

**"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  
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  
his he realizes that he is in effect a prisoner. He shakes  
strange head slowly, thoughtfully. The ways of this planet are  
indeed.

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

and Harley has paused to watch as the M.P. takes out a key  
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  
tolerant Realizing they've locked him in, he smiles with  
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. All eyes follow Hobby's pointed finger, and there is a stifled gasp as they are startled out of their preoccupation. One of the men turns on the lights and Klaatu is revealed standing calmly in the doorway. There is a shocked silence for a moment, then Mrs. Crockett speaks.

**MRS. CROCKETT**

(apologizing nervously  
for the tension in  
the room)  
I -- I'm sorry. What is it you want?

**KLAATU**

My name is Carpenter. I'm looking

for a room.

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

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  
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.  
MOVES IN to reveal the backs of Bobby and Klaatu.

**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 the crowd with newly arrived extras. The boys are out the extras: "Police under fire!" "Army put in "Space man still at large!" etc. People are eagerly the papers. Klaatu and Booby watch this as they pass 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  
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  
smiles apologetically. Bobby grins back at him. Then,  
as they walk on a few more steps, Klaatu stops and speaks  
thoughtfully.

**KLAATU**

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

**BOBBY**

(with a half-smile of  
accusation)  
You're just kidding, aren't you?

**KLAATU**

Wouldn't you like to meet him?

**BOBBY**

Well, sure I would, but --  
(he's 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 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  
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  
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  
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  
CAMERA PANS with cab as it draws up in front of the  
boardinghouse. The cab waits as Helen jumps out and  
the steps to the front door. A couple of children are  
playing  
jump-rope in the light of a street lamp.

runs up

playing

**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 the last vehicle peels off the column and, turns into  
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  
and into the waiting taxi. The kids playing Jump-rope stop  
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.)  
is the across the intersection into the boardinghouse street  
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**

follow  
don't  
of vehicle drivers reporting by radio as their eyes  
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  
result,  
Helen watches as he busies himself with the apparatus.  
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  
him.  
the  
none.  
Ignoring Helen completely, Gort finishes his work. Then  
moves to the door and goes out, closing the door behind  
Helen rushes to the door and searches frantically for  
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  
Sergeant.  
a  
The Colonel who was in charge of Klaatu's apprehension  
speaking into a phone at the desk of the Police  
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 A squad of armed soldiers, led by the lieutenant, is marching 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 This is a cell on the ground floor. In the far wall is f.g. are heavily barred window, beyond which is an alley. In CAMERA Klaatu's feet, stretched out on a crude table. As barred HOLDS, the huge figure of Gort appears outside the steel window, Seeing Klaatu, he reaches up and yanks out the blow bars as though they were chicken wire. With a crushing window of his knee he crumbles the brick and mortar below the interruption 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  
the latecomers are still moving in through the door. Facing  
Helen group, on a little dais, is Barnhardt. As Klaatu and

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**

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

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

**MED. SHOT**

Barnhardt CAMERA MOVES IN on Klaatu as he is saying goodbye to and Helen. He turns then and speaks to Gort, glancing up at 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 including the delegates, the space ship, everything inside the building. As we watch, the roof and walls of the temporary structure suddenly disintegrate as the tanks did

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**