

"The Monsters Are Due on Maple Street"

By Rod Serling

Episode 22 - The Monsters Are Due on Maple Street

1. Ext. Sky Night

Shot of the sky...the various nebulae, and planet bodies stand out in sharp, sparkling relief. As the CAMERA begins a SLOW PAN across the heavens--

Narrator's Voice

There is a fifth dimension beyond that which is known to man. It is a dimension as vast as space, and as timeless as infinity. It is the middle ground between light and shadow - between science and superstition. And it lies between the pit of man's fears and the summit of his knowledge. This is the dimension of imagination. It is an area which we call the Twilight Zone.

The CAMERA has begun to PAN DOWN until it passes the horizon and is flush on the OPENING SHOT (EACH WEEK THE OPENING SHOT OF THE PLAY)

2. Ext. Residential street Day Med. Close shot sign

Which reads, "Maple Street." PAN DOWN until we are shooting down at an angle toward the street below. It's a tree-lined, quiet residential American street, very typical of the small town. The houses have front porches on which people sit and swing on gliders, conversing across from house to house. Steve Brand polishes his car parked in front of his house. His neighbor, Don Martin, leans against the fender watching him. A Good Humor man rides a bicycle and is just in the process of stopping to sell some ice cream to a couple of kids. Two women gossip on the front lawn. Another man waters his lawn.

3. Camera takes a slow dolly down the street

To pick up these various activities and we hear the Narrator's voice.

Narrator's Voice

Maple Street, U.S.A., late summer. A tree-lined little world of front porch gliders, hop scotch, the laughter of children, and the bell of an ice cream vendor.

There is a pause and the CAMERA MOVES OVER to a shot of the Good Humor man and two small boys who are standing alongside, just buying ice cream.

Narrator's Voice

At the sound of the roar and the flash of light it will be precisely 6:43 P.M. on Maple Street.

At this moment one of the little boys, Tommy, looks up to listen to a sound of a tremendous screeching roar from overhead. A flash of light plays on both their faces and then it moves down the street past lawns and porches and rooftops and then disappears.

4. Long angle shot looking down on the street

As various people leave their porches and stop what they're doing to stare up at the sky.

5. Med. close shot Steve Brand

The man who's been polishing his car and now he stands there transfixed, staring upwards. He looks at Don Martin, his neighbor from across the street.

Steve

What was that? A meteor?

Don

(nods)

That's what it looked like. I didn't hear any crash, though, did you?

Steve

(shakes his head)

Nope. I didn't hear anything except a roar.

Mrs. Brand

(from her porch)

Steve? What was that?

Steve

(raising his voice and looking toward porch)

Guess it was a meteor, honey. Came awful close, didn't it?

Mrs. Brand

Too close for my money! Much too close.

6. The camera pans across the various porches

To people who stand there watching and talking in low conversing tones.

Narrator's Voice

Maple Street. Six-forty-four P.M., on a late September evening.

(a pause)

Maple Street in the last calm and reflective moments...before the monsters came!

FADE TO BLACK:
OPENING BILLBOARD
FIRST COMMERCIAL
FADE ON:

7. Ext. Street Day Slow pan across the porches again

Interspersed with MED. CLOSE SHOT, man screwing a light bulb on a front porch, then getting down off the stool to flick the switch and finding that nothing happens.

8. Med. shot Man

Working on an electric power mower. He plugs in the plug, flicks on the switch of the power mower, off and on, with nothing happening.

9. Med. close shot through window of a front porch Woman on a porch

Pushing her finger back and forth on the dial hook. Her voice is indistinct and distant, but intelligible and repetitive.

Woman Next Door

Operator, operator, something's wrong on the phone, operator!

10. Med. close shot Mrs. Brand

As she comes out on the porch and calls to Steve.

Mrs. Brand

(calling)

Steve, the power's off. I had the soup on the stove and the stove just stopped working.

Woman Next Door

Same thing over here. I can't get anybody on the phone either. The phone seems to be dead.

11. Long angle shot looking down the street

As we hear the voices creep up from down below, small, mildly disturbed voices, highlighting these kinds of phrases:

Voices

Electricity's off.

Phone won't work.

Can't get a thing on the radio.

My power motor won't move,
won't work at all.

Radio's gone dead.

12. Med. close shot Pete Van Horn

A tall, thin man who is seen standing in front of his house.

Van Horn

I'll cut through the backyard...See if the power's still on on Floral Street. I'll be right back.

13. Long shot Van Horn

As he walks past the side of his house and disappears into the backyard.

14. Insert very close Day

The hammer on Van Horn's hip as he walks.

15. Camera pans down slowly

Until we're looking at ten or eleven people standing around the street and overflowing to the curb and sidewalk. In the background is Steve Brand's car.

Steve

Doesn't make sense. Why should the power go off all of a sudden, and the phone line?

Don

Maybe some sort of an electrical storm or something.

Charlie

That don't seem likely. Sky's just as blue as anything. Not a cloud. No lightning. No thunder. No nothing. How could it be a storm?

Woman One

I can't get a thing on the radio. Not even the portable.

16. Med. group shot

As the people again murmur softly in wonderment and question.

Charlie

Well why don't you go downtown and check with the police, though they'll probably think we're crazy or something. A little power failure and right away we get all flustered and everything.

Steve

It isn't just the power failure, Charlie. If it was, we'd still be able to get a broadcast on the portable.

There's a murmur of reaction to this. Steve looks from face to face and then over to his car.

Steve

I'll run downtown. We'll get this all straightened out.

17. Track shot with Steve

As he walks over to the car, gets in it, turns the key.

18. Different angle looking through the open door

Beyond it we see the crowd watching him from the other side. Steve starts the engine. It turns over sluggishly and then just stops dead. He tries it again and this time he can't get it to turn over. Then, very slowly and reflectively, he turns the key back to "off" and then slowly gets out of the car.

19. Group shot

As they stare at Steve. He stands for a moment by the car, then walks toward the group.

Steve

I don't understand it. It was working fine before...

Don

Out of gas?

Steve

(shakes his head)

I just had it filled up.

Woman One

What's it mean?

Charlie

It's just as if..as if everything had stopped...

(then he turns toward Steve)

We'd better walk downtown.

Another murmur of assent at this.

Steve

The two of us can go, Charlie.

(he turns to look back at the car)

It couldn't be the meteor. A meteor couldn't do this.

He and Charlie exchange a look, then they start to walk away from the group.

20. Med. close shot Tommy

A serious-faced fourteen-year-old in spectacles who stands a few feet away from the group, halfway between them and the two men who start to walk down the sidewalk.

Tommy

Mr. Brand...you better not!

21. Med. close shot the two men

The boy can be seen beyond them.

Steve

Why not?

Tommy

They don't want you to.

Steve and Charlie exchange a grin, and Steve looks back toward the boy.

Steve

Who doesn't want us to?

Tommy

(jerks his head in the general direction of the distant horizon)

Them!

Steve

Them?

Charlie

Who are them?

Tommy

(very intently)

Whoever was in that thing that came by overhead.

22. Close shot Steve

As he knits his brows for a moment, cocking his head questioningly. His voice is intense.

Steve

What?

23. Two shot

Tommy

Whoever was in the thing that came over. I don't think they want us to leave here.

24. Moving shot Steve

As he leaves Charlie and walks over to the boy. He kneels down in front of him. He forces his voice to remain gentle. He reaches out and holds the boy.

Steve

What do you mean? What are you talking about?

Tommy

They don't want us to leave. That's why they shut everything off.

Steve

What makes you say that? Whatever gave you that idea?

Woman One

(from the crowd)

Now isn't that the craziest thing you ever heard?

Tommy

(persistently but a little intimidated by the crowd)

It's always that way, in every story I ever read about a ship landing from outer space.

Woman One

(to the boy's mother, Sally, who stands on the fringe of the crowd)

From outer space, yet! Sally, you better get that boy of yours up to bed. He's been reading too many comic books or seeing too many movies or something.

Sally

Tommy, come over here and stop that kind of talk.

Steve

Go ahead, Tommy. We'll be right back. And you'll see. That wasn't any ship or anything like it. That was just a...a meteor or something. Likely as not--

(he turns to the group, now trying to weight his words with an optimism he obviously doesn't feel but is desperately trying to instill in himself as well as the others)

No doubt it did have something to do with all this power failure and the rest of it. Meteors can do some crazy things. Like sunspots.

Don

(picking up the cue)

Sure. That's the kind of thing - like sunspots. They raise Cain with radio reception all over the world. And this thing being so close - why there's no telling the sort of stuff it can do.

(he wets his lips, smiles nervously)

Go ahead, Charlie. You and Steve go into town and see if that isn't what's causing it all.

25. Track shot Steve and Charlie

As they again continue to walk away from the group down the sidewalk.

26. Med. group shot the People

As they watch silently.

27. Close shot Tommy

As he stares at them, biting his lips and finally calling out again.

Tommy

Mr. Brand!

28. Long shot the two men

As they stop again. Tommy takes a step toward them.

Tommy

Mr. Brand...please don't leave here.

29. Different angle looking toward the people

Steve and Charlie can be seen beyond them. They stop once again and turn toward the boy. There's a murmur in the crowd, a murmur of irritation and concern as if the boy were bringing up fears that shouldn't be brought up; words which carried with them a strange kind of validity that came without logic but nonetheless registered and had meaning and effect. Again the murmur of reaction from the crowd.

30. Med. close shot Tommy

Partly frightened and partly defiant as well.

Tommy

You might not even be able to get to town. It was that way in the story. Nobody could leave. Nobody except--

Steve

Except who?

Tommy

Except the people they'd sent down ahead of them. They looked just like humans. And it wasn't until the ship landed that--

The boy suddenly stops again, conscious of the parents staring at them and of the sudden hush of the crowd.

Sally

(in a whisper, sensing the antagonism of the crowd)

Tommy, please son...honey, don't talk that way--

Man One

That kid shouldn't talk that way...and we shouldn't stand here listening to him. Why this is the craziest thing I ever heard of. The kid tells us a comic book plot and here we stand listenin--

31. Long shot Steve

As he walks toward the camera, stops by the boy.

Steve

Go ahead, Tommy. What kind of story was this? What about the people that they sent out ahead?

Tommy

That was the way they prepared things for the landing. They sent four people. A mother and a father and two kids who looked just like humans...but they weren't.

There's another silence as Steve looks toward the crowd and then toward Tommy. He wears a tight grin.

Steve

Well, I guess what we'd better do then is to run a check on the neighborhood and see which ones of us are really human.

There's laughter at this, but it's a laughter that comes from a desperate attempt to lighten the atmosphere. It's a release kind of laugh.

32. Close up Charlie

As he laughs nervously, slightly forced.

33. Close up Woman One

She laughs, too, but she's still unsatisfied and concerned.

34. Close up Man One

Maybe no more than a grin of release.

35. Group shot the people

As they look at one another in the middle of their laughter.

Charlie

There must be somethin' better to do than stand around makin' bum jokes about it.
(rubs his jaw nervously)

I wonder if Floral Street's got the same deal we got.
(he looks past the houses)

Where is Pete Van Horn anyway? Didn't he get back yet?
Suddenly there's the sound of a car's engine starting to turn over.

36. Long shot looking across the street toward the driveway of Les Goodman's house

He's at the wheel trying to start the car.

37. Reverse angle looking toward people

Sally

Can you get it started, Les?

38. Long shot looking toward Les Goodman

As he gets out of the car, shaking his head.

Goodman

No dice.

39. Track shot with him

As he walks toward the group. He stops suddenly as behind him, inexplicably and with a noise that inserts itself into the silence, the car engine starts up all by itself. Goodman whirls around to stare toward it.

40. Different angle the car

As it idles roughly, smoke coming from the exhaust, the frame shaking gently.

41. Close shot Goodman

As his eyes go wide, and he runs over to his car.

42. Different angle the people

As they stare toward the car.

Man One

He got the car started somehow. He got his car started!

43. Pan shot along the faces of the people

As they stare, somehow caught up by this revelation and somehow, illogically, wildly, frightened.

Woman One

How come his car just up and started like that?

Sally

All by itself. He wasn't anywheres near it. It started all by itself.

Don approaches the group, stops a few feet away to look toward Goodman's car and then back toward the group.

Don

And he never did come out to look at that thing that flew overhead. He wasn't even interested.

(he turns to the faces in the group, his face taut and serious)

Why? Why didn't he come out with the rest of us to look?

Charlie

He always was an oddball. Him and his whole family. Real oddball.

Don

What do you say we ask him?

44. Different angle the group

As they suddenly start toward the house. In this brief fraction of a moment they take the first step toward performing a metamorphosis that changes people from a group into a mob. They begin to head purposefully across the street toward the house at the end. Steve stands in front of them. For a moment their fear almost turns their walk into a wild stampede, but Steve's voice, loud, incisive, and commanding, makes them stop.

Steve

Wait a minute...wait a minute! Let's not be a mob!

The people stop as a group, seem to pause for a moment, and then much more quietly and slowly start to walk across the street.

45. Full shot Goodman's house and driveway

He stands there alone facing the people.

Goodman

I just don't understand it. I tried to start it and it wouldn't start. You saw me. All of you saw me.

And now, just as suddenly as the engine started, it stops and there's a long silence that is gradually intruded upon by the frightened murmuring of the people.

Goodman

I don't understand. I swear...I don't understand. What's happening?

46. Close shot Don

Don

Maybe you better tell us. Nothing's working on this street. Nothing. No lights, no power, no radio.

(and then meaningfully)

Nothing except one car - yours!

47. Med. group shot the people

As they pick this up and now their murmuring becomes a loud chant filling the air with accusations and demands for action. Two of the men pass Don and head toward Goodman who backs away, backing into his car and now at bay.

Goodman

Wait a minute now. You keep your distance - all of you. So I've got a car that starts by itself - well that's a freak thing, I admit it. But does that make me some kind of criminal or something? I don't know why the car works - it just does!

This stops the crowd momentarily, and now Goodman, still backing away, goes toward his front porch. He goes up the steps and then stops to stand facing the mob.

48. Long shot Steve

As he comes through the crowd.

Steve

(quietly)

We're all on a monster kick, Les. Seems that the general impression holds that maybe one family isn't what we think they are. Monsters from outer space or something. Different that us. Fifth columnists from the vast beyond.

(he chuckles)

You know anybody that might fit that description around here on Maple Street?

Goodman

What is this, a gag or something? This a practical joke or something?

49. Close shot spotlight on porch

As it suddenly goes out. There's a murmur from the group.

50. Group shot

As the people react.

Goodman

Now, I suppose that's supposed to incriminate me! The light goes on and off. That really does it, doesn't it?

(he looks around the faces of the people)

I just don't understand this--

(he wets his lips, looking from face to face)

Look, you all know me. We've lived here five years. Right in this house. We're no different than any of the rest of you! We're no different at all. Really...this whole thing is just...just weird--

51. Close shot Woman One

Woman One

Well, if that's the case, Les Goodman, explain why--

She stops suddenly, clamping her mouth shut.

Goodman

(softly)

Explain what?

Steve

(interjecting)

Look, let's forget this--

Charlie

(overlapping him)

Go ahead, let her talk. What about it? Explain what?

Woman One

(a little reluctantly)

Well...sometimes I go to bed late at night. A couple of times...a couple of times I'd come out on the porch and I'd see Mr. Goodman here in the wee hours of the morning standing out in front of his house...looking up at the sky.

(she looks around the circle of faces)

That's right. Looking up at the sky as if...as if he were waiting for something.

(a pause)

As if he were looking for something.

There's a murmur of reaction from the crowd again.

ABRUPT CUT TO:

52. Group shot

As Goodman starts toward them, they back away frightened.

Goodman

You know really...this is for laughs. You know what I'm guilty of?

(he laughs)

I'm guilty of insomnia. Now what's the penalty for insomnia?

At this point the laugh, the humor, leaves his voice.

53. Close shot Goodman

Goodman

Did you hear what I said? I said it was insomnia.

(a pause as he looks around, then shouts)

I said it was insomnia! You fools. You scared, frightened rabbits, you. You're sick people, do you know that? You're sick people - all of you! And you don't even know what you're starting because let me tell you...let me tell you - this thing you're starting - that should frighten you. As God is my witness...you're letting something begin here that's a nightmare!

FADE TO BLACK
END ACT ONE

ACT TWO

FADE ON:

54. Medium shot Goodman entry hall [Night]

On the side table rests an unlit candle. Mrs. Goodman walks into scene, a glass of milk in hand. She sets the milk down on the table, lights the candle with a match from a box on the table, picks up the glass of milk, and starts out of scene.

CUT TO:

The Production shot, as Mrs. Goodman comes thru her porch door, glass of milk in hand. The entry hall, with table and lit candle, can be seen behind her.

55. Ext. Street Night Camera takes slow pan down the sidewalk

Taking in little knots of people who stand around talking in low voices. At the end of each conversation they look toward Les Goodman's house. From the various houses we can see candlelight but no electricity, and there's an all-pervading quiet that blankets the whole area, disturbed only by the almost whispered voices of the people as they stand around. The CAMERA PANS OVER to one group where Charlie stands. He stares across at Goodman's house.

56. Long shot the house

Two men stand across the street in almost sentry-like poses.

57. Med. Group shot

Sally

(a little timorously)

It just doesn't seem right, though, keeping watch on them. Why...he was right when he said he was one of our neighbors. Why, I've known Ethel Goodman ever since they moved in. We've been good friends--

Charlie

That don't prove a thing. Any guy who'd spend his time lookin' up at the sky early in the morning - well there's something wrong with that kind of a person. There's something that ain't legitimate. Maybe under normal circumstances we could let it go by, but these aren't normal circumstances. Why, look at this street! Nothin' but candles. Why, it's like goin' back into the dark ages or somethin'!

58. Track shot Steve

From several yards down as he walks down the steps of his porch, walks down the street over to Les Goodman's house, and then stops at the foot of the steps.

59. Reverse angle looking toward screen door

Goodman stands there, his wife behind him, very frightened.

Goodman

Just stay right where you are, Steve. We don't want any trouble, but this time if anybody sets foot on my porch, that's what they're going to get - trouble!

Steve

Look, Les--

Goodman

I've already explained to you people. I don't sleep very well at night sometimes. I get up and I take a walk and I look up at the sky. I look at the stars!

Mrs. Goodman

That's exactly what he does. Why this whole thing, it's...it's some kind of madness or something.

Steve

(nods grimly)

That's exactly what it is - some kind of madness.

Charlie's Voice

(shrill, from across the street)

You best watch who you're seen with Steve! Until we get this all straightened out, you ain't exactly above suspicion yourself.

Steve

(whirling around toward him)

Or you, Charlie. Or any of us, it seems. From age eight on up!

Woman One

What I'd like to know is, what are we gonna do? Just stand around here all night?

Charlie

There's nothin' else we can do!

(he turns back looking toward Steve and Goodman again)

One of 'em'll tip their hand. They got to.

Steve

(raising his voice)

There's something you can do, Charlie. You could go home and keep your mouth shut. You could quit strutting around like a self-appointed hanging judge and just climb into bed and forget it.

Charlie

You sound real anxious to have that happen, Steve. I think we better keep our eye on you too!

Don

(as if he were taking the bit in his teeth, takes a hesitant step to the front)

I think everything might as well come out now.

(he turns toward Steve)

Your wife's done plenty of talking, Steve, about how odd you are!

Charlie

(picking this up, his eyes widening)

Go ahead, tell us what she's said.

60. Long shot Steve

As he walks toward them from across the street.

Steve

Go ahead, what's my wife said? Let's get it all out. Let's pick out every idiosyncrasy of every single man, woman, and child on the street. And then we might as well set

up some kind of a kangaroo court. How about a firing squad at dawn, Charlie, so we can get rid of all the suspects? Narrow them down. Make it easier for you.

Don

There's no need gettin' so upset, Steve. It's just that...well...Myra's talked about how there's been plenty of nights you spend hours down in your basement workin' on some kind of radio of something. Well, none of us have ever seen that radio--

By this time Steve has reached the group. He stands there defiantly close to them.

Charlie

Go ahead, Steve. What kind of "radio set" you workin' on? I never seen it. Neither has anyone else. Who you talk to on that radio set? And who talks to you?

Steve

I'm surprised at you, Charlie. How come you're so dense all of a sudden?

(a pause)

Who do I talk to? I talk to monsters from outer space. I talk to three-headed green men who fly over here in what look like meteors.

61. Med. long shot Steve's house

His wife steps down from the porch, bites her lip, calls out.

Mrs. Brand

Steve! Steve, please.

(then looking around frightened, she walks toward the group)

It's just a ham radio set, that's all. I bought him a book on it myself. It's just a ham radio set. A lot of people have them. I can show it to you. It's right down in the basement.

Steve

(whirls around toward her)

Show them nothing! If they want to look inside our house - let them get a search warrant.

Charlie

Look, buddy, you can't afford to--

Steve

(interrupting)

Charlie, don't tell me what I can afford! And stop telling me who's dangerous and who isn't and who's safe and who's a menace.

(he turns to the group and shouts)

And you're with him too - all of you! You're standing here all set to crucify - all set to find a scapegoat - all desperate to point some kind of a finger at a neighbor! Well now look, friends, the only thing that's gonna happen is that we'll eat each other up alive--

The following is a CLOSE UP duplication of what has already been done in full shot.

62. Close shot Don

Reacting to Steve's speech.

63. Close shot Charlie

Reacting.

64. Close shot Man One

Reacting.

He stops abruptly as Charlie suddenly grabs his arm.

Charlie

(in a hushed voice)

That's not the only thing that can happen to us.

CUT TO:

65. Long shot looking down the street

A figure has suddenly materialized in the gloom and in the silence we can hear the clickety-clack of slow, measured footsteps on concrete as the figure walks slowly toward them. One of the women lets out a stifled cry. The young mother grabs her boy as do a couple of others.

66., 67., 68. 3 Close ups

Duplicating above as each man reacts to hearing offstage footsteps.

69. Close up Steve

He reacts to offstage footsteps.

70. Close shot Van Horn's feet

Walking along the street. (note: MATCH pace of production cut)

Tommy

(shouting, frightened)

It's the monster! It's the monster!

Another woman lets out a wail and the people fall back in a group, staring toward the darkness and the approaching figure.

71. Med. Group shot the people

As they stand in the shadows watching. Don Martin joins them, carrying a shotgun. He holds it up.

Don

We may need this.

Steve

A shotgun?

(he pulls it out of Don's hand)

Good Lord - will anybody think a thought around here? Will you people wise up?
What good would a shotgun do against--

Now Charlie pulls the gun from Steve's hand.

Charlie

No more talk, Steve. You're going to talk us into a grave! You'd let whatever's out there walk right over us, wouldn't yuh? Well some of us won't!

He swings the gun around to point it toward the sidewalk.

72. Long shot from behind the crowd looking toward the sidewalk

As the dark figure continues to walk toward them.

73. Reverse angle looking toward the group

As they stand there, fearful, apprehensive, mothers clutching children, men standing in front of wives. Charlie slowly raises the gun. As the figure gets closer and closer he suddenly pulls the trigger. The sound of it explodes in the stillness.

74. Long angle shot looking down at the figure

Who suddenly lets out a small cry, stumbles forward onto his knees and then falls forward on his face. Don, Charlie, and Steve race forward over to him. Steve is there first and turns the man over. Now the crowd gathers around them.

Steve

(slowly looks up)

It's Pete Van Horn.

Don

(in a hushed voice)

Pete Van Horn! He was just gonna go over to the next block to see if the power was on--

Woman One

You killed him, Charlie. You shot him dead!

Charlie

(looks around at the circle of faces, his eyes frightened, his face contorted)

But...but I didn't know who he was. I certainly didn't know who he was. He comes walkin' out of the darkness - how am I supposed to know who he was?

(he grabs Steve)

Steve - you know why I shot! How was I supposed to know he wasn't a monster or something?

(he grabs Don now)

We're all scared of the same thing. I was just tryin' to...tryin' to protect my home, that's all! Look, all of you, that's all I was tryin' to do.

(he looks down wildly at the body)

I didn't know it was somebody we knew! I didn't know--

There's a sudden hush and then an intake of breath.

75. Medium shot

Living Room window of Charlie's house. The window is not lit, but suddenly the house lights come on behind it.

76. Close shot Man One

He looks off towards Charlie's house.

77. Close shot Goodman

He too looks off toward Charlie's house.

78. Close shot Charlie

He looks off toward his house, realizing the implications of the lights coming on in his house.

79. Close shot Woman One

Woman One

(in a very hushed voice)

Charlie...Charlie...the lights just went on in your house. Why did the lights just go on?

80. Close shot Don

Don

What about it, Charlie? How come you're the only one with lights now?

81. Close shot Goodman

Goodman

That's what I'd like to know.

A pause as they all stare toward Charlie.

82. Close shot Charlie

Reacting.

83. Close shot Goodman

Goodman

You were so quick to kill, Charlie, and you were so quick to tell us who we had to be careful of. Well, maybe you had to kill. Maybe Peter there was trying to tell us something. Maybe he'd found out something and came back to tell us who there was amongst us we should watch out for--

84. Different angle Charlie

As he backs away from the group, his eyes wide with fright.

Charlie

No...no...it's nothing of the sort! I don't know why the lights are on. I swear I don't. Somebody's pulling a gag or something.

He bumps against Steve who grabs him and whirls him around.

85. Close up in profile Steve and Charlie

Steve

A gag? A gag? Charlie, there's a dead man on the sidewalk and you killed him! Does this thing look like a gag to you?

Charlie breaks away and screams as he runs toward his house.

Charlie

No! No! Please!

A man breaks away from the crowd to chase Charlie.

86. Long angle shot looking down at them

As the man tackles him and lands on top of him. The other people start to run toward them. Charlie is up on his feet, breaks away from the other man's grasp, lands a couple of desperate punches that push the man aside. Then he forces his way, fighting, through the crowd to once again break free, jumps up on his front porch.

87. Med. close shot Charlie

On the front porch as a rock thrown from the group smashes a window alongside of him, the broken glass flying past him. A couple of pieces cutting him. He

stands there perspiring, rumped, blood running down from a cut on the cheek. His wife breaks away from the group to throw herself into his arms. He buries his face against her. We can see the crowd converging on the porch now.

Voices

It must have been him.
He's the one.
We got to get Charlie.

Another rock lands on the porch. Now Charlie pushes his wife behind him, facing the group.

Charlie

Look, look I swear to you...it isn't me...but I do know who it is...I swear to you, I do know who it is. I know who the monster is here. I know who it is that doesn't belong. I swear to you I know.

88. Close up Goodman

Charlie

(shouting)

What are you waiting for?

89. Close up Woman One

Woman One

(shouting)

Come on, Charlie, come on.

90. Close up Man One

Man One

(shouting)

Who is it, Charlie, tell us!

Don

(pushing his way to the front of the crowd)

All right, Charlie, let's hear it!

91. Close shot Charlie

As his eyes dart around wildly.

Charlie

It's...it's...

Man Two

(screaming)

Go ahead, Charlie, tell us.

Charlie

It's...it's the kid. It's Tommy. He's the one.

There's a gasp from the crowd as we
CUT TO:

92. Shot of mother holding little boy

The boy at first doesn't understand and then realizing the eyes are all on him, buries his face against his mother, Sally. The following shots are for reactions to Charlie's naming Tommy as the monster.

93. Close shot Don

Registering fear, hate, bewilderment.

Sally

(backs away)

That's crazy. That's crazy. He's a little boy.

Woman One

But he knew! He was the only one who knew! He told us all about it. Well, how did he know? How could he have known?

The various people take this up and repeat the questions aloud.

Voices

How could he know?

Who told him?

Make the kid answer.

95. Close shot Woman One

Registering fear, hate, bewilderment.

96. Close shot Man One

Man One

What about Goodman's car?

97. Close shot Don

Don

It was Charlie who killed old man Van Horn.

98. Close shot Woman One

Woman One

But it was the kid here who knew what was going to happen all the time. He was the one who knew!

99. Close up Steve

He shouts at his hysterical neighbors.

Steve

Are you all gone crazy?

(pause as he looks about)

Stop.

A fist crashes at Steve's face, staggering him back out of shot.

100. thru 104. Several close shots

Suggesting the coming of violence. A hand fires a rifle. A fist clenches. A hand grabs the hammer from Van Horn's body, etc.

Wild lines - FOR SOUND ONLY

Don

Charlie has to be the one - Where's my rifle--

Woman One

Les Goodman's the one. His car started! Let's wreck it.

Mrs. Goodman

What about Steve's radio - He's the one that called them--

Mr. Goodman

Smash the radio. Get me a hammer. Get me something.

Steve

Stop - Stop--

Charlie

Where's that kid - Let's get him.

Man One

Get Steve - Get Charlie - They're working together.

NOTE: While shooting above close ups get tighter CLOSE UPS of panic-stricken faces with lights coming off and on their faces for intercut during the panic scene which immediately follows scene above. The crowd starts to converge around the mother, who grabs the child and starts to run with him. The crowd starts to follow, at first, walking fast, and then running after him.

105. Full shot the street

As suddenly Charlie's lights go off and the lights in another house go on. They stay on for a moment, then from across the street other lights go on and then off again.

CUT TO:

106.-109. Series of close shots people

Man One

(shouting)

It isn't the kid...it's Bob Weaver's house.

Woman One

It isn't Bob Weaver's house, it's Don Martin's place.

Charlie

I tell you, it's the kid.

Don

It's Charlie. He's the one.

110.-115. Move into series of tilt close ups of various people

As they shout, accuse, scream, interspersing with cuts of TILT SHOTS OF HOUSES as the lights go on and off, and then slowly in the middle of this nightmarish morass of sight and sound the CAMERA STARTS TO PULL AWAY, until once again we've reached the opening shot looking at the Maple Street sign from high above. THE CAMERA CONTINUES TO MOVE AWAY until we

DISSOLVE TO:

116. Ext. Field Night Angle shot looking toward metal side of space craft

Which sits shrouded in darkness. An open door throws out a beam of light from the illuminated interior. Two figures silhouetted against the bright lights appear. We get only a vague feeling of form, but nothing more explicit than that.

Figure One

Understand the procedure now? Just stop a few of their machines and radios and telephones and lawn mowers...throw them into darkness for a few hours and then you just sit back and watch the pattern.

Figure Two

And this pattern is always the same?

Figure One

With few variations. They pick the most dangerous enemy they can find...and it's themselves. And all we need do is sit back...and watch.

Figure Two

Then I take it this place...this Maple Street...is not unique.

Figure One

(shaking his head)

By no means. Their world is full of Maple Streets. And we'll go from one to the other and let them destroy themselves. One to the other...one to the other...one to the other--

Now the CAMERA PANS UP for a shot of the starry sky and over this we hear the NARRATOR's VOICE.

Narrator's Voice

The tools of conquest do not necessarily come with bombs and explosions and fallout. There are weapons that are simply thoughts, attitudes, prejudices - to be found only in the minds of men. For the record, prejudices can kill and suspicion can destroy, and a thoughtless, frightened search for a scapegoat has a fallout all of its own for the children...the children yet unborn.

(a pause)

And the pity of it is...that these things cannot be confined to...The Twilight Zone!

FADE TO BLACK.