

THE THING FROM ANOTHER WORLD

Screenplay by  
Charles Lederer

Based on the story

WHO GOES THERE?  
by  
John W. Campbell Jr.

RKO 1951

8/29/50

FADE IN

1 EXT. NIGHT

The snow piled streets at Dutch Harbor, Alaska.  
A wind blows. The street is empty. A bundled figure  
moves through the street toward a low roofed lighted  
building.

A sign outside the building reads:

"OFFICER'S CLUB, DUTCH HARBOR, ALASKA"

Someone has scribbled the words under the  
printing "No  
Penguins allowed".

The figure stops in the doorway and looks at a  
long  
thermometer. It registers twenty-five below  
zero. The  
figure continues into the club.

2 INT. OFFICERS CLUB ROOM - MIDNIGHT

This is the social center for U.S.A. flying men  
roosting  
in the polar regions. The air base is near  
Dutch Harbor,  
Alaska - a commuting hop from the Arctic Circle.  
It is  
early winter. The night in Dutch Harbor is long  
and  
dark.

In the room two of the six gaming tables are  
occupied.  
At one sits a four handed bridge game. At the  
other sit  
five men playing poker. RADIO MUSIC - an  
American  
Service Broadcast - is coming a bit feebly into  
the room.  
All is cozy and steam-heated in the room.

Among the five poker players are three men who  
are to be  
active in our story. One is W.O. Vic MacAuliff.  
He is  
a tough, taciturn radio man. He has seen service  
everywhere, heard nearly all the languages and  
drunk  
nearly all the different brews of the earth.

The second is Captain Pat Henry, in his early  
thirties.  
Captain Henry has been a flyer since he shed his  
first  
stocking cap. He is a man of whimsey and temper  
and  
also mood.

The third is Lieutenant Eddie Dykes, a tall,  
homely man  
under thirty.

The overcoats, boots, ear-lapped military hats  
of the  
aviators lie on an unused table nearby.

EDDIE DYKES

(as he shuffles  
and deals)

It was about a hundred and five  
in the shade in this place. The  
women didn't wear any clothes at  
all to speak of - which was very  
intelligent of them. You lay in  
a hammock and three of them stood  
there  
fanning you. When I die, I hope  
to go to Accra.

MACAULIFF

I was there.

HENRY

(looking at  
his hand)

I open for one dollar.

PLAYER

I stay.

PLAYER

I'm out.

MACAULIFF

Going up.

He puts two chips on the table.

EDDIE

Scotland strikes again. I'm  
in. Cards, gentlemen.

Two other players add another chip each to the  
pot.

HENRY

Three.

PLAYERS

Three.

MACAULIFF

These'll do.

The figure has entered the room and is surveying  
the poker players as it removes its wrappings. He  
is Ned Skeely, a newspaper correspondent.

HENRY

Hello, Skeely, how are you?

SKEELY

Faintly alive. Twenty-five below  
and going down. It's a night for  
brass monkeys.

HENRY

Care to join us?

SKEELY

As soon as I count my fingers.  
I may have lost some.

HENRY

I think you know everybody here.

Players smile and say "sure."

MACAULIFF

I haven't met the gentleman, Captain.

HENRY

Ned Skeely - Angus MacAuliff.

MACAULIFF

How do you do, sir.

EDDIE

Mr. Skeely's a newspaper man, Mac.  
We're going to put on a snow ball  
fight for him tomorrow.

Skeely takes a seat next

to Eddie.

HENRY

(returning to the play)  
One dollar is bet.

EDDIE

Against a pat hand held by a  
Scotchman. Captain Henry, your  
decorations for valor have gone  
to your head. I'm folding.

MACAULIFF

Call.

HENRY

A pair of aces.

MACAULIFF

Beats two queens.

EDDIE

(to MacAuliff)

You ought to know better than to  
try fooling my pal. Only dames  
can do that.

HENRY

(quietly)

I promised you a kick in the belly.

EDDIE

(mockingly)

Forgive. Forgive. A slip of the  
tongue.

HENRY

(to Skeely)

How'd you make out with General  
Fogarty?

SKEELY

Your general is nursing his secrets  
like a June bride.

MACAULIFF

Deal 'em out, lieutenant.

EDDIE

You in, Mr. Skeely?

SKEELY

Yes. I am always interestad in pauperizing the air force.

EDDIE

(dealing)

I've got a big idea that involves you, Mr. Skeely. You're not going to get any story out of this post. Forgarty has given us all instructions to treat you like a Russian spy.

SKEELY

General Fogarty is going to end up on his knees begging for my attention.

EDDIE

(intently)

This is more practical, Mr. Skeely. There's a man in Edmonton who can give you the whole Radar defense story. Loves to talk. General MacLaren. You tell the General you want to get to Edmonton - and Pat and I'll fly you there.

SKEELY

I know General MacLaren. He bores me.

EDDIE

(desperately)

Don't be like that! It's warm in Edmonton! They've got girls in Edmonton! Without fur pants on!

SKEELY

(to Henry)

How about it, Captain?

HENRY

Let's play cards.

MACAULIFF

(to Eddie)

Ye ought to know better than to try and shoo our captain southward -

with his heart wrapped around the North Pole.

HENRY  
That'll do, Mr. MacAuliff.

MACAULIFF  
(grinning)  
I open - for two dollars.

SKEELY  
(casually, as they play)  
What's going on at the North Pole?

EDDIE  
Some scientists are holding a convention there. Looking for Polar bear tails. Ever hear of Dr. Carrington?

SKEELY  
The fellow who was at Bikini?

EDDIE  
The same.

HENRY  
They're holed in about two thousand miles north of here, a lot of botanists and physicists.

EDDIE  
(solemnly)  
Including a pin-up girl. Very interesting type. Captain Henry can give you any data on her you want.

HENRY  
(looking at his cards and speaking quietly to Eddie)  
Someday I hope to have a co-pilot a cut above a high school boy - or at least dry behind his ears -

A voice comes over the P.A. speaker.

VOICE

Captain Henry. Captain Pat Henry.  
Report to General Fogarty's quarters  
at once, please.

Henry rises from the table.

SKEELY

(frowning and serious)  
Twelve thirty and a general yelling  
for his troops. Sounds like the  
old days.

Henry starts putting on his  
overcoat.

DISSOLVE

TO:

3 INT. GENERAL FOGARTY'S QUARTERS. NIGHT

A living room with a fire going in the fire  
place. The  
room is fairly well furnished. Some war  
trophies are  
on the wall, including a piece of a Japanese  
aeroplane,  
a Jap sword, and other important war souvenirs.

Three men are in the room. One is General  
Fogarty, in  
his forties; the second is the adjutant of the  
post,  
Major Smith. The third is Corporal Hauser from  
the  
post's communication center.

FOGARTY

(to Corporal Hauser)

If any more messages come in from  
that base I want to be notified  
personally, no matter what time.  
Tell the O.D.

CORPORAL

Yes, sir.

There is a knock on the door.



FOGARTY

Come in.

The door opens and a blast of freezing air hits the room as Captain Henry enters. He closes the door.

HENRY

Good evening, sir.

Corporal Hauser opens the door and exits, letting another blast of cold into the room. The

General

shivers, scowls and grumbles.

FOGARTY

(shivering)

Freddie, any chance of the Pentagon sending us a revolving door?

MAJOR

Could be. We got a gross of pith helmets last week.

FOGARTY

(to Henry)

I've got something queer here from your picnic party up north. Just came in.

(he reads from a paper)

Believe air ship unusual type crashed in our vicinity. Please send facilities to investigate. Most

urgent.

(he looks up)

It's from Dr. Carrington. What's it sound like to you, Pat?

HENRY

I think I'd better hop up.

FOGARTY

(dryly)

I knew you'd say that. But what do you think you'll find, besides your lady friend?

HENRY

(quietly)  
I don't know. Any of our ships  
reported missing?

MAJOR

Not a one.

HENRY

Could be a Russky. They're all  
over the Pole, like flies.

FOGARTY

(smiling)

Don't get nervous. You're going.  
When a double dome like Professor  
Carrington says "most urgent",  
small people like us have to jump.  
Better take a dog team and everything  
you might need for rescue work.

HENRY

I'll take off at 4:30.

MAJOR

What's the weather, Pat?

HENRY

There's a bad front moving in.  
But I think there's enough time  
to get there and back without  
bumping into it.

FOGARTY

You can do me a favor, Pat.

HENRY

Yes, sir.

FOGARTY

Take that newspaper fella up with  
you - and maroon him there.

HENRY

I'll invite him.

FOGARTY

And don't get me wrong about  
who gets marooned, Captain  
Henry. I would appreciate

it if you didn't smash a landing  
ski and find it necessary to  
twiddle your thumbs for a week  
while it's being repaired.

HENRY

(coldly)

That accident was unavoidable, sir.

FOGARTY

So was Romeo and Juliet. I'll  
expect you back tomorrow night -  
with or without Mr. Skeely.  
Good luck.

DISSOLVE

TO:

4 INT. C-54 PLANE. IT IS FLYING THROUGH A DIMLY  
LIT SKY. BELOW ARE CLOUD BANKS.

In the plane are W. O. MacAuliff, Ned Skeely,  
Navigator Lieutenant Ken Ericson and Light  
Engineer Corporal Barnes. Captain Henry is  
flying the ship, Lieut. Dykes is beside him. MacAuliff  
is at his radio instrument.

A dozen huskies and several sleds are in the  
plane, plus a pile of other cargo tied down under  
tarpaulin.

SKEELY

How far are we from camp?

HENRY

Three hours. We've slowed down.  
There's a breeze blowing.

EDDIE DYKES

(grimly)

A breeze, he says. It's hitting  
forty miles. But you'll find  
that our captain has some funny  
ideas about the North Pole. He  
thinks it's a garden spot. Come

and bring the kiddies.

HENRY

(grimly)

You're yapping is out of order,  
Eddie. I'm not going to tell  
you again -

EDDIE

Always squawking - that's me!  
And for no reason! Shackleton  
went to the North pole once -  
and retired with a bag full of  
medals. I get to go there every  
three weeks - like it was lover's  
lane.

HENRY

(coldly)

I'd like you to get this straight,  
Mr. Skeely, if you write anything.  
I'm liaison officer between our  
post and the Carrington outfit.  
These flights are strictly official.  
Usually bring in supplies. They're  
charting magnetic currents, growing  
new kinds of polar plants, looking  
for minerals.

EDDIE

That's right, Skeely. I was  
only kidding. It's a terrific  
outfit. The biggest collection  
of double domes ever got together  
on an ice cake.

MACAULIFF

(to the talkers)

Something's coming through.

Henry, Eddie and Navigator  
Ericson put on their head  
phones and listen.

EDDIE

(listening to the  
ear phones)

Somebody's gooped up!

HENRY  
(removing ear  
phones)  
Give me a new reading, Ken.

KEN  
I can't understand it.

SKEELY  
Who was that?

HENRY  
The radio man, Hendrix - talking  
for Carrington. He wants us to  
correct our compass reading  
twelve points East. A magnetic  
disturbance is whacking away at  
everything.

KEN  
(working)  
This is no place to make a mistake,  
Pat. We were bee-lining for the  
place. Hadn't we better get them  
back.

HENRY  
No. Carrington doesn't make  
mistakes. We'll follow ground  
instructions.

TO: DISSOLVE

5 INT. PLANE. A VIEW FAR BELOW OF THE SPRAWLING  
POLAR SETTLEMENT.

Small dots of roofs on a flat expanse of snow.  
The plane starts descending.

TO: DISSOLVE

6 EXT. POLAR PROJECT CAMP - DAY

The C-54 makes a landing on skis some two  
hundred

feet from the largest of the low looming buildings.

The arrivals drop out of the plane door.

A half dozen Eskimo workers belonging to the camp hurry toward them.

DISSOLVE

TO:

7 INT. LARGE ASSEMBLY ROOM OF POLAR EXPEDITION

It is 60 per cent underground. It's windows are near the ceiling and function as transoms for light.

The room is comfortably furnished and warm. It's steam pipes run along the wall.

In the room are Dr. Chapman, Dr. Algari and Mrs. Chapman.

Chapman is a forceful looking man in his forties.

His wife is a good looking woman of forty who is also his assistant. Chapman is a minerologist. Algari is an elderly man, white haired. He is a botanist.

A male cook stands at a large electric stove. He

is cooking coffee and a hot lunch in a number of pots. Chapman walks up the stairs to the door, which is near the top of the room. He opens it.

Captain Henry and his group come down the stairs.

CHAPMAN

Very pretty landing, Captain.  
We watched it. How was the trip?

HENRY

Nice ride. This is Mr. Skeely,  
Dr. Chapman, Mrs. Chapman, Dr.  
Algari. Mr. Skeely's a newspaperman.

SKEELY

Glad to know you.

CHAPMAN

(smiling)

Glad to have a newspaperman drop in on us. We're a bit off the beaten track.

SKEELY

(looking around)

Don't tell me I'm practically at the North Pole! Looks more like my old Kentucky home.

HENRY

Any further information, Dr. Chapman?

CHAPMAN

I'm convinced it's some sort of Russian air craft. Probably some new jet propelled rocket.

ALGARI

I very much doubt that, Hugo. I don't understand Russian science, but it can't be as far advanced as the indications we have from the crashed ship.

CHAPMAN

If it is a ship. We're all quite excited, Captain.

HENRY

Where's Dr. Carrington?

CHAPMAN

In the lab.

MRS. CHAPMAN

They'll all be here for lunch. It's ready - if you'd like to eat first. Fresh vegetables.

HENRY

(to Skeely)

From their own garden.

SKEELY

Garden?

MRS. CHAPMAN

(smiling)

Hothouse.

SKEELY

You have a hothouse! At the Pole!

EDDIE

(winking at Skeely)

They've got everything here.  
Wait till you see.

HENRY

I'll join you in a few minutes.

ALGARI

I'll take you to the lab, Captain.

HENRY

Thanks. I know the way.

He starts out of the room.

MRS. CHAPMAN

Please sit down, everybody.

The group moves toward a long refectory table  
set with  
twenty places. We follow Captain Henry out.

8 INT. A CONNECTING UNDERGROUND CORRIDOR BETWEEN  
TWO OF  
THE CAMP BUILDINGS

Henry, enters it and walks toward a steep  
stairway. He  
climbs it and knocks on a door. A voice calls.

VOICE

Come in.

He opens the door.



9 INT. NIKKI'S OFFICE AND SLEEPING QUARTERS

A small office-like room, lined with filing cabinets, holding a desk, a typewriter stand, a voice recording machine, and a couch that serves as a bed, is revealed. Sitting at the desk, typing, is a vivid, young woman, Alberta Nicholson. She is called Nikki. She stops typing and rises.

NIKKI

Pat! Welcome to our igloo!

HENRY

(smiling)  
Hello, Nikki. You look like seven million dollars. How are you?

NIKKI

Wonderful. Sit down.

HENRY

I talk better standing.

He steps up to her and embraces her ardently. She pulls out of his embrace, calmly, and without alarm.

NIKKI

Please.  
(she straightens her hair)  
I think Dr. Carrington is waiting for you.

HENRY

Dr. Carrington will have to wait. I'm busy.

He tries to embrace her again.

NIKKI

(evading him)  
No, you're not.

HENRY

(frowning)

What's the matter?

NIKKI

Now, don't act surprised. We've been all through this before. I don't like promiscuous love making. It's

meaningless.

HENRY

Who's promiscuous? We're alone,

aren't we?

NIKKI

Pat, last time you were here, I spent three days wrestling with a typical corps wolf. It was like playing puss-in-the-corner with Bluebeard or somebody. You even invaded my bedroom, claiming were looking for a lost pocketknife.

air

in-

you

Now,

if

I'm fond of you, Pat, but this time,

you don't keep your hands to yourself, we're through.

HENRY

You're fond of me, eh? Well, I'm fond of you, too. What are we waiting for?

NIKKI

We're waiting until we get to know each other.

HENRY

(grinning)

Now you're on my side. Come here. You'll get to know me.

NIKKI

(pushing him away)

Not that way.

HENRY

What other way is there?

NIKKI

(desperately)

Didn't you ever hear the word  
"conversation"? Didn't you ever read

a

book, or see a movie - or - or think  
about anything?

HENRY

Yeah. But you don't want to talk  
about what I'm thinking.

NIKKI

No, I don't. If that's all you can

think!

HENRY

I got other thoughts.

NIKKI

It would be an entrancing diversion to  
hear one.

HENRY

Well, try this one. Dames are all

alike.

NIKKI

That's not a thought. It's a cliché.  
And a stupid cliché.

HENRY

All dames want to get married. If you  
ask them to marry you, you're sincere.

If

you don't you're Bluebeard, and a

wolf.

NIKKI

(dangerously)

Are you saying I want you to ask me to  
marry you?

HENRY

Never could figure them out. If you  
buy a dame one meal and try to kiss  
her, you're a wolf and a Bluebeard.

But if the same fellow promises to buy her thirty thousand meals, then he's a prospective husband and he couldn't beat her off with a stick.

NIKKI

Yes, and tell a fellow your garter belt is your own business, and he'll think of every mean, stinking thing in the world to say back to you!

HENRY

(calmly)

That's the war of the sexes, I guess.

NIKKI

Well, I hate war!

HENRY

On the other hand, it's my business.

I

got a commission. Gimme a kiss,

Nikki.

NIKKI

I'm tired of you. Now, come on.

Doctor

Carrington's eager to see you.

HENRY

(gloomily)

Okay. Lead on, Miss Nicholson. I guess I came to the wrong Pole.

He follows her out.

DISSOLVE

10 INT. DR. CARRINGTON'S LABORATORY

Here are concentrated the instruments used by the various scientists in their astronomical, mineralogical and botanical experiments.

At a large flat-topped table in the room sits Dr. Arthur Carrington. He is a man of 43 with an alert, cheerful face. He is good looking, well built, soft spoken. His dominant characteristic is a smile that seems never to leave his lips. It is present always on his face like an extra feature. He is a genius of science and a man whose brain is focused like a microscope on the secrets of nature. But the intensity of his preoccupation with science is not to be heard in the easy tones of his voice. It will be seen in the things he does, in his point of view - but never in his manner. Outwardly, he seems only a good looking man full of child-like enthusiasm for a task and with a soothing, amiable way for his fellow man.

In the room with Dr. Carrington is a lean young man named William Stone, in charge of the camp's photographic work and equipment.

Captain Henry stands silently in the doorway, his eyes moodily on his scientific rival. The doctor is studying the indicator dials of a complex instrument on the table. Bill Stone greets the arrivals.

STONE  
Hello, Nikki. Hello, Captain Henry. How was the trip?

HENRY  
(shortly)  
O. K.

He remains staring at the preoccupied

neither of

Carrington who seems aware  
his or Nikki's presence.

NIKKI

(quietly)  
Captain Henry is here, doctor.

CARRINGTON

(without looking up,  
his voice amiable)  
Yes, I know.  
(his eyes stay on the indicator  
dials and he continues softly)  
Would you take these notes, please.  
(he dictates to Nikki quietly.  
She writes as he speaks)  
November second, 2 p.m. Deflection  
on screen nineteen continues -  
twelve point three. No lessening  
or wavering of disturbing element.  
(he looks up and smiles  
at Henry and adds softly)  
Can we start now, Captain Henry?

HENRY

(coolly)  
Mind telling me where we're going?

CARRINGTON

Forty-eight miles due east.

HENRY

Your message said an aeroplane  
had crashed. Is that what we're  
looking for?

CARRINGTON

(smiling)  
I don't know, Captain.

HENRY

(covering his irritation  
with difficulty)  
I'd like to know what I'm supposed  
to go looking for, Dr. Carrington.

CARRINGTON

(gently)

So would I.  
(eagerly)  
I think we should start while  
the light holds.

HENRY  
(without moving)  
We'll start after you've given me  
what information you've got.

CARRINGTON  
(softly)  
Is that necessary, Captain?  
(he sees Henry's scowl  
and is quickly contrite)  
I'm very sorry. I was thinking  
only of the vagueness of my  
information. I dislike being  
vague. Will you please read  
Captain Henry my first notes,  
Nikki?

NIKKI  
(opening the note book in  
her hand and reading from  
it)  
November 1, 11:15 p.m. Sound  
detectors  
p.m.  
three  
only  
20,000  
part  
registered explosion due east. 11:18  
magnetic dial revealed twelve point  
deflection. Such deflection possible  
if a disturbing force equivalent to  
tons of steel or iron ore had become  
of the earth within fifty mile radius.

HENRY  
That sounds like a meteor, doesn't it?

CARRINGTON  
(amiably)  
Yes, very much. Except for our  
photographic  
working  
plates. Our telescopic cameras were

between  
see it,

last night. Here is the film taken  
11:12 and 11:15. Let Captain Henry  
Bill.

moviola  
slowly  
into

Stone switches on a light in a  
box and runs a strip of film  
through it. Captain Henry looks  
the box.

film.  
11:14  
drops to  
might move  
but  
caused  
the ice  
us  
disappearance.  
from

CARRINGTON  
You will note the small dot low on the  
It is moving from west to east. At  
the dot moves upward. At 11:15 it  
the earth and vanishes. A meteor  
almost horizontally from west to east,  
never upward. If the traveling object  
the explosion we picked up, it is in  
48 miles from here. The sound reached  
four minutes after the object's  
This gives us the approximate distance  
here.

of

HENRY  
(frowning)  
Twenty thousand tons of steel is a lot  
metal for an aeroplane.

Captain.

CARRINGTON  
For the sort of aeroplane we know,

HENRY  
(abruptly)



Come on, let's get going.

Carrington, He walks out followed by  
Stone and Nikki.

DISSOLVE

TO:

11 INT. C-54 PLANE

Captain Henry and Lieutenat Dykes are at the controls.

The rest of the crew are in their accustomed places.

A dog sled and a dog-team occupy the rear of the passenger cabin.

Flight Engineer Barnes is scanning the snowscape below.

So are Photographer Stone and the scientists Olson,

Chapman, Vorrhees, Laurenz and Redding. Skeely is also

peering avidly out of the window. There is an air of

tension to the silence.

Only Dr. Carrington seems relaxed. He shares a seat with Nikki.

From time to time Captain Henry turns around to scowl at Nikki and Carrington.

NIKKI

(eagerly to her companion)

I'm terribly excited, Arthur! I'm jumping up and down inside!

CARRINGTON

(softly)

So am I.

NIKKI

(laughing)

If the world were coming to an end, I

expression,  
dictating  
down

don't think you'd change your  
Arthur. You'd keep smiling - and  
notes - and expect me to take them  
accurately.

CARRINGTON

(nodding)

And you would.

stood  
talk

Captain Henry has risen and left  
Dykes at the controls. He has  
walked back to Carrington and  
there waiting grimly for their  
to end. He speaks up now with  
irritation.

HENRY

a  
yours

We're fifty miles out, Doctor, and not  
sign of anything. Those gadgets of  
must be screwy.

CARRINGTON

(amiably)

exhibited

I doubt it, Captain. They've  
no signs of lunacy in the past.

NIKKI

(to Henry)

You must be off your course.

HENRY

(to Carrington, insistantly,  
ignoring Nikki)

We haven't seen anything, have we?  
What does that mean?

CARRINGTON

(amiably)

doesn't

It means we haven't seen it. It  
mean it isn't there.

Henry's response is interrupted  
by a cry from Dykes.

DYKES  
Hey, Pat! Look at this! The compass  
is turning around!

HENRY  
(starting forward)  
What the holy --

CARRINGTON  
(calmly)  
We've passed it.  
(calling to Dykes)  
When did it start turning, Lieutenant?

DYKES  
Just now -- fifteen seconds ago.

CARRINGTON  
(to Nikki)  
Mark the time, please.  
(to Dykes)  
Is it a complete revolution?

DYKES  
Yep. Hundred and eighty degrees.

CARRINGTON  
(to Henry)  
Then we flew right over it about a  
mile and three eighths back.

HENRY  
(curtly)  
Thanks.  
(he calls to the cockpit)  
Spin it around Eddie, and take  
her down low.

Henry returns to the cockpit. Carrington  
follows him  
and stands gazing out over his shoulder.

A dark patch in the ice appears.

13 INT. COCKPIT

CARRINGTON AND DYKES

(together)

There - I see it - over there!

DYKES

It's buried in the ice.

HENRY

(peering at the  
ground)

What do you think, Eddie?

DYKES

(pointing)

Looks pretty smooth over  
there -

HENRY

(nodding)

Fasten your seat belts,  
folks. We're going to land.

DISSOLVE

TO:

14 THE ICE PLANE

The C-54 lands gracefully on its skis. Its  
occupants disembark. Barnes and Dykes start hitching up  
the dog team.

NIKKI

(standing on tiptoe)

I can't see it from here.

HENRY

It's that way. About a half  
mile.

CARRINGTON

A little more south, I believe.

NIKKI  
Oh, I hope we don't lose it.

CARRINGTON  
(smiling at her  
eagerness)  
Hardly.

MACAULIFF  
This'll lead us right to it.

He holds up a Geiger counter.

CARRINGTON  
(surprised)  
A Geiger counter. But there's  
no reason to suppose it's  
radioactive.

MACAULIFF  
It is, though. I noticed in  
the plane. See?

He holds up the counter. It clicks steadily.

DYKES  
All set, folks.

HENRY  
(to Nikki)  
You ride on the sled.

Nikki gets on the sled. It starts off, the rest  
of the party trotting along in its tracks.

TO DISSOLVE

15 THE ICE PLAIN NEAR THE DARK PATCH

The sled stops. Nikki gets off and runs with  
the others to the dark patch. They stand looking down at  
it from a little hillock of snow and ice.

BARNES

That's no aeroplane.

OLSON

It's certainly not a meteor.

MACAULIFF

Whatever it is, how in the holy name of Aberdeen, did it get in there? Look, the ice is smooth as glass.

There is a little chorus of agreement and wonder.

HENRY

This is the craziest thing I ever saw!

CARRINGTON

Not really.

HENRY

(over polite)

Perhaps you'll be good enough to explain the little mystery to all us ordinary people.

CARRINGTON

(staring at the dark patch)

Anything hitting the earth's atmosphere at an astronomical speed would be white hot in an instant. It would melt its way into the ice which would then freeze over it again.

Skeely and Barnes have moved to another hillock to get a better view of the buried object. Suddenly Skeely lets out a yell.

SKEELY

(at the top of his lungs)

IT'S A SAUCER! IT'S A FLYING SAUCER!

There is an instant's silence. They all stare  
into the  
ice.

OLSON

(softly)  
Bless my soul, that's what it  
is!

AD LIB

A saucer!  
A flying disc!  
Sure, look from over here - see?  
A real, honest-to-God saucer!  
See the direction vanes...  
They said there were no such things...  
D'ya suppose there's anyone in it?  
Must be ... Sure...

SKEELY

(jumping with excitement)  
Axes! Get some ice-axes!

Barnes and Dykes run for axes.

STONE

Stand back, everybody! Let me  
get some pictures!

SKEELY

(widly, as Stone  
starts photographing)  
Where's the radio generator!  
Hey, MacAuliff!  
(MacAuliff turns  
to him)  
Scotty, come on, quick! I  
want to send a message!

HENRY

(interrupting)  
Nothing doing. No private  
messages.

SKEELY

What do you mean, private! I'm  
going to send it to the whole  
world!

HENRY

Sorry, Skeely. This is army information. I'll have to wait for authority to let you file a story.

SKEELY

(beside himself)

You've got your authority from the Constitution of the United States! It's called freedom of the press! I'm sending my story, Captain!

HENRY

All right, send it. But not from my ship.

Skeely glares at him in frustrated fury. Henry ignores Skeely's rage, and turns to MacAuliff.

HENRY (cont'd)

Call Hendrix..Have him wire Fogarty we've found a flying disc - intact - imbeaded in the ice - and we're going to get it out!

MACAULIFF

Yes, sir.

He starts for the plane - Skeely at his heels.

SKEELY

(urgently)

Looky, Scotty! This is the biggest story since the Red Sea! A ship from another planet! You can't cover it up! Have a heart! Think what this means to the world!

MACAULIFF

I'm not working for the world. I'm working for the army, and I've got my orders.

SKEELY

(furiously)



Even the Russians wouldn't act like this!

He starts back toward Captain Henry.

OLSON

(to Carrington)

What do you make of that, Arthur? It certainly doesn't look like 20,000 tons of steel.

CARRINGTON

Not even a ton, I'd say.

During the above, axes have arrived. Five of the men start hacking feverishly through the ice. Nikki stands beside Carrington. Captain Henry joins the men chopping on the ice. The little group on the wind-swept snow work silently and desperately to remove the four feet covering of ice from the saucer.

CHAPMAN

(coming up to Carrington)

What do you think it's made of, Arthur?

CARRINGTON

No element we know on this earth.

NIKKI

(excitedly)

I don't see any door or windows in it.

CARRINGTON

They must be underneath.

OLSON

(peering)

I can't make out any engine.

CARRINGTON

I doubt if we'll find anything we call an engine.

SKEELY  
(arriving out of breath)  
What planet do you figure it's  
from, Doctor?

CARRINGTON  
Not this one.

SKEELY  
Must be Mars. That's the only  
one that's supposed to be  
inhabited, isn't it?

CARRINGTON  
I'll be able to answer your  
questions a little more  
accurately after I've examined  
the interior of the craft and  
its occupants, if any.

Skeely grabs an axe and runs toward the chopping  
group.

NIKKI  
Occupants! They must be dead,  
though!

CARRINGTON  
Dead or alive - we'll learn a  
great many things we don't know  
in the world, now.

The group is swinging axes. Captain Henry  
suddenly stops  
digging. He looks up at the sun looks at his  
watch.

HENRY  
(to Dykes)  
We can't make it, Eddie. The  
light'll be gone in an hour.  
The temperature's dropping, too,  
I think.

EDDIE  
(looking toward the  
horizon)  
That storm front's moving in

fast. But we can't quit. We've got to keep going! It's from Mars!

HENRY

I'm not going to try an instrument landing on skis in the dark - and kill off everybody.

EDDIE

(eagerly)

We can dig for another half hour, Pat.

HENRY

If they get that close - I'll never get them back in the ship. They're so excited now they don't know they're half frozen.

EDDIE

(excitedly)

Look, Pat - I feel fine. I'll stay here all night. Just leave me a sleeping bag and some whiskey.

HENRY

(suddenly)

I got a thermite bomb on the sled. Go get it. We'll melt the ice away.

EDDIE

(axe in hand)

Wonderful! What a brain!

He runs toward the sled. At the same moment one of the diggers cries out.

BARNES

(axe in hand)

Here's a piece in the open! We've uncovered it!

The scientists and the axe wielders run over to Barnes. Captain Henry comes over.

Dr. Carrington drops to his knees and examines a two foot metal edge protruding from the ice.

CARRINGTON  
May I have a file, please?

BARNES  
Here's one.

He removes a file from his heavy clothes. The group watches as Dr. Carrington starts using the file on the protruding edge of the saucer.

CHAPMAN  
What's it look like, Arthur?

CARRINGTON  
(hitting the file against it)  
I don't know. Probably an alloy.  
I'll  
analyze  
try and get some filings. We can  
them tonight.  
all  
(he looks up and smiles at the group watching him)  
We haven't much time. I suggest you  
continue with your excavating.

HENRY  
No need to. We've got a thermite  
bomb.

CARRINGTON  
(pleased)  
Thermite! Oh, excellent!  
He stops filing and rises. He stands staring down at the  
machine  
in the ice. Lieut. Dykes arrives with a thermite bomb, a length of wire and a plunger. MacAuliff  
comes  
running up at the same moment.

MACAULIFF

(panting)

Fogarty now.  
The  
a  
business.

They're relaying the message to  
We ought to have an answer in an hour.  
I got some news back from Hendrix.  
barometer fell down to the cellar and  
freeze is coming up like nobody's  
He says to watch out.

HENRY

bomb,

I'm watching. Drill a hole for that  
Eddie.

SKEELY

(moving in to the group in  
time to hear the last ramark)  
A bomb? Is that safe?

DYKES

Procedure

(as he digs the hole, Barnes  
assisting)  
It's S.O.P. Standard Operating  
for removing ice. It just melts it.

BARNES

thirty

It'll uncover the whole saucer in  
seconds.

NIKKI

I'm so excited, I'm almost sick to my  
stomach.

HENRY

light's

(to Dykes)  
That's deep enough, Eddie. The  
going fast.

CARRINGTON

(softly, as he continues to  
stare at the metal mass at his

feet)  
Five minutes from now we may have the  
key to the stars. A million years of  
history are waiting in that ice for  
us.

DYKES

All set, Pat.

HENRY

Clear the field, Mac.

MACAULIFF

(calling)

Over here - everybody. Keep together.

MacAuliff.  
wire  
stands  
surveying the

The crew and scientists and Nikki  
move across the ice, led by  
Eddie uncoils a hundred feet of  
and walks with it. Captain Henry  
in the increasing wind -  
dimly outlined ship in the ice.

HENRY

(raising his arm)

Let her go, Eddie.

explosion.

Eddie presses the plunger. There  
is the normal thermite bomb

A glow of the thermite flares and  
dies.

EDDIE

(calling out)

O.K., folks. She's clear.

Gradu-  
illuminated

Before anyone can move there is a  
muffled explosion. And a second  
flare starts under the ice.  
ally the glare builds up. The  
whole ice field becomes  
from beneath by an unbearable

light.

Carrington,  
at

The onlookers are forced to turn  
their eyes away, all save  
and Henry who continue to stare  
it.

queries

A chorus of exclamations and  
rise from the group.

AD LIB

What is it?  
What happened -  
Secondary explosion?  
Don't look - Shield your eyes!  
How can it burn - in the ice?  
Chain reaction - from the thermite!  
Etc.

SKEELY

(grabbing Chapman's arm)  
What's happening to it. Tell me, Doc!

CHAPMAN

totally.

(slowly)  
I'm afraid it's disintegrating -

CARRINGTON

new

(his face tense)  
Secrets - that might have given us a  
science. Gone!

Captain Henry stands aghast as  
the wild burning consumes the  
ship under the ice. He sees its  
outlines run and vanish. Skeely  
comes up to him.

SKEELY

blind

(raging)  
Standard Operating Procedure, you  
ape! You've destroyed it!

CARRINGTON

I should have thought - I should have thought...

SKEELY

discovery  
turning  
July

You sure should! The greatest  
in history up flames! Fine work!  
(he wheels on Henry)  
The army can be proud of itself -  
a whole civilization into a Fourth of  
piece. Even the Indians acted smarter  
toward Columbus!

CHAPMAN

gone -

Not a shred left. Every bit of it  
and we know nothing - nothing.

CARRINGTON

of.

We know one thing...what it was made  
Obviously a magnesium alloy.

CHAPMAN

react

That's right. Only magnesium would  
to heat that way.

SKEELY

(bitterly)  
Splendid! There's a story for me.  
(quoting)  
Scientists learn magnesium burns!

DYKES

(to Henry)  
Want me to mark the spot - so we  
can find it after the storm?

Captain Henry has been staring  
into the wind-swept ice. He has  
stood silent under Skeely's

abuse.

HENRY

(to Dykes)  
Later, Eddie. First, I want you to



bring  
want  
dog sled.

up all your picks and axes. Mac, I  
your Geiger counter. And bring the

MACAULIFF

Where to?

HENRY

I saw something under the ice about  
fifty feet from here. The flare lit  
it up.

He holds the Geiger counter  
in front of him and starts  
walking slowly. Carrington,  
Ericson, Barnes, Dykes and  
Skeely move along at his side.  
The others straggle behind,  
MacAuliff leading the dog team.

CARRINGTON

What was it, Captain?

HENRY

I don't know. It was shaped like a  
man, but it might have been a piece of  
the disk.

DYKES

that  
A man! You mean somebody got out of  
saucer?

HENRY

If  
Probably thrown out when it crashed.  
it is a man.

CARRINGTON

be a  
(gesturing toward the counter,  
which is clicking)  
It's radio active. I imagine it must  
fragment from the saucer.

HENRY

Maybe. It was sure man-shaped,

though.

CARRINGTON

(with growing excitement)  
Good work, Captain. We may salvage something yet.

SKEELY

(pointing at the counter)  
It's getting louder. More to your

left,

I think.

DYKES

(pointing off)  
There it is! There!

legged

He points to an ice bank. Dimly visible in the ice is a two

shape.

SKEELY

Is this a story! The man from Mars!

MACAULIFF

(excitedly)  
It's got legs - and a head. I can see

'em.

NIKKI

It is! It's a man... It really is!

There is an ad lib chorus of excited remarks from the others.

AD LIB

There - see it?  
Look - right by that boulder!  
It's an animal.  
No - it's a man.  
Must be eight feet long.  
Etc.

EDDIE

it was

How come it's frozen in the ice - if  
thrown clear?

HENRY  
(chopping at the ice)  
Same as the saucer. Got melted in.

SKEELY  
(chopping at the ice)  
How about using some thermite?

HENRY  
Shut up!

The men continue to swing their axes. MacAuliff has stepped into a small depression in the ice and is closest to the figure they are trying to extricate. The ice surrounding it has become flawed from their blows, and the figure it contains is practically

invisible.

BARNES  
(chopping)  
I can't see it at all now.

SKEELY  
Hurry up, boys. I can't wait.  
(to Henry)  
Sure hope it isn't a mirage.

HENRY  
No mirage. It's there all right.

BARNES  
What did it look like in the flare?

HENRY  
You'll believe it when you see it.

MACAULIFF  
(from below)  
Hey -

HENRY  
What's wrong, Mac?

MACAULIFF  
(staggering away  
from the block

they have carved  
out)  
I'm sick to my stomach. I sunk  
my pick right into its skull -  
something green oozed out.

EDDIE  
No harm done. It was dead  
anyway.

ERICSON  
The light's going, Pat. We  
haven't got time.

HENRY  
You're right.

BARNES  
Hey, look. The whole block's  
coming loose!

CARRINGTON  
(nodding)  
Recently formed ice. Separates  
easily.

HENRY  
All right -- everybody on it.  
We'll load the whole slab onto  
the sled.

They load the block onto the dog sled, and start  
hauling it across the ice field.

DISSOLVE

TO:

16 EXT. POLAR CAMP. THE LIGHT IS ALMOST GONE

The C-54 appears in the lowering sky. It flies  
erratically in the increasing wind.

The plane makes a precarious landing on its  
skis, the  
rising gale buffeting, and almost overturning  
it.

A half dozen bundled Eskimos come out of the

camp and  
move toward the plane.

Nikki Barnes, Eddie and MacAuliff pile out. They help  
and the scientists alight. In the half dark,  
the  
passengers start across the wind-blasted snow  
toward  
the camp. They move with difficulty. Words are  
inaudible in the gale.

MacAuliff gestures the Eskimos toward the plane.  
They  
climb in. Captain Henry and Eddie bring out the  
dogs  
and a sled.

The block of ice, half covered by a tarpaulin,  
is  
dropped from the plane's door.

Working in the icy blasts now sweeping the dark,  
the  
men move the ice-block onto a sled. Others tie  
the  
plane down, tethering it to stakes pounded into  
the ice.

With the plane tied down, the party starts for  
the camp.  
The dogs draw the sled with the ice-block on it.

DISSOLVE

TO:

16A EXTERIOR ENTRANCE TO STOREROOM

A series of steps have been cut through the  
snowbank  
outside the storeroom entrance. The ice-block  
is  
unloaded from the sled and bumped down the steep  
steps.

17 INT. STORE ROOM

It is a dimly lit room, piled with barrels of scientific equipment. It has the look of a gloomy well stocked cellar.

The ice-block is slid into a clear space in the middle of the room. Barrels and boxes are moved to make more room around it, all the group assisting.

HENRY

(to Eddie)

Send the Eskimos away.

EDDIE

They've hot footed it already.  
It's going to take a lot of coaxing to get them back.

MACAULIFF

Anyone got some whiskey?

EDDIE

(poking among  
some boxes)

Here's a whole bar room.

He removes a bottle and starts opening it.

BARNES

(to Henry, nervously)

What do we do now, unveil him?

HENRY

Nothing to see through the ice.

(to Carrington)

Can you turn off the heat in this room, Doctor?

CARRINGTON

(softly)

If it's necessary.

EDDIE

What d'you meen, turn off the heat. It's fifty below outside.

CARRINGTON

I suggest we discuss our procedure  
before we take any further steps.

HENRY

(to Eddie)

Open the window, Eddie.

Eddie stares at him and climbs up to the window.

LAURENZ

(full of tension,  
his eyes on the  
tarp covered block  
of ice)

We're wasting time, Captain!  
We must melt it out. Investigate!  
Examine!

HENRY

We're not melting it out.

EDDIE

(from the ladder  
top)

The window's closed.

HENRY

Punch a hole in it.

Eddie breaks the window.

LAURENZ

This is stupid! Criminal! The  
secrets of a universe are in  
there. We are scientists!

CARRINGTON

(quietly)

It's almost certain that we'll  
be called in by the army to make  
a study of it later, Captain.

LAURENZ

You can't fly the thing to Dutch  
Harbor! This storm may last for  
weeks. No human can walk in it.

HENRY

I'm sorry, gentlemen. I'll wait

instructions from General Fogarty.

SKEELY

(quietly)

I think you're making a crazy decision. There's no army precedent for how to treat a Martian. And nobody is better qualified to take our visitor apart than these gentlemen of science. You couldn't ask for more geniuses at an autopsy.

HENRY

It's staying in the ice.

LAURENZ

You're behaving like a meddling sophomore, Captain Henry! There are organisms that survive after death. Cold may destroy them.

REDDING

(quietly)

They may be dangerous organisms. Disease germs from another planet. We're not prepared medically to cope with them.

LAURENZ

That is absolute nonsense, Redding!

REDDING

Nor do we know what effect the air of our earth may have on the creature's remains.

HENRY

Yes, I'd feel kind of foolish if this thing disappeared in a cloud of smoke like that saucer did.

LAURENZ

(to Carrington)

Arthur, you are in charge of this post.

VORHEES

We have every right to proceed



scientifically.

CARRINGTON

(controlling himself)

Captain Henry, I can only urge you in the interest of human knowledge to permit us to examine the body in there -

LAURENZ

(excitedly)

We don't have to be permitted! We have thirty men in this camp - all armed.

HENRY

Your request is denied, Dr. Carrington. That ice-block and what's in it is army property. And this is a military installation. As head of the military here, I'm taking over.

SKEELY

Martial law, eh!

HENRY

Until I receive instructions from my superior officer on what to do - we'll mark time. I'm posting a guard to keep everybody out - and everybody's hands off - in the meantime.

CARRINGTON

(softly)

Captain Henry is doing what he considers right.

(to Henry)

It's difficult for me to mark time - with such amazing information waiting for us - but I accept your decision. I suggest that your guard use one of our electric blankets to keep warm. Will you get him one,

Fred.

A mechanic present nods.

HENRY

Thanks. How do we get to your  
radio room?

CARRINGTON

I'll show you.  
(he starts out)

SKEELY

(excitedly)  
The radio room! I'm getting  
senile! I forgot all about it.

Skeely starts out.

EDDIE

Mind if I have a last peek at  
our pal --

He goes to the ice-block, and pulls off the  
tarpaulin.  
The dim two-legged shape is blurringly visible  
inside  
the block.

HENRY

Come on, Eddie.

EDDIE

(staring at the  
frosted ice-cake)  
I can't quite make it out yet,  
but I know one thing. They  
don't bread 'em for beauty on Mars.

The rest of the group leaves through the inner  
door.  
We stay with Ken. He stands alone in the  
cellar,  
leaning against a barrel. He picks up a whiskey  
bottle and takes a swig. Then he approaches the  
block  
of ice. He stares into it for a moment and  
backs away.  
He removes his gun from its holster, and resumes  
his  
place leaning against the barrels, his eyes  
nervously  
on the ice-block.

18 INT. UNDERGROUND CORRIDOR - CONNECTING CELLAR  
AND  
RADIO BUILDING

Led by Dr. Carrington, the group moves down the shadowy length. Skeely is talking as he walks beside Captain Henry.

SKEELY

(his excitement a contrast  
to the silence of the  
scientists and army men)

Can you imagine what's going to happen when this story hits the headlines! Everybody who owns a sled is going to start for the North Pole for a look at the man from Mars. Gentlemen, you'll be doing a bigger business than Coney Island in a week! What a shame, he's dead! An interview with a live

Martian!

That would have been something, eh? Look, Captain, you've got to let these boys get at that corpse as soon as possible. Our readers will be waiting for details. You're liable to give the whole nation a nervous breakdown.

19 INT. RADIO ROOM

The entire communication equipment of the post is housed here. A step-ladder leads to a trap-door which in turn leads to a small observation tower above the radio room. Sitting at, the radio controls is Ezra Hendrix, the operator.

The group enters. Ezra is a stocky young man. He is full of excitement as he turns to the arrivals.

EZRA

I'm using full power. The lousy pole is shooting electricity all over the place.

HENRY

me? I'm Captain Henry. Any messages for

EZRA

Yes. Came through a few minutes ago.

(he reads from a piece of paper)

Fogarty to Henry. Remove flying saucer from ice at once. Use thermite bomb to melt her out. Erect temporary structure to protect find until my arrival with staff chiefs.

SKEELY

(beaming)

That's what I like about the army. Smart - all the way to the top.

(to Henry)

Well, Captain, that gives you a chance to pass the buck on that thermite deal.

HENRY

(ignoring him)

Will you send this to General Fogarty?

SKEELY

There's Make it short, will you, Captain?

holding a hundred and fifty million people their breaths -

HENRY

(to Ezra)

completely Henry to Fogarty. Flying saucer destroyed by thermite bomb, due to unforeseen composition of ship. Have removed dead passenger from wreck...

EZRA  
(as he taps the key)  
You got a Martian? Where is he?

a  
SKEELY  
On ice, buddy. Hurry it up - I've got  
flash for you.

air.  
EZRA  
(tapping)  
The static's knocking us out of the

Carrington  
examine.  
further  
HENRY  
Keeping dead body in block of ice.  
wants permission to remove and  
Waiting your instructions before  
action. That's all.

York  
Try  
Pole -  
two  
SKEELY  
(eagerly)  
O. K. Cosmopolitan Press Office, New  
City. You can clear through Edmonton.  
our bureau there.  
(he dictates)  
With Carrington expedition. North  
The world has a new visitor today, a  
legged creature from Mars.

established.  
CARRINGTON  
You are being a little premature, Mr.  
Skeely. That has not been

wrong,  
SKEELY  
You can un-establish it - if I'm  
Doctor.

EZRA

It's dead.

SKEELY

(angrily)

I know it's dead.

EZRA

out.  
I mean the sender. Nothing's going

SKEELY

you  
Keep clicking, man! It can't quit on  
now!

Another telegraph clicking  
sound comes through.

EZRA

Something's coming in.

He starts writing.

CARRINGTON

General.  
It will alter our situation, Captain -  
if we can't get through to your

HENRY

The situation remains as it is - until  
we do.

EZRA

(reading from the paper on  
which he has been writing)

Want  
Everything grounded - can't join you.

you to -

(he looks up)

pick  
The rest is scrambled, Captain. Can't  
it up.

HENRY

He didn't get my message?

EZRA

Doesn't look like it. We're a weaker  
station than the one at your base,

Captain. I may be able to pick them up - if they keep sending - but our outgoing stuff is hopeless.

SKEELY

Lookie! You can't stop! I've got to get this story through. Send it anyway. Some ham may pick it up - there's millions of them. Send it!

(to Henry)

Pat, how about heading back for Dutch Harbor?

HENRY

I don't think we can get as far as the plane - in this wind.

SKEELY

(desperately, as he leans over Ezra)

Keep hitting it, pall! Somebody'll

get

it - somewhere. Keep clicking...

Ezra clicks desperately away on his instrument. The group stands waiting and silent.

DISSOLVE

TO:

20 INT. BEDROOM OF THE POST. NIGHT

This is a large dormitory with cot beds in it, lining the walls. Henry, Eddie, Barnes and Skeely are in the room.

Skeely is walking up and down, peering out of the window at the storming night.

Eddie sits on a cot. Barnes is curled up on another cot.

Henry is at a window, looking out.

EDDIE

similar

You know something? These scientists here remind me of the time I was stuck on Bulan Island with the Hundred and Sixteenth. An army nurse came ashore one day and created a disturbance

to this Martian.

BARNES

(from his cot)

What happened to her, Lieutenant?

EDDIE

Nothin' she didn't like. I'm just wondering if the professors will try to rush us, Pat.

HENRY

(grimly)

Might relieve the monotony if they

did.

EDDIE

I'd hate to have to shoot down

seventeen

of the world's greatest geniuses. You know somethin'?

HENRY

What?

EDDIE

They're kids, all of them. Nine year drooling over a new fire engine.

olds

Scientists!

Did you notice those two double domes started crying - when we left the

who

table?

SKEELY

(suddenly)

This storm is getting worse, Captain.

HENRY

Yes, it's tossing around some.

SKEELY



sleds!  
take him

There's only one thing we can do - dog  
We can wrap General Fogarty up and  
along.

EDDIE

Fogarty?

SKEELY

Mars.  
human  
Dutch  
only

That's my name for our pretty boy from  
He has the same dubious relation to a  
being as that pot-bellied clam in  
Harbor. Dog sleds, Captain, are our  
solution.

HENRY

Solution to what?

SKEELY

Getting out of here - we could make  
the base in five days -

HENRY

outside.  
Polar

Cut the yammering, will you. I've got  
enough on my mind. It's death  
The storm will knock off even the  
bears.

The door opens and MacAuliff  
enters.

MACAULIFF

He's going crazy.

EDDIE

Who?

MACAULIFF

Fogarty.

EDDIE

Which one?



Where's Barnes?

BARNES

(sitting up)

What's up, Ken?

KEN

(violently)

It's eleven five. You're supposed to relieve me at eleven.

HENRY

(sharply)

You've left your post!

KEN

(wildly)

He's late. He was supposed to come at eleven.

HENRY

Shut up!

KEN

(desperately)

I can't take it any longer, Captain.

HENRY

Take what?

KEN

cleared  
and  
turned

You can see it now! The ice has  
up. It's got crazy hands. No ears,  
a lot of eyes. They're all open! I  
a flash on it - and it looked like it  
was moving. And I lit out.

HENRY

Get back to your post.

KEN

(slowly)

O. K.

HENRY

Barnes will be right along.

KEN

O. K.

HENRY

Get going!

KEN

Yes, sir.

He turns and walks slowly  
out of the room.

SKEELY

I'm going to have a look.

HENRY

You're staying out of there, Skeely -  
along with everybody else. Put on  
your flightsuit, Barnes. And get in  
there before Ken starts having

kittens.

BARNES

(pulling on his electrically  
heated flying suit)

That's the first squawk I've heard out  
of Ken since Ploesti. I don't like

it.

SKEELY

All I want is to verify what I know -  
about it's being four-eyed.

EDDIE

He didn't say four eyes. He said -

HENRY

Never mind what he said. I'm barring  
all civilians.

SKEELY

You're being a little stuffy about  
whole thing, Captain Henry.

this

BARNES

I won't need the electric blanket -  
if I got this suit plugged in. So

in case you care to send me any company, I could make them comfortable, Captain.

HENRY

I'll relieve you myself at 2 a.m. And don't leave your post.

EDDIE

Pat's right, Barney. If you give them a chance, those scientists will have him out - waltzing with him.

BARNES

O.K., Captain. I'll expect you at 2 a.m.

HENRY

Right.

She Barnes opens the door. Nikki is in the doorway. is dressed in a fetching looking outfit.

BARNES

(passing her)  
Good evening, Miss Nicholson.

NIKKI

Hello. May I come in?

HENRY

(coolly)  
We're a bit untidy.

NIKKI

(smiling at him)  
Dreadfully unsocial atmosphere around, even for the North Pole.

HENRY

I'm sorry to have contributed to your gloom, Miss Nicholson.

NIKKI

Miss Nicholson! Is that what happens under martial law -

everybody loses their nicknames?

HENRY

(stiffly)

Did you want to see me about  
anything in particular?

NIKKI

No. I was having a drink - all by  
myself in my room...and playing the  
phonograph. And I suddenly felt I  
was being very selfish. All that  
lovely music, only for me.

HENRY

(smiling at her)

Want company?

NIKKI

Henry.  
That's what I'm hinting at, Mistah

HENRY

(to Eddie)

if  
I'll be in Miss Nicholson's quarters  
anything comes up.

SKEELY

I take it Miss Nicholson's quarters  
are also out of bounds for civilians.

HENRY

During army occupation only.

He moves Nikki through the door.

21 INT. CORRIDOR OUTSIDE NIKKI'S ROOM

in  
Nikki and Captain Henry approach it. They walk  
silence. Nikki opens the door.

22 INT. NIKKI'S ROOM AND OFFICE

HENRY

(a bit sarcastically)

You sure you trust me with little  
you all alone in your bedroom?

NIKKI

Yes, I think I can.

HENRY

Very manly. You ought to wear  
pants.

NIKKI

(giggling)

I do.

HENRY

(handing her a drink)

mind. Outside of that news, what's on your

NIKKI

I want a favor.

HENRY

Uh - huh..

NIKKI

(producing a bathrobe cord)

back. I want to tie your hands behind your

HENRY

(in a sudden temper)

I a Oh, for - Look, you asked me in here -  
didn't break down the door - why make  
production of -

NIKKI

Please, Pat. I said it was a favor...

HENRY

(grudgingly)

jokes. All right, then. But no practical  
Promise?

NIKKI

I promise.

around  
(indicating chair)  
Here. Sit here. And put your hands  
the back.

HENRY  
(obeying)  
The Secretary of Defense will never  
understand this.

cellar.  
NIKKI  
(as she ties)  
It's all very simple. First there's a  
boogyman in a cake of ice down in the  
I've got a small case of jumps, and I  
want company.

HENRY  
Is this the way you usually entertain  
your company?

hands)  
NIKKI  
(she has finished tying his  
How about a drink.

please.  
HENRY  
I'd love it. And a long straw,

it  
NIKKI  
(picking up a glass and holding  
for Henry while he drinks)  
Second, I want you to know that out on  
the  
ice today, I noticed the way you  
jumped  
in between me and the explosion...

tied up?  
HENRY  
(patiently)  
Could we get to the point? Why am I

admire  
NIKKI  
Because I want to tell you how much I



over you without getting fingerprints all  
my clavicle.

HENRY  
(sourly)  
Thanks for the compliment. Both of  
them.

NIKKI  
Another drink?

HENRY  
After you.

NIKKI  
I'm going to have a straight one. But  
don't get your hopes up. Liquor doesn't  
make me  
amorous.

HENRY  
(as she tosses off a drink)  
It ought to. Nothing else does.

NIKKI  
(eyeing him steadily)  
I liked the way you handled yourself  
today,  
to all  
play  
Pat. And I liked the way you stood up  
the big wigs, and refused to let them  
around with the - with the thing.

HENRY  
You like everything about me, but me,  
is  
that it?

NIKKI  
No. I like you, too. In fact, I'm  
going  
to kiss you.

HENRY  
Untie me, honey.

NIKKI  
No. I'm going to kiss you, not  
wrestle you.

HENRY  
(muttering)  
Talk about Japanese tortures -  
Nikki kisses him briefly and precisely.

NIKKI  
That was very nice.

HENRY  
Was it?

NIKKI  
Very.  
(she pours herself another drink)  
See what a good time we can have when  
you're forced to behave yourself.

HENRY  
Nikki, what you don't know about  
making  
love would populate the whole interior  
of Australia.

NIKKI  
I'll learn. When I'm good and ready.  
(giggling)  
They say it comes naturally.

HENRY  
Untie me now?

NIKKI  
Not on your life.  
(she kisses him again)  
Admit it, Pat. This was a great idea.  
Look at you - sitting talking to me  
like a  
around  
tied  
civilized man instead of grabbing  
like a throwback. Why, if you weren't  
up, I wouldn't have dared tell you how  
much I liked you...

HENRY  
(producing a cigarette)  
Got a light?

NIKKI  
(automatically striking a match  
and lighting his cigarette)  
You see, your trouble is you don't  
anything about women. You have no -  
technique. What a woman likes is to -

know  
no

resting  
She stops and stares at Henry's hands, which are  
quietly in his lap.

HENRY  
Among other things you don't know is  
how to tie a knot.  
(he stands up and grins at her)  
It's very likely because the only  
you have on your mind are marital  
Good-night, Miss Nicholson.

knots  
ones.

He goes out.

DISSOLVE

23 INT. STOREROOM

through  
A faint light from the underground hallway comes  
a transom. Barnes enters. The electric blanket  
discarded by Ken lies on a nearby packing case.  
It is  
plugged into the electric light socket, hence no  
light  
in the room. Barnes snaps on his flashlight and  
gets a  
bottle of whiskey out of another case, opens it,  
and  
takes a long swig. He leans over and plugs his  
flying  
suit into the other half of the double-socket  
shared

by the electric blanket's plug. He takes  
another drink  
and, sitting in the semi-dark, starts whistling  
"Ragtime Cowboy Joe."

Suddenly he stops whistling and laughs.

BARNES  
(self-mocking)  
Whistling in the dark, aren't you,  
Barnes?..

He lifts the whiskey bottle again, then sits  
staring  
toward the ice-encased mummy.

BARNES (cont'd)  
(suddenly)  
All right, let's see what you look  
like, sonny boy -

He switches on his flashlight, and  
centers its beam on the ice-block.  
As Ericson said, the ice is now almost  
transparent. Through it, only  
partially distorted, can be seen an  
unearthly horror. It has a bulbous  
head, a tiny suck-hole for a mouth,  
multiple eyes, no ears. Its arms  
are extra-long, ending in thorny  
clusters, rather than hands. It  
stares malevolently through the ice.

Barnes lets out a grunt of dismay,  
and turns the flashlight away.

BARNES  
Whew!

He drinks again, and then starts  
making himself comfortable. He  
uses a bag of flour for a pillow,  
and prepares to stretch out on  
the floor. Abruptly he shines  
the flashlight on the ice again.

BARNES  
(angrily)  
Quit staring at me!

He sees the blanket lying on the nearby packing case. He picks it up, and throws it over the ice-cake.

BARNES

I could go nuts looking at you...

He lies down, puts his head on the flour sack and taking a magazine from his pocket prepares to read. The camera moves to the electric blanket now covering the ice-cake, then follows the electric connection down to the indicator affixed to the cord. The indicator hand points to the "full on" position.

After a moment, the camera moves back to the floor beneath the ice block. A slow dripping has commenced. The sounds of the rising storm outside obscure the pit-pat of the drops hitting the floor. A small puddle starts to form.

DISSOLVE

TO:

24 THE PUDDLE

It is now a large puddle, very large.

The camera pans across the wet floor, and discovers the puddle is close to Barnes' legs.

25 CLOSE SHOT - BARNES

He is having difficulty reading. His flashlight has started to wane. He snaps it on and off, experimentally.

The battery is nearly dead. Barnes aims it at

the  
printed page once more, then decides it is  
useless for  
the time being. He snaps it off, and stretches  
himself  
out more comfortably.

A splinter of light from the hallway outside  
still  
illuminates the scene.

26 CLOSE SHOT OF PUDDLE

It continues to grow. The howl of the storm  
outside  
does not lessen.

DISSOLVE

TO:

27 STAIRWELL OUTSIDE STOREROOM

The form of a sled dog appears. It stands  
poised at the  
top of the steps for an instant, pointing  
eagerly at the  
storeroom window. It is joined by three or four  
more  
sled dogs. They start to bark angrily, their  
snouts  
still aimed at the storeroom window. They run  
down the  
stairwell and press their muzzle against the  
storeroom  
door.

28 INTERIOR STOREROOM  
CLOSE SHOT OF BARNES

He is sleeping. The barking and eager whining  
of the  
dogs can now be heard over the storm noises  
outside.  
The CAMERA PANS down to Barnes' legs. The  
puddle has  
reached them, and, as we look, they stir

slightly,  
causing a little splatter of water. Barnes  
abruptly  
sits up into the picture.

BARNES  
(staring into  
the darkness  
at his feet)  
What the --

At this moment, a moving shadow falls across his face. He looks up quickly. An expression of pure terror appears on his face. He screams eerily, springs to his feet, and jerks out his revolver. He fires six times, then, still screaming, jumps for the storeroom door, the cord from his flying suit snapping out of the fixture and trailing behind him. He yanks open the door and runs into the corridor.

29 INT. CORRIDOR

Barnes races down the corridor, yelling at the  
top of  
his lungs!

BARNES  
It's alive! It's alive! It's alive!

30 INT. MAIN CORRIDOR

As Barnes appears, still yelling, doors have  
begun to  
pop open. Captain Henry, pyjama-clad, gun in  
hand,  
comes running out of his room and grabs Barnes.

The other inmates, in various stages of undress,  
tumble  
out into the hallway only minutes later. Barnes  
continues to shriek incoherently.

HENRY  
(shaking Barnes)  
Shut up! Cut it out!

(he slaps Barnes, who  
stops screaming, and  
stands sobbing with terror)  
Now! What is it? What happened?

BARNES  
(almost in shock)  
It - it - it came after me!  
It's alive, I tell you!

HENRY  
(sharply)  
Did you fire those shots?

BARNES  
(staring past him)  
I shot it - six times - it kept  
on coming at me.

HENRY  
(releasing Barnes and  
wheeling to Dykes,  
Ericson and MacAuliff)  
Sounds like some joker's loose.  
Come on. Bring your guns.

He starts for the storeroom,  
Eddie, Ken, and Mac following.

CHAPMAN  
(to Mrs. Chapman,  
indicating Barnes)  
Esther, better give this lad a  
sedative. I'll be right back.

He starts up the hall. Carrington  
appears in his doorway.

CARRINGTON  
(joining Chapman)  
Did I hear right? The boy said  
it was alive?

CHAPMAN  
(nodding)  
Probably had a bad dream.

NIKKI  
(calling after



Carrington)  
Wait for me, Arthur.

CARRINGTON  
You stay here, Nikki.  
(he stops and faces  
the group in the  
corridor)  
I'd appreciate it if you'd all  
wait in the living room until  
we can check this nightmare.  
Thanks.

He continues down the corridor,  
Chapman following.

31 INT. STOREROOM.

Henry leads the way into the room. He snaps on  
a light,  
and stands staring at the electric blanket in  
the puddle  
of water.

HENRY  
(blankly)  
Gone -

DYKES  
Those double-domes! They  
stole it.

ERICSON  
No. The kid said it was alive!  
I knew it - all the time I was  
here - I could feel it!

DYKES  
Nuts! How'd it get out of the ice?

For answer, Pat indicates the  
electric blanket.

HENRY  
Somebody threw a hot blanket on it.

DYKES  
I know who. Those six-year old

Einsteins, that's who.

Carrington and Chapman have  
appeared in the doorway.

CARRINGTON

What did we do, Lieutenant?

DYKES

(furiously)

Swiped the freak. Hustled it  
off somewhere to take it apart,  
that's what!

CARRINGTON

I assure you, Lieutenant --

CHAPMAN

(suddenly)

Sh - h. Listen!

All heads are turned toward the  
open door. Over the whine of  
the wind they hear a chorus of  
savage barking and growling.

HENRY

The sled dogs -

ERICSON

He's out there -

CHAPMAN

They'll tear him to pieces!

Abruptly, Carrington brushes  
through the group, and darts  
out into the howling night.  
He is clad only in his pajamas  
and bathrobe.

DYKES

Doctor! Stop!

CHAPMAN

Arthur - are you mad!

Henry curses under his breath  
and charges in pursuit. Locating

Carrington with his flashlight, he brings him down with a flying tackle. Carrington struggles to escape Henry's grasp, but Henry succeeds in leading him back into the storeroom. The storm noises have made their exclamations inaudible.

HENRY

(panting)

Mac - get flying suits - hurry -

MacAuliff runs out.

CARRINGTON

(also winded)

If you please - Captain - you may release me now -

HENRY

(doing so)

That was a pretty stupid move - for a genius.

DYKES

You'd have been frozen to death in five minutes!

CARRINGTON

(apologetically)

Too much zeal, I'm afraid. Forgive me, gentlemen.

CHAPMAN

(peering into  
the night)

Over there - I see something!

HENRY

Put out the light.

Dykes snaps off the storeroom light. The four men gaze intently into the dark night. Henry turns on his flashlight. Skeely enters the storeroom.

SKEELY

(excitedly)  
Where is it? Is it really alive?  
Can it talk? Who else saw it  
beside Barnes? What are you doing?  
Is it out there? Speak to me,  
somebody!

HENRY

Shut up.  
(he listens and  
looks for  
another moment)  
They're still barking.

CARRINGTON

(speaking through  
numb lips - his  
voice shivery)  
If only the dogs follow it.  
We'll never find it otherwise.

SKEELY

(a howl of dismay)  
Don't tell me you've lost it -  
you bungling army boob. This  
is worse than Pearl Harbor!

MacAuliff enters, carrying  
flight suits.

MACAULIFF

Here you are, Pat.

HENRY

Grab one, Eddie.

CARRINGTON

May I have one, Captain?

SKEELY

Me, too!

HENRY

(dressing hurriedly)  
Army personnel only.

SKEELY

(through his teeth)  
Wait till you see what I write

about you! You'll shoot yourself!

HENRY

(zipping his suit up)

Snap it up, boys.

He grabs his flashlight, and runs out into the storm. MacAuliff and Dykes follow a second later. Skeely, Carrington, and Chapman remain staring after them.

32 EXT. STOREHOUSE

The army officers, leaning against the iron wind, grope their way toward the barking dogs. Their flashlights are almost useless in the snow flurries raised by the gale. They stop and confer for a second, their words carrying no further than the ear they are shouted into. Henry points with his flashlight, and the trio alters course accordingly.

Suddenly a flashlight beam picks up some moving forms. All three flashlights center on the activity, but snow flurries continue to intervene. Dimly, a struggle can be discerned.

The officers move toward it. A sudden increase in the wind knocks them down. They continue toward the barking and struggling, crawling on their hands and knees.

33 MEDIUM SHOT OF DOG PACK FROM HENRY'S POINT OF VIEW

The dogs are tearing at a figure in their midst.  
A sheet of flying snow blots out the scene. When it reappears, the figure is gone.

Henry, MacAuliff, and Dykes crawl into the scene. Two dogs lie dead in the snow. A third is wounded so hideously that Dykes shoots it.

Henry signals his pals to pick up the dead dogs. They each take one.

Henry stops and examines the ground. He picks up two objects, looks around, then starts back to the camp.

DISSOLVE

TO:

34 INT. DR. CARRINGTON'S LABORATORY

It is crowded with nearly all the members of the expedition. The scientists are ranged around Carrington's table. The others stand behind him.

Carrington is bent over the table. Captain Henry, MacAuliff and Eddie are immediately around him.

A bright beam of light is focused on the table center, hidden from our eyes as we come on the scene.

The crowd around the table is silent and tense, as at some overwhelming dramatic performance.

Nikki stands beside the doctor. She is dressed in pajamas and a woollen robe. All the others in the laboratory are also hastily dressed, some in

bath robes  
and slippers, some in sweaters and work pants.  
Skeely's large bulk is crowded behind Captain  
Henry,  
peering over his shoulder.

CARRINGTON  
(as he works)  
Can you describe what you saw,  
Captain?

HENRY  
(quietly)  
The dogs had him down, tearing  
at him.

MACAULIFF  
I saw him get up, with three dogs  
on his throat.

HENRY  
The cold's blinding. I couldn't  
make out the action. But when we  
got there two of the dogs were  
dead.

EDDIE  
They looked like they'd been through  
a chopper. Mince meat!

HENRY  
I found the hand under one of them.  
They must have torn it off.

SKEELY  
How could dogs tear off a hand?

CARRINGTON  
(softly)  
This kind of a hand.

He is bent over the object  
on the table, looking at it  
through a powerful lens.

On it lies a hand and part of a forearm. The  
hand  
has ten stringy looking fingers, twice the human  
length. They are stiffened and resemble a  
slightly  
arced set of thin knives more than fingers.

OLSON

Sharp as razors, aren't they?

CARRINGTON

(studying the  
knife fingers)

Yes - a sort of chitinous  
substance.

SKEELY

(tensely)

Speak English - will you!

CARRINGTON

Something between a beetle's  
back and a rose thorn.

SKEELY

Thorn fingered, eh?

CARRINGTON

(trying to bend  
one of them)

Amazingly strong.

CHAPMAN

They may be frozen.

CARRINGTON

I don't think so.

SKEELY

Well, we know one fact about him.  
He's dead now.

CARRINGTON

What is your opinion, Captain?

HENRY

I don't know. He stayed alive in a  
block of ice for twenty-four hours.



MACAULIFF

After I'd sunk a pick into his skull.

HENRY

And he got up - with twelve dogs  
on him.

OLSON

(bending over  
the table)

That's blood on the arm, isn't it,  
Arthur?

CARRINGTON

Yes - but not his blood.

OLSON

From the dogs?

Carrington has been working  
on the arm with a scalpel.

CARRINGTON

There's no blood in the arm. No  
animal tissue. Have a look at this  
under the microscope, George.

He hands a bit of material to  
Dr. Auerback, who adjusts it  
under a microscope.

CARRINGTON

(his voice soft as  
he continues his  
examination)

I doubt very much if it is dead.  
I doubt if it can die - as we  
understand dying.

SKEELY

It's bound to freeze to death outside.

EDDIE

It got along all right in a block  
of ice - for twenty-four hours.

AUERBACK

(from the microscope)

No arterial structure indicated,

Arthur. No nerve endings visible.  
Porous, unconnected cellular  
growth.

CARRINGTON

I imagined that.

SKEELY

Sounds like you're trying to describe  
a vegetable, doctor.

AUERBACK

I am.

CARRINGTON

(hunched over the hand,  
his eye peering through  
his lens)

Are you getting all this, Nikki?

NIKKI

(who has been writing  
in her pad)

Yes, doctor.

CARRINGTON

That's why the bullets fired into  
it by Corporal Barnes had no  
effect. They merely punched a few  
holes into some vegetable matter.

MACAULIFF

What about the green stuff I saw  
ooze out of its head?

CARRINGTON

There is some of it in the hand.  
I think we will find it has a  
sugar base.

HENRY

Like - plant sap?

CARRINGTON

Yes.

SKEELY

(excitedly)

You mean - its some kind of a

super carrot, doctor?

CARRINGTON

A carrot that can construct a ship beyond our terrestrial intelligence, of materials we have not yet created - and guide it sixty million miles or more through space.

MACAULIFF

But you don't think it has any feelings, eh?

CARRINGTON

It has an intelligence beyond ours - and possibly feelings equally refined.

HENRY

(softly)

A vegetable with a brain -

SKEELY

An intellectual carrot! The mind boggles!

CARRINGTON

It shouldn't. Imagine how strange it would have seemed in the pliocene age to forecast that worms, fish, and lizards that crawled over the earth were going to evolve - into us. On the planet from which our visitor came, vegetable life underwent an evolution similar to that of our own animal life, which would explain the superiority of its brain. Its development was not handicapped by emotional or sexual factors.

SKEELY

Dr. Carrington, you're a man who's won the Nobel prize. You've received every kind of international kudos a scientist can attain. If you were for sale I could get a million bucks for you from any foreign government. I am not, therefor, I going to stick

my neck out and say that you are stuffed absolutely clean full of wild blueberry muffins, but I promise you that my readers are going to think so.

CARRINGTON

(smiling)

Not for long, Mr. Skeely. In fact, even for a moment if they happen to anything about the flora of their own planet.

not  
know

SKEELY

You mean there are vegetables right here on earth that -- that can think?

CARRINGTON

A certain kind of thinking, yes. Did you ever hear of the Telegraph Vine? Or the Acanthus Century Plant?

SKEELY

Not recently.

CARRINGTON

The Century plant catches mice, bats, squirrels -- any mammals small enough to evade its privacy. It lures them with a bait of sweet syrup then it closes like a fist and feeds on the corpse of its catch. It is only a plant but its brain can obviously outwit a species far above it in the scale of minds as we measure them.

SKEELY

(scribbling)

Thanks, doctor. And what's a Telegraph Vine?

CARRINGTON

A vine that has proven beyond doubt that it can signal to other vines of its species twenty or one hundred miles away. If an insect

migration, for instance, is moving in a certain direction, it will devour the first vine but the second one, having been warned, will have altered its chemical structure so that the insects find it inedible.

SKEELY

(still  
scribbling)  
That's one for Ripley.

CARRINGTON

(smiling)  
There are hundreds of other examples. No, Mr. Skeely, intelligence in vegetable and plants is an old story on this planet of ours. Older even than the animal arrogance that has overlooked it.

(to Auerbach)  
May I have your scalpel, George?  
(Auerbach hands  
Carrington a  
surgical knife)  
The palm seems soft.  
(he cuts it open)

OLSON

(looking)  
Seed pods.

CARRINGTON

Yes - the neat and unconfused reproductive technique of vegetation.

CHAPMAN

No pain or pleasure as we know them.

HENRY

No heart.

CARRINGTON

None. Our superior in every way.

LAURENZ

The absence of ears of the

creature might indicate that it has a hearing system superior to ours.

REDDING

Or that it is deaf.

CARRINGTON

It probably neither hears nor sees as we do - but receives magnetic impressions.

VOORHESS

We can safely presume that the planet on which it lived is colder than ours and that its atmosphere is too thin to conduct sound waves.

LAURENZ

Or that there is any oxygen in its air content - a planet would need none.

REDDING

It's amazing how it was able to adjust itself to the vitally altered conditions of earth - and stay alive.

LAURENZ

It's mysteries will be explained when we - communicate with it.

CARRINGTON

(quietly)

Perhaps - before.

He looks at the seeds in his hands.

LAURENZ

You think those seeds are alive?

CARRINGTON

(quietly)

That would be - too strange, don't you think?

He frowns at Laurenz.

LAURENZ

(quickly)

Absolutely. There are certain things which are - impossible.

HENRY

I think we're overlooking something.

CARRINGTON

What is that, Captain?

HENRY

What - it's doing.

SKEELY

Probably looking for another block of ice to hide in. A vegetable would head for cold storage...instinctively. Keep it from rotting.

HENRY

I don't think so. There's no reason for it to stay out in that storm if it can move. And I saw it move.

VOORHEES

It ran out into the cold. I think our surmise that it requires a cold temperature is correct.

LAURENZ

Obviously. That's why the saucer tried to land in our Polar regions. They corresponded to the conditions of its own planet.

HENRY

There might be another reason. Its passengers could have wanted to keep their arrival secret.

EDDIE

What's on your mind, Pat?

HENRY

I have an idea it's inside the camp. It headed into the storm because it smelled the dogs and was hungry.

SKEELY

(staring)

Inside the camp! Gentlemen - what I would give for an interview!

CARRINGTON

I don't think it eats, Captain. There is no evidence of any animal digestive system.

HENRY

If it doesn't eat, it does something.

(to the group)

I'd like a half dozen men to go along with Lt. Dykes and me. We don't need guns. Knives, clubs and axes will be better.

CARRINGTON

I grant you it may have returned to the camp - and hid itself on the premises, Captain. But there's no reason to go after it - like an enemy.

HENRY

It didn't look friendly - in the snow outside, doctor.

CARRINGTON

(softly)

It's a stranger in a strange land - with strange - unearthly features and attributes. The only crimes involved are those that man and nature have committed against it. It crashed in an air ship, was frozen in the ice, had its head split open by a pick, and was attacked by a pack of fierce dogs. I see no reason to give it a bad character, Captain.



HENRY

(grimly)

It went after the dogs. I'm in charge of the search, doctor. And I'm going to look for it, my way.

CARRINGTON

(his voice rising)

It would be criminal vandalism to injure the visitor further. We must find it - and treat it as our superior whose brain - if we can communicate with it - is full of unique and overwhelming knowledge. We must -

(he breaks off and stares at the table)

SKEELY

(his eyes on the table)

Holy Heaven! It's moving!

EDDIE

It's alive - look out!

We see the hand moving on the table. Its knife fingers flex and unflex. The sliced palm tightens into a fist and opens again. Some of the watchers step away from the table, a terror in them. Carrington remains bent over the hand. Captain Henry stays beside him.

CARRINGTON

(softly, as the hand moves)

Nikki -

NIKKI

(faintly)

Yes, doctor -

CARRINGTON

(dictating)

At two forty-five the hand became  
alive. The temperature of the  
forearm showed a twenty degrees rise.

removed He is studying a thermometer  
There from the arm as he dictates.  
that is a hush. The only sound is  
scalpel made by the knife fingers beating  
hand. on the table. During the hush,  
The Carrington takes the surgical  
Its and cuts his thumb. He holds the  
bleading thumb over the moving  
hand's activity is increased.  
dictating. fingers move more quickly as they  
beat on the table top.  
Carrington continues his

that I believe the activity due to the fact  
rose was the organism when it's temperature  
provided by the able to ingest the nourishment  
covered... canine blood with which it was

36 CORRIDOR LEADING FROM KITCHEN

Six or seven supply rooms open on this corridor.  
A searching party led by Captain Henry is in the  
process of examining these rooms.

Henry carries a Geiger counter with which he  
scans each door before opening it and sweeping it with his  
flashlight.

Stone Carrington, MacAuliff, Dykes, Laurenz, Voorhees,  
and Chapman comprise the rest of the searching  
party. With the exception of Carrington and Skeely, who  
are unarmed, they carry an assortment of ice-axes,  
iron rods, shovels and other improvised weapons. Skeely  
carries a camera.

STONE

(as Henry searches)

You sure you know how to use that  
camera, Skeely?

SKEELY

I ran one of these things on Iwo  
Jima. Never got out of focus once,  
during the entire bombardment.

(he calls)

Hey, Captain -

HENRY

What do you want?

SKEELY

If we catch up with our pal I  
want a couple of hundred feet of  
film...before anyone starts making  
a salad out of him.

CARRINGTON

(a touch sharply)

No one has any intention of  
injuring him, Mr. Skeely.

CHAPMAN

And no chance of finding him I'd  
say. He'd never hide in the camp -  
not after the reception Barnes gave  
him.

inspection Henry has completed his  
of the supply rooms.

HENRY

No dice in this end. Come on.

He leads the way.

DISSOLVE TO:

37 INTERIOR RADIO ROOM

A short corridor leads to a windowless chamber that houses the camp's generators. The party with Henry and his Geiger counter in the van, crosses the radio room.

Hendrix looks up from his telegraphy.

HENDRIX

Looks like a lynching bee. What's up?

MACAULIFF

(kidding)

We heard you got the Mars man hidden back there.

HENDRIX

(in alarm)

I what! You mean it's - it's -

CHAPMAN

Mr. MacAuliff is being amusing.

HENDRIX

I don't want any part of that thing. In fact, I'd like to go home.

38 INTERIOR GENERATING ROOM

Henry's flashlight probes its corners.

HENRY'S VOICE

Nothing.

As he closes the door.

DISSOLVE TO:

39 A SHADOWY HALLWAY

The party moves along. As it reaches a doorway,  
Henry's geiger counter begins to click.

HENRY

Hold it!

He moves toward the doorway.  
The clicking of the counter  
increases.

HENRY

It's in there! Eddie - Mac -

CARRINGTON

(with a small chuckle)

No, Captain. That's the mineralogy  
lab. We've got radioactive isotopes  
in there.

CHAPMAN

Your Geigers reacting to a roomful  
of uranium ore samples.

HENRY

Let's check it anyway.

Dykes and MacAuliff stand beside  
him as he pushes open the door  
and snaps on the light.

40 INTERIOR MINERALOGY LAB

Save for the scientific paraphenalia that  
clutters it,  
it is empty. Henry switches off the light.

DISSOLVE TO:

41 INTERIOR END OF CORRIDOR

of The party has halted by a closed door at the end  
the hallway.

HENRY  
(trying the door)  
It's locked.

CHAPMAN  
I'm sorry - I forgot. I'll get  
the key.

He hurries away.

HENRY  
Nothing else was locked up.  
What's in here?

CARRINGTON  
The greenhouse. We have to keep it  
locked. The Eskimos have a weakness  
for our strawberries.

SKEELY  
(incredulously)  
Your what?

CARRINGTON  
(smiling)  
Strawberries.

VOORHEES  
We use artificial sunlight. It's  
quite a garden. We raise our own  
tomatoes, asparagus, lettuce.

DYKES  
(sharply)  
Shut up a minute!

CARRINGTON  
(quietly)  
What is it?

DYKES  
(his ear at the door)

There's something moving inside.

There is a silence as everyone listens intently.  
Carrington puts his ear to the door.

CARRINGTON

(disappointed)

Yes, I hear it. It's the ventilator.  
The fan needs oiling.

The group relaxes.

SKEELY

(bitterly)

We've been through every crevice of  
the  
camp. If it's not in there, we're  
cooked. Just think - we've lost a  
flying saucer and a man from Mars  
all in one day. What a bunch of  
butterfingers!

Chapman enters.

CHAPMAN

(proffering the key)

Here you are, Captain.

Henry takes the key and opens the door.

SKEELY

(ruminatively, as Henry  
is opening the door)

I wonder what they would have  
done to Columbus if he'd discovered  
America, and then lost it.

Henry opens the door slowly. He aims his  
flashlight  
and snaps it on.

42 INT. GREENHOUSE

Henry's flashlight illumines the greenhouse for  
several  
moments, playing over its plants and bushes.  
Henry  
switches on the artificial sunlight arcs. A

queer glow  
suffuses the greenery. Henry enters, the others  
follow.

They stand staring into the corners of the large  
room.

It is empty and silent.

CHAPMAN

It's empty.

HENRY

Maybe.

He starts forward to examine the spaces  
concealed by  
the shrubbery. Skeely and Carrington move with  
him.

HENRY

(stopping)

Stay here, please. Near the door.

SKEELY

My, you're big and brave. What are  
you going to do, catch him all alone?

HENRY

I'm still waiting to see if he wants  
to catch me. Eddie - Mac - come  
along.

The soldier trio makes a round of the hothouse.  
The  
others wait.

43 CLOSE SHOT OF CARRINGTON

He is watching the moving flyers. Suddenly he  
sees  
something that brings a glint of excitement to  
his eye.  
He starts to speak, then reconsiders and changes  
the  
incipient remark into a cough.

44 MEDIUM SHOT GROUP AT DOOR



VOORHEES  
(closest to Carrington)  
What's that, Arthur?

CARRINGTON  
Nothing. I just noticed. The  
Mendelson molds are vitiated. We  
mustn't neglect them.

Voorhees and Laurenz look at Carrington  
curiously. He  
shakes his head imperceptibly. They refrain  
from  
comment.

Henry and his colleagues complete their round of  
the  
greenhouse.

HENRY  
Well, that's it, I guess.

SKEELY  
Yes, and isn't it dandy. We're  
certainly going to be a famous group.  
Like the Donner Party.

HENRY  
(ignoring him)  
Dr. Chapman was right. Our pal is  
probably holed up in a snowbank.

CHAPMAN  
(nodding)  
After all, he's lost a hand and had  
six bullet holes shot in him. Animal,  
vegetable or mineral, he must need a  
rest.

The others laugh. Their mood is much lighter  
now,  
except for Skeely, who stares morosely at the  
floor.

HENRY  
We'll start searching outside as  
soon as it's light.

CHAPMAN

We'd better do it in relays. A half hour is about all you can stand in that cold now.

HENRY

Good idea. Report to Lt. Dykes and he'll arrange a schedule for you.  
(He reaches for the light switch)  
Coming, gentlemen?

CARRINGTON

(smoothly)

Not right away, Captain. Doctor Voorhees and Professor Laurenz and I want to do some emergency work on those molds. Goodnight, gentlemen.

There is a chorus of goodnights as the others move out.

Henry stands looking at Carrington for a moment.

HENRY

Kind of late to start work now, isn't it?

CARRINGTON

(laughing)

It's easy to see you're no scientist, Captain Henry. Work is what we do when we want to relax.

Henry continues to study him for another moment.

HENRY

(abruptly)

I see. Goodnight.

He goes out. Carrington quickly closes the door behind him.

He bolts it. Laurenz and Voorhees watch him expectantly.

Carrington turns and smiles at them brightly.

CARRINGTON

The MacCormick molds - look!

He points. Laurenz and Voorhees regard the  
plants he  
indicates.

CARRINGTON  
They're wilted, from cold.

LAURENZ  
But it's warm in here.

CARRINGTON  
(grinning happily)  
Isn't it? So what do you conclude?  
(without waiting for an  
answer he continues)  
Those molds would be in the direct  
path of a blast of icy air if that  
rear door were opened. Ten or  
twenty seconds of such an exposure,  
and they would wilt. I repeat,  
gentlemen, what do you conclude?

VOORHEES  
(pointing)  
But that bolt hasn't been pulled.  
How could the door be opened?

For answer Carrington strides to the rear door.  
Leaving the bolt still in "Shot" position, he  
turns the  
knob and pulls. The door opens.

Voorhees and Laurenz move quickly to the door.  
The wind  
whistles about them as the three scientists  
examine the  
bolt.

INSERT CLOSEUP OF BOLT

It has been cleanly severed.

VOORHEES' VOICE  
Filed clean through!

BACK TO GROUP. Carrington closes the door.

CARRINGTON

(as he does so)  
Not filed, Andrew. Cut.

LAURENZ  
(excited)  
Yes. Of course. Those razor-like  
fingers on the hand!

VOORHEES  
But the power - to cut through  
that steel - like butter -

CARRINGTON  
(smiling happily)  
Incredible. Really incredible.

LAURENZ  
(his eyes darting around  
the greenhouse)  
Then it's been in here.

CARRINGTON  
(also scanning his  
surroundings)  
Beyond a doubt.

VOORHEES  
What's that?

LAURENZ  
Where?

VOORHEES  
Stand here. See?  
(he points)  
The storage bin. See how the light  
glistens on it.

Carrington crosses to a two and a half foot  
storage bin,  
and stares at it.

45 CLOSE SHOT - STORAGE BIN

Its handle glistens strangely.

46 BACK TO GROUP

Carrington touches the handle with his forefinger. It is coated with a viscous fluid. Carrington rubs it between his thumb and forefinger, then smells it.

CARRINGTON  
A smear of sap - from the wounded arm.  
(indicating the bin)  
Pull it down, please.

Laurenz and Voorhees take hold of the bin and start to lift it to the floor. It falls from their grasp.

VOORHEES  
Look out!

The bin crashes over on its side. A body topples out of it and crashes at their feet. It is the corpse of a dog.

Carrington kneels down and examines it.

CARRINGTON  
(feeling the dog)  
Not dead over an hour.  
(to Voorhees)  
See if there's any congealed blood in the bin, Andrew.

LAURENZ  
(as Voorhees inspects the bin)  
Seems rather shrunken, doesn't it?

CARRINGTON  
Its blood has been drained.

VOORHEES  
The bin is clean.

CARRINGTON

(nodding)  
Now we know definitely the type of  
nourishment it requires.

LAURENZ  
(gesturing at the dead dog)  
Why do you suppose it brought  
the dog in here?

CARRINGTON  
We must try very hard to find an  
answer to that question.

His eyes start moving around the greenhouse.

VOORHEES  
Maybe the artificial sunlight  
attracted -

LAURENZ  
(shaking his head)  
The light was off.

CARRINGTON  
(tensely)  
That loam bed - number four.  
Does it strike you the earth  
has been disturbed?

LAURENZ  
(eyeing the loam bin)  
Olson started some lichen there  
last week.

VOORHEES  
That's right.

The trio moves over to the loam bed.  
Carrington regards the loose earth.

CARRINGTON  
(vibrantly)  
Gentlemen, our creature will  
come back here. Of that I  
am certain.

LAURENZ  
What do you see, Arthur?

CARRINGTON

I'd rather not say - yet. But  
it will come back.

VOORHEES

Hadn't we better tell the others?

CARRINGTON

No. I think it better if Science,  
rather than the Army greeted it  
this time.

(to Laurenz)

Will you keep watch with me tonight,  
Andrews?

(Laurenz nods. Carrington  
turns to Voorhees)

Please bring us some sandwiches and  
coffee. Tell Doctor Auerback and  
Doctor Olson what we have found.  
Ask them to relieve us at eight in  
the morning. And ask them, please  
to confide in no one.

Voorhees nods and departs as we

DISSOLVE

TO

47 INT. MAIN ROOM. CAMP

It is eleven-thirty the following morning. A  
late  
room. breakfast is being served in the main living

Outside the storm has not abated. It fills the  
sky, darkening the arctic noon.

Henry and Dykes are eating. Mrs. Chapman sits  
nearby knitting.

DYKES

(staring out the window)

Look at that, will you? It'll  
never let up! And we could have  
been in Edmonton - open air  
cafes. Moonlit gardens -

MRS. CHAPMAN

(placidly)

Oh, we've had them worse than this.  
Three weeks is the longest they last.

DYKES

Three weeks! We ought to be growing  
our own fur by that time.

The door opens and MacAuliff, Barnes and Ericson  
come in.

HENRY

Anything, Mac?

MACAULIFF

(removing his outer garments)

Not a sign. We've poked into every  
snowbank within a mile.

ERICSON

(grinning)

Barnes flushed a Polar bear.

BARNES

(bitterly)

I sure did!

DYKES

(laughing)

Scare you?

BARNES

Not after I saw it was only a bear.

Hendrix enters from an interior door. He  
carries  
a sheaf of messages.

HENDRIX

(bitterly)

I want a raise. Or I'm gonna  
strike. Sixteen hours straight  
receiving without stopping!

HENRY

Anything for me?

HENDRIX



(angrily)  
Just a few million words. What's the matter with that Fogarty fellow - got epilepsy?

(he tosses a bundle of messages on the table)  
I haven't even had time to eat.

He pours himself a cup of coffee. Dykes picks up the messages.

DYKES  
Some of them are for Skeely.

HENRY  
(eating)  
Skip them. Stick to Fogarty.

DYKES  
(scanning the messages, reads from one after another)  
Fogarty to Henry. Preserve wreckage of saucer carefully.  
(he throws the paper down and picks up a second and reads)  
Same to same. Preserve corpse of occupant carefully. Allow no one to touch it until my arrival. Same to same. Forward detailed description of saucer - measurements, weight, general characteristics of corpse. Important. Fogarty to Henry. Why haven't you answered? Answer immediately. Same to same - radio silence unnecessary. Reference message Fogarty to Henry. Acknowledge immediately. Acknowledge soonest. Fogarty to Henry. Awaiting report. Silence confusing. Same to same - acknowledge. Fogarty to Henry. Acknowledge.

HENRY  
I get the general drift. He wants to hear from me.

Skeely enters. He is rumpled, unshaved and still

sleepy.

SKEELY

What you got there?

HENDRIX

(eating toast and gulping  
coffee)

Some stuff for you.

SKEELY

(diving for the messages)

For me?

(he stares at them, his voice  
growing hoarse with  
excitement)

They got part of my story! It went  
through! Listen.

(reads)

Verify garbled message regarding man  
from Mars. Authorize all expenses.  
Cable straight. Eldredge.

(he looks up)

That's the chief.

(he reads)

New, York Times Syndicate - Will pay

ten

thousand full story discovery flying  
saucer and Mars man. Want full de-  
tails. Answer collect.

(he shuffles through  
the other messages)

London - Paris - A.P. - R.K.O. -  
Life - Colliers - Saturday Evening  
Post - Marshall Field Museum -  
Denver - Chicago - New Orleans -  
They're all gone mad!

(he looks up)

People in the streets yelling for  
more news. Every man, woman and  
child in the U.S.A. has stopped  
working.

(he wheels on Hendrix)

Lookie, Ez - I've knocked out ten  
thousand words. Been typing all  
night. Get back and send 'em.

HENDRIX

(eating)

Not me.

SKEELY

(yelling)  
Get on that key!

HENDRIX

(wearily)  
Afterwards. I'm going to bed  
first.

SKEELY

You can't go to bed. Listen -  
I'll split with you. It's a  
bonanza! I'll give you 25  
percent of the take.

HENDRIX

(his eating done, wearily)  
Nothing doing! I'm out on my feet.  
And the stuff ain't going through  
anyway. Waste motion.

SKEELY

It'll go through! You keep send-  
ing! Ez, old man, they're mobbing  
the newspaper offices. They're  
hanging out of windows. This is  
a world emergency. You can't desert  
your post in an emergency - any more  
than you would if a ship was  
sinking?

HENDRIX

(starting to open  
the door, his back  
turned to it)  
A ship is sinking! And it's me.

As he pulls the door open, we see a tall figure  
leanings against it. Hendrix, unaware of it,  
continues to open the door as he talks.

HENDRIX (cont'd)

I wouldn't stay up another hour for  
ten thousand dollars a minute. I'm  
out on my feet, I tell you.

The tall figure slides in the doorway and comes

crashing into the room at Hendrix' feet. It is Aligari, the botanist. His face is covered with blood. He is semi-conscious. Henry and Dykes rush to him. Henry grabs his wrist and feels for his pulse.

SKEELY

Who - Who's that?

MRS. CHAPMAN

Dr. Aligari.  
(to Henry)  
Is he - dead?

HENRY

No.  
(to Barnes)  
Get Dr. Chapman.  
(to Mrs. Chapman)  
Got any smelling salts?

MRS. CHAPMAN

Right here - in the washroom.

She starts out of the room.

HENRY

Wait.  
(to MacAuliff)  
Go with her, Mac.

MacAuliff follows her out. Aligari stirs and tries to sit up.

HENRY

Take it easy, Doctor. Stay where you are. Can you talk?

ALIGARI

(with difficulty)  
In the greenhouse - the thing -  
Dr. Olson - Auerback.

HENRY

What happened?

ALIGARI

I went in - to check the temperature - my back was turned - when

Olson screamed - When I turned around - the thing - it cut my face - The blood blinded me - I fell down - I must have fainted.

(Mrs. Chapman reappears.

She hands Henry the salts.

He holds them to Aligari's nostrils)

Thank you ... When I came to, I saw Olson and Auerback - hanging upside down - Their throats were cut - I crawled out - and came here -

Henry rises swiftly.

HENRY

Come on, Eddie. You too, Mac.  
The rest of you stay here -  
and stay together.

He runs out.

SKEELY

I'm coming! I don't care what  
you say!

He follows the others.

48      OUTSIDE GREENHOUSE DOOR.

The door is shut. Henry, MacAuliff, Dykes and Skeely come down the corridor. They are carrying axes and guns.

Henry approaches the door, then stops. He turns to MacAuliff.

HENRY

Mac, round up a detail and post it at the rear door of this hothouse. Don't go in - just take some timber and seal up the doorway!

MACAULIFF

Right.

He runs down the hall. Almost before Henry has finished speaking, the door behind him has opened with lightning rapidity. Henry turns with almost equal speed, instantly raising his axe. The Thing appears for a split second in the doorway, only to be met with a crashing wallop from the flat of Henry's axe. The force of the blow propels the Thing back into the greenhouse. Henry seizes the doorknob and pulls the door shut. He turns the key in the lock.

HENRY  
(to Dykes)  
Get the carpenter - on the double!

Dykes runs out.

SKEELY  
(tensely)  
We going in now?

HENRY  
No.

SKEELY  
What about Olson and Auerback?

HENRY  
(snapping)  
Nothing about them! They're dead.

SKEELY  
(producing a camera from his pocket)  
How about opening the door long enough for me to get one shot - just two seconds.

HENRY  
I'll shoot the man who opens this

door.

SKEELY

(grimacing)

Well, that's a straight answers. What other plans have you got?

HENRY

If Mac gets to the rear door in time, we're going to keep that thing bottled up in there.

SKEELY

Suppose it starves?

HENRY

I'll let you do my crying for me.

DISSOLVE

TO:

49 MEDIUM SHOT AT DOOR OF GREENHOUSE

The carpenter is driving home spikes in a heavy cross beam that bars the greenhouse door. Four similar bars have already been installed.

Barnes and Ericson are holding the beam in position as the carpenter works. Skeely has left to resume his pestering of Hendrix the telegrapher.

Henry is consulting with Chapman.

HENRY

You're sure there's no other way out? No trapdoor - or windows?

CHAPMAN

None. Only the front and back doors.

HENRY

The walls solid?

CHAPMAN

Corrigated iron.

HENRY

That thing's radio active. Could it maybe burn its way out?

CHAPMAN

I'd consider it extremely unlikely,

but -

He pauses.

HENRY

But what?

CHAPMAN

unlikely.

The thing itself is extremely

According to Doctor Aligari, it has already grown back its arm.

(with a sudden emotion)

want

Captain Henry - forgive me. I don't

two

to go against your orders but those

Close

men in there were friends of mine.

some

friends, for many years. Isn't there

can't

way we can get their bodies out? I

there -

stand the thought of them hanging

by their feet - and nothing being done for them!

HENRY

to

What can be done for them? Face the facts, Doctor. They're dead. Their throats were cut and they bled

slaughter

death. Upside down, like in a

else

house. Our job is to see that nobody

joins them.

CHAPMAN

(with a shudder)



What a way to die.

Professor Voorhees has come down  
the corridor.

VOORHEES  
(quietly to Chapman)  
May I have a word with you, Fred?

CHAPMAN  
(turning to him)  
Certainly.

VOORHEES  
Privately.

CHAPMAN  
Oh.  
(to Henry)  
Excuse me.

Henry nods. Chapman  
accompanies Voorhees a few  
yards down the corridor.  
Voorhees starts to whisper.  
Henry watches them.

VOORHEES  
(into Chapman's ear)  
Come to Carrington's lab as soon as  
you can - and don't let anyone know.

CHAPMAN  
Right away.  
(turning back to Henry)  
Was there anything else, Captain?

HENRY  
Yes. We're keeping a double guard -  
outside and in. Two hour shifts.  
I'll  
need eight volunteers.

50 INT. DR. CARRINGTON'S LABORATORY

Dr. Carrington is at his desk. Nikki is beside  
him,  
note book in hand.

Drs. Chapman, Voorhees, Laurenz and Wilson are  
in front  
of him. They are silent and alert as he talks.

Carrington is tense and queerly exuberant.  
Exhaustion  
and excitement are in his face.

CARRINGTON  
(softly and tensely)  
Two of our colleagues have died and a  
third is dying. Those are our losses  
- and  
the battle has only begun. There will  
be  
more losses. The creature X is more  
powerful,  
infants  
vulnerable  
nourishment.  
we have  
He has the same attitude toward us as  
toward a field of cabbages.

LAURENZ  
(interrupting)  
You said you had news for us, Arthur.

CARRINGTON  
I have.  
(he rises and smiles)  
We are infants, earthworms and also  
scientists. We have made gains.

VOORHEES  
What have you found out?

CARRINGTON  
(glowing and tense)  
A new world has come to devour us.  
Only  
gentlemen -  
observes,  
science can conquer it. Our minds,  
the little muscle that thinks,

weapons

examines and finds answers. All other  
will be powerless.

eat.

(his eyes close. Weariness  
overcomes him. He mutters)  
I'm very tired. It's difficult to

Nicholson?

(he presses his thumbs into  
his eyeballs)  
Will you read my notes, Miss

LAURENZ

You need some rest, Arthur.

CARRINGTON

(softly)  
No rest. Please read -

NIKKI

taken

inches

two

bank.

(reading from her note book)  
At 9 p.m. I placed the fifteen seeds  
from the severed hand of X in four  
of earth. I saturated the earth with  
units of plasma taken from our blood

Nikki pauses, her face tense.

CARRINGTON

Please go on, Nikki.

NIKKI

the

another

sprouts

-

(continuing to read)  
The condition of the dog found in the  
greenhouse indicated that blood was a  
primal factor in the cultivation of  
seeds. At 2 a.m. the first sprouts  
appeared through the soil. I used  
two units of plasma. At 4 a.m. the  
began to take on definite forms - and

She breaks off, her face  
strained, her voice faint.

LAURENZ

(tensely)  
They are still growing!

CARRINGTON

Five of them - have survived.

Carrington rises and starts  
toward a screened in table.  
The others follow. Nikki  
remains motionless at the  
desk.

51        SCREENED IN TABLE

A four foot box of earth is on its top. The men  
stand over it. Five small sprouts are budding through  
the soil.

There is a moment of silence.

CHAPMAN

(softly)  
It reproduces itself - like a  
vegetable!

WILSON

(staring)  
They're growing!

LAURENZ

Alive!

CARRINGTON

Yes. The Geiger counter registered  
6 point 1 radio activity from them an  
hour ago.

He holds the counter over the  
sprouts. The men watch its  
dial.

CHAPMAN

(reading the dial)  
Nine point five.

LAURENZ

Thriving -

The men speak in excited but  
controlled voices.

WILSON

(awed)  
Human plants!

CARRINGTON

(softly)  
Super human.

VOORHEES

(eagerly)  
We must nourish them carefully. My  
examination of the hand revealed a  
high glucose content and a chlorophyll  
base. I suggest a glucose injection.

LAURENZ

Glucose may be dangerous.

CARRINGTON

glucose

Yes. I think so. He's not using  
in the greenhouse.

WILSON

He's

- when

That's why he killed - for blood.  
growing seeds there. What will we do  
these mature?

CARRINGTON

Study them.

LAURENZ

(quietly)  
Have you examined the roots, Arthur?

CARRINGTON

There are no roots.

CHAPMAN

Amazing! I think we ought to turn the

violet rays on it.

LAURENZ

(testing with his fingers)

No. The growth seems strongest where the earth is dampest. Any light might dry it up.

VOORHEES

How much plasma have we got?

CARRINGTON

I've moved all the units in here.

Thirty-

five.

LAURENZ

(softly)

That may be enough.

WILSON

(looking at an instrument  
beside the earth box)

What were you doing with that

stethescope,

Arthur?

CARRINGTON

(quietly)

Listening to them.

LAURENZ

(looking at the buds through  
a magnifying glass)

There doesn't seem to be any

oscillation.

CARRINGTON

The sound doesn't come from any

oscillation -

but from something else.

VOORHEES

An animal sound! Impossible!

Wilson puts the stethescope in his ears and holds the end of it over a bud. The others wait in silence. We listen with him.

WILSON

(removing the stethoscope)  
Arthur's right. It's a hunger noise -  
like an infant.

Nikki has appeared behind  
the screen.

NIKKI

May I talk to you, Arthur?

CARRINGTON

(quietly)  
Later. Would you please type up all  
my notes.

(he looks at her intense face  
and then smiles at her, he  
turns to the men)

Excuse me.

(the scientists are bent over  
the earth box. They hold the  
Geiger counter over it and

listen

to its faint clicking. Dr.  
Voorhees listens as did Wilson  
through the stethoscope.

Carrington

moves out from behind the screen  
with Nikki)

What is it, Nikki?

NIKKI

Arthur.

I insist that you get some sleep,

CARRINGTON

Later.

NIKKI

exhausted.

(insistent)  
You can't use your mind - if you're

CARRINGTON

My mind's still perfectly clear.

NIKKI

It isn't.

happening in  
them  
are a

(he frowns at her)  
You're not thinking of what's  
the greenhouse. You saw what one of  
can do! Well, just imagine if there  
thousand, or a hundred thousand!

CARRINGTON  
I have imagined it.

NIKKI  
And you won't do anything?

CARRINGTON  
I'm doing all that can be done, Nikki  
-  
discovering its secrets.

just  
horrible  
into  
world.

NIKKI  
(tensely)  
I know! And that's quite wonderful.  
But what if that ship came here not  
to visit the earth, but to conquer it!  
To start growing some kind of a  
army. And turn the human race into -  
food for it! And kill the whole

kill  
comets  
changes.  
human  
gases.

CARRINGTON  
(quietly)  
There are many things threatening to  
our world, Nikki. New stars and  
shooting through space. Atmospheric  
A sudden cooling of the sun. And even  
wars - that may release deadly global

is an  
NIKKI  
But those are theories, Arthur! This



enemy - near us - and -

CARRINGTON

(taking her arm)

There are  
studying one.

There are no enemies in science -  
only phenomena to study. We are

NIKKI

You're not afraid?

CARRINGTON

allowed  
us - or

I'd be a traitor to human reason if I  
my fears to destroy what has come to  
let anyone else destroy it.

(softly)

- the

I want you to believe in my way, Nikki  
way of the mind.

NIKKI

(nervously)

-

I've admired you tremendously, Arthur

CARRINGTON

(intensely)

Not admiration - Faith.

NIKKI

You have it.

(she smiles nervously)

I'll  
your

I'm so terrified I can barely walk.

- I'll totter off to my room and type  
notes.

CARRINGTON

(softly)

Thanks.

(She starts away)

DISSOLVE

TO:

52 INT. NIKKI'S ROOM

She is typing at her desk, her note book propped up in front of her. A sheaf of typewritten pages is beside her machine.

The door opens. Captain Henry enters.

HENRY  
(watching her type)  
Want to take a rest?

NIKKI  
(without looking up)  
Can't.

HENRY  
I'll rub your neck. It'll relax you.

He comes behind her and massages her neck and shoulders gently.

NIKKI  
Please, I can't concentrate - when you do that.

wrong  
HENRY  
Maybe you're concentrating on the thing.

She finishes the last line of typing, pulls the page out of the machine, puts it on a pile of copy. She covers the pile with a large book.

NIKKI  
I'm bushed.  
(she smiles at him)  
That feels good. Please don't tire yourself.

HENRY

(massaging, and trying  
to get a look at the  
copy over her head)

Couldn't.

(casually)

in the  
stabbed or  
Have there been any accidents up here  
last two months? Anybody shot,  
had an ulcer removed?

NIKKI

(covering the copy casually  
with another book)

is  
No. That what-is-it in the greenhouse  
our first diversion.

HENRY

(smiling)

blood  
of  
I brought up thirty-five units of  
plasma two months ago. What's become  
it?

NIKKI

Why nothing. It's here.

HENRY

I wondered why they're not using it on  
Dr. Aligari. They're giving him blood  
transfusions. No plasma. Two live  
donors. Any ideas about that?

NIKKI

(moving her neck and  
shoulders away)

Thanks for the massage. You're really  
very good at it.

HENRY

It's just a sample.

(firmly)

Relax your neck muscles.

(she does)

That's fine.

(he starts massaging her  
shoulders, speaking casually)

as he does)  
What's Carrington doing with thirty-  
five units of plasma, Nikki?

NIKKI  
Ask him.

HENRY  
I will.  
(gently)  
Just close your eyes - and float.  
It's good for you.

NIKKI  
(wearily)  
I'm really exhausted.

She closes her eyes, sighs and "floats." Henry makes a quiet sudden move toward the pile of copy she has hidden under the two books. The gesture catches Nikki by surprise. She stares for an instant unable to believe his perfidy and then leaps to her feet, full of outrage.

NIKKI  
Give that back! It's private. You're not allowed to - ! Give that back or  
I'll - !  
underhanded Oh, you're horrible, a cheap,  
army spy!

She has flung herself at him, clawing for the papers in his hand. Her physical assault is too violent for Henry to ignore. He puts an end to it by sending a short right into her stomach. She doubles up with a groan.

NIKKI

You hit me!

HENRY

Only in the stomach. Won't leave any marks.

(Nikki sinks into her chair, staring at him as he reads the copy. His voice grows quiet and serious)

So that's it! Holy Ike - five of them!

(he looks up from his reading and stares back at her, his voice curt)

You deserved that punch!

NIKKI

(softly)

I wanted to tell you. But I couldn't. I gave my word. I'm glad you - did what

you did. I'm very glad.

(she smiles wearily at him)

You can finish the massage now - Pat.

HENRY

I've got a few other things to finish first, baby.

He walks out.

DISSOLVE

TO:

53 INT. CARRINGTON'S LABORATORY

The door opens. Captain Henry, Lt. Dykes, Dr. Redding and Dr. Ambrose enter. They look into a seemingly empty room.

HENRY

(calling)

Dr. Carrington.

(Carrington comes out from behind the

screen)

CARRINGTON

I'm afraid I'm rather busy right now,  
Captain. Might I ask you to -

HENRY

(cutting in)

I've learned that you found a dog in  
the hothouse - bled white by our

Visitor.

And you didn't report it.

CARRINGTON

I didn't consider it necessary.

HENRY

No? But it was necessary to let two  
friends of yours go in there and get  
killed!

CARRINGTON

(evenly)

I did what you would have done. I  
put them there as guards. I was a  
guard myself. Their deaths were  
unavoidable. Whoever was in there  
would have been killed.

HENRY

I also understand you're doing a  
little gardening.

Carrington remains silent.  
Voorhees and Laurenz  
emerge from behind the  
screen and stand at  
Carrington's side.

HENRY

You might have notified me - instead  
of letting me find it out from Miss  
Nicholson.

(Carrington scowls at this  
bit of news. Henry adds

sharply)

Where are they?

Carrington and his two cohorts

are silent. They stand staring at Ambrose and Redding. Dykes has stepped behind the screen.

DYKES

(reappearing)

This way to the nursery, Pat.

Henry, Ambrose and Redding step behind the screen.

54 SCREENED IN TABLE

Captain Henry and Lt. Dykes stare at the box of earth. Rigged up over it are four plasma containers out of which blood is dripping slowly.

Carrington appears.

Henry points at the plasma containers.

HENRY

(grimly)

That's what your late colleagues are doing - in the greenhouse. This is a distinct improvement.

AMBROSE

(quietly)

We have read your notes, Arthur. I think you should have consulted the rest of us.

CARRINGTON

(coldly)

I have all the help I need.

REDDING

(his eyes on the sprouts in the earth box)

I consider the situation extremely serious, Dr. Carrington.

CARRINGTON

(softly)

Your opinion has not been asked,  
Dr. Redding.

REDDING

(quietly)

It has - by Captain Henry. And I've given it to him. I'll repeat it to you. We're facing something unpredictably dangerous. The creature in the green-house is obviously multiplying itself - in this identical fashion. It will need more blood for its operations. It will make every effort to obtain what it needs.

CARRINGTON

It has been imprisoned and immobilized.

REDDING

We don't know its powers....or its resources. We can not be sure of our safety - or of something even more important - the world's safety. We have no knowledge of how much it can multiply. A thousand creatures - or ten thousand of the sort we've seen could -

CARRINGTON

(interrupting)

I'm not interested in your fantasies, Dr. Redding.

AMBROSE

Redding's right. The thing has to be destroyed, Arthur, and its progeny along with it.

CARRINGTON

Never.

HENRY

(ignoring Carrington)

What do you think is the best procedure, Dr. Redding?

REDDING

We'll analyze these things in the box



first, and see what sort of gas or chemical has the quickest effect on them. And then use it in the greenhouse.

AMBROSE

A high electric voltage should be able to accomplish what we want.

CARRINGTON

(coldly)

You're talking like a frightened school boy, Dr. Ambrose.

AMBROSE

(angrily)

Two men have been killed! And there's more killing ahead.

HENRY

Electricity sounds good to me. We'll shoot it into the greenhouse and -

CARRINGTON

(interrupting angrily)

I forbid - any destruction!

LAURENZ

It would be an outrage!

VOORHEES

(at the same time)

A cowardly betrayal of science!

HENRY

(grimly)

This isn't science! This is a military action against an enemy invader. Go ahead, gentlemen. Get MacAuliff, Lieutenant.

(to Redding)

Mr. MacAuliff will be in charge of the electrical operations.

The door opens and the post's radio man, Ezra Hendrix enters.

HENDRIX

(excitedly)

I got your message through, Dr. Carrington! And the answers are still coming. I had to take them in shorthand.

(he starts reading)  
Fogarty to Henry. Carrington informs me Martian alive. You are directed to make every effort to keep it alive,

and  
protect it against any injury.

General  
MacLaren arriving tonight with fourteenth squadron - and full

government  
personnel including Secretary of  
State.

Chief of staff already here. Under no circumstances take action against Martian until our arrival at post soon as weather permits. Confirm instantly.

(Hendrix looks up)  
There's one for you, Doctor. Fogarty to Carrington - give Henry all cooperation needed to insure survival of creature you describe. Army and science chief regard your captive most important in human history.

CARRINGTON  
You have your orders, Captain Henry, and I have mine. I consider them sane and intelligent.

HENDRIX  
I got to get back. That loon Skeely's got a story longer than the Bible he wants me to send.

Henry starts with Hendrix for the door.

EDDIE  
What do we do, Pat?

HENRY  
We get on that radio and try changing the Army's mind.

He walks out.

DISSOLVE

TO:

55 INT. ROOM OCCUPIED BY HENRY AND HIS CREW. 1 A.M.

MacAuliff and Barnes are sleeping on cots.

Captain

Henry is preparing to lie down. He goes to the window and looks out at the wildly whirling

snow.

HENRY

(muttering)

That stinkin' wind!

(he turns toward  
one of the cots)

You think our plane's still in  
one piece, Mac?

There is no answer from the sleeping MacAuliff.

The

door opens and Eddie comes in. He wears his

flying

suit. He carries a Kerosene hurricane light.

EDDIE

(wearily)

Baby, am I bushed! That bitchy wind  
cuts you in half.

(he hands Henry  
the lamp)

Mind filling this up? Burned dry.  
You'll need it outside. Blacker than  
Fogarty's heart.

(he starts  
removing his suit  
as they talk)

Anything new?

Henry starts filling the lamp out of a large  
kerosene can.

HENRY

(grimly-quoting)

Fogarty to Henry. Your attitude  
inviting court martial. Fogarty  
to Henry. Your hysterics are

unbecoming to officer - also black  
mark for entire air corps.

EDDIE

(wearily)

That pook head! He thinks we're  
running a minstrel show.

(he has lain down  
on the cot)

When do I stand guard again?

HENRY

Four hours.

EDDIE

(snuggling  
into pillow)

In that case, excuse me.

(he sighs and  
mutters sleepily)

Remember Guadalcanal - those nice  
warm nights?

Henry has lighted the hurricane lamp.

HENRY

If this rotten weather would only quit  
for a minute - they can come in and  
court martial me all they like.  
Hendrix says it won't blow itself out  
for two more weeks. He was up here  
once with -

A snore comes from Eddie and Captain Henry stops  
talking. He sits down on a cot to remove his  
shoes.

There is a knock on the door. Henry goes to it  
and  
opens it. Nikki comes in. She is in a night  
robe  
and slippers. She carries a small toilet kit  
and  
a blanket.

NIKKI

(brightly)

Have you got room?

HENRY

Come in. I was just going to bed.

NIKKI  
Thought I'd join you - if you don't  
mind.

HENRY  
Don't mind at all.

NIKKI  
I brought my own blanket - if  
you have an extra cot.

HENRY  
I think we can - arrange something.

NIKKI  
(sitting down  
on a cot)  
This one's empty.

HENRY  
It's mine.  
(she starts  
to get up)  
Perfectly all right - you can use it.

He sits down beside her.

NIKKI  
(nervously)  
You don't mind sleeping with one  
of the men.

HENRY  
It's not my usual preference.

NIKKI  
(laughing a little  
loudly)  
Mine either.

HENRY  
(frowning)  
Shh. No sense in waking them up.  
They're very tired.

NIKKI  
(solemnly)

Sorry.

(he puts his arm  
around her as she  
peers at the sleepers)  
I'll try not to disturb them.

HENRY

You can lie down, if you care to.

NIKKI

I can't.

HENRY

Why not?

NIKKI

I'm scared to death. The minute  
I lie down, I jump up.

HENRY

Maybe I can relax you, baby.

NIKKI

Please - no massages.

HENRY

Can't you think of me as something  
beside a masseur?

NIKKI

Yes.

(she looks at  
him nervously)  
Please make love to me.

HENRY

(holding her)  
You're shaking.

NIKKI

I know. It'll take my mind off -  
what's making me shake - that what-  
is-it.

HENRY

(gently)  
You're very sweet. Perfect skin,  
perfect nose - everything perfect.

NIKKI

Thank you.  
(she stares  
at him and  
adds softly)  
Please go on.

HENRY

Your mind isn't on it.

NIKKI

Yes - it is. Honestly it is.  
You said I was perfect.

HENRY

If you lie down you'll stop  
shaking, baby.

NIKKI

I won't.

HENRY

Just try it.

NIKKI

You -- you can't make love to  
me if I'm lying down.

HENRY

Yes I can. It doesn't interfere  
at all.

NIKKI

Pat -- do you really love me? Or  
are you just talking because I  
asked you to?

(Henry has turned his  
head toward a clicking  
noise coming from the  
direction of MacAuliff's  
bed. Nikki frowns at  
him)

Now whose mind isn't on it?

HENRY

(looking at her)  
Darling.

NIKKI

(smiling nervously  
at him)  
I understand perfectly.

HENRY

What?

NIKKI

A room full of kibitzers and a  
monster floating around -- it's  
a little difficult kissing a  
girl under such conditions.

HENRY

(his ears cocked at the  
continuing clicking)  
You're wonderful.

He kisses her.

NIKKI

(after the kiss)  
That's very -- relaxing. I feel  
much better. I'll -- I'll lie  
down, if you don't mind.

She lies down on the cot. As she does, Henry  
stands up. She looks at him with some surprise.

HENRY

That clicking. Sounds like.  
No -- it couldn't be --  
(he smiles tensely at  
the recumbent Nikki)

Excuse me.

(he goes to MacAuliff's  
bed and shakes him  
gently)

Mac, Mac -- wake up.  
(MacAuliff opens  
his eyes)

MACAULIFF

What's the matter?

HENRY

(gesturing toward  
the clicking)



Hear that?

MacAuliff listens for a second, then sits up swiftly.

MACAULIFF

The counter!

HENRY

I thought so!

MacAuliff jumps up and grabs at a duffle bag that lies at the foot of his bed.

NIKKI

What is it?

HENRY

The Geiger counter.

NIKKI

Why should it be clicking now?

HENRY

There's something moving around that's radio active.

NIKKI

Oh, no -- no!

MacAuliff lifts the counter out of his duffle bag and stares at it. It continues to click, its rhythm accelerating slightly. Henry darts to the intercommunication panel at his desk.

HENRY

(pushing a button)

Ericson! Ken! This is Pat.  
Come in -- quick!

A moment's silence.

ERICSON'S VOICE

Ericson here --

HENRY

(rapidly into

speaker)  
Any trouble down there?

ERICSON'S VOICE  
Not a thing, Pat.

HENRY  
Who's on duty outside?

ERICSON'S VOICE  
Dr. Ambrose and what's his name,  
the carpenter.

HENRY  
Beat it out there, as fast as  
you can. Check that rear door  
and call me back!

ERICSON'S VOICE  
Will do.

Henry turns to MacAuliff and Nikki who are  
staring  
fearfully at the counter. The clicking has  
continued  
to gain in volume and metre.

MACAULIFF  
It's getting stronger.

Henry grabs a pillow from the bed and an ice axe  
from  
his desk. He runs to the door, opens it and  
cautiously peers down the hall. MacAuliff and  
Nikki  
watch him tensely.

HENRY  
(after a moment)  
Nothing. Not a sign --

Nikki gives a long sigh of relief.

NIKKI  
My heart's pounding like a horse  
running away.

MACAULIFF  
(shaking the counter)

Suppose this thing's gone nuts?

HENRY

(dropping the  
pillow and  
ice axe)

I sure hope so. Let me see it.

(he takes the  
counter; the  
clicking is now  
quite rapid)

It looks okay.

There is a movement outside the window. No one  
in the  
room sees it.

MACAULIFF

Maybe Dr. Carrington is  
experimenting some more.

NIKKI

(hopefully)

That's possible. Shall I call  
him?

The intercom speaks.

ERICSON'S VOICE

Everything's in order outside,  
Pat.

HENRY

(into intercom)

Thanks, Ken.

He snaps the intercom shut.

MACAULIFF

(eyes glued on  
the counter)

I sure don't get it.

HENRY

Call Carrington, Nikki.

NIKKI

(pressing a  
switch on the

intercom)  
Dr. Carrington -- Dr. Carrington.  
This is Nikki, Arthur.

A moment's pause, then Carrington's sleepy voice  
comes from the intercom.

CARRINGTON'S VOICE  
Yes, Nikki?

NIKKI  
I'm in Captain Henry's room.  
His Geiger counter is counting  
Geigers like mad. He wants to  
know if it might be picking up  
anything that you're doing.

CARRINGTON'S VOICE  
No. What's the reading?

MACAULIFF  
Eight point six. And going up.

NIKKI  
(repeating into  
intercom)  
Eight point six. And going up.

CARRINGTON'S VOICE  
I'll be right down.

The intercom snaps off. Suddenly the Geiger  
counter starts purring like a rattlesnake.

HENRY  
(his voice rising)  
Eddie! Barnes! Get up!  
(Dykes and Barnes  
sit up in alarm)  
Grab your guns -- axes are  
better -- Nikki, take this!  
(he seizes the  
mattress on  
his cot and  
pushes it at  
Nikki)  
Sit in the corner -- hold that

over you!  
(to MacAuliff)  
Where's your tommy-gun?

MACAULIFF

Here!

He pulls tommy-gun from under his bed and brandishes it.

DYKES AND BARNES

What's up?  
Where is it?

A CRASH from the window is their answer.

HENRY

Pillows! Get those pillows in front of your faces!

A second CRASH sends the entire window hurtling into the room. The Creature springs into their midst.

GUNS ROAR. The Creature moves toward MacAuliff. His tommy-gun chatters at it point-blank. It strikes at the tommy-gun, knocking it out of MacAuliff's hands, and sending MacAuliff sprawling.

The Creature jumps after MacAuliff. It is balked for a moment by Henry who strikes it with his ice axe.

A bullet hits the light. Only the dim light of the kerosene lamp remains.

The Creature whips its knifed hand at Henry's face. Henry partially blocks the blow with his pillow which shreds in the air. Henry staggers back against the wall. He almost knocks over the hurricane lamp. He

picks it up and dashes it at the Creature.  
Flaming kerosene spatters over it. As it stands burning  
torch- like in the middle of the room Barnes moves  
forward and strikes a mighty blow with his axe. The  
blow misses. Instantly the Creature wheels and  
seizes Barnes by the throat. Barnes screams once. His scream  
gurgles away. Dykes, holding his entire cot in front of  
him as a shield, rushes forward followed by Henry.  
They smash at the monster which, still holding Barnes  
with one tentacle, retreats to a corner of the room.

It is the corner in which Nikki has been  
crouching. She screams. The Creature whips its free talon  
at her and secures her by the arm. Still afire, it  
starts dragging its two victims toward the window.  
Nikki's screams fill the room. Once more Henry charges  
forward with his ice axe and sinks its pointed end into  
the Creature's head.

The Creature stops, drops Nikki and lashes at  
Henry. This time its arced knife-fingers slash Henry's  
wrist. Henry drops the axe and falls back. Dykes,  
still shielded by his cot, has at the same time  
grabbed Nikki's ankle and pulled her away. MacAuliff  
has picked up the can containing the remainder of  
the kerosene. He throws it on the Creature. The  
blaze surges up.

fire. Parts of the room have caught  
The Creature picks up Barnes and  
springs out the window into the  
storm.  
Then For a moment its motion through  
the night is etched in fire.  
the wind and snow extinguish the  
flames. The Creature disappears.  
in Dykes moves quickly from Nikki to  
bend over Henry who is kneeling  
silent agony, clutching his  
lacerated forearm.  
Dykes snaps on a flashlight.

DYKES

(panting)

You all right, Pat?

HENRY

(with difficulty)

Yeh.

(he nods toward Nikki)

How about her?

DYKES

Fainted. Her arms cut. I think  
she's all right, though.

MACAULIFF

(his fingers on Nikki's pulse)

Yes, she's all right.

HENRY

Barnes - he died quick, I think.

DYKES

So do I.

(he points his flashlight  
at the floor)

That thing won't make much of a meal  
of the poor guy. Most of his blood's  
in here.

There is a knock on the door.

CARRINGTON'S VOICE  
It's Dr. Carrington.

HENRY  
Come in.

Dr. Carrington enters. Dykes'  
flashlight focuses on his face.

CARRINGTON  
(blinking at the beam)  
I heard shots - what happened?

HENRY  
Dr. Carrington, I want everyone in  
this camp to assemble in the radio  
room immediately. Fully dressed.  
Bring medical supplies, provisions,  
and every weapon we've got.

CARRINGTON  
Your window - is it - was it the - ?

HENRY  
It was. I'll give you all a full  
report in the radio room. Get going  
Doctor - you, too, Eddie. Round  
everybody up. Get 'em barricaded  
before it comes back!

DISSOLVE

TO:

56 INTERIOR RADIO ROOM - 2:30 A.M.

Beyond the radio room is a short underground  
passage  
leading into the generator room.

All the members of the expedition, save Henry,  
MacAuliff  
and Hendrix are in the radio room.

Chapman is putting final touches on a bandage on  
Nikki's



arm.

Two workers are nailing shut the trap door that leads to the observation tower.

Henry enters with Hendrix and MacAuliff following.

HENDRIX

(to Henry)

...not during the storm, Captain. But soon's it blows over I can get the transmitter out of your plane and rig up a two-way communication with Dutch Harbor.

Henry nods. MacAuliff has taken two Geiger counters from a ruck-sack in the corner. He returns to Henry.

HENRY

(to MacAuliff)

Got 'em?

(as MacAuliff shows him the counters)

Eddie!

Dykes turns from where he has been supervising the workers at the trap door.

HENRY

I'm going to station you and Mac at each end of the corridor. Take a counter along. If it starts clicking, report back here on the double.

DYKES

(feelingly)

You bet.

HENRY

I'll put Nikki on the intercom. She'll keep checking with you, so we'll know if you get taken by

surprise.

DYKES

(wryly)  
That'll be a big help...  
(He goes out  
with MacAuliff)

HENRY

(to Nikki)  
Got that, Nikki?

NIKKI

Yes. Where's the intercom?

HENRY

(pointing)  
Over there. Hendrix'll show you.

Nikki pulls a chair over to the intercom panel. Hendrix moves to show her the levers that will connect her with Dykes and MacAuliff. Skeely emerges from the generator room and crosses to Henry.

SKEELY

Hey, Ceptain, what's the sense of everybody huddling in here? Let's set some acetylene torches and hand grenades and stuff and rush the greenhouse.

HENRY

It isn't in the greenhouse. I just checked.

CHAPMAN

How did it get out, Captain?

HENRY

Burned its way out. There's a big hole in the wall. Still hot.

SKEELY

(incredulous)  
Burned its way through an iron wall?

HENRY

It's radio-active.

CHAPMAN

(solemnly)

Probably can generate enough heat to burn its way through anything.

NIKKI

(into intercom)

All right, Eddie? Over.

EDDIE'S VOICE

Nothing yet.

NIKKI

(into intercom)

All right, Mac? Over.

MACAULIFF'S VOICE

All quiet here.

At twenty second intervals,  
Nikki, Eddie and MacAuliff  
repeat the same ritual.

SKEELY

I still say we ought to corner that thing in the greenhouse. That's where it's growing its stuff -- it'll go back there --

ERICSON

(growling)

Corner it with what, you dumb joker? Insect powder?

AMBROSE

(coming up)

I've got enough cable to reach the nursery, Captain. Suppose we

electrocute

it?

CHAPMAN

It might be immune to electricity.

REDDING

(coming up)

It's not. I tried it, on one of those

horrible sprouts.

Carrington has been sitting  
nearby, his head in his  
hands. He looks up angrily.

CARRINGTON  
You destroyed them!

REDDING  
Only one. It disintegrated under  
five hundred volts and burnt to an  
ash.

CARRINGTON  
I forbid you to do any more tampering!  
Our orders are clear. We are to wait

--

HENRY  
(curtly)  
I'm giving the orders.

Carrington looks at Henry for  
a moment, then rises and goes  
into the generator room.  
Henry ignores him.

HENRY  
(to Redding)  
I think you've got something, Doctor.

AMBROSE  
(eagerly)  
Shall I run the cable into the green-  
house?

HENRY  
Our pal isn't going back there.

AMBROSE  
But those things in the greenhouse are  
growing...They must need --  
nourishment.

REDDING  
(to Henry: protesting)  
You can't anticipate its moves. Its  
mind

is of a different nature than ours.

HENRY

A mind at war is always the same --  
whether it's hatched in Tokyo or Mars.  
We know the thing's objective.

SKEELY

What?

HENRY

(nodding at Ambrose)

Nourishment. Blood, and all the blood  
the camp is in this room. He'll be  
coming down the pike any minute now.

As Henry speaks his eyes  
have been roving around the  
room.

CHAPMAN

Perhaps we'd be wiser to disperse --

HENRY

He'd get us one at a time.

SKEELY

(eyeing Henry)

So what do we do?

HENRY

We give him a welcome home party.  
(he points to the corridor  
that leads to the generator  
room)

In that tunnel. And a great, big  
hotfoot.

(he turns to Redding)

Got any chicken wire - cattle fence  
wire -- any kind of wire webbing?

REDDING

Yes -- rolls of it.

HENRY

(to Ericson)

Ken, take two men and help Doctor  
Redding bring the wire out. Lay it in

in

along

that passage way. Then string it  
the roof.

SKEELY

Like a fly trap!

HENRY

(to Ambrose, as Ken  
follows Redding out)

wire -

Splice your cable to the webbing. And  
fix up an operating switch on a long

about thirty feet. How many volts can  
you give me?

AMBROSE

Over a thousand.

HENRY

That enough?

AMBROSE

I earnestly hope so.

HENRY

Got going, Doctor.

Ambrose runs out. Nikki's  
exchanges with Dykes and  
MacAuliff have been continuing  
at regular intervals. Now  
Nikki turns to Hendrix.

NIKKI

Take over for me, please,  
Mr. Hendrix.

Hendrix sits at the intercom  
and starts checking with the  
sentinels as Nikki goes to  
Henry. She pulls at his sleeve.

Pat, don't you feel it? It's getting  
cold.

HENRY

(paying no attention)  
Everybody who's not working get back

snappy,

in the generator room. Make it  
please.

NIKKI

Pat, I tell you I'm getting cold.

HENRY

You sick?

NIKKI

No, you dunce. It's cold. The heat  
must be off.

HENRY

(calling to Chapman)

What's the thermometer reading?

CHAPMAN

(glancing at a wall thermometer)

Fifty-four. I thought it was  
getting chilly.

SKEELY

It sure is.

CHAPMAN

(still staring at the  
thermometer)

It's going down fast.

HENRY

(placing his hand over  
a heat vent)

There's no heat at all coming  
through the vents.

CHAPMAN

We've got three furnaces. They  
couldn't all break down at once.

SKEELY

(looking at the thermometer  
over Chapman's shoulder)

Going down. Forty-nine!

CHAPMAN

Someone better go to the furnace room.

HENRY

No, Doctor. There's nothing  
wrong with the furnaces.

NIKKI

Must be, Henry. Why aren't they  
working?

HENRY

Because they've been turned off.  
By our visitor.

SKEELY

Holy Ike. He's gonna freeze us out!

HENRY

And come in after us when we're  
numb or dead with cold.

SKEELY

What a practical joker. Reminds me  
of General Rommel when we were "it."

CHAPMAN

(reading from the thermometer)  
Forty-five now.

SKEELY

And it's sixty below outside.

Redding, Ericson and two other scientists have  
emerged  
from the storeroom with the wire rolls. They  
start to  
execute Henry's orders.

HENRY

(to Chapman)  
How many flying suits are there,  
Doctor?

CHAPMAN

Eight, counting yours. And one  
electric blanket.

The telegraph instrument starts to chatter.

HENDRIX

(calling)



Nikki.

NIKKI

Coming.

She replaces Hendrix at the intercom panel.  
Hendrix starts taking down the telegraph message.

HENRY

(to Chapman)

Leave me one for Nikki. Take the others in the generating room and tell the folks to take turns wearing 'em. Ten minute shifts.

Chapman moves to obey.

SKEELY

Our friend's quite a boy. Figures all the angles.

HENRY

(staring at the wiring)

Lucky thing we got Edison and Einstein on our side.

SKEELY

(quietly)

Wonder if they're going to be enough.

HENRY

(equally quietly)

I was wondering the exact same thing.

ERICSON

(working)

My fingers are getting numb.

SKEELY

(walking up and down to warm himself)

I remember once, in Accra, in equatorial Africa --

ERICSON

Shut up. Nobody's listening.

HENDRIX

Message for you Captain.

HENRY

Hold it.

(to Chapman who is returning  
for another load of flying

suits)

storeroom?

Got any rubber boots in that

CHAPMAN

Plenty of them.

HENRY

Get us four pairs, will you.

Chapman goes to the storeroom.

SKEELY

What're the boots for?

HENRY

So nobody gets burned accidentally  
when I turn the juice on.

SKEELY

(calling after Chapman)  
Make that five pair, Doctor!

DYKES' VOICE

(over intercom)  
It's coming!

NIKKI

(relaying the warning)  
Pat! It's coming!

HENRY

(to Nikki)  
Call Mac in!  
(to the wire workers)  
Almost finished?

REDDING

(working frantically)  
Another minute..

AMBROSE

(calling from the other

end of the corridor)  
All ready on this end!

Henry has moved to the door. He opens it.  
MacAuliff  
and Dykes come running in. Henry shuts and  
bolts the  
door behind them.

DYKES  
(panting)  
The counter's going. The reading's  
low, but it's going up. Oh, boy,  
it's cold!

He hands the counter to Henry. Chapman has come  
out  
of the storeroom with the boots. Skeely takes a  
pair,  
and the others are dumped at the entrance of the  
passage-way.

HENRY  
(jerking his head toward the  
generator room)  
Nikki - back there. Get going.  
(to the others)  
Get those boots on, boys.

He starts to pull on a pair himself. Carrington  
comes  
out of the generator room. He looks at the  
cable  
hook-up Ambrose has made, then glances up  
quickly at  
the wire-web installed by Redding, etc.

REDDING  
That does it. All set, Captain.

HENRY  
Okay, everybody in the back room  
but Army personnel.

Carrington strides up to Henry. His face is  
working  
emotionally. He is about to address Henry, when  
Hendrix speaks up.

HENDRIX

How about your message, Captain?

HENRY

Let's have it.

HENDRIX

(reading)

MacLaren to Henry. Use every means to save lives of expedition. But take no steps against captive. Expect to relieve you in three days. Hold out well as you can. Your main objective is to keep creature alive until our arrival. Congress, President, Chiefs of Staff, all superiors consider survival of captive creature greatest triumph for our civilization.

DYKES

The biggest heroes are always back of the lines, eh?

HENRY

(grimly)

Well - that's that.

SKEELY

(quietly)

How does that affect your plans,

Captain?

HENRY

Not at all.

CARRINGTON

(intensely)

You can not ignore your orders, Captain! They come from sources that know more than you!

Henry finishes donning his boots. He stands up, and glances coolly at Carrington.

HENRY

We'll discuss that some other time.  
(pointing to the rear door)

Inside, folks.

Carrington stands glaring at Henry. He makes an effort to control the fury in him.

CARRINGTON

(vibrantly)

You're defying orders from your superiors, Captain Henry. You've been directed to preserve the life of this interplanetary creature at all costs.

DYKES

(from the thermometer)

The temperature is now thirty above.

SKEELY

Perfect for ski-ing.

CARRINGTON

(tensely to Henry)

You are an officer in the United States Army in charge of a military mission. You have received instructions from your general - and from every department of the government on how to proceed.

HENRY

It's no fun breaking orders, Doctor. But my duty -

CARRINGTON

(cutting in sharply)

Your duty is to the Army you represent!

HENRY

(quietly)

My first duty as a man is to the human race. There's an enemy of it coming after us. I'm going to kill it.

Redding enters from the corridor. He hands

Henry a  
switch on the end of a long wire.

REDDING  
Here's your operating switch.

HENRY  
Thanks.

Redding glances curiously at Carrington and  
returns toward the rear room. Dykes is standing by the  
intercom panel. He pushes a button. A subdued  
squealing comes out of the communicator.

HENRY  
(sharply)  
What's that?

DYKES  
I've got the intercom open to the  
greenhouse. Listen to them.

As he talks the room fills with an insistent  
mewing as if from a myriad of voices.

HENRY  
Your friends sound hungry, Carrington.

SKEELY  
(as the voices rise)  
They must be big boys now.

DYKES  
The wild carrots are coming - !

CARRINGTON  
(his voice rising in anger)  
You're doing more than breaking Army  
orders, Captain! You're robbing the  
human mind!

HENRY  
You can testify to that effect at my  
court martial, Doctor.

CARRINGTON  
(tensely - and controlling

himself again)  
A secret has come to us, greater than  
any secret ever revealed to science.  
It must not be destroyed! It must  
be studied - and learned.

HENRY

(quietly)  
I saw it, Carrington. It's not  
something to put under glass -  
and examine. And there are thousands  
more of them hatching. They'll  
reproduce like weeds. They'll  
tear the world apart.

CARRINGTON

That doesn't matter!

HENRY

(softly)  
It kind of matters to me.

CARRINGTON

(growing wilder)  
Knowledge is more important than  
life, Captain. We have only one  
excuse for existing - to think,  
to find out, to learn what is unknown.

DYKES

We haven't a chance to learn anything  
from that pookey Martian, except a  
quicker way to die, Doctor.

HENRY

I'm ordering you back, Carrington.

CARRINGTON

(full of a curious fury)  
It doesn't matter what happens to  
us! We're not animals. We're a  
brain that thinks! Nothing else  
counts, except our thinking. We've  
thought our way into nature. We've  
split the atom -

DYKES

Yeah, and that sure made the world  
happy, didn't it!

The mewling out of the wall speaker increases.

HENRY

I've ordered you out, Carrington.

CARRINGTON

(wildly)

We owe it to the brain of our species to stand here and die without destroying a source of wisdom! Captain, I beseech you. Science, government, the Army - civilization has given us orders.

HENRY

(grimly)

They're wrong order. They come from people who don't know what they're talking about.

SKEELY

I'm with you there, Henry. In a pinch I always put my money on a little man - against all top brass.

CARRINGTON

(wildly to Henry)

You set yourself above all human progress, above all science!

HENRY

(quietly)

I set myself against an enemy, Carrington.

MACAULIFF

Come on, Doctor. You've said your piece. This is one time when science doesn't blow up the world ...just to see what makes it tick.

DYKES

(suddenly)

The Geiger!

He picks up the counter. It is clicking more rapidly.



HENRY  
Inside, Carrington.

Dykes seizes Carrington. The Doctor goes with  
him.

CARRINGTON  
(from the door into the  
underground passage)  
You're fools! You'll never hurt it!  
It's wiser, stronger -

DYKES  
Shut up - !

He pushes Carrington into the passage into the  
generator room. Nikki, Chapman and Hendrix  
follow.

Dykes shuts the door behind them and then  
rejoins the  
group in the radio room. It consists of Henry,  
MacAuliff, Ericson, Skeely and Dykes. Henry  
turns  
and sees Skeely.

HENRY  
Sorry, Skeely. These are front lines.  
No civilians allowed.

SKEELY  
That does not include the Press,  
Captain.

HENRY  
Get in with the others, Skeely.  
You don't belong here.

SKEELY  
(grinning)  
I didn't belong at Alamein or  
Bouganville - or Okinawa. Just  
hung around as a kibitzer. I am  
also a very good obit writer.  
Ignore me, please.

Henry grins and decides to ignore him. He turns  
to  
Dykes.

HENRY

You got the Geiger, Eddie.

DYKES

Yeah, no change.

MACAULIFF

The temperature is now twenty-two.

HENRY

Keep moving around. That'll help a little.

ERICSON

(trying to keep his  
voice casual)

Excuse me, Pat, but wouldn't it be a better idea to wait at the other end of the tunnel.

HENRY

No, Ken. We receive in here.

DYKES

Any reason, Pat?

HENRY

Psychology. Our boy seems kind of smart. He's going to notice an empty room - and a lot of fence wire laid. And sit down to think it over - for a few hours. But if it finds us out here waiting, he'll chase us back into the trap.

SKEELY

Providing we are able to move.

HENRY

That's right.

SKEELY

Frozen bait, eh?

MACAULIFF

How can it get cold so quick?

(to Dykes)

You're turning blue.

HENRY  
Keep moving, boys.

They pace.

ERICSON  
Must be zero.

DYKES  
(from the thermometer)  
Was. Next stop five below.

MACAULIFF  
Come, Mr. Martian - and get some  
nice Scotch blood - 110 proof.  
Nothin' like it for babies!

ERICSON  
(pacing)  
Cut it out - !

MACAULIFF  
I never thought I'd be in a hurry  
to see that lad again.

ERICSON  
(gesturing toward  
the intercom from  
which the mewing noises  
are still issuing -  
now in a sudden  
crescendo)  
Those things give me the fantods.  
Okay if I shut it off, Captain?

SKEELY  
No, don't. I like the gooseflesh.  
Keeps me warm.

There is a moment or two of silence. The men  
keep moving and swinging their arms.

DYKES  
I don't hear the Geiger.

HENRY  
It's going.

ERICSON

Faster?

HENRY

Two points.

DYKES

Then he's on his way!

MACAULIFF

Maybe. I got a worry.

DYKES

(to Henry, saluting  
like a courier)

Report from the front, Captain.  
Brother MacAuliff has a worry.

MACAULIFF

It's no joke.

ERICSON

(tensely)

Spill it!

MACAULIFF

What if it can read our minds?

DYKES

(pacing)

It's going to be sore when it  
gets to you - a blank page.

MACAULIFF

(angrily)

They're working on telepathy in  
this country ain't they? So they've  
probably got it on Mars, considerin'  
the superior type of carrots they  
produce. So it knows everything  
we're sayin' and thinking and it'll  
wait till we're froze stiff in our  
own trap before it -

HENRY

(sharply)

It's coming closer.  
(the mewling has  
stopped. There

is silence. The  
Geiger counter  
is heard clicking)  
Up two more points.

DYKES  
(pats Henry on the back)  
A real strategist. You'll be a  
general yet.

SKEELY  
Not a chance. Not enough fat  
in his head.

ERICSON  
(staring at the counter  
in Henry's hand)  
It's standing still now.

DYKES  
Getting its wind.

HENRY  
Keep moving -

SKEELY  
(as he paces)  
I remember the first electrocution  
I ever covered. Ruth Snyder and  
Judd Grey. I'll never forget how  
Madam Snyder bounced in the chair  
when they gave her her last permanent.  
We were all watching her eyes and -

HENRY  
(sharply)  
Hold it!

Skeely becomes silent. The quickened clicking  
of the Geiger fills the room.

DYKES  
(softly)  
Thar she blows!

HENRY  
(his voice precise)  
When it comes in, you get into

the passage first, Skeely.

(he points to the  
opened passage door)

You next, Ken. Then Mac, then  
Eddie. Got that?

(the men nod)

Don't start falling back till its  
in the room and sees us. I'll  
carry the switch. Take care when  
I turn the juice on that you don't  
touch the walls. You'll get  
electrocuted if you do.

MACAULIFF

What if the thousand volts aren't  
enough, Pat?

DYKES

Five hundred burned one of the  
sprouts.

MACAULIFF

You can kill a baby with a fly  
swatter - you need a baseball bat  
for a man. How do we know it  
won't walk right through.

HENRY

(curtly)

We don't know. But we'll find out.  
All set?

DYKES

(quietly)

Yes, sir.

          The Geiger counter is now clicking loudly.  
Holding  
          axes and hatchets in their gloved hands, the men  
take  
          their positions as Captain Henry indicated.

HENRY

(quietly)

If the voltage doesn't stop it,  
keep swinging at its arms.

MACAULIFF

(suddenly)

It's outside! It's coming in!

A creaking of wood comes from the doorway.

SKEELY

Yeah, we got a caller.

HENRY

Wait till it shows - before you move!

At this moment the lights go out.

SKEELY

(in the dark)

What the holy -- !

MACAULIFF

(calling in the dark)

The juice is off!

ERICSON

(bawling out in the dark)

Put on the lights.

The Geiger clicking and the mewing fill the darkness.

The outline of the door begins to glow in the dark, as  
the Creature burns away at it.

NIKKI'S VOICE

(yelling)

Pat!! Pat! Carrington's  
disconnected the generator!

HENRY'S VOICE

Mac! Come with me! Eddie -  
hold that thing back as long as  
you can!

DYKES

Roger -

REDDING'S VOICE

(calling down the  
passageway)

Captain Henry - Watch out -  
Carrington's got a gun!

wire We hear the sound of feet crashing against the  
webbing as Henry and MacAuliff run along the  
tunnel. The doorway's outline continues to glow more  
brightly.

DISSOLVE

TO:

57 INT. GENERATOR ROOM

It is entirely dark. Henry's flashlight stabs  
into the room. It swivels around quickly, pausing  
briefly on Nikki's panicky face, flashing over the  
frightened faces of the others, then finding Carrington.  
Carrington stands with a gun in his hand,  
staring wildly.

CARRINGTON

(as the flashlight  
hits him)

I'll shoot! I'll shoot if anyone  
touches that generator!

Henry's response is to charge forward. He grabs  
the revolver with one hand, and hits Carrington with  
the other. Carrington falls unconscious, alongside  
the generators. Henry seizes Carrington's revolver.

HENRY

(as he retrieves  
the revolver)

Mac! Redding! Get those  
generators connected!

He darts out as Mac and Redding turn their  
flashlights on the generator and fall to work.

DISSOLVE



TO:

58 INT. RADIO ROOM

The redly glowing door begins to fall inward.  
As it topples, Dykes' voice is heard.

DYKES

Never mind the guns. Use your  
axes!

The Creature stands revealed in the doorway  
radioactivity causes it to shimmer weirdly in the dark. It  
pauses a moment in the doorway, then moves toward the  
little group in the mouth of the passageway.

HENRY'S VOICE

(in the dark)

Fall back, fellows - Get going,  
Skeely! You nest, Ken! Move!

The group retreats in order down the passageway.  
The Thing pauses at the entrance of the corridor.

MACAULIFF'S VOICE

(in the dark)

All connected - Okay, Pat --

The tunnel lights begin to glow redly, revealing  
the Army group retreating over the fence wire. The  
Creature is advancing toward them, but has not yet  
entered the trapped tunnel.

ERICSON

It's connected! What're you  
waiting for, Pat?

HENRY

(coolly)

I'm waiting to catch it in the

middle of the tunnel, Ken.  
Take it easy, son.

At this moment there comes the sound of a scuffling from the generator room. A figure bursts out into the tunnel, as we here a chorus of "Grab him," "Shut the door," "Hold him - he's crazy," etc. The figure is Carrington. He pushes by Henry, Dykes and the rest of the Army group, and runs the length of the corridor. He comes to a halt at the far end of the corridor, facing the Creature. Carrington, only a few feet away from the unearthly visitor, extends his arms in a pleading gesture.

HENRY

(during this)

Grab him! Eddie! Stop him!

DYKES

Too late. Shall I go get him?

HENRY

(after a split second)

No. No, Eddie, don't. Fall back.

The army group continues to retreat.

CARRINGTON

(his face dimly visible in the refracted light of the Creature's phosphorescence)

Listen to me - I'm your friend!  
Look, my hands are in the air -  
I have no weapons - I'm your friend - you must understand that. You're wiser than I -

you must understand I'm trying  
to help you - Don't come any  
further. They'll kill you!!  
Look at me, I'm defenseless -  
you must see that I don't mean  
to hurt you - I want to know  
you - to help you -  
Believe me! You have a greater  
intelligence than anything on  
Earth - Use it - use it - look  
at me and know what I'm trying  
to tell you - I'm not your  
enemy - I'm a scientist - a  
scientist!

The Creature has paused before Carrington's  
tirade as  
if studying him. Now, without haste, it lifts  
one arm,  
and flicks its hand at Carrington's throat.  
Carrington  
falls to the floor almost decapitated, his last  
words  
still gurgling in his throat. The Creature steps  
over  
Carrington's corpse and enters the tunnel. It  
advances  
five or six steps.

HENRY  
(crying sharply)  
Watch out! Here we go!

He presses the switch in his hand. A  
bombardment of  
huge sparks leaps from ceiling to floor. The  
Creature  
is caught in the lightning flashes. It stands  
motionless as the thousand volt bolts crack  
through it  
from head to foot. In front of it stand the  
five men -  
axes ready, and weirdly visible in the spitting  
light.  
The Creature begins to glow like a filament,  
then  
bursts into flame. It sinks to the ground.

HENRY

Don't move anybody!

SKEELY

(pointing a small  
camera)

Keep that light going! I got  
him! I got him!

The Creature's form melts in the flames. As it  
dwindles away, Henry ends the spark bombardment. The  
lights of the passage come up full. The men move toward  
the heap of ashes remaining of the Creature.

HENRY

(to Mac)

Go tell them it's over - and to  
get the furnace going.

As MacAuliff moves to obey, Chapman, Nikki and a  
number of the refugees come out of the generator room.

NIKKI

Dr. Carrington - what happened to him.

HENRY

(quietly)

He's dead.

SKEELY

(to Henry. Kneeling  
over Carrington's  
remains)

A clean sweep, Captain. Both  
monsters are dead.

DISSOLVE

59 INT. RADIO ROOM 7 A.M.

The wind is still blowing, the snow still  
swirling outside the tower windows.

Hendrix sits exhausted at his radio sending

panel.

Skeely is hoarse and almost out on his feet with sleep. He drinks coffee. A coffee pot is boiling over on an electric stove beside him.

Captain Henry sits on the cot bed. He is trying to stay awake.

CHAPMAN

(to Henry)

Those pills taking hold?

HENRY

(foggily)

I'll say.

CHAPMAN

Don't fight them. Relax.

HENRY

I've got to --

CHAPMAN

That can all wait. First you have got to rest. We all do.

He goes out.

SKEELY

(drinking coffee)

She clear?

HENDRIX

Just a minute.

(into Mike)

Dutch Harbor, can you hear me?

VOICE

(back out of radio)

Dutch Harbor - reception clear.

SKEELY

(excited and hoarse)

I'm on!

VOICE  
General Fogarty standing by for  
Captain Henry.

HENRY  
(eyes closed)  
Coming -- I'm coming.

Instead he sinks onto the cot bed.

SKEELY  
(at the microphone)  
North Pole, November 15 - Ned  
Skeely reporting -

VOICE  
(coming back)  
General Fogarty standing by for  
Captain Henry.

SKEELY  
(into mike)  
Tell General Fogarty to read it in the  
papers. Flash. The world's greatest  
battle was fought and won today by  
the human race. Here at the top of  
the world a handful of American  
soldiers and civilians wiped out the  
first invasion from another planet.

VOICE  
(over radio)  
Captain Henry - come in. General  
Fogarty standing by.

As Skeely continues to broadcast, Nikki enters.  
She looks around sleepily. She sees Henry stretched  
out on the cot bed, goes to him and starts shaking  
him awake. But nothing will rouse him.

Failing to bring Henry to wakefulness, Nikki  
smiles sleepily and stretches out in the cot beside  
him. She closes her eyes.

Henry opens his eyes and looks at her foggily.  
He tries  
to embrace her but cannot.

HENRY  
(drowsily)  
Untie me, honey.

NIKKI  
You bet I will. Tomorrow.

Henry sticks his nose into her neck and falls  
happily  
asleep.

During this Skeely is broadcasting.

SKEELY  
(answering voice)  
Stand by, all newspapers! Flash  
continued! This first skirmish  
for the possession of the earth  
by the creatures from space was  
won by the daring leadership of  
Captain Patrick Henry. Noah once  
saved the world with an ark of wood.  
Captain Henry performed a similar  
service for our planet with an arc  
of electricity. But, ladies and  
gentlemen of the globe - there is an  
enemy hovering over our heads - an  
enemy with an armada of flying  
saucers,  
and an army of super human and  
fantastic warriors. Every citizen  
of the world must become a sentinel  
watching the skies. Keep looking for  
the next flying saucer - watch the  
skies, watch everything over your  
head - throw a ring of watch towers  
around the earth - Keep looking -  
looking - looking -

FADE OUT

The End

