

"THE DAY THE EARTH STOOD STILL"

by

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

American
intently
with
to

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

build

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

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

gear,
which
to
field

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

INT. INDIAN RADIO STATION - NIGHT

announcer,
into
indicates

The microphone bears the word CALCUTTA. An Indian
his expression one of excitement and terror, jabbars
the mike in a native tongue. A clock on the wall
that it is 2:26

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

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

INT. RUSSIAN BOMBER - NIGHT

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

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

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

SPLIT SCREEN SHOT

STATION -
RIGHT SECTION OF SCREEN SHOWS INT. AMERICAN RADIO DAY

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

LEFT SECTION OF SCREEN SHOWS INT. BRITISH RADIO STATION NIGHT

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

BRITISH 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.

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

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.

INT. NEW YORK TAXI - DRIVER AND FARE - DAY

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

2ND RADIO REPORTER

(voice off scene)

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

EXT. SUBURBAN GAS STATION

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

3RD RADIO REPORTER

(voice off scene)

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.

INT. WASHINGTON RADIO STATION

4TH 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...

EXT. LINCOLN MEMORIAL - LONG SHOT (STOCK)

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

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.

EXT. JEFFERSON MEMORIAL - LONG SHOT (STOCK)

EXT. THE MALL - LONG SHOT

kept
seers.
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.

MED. SHOT

the
off
intensity
The
terror.
Including several small groups of people moving toward the Smithsonian. Their attention is attracted as the hum scene 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.

MED. CLOSE SHOT

turned
awful

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

CLOSE SHOT

sky

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

LONG SHOT INTO SKY (SERSEN SHOT)

the

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

LONG SHOT ON GROUND

lawn.
be

A group of people run wildly across a large expanse of
A huge shadow cast from above onto the grass seems to
pursing them.

LONG SHOT INTO SKY (SERSEN SHOT)

The great shape is considerably nearer now.

CLOSE SHOT

she

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

LONG SHOT

spaceship
the

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

MED. SHOT - THE SHIP

kind --
It is

The gleaming surface of the ship shows no break of any
no windows, no ports, not even the outline of a hatch.

its a fearsome, terrifying object, giving no evidence of source or its intention.

LONG SHOT - (FROM PARALLEL)

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

CLOSE SHOT - MAN

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

MED. CLOSE SHOT

she A woman is holding a two-year-old child by the hand as 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.

MED. SHOT

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

MAN

They're here! They're here!

He runs off toward another group as we--

DISSOLVE TO:

MONTAGE

A series of short DISSOLVES showing:

corner 1. A man dashing up to a crowded Washington street

which shouting wildly and gesticulating in the direction from
he came.

their 2. Policemen piling into squad cars, which roar out of
garage.

with 3. Soldiers rushing out of a barracks at Fort Myer,
rifles and side arms, to form up on their company
street.

microphones. 4. Newspaper presses rolling at high speed.

frenzy 5. Newscasters chattering excitedly into their
of activity as they try to handle the calls pouring in.

DISSOLVE TO:

EXT. BASEBALL STADIUM - LONG SHOT

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

DISSOLVE TO:

INT. PENTAGON OFFICE - CLOSE SHOT

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

BRIGADIER GENERAL

(into phone)
Get me the Chief of Staff.

DISSOLVE TO:

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

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

DISSOLVE TO:

INT. OFFICE - CLOSE SHOT

the
A distinguished-looking government official speaks into
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:

INT. RADIO AND TELEVISION STUDIO - MED. SHOT

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

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!

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.

wall. CAMERA PANS to and DOLLIES IN on the TV screen in the

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.

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

EXT. THE MALL - MED. SHOT

their Two platoons of infantry soldiers surround the ship, 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.

MED. SHOT

75MM showing two machine guns, two Sherman tanks and two

weapons
guns. The gun crews are posted for action and all
are trained on the space ship.

PEARSON'S VOICE

(over scene)

They are supported by machine guns,
tanks and artillery.

MED. SHOT - POLICE CORDON

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

PEARSON'S VOICE

(over scene)

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

SERIES OF INDIVIDUAL CUTS

with
1. Civilians in the crowd, their eyes and nerves taut
suspense.

his
2. A young soldier, who grips his rifle and moistens
lips nervously, his eyes never leaving the ship.

at an
3. A tank commander blinks from the tension of staring
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--

CLOSE SHOT - PEARSON

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

PEARSON

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

EXT. THE MALL - MED. LONG SHOT - DAY

We see
distance
back by
television
so, we
top of
slides
vented

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

REVERSE ANGLE

their

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

MED. SHOT - THE SHIP

of
There is
ramp. He
dignity.
The
wears a
metal
impossible

After a long, tense moment, a ramp appears silently out
the side of the ship and slides down to the ground.
an audible gasp as a man appears at the top of the
looks around at the crowd with cool and imperturbable
This is KLAATU. He is completely human in appearance.
only unearthly thing about him is his clothing. He
tunic that is very good looking, but at the same time
thoroughly comfortable and practical. On his head is a
helmet that obscures most of his face. (It would be

the
man
to identify him later.) The design of this helmet gives
impression that it is more a formal headdress than for
protection. Klaatu is above all an impressive man -- a
of tremendous dignity and presence. He has the tolerant
superiority that comes with absolute knowledge.

INDIVIDUAL REACTION CUTS

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

MED. CLOSE SHOT - KLAATU

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

KLAATU

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

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

MED. SHOT

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

CLOSE SHOT - PLATOON LEADER

platoon.
A young second lieutenant, standing in front of his

As Klaatu advances, the lieutenant unslings his
carbine.

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.

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.

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, the ramp
closes
behind him. Gort's face is, and always remains, utterly

the
and

expressionless. He stops to look at Klaatu, lying on
ground. Then he looks around at the soldiers, the tanks
guns. All the guns have been traversing to follow him.

CLOSE SHOT - GORT

as
flash

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

MED. CLOSE SHOT - TANK

is
completely
gun
what

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

CLOSE SHOT - GORT

sweep in

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

MED. SHOT - THE TROOPS

f.g.,
growing
junk.
first,
the
of
their
experienced.

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

ANOTHER ANGLE - THE TROOPS

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

MED. SHOT - CROWD OF CIVILIANS

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

MED. CLOSE SHOT - GORT

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

CLOSE SHOT - KLAATU

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

KLAATU

Gort! Deglet ovrosco!

MED. CLOSE SHOT - GORT

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

MED. CLOSE SHOT - KLAATU

ground, He has raised himself to a sitting position on the
two his wounded shoulder giving him considerable pain. The
shaken by platoon leaders come into scene hesitantly, badly
are the awesome demonstration of power they have seen. They

eyes
picks up
time. It
On it

uncertain as to what they should do. The platoon leader
the smashed object on the ground curiously and turns
questioningly to Klaatu. With great dignity, Klaatu
the broken object, which we see well for the first
is a delicately-made tubular telescope, badly smashed.
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.

exasperation.
bewilderment.
holding
captain

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

COLONEL

(to the lieutenants)
Is he all right?

FIRST PLATOON LEADER

Got hit in the shoulder, sir.

and
making

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

COLONEL

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

CAPTAIN

Yes, sir.

DISSOLVE TO:

INT. SITTING ROOM - WALTER REED HOSPITAL - NIGHT

room.
concern,
man
in
a
conversation
Medical

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

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

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.

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

reserved. can. Klaatu's eyes study him, cool, penetrating,

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.

a Somewhat relieved, Harley seats himself. He speaks with
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 Klaatu,
he is encouraged to
do some fishing)

Had you been traveling long?

KLAATU

About five months -- your months.

HARLEY

You must have come a long way.

KLAATU

About 250 million of your miles.

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

blandly

Harley reacts, as his wildest assumptions are so 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?

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 traveled 250 million miles. What
about your United Nations?

HARLEY

(Surprised and a little
puzzled)

You know about the United Nations?

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.

of
Harley smiles. Then his mind reverts to the seriousness
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?

power
of
Harley is thoroughly shaken. The tremendous force and implicit in Klaatus'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.

eyes Growing a little impatient with such nonsense, Klaatu
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.

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

CLOSE SHOT - KLAATU

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

DISSOLVE TO:

EXT. SPACE SHIP - LONG SHOT - NIGHT

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

MED. CLOSE SHOT - AT SHIP

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

comes
A man named Carlson, a civilian metallurgical expert,
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.

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.

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

DISSOLVE TO:

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.

appears.
closes
other

The door to Klaatu's rooms opens and Major White
He's the man who attended Klaatu the day before. He
the door behind him and stands motionless facing the
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?

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.

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

FIRST MAJOR

Afternoon, Mr. Harley.

HARLEY

Afternoon, gentlemen.

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

INT. HOSPITAL ROOM - FULL SHOT - DAY

around in as Harley enters. Klaatu is up out of bed, walking
completely a Medical Corps robe and pajamas. He appears to be
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.
(digs into his briefcase for some

papers)

The President accepted your suggestion and cabled the invitations for a meeting last night.

(grimly)

Let me read you some of the replies.

(he selects a cable and reads)

"The Premier wishes to inform the Government 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 regarding 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 Washington."

(he looks up at Klaatu and shrugs)

Well -- there you have it.

inspection,
recital,
Conscious
uncomfortably.

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

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.

(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.

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

CLOSE SHOT - KLAATU

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

MED. SHOT - HOSPITAL GROUNDS

strolling shooting down, from Klaatu's viewpoint, at people

ambulatory about the hospital grounds. Most of them are civilian visitors, but there is a sprinkling of nurses and patients.

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.

HARLEY

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

by 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.

as 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.

INT. SITTING ROOM - MED CLOSE SHOT - AT DOOR

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

INT. HOSPITAL ROOM - CLOSE SHOT - KLAATU

door. 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:

INT. HOSPITAL SITTING ROOM - MED CLOSE SHOT - NIGHT

opens
is
nurse
the
the
nurse,
In the dim light of one lamp, the door to the corridor and a nurse enters carrying a tray of medication. She 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 inside.

INT. HOSPITAL ROOM

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

M.P. He's gone!

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

DISSOLVE TO:

MONTAGE - NIGHT

A series of short DISSOLVES, showing:

to
guardhouse
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.

table,

3. A high-level military conference gathered at a
discussing the matter with great concern.

grabbing
FROM

4. A street corner newsstand, with people eagerly
papers. The headline reads: "MAN FROM MARS" ESCAPES
ARMY HOSPITAL!

5. Radio announcers chattering excitedly into their
microphones

radio.

6. A series of close-ups of people listening to the
Their faces reveal their awestruck terror.

the
it.

7. A terrified mother drags her two children in from
street through the front door, slams the door and bolts

DISSOLVE TO:

EXT. RESIDENTIAL STREET - MED. CLOSE SHOT - NIGHT

suit,
almost
and he
old
of the
sentence
CAMERA
get

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

denounced
feet
place of

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

-
and
and

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

seen
Iowa;
Chicago.

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

of a
stopped

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

CLOSE SHOT

houses,

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

CLOSE SHOT - KLAATU

He
and
attached
wearing.

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

INSERT - TICKET

to

It is the sort of tag a cleaning establishment attaches

CLEANING
Dr.
\$1.

clothing. Printed on it is the legend: CAPITOL DRY
SERVICE. Scrawled in a penciled hand is the notation:
Carpenter, Bldg. A - Walter Reed Hospital. Cl. & pr.

CLOSE SHOT - KLAATU

suit,
suitcase

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

CLOSE SHOT - SUITCASE

scene
carries
the

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

INT. BOARDINGHOUSE - LIVING ROOM - NIGHT

from
adults
light
boardinghouse
people
is

There 's no light in the room except what splashes in
the hall. Gathered around a television set are five
and a little boy, their faces eerie in the reflected
from the screen. The room is done in average
style -- antimacassars and all. The attention of the
is riveted on the television screen, where a newscaster
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 FBI and other federal agencies
are being bought 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.

FULL SHOT

MRS.
set.
The landlady, a stern-faced woman of middle age, named 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.

TWO SHOT

beside
roving
hall...
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 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?

FULL SHOT

motionless
All
stifled
One of
standing
including the doorway to the hall. Silhouetted against the light from the hall is the figure of a man. eyes follow Hobby's pointed finger, and there is a gasp as they are startled out of their preoccupation. the men turns on the lights and Klaatu is revealed 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.

during
working

There is a noticeable letdown in the general tension,
which Booby has been studying Klaatu, his imagination
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."

likes to

Mrs. Crockett reverts to her role as landlady. She
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.

Crockett

There are polite noddings and how-do-you-do's. Mrs.
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,
Bobby.
picking up his suitcase, when he is intercepted by

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.

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:

INT. BOARDINGHOUSE - DINING ROOM - DAY

Helen
Benson and Klaatu - are finishing their Sunday morning
breakfast. Mrs. Barley is a middle-class Helen Hokinson
lady,
form and unrelenting. Her husband is a born complainer.
Mr.
Krull is a shriveled 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
Heater's voice.

GABRIEL HEATER'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.

INSERT - NEWSPAPER PAGE IN MRS. BARLEY'S HANDS

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

continues uninterruptedly over this and the next two scenes.)

CLOSE SHOT - KLAATU

He is reading his paper with considerable interest.

INSERT - NEWSPAPER STORY

STUDY
scientist
from
study

The third-page story reads: SAVANT CALLS MEETING TO SPACE SHIP. Professor Jacob Barnhardt, world-famous and Nobel Prize winner, has invited fellow scientists all over the world to meet with him in Washington and the recently landed "Space Ship."

CLOSE SHOT - KLAATU

story
finds

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

GABRIEL HEATER'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?

monstrously

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

GROUP SHOT

AS THE RADIO VOICE CONTINUES:

GABRIEL HEATER'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--

in

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 standing there -- ten-foot tall -- just waiting 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.

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.

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 some thing or he wouldn't be here.

(facing Klaatu)

That make sense, Carpenter?

Klaatu pauses for a moment, then recites 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.

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 me
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?

TOM

(understandably
unenthusiastically)
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.

THREE SHOT

room,
air of

including Klaatu, who has wandered in from the dining
unnoticed by Tom and Helen. Klaatu continues, with an
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'll 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.

Then

The two men shake hand's and exchange how-do-you-do's.
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.

about
because

Helen is debating the matter in her mind, concerned
leaving Bobby with a comparative stranger, but tempted

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
questioning look. Tom nods.

DISSOLVE TO:

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.

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.

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."

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. Hobby watches Klaatu with a puzzled expression,
then follows as Klaatu moves off slowly.

DISSOLVE TO:

EXT. LINCOLN MEMORIAL - MED. CLOSE SHOT - DAY

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

KLAATU

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

Klaatu
Bobby looks up at him in bewilderment. After a moment
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.

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 moments
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?

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

temporary
enclose
roped
back.
CAMERA
MOVES IN to reveal the backs of Bobby and Klaatu.

A crew of Army engineers is in process of erecting a
structure such as a large Quonset hut or B29 hanger to
the space ship and Gort. The walls are partially up and
already have concealed part of the ship. The area is
off and there are Army guards to keep the sightseers
There is a crowd of people behind the ropes, watching.

TWO SHOT - KLAATU AND BOBBY

imagination
with

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

MED. CLOSE SHOT - GORT

from Bobby's viewpoint.

TWO SHOT - BOBBY AND KLAATU

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

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.

MED. SHOT - SPACE SHIP

From Bobby's viewpoint.

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.

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.

MED. CLOSE SHOT KLAATU AND BOBBY

who
nudging

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

BOBBY

About a thousand miles an hour?

closer
his

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

going
back
stopped

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

MAN

(grinning)

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

Bobby,
Klaatu,

The two men burst out laughing and move off together.
who has missed the point of this by-play, looks at

laugh
Bobby's

then after the men. As they move out of scene they loudly at the little boy's confusion. Klaatu takes hand to lead him away from the roped-off area.

TWO SHOT - KLAATU AND BOBBY

crowd.

CAMERA FOLLOWS them as they move away through the

through
calling
charge!"
buying
through

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

CLOSE SHOT - EXTRA

POLICE

In newsboy's hand. The headline reads: SPACE MAN ELUDES
ARMY PUT IN CHARGE.

CLOSE SHOT - ANOTHER EXTRA

DISTRICT
REIGNS.

In another newsboy's hand. This headline reads:
UNDER MARTIAL LAW. CONGRESS ACTS AS POLICE CHIEF

TWO SHOT - KLAATU AND BOBBY

looks

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

(alter a moment's
pause)

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

BOBBY

(as they continue
walking)
Mr. Carpenter -- what does velocity
mean?

KLAATU

(preoccupied)
Velocity is the time rate of change
of position.

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

BOBBY

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

and Pulled out of his reverie, Klaatu glances down at Bobby
as smiles apologetically. Bobby grins back at him. Then,
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 to be not going
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:

EXT. BARNHARDT'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.

MED. CHOOSE 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.

FULL SHOT - BARNHARDT'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.

solid
covered

There's a battered old desk and a day bed. One wall is bookshelves and on the other two are blackboards with a fantastic array of complex equations, graphs and diagrams.

CLOSE SHOT - KLAATU

and

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

MED. CLOSE SHOT - SECTION OF BLACKBOARD

vector,
unsolved;
are
"Don't

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

TWO SHOT - KLAATU AND BOBBY

Klaatu.
head
of a

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

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.

window
absently
away

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

BOBBY

We probably couldn't get to see him
even if he was home.

puts

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

CLOSE SHOT - BOBBY

sees.

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

BOBBY

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

CHOOSE SHOT - KLAATU

his
secret

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

KLAATU

If he's that difficult to see, perhaps
we ought to leave a calling card.

follows.

Klaatu disappears into the study. Amazed, Bobby

INT. BARNHARDT'S STUDY

picks up
work,
equation.

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

EXT. PORCH - BARNHARDT'S HOUSE

steps
purse,
standing
doors.
HILDA.

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

blackboard in
when a

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

HILDA'S VOICE

What are you doing in here?

FULL SHOT

open
suspicion.

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

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.

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 crackpot impotent rage. Deciding that this man is either a starts or a menace, she goes to the telephone on the desk and dialing a number.

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

hopscotch.
having
footed

move on up the sidewalk, revealing two kids playing
Klaatu watches, fascinated, as he walks by. Then,
passed the kids, he tries the one-footed, then two-
hop that characterizes the game.

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 St. Street, N.W...
Yes, that's right--

DISSOLVE TO:

section of
into
way

EXT. ARLINGTON NATIONAL CEMETERY - LONG SHOT - DAY

Bobby and Klaatu come out of a wooded path into a
the cemetery where the myriad crosses seem to reach
infinity. They pause for a moment, then Bobby leads the
through one of the rows.

EXT. ARLINGTON CEMETERY - CLOSE SHOT

CAMERA
the

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

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.

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

DISSOLVE TO:

EXT. ARLINGTON CEMETERY - MED. SHOT - DAY

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

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.

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.
of
Then he turns back to Klaatu with a slow-dawning look
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.

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?

CLOSE SHOT - KLAATU'S HAND

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

TWO SHOT - KLAATU AND BOBBY

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

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--

childishly The boy studies Klaatu's face to see if he's kidding.
Realizing that he's not, Bobby's face takes on a

shrewd expression -- as though he were about to trade a
jackknife for an ocean liner.

BOBBY

(slowly)
Okay.

almost The boy takes out two dollar bills and offers them
two challengingly. Klaatu takes the bills and hands Bobby

with
guilty

good-sized Diamonds. They study their new acquisitions
interest. Bobby looks up from his diamonds to steal a
glance at Klaatu.

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:

EXT. BOARDINGHOUSE STREET - MED. SHOT - NIGHT

up and
Driver
and
to

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

EXT. BOARDINGHOUSE - MED. CLOSE SHOT

window
Bobby,
The
There
is

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

DETECTIVE

Mr. Carpenter come home yet?

BOBBY

(studying the man
curiously)
Yeah -- he's right inside.

INT. DOWNSTAIRS - BOARDINGHOUSE

DETECTIVE

Tell him I'd like to see him.

BOBBY

(calling out)
Mr. Carpenter--!
(to the Detective)
Come on in.

as
The Detective steps inside and Bobby closes the door,
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.

EXT. BOARDINGHOUSE STREET - MED. SHOT - NIGHT

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

INT. CONVERTABLE - TWO SHOT - HELEN AND TOM

very
goodnight.
You get the feeling that Helen and Tom have spent a
enjoyable day together and are reluctant to say

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.

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.

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.

BOBBY

Hi Mom!

HELEN

Hello, darling.
(she kisses Bobby,
then turns
questioningly to
Klaatu and the
Detective)
Good evening, Mr. Carpenter.

in

Klaatu is uneasy but tries not to show it as he smiles
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.

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.

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, incredulous
look)
Professor Barnhardt.

BOBBY

(almost ignoring the
interruption)
Yeah, sure. Mom, do I have to go to
school tomorrow?

HELEN

Of course, dear.

BOBBY

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

DISSOLVE TO:

INT. POLICE STATION - FULL SHOT - NIGHT

but
been
screened
and
A
over
cops
screened.
desk of
up.

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

MED. CLOSE SHOT

desks,
nondescript,

Shooting over the shoulders of two cops at one of the
toward the line of people they are screening. A

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

BUSINESSMAN

My wife just arrived with my
identification.

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

THIRD COP

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

faced man CAMERA MOVES ON to a third desk where a small, rat-
is is standing uneasily before the two cops, one of whom
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, Jonny -- you can go.

MAN

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

MED. CLOSE SHOT - AT LIEUTENANT'S DESK

Klaatu,

A Detective Lieutenant in plain clothes is questioning 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.

LIEUTENANT

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

KLAATU

(with a deprecating shrug)

It's really quite simple... The three-body problem, you know.

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

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

COP

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

MED. SHOT

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

MED. CLOSE SHOT - AT LIEUTENANT'S DESK

LIEUTENANT

What's the story?

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.

mob

The Lieutenant grimaces his disgust and impatience with violence.

LIEUTENANT

Okay -- book him and get him fixed up.

(the cops 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.

He

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

KLAATU

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

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
who

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

EXT. POLICE STATION - TWO SHOT - KLAATU AND DETECTIVE

moment,
be
arm
silent

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

MED. SHOT

the
behind it

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

MED. CLOSE SHOT - ENTRANCE TO POLICE STATION

accompanied by
Detective
them.

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

MED. CLOSE SHOT - AT POLICE CAR

LIEUTENANT

(to the Detective)
Wait a minute, Brady--
(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?

MED. SHOT

escorts
Klaatu
of

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

KLAATU

Sorry to trouble you, Lieutenant.

the
steps

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

DISSOLVE TO:

INT. HALLWAY - BARNHARDT'S HOUSE - NIGHT

which
toward the

as the M.P. Captain and Klaatu enter the front door,
is held open for them by Hilda. She gestures them

can be
Captain
enters

half-open door of Barnhardt's study, where Barnhardt
seen puzzling over the problem on the blackboard. The
knocks on the open door to attract his attention and
with Klaatu.

INT. BARNHARDT'S STUDY

blackboard,

Barnhardt turns from his deep preoccupation at the
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.

the
controlled

He steps out into the hall, closing the door. Barnhardt
continues to study Klaatu for a moment, then points to
notations he made on the blackboard. There is a
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
blackboard
reproachfully)
I thought you'd have the solution by
this time.

BARNHARDT

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

the
Klaatu glances at the work Barnhardt has been doing on
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.

he
Impressed and interested, Barnhardt tugs at his chin as
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.

he Barnhardt hesitates for a long, thoughtful moment. Then 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.

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

KLAATU

(dryly)

You have faith, Professor Barnhardt

BARNHARDT

It isn't faith that makes good science, Mr. Klaatu. Its curiosity.

(unable to conceal his interest)

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

KLAATU

(ignoring the invitation)

I would like to explain something of my mission here.

BARNHARDT

That was my first question.

KLAATU

(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.

KLAATU

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--

KLAATU

(with cool impressive
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 thoughtfully)

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.

BARNHARDT

(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.

BARNHARDT

(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.

BARNHARDT

Would you care to be more specific?

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.

refusal Barnhardt is forced reluctantly to accept Klaatu's

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 you people understand.

(quietly)

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

his
Barnhardt
After a
Barnhardt stands staring at him for a moment, passes hand across his brow. Then, as Klaatu watches, 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.

paces the
Barnhardt flings him a glance, then looks momentarily sheepish. But his own eagerness carries him on. He
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--
(he looks for the
right word)
--eliminated.

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

BARNHARDT

Such power exists?

KLAATU

I assure you such power exists.

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

BARNHARDT

The people who came 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.

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?

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

FADE

OUT:

INT. LIVING ROOM - BOARDINGHOUSE - NIGHT

sitting in
go
and
Crockett,
It is about 3:30 the following evening. Helen is
a chair leafing through a magazine. She is dressed to
out. A corner of the dining room can be seen, where Mr.
Mrs. Barley are playing cards with Mr. Krull. Mrs.

dining

the landlady, enters from the hall on her way to the 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?

so

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

MRS. CROCKETT

(thoroughly startled)

Oh -- Mr. Carpenter--!

dining

slight

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

KLAATU

Everyone seems so--
(he shakes his hands
to indicate
nervousness)

HELEN

Jittery is the word.

is

concerned

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

KLAATU

(with a contemplative smile)

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

HELEN

He has his homework to keep him occupied.

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.

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

HELEN

(hesitantly and with
some difficulty)
Mr. Carpenter -- this is none of my
business, but -- why did that
detective 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.

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

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.

HELEN

(in explanation)

I was talking to Mr. Carpenter.

TOM

(lightly, but with
real sarcasm
underneath)

I hope Mr. Carpenter won't think I'm
intruding.

next
heard

Helen tries to shush him, to indicate Klaatu is in the
room, when Klaatu appears in the doorway. He must have
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.

HELEN

(guiltily)

Goodnight, Mr. Carpenter.

Klaatu stops and turns to face them pleasantly.

KLAATU

Have a good time -- both of you.

living

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

HELEN

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

INT. LIVING ROOM

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

HELEN

(quietly)
Oh, Tom, that was awful.

TOM

(momentary 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?

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.

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.

INT. BOBBY'S ROOM

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

KLAATU

(about to leave)

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

BOBBY

Thanks, Mr. Carpenter.

KLAATU

(to Helen, pleasantly)

I'll say goodnight again.

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

HELEN

Mr. Carpenter, I--
(it's too complicated;
she can't do it)
Goodnight.

KLAATU

(with a warm smile of
complete understanding
and appreciation)

Goodnight, my dear.

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

HELEN

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

BOBBY

Okay.

wants
Helen watches as he starts to put away his work. She
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.

Klaatu's
for
Helen is surprised to get this corroboration for
story. Sensing his mother's uneasiness, the boy looks
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.

(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?

him a
thinking
of
over
the
when
Klaatu

Not wanting to go into this any further, Helen blows a kiss and backs out, closing the door. Bobby stands for a moment, his mind still speculating on all sorts of wonderful possibilities. Still preoccupied, he drifts 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.

hesitates
door,
door

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

MED. SHOT

door.

shooting down the hall through the crack in Bobby's

room
reaches
then
seen,
stairs,

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

MED CLOSE SHOT - BOBBY

intense
him?
going?
on
find
behind

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

DISSOLVE TO:

EXT. STREET - MED. CLOSE SHOT - NIGHT

with
objective.

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

MED. CLOSE SHOT - BOBBY

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

DISSOLVE TO:

EXT. RESIDENTIAL STREET CORNER - NIGHT

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

DISSOLVE TO:

EXT. LARGE TEMPORARY BUILDING - LONG SHOT - NIGHT

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

ARMY.

CLOSE SHOT - BOBBY

He is a short distance away, watching Klaatu eagerly.

CLOSE SHOT - KLAATU

as he studies the situation.

MED. SHOT

filled
drives
shooting over Klaatu's shoulder. As he watches, a Jeep
with armed soldiers -- apparently regular patrol --

moment
that
driver

up to the entrance of the building. They stop for a while their Sergeant checks with the guards. Assured everything is under control, the Sergeant signals his and the Jeep moves off.

MED. CLOSE SHOT - KLAATU

looking
toward one

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

CLOSE SHOT - BOBBY

puzzled and interested, as he watches Klaatu.

MED. CLOSE SHOT

The two sentries standing in front of the building.

MED. SHOT

where

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

MED. CLOSE SHOT - KLAATU

clear,
tries to

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

MED. SHOT - GORT

The
a
from

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

MED. CLOSE SHOT

at
code.)

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

MED. CLOSE SHOT - GORT

appear
head

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

MED. SHOT

light

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

MED. CLOSE SHOT - KLAATU

off
concealment

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

CLOSE SHOT - BOBBY

view.

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

MED. SHOT - KLAATU

the
Klaatu

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

MED. CLOSE SHOT - ENTRANCE TO BUILDING

of
them,
His
then

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

back inside the building.

CLOSE SHOT - BOBBY

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

MED. SHOT

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

CLOSE SHOT - BOBBY

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

INT. BUILDING - FULL SHOT

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

EXT. ENTRANCE TO BUILDING - MED. CLOSE SHOT

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

EXT. BUILDING - MED. SHOT

unconscious. As
to
on the
swings
In *f.g., near the door, the two guards lie Klaatu walks toward the ship Gort slowly turns his head follow him with him with eyes. Klaatu touches a point unbroken surface of the ship and the ramp silently out and down to the ground. Klaatu mounts the ramp and disappears inside the ship, whereupon the ramp silently closes.

CLOSE SHOT - BOBBY

believe
sweeps
wildly

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

INT. SMALL CORRIDOR - SPACE SHIP

lighted
ship
diffused,
All of
possible,
advanced

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

MED. CLOSE SHOT

switches
crackling,
into a
speaks

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

DISSOLVE TO:

INT. BUILDING - MED. SHOT - NIGHT

around,
stricken. He

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

MED. CLOSE SHOT THE TWO GUARDS

as one of them slowly regains consciousness. Looking
he sees the great figure of Gort and is terror-

him shakes his companion frantically in an effort to bring
to.

DISSOLVE TO:

INT. LIVING ROOM BOARDINGHOUSE NIGHT

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

HELEN'S VOICE

(off scene)

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

to Helen and Tom appear in the doorway, Helen is startled
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 tadpole
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?

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
dragged 'em inside!

(his lips trembling)

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

trying

He rushes into Helen's arms, clutching her desperately,
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.

stairs.

Nodding, Tom disappears into the hall and up the

an Still holding Bobby, Helen tries to dispel his fears by 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.

accusingly. Bitterly hurt, Bobby faces his mother gravely,

BOBBY

I'd never call you a liar.

INT. UPSTAIRS HALLWAY - MED. CLOSE SHOT

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

INT. KLAATU'S ROOM - FULL SHOT

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

UPSTAIRS HALL - MED. SHOT

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

INT. LIVING ROOM - FULL SHOT

stairs.
Through the hall door Tom can be seen coming down the

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.

hand,
Helen takes the two diamonds Bobby holds out in his
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.

TOM

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

Bobby's
Helen tries to shush Tom, not wanting to re-stimulate
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 excitement 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.

OUT:

FADE

FADE IN:

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

DAY

in it.
lunch.
PANS to
standing
out of

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

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

HELEN

(into phone)
Mrs. Benson speaking.
(recognizing the voice,
she glances nervously
at Klaatu)
Oh, hello...

INT. JEWELRY SHOP - MED. CLOSE SHOT

counter
stone

It's a rather swank shop. Tom is standing at the
phoning. The Jeweler is behind the counter examining a
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.

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.

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

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.

MED. SHOT

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

TWO SHOT - HELEN AND KLAATU

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

HELEN

Klaatu
There's another elevator we can use--
She nods toward a side corridor and starts for it,
following.

MED. SHOT

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

INT. ELEVATOR

close and
As Helen presses the first floor button, the doors
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--

jarring
car
through
Helen

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

HELEN

(gasping with fright)
What happened?

KLAATU

(a moment's hesitation;
then he remembers)
What time is it?

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

it
Helen has the flashlight out and is snapping it on, but
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.

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

HELEN

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

Klaatu stares at her evenly, as we--

DISSOLVE TO:

MED. SHOT - STREET

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

INT. CITY POWER PLANT

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

INT. FACTORY

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

INT. PRESSROOM - METROPOLITAN NEWSPAPER

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

INT. CONTROL ROOM - RADIO STATION

huge and
A couple of engineers are working feverishly over a

light of

complicated control panel. They are working by the two incongruous and ineffectual candles.

INT. NEW YORK SUBWAY KIOSK

anxious
in the

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

EXT. SHOT - NEW YORK STREET

drivers
with a
grin
modern

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

LONG SHOT - TIMES SQUARE

with all traffic stalled.

MED. CLOSE SHOT - TIMES SQUARE

other
seated
tough

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

CAB DRIVER

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

LONG SHOT - PICCADILLY CIRCUS - DAY

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

TWO SHOT - TWO COCKNEYS

before

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

articulate his thoughts.

COCKNEY

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

LONG SHOT - MOSCOW STREET - DUSK

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

MED. CLOSE SHOT - TWO RUSSIANS

strange
comment

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

LONG SHOT - PLAZA. DE LA CONCORDE - DAY

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

CLOSE SHOT - FRENCH WOMAN

eyes.

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

DISSOLVE TO:

INT. BARNHARDT'S STUDY - DAY

on
Hilda,
secret

Barnhardt is seated comfortably at his desk with a book on his lap. He has been interrupted by the entrance of his secretary. At the moment she's beside herself with excitement. Barnhardt watches her with a half-smile of 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 yourself!

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.

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

BARNHARDT

What about the people who are coming
to the meeting tonight? Have they
all arrived?

HILDA

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

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!

BARNHARDT

(nodding with a bland
little smile)
That's good, Hilda. I'm glad.

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

DISSOLVE TO:

INT. CONFERENCE ROOM - PENTAGON BLDG. - DAY

of
the
An
Seated at a conference table are high-ranking officers
the Army, Navy, Air Force and Marine Corps. There is
uneasy tension of people dealing with unknown forces.
Army Major General, who's 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
now, all communications are out
telephone, radio, cable -- everything.

(gravely)

I can tell you that the President is
prepared to declare a state of
national emergency.

(pausing to let this
sink in)

Before we start discussing plans, I
want a report from Colonel Ryder.
What about the robot, Colonel?

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

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 immobilizing 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

No, sir. I've Just checked on that.

He's locked up tight as a drum.

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!

(eyes the group sternly)

Is that clear?

DISSOLVE TO:

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.

and

The Jeweler gives her a preoccupied glance of annoyance
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 wanted you to tell me.

JEWELER

(overwhelmed and
absorbed by the stone,
he shakes his head,
bewildered)
There are no diamonds like this --
any place in the world.

Tom's

Impressed by the import of what the man is saying,
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.

already

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

DISSOLVE TO:

INT. ELEVATOR - TWO SHOT - KLAATU AND HELEN

finishing

In the dim light of the stalled elevator, Klaatu is

Overwhelmed by explaining to Helen the story of his mission.
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.

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

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.

moving and
Suddenly and without warning, the elevator starts the lights go on. Startled, Helen looks at him.

KLAATU

(calmly)
It must be twelve-thirty.

HELEN

(looks at her watch,
then back at him,
awe-struck)
Yes -- Just exactly.

STREET - MED. SHOT - DAY

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

SERIES OF CUTS

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

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

across as Helen and Klaatu come out of the elevator and start
with the lobby, CAMERA HOLDING ON THEM. Helen is preoccupied
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 person who knows anything about--

she This recalls to Helen something she had forgotten and
stops in sudden concern.

HELEN

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

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:

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?

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.

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:

INSERT - NEWSPAPER HEADLINE

DECLARES

The headline reads: WORLD-WIDE POWER JAMMED PRESIDENT
EMERGENCY STEP UP HUNT FOR SPACE MAN.

DISSOLVE TO:

EXT. AIRPORT - MED. SHOT - DAY

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

VOICE

Attention, please.... All flights
from National Airport have been
canceled until further notice.. All
flights from this airport have been
canceled.

DISSOLVE TO:

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

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

DISSOLVE TO:

EXT. BUS DEPOT - MED. SHOT - DAY

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

DISSOLVE TO:

EXT. ROADBLOCK ON HIGHWAY - MED. SHOT

on the
leave.
honking
cars

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

DISSOLVE TO:

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

lights are
business
Tom's
terror

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

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

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.

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

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.

SECRETARY

Oh, Mrs. Benson -- He just walked in.

(misery 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.

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.

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?

TOM

(guiltily, defensive)
Why not? Somebody's got to get rid
of him.

interoffice They are interrupted by the sharp sound of the
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.

pleading

Realizing what he's doing, Helen crosses to him,
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!

Suddenly

guilty

tries

It is as though he had slapped her across the face.
he has revealed himself, naked and distasteful. Feeling
as he sees the contempt and revulsion in her eyes, he
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!

HELEN

I'm not going to marry anybody.

inclination

She turns and runs quickly out of the room. Tom's
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:

EXT. OFFICE BUILDING - MED. SHOT - DUSK

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

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.

INT. GENERAL CUTLER'S OFFICE - PENTAGON BLDG.

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

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

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

EXT. STREET - MED. SHOT

street

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

MED. CLOSE- SHOT - STAFF CAR

beside

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

Colonel

MED. CLOSE SHOT - COMMAND AND RECONNAISSANCE CAR

rifles

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

with a

MED. LONG SHOT - STREET

of

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.

street.

MED. LONG SHOT - ANOTHER STREET

headed by

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

MED. LONG SHOT - ANOTHER STREET

On this street also a convoy rolls by.

EXT. STREET CORNER - MED. SHOT

street.

Helen's cab rounds the corner into the boardinghouse

runs up

CAMERA PANS with cab as it draws up in front of the boardinghouse. The cab waits as Helen jumps out and

playing

the steps to the front door. A couple of children are jump-rope in the light of a street lamp.

EXT. MOVING - STAFF CAR - MED. CLOSE SHOT

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

MED. SHOT - ARMY CONVOY

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

MED. SHOT ANOTHER CONVOY

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

MED. SHOT - INTERSECTION

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

EXT. BOARDINGHOUSE - MED. SHOT

pile as Klaatu and Helen come hurrying down the steps and 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.

EXT. STREET CORNER NEAR BOARDINGHOUSE - MED. SHOT

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

EXT. BOARDINGHOUSE STREET - MED. SHOT

boarding
the
front.
by

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

INT. STAFF CAB - 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 B from Ninth Street.
Man and woman in back seat. Get the
license number and report.

INT. TAXI - FULL SHOT

Klaatu

The cab 's moving through traffic at a normal speed.
and Helen are tense and nervous.

INT. TAXI - FULL SHOT

Klaatu

The cab's moving through traffic at a normal speed.
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?

KLAATU

At the ship.

CLOSE SHOT - CAB DRIVER

intersection.

as he looks out to his left, approaching an

the

From driver's viewpoint. A C. and R. car is parked in

armed

side street, facing the intersection, its occupants
and helmeted.

CLOSE SHOT - CAB DRIVER

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

EXT. STREET INTERSECTION - MED. SHOT

side

shooting over the rear of a jeep which is halted in a
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.

INT. STAFF CAR - CLOSE SHOT - COLONEL

Colonel

(The car is still in front of the boardinghouse.) The

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.

INT. TAXI - MED. CLOSE SHOT

and

shooting at the driver, over the shoulders of Klaatu

them

Helen, as he turns and points out the Army vehicles to

with a shrug of bewilderment. They look ahead at the
intersection they are approaching.

CLOSE SHOT - HELEN

intersection.

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

MED. SHOT - INTERSECTION

waiting in

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

CLOSE SHOT - KLAATU

as he looks out of his side of the cab.

MED. SHOT - INTERSECTION

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

TWO SHOT - HELEN AND KLAATU

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

INT. STAFF CAR - CLOSE SHOT - COLONEL

COLONEL

(into radio)

Attention, Zone 5 -- report when
target vehicle passes your position.

EXT. TAXI MED. CLOSE SHOT

are
shooting through the window at Helen and Klaatu, who
growing more tense and nervous.

MED. SHOT - INTERSECTION

as
his
shooting over the back of a jeep mounting a machine gun
the cab passes the intersection. The driver picks up
radio and reports into it.

MED. CLOSE SHOT - WEAPONS CARRIER

by
shooting through the windshield as the driver reports
radio, his eyes shifting to follow the moving cab.

INT. TAXI - TWO SHOT - HELEN AND KLAATU

sidelong
preoccupied
Helen is biting her lips nervously. She steals a
glance at Klaatu to find him staring ahead, deeply
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.
(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.

SERIES OF CUTS

of vehicle drivers reporting by radio as their eyes
follow
don't
the progress of the taxi. (These should be shot so we
hear what is said.)

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.

pulls The Colonel motions to his driver and the staff car
out.

EXT. STREET - MED. SHOT

going as a convoy of eight vehicles moves down the street
very fast and swings around a corner.

SERIES OF CUTS

streets to of individual vehicles that have been waiting at
intersections, as they pull out and down the main
converge on the taxi.

MED. SHOT

vehicles at a major intersection, as the convoy of eight
stops. previously seen dashes through the intersection and
The cars quickly arrange themselves so that they form a
roadblock, completely sealing off the street.

INT. TAXI

proceeding shooting over the driver's shoulder. The cab is
of its down the street. When the road block comes into range
turns headlights. The driver, who has been getting uneasy,
to face his fares accusingly.

DRIVER

Hey, what's this all about?

scene. As he slows his cab down, Helen leans forward into
Klaatu Frenzied, she is about to urge the driver on when
puts a restraining hand on her shoulder.

EXT. STREET - MED. SHOT

taxi
is
making a

shooting down the street from the barricade, as the
stops. Army cars are closing in behind the taxi, so it
trapped. The cab door opens and Klaatu steps out,
run for the entrance to a pedestrian underpass.

MED. CLOSE SHOT - JEEP

behind
the

It is one of the lead vehicles in the group coming up
the taxi. It mounts a .30 caliber machine gun and, with
Jeep still moving, the gunner fires a burst at Klaatu.

MED. CLOSE SHOT - RIFLEMAN

takes

He's on one of the vehicles that form the barricade. He
a bead on the running figure of Klaatu and fires.

CLOSE SHOT - KLAATU

moment,
head
Then

He has almost reached the underpass. His hand is on the
railing when he slumps to the ground, badly hit. In a
Helen rushes into scene, dropping down to hold Klaatu's
in her arms. He looks up at her with a feeble smile.
his face takes on an expression of urgency.

KLAATU

(weakly, insisently)

Get that message to Gort. Right away--

looks
eyes.

Klaatu is unable to say any more. He is dead. Helen
around wildly, helplessly, with tears and terror in her

MED. SHOT

on
of the

as the soldiers pile out of their vehicles and close in
the place where Klaatu lies. He is their first and all-
important concern, and Helen finds herself pushed out
way, toward the edge of the growing crowd of soldiers.

CLOSE SHOT

she
confusion
until
And

Shocked and, staggered by what's happened, she realizes
must get to Gort. Taking advantage of the milling
in the dark, she edges toward the pedestrian underpass
she can slip into its entrance without being noticed.
she disappears.

DISSOLVE TO:

INT. BUILDING ENCLOSING SPACE SHIP - MED. SHOT - GORT - NIGHT

robot
plastic.
sound, as
the
seem to
break
the ice-
to
the

In the eerie light of the huge building, the great
stands encased in a solid block of clear, transparent
As CAMERA MOVES IN slowly, we hear a low whirring
of power being generated. A faint glow, visible through
plastic, emanates from Gort's body. His eyes, which
express rage, shifts as though he were straining to
out. As the whirring sound and the glow of Gort's body
increase in intensity, the sharp edges at the top of
like block melt into roundness and the plastic starts
drip away. (About 150 folding chairs are arranged on
floor near the space ship for the meeting tonight.)

EXT. BUILDING - MED. CLOSE SHOT - TWO SOLDIERS

The two
listen
After
investigate. He

The whirring sound can be heard faintly from inside.
soldiers standing guard at the door hear the sound and
apprehensively. The two men exchange an uneasy glance.
hesitating a moment, one of them decides to
turns and goes inside the door.

INT. BUILDING - MED. CLOSE SHOT - THE SOLDIER

with

As he stops and looks up at the robot, his eyes go wide
terror.

CLOSE SHOT - GORT

free
which

Gort is an awesome and terrifying sight. His head is
now and he seems to be straining against the plastic,
is dripping down the sides of the block.

CLOSE SHOT - SOLDIER

has
bug-
first.
click
slowly

He glances around nervously to see that his companion
entered the building and is staring up at the robot,
eyed. Slowly the second soldier moves up beside the
Wordlessly, they bring their rifles up to the ready and
them off safety. In spite of their terror, they advance
toward the robot.

CLOSE SHOT - GORT

brightly.

The whirring sound is ominous and his body glows
And his eyes are fixed on the two advancing figures.

MED. CLOSE SHOT - TWO SOLDIERS

as they move toward Gort.

CLOSE SHOT - GORT

crackling.
After
off.

From inside him comes a new and terribly sharp
sound. And from his eyes two pencils of light dart out.
a moment the crackling sound stops and the light goes

REVERSE SHOT

soldiers

from same angle as scene before last. But the two
have utterly disappeared.

FULL SHOT

no
as Gort resumes breaking out of the plastic. There is
sign of the two soldiers.

EXT. MALL - MED. CLOSE SHOT - HELEN - NIGHT

pauses
Hurrying along a footpath, nervous and distraught, she
Then
for a moment, looking at the entrance of the building.
entrance.
she starts determinedly across the grass toward the

MED. SHOT

fearfully.
PANNING with Helen as she approaches the entrance
herself
Rallying all her courage and determination, she forces
to step inside.

INT. BUILDING - MED. CLOSE SHOT - HELEN

stops
as she enters the huge, weirdly lighted building. She
Gort.
short as her glance falls on the awesome figure of
but
Loneliness and terror grip her and she wants to run --
she realizes she can't.

MED. CLOSE SHOT -GORT

His
He has seen Helen and his flashing eyes bore into her.
rapidly
upper body and arms are free now, and the plastic is
melting away.

CLOSE SHOT - HELEN

But
She is held fascinated by the robot's staring eyes. For
Gort,
another moment it looks as if she would, break and run.
she summons all her courage, and moves slowly toward
whose legs are still held captive.

MED. SHOT - HELEN AND GORT

as she moves slowly, fearfully toward him.

MED. CLOSE SHOT - GORT

effort,
huge
menacingly

The plastic is dripping off his legs now. With great
he pulls his legs free and steps out of the stuff. A
figure in the heavy shadows, he moves slowly and
toward Helen.

MED. CLOSE SHOT - HELEN

Then she

as she stops advancing, rooted to the spot in fear.
starts backing away, keeping her eyes on him.

MED. SHOT - HELEN AND GORT

stand
end of
inescapable
the

As the great, hulking figure approaches, Helen can't
her ground. She turns and runs wildly toward the far
the building. Gort follows her with unhurried,
strides. Unwittingly, Helen has run into a corner, and
robot is closing in on her.

MED. CLOSE SHOT - HELEN

trapped.
falls
breathless,

Her eyes go wide with terror as she realizes she's
In a wild effort to run around him, she stumbles and
to the floor. Immobilized with fright, she lies
looking up at him. Then she gives a piercing scream.

TWO SHOT - HELEN AND GORT

as the great robot bends over her menacingly, arms
outstretched as though to grab or smash her.

CLOSE SHOT - HELEN

lucidity, and

All hope gone, she is blessed with a moment of
she remembers the message Klaatu told her to deliver.

HELEN

Gort--!

(with desperate clarity)
Klaatu -- barada -- nikto.

CLOSE SHOT - GORT

change
him.
He pauses as he hears the words. His face doesn't
expression, but the words obviously have an effect on
He hesitates thoughtfully for a moment.

TWO SHOT - HELEN AND GORT

robot
walking
Helen watches him in an agony of suspense. Then the
slowly bends down, picks her up in his arms and starts
toward the space ship.

MED. SHOT

fright,
ramp
Helen,
closes
PANNING with Gort as he carries Helen, speechless with
to the side of the ship. He touches the side, and the
moves slightly out. He mounts the ramp, still carrying
and disappears into the ship with her. And the ramp
silently behind them.

INT. SMALL CORRIDOR - SPACE SHIP

lighted
that
inside
CAMERA FOLLOWS as Gort carries Helen through the dimly
corridor into the main cabin, where he flips a switch
lights up the cabin. The robot proceeds to a small door
leading off the main cabin and disappears with Helen
it.

INT. SMALL CABIN - FULL SHOT

walls
mechanical
stool
move,
This is revealed as a weirdly equipped laboratory, the
of which are lined with the most complex array of
and electronic apparatus. Gort sets Helen down on a
and indicates for her to stay there. Too terrified to

He Helen watches as he busies himself with the apparatus.
result, starts flipping switches and turning dials. As a
lights begin to flash and there's a strange series of
mechanical noises.

CLOSE SHOT - HELEN

is Unable to guess the reason for these preparations, she
gripped with a terrible fear.

FULL SHOT

he Ignoring Helen completely, Gort finishes his work. Then
him. moves to the door and goes out, closing the door behind
the Helen rushes to the door and searches frantically for
none. knob -- only to find, to her terror, that there is
Frenziedly she beats on the solid metal door.

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:

INT. POLICE PRECINCT STATION - NIGHT

is The Colonel who was in charge of Klaatu's apprehension
Sergeant. speaking into a phone at the desk of the Police
a Standing by are three or four Army officers, among them
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.

about
The two officers mutter their "yes, sirs" and start off their business.

DISSOLVE TO:

INT. JAIL CORRIDOR - NIGHT

admitted
marching
A squad of armed soldiers, led by the lieutenant, is to the corridor by a Police guard and they start down the corridor toward a cell at the far end.

INT. CELL - POLICE STATION

a
f.g. are
CAMERA
barred
steel
blow
window
interruption
This is a cell on the ground floor. In the far wall is heavily barred window, beyond which is an alley. In Klaatu's feet, stretched out on a crude table. As HOLDS, the huge figure of Gort appears outside the window, Seeing Klaatu, he reaches up and yanks out the bars as though they were chicken wire. With a crushing of his knee he crumbles the brick and mortar below the and steps inside the cell. He moves without toward the body of Klaatu.

INT. JAIL CORRIDOR

Hearing the sounds of clattering metal and mortar, the soldiers race down the corridor toward the cell.

MED. SHOT

the shooting over the backs of the soldiers as they reach
picking cell and look inside. There they see the giant robot
the up the body of Klaatu and starting deliberately toward
their gaping hole in the side of the building. They raise
effect on weapons and fire at Gort, but the bullets have no
debris him. Continuing uninterruptedly, he steps over the
and disappears, carrying Klaatu in his arms.

DISSOLVE TO:

INT. SPACE SHIP BUILDING - MED. SHOT

body as Gort enters the empty building, still carrying the
the of Klaatu. CAMERA PANS with him as he strides over to
ramp ship. The ramp opens and Gort goes inside. Then the
closes after him.

INT. LABORATORY CABIN IN SPACE SHIP

up, Alone in the cabin, Helen is still terrified. She looks
Klaatu's startled as the door opens and Gort enters, carrying
fiddling body over to a long counter. Once again he starts
speechless, with knobs, switches and dials. As Helen watches,
Klaatu's he starts to fasten strange-looking electrodes to
wrist and ankle.

EXT. POLICE PRECINCT STATION - NIGHT

the shooting from the outside, near the front entrance to
Police building, through a window into the main room where the
guard Sergeant's desk is. The Lieutenant who was ordered to

Gort
the
his
and
them
and
the

Klaatu's cell is excitedly reporting to the Colonel how
broke in and took Klaatu's body. Considerably agitated,
Colonel snaps orders to the other officers, glances at
watch and motions for the Lieutenant to follow him. He
the Lieutenant cross to the door and CAMERA PANS with
as they come outside the building, hurry down the steps
get into a staff car. Several other Army vehicles join
staff car as it roars away from the curb.

DISSOLVE TO:

INT. SPACE SHIP BUILDING - MED. SHOT - NIGHT

guests
the

A good many of the 150 chairs are filled, and more
are still arriving. There is no one to greet them at
door, so they wander in and seat themselves.

INT. LABORATORY IN SPACE SHIP

socket
needle on
the

Gort is still working over the body of Klaatu. From a
in the wall he pulls a strange-looking hypodermic
the end of a cord or tube and gives Klaatu a shot in
arm.

CLOSE SHOT - HELEN

as she watches, fascinated in spite of her terror.

FULL SHOT

electrical
and
watches
to

Gort fiddles with the dials again and there are
cracklings and sputterings. Suddenly he flips a switch
all sound ceases. Gort removes the electrodes and
Klaatu. CAMERA MOVES IN on Klaatu and we see him start

open

breathe. In a moment his eyelids flutter. Then his eyes
and he looks around.

MED. CLOSE SHOT

Helen
though
and

as Klaatu slowly lifts himself to a sitting position.
watches breathlessly as he glances around the room, as
to orient himself. Then he lowers his feet to the floor
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.

KLAATU

(indicating the
equipment Gort used)

This technique, in certain cases,
can re-stimulate 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.

a
panel.
change.

Klaatu moves one of the sliding panels and reaches for
suit of his "other world" clothing from behind the
With a nod of apology, he steps behind the panel to

EXT. BUILDING - MED. SHOT - NIGHT

In
are

shooting from the door. In f.g. Barnhardt, who has just
arrived, is greeting several friends outside the door.
b.g. a staff car and three or four other Army vehicles
driving up.

MED. SHOT - ARMY VEHICLES

building,
to

As the convoy pulls up to a halt in front of the
the Colonel hurries out of the staff car and moves over
Barnhardt. Barnhardt is motioning his friends into the
building as the Colonel comes up to him.

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? I... But I had permission
from the Army--

COLONEL

I know you did. But the robots on
the loose now and it isn't safe around
here. You'll have to get your friends
out of that building.

INT. SPACE SHIP - TWO SHOT - KLAATU AND HELEN

he as Klaatu steps out from behind the sliding panel where
has changed into his "other world" tunic.

KLAATU

Gort and I will be leaving soon.

and Helen is genuinely upset at the thought of his leaving
warmth the knowledge that he is to die. There is a compelling
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.

Then he Klaatu looks at her in warm, considered admiration.
Suddenly moves to one side of the cabin and flips a switch.
the an entire section of the side wall is made transparent.
Through it, as through a screen, 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

His

watch, Barnhardt raps for order and begins to speak.
voice comes in the ship through a speaker.

BARNHARDT

Ladies and Gentlemen--

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.

(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.

of

Earth's

leaders

women

Japanese,

INTERCUT with the above are group and individual shots
the people in the meeting. They are the cream of
intellectuals -- scientists, churchmen, educators,
of social and political thought. There are several
among them. There are turbaned Indians, Chinese,
several Negroes. All religions are represented. Every
important world power is represented.

INT. MAIN CABIN - SPACE SHIP

last

speaker.

the

moves

Klaatu and Helen are watching and listening, as the
sentence of Barnhardt's speech above comes over the
Klaatu flips off the switch, which cuts off the view of
meeting and also Barnhardt's voice. At this moment Gort
across the cabin and Klaatu speaks to him.

KLAATU

Gort -- berengo.

Gort moves off obediently.

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--

side of
Barnhardt is interrupted by the sudden and unexpected appearance of the ramp, silently opening out of the the space ship.

MED. SHOT - BARNHARDT'S AUDIENCE

sudden
as they react in startled amazement to the mysterious appearance of the ramp. Then, as they watch, there is a gasp of terror.

MED. SHOT - AT SHIP

the
entrance
Barnhardt,
as Gort appears on the ramp and walks slowly down to ground. In a moment, Klaatu and Helen appear at the of the ship. Helen comes down the ramp to join while Klaatu remains at the head of the ramp.

MED. CLOSE SHOT COLONEL AND SOLDIERS

startled
Klaatu
The Colonel stands near the door, flanked by a group of soldiers, their rifles at the ready. The Colonel is by what he sees. His eyes are on the revered figure of and he's debating what he should do.

MED. CLOSE SHOT - KLAATU

otherworld
soldiers,
He is a figure of intense dignity in his impressive tunic. He stares with even defiance at the armed

personality.

as though holding them off by sheer weight of his
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.

MED. CLOSE SHOT - IN AUDIENCE

three
of three of the delegates, listening intently. (These
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.

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.

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--

(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.

MED. CLOSE SHOT - GORT

The emphasizing his great size and inscrutable expression.
imperturbably normal blinking of his piercing eyes as he gazes
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.

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.

QUICK REACTION CUTS

soldiers, of four delegates, reflecting their stark terror and bewilderment. And a cut of the Colonel and the
impressed and held by what Klaatu is saying.

MED. CLOSE SHOT - KLAATU

incisively.
CAMERA MOVES SLOWLY as he concludes quietly,

KLAATU

Your choice is simple. Join us and live in peace. Or pursue your present course -- and face obliteration.

(after a pause)

We will be waiting for your answer. decision rests with you.

MOVED
By the time he reads the last line, the CAMERA HAS INTO a BIG HEAD CLOSEUP.

MED. SHOT - THE DELEGATES

silent,
they
CAMERA MOVES along a row of their faces, stunned and their minds unable to cope with the enormity of what have heard.

MED. SHOT

Barnhardt
up at
CAMERA MOVES IN on Klaatu as he is saying goodbye to and Helen. He turns then and speaks to Gort, glancing the building as he does so.

KLAATU

Gort -- veracto.

CLOSE SHOT - GORT

we
He looks up at the roof of the building, and once again hear the peculiar generating sound from within him.

MED. LONG SHOT

that is
the
did
including the delegates, the space ship, everything inside the building. As we watch, the roof and walls of temporary structure suddenly disintegrate as the tanks

ship
instead
under a

in the opening. The entire layout -- delegates, space
and all -- remain exactly as they were except that
of being under a roof they are out in the open Mall
starry sky. The area is ringed with the debris of the
building.

MED. SHOT AT SHIP

comes up
nodding

Klaatu is standing at the head of the ramp as Gort
the ramp and disappears inside the ship. Klaatu is
goodbye to Barnhardt and Helen.

TWO SHOT - BARNHARDT AND HELEN

impressed,
parting.

as they wave to Klaatu. Barnhardt is moved and
and Helen's face shows her emotions at this strange

CLOSE SHOT - KLAATU

turns
behind

He nods and smiles at them with warm affection. Then he
and disappears into the ship, and the ramp closes
him.

MED. SHOT - THE SPACE SHIP

power

From inside the ship comes the muffled roar of great
generating -- not the sound of earthly motors, but of a
tremendous dynamo.

MED. SHOT - THE DELEGATES

and

watching breathless, stunned by what they have heard
seen.

MED. LONG SHOT - THE SHIP

great

As the sound from inside it builds to a climax, the
ship takes off with a tremendous roar.

REACTION CUTS OF DELEGATES

is All are deeply moved and impressed. In the mind of each
the burning question that Klaatu has posed for them.

LONG SHOT - THE SHIP

spaces as it soars away into the inky blackness of the outer
from which it came.

OUT:

FADE

THE END