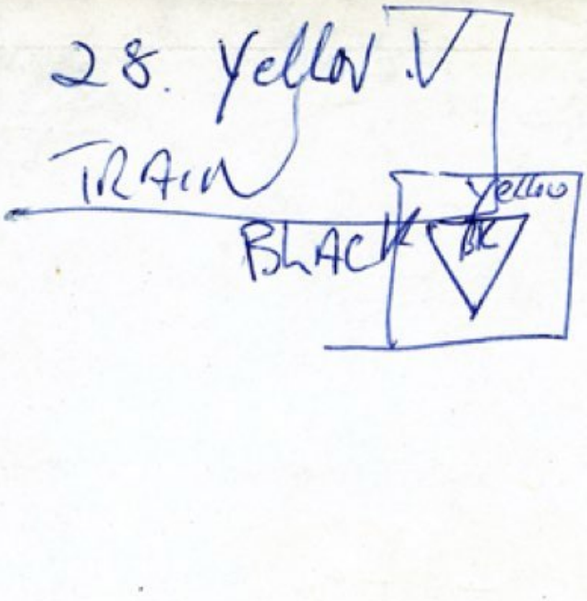
CORRUPTION



No. 15

Kay (Wardrobe)
She 3030

Brighton 732976

41-53
Page

CORRUPTION

Tues - 25 July
P36 35 - 67 P63
P66 74 - 54 - P52

A TITAN/DORAK SCREENPLAY

LAZER Beam cutting HAND -
TORCH - Beam cutting Plate
Curtains BURNING
Wall Fuse Fast —
Floor Fuse Fast

C U LAZER Beam Boy Switched on
glove HAND

(c) DORAK Productions Ltd.
Screenwriters Guild
MAY 1967

TITAN International
Productions Limited,
SHEPPERTON STUDIOS Ltd.,
Shepperton, MIDDLESEX
Tel: 655-2611

BRUCE

Wed 8171 John Radstone 5pK Loa

PyDel - Face made up (Maybe 2 grads. Eyes )
Spades on Cheeks

Mags with Sues Picture on Cover for B/S - John holding
- TAPE DECK. - FROM L. OFFICE

All Party Clothes must be Seen 2 days before

July 16th
DAVID Magnus.
Patches Eye Jhon Make up Wardrobe
Key / Robes. - for 4 People at Of Table

~~Girl DRESSED AS DIS with KAY re S.T. DICKS~~

"C O R R U P T I O N"

NEW SCENES TO PRECEDE PRESENT SCENE 1.

A. INT. OPERATING THEATRE.

We are looking directly upward into the even glare from the operating table lamp.

A LAZER surgical cutter is interposed and buzzing and crackling, points directly into camera. Close behind we see the gowned and masked figure of SIR JOHN ROWAN as he bends forward, working with intense concentration.

We become aware of a raptly interested group of fellow surgeons and nursing assistants around the table.

SIR JOHN straightens for a moment and turns towards the THEATRE SISTER, who mops his brow for imperceptible perspiration.

SIR JOHN glances at the anaethetist, who nods re-assuringly.

SIR JOHN

~~Five more minutes only .....~~

He goes back to his intense work.

We notice particularly, the masked figure of STEPHEN HARRIS, standing next to a STUDENT.

He glances from the table to JOHN's face with something of a concerned and worried frown.

TWO SHOT STEPHEN HARRIS AND STUDENT.

STUDENT

Brilliant .....

STEVE
(not looking up)

It is .....

STUDENT

Five hours non stop. ~~How does he do it~~?

STEVE

~~All it takes is the stamina of an athlete, a mind like a computor and genius .....~~ it's as simple as that ...

CUT TO.

B. JOHN once more concentrating on his precision work. He straightens just a little and looks down, eyes narrowed in concentration.

Then he nods at the THEATRE SISTER, and the buzzing of the LAZER ceases.

JOHN straightens a little more, as if throwing off a great weight.

He steps back and nods to another surgeon. The OTHER SURGEON steps in and takes up the final phases of the operation.

JOHN goes forward out of the theatre into the anteroom followed by STEVE.

C. INT CORRIDOR.

STEVE
(to John)

Another success .....

JOHN

The monster assuaged ....

A NURSING SISTER comes up with a glass of milky fluid, which JOHN takes gratefully. STEVE looks slightly peturbed.

STEVE

Monster ?

JOHN

Success is a monster. You'll find out. The greater the success the more monstrous the fear of failure...

HE STARTS TO DRINK.

STEVE

Whats that you're drinking?

JOHN

A mild restorative .....

STEVE

The best restorative for you is a good nights sleep ...

JOHN

I'll be home this evening ...If there are any complications call me there.

He exits. CAMERA rests on STEVE who watches JOHN go. Then he turns and thoughtfully picks up the glass from which JOHN drank. He sniffs at it, looks puzzled, then thoughtful.

CUT TO.

D. INT. JOHN'S STUDY.

JOHN sits dozing in a chair, a reading lamp above his head, almost reminiscent of the operating table lamp.

A book which was held loosely in his hand breaks free from his relaxed hold and falls to the floor, almost instantaneously the telephone beside JOHN rings.

JOHN wakes with a start. He blinks to clear his vision and then picks up the phone.

JOHN

Rowan, here.....

E. INT. LYNN'S FLAT

Extreme close shot revealing very little of flat.

LYNN

Darling, whatever are you doing there?

JOHN
(coming more awake)

Hello Lynn ...doing ..?

LYNN

Don't tell me you'd forgotten ....

JOHN

Forgotton what ?

LYNN

The party darling! Its MIKE ORME'S party .....

JOHN

Oh! The Photographer fellow ....I had forgotten ..... I ----

He seems to be begging off.

LYNN

I insist that you come. You promised you would. It'll be good for you - lots of pretty girls - music - dancing ...

CUT TO ORIGINAL AMENDED SCENE 1.

1. NIGHT INT. PHOTOGRAPHER'S STUDIO.

Close up of a girl dancing, made up in one of the really outrageous new make-ups. Dancing to loud, throbbing beat music.

Another angle as the camera turns away from her, we see a party in progress with a group of extremely able and competent dancers moving to the music.

Further movement of the camera reveals that the party is taking place in a photographic studio.

The studio is owned by MIKE ORME a highly successful 'with-it' fashion photographer. He is giving the party.

The camera picks him out at the peak of a joke that he is telling to some friends and as he moves out of shot our attention is taken by KATE a beautiful and lively, slightly tipsy blonde. She is getting hysterical with laughter over what she sees.

What she can see is CLAIRE a voluptuous redhead in an extreme outfit coming on with a heavily studded dog collar and leash.

CLAIRE approaches a LIMP WRISTED YOUNG MAN engrossed in an amazing conversation with a group of people. The YOUNG MAN wears a black silk shirt over tight white trousers.

CLAIRE walks up to him and, reaching out, rips the silk shirt clear off his back. KATE laughs, others laugh, MIKE laughs and the dancing goes on in the background.

Attention is now back to the dancing GIRL with the extreme make-up. Her partner starts swinging her about until finally the group moves out on to the balcony of the mews.

2. EXT. PHOTOGRAPHIC STUDIO - HOLLAND MEWS.

The balcony overhanging the entrance is crowded with people and the dancing is continuing.

Below the balcony party crowds have overflown through the open door on to the street, couples stand with drinks, talk and laugh and make love.

The camera turns back to reveal a car and then a couple engrossed in kissing each other.

SIR JOHN ROWAN is behind the wheel with LYNN NOLAN.

LYNN breaks off the kiss, draws away slightly without breaking con contact. JOHN nibbles her ear, smiles delightedly.

LYNN
My face!

LYNN pulls back very slightly.

LYNN
My face. You're spoiling my face.

JOHN (Kissing her cheek.)
That's impossible.

LYNN

My public face. The made up one.

JOHN

I prefere the private one... all scrubbed and shiny.

SHE LAUGHS AS HE KISSES HER CHEEK AGAIN.

LYNN

We ought to go in. Mike's expecting us.

SHE TURNS AWAY. JOHN PULLS HER BACK.

JOHN

I don't think he'll miss us.

HE KISSES HER ON THE MOUTH AGAIN.

LYNN

John, Please. Just for a while... a brief personal appearance by courtesy of Sir John...
(SHE KISSES HIM AGAIN)
...Rowan.

THEY TURN AWAY AS THOUGH TO GET OUT OF THE CAR.

SCENE 5 NIGHT INT. STUDIO PARTY SCRIPT AMENDMENTS 29th July, 1967.

LYNN and JOHN push their way in. They see CLAIRE putting the collar aroung the neck of the LIMP WRISTED YOUNG MAN and leading him around like a dog.

JOHN reacts to this and to the general scene of dissolute party making.

The camera continues to look at various aspects of the party through JOHN'S eyes.

Finally JOHN and LYNN have moved into position with the large blow-up of LYNN on the wall. (This is a 4' x 8' blow-up.)

As he relates to it MIKE, who is the host, followed closely by KATE carrying two drinks, comes over and grabs LYNN and they go into an effusive kiss, which might be professional exuberance, or might not. JOHN standing a pace behind LYNN is uncertain, but smiles indulgently.

MIKE finally straightens from LYNN - the whole movement has taken seconds - and LYNN collecting herself realises that JOHN has been standing by awkwardly.

LYNN

Mike, meet John Rowan. John, this is Mike... the man whose camera made me famous...

LYNN relates to the large blow-up of herself towards the end of her speech.

The two men look at each other thoughtfully and shake hands.

LYNN (To Mike)

John's a surgeon, darling...

MIKE

Nice...always reassuring to have a Doctor in the house...
(turning to Kate)
Give the man a drink, Kate.

KATE slides up to JOHN, as MIKE with easy assurance guides LYNN away.

Did I hear Mike say you

KATE (To John)

~~Oh~~, you're a Doctor... How's your kiss of life?

JOHN merely looks at KATE blankly, not knowing quite what to do or say.

CUT TO:

Monday

LYNN laughing with a group of people - MIKE's arm is resting lightly round her shoulder. MIKE takes her gently to one side.

MIKE

What's with the Sir John Rowan, famous surgeon bit...

LYNN is surprised by the sudden seriousness of his tone.

LYNN

I'm going to marry him...

MIKE is surprised and dissapointed with this news.

MIKE (More bitterly than he intends)
For the title?

LYNN (Evenly)
For the man...

MIKE
And your career?

LYNN
Careers fade - marriage is forever...
(WISTFULLY)
So they tell me...

MIKE
They tell you false, dear lady...
(SHRUGS)
It's your life...
(LOOKS ACROSS AT JOHN)
Your partner looks a little - er -
(NEW THOUGHT)
You think this is his kind of party?

LYNN
Change of pace is good for him...

MIKE looks at her, smiles, dabs the end of her nose familarly and lovingly.

CUT TO:

JOHN looking round for LYNN, who is submerged in the crowd. KATE is talking expansively to JOHN, glass in hand, and a cherry on a stick which she is staring at slightly cross eyed. She is half way through some searing anecdote about her attempts to get her career started.

KATE
So then he says: 'You've sold you're soul for a mess of pottage'.
(THINKS? LOOKS AT JOHN)
Whats pottage?

JOHN brought back to her suddenly having not been listening.

JOHN (Startled)
What?

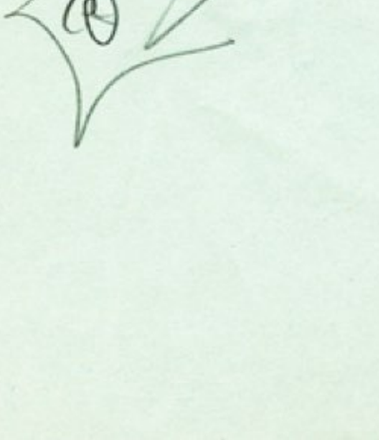
KATE
Pottage....

JOHN looks at her curiously wondering what the hell she's talking about.

JOHN hears LYNN'S laughter. He looks up and sees her with MIKE, laughing at...

CLAIRE who has lead the YOUNG MAN to some projection or heavy pole, and is tethering the young man to it, he stands looking submissively bored.

CLAIRE is frowning with intense concentration.



Having tethered the YOUNG MAN, she rummages for a box of tubes and a tiny roller brush.

THE PARTYGOERS have gathered round, and anticipate something outrageous from CLAIRE who is obviously well known to them all.

JOHN has meanwhile made his way across to LYNN and MIKE. KATE has tagged JOHN all the way.

LYNN (To JOHN)

Hello, darling. Enjoying the party...?

Before JOHN can answer LYNN shoots out a restraining arm and points laughing.
JOHN looks round.

WE CUT TO SEE:

CLAIRE starting to squeeze tubes of body make-up over the still bored disinterested young man, and rolling the most outrageous colours over him.

THE ONLOOKERS cheer and start shouting suggestions.

LYNN turns to MIKE, they are all laughing, except for JOHN who is smiling politely, and KATE who is frowning a pout.

LYNN
That's wild Mike, you have to take some pictures...

MIKE

For you Duchess...anything...

HE TURNS AWAY TO FETCH A CAMERA.

LYNN laughs again at CLAIRE deadpan colouring of the equally deadpan boy. Others of the partygoers are closing in and making moves towards using some of the colours themselves.

LYNN (To JOHN)

Is'nt that the wildest...
(SHE BREAKS OFF AGAIN)

MIKE meanwhile has fetched a festoon of cameras and switched on some studio lighting, including a big dish aflood.

The crowd around THE BOY has increased and CLAIRE's activity is now being copied by partygoers.

MIKE starts taking shots. KATE is dancing around him.

KATE

Me! Me! Photograph me...!

MIKE is moving around her. KATE is moving with him.

Reaction to JOHN and KATE and OTHERS.

The paint scene has degenerated into a slapstick splashing of colours, everybody is having a ball with it.

KATE (Still punching)

Mike! Make me famous. You promised.

Jacks of Coord | Cusm
6 cuts in fea. | Ray Thorn

DOWN on Sue.
Before Faint. Pouring

Sue or She Sits up or
Seeing the fight Start
Running to Knock the
Man Straight into Face

KATE Screaming

Mike Reactions as he
Pats Flynn

MIKE

Get out of the way Kate..!

KATE

Oh, Mike please! I'll put on paint... watch me...

SHE turns and grabs a tube or two of the colouring.
MIKE looks across at LYNN standing detachedly to one side.
HE looks at HER as SHE is laughing unaware of HIM.

CUT TO JOHN AND LYNN:

JOHN (Gently)

Darling, I think politeness has been served...
(LYNN looks at him sharply)
Shall we slip away...?

LYNN (warmly surprised)

The party's just beginning..!

JOHN feels rebuffed. LYNN lays her hand to his cheek to take the sting out of the rebuff.
JOHN smiles at her.

CUT TO:

KATE STARING INTO CAMERA AND COMING BACK TO MIKE. SHE HAS DAUBED HER FACE.

KATE

Ready!

MIKE is still looking at LYNN. He starts to move away ignoring her, or not hearing her.

KATE (As he goes)

Hey! me ?

MIKE COMES TO JOHN AND LYNN.

MIKE (To LYNN)

You're the only one I ever wanted to photograph...

LYNN smiles at the compliment.

KATE thrusts her paint daubed face between them.

KATE

~~I've got paint on and everything!~~

Mask

MIKE (To LYNN)

~~For auld lang syne?~~ One for the Kid

LYNN (Shakes her head)

Have your fun with little Kate...

KATE nods her head vigourously.

MIKE (Insisting)

You!

LYNN smiles with every intention of refusing, but JOHN makes an error. He takes her arm positively but gently, and starts to move her away.

JOHN
Lets go now...

LYNN frowns at him.

LYNN
I want to stay...

JOHN
Please...

LYNN looks at MIKE who is still standing there waiting. The partygoers start calling for LYNN.

LYNN (Gently disengaging JOHN's arm)
Don't spoil the party,darling...

JOHN flinches. LYNN turns to MIKE.

LYNN
Alright, Mike... I'm ready...

LYNN turns away and makes her way to the lit area, where the crowd having pretty well exhausted the paint daubing possibilities and permutations, have fallen away leaving a clear area, and laughing at each other, turn to cheer LYNN. They shout 'LET'S GO LYNN' 'SHOW US THE FIRST TEAM WORKING, BABY'...

LYNN takes up a practised, polished pose.

KATE comes intervening between MIKE AND LYNN.

KATE (To LYNN)
Hey, I'm first!

GIRL PARTYGOER
Come out Kate. This is for grown-ups...

KATE (Turning to MIKE)
Me! Me! Me!

THE GIRL PARTYGOER comes up to KATE who is striking the wildest poses and empties a pot of water paint over her head. KATE screams, clutches her face and runs off, to the laughs and jeers of the crowd.

MIKE relines on LYNN.

JOHN is frowning a reaction to one side.

MIKE starts shooting off film at a tremendous rate. Talking to her all the time in a series of monosyllables to which LYNN reacts with well practised ease.

THE PARTYGOERS shout out suggestions and 'That's it' 'Go Baby' .... etc.,

LYNN is giving a virtuoso performance which illustrates the incredible rapport between herself and MIKE.

MIKE

Left ... To me... Good!
Hold... Go!
That way... Up... Straighter... great
Go... Imperious...Got it!
Lean... Right...
Good... Great...Got it!

JOHN is watching this with, what is first a fascination for seeing a side of LYNN he is unused to.

His expression hardens when in response to mood atmosphere and encouraging calls from the onlookers, LYNN's poses become more provocative.

LYNN turns and starts to unzip her dress.

CONTINUE ON ORIGINAL PAGE 7.

5. Contd.

MIKE is shooting off film at a tremendous rate, snatching up one ROLLEI after another...

LYNN smiles to herself - she is in fact doing a very slow burn strip tease, with the guests encouraging her and the camera recording it all. MIKE is now absorbed in sheer professional recording skill.

But JOHN becomes like a man possessed. He charges forward and closes on MIKE who is concentrating on a close shot of LYNN, who is stretched on the floor with her dress clutched to her breasts, and obviously on the point of disposing of it all together.

JOHN seizes MIKE and they grapple together over the prostrate body of the surprised LYNN.

The two men sway against one another, and they cannon into one of the big tripod standing dish lamps.

The lamp sways. (2 SPEEDS FRAME CUT.)

LYNN looks up as she realises that the white hot lamp is coming down at her.

LYNN screams terrifyingly and the scream is even more terrifyingly cut off as the lamp crashes down on her face and explodes.

Everything comes to a stop in the horrified silence that succeeds the last despairing scream.

MIKE rushes forward, shrugging off JOHN. With his hands being burned on hot metal he lifts the lamp from LYNN's face. It is burned down one side to a horrible raw mush.

We move rapidly from face to face reacting in horrified shock to what they are looking at.

A GIRL begins to sob.

JOHN stands staring riveted.

MIKE rises, his burned hands forgotten.

KATE screams horribly in CLOSE SHOT.

6 cuts of face

CUT TO:

6. NIGHT. EXT

KATE's scream modulates into the scream of an ambulance rushing through the night close to CAMERA.

7. NIGHT. INT. HOSPITAL WAITING ROOM

JOHN looks up as a gowned SURGEON comes into the waiting room. The gowned surgeon, STEVE, comes to JOHN.

K.O.M

Lime Green - S.K Coal

7. Contd.

JOHN
How is she, Steve?

STEVE
We've saved her sight. ~~...Thank~~

JOHN
and Her face.....?

STEVE shakes his head.

STEVE
Plastic surgery will help, of course...

JOHN
Oh, God!
(he turns angrily to STEVE)
You should have let me assist at the operation. I could...

STEVE
John, ~~be reasonable! Look at you...~~ You were in no condition to..Help

JOHN
I could have done something... ~~anything to help...~~ It's my fault... I did this to her...

STEVE
We've done everything we can at this time... John, ~~you must calm down...~~ all we can do Now is wait

At that moment a girl, VAL NOLAN, LYNN's younger sister, comes into the waiting room. She sees the distraught JOHN.

VAL
John, they called me. What's happened to Lynn?

JOHN shakes his head and turns away. VAL looks to STEVE.

STEVE
Are you a relative?

VAL
Lynn's my sister. What happened?

STEVE
An accident... a flood lamp crashed into your sister's face...

[redacted]

This now comes in Bedroom Badage off Scene

Shirt waistcoat with Sleeves

7. Contd.

VAL
(horrified)
Her face?.....

STEVE
It's bad, I'm afraid...

VAL
Can I see her?

STEVE
No. She's still unconscious...

VAL
But she'll be all right... I mean...
not scarred?

STEVE shrugs; he wants to reassure her, but he shakes his head.

STEVE
We're doing all we can...

VAL's face reflects the horror of that statement.

STEVE
Excuse me... I've got to get back...

STEVE looks at JOHN, goes as if to say something, then turns silently and leaves the waiting room. VAL looks at the distraught JOHN.

VAL
John, how did it happen?

JOHN turns slowly and looks at VAL. He studies her face so intently that she reaches up almost unconsciously to smooth her own skin, as if aware of how unharmed it is.

JOHN
(with sudden intensity)
It was my fault, Val! But I swear I'll make it right. I swear it!

VAL last line *

VAL looks at JOHN, a little afraid of him in this mood.

CUT TO:

8. NIGHT. INT. STUDY OF JOHN'S HOUSE

JOHN sits poring over stacked books and manuscripts. VAL comes in with coffee and food on a tray. JOHN doesn't look up. VAL comes up to the desk where JOHN works and looks at him anxiously.

VAL
John...

NEW SCENE 7a. (6th July, 1967)

NEW PAGE 9a.

7a. NIGHT INT. BEDROOM.

We see VAL sitting, half dozing in a chair, obviously on night watch seeing over LYNN, who lays, her face half swathed in bandages but asleep, in the bed.

Suddenly LYNN gives a convulsive jerk and wakes, screaming.

VAL startled awake rushes to her screaming sister, who is flaying her arms as if to ward off the fall of the lamps once more. VAL catches the arms of the still half asleep LYNN.

VAL

Lynn! Lynn...its alright ....

(LYNN'S struggles die down a little)

(MORE SOOTHINGLY)

Its alright Lynn ....

LYNN relaxes against the pillow, her eyes, one through bandages, focus on VAL. LYNN grips her arm.

LYNN

That nightmare .....

VAL

I know ....its alright ...you're awake now .....

LYNN turns her head to one side away from VAL. One hand touches the bandages.

LYNN
(quietly)

My nightmare doesn't end when I wake ...

VAL looks down at her sister. All her love and her pity are for her. She picks up a phial of sleeping tablets.

VAL

Would you like another tablet ----

LYNN
(shakes her head)

Tablets - pills ....
(SHE TURNS AGAIN AND GRIPS HER SISTERS ARM TIGHTLY).

~~What am I going to do, Val~~ ....
Why Does he want this now

VAL —

John is trying everything he knows, ~~LYNN~~. He hasn't stopped a moment since it happened .... He loves you -----I'm sure that - given time -----

LYNN

~~Stop it, Val~~, ~~you know the truth.~~
Don't lie to me. ~~There's no time.~~ You know the truth
~~No future~~ - its over .....

VAL

It's not ~~all~~ over - John says ....

LYNN

Don't! I'm not a child, ~~stop soothing me.~~
(LYNN LOOKS DOWN AT THE BOTTLE OF TABLETS IN VAL's HAND).

VAL instinctively, as if reading LYNN's thoughts of self destruction, puts the tablets back on the table well out of reach.

LYNN

~~I know~~ I'll never be beautiful again.
~~I've realised it. I won't accept it.~~

VAL

That's silly talk.
(TURNS AWAY. POURS WATER INTO A GLASS)
You'd better take another tablet, and sleep.....

VAL turns back to LYNN offering the single tablet and the glass of water.

LYNN

~~Give me~~ the bottle, ~~Val~~ ...leave ~~it~~ the Bottle here ....

VAL
(offering the single tablet again)

~~Here~~ .....

LYNN looks at her challengingly a moment, but ~~LYNN~~ doesn't back down even a little.

Finally, LYNN reaches out and takes the tablet, swallowing it with the water.

VAL
(attempting a lighter tone)

You ~~always did~~ must've give up too easily.
They haven't even started graftings yet, ~~or anything~~. You'll see ....

LYNN
(evenly)

Have you any idea how long a process that is? How painful it is?

VAL can say nothing to that. It has been told her too many times.

Try and

VAL
Sleep ~~now~~ .....

LYNN
(looks at her sister)
Promise to be here when I wake ....

VAL nods.

VAL
I Promise

CUT TO:

8. NIGHT INT. STUDY. (New Scene)

JOHN's study tables are covered with reference books, charts diagrams. He is making copious notes and going from book to another deeply immersed as VAL comes hesitantly in the study door.

JOHN seems unaware of her. She closes to him.

VAL
~~[illegible]~~...

JOHN turns.

JOHN
~~[illegible]~~... how is she?

VAL
But - Yes
Sleeping again. I'm worried about her, ~~she~~ -----

JOHN is totally immersed in his own thoughts, after hearing that LYNN is sleeping he has turned back to his work, and apparently doesn't hear the last part of VAL's speech.

JOHN
~~Good ...good ...Val I really think ..~~

VAL
~~Did you hear me, John, I said ...~~

8

JOHN
(impatiently) So am I & this is what I'm working on.
~~Of course I heard you. Lynn's sleeping you said so. Now, Val. I really believe I have a line of thought here that looks very promising.~~

VAL is looking at JOHN slightly off balance by his apparent lack of coherence.

JOHN
~~The Egyptians, you see.~~ Do you realise that modern science still doesn't know how the ancient Egyptians preserved their dead?

VAL
I must talk to you, John .....

Val.
You're becoming obsessed shut away in there with those old books. You have got to face facts. You must get back to your own work.

CONTD.

JOHN

This is my work now. If my theory is correct it's part of the answer. Living tissue can be restored without the pain of continual graftings. The plastic surgeons are only just beginning to re-discover the ground covered by the Egyptians thousands of years ago, and with to-day's knowledge and modern techniques there is hope of completely restoring her.

VAL.

You can restore her face, but what about her mind? She just asked me to leave the sleeping tablets with her. While you're worrying about her tissues and Egyptians, she's losing her mind. Have you thought about that?

JOHN

Don't you think I know what she's going through? Why do you think I'm doing all this? Leave me alone.

VAL

Sorry ....Forgive me ...

JOHN

There is hope - real hope ....

JOHN nods without turning. VAL pauses a tiny moment longer then turns once more for the door.

CONTINUE ON FIRST AMENDED PAGE 12.

N.B. JOHN's first speech PAGE 12 omit the words "VAL".

JOHN

Listen one moment .. now I believe that modern plastic surgery is only beginning to cover the ground the Egyptians discovered thousands of years ago. Its tissue you see. I'm beginning to believe that tissue - living tissue can be restored without graftings ....I -----

JOHN suddenly becomes aware of a certain amount of distress in VAL.

VAL

John please ! I don't understand these things.

JOHN
(interjecting in surprise)

Val - I .....

VAL

What I do understand is that my sister has lost hope. She's laying upstairs and ------

JOHN
(professionally patient)

But thats the point. If my theory works is correct out then there is hope. There is the possibility of completely restoring her --

VAL

Her face? What about her mind? She just asked me to leave the sleeping tablets by her .... while you're worrying about her tissues - and (GESTURES WILDLY) Egyptians ...she's losing her mind. Have you thought about that ....?

JOHN
(RISING ANGRILY)

Don't you think I know whats she's going through. Don't you think her pain is my pain. Her hope my hope ... her despair ....What do you think I'm doing all this for (TURNS AWAY) Leave me alone!

VAL suddenly realises the strain JOHN is under. She regrets her tone to him and starts regretfully to leave. She hesitates and turns.

VAL

John, I'm sorry. I was being stupid.

JOHN without turning, nods.

VAL

Forgive me?

Again JOHN nods without turning. VAL pauses a tiny moment longer then turns once more for the door.

JOHN

Val.....

(VAL TURNS)

There is hope, Val. Real hope.

VAL smiles and nods. The threatening gulf between them has closed again.

VAL turns and goes out.

JOHN turns, his hand resting on the books diagrams etc. before him on the table. He looks down at them for a moment. Then with new resolution, he goes back to them.

CUT TO

Delete Scene 9 in entirety.

Cut to:

10. DAY INT. STUDY.

We start on the drapes, still drawn, but with daylight coming from behind them.

The camera moves to gradually revealing a transformed study

The camera passes close to a rank of cages containing perkily inquisitive HAMSTERS, and as the frame widens we see that much equipment has been brought into the study, transforming it more into the semblance of a laboratory.

JOHN is found, wearing a surgical gown, rubber gloves and a mask bent low over a slab on which is pinned an anaethetised HAMSTER.

JOHN is working delicately with a knife, or possibly this might be our first sight of the Lazer beam cutter.

There is a tapping at the door. JOHN straightens irritatable and calls:

JOHN

Yes?

VAL

Its VAL ....

JOHN hesitates for a moment, then pulling the mask from his face, crosses to the study door and unlocks it.

VAL stands there with a tray of food.

VAL

I've brought you some food.

JOHN starts to make an impatient gesture.

VAL

You must eat something.
(SHE LOOKS AROUND SURPRISED)
You've been in here for days. You ---

JOHN
(bowing to the inevitable)

Alright, alright ...Put it down somewhere.

VAL does so, not liking the proximity of the HAMSTERS, even though caged.

JOHN

Is Lynn awake yet?

VAL
(turning)

Its nearly noon ....

JOHN crosses to a particular HAMSTER cage.

JOHN

Is it? I hadn't noticed.
(TURNS TOWARDS VAL WITH CAGE)
I've something to show her, Val.
Finally. Something really positive ..

JOHN, Carrying the cage, starts towards the door.

VAL
(calls)

John ... (HE TURNS)
Don't wear that gown ..she's so easily upset ....

JOHN looks down at himself.

JOHN

No, of course not.

He sets down the cage, and quickly slips out of the gown, ripping off the rubber gloves first.

He looks up at VAL just before going out. His eyes are alight with excitement.

JOHN
(indicating cage)

A real step forward .....

JOHN turns and goes out.

VAL comes forward and picks up the gown, where JOHN has discarded it.

She looks back round the study/laboratory rather sadly.

CUT TO

12. <u>DAY INT. BEDROOM</u>. (New Scene)

LYNN looks up from the bed as JOHN comes in carrying the cage.

LYNN's eyes are on the cage as JOHN comes up.

LYNN

Whats that?

JOHN

An experiment of mine .....

LYNN looks up sharply at JOHN.

JOHN

Look at him, Lynn .... I reproduced your injuries on him ....

LYNN looks up sharply at JOHN, then at the perfectly normal looking HAMSTER, snuffling in close shot.

LYNN

You did what?

JOHN

I reproduced ------

LYNN
(breaks in voice rising horrified)

Your burned him!

JOHN
(taken aback)

Yes but --------!

LYNN
(turning away)

Go away.

JOHN stands shocked with the realisation that his professional detachment is not shared by LYNN.

JOHN

Lynn ....

LYNN

Get out of here. To make that poor creature suffer as I did - to do something like that, deliberately!

JOHN

But look at him! (LYNN DOESN'T) Lynn, He's now perfectly normal .....!

LYNN stares as the implications of what he says penetrate to her. Her eyes light a little. She turns and looks at JOHN.

LYNN

Normal?

JOHN

Look!

LYNN looks again at the HAMSTER.

LYNN
(flatly) (marvelling)
Normal!

JOHN nods to her happily.

JOHN
And what I did for him I can do for you.

LYNN looks at JOHN hopefully. She reaches out a hand to him.

JOHN goes to her.

JOHN
I swear I can make it right, Lynn I swear it.

LYNN is almost sobbing with happiness.

JOHN leans across her and kisses first the bandaged cheek, then the other unaffected one.

CUT TO.

ORIGINAL SCENE 13.

12. Contd.

JOHN
(almost sobbing with intensity)
But I can make it good, Lynn...
Believe me... I promise you...

LYNN
(evenly and coldly)
I know you will, John...
you don't---!

JOHN looks up at her, trembling with emotion, but then slowly what she has said penetrates and he looks at her. She reaches out, takes his hand, and squeezes it, perhaps in love - but then she increases the pressure and it could be torture.

CUT TO:

13. DAY. INT. CELLAR CORRIDOR OF HOSPITAL

We see JOHN coming down the subterranean white tiled corridor. He hesitates as an ATTENDANT rounds a bend pushing a trolley which is wheeled past - there is a body on it covered with a white sheet.

The trolley is wheeled through wide swing doors.

JOHN looks up at the sign above the doors: MORTUARY. JOHN looks round once more to make sure he isn't seen and then goes through the door himself.

14. DAY. INT. MORTUARY

The ATTENDANT is assisting the TROLLEY ATTENDANT to place the covered body on a slab. Behind them are several refrigerated doors, obviously where the bodies are kept.

The MORTUARY ATTENDANT looks up as JOHN comes into the mortuary.

ATTENDANT
Hello, Dr. Rowen. You haven't been down here in months...

JOHN
I've been away. I believe you have a patient of mine... a young lady...

ATTENDANT
Young lady...? No. Unless... this one!
(reads label tied to the toe)
LOBAL - that the one?

Check Medic Alert

14. Contd.

JOHN has gone up and lifted the sheet covering the dead girl's face. We see a pretty YOUNG GIRL.

JOHN
That's her...

The ATTENDANT looks curiously at JOHN.

ATTENDANT
But she's a road accident, sir... she...

JOHN
Quite so...
(he is making an effort to regain his composure)
She was my patient for several months...I diagnosed a thalmic tumour... I'd like to make a PATHALOGICAL ~~path~~ examination...

A SLIP UP SOME WHERE

ATTENDANT
THEN, ~~But~~ Dr. Harris is booked to do a post mortem at three...

why

JOHN
He can't make it... He asked me to... Because of my special interest...

The ATTENDANT looks ~~doubtful~~ ON OF. JOHN moves to where fresh gowns are stored as if to brook no further argument - he starts to put on a gown.

ATTENDANT
Very well, sir. ANYTHING ELSE SIR.

JOHN selects a post mortem knife and we see him lean in and whip off the sheet but we do not see the body.

JOHN poises the knife over the body, and then turns, holding the knife in front of him and looking round it at the man.

JOHN
Unless, of course, you wish to remain and assist?

The ATTENDANT swallows and looks a little green. He glances at the other ATTENDANT who wheeled in the trolley. The two men exchange a look and then depart fairly briskly.

JOHN approaches the body, and bends down to look at it anxiously. We are FULL on his eyes as they study the corpse.

ATTENDANT.

ER WELL MY LUNCH BREAK ACTUALLY, SIR.
LATE LUNCH YOURS.

Sug Cerge Amputin Knife

Murdis as well

Im Portant Proh.

The Gland its Self must NOT HAVE
Decayed.

15. DAY. INT. CORRIDOR

The ATTENDANT is hurrying down the corridor towards the mortuary with STEVE (DR. HARRIS)

ATTENDANT
~~He gave me to understand you knew all about it, Dr. Harris...~~ DIDN'T SAY WHAT HE WAS DOING SIR. HE DID SAY YOU KNEW ABOUT IT THOUGH.

STEVE ignores the ATTENDANT and hurries through the mortuary door.

16. DAY. INT. MORTUARY

JOHN is just dropping some organ or other into a freezing jar as STEVE comes hurrying in. STEVE comes up to the table without a word and stares down at the body.

STEVE looks in horror at JOHN. JOHN is capping the jar.

STEVE
(turns to the hovering ATTENDANT)
All right... you can go...

The ATTENDANT backs out of the door.

STEVE
Do you realise what you're doing? You've broken every known rule of ethics, and you've seriously jeopardised my post mortem...

JOHN
She died of a rib piercing the heart...

STEVE
What the devil have you done?

JOHN
Taken the pituitary...

JOHN crosses to the wash-up basin.

JOHN
Steve, ~~it's a whole new field~~... I think I have a way of controlling the endocrinic system ~~to promote tissue growth in a way never anticipated before~~...

STEVE
You've found a way of throwing away your career...

VAL IN Gowns

16. Contd.

JOHN
~~Steve~~, there's nothing you can say to me I haven't already said to myself....I know what I'm doing...

STEVE
I should report this... ~~I should~~, but I won't. ~~I know what the strain has been...~~ But if you ~~ever~~ do ~~anything like~~ this again ~~I'll see you struck off~~, John....

JOHN smiles.

STEVE
~~I mean it. Stay away from here, until I know you're prepared to be reasonable...~~

JOHN picks up the specimen container and turns and walks away. STEVE looks after him, and then goes back to the body on the slab. He picks up the sheet and covers the dead girl.

CUT TO:

17. NIGHT. INT. STUDY

The study looks more like an operating theatre.

JOHN ~~wheels~~ LYNN, still bandaged and unconscious, on a hospital trolley with VAL in anxious attendance.

The equipment in the study now includes a laser machine. VAL helps JOHN adjust the controls of the trolley, which is electronically controlled and turns itself into an operating table at the touch of various buttons at the head of the trolley.

JOHN adjusts the lights overhead. VAL watches him anxiously.

JOHN
~~You must be my nurse, Val...~~

VAL
John, are you sure?

JOHN looks at her in sudden annoyance.

JOHN
Scissors...

VAL hesitates and then turns to a dish of instruments - she hands the scissors to JOHN. He starts to cut away the bandages.

SURGICAL MONTAGE

a. The bandages are cut away from LYNN's face. We see the healed but grotesque malformation of her face.

Props Rubber, Bottle for Soap

DI glasses on

E1 Looking up into hypodermic as it plunges in To gauge across lens of camera.

is a P.O.D of Cotter Cut

17. Contd.

b. JOHN opening the specimen jar and tipping the organ removed from the corpse onto a dish.

VAL winces and looks away.

c. JOHN adjusting the LASER MACHINE.

JOHN
(to VAL)
It might be better if you didn't watch this... I'm going to have to cut deep with the laser...

VAL shakes her head, grimly determined.

JOHN
All right... there won't be too much blood... The Computer Setting is so only the Tissue is cut away
THE COMPUTER CONTROLS THAT.
He takes the laser knife to LYNN's face.

We see a fine point of intense light shoot out of the laser. JOHN starts to move the laser beam slowly across the flesh, leaving the dark mark of a cut behind it.

d. JOHN working intently and with incredible precision. VAL, slightly sickened, watching her sister - looking up suddenly to mop JOHN's forehead.
Gloves on Swabs area

e. JOHN working, filling a hypodermic, carefully plunging it into the specimen gland and drawing off a liquid. He turns, adjusting the hypodermic to exclude air. His eyes meet VAL's for a moment.

JOHN turns back to LYNN - he plunges the needle into her face which is half covered with towelling and swabs.

f. JOHN working - VAL leaning over again to mop his forehead.

g. VAL watching intently, trying to see whether things are going well or not.

h. Finally a pad of cotton is taken from in front of camera and laid over LYNN's still unconscious face.

JOHN glances at VAL with a look of triumph.

JOHN
Compress...

18. NIGHT. INT. BEDROOM

VAL sits by LYNN's bedside. JOHN is slumped, exhausted, in a chair. He jerks awake as his head slips and rouses and comes to the bedside. He looks at VAL and then checks LYNN's pulse.

Semi Cocktail Dress

18. Contd.

VAL looks at him curiously for his verdict.

JOHN
~~She's going to be all right...~~ I DONE EVERYTHING I KNOW. I'VE DONE EVERYTHING I CAN.

VAL
~~But her face...?~~ AND HER FACE WILL IT EVER ——?

JOHN
~~We must wait...~~ I HOPE SO.

VAL looks anxiously down at her sister.

19. NIGHT. INT. DINING ROOM

VAL is making the final adjustments to a candle-lit table laid for four people.

The front door bell rings. VAL hurries out to answer it. She opens the door to STEVE HARRIS.

VAL
Dr. Harris! How nice of you to come...

STEVE
John was very mysterious on the phone... How is he?
(he hesitates)
Is he...?

VAL
Never better...

STEVE
That's good news... And your sister... ~~is she adjusting to life~~?

VAL
~~You'll see for yourself...~~

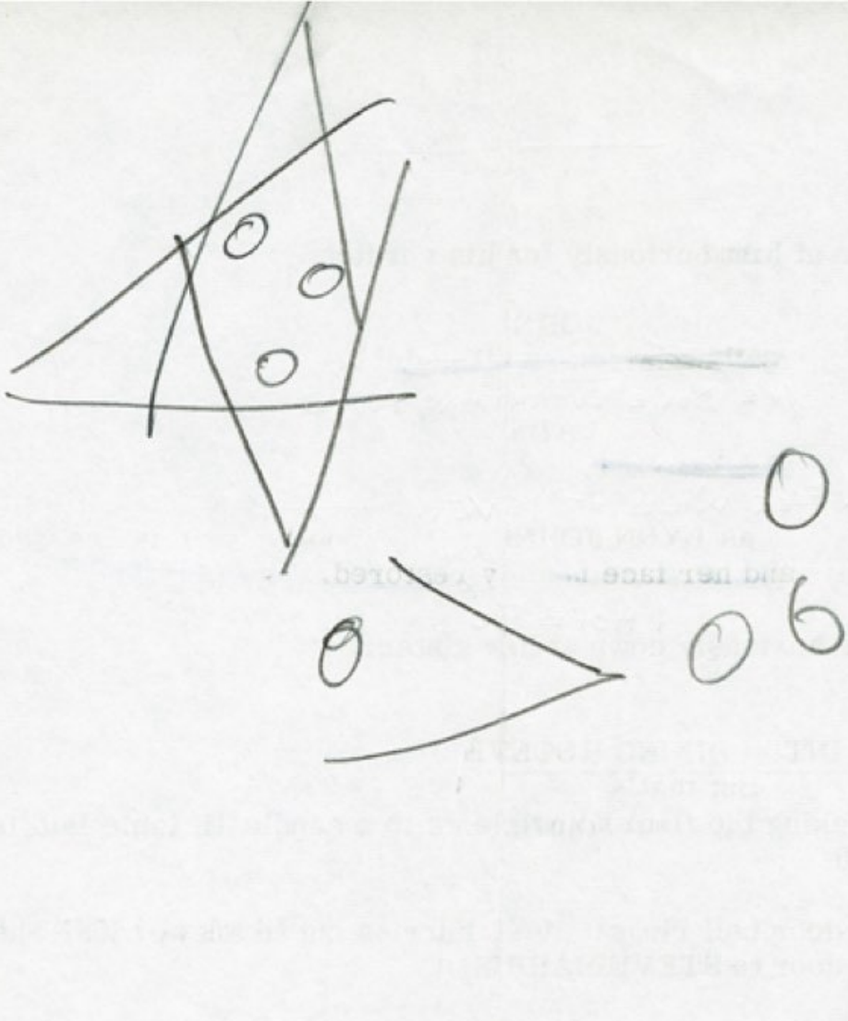
They have come through again into the dining room. JOHN comes in.

JOHN
Steve!

STEVE turns quickly. The two men are glad to see one another, but JOHN is a little uncertain of his reception, and STEVE is curious.

JOHN
I'm so glad you could come... For one thing, it means I'm forgiven...

STEVE makes a gesture of dismissal.



19. Contd.

JOHN
And I wanted you to see the new Lynn...

JOHN turns and calls.

JOHN
Lynn...!

STEVE turns as LYNN comes into the room. She is dressed beautifully and her face is fully restored.

STEVE gasps with amazement. LYNN comes up to him, smiling confidently.

STEVE
But that's..INCREDIBLE.
(to LYNN)
May I.... ?

LYNN nods happily. STEVE takes a closer look at LYNN's face. There is no trace of scarring or knife marks.

STEVE
But it's incredible!

LYNN
Not incredible, Steven. Brilliant!

She crosses and kisses JOHN delightedly.

STEVE
It could be the flesh of a young child...

VAL smiles happily at them both.

VAL
(to STEVE)
Isn't it marvellous?

STEVE shakes his head in wondering admiration.

STEVE
John, you've got to publish... you've got to tell how you did it...

LYNN
(laughing)
Not before dinner, please!

They laugh and move towards table.

MIX TO:

20. THE SAME. LATER

The meal is over. LYNN rises. JOHN is pouring brandies at the table.

20. Contd.

LYNN
Come on, Val. Let's leave them to talk shop. Steve can't wait to hear the gory details.

JOHN stands as VAL leaves the table - she gives him a special warm smile as she goes.

The two women go out. STEVE stands and looks thoughtfully across at JOHN's turned back. He is uncertain about something.

STEVE comes up to JOHN.

STEVE
John! It's astonishing!

JOHN says nothing. STEVE waits a moment and seems to expect some reply.

STEVE
You used the pituitary and thalamus you took from that dead girl, didn't you?

JOHN nods.

STEVE
You took a chance, John.

JOHN turns to STEVE slowly and looks at him hard and long.

STEVE
We don't know enough about the endocrine system, John. You can't be certain of the consequences..

JOHN interrupts, barking out the word scornfully.

JOHN
It worked. She's beautiful again...

STEVE
For how long? What are the side effects?

JOHN is aware of all these misgivings in himself and coming from STEVE they make him that much more angry.

JOHN
(savagely)
You saw the results... I have Lynn back - as she was. That's the only thing that interests me.

STEVE shakes his head, uncertain.

Jox. Lynn to Say to Steve – Look after Val.

20. Contd.

JOHN
(changing the subject)
Val likes you. Had you noticed?

STEVE
She's a nice girl....

THE TWO WOMEN REAPPEAR TO CLEAR THE TABLE AND BRING BRANDY.

JOHN
Lynn and I are going away for a few weeks...

STEVE looks up in surprise.

VAL
ISN'T IT MARVELLOUS THREE WEEKS IN THE CARRIBEAN I ENVY YOU.

JOHN
She needs time. A cruise. Help her recover. Val will be alone in London. I hope you'll see something of each other while we're gone...

LYNN
I ENVY MYSELF (SMILES TO STEVE)
STEVE, VAL WILL BE ALONE IN LONDON. I HOPE YOU'LL SEE SOMETHING OF EACH OTHER.

STEVE
That'll be a pleasure...

JOHN
(raises his glass)
Here's to success!

STEVE
May it last!

The two men look at each other for a long moment, each wondering a little what the other meant.

FADE DOWN:

FADE IN:

21. NIGHT. INT. HOUSE

The front door is opened on the key by VAL.

STEVE follows her in. They are obviously returning from a night out, and they are laughing together companionably.

VAL
Come in. I'll make some coffee...

VAL starts away.

STEVE looks round almost proprietorially and then notices an envelope on the carpet.

STEVE
Hey, you've got a cable...

VAL turns, looking a little surprised.

21. Contd.

NO COVER

Masters ONLY

VAL

A cable?

VAL moves towards him a little anxiously.

VAL

Must be from Lynn and John...

She rips open the cover. She reads it and frowns.

NOT

STEVE

What is it? What's the matter?

Bad News

I Hope

I NOT SURE

VAL

Nothing. They're flying home.

They

Be here tomorrow.

STEVE

What happened to the cruise?

VAL

I don't know...

(worriedly)

They weren't due back for another ten days. Steve...I'm worried...

Steve

I Hope Nothing's

STEVE shakes his head at her, tilts her head to one side and smiles, very reassuringly into her worried face.

22. DAY. INT. HOUSE

VAL is looking out the window to where a cab has drawn into the kerbside. She sees JOHN get out and she drops the curtain and hurries to the door. She opens the street door and LYNN comes in, heavily veiled.

VAL

Lynn! Darling...

VAL goes to embrace and kiss her sister, but LYNN avoids her embrace very curtly.

LYNN

Don't touch me!

VAL looks startled at LYNN's back as LYNN goes through into the lounge. VAL turns as JOHN comes in the door, carrying the light bags. JOHN puts the bags down. VAL closes the door and turns to JOHN.

VAL

What's happened?

Not content with Disfiguring my
face - Now he makes me into a freak
show

22. Contd.

JOHN does not answer. He looks at her a moment and then turns and follows LYNN through into the lounge.

VAL follows. LYNN is still wearing the veil.

VAL
Lynn...please! What's happened between you two?

LYNN turns suddenly from the fireplace and snatches the veil from her face.

VAL gasps. We see LYNN's face. The flesh has been pulled to one side and she looks grotesque.

LYNN
That's what happened! [illegible] made me into a freak show!

LYNN turns and rushes out of the room, going upstairs. VAL turns to JOHN, as if to seek some explanation. JOHN ignores her and hurries out after LYNN.

CUT TO:

23. DAY. INT. BEDROOM

LYNN has pulled the drapes against the daylight outside.

There is the sound of smashing glass. We see LYNN's distorted face in a mirror before it dissolves even more grotesquely as she smashes the mirror into which she and the CAMERA are looking.

She moves on to a hand mirror on the dressing table and smashes that and the mirror over the dressing table at the same time.

A cheval glass mirror mocks her from the other side of the room. She picks up a pot of powder and hurls it at the cheval glass - causing the powder to gout like the dust from an explosion at the same time.

JOHN comes in the door.

JOHN watches, uncertain what to do. LYNN wheels and sees him, looking at him for a moment. She reaches down and picks up a sliver of silvered mirror glass which is shaped like a dagger. She clutches the glass dagger in her hand.

LYNN
(imperiously)
Come here!

JOHN starts, and then slowly crosses to her, obviously intending to comfort her.

John. Lynn

Lynn. I can't stand it John - I can't - - -

John Stop it now, Stop it.

Lynn. I can't face life like this - people staring at me - turning away when they see my face - you don't know what it's like. I can't go anywhere - do anything - Look at me! Look!

John I know darling

Lynn You don't know - How can you! Oh John you must do something - you promised me - you promised you could.

John. Lynn. I'm going to try again but I need Lennon/Moone, and it needs to be living.

23. DAY INT. BEDROOM (New Scene).

LYNN has pulled the drapes against the daylight outside.

There is the sound of smashing glass. We see LYNN's distorted face in a mirror before it dissolves even more grotesquely as she smashes the mirror into which she and the CAMERA are looking.

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JOHN comes in the door.

JOHN watches, uncertain what to do. LYNN wheels and sees him, looking at her for a moment. ~~She reaches~~ down ~~and picks up a sliver of silvered~~ mirror glass.

JOHN

Lynn .....

LYNN suddenly falls against John's chest and hugs him to her.

LYNN

I can't stand ~~those nightmare's John~~ it John I can't ..

JOHN
(placatingly)

~~My love~~ ....Look it Lynn.

LYNN

To see my face restored, and then this .. Its ten times worse for me, now ... I can't face life looking like this. That cruise---seeing my face fall apart like that ....Tell me you can do something .... anything ....

JOHN

I could try again, Lynn, but it may not last .....

LYNN

Anything ...just to escape for a few days .. a week even ....just to be human again... not to see people flinch when they look at me ..... TURN away

JOHN

Its the human tissue, I need...it has to be living ...it-----

LYNN looks up at him.

Zoom — also on INT → with 9.8 mm

Thursday 20 July

Contd.

LYNN
I'm dead without it .....

JOHN
Don't say that ---you ....

LYNN
If you love me, John, you'll do it ....whatever it costs ....

JOHN looks at her, his mind racing. His love, his sense of guilt all drive him to nod his assent.

CUT TO:

~~DELETE PRESENT SCENE 24.~~ Bug Eye and Zoon

24. NIGHT EXT. DOORWAY OF ~~SOHO~~ Shepherd Market HOUSE. (New Scene)

WE START CLOSE on a board of bells, on an ANSAFONE system.

They are labelled: 'MODEL' 'SUSIE' 'JULIE' ~~'MISS WANDA'~~

We see JOHN staring down at them, considering. He is nervous. His finger runs over the bells, hesitating as to which one to push.

Finally he selects the one marked JULIE.

There is a pause, then a slightly thick voice comes on.

JULIE
(off)
Not tonight, dearie ....

JOHN flinches back. His finger considers pressing another bell, then there comes the sound of voices.

JOHN hastily steps into the shadow of the tawdry hallway, as ~~two~~ men come down the stairs and pass him without seeing him.

JOHN steps out of the shadow again. Now he is sweating and nervous.

He looks down at the buttons once more. He hesitates, then decided starts to turn away.

~~As he does so, he turns close into the face of a GIRL, MARY.~~

Who is smiling at him, having just come in off the street alone.

MARY
Isn't she home, ~~lover?~~

JOHN stares at MARY.

Take your Clothes off Unless you Like Kinky

John Eye Cine on he Enter Door Slow Pan TOUND

Blood and Streaks on the wall

Her Through mirror on Bath room wall into Bedroom

Feature Case low Angle

looks like your come for the night NOT a Short Time,

SHOOT Through Bag Handle BG in Foreground

Check Shots Through R. Player.

Contd.

MARY

~~Never mind, eh. Like to come~~ up to my place?

~~JOHN stares at her silently. MARY takes his arm.~~

MARY

Hello ~~First~~ floor.
First floor ...come on ....

ALMOST against his will JOHN is drawn into the passageway by MARY.

CUT TO:

25. NIGHT INT. BEDSITTER.

MARY lets ~~herself~~ John in ~~with her key~~. The bedsitter is handkerchief size, but we see a bathroom through an open door, ~~and a fragile looking trellis arrangement that half screens the kitchenette~~.

amended

JOHN still hesitates. MARY cajoles him.

MARY

Come on in then .....

MARY watches him appreciatively as JOHN steps into the room, we see that he is carrying a surgical case.

MARY

Brought you're overnight things, did you, cheekie thing. Make yourself at home ....won't be a minute ....

MARY goes through into the bathroom.

JOHN looks around himself. He puts the bag down on the bed. He still hasn't decided.

MARY
(CALLING FROM BATHROOM)

Drop of red wine there if you want it ....help yourself ....

JOHN looks towards the bathroom where we can catch glimpses of MARY changing.

MARY comes out of the bathroom, having changed from her street clothes into a filmy robe.

She stops and smiles at him, rather pleased with herself.

MARY

Like music?

JOHN doesn't move. He is almost rigid with irresolution.

MARY pushes herself off the door and croses to a record player.

Cross cuts on Doll (8)

(Shoot Trough Bag Poly)

REVISED REWRITE OF SCENE 25.

MARY IS ON ANSAPHONE.

MARY:

Number ~~three~~ Two love, come up....

(PRESSES BUTTON)

Push, dear ----thats it!

REPLACES ANSAFONE. CROSSES TO POUR HERSELF A DRINK.

KNOCK ON DOOR. OPENS TO JOHN. JOHN STANDS HESIATING.

MARY:

Well, come in then....

JOHN COMES IN. MARY SEES BAG.

MARY:

Hope you don't think you're staying the night, do you? (SHAKES HER HEAD) You're my last customer. Its a fiver.

JOHN: (MIND ON OTHER THINGS)

What? for?

MARY:

Short time, dear. Don't think its for nothing do you?

JOHN FLINCHES TAKES OUT NOTE, AND HANDS IT TO HER. MARY'S EYES ARE ALERT ON THE WALLET.

MARY:

Thanks....Take your coat off,at least.

PHONE RINGS. MARY TURNS TO IT.

MARY:

~~Hang on a minute~~ Hold on.....(GOES TO PHONE)
Hullo? Oh, its you Tanya. No, I've still got company...
He's my last tonight. You've had some funny ones!
....No, this one's alright. (TURNS TO JOHN)
Pour yourself a drink dear....help yourself....
(BACK TO PHONE) What? Sounds hysterical.
A PRINCE. What do you mean...a prince.....Oh!
(deprecatingly) Turkish? Theres lot of them about. (LISTENS, THEN INDIGNANTLY) I have!
Last month! No, tell a lie, he wasn't Turkish...
Somewhere that way though. (SHE SEES HIM PUT DRINK DOWN) Look love I have to go. Duty calls.
Call me back in ten minutes...(LOOKS AT JOHN)
Say twenty and be on the safe side.....Bye..
talk to you then.....

PUTS DOWN PHONE.

MARY:

Sorry about that love. Bloody nuisance she is!
Always rings at the wrong moment.

JOHN IS MOVING AS IF TO LEAVE

SHEET TWO. REVISED SCENE 25.

MARY moves cajolingly to stop him.

MARY:

Now, where are you going? Now come on.
Not shy are you? (SMILES TRYS AGAIN)
Embarrassed? Thats my trouble you know.
Too soft, thats my trouble. Not made out for
this life really. But you do meet some nice
men. Honestly. My regulars all always asking me
what I'm doing in this business....I've had proposals.
You do see what they mean don't you? I'm not
unattractive. I don't believe everything they say,
naturally, but -----

SHE IS KISSING HIM LEAVING A STREAK OF MESSY LIPSTICK ACROSS HIS CHEEK. JOHN HAS TURNED AWAY.

WITH A SENSE OF SHOCK WE SEE THE KNIFE IN HIS HAND.

SPERED VOICE OF LYNN OVE .

LYNN: (DISOTORT BUILDING TO SCRESCENDO)

----live like this----I can't ICAN'T. I CAN'T.

JOHN IS IN CU STARING INTO HIS HANDS.

MARY IS STARING AT HIM. SHOCKED WITH SURPRISE. SHE FALLS AWAY FROM HIM.

JOHN SEES THE KNIFE IN HIS HANDS. ITS BLOODSTAINED. MARY LAYS DEAD AT HIS FEET.

OUT.

25. Contd.

MARY
Have to see what we can do, won't we?

JOHN nods and his eyes close for a moment. MARY chuckles again, throatily.

We see JOHN bring his concealed arm from behind his back - we see the arm move as it plunges in the surgical knife.

MARY stares in shock at JOHN as the knife's pain penetrates her consciousness, in the last conscious thing she will ever be aware of.

MARY's mouth opens as if to scream. JOHN clamps his hand over her mouth to stop her screaming.

But then he takes it away - she is trying to scream, but cannot! Her mouth works and opens without any issue of sound.

JOHN, now cold-eyed, strikes again.

We see MARY's eyes glaze over, but her back arches and her head, with its awful open mouth, strains backwards.

MIX TO:

26. NIGHT. INT. HOUSE

JOHN comes into his own house carrying the medical bag. LYNN comes out of the lounge. She looks from his face to the bag he is carrying.

JOHN does not answer. He goes through into the study. LYNN follows.

27. NIGHT. INT. STUDY

JOHN is standing by a bench, his hands on the bag before him.

JOHN
Lock the door.

LYNN does so. JOHN moves away and starts to take off his coat. He puts on a gown and starts to wash up. LYNN crosses and touches the bag, curiously, inquisitively.

LYNN
Did you get what you need?

JOHN
(Trying to keep his voice indifferent)
It's there.

Ring Tisc for a New Book

Pc

*

SAR C U
Needed
for Pre. Scene

K-O'Mara
Salmon Suit

Reaction

27. Contd.

BCU LYNN

LYNN snaps open the bag. She does not hesitate but pulls the inner flaps to one side. She then recoils in horror. JOHN looks at her, interested in her reaction.

JOHN

~~I had to take the whole head . . .~~ I HAD TO TAKE the whole Head

I can't ask Val to help this time ....

You'll have to get yourself ready .....

JOHN crosses to the bag. LYNN looks at him in the background as he starts to work trepanning the skull to extract the pituitary and thalamus.

LYNN starts to undress.

LYNN

Who was she?

JOHN

What do you care?

LYNN

~~(shrugs)~~

~~I don't know . . .~~

BC of SCAR Needed

She takes herself across to the operating trolley cum table and lays herself down.

JOHN turns, a hypodermic in his hand.

He hesitates a moment and then crosses to her. She holds out her arm towards him.

~~LYNN~~

~~Just be certain it works . . . . . .~~

JOHN looks at her ~~smiling~~, then plunges the anaesthetic needle into her arm.

CUT TO:

SCENE 28 DELETED See Yellow.

SCRIPT AMENDMENTS 3rd August.

new Scene 28. Sheet 1.

28. DAY INT. PHOTOGRAPHIC STUDIO.

Start close on a pair of upturned bare feet, between them we see MIKE ORME stretched out on a couch dozing.

We inch camera round to show door, through which LYNN enters.

She comes up to MIKE on the couch and smiling, tickles his feet. MIKE comes awake with a start.

MIKE

Hey!! (COMES TO) Lynn!

(HE REACHES OUT TO EMBRACE HER, SEES THE CHEEK)

Look at that! Miraculous! The Doc's a genius!

MIKE kisses her cheek, LYNN smiles confidently. The test passed.

LYNN

Glad you think so! When do we start work?

MIKE
(KEEPING IT LIGHT. DISSEMBLING)

Thought you gave up you're career ...

LYNN

I must work.
(PAUSES, THEN QUIETER)
I have to prove something.

MIKE

To the doctor?

LYNN

To myself.
(LIGHT AND JOKEY)
Come on Mike. I'm not leaving here until you've said yes ....

MIKE looks at her a moment, much to LYNN's consternation, and then turns away.

Cont/...

MIKE

Yeah. Well, why don't we talk about it over lunch?

LYNN
(CAREFULLy, sensing he is not all that enthusiastic)

I can't make lunch, Mike. I'm meeting Val to do some shopping.

MIKE

Dinner then .....

LYNN shakes her head, waiting.

I see. The Doctor, huh? Well listen Lynn, this come back bit ....

LYNN
(incredulous)

'Come back'? What are we talking about?

MIKE

You expect to take up where you left off? Its the Doctor who works miracles not me.(LYNN STARES) Face facts. You've been out of the business for months.

LYNN

That's ridiculous! Just a few months ago .....

MIKE (BREAKS IN)

Lynn .....

LYNN

No. You listen to me. Look at my face. Its as good as it ever was .. Get me the bookings. In a few weeks I can be right back where I was .....

MIKE
(tartly)

Where you <u>were</u> was with <u>me</u> baby!

Cont/....

LYNN
(Flaring, furious)

Who do you think you are?
You think you made me?
It was me made you'. My face.
Who are you? A lens - some
lights! Anybody can get them.
The only plus you ever had was
me. My face!

MIKE is unnerved by LYNN's sudden flare up. This is the first evidence we have of the unstable personality change brought about by the accident.

LYNN
(turning away)

Anybody can do what you did!
ANYBODY!!

LYNN turns and stalks out. MIKE watches her go. He seems relieved. Almost. He smiles to himself, looks thoughtful. Then dismisses the whole thing with a shrug.

CUT TO SCENE 29.

29. DAY. INT. HOUSE

VAL and LYNN, who is fully restored, come in the front door of the house. They are both loaded with packages. LYNN drops one and is stooping with difficulty to pick it up when JOHN comes out of the study.

JOHN sees LYNN doing a balancing trick with the parcels in her arms and attempting to retrieve the others.

He crosses quickly and helps her.

29. Contd.

LYNN
(smiling at him)
Hello, darling. We've spent an absolute fortune!

She puts out her face for JOHN to kiss.

JOHN
Steve called ~~for~~ you, Val. He wants you to call him back .....

VAL
Oh ..... good!

She then catches LYNN's eye and they laugh happily at one another. Then VAL turns and hurries off to make the phone call. LYNN pats JOHN's cheek, then reaches up and kisses him in turn.

LYNN
A man tired to pick me up, darling!

JOHN looks at her.

LYNN
He said I was the most beautiful woman he'd ever seen .....

LYNN is moving through to the lounge with JOHN following.

JOHN
Is that supposed to make me jealous?

LYNN puts down her packages and turns.

LYNN
(Her eyes wide)
No! Proud! ,

JOHN looks at her and half turns away.

LYNN
(After all, it's the beauty you restored to me .....

JOHN hesitates, half turned and she crosses to him.

LYNN
(in a whisper, in his ear, which she bites)
Besides, we do have a special bond, don't we?

JOHN turns and looks at her stolidly.

LYNN
I brought you a present .....

29. Contd.

She whirls away girlishly from him and picks up a package and turns.

LYNN
Darling, come and look .....

JOHN comes across as LYNN places a bulky package on the table.

LYNN
Open it .....

JOHN tears off thewrappings to reveala most expensive camera, shining with newness.

He picks it up and then looks at LYNN.

MCU

LYNN
Since you won't ~~have~~ let me work any more .... I thought you should ~~be the one to have the privilege of~~ photograph[illegible] me .....

She chuckles. Then she moves in to him with measured tread, going up close to him again.

MCU

LYNN
You'd prefer that, wouldn't you, darling? I don't want to call up Mike, again ..... though he has called me .....

JOHN looks at her, accepting the gift without expression.

LYNN turns away lightly, still doing the little girl act.

LYNN
They're delivering the(other equipment ..?..

2 Shot

rest . . later

JOHN
[illegible]? other Equipment Rest?

LYNN
The lights, darling ... Everything .... We must make pictures we can(both)be proud of, mustn't we? After all, I am your master-piece .....

VAL comes back.

SS

VAL
Quite right .... we can never be grateful enough .....

2S

Mack

29. Contd.

VAL goes on, but LYNN looks quizzically at JOHN.

VAL
Steve's coming to pick me up for dinner about eight .....

LYNN
That's nice.

VAL
He asked about you, Lynn. I told him you were all right again .....

JOHN
(sharply)
What do you mean - 'again'?

VAL
I told him about Lynn's set-back .....
(she frowns, looking from one to the other of them)
Was I wrong?

JOHN glares at VAL.

LYNN
(quickly)
No, of course not, darling. Why shouldn't Steve know?
(she looks meaningly at JOHN)
He's practically one of the family, now, isn't he?

VAL smiles to herself.

VAL
I don't know about that .....!

LYNN crosses to her sister and kisses her tenderly.

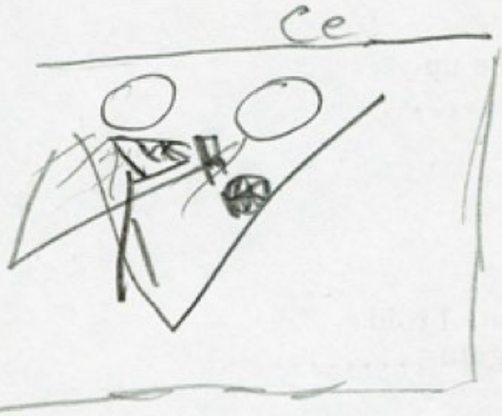
LYNN
[redacted] ..... I'm sure of it, darling ... Come on, let's try on that new dress .....

They go out together.

JOHN looks down to the camera still in his hand. Then he looks after them worriedly. Suddenly, with a little violent motion, he puts the camera down as if it was growing hot in his hand.

CUT TO:

P/X Shot Through Photo Equipment



I understood there was a Set Back

New clue in Ross Murder.

30. NIGHT INT. LOUNGE (New Scene)

STEVE stands looking at an array of photographic equipment, as it is set up. He looks at it curiously. As he does so he flicks an evening paper against his legs.

JOHN comes into the room behind him.

JOHN

~~Hallo, Steve~~....

STEVE
(nods, smiles)

Taking up a new hobby?

JOHN

Idea of Lynn's. She lives for ~~the~~ camera.

STEVE

How is she? Val said there was a setback ...

JOHN

Nothing serious. Val worries too much. Slight epidermis infection - ~~nothing more~~ ...at all

STEVE

Tricky business that you've taken on .. I've been reading up on it. Seems Keppering in Germany tried something similar ... His method had no lasting effect ....

JOHN
(dissembling)

~~Really?~~

STEVE

~~Seems~~ that over a lengthy period of treatment his patients suffered ~~an~~ enormous mental pressure from constant reptition.

JOHN
(quite sharply)

Keppering is ~~not relevant!~~

STEVE

~~Sorry I wasn't fishing for information. I ....~~

JOHN
(disembling once more)

~~Of course not, dear fellow. No, I'm a little edgy.~~ Matter of fact I'm assembling ~~my notes.~~

STEVE

You intend to publish ~~then?~~

Steve could Pick up the E Papers
from the floor, and Hand to John.

Contd.

JOHN

Quite soon I hope ... preliminary report anyway ....

STEVE

Of course .....

VAL and LYNN come in. LYNN happily bustling ready to go. She crosses to kiss STEVE on the cheek.

VAL

All ready .....

STEVE turns from kissing VAL back to greet LYNN.

STEVE

You're looking very well, Lynn ...

LYNN

Thank you .....

Move
No cove.

VAL
(to STEVE)

Come on we'll be late ...

STEVE

Right. Be seeing you ....

LYNN

Good night...have a good time ...

JOHN

I'll see you out .....

JOHN moves with them to the hallway.

31. NIGHT INT. HALLWAY.

VAL and STEVE are at the door. STEVE suddenly realises he is still carrying the evening paper.

STEVE

Oh. Can I leave this here, John ..?

JOHN nods, and takes the paper.

Move
NO
cove!

STEVE

See you later ....

VAL

'bye John ....

JOHN smiles them out and closes the door.

He looks down at the paper in his hand and goes to put it down, when something catches his eye. He starts to read avidly.

* 7 for GS work out E A. think
About 47C - 4 y want to S in the B

FOR F/X over his face on
TRAIN

31a. NIGHT INT. LOUNGE.

LYNN looks up as JOHN returns. She has been carefully arranging some cushions on the couch.

LYNN

~~Darling, I thought we could ---~~
(SHE BREAKS OFF AS SHE SEES THE SET LOOK ON HIS FACE)
What's the matter?

JOHN

Its about that girl ..

LYNN

~~Are they still on about her? Its been weeks!~~

JOHN
(first nods then looks down at the paper and reads)

"POLICE ~~NOT CLOSES~~ IN HEADLESS GIRL ~~KILLING~~"

~~New~~ police ~~theory~~ ~~pinpoints~~ killer ~~has~~ medical ~~man~~ ..

LYNN moves forward impatiently.

LYNN

~~Let me see that ...~~
(SHE STARTS TO SCAN THE PAGE FOR HERSELF)

JOHN moves away worriedly.

LYNN
(decisively)

This is nothing. This is what they call a filler piece .. ~~black week~~ ~~warm~~ over an old story ....

JOHN

It says medical ~~man~~ ...

LYNN

~~Are you the only one in London~~. Darling if there's one thing I know about its newspapers. ~~PINPOINTS~~ - means nothing journalese. Forget it.

JOHN

Forget it?

LYNN comes closer to him.

LYNN

~~Exactly. It just means we shall have to be more careful next time~~ ....

JOHN stares at her.

Contd.

LYNN

I thought we might go away somewhere. ~~You're~~ the cottage at Seaford ...stay a week or ~~more~~ so... However long we need ~~in fact ...how does that sound?~~

JOHN

~~Lynn, I ---~~

LYNN moves in very close to him.

LYNN

~~And there are some wonderful backgrounds for pictures down there .....~~ TAKING we can work and forget for

SHE STARTS TO kiss him before he can argue further.

CUT TO.

32. DAY EXT. COASTAL ROAD.

Passing shot of car sweeping along a coastal road.

We pan round to establish the cliffs in b.g.

33. DAY INT. CAR TRAVELLING.

JOHN is driving, LYNN next to him.

LYNN looks across at the impassively set face of JOHN for a moment.

She seems to study him for a moment, then turns back to look through the windscreen once more.

34. DAY EXT. COTTAGE.

We see the car bumping down the road towards the cottage. It stops.

LYNN and JOHN get out. JOHN goes to the boot, LYNN looks around revelling in the sea air.

JOHN carries the suitcases towards the house, LYNN taking one of the smaller ones from him as they go.

35. NIGHT INT. BEDROOM OF HOUSE.

WE START CLOSE ON LYNN'S FACE. IT IS TURNED UP CLOSE TO THE LIGHT SOURCE.

HE STRAIGHTENS SLIGHTLY FROM HIS EXAMINATION OF HER SKIN.

JOHN
There is some degeneration.....

LYNN (really just a groan)
Oh, no...!

JOHN (REASSURINGLY)
It doesn't show....

LYNN (NOT WILLING TO BE REASSURED)
How long before it does show?

JOHN (carefully)
A week, --- perhaps -

LYNN (confident)
A ~~whole~~ week? Now that you ~~are~~ the Equipment you need sent down

JOHN REACTS COLDLY.

LYNN there
Thats plenty of time ~~just~~ to prepare for another
~~one~~ operation.....

JOHN
I can't do it. Not again.

LYNN
What do you mean?

JOHN
I'm a doctor, Lynn. Sworn to preserve life...

LYNN (a little more steel)
You're sworn to one thing.
(TOUCHES HER CHEEK)
Don't ever forget it!

JOHN
I could never forget it, and (or) I can never forgive myself but another operation ---
its not necessary.....

LYNN IS STARTLED BY THIS NEW THOUGHT. IS THIS SOME NEW IDEA TO RESTORE HER BEAUTY?

LYNN
Not necessary...?

JOHN
I love you, Lynn. Not just your face.
I want to marry you. Now.

REWRITE SCENE 35 NEW SCENE. PAGE 37

LYNN IS ALMOST CONTEMPTUOUS WHEN SHE REALISES SHE IS NOT BEING OFFERED A NEW TREATMENT, BUT THE OLD JOHN.

LYNN
Why? Guilt? Pity?
Don't ever pity me, John.
You think I could be happy if
I knew I was just being tolerated?
(SPITS IT) Pitied?

JOHN STARTS TO PROTEST. LYNN WILL NOT GIVE WAY HER ADVANTAGE.

LYNN

You wanted me?
You have me! I'm totally dependent
on you. I want to feel safe with
you. (need)

That scar would always be there.
Reminding us. You wouldn't want
that - would you?

SHE COMES VERY CLOSE. SHE KISSES HIM. SHE HAS WON.

CUT:

35. Contd.

LYNN
My poor darling. I know what it means to you! But then ... I'm so frightened! So horribly frightened ..... And if you abandon me ..... John! ....Darling!

JOHN despite himself, turns towards her. LYNN stretches out her arms to him.

LYNN
I was so happy ..... Just for three or four days, let's be happy ..... Let's forget it - all this nightmare .....

JOHN is drawn towards her, and grabs her fiercely, protectively to him.

LYNN
A few days ..... just a few days .....

She murmurs this as she is kissing him passionately. She writhes against him, and he kisses her back, aroused.

CUT TO:

36. DAY. EXT. ROCKY COASTLINE

LYNN lays stretched out on the terrace, soaking in the sunshine.

She hears a car door slam and sits up looking along the bush-edged path with its vivid blossoms.

JOHN comes round the bushes on a bend in the path coming from the road - he is carrying a large paper sack filled with groceries and has a bottle in his hand.

JOHN comes out on to the terrace. He pauses to admire her a moment and then puts down the groceries and comes to kneel beside her and kiss her cheek.

LYNN
~~I've had a letter from Val .....~~ ....
"VAL PHONED"

36. Contd.

JOHN
(~~straightening~~ cautiously)
Oh?

LYNN
She's terribly excited. Steve's asked her to marry him. Isn't that wonderful news?

JOHN
(~~shortly~~)
Yes.

LYNN looks up at him.

LYNN
Aren't you happy, darling? You ought to be - for both of them .....

JOHN
~~It doesn't seem so long ago they met.~~

LYNN
(she touches her cheek)
~~Time passes so quickly .....~~
~~I was just remembering .... we been down here three whole days ....~~

JOHN looks at her.

JOHN
(abruptly)
~~I'll put the groceries away .....~~

LYNN nods and smiles. She gets up and crosses to the parapet of the balcony which projects out and looks down over the fall of rock face to the beach below.

She looks down idly, then her gaze fixes. She stiffens. Then turns and looks round for something - sees it, a pair of binoculars. She picks up the binoculars and stands absorbed staring through them down to the beach.

CUT TO:

37. DAY. EXT. BEACH (Loc) MASK.

Through the binoculars (as masking) we search the beach, going from rock pool to rock pool, and then coming on a slab of rock to one side.

A young girl, wearing jeans and a sloppy sweater, with her shoes off and her feet dabbling in the water, sits on the slab of rock.

She tosses her head back, and then smooths the hair out of her eyes and leans back luxuriously.

The centre of vision moves to one side, to where a rucksack lies on the sand with various items building out of it.

The binoculars come back to the girl, who is now splashing her feet in the pool, causing spray to fly - she laughs excitedly, like a child.

Then she leans back, and her hand reaches out and she leans down to look at the sand trickling through her fingers.

38. DAY. EXT. BALCONY PARAPET

LYNN lowers the glasses, still keeping her gaze on the girl down below. LYNN looks this way and that - the beach is deserted except for the one lone distant figure. JOHN comes out of the house onto the balcony. LYNN turns to him.

LS
BCU
CU

LYNN
Just look, darling .....

LYNN offers JOHN the glasses.

LYNN
On the beach ..... the girl .....

JOHN looks first at LYNN and then takes the glasses.

LYNN
See the rucksack ..... seems to be a hitch-hiker or something. And all by herself .... such a shame ..... she must be lonely on a day like this .....

JOHN looks and then lowers the glasses and looks at LYNN.

LYNN
Why don't you go down, darling ..... and talk to her .....?

JOHN puts down the glasses silently. He turns away for a moment and looks out across the sea, his hands on the parapet growing white with tension. He turns to look at LYNN, who smiles, leans in close and kisses him lightly.

Studio



38. Contd.

LYNN
Go along now .....

JOHN turns away, making for the top of some steps which obviously lead down to the beach.

39. DAY. INT. CORNISH HOUSE

The girl from the beach, TERRY, is eating a salad lunch ravenously. LYNN smiles at her, standing to one side, holding a long thin knife with which she has obviously cut ham from a large ham on a white ham dish. TERRY is babbling away excitedly, eating throughout.

TERRY
So, you know, it seemed like a good idea .... You know - all that stuff about the freedom of the road, and that! I just, you know, took off .....

She stops to eat, swallow, drink and then wrinkles her nose partly with effort partly with pleasure at the food.

TERRY
Didn't work out, though, not really. Freedom! I mean, I was what was free! I mean - this crowd - you know, they're O.K. But ..... you know ... I didn't like being shared out .....
(shrugs)
I mean, basically, I'm a one man girl. You know, I learned that - that's educational .... that's useful to know .....

LYNN leans across smiling and slides another slice of ham on her plate on the end of the knife.

TERRY
Thanks! Beatniks is O.K. But, well, frankly, you know, none of them seemed too clean to me .....

LYNN smiles understandingly, encouragingly at her. TERRY smiles back.

LYNN
You've no family, then?

TERRY
Not really. I mean, you know, there's a goofy aunt somewhere ..... You know what I was thinking when your husband came up and started to chat me? I was thinking of the sea - of swimming out there - except I can't swim for toffee - and forgetting about everything .... You

39. Contd.

TERRY (Contd)
know, like striking out for Ireland or somewhere like that that never existed .....

LYNN
You'd have drowned .....!

TERRY
That's what I mean .... You know .... Then up comes your husband, and I think, well, he's making a pass .....

TERRY giggles, looks round, selects a tomato and bites into it, so that part of it squashes and oozes out of her mouth.

TERRY
Like, this 'My wife and I would be delighted if you'd join us for lunch' bit ... I thought, 'Yeah, well, first there's not going to be any wife, and second, lunch is going to be served in bed .....

TERRY breaks off and shrugs.

LYNN
Then why did you come?

TERRY
I figured, What the hell! At least, he's clean! ?

LYNN laughs, delighted. JOHN remains silent. JOHN gets up abruptly and walks out into the balcony. LYNN leans in and pats TERRY's hand.

LYNN
I'm glad you didn't!

TERRY
(not fully understanding)
Huh?

LYNN
Swim away from us (PAUSES & SMILES) .....
I'D BENICE IF YOU'D STAY AWHILE.

TERRY
~~Oh, that!~~

LYNN
~~It's so wasteful of a young life~~!

TERRY grins back at her.

39. Contd.

TERRY
Yeah, well, maybe this time next week I'll be thinking about it again!

LYNN
I hope this time next week you'll still be with us .....

TERRY
You mean that? — DO YOU MEAN THAT.

LYNN smiles and nods.

TERRY
Great. Do you mind ... I mean, you know, could I have a little more of that ham?

LYNN starts helping her to it once more.

CUT TO:

40. NIGHT. INT. BEDROOM OF CORNISH HOUSE

JOHN stands at a table, the medical bag in front of him. LYNN half reclines on the bed, watching him, a glint of amusement in her eyes.

LYNN
Well?

JOHN turns towards her slowly.

JOHN
Lynn, not this kid! Not her!

LYNN looks speculatively at him.

LYNN
Why?

JOHN
She's young - pretty ..... She's got her life before her.

LYNN
So have I!

LYNN stands resolutely.

LYNN
She is perfect. No family. No friends. No one knows where she is .....

JOHN
That other one, Lynn - she was a prostitute. ~~I mean, her life was probably a mess, any way .....~~ BUT THIS ONE IS JUST A CONFUSED KID.
~~But this kid .....~~

But she's just a confused kid

What's happened to you	you to commit

40. Contd.

LYNN
She Was going to kill herself. You heard her.

JOHN
But ...

LYNN
(inexorably)
Just let's say she made the decision - we're helping her along ... This way at least her death will be useful ... meaningful ...

JOHN shakes his head and moves away from the table and the medical bag.

JOHN
I can't do it. Not to her!

LYNN watches him moving away.

LYNN
I see. This one's too young ... too attractive ...

JOHN turns and looks at LYNN.

LYNN
If you want to spend the night with her first ... I won't be jealous ...

JOHN moves towards her, in sudden anger, and he looks as if he might strike her.

LYNN
(coldly checking him)
Only thing is, I shall demand equal time!

JOHN glares at her, but then his anger dies.

JOHN
Please, Lynn, let's find someone else ... I can't I WONT DO IT.

LYNN
No. She's the one. If you don't do it, I shall! THEN I WILL

JOHN looks at LYNN in surprised horror.

LYNN
I mean it!

JOHN moves towards the medical bag. He takes out the knife.

40. Contd.

LYNN watches him go impassively.

41. NIGHT. INT. HOUSE.

JOHN crosses the hall towards the other bedroom door. He stops at the door and listens.

Satisfied that all is quiet, he slowly turns the handle, pauses a moment, and looks round him. - Then he slowly eases the door open and glides stealthily into the darkened room.

42. NIGHT. INT. OTHER BEDROOM.

The bed, over against one wall, is shrouded in darkness.

JOHN approaches the bed carefully, his knife poised. The only sound is his shuffling step and the heavy breathing he tries to subdue.

JOHN moves towards the bed and then stops, suddenly realising it is empty. He whirls round in a panic - is she watching him from the darkness. He fumbles for the light switch, and switches it on. The bed is disturbed, but TERRY is gone.

JOHN looks round, bewildered, reacting from tension almost into shock, and then runs quickly back to the door to get out of the room.

43. NIGHT. INT. LOUNGE.

LYNN is standing in the doorway, waiting expectantly.

JOHN comes down to her and in a frightened whisper says:

JOHN:
She's gone!

LYNN
(moving forward agitatedly)
What?

JOHN
She knows something ...

LYNN looks quickly into the bedroom and then signals him to be silent.

They both start when there is a sound from the kitchen. It is in fact the refrigerator door closing.

~~JOHN hides the knife and they both stare at the kitchen door.~~

TERRY comes out, balancing a huge sandwich and carrying

43. Contd.

a glass of milk. She is wearing one of LYNN's night dresses.

TERRY
Oh! Er - fixed myself a sand-
wich ... Hope you don't mind!

LYNN
No, not at all!

TERRY puts the sandwich and glass of milk down on the table and smiles in embarrassed fashion. She pulls her night dress about her more, now her hands are free.

TERRY
Sorry about that ... sort of fits
where it touches ...

TERRY glances from one to the other, noticing their strained, tense faces. She looks with some surprise beyond them to the open door or her bedroom. She looks back at them puzzled. LYNN smiles at her.

LYNN
Good night, Terry ...

LYNN looks at JOHN and he follows LYNN back into the bedroom.

TERRY stays to see the bedroom door closed. Then she hurries across to the front door with the sandwich and the glass of milk. TERRY pauses to look behind her - then she steps out of the front door.

TERRY
(calling softly)
Rik?

A figure comes out of the darkness.

TERRY
Come in the window ...

RIK, the beatnik, nods and moves away, taking the sandwich with him and biting into it.

CUT TO:

44. NIGHT. INT. TERRY'S BEDROOM.

TERRY comes into the bedroom, carefully closing the door behind her and making sure it is locked. RIK is climbing in the window, still chewing on his sandwich.

TERRY crosses to him and whispers urgently:

44. Contd.

TERRY
Listen, Rik ... I don't like this set-up ... It's creepy!

RIK
Let's have the milk ... What d'you mean, creepy?

TERRY
He was in my room earlier ...

RIK
So?

TERRY
O.K. But with his wife here?

RIK
Maybe they're swinging S. ?

TERRY
No, it's more than that. He walks round like Dracula all day ... I don't like it ...

RIK
Point is, where's the stuff?

TERRY
I haven't had a chance to look round - they watch over me. She's wearing some nice bits ... and there must be more ... but who wears jewellery in a swimsuit?

RIK
Listen, it's a set-up. Remote house. They don't have friends calling ... Listen, Georgie reckons we can make a killing ... But only if you case the job right ...

TERRY
I'm not staying. I Don't like it, Rik.

RIK
Now, listen ...

TERRY suddenly puts her fingers to her lips. She switches the light off and then goes and listens at the door. Satisfied that all is quiet, she comes back across the room. She starts taking her night dress off in the dark.

RIK
What you doing?

TERRY
Getting out.

yes there is 5 getting out of the night now

USA VERSION
AMER TV.

LOC IMPORTANT

---

44. Contd.

She starts casting round in the darkness for her own clothes. RIK gets up from the bed and catches her.

RIK
Georgie won't like it ...

TERRY
Sooner that!

RIK takes a firmer hold on her - it is now a loving gesture.

RIK
Weeks since I've been near
a bed!

TERRY's breath catches and she looks at him in the darkness.

RIK
(throatily)
No hurry, is there?

TERRY
Not that much ...!

She reaches down and starts kissing him passionately.

NOTE U.S.T.V. ENDING. LEAD INTO THIS DIALOGE TO COME
TERRY. "OH YES THERE IS. I'M GETTING OUT!"
FADE DOWN

FADE UP ON:

45. DAY. INT. HOUSE.

LYNN is wearing a beach wrap over her swimsuit as she comes out of the kitchen carrying a tray of breakfast. She puts it down on the table as JOHN comes out of the bedroom. She looks at him coldly and starts towards the bedroom door.

LYNN taps on the bedroom door.

LYNN
(calling)
Terry! Breakfast!

She tries the door handle. The door is still locked. LYNN frowns and knocks again as JOHN looks up, taking an interest.

LYNN
Terry!
(listens, then
turns to JOHN)
Try the window ...

JOHN moves quickly through the front door while LYNN taps again. LYNN listens. Then there is the sound of the key being turned in the lock. JOHN opens the door.

Rewrite

Post your NOISE. In the Write

(2) Shot of TRAIN Rushing along -

(1) of TRAIN TRACK

(1) of TRAIN Stopping

(1) of TRAIN going into TUNNEL

(1) of Kelly getting off TRAIN TRAIN going out

1 Big INSERT of KNIFE.

1 9.8 CU of KNIFE

1 INSERT of Rubber Gloved HAND going into Medic Bag

1 Cut away To Bag -

45. Contd.

LYNN pushes past him into the bedroom.

JOHN
Window wide open. She's gone ...

LYNN turns furiously.

LYNN
Well, what are you going to do now?

JOHN looks at her nervously.

46. DAY. EXT. SMALL LOCAL RAILWAY STATION.

We see a small group waiting for the train to arrive.

Then we see JOHN standing to one side, medical case in his hand. He is wearing a rubber mackintosh, belted which makes him a little conspicuous. He is scanning the waiting passengers. Most of them are being seen off by someone or returning holidaymakers in jovial groups. His eye is taken by a young girl who comes onto the platform alone, with a small suitcase. She walks past JOHN and goes to stand alone at the end of the platform.

JOHN starts to edge along the platform towards her. - He waits some distance off - no one else is near them.

The girl looks round and catches his gaze as he studies her. Their eyes meet for a moment, then she looks away, nervously aware of him. The local non-corridor train chunters in at that moment.

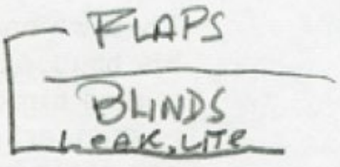
The GIRL makes towards a compartment and sees from the corner of her eye that JOHN is moving close behind her. The GIRL looks at the empty compartment and changes her mind. She spots a young sailor, in uniform, asleep, with his cheek squashed against the window a few compartments up. She changes direction quickly and darts into that compartment.

JOHN hesitates a moment, thrown by the sudden change of direction, and seeing the young sailor asleep. But the guard is already tooting his whistle warningly and JOHN dashes also for the same compartment door. He starts to scramble in as the train gives a first lurch preliminary to pulling out.

47. DAY. INT. COMPARTMENT OF TRAIN.

The GIRL looks up startles as JOHN stumbles in over the legs of the sleeping young SAILOR.

The SAILOR rouses, then glances out of the window, starts up, and looks again at the name of the station: NEWBAY.


FLAPS
BLINDS
LEAK, LITE

47. Contd.

SAILOR
Hey!

The SAILOR gets hurriedly to his feet and tumbles out of the compartment, dragging his ditty bag after him.

The train has started to move as he does so.

The GIRL looks up nervously as JOHN slams the door and then turns and looks at the GIRL.

The GIRL looks determinedly out of the other window, ignoring him.

JOHN places his medical bag on his knees. He is undecided and steeling himself for what he must do.

48. DAY. EXT. TRAIN.

The train goes past camera at low angle. We swing to see the train going into a tunnel.

49. DAY. INT. COMPARTMENT.

At first the compartment is in darkness, then the train comes out of the tunnel and we see that although JOHN's hand has gone to the open medical bag, he has not moved from his seat.

The GIRL glances at him for a moment, then away again quickly.

JOHN's nervousness increases and he looks at his watch. Suddenly he makes up his mind. He stands up.

The GIRL looks round, her eyes widening with alarm - her worst suspicions confirmed.

JOHN advances on her. The GIRL starts to shake her head and whimper. She imagines he is going to assault her.

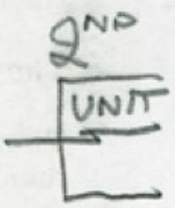
GIRL
No. No. Please! Don't!

The train lurches, making the bag swing to one side, revealing the knife.

The GIRL stares at him. She is almost speechless with fear.

GIRL
(hoarsely)
No. Please!

JOHN, almost screaming with tension himself, is shaken by this and tries to stop himself - but the train lurches again.



Body

Under Seat

Out

49. Contd.

The GIRL screams but her scream is lost in the sound of the whistle of the engine which follows it and drowns it out.

50. DAY. EXT. TRAIN.

The train passing camera, round a sharp bend, lurching over the rough track - its whistle is still going. It disappears into a tunnel and smoke billows out behind it.

51. DAY. INT. COMPARTMENT.

The compartment is dark, inside the tunnel. JOHN is struggling with the GIRL's body towards the door. The door is banging open.

Smoke billows in the open door, making the darkness even more murky, making JOHN choke.

JOHN pitches the GIRL's body out on the track - the walls of the tunnel, dank and soot-stained are moving past.

He slams the door shut. Then he turns, and still in the darkness, wraps something in a polythene bag, and puts it in his case.

The train comes out of the tunnel into the light again.

JOHN stares for a moment into the bag, his face distorted with horror, shock and fear. He snaps the locks shut on the horrific sight and begins frantically to drag off the rubber mackintosh.

52. DAY. EXT. RAILWAY STATION.

The train pulls into the station. JOHN gets out of the compartment and hurries towards the barrier. He comes up to the ticket collector. The man is taking tickets.

COLLECTOR
Tickets, please ...
(looks as JOHN comes up)
Paint on your trousers, sir ...

JOHN stops, horror stricken and looks down at his trouser legs. He thrusts the ticket into the INSPECTOR's hand.

COLLECTOR
Tetrachloride take it out in no time, sir ...

The COLLECTOR's cheerful face changes as JOHN runs away from the barrier and out into the station yard.

53. DAY. INT. CAR TRAVELLING.

JOHN sits tense and hunch-shouldered in the front seat. LYNN is driving.

LYNN

JOHN
Lynn, that ticket inspector ... when they find her - he'll remember me ...

LYNN is silent. JOHN looks at her.

JOHN
That girl ...

He puts his hand to his mouth as if he will vomit.

JOHN
The train lurched ...

LYNN looks at him pityingly.

54. DAY. INT. HOUSE - BEDROOM.

The drapes are drawn against the daylight. The equipment and trolley-cum-operating table are ready as we have seen them before. The LAZER is set, plugged in and ready.

JOHN is laying out various instruments and trying to stop his hands shaking as he does so.

LYNN comes into the bedroom wearing a dressing gown. She comes up to him and looks at him contemptuously. She carries a glass of brandy.

LYNN

JOHN holds them out - they shake badly.

JOHN
Lynn, wait till tomorrow. I'll feel calmer then ...

LYNN
No! Today! Do you have any idea what it's like waiting for my face to fall apart?

JOHN shakes his head. LYNN offers him a drink.

LYNN
Here, drink this!

JOHN lifts the glass to his lips. LYNN looks round.

Clothes Terry - LYNN. John.

WARdrobe *

RB.

Terry out of Front Door.

Beat LYNN

54. Contd.

LYNN
~~The injection ready?~~

JOHN puts down the glass so sharply it shatters.

JOHN
I haven't ... TO PREPARE THE HYPODERMIC.

LYNN
Then do it now ...

JOHN nods. He picks up a scalpel and goes out of the bedroom. LYNN drops the wrap - she is wearing a bikini. She starts swabbing her arm with spirit.

55. DAY. INT. KITCHEN.

JOHN comes into the kitchen. He opens the refrigerator and takes out a polythene wrapped bundle.

He takes it across to the work surface and unwraps the bundle. He flinches from what he sees. He takes up the scalpel and bends to his work.

At that moment TERRY comes swinging in through the kitchen door.

TERRY
Hi! I came back ... I ...

JOHN has whirled round towards her. TERRY has looked beyond him to the work surface.

TERRY screams. She stares at the transfixed JOHN. LYNN breaks into the kitchen and lunges at TERRY. This eruption breaks TERRY's shock - she turns and runs out of the door.

LYNN
(shouting at JOHN)
Catch her!

JOHN wraps the bundle hurriedly as LYNN dashes out in pursuit of TERRY.

JOHN hurries after her.

56. DAY. EXT. ROCKY COASTLINE.

TERRY, in blind panic, comes running away from the house and starts to scramble over rocks.

We see LYNN dash from the house in pursuit.

Shooting up L Angle. | 25 Mark
For Ang Showing Beach
And Tent LYNN Reason

2ND 32MM Mark all (3)

Make-up Slight Bruise/Blue on Pale Face

57/62. PURSUIT SCENES,

TERRY racing across the beach - LYNN following.

JOHN on the cliff above moving to cut her off.

TERRY scrambling and tearing over rocks, falling, splashing through a pool, slipping, staggering on. LYNN bearing down on her.

TERRY, suddenly confronted at some distance, by JOHN, who has got ahead of her - turning, seeing LYNN closing and making for a rising rock surface and path which peters out into almost vertical rock wall.

TERRY half makes it, but comes to where the path peters out. JOHN and LYNN at the base of the rock, looking up.

TERRY's feet slipping as she tries to make her way upwards.

JOHN starting up after her.

TERRY realising she cannot go on up and starting to move crabwise across the face of the rock.

JOHN nearly up to her - almost on a level with her. TERRY finding a loose piece of rock which she hurls down towards JOHN.

The rock strikes JOHN a glancing blow, and he slips down again. But TERRY, in the act of throwing, has lost her own balance and hold.

TERRY sliding down the rock - seen from above, her face turned upwards, desperate.

JOHN lies stunned at the bottom of the rock. LYNN grapples with TERRY as she lands at the bottom. TERRY breaks loose just as JOHN staggers to his feet, still a little dizzy.

TERRY races away, breaking LYNN's grip on her. The pursuit is on again.

TERRY rounds a rock outcrop on the beach and finds a ~~cave~~. She dashes into it and hides. JOHN and LYNN round the rock. They stop when they see the beach is empty.

TERRY hiding in the ~~cave~~ trying to suppress her sobbing breath. LYNN stands listening -she indicates JOHN to keep quiet. TERRY dislodges a stone which rattles down into the ~~cave~~ and makes a noise heard ~~outside~~.

LYNN has already spotted the tracks where TERRY's foot has left the rock and plunged into sand at the mouth of the ~~cave~~.

TERRY looks down from the ledge inside the cave - LYNN and JOHN are standing in the bright sunshine in ~~the entrance to~~ the ~~cave~~.

Props

Rocks. Pools - Blood - Sand

Shovels.

---

* BCU

B. [redacted]. Poss. Pack shot low. Terry Tad on Rock By Pool

---

25 setup

57/62. Contd.

TERRY starts to run deeper into the cave. She comes against a blank wall of rock. She turns and starts to scream as they close on her.

JOHN still has the scalpel in his hand. TERRY screams again and again as the camera closes on her hand clutching the rock which opens and closes spasmodically and then is freckled with a light spray of blood.

63. DAY. EXT. CLIFF SIDE.

Seagulls wheeling above the cliffs, screaming as they go. Camera pans down and we see far below the entrance to the cave.

LYNN comes out of the cave and stands waiting - JOHN appears in the cave entrance.

64. DAY. EXT. BEACH.

LYNN and JOHN stare at each other.

LYNN brings over a hand to brush back a wisp of hair. She sees blood on her hands and on her bikini. She frowns.

LYNN

Let's swim it off ...

She runs to the edge of the sea, then turns and looks at JOHN who has not moved, then she dives expertly into the water.

We go back to a close up of JOHN - his eyes are tight shut against the madness he feels inside him.

65. DAY. INT. JOHN'S HOUSE IN LONDON.

Start CLOSE ON VAL's anguished face - she shakes her head.

VAL

Steve, you're mad ...

We widen frame to show STEVE standing there.

STEVE

I tell you I heard it on the car radio ... a headless body found on a tunnel ...

VAL

At Newbay?

65. Contd.

STEVE
On the line from [redacted]. It's too much of a coincidence, Val. First here in London, and Lynn makes an astonishing recovery - they go off to [redacted] and it happens again ... Both bodies headless - and the glands John needs for the operation are in the skull ...

VAL
Don't! Please, don't! He must be mad!

STEVE
He was always obsessed with Lynn ...

VAL
She can't know what he's doing ...

STEVE
We've got to go down there ... We must get Lynn out ... She's suffered too much to be involved in this ...

VAL
Is there a train?

STEVE
In an hour ... it gets in late ...

VAL is already on the move.

VAL
Call a taxi ...

CUT TO:

66. NIGHT. INT. HOUSE IN CORNWALL.

JOHN sits slumped on a couch. He brings a drink to his lips, but his hands shake so much he has to use both hands.

LYNN comes in from the bedroom and looks at him, contempt raw on her face. She walks round and stands in front of him.

JOHN slowly looks up at her and again raises his glass to his lips.

LYNN leans forward and with a side swipe knocks the glass away flying from his hold.

JOHN
(bitterly)
You're right. That won't help!

JOHN rises, and faces her for a moment.

66. Contd.

JOHN

LYNN is surprised - she senses a change in him. He turns away and deliberately crosses to the drinks table and pours out another drink.

LYNN

If you drink at this rate you won't be fit .TO OPERATE TOMORROW

JOHN smiles and nods, without humour, and takes a deep pull at the brandy.

LYNN stares at him.

LYNN

(less commanding)

JOHN

(hollowly)

LYNN

(closing to him)
Please, John, I need you.

JOHN

To kill some more? How many times more?

LYNN

. We have what we need! Just once more ...

JOHN

And again ... and again ... No, it's over ... I won't do it!

LYNN is staring at JOHN in horror. Her hand goes to her face as if to reassure herself that it is all right for the moment.

LYNN

John, .. I Beg you

JOHN

. No!

LYNN

Very well! I'll go to the police!

JOHN turns to her.

Re wrote
D Ford

What you did
I had NO IDEA.
But you were willing
To save my face from mine
Im
Innocent

66. Contd.

JOHN
(~~half amused~~)
~~You'll what?~~ THE POLICE

OVER SH
Matching
L | JOHN

LYNN
(her confidence growing)
~~I'll go to~~ the police! ~~I think I'd~~ make a very appealing figure in the witness box ... My appalling discovery in the ice-box ... My tormented realisation of what your obsessional love for me had made you do ...

JOHN
You'd never get away with it!

LYNN
~~[illegible]~~

JOHN looks at her for a moment.

JOHN
All right. Call the police!

LYNN sees that JOHN has stopped and is staring past her to the door behind her.

Amended

LYNN turns.

A group of BEATNIKS are standing there - RIK is amongst them. More centrally is GEORGIE - there is another man, GROPER and a girl, SANDY.

GEORGIE
(challengingly)
Do what?

*call the fuzz
What do you wanna do [illegible]

LYNN.

LYNN
What the devil do you think you're doing?

GEORGIE reaches over and rips out the telephone. He holds the end up - the others laugh.

LYNN goes to hit him with the receiver - GEORGIE fends her off, laughing, enjoying himself.

Meanwhile RIK has been looking through TERRY's room. RIK emerges.

RIK
She's not in there, Georgie ...

GEORGIE
Try the other one ...

RIK nods and opens the door.

Groupey Beatles | Checked Mustang Chords Stfs

Husband (my Research)

AMENDMENT SHEET. 28th July 1968.

PAGE 58. SCENE 66.

AFTER 'LYNN TURNS' half way down page delete rest pf page and

INSERT:

LYNN TURNS.

A group of beatniks are standing in the room - RIK is amongst them. More centrally is another man GEORGIE. In addition is another man GROPER, and a girl, SANDY.

GEORGIE: (Chalengingly)

Do what? Call the fuzz?

LYNN:

~~What do you think you're doing?~~ Who the hell are you

GEORGIE: (SMILES) ~~Who~~ Are you Beast in her

(Then , to GROPER)

GROPER,--- the phone....

GROPER CROSSES TO THE TELEPHONE PICKS IT UP ALMOST AS IF SAVOURING THE MOMENT, THEN RIPS IT OUT OF THE WALL. HE TURNS TOWARDS GEORGIE SHOWING IT TO HIM. LYNN GASPS.

GEORGIE:

You liked that didn'T you?

GROPER NODS AND SMILES.

GEORGIE WALKS ON CLOSE TO LYNN AND JOHN.

GEORGIE: (confidentially)

He's an animal, ~~see?~~
You have to stay quiet or he'll hurt you. (OOKS PARTICULARLY AT LYNN)
He likes hurting things.

rik returns from the bedroom.

RIK:

Not in there, Georgie.....

GEORGIE:

Try the other one....

RIK GOES TO THE OTHER DOOR.

CONINUE AS PAGE 59.

66. Contd.

He sees the instruments laid out - he turns back.

RIK
(turning in surprise)
Here! ~~Dig this lot ...~~

GEORGIE moves over and looks in at the prepared room. He looks back at JOHN, then into the room, then turns.

GEORGIE
What's all that, then?

LYNN
My ~~husband~~ is a doctor, and he does research ...

RIK laughs.

RIK
More like a couple of illegal operations ~~off the elbow, eh,~~ Georgie?

GEORGIE
More their mark!

GEORGIE comes back to LYNN. He looks her up and down speculatively.

GEORGIE
Terry said you ~~was fair~~. She was right.

LYNN has reacted at the sound of TERRY's name. She glances at JOHN, who is horror struck.

LYNN moves to mask JOHN's expression from GEORGIE.

LYNN
(recovering desperately)
Oh, you're friends of Terry's ... then that explains it ...

GEORGIE looks at her curiously.

GEORGIE
Explains what?

LYNN
She said she ran away from filth!
I should have recognised you at once!

SANDY and GROPER laugh out loud. GEORGIE smiles easily.

66. Contd.

GEORGIE
Hear that, Rik? Hear the way your wife talks about you!

RIK comes forward.

RIK
I ~~know she didn't~~! Where is she?

LYNN
She came yesterday. Spent the day with us. Then left - taking my ~~husband~~'s wrist watch with her ...

GEORGIE
When did she ~~leave?~~

LYNN
I've no idea ... some time after dinner, wasn't it, John?

JOHN nods miserably.

RIK
Liar!

LYNN smiles coldly at him.

GEORGIE
~~He has to call you that~~! Because at 2 a.m. you caught her getting a sandwich and a glass of milk ...

LYNN turns away in confusion.

LYNN
John, ~~deal with these horrible people~~!

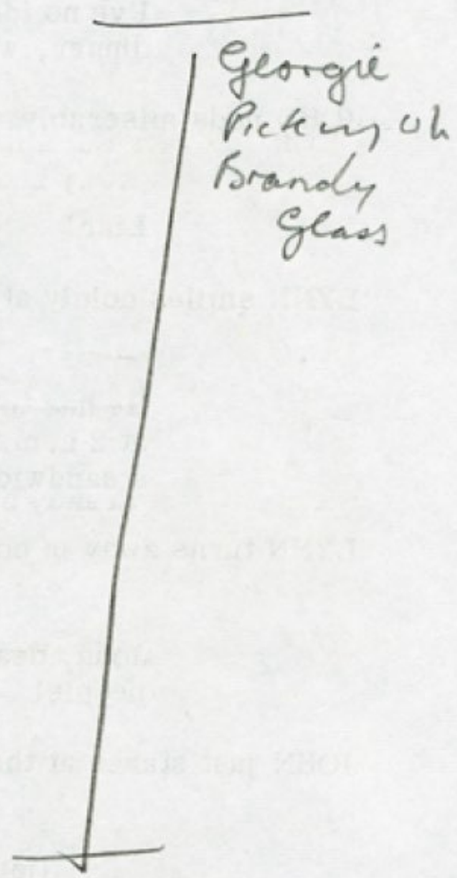
JOHN just stares at them all.

GEORGIE
(jeeringly)
Go on, John, have a go!

JOHN looks down at the floor.

GEORGIE
Terry left here last night because you frightened her ... I frightened her a bit more so she came back ...

LYNN stares at him.


Georgie
Pickens Oh
Brandy
Glass

66. Contd.

GEORGIE
(unblushingly)
Terry was casing you. We'd decided to turn you over ...

GROPER has been turning over some drawers in the bedroom - he comes out with a sheaf of photographs.

GROPER
'Ere, look at these, then ...

LYNN moves to snatch them from him. GROPER pulls them out of reach.

GROPER
Manners!

GEORGIE starts to flick through the prints - he looks up at LYNN knowingly.

GEORGIE
Deceptive - you are!

GEORGIE puts out a hand and cups it under her chin - LYNN starts to turn away and GEORGIE tightens his grip.

GEORGIE
Where's Terry?

LYNN just smiles.

GEORGIE reacts with sudden violence, and drags her across the room to the drinks table where there are several bottles. He picks up a brandy balloon and carefully places it over her brow and lips - he presses it against her face although LYNN is trying to turn out of his grasp; she cannot.

JOHN leaps to his feet.

JOHN
Leave her alone!

GEORGIE looks at him but does not release LYNN.

GEORGIE
Oh, Galahad's woke up!

GROPER
(scoffing laugh)
Down, boy, down!

JOHN moves forward, trying to grapple with GEORGIE. GROPER and RIK easily restrain him, but he has succeeded in making GEORGIE release LYNN.

LYNN turns when she has established a short distance between herself and GEORGIE. GEORGIE has now focused his attention on JOHN.

New line needed *

66. Contd.

JOHN
The girl did come back ...

RIK
Where is she now?

JOHN
I don't know ...

LYNN
You mean you won't tell them ... I will! My husband made a fool of himself with her! I threw her out ...

GEORGIE
That's more like it ...

RIK
Terry wouldn't look at him!

GEORGIE
She's looked at everyone else!

The other all laugh at RIK, who frowns, but does not dare challenge GEORGIE, so he turns away.

GEORGIE
All right, kids ... Turn it over!

SANDY and GROPER whoop with joy. They start hurrying about emptying out drawers and cupboards, looking for loot.

GEORGIE looks at the pictures again, and then looks up and meets LYNN's eye.

LYNN, well accustomed to men's attitudes towards her, catches a contact.

LYNN
(more gently reasonable)
It isn't necessary to destroy the place, is it?

GEORGIE shrugs.

GEORGIE
You want to show us?

LYNN
It would save time ...

GEORGIE
(calling out)
Hold it!!

SANDY - at
CARMT TURNING OVER

ALSO Page 65 SANDY
SKetch this set up

66. Contd.

SANDY
(protesting)
Oh, Georgie - turning over's half the fun!

GEORGIE
Shut up!
(turns back to LYNN)
Lead on!

LYNN
Start in the bedroom, I think...

GEORGIE, dry lipped, nods.

LYNN turns and sees JOHN looking at her. She freezes him with a look and walks past him, Georgie following cockily.

GROPER and SANDY start to join the parade - GEORGIE holds up a hand.

GEORGIE
You keep an eye on him.

SANDY and GROPER shrug.

LYNN hesitates in the doorway and smiles at GEORGIE as he approaches.

CUT TO:

67. NIGHT. INT. BEDROOM.

LYNN comes on into the bedroom and turns as GEORGIE follows her - GEORGIE stops to look at the LAZER cabinet with some interest.

GEORGIE
(indicating lazer)
What's this, then?

LYNN
It's a lazer ...

GEORGIE
A what?

LYNN
It's a beam of light which cuts ... like a surgeon's knife ...

GEORGIE
Ugh! Nasty!
(looks up at LYNN)
Where's the stuff, then?

67. Contd.

LYNN
(closing slightly)
Do you think I'm a beautiful woman, Georgie?

GEORGIE
(consideringly)
Fair.

LYNN
I have a great deal to offer a man, Georgie . . .

GEORGIE
I'll settle for your jewellrose . . .

LYNN
(scathingly)
You could do better than that!

GEORGIE
How?

LYNN
I need help . . .

GEORGIE
(not believing)
From me?

LYNN
I'm in need of urgent medical treatment!

GEORGIE laughs.

GEORGIE
So Rik was right, then - this gear!

LYNN
A[illegible] on my face!

GEORGIE is slightly intrigued.

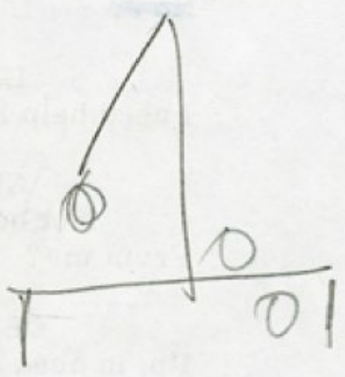
LYNN
My husband refuses to do it.

GEORGIE
He should know.

LYNN
He's jealous. He scarred me in a blind rage. He could keep me beautiful . . . but he refuses . . .

GEORGIE
Why?

2 UR
USA
NO KISS.



OSANDY

67. Contd.

OTHER LYNN
~~Sm~~ men ~~won't~~ find me attractive..
(she starts to close
on GEORGIE again) PLEASE
~~You could make him~~, Georgie... HELP ME

GEORGIE looks at her. LYNN smiles. His hand comes up and gently touches her neck.

GEORGIE
You are deceptive!

~~LYNN~~
~~And very grateful!~~

GEORGIE grabs her roughly and kisses her harshly. She responds with fire, stimulated by this sudden rough handling. LYNN's arms lock round his neck and he takes a deep breath and braces himself.

CUT TO:

68. NIGHT. INT. LOUNGE

JOHN is sitting on the couch, but has turned to watch the bedroom door. He starts to get up - GROPER pushes him down again smartly. IF RIK ON CALL: RIK (PROFILES) I'm going to have a look at that car --- (exits).

GROPER
Down, boy, down! IF RIK NOT ON CALL.
SANDY ENTERS: SANDY: RIKS HAVING A LOOK AT THE MOTOR.

JOHN glares at GROPER. SANDY throws aside a magazine she had been reading.

SANDY
Here, I'm hungry. Anybody else for food?

GROPER
I could go a touch of the picnics!

SANDY
I'll see what's in the fridge...

SANDY starts to move as JOHN, frightened, gets to his feet.

JOHN
No! ~~Don't touch the refrigerator...~~ GET OUT OF MY HOUSE

SANDY
You don't mean you'd begrudge food to the weary traveller?

GROPER pushes JOHN down again.

GROPER
Down, boy, down!

SANDY goes out.

69. NIGHT. INT. KITCHEN

SANDY comes into the kitchen. She opens the fridge and starts going through the contents. We see the polythene bundle is still there on a lower shelf. SANDY starts taking out a dish of cold meats, salad etc. She takes them to a work surface and starts cutting bread, leaving the fridge door open.

Back off Fridge

Back off Fridge

Right Sort

Face up

69. Contd.

The CAMERA closes on a frosted-up polythene package as SANDY hums to herself making another sandwich.

70. NIGHT. INT. LOUNGE

The bedroom door opens and GEORGIE stands on the treshold, his shirt disturbed.

GROPER

Get anything good, Georgie?

GEORGIE winks at him and then crosses to where JOHN, seething with jealousy and intense anxiety sits tensed up.

GEORGIE

Right bastard you are, aren't you?

JOHN looks at him in dismay.

GEORGIE
(addressing others)
Know what he did? He's a doctor, all right. Smashed her up ... (indicating LYNN who has come out into the lounge wearing a wrap)
.... ruined her looks - ~~may be won't put it right~~!

RIK is looking at LYNN.

RIK
Face looks all right to me!

GEORGIE
Comes on sudden.
(to JOHN)
Got news for you, Doc ... you're going to operate .....

JOHN
Impossible .....

GEORGIE
Is it? She's explained it. You get your needle and get started .....

JOHN
Don't be a fool! You can't force me!

GEORGIE reaches down and grabs JOHN's jacket and drags him to his feet.

GEORGIE
Want to bet?

70. Contd.

JOHN looks at him - JOHN is completely crushed , but not because of the threat of GEORGIE.

JOHN
(with apparent defeat)
All right!

GEORGIE
(releasing him)
Good.

GROPER
Hey! Do it yourself home surgery! What a gas!

CUT TO:

71. NIGHT. INT. KITCHEN

SANDY is cutting through a pile of sandwiches on a large plate. She misses something on the tray she has prepared and goes back to the fridge.

She goes through the items on the fridge and her hand rests lightly on the polythene bag.

She prods it with her fingers, then lifts it out and carries it to the working surface, weighing it speculatively - it is still frosted over.

72. NIGHT. INT. BEDROOM

GROPER and RIK are watching from the doorway as JOHN fills a hypodermic with anaesthetic. LYNN is sitting on the table ready to lay back. GEORGIE is watching keenly everything JOHN does.

GEORGIE
~~What is that?~~

JOHN
~~Anaesthetic ....~~

LYNN
~~Not this time ... I don't trust you ....~~

JOHN
~~But the pain .....~~

LYNN
~~I can't stand it .....~~

Main Cinery for real

See D. Row

get Shot of D Lodge
and Sandy Cay Cottage
Lodge

72. Contd.

GROPER
(mouthing in delight) A real gas!

JOHN and LYNN are exchanging glances when there is a piercing scream from SANDY in the kitchen.

They all react except JOHN - he smiles, knowing what has happened.

GROPER, RIK and GEORGIE rush out towards the kitchen, leaving LYNN and JOHN along together. They look at each other challengingly.

JOHN reaches out slowly and pulls down a switch.

The LAZER starts to buzz and comes to life.

73. NIGHT. INT. LOUNGE

SANDY has managed to stagger out of the kitchen, where GROPER has caught her and is supporting her.

GEORGIE and RIK are returning from the kitchen where they have seen the head. They look at each other, a little bit sick.

SANDY is hysterical.

SANDY
.. it's a ...

RIK
Not Terry ...?

No. But that bastard is going to talk .....

RIK & GEORGIE start back towards the bedroom.

SANDY
We're getting out of here ...!...

He starts taking the hysterical TERRY away towards the door.

74. NIGHT. INT. BEDROOM

GEORGIE & RIK comes storming into the bedroom to confront the now calmly impassive JOHN.

LYNN makes a great pretence of alarmed surprise.

LYNN
What was it? Georgie, what was it?

74. Contd.

GEORGIE looks at her and then ignores her and goes to JOHN. GEORGIE catches JOHN up in balled fist.

GEORGIE
Right, you bloody lunatic - what happened to Terry?

JOHN
She's dead.

LYNN pretends to react with surprise.

LYNN
Oh, no!

GEORGIE swings round on her.

GEORGIE
(caustically)
You trying to say you didn't know?

LYNN
I swear I didn't!

RIK
(crossing to LYNN)
She'd swear arsenic was whisky .....

RIK grabs LYNN.

RIK
Where's my wife?

LYNN
He killed her ... He's mad ... ~~I was afraid - for my own life~~!

RIK
Where is she?

LYNN
~~In a cave~~ - on the beach! at the foot of the cliffs

RIK is looking at LYNN, hate in his eyes - suddenly he snaps.

RIK
(hollowly)
Dead?

RIK is at the point of genuine sobbing - he throws LYNN away and turns and looks at GEORGIE, then rushes at JOHN.

RIK
I'll kill you .... You .....

74. Contd.

GEORGIE throws RIK off.

GEORGIE
Leave it, Rik! Leave it!

RIK picks up one of the surgical knives.

LYNN
Don't kill him ..... Not yet!

JOHN reacts with white hatred towards LYNN at her 'not yet'. RIK turns to her incredulously - astonished by her arrogant selfishness. He brings the knife towards her almost threateningly.

LYNN
(quickly)
I can show you where Terry is .....

RIK hesitates a moment. LYNN gabbles on.

LYNN
I'll show you ..... Only don't kill him ... He's got to operate ... FIRST.
(touches her face)
He must!

GEORGIE turns.

GEORGIE
Go and look for her, Rik .... I'll take care of this one!

RIK looks at GEORGIE, then at JOHN.

RIK
(quietly to JOHN)
I love her, you bastard!

JOHN can't meet RIK's eyes. LYNN is looking from one to the other and seeing herself unobserved, moves forward to cover the tray of surgical instruments and picks something up.

LYNN
I'll take you to [illegible]
HER Rik .....

RIK turns towards her and mumbles.

RIK
[illegible] .....

We see behind LYNN's back even while she's speaking reassuringly that she is carefully concealing a wicked looking knife.

Where is Shorthorn -
Where did you leave him
Ky.
DOWN There Angus Herd
Rocks Just By the Boat
Ric

Where
Ky.
DOWN There look.
Careful you see
Ric

NO
Ky.
Just there at the Bend
of the Channel

74. Contd.

LYNN
Come on, then...

She and RIK go to the door, LYNN turns.

LYNN
When I come back... you'll make him, won't you, Georgie?

GEORGIE nods. LYNN smiles and goes out. GEORGIE turns back and looks at JOHN.

CUT TO:

75. NIGHT. EXT. CLIFF SIDE

LYNN and RIK come along a path. LYNN hesitates, looking down a steep rocky descent.

LYNN
Down here... I'll go first...

LYNN starts to lead the way down, RIK following. LYNN comes to a turn in the steep path, where, straight on, is a hundred foot drop.

She looks at RIK coming down the path towards her.

LYNN puts out a hand to him - RIK automatically takes it. LYNN pulls him onto the knife - RIK yelps - then LYNN jerks him round and pushes him.

It is all done in one flowing movement and RIK goes crashing over the cliff.

76. NIGHT. EXT. CLIFF SIDE

LYNN looks down at the knife in her hand. She throws it out after RIK. She smiles to herself and then turns to climb up to the house once more.

77. NIGHT. INT. HOUSE.

LYNN comes back into the house.

GEORGIE looks at her in surprise and questioningly.

LYNN
He's staying with her ...

GEORGIE looks unconvinced. He takes a step towards her.

LYNN
I promise you.

GEORGIE stops uncertainly.

77. Contd.

JOHN.

She's got blood on her ...

LYNN looks down unconsciously, giving herself away.

GEORGIE sees the reaction, and then looks accusingly at her. LYNN realises she has betrayed herself and makes a dash for the tray of instruments.

GEORGIE catches her and pushes her to one side.

JOHN starts towards the door to get away.

GEORGIE grabs him and brings a punch up to his chin. - JOHN staggers back across the room.

LYNN has got to her feet and is staring at GEORGIE.

LYNN
It's him! He did it all. I didn't know. I swear I didn't know.

JOHN has got to his feet - he looks at LYNN with hate. JOHN looks at the LAZER which is still buzzing.

GEORGIE is undecided what to do - the telephone doesn't work. He doesn't know quite how to handle this sort of situation. And suddenly he is afraid - these people are murderers. He picks up one of the knives.

GEORGIE
Groper's gone for the cops. We wait here. Tell your lousy story to them.

LYNN
Georgie ... Georgie ... you've got to believe me ...

GEORGIE
You make me sick!

LYNN shakes her head.

LYNN
Georgie, I promised you ...

LYNN starts towards GEORGIE, still believing her physical appeal will work.

LYNN
Georgie ... look at me ... I'm beautiful ...

Momentarily she covers JOHN.

JOHN moves to the LAZER on its extended arm, which is flexible.

77. Contd.

He snatches down a control and the buzz mounts to a screaming whine on the machine.

GEORGIE reacts, but too late.

JOHN moves the beam so that the fierce ray transfixes GEORGIE. GEORGIE screams and falls as the beam cuts into him.

LYNN backs away from GEORGIE as he screams in agony.

JOHN turns, a fanatical madness flaring in his eyes towards LYNN, who cowers away from him.

LYNN
Don't, John ... Not me ... not me!

JOHN deliberately turns the beam towards her and we see it scorching the wall as it moves along.

Finally, JOHN brings it full into her face.

LYNN's screams are of transfixed agony - her face starts to crumble and smoke - the beam scars into her.

At that moment a voice calls from outside.

VAL
(off)
Lynn!!

78. NIGHT. INT. LOUNGE.

VAL and STEVE are hurrying across the lounge. STEVE comes to the bedroom door where we hear the screaming of LYNN. STEVE throws open the door and sees JOHN and takes a running dive to grapple with him.

The beam swings off LYNN's totally ruined face and swings wildly around as the two struggle together.

VAL starts towards her sister and then stops in horror, clutching desperately at her mouth.

STEVE and JOHN grapple for a moment and then the swinging LAZER beam cuts across JOHN's arm just as he is about to strike STEVE down. JOHN screams with pain and staggers.

STEVE holds back, knowing only too well what the LAZER beam can do. STEVE turns hunting desperately for the switch.

JOHN staggers a little and then suddenly collapses, lying on his back as the LAZER beam swings in an arc and then suddenly cuts across his face.

We see one of his eyes go.

Bob. Steve

Get a copy of Psycho from Paramount

Stills man — Makeup

Publicity.

Prod Conf Monday July 3rd

78. Contd.

Then a running line develops from one eye down to the mouth and throat.

The beam swings back and forward across the neck - JOHN lies still.

STEVE finds the switch and turns the LAZER off.

VAL is screaming.

STEVE, panting, turns to look.

JOHN's head lies separated from the body on the floor.

STEVE flinches, grabs the hysterical VAL, and gets her out of the room.

79. NIGHT. INT. LOUNGE.

STEVE and VAL come out into the lounge just as GROPER and SANDY return with three POLICEMEN.

The POLICEMEN pull up short at seeing STEVE and VAL.

STEVE

In there ...

The POLICEMEN move past them into the bedroom.

VAL turns into STEVE's chest, sobbing bitterly.

STEVE starts to comfort her.

RUN END TITLES.

ALL DEAD

Shroud 7/X Mike. See Lazee Beam working this week. also Heads. KNIFE for Killing - Surgical Amp. Knife

Practical Demo of all 7/X

See Blood we are going to use must be Believable.

INTO Party Scene

For Ken.

See 2 or 3 girls for Party Sqn.

For Peter, Nav.

Psycho Cities for Party.

See Zing comment

SCRIPT AMENDMENTS. 31st July, 1967.

NEW PAGE 75.

DELETE SCENE 79 IN ENTIRETY.

ADDITIONAL TO END OF SCENE 78.

THE LAZER BEAM is now scoring wildly across frame.

It starts to leave traces across screen, in effect tearing it, so that optically the effect of black out is left piecemeal in its trail.

The effect will be of the screen being blacked out segment after segment, leaving the most telling detail of each set-up to be blacked last. Obviously, the exact optical effect, will have to be judged according to selected frame compositions.

The final effect is of a totally blank screen.

A TELEPHONE RINGS on the total blackness.

CUT TO:

ADDITIONAL SCENE 80.

80. NIGHT INT. JOHN'S STUDY.

The book falls to the floor from John's knee as in Scene B.

As it does so, the door of the study opens and a BUTLER comes in ushering LYNN dressed as for the party scene.

LYNN crosses to the sleeping JOHN, and looks at him with an amusedly infuriated stare. JOHN wakes with a start and stares at LYNN.

LYNN

Hey.....Remember me? You're supposed to be calling for me!

JOHN has stood up and looks at LYNN for a moment, trying to concentrate.

LYNN
(with genuine concern)

Are you alright.....?

JOHN
(smiles and touches her cheek)

More tired than I thought ....

LYNN

Poor love ....but we did promise to

Cont/....

LYNN (cont)

go to the party and they are expecting us .....

JOHN

I shall hurry .....I feel much better ...(HE STARTS TO MOVE AWAY) Lynn .....

LYNN turns towards him.

JOHN

How is your sister?

LYNN
(puzzled)

Val ....? Alright. Why do you ask?

JOHN

I thought we might invite her to dinner one night. There's a young colleague of mine .....

LYNN
(mildly remonstrating)

Darling ....! We're late enough ... Tell me on the way.

JOHN
(nods and smiles)

I'm glad you're alright ....

JOHN smiles and turns out of the study.

LYNN looks after him puzzled, then shrugs and smiles.

CUT TO:

81. NIGHT INT. PARTY.

The people at the party are the same as before, but less extreme in their manner and their dress and make-up. For instance the pyschedelically made up faces are not there.

JOHN stands gazing at an enormous blown up close shot of LYNN.

LYNN comes up with MIKE ORME.

Cont/....

LYNN

Darling! I want you to meet Mike Orme. Mike this is Sir John Rowan .. John, this is Mike Orme, the man whose camera made me famous .....

JOHN stares at MIKE ORME as they shake hands.

LYNN
(to MIKE)

John's a surgeon darling ....

MIKE

Nice! Always reassuring to have a doctor in the house ......

KATE comes up.

Kate, give the man a drink ...

MIKE leads LYNN away.

We go close on JOHN's face as he watches them go, thunder struck at the closeness to his dream.

KATE

Doctor ....(JOHN LOOKS AT HER)
How's your kiss of life.

A KALEIDASCOPE OF SOUND IMAGES START TO THUNDER IN JOHN'S EARS. ALL THE SOUNDS OF HIS DESCENT INTO THE NIGHTMARE.

The noises of the toys in the whores bedroom. The train whistles. Screaming sea gulls.....

JOHN stares at the blow up of LYNN'S photograph. As he looks at it, KATE comes into shot.

SHE LOOKS AT THE BLOWN UP PICTURE and then suddenly throws the glass she has in her hand.

It hits the blow up on the cheek and breaks staining the picture at the exact spot of LYNN's earlier injuries.

THE KALEIDASCOPE OF SOUND NOW BECOMES A NIGHTMARE AS WE GO CLOSE TO JOHN'S FROZEN FACE.

RUN END TITLES.

Knitted Dress for girl over Bd. | Kay Gilbert
1 Dress with Pants under for Party.
I must See DAVID Lodge's Wardrobe
Also Sues - and Kate o Mara's
" all the gang Rick 1ST
all Party clothes Boy and girls must Be
Seen Todays Before we Shoot.
See Through Dress as cliffhang

For Ruth Greenslade
See Zing comm Rear Tuff Box and organ
Pysho.

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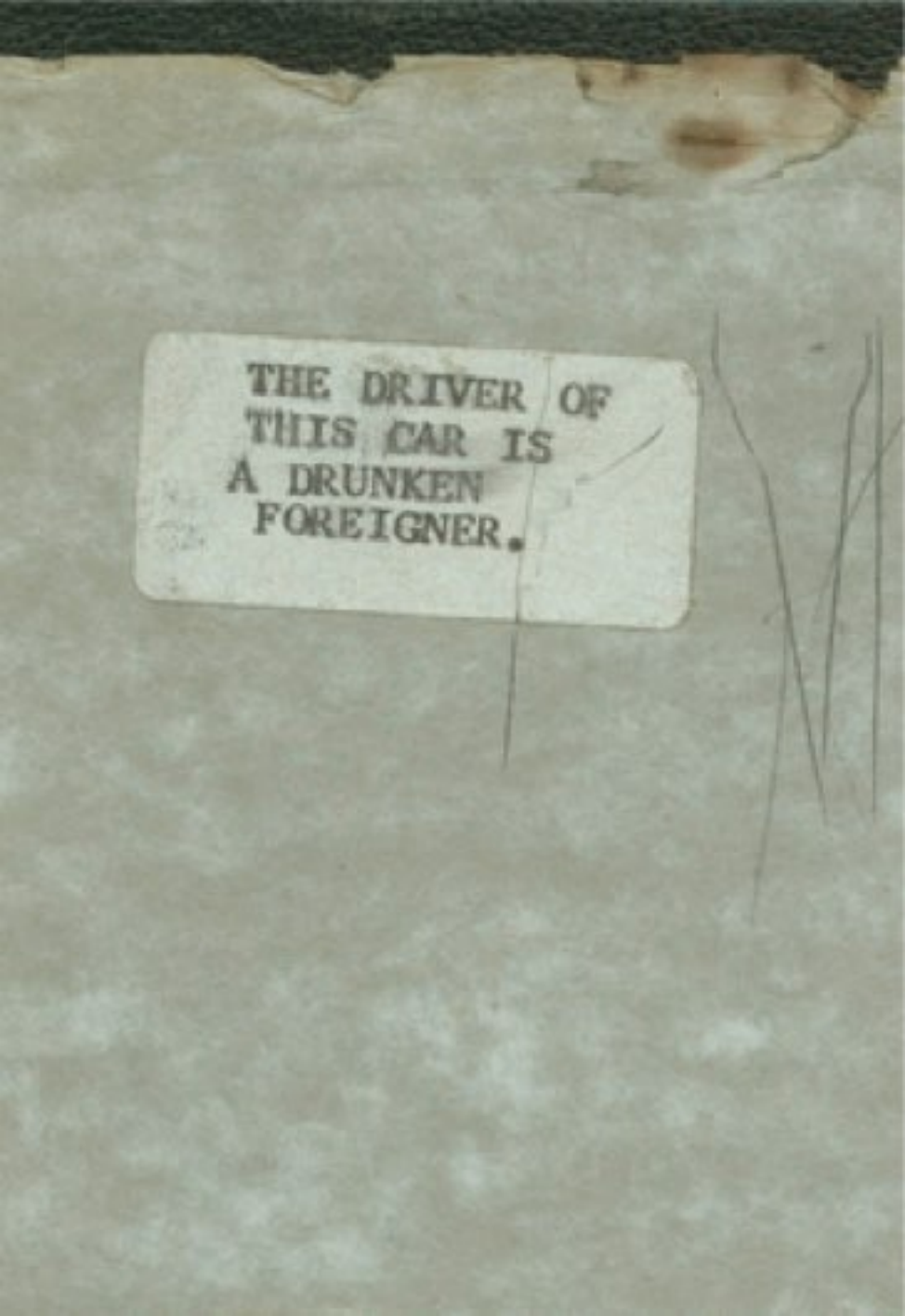
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