

London After Midnight

[a.k.a. "The Hypnotist"]
Scenario by Waldemar Young
Story by Tod Browning

2nd draft - July 16, 1927

TITLE:

In rural England--
a forsaken garden--

1.

FADE IN:

EXT. BALFOUR GARDEN (NIGHT) PERAMBULATOR SHOT

The camera is stationary as the fade comes in: through a tangle of brush can be seen in the night, four dark figures, one of them carrying a lantern. They are evidently searching for something. They come toward camera through a garden long neglected ... gone into ruin. As they reach foreground the camera moves with them. They are men of the English servant class: a gardener and some hostlers. The gardener; who carries the lantern searches the ground ahead of them as they stumble forward, frightened. It isn't a job that they relish.

LAP DISSOLVE INTO:

EXT: BALFOUR GARDEN AND HOUSE (NIGHT) LONG SHOT

A Newcomb shot of the house of the English country type in a state of decay quite as sad as that of the garden. Windows are broken, shutters loose; it is bleak, desolate. The dim figures of the men with their lantern are approaching from b. g. a corner of the house.

LAP DISSOLVE INTO:

EXT. CORNER HOUSE (NIGHT) CLOSE SHOT

The men coming into scene, stop suddenly, startled.

INSERT:

CLOSEUP, a shutter hanging loose
on rusty hinges, banging back and
forth in a gust of wind.

BACK TO SCENE: The men as they shudder. One of them trying to conquer the fear that holds them, points up, telling them it was only a shutter in the wind. The gardener with the lantern indicates for them to press forward. They start, around the corner of the house.

2.

EXT. BALFOUR HOUSE (NIGHT) MEDIUM SHOT

Around corner, lying crumpled, still and lifeless in f.g. is the body of a man. The men come around the corner with the lantern. They stop short in horror. The man with the lantern leans over the body. The others huddle with scared faces around him.

3.

EXT. BALFOUR (NIGHT) CLOSEUP

The men, with the body below frame line. The gardener, holding the lantern so that he can see, looks down and out of scene as though at the face of the dead man. He looks up at the others and says in an awed whisper:

TITLE:

"It's 'im. It's 'arry Balfour"

BACK TO SCENE: The men look at each other in awe. One of them shakes his head slowly and says:

TITLE:

"This'll break 'is sister
Lucy's 'eart"

BACK TO SCENE. There is solemn assent to this.

TITLE:

"And 'ow about Sir James?
Him as loved 'em both like
they was 'is own children."

BACK TO SCENE: Again there is solemn assent.

QUICK FADE OUT

4.

QUICK FADE IN: EXT. HAMLIN HOUSE (NIGHT) LONG SHOT

A Newcomb shot of another English country house, this one with lighted windows and well-kept grounds, a distinct contrast to the ruin just seen. Run only a few feet for swift, impressionistic effect and

LAP DISSOLVE INTO:

INT. HAMLIN MUSIC ROOM (NIGHT) FULL SHOT
 Again the sense of contrast. Here are warmth, wealth, comfort. Seated at a piano is Lucy Balfour, a pretty English girl in her early twenties. Standing listening to her, as she plays, is Sir James Hamlin, a dignified, kindly country gentleman in his late forties.

LAP DISSOLVE INTO:

INT. HAMLIN MUSIC ROOM (NIGHT) CLOSE SHOT
 Lucy and Sir James, as she finishes playing and looks up at him with a wistful smile. He indicates for her to play something more. She selected a piece and is startled when a little worried look crosses her face and she looks up at him and says:

TITLE:

"I simply can't understand,
 Sir James, why Harry went
 away without saying anything."

CUT FROM TITLE TO:

5.
 INT HAMLIN MUSIC ROOM (NIGHT) CLOSEUP
 Lucy as she finishes title, a pretty puzzlement in her expression. It is apparent that she is not greatly worried, just perplexed.

6.
 INT. HAMLIN MUSIC ROOM (NIGHT) CLOSE UP
 Sir James, as he smiles down at her gravely, a deep affection in his eyes, and says:

TITLE:

"There is nothing to worry about,
 Lucy, my dear."

CUT FROM TITLE TO:

7.
 INT HAMLIN MUSIC ROOM SHOT (NIGHT) CLOSE
 The two at the piano, as Sir James finishes reaching over and patting Lucy's hand affectionately. After a moment she

resumes her playing. He stands watching her, then turns thoughtfully and goes out of scene.

8.

INT. HAMLIN MUSIC ROOM (NIGHT) CLOSE SHOT

By arched entrance to hall, as Sir James comes thoughtfully in and pulls a long bell-cord. A butler enters. With a look off toward Lucy, Sir James gives a quiet order to the butler.

TITLE:

"Have my secretary come here."

BACK TO SCENE: The butler exits. Sir James looks again off toward Lucy. In a moment his secretary enters -- a young man of the serious type, a student. Sir James asks him quietly:

TITLE:

"Any word, Mr. Hibbs?"

BACK TO SCENE: Hibbs is about to answer, but looks off toward Lucy and then gets over in pantomime that perhaps they had better step into the hall. Sir James nods. They exit.

9.

INT. HAMLIN HALL (NIGHT) CLOSE SHOT

Other side of doorway as Sir James and Hibbs come in. Now Hibbs tells him earnestly:

TITLE:

"I insisted, sir, on their
searching the grounds over
at the old Balfour place--"

BACK TO SCENE: Sir James nods gravely to this, indicating that the secretary acted wisely, that that was the right thing to do. Hibbs goes on.

TITLE:

"Weird things have happened
there in the last five years--
ever since Miss Lucy's father--"

BACK TO SCENE: Sir James checks him with a gesture. Both
look off sharply down the hall.

10

INT. HAMLIN HALL (NIGHT) MEDIUM SHOT

A maid, Miss Smithson, is standing at an open door, staring
out and down in horror. She screams, drawing back.

11

INT. HAMLIN HALL (NIGHT) CLOSE SHOT

Sir James and Hibbs, staring. They run out.

12

INT. HAMLIN HALL (NIGHT) CLOSE SHOT

Lucy. She stops playing, listens in sudden fright, then
rises and exits.

13

INT. HAMLIN HALL (NIGHT) MEDIUM SHOT

At door, Sir James, Hibbs, Miss Smithson, the gardener and
a hostler. The gardener and the hostler are just
straightening up from having placed below frames line in
f.g. the body of the dead Harry Balfour. Sir James, leaning
over, straightens up gravely. The body is not seen.

14

INT. HAMLIN HALL (NIGHT) CLOSE SHOT

At entrance to music room, as Lucy comes through, looks off,
screams and starts forward.

15

INT. HAMLIN HALL (NIGHT) MEDIUM SHOT

At door, as before, as Lucy comes in from down the hall,
staring in horror at the body out of scene. "Harry! Harry!"
she cries. Sir James put an arm about her comfortingly for
a moment, leading her away a little, indicating for the
maid to take her away. Miss Smithson leads Lucy out of
scene. Sir James turns and gives an order to the butler,
who exits quickly. Sir James turns to the hostler and
others and gives orders. Hibbs, looking off after Lucy,
exits in that direction. Sir James starts quickly up the

stairs.

16

INT. HAMLIN LIBRARY (NIGHT) MEDIUM SHOT

Lucy, on a couch, being comforted by the maid. Hibbs comes slowly in, standing for a moment looking at them. At a gesture from Hibbs, the maid quickly withdraws. Hibbs sits on the couch beside Lucy.

17

INT. LIBRARY CLOSEUP SHOT

Hibbs and Lucy, as he sits on the couch beside her. She is staring off with tragic face. Hibbs feels terribly about it all. He would like to be able to speak a consoling word to her, but he does not know just what to say or how to say it. Hesitatingly, he says:

TITLE:

"Miss Balfour, I-----"

BACK TO SCENE: She turns away to the end of the couch and bursts into uncontrollable sobbing. Hibbs sits and looks at her with the deepest sympathy and a sort of pathetic helplessness.

FADE OUT

[Scenes 18 through 51 OMITTED]

FADE IN:

INSERT:

CLOSE UP (NIGHT) a broken shutter
with broken window
pane. A bat fluttering
against the pane. The shutter
bangs in a gust of wind.

LAP DISSOLVE FROM INSERT TO:

52.

EXT. BALFOUR HOUSE (NIGHT) LONG SHOT

Two men are seen dimly, standing under a tree. A jaunting cart is driving slowly in, with the gardener and Miss Smithson. The cart stops as they look off towards the

house. (The cart is loaded with trunks, baggage.)

LAP DISSOLVE INTO:

INT. BALFOUR HOUSE (NIGHT) FULL SHOT

Grand Staircases. Coming down the stairs are two figures, a man and a woman. The man, who carries a lamp, is as strange a creature as the eyes ever beheld. He wears a black beaver hat and a black Inverness coat and his face has on it the pallor of death. There is, indeed, something not of this Earth in his appearance. Nor is the woman with him less strange. Her face also is of an unearthly pallor. She is garbed all in black, with long black sleeves to her cloak that look like wings. They come the long walk down the stairs. He hands the lamp to the woman. No word is spoken between them. She starts off toward a side room. The man goes slowly toward the front door.

LAP DISSOLVE INTO

EXT. BALFOUR HOUSE (NIGHT) LONG SHOT

The jaunting cart in f.g., the two men at side under a tree. A light passes a downstairs window. The Man in the Beaver Hat comes out the front door. The gardener suddenly whips up his steed and the cart goes out of scene pellmell.

53

EXT. GARDEN (NIGHT) CLOSE SHOT

The two men under the tree, two business-like Britishers, one of whom has a legal document in his hand. The Man in the Beaver Hat enters to them. One of the two men says to him:

TITLE:

"You'll pardon us, sir, for
not going in with you, but..."

BACK TO SCENE: He shudders a little, expressively. THE MAN IN THE BEAVER HAT indicates the legal document without speaking. The other man unfolds it. The Man in the Beaver Hat takes out a fountain pen, indicating that he will sign. The first man tells him:

TITLE:

"Understand, sir, the
owner will make no repairs."

BACK TO SCENE: The Man in the Beaver Hat nods solemnly to this and, without speaking, leans over and starts to sign the document. The two look at him curiously, drawing back from him a little, instinctively.

54

EXT. HAMLIN HOUSE (NIGHT) LONG SHOT

The jaunting cart with the gardener and maid driving pellmell in, around the driveway, toward rear of house.

55

INT. SERVANTS HALL (NIGHT) MED. SHOT

Hibbs, the secretary, is giving some orders to the butler. Two or three other servants are present. Run a few feet. Then the rear door is flung open and Miss Smithson, the maid, comes excitedly in, starting at once to tell the secretary and butler what she saw at the Balfour House. The gardener follows. He nods a pop-eyed assent to everything the maid is telling. Everybody present is much impressed, including Hibbs, the secretary, who starts to question Miss Smithson. Suddenly all stop, tense, listening.

INSERT:

CU bell indicator on wall.
Bell is ringing. An arrow
has dropped, indicating from
what room.

BACK TO SCENE: There is a sigh of relief. It was only a call for the butler. He exits. Hibbs asks a couple of more suggestions of Miss Smithson, then follows the butler out.

56

INT. HAMLIN HALL (NIGHT) SEMI FULL SHOT

Sir James and chauffeur. The chauffeur is closing the door, depositing Sir James' bag on the floor as the butler comes in. He is helping Sir James off with his coat as Hibbs, the secretary, comes in. The Butler takes the coat and bag and is about to start out with them when a ring is heard at the front door. The butler puts down the bag and coat and opens the front door, admitting the two agents seen under the tree at the Balfour house. Sir James at the door to the library, turns in some surprise. One of the agents, holding up the lease, tells him:

TITLE:

"It's about a tenant, sir,
for the old Balfour place."

BACK TO SCENE: "A tenant?" Sir James is really surprised.
He indicates for the two men to step into the library. They
do so, followed by Hibbs.

57

INT. LIBRARY (NIGHT) SEMI FULL SHOT

Sir James goes to desk and sits down. The agent hands him
the lease. Hibbs stands at one side, in case he might be
needed. Sir James unfolds the document. One of the agents
says:

TITLE:

"I told him, sir, you'd make
no repairs."

CUT FROM TITLE TO:

58

INT. LIBRARY (NIGHT) CLOSE SHOT

At desk, as the agent finishes title. Sir James nods that
that was the right thing to do. Now, with the lease
unfolded, he scans down it with a business-like eye.
Suddenly he frowns, staring in astonishment down at the
document.

INSERT:

Signature on lease:

ROGER BALFOUR

CUT FROM INSERT TO:

59

INT. LIBRARY (NIGHT) CLOSE UP

Sir James, staring down at the signature. He looks up, his
lips forming the name: "Roger Balfour!" He looks up slowly.
Then, indicating the signature with a forefinger, he says,
slowly:

TITLE:

"This is the name of the man
who committed suicide in that
house five years ago!"

BACK TO SCENE: He finishes title, in awe and wonder.

60

INT. LIBRARY (NIGHT) CLOSE UP SHOT
The two agents, staring in astonishment.

61

INT. LIBRARY (NIGHT) CLOSE UP
Hibbs, the secretary, as he says, involuntarily:

TITLE:

"Lucy's father!"

CUT FROM TITLE TO:

62

INT. LIBRARY NIGHT MED. SHOT
of group as they stare at each other.

63

INT. HAMLIN HALL NIGHT CLOSE SHOT
At front door. The butler is opening the door. Burke of
Scotland Yard, with a bag, stands there.

TITLE:

"Tell Sir James an old friend --
just back from India -- has come
to visit him."

BACK TO SCENE: Burke comes in; The butler closes the door
and exits toward the library.

64

INT. LIBRARY NIGHT SEMI FULL SHOT
The group as before. The butler, stepping in from the
entrance hall, gives Sir James the Message. "An old
friend?" Sir James says, trying to recall who it might be;
and then, "Show him in." The butler exits. After a moment
he returns with Burke. Sir James rises from the desk. They

stand looking at each other for a moment, then Sir James comes forward and they greet each other with the warmth and cordiality of old friends long parted. Sir James then turns to the others and says:

TITLE:

"Colonel Yates, gentlemen"

CUT FROM TITLE TO:

65

INT. LIBRARY NIGHT MED. SHOT

of group as Sir James finishes title. The introduction is acknowledged with a bow, in which Burke allows his gaze to rest in rather long scrutiny on Hibbs, the secretary, so that the young man is beginning to be uncomfortable. Sir James, picking up the lease, turns with it to Burke, with a return of his excitement of a moment ago.

66

INT. LIBRARY NIGHT CLOSE SHOT

Sir James and Burke, as Sir James tells him swiftly of the name signed to the lease. Burke smiles dryly and says:

TITLE:

"A coincidence, Sir James -- it could be nothing more."

BACK TO SCENE: This is what Sir James wants to believe and is relieved when Burke says it. Burke turns to the two agents out of scene and says:

TITLE:

"I knew Roger Balfour well.
What did this man look like?"

CUT FROM TITLE TO:

67

INT. LIBRARY NIGHT CLOSE SHOT

Group as Burke finishes question. The two agents exchange a look. Then one of them says:

TITLE:

"That's hard to say, sir.
There was something weird about
him -- that made you feel creepy --"

CUT FROM TITLE TO:

68

INT. LIBRARY NIGHT CLOSE UP

The two agents as the first one finishes title in awe. The other one goes on:

TITLE:

"Something like he wasn't of
this Earth.... something unholy--"

BACK TO SCENE: He finishes title. The other nods in agreement to this.

69

INT. LIBRARY NIGHT CLOSE SHOT

Burke, looking out of scene at them for a moment with penetrating glance. Then he laughs and says:

TITLE:

"Nonsense!"

70

INT. LIBRARY NIGHT MED. SHOT

Of group, as Burke finishes title, laughing. Sir James is now a bit more at ease, but still nervous and upset. The two agents look shamefaced and foolish. One of them gets over to Sir James and says that if they are not needed any more they'll be going. Sir James nods goodnight to them, turning and indicating to Hibbs to show them out. Hibbs exits with the two agents. Sir James sinks into his seat at the desk. Burke draws up a chair.

71

INT. LIBRARY NIGHT CLOSE SHOT

Sir James and Burke at the desk as Burke sits down. Sir James stares for a moment, frowning at the signature on the lease. Then, with a sudden thought, he rummages in a drawer of the desk and gets out a packet of papers. With nervous

fingers, he slips the rubber band off and examines the signature attached. He places this beside the other and shows the two of them to Burke.

INSERT:

Two signatures, "Roger Balfour",
alongside each other. They very
closely resemble each other.

BACK TO SCENE: The two men look up from the document seriously. For a moment, not a word is spoken between them. Then Sir James says, in awe:

TITLE:

"The signatures are the same!"

BACK TO SCENE: Burke nods solemnly. "Yes."

72

INT. MUSIC ROOM NIGHT MED. SHOT

The room is dark, except for a shaft of moonlight from the window. In this moonlight, Lucy, pale and beautiful in a white dress, stands looking out into the garden. Hibbs enters to her. She does not turn for a moment. Hibbs stands looking at her for a moment, worried. Then he speaks to her, softly. She turns, startled. Then, seeing it is Hibbs, she says:

TITLE:

"I thought I heard a voice calling
to me from the garden -- ever so
softly: 'Lucy--'"

BACK TO SCENE: Hibbs stares at her for a moment, then turns and looks out into the garden. He turns back to her, closing the casement window and tells her:

TITLE:

"There's no one there --
You're nervous, dear--"

BACK TO SCENE: He finishes title. She smiles wanly. "Yes, I'm nervous." He turns and starts to close the windows.

73

INT. LIBRARY NIGHT CLOSE SHOT

Sir James and Burke, as Sir James talks to him, earnestly. Burke, with a cynical smile, interrupts, saying:

TITLE:

"You mean a ghost, Sir James?"

BACK TO SCENE: Sir James shakes his head, solemnly. They look at each other for a moment, then Sir James answers:

TITLE:

"Not a ghost, no! Worse than that--"

CUT FROM TITLE TO:

74

INT. LIBRARY NIGHT MED. SHOT

Sir James, finishes title, rises and takes down two or three ancient looking books from the bookcases that line the walls. He puts these on the desk, opens one of them, finds a passage and shows it to Burke.

75

INT. MUSIC ROOM NIGHT MED. SHOT

Hibbs and Lucy, as Hibbs turns on a light switch by the door to hall and the room is flooded with light. They go over and sit down on a settee, as he talks to her seriously.

76

INT. LIBRARY NIGHT CLOSE SHOT

Sir James and Burke at desk, as Burke looks up from passage he was reading and says:

TITLE:

"We're not living in the Middle Ages, Sir James."

CUT TO SCENE: Sir James is deeply thoughtful. He ponders this for a moment, then says:

TITLE:

"Just the same, I'd like to have
a look at the vault where Roger
Balfour was buried!"

BACK TO SCENE. He finishes title. They sit looking at each
other solemnly.

FADE OUT

TITLE:

MIDNIGHT

FADE IN

77

EXT. CEMETERY NIGHT SEMI LONG SHOT

A Newcomb shot, weird, eerie; bare-limbed, queer trees; in
semi f.g. a mausoleum. Run a few feet for the effect and

LAP DISSOLVE TO:

EXT. MAUSOLEUM NIGHT CLOSE SHOT

The open door of the mausoleum. Sir James and Burke stagger
backward out the door of the mausoleum. Burke has a pocket
flashlight in his hand. He clicks it off. They stare at
each other aghast. Then Sir James mutters, incredulously,
in horror:

TITLE:

"The coffin was *empty*!"

BACK TO SCENE: He finishes title. Burke nods slowly,
solemnly. Suddenly Sir James clutches at Burke's arm and
both men are tense, listening.

INSERT:

CLOSE UP owl on bare limb of tree.
It opens its beak.

TITLE:

"HOO!.....HOO!"

BACK TO INSERT: It closes beak.

BACK TO SCENE: Sir James, trembling, gets over "Let's get out of here." Burke looks up and off, telling him: "It's only an owl." They turn to go.

78

EXT. BALFOUR HOUSE AND GARDEN NIGHT SEMI LONG SHOT

The house and the ruined garden in weird lighting. At the gate stand the Man in the Beaver Hat, the girl in black with the sleeves that look like wings. These two are welcoming three others -- three men as queer in appearance as the man in the Beaver Hat and his companion. Not a word is spoken. The whole effect is odd, fantastic. They start toward the house, slowly, in solemn procession.

FADE OUT

FADE IN

INSERT:

Vignetted passage of the printed page of an old book, the paper of a parchment-like quality, aged, the print in an Old English type:

"--the undead, the vampyrs: dead bodies which leave their graves at night to suck the blood of the living."

LAP DISSOLVE INTO FROM INSERT:

79

INT. HAMLIN LIBRARY (NIGHT) MEDIUM SHOT

Hibbs, Sir James and Burke. The Secretary is reading from one of the old books to the other two men. Both of whom seem to be profoundly impressed. He turns the page and is instantly struck by what he encounters there. He spreads the book open on the desk and calls their attention to it. They lean over, seeing:

INSERT:

PAGE illustrating from book
done in old wood-cut fashion
depicting a vampire.

CUT FROM INSERT TO:

80

INTERIOR HAMLIN LIBRARY (NIGHT) CLOSE UP
Sir James and Burke, looking down at the illustration.
Burke looks up from it, in his eyes the faintest suggestion
of a cynical smile. Sir James looks at the page facing the
illustration and reads on for a few lines. There is a
strange excitement in his manner as he indicates to Burke
to read what he has just read. Burke looks down at the
page:

INSERT:

Extract from book:

"Men who have died by suicide
frequently become vampyrs.
They come out of their graves
at night, rush upon people
sleeping in their beds--"

BACK TO SCENE: Burke looks up from the page. Sir James says
to him slowly, with deep significance:

TITLE:

"Roger Balfour died a suicide!"

CUT FROM TITLE TO:

81

INTERIOR LIBRARY (NIGHT) CLOSE UP
Sir James, as he finishes title, awed, looking out of scene
at Burke.

82

INTERIOR LIBRARY (NIGHT) CLOSE UP
Burke, as he realizes the significance of this. There is a
moment when he seems deeply impressed. Then, with a sudden
change of manner, he says, vehemently:

TITLE:

"My God, man, this is the
twentieth century -- and
here we are almost believing
it!"

CUT FROM TITLE TO:

83

INTERIOR LIBRARY (NIGHT) CLOSE SHOT

The three men, as Burke finishes title, indicating the book
on the table. Hibbs tells him rather hotly:

TITLE:

"I believe it!"

BACK TO SCENE: Burke turns a cold gaze on Hibbs. For a
moment it seems as if his eyes would bore through the
secretary. Then, with something of contempt in his final
appraisement, he turns to Sir James, who shrugs his
shoulders, as though to get over, "What can we believe?"
Suddenly all three are tense, listening. Burke says in a
whisper:

TITLE:

"What was that?"

BACK TO SCENE: They listen, tense, not moving a muscle.
Suddenly Hibbs cries out:

TITLE:

"A scream -- a woman's scream!"

CUT FROM TITLE TO:

84

INTERIOR LIBRARY (NIGHT) MEDIUM SHOT

The three men, as Hibbs finishes title, indicating upward.
The three men rush out through the door to the hall.

85

INTERIOR HAMLIN HALL (NIGHT) LONG SHOT

The three men running out from the library, run to the stairs. As they start up,

ONE FOOT LAP DISSOLVE INTO:

86

INTERIOR UPPER HALL (NIGHT) SEMI LONG SHOT

The three men coming into scene up the stairs. They stop in f.g., listening, tense. Hibbs cries out, pointing off toward a door, wildly--

TITLE:

"It's from Lucy's room!"

BACK TO SCENE: They rush over to the door indicated.

87

INTERIOR UPPER HALL (NIGHT) CLOSE SHOT

At door to Lucy's room as Hibbs, first in, tries the door. It is locked. He pounds upon the door. "Lucy! Lucy!" "Break it open!" commands Sir James in wild excitement.

88

INTERIOR LUCY'S ROOM (NIGHT) MEDIUM SHOT

Miss Smithson, the maid, is backing away toward the door. She has her hand clutched to her throat and is staring in terror out of scene. She hears the hammering on the door. She reaches the door, frantically turns the key. The door is flung open. Hibbs, Sir James and Burke plunge into the room. The maid has her hand to her throat in pain. They stop, looking around the room out of scene. Sir James cries out:

TITLE:

"Where's Lucy?"

BACK TO SCENE: Taking a hand from her throat, Miss Smithson points wildly off saying:

TITLE:

"I -- locked her in there--"

BACK TO SCENE: Sir James and Hibbs rush out, Miss Smithson sinking into a chair.

89

INTERIOR LUCY'S ROOM (NIGHT) CLOSE SHOT

Door to dressing room. Sir James, Hibbs, rushing in. Hibbs turns the key in the door. Lucy, weak and faint from fright, steps out. Sir James puts an arm about her, supporting her. Speaking comfortingly to her, he starts out with her toward an open window, out of scene. Hibbs looks off after them, deep concern in his eyes.

90

INTERIOR LUCY'S ROOM (NIGHT) CLOSE SHOT

By open window. Sir James, leading in Lucy, seats her by the open window, leaning over her, speaking comfortingly to her. In response to a question, she assures him that she is all right. He looks up and off, as though spoken to out of scene.

91

INTERIOR LUCY'S ROOM (NIGHT) CLOSE SHOT

Burke leaning over Miss Smithson, whose throat is exposed. He has evidently been looking at her neck. He is calling off to Sir James. Hibbs comes in from the dressing room door. Sir James enters from the window. Burke leans over and looks at it.

INSERT:

CU neck, with two small wounds,
from which blood is trickling
slowly.

BACK TO SCENE: Sir James looks up slowly, gravely. He indicates for Hibbs to look. The secretary does so. He looks up and he and Sir James stare at each other for a solemn moment. "Well?" says Burke. Sir James tells him:

TITLE:

"Those are the marks found
on the neck of young Harry
Balfour."

BACK TO SCENE: Burke nods. He thought so. Turning to Miss
Smithson, he says:

TITLE:

"Tell us what happened."

BACK TO SCENE: Miss Smithson puts a handkerchief to her
throat, covering the wound, and says:

TITLE:

"Miss Lucy was getting ready
for bed. I went down to the
linen closet--"

CUT FROM TITLE TO:

92

INTERIOR LUCY'S ROOM (NIGHT) CLOSE UP

Miss Smithson, as she pauses, then goes on talking. As she
talks,

LAP DISSOLVE INTO:

INTERIOR UPPER HALL (NIGHT) SEMI LONG SHOT

In f.g. Miss Smithson is getting bath towels from the linen
closet. Around a turn in the hall in b.g., walking slowly
toward her, comes the Man in the Beaver Hat. She does not
see him for a moment. He is midway down to her, when she
looks up, sees him and runs.

LAP DISSOLVE INTO:

INTERIOR LUCY'S ROOM (NIGHT) CLOSE UP

Miss Smithson, fright in her eyes at the recollection of it.
She gulps, then goes on:

TITLE:

"I ran in here,
locked the door."

BACK TO SCENE: She goes on talking.

LAP DISSOLVE INTO:

INTERIOR LUCY'S ROOM (NIGHT) FULL SHOT
Miss Smithson, locking door, turns, hurries Lucy into the
dressing room, locks that door, then turns staring at the
door to the hall.

93

INTERIOR LUCY'S ROOM (NIGHT) CLOSE UP
Miss Smithson, staring in horror as she sees:

94

INTERIOR LUCY'S ROOM (NIGHT) CLOSE UP
On door, a vapor starts to come through the keyhole.

95 INTERIOR LUCY'S ROOM (NIGHT) CLOSE UP
Miss Smithson open-mouthed, eyes bulging, as she draws back
in terror, staring out of scene toward the door.

96

INTERIOR LUCY'S ROOM (NIGHT) MEDIUM SHOT
at door. The vapor coming through the keyhole forms itself
into the shape of a man. The vapor slowly disappears and,
standing there, is the Man in the Beaver Hat.

He starts forward. THE CAMERA MOVES WITH HIM until backed
against the bed, Miss Smithson comes into scene. The Man in
the Beaver Hat seizes her and puts his teeth against her
neck.

LAP DISSOLVE INTO:

INTERIOR LUCY'S ROOM (NIGHT) CLOSE UP
Miss Smithson talking as she says:

TITLE:

"I screamed. Maybe for a
minute I fainted. He was
gone."

CUT FROM TITLE TO:

97

INTERIOR LUCY'S ROOM (NIGHT) CLOSE SHOT
Miss Smithson, Sir James, Burke and Hibbs as she finishes title, sinking back in the chair all but overcome. There is a profound silence for a moment upon the three men. Then Burke says to Sir James calmly:

TITLE:

"This is a case of nerves --
of hysteria -- of overwrought
imagination--

BACK TO SCENE: There is no response from Sir James or Hibbs. Sir James indicates the wound in the neck. "How do you account for that?" They all turn, sharply, looking off toward Lucy at the window.

98

INTERIOR LUCY'S ROOM (NIGHT) CLOSE SHOT
Lucy at window. She is rising from her chair, staring out the window and down toward the garden, a little cry of fear on her lips.

99

EXT. GARDEN (NIGHT) SEMI LONG SHOT
Gunning down from Lucy's angle. The Man in the Beaver Hat going softly away from camera through the trees.

100

INT. LUCY'S ROOM (NIGHT) CLOSE SHOT
Lucy as Sir James and Burke crowd in staring off and down, seeing:

101

EXT. GARDEN (NIGHT) SEMI LONG SHOT
Continuation of previous scene with the Man in the Beaver Hat disappearing behind some brush toward the garden wall, reappearing again, going out the gate.

102

INT. LUCY'S ROOM (NIGHT) CLOSE SHOT
Lucy, Sir James and Burke staring out and down. Sir James cries out:

TITLE:

"By God, that's not imagination!"

BACK TO SCENE: He finishes title, clutching Burke's arm, pointing wildly off. Lucy draws back out of picture. Burke and Sir James turn and stare at each other. Burke, with a nod of his head, indicating for Sir James to follow, turns out of scene.

103

INT. LUCY'S ROOM (NIGHT) SEMI FULL SHOT

Burke leads the way out of the room for Sir James. Lucy Hibbs and Miss Smithson stand staring off after them, as if in a momentary daze, held in the spell of the recent amazing adventure.

104

INT. UPPER HALL (NIGHT) CLOSE SHOT

Burke and Sir James, as Sir James closes the door behind him. Burke says to him crisply:

TITLE:

"Sir James, two pair of
eyes are better than one--"

BACK TO SCENE: Sir James looks at him, only half guessing his meaning, getting over: "I saw it, too!" Burke says:

TITLE:

"We'll have a look at
the old Balfour House."

CUT FROM TITLE TO:

105

INT. UPPER HALL (NIGHT) MED. SHOT

Burke finishes title, Sir James nods in solemn acquiescence. They start out down the stairs. Miss Smithson comes out the door, looks off a moment after them, fearfully, then exits in the opposite direction, down the hall.

106

INT. LUCY'S ROOM (NIGHT) MED. SHOT

Lucy and Hibbs as Hibbs closes the casement window and locks it tight, then turns toward her solicitously.

107

INT. UPPER HALL (NIGHT) CLOSE SHOT

At a corner or jog in the hall, Miss Smithson stopping, looks back for a moment, then peering around the corner fearfully, she exits around the corner.

108

INT. LUCY'S ROOM (NIGHT) CLOSE SHOT

Hibbs and Lucy, as Hibbs makes her comfortable in easy chair, trying to calm her, although it is quite evident that if one of them is excited, it is Hibbs. He tells her:

TITLE:

"Now, we mustn't get nervous
or excited--"

BACK TO SCENE: And he proceeds to knock over a vase which causes him far more alarm than it does Lucy.

109

INT. SERVANTS' QUARTERS (NIGHT) SEMI FULL SHOT

All the servants attached to the house-hold are huddled together. It is evident that they have heard the screams, that the night's fear is upon them. Miss Smithson entering, her hand to her throat, sinks into a chair, weakly glad to have attained this haven of human company. They crowd around her.

110

INT. SERVANT'S QUARTERS (NIGHT) CLOSE SHOT

Miss Smithson and group of servants, as she starts to tell them the story of the attack. Working up to her subject, she rises, enacting the horrible scene. They draw back, agape, eyes popping.

INSERT:

A row of pans under a sink.
A black cat walks under the
pans, knocking one of them
down with a clatter. The
cat leaps out of scene.

CUT FROM INSERT TO:

111

INT. SERVANTS' QUARTERS (NIGHT) SEMI FULL SHOT
The entire group, in a highly-strung state of nerves from
Miss Smithson's narrative, jumps away from her wildly at
the clatter of the pans -- a FLASH.

112

INT. SERVANTS' QUARTERS (NIGHT) CLOSE SHOT
The groom backs against a hot stove -- FLASH

113

INT. SERVANTS' QUARTERS (NIGHT) CLOSEUP
On wall shelf -- the cat leaps up and in, knocking over
some glass jars -- FLASH

114

INT. SERVANTS' QUARTERS (NIGHT) SEMI FULL SHOT
FLASH: the room in a panic, running into each other, trying
to get out of the way of they know not what.

115 INT. SERVANTS' QUARTERS (NIGHT) CLOSEUP
The cat leaps off the shelf--

116

INT. SERVANTS' QUARTERS (NIGHT) CLOSEUP
Miss Smithson, as the cat lands on her head -- she lets out
an unearthly scream--

117

INT. LUCY'S ROOM (NIGHT) MED. SHOT
Hibbs and Lucy. They hear the scream! "There it is again!"
His first thought is for Lucy's safety. He rushes to the
door, locks it then listens, tense.

118

INT. SERVANTS' QUARTERS (NIGHT) SEMI LONG SHOT
The place a wreck -- chairs overturned, people on the floor

-- crawling under the table -- any place for safety.

119

EXT. BALFOUR HOUSE (NIGHT) LONG SHOT

A faint light flickers from the upper windows. The place is weird, ghostly. Approaching the gate are Burke and Sir James. They stop at the gate. Run a few feet for the mood of the scene. Burke and Sir James step softly over to the shelter of a tree.

120

EXT. BALFOUR HOUSE (NIGHT) CLOSE SHOT

Burke and Sir James, under a tree. A deadly solemnity is upon them both. They look up toward the upper windows. Sir James clutches Burke's arm as they see:

121

INTERIOR UPPER ROOM BALFOUR HOUSE (NIGHT) TRICK SHOT

Through broken window pane, a shadow is thrown on the ceiling of a giant bat flying slowly.

122

EXTERIOR BALFOUR HOUSE (NIGHT) CLOSE SHOT

Burke and Sir James under the tree. The two men turn and exchange a look. Burke indicates the tree, getting over in whispered pantomime that they must see what is with in that upper room. Burke starts from a low branch to climb the tree. He goes up out of scene. Sir James stares off and up at the house for a moment, then with a firm decision to see it through, starts to climb the tree.

123

EXT. UPPER BRANCHES OF TREE (NIGHT) CLOSE SHOT

Burke coming into position in the upper branches of the tree. He looks off toward the house seeing:

124

INT. UPPER ROOM BALFOUR HOUSE (NIGHT) FULL SHOT

Framed through broken window. Sitting facing the window is one of the men shown arriving earlier one of those welcomed at the gate by the Man in Beaver Hat and his strange woman companion. He is watching with profound interest what appears to be a giant bat flying slowly near the ceiling. This comes into better view and it is seen to have the face of the Girl in Black. Sitting with his back to the scene is the Man in the Beaver Hat.

125

EXT. UPPER BRANCHES (NIGHT) CLOSE SHOT

Burke staring off. Sir James coming into scene up the tree. He waits until Sir James is in position and then indicates gravely off. Sir James sees:

126

INT. UPPER ROOM BALFOUR HOUSE (NIGHT) FULL SHOT

Another cut of the scene with the Bat Girl flying slowly. But the stranger facing the window doesn't watch her any more. He sits tense, listening, as though he might have heard them in the tree.

127

EXT. UPPER BRANCHES (NIGHT) CLOSE UP

Sir James staring, a strange excitement in his eyes.

128

INT. UPPER ROOM (NIGHT) FULL SHOT

The scene as before for a very few feet. Then it:

DISSOLVES QUICKLY INTO:

CLOSEUP the Stranger, listening tensely. There is a bullet wound in his temple. On his face is a deathlike pallor, but his eyes are tense, alert.

129

EXT. UPPER BRANCHES (NIGHT) CLOSEUP

Sir James, staring. He licks his lips with a dry tongue, then reaches over and touches Burke's hand in scene.

130

EXT. UPPER BRANCHES (NIGHT) CLOSE SHOT

Burke and Sir James as Burke turns to him coolly. Sir James indicates off, whispering hoarsely:

TITLE:

"The man sitting facing us
is *Roger Balfour!*"

BACK TO SCENE: Burke looks at him searchingly for a moment, then off toward the house. Sir James follows his gaze, fascinated.

131

INT. UPPER ROOM (NIGHT) CLOSEUP

The Stranger, as he grows more tense, listening now as though he were certain he heard something.

132

EXT. UPPER BRANCHES (NIGHT) CLOSE SHOT

Sir James and Burke. Sir James is in such a state of nervous excitement now that when he pantomimes: "Let's get down out of here." Burke nods assent. Sir James starts down. Burke turns and looks off again toward the house. Then starts down after him.

133

EXT. BALFOUR HOUSE (NIGHT) CLOSE SHOT

Under the tree, as Sir James lets himself to the ground, Burke following. Sir James starts immediately for the gate. Burke stops a moment, then follows.

134

EXT. BALFOUR HOUSE (NIGHT) CLOSE SHOT

At gate, as Sir James waits nervously looking off toward the house. Burke comes softly in:

TITLE:

"That was Lucy's father. He
shot himself in that house
five years ago!"

BACK TO SCENE: Burke frowns, shaking his head slowly, still the doubter, as though it couldn't be. Sir James, in a terrible state of mind, insists:

TITLE:

"Did you see the bullet
hole in his temple?"

135

EXT. BALFOUR HOUSE (NIGHT) CLOSE UP

Sir James as he finishes title, a fever amounting almost to a mania, in his eyes.

136

EXT. BALFOUR HOUSE (NIGHT) CLOSE UP

Burke profoundly thoughtful says, "Yes," then--

TITLE:

"Frankly, Sir James, I am
baffled."

CUT FROM TITLE TO:

137

EXT. BALFOUR HOUSE (NIGHT) CLOSE SHOT

Both, as Burke finishes title, Sir James urges him in
whispered pantomime to come away from the accursed place.
Burke looks off toward the house, then says:

TITLE:

"There is nothing we can do
but take every precaution --
and wait."

BACK TO SCENE: They start out.

138

EXT. BALFOUR HOUSE (NIGHT) LONG SHOT

The two men go out over the sideline. As soon as they have
gone, the figure of the Stranger who was identified as
Lucy's father, appears at an upstairs window. The long shot
is weird, ghostly. The Stranger opens the broken window,
peering out into the night.

139

EXT. BALFOUR HOUSE (NIGHT) CLOSE UP

At window as the Stranger opens the window, peering out. He
calls softly:

TITLE:

"Lucy....Lucy!"

BACK TO SCENE: He finishes title, looking out as if he
expected to see her.

140

INT. LUCY'S ROOM (NIGHT) MEDIUM SHOT

Hibbs and Lucy as he gets a comforter and a blanket and
brings it down to her in her easy chair and leans over with
it, starting to wrap it around her.

141

INT. LUCY'S ROOM (NIGHT) CLOSE UP

Hibbs and Lucy as he wraps the blanket around her, telling her:

TITLE:

"There won't be much sleep
in this house tonight."

BACK TO SCENE: He sits down beside her as though to watch over her should she fall asleep.

FADE OUT.

TITLE:

Morning

142

FADE IN

EXT. BALFOUR HOUSE LONG SHOT DAY

The old house, for the first time in the light of day. There is no sign of life about it; and somehow with its ruined garden and its broken windows, it is even more desolate than at night.

LAP DISSOLVE INTO:

INT. BALFOUR HOUSE FULL SHOT

Downstairs room. Sir James and Burke are coming down the stairs, slowly looking about them. They reach the foot of the stairs and stop.

LAP DISSOLVE INTO:

INT. BALFOUR HOUSE CLOSE SHOT

Burke and Sir James, as Burke says to him:

TITLE:

"Empty, every room -- empty."

BACK TO SCENE: Sir James looks off around the great room. His gaze lifts toward the ceiling. He gives a start as he sees:

INSERT:

Five bats huddled together,
clinging to the ceiling, asleep.

BACK TO SCENE: Sir James points. Burke looks. Then the two men look at each other. Then Burke says quickly:

TITLE:

"I know what you're thinking --
don't say it."

BACK TO SCENE: Burke looks off around the room, speculatively. Then he turns to Sir James and says:

TITLE:

"This is the room in which Roger
Balfour committed suicide?"

BACK TO SCENE: Sir James tells him that it is. Burke asks:

TITLE:

"Where was the body found?"

CUT FROM TITLE TO:

143

INT. BALFOUR HOUSE SEMI FULL SHOT

Burke finishes question. Sir James steps over to a table, turns a chair a little to put it into the position in which the body was found, then indicates a position on the floor, as though the body has slouched out from the chair to the floor. Burke comes over to him.

144

INT. BALFOUR HOUSE CLOSE SHOT

Sir James as Burke comes into him. Burke looks down at the table, the chair, studying. Then he looks up and says:

TITLE:

"I want you to tell me all
you know about the circumstances."

BACK TO SCENE: Sir James nods willingly. He says:

TITLE:

"I came to see Roger Balfour earlier
in that evening. It was about 8:30.
I came in that door--"

CUT FROM TITLE TO

145

INT. BALFOUR HOUSE SEMI FULL SHOT

Sir James, finishing title, crosses and indicates a side door. He goes on telling the story of his visit, Burke listening intently. Sir James crosses to the table, Burke following.

146

INT. BALFOUR HOUSE CLOSE SHOT

At table, as Sir James indicates a chair at the end of the table, saying:

TITLE:

"Miss Lucy was here when I
called. She was about
thirteen -- hair down her
back, a beautiful child--"

BACK TO SCENE: Sir James sighs a little at the recollection.

147

EXT. HAMLIN GARDEN (DAY) LONG SHOT

Lucy and Hibbs coming into the garden. They go over to a pretty spot in the garden and Lucy sits down. Hibbs stands looking at her.

148

INT. BALFOUR HOUSE SEMI FULL SHOT

Sir James is finishing his story. Burke thanks him, looks at his watch and they exit.

149

EXT. HAMLIN GARDEN CLOSE SHOT

Hibbs and Lucy as he looks at her long and fondly, then says:

TITLE:

"I want the right to protect
you, Lucy--"

CUT FROM TITLE TO:

150

EXT. GARDEN CLOSEUP

Hibbs as he finishes title, leaning over, his earnestness
in his eyes.

151

EXT. GARDEN CLOSEUP

Lucy as she looks up at him, wistfully.

152

EXT. GARDEN CLOSE UP

Hibbs as he says:

TITLE:

"I know it's asking a lot --
since I've got my way to make
in the world--"

CUT FROM TITLE TO:

153

EXT. GARDEN CLOSE SHOT

Both, as Hibbs finishes title. Her trust and her faith in
him are in her eyes as she looks up at him. She says:

TITLE:

"You'll make your way, too,
Jerry--"

BACK TO SCENE: She pauses, then rises and he takes her
hands in his. They stand, look into each other's eyes.
Finally, she says:

TITLE:

"You see, Jerry, I love you."

BACK TO SCENE: He gathers her into his arms.

154

EXT. HAMLIN GATE MED. SHOT

Burke and Sir James turning in at the gate, slowly, thoughtfully.

155 EXT. GARDEN CLOSE SHOT

Lucy and Hibbs, in each other's arms, as they draw apart and Hibbs says:

TITLE:

"I'll tell Sir James--"

BACK TO SCENE: She protests:

TITLE:

"No, no, not yet, Jerry --
he has been so good and kind --
I wouldn't hurt him for the
world--"

BACK TO SCENE: She finishes title.

156

EXT. GARDEN MED. SHOT

Another part of garden, as Sir James and Burke come in and stop. They look off seeing:

157

EXT. GARDEN SEMI LONG SHOT

Hibbs and Lucy, a beautiful shot, oblivious of everything but themselves as they stand facing each other.

158

EXT. GARDEN CLOSE SHOT

Burke and Sir James as Burke indicates off and says:

TITLE:

"Secretaries and servants
sometimes talk too much--"

BACK TO SCENE: Sir James frowns, looking curiously at Burke,

as though wondering if by any chance Burke suspects Hibbs, the secretary. Burke says:

TITLE:

"Better dictate a letter to
Scotland Yard, asking them
to send four men for
tonight."

BACK TO SCENE: Sir James nods, then calls out of scene:
"Mr. Hibbs."

159

EXT. GARDEN CLOSE SHOT

Hibbs and Lucy as they turn. Hibbs hearing himself called, turns to Lucy. Quickly, she makes a signal of silence to him, getting over that he is not to tell Sir James. He nods agreement and exits. She looks off after him fondly.

160

EXT. GARDEN MED.SHOT

Burke and Sir James, as Hibbs comes into them, Sir James gets over that he wants some work done and Hibbs and Sir James exit to the house. Burke looks off a moment toward Lucy, then exits toward her.

161

EXT. GARDEN MED. SHOT

Lucy looking off expectantly. After a moment, Burke enters, hat in hand. He stands for a moment, gravely looking at her. Then he says:

TITLE:

"Miss Balfour, you don't know
me....but whatever happens
I want you to have complete
trust in me!"

162

EXT. GARDEN CLOSE UP

Burke as he finishes title, gravely, looking out of scene at her.

163

EXT. GARDEN CLOSE UP

Lucy, suddenly quite serious, staring at him out of scene.

164

EXT. GARDEN CLOSE UP

Burke, as he studies her for a moment with grave eyes, then says:

TITLE:

"Mine is a hard life, Miss
Balfour, cast in ways not
always pleasant--"

CUT FROM TITLE TO:

EXT. GARDEN CLOSE SHOT

Burke and Lucy, as he pauses, then goes on talking to her, with growing interest.

166

INT. MUSIC ROOM MED. SHOT

Sir James dictating a letter to Hibbs, who is sitting a little distance from a window, his steno book on his knee. Sir James pauses. Hibbs slides his chair over so that he can see out of the window. He looks out and sees:

167

EXT. GARDEN SEMI LONG SHOT

Burke, talking earnestly to Lucy, as she listens deeply engrossed in what he is saying.

168

INT. MUSIC ROOM CLOSE UP

Hibbs, looking out of the window. He frowns. What can this stranger be talking about to her?

169

INT. MUSIC ROOM CLOSE UP

Sir James. He turns, says something, then speaks sharply to Hibbs.

170

INT. MUSIC ROOM MED. SHOT

Sir James and Hibbs, as Hibbs, recalled to himself, turns suddenly and starts again to take Sir James' dictation.

171

EXT. GARDEN CLOSE SHOT

Burke and Lucy, as he stops talking and they look into each other's eyes. Then she says:

TITLE:

"I do trust you -- in
anything!"

BACK TO SCENE: He bows his head a little. Then, with girlish impulsiveness, she tells him:

TITLE:

"I think you're wonderful!"

BACK TO SCENE: She finishes title, looking at him with eyes radiant with admiration.

172

INT. MUSIC ROOM CLOSE UP

Hibbs, writing in his note book at window, as he turns, taking a glance at the window. He sees:

173

EXT. GARDEN SEMI LONG SHOT

Burke and Lucy as she reaches up in sudden impulsiveness and kisses him on the cheek.

174

INT. MUSIC ROOM MEDIUM SHOT

Sir James and Hibbs, as Sir James has recalled his secretary, who is staring out the window. Hibbs is now very plainly perturbed.

175

EXT. GARDEN CLOSE SHOT

Burke and Lucy, as Lucy nods to some things he is telling her, then turns and runs out of scene toward the house.

176

EXT. GARDEN CLOSE UP

Burke, looking off after her. Fondly he puts his hand to his cheek where she had kissed him and we have a feeling that if his life were to be lived over again he would have

romance in it -- romance with a girl not unlike Miss Lucy Balfour.

177

INT. MUSIC ROOM MEDIUM SHOT

Sir James, finishing letter, dismisses Hibbs, who exits to the hall.

178

INT. LOWER HALL MEDIUM SHOT

Hibbs, coming out of music room, meets Lucy, coming in the front door. He stops her, tells her that she saw her kiss the guest, wanting to know what she means.

179

INT. LOWER HALL CLOSE UP

Hibbs and Lucy, as he angrily demands of her an explanation. She is much perturbed. She says finally:

TITLE:

"I can't tell you -- please
don't ask me--"

CUT FROM TITLE TO:

180

INT. LOWER HALL CLOSE UP

Lucy, as she finishes title, much worried, as though she would like very much to tell if she could.

181

INT. LOWER HALL CLOSE UP

Hibbs, frowning his displeasure at her.

182

INT. LOWER HALL CLOSE UP

Lucy, looking out of scene at him, anxiously. Finally, with a thought, she says:

TITLE:

"I'm going to Sir James -- NOW --
and tell him that we love each other--"

CUT FROM TITLE TO:

183

INT. LOWER HALL MEDIUM SHOT

Lucy and Hibbs, as she finishes title. He can only stare at her for a moment. "Are you?" he says breathlessly. Everything must be all right if that is what she is going to do. "Yes," she tells him, and turns and goes into the music room. He stands staring after her, then goes down the hall a little way.

184

INT. MUSIC ROOM SEMI FULL SHOT

Sir James is pacing the floor, deep in thought, as Lucy comes in. She is about to say something to him, but he stops her, then indicates a settee. We have the feeling that he is going to tell her about her father and doesn't quite know how to go about it. He turns, finally, and sits down beside her.

185

INT. MUSIC ROOM NIGHT CLOSE SHOT

Lucy and Sir James, on settee, as he sits down. A tremulous excitement is upon Lucy now that the moment has come for her to tell him of her love for Hibbs. Now the problem of how to begin has become her problem. Sir James sits, deeply thoughtful, staring at the floor. She turns to him and is about to tell him in a rush when he looks up and says:

TITLE:

"Lucy, there is something I
have to tell you--"

BACK TO SCENE: He pauses. She looks at him, big-eyed, inquiringly. He clears his throat and goes on:

TITLE:

"Ever since you were a little
girl, Lucy, I've waited--"

CUT FROM TITLE TO:

186

INT. MUSIC ROOM NIGHT CLOSEUP

Sir James as he pauses, hesitating--

187

INT. MUSIC ROOM NIGHT CLOSEUP

Lucy staring at him big-eyed, breathlessly, beginning to guess the truth.

188

INT. MUSIC ROOM NIGHT CLOSEUP

Sir James, as he turns to her, a life-long love for her in his eyes and says:

TITLE:

"It may seem a strange time to speak, Lucy, but--"

CUT FROM TITLE TO:

189

INT. MUSIC ROOM CLOSE SHOT NIGHT

Sir James and Lucy as he pauses, then says fervently:

TITLE:

"I love you, Lucy -- I want you to marry me."

BACK TO SCENE: He finishes title, taking her hands gently. Lucy, looking at him aghast, at the devotion in his eyes, knows that this is no time to tell him. So she falters:

TITLE:

"I--I must have time-- to--to think it over--"

BACK TO SCENE: He nods gravely, patting her hand gently. She starts to draw away, to rise.

190

INT. MUSIC ROOM MED. SHOT NIGHT

Lucy, rising, stands for a moment, uncertainly. Sir James rises, turns toward her. Suddenly Lucy bursts into a sob and runs from the room. Sir James takes a step after her and stops, thinking.

191

INT. LOWER HALL MED. SHOT

Hibbs is waiting in the hall as Lucy comes out. Burke is coming in the front door. Hibbs glares at him as Lucy, sobbing a little, goes to Hibbs. Burke turns in at the library. Hibbs and Lucy go out to the veranda.

192

INT. LIBRARY FULL SHOT

Burke, coming in, stands for a moment, then steps over to the desk and picks up one of the volumes on vampires. With this in his hand, he goes over to a chair by the window, where the sunlight is coming in and sits down.

193

EXT. VERANDA CLOSE SHOT

Lucy and Hibbs, as she tells him what happened. Hibbs gets over: "I'll go to him, tell him." She holds his arm. "No, no you can't."

194

INT. LIBRARY CLOSE SHOT

Burke, turning and looking out of the window. Then, with a little sigh for his advancing age and his incapacity for romance, he takes out his glasses, puts them on and starts to read from the book. After a moment, he glances up from the book into the room.

195

INT. LIBRARY MED. SHOT

Sir James has come into the library. Burke, looking up, tells him he has been reading something about protective measures. He shows a passage in the book to Sir James:

INSERT:

Page in Old English:

A wreath of tube-roses at the window, a sword across the door will make it impossible for the vampyr to enter a sleeping room at night.

FADE OUT ON INSERT

196

FADE IN

INT. LUCY'S ROOM FULL SHOT NIGHT

Burke, Sir James, Hibbs and Lucy. Hibbs is reading from one of the ancient books at a table. Lucy is placing a wreath of tube-roses at the window. There is a sword on the table. Lucy turns and tells them: "That's done," coming down to the table. Hibbs, picking up the sword and the book, rises. He and Burke start toward the door. Sir James turns to say good night to Lucy.

197

INT. LUCY'S ROOM CLOSE SHOT NIGHT

Sir James saying good night to Lucy, saying it tenderly, his devotion in his eyes.

198

INT. LUCY'S ROOM CLOSE SHOT NIGHT

Hibbs and Burke at the open door, waiting. It is evident that Hibbs, who is looking back, sees Sir James' tenderness, his love for Lucy. Hibbs is troubled.

199

INT. LUCY'S ROOM CLOSE SHOT NIGHT

Sir James and Lucy, as he bends over and kisses her gently, with a fatherly kiss, and turns and exits. Lucy turns away, back into the room with bowed head.

200

INT. LUCY'S ROOM CLOSE SHOT NIGHT

At the door, as Sir James comes in, going out of the door after Burke. Hibbs looks back in the room toward Lucy, troubled, his love in his eyes, then turns and goes out, starting to close the door behind him.

201

INT. UPPER HALL MED. SHOT NIGHT

Outside door to Lucy's room, as Sir James says good night to Burke in f.g., while Hibbs fastens the sword to the door over the keyhole. Hibbs turns to Burke and they exit together toward Hibbs' room.

202

INT. UPPER HALL MED. SHOT NIGHT

At door to Hibbs' room, as Burke and Hibbs come in. Hibbs opens the door and turns to say good night. Burke indicates that he would like to talk to him. Hibbs says "Come in,"

and they exit to Hibbs' room.

203

INT. HIBBS' ROOM FULL SHOT NIGHT

The room is dark as Hibbs and Burke come in. There is a shaft of moonlight through a window upon the bed. Hibbs switches on the electric light. They go over and sit on the bed.

204

INT. HIBBS' ROOM NIGHT CLOSE SHOT

The two men as they sit on the bed. Burke says to him:

TITLE:

"Now about you and Miss Lucy's
brother, Harry--"

BACK TO SCENE: Hibbs turns sharply, staring at Burke. Burke goes on regardless:

TITLE:

"You didn't like each other
very much did you?"

BACK TO SCENE: Hibbs is about to resent this question, but there is a force in Burke's direct gaze that he cannot resist. So, after a moment, he answers:

TITLE:

"He objected to my caring for Lucy.
He thought I wasn't good enough
for her--"

CUT FROM TITLE TO:

205

INT. HIBBS' ROOM NIGHT CLOSE UP

Hibbs, as he finishes title, looking out of scene at Burke.

206

INT. HIBBS' ROOM CLOSE UP NIGHT

Burke staring steadily at him, an intense light in his eyes.

207

INT. HIBBS' ROOM NIGHT CLOSE UP

Hibbs, unable to stand unflinching the direct gaze, looks away, looks down at his wristwatch.

INSERT:

WRISTWATCH. Time -- 10:13

BACK TO SCENE: He looks up again at Burke.

208

INT. HIBBS' ROOM NIGHT LARGE CLOSE UP

Burke, with eyes lighted so that they seem to dart fire. The eyes start now to revolve, slowly.

FADE OUT

209

FADE IN

INT. HIBBS' ROOM CLOSE SHOT NIGHT

The electric light is out. Burke is lying on the bed in the shaft of moonlight, asleep. He stirs a little, turns over, into the shadow. A dim figure back to the camera, tips in, leaning over the bed. Burke turns back again into the light. The figure withdraws. Burke sits up, suddenly staring off scene, whips up a pistol from the bed and fires out of scene. (Burke wears pajama jacket. Otherwise, he is completely dressed.)

210

INT. HIBBS' ROOM MED. SHOT NIGHT

A dim figure back to camera, disappearing through the open door.

211

INT. HIBBS' ROOM MED. SHOT NIGHT

At bed, as Burke leaps to his feet, pistol in hand, and rushes out of scene.

212

INT. UPPER HALL SEMI FULL SHOT NIGHT

The hall is empty. Burke, rushing out from Hibbs' room, pistol in hand, stops, looking around. The door to Sir James' room is suddenly thrown open and Sir James rushes out, demanding: "What is it? What's the matter?" Burke goes quickly down to him.

213

INT. UPPER HALL CLOSE SHOT NIGHT

Sir James, as Burke comes in. Sir James demanding "What happened?" Sir James is in a bathrobe, which he now ties around him, as though he had been suddenly awakened and had slipped it on very hurriedly before rushing out. Burke tells him about something that came into the room, where he was sleeping. Sir James is aghast. Burke to calm him, says:

TITLE:

"Probably my imagination,
Sir James. Go back to bed."

BACK TO SCENE: Burke opens the door to Sir James and ushers Sir James in. He closes the door, turns, with pistol ready, and exits from scene, down the hall.

214

INT. UPPER HALL MED. SHOT NIGHT

Burke, coming in, looking at the floor, suddenly kneels to the floor.

215

INT. UPPER HALL CLOSE UP NIGHT

Burke, kneeling on floor, inspecting the floor.

INSERT:

Some drops of blood on floor.

BACK TO SCENE: Burke puts his finger in one of the drops and holds it up. Fresh blood. He thinks a moment, then starts to rise.

216

INT. UPPER HALL (NIGHT) MED. SHOT

Burke, rising, exits through the open door back to Hibbs' room.

217

INT. HIBBS' ROOM (NIGHT) FULL SHOT

Burke, coming in from hall, switches on the light. It is now seen that he has Hibbs in a hypnotic trance, lying covered by a blanket on a couch in a corner. Burke goes over, looks at Hibbs a moment, then straightens out the bed

that he had himself occupied, takes off his pajama jacket and put on his coat. Then he steps over, speaks to Hibbs. Hibbs rises and goes over to the bed and sits on it, just as he was sitting before the last fade out. Burke sits down beside him.

218

INT. HIBBS' ROOM (NIGHT) CLOSE SHOT

Burke and Hibbs are on the bed as Burke looks at him with piercing eyes. Hibbs is staring straight ahead of him. Now Burke speaks to him sharply. Hibbs starts, and a transformation takes place. He comes out of the hypnotic trance, realizes his surroundings, looks at Burke and says:

TITLE:

"I must have fallen asleep."

BACK TO SCENE: Burke nods "yes" and then gets over to him that he'd better be getting to bed. Saying this Burke rises.

219

INT. HIBBS' ROOM (NIGHT) SEMI FULL SHOT

Burke, rising, says good night and goes out the door. Hibbs, still a little dazed, rubs his eyes, gets up and goes over to a dresser.

220

INT. HIBBS' ROOM (NIGHT) CLOSE UP

Hibbs at the dresser. He stands there for a moment thinking. He stifles a yawn. Then he looks at his wristwatch.

INSERT:

CU wristwatch Time: 2:30

BACK TO SCENE: Hibbs is puzzled. He must have slept hours. That's queer. He stands thinking a moment, then dismisses the problem with a shrug and reaches into a drawer of the dresser and gets out a photograph. He looks at it.

INSERT:

Photograph of Lucy.

BACK TO SCENE: Hibbs looks at the picture fondly, greatly troubled. He decides to see if she is all right. He turns,

puts the picture back into the drawer and starts out.

221

INT. HIBBS' ROOM (NIGHT) FULL SHOT

Hibbs, going softly, but quickly, out the door.

222

INT. UPPER HALL (NIGHT) SEMI FULL SHOT

Hibbs, coming out of his door, tiptoes quickly over to the door to Lucy's room.

223

INT. UPPER HALL (NIGHT) CLOSE SHOT

At Lucy's door, as Hibbs comes in. The sword has gone from its place over the keyhole where Hibbs himself placed it. This he notices now with a start of alarm. He looks down to see if it has fallen. No sword. In genuine anxiety now, he knocks on the door and calls:

TITLE:

"Lucy!"

BACK TO SCENE: He waits. No answer. He knocks harder. He calls again, more loudly. Frantic, he tries the door, banging it, calling to her in a loud voice. He throws his shoulder against the door. It gives a little.

224

INT. UPPER HALL (NIGHT) MED. SHOT

Taking in doors to Sir James' and Burke's rooms. Both doors open and Burke and Sir James appear. They start forward, in excitement. (Both are fully dressed.)

225

INT. UPPER HALL (NIGHT) MED. SHOT

Hibbs throwing his weight against the door. It crashes open as Burke and Sir James come into scene. Hibbs rushes into the room.

226

INT. LUCY'S ROOM (NIGHT) FULL SHOT

The room in darkness, Hibbs rushing in. Sir James and Burke follow. Burke switches on the light. The room is empty. Hibbs rushes to the dressing room door, looks in there, turns back: "Empty!"

227

INT. BALFOUR HOUSE (NIGHT) SEMI FULL SHOT

The great room downstairs. The Stranger, the man identified as Roger Balfour, is sitting in the chair at the table. Sitting with his back to the camera is the Man in the Beaver Hat. Lucy, in a white thin negligee, is being led into the room by the Bat Girl. She starts toward the Stranger at the table with uncertain steps, then stops.

228

INT. BALFOUR HOUSE (NIGHT) CLOSE UP

Lucy, staring out of scene, her lips trembling.

229

INT. BALFOUR HOUSE (NIGHT) CLOSE UP

The Stranger at the table, looking out of scene at her with large, spectral eyes, a bullet wound in his temple, the pallor of death on his face.

230

INT. BALFOUR HOUSE (NIGHT) MED. SHOT

The two of them, motionless for a few feet. Then Lucy starts suddenly forward, kneeling at the Stranger's feet.

231

INT. BALFOUR HOUSE (NIGHT) CLOSE UP

The Stranger, looking down at her with eyes of pity, saying no word.

232

INT. BALFOUR HOUSE (NIGHT) CLOSE UP

Lucy, looking up tremulously. When she raises her eyes, as if in a prayer, and says:

TITLE:

"Father! Father! I'm doing
this for you!"

BACK TO SCENE: She finishes title.

233

INT. BALFOUR HOUSE (NIGHT) SEMI FULL SHOT

The Stranger puts his hand on Lucy's head, the Bat Girl at one side, the Man in the Beaver Hat sitting watching them. The whole effect is strange, fantastic, creepy.

234

INT. LUCY'S ROOM (NIGHT) MED. SHOT

The three men, Burke, Sir James, Hibbs. Burke is at the open window, looking out, as though for something he might be expecting. Hibbs is talking wildly to Sir James. He cries out:

TITLE:

"They're vampyrs, I tell you,
and I'm going to destroy them --
the way the book says--"

BACK TO SCENE: He finishes title and turns and runs madly out of the scene, for the time being a maniac. Burke turns quickly down from the window to Sir James, indicates off and says:

TITLE:

"They're coming!"

CUT FROM TITLE TO:

235

INT. LUCY'S ROOM (NIGHT) CLOSE SHOT

Burke and Sir James, as Burke finishes title, indicating off toward the window. "Who?" gasps Sir James in his astonishment. Burke replies quickly, his manner brisk and business like.

TITLE:

"The Scotland Yard men you
wrote for."

BACK TO SCENE: He finishes title. Sir James' relief is prodigious. They start out toward the door.

236

EXT. HAMLIN HOUSE (NIGHT) SEMI LONG SHOT

An English car, turning in at the gate, drives toward the house.

237

INT. HIBBS' ROOM (NIGHT) MED. SHOT

Hibbs, feverishly fingering the pages of the ancient book

until he finds what he wants, reads:

INSERT:

Page in old English:

The one certain method, which never
fails, is to drive a hickory stake
through the heart of the vampyr.

BACK TO SCENE: Hibbs looks up, looks wildly around the room,
as though there might be a hickory stake there somewhere,
then turns and runs out the door.

238

INT. LOWER HALL HAMLIN HOUSE (NIGHT) MED. SHOT
Burke, opening the door, admitting four burly Scotland Yard
men. With Sir James, they all exit to the library.

239

INT. SERVANTS QUARTERS (NIGHT) SEMI FULL SHOT
Miss Smithson and the other servants are huddled together,
scared half to death. They turn and scream as the door is
flung open and Hibbs, wild-eyed and breathless, bursts into
the room. Seeing who it is they subside. He tells them that
he has got to have an ax and a hickory stake. One of the
men hands him a hand-ax from the wood box by the stove. He
looks at a chair -- it isn't hickory. Wildly, he turns to
the table, inspecting it. With the ax he starts to knock
one of the legs off the table.

240

INT. LIBRARY (NIGHT) MED. SHOT
Sir James sitting at the desk, the four Scotland Yard men
and Burke standing, as Burke is crisply telling them of the
extraordinary events. They listen like good soldiers, but
solid as they are, they cannot escape a gasp or two of
surprise.

241

INT. SERVANTS QUARTERS (NIGHT) MED. SHOT
Hibbs, finishing sharpening the end of a table leg to a
point. With this in one hand and the ax in the other, he
runs out the back door. Miss Smithson slams it after him
and nervously fixes the latch.

242

INT. SERVANTS HALL (NIGHT) CLOSE UP

Miss Smithson nervously fixing the latch. Her hand shakes so that she has to make two or three attempts before she gets it. Then she turns, sinks back against the door, breathing deeply, her eyes bulging. Her whole attitude conveys that she thinks she had a narrow escape while the door was open.

243

INT. LIBRARY (NIGHT) MED. SHOT

Burke turns from the four Scotland Yard men to Sir James at the desk, drawing up a chair to the end of the desk so that they are facing each other.

244

INT. LIBRARY (NIGHT) CLOSE UP

Burke and Sir James, as Burke sits down, facing Sir James. He studies Sir James for a moment, then says:

TITLE:

"Have you got a gun?"

BACK TO SCENE: For answer, Sir James reaches into a drawer of the desk and takes out a large Army revolver. Burke looks at it and puts it aside, saying:

TITLE:

"You've got to have one
you can be sure will shoot."

CUT FROM TITLE TO:

245

INT. LIBRARY (NIGHT) MED. SHOT

The group, as Burke finishes title, rising and turning to the four Scotland Yard men. One of them takes an automatic pistol from his pocket and hands it to Burke. Burke gives this to Sir James and tells him to put it in his pocket. Sir James does so. Burke starts to sit down again.

246

INT. LIBRARY (NIGHT) CLOSE UP

Burke and Sir James, as Burke sits down, facing Sir James. Burke starts to talk to him and as he talks his eyes take

on an intense piercing quality. He stops talking, holding Sir James' gaze with his own for a few feet while neither man moves a muscle. Then Burke turns easily away, leaning back for a moment, relaxed.

James continues to sit without moving. Burke then reaches over and picks up a desk clock. He turns the hands back and sets it down on the desk again. Sir James looks at it.

INSERT:

DESK CLOCK Time: 8:15

BACK TO SCENE: Sir James looks up from the clock. Burke tells him:

TITLE:

"At 8:25, leave here and come
to the side door of Balfour
House."

BACK TO SCENE: He finishes title, studying Sir James for a moment, and then rises.

247

INT. LIBRARY (NIGHT) SEMI FULL SHOT

Burke, rising, pays no further attention to Sir James, who sits staring at the clock. With a gesture to the men to follow, Burke exits briskly from the library. The four Scotland Yard men go out after him.

248

EXT. BALFOUR HOUSE (NIGHT) SEMI LONG SHOT

With gate in f.g., as Hibbs, carrying his stake and ax, comes in, stops for a moment, looking in toward the house and all around the garden, then starts in toward the house, slipping from clump to clump of shrubbery.

249

EXT. BALFOUR GARDEN (NIGHT) CLOSE SHOT

Hibbs, coming behind a clump of shrubbery, drops down suddenly, as though hearing something off toward the house.

250

EXT. BALFOUR HOUSE (NIGHT) CLOSE UP

Door to the side veranda, as it starts slowly to open.

Lucy appears in the doorway, behind her the ominous figure of the Stranger, with face so white and the bullet wound in his temple. She stops in the doorway. He stops.

251

EXT. BALFOUR GARDEN (NIGHT) CLOSE UP

Hibbs, in the clump of brush, as he cautiously raises himself and looks off. He stares, suddenly seeing:

252

EXT. DOOR (NIGHT) MED. SHOT

Lucy standing in the doorway, looking out into the night. The Stranger directly behind her. She does not move. But the Stranger takes a step closer to her and leans over with his face close to hers.

253

EXT. DOOR (NIGHT) CLOSE UP

Lucy and the Stranger, as his ghastly face comes very close to hers. Still she does not move, but looks off into the night.

254

EXT. GARDEN (NIGHT) CLOSE UP

FLASH Hibbs staring off. His grip tightens on his stake and ax, and the look in his eyes is terrible to see.

255

EXT. DOOR (NIGHT) CLOSE UP

Lucy and the Stranger, with his face just behind hers and very close to her. He whispers in her ear.

TITLE:

"Tell him to go, Lucy. Only
harm can come to him here."

BACK TO SCENE: He finishes title. Lucy nods solemnly.

256

EXT. GARDEN (NIGHT) CLOSE SHOT

FLASH of Hibbs staring. He starts forward.

257

EXT. DOOR AND VERANDA (NIGHT) MED. SHOT

The Stranger draws back quickly into the room as Lucy steps out onto the veranda. The Stranger closes the door. Hibbs

comes in below her, on the ground, calling: "Lucy! Lucy!"

258

EXT. GARDEN NIGHT CLOSE UP

Hibbs, looking up at her, saying her name, softly but with tragic earnestness.

259

EXT. VERANDA (NIGHT) CLOSE UP

Lucy, looking down at him, a large pity in her eyes, as she tells him:

TITLE:

"Go!.....Go!"

BACK TO SCENE: She finishes title.

260

EXT. GARDEN (NIGHT) CLOSE UP

Hibbs, staring up at her, saying the same. "Lucy! Lucy!"

261

EXT. VERANDA (NIGHT) MED. SHOT

The door opens and the Bat Girl, in her black dress, with her face so white, comes out softly to Lucy, puts an arm around her shoulder and slowly starts back into the house with her.

262

EXT. GARDEN (NIGHT) CLOSE UP

Hibbs, he can only stare at this -- powerless for the moment to act. His eyes follow them to the door.

263

EXT. DOOR (NIGHT) CLOSE UP

Lucy and the Bat Girl going slowly through the door. It closes behind them.

264

EXT. GARDEN (NIGHT) MED. SHOT

Hibbs, standing motionless, staring after them as one from whom the power to move had been taken. Suddenly he starts out through the brush, along the side of the house.

265

INT. HAMLIN LIBRARY (NIGHT) CLOSE SHOT

Sir James, sitting just as we left him staring at the desk clock.

INSERT:

DESK CLOCK Time 8:25

BACK TO SCENE: Sir James starts to rise.

266

INT. HAMLIN LIBRARY (NIGHT) FULL SHOT
Sir James, rising, goes directly out the door.

267

INT. LOWER HALL HAMLIN HOUSE (NIGHT) MED. SHOT
The butler is waiting with Sir James' hat and stick, very evidently by arrangement with Burke. Sir James, coming out from the library, takes his hat and stick from the butler, saying:

TITLE:

"I am going over to call
upon my old friend Roger
Balfour."

BACK TO SCENE: The butler bows solemnly to this, holding the door open while Sir James goes out.

268

EXT. BALFOUR HOUSE (NIGHT) CLOSE SHOT
Burke slipping in a back door of the house.

269

EXT. BALFOUR HOUSE (NIGHT) MED. SHOT
Hibbs, coming cautiously around a corner of the house, looking up toward the windows.

270

INT. UPPER ROOM OF HOUSE (NIGHT) MED.SHOT
Man with Beaver Hat, back to camera, Burke comes in. The Man with the Beaver Hat turns and is now seen to be a different person from the man that rented the house. Without a word he whips off the Inverness coat and hat and hands them to Burke. Burke starts to make himself up as the other character -- The Man in the Beaver Hat, as we first saw him face to face, when he rented the house.

271

EXT. BALFOUR HOUSE (NIGHT) MED. SHOT

Hibbs, climbing up a side of the house to look in through a window. He sees:

272

INT. BALFOUR HOUSE (NIGHT) MED. SHOT

Lucy and the Bat Girl alone in the great room. The Bat Girl is starting to undo Lucy's dress at the neck.

273

INT. BALFOUR HOUSE (NIGHT) CLOSE UP

Hibbs, looking in through the broken window. To him, this can mean only one thing -- the girl in black is a vampyr -- she is going to put those sharp teeth in Lucy's throat -- ! With the stake, he smashes at the window.

274

INT. BALFOUR HOUSE (NIGHT) CLOSE SHOT

Lucy and the Bat Girl, as they wheel, staring off toward the window.

275

INT. BALFOUR HOUSE (NIGHT) MED.SHOT

Hibbs plunging in through the window.

276 INT. BALFOUR HOUSE (NIGHT) SEMI FULL SHOT

The Great Room, as the Bat Girl quickly rushes Lucy off behind some portieres. As Hibbs rushes in that direction, the three men of the Balfour House entourage leap out from places of hiding and seize him. They have ropes and a gag.

277

INT. BALFOUR HOUSE (NIGHT) CLOSE SHOT

Hibbs, struggling in the grip of the three men. Hibbs is a maniac and the struggle is brief but fierce. They wrench the stake and ax from him, hurling them to one side. They start to bind him.

278

INT. BALFOUR HOUSE (NIGHT) CLOSE SHOT

Lucy and the Bat Girl behind portieres. The Bat Girl is holding her, telling her not to interfere. But Lucy must see. She pulls the portiere aside a little, looking out.

279

INT. BALFOUR HOUSE (NIGHT) MED. SHOT

The three men and Hibbs. They have him on the floor, binding him tight, putting a gag in his mouth.

280

INT. BALFOUR HOUSE (NIGHT) CLOSE SHOT

Lucy and the Bat Girl, behind the portieres. Lucy turns back, hiding her face with her hands. The Bat Girl, her manner business-like, starts again to undo Lucy's dress from the shoulder.

281

INT. BALFOUR HOUSE (NIGHT) FULL SHOT

Of the Great Room, as the three men carry Hibbs out of the room. As they exit, at the top of the stairs appears the Man in the Beaver Hat. He starts slowly down the stairs.

282

INT. BALFOUR HOUSE (NIGHT) CLOSE SHOT

With traveling camera, of the Man in the Beaver Hat as he comes slowly, with awful purpose in his eyes, down the steps. He stops at the landing, his eyes searching the room.

283

INT. BALFOUR HOUSE (NIGHT) MED. SHOT

Door or portiered exit through which Hibbs was taken by the three men. The three now reappear. They stop, looking off toward the stairs.

284

INT. BALFOUR HOUSE (NIGHT) CLOSE UP

The Man in the Beaver Hat, staring out of scene at them with piercing eyes. He gives an order.

285

INT. BALFOUR HOUSE (NIGHT) SEMI FULL SHOT

There is sudden activity on the part of the three men. The Stranger moves over to the table, fixing the chairs there in exactly the right position, then sitting down. (The bullet wound does not appear on his temple now, though we make no point of its not being there.) Another of the three men slips on a butler's coat and takes up a position by the side door. The third man withdraws. The Man in the Beaver Hat, who has been watching this from the landing of the stairs, now comes down and views the setting, suggesting a

change or two, perhaps here and there.

286

INT. BALFOUR HOUSE (NIGHT) CLOSE SHOT

Behind portieres, as the Bat Girl finishes hooking up a simple little dress (the sort that would be worn by a girl of thirteen or so) on Lucy. Lucy's hair is now down, as a child would wear it.

287

INT. BALFOUR HOUSE (NIGHT) SEMI FULL SHOT

Everything appears to be to the satisfaction of the Man in the Beaver Hat now. He steps over to the portiere.

288

INT. BALFOUR HOUSE (NIGHT) CLOSE SHOT

At portieres, as the Man in the Beaver Hat speaks softly. Lucy appears through the portieres, looking now like a girl of thirteen, in her child's dress with her hair down. She looks at the Man in the Beaver Hat, unafraid. Gravely he nods. That is the way he wants her to appear. They start out from scene.

289

EXT. BALFOUR GATE (NIGHT) MEDIUM SHOT

Sir James, coming in, turns at the gate, and without even looking up at the house or without faltering in the slightest, starts toward the veranda and side door.

290

INT. BALFOUR HOUSE (NIGHT) SEMI FULL SHOT

The Man in the Beaver Hat is coming down from the portieres with Lucy. He places her at an end of the table and gives her a book to look at.

291 EXT BALFOUR VERANDA (NIGHT) MED. SHOT

Sir James coming with unhesitating steps along the veranda, works the knocker on the door.

292 INT. BALFOUR HOUSE (NIGHT) SEMI FULL SHOT

All inside hear the knocker and turn. With a gesture, The Man in the Beaver Hat waves all out of the room except the Stranger and Lucy at the table and the man in the butler's coat. Then he (the Man in the Beaver Hat) ducks quickly behind the portieres. The butler goes to the door.

293

INT. BALFOUR HOUSE (NIGHT) CLOSE SHOT

At door, as the butler opens it and Sir James steps in, he hands his hat and stick to the butler with a grave nod and exits into the room.

294

INT. BALFOUR HOUSE (NIGHT) MEDIUM SHOT

The Stranger and Lucy at the table. The Stranger says:
"Good evening, James" Lucy gets up and comes to Sir James in f.g. He turns and puts his arm around her saying:

TITLE:

"My! My! What a big girl
you're getting to be, Lucy."

CUT FROM TITLE TO:

295

INT. BALFOUR HOUSE (NIGHT) CLOSE UP

Sir James and Lucy, as he finishes title, stroking her hair, looking down at her fondly.

296

INT. BALFOUR HOUSE (NIGHT) CLOSE UP

At portieres, as they part slightly and the Man in the Beaver Hat peers out with piercing eyes.

297

INT. BALFOUR HOUSE (NIGHT) MED. SHOT

Sir James, the Stranger and Lucy, as Sir James holds Lucy off at arm's length, looking at her, at the sweet girlhood of her. The Stranger watches them morosely. Sir James turns to him says:

TITLE:

"You seem despondent, Roger."

BACK TO SCENE: The Stranger nods. Lucy steps quickly, impetuously over to him, putting an arm around him.

298

INT. BALFOUR HOUSE (NIGHT) CLOSE UP

Lucy and the Stranger, as she puts her arm over him, lovingly, kissing him on the forehead. He pats her hand, tells her it's nothing.

299

INT. BALFOUR HOUSE (NIGHT) CLOSE UP

Sir James, watching them, his eyes narrowing as he looks,
a little.

300

INT. BALFOUR HOUSE (NIGHT) CLOSE UP

Lucy and the Stranger, as he tells her, gently:

TITLE:

"It's getting late, Lucy --
say good night to Sir James."

CUT FROM TITLE TO:

301

INT. BALFOUR HOUSE (NIGHT) MED.SHOT

The three of them as the Stranger finishes title. Lucy gives him a good night kiss, then steps over to Sir James, holding up her lips to him. Sir James kisses her and she runs out of scene. Sir James stands looking off after her. The Stranger watches him sullenly. Sir James turns back now to the Stranger, drawing up the chair, and sitting down at the table, facing him.

302

INT. BALFOUR HOUSE (NIGHT) CLOSE UP

The Man in the Beaver Hat peering through the portieres. He parts them a little more, bringing his whole face into view -- the face with the pallor of death, as expressionless as a mask.

303

INT. BALFOUR HOUSE (NIGHT) CLOSE UP

Sir James and the Stranger at the table. Sir James leans over and says:

TITLE:

"You may as well understand,
Roger, that as soon as she
comes of age, I mean to
have her."

BACK TO SCENE: The Stranger pounds his fist on the table

and says: "No, by God!" They look straight into each other's eyes for a moment, then the Stranger says:

TITLE:

"I trusted you, James Hamlin,
and you've stolen from me
right and left."

CUT FROM TITLE TO:

304 INT. BALFOUR HOUSE (NIGHT) MED. SHOT
The two men, as the Stranger, finishing the title, starts to rise. Before he can do so, Sir James has leaped to his feet and drawn his pistol. They rush into a clinch, a struggle.

305
INT. BALFOUR HOUSE (NIGHT) CLOSE UP
At portieres, the Man in the Beaver Hat -- FLASH

306
INT. BALFOUR HOUSE (NIGHT) CLOSE SHOT
Sir James and the Stranger, as the Stranger falls out of scene. Sir James stands with smoking pistol in his hand. He stares down at him. He leans down out of scene.

307
INT. BALFOUR HOUSE (NIGHT) CLOSE SHOT
The Stranger on the floor as dead. Sir James leaning into scene with pistol in his hand. He takes out a handkerchief, wipes off the handle of the pistol and puts it into the Stranger's right hand. He starts up again.

308 INT. BALFOUR HOUSE (NIGHT) SEMI FULL SHOT
The body on the floor, Sir James backing away to the portieres behind which the Man in the Beaver Hat was hiding.

309
INT. BALFOUR HOUSE (NIGHT) MED. SHOT
At portieres as Sir James backs in. He is about to back through the portiere when two Scotland Yard men step out and grab him. The Man in the Beaver Hat comes out, steps up to Sir James, facing him.

310

INT. BALFOUR HOUSE (NIGHT) CLOSE SHOT

The Man in the Beaver Hat and Sir James, as the man speaks to him sharply. Sir James goes quickly through the transformation of coming out of a hypnotic trance. He stares at the Man in the Beaver Hat, saying dazedly:

TITLE:

"Have I been asleep?"

CUT FROM TITLE TO:

311

INT. BALFOUR HOUSE (NIGHT) CLOSE UP

Sir James as he finishes title dazedly.

312

INT. BALFOUR HOUSE (NIGHT) CLOSE UP

The Man in the Beaver Hat, as he says, crisply:

TITLE:

"No, and neither have I."

CUT FROM TITLE TO:

313

INT. BALFOUR HOUSE (NIGHT) CLOSE SHOT

The two of them as the Man in the Beaver Hat finishes title and reaches over and rips up the sleeve of Sir James' coat. The Man in the Beaver Hat says, dryly:

TITLE:

"I thought I clipped you one tonight."

CUT FROM TITLE TO:

314

INT. BALFOUR HOUSE (NIGHT) CLOSE UP

The Man in the Beaver Hat, as he finishes title, and through his make-up comes an expression that is undeniably that of Burke, the detective.

315

INT. BALFOUR HOUSE (NIGHT) CLOSE UP

Sir James, staring at him, getting who he is slowly. He blurts out:

TITLE:

"BURKE OF SCOTLAND YARD!"

CUT FROM TITLE TO:

316

INT. BALFOUR HOUSE (NIGHT) CLOSE SHOT

The two of them, as Burke takes off his wig and bows: "At your service."

317

INT. BALFOUR HOUSE (NIGHT) MED. SHOT

The Stranger getting up from the floor, unhurt, inspecting the gun in his hand with a grin, exiting.

318

INT. UPPER ROOM (NIGHT) MED. SHOT

The Bat Girl and the butler, with a trunk in f.g. plainly: "Lunette, the Flying Woman, Theatre". She is packing the trunk. The man is taking down wires from the ceiling. She looks up at him and says:

TITLE:

"It's back to the music
'alls, Jimmy, me bye."

BACK TO SCENE: He answers:

TITLE:

"And I'll sye this is the
goofiest engigement we
ever played."

BACK TO SCENE: They go back to their work briskly.

319

INT. BALFOUR HOUSE (NIGHT) MED. SHOT

In Great Room downstairs, as Sir James, on the orders of Burke, sits down at the table and starts to write a

confession. Lucy and Hibbs, with Miss Smithson, come in at the end of the table. The Scotland Yard men are at the b.g.

320

INT. BALFOUR HOUSE (NIGHT) CLOSE SHOT
Burke and Sir James, as Burke tells him crisply:

TITLE:

"A full confession, Sir James --
including the murder of young
Harry Balfour."

BACK TO SCENE: Burke finishes title and exits toward Lucy.

321

INT. BALFOUR HOUSE (NIGHT) CLOSE SHOT
Hibbs, Lucy, Miss Smithson, as Burke comes in Miss
Smithson laughs, saying:

TITLE:

"That was sure a whopper, chief,
you had me tell about the
keyhole."

BACK TO SCENE: Burke laughs, then turns to Hibbs and Lucy.
They are looking at him in wonder. Lucy is radiant. After a
moment, Burke taps Hibbs on the shoulder and says:

TITLE:

"My advice to you, Mr. Hibbs, is --
stay away from vampires."

CUT FROM TITLE TO:

322

INT. BALFOUR HOUSE (NIGHT) CLOSE UP
Burke, as he pauses, looking at Hibbs quizzically.

323

INT. BALFOUR HOUSE (NIGHT) CLOSE UP
Hibbs and Lucy, his arm about her, Hibbs looks a little
foolish.

324

INT. BALFOUR HOUSE (NIGHT) CLOSE UP
Burke, as he says:

TITLE:

"I don't mean the kind of vampires
you mean, either--"

CUT FROM TITLE TO:

325

INT. BALFOUR HOUSE (NIGHT) CLOSE SHOT
The three of them as Burke finishes title, smiling dryly,
and adding:

TITLE:

"This is the
twentieth century."

BACK TO SCENE: He finishes title, the two looking at him in
wonder and admiration, as

FADE OUT