

(From Nina Wilcox Putnam)

%
%%
%

" CAGLIOSTRO "

or

(THE KING OF THE DEAD)

Original Screen Story

By

Nina Wilcox Putnam

%
%%
%

February 19, 1932

"CAGLIOSTRO"

or

"THE KING OF THE DEAD"

FADE IN

EGYPTIAN SECTION OF THE METROPOLITAN
MUSEUM OF ART, NEW YORK CITY...INT ANGLE

CLOSE SHOT OF A STRANGE EGYPTIAN HEAD. It is the head of a small statuette having the body of a man and the grotesque head of a bird. THE CAMERA MOVES BACK a little to disclose the fact that this figure is one of many in the museum show case. A pair of hands is busy putting those figures in order, cataloging them and pasting little markers on the bottom of them. The first figure is laid in the case, the hands withdraw and then come back to put down a second figure, and then a third. Before the hands lay this third statuette in place they hesitate. CAMERA MOVES BACK to disclose Professor Joseph Whemple, Curator of the Egyptian Department, examining the little figure with interest.

SOUND:

A deep voice which says:
That is not genuine!
Charming but an imitation.

Startled, Joseph Whemple whirls about and faces the intruder. The new comer is a tall, lean man whose cadaverous face is shadowed by a wide brimmed black hat. He wears a long cloak and carries a cane of curious design. This man is Cagliostro, who is known under the name of Dr. Astro

NN

JOSEPH WHEMPLE

Good God, how you startled
me! Where did you come from?

Dr. Astro smiles and
indicates entrance with
a vague gesture

Who are you?

DR. ASTRO

A mere amateur of Egyptology
who bows to a great authority
like yourself, Signor Whemple.

JOSEPH WHEMPLE

Yes — I am the curator,
but still — I don't under-
stand.

DR. ASTRO

I have long been wishing to
make your acquaintance. But
if I may say so without offense,
I am surprised that the little
imitation Osiris should have
crept into your priceless
collection.

JOSEPH WHEMPLE

You make a study of these
things, I see

Dr. Astro takes the
image from Whemple's hand
and points to the back.

DR. ASTRO

You see this little mark?
That identifies it positively
as the early part of the
reign of Rameses the Third.
In the case it is catalogued
under Thelmes.

JOSEPH WHEMPLE

But so are many other objects
of Thelmes marked in the same
fashion.

DR. ASTRO (SHAKING HIS HEAD AND SMILING)

I have lived many years in
Egypt and I assure you,
you are mistaken

JOSEPH WHEMPLE

May I ask your name?

DR. ASTRO

Call me Dr. Astro

JOSEPH WHEMPLE

Ah, so you are the famous
mystic! I read in the news-
papers about your arrival.
You are the chap who can read
the future and whom the big
Wall Street men are all con-
sulting these days. I'd no
idea you dabbled in Egyptology

DR. ASTRO

It's my favorite subject.

JOSEPH WHEMPLE

It's most interesting. Wait
until I get my papers and
let us go down to my private
office for a chat. It's more
comfortable down there.
Excuse me just a moment.

Whemple gathers his
papers together and
busies himself replacing the
figure he has taken from
the case, etc. CAMERA
PANS WITH DR. ASTRO as he
approaches the tomb of
Iris.

INT. EGYPTIAN ROOM...
CLOSE SHOT OF TOMB OF PRINCESS IRIS:
A FINE TOMB WHICH HAS BEEN
TRANSPORTED COMPLETE FROM EGYPT

Dr. Astro is standing by the
mummy case. It is apparent
from his expression that the
mummy has some peculiar, tender
interest for him. As he stands
looking at the mummy --

DISSOLVE SLOWLY INTO:

A SHOT OF DR. ASTRO AND
THE ORIGINAL TOMB OF IRIS

back to the time when Iris was buried there. We hear the funeral chant of the ancient priests. Dr. Astro in the costume of the period, is chief mourner at the funeral. The funeral services proceed according to the ancient rites of the Osiris including the killing of the princess' slaves who are murdered and thrown into the pit beside her. Their screams partially drowned out by the chant of the priest and the beating of the drums. The funeral party withdraws slowly, leaving Dr. Astro alone with his dead. With a cry of:

DR.ASTRO

Iris!

Iris!

he throws himself across the sarcophagus weeping, then stands erect with his hand on the carved face on top of the mummy case, the stone covering not yet having been put on the tomb.

EGYPTIAN ROOM IN MUSEUM

with Dr. Astro's hand still on the face of the mummy case.

CLOSE SHOT OF THE FACE OF THE
MUMMY

so that it will be easily recognized again.

Dr. Astro lifts his hand and where it has been there remains a dusty imprint of the palm.

MED SHOT OF WHEMPLE

approaching Dr. Astro

JOSEPH WHEMPLE

Shall we go down now?

Dr. Astro comes to with
a start and joins him.
They exit.

INT . . .PRIVATE OFFICE ON
THE FLOOR BELOW...MED SHOT

Dr. Astro and Whemple are
seated at Whemple's desk.
Dr. Astro dim and black
clad with only his dead-
white face distinctly
visible; Mr. Whemple
pink-cheeked, practical,
immaculate and hearty.

JOHN WHEMPLE

--so you see, Dr. Astro,
you really must meet my
brother. He has been head
curator of the Museum for
many years and you will have
much in common. I know he
will be astounded by your
uncommon knowledge and I
must try to get you together
soon. Will you dine with me
tomorrow?

DR. ASTRO

I should be delighted!

JOSEPH WHEMPLE

Where can I reach you?

DR. ASTRO

I'm living at the Waldorf-
Astoria

JOSEPH WHEMPLE

Astrology and mysticism must
Pay!

DR. ASTRO

It does, if you have many
rich, important American
clients. It may intrigue you

CONTINUED

DR. ASTRO (CONTINUED)

to know that Houdini was
my pupil, also Thurston,—
the things I taught them
were more childish tricks ...
But it is getting late — I
must go. Goodnight, sir.

JOSEPH WHEMPLE

Goodnight, Dr. Astro.

Astro gets up, reaches for his hat and with the other
hand leans on a book with a dark binding which is lying
on the desk. He then bows himself out. Joseph Whemple
glances at the book and sees on it the dusty imprint
of Sr. Astro's hand.

We get a CLOSE SHOT of this with Joseph Whemple staring
at it incredulously, rubbing the marks with his finger,
looking at his hand to show that it is dust that he
sees, and then staring incredulously toward the door.

DISSOLVE TO:

MINIATURE LONG SHOT...EXT..PROFESSOR WHEMPLE'S
HOUSE ON THE HUDSON PALISADES.

The house is situated on the Jersey shore being on the
very edge of the high cliffs overlooking New York.

The house has a tower at one end and is built some-
thing on the order of a castle on the Rhine with turrets
and battlemented top. The garden at the back is sur-
rounded by a high wall, and the house itself is ap-
proached by a long flight of steps leading up the
cliff from the river.

INT. TOWER ROOM OF THIS HOUSE...NIGHT...FULL SHOT

This is Professor Whemple's combined living room
and study. It is a large room with windows on three

sides over looking New York City across the river and the country side behind the house. It is richly furnished with antiques, which have been swamped by the Professor's collection of Egyptian treasures which are in evidence everywhere. There is a large work table littered with manuscripts and the room has the air of being much used for study. But tonight the place has a cheerful aspect for the Professor in entertaining. Coffee and liqueurs for five have been set out on a little table near the sofa, and as the scene opens the Professor and his guests are entering the room, coming from dinner.

Dr. Astro, in rather foreign looking evening dress, is the guest of honor. There is also present Dr. Jack Foster, a young physician; Mr. Henry Whemple, Curator of the Metropolitan Museum and brother to the Professor and Miss Helen Barostzi, a young and beautiful girl, who is the Professor's secretary. The group comes down the room, laughing and chatting.

MEDIUM CLOSE SHOT OF THE SAME

PROFESSOR WHEMPLE (PROTESTINGLY)

But, Doctor Astro, You've eaten nothing!

DR. ASTRO

Forgive me but I eat so seldom — and I've had a feast of intelligent conversation.

PROFESSOR WHEMPLE (LAUGHING)

Indigestion, eh? Well, thank goodness, I have no such troubles.

He turns and slaps Dr. Jack on the shoulder.

PROFESSOR WHEMPLE (CONTINUED)

Dr. Foster, here, sees to that.

DR. JACK

I can back up the Professor's statement. He's certainly in fine shape.

Astro then notices a fine fresco on the wall, and THE CAMERA FOLLOWS HIM as he goes to examine it more closely, accompanied by Mr. Henry Whemple.

Dialogue reveals that Mr. Whemple is impressed by Astro's knowledge as they discuss the period of the piece.

HENRY WHEMPLE

You'd make a fine addition to our staff at the museum, Dr. Astro. I wish we could persuade you to join us.

DR. ASTRO

Not just at this time -- I'm too much occupied with other matters. But call upon me whenever I can serve you.

Professor Whemple joins them and suggests that Dr. Astro might like to see the rest of the house. The dialogue reveals that the Professor has utilized the cellars of the house to reconstruct the replica of a famous Egyptian Temple, some portions of the Temple being the original ones brought from Egypt. Dr. Astro expresses interest and THE CAMERA FOLLOWS the three men as they move toward the door.

INT. OF THE TEMPLE IN THE CELLARS
OF PROFESSOR WHEMPLE'S HOUSE
(FULL DESCRIPTION OF THIS SET IN
SCENE -5)
FULL SHOT TOWARD ENTRANCE DOOR

It opens and Astro and the two Whemple brothers come in. CAMERA TRUCKS BACK as they advance, Astro looking about with interest and curiosity as the Professor switches on a light. At this stage, the Temple is empty and undecorated. There are just the columns, the altar and the bare walls. Even the curtains described in Scene M-5 are not yet hung. It is plain that the Temple serves no purpose excepting the preservation of the ancient columns which have been placed there.

MED. SHOT OF THE SAME — ASTRO, THE PROFESSOR
AND HENRY WHEMPLE.

Dialogue shows that Astro is much interested in the room. He then asks Professor Whemple who the girl, Helen Barotzi, is. The Professor explains that he brought her here from Egypt as his secretary. She is the child of an American mother and an Egyptian father who had been left an orphan and penniless in Cairo. Her enthusiastic interest in all things connected with ancient Egypt has been a great asset to Professor Whemple in his research work.

TOWER ROOM — MED. SHOT OF THE SOFA

on which are seated Helen and Dr. Jack. A short love scene establishes the fact that they are engaged and very much in love. Their love scene is interrupted by the sound of the door opening. They look toward the door

The three men are returning from their inspection of the house. They come forward and join the lovers. Dr. Astro says that it is getting late and that he must go. They urge him to stay and when he says he cannot, Professor Whemples begs him to return for the week-end. Astro explains that he would greatly like to do so but that it will be impossible for him to see anyone for the next twelve days. He then thanks Professor Whemple for a charming evening and begs him to accept a small souvenir of the occasion. Astro takes out a small charm about the size of a twenty five cent piece, which is attached to a loop of cord. Professor Whemple accepts the gift eagerly.

PROFESSOR WHEMPLE

Ah, an Osiris, and a genuine one! It is supposed to protect one from all evil is it not?

DR. ASTRO

I trust it will do so.

Professor Whemple slips the cord about his neck and puts the charm into his vest pocket.

FULL SHOT OF THE ROOM

with Astro saying good-night and Henry Whemple saying; good-night and that he will go with Astro. When the two men are gone, Helen says "good-night" affectionately and goes out, followed by Dr. Jack.

THE TOWER ROOM — CLOSE SHOT OF PROFESSOR
WHEMPLE ALONE

He is examining the charm under the light of a lamp,
the cord still about his neck. He looks at it
superstitiously, starts to take it off, then hesitates —
his superstition about the good luck omen getting the
better of him and he replaces it in his vest pocket and
settles down to study under lamp

FADE OUT

FADE IN

INT. OF DR. ASTRO'S LIVING ROOM IN SUITE "A"
AT THE WALDORF-ASTORIA... FULL SHOT...NIGHT

There is a large and elaborate television-
radio machine close to one of the windows.
The door from the bedroom opens and a giant
Nubian, dressed in Egyptian dragoman costume,
enters and crosses the room toward door to outer
hall, which he opens as Astro comes in.

CLOSE SHOT OF ASTRO AND NUBIAN

The nubian bows obsequiously as Astro hands him his
hat and cloak. It is evident that he is the magician's
slave in spirit if not in fact. Astro instructs the
Nubian that he, Astro, is not to be disturbed under any
circumstances

FULL SHOT THE SAME

The Nubian leaves and Astro crosses to where a
detailed map of New York is fastened to the wall.

CLOSE SHOT OF ASTRO AT MAP

locating the house on the Palisades which he has just left. He leaves the map AND CAMERA FOLLOWS him as he crosses to television machine. He seats himself before it and begins to move the dials.

CLOSE SHOT OF THE INSTRUMENT BOARD OF THIS MACHINE

It is an elaborate affair with intricate dials and illuminated signal bulbs. Astro focuses the machine with care. He shuts off switch marked "television" and turns on switch marked "reverse action". As he turns the switch we hear a curious humming sound and we cut to -

TRICK SHOT OF THE SKY

showing two zigzag lines of light which converge and form a star which instantly vanishes with a crackling noise.

MED CLOSE SHOT OF ASTRO AT TELEVISION MACHINE

He adjusts the shutter and we see the screen of the television machine. On this screen appears Professor's house on the Palisades, and then there follows, on the television machine, a series of LAP DISSOLVES as Astro locates what he is searching for with his strange invention. We see the Temple in the cellar of the house, and then the Tower Room with Professor Whemple (where we left him in the CLOSE SHOT on page 11)

MEDIUM SHOT OF ASTRO SEEING THIS ON
SCREEN OF TELEVISION MACHINE

He backs away, rubbing his hands in satisfaction,
and CAMERA FOLLOWS him to a nearby cupboard. He un-
locks the cupboard door and wheels out a smaller
machine. This is a death ray machine which sputters
and gives off blue sparks as Astro tests and connects
it. He then focuses the death ray machine on the
screen of the television.

CLOSE SHOT OF SCREEN OF TELEVISION MACHINE

showing Professor Whemple turning away from the lamp
and patting the charm in his vest pocket.

CLOSE SHOT OF DR. ASTRO

with his face close to death ray machine. It is focused
to his satisfaction and he pulls a switch on it.

TRICK SHOT OF SKY

with two zigzag of light converging into a star.

INT. OF ASTRO'S ROOMS AT HOTEL
MED SHOT OF ASTRO LOOKING AT TELEVISION MACHINE

CLOSE SHOT OF SCREEN

We see Professor Whemple stagger away from the table
clutching at his heart and falling into a heap on the
floor.

MED SHOT..THE SAME

showing Dr. Astro shutting off both machines. He trundles the death ray machine back into the closet, CAMERA FOLLOWING him as he puts it away and locks it up. He turns away from the locked door, puts his keys in his pocket and brushes his hands against each other as though dusting them off. A slight powdering of dust falls from between his palms.

CLOSE SHOT OF DR. ASTRO

looking at his hands in dismay. We hear the voice of the Nubian:

NUBIAN
(off scene)
The time is short, O Master!

Astro looks up toward sound of voice.

REVERSE SHOT — THE NUBIAN STANDING IN DOORWAY
BOWING LOW

FULL SHOT OF THE ROOM

Astro walks the length of the room toward the Nubian, who holds the door to the bedroom open as Astro passes in. the CAMERA FOLLOWING them.

NN

15

CLOSE SHOT OF NUBIAN AND ASTRO
STANDING BEFORE CLOSED DOOR

Astro turns to Nubian, makes a gesture with both hands,
palms upturned — eyes closed.

DR. ASTRO

I am ready. You may begin.

FADE OUT

(PICK UP REVISED SEQUENCE "D")

N
N

SEQUENCE "D"

FADE IN:

D-1 PROCESS OR MINIATURE SHOT --

LONG SHOT HUDSON RIVER-TWILIGHT

The shot shows the Palisades on the west bank with Professor Whemple's strange house high on the edge of the cliff overlooking Manhattan. The architecture of the house is ugly and forbidding, being built in fortress style with a stone tower in the manner of a German Medieval castle.

We are approaching it from the water, presumably on the front of a ferry boat, a bit of which is visible in the f.g. immediately in front of the camera. A long flight of stairs leads to the castle, up the face of the cliff from the river.

D-2 MED SHOT OF THE STAIRS
LEADING TO THE HOUSE

Dr. Jack and Police Commissioner Jennings are climbing the stairs laboriously, accompanied by a patrolman and the coroner. CAMERA FOLLOWS them in the ascent. The Coroner, who is fat, is puffing:

CORONER

They do pull off these murders in the most inconvenient places. Why couldn't the old boy have got himself bumped off in some place that had an elevator?

JENNINGS

That is to say, if he was 'bumped off'. The whole business is as queer as this freak house of his.

DR. JACK

He was in perfect health, I tell you --

They reach the door which is opened by a manservant
THE CAMERA FOLLOWS THEM
THROUGH

DISSOLVE INTO:

D-3 FULL SHOT OF ROOM WHERE
MURDERED MAN IS LYING -
IT IS THE TOWER ROOM

The Professor's body, covered with a sheet, is lying between the radio and one of the big windows, and a cop is sitting not far off smoking a cigar and reading a tabloid newspaper.

CAMERA PANS from the Cop to door which opens to admit Dr. Jack, the Coroner and Commissioner Jennings.

D-4 REVERSE ANGLE

The cop sees them and springs to attention. The men come up to him and the Commissioner nods recognition.

COMMISSIONER
Anything new, Casey?

COP
His brother is here. He's waiting in the other room.

COMMISSIONER
Okay.
(Pointing to the body)
Have a look, gentlemen. I'm going in to talk to Mr. Whemple.

The two doctors move over to the body which they conceal as they kneel beside it. The Commissioner crosses to door, opens it and leaves the room.

D-5 REVERSE SIDE OF DOOR

It opens to admit Commissioner who looks across the room and sees Whemple.

COMMISSIONER
You are Mr. Henry Whemple?

D-6 REVERSE ANGLE

Mr. Whemple, the curator of the Museum, is sitting by the window, his head buried in his hands. At sound of the voice he rises.

WHEMPLE

Oh, the Commissioner, I presume? Yes, I am the brother

The two men shake hands and sit down.

COMMISSIONER

Mr. Whemple, we can get the unpleasant matter over if you will answer me frankly and fully. Ahem! Your brother was discovered, I believe, when the maid tried to get in and dust the room and found the door locked. Also, all the windows were closed and fastened on the inside. Is that correct?

WHEMPLE

I believe so. Mr. Commissioner, it must have been fright that killed him -- a terrible shock of some kind --

COMMISSIONER

Ahem -- what kind of a shock, Mr. Whemple? What was there in his life that he could have feared?

WHEMPLE

I don't know.

COMMISSIONER

He must have been afraid of something and been afraid for a long time, or he never would have built such a house as this.

WHEMPLE

Er -- my brother, Mr. Commissioner, was an odd sort of fellow and resented intrusion here.

(CONTINUED)

COMMISSIONER

Did he ever mention any
obsession in particular?

WHEMPLE

Well - er - yes, he did
have one rather mad notion.
It was about the mummies in
the collection.

COMMISSIONER

Ummm -sort of nut, eh?
Did you ever think of having
an alienist look at him?

WHEMPLE

Yes, at one time we did, but
his work in his department
was so brilliant that we
dismissed the notion.

D-7 DIFFERENT ANGLE

COMMISSIONER

Just exactly what do you
mean when you refer to his
mad notions?

WHEMPLE

I dislike emphasizing it,
Mr. Commissioner, but my
brother grew to be afraid of
the mummies in his depart-
ment. Well, it's utter
nonsense, of course - but
my brother actually believed
the things might come to
life. Aside from this
delusion, he was sane enough,
I assure you.

COMMISSIONER

No enemies, eh? How about
this young doctor who has
been looking after him?

WHEMPLE

Doctor Jack is a friend

(CONTINUED)

D-7 CONTINUED

COMMISSIONER

I see.

(slowly and impressively)
Did you know, Mr. Whemple
that your brother recently
made and filed a will in
which he left every penny
of his immense fortune to
the young doctor?

WHEMPLE

Good God, no!

There is the sound of
door opening and both
men look toward it.

D-8 LONG SHOT OF ROOM TOWARD
DOOR WHICH IS OPENING

The Coroner appears and
beckons.

COMMISSIONER

(to Whemple)

Shall we go?

Commissioner and Whemple
approach the door, the
CAMERA FOLLOWS THEM THROUGH
into the next room. They
join the Coroner. Dr. Jack
is standing near the body
which has now been laid on
a table under the lights.

CORONER

It's murder, all right.
Look at this!

The Coroner leads the way
to the table, followed by
both men. They gather around.

D-9 CRANE SHOT OF A TABLE —
showing the corpse under a
strong light, the men's heads
and hands. The Coroner pushes
the sheet back from the naked
chest of the corpse and points

(CONTINUED)

N
N

D-9 CONTINUED

to a small star-like burn
directly over the heart.
Whemple gasps audibly.

CORONER

A burn — a most curious
burn. It doesn't look like
anything but a surface injury,
yet that's what did it. The
muscles of the heart are
apparently paralyxed. There's
no wound but something —heat
apparently —has penetrated
clear through. It's the
damnest thing I ever saw in
my life.

DR. JACK

(picking up small charm
with cord attached from
table near corpse)

This was around his neck.

D-10 CLOSE SHOT OF CHARM

lying in Dr. Jack's hand.
Whemple's hand takes it
from him.

D-11 MED CLOSE SHOT OF WHEMPLE
AND OTHERS

WHEMPLE

Why, that was a gift from
Dr. Astro! It was supposed
to keep the wearer from all
harm!

FADE OUT

SEQUENCE "E"

FADE IN

E-1 LOBBY OF THE WALDORF ASTORIA
HOTEL MIDAFTERNOON
MEDIUM SHOT

showing reception desk with
smartly dressed clerk behind
it. Henry Whemple enters
and approaches the desk.
Whemple is wearing deep mourn-
ing and looks care worn.

WHEMPLE
(to clerk)
Mr. Whemple to see Doctor
Astro, please.

CLERK
Sorry, sir, but I'm afraid
Doctor Astro can't be dis-
turbed. I believe he hasn't
been very well and he hasn't
seen anybody for the last few
days.

WHEMPLE
But I have an appointment --
made it several days ago.
(looks at his watch)
I'm a half hour early. Well,
call him anyway and let him
know I'm here.

Clerk picks up phone

CLERK
Give me Suite A, please

DISSOLVE TO:

E-2 BEDROOM OF SUITE A UPSTAIRS
FULL SHOT

It is a magnificent room
richly furnished with a
large, canopied, antique
bed featured. The room is
dimly lighted, and on either
side of the bed are two
ancient pottery lamps from
which spring small tongues
of oil flame wavering in
the still air. On the bed,
defined form of a sleeper.
The coverings reveal nothing

(CONTINUED)

NN

E-2 CONTINUED

except that the form is unusually large and the head is invisible in the deep shadows of the canopy draperies. The decorations of the room are such as to give an impression of mystery and deathly stillness. From the depths of a great arm chair, in which he is at first completely invisible and hidden there arises the form of the giant Nubian. He stands up and is startlingly silhouetted against the lights of the lamps. He is clad only in a loin cloth and turban. He stalks across the room and opens what is apparently an ordinary closet door. The inside of the closet is brilliantly illuminated.

INT OF CLOSET

E-3 CLOSE SHOT

There is a fantastic shrine to the ancient gods of Egypt, Osiris in particular. On the altar, prominently featured, is an hour-glass with the sands in the upper portion running low. The Nubian enters the closet and stands looking intently at the glass for a moment, calculating its speed, and then glances out toward the figure on the bed. He then refixes his attention on the hour-glass. The sound of a telephone bell is heard. The Nubian hears it and leaves the shrine.

E-4 FULL SHOT OF BEDROOM

The Nubian comes in and crosses room to telephone which he answers.

NN

E-5 CLOSE SHOT OF WHEMPLE
SPEAKING ON PHONE AT
DESK DOWNSTAIRS IN LOBBY

NUBIAN

No, the master is not yet
quite ready. It will not be
until the hour has struck.

E-6 CLOSE SHOT OF WHEMPLE
SPEAKING ON PHONE AT
DESK DOWNSTAIRS IN LOBBY

WHEMPLE

But, it's very important that
I should see him. Don't
disturb him or hurry him --
I'll just come upstairs and
wait.

He hands up the receiver.

E-7 BEDROOM UPSTAIRS
MED SHOT OF THE NUBIAN

putting down phone. He
picks up a burnoose of
heavy silk from a nearby
chair and slips into the
garment.

E-8 UPPER HALLWAY OF THE HOTEL
OPPOSITE ENTRANCE TO SUITE A
SHOWING ELEVATOR MED SHOT

An elevator comes up, stops,
and Whemple emerges, looks
about him, hesitates a moment
and steps forward seeing the
door he wants.

E-9 REVERSE SHOT DOOR TO SUITE A

Whemple approaches and rings
a doorbell.

NN
E-10 DRAWING ROOM OF SUITE A
FULL SHOT_____

It is a splendid apartment,
somerberly furnished. Featured,
in an unusually fine radio-
television set. Far door
opens and Nubian enters and
crosses room, opens door and
admits Whemple, Nubian bowing
low.

E-11 MEDIUM SHOT
NUBIAN AND WHEMPLE

Whemple looks about him
with an air of curiosity
and interest,- - hands
his hat, stick and gloves
to Nubian.

WHEMPLE

(cheerfully)

Good afternoon. Tell your
master not to hurry himself.
I'll just have a look at the
paper while he's dressing.

He settles himself in a
chair, lights a cigar
picks up a paper and begins
to read. The Nubian bows
and begins to move away.

NOTE: I suggest highly
effective synchronized
music during the follow-
ing scenes.

E-12 BEDROOM MED SHOT

showing the bed and the closet
with its brilliantly lighted
shrine. The Nubian walks into
the picture and enters the
shrine - - stands watching the
hourglass intently. The sands
have all run out.

NN

E-13 CLOSE SHOT OF HOURGLASS

showing the last grain of
sand slipping through.

E-14 MED SHOT

as the last of the sand
falls, the Nubian springs
into instant action. He
leaps into the bedroom
switching on full lights
so that the room is brilliant.

E-15 DIFFERENT ANGLE ON ABOVE -
FEATURING THE BED

The Nubian approaches the
bed and with a single gesture
flings back the coverings
revealing a mummy case, ancient
and elaborate. Nubian lifts
off cover and we see the mummy
in its stained bindings. It
looks as if it had not been
disturbed for a thousand years.

E-16 CLOSE SHOT OF MUMMY

It writhes slowly. The Nubian,
who has been bending over it,
starts back in a horror he has
never learned to overcome. He
then controls himself and,
slipping one hand under the
mummy's head starts unwinding
the wrappings skillfully and
swiftly.

E-17 DIFFERENT ANGLE ON BED
MEDIUM CLOSE SHOT OF MUMMY
CASE

The Nubian has put the mummy
back in the case but holds a
bundle of wrappings in his
hands. He draws back a trifle
in awe, gazing steadfastly at
the mummy case. Then, suddenly,
the corpse sits bolt upright
in the mummy case. It is naked
to the waist, showing a terrible

(CONTINUED)

NN

E-17 CONTINUED

scar where the body was once slit open to remove the intestines. It is a gaunt, thin body, and the flesh is grey-brown and parchment-like, the eyes mere sunken pits of darkness.

DOUBLE EXPOSURE

The erect body slowly taken on human semblance as the air strikes it and the gruesome figure becomes Dr. Astro. Through all this, we hear the subdued whimpering and muttering of the terrified Nubian.

DISSOLVE TO:

E-18 THE BEDROOM

MED SHOT

showing dressing table with Dr. Astro standing in front of it, now his usual self, while the Nubian, better controlled is putting the final touches to his master's toilet. He hands Dr. Astro the cane fashioned like that of Osiris which he always carries, adds the Rosicrucian Cross to his wrist bracelet, dusts off the already immaculate shoes and Dr. Astro, satisfied with his appearance turns from the dressing table. He then gestures to the Nubian to open the door leading to the drawing room and walks toward it.

E-19 DRAWING ROOM

MED SHOT

showing Whemple still reading. He grows tired of the paper, throws it aside, gets up and begins to examine the television machine which is close by. His hand is outstretched to the dials when a voice halts him.

VOICE OF DR. ASTRO

Don't touch that!

CONTINUED

NN

E-19 CONTINUED

Whemple turns sharply,
startled. Then he sees
who has spoken and re-
covers himself

WHEMPLE
(heartily)

Well, well Dr. Astro -
this is a real pleasure.
Sorry about the radio - -
marvelous set - - television,
isn't it? Didn't know it
was out of order - -my
apologies! Well, sir, I have
been looking forward to re-
suming our most interesting
talk of the other night...

Suddenly his voice trails
off into nothing as he
senses something uncanny
about the man who has just
entered.

E-20 REVERSE SHOT SHOWING
DR. ASTRO

solemnly regarding his
visitor, a menacing
figure in his soft black
clothing, standing in
the entrance door.

DR. ASTRO
You have come to speak with me
about the Egyptian Department
at the Museum and to ask me
to take charge of it? Ah,
that is what I thought. Well,
my friend, you wish shall be
granted. In that place I shall
be at home.

Whemple's expression shows
both surprise and relief.
He shakes himself out of
the horror of a moment be-
fore, laughs a little
nervously and comes forward.

WHEMPLE

You're a mind reader, Dr. Astro.
Ha! Ha! I'd forgotten for
the moment that you are a
noted psychic and you startled
me. Well, you're right as to
what I came for.

CONTINUED

NN

E-20 CONTINUED

WHEMPLE

(continued)

Then there is the question of my brother's house which his unfortunate death has left vacant. You spoke of wanting some place where you could have complete privacy. Now, if this house would interest you...

They seat themselves and go on discussing the proposition as we --

FADE OUT

NN

SEQUENCE "F"

FADE IN:

F-1 THE MUSEUM...INT EGYPTIAN ROOM
NEAR ENTRANCE DOOR. NOON
CLOSE SHOT OF HELEN

in street clothes, renewing
her make-up. She puts away
lipstick and mirror in her
purse, then glances impatiently
at her wrist watch.

F-2 MED SHOT OF SAME

Helen paces back and forth
looking down empty rooms as
though expecting someone.

HELEN

Darn Jack! What's delaying
him?

CUT TO:

F-3 POLICE HEADQUARTERS ..INT
COMMISSIONER'S OFFICE MED SHOT

showing Jennings seated behind
desk. Dr. Jack, wearing his
overcoat and hat in hand, is
seated opposite Jennings. A
couple of detectives are seated
and standing in b.g., being
parties to the examination which
is going forward.

JENNING

(continuing)

-- but why should Professor
Whemple leave you his money?

DR. JACK

I tell you, I don't know --
except he said he was lonely
and I tried to be good to him.

JENNINGS

And you think he found that a
novelty, eh?

CONTINUED

DR. JACK
Looks that way.

JENNINGS
Such a novelty that he leaves
you, a stranger whom he has
only known six months, four
million!

DR. JACK
(indignantly)
Stop trying to insinuate that
I - - I - -By God, how could I
help his making such a will?

JENNINGS
Did you know that he quarrelled
with his only brother, his
only relative, in fact?

DR. JACK
Yes, his brother tried to prove
him insane, I believe.

JENNINGS
And if it had worked, Henry
Whemple would have been ap-
pointed guardian of his
brother's fortune. Now, in
your opinion, Dr. Foster,
was the dead man insane?

DR. JACK
No-o - -No, not insane but
very high strung and super-
sensitive.

JENNINGS
Ummm - - have your heard that
at the time he tried to prove
his brother crazy Whemple was
badly in need of money?

DR. JACK
No - - and I don't believe Mr.
Henry Whemple capable of such
a dirty scheme.

(CONTINUED)

F-4 CONTINUED

JENNINGS

People will do funny things
when it comes to money!
Well, you understand, Doctor
for the present you can't touch
a penny of the Whemple fortune.
I'll admit we haven't pinned
anything on you yet, but you're
on probation. You'd better
keep where we can get in touch
with you at a moment's notice.

CUT TO:

F-5 EGYPTIAN SECTION OF MUSEUM
FULL SHOT

Helen is still alone, wait-
ing for Jack. CAMERA PANS
on Helen as she walks down the
room examining the exhibit
and coming to a standstill
in front of an upright case
containing the Jewels of
Princess Iris.

F-6 MED SHOT OF HELEN

looking into case. A card
in the back of the case tells
what the jewels are. PAN TO
A CLOSE SHOT of the label card
and of the jewels which are
practical. They consist of
necklace, earrings, crown,
bracelet and rings. The card
reads:

"Jewels found on mummy of
Princess Iris Tut-Hekemenn
Dynasty of Rameses the Third.
H.C. McCary, Upper Nile Expedition,
1932."

PAN BACK TO MEDIUM SHOT OF
HELEN fascinated by the jewels.

F-7 FULL SHOT OF EGYPTIAN ROOM

showing door at far end
leading into Dr. Astro's
private office. The door is
closed and Helen's back is
toward it. The door is

CONTINUED

F-7 CONTINUED

flung open violently but without a sound and Dr. Astro's sinister figure is sharply silhouetted against the light behind him. He sees her instantly and begins a swift progress toward her. As he reaches a midway point, the CAMERA PICKS him up from a profile angle.

F-8 MED CLOSE SHOT

showing Dr. Astro in profile
THE CAMERA PANS with him as he advances rapidly, silently and eagerly toward Helen, his face working violently with emotion. As he comes close to her we get a MEDIUM CLOSE SHOT in front of display cabinet containing the jewels. Dr. Astro shows recognition -- he is now absolutely certain of who she is. CAMERA PANS to include both Helen and Dr. Astro, the latter is carried out of his usual perfect control.

DR. ASTRO

Iris! Iris!

HELEN

(turning to him at the sound of his voice startled)

Oh! Why, I'm afraid you've made a mistake.

DR. ASTRO

(controlling himself with some difficulty)

I beg your pardon -- you are very like someone who was once extremely dear to me. I am so sorry -- don't be frightened, please

HELEN

(with a little nervous laugh)

Oh, I -- I'm not frightened -- not now.

DR. ASTRO

You have seen me before. I am Dr. Astro, the new curator in charge of this department. You met me at Professor Whemple's.

CONTINUED

PV

F-8 CONTINUED

HELEN
(doubtfully)

of course, That's it - -
here a good deal- - these
jewels fascinate me. I almost
feel as if they were mine.

F-9 DIFFERENT ANGLE

DR. ASTRO
(lightly)

Perhaps they were yours in
some former life. If you are
interested, won't you let me
show you my recent gift to
the collection.....

HELEN
That would be splendid.

CAMERA FOLLOWS them as they
move down the exhibit and
pause before a display of
some small figures. These
objects consist of miniature
boats, fully manned, barges
with oars, cattle yoked to-
gether with their drivers,
maid servants, slaves, etc.
The figures are about six
inches in height, crudely
fashioned in clay and brilliantly
painted. It is the usual
paraphernalia of the Egyptian
household. (See designs
attached) The objects appear
to be crude toys but are
really the figures which it
was customary to bury with
all important personages in
ancient Egypt, and represent
the personnel which will
serve the dead in after life.
From this point on through the
remainder of the scene, Dr.
Astro is using every effort
to charm Helen and to gain
her confidence

CONTINUED

PV

F-9 CONTINUED

DR. ASTRO

This is the humble contribution
of which I spoke.

HELEN

Aren't they charming! They
look like toys but I suppose
they are funeral dolls.

DR. ASTRO

Yes, you know they were
supposed to serve the dead
in the after life. See this
little dancing girl?
(he picks it up)

HELEN

How marvelously interesting!

DR. ASTRO

I have another figure very
like her at home. If you
would care to accept her...
that is, if it doesn't seem
to impertinent - -my
offering it on such slight
acquaintance...

HELEN

Oh, I'd love to have it!
How good of you.

F-10 LONG SHOT OF ROOM
SHOWING ENTRANCE DOOR

Jack comes in, looks about
for Helen, sees her and
advances. His manner is
troubled and he is rather
breathless from hurrying.

F-11 MED. SHOT...HELEN AND DR.
ASTRO.

still a absorbed in the toys.
Jack comes into the picture,
looks searchingly at Dr.
Astro and Helen

(CONTINUED)

DR. JACK

Helen!

HELEN

(startled, as she
has not noticed his
approach)

Why, Jack - -my but you're
late!. Don't you remember
Dr. Astro? - -Just think - -
he's in charge of the
department now!

F-12 DIFFERENT ANGLE

Jack, Dr. Astro and Helen.
Jack holds out his hand
as if to shake hands.
Dr. Astro withdraws slightly,
putting his right hand
behind him.

DR. ASTRO
(bowing)
Delighted.

Jack scowls, slightly
puzzled and insulted - -
draws himself up and
puts his arm through
Helen's.

JACK
Come , Helen - -Good day,
Doctor.

HELEN

Jack - -don't let's hurry so!
(as Jacks pulls her
away - -to Astro:)
Goodbye!

She waves and smiles
good-bye to Dr. Astro
who stands staring
after her as we - -

FADE OUT

SEQUENCE "G"

FADE IN:

G-1 THE TOWER ROOM OF THE GREAT
HOUSE ON THE PALISADES
FULL SHOT. . . AN HOUR LATER

It is the same room in which
Professor Whemple's body was
found. The room has been re-
arranged somewhat to accommodate
the needs of its new tenant,
Dr. Astro, and his beautiful
radio-television machine has
been installed near the large
windows which overlook the
city in three directions. On
the wall opposite the windows
a detailed map of New York
City has been hung. Over the
face of the map a chart has
been lightly drawn, zoning
the city into numbered districts.
Dr. Astro is alone in the room,
pacing up and down anxiously.
The door opens and the Nubian
comes in.

G-2 CLOSE SHOT ...DR. ASTRO

DR. ASTRO
(imperiously)
Well, have you got it?

G-3 MED SHOT - -

Dr. Astro standing by table.
The Nubian comes into the
picture.

NUBIAN
The master is obeyed.

From inside his clothing
he draws out a bit of paper
and lays it on the table.

NN

G-4 CLOSE SHOT OF PAPER

on which is written awkwardly,
as if the writer were un-
accustomed to English letter-
ing:

118 E. 22nd Street

G-5 MED CLOSE OF DR. ASTRO
AND THE NUBIAN

DR. ASTRO

Good - -you may go now.

Nubian leaves.

Dr. Astro picks up paper
eagerly and CAMERA FOLLOWS
him over to map on the wall.
He looks at paper and then
at map, tracing location
with one rather dreadful
hand

G-6 CLOSE SHOT OF ASTRO'S HAND

showing index finger on the
location of 118 E. 22nd St.

G-7 CLOSE SHOT OF DR. ASTRO

marking numerals on a bit
of paper.

G-8 LONG SHOT OF ROOM

Astro crosses swiftly to
television machine

G-9 MED CLOSE SHOT OF ASTRO
AT THE MACHINE

It has a very intricate
instrument board full of
dials, switches, levers
and illuminated signal
bulbs. Astro focuses the
machine with care. He shuts
off switch marked "Television"
and turns on switch marked
"Reverse Action" as he

CONTINUED

NN

G-9 CONTINUED

turns the switch we hear
a curious humming sound - -

CUT TO:

G-10 TRICK SHOT OF THE SKY

showing two zigzag lines of
lights which converge and
form a star which instantly
vanishes with a crackling
noise.

G-11 MED SHOT OF ASTRO AT MACHINE

He adjusts shutter and we see
the screen of the television
machine. On this screen ap-
pears the front of the house
where Helen lives, then follows
a series of lap dissolves as
Astro tries to find a proper
focus in order to locate the
exact spot for which he is
searching.

LAP DISSOLVE on screen of
television machine from exterior
of house to front hall, to
back room, which is empty, and un-
furnished, to the room where
Helen lives. CAMERA MOVES
up to bed where Helen is lying.

G-12 MED SHOT OF THE TELEVISION
MACHINE

with Dr. Astro in the act
of shutting it off. He has
now seen all he needs to and
he is inordinately pleased.
He folds his hands over
one another expressing
satisfaction.

DR. ASTRO

(muttering to himself)
At last, Iris, I shall have you,
and this time you shall not
die. You will live on forever --
with me!

NN

G-13 CLOSE SHOT OF DR. ASTRO

laughing hysterically --
soft lens -- FULL SCREEN
CLOSE UP moving right
into camera.

FADE OUT

SEQUENCE "H"

FADE IN:

H-1 CORRIDOR JUST OUTSIDE OF
THE LAW OFFICE OF LEFFINGWELL
AND STRYKER WHO NAMES APPEAR
ON THE GROUND GLASS DOOR
MEDIUM SHOT. . .EARLY AFTERNOON

Helen and Dr. Jack come
into the picture. They
are wearing street clothes.
Helen carries an open
letter in her hand to
which she refers.

HELEN

This must be the place.

They open the door and
CAMERA FOLLOWS THEM into
reception room of the
law offices. A clerk
gets up from the desk
to greet them.

DR. JACK

Miss Barotzi has a letter
from your Mr. Leffingwell..

CLERK

He's expecting her. This
way, please.

H-2 INT. OF LEFFINGWELL'S OFFICE
MED SHOT

The lawyer is a nice con-
fidence-inspiring, respectable
gentleman of middle age. He
is explaining the situation
to Helen and Dr. Jack who are
seated near him.

DR. JACK

You say he is a stranger
in America?

LAWYER

Yes, so he thought it would
be better to have me explain
his wishes

(CONTINUED)

BG

H-2 CONTINUED

HELEN

And you say he is very rich - -

LAWYER

Most assuredly. He will
pay an excellent salary.

DR. JACK

(to lawyer)

And just exactly what does
this man require Miss Barotzi
to do?

LAWYER

My client asked me to say that
besides acting as his secretary,
she might undertake to assist
him in his research work.

HELEN

What sort of work?

LAWYER

Dr. Astro is an Egyptologist.

HELEN

Dr. Astro! Why, I've met him!

JACK

Astro! Why, good God, that
Charlatan!

HELEN

How can you call him that?
You don't know him.

JACK

Why everybody has heard of
Dr. Astro. I thought his
name was familiar. He's
just a trick spiritualist
or something - - holds seances
and does stunts like a
regular damned Houdini.

HELEN

Why I thought he was charming!

(CONTINUED)

JACK

(getting to his feet)
Well, I don't like him at all.
I don't trust him.

HELEN

Oh, Jack! I must accept his
offer. It's wonderful, his
wanting me - - and just now
when jobs are so hard to
find!

(to lawyer)

Thank him for me, won't you
Mr. Leffingwell, and say I'll
be glad to come. I'll be
there tomorrow

FADE OUT

SEQUENCE "I"

FADE IN:

I-1 PROCESS OR MINIATURE SHOT
EXT. DR, ASTRO'S HOUSE
ON THE PALISADES AS SEEN FROM
THE FERRY BOAT AS IT AP-
PROACHES THE JERSEY SHORE
TWILIGHT

Silhouette of Helen on ferry
boat immediately in front
of camera.

I-2 MED SHOT...EXT. FRONT DOOR
TO THE HOUSE

Helen comes in and rings the
bell, and then stands waiting
to be admitted. She has
several pieces of luggage which
she sets down, and she has Max,
the dog, on a leash. As she
waits, she glances up at the
house with interest and
curiosity. The door is opened
by the Nubian.

HELEN

I am Dr. Astro's new
secretary.

The Nubian salaams, gathers
up her belongings and motions
her to enter. She does so
and CAMERA FOLLOWS her into
a dimly lighted hall where the
Nubian sets down her bags
and beckons her to follow
him. CAMERA FOLLOWS both
through a dusty and neglected
reception room and into a
neglected drawing room where
cobwebs have fallen on the
furniture - - on the chandeliers - -
and the whole room has a chilled
and forbidding appearance. Helen
is plainly awed and rather
frightened, while the dog has
to be dragged unwillingly on
his leash. In the far end of
the room is a curtained door
leading to a winding staircase.

NN

I-3 CLOSE SHOT OF DOOR

The Nubian pulls back the curtain and motions Helen to mount the stairs. He then tries to take the dog from her but Helen tightens her hold on the leash.

HELEN

No, I'll keep him with me.

Helen hesitates slightly and then steps in ahead of the Nubian and goes up the stairs. CAMERA FOLLOWS her to the door at the stair-head, the Nubian remaining below. At the door, Helen hesitates again but finally opens it and goes in.

CUT TO:

I-4 INT TOWER ROOM FULL SHOT
SHOWING ENTRANCE DOOR

Dr. Astro is waiting for Helen. The door opens slowly and Helen enters, looks down the room and sees Dr. Astro.

I-5 REVERSE SHOT

Dr. Astro rises from his chair to greet her, coming forward.

DR. ASTRO

Welcome, my dear. It's good of you to come to me.

(Then he suddenly sees the dog and draws back in terror)

Take that beast out of here!

I-6 REVERSE SHOT - HELEN AND DOG

HELEN

But - -but Dr. Astro, Max is my best friend.

NN

I-6 CONTINUED

DR. ASTRO
(deeply agitated)

Take him out, I say!
You can't have a dog.

His eyes are fastened on
the dog with loathing.

I-7 CLOSE SHOT OF MAX

Who has drawn back bristling
and growling

I-8 MED SHOT OF HELEN

soothing her pet,

HELEN

Oh, but please, please
don't ask me to give up
Max - - I counted on keeping
him with me.

Dr. Astro controls himself
with difficulty

DR. ASTRO

So you like dogs, eh?
They are no pets for an
Egyptian girl. Besides
Rameses would not like it.

HELEN

(bewildered)

Rameses?

DR. ASTRO

The cat. His name is Rameses.
He is the sacred cat, mind you - -
the kind that used to be
worshipped.

I-9 CLOSE SHOT OF SLEEK
BLACK CAT

on a cushion in a sort of
shrine of Egyptian design

NN

I-10 MED SHOT...HELEN AND ASTRO

HELEN

I don't like cats very much,
I'm afraid.

DR. ASTRO

Well, we shall not begin our
new relationship with a
quarrel. Keep you pet, if you
wish, my dear, but don't let
him harm mine.

HELEN

That's nice of you.

They smile at each other
and Astro opens a little
casket on a nearby table
and takes out a charm,
exactly like the charm
which was found on Professor
Whemple's body at the
coroner's examination.

I-11 CLOSE SHOT OF CHARM

in Astro's hand.

I-12 MED SHOT

Astro gives the charm to
Helen

DR. ASTRO

To cement our good beginning
I will even present your
animal with a lucky symbol.
See - - you put it on his
collar.

Helen takes charm.

HELEN

Thank you. Isn't it pretty?

NN

I-13 CLOSE SHOT OF HELEN

fastening charm to Max's
collar. She pats his
head - - straightens up.

DR. ASTRO

Now, my dear, I want to see
that you are made quite happy
and comfortable. You are to
have everything your heart
desires.

DISSOLVE TO:

NN

I-14 MED SHOT...TOWER ROOM
NIGHT

Dr. Astro is at the television machine. He begins to focus it.

DISSOLVE TO:

I-15 HELEN'S BEDROOM IN THE HOUSE
OF THE PALISADES...FULL SHOT
NIGHT

It is a lovely room, gay and bright in decoration and has a charming painted and canopied bed. It is evident that Dr. Astro has taken infinite pains in preparing Helen's quarters. Helen is asleep in the bed and only a night light is burning. CAMERA PANS from Helen asleep to open fireplace before which Max, the dog is lying awake and watchful.

DISSOLVE TO:

I-16 TOWER ROOM...MED SHOT

Dr. Astro is still at the machine focusing it. On the screen of the machine appears the fireplace in Helen's room which we have just seen, with the dog lying before the fire. Dr. Astro gives a smothered exclamation of satisfaction. He then gets up and going to a cabinet trundles out a second machine. This is a death-ray contraption which sputters and gives off blue sparks and flashes in the darkened room as he connects and tests it. CAMERA PANS with Dr. Astro as he moves from one machine to the other, adjusting the death-ray machine so that it points to the dog on the screen. On the television machine we see the dog turn his head and look appealingly right at the camera, the charm dangling from his collar just below his chin, plainly visible. Dr. Astro steps back and pulls a switch on the death-ray machine.

DISSOLVE TO:

NN

I-17 TRICK SHOT OF SKY

with two zigzags of
light converging into a
star which vanishes SOUND: dog yelping

I-18 HELEN'S ROOM...FULL SHOT

showing helen leaping out
of bed in her night clothes
and running forward. SOUND: Dog Yelping
The sound stops abruptly
as Helen runs down the room
into camera.

I-19 CLOSE SHOT OF DOG

lying before the fire, his
back to camera. Helen comes
into picture, kneels by the
dog and turns him over. He
is dead and there is a star-
like burn on his chest.

HELEN

(weeping bitterly and
throwing her arms about
the dog's body)

Max! Oh Max, darling —
What happened -- what happened?

I-20 TOWER ROOM...MED SHOT

Dr. Astro is prosaically
turning off the television
machine. He then trundles
death-ray machine back to
its hiding place.

NN 1-21 BALCONY OUTSIDE HELEN'S BEDROOM
MED SHOT...EARLY MORNING

Full sunlight falls down on a dainty breakfast table set with delicate service for one. There are fresh flowers on the table and a flowering vine is blooming on the balcony rail. In the background is the garden with a mass of apple blossoms against the sunny, cloudless sky. The whole picture breathes freshness, youth and spring. Helen is seated at breakfast in negligee, her hair wind-blown. The dog's collar with the charm still attached are on the breakfast table, as is also a framed photograph of the dog, at which she is gazing as she eats. The Nubian comes into the picture carrying a glittering Egyptian costume and headdress. He bows.

HELEN
(a trifle timorously)
Good Morning.

NUBIAN
(indicating costume)

The master sends these.

HELEN
Am I to put them on?

The Nubian nods assent.

HELEN
Very well then.

The Nubian starts to leave.

HELEN
Wait!

She picks up the dog's collar and framed photograph and gives them to the Nubian.

Put them on the desk in the front which is to be my office. Do you understand?

The Nubian bows, takes the collar and picture and goes out.

NN

I-22 DIFFERENT ANGLE

Helen gets to her feet, pushing back the table, takes up the costume which the Nubian has left and throws it over her arm - - then she walks towards the French window leading into her room. At the window she turns back and looks wistfully at the sunlit day before entering the room

CUT TO:

I-23 TOWER ROOM...MEDIUM SHOT DR. ASTRO READING MORNING PAPER

Headlines in paper:
"PROFESSOR WHEMPLE CASE STILL MYSTERY."

He puts down paper and looks up to see:

I-24 REVERSE SHOT

Helen standing before him in her Egyptian costume with the elaborate headdress. She is smiling and very pleased with herself - - like a child with a new toy.

HELEN
Well?

I-25 REVERSE SHOT...DR. ASTRO

He gets slowly to his feet and comes toward her with outstretched hands.

DR. ASTRO

It is wonderful! Now, you are yourself - - your real self!

NN

I-26 MED SHOT...HELEN AND DR.
ASTRO

He comes closer to her,
smiling. He can hardly keep
his hands off of her. He
brings his face close to
hers and looks straight into
her eyes.

HELEN

How strange you look!

DR. ASTRO

I am no stranger to you, child.
Look! Look well - - don't you
remember?

HELEN

(struggling against his
hypnotic gaze.

I don't - - I can't - -Oh,
stop it, please

DR. ASTRO

(softly)
Don't you remember, Iris - -
remember our days together?
Try Iris! - - those beautiful
days - - and those soft nights!

HELEN

(resisting the spell)
Don't! Oh, I won't remember!
What are you doing to me?

Dr. Astro sees that she is
really frightened and desists.
He passes his hands lightly
before her eyes, breaking
the spell.

I-27 A DIFFERENT ANGLE
Helen comes to, still dazed.

HELEN (HALF LAUGHING)

Why, I had the strangest feel-
ing. For the moment I thought
that you - -that I - -

DR. ASTRO

Forget about that dream. No
you were not to remember. See,
you are all right now.

(his voice changes to
normal)

You look charming, my dear. A
novel business costume, is it not?

NN

I-27 CONTINUED

HELEN

(looking at her dress)
Is this my working dress?
Why, that seems absurd.

DR. ASTRO

But it is not absurd. I
assure you that the silly clients
who pay me so well for reading
their fortune will be greatly
impressed. Come - - I'll show
you your new office.

I-28 LONG SHOT OF ROOM

CAMERA MOVES with them
as he leads her away towards
the door.

CUT TO:

I-29 FULL SHOT OF THE RECEPTION
ROOM - - LATE AFTERNOON - -

where Helen has been in-
stalled to receive Dr. Astro's
clients, to make his ap-
pointments and to act as
general amanuensis. It is a
small room ornately furnished
in pure Egyptian style. The
walls are covered with dark
hangings. Every detail has
been carefully carried out to
give an impression of antiquity,
even the French telephone on
the desk being disguised with
a carved figure. The only
modern note is struck by the
collar of the dead dog, Max,
which lies on the desk, to-
gether with his photograph.
Helen, wearing her fanciful cos-
tume, is seated at this desk.
Altogether the scene is a
deliberate piece of good hokum
frankly designed to impress
the public and it is, in many
ways, typical of the reception
rooms of charlatans since time
immemorial. CAMERA TRUCKS UP
TO MEDIUM CLOSE SHOT OF HELEN
at the desk. The telephone rings
and she picks it up

CONTINUED

HELEN

Hello...Yes...Who? Oh,
Mr. Kingsley of the Banker's
Trust Company...Yes...Dr. Astro
will see you at ten o'clock
tonight...Of course...cer-
tainly, your coming will be
kept strictly confidential.

Helen puts down the
receiver and makes note
of the appointment. She
hears the door open and
looks up.

I-30 REVERSE SHOT ...ENTRANCE DOOR

It opens and Dr. Jack comes
in. At the sight of Helen's
costume he is both startled
and amused. He comes forward
with outstretched hands.

I-31 MED SHOT ...HELEN AND JACK

DR. JACK

Helen, sweet! Whew, but I
had a time getting past the
body guard!

HELEN

Jack! Why didn't you phone
you were coming?

DR. JACK

I was afraid you wouldn't let
me in - -after the way we
parted last time.

HELEN

Don't be silly. Of course, I'm
glad to see you. Why, it 's
been almost two weeks.

DR. JACK

Yes - -and without a word from
you. I couldn't stand it
another minute, sweet - - I had
to see you.

CONTINUED

HELEN

From the tow you made over
my coming here, I supposed
you never wanted to see me
again.

JACK

Well, you win. Here I am,
and please forgive me, dear.
I didn't mean to fight - -
I was just upset about you
being in the house.

(He looks about the room
curiously)

You must admit it's kind of
spooky.

He tries to take her in
his arms but she eludes
him, not unkindly but coolly
rather than coyly. It is
plain throughout the scene
which follows that she is
under Astro's influence and
that she is growing cold to-
ward Jack.

JACK

What's the matter, sweet?
Don't you love me any more?

HELEN

Of course, I do, hun - - but
somehow I don't feel like
love-making tonight.

Jack drops his hands from
her shoulders, down her
arms and takes her hands,
looking her over.

JACK

Gee, that's a pretty costume
but it makes you terribly
different, somehow. What's
the idea?

HELEN

It's for the benefit of our
public, Oh, Jack, you can't
imagine how many really im-
portant people consult dr.
Astro. I mean really big men.

JACK - (INDICATING COSTUME

And do they have to be sup-
plied with this hokum?

CONTINUED

HELEN

(nodding)

They are awful children
even the big politicians
but there's no hokum about
Dr. Astro.

I-32 DIFFERENT ANGLE

JACK

(shortly)

Oh! He's wonderful, I suppose.

HELEN

He's certainly is. He's the
wisest man I ever met. Why,
Jack, it's incredible about
what that man knows! Not only
about ancient things but about
modern science, too.

JACK

Science, my foot!

HELEN

Oh, but he does. He's three
jumps ahead of Edison. Look
in here a moment.

I-33 MED SHOT AT FAR SIDE OF ROOM

behind Helen's desk, showing
an inner door. CAMERA PANS
on Helen and Jack as she
leads him to the door, opens
it part way and beckons
him to look through. Inside,
beyond the door, is glimpsed a
very modern laboratory with
the latest equipment, both
surgical and electrical. Dr.
Jack gives a long, low whistle
of astonishment.

HELEN

(CLOSING THE DOOR)

I'm not supposed to let anyone
see that but I just wanted to
prove to you that he isn't a
joke.

CONTINUED

NN

I-33 CONTINUED

They move over to desk,
CAMERA FOLLOWS them

JACK

Helen, what's come over you?
You've changed completely.
This man has a queer sort of
influence on you and I don't
like it.

HELEN

I admire him, of course.

JACK

(growing more suspicious)
Why is he so interested in you?
Tell me the truth, Helen - -
has he made love to you?

HELEN

(shocked)
Why Jack! He's more like - -
say an uncle!

JACK

I don't care. These damned
Egyptians used to marry their
sisters - -being you uncle
wouldn't stop him.

HELEN

(furious)
Jack Foster, my father was an
Egyptian and I won't stand
here and be insulted!

JACK

Well, I don't like your being
here alone with only Max to
look after you.

Helen remembers. She picks
up Max's collar with the
charm on it from her desk.

HELEN

Oh, Jack - - Max is dead.

She shows him the collar
Jack looks at it and touches
the charm, frowning.

JACK

Max dead? What killed him?

HELEN

I don't know.

CONTINUED

NN I-33 CONTINUED 2

JACK

Damn it all! I don't like
that either - -this whole
outfit is wrong somehow.

HELEN

Don't be absurd, dear.

JACK

Listen, sweet, I'm no such
thing! And I'll prove to you
that this man is a faker.
Good-night!

I-34 LONG SHOT OF ROOM TOWARD
EXIT

Jack grabs his hat and
stalks out, slamming
the door and leaving Helen
to slowly sink into her
chair dazed by his violence.

FADE OUT

FADE IN:

J-1 TOWER ROOM...NIGHT...MEDIUM
CLOSE SHOT OF HELEN
reading a large book under
a shaded light. She has
on an ordinary day dress.
Her chair has a low back
and the CAMERA ANGLE is from
behind showing Astro's arm
on the back of her chair and
his hand in the foreground.
From his wrist dangles the
Rosicrucian Cross which he
wears on the bangle. Helen's
head is bent over the book,
her face serious and absorbed
in study.

CAMERA PANS TO CLOSE SHOT
of book showing open pages
with title: "The book of the
dead" at the top of the
page. There are Egyptian
characters and drawings
interspersed in the text and
in English we read:

"To go in and out of my grave - -
to cool myself in its shadow.
Even as Osiris is not destroyed,
so shall I not be destroyed."

BACK TO MED CLOSE SHOT OF HELEN
reading. CAMERA TRUCKS BACK
to include Doctor Astro, seated
beside Helen, explaining the
nature of the book. He bends
over her hoveringly and is deeply
solicitous that she understand.

On a table before them are some
big volumes with ancient bindings,
some rolls of papyrus manuscript
of the Middle Ages, Also a modern
edition of Plutarch's account of
Osiris and Isis; also some modern
scientific books

DR. ASTRO

No death - -you understand
the first principle of life is,
that there is no death!

HELEN

Even back in the time of Osiris
they believed the body could
go on indefinitely, didn't they?

CONTINUED

NN

J-1 CONTINUED

DR. ASTRO

My child, you must first clear
your mind of the thought of
mummifying as an end in itself.
What I am trying to explain
to you is that suspended animation
was practiced by the Rosicrucians
as early as the building of the
Temple of the Twelve Cells

HELEN

(protesting)
But - - but - -

DR. ASTRO

(interrupting)

Suspended animation is not a
phenomenon. It is the most
natural thing in the world.
A simple scientific fact.

HELEN

(reaching out and taking
up the volumn of
Plutarch)
And here Plutarch says the Ka,
or animation, shall re-enter the
body at intervals - - Do you
really believe that?

DR. ASTRO

Yes, and furthermore the soul
can be transferred from one
body to another. But first the
mind of the subject must be
prepared - - carefully - -
slowly - - through conviction

Helen's eyes are fastened
on his face in rapt attention.
It is evident she is a will-
ing pupil, eager to learn - -
willing to submit to his
superior knowledge

DISSOLVE TO:

J-2 EXT. OF A FINE PRIVATE
MANSION...AFTERNOON...
MEDIUM SHOT

This is Henry Whemple's
home. Dr. Jack comes up the
steps and rings the door
bell

DISSOLVE TO:

NN

J-3 LIVING ROOM OF THE HOUSE MED SHOT

showing door from hall.
Henry Whemple is seated in
a large easy chair. He
wears a smoking jacket and
is reading a learned looking
book. Other volumes
suggestive of research are
piled beside him on the
floor, and on a smoking stand
by the chair is a heap of
manuscript, old and much
handled. Mr. Whemple is
seated in front of a cheerful
open fire and above
the mantel piece is a fine
Eighteenth Century life
sized portrait of a man.
This portrait is only dimly
discernible at present.
The room is furnished with
antiques in a well chosen
conglomeration such as a
distinguished and wealthy
collector might possess.
Mr. Whemple's taste evidently
runs to Eighteenth Century
French and Italian pieces.

The door is opened by a
butler, who announces

BUTLER

Mr. Foster is here, Mr. Whemple.

Whemple, startled from
his reading, looks up.

WHEMPLE

Eh? Foster? Show him in.

The butler stands aside
and Jack enters. He has
left his hat and gloves
in the hall and was evidently
expected.

JACK

Good afternoon, Mr. Whemple.
I hope you won't mind my
calling up for this appointment.

WHEMPLE

Not at all, young man, not at
all. Sit down

NN

J-4 CLOSE SHOT OF WHEMPLE AND JACK

They seat themselves before
the fire.

JACK

I was a trifle afraid that
because of your brother's
will you might.....

WHEMPLE

No, Dr. Foster - - on the
contrary I appreciate that
the will in your favor has
done me more good than harm.

JACK

How's that?

WHEMPLE

The damn police are still
watching me with suspicion - -
and if I had inherited
matters would be worse.

JACK

Ah, I see. I suppose no new
clue to the professor's
mysterious death has been dis-
covered?

WHEMPLE

None, I regret to say. But
let's not talk of that, please
What was it you wanted to see
me about?

JACK

About the tenant in your late
brother's house.

WHEMPLE

Dr. Astro? The other
executors wanted to rent the
place and as I know Dr. Astro
wished for privacy - -

JACK

(interrupting)
That's just it. There's too
much privacy over there. Helen
is living with him, you know,
and something is wrong.

WHEMPLE

Wrong? What's wrong?

(CONTINUED)

J-4 CONTINUED

JACK

Well, you see, sir, Helen has changed - - it's not a normal change either. I believe the man is trying some of his damned tricks on her.

WHEMPLE

You mean hypnotism?

JACK

I don't know exactly what I mean but know things aren't right. Mr. Whemple, you are an influential man. Couldn't you get some important scientist to challenge this Dr. Astro - - to make a scientific test of his powers?

WHEMPLE

You want to show him up, eh?

JACK

That's about it. Of course I'll admit it's Helen's position that interests me, but just the same the man is a notorious faker.

J-5 MED SHOT

Jack gets up and begins pacing the room as he talks. Whemple gets up and stands with his back to the fire.

WHEMPLE

Why, my dear chap - - what do you really know about Astro? Nothing - - except that some of the biggest men in the country think he can read the future. How do you know you can show him up?

JACK

(stopping short)

Exactly what do you mean?

WHEMPLE

(pointing at the portrait over his head.

Have a good look at this.

Jack comes closer and stares up at portrait.

NN

J-6 CLOSE SHOT OF PORTRAIT

It is a three-quarter length painting of a man in knickerbockers, white wig and ruffles. and the face is unmistakably the face of Dr. Astro's.

J-7 CLOSE SHOT OF JACK AND
WHEMPLE LOOKING AT PORTRAIT

JACK

But it's Dr. Astro!

WHEMPLE

No - - it's Cagliostro, the great Italian magician - -the one Louis XV called to court in order to have him transmute base metals into gold.

JACK

It's the darndest resemblance.

WHEMPLE

(quietly)

Suppose, by chance, it is more than a resemblance - - how about it being the same man?

JACK

Bosh!

WHEMPLE

Look here, Foster, until I started going over my dead brother's notes, I'd have said the same thing. Now, I'm not so sure

JACK

For the love of Heaven, Mr. Whemple, why do you say that?

THE CAMERA FOLLOWS them from the fireplace as Whemple leads the way to the books and manuscripts he has been reading when Jack arrived. Whemple picks up a manuscript and turns the leaves as he talks.

CONTINUED

NN

J-7 CONTINUED

WHEMPLE

Where to all these stories
of men who have lived hundreds
of years - - thousands of
years, in some cases - - come
from unless there is an
element of truth behind them
somewhere?

JACK

For instance?

WHEMPLE

I mean the story of the
Wandering Jew who is supposed
to be still alive, or of
Cagliostro, who is supposed to
be no less a person than
Osiris himself. And how about
the Count St. Germain, who is
recorded pretty authentically
to have lived for seven hundred
years?

JACK

Well, speaking as a physician
I'd say that was all absolutely
rotten nonsense.

WHEMPLE

Possibly - - but suppose that
by chance Cagliostro and this
chap, Helen's so-called uncle
were really the same? Damned
interesting thought eh?

JACK

(eagerly)
Then you'll call a conference
put him to the test? Will You?

WHEMPLE

By Jove, I will. I'll have the
finest minds in the country to
test him and pay him what he
likes for the job.

JACK

(grimly)
And hold your seance here - -
in your own house. That
will put him at a disadvantage.

FADE OUT

SEQUENCE "K"

FADE IN:

K-1 EXT. WHEMPLE'S HOUSE
LONG SHOT. NIGHT

The house is brilliantly lighted and a line of cars and taxis are discharging guest who have come to attend Dr. Astro's seance. Cars move on -- guests go up the steps and into front door.

DISSOLVE TO:

K-2 INT OF HOUSE...LIVING ROOM
FULL SHOT.EVENING

The room has been re-arranged to accommodate the gathering of the wise men. The main portion of the floor is filled with camp chairs, most of which are already occupied by savants from all over the country. They are chatting together in groups. Some have brought their frumpy wives or sisters with them, but it is predominately a gathering of men. There are members of the Society of Phychic Research, noted doctors, a few statesmen, a famous preacher or two, a Catholic priest and a Rabbi. In shot, an audience well calculated to strike terror to the heart of any faker.

As the scene opens the audience is still arriving, finding seats greeting acquaintances, etc. The portrait of Cagliostro has been removed from its place over the mantel piece and in its stead stands a large crystal sphere. Below the fireplace a platform has been constructed and on it stands some of Dr. Astro's paraphernalia

NN

K-3 MED CLOSE SHOT OF
THE SAME

We see a group an animated
spectators near the aisle,
three rows from the front.
The aisle seat is vacant
as is the one immediately
behind it. Dr. Jack comes
into picture and takes this
vacant seat.

K-4 REVERSE SHOT ... THE PLATFORM

This platform is not very
high; just suffi ciently so
to enable the spectators
to see clearly. On the plat-
form stand two formal, straight
backed chairs of even height,
a table on which is a large
common earthen flower pot,
a box containing sufficient
earth to fill the flower pot,
a trowel and an ordinary
garden water can filled with
water. On the table there is
also a magician's wand, a short
black baton such as an orchestra
leader uses only shorter. Just
behind the platform to the right
is a door leading from the next
room - -the same door though which
Jack came on the occasion
of his visit to Whemple. This
door opens and Whemple comes in.
He mounts the platform
and holds up his hand for at-
tention.

SOUND: Applause and voices which
die down to a murmur
and then silence.

WHEMPLE

Ladies and gentlemen!
We are here tonight to test
the powers of the most
famous psychic of our time.
It is a serious occasion
which should prove of great
interest to all of us.

NN

K-5 CLOSE SHOT OF WHEMPLE
ADDRESSING AUDIENCE

WHEMPLE

Dr. Astro claims not only to be familiar with the methods of Messer, Gassner and Casanova but with those employed also by Madame Blavatsky and other leading spiritualists. He is also going to show us some of the magic of the orient. These 'tricks', he asserts, have actually a supernatural element in them. It is Doctor Astro's assertion that science, as most of us here understand it, discounts these phenomena through ignorance of their real nature. It remains for Doctor Astro to convince us. It also remains for us to prove him wrong. We invite your closest attention to his demonstration.

Whemple turns toward the door through which he entered, and which is still slightly ajar, and raising his voice slightly calls:

Doctor Astro!

Whemple steps down from the platform and out of picture.

DISSOLVE TO:

K-6 LONG SHOT OF ROOM

towards door behind platform, heads of audience in f.g. as they crane their necks to see Astro's entrance.

The door opens and Dr. Astro comes in wearing beautiful evening clothes and a long full cloak. He carries his curious cane and advances slowly into the room, followed by the Nubian. The Nubian wears a turban and a long close-fitting Egyptian coat, belted with a sash, the typical dress costume of a Dragoman

(CONTINUED)

K-6 CONTINUED

As they approach the platform, the CAMERA TRUCKS up to MEDIUM SHOT. Dr. Astro slips his cloak from his shoulders and the Nubian takes it. TRUCK UP to FULL CLOSE UP of Dr. Astro looking at his critical, hostile audience. His eyes glitter and he smiles slowly, superciliously, as if his ancient, superior wisdom held these critics in contempt. Then the smile changes to a polite, conventional smile. CAMERA TRUCKS BACK TO MEDIUM CLOSE SHOT of Astro on the platform. He is bowing politely to the audience.

DR. ASTRO

Ladies and gentlemen!
Perhaps the simplest and
most familiar form of
magic is mind reading.
So, even as a child learns
first its ABCs, we will begin
with a little demonstration . . .

DISSOLVE TO:

K-7 FULL SHOT OF THE ROOM
SHOWING ASTRO ON PLATFORM
He is in full action and
his audience is buzzing with
excitement. At start of
shot a wise-looking, white-
headed professor is getting
to his feet in the midst
of the crowd. As Astro's
voice is saying

ASTRO'S VOICE

Next! Next! Who has another
question?

K-8 MEDIUM CLOSE SHOT
of the gentleman who has
stood up. He raises his
hand.

THE GENTLEMAN
I'm thinking of a mathematical
problem -- can you tell me
the number of the answer?

K-9 REVERSE SHOT ...DR. ASTRO
ON PLATFORM

His hand goes to his fore-head
and he half closes
his eyes.

DR. ASTRO

your number...Don't bother
to write it down! The answer
is 1-4-7-8-0-3, and the problem
is an astronomical calculation
concerning the planet Mars.

K-10 REVERSE SHOT OF THE QUESTIONER

who resumes his seat, astonished --
smiling and speaking to his
neighbor on either hand.

GENTLEMAN
That's right. By Jove!
Got it right.

We hear audible murmur
and exclamations of

AD LIB
Remarkable!

Interesting!

A good guess!

from the audience
during the above, but the
audience is still highly
skeptical and taking the
scene rather lightly
according to the sound
effects.

K- 11 MED SHOT TOWARD
PLATFORM

and including that
portion of the audience
seated in the first four
rows, also a clear bit of
the aisle. Whemple has
taken seat just back of
Dr. Jack. Dr. Jack leans
back to Whemple and speaks
to him in a low tone.

JACK

That must have been pre-
arranged. - -a set of
signals.

WHEMPLE

(bending closer)
Get up and ask him something
yourself.

He pushes the protecting
Jack to his feet.

K-12 MED SHOT TOWARD PLATFORM

of Jack standing in aisle,
Whemple seated behind him,
neighboring members of the
audience looking at Jack and
Jack looking at Astro.
Astro is facing Jack from
front edge of platform.

JACK

I have a thought concerning
a person in this room - -
Can you tell me who it is?

Jack steps forward in the
aisle as he speaks and the
CAMERA FOLLOWS him until
he and Astro are both in-
cluded in MEDIUM CLOSE SHOT

DR. ASTRO

Yes - - you are thinking of me.

JACK

And in what connection?

DR. ASTRO

(slowly but not too seriously)
You think I am dangerous. You
believe I am a criminal, not
a scientist, and that I intend
harm to someone dear to you.

(CONTINUED)

JACK
(blurting it out)
And do you?

DR. ASTRO
(suavely)
Ah, but no! You may not
believe it, but any harm
to this person is the
furthest thing from my
mind. Ha - - you are think-
ing now that you would like
to hurt me!

JACK
Stop!

DR. ASTRO
(smooth and smiling)
Perhaps, sir, it would be
well if you were to stop
thinking.

JACK
(angry)
Nobody can help their thoughts,
Doctor Astro - - especially
when another person's actions
make one suspicious.

DR. ASTRO
Still, it is unwise to make
enemies of those the gods
love, because the gods can
also destroy.

Jack is angry and his
impatience nearly get-
ting the better of him.

JACK
That gibberish doesn't fool
me, Doctor, or intimidate
me, either!

He makes as if to move
up on Astro when Whemple
comes into the picture
and pulls Jack back to
his seat, reasoning with
and smoothing him in an
undertone as we - -

DISSOLVE TO:

K-13 MEDIUM CLOSE SHOT
OF ASTRO ON PLATFORM

He has pushed the table forward. On it are the flower pot, the earth, the trowel. Astro's sleeves are rolled back in the conventional manner of magicians and he is again in full swing of a demonstration.

At start of shot, the Nubian, who has been passing among the audience with the box of mango seeds, is in the act of remounting the platform. He passes behind Astro and puts away the box and stands at attention near his master.

ASTRO

(continuing)

...And now that you have examined the earth, will the gentleman who chose the mango seed please stand up?

Astro leans over edge of platform at one side and a bearded elderly man comes into the picture and hands Astro a mango seed.

(PRODUCTION NOTE:

These seeds are about the size of a large egg. N.W.P. is familiar with this trick having seen it in India and possessing 44 consecutive photographs of the trick taken by herself as it progressed. The detail of the performance of the trick is therefore, authentic.)

Dr.Astro accepts the seed and bows his thanks. The bearded man retires and Astro strolls back to the center of the platform as he talks, holding up the mango seed between his thumb and forefinger for the audience to see.

(CONTINUED)

K-15 CONTINUED

DR.ASTRO

You have seen the Professor
Schwartz chose the seed. I
note that he has even marked
it with his name. Very good --
We will now plant the seed --
This is one of the most famous
of the Indian Fakir tricks
and is as childlessly simple
as it is ancient.

He begins the process
of planting the seed --
putting it into the flower
pot, shoveling earth over
it, packing the earth
firmly, and finally water-
ing it with the flower
can. He then stands back
and accepts from the Nubian
a large white square of
cloth which he shows the
audience is empty. He then
throws the cloth over the
flower pot, slips his hands
under the cloth to the
flower pot, his hands being
of course, invisible, and
then begins working the
muscles of his arms without
otherwise moving.

K-14 CLOSE SHOT OF THE ABOVE

DR. ASTRO

Now, gentlemen, don't be
afraid to come up and watch
me - right up on the plat-
form, if you like -- that's it, --
as many of you as wish to, and
in a few moments you will see
the seed sprout into a
tree bearing fruit. Watch
closely!

DISSOLVE TO:

K-15 MEDIUM SHOT OF THE MEMBERS
OF THE AUDIENCE

crowding on platform
around Astro.

DISSOLVE TO:

NN

K-16 CRANE SHOT

down on the closely clustered group of savants watching the trick. Dr. Astro in center at table.

The cloth over the pot begins to rise, pushed up from below by a mass which rapidly gains in height and strength until it is about two and one-half feet tall. CAMERA is lowered to immediately above this object - - then Astro pulls away the cloth, revealing a small mango tree in full leaf, bearing golden fruit. The leaves are dripping wet and so is the fruit.

DR. ASTRO

There it is, gentlemen.
Help yourself!

DISSOLVE TO:

K-17 THE PLATFORM

The scientists are buzzing with interest - - examining the plant - -discussing it with each other, etc. Astro picks several of the fruit and tosses them into the audience.

LAP DISSOLVE TO:

K-18 CLOSE SHOT OF CHARACTER COUPLE

one of whom has caught a fruit and is astonished.

LAP DISSOLVE TO:

NN

K-19 CLOSE SHOT OF
PROFESSOR SCHWARTZ

and a crony to whom he
is showing the seed with
his name on it and the
tree which has been up-
rooted growing from the
seed.

LAP DISSOLVE TO:

K-20 CLOSE SHOT OF JACK

watching moodily and
sulkily.

SOUND:

Excited murmurings of
audience throughout.

LAP DISSOLVE TO:

K-21 PLATFORM...MED SHOT

Dr. Astro is once more
alone on the platform
except for the attendant
Nubian. The paraphernalia
of the mango trick has been
removed and the Nubian is
moving the two straight
backed chairs to the center
of the platform, placing
them facing each other at
a distance of four feet.
Meanwhile, Dr. Astro is
talking.

DR. ASTRO

Levitation, or the defiance
of the laws of gravity, is
another well known adjunct of
magic which perhaps a few of
us have ever witnessed. I
will now try to show you a
simple example of this art
with the aid of a very charming
assistant. One moment, please.

He turns, goes to door
at left, back of plat-
form, opens it and re-
veals Helen.

NN

K-22 MED CLOSE SHOT
OF HELEN IN DOORWAY
FULL LENGTH PICTURE

She is clad in a very simple evening frock of clinging satin and is without jewels, her whole appearance is intentionally simple, ladylike and quiet. She seems in a half daze as though she did not really see the audience, although she is smiling a little fixed smile. She is already half hypnotized.

Astro comes into the picture takes her hand and leads her forward. CAMERA TRUCKS in front of them to center of platform.

DISSOLVE TO:

K-23 CLOSE SHOT OF JACK
AND THE AUDIENCE

He recognizes Helen with a start and half rises with a smothered exclamation and then sinks back.

DISSOLVE TO:

K-24 LONG SHOT OF PLATFORM
ASTRO, NUBIAN AND HELEN

Helen is lying on the chair, her head on the back of one, her feet on the back of the other - - her body absolutely rigid between them.

(PRODUCTION NOTE:

In preparing this shot, Helen is, of course, placed on a narrow plank which holds her rigid, the plank being suspended from above on wires. She is about 3 feet from the floor, or the height of the chair back.

CAMERA TRUCKS up to MED SHOT OF THE SAME, showing Astro standing near Helen

CONTINUED

NN

K-24 CONTINUED

ASTRO

Silence, please!

He moves toward Helen's body, makes some passes over her, moves around behind her so that his face is towards the audience behind her body. Slowly he withdraws the two chairs from under her, leaving her rigid body suspended in midair. He then holds his hands above the center of her body, but without touching it, as though he were keeping it there by magnetic suggestion emanating from his finger tips.

K-25 MED SHOT ...PLATFORM...
THE SAME...DIFFERENT ANGLE

Astro is at her head now. He goes to her, puts his hand under her head, then slides his arm along her shoulders, tipping the rigid form forward to its feet, supporting it as he does so.

K-26 CLOSE SHOT OF JACK

watching this, his face set, his fists clenched.

K-27 MED SHOT...PLATFORM
ASTRO AND HELEN

Astro's arm is still about her. He makes some passes in front of her face with his free hand and she comes to, relaxes and stands alone, herself once more. We hear a wild outburst of the applause from the audience. Astro bows. Whemple comes into the picture at edge of platform and helps Helen off. Helen moves away into the audience.

NN

K-29 CLOSE SHOT OF HELEN

joining Jack in audience,
taking Jack's seat. He
takes Whemple's vacant
place immediately behind
her, leans over and begins
to question her in Whispers.

K-29 REVERSE SHOT OF WHEMPLE

still standing just below
the platform facing audience.

WHEMPLE

Doctor Astro would like to
know if anyone in the audience
has another test to suggest.

He looks about inquiring-
ly, spots a questioner
and signals him to speak.

All right, over there - - what
is it, please?

K-30 REVERSE SHOT

A doctor has got to his
feet.

DOCTOR

Ask him if he can raise
the dead.

A confused murmuring
and cries from the
audience follow this
remark.

K-31 REVERSE SHOT...WHEMPLE

who nods and turns towards
the platform.

WHEMPLE

(to Astro)

You have heard the question,
Dr. Astro?

NN

K-32 REVERSE SHOT TO ASTRO

whose eyes are closed
and whose face is beginning
to look drawn and tired.

He opens his eyes suddenly
his expression alive with
interest.

K-33 CU OF DR. ASTRO'S FACE

vivid and terrible

ASTRO

So be it. We will indeed
call up the dead.

K-34 FULL SHOT OF THE ROOM

The lights have been dimmed
until the audience is
hardly discernible. The
place is hushed but there
is a faint rustling now and
then. Somebody moans slightly
another laughs nervously and
then is still. The angle
is from the rear of the room
toward the platform where
Astro is seated at the table
alone, his arms folded. He
wears his cloak and one end
of it has been thrown over
his head like a cowl. His
head is slightly bowed and he
is absolutely motionless. One
shaded lamp stands on the table
beside him. At this distance
his figure suggests the
conventional pictures of
Death.

K-35 CLOSE SHOT OF HELEN AND JACK

In the darkness she has put
her head on his shoulder and
is clinging to him, frightened.
He is staring fixedly at Astro.

DISSOLVE TO:

NN

K-36 CLOSE SHOT OF ASTRO

DR. ASTRO

Come forth! If there be
a spirit near, let him come
forth!

DISSOLVE TO:

K-37 LONG SHOT OF ROOM
SAME AS BEFORE
DOUBLE EXPOSURE

On the platform, not far
from Astro, appears a
ghostly figure. It is a
man in modern dress trans-
parent against the back-
ground.

SOUND: Smothered screams and
cries from the audience.

DISSOLVE TO:

K-38 CLOSE SHOT OF WHEMPLE
NEAR PLATFORM ...

He sees the apparition
and springs to his feet,
gasping - - holding out
his arm.

WHEMPLE

Joseph -- my brother!
Oh, God! It's Joseph!

K-39 REVERSE SHOT...PLATFORM
DOUBLE EXPOSURE . . .

showing phantom. The phantom
is indeed the murdered
Professor Whemple. The ghost
turns slowly toward his living
brother as if hearing him.
Astro continues to sit motion-
less as if he, himself, were
dead.

NN

K-40 CLOSE SHOT OF
JACK AND HELEN

Jack thrusts Helen away
from him as he springs to
his feet and his arm
shoots out as he points
to the ghost.

JACK
(hoarsely)
Who murdered you? Speak!
Tell who murdered you!

K-41 MED SHOT OF PLATFORM
ASTRO AND PHANTOM
DOUBLE EXPOSURE

At sound of Jack's voice
Astro springs to his feet
and overthrows table just
as the ghost is trying to
speak. There is a crash
the light goes out with the
overturning of the table
and there is an instant of
almost complete darkness,
full of cries, groans and
low moaning - - wailing.
Then the full lights come
on and Astro is alone on
the platform.

K-42 F.S. OF ROOM TOWARD PLATFORM

The audience is in wild
confusion - - some of them
pushing toward the platform,
onto which Whemple has al-
ready climbed and making
his way toward Astro, who
is standing quietly there,
the Nubian behind him
protectively. We hear
exclamation of:- -

AD LIB

Marvelous!
Incredible!
I never would have believed it!
Wonderful

- - etc., from the
audience

NN

K-43 CLOSE SHOT...HELEN AND JACK
oblivious of the surging
audience about her, Helen
is facing Jack in triumph
smiling. He looks dazed and
bewildered.

HELEN

There! Now will you believe?
Oh, I told you how wonderful
he is!

DISSOLVE TO:

K-44 EXT. OF HOUSE...ENTRANCE
MEDIUM SHOT. . . . NIGHT

The audience is pouring
out, finding their cars
etc.

K-45 CLOSE SHOT OF PROFESSOR
SCHWARTZ, THE FIRST
QUESTIONER AND A THIRD MAN

coming out of the house and
trying to laugh off what they
have just seen.

FIRST GENTLEMAN

Pure hypnotism, my dear fellow - -
pure hypnotism. That's all it
was.

PROF. SCHWARTZ

It doesn't really prove a
thing - - not a thing!

THIRD GENTLEMAN

I quite agree with you, sir
It was mass hypnotism - -
nothing more.

They come down the steps
into CAMERA

FADE OUT

SEQUENCE "L"

FADE IN:

L-1 ON FRONT DOOR OF ASTRO'S
HOUSE ON THE PALISADES
MEDIUM SHOT . . . NIGHT

Helen and Jack, still wearing the same clothes they wear at the seance, come into picture and Helen opens the door of the house with her key.

HELEN

Good-night, Jack dear - -
Thank you for bringing me
home.

JACK

Can't I come in just for a
moment? I hate to leave you
alone after that horrible
experience.

HELEN

But I'm not in the least
frightened. Well - - just
for a moment, then.

DISSOLVE TO:

L-2 FULL SHOT TOWER DOOR
SHOWING ENTRANCE

The door opens and Helen
and Jack come in. She
switches on the light.
They walk down the room
and stand near the radio-
television machine.

L-3 CLOSE SHOT IN FRONT OF
TELEVISION MACHINE . . .
HELEN AND JACK . . .

JACK

Gee, this room gives me the
creeps. Let's have a little
music.

CONTINUED

NN
L-3 CONTINUED

He stretches out his hand toward the dial but with a little cry Helen stops him.

HELEN

Oh, don't do that! No one is allowed to touch the radio.

JACK

(looking at the machine more carefully)
Huh, that's funny.
Why do you have it, then?

HELEN

Oh, Doctor Astro - -somehow uses this one for experiments - - something to do with short waves lengths, I think.

JACK

Cheerful guy, this Astro.
Helen are you sure you are happy here?

HELEN

Well, he's wonderful to me of course, but . . .

CAMERA FOLLOWS her as she goes over and sits on sofa which has an end table. On the end table is lying Max's collar with the charm attached. Jack follows and sits beside Helen.

JACK

But what?

HELEN

Do you sometimes - - you'll think I'm going crazy, but there are things here that I don't like.

JACK

Tell me, dear.

CONTINUED

HELEN

Dust! This house is full of
dust at all the times.

(she leans toward him
and lowers her voice)

Jack, so you know that wherever
Doctor Astro puts his hand
he leaves a dusty print?

JACK

(incredulously)

What?

HELEN

Yes, it's so - - I swear it's
so. I noticed it first on
the arms of his chair, then

JACK

Yes, then?

HELEN

One night I woke up - - I don't
know why - - there was no
noise, that's sure, but there
he was standing at the foot
of my bed. I must have
screamed because he went away
at once, but on the foot of
my bed there were two dusty
hand prints where he had
been leaning.

L-4 DIFFERENT ANGLE

JACK

Sweet, you're all shot to
pieces. You're nervous
tired out, imagining things,
and this session tonight
has been too much for you.

HELEN

There - - I knew you wouldn't
believe me. And perhaps I
did imagine it - - it's easy
to imagine things in this
house.

JACK

I wish to Heaven you'd come
away with me now - -tonight.

NN

L-4 CONTINUED

HELEN

No, I can't do that. I must stay. Something keeps me here -- I hardly know what. But you'd better go now. It's getting late.

Jack sees the dog's collar lying on the little end table. He leans across Helen and picks it up.

JACK

Poor Max! I see you still treasure his collar with its little charm.

HELEN

Yes, I miss the poor darling dreadfully.

JACK

(detaching the charm and slipping it into his vest pocket)
Do you mind if I take this as a souvenir?

HELEN

Of course not. Take it, if you like. That's supposed to be a lucky charm, you know.

JACK

Then perhaps it will help clear me regarding Whemple's death, and when that's done ...

He tries to take her in his arms but she repulses him, looking toward the door.

L-5 REVERSE SHOT

The door has opened and Astro is entering. He comes down the room toward them.

L-6 MED SHOT...HELEN AND JACK
STANDING BY SOFA

Astro comes into the picture and joins them.

CONTINUED

ASTRO

(to Helen)
You have guests so late,
my dear niece?

JACK

I was just going. I - -

He overcomes the impulse to quarrel with Astro and turns to Helen.

Good-night. Don't be nervous. Call me at any time and I'll come to you at once.

HELEN

Good-night

Helen and Astro watch Dr. Jack as he takes his hat and leaves.

SOUND:

Door closing.

Astro picks up dog's collar from sofa and holds it out to Helen.

ASTRO

This is yours, Iris. But, look - - the charm is gone!

HELEN

(listlessly)
Yes, Jack took it. He wants to carry it for good luck.
Good-night.

Astro's face expresses intense satisfaction as Helen goes out of the picture. He stares in her direction even after she has gone out of the picture and laughs silently, elated at what he has heard. Then he snaps out of the mood and takes a telephone book from a nearby stand. He runs over pages and marks what he wants with a forefinger

CONTINUED

NN

L-7 CLOSE SHOT OF
TELEPHONE DIRECTORY

with Astro's index finger
pointing to:

Foster, Dr. John, physician
55 West 47th St. Cal-0824

DISSOLVE TO:

L-8 TOWER ROOM...MEDIUM SHOT

Astro at the city map on
the wall locating this
address. He crosses to
television machine and
begins to focus it as we - -

FADE OUT

NN

"SEQUENCE "M"

FADE IN:

M-1 ON THE METROPOLITAN MUSEUM
OF ART...DAY...INT EGYPTIAN
ROOM...FULL SHOT OF TOMB OF
PRINCESS IRIS

Several working men are remov-
ing the mummy of Iris from
the tomb and placing it in a
rough pine box on a hand
truck. Dr. Astro is oversee-
ing the task, giving directions.

M-2 MEDIUM SHOT...ASTRO, MUMMY
AND WORKING MEN

ASTRO

More care there - - its
very fragile.

Whemple comes into the
picture

WHEMPLE

Good afternoon, Doctor
What's all this?

ASTRO

The permit to remove was
signed by you, Mr. Whemple.
Don't you recall that I'm
taking it home to my laboratory
for repairs? I have better
facilities and less chance
of interruption up there.

WHEMPLE

Oh, yes, I remember now
Ugh! It's a gruesome job
but I suppose it's rather to
your taste, Doctor.

DISSOLVE TO:

CONTINUED

NN
M-3 EXT. ASTRO'S HOUSE...FRONT DOOR
MEDIUM SHOT . . . DUSK

The working men are carrying
in the mummy in its rough
pine box, superintended by
Astro. CAMERA FOLLOWS them
into the hall where they put
the mummy down inside the
door. Astro pays them off.
They go out of the picture
and the Nubian comes in.
Astro points to the coffin.

ASTRO

The temple - - take it there.

The nubian lifts the lid
and starts to remove the
mummy.

M-4 LONG SHOT OF A STAIRWAY

The Nubian is descending
it, sharply silhouetted
against the light and carry-
ing the mummy on his back.
After he has disappeared
into the darkness of the
cellar, (The house on the
Palisades) Astro comes into
the picture, also descend-
ing the stairs and silhouetted
against the light. His cloak
large hat and curious can all
help to give him a weird
bat-like appearance. Both
he and the Nubian cast huge
shadows on the walls as they
descend.

M-5 TEMPLE...THE CELLARS
OF THE HOUSE...FULL SHOT

The ceiling is high, yet
appears low for the length
of the room which runs under
the entire house. The roof
is supported by squat, heavy
Egyptian columns, painted
and decorated with gods,
symbols and scenes from the
lives of the gods and from the
history of Osiris, the King
of the Dead.
At the far end is the "House
of the God" or shrine (see
design attached)

CONTINUED

M-5 CONTINUED

In this shrine is the figure of Ammon Ra. (Design attached) The door of the shrine, a grille of iron, is closed at the moment and we do not see the god. The shrine itself, however, is embedded in the chest of a huge Sphinx figure whose head, breast and forepaws occupy the entire end of the Temple. The upper part of the giant face of the Sphinx is lost in the shadows of the ceiling, and between the enormous paws is a raised platform wide enough to accommodate twenty people standing in a row.

(Production Note: This is to accommodate the gods appearing in a later sequence)

Along the edge of this platform at intervals stand several large incense burners. Immediately below this platform is the altar, a plain oblong block, raised to a height of five feet and large enough to accommodate a human body. Close to this is a smaller block for the sacrifice of animals. This has a wooden yoke attached through which the animal's head is thrust when a sacrifice is made. The columns which support the roof run right up to the altar and on either side. The last two near the altar have curtains hanging between them, leaving a curtained off space on either side. These curtains are heavy with life-sized appliqued figures in the typical Egyptian fashion.

The end of the Temple, opposite the altar, gives the impression of being a crypt with two open tombs, in one of which rests the mummy case that Astro uses when forced to make his periodic retirement. The second tomb is empty THE CAMERA PANS from altar to crypt near which is the entrance from the stairway. The Nubian comes in carrying the mummy of Princess Iris. He is followed closely by Astro

M-6 MED SHOT...CRYPT AND
OF THE TEMPLE . . .

showing coffins, Astro and
Nubian, carrying mummy case.
The Nubian sets his burden
on end against the wall in
obedience from a gesture
from Astro, then Astro points
toward the ceiling.

ASTRO

The living girl - - is she at
home?

The Nubian nods assent.

DISSOLVE TO:

M-7 HELEN'S ROOM M.S. EVENING

Helen in a simple, white dress,
looking very fresh and young
is seated at her desk writing
a letter. As she chooses
stationary, takes up the pen,
adjusts light of small lamp.
etc., preparatory to writing
she is singing happily under
her breath.

M-8 CLOSE UP OF LETTER

which reads:

"Dear Jack"

I have decided to take
your advise and leave this
dreadful house. I am leaving
tonight for Spring Valley and
will write you from there.

Ever devotedly,
Helen

M-9 MED SHOT OF HELEN AT DESK

She hears door open - - looks
toward it.

M-10 REVERSE SHOT ... THE DOOR

It has just closed behind
Dr. Astro. He is wearing
Egyptian clothing of
ceremonial robe type. CAMERA
PANS with him as he advances
slowly until he reaches
Helen and she is included in
picture.

M-11 C.S. ...HELEN AND ASTRO AT DESK

The letter is lying open on
the desk between them.

HELEN

Oh, Dr. Astro, I'd
forgotten! I'm sorry, but
I can't try out an experi-
ment tonight.

ASTRO

The hour is right - - we can
not put it off.

HELEN

But - - I was going - - you
said the experiment might
take three days.

Astro looks down and sees
letter. He picks it up,
glances at it, smiles,
folds it and puts it in the
envelope which is already
addressed.

ASTRO

Ah, I see. So you wish to
leave me, my dear. Well,
that shall be as you wish.
We will send your letter
and a little later you shall
go, if you still wish to do
so.

HELEN

(rather shamefacedly,
knowing he has read the
letter)

You're good - -really too good
to me, but - -

CONTINUED

ASTRO

(gazing deep into
her eyes - beginning to
hypnotize her)

Of course, my dear , of course.
And before you leave, you
will help me - - just the
little experiment we agreed
to try. Yes?

HELEN

(falteringly)

Yes.

ASTRO

(his face close to hers)
And you will come down with
me into the Temple of your
own free will?

HELEN

(sinking rapidly under
the hypnotic spell but
struggling under some
dimly remembered fear)

Oh, don't ask me to, please!
That dreadful place!

ASTRO

(intently)

You will consent. You are
going to obey. The soul will
depart and the soul of Iris
will take its place. Is it
not so?

HELEN

(her eyes staring
straight ahead)

It is so.

ASTRO

Then follow me - - follow - -

He moves off. Helen,
her eyes wide but sight-
less, follows.

M-12 LONG SHOT OF HELEN'S ROOM
Astro is backing away from
Helen toward the door. He
moves slowly, holding her
with his eyes. Helen is
following him at a distance
of several paces, moving
like a sleepwalker.

FADE OUT

SEQUENCE "N"

FADE IN:

N-1 INT. DR JACK'S OFFICE
MED SHOT. . . . DAY

Dr. Jack occupies two modest rooms - - an office with a bedroom and bath behind it. He is seated at his desk. He takes Helen's letter from his pocket, opens and reads it.

N-2 FLASH OF LETTER
showing it to be the same as Helen wrote the night before.

M-3 M.S. JACK AT DESK
He picks up telephone.

JACK
Hello...Long Distance, please...
Get me Miss Helen Baratz...
at Spring Valley....

N-4 TEMPLE...IN THE CELLAR OF
ASTRO'S HOUSE. . .FULL SHOT

Ancient lamps have been lighted and placed at the foot of each column. Their flickering lights cast weird shadows but they illuminate the room sufficiently so that the detail is more apparent than during the previous shot of this set. ANGLE is toward the entrance from the stairs. The door is opened and through it come Astro and the Nubian leading Helen between them. She is clad in the simple, white dress in which we last saw her and Astro wears his robes. The Nubian is naked except for a loin cloth.

N-5 REVERSE SHOT TOWARD THE ALTAR

The three advance toward
the altar, CAMERA FOLLOWING
them behind the row of
columns at right of altar.

N-6 MED CLOSE SHOT FROM THE
ALTAR AND DIRECTLY IN FRONT
OF IT HELEN, ASTRO & NUBIAN

She is standing between them
still hypnotized. Astro comes
around in front of her, his
back to camera. He hold his
hands a few inches from either
side of her face so that the
darkness of his skin is con-
trasted against her pallor.

ASTRO

Are you ready.

Astro's hands close over
her face, his thumbs clos-
ing her eyes

DISSOLVE TO:

N-8 M.S. OF THE TEMPLE ALTAR

Helen, in her white gown,
is lying on the altar
stone senseless, one hand
hanging down helplessly over
the edge. Astro is standing
beside her, bending over her,
and the Nubian kneels at this
feet holding a tray on which
are various lotions, small
bottles and a hypodermic
syringe. Astro takes this
syringe and picking up Helen's
hand gives her an injection
in the arm. The Nubian
cringes away and then looks
up at Astro.

CONTINUED

nmg N-8 CONTINUED

NUBIAN

The time is short, O wise One.
The sands in the glass have
almost run again.

ASTRO

What are you muttering,
my Shadow?

NUBIAN

The hour is approaching when
the master must again join
the dead for a little while.
Be not betrayed by this woman
creature in forgetting the
hour, O Mighty One.

ASTRO

Have no fear. My work shall
be swiftly done.

He watches Helen intently
for a moment, tests her
heart, makes sure she is
unconscious and moves
swiftly away, after motion-
ing the Nubian to keep
guard.

DISSOLVE TO

N-9 STAIRS LEADING TO ABOVE
L.S. OF ASTRO MOUNTING THEM

DISSOLVE TO:

N-10 TOWER ROOM...FULL SHOT

Astro enters and crosses to
television machine.

DISSOLVE TO:

nmg

N-11 DR. JACK'S OFFICE..MEDIUM SHOT

Jack comes down room, switches off desk light and CAMERA FOLLOWS him into his bedroom. It is a small, simple room with a narrow single bed, bureau, etc. He turns on light, takes off his coat, which he hangs over back of chair, sits on the bed, takes off his shoes, then begins to empty his pockets, and from the vest takes several small objects, including the charm from the dog's collar.

N-12 CLOSE SHOT OF JACK'S HAND

showing charm in it.

N-13 MEDIUM SHOT..OF JACK

sitting on edge of bed looking at charm.

DISSOLVE TO:

NN

N-14 TOWER ROOM
MED SHOT OF ASTRO

in his Egyptian robes at television machine busy focusing it.

N-15 CLOSE SHOT OF SCREEN OF
TELEVISION MACHINE . . .

The machine has picked up Jack in his bedroom, exactly where we left him, the charm in his hand.

N-16 MED SHOT OF ASTRO

watching this. On the screen of television machine we see Jack replace the charm in the top pocket of his vest - - right over his heart.

N-17 MEDIUM SHOT IN TOWER ROOM

Astro moves away from television machine and begins to trundle death ray machine into place, his back for a moment toward the screen of the television machine.

N-18 JACK'S BEDROOM
MED CLOSE SHOT

Jack gets up from his seat on the bed, changes his mind about the charm, takes it out of vest pocket and tosses it on to nearby bureau. Then he immediately takes soiled handkerchief from his hip pocket and throws it after the charm.

NN

N-19 LARGE CLOSE UP OF CHARM

lying on top of bureau
and of the handkerchief
landing on top of it.

N-20 CLOSE SHOT OF JACK

seated on bed again, his
head buried in his hands.

N-21 MED SHOT OF ASTRO

with both machines focused.
He sees Jack seated on the
bed where we left him
with his head in his hands.
Jack, as seen by Astro on
screen, straightens up and
as he does so Astro lets
him have it with the death
ray.

N-22 TRICK SHOT

The dark sky with two
zigzag lines of light
converging. This time
the shot is uneven and we
see two stars instead of
one. They burst as in
former shots of this type.

N- 23 TOWER ROOM. . .MED SHOT

Astro at machine sees Jack
crumple up, apparently dead.
Astro laughs.

DISSOLVE TO:

N-24 THE LONG STAIRWAY

leading to the Temple, showing
Astro descending hurriedly

CONTINUED

NN

N-24 CONTINUED

(NOTE: The wording of the ritual used in the following sequence is all authentic and has been taken from Adolph Erman's Hand book of Egyptian Religion. This is also true of the form of ritual.

N-25 TEMPLE...MED SHOT OF HELEN

still lying unconscious on the sacrificial altar. Astro comes into picture. He looks at her, touches her heart to make sure she is alive, then moves away to left of altar, THE CAMERA PANNING with him to the Nubian who is opening a large basket. From this basket the Nubian lifts a young goat, a very pretty little live goat with horns not yet sprouted. The Nubian holds the little animal while Astro takes a small jar from a nearby stand and anoints the head of the kid.

N-26 MED. SHOT - -

in front of the small sacrificial block looking toward altar. The baby goat has been fastened to the block by the wooden yoke ready for decapitation. The Nubian towers above the poor little creature, sharpening an axe. CAMERA PANS from Nubian to the main altar platform where Astro is moving about lighting the incense burners along platform's edge.

ASTRO

(intoning as he lights incense burners)

Praise the Thee, Osiris, son of Hathor, who wearest the horns and dost lean upon a high pillar - - to whom the crown was given and joy before the nine gods.

He lights the last burner and a thin spiral of incense is rising from each pot. CAMERA PANS with Astro

NN N-26 CONTINUED

climbs upon highest platform and faces the inner shrine. The doors of the shrine are fastened together with a cord which has seven knots in it. The cord is sealed together. Astro breaks the seal and throws the doors open revealing the God Ammon Re. As he does this, he intones:

ASTRO

The cord is broken and
the seal is loosened - -
I come. I bring thee the
eye of Horus. Thine eye
belongs to thee.

N-27 MED CLOSE SHOT

Astro turns and faces camera, holds up both hands on high and cries out in a mighty voice:

ASTRO

Ammon Re - - the sun that is
within the sun - - we offer
thee blood!

N-28 REVERSE SHOT

showing body of Helen in f.g. and beyond it the Nubian, his axe upraised. He swings it downward upon the unfortunate little goat.

N-29 MED CLOSE SHOT OF ASTRO
AND NUBIAN

standing near the unconscious form of Helen. In one hand the Nubian is holding the severed head of the little goat from the neck of which blood is dripping. With the other hand he holds the basin to catch this drip. Astro takes a few drops of blood as they fall and with them makes a mark on Helen's forehead and on the soles of her feet which are now bare. The Nubian

CONTINUED

NN

N-29 CONTINUED

then backs away. CAMERA
PANS with him as he disposes
of his gristly burden and
kneels by one of the columns
at a distance from the altar
but where he can watch all
that goes on. His attitude
expresses awe and fear.

N-30 FULL SHOT TEMPLE TOWARD ALTAR

The smoke from the incense
burners now arise thickly
obscuring the inner shrine.
Astro dons a long robe and
approaches altar.

N-31 MEDIUM SHOT

showing bloody block where
the goat was sacrificed,
Helen on the altar of the
main platform and shrine with
Astro conducting the mass.
The smoke of the incense
begins to fill the Temple
like a cloud.

ASTRO

(intoning)

My name was given me in the
great house and the remembrance
of my name in the House of
Flames. Hear ye, O God of
Egypt!

As his voice dies away
we hear the chanting of
priests (The same chant
which occurred in Scene
A-12) In the mist at the
left of the altar the chant-
ing priests are concealed.
We see them vaguely with
indefinite forms. They ap-
pear to sway, advancing and
retreating as if they were
part of windblown mist. They
and their chant which is now
faint - - now full - -but re-
main as a background during
the rest of the sequence.

N-31 CONTINUED

Astro turns and comes down from the altar.

N-32 FULL SHOT OF THE TEMPLE

Astro strides the length of the Temple and takes up the mummy of Iris which has been removed from its case. Holding it high above his head he strides back to the altar.

N-33 REVERSE SHOT SHOWING ALTAR

Astro walks swiftly toward the altar and deposits the mummy on the main platform.

N-34 MED SHOT OF ASTRO

placing two ancient jars containing oil near the foot of the mummy. He then stands in the very center before the altar.

(PRODUCTION NOTE:) Re the practical side of the remainder of the sequence: The following scenes are intended to be, pictorially speaking, the high spot of the picture. It is, therefore, extremely important that great care and attention be given to its development. The gods who appear are ordinary humans wearing masks or heads so constructed as to resemble the ancient Egyptians conception of their deities. It is a splendid opportunity for using masks such as the Ben-da masks, with great effect. The idea is to present the apparition of the gods as a magnificent pageant. Besides the items described in the following scenes, there are many interesting creatures of Egyptian myology which could be used to great scenic advantage, to wit: The Vampire

CONTINUED

N-34 CONTINUED

Bat, the birds with human heads and the serpents which played such an important part in all Egyptian ritual. One interesting use is the fact that the Sun God was supposed to wear on his head a blazing sun about which writhed a live serpent.

Isis carried the full moon between the cow's horns which adorned her headdress.

The Bull and the Cat were both sacred symbols in Egypt and were mummified and buried with great ceremony and it would, therefore, be fitting to use both creatures in the processional.

In any event, the scenes which immediately follow are only intended as a sketchy suggestion of the final continuity for this particular set.)

N-35 FULL SHOT OF TEMPLE TOWARD ALTAR

Astro is working himself up into the frenzy of the ritual.

ASTRO

Heed me, O Ammon Re! Take thou this woman's soul and let Iris, my beloved, enter in it's stead. Sun within the sun, hear my demand! Remember the gifts I have brought Thee. Hail Anibus, guide of the dead, intercede for me!

There is the sound as of low thunder and on the altar in the midst of the incense Anibus, the God of Embalming, appears before the shrine. He is half hidden between clouds of incense which roll around him. The singing of the priests grow louder. Anibus brandishes his embalming knife in token that he has heard and moves over to left, toward the chanting priests and temporarily disappears into the mist.

NN

N-35 CONTINUED

Astro prostrates himself
before the apparition, then
raises himself and renews
his demands.

ASTRO

All ye who guide the dead
through their dark paths
aid thou me!

The chant of the priests
changes into a funeral
dirge as the God Wepwawet
appears. He has the head
of a jackal.

ASTRO

Sokaris!

The God Sokaris joins his
partner on the high plat-
form and these two guides
of the dead move slowly in
the same direction as that
taken by Anibus.

From here on the gods appear
in rapid succession. Astro
is working himself into a
frenzy. We hear the sound
of tomtoms beating as he
calls:

ASTRO

Sekhmet!

The lion-headed goddess of
war appears accompanied by a
retinue of Egyptian warriors
who lead slaves in chains,
captives, etc.

SOUND:

Screaming of slaves

They move in rhythmic
procession toward left of
the shrine.

N-36 CLOSE SHOT OF ASTRO

as he takes the two jars of
oil and pours them over the
mummy of Princess Iris and
sets fire to the oil.

NN

N-37 LONG SHOT OF TEMPLE
TOWARD THE ALTAR...

We have now the mounting
flames added to the incense
as a foreground to the en-
trance of the gods.

ASTRO (intoning as he stands
before the altar)

Set! Horus! O Mighty ones!
Bast! O kind goddess, aid me!

Almost as rapidly as they
are named, these deities
appear. Set, the Betrayer,
bent and cringing. Bast is
the cat goddess, a goddess
of plenty, and she is ac-
companied by a retinue of
field toilers, sheaves and
grain, garlands of grapes.
Horus is the all-seeing god
who guards the eyes of the
world. (A good trick shot
might be made, with double
exposure, of detached human
eyes, enormous in size, with
Horus a figure of normal
height passing among them)

ASTRO
Isis! I invoke Thee, the
great mother goddess!

Isis appears. She is
distinguished by her curious
headdress and her hawk wings.

N-38 CLOSE SHOT OF NUBIAN

Kneeling by the column, his
eyes staring, his head sway-
ing as if he were seeing
all this in a hypnotic dream.

N-39 MED SHOT TOWARD ALTAR

ASTRO
Hathor! Goddess of love,
aid me in this hour!

CONTINUED

The chant of the priests turns to light, staccato music. We hear the clashing of cymbals and the tinkle of the little cup used by oriental dancing girls. The dance rhythm becomes more pronounced, and at first singly, then in groups, the dancing girls of the goddess of love begin to appear, heralding her approach. They are black almost nude, with small square aprons and sharply outlined head-dresses. They whirl into view, half hidden in the mist, dancing - - posturing - - turning to bow before the advance of the goddess, then whirl about again. They are followed by a group of boys bearing heavy garlands of flowers. The boys laugh, sing, chase the girls - - and on their heels comes the goddess of love herself, reclining on a couch which is set upon a barge-shaped vehicle, drawn by two white oxen who are guided by elaborately costumed slaves. On her head she wears the moon and the stars gleam in her robes.

Astro prostrates himself before the vision as it passes, and then gathering his strength for a last tremendous effort, he staggers nearer to the inner shrine.

ASTRO

Ammon Re! The sun that is within the sun!

N-40 CLOSE SHOT OF THE SHRINE

The doors are open showing Ammon Re in effigy, double exposure. The figure stirs and comes to life, starts to step forth. (See production note Scene N-34)

NN

N-41 LONG SHOT OF TEMPLE
TOWARDS ALTAR . . .

The mummy has been consumed and nothing remains of it but a heap of ashes. The whole procession of gods weaves back and forth around the prostrate figure of Astro and the unconscious form of Iris, the scene being dominated by the Sun God, Ammon Re.

N-42 CLOSE SHOT OF NUBIAN

who has fallen flat on his face and is groveling in abject fear. The Nubian then raises himself slowly and a bewildered look comes over his face.

N-43 FULL SHOT OF TEMPLE
TOWARDS ALTAR

The lights are dim and the gods are gone.

N-44 MED SHOT OF THE TEMPLE
TOWARDS ALTAR

showing Helen. Astro still prostrated before the shrine. He gets up slowly and moves toward Helen who is staring at him. He reaches her and bends over her. She raises both her arms and puts them around his neck.

N-45 CLOSE SHOT. HELEN AND ASTRO

She smiles up at him and raises herself. His arms go about her. Their attitude is that of accustomed lovers.

CONTINUED

HELEN

(smiling at him)

Beloved! I had such a
strange dream. I thought
that I had died.

ASTRO

(tenderly)

Iris! Iris! at last!
Now, you shall never die!

HELEN

It was as though my soul
had gone from me.
(she clutches him to her)
Don't let me dream such
dreams again!

ASTRO

Iris, say that you love me.
Say that you will never leave
me.

HELEN

I love you.

He buries his face in
her shoulder as we - -

DISSOLVE TO:

N-46 DR. JACK'S BEDROOM F.S.

Jack's body is lying across
the bed as we left it.
Dawn is showing through
window. CAMERA TRUCKS up
to CLOSE SHOT OF JACK'S
BODY. He stirs and moans,
lifts one hand waveringly
as he feels for an injury.
Then he begins to rise slowly,
still sick from the shock,
but with rapidly returning
consciousness.

NN

N-46 CONTINUED

He gets up slowly and painfully. CAMERA TRUCKS BACK to MEDIUM SHOT of same. Jack is on his feet now, swaying slightly, dazed and trying to decide what happened to him. He sniffs the air - - something has been burning and the atmosphere of the room is stifling. He looks about and his eye lights on the handkerchief he had thrown on the bureau. It is scorched almost to a cinder. He strides across to it and picks it up.

N-47 CLOSE SHOT OF SCORCHED
HANDKERCHIEF

Jack's hand picks it up revealing the "lucky" charm which he had removed from the dog's collar. The bureau directly under the charm is charred. Jack's other hand picks up the charm revealing a star-like burn similar to the burn found on the dead dog, and earlier, on the breast of Professor Whemple.

N-48 MED CLOSE SHOT OF JACK

examining the charm and charred spot on the bureau.

JACK

First the Professor - -
then the dog - - and now - -

he breaks the charm open.

N-49 C.S. OF BROKEN CHARM

Inside is a small wire coil with an electrical contact spot in the center.

NN N-50 MED CLOSE SHOT

Jack looking at the broken charm in horror, realizing his narrow escape from death. He then pulls himself together, realizes he must get action, throws on his coat, grabs his hat, tucks charm into pocket and rushes for the door.

DISSOLVE TO:

N-51 TEMPLE...MED SHOT TOWARD ALTAR

Astro is assisting Helen down from the altar block, puts his arm about her waist and she lets her head fall back on his shoulder as with every evidence of affection they walk toward the great curtains hanging between the two columns immediately at right of altar. CAMERA FOLLOWS them to where the Nubian stands holding one of the curtains back and continues to follow them through into small recess furnished like a room in early Egyptian style. It is a boudoir such as might have belonged to an Egyptian princess. There is a couch, a stand with perfumes, a small table on which are laid out the jewels of the Princess Iris from the museum, and a hand-mirror. The room is bedecked with lotus flowers in tall vases and lighted softly by antique lamps.

Astro and Helen seat themselves on the couch.

N-52 DIFFERENT ANGLE ON COUCH

showing that the Nubian has let the curtain fall behind them, leaving himself outside in Temple.

HELEN

Tell me, Beloved, what Temple is this, or what Palace -- I cannot seem to remember.

CONTINUED

ASTRO

(tenderly)

Iris , my love, you have been
asleep for a long, long time.
Be not afraid when I tell
you that you are in a strange
land.

HELEN

I am not afraid - - with you!
But it seems as though I
had lost you - - as though
you had been taken from me.

ASTRO

For three thousand years!

HELEN

An hour is a thousand years
when you are gone.

She leans toward him
and they kiss.

N-53 C.S. ..ASTRO AND HELEN

As they embrace and kiss

N- 54 MED CLOSE SHOT OF THE TWO

on the couch embraced. They
draw apart and Helen sees
the jewels on the small
table close to the couch.
She leans over and picks up
the necklace.

HELEN

My jewels! Oh, beloved, I
would make myself more
beautiful for thou.

She puts on the neck-
lace

ASTRO

Bedeck thyself, Iris, for
this is thy wedding night.

Helen has picked up the
mirror and started to
preen herself before her
reflection in it. She
looks at him startled

CONTINUED

HELEN

Our wedding night?

ASTRO

Have we not waited long
enough?

HELEN

Thou art right. It has been
too long.

He draws her back into
his arms unresisting.
They sink back on the
couch together. Astro's
hand slips from her head
to her shoulder and the
white satin of her dress.
As he leans over he sees
his hand, lifts it and notes
with horror that it has left
a dusty imprint on her gown.

ASTRO

Too long!

Suddenly horrified at what
he has seen, he pushes her
from him and arises.

Iris, do you know -- can
you guess how long I have
waited?

HELEN

A day -- a week -- a moon,
perhaps?

ASTRO

It is true when I tell thee
it has been three thousand
years.

HELEN

Why dost thou jest?

ASTRO

It is no jest but truth --
Look you, I have found the
secret of eternal life --
of how to keep my limbs
together, the brain within
my skull where should be
only dust and barren bone.

NN

N-55 DIFFERENT ANGLE

Helen has got up from the couch and is backing away from him, still, however, not taking him quite seriously.

HELEN

Then, how am I so young and fresh?

ASTRO

You were, an hour since a mummy in a tomb - -but by my magic I have given you good flesh; flesh so white and sweet - - so gracious to me - - soon!

He laughs hysterically and comes toward her with outstretched arms as we

DISSOLVE TO:

N-56 INT. OF WHEMPLE'S HOUSE
LIVING ROOM...DAY
MEDIUM SHOT

Whemple and Jack before fireplace. Jack has his hat on the back of his head. He shows signs of great excitement. In his hand is the broken charm which he is showing to Whemple.

JACK

(continuing)
- - And it explains your brother's murder perfectly.

WHEMPLE

This coil attracted the death ray, without a doubt!

JACK

(frantically)
But we must act! Act!
That fiend may have her there alone, and God knows . . .

WHEMPLE

We'd better get help from the police - - it may be necessary to break in. Come with me.

Both men move hurriedly towards the door.

DISSOLVE TO:

NN

N-57 LITTLE CHAMBER OFF TEMPLE

Same shot as N-55, with Helen and Astro in same position, he laughing hysterically and coming toward her with outstretched arms.

ASTRO

Come with me and I will prove my words.

HELEN

It seems so strange.

ASTRO

Come!

He takes her by the hand and leads her toward curtain which cuts off Temple.

DISSOLVE TO:

N-58 TEMPLE...MED SHOT SHOWING
CRYPT AND THE TWO TOMBS. . .

Helen and Astro come into the picture, he leading her. They stop before the tombs.

ASTRO

(continuing)

- - And here, beloved Iris, is my resting place. Once every three moons I must be as the dead in order that the fine oils and secret essences known to the ancient priests may do their work. In my shroudings I must lie until new strength is sucked into my dry and brittle flesh. Then, I come forth again to live anew.

HELEN

(awed)

And so you live forever?

ASTRO

And so I live forever.

HELEN

What is that place beside then?

CONTINUED

ASTRO

That is thy place.

HELEN

My place? No- - no! Cease
they jest, lover of mine.

ASTRO

(grimly)
I do not jest. The time
grows short and soon I must
go down to the dead.

HELEN

And how long must thou remain
in the underworld, Osiris?

ASTRO

Twelve days.

HELEN

(still incredulous)
Twelve days! And must I wait
so long for thee?

ASTRO

No - - this time thou shall
come with me!

He sways slightly as
though feeling a sudden
weakness.

Thou shall come with me.
Iris

He raises his hand, shakes
it at her half playfully,
and to his horror and hers
a peppering of dust falls
from his fingers. Helen
backs away.

HELEN

(recoiling)
No! No! I want no traffic
with the dead!

ASTRO

Iris! Hear me. You shall
be made even as I - - a
mummified thing that yet
lives.

CONTINUED

NN

N-59 CONTINUED

HELEN

No - - I tell thee! No!
I love this beautiful young
body too well, I will not
die again!

ASTRO

But you shall die only to
live forever through all the
ages.

He brings his face close
to hers and tries to
strengthen his hypnotic
hold on her, but his powers
are failing him.

Iris, you will obey!

Helen looks at him with
growing terror as the
hypnotic spell under which
she has been, starts to
diminishing strength

HELEN

I will not die! I will not!

She turns and runs from
him.

DISSOLVE TO:

N-60 TEMPLE...F.S. TOWARD ALTAR

Helen is running toward the
altar and Astro is pursuing
her, but his strength is
failing him rapidly and as he
moves dust falls from his
clothing. Helen reaches
the altar, looks frantically
from the curtains on the
right to the curtains on the
left, hesitates, decides it
is the left side she is search-
ing for and dashes to the
curtains, starting to pull
them back just as Astro all
but reaches her.

NN

N-61 MED CLOSE SHOT

OF HELEN AT CURTAINS

She pulls them back revealing the Nubian. He is standing beside a slab-like table over which water is running -- This table is of stone, not quite horizontal, and bears on its upper surface a faint indentation the size and shape of a human body; it is in fact, the replica of an ancient Egyptian embalming table. Beside this on a stand are the knives incenses needles, coarse thread, bandage rolls, etc., -- all the equipment for embalming as practised by the Egyptians.

The Nubian stands bot upright waiting ominously. Helen screams and turns about only to face Astro standing directly behind her. His face has grown ashen and terrible.

ASTRO

Ha! Ha! See -- we are well prepared for you!

HELEN

You monstrosity! Don't touch me!

ASTRO

Iris -- obey! It is our last chance for eternity together.

HELEN

I cannot do it! I will not submit!

ASTRO

(thickly)
You must!

Helen cowers back against the curtain as Astro makes a feeble hypnotic pass at her with both terrible hands from which the dust falls thickly. He then perceives that he can no longer influence her and that she is rapidly regaining her senses. Furiously, Astro turns to the Nubian.

ASTRO

Come hither, slave!

NN

N-62 M.S....ASTRO, HELEN, NUBIAN

The Nubian advances, a huge
naked knife in his hand.

ASTRO

Take the woman! Embalm her --
make haste so that she may
go with me. The time is
very short.

The Nubian, accustomed
to obeying, strides toward
Helen who shrieks and
crouches further into the
billowing curtains.

DISSOLVE TO:

N-63 CITY STREET...LONG SHOT

with police car tearing
through the traffic.

SOUND:

Helen's shriek is taken
up by the sirens of the
police car going full
blast.

DISSOLVE TO:

N-64 THE TEMPLE...MEDIUM SHOT

The Nubian is still advanc-
ing on Helen. As he reaches
her and towers over her with
knife raised above his head,
he hesitates, drops the knife
and faces Astro.

N-65 REVERSE SHOT

Astro sees this and curses
the Nubian.

ASTRO

You, too! May the curse
of Amen rest upon you!

NN

N-66 CLOSE UP OF NUBIAN

NUBIAN

The woman shall live!

DISSOLVE TO:

N-67 EXT. ASTRO'S HOUSE
FRONT DOOR...MED SHOT

Police, Dr. Jack and Whemple
are battering at the door
demanding admission.

AD LIB

Answer!

Open up!

In the name of the law! etc.

DISSOLVE TO:

N-68 THE TEMPLE...MED SHOT
GROUP BESIDE CURTAINS
HELEN, ASTRO AND NUBIAN

JACK'S VOICE

(calling)

Helen! Helen! Where are
you, Helen?

Helen hears, and the sound
of Jack's voice breaks the
last shred of Astro's spell
over her. She straightens
up from her crouching position
and attempts to escape, but
Astro seizes and holds her.

HELEN

Jack! Jack!

ASTRO

Help me, O Hathor! Help me,
Gods of Egypt!

HELEN

(to Nubian)

Let them in! Let them in!
Go!

CONTINUED

NN

N-68 CONTINUED

The Nubian starts to obey. Astro sees this and in his excitement almost lets go of Helen.

ASTRO

(to Nubian)

Hold the door, slave!

Let no one pass!

HELEN

(to Nubian)

Go, my friend - - please

Help me!

DISSOLVE TO:

N-69 TEMPLE...FULL SHOT
SHOWING EXIT TO STAIRS

Helen and Astro are struggling in the middle of the floor. The Nubian turns towards exit, flings open the door to stairs and disappears.

SOUNDS:

Pounding and knocking from above and a police whistle blowing.

Now begins a chase of Helen by Astro. She breaks away and he, though growing constantly more feeble, goes after her and almost gets her again. She eludes him but he manages to keep between her and the exit to the stairs until, with a sudden twist, she dashes around him barely escaping his clutching hands and makes a bolt for freedom. She all but reaches the door when panting and exhausted, she falls in a faint on the floor. Astro wavers toward her for a second and then turns away.

N-70 CLOSE SHOT OF ASTRO

His face has begun to decay and his eyes are gone. He is blind

DISSOLVE TO:

NN

N-71 TEMPLE ...FULL SHOT
TOWARD ALTAR

Astro, thinking himself
quite alone, his strength
all but gone, staggers
toward the altar and stands
before it swaying, his arms
uplifted.

N-72 MED SHOT OF SAME

Astro before the altar
his back to CAMERA, his
arms upraised in sup-
plication.

ASTRO
(making dreadful, in-
articulate sounds)

DISSOLVE TO:

N-73 ENTRANCE HALL...UPSTAIRS
SHOWING FRONT DOOR...
MEDIUM SHOT

The Nubian, panting, drip-
ing with sweat, is in the
act of opening the door.
As it opens, Jack, Whemple,
Police Commissioner Jennings
and some uniformed police
burst into the hall.

JACK

Where is she?

WHEMPLE

Take us to your master,
you brute!

JENNINGS & POLICE

(Ad lib)
Better watch out!
Draw your guns, boys!
Careful there!
No tricks now, etc.

Nubian leads way
to stair head.

NN

N-74 L.S. WINDING STAIRS

leading down to Temple
with Whemple. Commissioner,
police, etc. following
Nubian down, and led by
Jack.

DISSOLVE TO:

N-75 L.S TOWARDS DOOR TO STAIRS

The crumpled white heap
which is Helen's unconscious
figure, is barely discernible
in middle background. The
group, which has descended
the stairs, crowds into the
Temple and then stops dead
at the entrance, paralysed
with horror by what they are
seeing.

N-76 REVERSE SHOT, MED CLOSE
UP TOWARD ALTAR ...

Astro hears their entrance
and wheels about to face
them, and before our eyes
we see the horror which has
halted the intruders, for
we watch Astro decay by the
same method of stop shots
which was used in Dr. Jekyll
and Mr. Hyde. He rots away
before our gaze, shrinks and
crumples to a dusty shell
which collapses in a heap
on the floor before the
altar.

SOUND:

Voice of the Nubian
giving a great cry.

N-77 FULL SHOT TOWARDS ALTAR

The Nubian springs away
from the officers who are
holding him, rushes forward
and falls dead on the re-
mains of his master.

DISSOLVE TO:

NN

N-78 MED SHOT OF JACK

picking up the prostrate
form of Helen.

JACK

Helen, darling! Helen!

She opens her eyes
and stirs

N-79 C.U. HELEN AND JACK

as he clasps her to him.

FADE OUT

THE END