns and lowers its serene light.

ATKINS speaks to the light.

ATKINS
Are you here?

KLAATA's voice whispers back:

KLAATA'S VOICE
...yes....

ATKINS reponds.

ATKINS
And somewhere else, at the same time.

KLAATA'S VOICE
(softly)
Near, yes.

"THE DAY THE EARTH STOOD STILL II"/ Bradbury 25. Revised Treatment - 11
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ATKINS watches the growing, fading light,

ATKINS
When do I see you again?

The crystal responds,

KLAATA'S VOICE
...after you have seen the
First Ghost.

ATKINS remembers the old Dickens tale.

ATKINS
Christmas Past?

The crystal murmurs and illuminates itself with response:

KLAATA'S VOICE
When the sun rises.

He nods, knowing what to do.

ATKINS

**Are...are you the Ghost of
Christmas Present?**

And the crystal replies, quietly:

KLAATA'S VOICE
Perhaps. If you deserve me,

ATKINS
And the Ghost of Christmas Future?

The crystal almost darkens, then burns with a firefly light,

KLAATA'S VOICE
(far away)

Perhaps there will be none.
Maybe... there is no future.

ATKINS
(quietly, impulsively)
Klaata!

KLAATA'S VOICE
Sleep!

**"THE DAY THE EARTH STOOD STILL II"/ Bradbury 26. Revised Treatment - 11
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ATKINS
I --

KLAATA'S VOICE
Sleep...!

His eyes stare and close. Her voice fades as he goes into slumber.

KLAATA'S VOICE
.....sss.....ssleeeep.....

The light dulls and he is asleep and we

FADE OUT TO:

Morning. Just before sunrise. The Cape. The Vehicle Assembly Building washed with the first cold colors of approaching dawn.

ATKINS is out on the dunes, his camera busy.

He finds something, looks down.

At the remnants of KLAATA's footprints, going off on their own path in the sand, from the last night.

He takes a picture of them, then turns to scan:

The empty gantries.

As the sun rises.

He turns to walk toward the VAB.

Inside, all is silence. The people have taken ATKINS at his word. Several guards lie asleep on their strewn mats, around the ship. The NASA OFFICIAL drowzes, half-asleep, over a game of solitaire laid out on a cardtable nearby.

"THE DAY THE EARTH STOOD STILL II"/ Bradbury 27. Revised Treatment - 11 September 1981

ATKINS stands by the ship. His lips move. We cannot hear what he says. But we know the words from the way his mouth forms them, in pantomime.

The seam of the ship's portal splits, opens, with a soft humming and a grand illumination.

The NASA OFFICIAL opens his eyes, quickly, blinks, starts.

ATKINS
Shh!

His finger to his lips, warning silence, ATKINS walks up, into the ship, which seals itself shut!

Circling in through the geometrically illuminated corridors, ATKINS arrives at the heart of the ship, where:

A crystalline oblong shape, a seven foot long object, glows in the center of a room. Inside the receptacle, or bright 'coffin' if you wish to use the word, suspended in light and shadow, lies a body on display.

At ATKINS' approach, the long oblong crystal pulses with somewhat brighter color.
ATKINS, above it, looks down, and is incredulous.

ATKINS

My God...! You are the Ghost of Christmas Past!

A voice from within the oblong responds, quietly.

THE VOICE

...yes... a summer, anyway....
long gone...

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ATKINS whispers.

ATKINS
I know you.

THE VOICE
.....yes.....

ATKINS
We met when I was a boy!

THE VOICE
We did.....

ATKINS speaks the name at last.

ATKINS
Klaatu!

Now, close up, we see the serene and sleeping face of the man within the crystal.

THE VOICE
The same....

ATKINS cannot resist questioning.

ATKINS
Are you.....?

KLAATU anticipates the full question and replies, quietly, from his half-sleep.

KLAATU'S VOICE

Alive and dead?

A bit of both..

ATKINS is bewildered. The light and shadows motion over his face.

KLAATU'S VOICE

When I left your somewhat damaged world, 30 years ago, I was somewhat damaged, myself.

"THE DAY THE EARTH STOOD STILL II"/ Bradbury 29. Revised Treatment - 11
September 1981

ATKINS

They didn't---

KLAATU'S VOICE

--understand? Yes. So now, by this means, I am sustained, I do return.
How much longer will I live? Now knowing, let us speak quickly. What have you all been up to, the past 30 years?

ATKINS

The usual --

The light flickers. We watch the serene face under the crystal barrier.

KLAATU'S VOICE

Ah, that's bad.

ATKINS

Some of it's good.

KLAATU'S VOICE

I know. Yes. But I want a complete recitation. The Universe is the Great School. You are the new students.

ATKINS

Will you grade us?

KLAATU'S VOICE

We are teachers, yes, but only to a point. After that--

ATKINS remembers something from the Past.

ATKINS

Our executioners...?

The light plays over KLAATU's face. We move in close on his silent mouth. His voice speaks from within his mind.

KLAATU'S VOICE

...we promised destruction, yes. But--

**"THE DAY THE EARTH STOOD STILL II"/ Bradbury 30. Revised Treatment - 11
September 1981**

ATKINS

Now you've changed your mind?

KLAATU'S VOICE

Perhaps we come only to punish. And leave you to lick your wounds. We have watched you, and wondered at you. So much that is good. So much that is right. Yet, so much that falters and fails.

ATKINS

You've come to test us, then?

KLAATU'S VOICE

The Great Graduation Examination, yes!

ATKINS

And if we succeed?

KLAATU'S VOICE

You move up in the Universe.

ATKINS

And...failing...

KLAATU'S VOICE

...stay where you are, or move down to darkness. But, all your own doing. You have already lit your fuse. No need for us to light it. We can put it out, of course, and take some of your Toys away. The ones that threaten us and the Universe. After all, a Nursery is no place for such things.

ATKINS

Are we that young, then?

KLAATU'S VOICE

Just out of the cave, the crib, just fallen from the Tree, and forgiveable, but dangerous. Enough. Gather the people for the Great Exam, or the Great Trial, the Test, mean? Gather all your optimists, bring all your

cynics. We must hear the pros and cons, The Human Race For and Against the Human Race.

"THE DAY THE EARTH STOOD STILL II"/ Bradbury 31. Revised Treatment - 11 September 1981

ATKINS

They won't come!

KLAATU'S VOICE

They will. When we have frightened them somewhat.

ATKINS

Nothing can frighten them!

KLAATU'S VOICE

You think not?

The crystal oblong glows.

KLAATU's face, asleep, almost seems to smile. He murmurs.

KLAATU'S VOICE

We have ways....

A soft chime rings. The humming stops. The crystal oblong swarms with shadows and goes dark.

As does the face of KLAATU.

ATKINS would say more, but, seeing this, stops, turns, pulls back, goes...

Out through the circling light and shadow of the corridors.

Outside the OFFICIAL is waiting. ATKINS says:

ATKINS

Call a press conference for five this afternoon.

OFFICIAL

We don't want any press!

ATKINS

(looks at the ship)

They do.

OFFICIAL

It's Christmas Day!

**"THE DAY THE EARTH STOOD STILL II"/ Bradbury 32. Revised Treatment - 11
September 1981**

ATKINS

Can't think of a better day for it.

OFFICIAL

We—

ATKINS

That ship can destroy this building, any time it wants.

OFFICIAL

My God! The building cost 200 million dollars!

ATKINS

**That ship is worth...
(makes up a number)
...seventeen billion dollars.**

That goes it. The OFFICIAL is overwhelmed with such facts.

OFFICIAL

Five? Hard to organize it by --

He stops, because:

The spacecraft has groaned like Marley's ghost, trembling with power!

OFFICIAL

(swallows)

Five.

He grabs a phone.

CUT TO:

Outside, the wilderness around the gantries. ATKINS looks up.

At the far top of one of the Apollo structures, he sees a small figure. It must be the one person he wants to see now.

He climbs up toward....KLAATA....who is waiting for him.

**"THE DAY THE EARTH STOOD STILL II"/ Bradbury 33. Revised Treatment - 11
September 1981**

On top of the gantry, KLAATA does indeed wait for him.

They stand looking at the spread of the world, and beyond to the Vehicle Assembly Building where, on one vast 300-foot side, the NASA officials have caused to be strung, in outline, a Christmas tree made entirely of wire and lit bulbs; a tree some 200 feet high, softly glowing in the overcast day.

ATKINS

Will they come, do you think?

KLAATA

(lightly)

The reporters? To the news conference? They had better.

ATKINS

Or you'll teach them reverse sums in 'take-away'?

She nods, the wind blowing her hair.

ATKINS

What will you take away, first?

KLAATA

(thinking)

Everyone must be surprised.

He stares at her as any man would stare at any woman who is a special windvane to a special weather that blows across the Cape this Christmas Day.

ATKINS

My good sense is gone already.

She gazes at him quietly, reading his temperature.

KLAATA

For awhile, I'll hold onto mine.

(she gestures to the
spread of Canaveral)

We're out to save the World, aren't we?

"THE DAY THE EARTH STOOD STILL II"/ Bradbury 34. Revised Treatment - 11
September 1981

He looks at the World, at her, and back to the World, laughing quietly at some small thought.

ATKINS

On your world, do women have headaches?

KLAATA

(laughs)

Never!

ATKINS

(stunned)

What a world that must be.

KLAATA

And here?

ATKINS

(goes serious)

Men have headaches, all the time,

KLAATA

War does that...

She touches his elbow, pulls gently,

KLAATA

Shall we go find a cure?

ATKINS

You're the teacher.

She turns at the top of the stair in the blowing wind, and gazes at him, nodding quietly.

KLAATA

Yes. I am.

They go down into the world of Christmas,

The reporters begin to gather for the News Conference. Not many, of course. It's short notice. It's Christmas, Reporters are coming up from Miami, of course, and a few who can fly in from some of the Southern States in a few hours. Local TV will link into national TV, naturally. We see the accumulation of people at the Cape.

"THE DAY THE EARTH STOOD STILL II"/ Bradbury 35. Revised Treatment - 11 September 1981

They are gathering outside the great doors of the Vehicle Assembly Building.

Announcements are being made over TV, cross-country, around the world.

Coming downstairs in his hotel, ATKINS glances over at the Christmas tree, which a moment before was filled with ornaments.

The tree is empty of baubles, of light.

Only the crystal fire hangs at the top, a promising Star. ATKINS turns to a BELLHOP nearby.

ATKINS

Hey, Chuck, is Christmas over already?

He nods to the tree. The BELLHOP stares, is astounded.

BELLHOP

Hey, who took off a11 the ornaments!?

ATKINS turns to find KLAATA there. He glances back at the tree, and at her again. He suspects her of this.

ATKINS

Well?

KLAATA

What are a few baubles? It's the spirit that counts, right?

Disquieted, ATKINS leaves.

The Press Conference convenes. ATKINS finds himself as interlocutor for a highly unlikely visitation, and an amusing, to almost everyone, concept:

"THE DAY THE EARTH STOOD STILL II"/ Bradbury 36. Revised Treatment - 11 September 1981

THE INHABITANTS OF THE WORLD, BROUGHT TOGETHER IN SOME SORT OF RAMSHACKLE TRIAL, WILL BE ASKED TO PUT THEMSELVES IN THE DOCKET.

The arguments to be presented in this great J'Accuse case, where a11 mankind is involved, are as follows:

DOES THE HUMAN RACE DESERVE TO GO ON EXISTING?

or, conversely:

DO WE DESERVE, BECAUSE WE ARE EVIL AND HALF-MAD APES, TO BE ELIMINATED?

or, somewhere between:

CAN THESE BEASTS, FAIRLY FRESH FROM THE TREE AND THE CAVE,

EVOLVE TOWARD SOMETHING MUCH MORE WORTHWHILE?

and

ARE WE HALF THERE ALREADY, AND WITH A LITTLE PUSH CAN WE MAKE IT UP THE SCALE INTO THE UNIVERSE?

or

IS IT A LOST CAUSE, LET'S GIVE UP ON OURSELVES?

The sun is beginning to set over Canaveral as the last of the Conference is being held.

The reporters, in jovial mood, make mild jokes. After all, this is a ridiculous media event. Nothing has been shown so far, nothing proven. Why should it all be taken seriously? Why should the bright speakers of the world come or go anywhere to prove or disprove Mankind's right to go on existing? Where's the threat, the proof?

"THE DAY THE EARTH STOOD STILL II"/ Bradbury 37. Revised Treatment - 11 September 1981

At the height of the reporters' derision:

The great doors of the Vehicle Assembly Building thunder wide.

The spacecraft of KLAATU pulses with energy, heat, power! And the vast Christmas Tree, which we have seen earlier, strung and lit on the 300-foot side of the building, darkens, goes out, vanishes. It is a tree, we must explain, shaped only of lights, a sketch of a tree delineated by wires and bulbs.

But now, it is gone!

Its illumination vanishes from the faces of the reporters. At the same moment, across the land, the lights on hundreds of trees blink out, blink out, blink out. They darken as startled people look up in a swift montage.

At the end of which, as the reporters look up at the blank wall of the VAB, the great doors rumble SHUT.

Ending the scene.

Across the land in the next few hours, small things begin to vanish. In a series of montage CUTS, we move from home to home across country, across the world, as tiny objects, close at hand, begin to disappear.

In one home, a woman, sewing, misses her thimble.

In another, needles vanish.

Some children's metal toys simply 'blink' out of existence! Consternation. Wails of

frustration!

**"THE DAY THE EARTH STOOD STILL II"/ Bradbury 38. Revised Treatment - 11
September 1981**

Meanwhile, on the TV screens of the world, on every station, we see CUT after CUT, a MONTAGE of war, guns, explosions, invasions, tanks, Jets, people fleeing on roads, devastated cities. Then, a quick series of CUTS of people in various cities, in various parlors:

A MAN

Wait a minute--where's that?

ANOTHER MAN

Which army--

A WOMAN

Another war--?

A THIRD MAN

Wait. That's Korea!

FOURTH

No, Vietnam!

FIFTH

No, the Maginot Line, 1940!

SIXTH

E1 Salvador!

CUT TO:

The interior of the ship, in a vast circle above Klaatu's crystal 'bed,' we see the same TV scenes repeated, a dozen times, a hundred times, on 200 screens above his resting place.

ATKINS and KLAATA, standing in shadow, look up at the devastation, hear the shrieks and explosions.

ATKINS

Which country, which war, which year--?

KLAATA

Every country, every war, every year.

**"THE DAY THE EARTH STOOD STILL II"/ Bradbury 39. Revised Treatment - 11
September 1981**

More montages of explosions, troops, tanks, planes.

KLAATA
Can you tell them apart?

ATKINS stares, shakes his head.

KLAATA
Manchuria, 1929.
Turkey, 1922.
France, 1918...
Russia, 1942...
Japan, 1944...Brazil...
Argentina...Morocco...
South Africa...Pakistan.

She points to all the images, which whirl and confuse themselves.

KLAATA

Different names, but always the same terror, the same
despair. We will stop that.

The images rush and shriek to a vast concussion.

WHICH she cuts across by touching a lever.

Darkness. Silence. The wars are erased.

KLAATU's crystal tomb glows quietly.

In the silence, ATKINS turns to look at KLAATA, questioningly.

ATKINS

You waited thirty years. Why did you come back, now?

KLAATA
We said we would.

ATKINS

You also said you'd destroy Earth if we didn't behave.
What are you waiting for?

September 1981

KLAATA touches buttons on her wrist-computer. Quieter scenes blossom on the vast screens above KLAATU's 'bed.'

KLAATA

You've behaved better than you think. That's why we delayed. You're strange people. You've actually done some things right!

**ATKINS
Such as...?**

KLAATA

Must I, from another world, tell you? Thirty years ago people still died from polio, malaria, scarlet fever. You've stopped all that. Your country invented new kinds of wheat and corn. You ship food to 90 countries. Immigrants pour in to your land, 500 thousand a year. Why are they coming here if you're as bad as you say?

**ATKINS
I didn't say...**

KLAATA

No? You don't like yourself, your world, your people. How peculiar that I find much to defend. All this, that, there, didn't exist, thirty years ago. You've reached the Moon. You've touched Mars and Jupiter and Saturn!

**ATKINS
And stopped touching...**

**KLAATA
But you can do it again!**

ATKINS

If I had my way...yes. But I'm only one person.

**KLAATA
Ah, and so am I. But watch me!**

**"THE DAY THE EARTH STOOD STILL II"/ Bradbury 41. Revised Treatment - 11
September 1981**

There is no threat in her voice, only will and energy; much fervor, a great fire.

He turns to look at her face, and up at the screens.

ATKINS
You going to teach them?
(nods out at the world)

The world doesn't like teachers, do-gooders.

KLAATA laughs.

KLAATA
But, I'm here to do bad!

He is stunned. She continues, amused, gesturing at the landscapes.

KLAATA
I come not with Christmas gifts, but to take away!

KLAATA searches the horizons on the screen.

KLAATA
There, see? That oil tanker. What if I took it and all the oil in the world
away to celebrate New Year's?

ATKINS
You'd be dead by noon tomorrow!

KLAATA
Yes!?

She speaks this, first to ATKINS, then down at the semi-illuminated place where
KLAATU half-sleeps.

KLAATA
Yes?

"THE DAY THE EARTH STOOD STILL II"/ Bradbury 42. Revised Treatment - 11
September 1981

The crystal oblong beats three heartbeats of light. His voice whispers:

KLAATU'S VOICE
No....

Then she is off, through the shadowed ship corridors.

ATKINS can only follow.

The great seal of the spaceship shuts.

KLAATA is on her way out of the building. BAR KY is there, and grabs ATKINS' arm.

BARNEY

My God, all hell's broken loose!

ATKINS

Wha--?

BARNEY

The whole world thinks this is a plot by the United States to blackmail them!

ATKINS

But don't they see--?

BARNEY

Not a damn thing. She'd better do something spectacular, or--

ATKINS

Spectacular?! God!

ATKINS leaves. Outside, KLAATA is waiting for him by his car.

ATKINS

My friend says, you'd better work a miracle.

"THE DAY THE EARTH STOOD STILL II"/ Bradbury 43. Revised Treatment - 11 September 1981

She has been watching the quick images in her wrist-computer, news clips from around the world. She switches it off.

KLAATA

Yes. I see. We11?

Has anyone missed the thimbles yet? Or the needles?

ATKINS

What?

KLAATA

Turn out your pockets. Your coins, your money.

He turns out his pockets, shows her what change he has.

KLAATA
Put one here.

He places a penny on the wrist-computer surface, which immediately hums and pulses with sums and computations. KLAATA touches a tab.

The pennies in ATKINS' open palm vanish.

ATKINS
Hey! How'd you do that?

She touches her wrist-computer. An image of round fire is projected high on the side of the Vehicle Assembly Building.

KLAATA
What's that?

ATKINS
The Sun.

KLAATA

And Earth was once in the Sun, yes, all your elements, everything? Everything in this building, every bit of ground we stand on? Hydrogen, oxygen, nitrogen.

"THE DAY THE EARTH STOOD STILL II"/ Bradbury 44. Revised Treatment - 11 September 1981

As she touches her wrist, the colors of the Sun boil and change hue, according to the element named.

KLAATA

If we can analyze the Sun's elements, we can analyze anything. The copper in your pennies, the silver in your pocket--

ATKINS
Sum it up and wipe it out?

KLAATA
Me could. We might.

She flicks off the great Sun image. He gets in the car. It won't start. He looks at her, suspiciously.

KLAATA
Only if I say go, does it go.

ATKINS
(it gets to him)

There are 300 million cars in the world!

KLAATA
And sometimes, don't you think, how nice it would be, if
they all stopped?

ATKINS
Nice.
(a beat)
...Terrible.

KLAATA
Go.

KLAATA has said go, the car goes, as she touches her wrist-computer and the engine
juices itself.

ATKINS
Go...yes...Go.

**"THE DAY THE EARTH STOOD STILL II"/ Bradbury 45. Revised Treatment - 11
September 1981**

They drive back toward the hotel. On the way, he says:

ATKINS
Can you make all the needles ~n the world disappear?

KLAATA
If we wished.

ATKINS
And the nails that hold paintings on the walls?

KLAATA
We could make a million pictures fall.

ATKINS
What about nail files and scissors?

KLAATA

The fingernails of the world will be longer next year.

ATKINS

Why are you starting small?

KLAATA

Isn't it more interesting to drop hints? Let the world know, bit by bit, doorknob by doorhinge by clothespin that it is the time of Indian Giving, the time of taking back, the time of Uninventing all the inventions, large and small, in the history of Man?

ATKINS

God!

KLAATA

Oh, God, indeed.

KLAATA then explains in some detail what their plan, her plan, KLAATU's plan, is. To let the panic grow in little starts and stops, little vanishings, little disappearances, at first unnoticed. Who cares, for instance, if all the

**"THE DAY THE EARTH STOOD STILL II"/ Bradbury 46. Revised Treatment - 11
September 1981**

tiddlewinks in the world vanish on the same day? Or all the collar-stays? Or all the pennies which now burden us and are almost worthless?

Somewhere down the line – OIL!

But they are at the hotel.

Outside KLAATA's room, he prepares to leave, when she holds the door open and waits, She is obviously inviting him in.

ATKINS

Klaata---?

KLAATA

**We have worked more than enough miracles for one day.
Now, let's work our own.**

ATKINS

Still --

KLAATA

Time is running out. We may never have a quiet moment again. And--

**ATKINS
And?**

She laughs, gently.

KLAATA

My world waits for me to bring your child back with me.

**ATKINS
(blinks)
From just this one night?**

**KLAATA
It is written.**

**"THE DAY THE EARTH STOOD STILL II"/ Bradbury 47. Revised Treatment - 11
September 1981**

**KLAATA goes in, pulling off her Jumper-top as she goes. The door is wide open.
ATKINS glances around, embarrassed, hurries in, shuts the door.**

In the midst of their love-making, she says:

KLAATA

**Have you ever wondered what a woman feels and thinks as
she lies like this?**

He nods.

KLAATA

**Have you ever, for a moment, wanted to be in her eyes,
looking back at you?**

He thinks, at last nods.

**KLAATA
Well.**

She Couches his eyes, closes hers.

KLAATA

So...

He is stunned, astonished, transfigured. They are separate but one. In their kissing, souls go back and forth, or so it seems. He breaks away at last.

ATKINS

Can everyone on your world do that?

She nods.

ATKINS

Does anyone ever get out of bed!?

KLAATA

Only to come nag at you Earthmen.

"THE DAY THE EARTH STOOD STILL II"/ Bradbury 48. Revised Treatment - 11
September 1981

Much later, lying side by side, she looks at the ceiling and says:

KLAATA

It is written.

He looks at her, gently, questioning.

KLAATA

When I am home, if I wish, I will have seven sons and seven daughters.

ATKINS

All mine?

She nods.

ATKINS

All in one year!?

She shakes her head.

KLAATA

In seven different years. We women up there, are not quite the same as yours. We have an even greater talent for survival.

ATKINS

Are you sure that my sons and daughters are with you

now?

KLAATA

Perhaps...you had better make certain.

Whereupon he moves toward her again and they kiss and

FADE TO BLACK.

The next few days, a series of further 'take-aways' occur, ending with most of the cars of the world grinding to a halt. The world shakes its fists at the sky, but, the world gives in:

"THE DAY THE EARTH STOOD STILL II"/ Bradbury 49. Revised Treatment - 11 September 1981

It agrees to be put on trial. The defendants gather at Canaveral. The list of things that each country has done is impressive. The protestants sound much like KLAATA as she defended Earth against itself, to ATKINS. Harvests are up. Floods have been controlled. Disease has been conquered in most of the world. The computer is beginning to lift the burden of boring work from millions of people. The black middle class HAS grown, etc., etc.

In the middle of which, the intellectual leaders, on trial before the Universe, begin to bicker, put each other on trial. For the first time, KLAATU, having been silent for days, summons the leaders to a final confrontation. Two dozen men and women from various countries circle his crystal enclosure which glows with light.

Shadows come and go over KLAATU's recumbent face as he accuses them, point by point:

KLAATU's VOICE

Look at you! What shall we take away next? What good will it do? Will you learn your lessons?

The CAMERA circles the faces of the embarrassed and somewhat ashamed leaders.

KLAATU continues:

KLAATU'S VOICE

If we destroyed your airships you would fight on land. Rob you of your cannons, you'd use rifles. Seize your rifles, you'd fire pistols. Steal your pistols and you'd make bows and arrows.

(more...)

**"THE DAY THE EARTH STOOD STILL II"/ Bradbury 50. Revised Treatment - 11
September 1981**

**KLAATU'S VOICE
(continued)**

Take your bows and arrows and you'd make spears, axes, knives. Take it all away and you'd use fists. Cut off your fists and you'd kick with your feet. Cut off your feet and you'd bite with your dumb teeth. When, when, when will it end?

The leaders stare, stunned and silent, no response ready. KLAATU goes on:

KLAATU'S VOICE

You think that I, Gort, my ship, are miraculous...

But you are miraculous...if you wish! Have you no eyes? Don't you see the grand Universe? Have you no hands, to touch and build all the great architectures that will save you Forever?

What's wrong with you?

Why - why are you so - mean?

Silence. Half of the gathered leaders have their eyes shut, sealing out the sight and the sound of the man and the voice half-in, half-out of a technological tomb.

KLAATU'S VOICE

Must a half-dead man teach you some final lessons?

His crystal oblong pulses with a single heartbeat.

**KLAATU'S VOICE
...Klaata!...!**

KLAATA moves forward from the shadows.

KLAATU'S VOICE

A gift is never appreciated. We cannot give you your future. You must build and give it to yourselves. But let us, at least, show it to you.

(quietly now)
Klaata.

"THE DAY THE EARTH STOOD STILL II"/ Bradbury 51. Revised Treatment - 11 September 1981

KLAATA touches the controls. The spacecraft thrusts up

to hang above Earth, halfway to the Moon....

Where, suspended over Earth, KLAATA touches yet other computer tabs.

And the bottom side of the great Disc unshutters its eye, which is to say reveals itself as a great viewing crystal around which the military and power elite circle and gasp. For the whole continent of America, leaning into the shadow of night, can be seen below.

KLAATA touches a series of buttons and:

Out beyond, in Space, great platforms construct themselves. The power elite, stunned, watch as the--

Platforms fit Jigsaw within jigsaw, as pieces are brought up through the night heavens by Shuttle and by other rocket vehicles and Astronauts scramble out to unfold the puzzle and slot it back together into a mile-long flat mirror surface which blinks and burns with sunlight:

While below, on Earth, in great screens placed within the Ship's interior, we can see vast receiving Cups being welded into place, here, there, and about the continent. While still more platforms are built in Space, two thousand or three thousand miles apart, circling the Earth.

There is a great hum and stir of excitement amongst the captive audience as--

"THE DAY THE EARTH STOOD STILL II"/ Bradbury 52. Revised Treatment - 11 September 1981

KLAATA touches the final buttons to finish the work and ATKINS says:

**ATKINS
That's not real...?**

**KLAATA
(smiles)**

**No.....Holograms, three-dimensional projections of things that could be.
Images of possible dreams.**

There.

She touches a last lever.

The great Solar Platforms (for that is what they are) turn magnificently on their silent

hinges.

And catch the Sun!

For they are high enough above the Earth to get the slanted rays of the Sun beyond the night planet!

KLAATA

And here....and now...here.

She touches the controls.

The light beams flash down to Earth....

Are caught in the receiving Cups!

KLAATA looks upon her work and then says:

KLAATA

Now...let us light the cities of the world.

She moves her hand over a territorial spread of continental land under her fingers, in miniature. The audience gasps.

"THE DAY THE EARTH STOOD STILL II"/ Bradbury 53. Revised Treatment - 11 September 1981

For below in the night world, from New York, then on to Boston and Philadelphia, and across country, city by city, town by town, lights up!

In a great flare and spread and flash of light, the entire American continent fires its town and city lights!

It is a magnificent moment, at which all can only stare, frozen in delight!

KLAATA moves her hand on.

The Ship tilts and moves in Space.

The Platforms flash and turn to drink more Sun!

And the cities of Europe light themselves, one by one.

It is like a scene, reversed, in which all the candles in a great hall or cathedral have been blown out but now, in a miraculous instant, relight themselves!

KLAATA lights all the night world of Earth.

ATKINS speaks at last, staring down.

ATKINS
Can we do that?

KLAATA looks from him to the illuminated planet.

KLAATA

Yes! And when it's done, no more navies protecting
oil-lines, no more shortages, no more blackmail, no more
need. Only light, forever, all night every night for ten
thousand years!

She touches a button and:

The Space Platforms blink out, fly apart, fragmented dreams.

"THE DAY THE EARTH STOOD STILL II"/ Bradbury 54. Revised Treatment - 11
September 1981

The lights of the world go out.

The faces staring down, turn dark.

KLAATA gestures.

The Ship lands back at Canaveral. There, with the solar display over, and the lights of
the world gone dark... the leaders of the various nations fall into their old patterns of
animosity, hatred, petty irritability:

Who will build the first platform?

Who will benefit most?

Can the solar platforms be used for war?

No reason why not!

Good reason, therefore, to build and--

The crystal tomb of KLAATU pulses and goes dark.

KLAATA turns on the leaders, stares at them, then gives instructions to the Ship's
computers.

There is a great stir in the heavens of Earth.

More spacecraft arrive from out of the Universe!

Is the moment of utter destruction at hand?

With KLAATU perhaps finally dead in his dark crystal,

KLAATA makes the final motions:

And a thousand spacecraft thunder down!

ATKINS, seeing this, comments ironically:

ATKINS

Is this...the Ghost of Christmas Future?

KLAATA
(quietly, firmly)
....yes....

**"THE DAY THE EARTH STOOD STILL II"/ Bradbury 55. Revised Treatment - 11
September 1981**

The ships are coming down out of the sky.

One spacecraft arrives over Mecca.

Another over Berlin.

A third over London.

A fourth over Washington, D.C.

A fifth over Chicago.

A sixth over Denver.

A seventh over Los Angeles.

An eighth over San Francisco.

A ninth over Tokyo.

A tenth over Delhi.

An eleventh over Peking.

A twelfth over New York City.

And in each city the people are looking up.

**But, especially the children, those from six to eleven years old, are staring at the sky
with its wonderful beauties and its great musics.**

The ships suspend themselves in the air only one hundred feet up.

The people wait. The children wait.

CUT TO:

KLAATA within her Ship, surrounded, on the domewalls, by images of all the ships, all the cities, all the people, all the children.

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At which moment, do we, or do we not, hear a voice from KLAATU's crystal tomb
whisper:

KLAATU'S VOICE

Now!

KLAATA touches a light-source disc. She speaks. Outside, in the area near the VAB
Building, the leaders of Earth hear her voice.

KLAATA

I hear you speak, but what you are really saying is you do
not believe in the future. You do not believe in the future!
Well, then. We will take it away from you....

She touches a control.

The spacecraft move down over the cities of the world.

And as they move in thunders, a music comes from them.

And the children of the world look up, here, there, everywhere, beyond!

The older people stand, transfixed.

The ships hover and glide, and are now only a few feet above the ground.

And the portals open, to an even grander music.

And the children begin to move.

As ATKINS watches on the screens inside the Ship, with KLAATA beside him.

And he sees children of friends, children we have seen earlier on, moving toward the
strange craft.

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As the older people cry out but cannot move.

And the children of Chicago and New York and Moscow and Peking and Tokyo begin to go on board the ships. By the tens of thousands they move, happily, called by the music. The Pied Pipers of All Time are summoning them. They can only, gladly, go.

ATKINS watches, astonished and moved, as:

Children from every walk of life move toward the spacecraft. More of which land to summon:

Rich and poor alike. High and low. Children of the powerless as well as children of the powerful, the controllers of the world. Children of every color, shape, and size. But they all move gladly, not looking back. ATKINS cries out, at last:

**ATKINS
My God, you're inhuman!**

KLAATA responds quietly, with sympathy, standing near him, directing the multi-illuminated computer under her fingers, watching the exodus of the young on the screens circling their heads:

KLAATA

No. We care. They are your future. . . which we will deliver back into your hands if you deserve them. Do you know your history? Thousands of years ago, your nomad tribal chieftans traded their sons and daughters to insure against attack and war. We do them one better.

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She glances at the screens. He stares:

As more ships fill, more children arrive.

**KLAATA
(stunned)**

700 thousand, a million. Rich, poor, weak, powerful, every color, every custom, every religion, everywhere.

She reads his face which is not as yet accepting.

KLAATA

What if we left them here - for you to do what with? Burn

and destroy with your ignorance, your hate, your blind wars?

ATKINS
(bursts out)

What are you - some sort of - dumb optimist!?

She glances at the screens.

Outside, in various cities, we see the last of the children going aboard.

CUT BACK TO:

KLAATA nodding, speaking:

KLAATA

Do I think you will work and build and succeed in trying to earn back the future, deserve to have your children among you once more?

(a beat)

Yes. You will.

ATKINS watches the screen. It is sinking in now. Slowly he says:

ATKINS
We must.

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She presses a series of buttons and levers.

The spacecraft are beginning to seal themselves up. KLAATA watches this, looks at ATKINS, says:

KLAATA
Love me.

ATKINS

What else can I do? You've stolen my child, too.

KLAATA
(touches her front, quietly)
No. It was given freely.

ATKINS
(nods, shuts his eyes a moment)
It was.

He opens his eyes, looks at the screens, at her.

ATKINS
Can I go?

KLAATA

You're needed here. In case they sometimes for a moment forget. Then you yell, for all the children. For your sons.

ATKINS
Sons?!!

KLAATA
It is written.

She kisses him tenderly. They hold to each other. In a last moment, she looks up:

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Sees all the faces of all the parents in the world, standing, waiting, watching, unable to move. Then back to KLAATA as she says, quietly:

KLAATA

Oh, Pinocchio, Pinocchio...if you act well, and learn to love each other, one day you will become real humans.

He holds her at arm's length, nods, turns, walks. Then runs.

All the ships are sealing up!

ATKINS steps swiftly from KLAATA's ship.

KLAATA looks at:

The crystal oblong where KLAATU sleeps. It pulses with one great. impulse of light, sound, music.

She thrusts a lever.

And all the spacecraft move...up!

The spacecraft in Moscow hovers, then shoots straight up, up over and away from the

Kremlin. We see the bright pear-shapes of the churches in Red Square diminish.

The spacecraft in Rome hovers and rises above St. Peter's. We see Bernini's columns fall away below!

The spacecraft over London, moves up along the walls of the Houses of Parliament, shoots by the face of Big Ben, and vanishes in the sky.

The spacecraft in India, bangs straight up away from the Taj Mahal.

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In China, away from the Great Buddha.

In South America, Rio, past and up from the Christ of the Andes!

In Paris, from the base of the Eiffel Tower to the top!

In New York, along up, up, from the foot of the Statue of Liberty past the head, the torch, and gone!

The people of Earth, intercut, shot after quick shot,

watch as:

The scores of spacecraft, in thunder, vanish into the clouds, into the stars. And as they fade, we hear KLAATU's voice (or his daughter's):

VOICE

Follow us. Follow!

If you succeed, you will find your children, you will find and keep your Future.

What is your answer, 0 people of Earth? You who disbelieve in futures, and so have had it taken from you?

Speak!

No....act! Do! Build. Rise up! Live!

Well?

The last ships are gone.

Out among the gantries, ATKINS finds the stunned officials staring at the sky.

**ATKINS
Well?**

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They are all looking at the stars in the almost midnight sky. Someone says:

A MAN

Do we follow, blast 'em, grab our kids back?

A GOVERNOR, or an OFFICIAL, or the PRESIDENT, looks at the MAN as if he were mad.

GOVERNOR

No!

(a beat)

We'll go earn our way. Deserve our future.

The GOVERNOR (or PRESIDENT) looks over at the VAB.

GOVERNOR

There's only one flag on that building.

ATKINS

Should be a thousand.

GOVERNOR

By this time next month, there will be. A real United Nations, at last. And more... did it ever strike you... it's like a big cathedral inside?

The doors are open. They look in at the emptiness where the spacecraft was and now all is vast and sepulchral.

GOVERNOR

I wonder...

ATKINS

If we asked all the rabbis in the world, all the Moslem prayer-leaders, all the Baptists, all the Buddhist priests, the Mormon Tabernacle Choir ... and the Pope! to come here some Friday night, some Saturday noon, some Sunday morning... to celebrate and remember our children... would they come?

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The depths of the Vehicle Assembly Building stir with future shadows, songs, chairs, whispers, prayers, voices. ATKINS, seeing, half-hearing this, asks:

ATKINS

When do we start packing to leave and go - straight up?

PRESIDENT
(with quiet determination)
Now.

ATKINS
(somewhat doubtful)
Not tomorrow?

PRESIDENT
Now!

He looks around at the gantries.

ATKINS' wrist-watch sounds off the hour.

ATKINS
Midnight, sir.

PRESIDENT
(blinks)
Midnight?

ATKINS
(quietly)
Happy New Year.

One of the gantries, far away, takes fire with a ghost blaze, a spirit illumination, as a phantom rocket, in muted thunders, takes off.

The men stare around.

The PRESIDENT, ATKINS, in their minds' eye, see and hear: Ghost rockets thundering up the gantries, away.

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INTERCUT, the faces of all, the PRESIDENT, ATKINS. As gantry after gantry lights and ghost rockets rise! The PRESIDENT, imagining this, says quietly:

PRESIDENT
Happy New Year.

ATKINS looks up as:

A final gantry blazes. A final rocket thunders.

We go with it, looking back at the faces of those men.

We start CLOSE UP, in their eyes, their faces, then go straight up for a swift ten thousand yards in seven seconds! And Earth falls away below, a small orb lost in the stars.

MUSIC

And:

THE END.