

1904

Cambridge

DOCTOR X



FIRST NATIONAL

3/10/32

Part I

64

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64

1 SCRIPT

3/10/32

FIRST NATIONAL

(FINAL)

Part I

Title "DOCTOR 'X' "

Signed _____

FIRST NATIONAL

Presents

Part I

"DOCTOR X"

3/10/32

"DOCTOR X"

FADE IN

NIGHT

1. CLOSEUP SIGN

A dim light over it reveals it to be a small bronze tablet, reading:

MOTT STREET MORGUE

The CAMERA TRUCKS BACK and reveals a limousine, curtains drawn, pulling up at the curb. Three men alight. One of them has his coat collar pulled up and his hat pulled down to conceal his face. The night is foggy. The street is deserted. The men quickly enter the gruesome building. The CAMERA suddenly starts to truck towards the waiting car. Moving around behind the car it TRUCKS directly across the street to:

2. CLOSE SHOT ALLEY ENTRANCE

A youth, Lee Taylor, is standing in the shadows smoking a cigarette and tensely watching. He tosses his butt away and quickly crosses the street.

3. FULL SHOT MORGUE ENTRANCE

A deputy sheriff is standing significantly beside the door. Lee enters the scene and starts for it.

SHERIFF:

(quietly stepping in his way)
Where you going?

LEE:

Inside.

SHERIFF:

No you ain't. Only stiffs go in here tonight.

LEE:

(winking at the officer)
Really? What's keeping you out?

Lee turns back his lapel and shows a badge. The sheriff turns his flashlight on it.

INSERT: CLOSEUP BADGE ON LEE'S LAPEL
It is a Press Police Badge.

(CONTINUED)

3 (Cont.)

SHERIFF:

That don't mean a thing tonight.
I got me orders. Nobody goes in --
you newspaper guys included.

LEE:

Now, look, Sergeant. All I want
to do is go in and identify a
body --

SHERIFF:

I ain't listening.

LEE:

What's Commissioner Stevens doing
down here at this time of night?

SHERIFF:

You're seeing things. Now run
along before you get in trouble.

LEE:

Look. I'll walk in backwards and
you'll think I'm coming out.

SHERIFF:

(grimly)

Yeah? Well, try walking in on
your hands and see how you come
out. Now beat it -- we don't
want nobody to notice us.

LEE:

You guys couldn't keep anything
secret, even if it didn't happen!

Lee grins and exits from the scene, leaving the sheriff
looking blankly after him.

4. CLOSE SHOT ENTRANCE OF BAWDY HOUSE

as Lee steps quickly over to the entrance of a house
and rings the doorbell. A madame, in an old wrapper,
opens the door.

MADAME:

(out of sorts)

You can't come in. The girls aren't
here yet -- it's too early.

LEE:

Listen, lady, all I want to use
is your telephone.

(CONTINUED)

4. (Cont.)

MADAME:
There's one down on the
corner in the cigar store.

LEE:
I haven't got time to go
down there.
(he pulls a bill out
of his pocket)
Come on, be a sport --

The madame takes the bill and steps aside to let him in.

5. INT. BAWDY HOUSE HALL

as Lee steps in and the madame indicates a phone in
the corner. Lee crosses to it quickly and dials a
number. There is a clock on the wall near the phone.
Its hands point to 8:20 P.M.

LEE:
(into phone)
Daily World? Give me the
night desk -- Murph? Lee
Taylor. I'm down at the Mott
Street Morgue. About half an
hour ago they brought in the
body of an old scrubwoman who was
murdered under peculiar circumstances.
They won't let me see it and I can't get
any dope. Police orders. Just now
Stevens, O'Halloran and a guy
named Doctor Xavier arrived.
Something's doing!

6. INT. NEWSPAPER OFFICE - CLOSE SHOT NIGHT EDITOR.

He is tipped back in his chair, sleepily talking into
the phone in an unimpressed manner. An open window
is behind him.

NIGHT EDITOR:
(apathetically)
Yeah. Sure. I've heard that
before.

7. INT. BAWDY HOUSE - CLOSEUP LEE
at the telephone.

(CONTINUED)

7 (Cont.)

LEE:
(excitedly)
Liston, you lunk-head -- I'm
not clowning. Look out the
window a minute!

8. INT. NEWSPAPER OFFICE - CLOSE SHOT NIGHT EDITOR

as he turns slightly in his chair and looks out the
window. A full moon is shining. Instantly the Editor
reacts. His expression changes and he snaps out of
his lethargy.

NIGHT EDITOR:
(tensely into phone)
What do you mean -- the moon?

9. INT. BAWDY HOUSE - CLOSEUP LEE

excitedly at the phone.

LEE:
Certainly. Ten bucks to a dime
it's another moon killer murder!

10. INT. NEWSPAPER OFFICE - CLOSEUP NIGHT EDITOR

as he reacts and immediately gets down to business.

NIGHT EDITOR:
(reaching for a pad)
Well, that's different. Now stick
right on it! I'll hold a scare-head
and a two column lead! If anything
pops call me right back -- I'll
have a re-write man at my elbow!
(he hangs up and quickly
reaches for another phone)

11. INT. BAWDY HOUSE HALL

as Lee hangs up, crosses to the door and exits out
into the street.

12. EXH. BAWDY HOUSE

as Lee steps out. He sees someone off scene and starts for them. The CAMERA PANS on him as he steps over to a police officer who is just closing his call box.

LEE:

Hello, Mike. What's going on across the street tonight?

OFFICER:

(dryly)

I don't know a thing, Lee. I'm walking me beat and minding me own business, see?

LEE:

(bringing out an empty cigarette package)

Got a cigarette?

OFFICER:

Never use 'em.

(he takes off his hat and pulls a cigar out of it)

You can smoke this. Paddy, the bartender down on the corner, give it to me.

LEE:

Much obliged, Mike. Thanks --

Lee sticks out his hand to shake hands with the officer. As the latter grasps it, suddenly a buzzer handshaker buzzes and the officer jumps.

OFFICER:

Look out! What you got there?

LEE:

(grinning)

Nothing at all, Mike -- just a little handshaker buzzer.

(he holds his hand open for the officer to see)

INSERT:

CLOSEUP HANDSHAKER BUZZER IN LEE'S PALM

LEE:

(shaking his hand up)

That's all, Mike. Bye-bye.

(he walks away)

(the officer looks at his hand)

(he looks at his hand)

12 (Cont.)

OFFICER:

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(dryly)
Sure, I ought to have one in
each hand for this beat.

The officer shakes his head and exits from the scene. Lee looks after him and grins as he bites the end off the cigar and feels for a match. Suddenly, he sees something off scene across the street.

13. LONG SHOT EXT. MORGUE

A morgue car is pulling up behind the limousine. There are several dead bodies in the car, covered with canvas. The driver leaves the car and exits into the building.

14. CLOSE SHOT LEE

as he quickly puts the cigar in his pocket and starts out of scene.

12. EXT. BAWDY HOUSE

as Lee steps out. He sees someone off scene and starts for them. The CAMERA PANS on him as he steps over to a police officer who is just closing his call box.

LEE:

Hello, Mike. What's going on across the street tonight?

OFFICER:

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I don't know a thing, Lee. I'm walking me beat and minding me own business, see?

LEE:

(bringing out an empty cigarette package)

Got a cigarette?

OFFICER:

Never use 'em.

(he takes off his hat and pulls a cigar out of it)

You can smoke this. Paddy, the bartender down on the corner, give it to me.

LEE:

Much obliged, Mike.

The officer starts out of scene. Lee bites the end off the cigar and is just about to put it into his mouth when he sees:

13. LONG SHOT EXT. MORGUE

A morgue car is pulling up behind the limousine. There are several dead bodies in the car, covered with canvas. The driver leaves the car and exits into the building.

14. CLOSE SHOT LEE

as he quickly puts the cigar in his pocket and starts out of scene.

15. ENTRANCE OF MORGUE

As the camera starts moving up to the door

LAP DISSOLVE INTO:

16. INT. MORGUE VAULT

Doctor Xavier and the other men are gathered around an operating table. Upon it lays the suggestion of a body covered with a sheet. The men stand around it in such a way that we are unable to get a good view of it. An overhead light floods down upon the men and their gruesome subject. A morgue keeper stands in the shadows. Doctor Xavier straightens, completing his examination.

STEVENS:

(quietly)

What's your theory, Doctor?

DOCTOR XAVIER:

Strangulation by terrifically powerful hands. You'll notice how deeply the thumbs were imbedded into the sterno-cleido-mastoid.

STEVENS:

What do you think of that incision at the base of the brain?

DOCTOR XAVIER:

Obviously, it was made by a type of scalpel used for brain dissecting.
(examining the back of the body)

Left lumbar muscle missing.

O'HALLORAN:

It's been torn right out.

DOCTOR XAVIER:

(looking up - quietly)

Gentlemen, it wasn't torn.

(pause)

This is cannibalism. This portion of the body was --

Stevens and O'Halloran are shocked as they realize what he means.

O'HALLORAN:

(breaking in)

No! No!

(CONTINUED)

Impossible!

STEVENS:

DOCTOR XAVIER:
There's no doubt of it. The condition
of the tissues is unmistakable.
(he nods to the morgue
keeper)

The morgue keeper starts covering the body. Doctor
Xavier nervously pulls his coat closer. His hands are
slightly shaking.

STEVENS:
(looking at him peculiarly)
Thank you, Doctor. We appreciate
your technical opinion.

DOCTOR XAVIER:
(obviously anxious to
get away)
I'm very happy to be of service
to you, gentlemen.
(starting towards the door)
If you'll excuse me now --

STEVENS:
(quietly)
Just a moment. One thing more.

Stevens and O'Halloran follow Doctor Xavier through
the door.

17. INT. RECEIVING ROOM

There are several slabs in the room. Two of them hold
bodies covered with canvas. The morgue car driver we
have previously seen, with the help of an attendant,
is depositing a third canvas-covered body upon a slab
as Doctor Xavier, Stevens and O'Halloran enter the room.
The driver and attendant exit.

STEVENS:
(quietly)
Look, here, Doctor -- this is the
sixth murder in the same number of
months -- all committed in the full
of the moon with no apparent motive --
by means of strangulation and an incision
with a strange surgical knife.

DOCTOR XAVIER:
(nervously)
It is peculiar, isn't it?

(CONTINUED)

STEVENS:

Most peculiar -- in view of the fact
all these murders occur in the vicinity
of your medical academy.

DOCTOR XAVIER:

(sharply)

Are you implying someone in my
institute could have done this?

STEVENS:

I'm convinced of it.

DOCTOR XAVIER:

(angrily)

This is preposterous! I've spent
twenty-six years bringing my institu-
tion to its present standard. I'm
familiar with the character of every
student and professor and they're all
men of the highest integrity! Why,
there are other academies in the
state ---

O'HALLORAN:

(interrupting)

-- but they don't have those kind
of knives. The Surgical Supply
House swears they imported them
from Vienna especially for your
institute and it's the only place
in this country where they're used.

DOCTOR XAVIER:

(appealing to Stevens -
beads of perspiration coming
to his brow)

Commissioner Stevens -- if you jump
to a hasty conclusion like this
you'll ruin the prestige of an
institution that has one of the
best reputations in the world!

STEVENS:

I'm sorry, Doctor, but I've got
to start an investigation. I
mention this to you first because
I'm hoping for your co-operation.
Naturally, we'll do everything to
protect your institution.

DOCTOR XAVIER:

(frantically)

But the publicity! The newspapers --

(CONTINUED)

17 (Cont. 1)

O'HALLORAN:

Don't worry about that. We don't want publicity any more than you do.

DOCTOR XAVIER:

Please! If my academy is under suspicion - give me a chance to conduct an investigation of my own first! Obviously, the murderer is a maniac! It's a mental case! With our knowledge of the brain haven't we got every facility to catch a madman?

STEVENS:

How would you proceed?

DOCTOR XAVIER:

By immediately studying the pathological reaction of every man who fell under suspicion! Then trap the guilty one with a brain experiment --

STEVENS:

Can we examine the records of your students and faculty?

DOCTOR XAVIER:

(eagerly)

Most assuredly. We can go to my office right now if you wish.

Doctor Xavier starts nervously for the door, followed by O'Halloran and Stevens. Suddenly, Doctor Xavier stops and impulsively turns to Stevens.

(appealingly)

Remember now - no publicity!
Please! I beg you!

STEVENS:

(firmly)

Don't worry. Not one newspaper in the country will hear about this until you've had every opportunity to clear your academy of suspicion.

They exit.

18. CLOSE SHOT SLAB

A body, covered with canvas, slowly starts to sit up. Suddenly, it throws back the canvas, revealing it to be Lee. He is scared sick. Perspiration stands out upon his brow. Jumping down from the slab and shuddering at the sight of the silent bodies around him, he makes quickly for the door and exits.

LAP DISSOLVE INTO:

19. CLOSEUP SMALL MARBLE TABLET

It is in the shadows and bears the inscription:

XAVIER ACADEMY

— of

SURGICAL RESEARCH

LAP DISSOLVE INTO:

19A INT. RECORD ROOM.

The room is in darkness - heavy drapes pulled over the windows. Suddenly a girl crosses to the drapes and throws them apart, permitting moonlight to flood into the room. We see the girl is Joan Xavier, wearing an evening dress with a wrap thrown over her shoulders. As she turns, suddenly her face becomes startled and she screams as she sees:

CLOSE SHOT DOCTOR XAVIER

in the moonlight, his face looks ghastly.

FULL SHOT.

as Joan recognizes him.

JOAN:

Father! What are you doing in here in the dark! You frightened me!

DOCTOR XAVIER:

I'm sorry, Joan. I -- I came in here to get some records.

JOAN:

It's late. You're tired. You're only heading toward a nervous breakdown --

DOCTOR XAVIER:

Please, dear. I have some gentlemen next door in the office. You run along -- I'll be home shortly.

JOAN:

But you worry me, Father. You promised me you'd take a rest. Lately you've been --

DOCTOR XAVIER:

Now, Joan. Please. Just now this is very important.

He crosses to the door and gently kisses her.

DOCTOR XAVIER:

Goodnight, dear.

Joan looks at him. She is terribly worried. Suddenly, realizing her feeling, she turns quickly and starts toward the door. Doctor Xavier watches her go. A shadow of regret on his face.

20. CLOSEUP SKELETON

It is a model used for study purposes and is the type found in medical schools. THE CAMERA TRUCKS back and reveals:

21. INT. DOCTOR XAVIER'S OFFICE

An overhead light is burning. The skeleton we have just seen stands in a corner. Heavy curtains are drawn over the windows of the room. Doctor Xavier is seated at his desk, just turning over the last pages of a roster. Stevens and O'Halloran are standing nearby, listening intently.

DOCTOR XAVIER:

(looking up)

Inasmuch as all these students are away on their vacations, I hardly think it wise to spend much time on them.

STEVENS:

How about the faculty?

O'HALLORAN:

(startled -- as he hears something behind a door near which he is standing)

Who's in this room!

Stevens is immediately interested. Doctor Xavier calmly steps forward.

DOCTOR XAVIER:

(calmly)

Probably Professor Wells. That's his private laboratory.

STEVENS:

What's he doing here if the school's supposed to be closed?

DOCTOR XAVIER:

It's nothing unusual for the faculty to spend their evenings here at this time. Vacation period is the only opportunity they have to do their own personal research work.

STEVENS:

(suspiciously)

What's the history of this man?

(CONTINUED)

21 (Cont.)

DOCTOR XAVIER:

(hesitantly)

Well --

STEVENS:

(sharply)

We're waiting, Doctor ----

DOCTOR XAVIER:

Professor Wells is a student of
cannibalism -- he's written a
book about it.

O'HALLORAN:

Why didn't you tell us this before?
--- it's as good as a conviction!

DOCTOR XAVIER:

I hardly think so. I'm very fond
of Doctor Wells. He couldn't
possibly do a thing of this sort.

STEVENS:

Can we talk to him?

DOCTOR XAVIER:

(coming forward)

Certainly.

Doctor Xavier goes to the door and starts to open it.
Stevens and O'Halloran crowd close behind him.

22. LONG SHOT WELLS' LABORATORY ---

shooting over Stevens' shoulder. As Doctor Xavier
opens the door we see over Stevens' shoulder into
the room. It is a typical laboratory. A single
overhead light is burning, casting light down over
a bench at which Professor Wells is working. The
other objects of the room are in the shadows -- con-
centrating attention upon a jar in front of Wells.
In this jar, immersed in fluid, is a hideous object.
An electrical apparatus is attached to it, and the
thing is pulsing. Wells looks up.

DOCTOR XAVIER:

Professor Wells -- this is
Mr. Stevens and Mr. O'Halloran.

WELLS:

(pleasantly)

Come in, gentlemen.

Stevens and O'Halloran nod. They step into the room.

23. INT. WELLS LABORATORY

As Stevens, O'Halloran and Doctor Xavier step into the room. O'Halloran's eyes are staring at the hideous thing in the jar which seems almost alive.

O'HALLORAN

What's that?

24. CLOSEUP JAR

The hideous object, immersed in fluid, is pulsing -- not unlike a human heart.

WELLS:

(his voice coming in over the scene)

That's the heart of a frog. I've kept it alive for three years by electrolysis.

25. FULL SHOT MEN

As O'Halloran is revolted and avoids looking at the object. Stevens glances around the shadows of the room.

DOCTOR XAVIER:

Professor Wells has accomplished some remarkable findings in nerve reflexsis.

Stevens' eyes are resting intently upon an object in one corner of the room.

26. CLOSEUP SMALL RADIATOR

A pair of men's shoes, showing evidences of wet mud still on the soles, are resting upon the radiator, drying out.

WELLS:

(his voice coming in over the scene)

You flatter me, Doctor.

27. CLOSE SHOT MEN

as Stevens turns casually to Wells.

(CONTINUED)

27 (Cont.)

STEVENS:

(casually)

I imagine you stick pretty close
to your bench, don't you, Professor?

WELLS:

(pleasantly)

Not necessarily. I played truant
about an hour ago. I walked over
for a cup of coffee.

Stevens and O'Halloran slyly exchange a knowing look.

DOCTOR XAVIER:

How's the arm tonight?

WELLS:

(a shadow coming over his
face)

Very annoying.

DOCTOR XAVIER:

You're foolish to sit there in
discomfort.

WELLS:

If you people don't mind --

28. CLOSEUP WELLS' HANDS

The left one is encased in a kid glove. The other hand
unbuckles a device at the left wrist -- and slowly
pulls the left hand from its socket!

29. FULL SHOT MEN

as Stevens and O'Halloran stare at the artificial hand
Wells is removing.

WELLS:

(apologetically to Stevens
and O'Halloran)

I just put it on as I heard you
coming. An empty sleeve is revolt-
ing to most people.

Stevens looks slyly at O'Halloran. There is a sheepish
look on both their faces. Stevens turns to Doctor
Xavier.

(CONTINUED)

29. (Cont.)

STEVENS:

I think we've taken up enough
of Professor Wells' time.

(to Wells)

Thank you, Professor.

WELLS:

Not at all, Mister Stevens.

DOCTOR XAVIER:

(crossing to the corridor
door)

We can go out this way --

He opens the door to the corridor and Stevens exits
with O'Halloran. Doctor Xavier follows them.

30. INT. ACADEMY CORRIDOR

as Stevens, O'Halloran and Doctor Xavier step into the
corridor and softly close the door.

DOCTOR XAVIER:

Not much chance of strangulation
with one hand.

STEVENS:

I agree with you -- he's out of
the picture.

O'HALLORAN:

(suspiciously)

Who's room is that?

He indicates a door opening into another laboratory.
Light streams from beneath the door.

DOCTOR XAVIER:

(nervously)

That's Professor Haines.

STEVENS:

Is there anything about him
that might justify us putting
him under observation?

DOCTOR XAVIER:

(impatient)

If we're just looking for someone
to hang suspicion on, there isn't
a man on my faculty who wouldn't
come under that heading ---

(CONTINUED)

30.(Cont.)

O'

O'HALLORAN:

Then you do know something
about this man Haines?

DOCTOR XAVIER:

(reluctantly)

Yes. Professor Haines and two other
scientists were ship-wrecked off
Tahiti last year while making a
study of the coral reefs for the
Killary Foundation.

STEVENS:

What's strange about that?

DOCTOR XAVIER:

(troubled)

They were adrift twenty-four days.
When they were picked up Haines and
one other man were delirious. The
third had vanished. Haines later
claimed the man had died and he had
thrown the body overboard.

STEVENS:

(quietly)

Can we meet this Haines?

DOCTOR XAVIER:

Surely. But I'm also convinced he's
innocent. The killer is a maniac
and Professor Haines is one of the
most brilliant men in the medical
world.

He crosses the corridor and pushes open the door.
Stevens and O'Halloran crowd close and look over his
shoulder.

31. LONG SHOT OVER DOCTOR XAVIER'S SHOULDER

revealing the interior of a small chemical laboratory.
A large chair, under a strong light, is pulled up at
the work bench. Its back faces us. A man's hand is
hanging limply over the edge, its fingers twitching
convulsively. Stevens and O'Halloran stare at it.

DOCTOR XAVIER:

(clearing his throat)

Professor Haines.

(CONTINUED)

31. (Cont.)

Suddenly, the hand is pulled in and Professor Haines gets up quickly from the chair, hides something in the cushions, and faces his callers. His face plainly shows traces of lust and sensuality.

DOCTOR XAVIER:

(to Haines)

I want you to meet Mr. Stevens
and Mr. O'Halloran.

HAINES:

How do you do, gentlemen.
(he bows)

STEVENS:

I hope we're not disturbing you,
Professor. —

They move into the room.

32. INT. HAINES LABORATORY

as Stevens, O'Halloran and Doctor Xavier step into the room. O'Halloran moves over towards the chair and steals a suspicious look at the cushions.

HAINES:

Not at all. I was just relaxing.

DOCTOR XAVIER:

I've just been telling Mr. Stevens
of some of your phenomenal experi-
ments in brain cauterization.

HAINES:

Thank you, Doctor.

(he turns towards his bench)

I have a few specimens here -- you
know my work, no doubt... my most
recent experiment was to remove a portion
of the brain from an executed man, and
cauterize it to the brain of a patient
who had suffered a severe cerebral
concussion.

33. CLOSE SHOT O'HALLORAN

as he steps over to the chair and pulls something out
of the cushions. He conceals it quickly behind him and
he looks over his shoulder.

34. FULL SHOT

as Doctor Xavier quickly stops Haines who is about to remove the lid from a jar which contains a human brain.

DOCTOR XAVIER:

Really, Professor, it's rather late. Mr. Stevens wants to see the rest of the laboratories. Now that he's met you he can drop in some other time.

HAINES:

(disappointed)

Oh, surely.

O'Halloran flashes Stevens a peculiar look.

STEVENS:

(to Haines)

Thank you, Professor -- and glad to have met you. Goodnight.

HAINES:

(turning and putting the jar back on the shelf)

Goodnight, gentlemen.

As Doctor Xavier leads the way out, Stevens moves closer to O'Halloran. The latter slyly brings forth the object Haines had secreted in the cushions of his chair. It is a small magazine labeled "Parisian Art Poses."

O'HALLORAN:

(contemptuously - under his breath)

Relaxing!

O'Halloran slyly drops the magazine back into the chair and exits with Stevens after Doctor Xavier.

35. INT. CORRIDOR

as Stevens and O'Halloran step out into the corridor, close the door, and face Doctor Xavier.

DOCTOR XAVIER:

He's the type of man who looks capable of almost anything, but I assure you he's as timid as a lamb. He's inclined to be attentive to my daughter and I see a lot of him.

(CONTINUED)

35 (Cont.)

STEVENS:

Who else is around tonight?

DOCTOR XAVIER:

Dr. Rowitz should be here. He's the other scientist who was with Haines during the shipwreck. If you'll step this way --

36. INT. OBSERVATORY - CLOSE SHOT DOOR

It is a huge dome-roofed room in which is mounted an immense and powerful telescope. As Doctor Xavier ushers in the men, suddenly Stevens' and O'Halloran's faces become tense as they see off scene

37. FULL SHOT ROWITZ

He is looking tensely into a finder -- his back to camera. Suddenly, he wheels around and gazes sharply off scene at Stevens and O'Halloran. His face is horribly marred and presents a ghastly appearance in the peculiar light. He has lost one eye and wears a smoked glass monocle to cover the empty socket.

ROWITZ:

(with the air of an ex-German officer)
Gentlemen.

38. FULL SHOT OBSERVATORY

as Doctor Xavier steps into the room followed by Stevens and O'Halloran.

DOCTOR XAVIER:

Doctor Rowitz -- Mister Stevens -
Mister O'Halloran.

ROWITZ:

(clicking his heels)
A pleasure.

STEVENS:

Glad to know you, Doctor.

O'Halloran is gazing at Rowitz tensely.

DOCTOR XAVIER:

We're just looking around, Doctor.

(CONTINUED)

38 (Cont.)

ROWITZ:
Of course.

STEVENS:
You're an astronomer, Doctor?

ROWITZ:
Not that, sir. I have an interest
in the light qualities of the moon.
If you might suffer sun-stroke,
might you not suffer some similar
evil from the rays of the moon?

STEVENS:
Interesting.

ROWITZ:
(he sharply indicates
someone off scene)
Gentlemen, my collaborateur --
Professor Duke.

Stevens and O'Halloran turn in startled surprise and
look off scene at:

39. CLOSE SHOT CORNER BEHIND DOOR

revealing Duke, a sour-faced old man, seated in a wheel
chair. Obviously, he is paralyzed from the hips down.
He has been working over a chart on a wall table and
is glaring at the intruders.

40. FULL SHOT

Stevens and O'Halloran react. Doctor Xavier greets Duke.

DOCTOR XAVIER:
Good evening, Professor Duke. How
do you feel tonight?

DUKE:
(explosively)
Horrible!

DOCTOR XAVIER:
I'm sorry to hear that.

DUKE:
If it makes you sorry to hear
things like that then don't
ask questions.

(CONTINUED)

40 (Cont.)

3/15/32.

STEVENS:
I'm sure we're holding these
gentlemen up in their work.
If you'll excuse us --

ROWITZ:
(bowing)
Very good, gentlemen.

O'Halloran, Stevens and Doctor Xavier exit into the
corridor.

41. INT. CORRIDOR

as Stevens, O'Halloran and Doctor Xavier step out
and close

(CONTINUED)

41 (Cont.)

the door. The CAMERA TRUCKS on them as they come down toward Doctor Xavier's office.

STEVENS:

(quietly)

Does that man Duke always talk to you like that?

DOCTOR XAVIER:

(nervously)

Oh, we make allowances for him. The poor man was stranded on a Polar expedition fifteen years ago and as a result has suffered paralysis. However, he's a brilliant surgeon and we wouldn't think of parting with him.

O'HALLORAN:

(to Stevens - excitedly)

But the face on the other fellow! That sailor who saw the murder tonight of the scrubwoman, said the killer had a face like a monster! And Rowitz certainly fits that description.

DOCTOR XAVIER:

(nervously)

Please, gentlemen. Remember Doctor Rowitz has given years and years of his life to scientific study. Such men are naturally strange. Sometimes in the development of one part of their brain, another part is weakened.

(he shrugs)

However, I don't believe Rowitz could commit a crime. He has such a lovely nature. Why, he's the author of several volumes of poetry!

They arrive at Doctor Xavier's office door and Doctor Xavier enters. O'Halloran slyly stalls for a second and edges closer to Stevens.

O'HALLORAN:

(in a low voice)

What are we going to do?

STEVENS:

(grimly)

We're powerless unless he helps us, you know that as well as I do --- we've exhausted every clue ---- He can find the murderer if anyone can, and we'll put plenty of pressure on

(CONTINUED)

41 (Cont.1)

STEVENS: (Cont.)
him to make him do it!

As they enter the office the CAMERA TRUCKS in on them to:

42. FULL SHOT INT. DOCTOR XAVIER'S OFFICE

as they gather around the desk and face Doctor Xavier.

STEVENS:
Doctor, if I permitted you to
conduct your own investigation,
how long would it take?

DOCTOR XAVIER: (eagerly)
If you leave me alone I can conduct
a series of tests which in forty-
eight hours will conclusively prove
whether or not the killer is a member
of this academy!

Suddenly the CAMERA STARTS TO TRUCK toward a window be-
hind Stevens. It continues right up to a crack in the
curtains and reveals:

43. CLOSEUP LEE'S EYES

They are staring through a small opening between the
curtains into the room. Off scene we hear Stevens' voice.

STEVENS:
(quietly - off scene)
In the meantime, I think we'll check
up on both Haines and Rowitz, their
past records ---

The eyes and face move closer into the light and we see
positively they belong to Lee Taylor.

CUT TO:

44. EXT. DOCTOR XAVIER'S OFFICE WINDOW

Lee, leaning forward intently, is gazing into the room.
He is standing upon a fire escape platform. Suddenly, a
noise off scene attracts his attention. His head turns
sharply and he stares down the ladder off scene.

45. FULL SHOT GIRL --SHOOTING DOWN FIRE ESCAPE LADDER

She is standing below in the driveway at the foot of the ladder, looking quietly up at Lee. She is wearing lounging pajamas and has a fur coat pulled hastily around her. She is Joan -- and is decidedly attractive, although at the moment her face is tense.

JOAN:

What are you doing up there?

46. FULL SHOT LEE

as he reacts. He turns and quickly starts down the ladder. The CAMERA PANS on him as he steps down and faces the tense girl. The fire-escape ladder behind him swings up out of reach.

LEE:

(impressed by Joan's
attractiveness)

I'm a somnambulist and I just ran
up there to have my head examined.

JOAN:

(tauntly)

I asked you -- what were you doing
up there?

Slowly Lee's eyes fall upon the muzzle of a vicious little automatic protruding from the folds of her fur coat. Dropping his flirtatious air, Lee nonchalantly turns back the lapel of his coat, exposing for a second, his police press badge.

JOAN:

Oh.

LEE:

Police Commissioner Stevens is up
there and I'm taking care of the
outside. By the way -- what are you
doing out here?

JOAN:

I'm Joan Xavier. We live across the
campus. I saw all you people arrive
and wondered what was going on.

LEE:

I assure you it's nothing for you
to worry about. Now you run along
home before you catch cold.

(CONTINUED)

46 (Cont.)

JOAN:
(impulsively)
What do they want with my father?

LEE:
(suddenly surprised by
the concern in her voice)
Probably they just want to ask him
a few questions.

JOAN:
About what?

LEE:
Why are you so concerned?

JOAN:
(distressed)
Don't you understand -- Father
hasn't been himself lately! He's
sick -

Lee looks at her, puzzled, suspicious (but concealing it).
He pats her arm reassuringly.

LEE:
(kindly)
I'm sorry -- I'll have to insist
you go home. I'm sure they won't
upset your father.

JOAN:
(reassured)
It's kind of you to say that. I've
always had a terror for policemen.
Goodnight.

She turns and walks quickly out of the scene. Lee watches
her for a minute, admiring her in spite of his suspicions.
Then sharply he turns his head and to his consternation
notes the fire-escape ladder has swung up into place out
of reach. He stares up at the office window of Doctor
Xavier.

47. LONG SHOT DOCTOR XAVIER'S OFFICE WINDOW -- ZOOM SHOT

The CAMERA ZOOMS to a CLOSEUP of the window and we
instantly

LAP DISSOLVE INTO:

48. INT. DOCTOR XAVIER'S OFFICE

Stevens is staring tensely across the desk at Doctor Xavier. O'Halloran is grimly watching the two men.

STEVENS:

(sternly)

All right. We'll agree to lay off for forty-eight hours. But I give you my word if you don't succeed we'll walk in here, seal every door, place everybody under technical arrest, take fingerprints, conduct a rigid inspection -- and I don't care if the whole world knows it! There have been six murders committed all under the same circumstances and the evidence points here ---- therefore unless you can help us you'll have to submit to a regular investigation. Publicity or no publicity.

DOCTOR XAVIER:

(pleadingly)

Commissioner, please! All I want is a chance!

STEVENS:

(grimly)

You've got it for 48 hours. Goodnight, Doctor.

Stevens and O'Halloran cross to the door and open it. Doctor Xavier follows them.

49. EXT. CORRIDOR

as Stevens and O'Halloran step out of Doctor Xavier's office and the Doctor follows them.

DOCTOR XAVIER:

Goodnight, gentlemen.

Stevens and O'Halloran start down the hall. The CAMERA PANS on them as they depart, their backs to the camera.

50. CLOSE SHOT DOCTOR XAVIER

as he watches the men go and a sneer comes to his face.

DOCTOR XAVIER:

(under his breath)

Meddling fools!

(CONTINUED)

50 (Cont.)

He turns quickly back into his office, his face contorted with fury.

CUT TO:

51. EXT. STREET

Lee is seated on the curb outside the laboratory building, wondering what to do next. He reaches for a cigarette and brings forth the empty package. Impatiently he throws it to the ground. Then, remembering the unsmoked cigar, he brings it out and sticks it into his mouth, lighting it. Suddenly, as Lee puffs away on the cigar, a monstrous figure comes from the shadows behind him and sneaks towards him. The monster's face is hideous and its figure is wrapped in a long black cape or overcoat. He continues to innocently smoke his cigar. The monster comes closer. It lifts its hands up behind Lee and reaches for his throat. Just as the hands are about to seize the throat of the unsuspecting Lee, the cigar explodes! Lee jumps. The monster quickly withdraws into the shadows. Disgusted, Lee gazes at the unraveled and torn cigar.

LEE:

That dumb pot-bellied flat-footed cop!

He angrily throws the cigar away, sticks his hands into his pockets and dejectedly walks away as we

FADE OUT.

FADE IN

52. CLOSEUP NEWSPAPER HEADLINE

It reads:

SCRUBWOMAN MOON KILLER'S LATEST VICTIM

POLICE DRAFT DOCTOR "X"
TO HELP SOLVE MOON KILLINGS

Doctor Xavier, famous scientist, was mysteriously brought into the "Moon Killer" case last night in the Mott Street Morgue where he was taken by Police Commissioner Stevens and Captain O'Halloran to examine the remains of Annie Tarr, murdered scrubwoman. . .etc.

The CAMERA TRUCKS BACK quickly and reveals:

53. INT. EDITOR'S OFFICE

The Editor, a determined middle-aged man, is glancing at the scare-head of the morning edition. Lee is standing before him.

EDITOR:

This is okay. Now stick right on this guy Doctor X's heels. Get some pictures -- get a statement --

LEE:

(disgustedly)

Not me. I want to get off this story. Put me back on sports or something, will you?

EDITOR:

What's the matter with you?

LEE:

What's the matter with me? Why, last night I had to lay down with a bunch of stiffys, look at a lot of goofy guys, have a dame pull a gun on me and let a dumb policeman give me a trick cigar!

EDITOR:

You want to draw a salary check, don't you?

(CONTINUED)

53 (Cont.)

LEE:

Sure -- but I want to stay out of
a bug house to enjoy it.

EDITOR:

(quickly reaching over
picking up a phone and
pressing a button)

Eddie -- when is Lee Taylor's
week up?

Instantly Lee's manner changes. He grins sickly at
the Editor.

LEE:

(grinning)

Look -- can't you take a joke?

As he reaches for his hat, we

FADE OUT.

3/15/32.

FADE IN

54. CLOSEUP SMALL NAME PLATE

It reads:

DR. XAVIER

Residence

There is a bell button beneath it. The CAMERA TRUCKS back and reveals:

55. EXT. DOCTOR XAVIER'S RESIDENCE

Standing on the steps is Lee holding a bouquet of flowers. He reaches over and presses the bell button. Mamie, a comical looking maid of about thirty-eight, opens the door cautiously.

LEE:

(taking off his hat)

How do you do. I'm Mister Taylor --

MAMIE:

You ain't a reporter, are you?

LEE:

I should say not!

MAMIE:

That's good. We've been over-run with them all morning and it's driving us goofy.

LEE:

(sympathetically)

I know just how it is, Mrs. Xavier.

MAMIE:

(flattered)

Oh, I ain't Miss Xavier.

LEE:

That's funny -- I was told she was a good looking girl of about twenty-two.

MAMIE:

(loving it)

Well, I'm twenty-six.

(continued)

Fine. Pleased to meet you.
(he holds out his hand
and Mamie unconsciously
takes it. Instantly the
handshaker buzzer buzzes
and Mamie jumps)

MAMIE:

Oh! Ain't you the kidder, though.

LEE:

Now there's another thing in
your favor -- you've got a sense
of humor.

MAMIE:

(she looks behind her
and smiles cooly at Lee)
What did you want Miss Xavier for?

~~55 (Cont.)~~

~~LEE:
My grandmother sent me~~

~~MAMIE:
Won't you step in, please?~~

~~She steps aside, opens the door wider and Lee enters.~~

56. INT. HALLWAY XAVIER RESIDENCE

As Lee steps in and Mamie closes the door. There are several trunks in the hall. Lee immediately sees them. Mamie walks down the hall to the foot of the stairs.

MAMIE:
(calling as she goes up
the stairs)
Miss Joan! Miss Joan! A man here
wants you for his grandmother.

Lee smiles to himself. Making sure Mamie has disappeared, he steps over and examines the tags on the trunks. He quickly copies the address on a card and puts it into his pocket. Then looking around, he exits into the living room.

57. INT. XAVIER LIVING ROOM

As Lee steps into the room and looks around. Suddenly, seeing something off scene, he lays the flowers down on a table and starts across the room. The CAMERA PANS with him as he steps over to a mantel. Resting there is a picture of Doctor Xavier. Lee calmly removes it from the frame and sticks it into his pocket. Another picture attracts his attention.

58. CLOSEUP PICTURE

It is a picture of the rather slovenly middle-aged Professor Haines. There is something repugnant about the man's face. Across the bottom it has been autographed:

For Joan Xavier

Horace Dexter Haines.

59. FULL SHOT LEE

As he shrugs and turns away from the picture. Suddenly his face lights up as he sees:

60. CLOSEUP PICTURE OF JOAN

It is a charming study of Joan and is mounted neatly in a frame.

61. FULL SHOT LEE

As he steps over to the picture of Joan and studies it. Obviously, he is smitten. He picks it up and examines the frame. He starts to remove it, weakens, and puts it back on the mantel. But Joan looks so sweet that he suddenly throws his scruples to the wind, picks up the picture, and starts taking it out of the frame.

JOAN:

(her voice coming casually
from off scene)

I beg your pardon.

Lee, dismayed, turns sheepishly.

LEE:

(naively)

I -- I'm sorry. I thought I'd be
able to hear you coming before you
entered.

JOAN:

(amused)

I suppose I could go back and cough.

LEE:

Oh, no, please don't bother.

JOAN:

(with a twinkle in her eye)

You're sure I'm not disturbing you?

LEE:

Not at all.

JOAN:

(picking up a cigarette)

May I smoke?

LEE:

Please. But why ask me?

(CONTINUED)

61 (Cont.)

JOAN:

You're so obviously at home here
that I feel like a guest.
(she looks around for a light)

LEE:

(amused - quickly helping
her to a light)
I beg your pardon.

JOAN:

(looks significantly at a
chair)
Do you mind?

LEE:

(breaking into a laugh)
Now, you're rubbing it in. After
all, it's your fault. You have no
business photographing so attractive-
ly.

JOAN:

Were you really going to take it?

LEE:

I certainly was. It's a habit I
have -- collecting pictures of
beautiful girls.

JOAN:

And pictures of their fathers, too?

LEE:

Their fathers?

JOAN:

You have one of mine in your pocket?

LEE:

(grinning - he pulls out
Doctor Xavier's picture and
feigns surprise)
Now can you beat that! How did that
get in there?
(he puts it back on the mantel)

JOAN:

(seriously)
Just who are you, anyway?

LEE:

You're such a good sport -- I've
got to break down and confess. I'm
Lee Taylor of the Daily World, in the
flesh, not a moving picture.

(CONTINUED)

61 (cont. 1)

JOAN:

(up)
So you did it!

LEE:

Me?

JOAN:

(angrily)
It was you who printed that horrible story of Father in this morning's paper!

LEE:

Now, Miss Xavier -- please don't be angry. Your father is a famous scientist -- he's been called in on a sensational case. That's news!

JOAN:

(bitterly)
But you've upset him! Now on account of that newspaper story he's got to go some other place to carry out his investigation!

LEE:

(quickly)
Is he leaving town?

JOAN:

That's none of your business! I refuse to say another word to you. You're just contemptible and impudent enough to publish it!

LEE:

(with a twinkle in his eye)
Impudent maybe -- but surely not contemptible.

JOAN:

You are contemptible! You deliberately fooled me last night into believing you were an officer.

LEE:

All I did was show you my police press badge --

JOAN:

(angrily)
I want you to leave this house immediately.

LEE:

Honest, I'm ashamed of myself.

(CONTINUED)

61(Cont. 2)

JOAN:
Will you do as I ask?

LEE:
Please say that again.

JOAN:
Are you hard of hearing?

LEE:
No -- but it's the closest to
anything coaxing you've said yet.

JOAN:
(furiously)
Get out!

Lee looks at her a minute. Suddenly, his face sobers a little. He bows and starts for the door. In the hall he stops and turns.

LEE:
(sincerely)
Really, I'm sorry.

He turns, opens the front door and exits. Joan stares after him. Suddenly, she softens and a faint smile comes to her face in spite of herself.

62. EXT. DOCTOR XAVIER'S RESIDENCE

Lee comes down the steps. He stops and looks back with a sigh. Suddenly, a deluge of water descends on him, soaking him to the hide. Startled, he looks up.

63. EXT. UPPER WINDOW OF DOCTOR XAVIER'S RESIDENCE

revealing Mamie, an indignant look on her face, standing at the window with an empty pan in her hands.

MAMIE:
(shouting down)
-- and take that home to your
grandmother!
(she slams down the window)

63A. CLOSE SHOT LEE

as he grins and looks at his suit. It is wringing wet.

FADE OUT

FADE IN

NIGHT

64. CLOSEUP RAILROAD STATION SIGN

It reads "BLACKSTONE SHOALS". Rain is drenching it.

LAP DISSOLVE
INTO:

65. CLOSEUP TRUNKS

They are standing on the railroad station platform and are the ones we have previously seen in Doctor Xavier's residence. Rain is splashing against them. The CAMERA TRUCKS forward to a:

66. CLOSEUP EXPRESS TAB

on one of the trunks. It is addressed to:

Dr. R. V. Xavier
Cliff Manor
Blackstone Shoals
L. I.

DISSOLVE INTO:

67. LONG SHOT CLIFF MANOR (Glass Shot)

It is a spooky and creepy-looking old manor, standing forlornly and alone high on the edge of a cliff overlooking the sea. A dismal rain is falling. Far out at sea a fog horn is mournfully moaning.

68. CLOSE SHOT ENTRANCE OF CLIFF MANOR

An old-fashioned rig, the curtains drawn, pulls up to the entrance. A man alights and hurries over to the massive door. The rain is falling dismally.

69. CLOSE SHOT REAR OF RIG

A man's face peeks out from behind it. It is Lee Taylor. He stares at the arriving guest off scene, then quickly jumps off and hurries to a nearby tree. Concealing himself behind it, he peaks off scene at:

70. CLOSE SHOT MASSIVE DOOR

The guest, his back to CAMERA, lifts the iron knocker and raps.

71. LOWER HALL - INT. CLIFF MANOR

Otto, a sullen and taciturn type of butler, comes to the door softly. He opens a panel in it -- revealing the face of Rowitz whose scarred cheek and nose present a ghastly appearance in the dim light. He has the air of an ex-German officer.

OTTO:

Ah. Good evening, Doctor Rowitz.

He opens the door and Rowitz enters. He indicates his bag which he has left sitting on the door-step.

ROWITZ:

Take my bag, Otto.

(he starts pulling off
his coat)

OTTO:

Yes, sir.

(he picks up the bag and
takes Rowitz's hat and coat)

Doctor Xavier is in the library.

(Rowitz adjusts his dark
monocle and exits towards
the library)

72. EXT. DRIVEWAY

Lee peeks out carefully from behind the tree, sees the coast is clear and starts for the house, pulling a flash light out of his pocket. The CAMERA TRUCKS on him as he cautiously walks around the side of the house. Suddenly, he stops, frightened, as he sees something off scene.

73. CLOSE SHOT DOG

A huge mastiff, its mouth curled back over its teeth in a ferocious snarl and its body crouched for a spring, is in the shadows of a tree directly in Lee's path.

74. FULL SHOT LEE

as he tries to cover his fear and be nice to the dog in spite of his trembling knees.

(CONTINUED)

74 (Cont.)

LEE:
 (coaxingly)
 Nice doggie -- come on -- be a
 pal -- nice doggie --

The CAMERA PANS on him as he creeps closer, putting it on for the dog. The animal doesn't move. Lee suddenly stiffens, turns his light on the dog, and straightens up in disgust. The dog is made of stone.

LEE:
 (disgustedly)
 Aw, walnuts.

75. INT. LIBRARY - CLIFF MANOR

Doctor Xavier stands gravely at a table. Wells, one sleeve empty, is with him. Near the window stands Joan. Rowitz enters the room and clicks his heels.

ROWITZ:
 Gentlemen.

DOCTOR XAVIER:
 Well, Doctor! Glad you're here.
 I was a little concerned about
 you receiving my message.

ROWITZ:
 You have some interesting experiments?

DOCTOR XAVIER:
 Very interesting. I've invited
 the entire faculty to participate in them.

JOAN:
 (coming forward)
 May I get you some coffee, Doctor?
 Or a glass of wine, perhaps?

ROWITZ:
 (bowing)
 Nothing, thank you.
 (he looks quizzically
 at Wells)
 You are assisting, Wells?

WELLS:
 Doctor Xavier has been good
 enough to take me into his confidence.

(off scene the iron
 knocker on the front
 door raps sharply)

76. LOWER HALL - CLIFF MANOR

Otto softly goes to the door in answer to the rap. He opens the panel again - revealing the face of Haines staring in through the bars.

OTTO:
(recognizing him)
Good evening, sir.

He opens the door - revealing Haines standing in the glare of the hall light. Beside Haines, leaning heavily on crutches, is Duke. Both men enter, Duke hobbling grotesquely.

HAINES:
(taking off his coat)
Terrible weather, Otto.
(he takes a small book
from his overcoat pocket
before handing it to Otto)

OTTO:
Very bad, Professor Haines.
You'll find Doctor Xavier in
the library.
(to Duke)
Can I help you, sir?

DUKE:
Just steady me.

Otto holds Duke's arm as the man starts to unbutton his coat. Haines exits towards the library.

77. LIBRARY - CLIFF MANOR

Joan, Doctor Xavier, Wells and Rowitz are present as Haines enters.

HAINES:
(fawning)
Good evening, Doctor Xavier.
(to others)
Good evening. Good evening.
And Joan -- good evening.

DOCTOR XAVIER:
Glad to see you. Is Professor
Duke with you?

HAINES:
Yes -- he's in the hall, Doctor.
(he crosses rather enthu-
siastically to Joan)
Well, Joan. It's nice to see you
again.

(CONTINUED)

77 (Cont.)

Doctor Xavier exits into the hall. Rowitz stands silently leering at Haines who is fawning all over Joan. Wells watches the scene, amused.

JOAN:
(with obvious distaste
for Haines's attentions)
Thank you. You came just in time
for me to say goodnight.
(to the others)
Goodnight.

Rowitz clicks his heels and bows. Wells smiles pleasantly.

WELLS:
Goodnight, Joan.

Joan turns quickly and starts through a door which leads into the living room. Haines quickly hurries after her.

HAINES:
Oh, just a minute, Joan.
He exits after her.

78. INT. LIVING ROOM

as Joan enters from the library and Haines catches up with her.

JOAN:
(annoyed)
Yes?

HAINES:
(casually closing the
library door and speaking
with offensive intimacy)
Did you like the flowers?

JOAN:
They were nice -- but you shouldn't
do it.

HAINES:
(pinching her arm)
Oh, come now --

JOAN:
(pulling away her arm)
Please don't --

(CONTINUED)

78 (Cont.)

HAINES:

(putting his face close to hers and grinning salaciously)
I've brought you something you'll enjoy. A very old book of Japanese Erotica.

(he hands the book to her)

JOAN:

(pushing it away)
Thank you -- but I never read things like that.

HAINES:

(suggestively)
The drawings are a little naughty --
(he starts to open the book)

— JOAN:

Please.

Suddenly, the door behind them swings open, revealing Doctor Xavier. His face is very grim as he looks steadily at Haines, who immediately tries to cover up.

HAINES:

(pleasantly to Joan)
Goodnight, Joan.

Joan exits from the scene. Doctor Xavier is still staring silently at Haines.

DOCTOR XAVIER:

(quietly)
Haines, I thought we had come to an understanding about this.

HAINES:

(sadly and hypocritically)
I see you still misunderstand me, Doctor.

(he sighs and walks past Doctor Xavier and re-enters the library)

79. LIBRARY - CLIFF MANOR

as Haines re-enters the room and Doctor Xavier closes the living room door. Then, dropping his grimness, he addresses the entire group of men.

DOCTOR XAVIER:

Now that we're all here, gentlemen, I'll explain why I sent for you under such unusual circumstances.

(pause - dramatically)

We are all under suspicion of murder!

(CONTINUED)

79 (Cont.)

HAINES:

What!

ROWITZ:

Ridiculous!

DUKE:

What imbecile thought that up!

DOCTOR XAVIER:

(quietly)

Gentlemen. I presume all of you are acquainted with the recent moon-killer murders which have aroused the public and press to a state of hysteria. Investigation has proven that in every murder the killer made use of a scalpel -- a type of scalpel which can only be found in our academy!

HAINES:

(protesting)

But, Doctor --

(the others start to object)

DOCTOR XAVIER:

Just a minute, please. I'd prefer to believe every one in this room innocent -- but circumstances force me to assume one of us is guilty.

DUKE:

(angrily)

But confound it, Xavier -- bring us way up here on a night like this! Why couldn't you have told us this at the academy?

DOCTOR XAVIER:

For a very simple reason. I wish to conduct an investigation of my own -- quietly.

DUKE:

But I'm a sick man! This is a lot of tommy-rot.

DOCTOR XAVIER:

(appealingly)

All of you know how hard I've worked for years -- building the reputation of the institution. Don't you realize what the publicity and scandal of a police investigation would do to it?

(CONTINUED)

79 (Cont. 1)

ROWITZ:

You are right, Doctor. What do you propose to do?

DOCTOR XAVIER:

I want each one of you to submit to a pathological test -- an experiment I have devised which I hope will prove each and every one of us innocent.

HAINES:

(up)

This is insulting! I refuse!

DUKE:

(snapping)

Good. Then the police will give it to you -- with a rubber hose.

ROWITZ:

I consider it a privilege, Doctor, to have an opportunity of proving my innocence. I am ready.

DOCTOR XAVIER:

(anxiously)

And you, Professor Haines?

HAINES:

(surlily)

Well, if the others are -- but it's a lot of nonsense.

DOCTOR XAVIER:

(quickly)

Good. Suppose you gentlemen go to your room and unpack first. In ten minutes we shall all meet in the laboratory.

80. EXT. REAR OF CLIFF MANOR -- FULL SHOT BACK PORCH

The rain is slacking up and has almost stopped. Lee comes cautiously into the scene, sees the back porch of the house, and decides to climb one of the pillars supporting the roof of the porch. The pillar is dripping wet and slippery. After making two unsuccessful attempts and sliding down both times, he crosses to a kitchen window. It is locked. Lee, perspiring, tugs at it without success. Giving up in disgust, he starts away, suddenly gets an idea, and half-heartedly tries the kitchen door. It opens! A sick grin comes to his face and he feels foolish for not trying it in the first place. Cautiously he enters the house.

81. INT. KITCHEN CLIFF MANOR

Lee cautiously enters the dark kitchen. Gazing around carefully, he sees a door to a corridor. Flashing his light on it, he tiptoes through.

82. LOWER HALL - CLIFF MANOR

Lee softly opens a door leading from the kitchen and gazes around the deserted hall. He peeks into a room. Obviously, he is looking for the laboratory. Suddenly, a large insulated cabinet, about twice the size of a phone booth, attracts his attention. It is standing beside a rather heavy door which also has been insulated. Huge electric cables connect the cabinet and the door. Lee steps over quickly to the heavy door and pushes it open. He takes it big as he looks into the room and cautiously enters.

83. INT. LABORATORY - CLIFF MANOR

as Lee steps into the large room and gazes around, quaking with apprehension. Two overhead lights reflect a ray down upon the various mysterious looking paraphernalia. Directly in the center of the room four chairs have been placed in a row in front of a complicated looking piece of apparatus. It contains various coils, transformers, tubes and plates. Over it, in a row, are four large glass thermal tubes, each half filled with a heavy, oily looking fluid. Electric cables lead from the machine to the cabinet outside in the hall. There are also four wires -- each leading to a chair.

At one side of the room a small temporary stage has been erected. Heavy reflectors are pointed at it. In another corner of the room a screen hides a sink and wash table from intimate view. At the furthest end of the room is a massive arch. Wide stone steps, in a sweeping spiral, lead up into the tower of the manor. All in all, there is a certain morbidness hanging over the room.

Suddenly, there is a noise at the door. Lee instantly springs into a closet and closes the door as Mamie and Otto enter the room. Otto is carrying a long cape and some women's apparel. Mamie obviously is scared, but is doing her best to keep it from Otto by putting up a bold front.

(CONTINUED)

83. (Cont.)

OTTO:
 (taking a fiendish delight
 in trying to frighten her)
 Doesn't this room give you the
 creeps, Mamie?

MAMIE:
 (bluffing)
 Pouff -- not me! What's
 there to be afraid of? I'm
 just as decomposed as if I
 was in church.

84. INT. CLOSET

Lee is listening at the door. Curious to see what
 kind of a closet he is in, he looks around. Hanging
 on hooks all around him are various skeletons and
 bone constructions of the human body! Several skulls
 are resting on a shelf behind him. Lee shudders.
 Perspiration breaks out on his brow.

85. INT. LABORATORY -- FULL SHOT OTTO AND MAMIE

He is staring at her and Mamie is getting uneasy.

OTTO:
 (looking at her through
 half-closed eyes - and
 speaking in a low mournful
 voice)
 How would you like to meet a
 ghost in here, Mamie?

MAMIE:
 (trying not to shiver)
 I'll tell you one thing --
 he'd be a whole lot pleasanter
 than you.
 (she looks quickly behind
 her, sees no one there,
 and makes a bluff at not
 being afraid)
 This place ain't a bit scary,
 so you can just stop trying to
 make me nervous.

OTTO:
 (mournfully)
 But the smells -- don't they
 remind you of an embalming parlor?

(CONTINUED)

85. (Cont.)

MAMIE:

(uneasily)

The only thing in this room
right now that does that is you!

OTTO:

You can laugh now --- but you
won't when you slip this dress
on for the experiment.

(he holds up an old
dress and shawl)

MAMIE:

(uneasily)

Why? Where did Doctor Xavier
get it?

OTTO:

(through his teeth)

From the morgue -- the old
scrubwoman wore it the night
she was murdered.

(he holds it up)

Look -- you can still see the
blood ---

As he approaches her she backs up in horror.

MAMIE:

(frantically)

Don't Otto -- please, Otto,
I take back what I said --

OTTO:

The blood, Mamie --- look ----

Suddenly, Mamie backs up into a live switch on the
apparatus in the center of the room. There is a loud
cackle of sparks as they dart out and strike Mamie's
rear end. She jumps and emits a loud scream. The door
opens quickly and Doctor Xavier enters.

DOCTOR XAVIER:

Here, Otto, what's going on?

MAMIE:

He's trying to scare me, Doctor.

DOCTOR XAVIER:

(sharply)

That's unnecessary, Otto. I
wish you'd stop it.

OTTO:

(bowing)

Very good, sir.

86. INT. CLOSET

Lee, getting a grip on himself, pulls a notebook out of his pocket, and trying not to look at his gruesome surroundings, sits down. Instantly he jumps up, feels underneath him, and pulls out the skeleton of a hand and arm. He reacts broadly.

87. INT. LABORATORY -- FULL SHOT DOCTOR XAVIER, OTTO AND MAMIE

as Doctor Xavier starts giving them instructions.

DOCTOR XAVIER:

Now pay attention -- both of you. You have the dress, Otto?

OTTO:

Yes, sir.

(he indicates it)

DOCTOR XAVIER:

Mamie, you will kindly put it on.

MAMIE:

(frightened)

But, Doctor --

DOCTOR XAVIER:

Quiet. You and Otto are going to enact the last murder of the so-called moon killer in front of an audience I have selected. Otto knows all about it and will instruct you as to your part.

MAMIE:

(her eyes bulging)

What -- what part do I play?

DOCTOR XAVIER:

That of the scrubwoman -- the one who met death last night.

MAMIE:

(trembling)

Please -- couldn't -- couldn't Otto play it?

DOCTOR XAVIER:

Otto will impersonate the killer Now you both may go behind the stage and get ready.

(CONTINUED)

87 (Cont.)

OTTO:
(sardonically)
Yes, sir.

DOCTOR XAVIER:
And remember our signals, Otto,
just like I explained.

OTTO:
Very good, sir.
(to Mamie)
This way, Mamie.

Mamie starts to protest but a look from Doctor Xavier stops her.

MAMIE:
(trembling)
Yes, sir.

Mamie exits behind the stage with Otto as Professor Wells enters the laboratory.

DOCTOR XAVIER:
Ah, Wells ... you're all ready?

WELLS:
Yes. The others are on their way here now.

Rowtiz enters.

ROWITZ:
(interested in the apparatus of the laboratory)
Thermal tubes, eh Doctor?

DOCTOR XAVIER:
Exactly.

Haines enters, followed by Duke who hobbles along painfully on his crutches. Doctor Xavier indicates chairs in which they are to be seated.

DOCTOR XAVIER:
Now, gentlemen, if you'll kindly be seated in these chairs, I'll give you a brief idea of my experiment.

The three men take their places in the chairs.

DOCTOR XAVIER:
And with your permission I'll ask Wells to clamp a contact wire to each of your bare arms -- my own included.

(CONTINUED)

87 (Cont.1)

Wells quickly starts clamping the wires to the bare forearms of the men, before they can protest.

HAINES:

(surlily - as Wells
snaps the clamp on his
arm)

Did I have to come way up here
from the city to play guinea
pig for a lot of young whipper-
snappers!

WELLS:

(pleasantly)

I'm sure you'll forgive me
in a few minutes, Professor.

CUT TO:

88. FULL SHOT LABORATORY

as the moon suddenly shines in through the window and
floods the room, literally drenching the men with an
eerie light.

89. CLOSE SHOT WELLS

as he turns his head and gazes up at the moon off
scene, a startled look on his face. He looks off
scene at Doctor Xavier.

90. FULL SHOT DOCTOR XAVIER

as he looks back at Wells and nods his head with
satisfaction.

DOCTOR XAVIER:

Perfect. Just as though we
had ordered it.

DUKE:

(sharply)

Close those curtains. That
moon's shining right in my
face.

DOCTOR XAVIER:

You may close them, Wells.

(CONTINUED)

90. (Cont.)

Wells closes the curtains and snaps on a switch. The overhead lights go out and the room is in darkness. Instantly, the thermal tubes give out a strange, penetrating glow. The fluid in them begins to pulse up and down -- no two tubes alike.

DOCTOR XAVIER:

(from the darkness)

Listen, gentlemen, to what I have to say!

The CAMERA PANS slowly towards the pulsing thermal tubes.

One of us in this circle may be a murderer!

91. INT. CLOSET. —

Lee narrows his eyes and strains forward to listen.

CUT TO:

92. CLOSE SHOT THERMAL TUBES

Suddenly, the fluid in the thermal tubes quickens its pulsing. Two of them show marked reaction.

DOCTOR XAVIER:

A murderer who kills in the light of a full moon - leaving his victim's body mutilated --
A cannibal!

CUT TO:

93. INT. CLOSET

as Lee's eyes pop wide open. This is the first time he has heard advanced the theory of cannibalism.

CUT TO:

94. CLOSE SHOT THERMAL TUBES

The thermal tubes show a decided reaction. The fluid in them is rapidly rising and falling.

(CONTINUED)

94 (Cont.)

DOCTOR XAVIER:

The past of everyone of us
places us under suspicion.
Evidence shows us the killer
has two hands -- therefore,
only Wells is eliminated. I
have asked him to operate the
recording apparatus.

DUKE:

(angrily)

What about me! A hopeless
paralytic!

DOCTOR XAVIER:

Quiet please, Professor. No
interruptions. Wells -- will
you take your place outside
in the recording cabinet?

WELLS:

Yes, Doctor.

Wells exits.

DOCTOR XAVIER:

I am going to leave you a
moment while I check the
variability of your blood
count reactions. I suggest
that you remain silent in my
absence.

We hear Doctor Xavier exit through another door
- slamming it after him.

DUKE:

(irascibly)

Wells! The young quack! I had
him for an interne before he
could grow a beard.

HAINES:

If you ask me, I'd say, Doctor
Xavier is taking most unethical
measures in this experiment.

ROWITZ:

(dourly)

Necessity has no ethics.

OUT TO:

95. INT. CLOSET

Lee is rapidly writing down notes. He is so interested that he fails to notice a skeleton, hanging behind him on the wall, slowly move. As the bone framework moves softly over, a small hole is revealed behind it in the wall. A human eye is peering in through it. Lee, warm and excited, is writing rapidly. Suddenly, a small puff of smoke is blown through the hole. Lee suddenly sniffs, imagining he is smelling something. Dismissing the idea, he starts to write again. Suddenly another puff of smoke is blown through the hole. Lee stops writing and shakes his head. He is dizzy and sways a little... he is losing consciousness. The skeleton behind him softly comes back into position and covers the hole in the wall.

CUT TO:

96. INT. LABORATORY

on the dimly lighted door. It opens and we see the vague figure of Doctor Xavier enter, nervously wiping his hands on a handkerchief. The CAMERA PANS around on the termal tubes and TRUCKS forward to a CLOSE SHOT.

DOCTOR XAVIER:

We can proceed now.

HAINES:

(eagerly)

One question, Doctor. Were the murdered women attacked?

ROWITZ:

(sheeringly)

Does your mind never follow any other channel?

HAINES:

(furiously)

You --

The CAMERA AGAIN PANS AND STARTS TO TRUCK FORWARD toward the stage, as Doctor Xavier reads his next lines.

DOCTOR XAVIER:

(shouting)

Silence! Pay attention -- all of you! It is my theory that one of us in the past, through dire necessity, was driven to cannibalism. The memory of that act was driven like a nail into the mind of that man! Shrewd and brilliant, he can conceal his madness from

(CONTINUED)

96. (Cont.)

DOCTOR XAVIER: (continued)
 the human eye -- even from himself --
 but he can't conceal it from the eyes
 of the radio-sensitivity! Every time
 his heart pounds from mental excitement,
 the thermal tubes will betray him!
 (pause)

You are all now connected with the
 tubes -- I alone know which tube is
 yours. Your heartbeats are being
 reflected before you.

HAINES:

(excitedly)

Doctor -- I protest.

97. CLOSEUP DOCTOR XAVIER

as he gazes sharply out of scene at Haines.

DOCTOR XAVIER

Haines! You are excited! As the
 heart beats faster and faster, so
 does the red liquid begin to pulse
 and rise until excitement and
 terror take hold of the subject
 and the red liquid reaches to the
 top of the tube. He, whose tube
 does that, is the guilty man!

(he reaches over and
 presses a button)

98. INT. ROOM BACK STAGE

Otto hurries into the room and crosses hastily to an
 electrical control box near the wings of the stage.
 He slips on a cape and a hood. Mamie, frightened
 stiff, is watching him, her eyes bulging. A green
 light flickers over Otto's head -- he quickly pulls
 a switch.

99. INT. LABORATORY

The curtains part silently on the stage. It is in
 darkness.

(CONTINUED)

99. (Cont.)

DOCTOR XAVIER:
(his voice coming from
off scene)

Look! First we see the wax life-like reproductions of a pathetic line of victims -- people whose lives were snuffed out and their bodies torn to satisfy the desire of a monster! First -- a beautiful young girl --- violently killed while she lay on a hospital bed recovering from an illness!

Suddenly, upon the stage, a dim green light reflects down upon the wax life-like figure of a young girl. It is so startling, the men watching, gasp.

Next -- an old man -- murdered and torn at night as he walked through his garden!

Another dim green light is suddenly reflected down upon the wax figure of an old man. The effect is startling.

Then --- a middle-aged woman --- her broken and bleeding body found under a dock by the water-front!

The dim green light now quickly reflects down upon the gruesome wax figure of a middle-aged woman.

Next --- a young man --- strangled and mutilated one night in the doorway of a dance-hall!

Another dim green light instantly reflects down upon the wax figure of a young man.

Then --- a little girl -- a child! Her body found late one night in the gutter!

Another dim green light quickly reflects down upon the wax image of a beautiful child. The men watching, gasp. The thermal tubes all-violently react. Suddenly all the green reflecting lights go out. Doctor Xavier's voice continues dramatically from the darkness.

And now --- the last victim! Watch! You are to see re-enacted the murder of an old scrubwoman -- the killer's latest victim! She is coming home from work. Her bones ache with exhaustion. It is late. A full moon shines down upon her ---

(CONTINUED)

99.(Cont.)

Slowly the reflectors come up on the stage, casting a ghastly grey light down upon Mamie, dressed in the old dress of the scrubwoman. She is hobbling along in the dim light.

DOCTOR XAVIER:

(his voice coming from the darkness)
She is passing through a seldom used
alley-way -- when suddenly --

Suddenly Otto, a long black cape over his shoulders, appears in the dim light on the stage and starts creeping after Mamie.

-- a terrible figure steals out of
the alley-way. He starts creeping
towards her --

100. FULL SHOT STAGE

Mamie stops to pick up a piece of paper. Otto creeps up to her, suddenly makes a lunge at her and grips her neck in his powerful hands.

DOCTOR XAVIER:

(off scene)

As old Annie stops to pick up a
piece of paper, the terrible figure
suddenly takes her throat in his
powerful hands. She gives a shriek-
ing cry --

(Mamie screams on the stage
as Otto chokes her)

101. CLOSE SHOT SINGLE THERMAL TUBE

It suddenly gives a violent blurb and bubbles up to the top. The fluid in the thermal tube stops pulsing and remains still. The CAMERA TRUCKS back quickly showing all the tubes. Mamie is still screaming.

DOCTOR XAVIER:

(excitedly)

Look at that one tube! It's a success!
The guilty man is --

(there is suddenly a hideous
shriek -- the shriek of a man
in terrific pain)

The guilty man is -- Doctor Rowitz!
(suddenly there is a commotion
and the thermal tubes go out
one by one as the contacts
are broken)

(CONTINUED)

101. (Cont.)

DUKE:
 (from the dark)
 The lights! Somebody turn on the
 lights!

DOCTOR XAVIER:
 Wells! Turn on the lights!

OTTO:
 (shouting)
 The lights are by the door!

HAINES:
 (shouting in the dark)
 The lights! The lights!

102. CLOSE SHOT TABLE BEHIND SCREEN

The figure of the killer moves quickly up to the table. We see only its waist and lower limbs. Quickly a pair of hands puts down upon the table a horrible mask -- the face of the monster -- the killer! A towel is placed over the mask and the figure quickly moves out of the scene. Off scene can be heard the terrified ad-lib shouts of the excited men.

103. FULL SHOT LABORATORY

Suddenly, the lights come on revealing Otto by the switch. Doctor Xavier and the men are standing around the room, staring in horror at an object upon the floor. It is Rowitz -- his eyes glassy -- his head resting in a pool of blood!

HAINES:
 (with a gasp)
 It's Rowitz!
 (Haines and Otto spring
 over to the body)

DOCTOR XAVIER:
 What's wrong -- has he fainted!

OTTO:
 He's bleeding --

HAINES:
 (excitedly)
 He's been stabbed in the back of
 the neck!

(CONTINUED)

103.(Cont.)

DOCTOR XAVIER:

Let me see --

(he quickly bends over the body and examines it. The others are tense. The expression on Doctor Xavier's face plainly tells us Rowitz is dead. Gravely, Doctor Xavier looks up at Haines. Who was sitting next to Doctor Rowitz?)

HAINES:

(perspiring)

I was -- but I didn't see anything.
I was watching the stage!

104. CLOSEUP DOCTOR XAVIER

He is staring in amazement at Duke off scene.

105. FULL SHOT DUKE

He is standing upon his feet without the aid of crutches. Wildly he is staring off scene at the body of Rowitz. The CAMERA PANS quickly across the room to Haines' empty chair. The crutches are leaning against it. The CAMERA PANS swiftly back to Duke. He is slowly walking towards the body of Rowitz.

106. CLOSEUP DOCTOR XAVIER

Startled, and horrified, he calls to Duke.

DOCTOR XAVIER:

Duke! You're walking!

107. FULL SHOT LABORATORY

as Otto and Haines turn sharply and see Duke. The latter, startled, looks down at his feet. Suddenly, his face becomes appalled. He crumples heavily to the floor.

DUKE:

(hysterically)

I walked! You saw me! I walked!
I walked!

(CONTINUED)

107. (Cont.)

Doctor Xavier and Haines spring over to assist him.

HAINES:

(hoarsely to Duke)

You killed him! You can walk!
You're the murderer!

DOCTOR XAVIER:

(sternly to Haines)

Keep quiet, Haines! Don't you know
hysteria reaction when you see it!

Duke is sobbing like a child. Mamie hurries down from the stage.

MAMIE:

Well, you old fools, why don't
you do something?

HAINES:

Let's get him into a chair.

Doctor Xavier, Haines and Mamie lift Duke and put him into a chair. Doctor Xavier glances at Otto, who is bending over the body of Rowitz, stunned by what has happened.

DOCTOR XAVIER:

Come, Otto, we've got to pull ourselves
together.

HAINES:

Where's Wells?

DOCTOR XAVIER:

Strange he doesn't come in --

Doctor Xavier, troubled, crosses to the hall door. Opening it, he steps out into the hall.

108. CLOSE SHOT CABINET - INT. UPPER HALL

As Doctor Xavier steps out and opens the door of the cabinet. Wells, lying on the floor, is shuddering.

DOCTOR XAVIER:

Wells! What's wrong, man!

WELLS:

(dazed - letting Doctor
Xavier help him up)

I don't know. I was sitting here --
everything went black --

DOCTOR XAVIER:

(looking at the back of
his head)

You're bleeding! You've been struck!
Come in here --

He takes Wells' arm and leads him back into the laboratory.

CUT TO:

109. INT. JOAN'S ROOM

She is sitting up in bed, terrified. Gathering courage, she springs out of bed, slips on her mules, pulls a negligee around her shoulders and frantically goes to the door, exiting into the hall.

110. INT. LABORATORY - CLIFF MANOR

Otto is covering the body of Rowitz with a sheet. Haines and Doctor Xavier are questioning Wells. Mamie is giving Duke a glass of water and making him comfortable.

DOCTOR XAVIER:

Are you sure you heard no one
approaching the room as we
started the test?

WELLS:

No one. After I was struck I
heard nothing until you started
shouting for the lights.

HAINES:

(determinedly)

I'm going to look around this room.
(he starts glancing around)

111. CLOSE SHOT DOOR

as it opens quickly and Joan stands in the doorway. A look of horror comes to her face as she sees the covered form of Rowitz off scene.

JOAN:
(frightened)
Father!
(she runs into the room
towards Doctor Xavier)

112. INT. LABORATORY - FULL SHOT

as Joan runs, horrified, up to Doctor Xavier.

JOAN:
Father! What's happened!

DOCTOR XAVIER:
(trying to calm her)
Now, now Joan. Everything is
all right. Doctor Rowitz has
met with an accident. I wish you'd
go back to your room --

JOAN:
(staring)
He's dead!

WELLS:
You can't do anything here, Joan.
Why don't you go back to your
room? Your father will explain
later --

HAINES:
(off scene - sharply)
Somebody's in this closet!

Joan, Doctor Xavier and Wells instantly turn their
heads. The CAMERA PANS quickly to:

113. FULL SHOT CLOSET

Haines suddenly yanks open the door -- and the crum-
pled body of Lee falls out upon the floor!

(CONTINUED)

113 (Cont.)

HAINES:
(horrified)
Another one!

Doctor Xavier, Joan and Otto quickly step into the scene. Doctor Xavier leans over Lee.

DOCTOR XAVIER:
(stunned)
Who is he?

HAINES:
(excitedly)
He was hiding in there! He knows something about this!

JOAN:
(frightened)
He's the young man who was at the house today!

DOCTOR XAVIER:
He's fainted. Otto -- some water, quick.

OTTO:
(pulling a flask out of his back pocket)
If you'll pardon me, sir, I took the liberty of having something on hand in case Mamie got skittish.

Doctor Xavier presses the flask to Lee's lips and forces the youth to drink. Lee opens his eyes as the others stare anxiously at him.

DOCTOR XAVIER:
(to Lee)
There. How's that?

LEE:
(grinning weakly)
Not bad. How much you pay for it?

HAINES:
He's all right. Get him up.

Haines grabs Lee roughly by the arm and hand to pull him to his feet. Instantly the handshakes buzzer goes off and Haines jumps, dropping Lee's hand like a hot poker.

HAINES:
(frightened)
Such! Otto pulls Lee to his feet.

113 (Cont. 1)

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LEE:
I'm all right now --

HAINES:
(angrily)
What were you doing in this
closet?

(CONTINUED)

113 (Cont. 1)

LEE:

(calmly)

Hiding.

DOCTOR XAVIER:

Who are you?

LEE:

Lee Taylor of the Daily World.
I'm sorry - but you wouldn't give
a fellow a break - so I had to
take one.

HAINES:

You're lying! You came in here
to kill Rowitz --

JOAN:

(angrily to Haines)

Oh, don't be absurd!

(to Doctor Xavier)

He's telling the truth. He's a
newspaper man -- he's the one who
printed the story about you yesterday
in the World.

LEE:

I'm sorry -- but I've just got to
get this story. I was hiding in
there going great when all of a
sudden --

(he grins sheepishly)

-- I guess I fainted. It's going
to be tough if I got to lug smelling
salts around with me after this.

DOCTOR XAVIER:

(angrily)

It serves you right! You're a trespasser!
I'm going to hand you over to the police!

LEE:

That suits me fine. I can phone my
story in from the police station.

DOCTOR XAVIER:

(furiously)

Why do you have to phone in any
story!

LEE:

(calmly)

Because that man there has been murdered
and the public has a right to know about
it and demand the arrest of the guilty
person.

(CONTINUED)

113 (Cont.2)

JOAN:

(pleading to Doctor Xavier)
 Father! Let me talk to him. You're
 all upset. I know he'll listen to
 reason.

DOCTOR XAVIER:

(excitedly)

But I can't let this story leak
 out now! It'll ruin everything --

JOAN:

(disturbed)

Please, Father! Let me talk to him.

(to Leo)

Come out in the hall with me,
 Mister Taylor.

She turns quickly and Lee follows her. They exit from
 the room, closing the door.

HAINES:

(to Doctor Xavier)

You're not going to let him go,
 are you?

DOCTOR XAVIER:

(Angrily)

Absolutely not!

(to Otto)

Otto -- follow that man and
 don't let him get near a phone
 or out of this house!

(Otto nods and starts for
 the door after Leo)

114. INT. LOWER HALL - CLIFF MANOR

as Joan steps out of the laboratory, followed by Lee.
 She closes the door and crosses to some French doors
 opening up on a Terrace.

115. EXT. TERRACE - CLIFF MANOR

It extends out over the sea. A full moon is shining on
 the water. Joan steps out from the French doors,
 followed by Lee. She turns to him appealingly.

(CONTINUED)

115. (Cont.).

JOAN:

Please, Mister Taylor. You don't have to report to the paper what you've just seen, do you?

LEE:

I'm sorry -- but I've got to. I'm working for a newspaper -- and I've just seen a murder!

JOAN:

(desperately)

I know -- but can't you wait! Give Father a chance to find out who's doing it! What difference does it make to the public what happens or how he does it so long as he catches him?

LEE:

A lot of difference -- they want to read about it. The more sensational it is, the better they like it.

JOAN:

Is that all you think about! Scandals and murders! Don't you ever think of people's feelings? Don't you realize what a scandal would do to my Father's institution!

LEE:

(with a twinkle in his eye)

Of course I do -- but you know I'm in a hard-boiled racket.

JOAN:

Then won't you please help us instead of making it disagreeable for us? Aren't we going through enough trouble?

LEE:

(grinning)

Listen. What do you think I've been going through? To get this story I haven't been on a May-walk either!

JOAN:

Won't you at least stay here for the rest of the night and talk it over with Father in the morning?

(CONTINUED)

115. (Cont. 1)

LEE:

I'll tell you what I'll do --
I'll hold up the story and stay
if I can eat breakfast with the
family in the morning.

JOAN:

I think that can be arranged.
Father usually has his breakfast
at seven-thirty.

LEE:

And you?

JOAN:

I'm lazy. I have mine at nine.

LEE:

(with a twinkle in his eye)
I'm lazy, too. Could I have mine
at nine?

JOAN:

(forced to smile)
Possibly.

LEE:

And will you take me for a swim
afterward?

JOAN:

If you're so helpless you can't
find the water, you have no business
in it.

Otto opens the French doors and interrupts the scene.

OTTO:

Beg your pardon, Miss Joan --

JOAN:

Oh, Otto -- Mr. Taylor's staying
for the night. Will you prepare
a room for him?

OTTO:

(meaningly)
I already have, Miss.

Joan starts for the French doors and Otto holds them
open for her. Lee doesn't like the way Otto says this
and he gives him a look. Joan starts for the French
doors.

(CONTINUED)

115 (Cont.2)

OTTO:

(stopping Joan)

Excuse me, Miss Joan, but I suggest
you don't see your father again
tonight. He's very tired and I'm
trying to get him to bed.

JOAN:

That's a good idea, Otto.

LEE:

(starting forward)

Are you going swimming with me in
the morning?

JOAN:

(at the door)

No, thanks.

— LEE:

But what will you do if I sink and
yell for help?

JOAN:

(with a twinkle)

Throw you an anvil.

(she exits and Lee grins)

OTTO:

(quietly to Lee)

This way, Sir.

(he exits through the French
doors followed by Lee)

DISSOLVE INTO:

116. INT. UPPER HALL - CLIFF MANOR

as Otto comes into the hall followed by Lee. Otto leads
the way to a door at the end of the hall, opens it,
and bows Lee in.

117. INT. LEE'S ROOM - CLIFF MANOR

As Otto bows Lee into the room and snaps on a dim night
light. Lee looks around nervously. The room is de-
cidedly gloomy. The bed is an old-fashioned one. There
is an ancient canopy propped up over its head. Otto
makes Lee nervous with his cat-like stare.

(CONTINUED)

117 (Cont.)

OTTO:
I must apologize for the condition
of the room, sir.

LEE:
(suspiciously)
What's the matter with it?

OTTO:
It hasn't been touched since
Matilda left it a year ago.

LEE:
Yeah? Why did Matilda leave it?

OTTO:
She died of malaria, sir. Goodnight.

Otto opens the door and exits. Lee reacts and nervously glances at the bed. Suddenly, a strange feeling comes over him. Cautiously he sneaks over to the door and suddenly opens it -- bumping Otto, who has been looking through the keyhole, on the head.

OTTO:
(blandly)
Shall I wake you up in the
morning, sir?

LEE:
(dryly)
Don't bother. Nobody will have
to wake me up!

OTTO:
(bowing)
Yes, sir.

Otto closes the door. Suddenly there is the sound of a bolt being slipped into place. Lee jumps. He tries the door and to his dismay, finds it is bolted. He notes a key in the lock -- and carefully he turns it. At least if he can't get out -- they can't get in. Then, with a sigh of relief and relaxing, he sits down on the bed. Instantly there is a crash and the canopy drops down on his head, completely covering him. Frightened, Lee jumps up and struggles to fight it off.

118. INT. JOAN'S ROOM - CLIFF MANOR

Joan enters, kicks off her mules, removes her negligee and climbs into bed. Reaching over, she switches off the lights. The CAMERA TRUCKS forward to:

119. CLOSEUP BEDSIDE CLOCK

The hands point to 11:20 P.M.

LAP DISSOLVE TO:

120. CLOSEUP BEDSIDE CLOCK

The hands point to 12:05 midnight. The CAMERA PANS over quickly to:

121. CLOSEUP JOAN

She is in a restless sleep. Suddenly, she opens her eyes, startled. Sitting up in bed she listens. Outside in the hall a door is softly closed. Suddenly, she reaches over and seizes her negligee.

122. JOAN'S ROOM - FULL SHOT

without snapping on the lights, Joan quickly gets out of bed, slips on her mules, crosses the room and cautiously opens her door.

123. UPPER HALL - CLIFF MANOR

Only a dim night light is burning in the hall. Joan opens the door and cautiously peers out. Troubled, she softly walks to the stairs.

124. FULL SHOT CORPSE ON FLOOR

A man is bending over the dead body of Rowitz. His back is to the camera and only a dim light is shining down upon him.

125. INT. LABORATORY - CLOSE SHOT DOOR

as Joan softly opens it and peers in. Suddenly, her face becomes horrified as she sees the body and the figure over it.

126. CLOSEUP JOAN

as she stifles a scream.

127. CLOSE SHOT CORPSE

as the man bending over it hears the cry and suddenly turns. It is Doctor Xavier.

128. FULL SHOT JOAN

as she trembles with misgivings and chokes back a hysterical sob.

JOAN:

Father!

The CAMERA PANS on her and she hurries over to Doctor Xavier's side. His face is lined and tired.

What are you doing here?

DOCTOR XAVIER:

(quietly)

I just wanted to make sure the incision was made with a brain scalpel.

Suddenly, from the shadows, out steps Haines! He gazes grimly at Doctor Xavier.

JOAN:

(stifling a scream)

Professor Haines!

DOCTOR XAVIER:

(sharply)

What are you doing down here?

HAINES:

(quietly)

I couldn't sleep. I thought I'd come down and take a more thorough look at the body.

JOAN:

(pleadingly)

Please, Father -- please come to bed.

(CONTINUED)

128 (Cont.)

DOCTOR XAVIER:

(comfortingly)

All right, Joan. You run along, dear.
I'll be right up.

Joan looks at her father pleadingly and then turns
and exits. Doctor Xavier turns quietly to Haines.

HAINES:

(grimly)

Doctor -- since we retired --
the body's been --- been ----

DOCTOR XAVIER:

(quickly)

Sh --! I know it -- but I don't
want her to know.

As the men grimly stare at each other, we

FADE OUT.

FADE IN

DAY

129. CLOSEUP FEET OF FOUR MEN

as they walk slowly along, carrying something.

TRUCK BACK AND REVEAL:

130. FULL SHOT EXT. ENTRANCE OF CLIFF MANOR

A morgue car is backed up in the driveway and Otto, with three other men, are carrying a large wicker basket, containing the remains of Rowitz, to the car. Doctor Xavier and Stevens are standing on the porch watching the scene.

DOCTOR XAVIER:

(grimly to Stevens)

--- and when the lights came up --
this is what we found.

(he indicates the basket off
scene containing Rowitz's
remains)

STEVENS:

That proves absolutely the killer
is one of your men. I think you'd better
let me put a man on the grounds. You'll
never know he's around and I'll feel
easier.

DOCTOR XAVIER:

I wouldn't consider it. Every added
human around here presents an
additional obstacle. Look at this
young reporter -- I don't know what
to do with him!

STEVENS:

The wisest thing you can do is let
him remain. If you send him away
now he'll break the story.

DOCTOR XAVIER:

But what am I going to do with him
tonight?

STEVENS:

Let him see the experiment. If it's
successful and you trap the murderer,
we don't care how many stories he
prints! For the present just keep your
eye on him.

(CONTINUED)

130. (Cont.)

DOCTOR XAVIER:

I've instructed my daughter to stay
with him all day and not let him
get near a phone.

CUT TO:

131. CLOSEUP SAND

A stick has printed the following in the sand.

JOAN XAVIER

LEE TAYL

And while we watch, it completes the "O" and "R". The
stick then starts to cross out corresponding letters.
It draws a line through the "R" in Xavier, and the "R"
in Taylor. Then the "O" in Joan and the "O" in Taylor.
THE CAMERA TRUCKS back-quickly and reveals:

132. EXT. BEACH -- FULL SHOT JOAN AND LEE

They are sitting on the beach in their bathing suits.
Lee, holding a stick, is crossing out the letters in
their names which he has printed in the sand.

LEE:

(counting the remaining letters
that do not correspond)

-- hate -- friendship -- love.

Hate --

(he grins)

No matter how hard I try I can't
get it past friendship.

JOAN:

(laughing)

You silly!

LEE:

If I am -- it's the company that's
making me that way.

JOAN:

(rising)

Last one in the water's a rotten egg!

LEE:

(rising and picking up a
large beach ball)

Catch!

(he throws the ball to her
and she tosses it back)

THE CAMERA PANS up and reveals:

133. LONG SHOT SOLITARY FIGURE -- ZOOM SHOT

It is the lone figure of a man standing high up on a cliff overlooking the beach. The CAMERA ZOOMS at him and reveals:

134. CLOSEUP HAINES

He is watching the young people below. His face is stamped with insane jealousy and furious hate.

135. LONG SHOT JOAN AND LEE -- FROM HAINES' ANGLE

showing them far below on the beach, tossing the ball back and forth.

136. FULL SHOT JOAN AND LEE

as they toss the ball back and forth. Suddenly, it flies over Lee's head and rolls toward the foot of the cliff. Lee, laughing, starts after it.

137. CLOSE SHOT HAINES

His face is filled with hate as he sees Lee running toward the foot of the cliff below. His hand is resting upon a huge rock. He notes it is loose. Suddenly, a fiendish gleam comes to his eye. Waiting for Lee to get directly beneath, he suddenly pushes the huge rock over the edge.

138. LONG SHOT SHOOTING DOWN ON LEE

The huge rock is falling in a direct line for him as he bends over to pick up the ball.

139. CLOSEUP JOAN

as she suddenly sees the rock hurling down through the air directly over Lee. She screams in horror.

140. CLOSE SHOT LEE

as he hears Joan's scream and turns sharply. The next instant the rock strikes the sand like a thunderbolt, a hair's breadth from Lee's head. Stunned, he looks up. Joan rushes into the scene and hysterically grabs his arm.

JOAN:
(sobbing)
Lee! Lee!

LEE:
(laughing nervously)
Boy, what a close shave!

JOAN:
I thought you were going to be killed.

LEE:
(ruefully)
That teaches us not to play around cliffs where there's loose stones.

The CAMERA PANS on them as Lee moves Joan out from beneath the cliff.

JOAN:
Somebody pushed that rock!

LEE:
(puzzled)
Did you see them?

JOAN:
(upset)
No --- but I know it!
(breaking)
This terrible place -- I never want to see it again! Nobody's safe!

LEE:
(comforting her)
Nonsense. Who'd want to kill me?
Come on, darling, don't go all to pieces.

JOAN:
If you only knew all the things that have happened!

LEE:
What things? Tell me.

JOAN:
I can't tell you.

(CONTINUED)

140. (Cont.)

LEE:
 (sincerely)
 Forget that I work for a paper.
 I'm not going to betray your confidence,
 Joan. All I'm concerned about is your
 safety.

JOAN:
 I don't know who to turn to.

LEE:
 (quietly)
 Are you worried about your father?

JOAN:
 (Looking at him pitifully)
 Yes I am! Terribly worried!

LEE:
 (sympathetically)
 I wouldn't be. Your father's just
 a little tired. He's under a terrific
 strain. He's bound to show it --

JOAN:
 (frantically)
 But last night, after everyone
 had retired -- Rowitz's body was
 mutilated.

LEE:
 (startled)
 What!

JOAN:
 And the last one at the body was Father --
 I saw him!
 (she breaks into sobs)

LEE:
 (putting his arm around her)
 You poor kid.
 (slowly a look of determination
 comes over his face)
 Come on. We're going to go up and
 get dressed.
 (as he turns and leads her
 away, his arm still supporting
 her, we

FADE OUT

PART II TO FOLLOW

FADE IN

NIGHT

141. CLOSEUP MAN'S WRIST WATCH

The hands point to 7:35 P.M. The CAMERA TRUCKS back and reveals:

142. INT. MAMIE'S ROOM

It is a typical servant's room. Mamie is in bed -- Wells is taking her pulse, gazing at his watch. Joan is anxiously watching the proceedings.

WELLS:

(to Joan)

She's quieting down now.
The sedative is beginning to
take effect ---

JOAN:

(sympathetically to
Mamie)

Now you go right to sleep,
Mamie, and forget everything.
Nothing's going to hurt you.

MAMIE:

(fighting against
the sedative)

But the Doctor -- he'll be
mad at me for not being able
to go through with it --

JOAN:

(quieting her)

Father knows you're sick --
he won't be angry with you.

WELLS:

Don't worry about the experi-
ment. I'm sure the doctor
will make other arrangements.

MAMIE:

(working herself up)

I can't do it -- I can't!
Something tells me if I go
in there tonight I'll be in a
coffin tomorrow!

JOAN:

There -- there --

(CONTINUED)

142 (Cont.)

MAMIE:

(sobbing and clutching at Joan)

Oh, Miss Joan - something horrible's going to happen tonight! I feel it in my bones! Last night I dreamed I was walking up to a casket and when I looked inside -- it was me!

WELLS:

Here -- here. You'll be hysterical again.

(he pulls Joan away and gently pushes Mamie back upon her pillow.)

You'll be all right. Now just you sleep.

(he motions for Joan to leave the room)

In the morning you'll feel fine.

Wells and Joan exit from the room. As soon as the door closes, Mamie sits up in bed and sneers after Wells and Joan; an evil laugh upon her lips. She craftily reaches over and picks up a teacup from a table beside her bed. She drinks the tea and then glances into the bottom of the cup. Instantly she broadly reacts.

INSERT: CLOSEUP TEACUP

Some leaves in the bottom have settled into a formation which look strikingly like a dead figure suspended on a gallows. (or perhaps a skull and cross-bones)

143. CLOSE SHOT MAMIE

as she shudders, quickly reaches beneath her pillow, pulls out a bottle of gin and pours a stiff slug into the cup. Shaking it a second, she gulps it down. The tea leaves now have disappeared from the cup and Mamie relaxes.

CUT TO:

144. INTERIOR UPPER HALLWAY - CLIFF MANOR

as Joan and Wells come out of Mamie's room, Doctor Xavier, his face betraying alarm, comes up the stairs and calls to Joan.

(CONTINUED)

144 (Cont.)

DOCTOR XAVIER:

Joan.

JOAN:

Yes, Father.

DOCTOR XAVIER:

What's happened to that news-
paper fellow? Have you seen him?

JOAN:

Not since dinner. He went
directly to his room.

DOCTOR XAVIER:

I've been looking for him and I
can't find him. I have a feeling
he's slipped out and phoned the
story of Rowitz' death to the
papers...publicity of that nature
would ruin everything.

JOAN:

I don't think so, Father. He
gave you his word. Why don't you
look in his room?

DOCTOR XAVIER:

(annoyed)

I told you not to let him out of
your sight! -- Doesn't anyone
obey me any more!

Doctor Xavier turns and crosses to Lee's door. Joan
follows him. Wells, watching them for a minute, turns
and quietly exits down the stairs.

145. CLOSE SHOT LEE'S DOOR

as Doctor Xavier and Joan step up to it and Doctor
Xavier knocks. There is no response.

DOCTOR XAVIER:

(knocking again)

Taylor!

There is no response and Doctor Xavier tries the
door. It opens and he throws it open. We see the
room is empty. Doctor Xavier steps in and Joan follows.

146. INT. LEE'S ROOM

as Doctor Xavier steps in followed by Joan. They look around.

JOAN:

Look. His cigarette's still burning. He must be around some place.

(she indicates a cigarette which rests upon an ash tray and is still burning)

INSERT: CLOSEUP CIGARETTE

It is resting upon an ash tray and is still burning.

—DOCTOR XAVIER:

(calling)
Taylor!

JOAN:

Let's look downstairs.

She starts for the door and Doctor Xavier follows her.

CUT TO:

147. INT. LABORATORY - CLIFF MANOR

It is in darkness. Suddenly a disc of light coming from a pocket flashlight starts traveling along the wall and comes to rest on the thermal tube apparatus.

148. CLOSE SHOT LEE

He is standing in front of the door which leads backstage and is holding a flashlight, trained on the apparatus off scene. Obviously, he is conducting a private little investigation all his own. Suddenly, the door behind him softly opens a trifle and a clutching hand starts to extend itself. Lee, innocent of his danger, is gazing intently off scene. Just as the hand starts for his throat Lee's flashlight slips out of his hand. It falls with a crash to the floor and the room is plunged in darkness.

LEE:

(annoyed - under his breath)

Darn it!

(CONTINUED)

148 (Cont.)

He picks up the light and tries it. It lights -- and we see the hand behind him has disappeared and the door is closed. Suddenly, the flashlight flickers out.

LEE:
(under his breath -
disgusted)
That's luck for you.

He clicks it a couple of times without success. Jamming it into his pocket, he nonchalantly turns, opens the door behind him and exits through it!

CUT TO:

149. INT. LIVING ROOM - CLIFF MANOR

Joan anxiously comes to the door and looks in. The room is empty.

JOAN:
(anxiously)
Lee!
(she looks around and
then crosses towards
the library)

150. INT. LIBRARY - CLIFF MANOR

Doctor Xavier steps in and looks around.

DOCTOR XAVIER:
(amoyed)
Taylor!

151. CLOSEUP TELEPHONE

It suddenly starts to ring.

152. INT. LIBRARY - CLIFF MANOR

The ringing phone startles Doctor Xavier. He starts for it but suddenly Otto steps into the room and answers it. Joan appears in the doorway.

(CONTINUED)

152 (Cont.)

OTTO:
 (into phone)
 Hello? Yes, who's calling,
 please? Yes indeed, sir.
 (to Doctor Xavier)
 Commissioner Stevens, sir.
 (Doctor Xavier, annoy-
 ed, steps over to the
 phone)

153. CLOSE SHOT PHONE

as Doctor Xavier takes the phone.

DOCTOR XAVIER:
 Yes, Commissioner.

154. INT. CORNER OF STEVENS' OFFICE - CLOSE SHOT

Stevens, seated at his desk, is speaking tensely into the phone. O'Halloran, sitting close by, is grimly listening.

STEVENS:
 (into phone)
 Look here, Doctor -- I've
 decided to send an under
 cover man out there tonight.
 When you start your tests --

155. INT. LIBRARY - CLIFF MANOR
CLOSEUP DOCTOR XAVIER AT PHONE

as he reacts and interrupts Stevens.

DOCTOR XAVIER:
 (exasperated)
 ---there won't be any test
 tonight! You've got to give
 me another twenty-four hours.
 The woman I've been depending
 on was taken sick this after-
 noon and it spoils all my plans.

156. INT. CORNER STEVENS' OFFICE
CLOSE SHOT STEVENS AND O'HALLORAN AT PHONE

Stevens instantly loses his patience. O'Halloran's

(CONTINUED)

156. (Cont.)

jaw sets and he gives Stevens a look.

STEVENS:

(into phone)

I'm sorry, but if things have gotten beyond your control, I'm coming down there right now and take charge! I'm in a tough spot. I've already got murders enough to explain to the press and public, and if you think for one minute --

157. INT. LIBRARY - CLIFF MANOR
CLOSEUP DOCTOR XAVIER AT PHONE

as Doctor Xavier hastily interrupts.

DOCTOR XAVIER:

Wait a moment, Commissioner. The forty-eight hours aren't up yet! I'll make some other arrangements. Hold your men off just a little while longer -- give me one more chance -- please --

158. INT. CORNER STEVENS' OFFICE
CLOSE SHOT STEVENS AND O'HALLORAN AT PHONE

Stevens suddenly loses his temper.

STEVENS:

(angrily)

All right! I'll give you till midnight! If you haven't your man by then, I'm going to slap the whole place under arrest. I'll yank everyone of you up to Headquarters -- publicity or no publicity!

He angrily hangs up and turns on O'Halloran.

STEVENS:

You have a squad car down there in Blackstone Shoals at midnight sharp!

159. INT. LIBRARY - CLIFF MANOR

As Doctor Xavier hangs up the phone, an expression of defeat and despair comes to his face. Joan quietly steps into the scene and tenderly puts her hand affectionately on his shoulder. Suddenly the lights go out!

DOCTOR XAVIER:
(voice in darkness)
The lights! Turn on those
lights!

JOAN:
Father!

Suddenly the lights come up. Doctor Xavier, excited and nervous, is standing in the center of the room. Joan is frightened. Otto quickly steps into the room. There is a trace of a sneer upon his face.

OTTO:
(quietly)
I'm sorry, sir. I was
fooling with the fuse
box and ---

DOCTOR XAVIER:
(sharply)
Well, don't fool with any-
thing around here. I've told
you that before!

As Doctor Xavier glares at Otto who bows, still sneering,
we

FADE OUT.

FADE IN

NIGHT

160. LONG SHOT FULL MOON

It is shining down on Cliff Manor, bathing it in an eerie light.

DISSOLVE TO:

161. CLOCK

It is 11:30.

DISSOLVE INTO:

162. CLOSE SHOT THERMAL TUBES

as they bubble up and down. The CAMERA TRUCKS back and reveals:

163. INT. LABORATORY - CLIFF MANOR

Haines, Doctor Xavier and Duke are attached by wires to the thermals. Wells, one sleeve empty, is violently pleading with Doctor Xavier. The curtains are pulled over the windows. The stage is dark.

WELLS:

(disturbed - to Doctor Xavier)

But Doctor! I still say you're making a mistake, letting Joan in on this experiment!

DOCTOR XAVIER:

Nonsense! She'll be up there on the stage in full view of all of us.

DUKE:

(angrily)

Murder isn't nonsense! We don't know what's going to happen tonight! You must be insane -- bringing your daughter into this!

DOCTOR XAVIER:

After all, gentlemen, this is my daughter's own suggestion and I have no fear for her safety. She's a sensible girl and knows what she's doing.

(CONTINUED)

163 (Cont.)

DUKE:

By Gad, if she were my daughter she wouldn't lay up there on a bed in nothing but a nightgown! Just for the sake of some lunatic's experiment!

HAINES:

(calmly)

Professor Duke -- really -- I'm sure none of us will think ill of the girl because, for the benefit of science, she consents to appear in a state of undress.

WELLS:

(coldly)

You forget, last night there was a murderer at large in this room.

DOCTOR XAVIER

You can be sure there will be no one at large in this room tonight. I've taken this precaution --

(he suddenly reveals six pairs of police handcuffs)
-- Each of you will be handcuffed to your chair and you will notice each chair has been bolted to the floor!

HAINES:

(instantly rising -
indignant)

Doctor! I refuse to submit! I suppose next you'll have us in straight-jackets.

DUKE:

Give me my crutches! I'm not going to sit here handcuffed while you're running around loose!

DOCTOR XAVIER

Wait! I intend to be handcuffed also! This will assure us no man can harm another and there cannot possibly be a repetition of last night's tragedy. Take them, Wells --

(he hands the handcuffs to Wells who starts forward to take them)

CUT TO:

164. INT. BACK STAGE

Joan, wearing a robe, is preparing for her part of the experiment. Otto is tucking in the covers at the foot of a hospital bed which stands in the wings and is ready to be pushed out upon the stage. His long black cape and hood is hanging on a peg in the wall.

OTTO:

(looking slyly at Joan)
Aren't you afraid, Miss Joan?

JOAN:

There's only one thing I'm afraid of, Otto. It's Father's health -- he's been working so hard -- and he's been so strange lately.

OTTO:

(looking at her through closed eyes)
The mind will only stand so much.
(pausing significantly)
We're all a little strange.

JOAN

(worried)
That's why I want to get Father away from all this. He needs a long rest and he's promised as soon as it's over, he'll go abroad with me -- There isn't any experiment I wouldn't submit to if it would make Father himself again.

She crosses to the wings and looks out anxiously, unaware that Otto is staring at her slyly.

165. INT. LABORATORY - CLIFF MANOR

Wells is snapping the last of the handcuffs to Doctor Xavier's wrists and fastening them to his chair. The other men are already handcuffed to theirs -- their chairs being far enough apart from each other that they cannot reach the man next to them.

DUKE

(looking sourly at Haines who is handcuffed next to him)
I must say, Haines, they're very becoming to you.

(CONTINUED)

165 (Cont.)

DUKE (Cont)
(Haines gives him a look)

DOCTOR XAVIER:
That's fine, Wells. Here are the keys --
(he holds up one manacled hand
and Wells takes the keys --
holding them up and then
slipping them into the upper
pocket of his coat)
Don't lose them -- you'll have to unlock
at least two of us when you come back.

HAINES:
(sneeringly at Duke)
In that case, Professor Duke, you
might as well make yourself comfortable --
you'll be wearing them a lot in the
future.

DUKE:
Don't be too sure, my friend.

WELLS:
(to Doctor Xavier)
Is that all, Doctor?

DOCTOR XAVIER:
Yes. Place the signal button in
my hand, then go to your cabinet
and throw on the current the
moment you are ready.

Wells puts the signal button in Doctor Xavier's
hand and then quickly exits from the room, leaving
the manacled men behind him.

DUKE:
(sharply)
Doctor -- has it ever occurred to
you that Wells is free to do as he
pleases?

DOCTOR XAVIER:
(quietly)
I've guarded against that also.
(he calls)
Otto!

Otto appears at the stage door.

OTTO:
Yes, sir.

(CONTINUED)

165 (Cont.1)

DOCTOR XAVIER:
Lock and bolt all the doors!

Otto crosses immediately to the door through which Wells has just passed.

166. CLOSE SHOT OTTO

As he locks and bolts the door an expression of gloating triumph slyly crosses his face. He starts out of scene towards the next door.

CUT TO:

167. INT. LOWER HALL - CLIFF MANOR

As Wells starts to go into his cabinet, he suddenly notes that the full moon is shining down upon him through a hall window. He crosses to it to pull the drapes and shut it out.

168. CLOSE SHOT WINDOW

As Wells reaches for the drapes, some mysterious quality in the moon arrests him. Slowly, like a man hypnotized, he stares into the silvery light. His neck stiffens convulsively. He becomes rigid. As he turns into the camera we see the man is completely mad! He slinks to his cabinet outside the laboratory door. An oil lamp, hanging in a bracket beside the door, casts its yellow rays down upon the mad Wells as he sneaks quickly into his cabinet.

169. INT. CABINET - CLIFF MANOR

Colored lights and tubes from a large switchboard upon the wall of the cabinet reflect upon Wells. Swiftly he plays with the buzzing controls. Looking furtively about, he quickly opens an electrical basket and from it brings forth a roughly made human hand! It has a flesh-like sleeve. He slips the terrible thing over the stump of his left wrist. Then quickly taking two wires, connected to a coil box, he clamps one to the thumb of the new hand and the other to the little finger. Perspiration stands out intensely on his forehead.

(CONTINUED)

169 (Cont.)

Almost terrified he begins to throw the switch of the rheostat. Blue and green electrical flames spit and crackle around the hand. The man seems about to cry out in agony. A gristly transition takes place. The hand loses its pallor. It lives!

Again he reaches beneath the coil box and draws out some "thing" wrapped in a wet cloth. As he unfolds it we see it is the mask of the moonkiller. Quickly he slips it on over his head. Again he takes one of the wires and holds it to his left temple. With his right-hand he throws the power wide open, snatches the other wire, gasps deeply and clasps it to his right temple.

Blinding flames encircle the face. The eyes roll with agony. The face changes color. The lips twitch. The nostrils quiver. Lines of pain engrave the mask and perspiration bursts out upon it. With a groan, he casts the wires from him and throws off the power. The monster sits there, breathing -- breathing deeply.

CUT TO:

170 INT. LABORATORY - CLIFF MANOR

The men are sitting tensely in front of the pulsing thermal tubes. Doctor Xavier presses a button and the lights go out.

DOCTOR XAVIER:

(tensely)

And now! Before you on the stage you are about to witness the first and one of the most gruesome crimes of the moonkiller -- the death of Florence Johnson -- horribly murdered and mutilated while she lay weak and helpless on a hospital bed recovering from a long illness --

(he presses the signal button)

171. INT. BACK STAGE

The green light over the switchboard flashes. Joan quickly throws off her robe and gets into the bed. Instantly, Otto wheels it out upon the stage. Coming back quickly, he starts putting on his long black cape and hood. There is an ape-like grin upon his face. He pulls a switch and off in the wings we

(CONTINUED)

171. (Cont.)

hear curtains part. Suddenly, directly behind Otto, a panel softly slides back -- revealing Wells, the monster! Quickly his grotesque and powerful hands reach out and seize Otto by the throat. Without a sound, Otto sinks to his knees -- his eyes bulging and his mouth gaping open. The monster tightens his hold and sneers sardonically at his victim. Otto's eyes close. The monster softly lays the body down on the floor, quickly pulls off the long cape and hood -- and dons it himself!

172. INT. LABORATORY

The thermals are pulsing. The men are staring at the weird lit stage, revealing Joan, lying innocently in the hospital bed. Doctor Xavier's voice comes dramatically from the semi-darkness.

DOCTOR XAVIER:

(from the darkness)

It is midnight - a private room
in the Arch Hospital -- the nurse
leaves the room for a minute. The
girl is alone... when suddenly --

173. INT. BACK STAGE

The monster, its horrible face twitching, adjusts the cape and hood over itself beside the prostrate body of Otto. Then it quickly steps out on the stage!

174. INT. LABORATORY

The men, handcuffed to their chairs, are tensely watching the stage. Suddenly, the monster hidden under the cape and hood, steps out from the shadows and starts toward the innocent Joan.

DOCTOR XAVIER:

(his voice coming tensely
from the semi-darkness):

-- when suddenly the moon-killer
appears! He crosses softly to his
victim! --

(CONTINUED)

174 (Cont.)

On the stage, the monster reaches Joan. His terrifically powerful and grotesque hands reach for her throat.

175. CLOSE SHOT JOAN AND MONSTER

as the monster hovers over her. Joan opens her eyes and looks at him. Suddenly, her face becomes distorted with fright. She screams.

JOAN
(screaming)
Father! Father! Help!

176. FULL SHOT MANACLED MEN

Frantic with fear, they struggle at the handcuffs. Furiously, Doctor Xavier tries to free himself.

HAINES:
(hysterically)
The killer! The killer!

DOCTOR XAVIER
(wildly)
Fight him off, Joan! Fight him off!
Wells! Where is Wells?

DUKE:
(hoarsely)
Why doesn't that fool come in here! Wells! Help! Help!

177. CLOSE SHOT JOAN AND MONSTER

Suddenly, Joan's eyes close and she goes limp. The monster's breath is coming in convulsive gasps. Slowly he looks at the frantic men off scene. He laughs wildly and insanely at their hopeless struggles.

WELLS:
(insanely)
You idiots! Calling for Wells!
That won't do you any good! There isn't any wells!

(CONTINUED)

177 (Cont.)

WELLS (continued)
(he pulls the keys out of
his pocket and holds them
up tauntingly)
Look! The keys! Well, take them!
(he throws them wildly down
on the floor in front of them --
out of reach)

178. CLOSEUP DOCTOR XAVIER

as a look of horrified recognition comes to his
face.

DOCTOR XAVIER:
(wildly)
It's Wells! It's Wells!

179. CLOSEUP MONSTER

as he laughs insanely and loers at the helpless men
off scene.

WELLS:
Yes -- it is Wells! But a new
Wells! A Wells whose name will
live forever in the history of
science.
(he draws himself up in
wild triumph)

180. CLOSE SHOT MANACLED MEN

Doctor Xavier, Haines and Duke stare wildly at
the creature off scene.

HAINES:
(hysterically)
The hand! Look at his hand!

181. CLOSE SHOT MONSTER

as he holds up his synthetic hand and gloats over it.

WELLS:

Yes -- look at it!...A good
hand -- a real hand! It lives!
It's flesh -- synthetic flesh!
(he flexes the horrible
thing at them)

For ten years I've been searching
to find the secret of a living,
lifelike manufactured flesh --
and now I've found it! Do you
think I went to Africa to study
cannibalism?... I went there to
get samples of the human flesh
that the natives eat...that's
what I needed...Flesh! Living
flesh from humans for my
experiments!...What difference
does it make if a few people had
to die? Their flesh showed me
how to manufacture arms! Legs!
Faces -- that are human! I'll make
a crippled world whole again!

(he stares wildly at

Doctor Xavier off scene)

Doctor -- your name will be
remembered...you've given your
life, everything to science --
all but one thing. And now you're
going to give even that to science --
your daughter!

(he stares fiendishly at
the unconscious girl and
starts to reach for her
throat)

182. CLOSE SHOT DOCTOR XAVIER

Like a wild man, he tears at his manacles, trying
frantically to release himself.

183. CLOSE SHOT MONSTER

as his hands encircle Joan's throat, his breath coming
in convulsive gasps. Suddenly, the CAMERA PANS over
a trifle behind the monster and reveals the weird
figure of the wax-like image of a young man. It moves!
It is Lee! The CAMERA PANS on him as he suddenly steps
out, crosses to the monster, spins his around, and
strikes at him. Instantly, the monster emits an insane
snarl and grapples with Lee.

184. CLOSE SHOT MANACLED MEN

as they see what has happened and renew their frantic efforts to free themselves.

HLINES:

(wildly)

Club him! Club him!

DOCTOR XAVIER:

Joan! Joan! Get up! Get up!

Run!

DUKE:

(hoarsely)

Hold him! Hold him!

185. FULL SHOT LEE AND MONSTER

as they battle terrifically over the stage. They tear at each other, struggling, kicking, clawing. The wild monster fights ferociously. Lee is fighting for his life. Joan opens her eyes -- she watches, horrified. Suddenly, with inhuman strength, the monster picks Lee up, raises him over his head and hurls him at the wall.

186. CLOSE SHOT WALL

as Lee's body crashes into it and clatters to the floor, stunned. Off scene, Joan screams.

187. FULL SHOT MONSTER

as he rushes over to Lee and grapples with the dazed youth. Suddenly, with a wild yell of terror, the monster straightens up, turns and dashes for the door.

188. FULL SHOT LEE

He shakes his dazed head and weakly gets to his feet. Seeing the monster escaping off scene, he runs after it.

189. FULL SHOT DOOR

The monster unlocks it and dashes out. Lee follows him.

190. FULL SHOT LOWER HALL - CLIFF MANOR

as the screaming monster dashes from the laboratory and starts running down the hall. Lee runs out after him. Quickly taking the burning oil lamp from the wall, he hurls it at the back of the escaping monster. It strikes him and explodes. Instantly, the monster is in flames. With a wild scream, he crashes through the window at the end of the hall and falls out into darkness, a human torch.

191. EXT. WINDOW - SHOOTING DOWN AT ROCKS BELOW CLIFF

as the blazing body of the monster falls down through space like a flaming meteor and crashes on the rocks far below the cliff.

192. INT. LOWER HALL - CLIFF MANOR

Lee wildly turns and dashes back into the laboratory.

193. INT. LABORATORY - CLIFF MANOR

Lee dashes in. Joan, sobbing, is frantically unlocking the handcuffs of the manacled men and releasing them. At the sight of Lee, Joan turns to him impulsively. Doctor Xavier takes the keys and unlocks Haines and Duke.

LEE:

(anxiously)

Are you hurt! Are you hurt!

DOCTOR XAVIER:

(excitedly - to Lee)

Where did he go!

HAINES:

(terrified)

Don't let him come back!
Lock the door and keep him
out!

LEE:

Calm down! It's all over!
He won't ever come back!

DOCTOR XAVIER:

Where did he go?

(CONTINUED)

193 (Cont.)

LEE:
 (putting his arm around
 Joan)
 Come out in the hall.

They all follow Lee out into the hall.

194. INT. LOWER HALL

as Lee, Joan, Doctor Xavier, Haines and Duke, on his crutches come out. Lee points to the broken window at the end of the hall.

LEE:
 I hit him with a lomp --
 it was a long throw,
 (Lee grins)
 But I was a second baseman
 in high school!

Quickly Doctor Xavier, Haines and Duke hurry down the hall towards the broken window. Joan runs after them. Lee watches them a second and then crosses towards the library.

195. FULL SHOT BROKEN WINDOW

Doctor Xavier, Haines, Duke and Joan peer out and gaze down below.

196. LONG SHOT SHOOTING DOWN FROM WINDOW

revealing the remains of the monster, burning on the rocks below.

197. INT. HALL - CLIFF MANOR
FULL SHOT BROKEN WINDOW

as the men's faces become grim. Joan shudders and turns away.

198. INT. LIBRARY - CLOSE SHOT LEE

He is talking rapidly into the telephone near the door opening into the hall.

(CONTINUED)

198 (Cont.)

LEE:

(rapidly)

---and Murph, give Doctor X
full credit for trapping
him. I'll call you right
back in five minutes with
more details and --

Suddenly, he sees Joan slowly making her way past
the door, headed for the stairs.

LEE:

Hold it a minute, Murph.
(he calls to Joan)

Joan --

(she stops and comes
over to him in response
to his call. He slips one
arm around her and turns
back to the phone)

---and Murph -- give this to
the society editor.

(pause)

It is rumored that upon her
return from Europe, Miss Joan
Xavier will have an important
announcement to make concerning --

(he looks at her for
confirmation. A twinkle
comes to her eye and she
smiles. Lee turns enthu-
siastically back to the
phone)

---a prominent and promising young
newspaper man. So long, you old sock.

(as he grins and hangs
up, his arm still around
Joan)

JOAN:

Wait. Tell me just one thing.
What in the world did you ever
do to make that terrible monster
leave go of you and run out of
the room?

LEE:

(grinning)

Ah! That was simple!

(he presses his hand
against her ribs, the
hand-shake buzzer buzzes
and Joan instantly jumps)

JOAN:

Oh!

(CONTINUED)

LEE:
(grinning and revealing
the hand-shake buzzer)
In the third round I found out
he was a little ticklish on a
certain spot ---

Joan laughs. As he pulls her closer to him, we

FADE OUT.

THE END

12. EXT. BAWDY HOUSE

as Lee steps out. He sees someone off scene and starts for them. The CAMERA PANS on him as he steps over to a police officer who is just closing his call box.

LEE:
Hello, Mike. What's going on
across the street tonight?

OFFICER:
(dryly)
I don't know a thing, Lee. I'm
walking me beat and minding me
own business, see?

LEE:
(bringing out an empty
cigarette package)
Got a cigarette?

OFFICER:
Never use 'em.
(he takes off his hat
and pulls a cigar out of
it)
You can smoke this. Paddy, the
bartender down on the corner,
give it to me.

LEE:
Much obliged, Mike. Thanks --

Lee sticks out his hand to shake hands with the officer.
As the latter grasps it, suddenly a buzzer handshaker
buzzes and the officer jumps.

OFFICER:
Look out! What you got there?

LEE:
(grinning)
Nothing at all, Mike -- just a little
handshaker buzzer.
(he holds his hand open
for the officer to see)

INSERT:

CLOSEUP HANDSHAKER BUZZER IN LEE'S PALM

LEE:
(starting to wind it up)
Fits in your palm and all you do
is wind it up. It discourages
professional handshakers.

(CONTINUED)

12 (Cont.)

OFFICER:

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(dryly)

Sure, I ought to have one in
each hand for this beat.

The officer shakes his head and exits from the scene. Lee looks after him and grins as he bites the end off the cigar and feels for a match. Suddenly, he sees something off scene across the street.

13. LONG SHOT EXT. MORGUE

A morgue car is pulling up behind the limousine. There are several dead bodies in the car, covered with canvas. The driver leaves the car and exits into the building.

14. CLOSE SHOT LEE

as he quickly puts the cigar in his pocket and starts out of scene.

31 (Cont.)

Suddenly, the hand is pulled in and Professor Haines gets up quickly from the chair, hides something in the cushions, and faces his callers. His face plainly shows traces of lust and sensuality.

DOCTOR XAVIER:

(to Haines)

I want you to meet Mr. Stevens
and Mr. O'Halloran.

HAINES:

How do you do, gentlemen.
(he bows)

STEVENS:

I hope we're not disturbing you,
Professor.

They move into the room.

32. INT. HAINES LABORATORY

as Stevens, O'Halloran and Doctor Xavier step into the room. O'Halloran moves over towards the chair and steals a suspicious look at the cushions.

HAINES:

Not at all. I was just relaxing.

DOCTOR XAVIER:

I've just been telling Mr. Stevens
of some of your phenomenal experi-
ments in brain cauterization.

HAINES:

Thank you, Doctor.

(he turns towards his bench)

I have a few specimens here -- you
know my work, no doubt... my most
recent experiment was to remove a portion
of the brain from an executed man, and
cauterize it to the brain of a patient
who had suffered a severe cerebral
concussion.

33. CLOSE SHOT O'HALLORAN

as he steps over to the chair and pulls something out
of the cushions. He conceals it quickly behind him and
we do not see what it is.

3/15/32.

38 (Cont.)

ROWITZ:
Of course.

STEVENS:
You're an astronomer, Doctor?

ROWITZ:
Not that, sir. I have an interest
in the light qualities of the moon.
If you might suffer sun-stroke,
might you not suffer some similar
evil from the rays of the moon?

STEVENS:
Interesting.

ROWITZ:
(he sharply indicates
someone off scene)
Gentlemen, my collaborateur --
Professor Duke.

Stevens and O'Halloran turn in startled surprise and
look off scene at:

39. CLOSE SHOT CORNER BEHIND DOOR

revealing Duke, a sour-faced old man, seated in a wheel
chair. Obviously, he is paralyzed from the hips down.
He has been working over a chart on a wall table and
is glaring at the intruders.

40. FULL SHOT

Stevens and O'Halloran react. Doctor Xavier greets Duke.

DOCTOR XAVIER:
Good evening, Professor Duke. How
do you feel tonight?

DUKE:
(explosively)
Horrible!

DOCTOR XAVIER:
I'm sorry to hear that.

DUKE:
If it makes you sorry to hear
things like that then don't
ask questions!

(CONTINUED)

40 (Cont.)

3/15/32.

STEVENS:

I'm sure we're holding these
gentlemen up in their work.
If you'll excuse us --

ROWITZ:

(bowing)

Very good, gentlemen.

O'Halloran, Stevens and Doctor Xavier exit into the
corridor.

41. INT. CORRIDOR

as Stevens, O'Halloran and Doctor Xavier step out
and close

(CONTINUED)

3/15/32.

FADE IN

54. CLOSEUP SMALL NAME PLATE

It reads:

DR. XAVIER

Residence

There is a bell button beneath it. The CAMERA TRUCKS back and reveals:

55. EXT. DOCTOR XAVIER'S RESIDENCE

Standing on the steps is Lee holding a bouquet of flowers. He reaches over and presses the bell button. Mamie, a comical looking maid of about thirty-eight, opens the door cautiously.

LEE:

(taking off his hat)

How do you do, I'm Mister Taylor --

MAMIE:

You ain't a reporter, are you?

LEE:

I should say not!

MAMIE:

That's good. We've been over-run with them all morning and it's driving us goofy.

LEE:

(sympathetically)

I know just how it is, Mrs. Xavier.

MAMIE:

(flattered)

Oh, I ain't Miss Xavier.

LEE:

That's funny -- I was told she was a good looking girl of about twenty-two.

MAMIE:

(loving it)

Well, I'm twenty-six.

(CONTINUED)

55 (Cont.)

LEE:

3/15/32

Fine. Pleased to meet you.
(he holds out his hand
and Mamie unconsciously
takes it. Instantly the
handshaker buzzer buzzes
and Mamie jumps)

MAMIE:

Oh! Ain't you the kidder, though.

LEE:

Now there's another thing in
your favor -- you've got a sense
of humor.

MAMIE:

(she looks behind her
and smiles coyly at Lee)
What did you want Miss Xavier for?

3/15/32

113 (Cont.)

HAINES:
(horrified)
Another one!

Doctor Xavier, Joan and Otto quickly step into the scene. Doctor Xavier leans over Lee.

DOCTOR XAVIER:
(stunned)
Who is he?

HAINES:
(excitedly)
He was hiding in there! He knows something about this!

JOAN:
(frightened)
He's the young man who was at the house today!

DOCTOR XAVIER:
He's fainted. Otto -- some water, quick.

OTTO:
(pulling a flask out of his back pocket)
If you'll pardon me, sir, I took the liberty of having something on hand in case Mamie got skittish.

Doctor Xavier presses the flask to Lee's lips and forces the youth to drink. Lee opens his eyes as the others stare anxiously at him.

DOCTOR XAVIER:
(to Lee)
There. How's that?

LEE:
(grinning weakly)
Not bad. How much you pay for it?

HAINES:
He's all right. Get him up.

Haines grabs Lee roughly by the arm and hand to pull him to his feet. Instantly the handshake-buzzer goes off and Haines jumps, dropping Lee's hand like a hot poker.

HAINES:
(frightened)
Ouch!
(Otto helps Lee to his feet)

(CONTINUED)

113 (Cont.1)

60-A

3/15/32

LEE:

I'm all right now ---

HAINES:

(angrily)

What were you doing in this closet?

(CONTINUED)

19A INT. RECORD ROOM.

The room is in darkness - heavy drapes pulled over the windows. Suddenly a girl crosses to the drapes and throws them apart, permitting moonlight to flood into the room. We see the girl is Joan Xavier, wearing an evening dress with a wrap thrown over her shoulders. As she turns, suddenly her face becomes startled and she screams as she sees:

CLOSE SHOT DOCTOR XAVIER

in the moonlight, his face looks ghastly.

FULL SHOT.

as Joan recognizes him.

JOAN:

Father! What are you doing in here in the dark! You frightened me!

DOCTOR XAVIER:

I'm sorry, Joan. I -- I came in here to get some records.

JOAN:

It's late. You're tired. You're only heading toward a nervous breakdown --

DOCTOR XAVIER:

Please, dear. I have some gentlemen next door in the office. You run along -- I'll be home shortly.

JOAN:

But you worry me, Father. You promised me you'd take a rest. Lately you've been --

DOCTOR XAVIER:

Now, Joan. Please. Just now this is very important.

He crosses to the door and gently kisses her.

DOCTOR XAVIER:

Goodnight, dear.

Joan looks at him. She is terribly worried. Suddenly, to hide her feeling, she turns quickly and starts down the corridor. Doctor Xavier watches her go -- a shrewd expression on his face.

DISSOLVE INTO:

Revised Pages

"STREET OF WOMEN"

3/17/32

111 &
112.

INT. FARM HOUSE PARLOR

Clarke is lying on a horse-hair sofa. Natalie enters.
Clarke smiles at Natalie as he sees her.

NATALIE:
(rushing to him)
Clarke!

She drops on her knees beside him.

CLARKE:
I'm glad you're here, Nat.

She puts her arms around him and kisses him.

NATALIE:
Are you all right, Clarke?

CLARKE:
(stroking her hair)
Just shaken up a bit. Sorry
I was nasty tonight....

NATALIE:
Clarke, I tried to tell you. --
I wrote to you.

CLARKE:
(nods).
I should have tried to understand,
Nat.... I ought to have known that
whatever you did would be right.

NATALIE:
(holding him close)
I've got you back. -- That's all
I want in the world! Where's Doris?

CLARKE:
(nodding toward the
other room)
Inside.

Larry comes out of the adjoining room.

NATALIE:
Larry.

LARRY:
(worried)
Hello, Nat....

(CONTINUED)

111 &
112 (Cont.)

NATALIE:
How is she, Larry?

LARRY:
Can't tell yet... Had to get a
country doctor... she's still
unconscious

CLARKE:
(pleadingly)
See her, Nat. --- Do something,
if you can! --- Nat, if anything
happens to her ---

NATALIE:
(rising)
Don't worry. --- please.

She gives him a fond, encouraging smile, and follows
Baldwin into the bedroom. Clarke rises and goes in
with them.

113. INT. BEDROOM

Doris is in bed, semi-conscious - moaning. The doctor
stands at the foot, watching her. Natalie, Larry and
Clarke enter, hover in the doorway, breathlessly.

DOCTOR:
Come in, Mrs. Baldwin....

Natalie exchanges a glance with Larry, then steps
quickly to the bed and kneels beside Doris and takes
her hand.

The girl lies quiet, holding Natalie's hand. Natalie
glances inquiringly at the doctor.

DOCTOR:
I can't tell. -- She had a terrific
shock. -- No apparent serious injuries --
but it's hard to say definitely how
she'll come through.
(to Natalie)
She'll feel better now that you're
here, Mrs. Baldwin.

Larry and Natalie exchange looks, then watch Doris for
a moment in silence. CAMERA MOVES UP to the clock.
The hands move around indicating the passage of
approximately two hours; when they stop it is about
5:30 in the morning. CAMERA MOVES BACK and shows the
same group at the bedside, in different positions.

The girl slowly opens her eyes, sees Natalie.

(CONTINUED)

113. (Cont.)

Oh!

DORIS:

(she lets go of Natalie's hand, her gaze goes from Natalie to Larry)

NATALIE:

(understanding the look)
quietly

I just came to see how Clarke was.

DORIS:

(vaguely)

Where's Clarke? It was my fault.

-- Did I hurt him?

(frightened)

Father, where's Clarke?

LARRY:

Right here. —

Clarke moves around where she can see him. Doris tries to raise herself in the bed, but is too weak.

DORIS:

Clarke -- I didn't mean to hurt you!

He steps to the bed and kneels beside her. Natalie moves away from the bed.

CLARKE:

(tenderly)

I'm all right, dear.

They remain smiling into each other's eyes. Natalie and Larry exchange glances. The Doctor, realizing the intimacy of the situation, goes out.

114. CLOSER SHOT - CLARKE AND DORIS

DORIS:

(searching his eyes)

Kiss me.

(he kisses her on the lips -
very gently)

You never even wrote to me --

CLARKE:

(in agony)

It was just a crazy mistake, Doris.

DORIS:

(searching for his hand
holding on to it)

You won't go away?

(CONTINUED)

114 (Cont.)

CLARKE:

Never again, dear.

DORIS:

(opening her eyes again)
Hold me, Clarke. -- Don't let me go!

CLARKE:

I won't let you go, ever if...
if....

(the realization of their
situation stops him)

DORIS:

(looking up at her father)
Daddy

LARRY:

.Yes, dear....
(he moves over to her)

Natalie has moved over to the door. Clarke, as he rises from beside the bed to make room for Larry at his daughter's side, sees her. Clarke and Natalie exchange looks; she starts out the door and Clarke follows her out.

DORIS:

Daddy, I love him so I want
to marry him

LARRY:

You have my permission I'll
see what I can do

DORIS:

(she has a frown as she
thinks of the difficulty
with her mother)
I know what you mean, Daddy....

LARRY:

Don't worry about anything, Doris...
I'll arrange it - somehow....
(they squeeze hands)

The doctor puts his head in the door.

DOCTOR:

May I see you a minute, Mr. Baldwin?

LARRY:

(to Doctor)
Certainly....
(rising, to Doris)
Try to get some sleep now, dear.

He goes out quietly.

END TO

115.

FARMHOUSE LIVING ROOM

Clarke and Natalie are there as the Doctor and Larry come out. Larry closes the bedroom door softly.

LARRY:

How's she going to be, Doctor?

DOCTOR:

I can't say definitely yet.

Lois Baldwin enters. The Doctor, packing his bag, does not see the newcomer, and continues:

DOCTOR:

(to Natalie)

Better let her stay here four or five days before you try to take her home, Mrs. Baldwin....

MRS. BALDWIN:

I happen to be Mrs. Baldwin....

(to Larry)

May I see my daughter, Lawrence?

LARRY:

In here.

As he starts for the bedroom door, Natalie steps aside. He gives her a look as he passes her and enters the bedroom. Mrs. Baldwin follows him, going by Natalie, as if she didn't exist. The doctor looks at Natalie, puzzled, and follows them into the bedroom.

CLARKE:

Come on, Nat.... Let's go home.

As she picks up her wrap -

FADE OUT.