

"THE INVISIBLE MAN"

From the Novel by

H. G. WELLS

Screenplay by

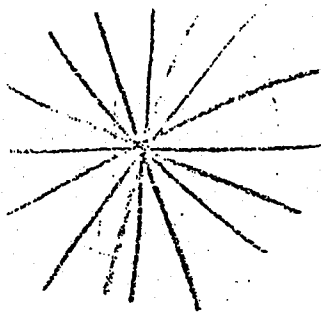
R. C. SHERRIFF

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PICTURE NO: 623

DIRECTED BY: JAMES WHALE

JUNE 12, 1933

UNIVERSAL PICTURES
presents

H.G.WELLS'

'THE INVISIBLE MAN'

Directed by JAMES WHALE

Screenplay by R.C. SHERRIFF

Based on H.G. WELLS' novel 'THE INVISIBLE MAN'

Photographed by ARTHUR EDESON, JOHN MESSALL

Special Effects: JOHN P. FULTON

Makeup: JACK PIERCE

Released: 1933

cast

CLAUDE RAINS as THE INVISIBLE MAN

GLORIA STUART as FLORA CRANLEY

HENRY TRAVERS as DR. CRANLEY

WILLIAM HARRIGAN as DR. KEMP

UNA O'CONNOR as MRS. HALL

FORRESTER HARVEY as MRS. HALL

HOLMES HERBERT as The Chief of Police

E.E. CLIVE as CONSTABLE JAFFERS

DUDLEY DIGGES as The Chief of Detectives

HARRY STUBBS as INSPECTOR BIRD

DONALD STUART as INSPECTOR LANE

MERLE TOTTENHAM as MILLY

JOHN CARRADINE as a Tipster

"THE INVISIBLE MAN"

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CARL LAEMMLE JR.
General Manager

SCRIPT NO: 1

	<u>SEQUENCES</u>	<u>SCENES</u>	<u>PAGES</u>
A		42	11
B		72	11
C		12	5
D		79	21
E		123	33
F		83	20
G		57	12
H		11	4
TOTAL:	8	479	117

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28
"THE INVISIBLE MAN"

SEQUENCE "A"

A-1 A BARREN, WINDSWEPT ROAD..DEEP
IN SNOW...LONG SHOT

So deep that a forlorn wire fence to either side is all that shows its course. The surrounding country is destitute, of life and vegetation. It is twilight. The wind moans; snow shirls across a leaden, darkening sky. Out of the shadows from background comes a man, silhouetted against the darkened sky. He is bending to the wind, stubbornly holding down a wide brimmed hat, a small dark bag clutched in his other hand. As he comes to foreground, we...
CUT TO:

*do we need
medium shot*

A-2 EXT. ROAD..MEDIUM SHOT SIDE ANGLE
ON MAN

As the man comes to camera and passes closely by; tall and gaunt; his clothes flap around him, and give an eerie, scarecrowish appearance.
CUT TO:

A-3 EXT. ROAD..NIGHT..CLOSE SHOT
OF MAN

WE catch a fleeting glimpse of his face, thru the whirling snow, as he passes by - of something strange that is lost too quickly to understand -- of a thin long nose protruding from a mass of bandages; of two round black goggles -- and then the head is bent to the wind again, and all we can see is the brim of a hat and coat collar high up over the chin.
CUT TO:

A-4 EXT. ROAD NIGHT..DOLLEY SHOT WITH
MAN

CAMERA on DOLLEY follows the strange lonely figure down the road as he goes his way, head bent down, seeking shelter from the elements. He halts as he comes to a sign post and looks up.
CUT TO:

A-5 EXT. ROAD..CLOSE SHOT ON SIGN
POST

"TO IPING $\frac{1}{2}$ MILE".

CUT BACK TO:

A-6 EXT. ROAD..MEDIUM LONG SHOT
WITH MAN IN FOREGROUND

The man has just turned from reading the sign and starts towards CAMERA which DRAWS BACK as we see below us, in a valley, a little group of houses - dark walled, white roofed - grey smoke zigzagging to the gust of wind. The man moves forward darkening the picture which...

*how well
this be done*

DISSOLVES TO:

A-7 INT. VILLAGE INN (NIGHT.) LONG SHOT.

High CAMERA shooting down on the people in the Inn. A striking contrast to the bitter loneliness of the world outside. An automatic piano is playing joyfully in a corner, and the saloon is crowded with men, possibly one giggly woman. Tobacco smoke, talk and laughter fill the air. We hold on this long enough to get a general impression of the atmosphere of the Inn.
CUT TO:

A-8 INT. VILLAGE INN...AT BAR

A cheery party lounging against the bar; rough, sturdy country types - each with his glass of beer.

FIRST CUSTOMER

Did you hear about Mrs. Mason's little Willy. Sent him to school and found him ten foot deep in a snow drift!

SECOND CUSTOMER

How'd they get 'im out?

FIRST CUSTOMER

Brought the fire engine along. Put the hose pipe in - pumped it backwards - and sucked 'im out!

A gust of laughter greets this sally as the CAMERA MOVES across the saloon to a beery looking individual who is pretending to play the automatic piano -- he runs his fingers over the keys, swaying his head dreamily to and fro. The music stops - he lowers his hands to his knees, swings around and bows and smiles.
CUT TO:

CG

A-9 INT. VILLAGE INN. CLOSE SHOT

Man, with a large mustache, who has been standing beside the piano, drops in another penny.
CUT BACK TO:

A-10 INT. VILLAGE INN...TWO SHOT

The music starts again and the beery looking man hastily swings round to pretend once more that he is playing -- just too late to carry out the illusion to the audience.
CUT TO:

A-11 INT. VILLAGE INN.. DOLLEY SHOT.
MEDIUM

CAMERA leaves the two men at the piano and MOVES AROUND the saloon getting in the different types-- to a party of earnest villagers playing at darts in a corner by the door.
CUT TO:

A-12 INT. VILLAGE INN. CLOSE SHOT

We see the set profile of a competitor as he raises a dart and throws it. CAMERA SWINGS TO MEDIUM SHOT taking in the darts board and the door beside it. We see a dart fly, to bury itself, quivering, amongst other darts on the board, as there comes a peremptory rap on the door. A moment's pause, then the door abruptly opens to reveal the wierd stranger, standing on the threshold.
CUT TO:

A-13 INT. VILLAGE IN...MED. CLOSE ON
STRANGER...LOWY CAMERA

WE can see him clearly now for the first time; the light of the room on him; the darkness of the night beyond. The borad brimmed hat is pulled low over his eyes -- covering his ears and forehead. The two eerie goggles slowly glare around the room. Beneath it is the long, peaked nose-- and beneath that only the high buttoned collar of his coat. The bandaged cheeks are practically hidden.

CUT TO:

A-14 INT. VILLAGE INN..MED. LONG
SHOT ON DOLLEY

AS the stranger advances. There is a power and authority in his slow stride; the surprised dart players instinctively fall back. CAMERA moves into TWO SHOT -- as stranger without pause goes to the bar and stands looking over it at Mr. Hall, the plump little keeper of the Inn. There is a moment of silence before the stranger speaks.
CUT TO:

A-15 INT. VILLAGE INN..CLOSEUP
STRANGER

SHOOTING over Mr. Hall's shoulder on the stranger as he speaks - his voice is strong and even.

THE STRANGER
I want a room -- and a fire.

CUT TO:

A-16 INT. VILLAGE INN..MEDIUM SHOT

Mr. Hall standing behind the bar. The stranger facing him. Mr. Hall with difficulty tears his gaping face away from the strange apparition, and calls into the passage beyond.

MR. HALL
Janny!

MRS. HALL (offstage)
'Ullo!

A short, exceedingly fat lady pops a round fat face round the corner of the door.
CUT TO:

A-17 INT. VILLAGE INN. CLOSEUP OF MRS.
HALL.

AS Mrs. Hall looks off in the direction of the bar.

MR. HALL (offscene)
Here's a gent wants a room and a fire.

CAMERA DRAWS BACK to a THREE SHOT as Mrs. Hall comes forward surprised and flushed.

MRS. HALL
What? A room!

(CONTINUED)

CG

A-17 (CONTINUED)

*not to much
angry accent.*

THE STRANGER (in a patient,
level voice)
I said a room.

MRS. HALL (eyeing the stranger
curiously)
We ain't got ~~now~~ ready --
not this time o' year. We
don't usually get folks
stopping except in the
summer.

CUT TO:

A-18 INT. VILLAGE INN..CLOSE PROFILE
SHOT ON THE STRANGER

AS he looks at Mrs. Hall, there
is a quiet authority in his voice.

THE STRANGER
You can get one ready.

CUT TO:

A-19 INT. VILLAGE INN. CLOSE SHOT
ON MRS. HALL

She looks at the stranger.

MRS. HALL
Certainly, sir!

As she turns and calls thru the
door from which she has just
emerged, we
CUT TO:

A-20 INT. VILLAGE INN..MEDIUM SHOT
ON THE THREE

All standing at the bar - Mrs.
Hall looking off to door,

MRS. HALL
Milly!

THE STRANGER
I Want a private sitting
room, too.

MRS. HALL (sensing good
business)
Certainly, sir! -- Will you
come thru, sir - this way!

Mrs. Hall throws open the door
in the bar and the stranger walks
thru. The villagers, now silent,
follow him curiously with their
eyes.
CUT TO:

CG

A-21 INT. HALL...FOLLOW SHOT

As the stranger followed by Mrs. Hall comes out into the hall doorway, she closes the door, picks up a lamp, and the stranger follows her as she preceeds the way up a short stairway to the door of the sitting room. CUT TO:

A-22 INT. HALL..INTO SITTING ROOM CAMERA ON DOLLEY

Mrs. Hall opens the door and they go into the sitting room. CAMERA ENTERS WITH THEM. The usual type.. A small fireplace with ornaments on the mantelplace - an old arm-chair, a round table in the centre of the room - various pieces of furniture round the walls.. The stranger crosses to the window - standing rigidly with his back to the room. He still wears his hat and overcoat with the snow clinging to them. Mrs. Hall goes to the fireplace, gets down on her knees, busy laying the fire..
CUT TO:

A-23 INT. SITTING ROOM...TWO SHOT

MRS. HALL (sociably)
It's the coldest winter
we've had down 'ere for
years. They've had all the
sheep and cows in for a
fortnight now, poor things
can't get a blad of green
grass..

She glances up, but the stranger
neither moves nor replies. Wonder-
ingly, she returns to the fire -
lights it, and rises..

CAMERA MOVES IN CLOSERS ON THE TWO

MRS. HALL
Can I take your hat and
coat, sir -- and give 'em
a good dry in the kitchen?

THE STRANGER (without moving)
No..

Mrs. Hall is so surprised that
she is not sure if she heard
aright.

CUT TO:

CG

A-24 INT. SITTING ROOM..CLOSEUP
STRANGER'S HEAD ..LOW CAMERA

There is a pause, then the stranger slightly turns his head.

THE STRANGER
I prefer to keep them on.

He turns back to the window.
CUT TO:

A-25 INT. SITTING ROOM...MEDIUM SHOT
OF THE TWO

MRS. HALL
Very good, sir. The room'll be warm soon.

THE STRANGER (his back to Mrs. Hall)
I've got some luggage at the station. How can I have it sent?

MRS. HALL
I'll get it brought over tomorrow, sir. Are you going to stay a bit?

THE STRANGER
Yes
(pause)
Is there no way of getting it tonight?

MRS. HALL
Not tonight, sir!

THE STRANGER
Very well.
(another pause)
You'll bring me some food?

MRS. HALL
Right away, sir!

CAMERA PANS to the door with her as she furtively exits; then swings back holding the silent, unmoving stranger. He slowly puts out his gloved hand, and draws down the blind until it meets the curtains on the lower half of the curtain.
CUT TO:

A-26 INT. SALOON...MEDIUM SHOT

CAMERA BEHIND BAR shooting into FULL SHOT of saloon. The Darts competition has begun again, but the men round the bar are discussing the stranger. They are round-eyed and confidential.

(CONTINUED)

A-26 (CONTINUED)

FIRST CUSTOMER

If you ask me, he's a
criminal - flying from
justice --

SECOND CUSTOMER (disgustedly)

Gar! He's snowblind --
that's what he is. Has to
wear goggles to save his
eyes.

FIRST CUSTOMER (leaning over the
bar and speak-
ing to Mr. Hall)

Anyway, you be careful -
and lock your money up!

A-27 INT. SALOON..MEDIUM CLOSE SHOT

Mrs. Hall passes along behind
the bar with a tray of supper.
THE CAMERA FOLLOWS her to the
door of the sitting room, which
she nervously knocks at and opens.
We follow her into the room.
CUT TO:

A-28 INT. SITTING ROOM. MED. CLOSE
AT DOOR

She pauses by the door in surprise
to see the stranger standing ex-
actly as she left him; rigidly;
his back to the room -- his eyes
to the window.

MRS. HALL

Your supper, sir.

CAMERA PANS with her to the
table and takes in the stranger
at the window. He makes no sign
that he has heard.

THE STRANGER

Is there a key to that
door?

MRS. HALL (surprised)

A key, sir? I haven't
ever seen one. I don't
think there was one when
we came here.

THE STRANGER

I want to be left alone,
and undisturbed.

MRS. HALL

I'll see nobody disturbs
you, sir.

CAMERA PANS with her as she
leaves the room and closes
the door -- then SWINGS BACK
to the stranger.

CUT TO:

CG

A-29 INT. SITTING ROOM..CLOSE SHOT
ON STRANGER

Slowly he turns into CAMERA -
raises his gloved hand and be-
gins to unbutton his coat, as we
CUT TO:

A-30 INT. KITCHEN...FULL SHOT

Milly, an untidy servant girl,
is vigorously stirring a pot
of mustard. Mrs. Hall comes in.
Milly hastily turns and holds
out the pot.
CUT TO:

A-31 INT. KITCHEN..CLOSE SHOT MILLY

MILLY (innocently)
Here's the mustard, mam!

CUT TO:

A-32 INT. KITCHEN...FULL SHOT

Mrs. Hall gives an exclamation
of disgust and snatches the pot.

MRS. HALL
You'll be the death of me,
with your slowness! Here
you let me take the gentle-
man's supper in - and for-
get the mustard! and him
wanting to be left alone!

She turns indignantly on her
heel and bounces out of the
room.

A-33 INT. HALL...MEDIUM SHOT

As Mrs. Hall carrying the
mustard enters and goes to
the sitting room door and
knocks,
CUT TO:

A-34 INT. SITTING ROOM...MED.CLOSE
AT DOOR

Mrs. Hall on the threshold-stops
with an exclamation of surprise
and horror. The stranger is sit-
ting at his supper, and the sight
of him is enough to make anyone
start back in fear.
CUT TO:

A-35 INT. SITTING ROOM..MED. CLOSE ON
STRANGER

He is sitting quite still staring
at Mrs. Hall (off) thru his great
blue goggles.

CUT TO:

CG

A-36 INT. SITTING ROOM..CLOSEUP
OF STRANGER

Not a scrap of his face is visible save the long thin nose. His forehead, cheeks and ears are swathed in white bandages. A mop of untidy brown hair escapes here and there from the bandages that cross the top of his head, and projects like tails and horns in all directions, giving him the wierdest and most horrifying appearance. As we first see him he raises his gloved hand with a lightning movement and holds a handkerchief over his mouth and chin.
CUT TO:

A-37 INT. SITTING ROOM..CLOSEUP OF MRS.
HALL

She is transfixed with astonishment and fear.
CUT TO:

A-38 INT. SITTING ROOM..MEDIUM CLOSE
SHOT OF STRANGER

At last the stranger speaks - in an ominous, muffled voice.

THE STRANGER
I told you not to disturb me.

CUT TO:

A-39 INT. SITTING ROOM...TWO SHOT

Mrs. Hall comes up to the table with the mustard.

MRS. HALL
It's - it's only the mustard, sir. I forgot it. I'm sorry.

CUT TO:

A-40 INT. SITTING ROOM..CLOSEUP ON
STRANGER

He looks up at Mrs. Hall.

THE STRANGER
Thank you.

CUT TO:

A-41 INT. SITTING ROOM..MEDIUM
SHOT.

MRS. HALL
You been motoring on them slippery roads, sir?

(CONTINUED)

THE STRANGER (without answering
her question)
You can take my overcoat,
and dry it. . .

MRS. HALL
Very good, sir.

THE STRANGER
Leave the hat. . .

MRS. HALL
Yes, sir. . .

Mrs. Hall reaches forward and
puts down the mustard as if she
expects him to bite her - she
backs away from the table, turns
and leaves the room with alacrity.
THE CAMERA FOLLOWS her out, then
slowly returns to the stranger. .
He is sitting quite rigidly, glanc-
ing over towards the door. CAMERA
MOVES UP to CLOSE SHOT. His gloved
hands rest on the table - the
handkerchief no longer covers his
mouth and chin. The bandages be-
low his nose have been pulled down
to enable him to eat. And where
his mouth and chin should be there
is nothing - just an empty space.
The whole of his bandaged head
seems to be supported by the tiny
place where his hair comes down at
the back to meet his collar. .
CUT TO:

A-42 INT. SALOON..FULL SHOT

Mrs. Hall, breathless, comes running
into car - and is quickly surrounded
by the loungers at the bar - her hus-
band stands by with his mouth open,
she speaks tremulously and confidentially. .

MRS. HALL
Bandages! - right up to
the top of his head! All
round his ears!

FIRST CUSTOMER (in a hoarse
whisper)
Any blood?

MRS. HALL
No - no blood. Looks like
some kind of horrible ac-
cident! .

SECOND CUSTOMER (dryly)
Bumped his head on the
prison wall, getting over.

He nods knowingly and spits
as we

FADE OUT

"INVISIBLE MAN"

SEQUENCE "B"

B-1 FADE IN:
 CRANLEY'S HOME.. LIBRARY
 LONG SHOT.. (DAY)

A long comfortable furnished library.. at one end.. in large bow windows, there is fitted a small scientific laboratory, a bench with instruments and shelves lined with bottles. DR. CRANLEY, a distinguished looking man of middle age, is at work by the windows. He holds a test tube to the light.. shakes it, and holds it up again. He is too absorbed in his work to hear the door open at the library end of the room.

CUT TO:

B-2 INT. LIBRARY.. MED. SHOT
 AT DOOR

A girl has entered. She stands for a moment, watching the white-coated doctor busy at his work. FLORA CRANLEY is a beautiful girl.. dressed in outdoor costume. She is quiet, but there is a burning anxiety beneath her outward control.

FLORA
 Father!

CUT TO:

B-3 INT. LIBRARY.. MED.
 CLOSE SHOT

Dr. Cranley looks over his shoulder with a frown. He speaks with a mixture of kindness and severity.

DR. CRANBY
 I wish you would leave me
 alone, Flora, when I'm work-
 ing.

FLORA (Coming into shot)
 I can't bear it. We've got
 to do something.

DOCTOR (Vaguely)
 Do something.. what about?

FLORA
 About Jack.

Dr. Cranley patiently
returns to his experiment.

DOCTOR
 He'll come back.. don't you
 worry.

(CONTINUED)

B-3 (CONTINUED)

Flora can scarcely control herself.

FLORA

Father! --Put that horrid thing down, and listen!

Dr. Cranley lowers the test tube in surprise and comes over to his daughter. She is trembling.

CAMERA MOVES IN CLOSER.

FLORA (continues)

It's nearly a month now.. without a word.

DOCTOR (kindly)

But the note he left was quite clear! He said we might not hear for a while. It's a good thing sometimes to go right away by yourself when you're finishing a difficult experiment.

FLORA

What kind of experiment is it, Father?

DOCTOR (with a shrug)

Something of his own.

FLORA

I had a terrible feeling last night. I felt he was in desperate trouble.--

Flora starts in fear.. her nerves are on edge.

CUT TO:

B-4 INT. LIBRARY..
AT FRENCH WINDOWS

They have opened abruptly, and a tall young man, in the white coat of a scientist, is standing on the threshold. He comes in. He is good looking, but there is an unpleasant harshness about him. He stands looking off in the direction of the Doctor and Flora.

FLO

DOCTOR (offstage)

Hello, Kemp.

(pause)

Flora's worried about Griffin.

CAMERA PANS WITH KEMP as he comes and joins the other two.

KEMP

(dryly)

I don't wonder. I should have thought at least he could drop a line.

DOCTOR

It's a queer thing.

(CONTINUED)

B-4 (CONTINUED)

KEMP (lighting a cigarette)
It certainly is. Considering
he was in your employ.

DOCTOR
He had my permission to
carry out his own experiment
in his spare time.

KEMP
And to clear off when he
liked.. for as long as he
liked?

FLORA (bursting in)
What does it matter!-- if
he's in trouble?

Flora turns quickly and
leaves the room; she is on the
verge of tears. The old Doctor
looks after her.. perplexed and
unhappy.

Kemp's eyes are following Flora..
some where in the room beyond
the library. He turns and goes after
her. CAMERA FOLLOWS HIM.. Flora
is seen a little ahead of him..
they go into the lounge.
A tastefully furnished, comfortable
room with big windows, that look
out over the country. Flora cannot
rest; she wanders over to a window
and gazes out.

Kemp comes over to her and stands
by her side.
CUT TO:

B-5 INT.LOUNGE.. MED. CLOSE ON TWO

KEMP
I've got the car outside,
Flora. It'll be a rest to
come for a run.

Flora does not reply to his
invitation. It seems as if
she has not heard.

FLORA
Do you think there are any
papers in his room to help us?
He must have arranged where
he was going? There may be
letters.

KEMP
He left a heap of burnt
papers in the fireplace..
that's all.

CUT TO:

B-6- INT, LOUNGE..CLOSE
CHOS FLORA

CAMERA DRAWS BACK
TO A TWO SHOT

He moves away a little.

FLORA (turning)
He was so strange.. those
last few days before he went;
so excited and sprung up.
And yet he wouldn't say a
word to explain. I've never
seen him like it before.
He's always so keen to tell
me about his experiments.

KEMP
He meddled in things that
men should leave alone.

FLORA (frightened)
What do you mean?

KEMP (turns on her)
Your father's a scientist,
Flora; he's discovered
more about preserving food
than any man alive, and
Jack and I were employed to
help him. That's a plain,
straightforward job; it's
not romantic but it saves
hundreds of deaths and
thousands of stomach aches.

FLORA (impatiently)
What did you mean.. about
things men should leave
alone?

KEMP (shrugging his
shoulders)
He worked in secret. He kept
a lot of stuff locked in a
big cupboard of his lab-
oratory. He never opened that
cupboard till he had barred
the door.. and drawn the
blinds....

Kemp pauses and glances
down at Flora.

KEMP (continuing)
Straightforward scientists
don't need barred doors and
drawn blinds.

Silence falls. Flora
goes back to window.
Suddenly Kemp takes an
impulsive step forward.

KEMP
He cares nothing for you,
Flora. He'll never care
about anything but test tube
and chemicals! How could he
go away like this.. with-
out a word!
(he places his hand
tenderly on her shoulder
Flora, dear...
(she shudders away from
him)

(CONTINUED)

B-6 (CONTINUED)

KEMP (continued)
.. give me a chance, darling.. to tell you what I feel! I can't work, or sleep till I know...

CUT TO:

B-7 INT. LOUNGE.. CLOSE
SHOT.. FLORA

As she sinks down into a chair. She buries her face in her hands and cries.

FLORA
For God's sake leave me alone!-- How can you dare when...

Her words are lost in convulsive sobbing. CAMERA PANS UP TO KEMP who stands looking down at her.. there is no sympathy in his face.. only unpleasant, rather sinister anger.

DISSOLVE TO:

B-8 THE SITTING ROOM AT THE
VILLAGE INN. FULL SHOT

A remarkable change has taken place. The ornaments on the sideboard have given place to rows of bottles.. line upon line. Upon the table are other bottles, some scientific instruments of strange design and two large, open books.

On a small table, in a corner beneath the lights, stands a delicate scientific balance of weights and scales and other instruments. Beside the table stands the stranger.. with his eerie, bandaged head and gloved hands. He is not wearing his greatcoat or hat, and the bandages can be seen to come right down, round his neck, till they disappear beneath his collar. He is very carefully stirring a mixture in a small glass container; observing its colour, and occasionally turning to note down his observations in one of the large books on the table behind him. CAMERA PANS WITH HIM as he goes to the window and back to the table. All the time he is muttering feverishly and incoherently to himself... only once are the words a little louder and understandable.

(CONTINUED)

B-8 (CONTINUED)

STRANGER

There's a way back, you
fool!-- there must be a
way back!

There comes a knock at
the door.

CUT TO:

B-9 INT. SITTING ROOM
MED. CLOSE SHOT STRANGER

He starts up with an oath.

THE STRANGER.

What is it?

MRS. HALL (outside)
Your luncheon.

THE STRANGER (shouting)
Take it away.

CUT TO:

B-10 OUTSIDE SITTING ROOM DOOR
MEDIUM SHOT

Mrs. Hall with a tray in her
hand stands listening.

MRS. HALL

You don't want it cold, do
you?

There is a marked difference
in Mrs. Hall's attitude. Her
politeness and fear of the
stranger have gone. She is
truculent and angry.

MRS. HALL

D'you suppose I'm going to
carry trays backwards and
forwards all day! Luncheon's
at one.. and it's one now!

She impatiently pushes
the door with the tray.. but
it opens reluctantly. A large
chair has been placed against
it inside the room. The stranger
comes forward in fury.

CUT TO:

B-11 OUTSIDE DOOR.. CLOSE TWO SHOT

THE STRANGER

Get out I tell you!

He viciously thrusts the
door back with his fist.
The tray crashes to the
floor outside. Mrs. Hall screams
and runs down the passage.

CUT TO:

B-12 INT. SITTING ROOM
MEDIUM SHOT

CAMERA PANS WITH STRANGER
back to the table. He is
quivering with fury.

THE STRANGER

My God! Why can't they
leave me alone!

He holds up the glass con-
tainer he has been stirring;
the mixture has gone cloudy.
He holds it above him.

... and a day's work ruined by
a damnable, ignorant woman!

He crashes the container
into a corner of the room
and sinks into a chair with
his hands clutching his head.

CAMERA MOVES SWIFTLY UP TO A
CLOSE UP

...there's a way back..
God knows there's a way
back.. if only they'd leave
me alone!

CUT TO:

B-13 INT. SALOON BAR
FULL SHOT

SHOOTING TOWARD THE BAR.
Mrs. Hall, crimson with
indignation, is pouring out her
anger to a sympathetic circle
of customers around her. Her
husband stands by with his
mouth open.

MRS. HALL

He's not goin' to stay
under this roof another
hour! Crashed the tray out
of me hand and swore at me..
turns my best sitting room
into a chemist's shop..
spills it on the carpets..
and a week behind with his
money!

(she swings around on
her husband)

Go and tell him now. Tell
'im if he isn't packed up
and gone in half an hour
we'll have the law in to
turn him out.. and take 'is
bill, too.. three pounds
ten.. and see you get it
before you come out!

She thrusts the bill into
Mr. Hall's nervous hands
and gives him a shove to-
wards the stranger's room.
Mr. Hall proceeds anxiously
for a few steps and suddenly
turns with an appealing face.

CUT TO:

B-14 INT. SALOON CLOSE
TWO SECT

On Mr. and Mrs. Hall.

MR. HALL .

Let's leave him a bit,
Janny... till he cools off.

MRS. HALL

Go on.. do it now! Him and
his goggles and his chemist
shop! If you don't kick
him out.. I'm clearing out
meself.. and that's the
truth!

Mr. Hall reluctantly goes on.
CAMERA FOLLOWS HIM THROUGH
DOOR AND UP THE STAIRS.
He pauses at the door and
timidly knocks. There is no
reply. Mr. Hall looks surprised,
then slowly pushes the door and goes
in.

CUT TO:

B-15 INT. SITTING ROOM
MEDIUM SHOT

The stranger is sitting as we
left him.. his head in his hands..
a pathetic picture of despair.
Mr. Hall comes up to the table;
fidgets, clears his throat and
speaks..

MR. HALL

Look 'ere, Mister. We can't
'ave this no more. You've
broke the wife's best china
and you're a week behind in
the rent. You got to pack
up and go.

CUT TO:

B-16 INT. SITTING ROOM.
CLOSE UP

The Stranger raises his head.
He is eyeing Mr. Hall queerly
and rigidly thru his great
blue goggles. There is something
pitiful, and broken about him...
his masterful manner has gone.

THE STRANGER

I'm expecting some money,
Mr. Hall. I'll pay you di-
rectly it comes.

MR. HALL (offstage)

You said that last week..
and it hasn't come.

(CONTINUED)

B-16 CONTINUED

THE STRANGER

I came here for quiet -
and secrecy. I'm carrying
out a difficult experi-
ment. I must be left
alone. It's vital - it's
life and death that I
should be left alone. You
don't understand!

B-17 INT SITTING ROOM. MED CLOSE
TWO SHOT

The quiet, pleading manner
of the stranger makes Mr. Hall
bolder.

MR. HALL

I understand all right!
You don't pay and what's
more, you're driving folks
away from our house!

THE STRANGER

I've had a serious accident.
It's disfigured me - affect-
ed my eyes.

MR. HALL

I don't mean that. I mean
the way you carry on -
throwing stuff on the car-
pets and swearing. It's no
good, mister, you gotter
go.

B-18. INT SITTING ROOM.
CLOSEUP STRANGER

Looking up at Mr. Hall
pleadingly.

THE STRANGER

I implore you to let me
stay! I beg of you! --

B-19 INT SITTING ROOM. CLOSE
SHOT MR. HALL

MR. HALL

The wife says if you don't
go she is, so it's gotter
be you.

CAMERA DRAWS BACK to a
MED SHOT as he comes forward
to collect the books and in-
struments on the table.

The stranger leaps from
his chair in sudden fury.

Come on. I'll help you
get the stuff packed up.

THE STRANGER

Leave that alone!

(CONTINUED)

zn

B-19 CONTINUED

Mr. Hall starts back,
astonished.

THE STRANGER (Cont'd)
-- and get out of here!

MR. HALL (blustering)
Look 'ere - is this my
house or yours?

Mr. Hall proceeds to
pick up the books; a mania-
cal fury sweeps over the
stranger. He rushes forward
and strikes Mr. Hall a terrific
blow that sends him reeling onto
the floor in a corner.

B-20 INT SITTING ROOM. MED LONG SHOT

HIGH CAMERA SHOOTING DOWN. He
is over him in a second; he seizes
the little struggling, shouting
man by the waist and flings him
brutally into the passage. He
crashes the door to, and stands
sobbing and groaning with his whole
weight against it. Mr. Hall is heard
shrieking outside.

B-21 INT PASSAGE. MED SHOT

SHOOTING DOWN FROM STAIRS.
Mr. Hall lies prostrate on the floor.
Mrs. Hall is wailing and crying on
her knees beside him. A crowd of
gaping villagers is peering at the
astonishing sight.

A VILLAGER
Gawd! He's a raving
lunatic!

A tall, gaunt countryman
has knelt down beside Mr.
Hall.

B-22 INT PASSAGE. CLOSEUP MAN

He raises his head to the
crowd.

MAN
Go and get the policeman.

B-23 EXT INN. FULL SHOT

A crowd of curious sight-
seers has collected, attracted
by Mrs. Hall's screams. A man
comes out of the Inn and glances
around.

(CONTINUED)

B-23 CONTINUED

THE MAN

Here! Go and find Jaffers,
and tell him to bring his
handcuffs. There's a mad-
man inside.

A VOICE

What! The bloke with
goggles?

ANOTHER VOICE

I said he was off his nut!

ANOTHER VOICE

Here's Jaffers coming now.

B-24 EXT INN. MED CLOSE SHOT

A stout, solid policeman
pompously advancing down the
village street. He hears a
voice call - "Here, Jaffers!
Come along here!" Jaffers
advances and joins the crowd
outside the inn.

JAFFERS (officially)
What's all this?

The gaunt man comes out
of the inn.

GAUNT MAN

That stranger with the
goggles. He's gone mad.
Assaulted Mrs. Hall and
damn near killed her hus-
band.

Jaffers looks perturbed.

JAFFERS

Where is he?

GAUNT MAN

In the sitting room.

Jaffers solidly enters
the inn - the crowd surge
in after him.

B-25 INT SALOON. FULL SHOT

Mr. Hall has been raised to
a chair; he is dazed, but con-
scious. There is a bad cut over
his eye which his wife is dab-
bing with a handkerchief. Jaffers
comes in, pauses apprehensively.
Mrs. Hall turns excitedly and
points to the sitting room door.

MRS. HALL

He's in there -- in the
sitting room! He's homi-
cidal!

(CONTINUED)

zn

B-25 (CONTINUED)

Jaffers looks still more worried. He does not relish the job at all. CAMERA PANS ACROSS taking Jaffers thru the door towards the hall, as he slowly goes, followed by a little group of villagers.

B-26 INT PASSAGE. MED SHOT

shooting over the backs of the people on Jaffers, as he goes up the stairs to the door of the sitting room.

B-27 INT PASSAGE. MED CLOSE SHOT

on Jaffers as he takes the handle, slowly turns it, and goes in.

B-28 INT SITTING ROOM. MED CLOSE SHOT STRANGER

The stranger is standing by the table. He is calm now, quiet and ominous.

B-29 INT SITTING ROOM. MED SHOT

There is something so uncanny in the stranger's appearance that Jaffers pauses, irresolute. Numerous heads are peering into the room behind him.

JAFFERS
Here. What's all this?

THE STRANGER (commandingly)
Keep back there!

JAFFERS
Keep back! Who d'you think you're talking to!

THE STRANGER
I give you a last chance --
to leave me alone!

B-30 INT SITTING ROOM. MED CLOSE

on Jaffers and group at door.

JAFFERS
Give me a chance, eh!
You've committed assault--
that's what you've done! --
And you can just come
along with me to the
station.

(CONTINUED)

zn

B-30 CONTINUED

As the stranger does
not move, Jaffers takes
a step forward.

JAFFERS

Come on! Better come
quietly - unless you want
the handcuffs on.

B-31 INT SITTING ROOM
MED SHOT LOW CAMERA

The stranger rises to his
full height - there is tre-
mendous, ominous power in
him.

THE STRANGER

Stop where you are! --
You don't know what you're
doing!

CUT TO:

IH B-32 INT. SITTING ROOM
MED. LONG SHOT ON GROUP

Jaffers despite himself is
awcd. He shuffles.

JAFFERS

I know what I'm doing
all right -- come on.

VOICES FROM CROWD

Get hold of him!
Put him in gaol!

They surge forward.

CUT TO:

B-33 INT. SITTING ROOM
MED. CLOSE ON STRANGER

THE STRANGER

All right, you fools!
You've brought it on
yourselves! Everything
would have come right
if you'd left me alone.
You've driven me near
madness with your
peering thru keyholes
and gaping thru the
curtains! And now
you'll suffer for it.

He pauses.
CUT TO:

B-34 INT. SITTING ROOM
MEDIUM SHOT (CLOSE)

Jaffers, with the little group
behind him, is rooted to the
ground by the outburst. The
stranger gives a fierce, de-
rivative laugh.

CUT TO:

B-35 MEDIUM SHOT STRANGER

THE STRANGER

You're crazy to know
who I am -- aren't you?
All right then! I'll
show you!

CAMERA MOVES SWIFTLY IN and
FOCUSES on his gloved hand as he
raises it up to his nose -- CAMERA
PANS UP TO HIS FACE - he lowers
his hand with the nose between
his fingers, and throws it at the
feet of the policeman.

-- there's a souvenir
for you!

CUT TO:

MY

B-36 MEDIUM SHOT ON GROUP

There is a gasp of horror from the group. They stand gazing in amazement at the nose on the ground before and slowly raise their heads to the stranger.

CUT TO:

B-37 CLOSEUP ON STRANGER

He removes his glasses and throws them in front of the man beside the policeman.

THE STRANGER

-- and one for you.

No eyes look out from beneath; a hideous cavity.

CUT TO:

B-38 INT. SITTING ROOM
CLOSEUP MAN

There are gasps of horror; someone whispers.

MAN

Gawd! -- he's all eaten away!

CUT TO:

B-39 MED. SHOT ON ... STRANGER

The stranger's hands go to his head and begin to unwind the bandages - his voice sweeps over the shivering group that shrinks towards the door.

THE STRANGER

I'll show you who I am -- and what I am.

He tears off his matted wig, then roll after roll of the bandages fall away - revealing emptiness beneath. At last there is nothing but a headless man beside the table - and a loud diabolical laugh.

CUT TO:

B-40 INT. SITTING ROOM...MED. SHOT
GROUP

There are shrieks from the crowd, then panic and a mad rush to get from the room

CUT TO:

MY

B-41 FRONT DOOR OF THE INN
MED. LONG SHOT

of people rushing out - shouting
and crying.

CUT TO:

B-42 INT. SITTING ROOM...MED. CLOSE
STRANGER

of the headless stranger shaking
with mad laughter by the table.

CUT TO:

B-43 INT. SALOON...MED. SHOT

on Jaffers, the policeman who,
with two or three more courageous
villagers, stand in the saloon.

JAFFERS

He's invisible! That's
what's the matter with 'im.
If he gets them other
clothes off we'll never
catch him in a thousand
years! Come on!

The men rush towards the
sitting room.

CUT TO:

B-44 INT. SITTING ROOM...MED. SHOT
ON STRANGER

SHOW here, as far as can be
devised, the stranger undressing
himself. His coat should slip
to the ground - revealing a head-
less figure in shirt and trousers...

CUT TO:

B-45 CLOSE SHOT

...the trousers slip down onto
the floor revealing nothing re-
maining in the air, but a shirt.

(NOTE: I suggest that trick photo-
graphy be employed here as far as
possible with the aid of invisible
wire frames manipulated by the
marionette method. Exact details
depend upon the extent to which
these methods - or other methods -
can be employed.)

CUT TO:

*How will
this be done.*

MY

B-46 INT. SITTING ROOM
MED. SHOT ON... (CLOSE)

The policeman, with his two companions, burst into the room and stand transfixed at...

CUT TO:

B-47 CLOSE SHOT ON...

the sight of a shirt bobbing about behind the table, cutting fantastic capers.

CUT BACK TO:

B-48 INT. SITTING ROOM
MED. SHOT ON....(CLOSE)

the three men.

A VILLAGER
Put the handcuffs on!

JAFFERS (indignantly)
How can I handcuff a blooming shirt?

VILLAGER
Quick! - Get hold of it!

CAMERA DRAWS BACK as he darts forward. There is a hoarse laugh from the emptiness as the shirt moves away. The man grasps hold of the tail of the shirt; it writhes and falls to the floor as the Invisible Man slips out of it. The room is empty, save for the scattered clothing of the Invisible Man - the gasping policeman; the villagers standing round as if in a dream, and the men helplessly grasping the shirt tail. A calm, strong voice comes from the corner.

THE VOICE
Are you satisfied now, you fools?

There is a moment of silence. The policeman and villagers do not move. The voice comes again as the CAMERA MOVES searching for the stranger - CAMERA FOCUSES on corner as if finding him. A curtain moves as if brushed by someone; also a plant of flowers moves as stranger apparently passes by.

---It's easy, really - if you're clever. A few chemicals mixed together - that's all. And flesh and blood and bone just fade away.

CUT TO:

MY

B-49 INT. SITTING ROOM
MED. CLOSE SHOT ON....

A drawer opens and a bottle
rises from it - as it would
if a man were holding it.

THE VOICE

A little of this injected
under the skin of the arm -
every day for a month. Only
one man in the world was
clever enough to find it;
no one else ever knew.

The bottle falls and the
CAMERA PANS to the floor.

CUT TO:

B-50 SITTING ROOM...MED. SHOT ON

We see a chair move as if the
stranger is moving about.

THE VOICE

An Invisible Man can rule
the world; nobody will see
him come - and nobody will
see him go! He can hear
every secret - he can rob,
and wreck and kill -

CUT TO:

B-51 INT. SITTING ROOM
MED. CLOSE ON...

the group of men; huddled
together - terrified.

JAFFERS

Not if he gets no further
than this room he won't!

He swings round to one of
the villagers.

Here! Shut that door!
(turns round and speaks
to the emptiness)
Now then, you come along
quietly!

There is no answer but a
derisive laugh. There is
silence - then suddenly...

CUT TO:

B-52 SITTING ROOM
CLOSE SHOT ON....

the window shoots up. The
policeman dashes across.

JAFFERS

Look out! Mind that window!

(CONTINUED)

MY

B-52 (CONTINUED)

He swings round as a laugh
comes from another corner
of the room.

THE INVISIBLE MAN

You think I'd escape like
a common criminal!

The voice comes nearer -
slowly and thoughtfully.

You need a lesson. I think
I'll throttle you.

CUT TO:

B-53 SITTING ROOM..CLOSEUP ON...

There is a moment of silence.
The policeman stands bewildered
by the window. Suddenly he
raises his hands to his throat
and screams. The voice of the
Invisible Man comes close to the
policeman's face.

INVISIBLE MAN

You must be made to under-
stand what I can do.

QUICK CUT TO:

B-54 MED. SHOT ON....

one of the villagers at first
too terrified to move - then he
dashes forward and doubles up
with a groan as he receives a
kick in the stomach. The police-
man's knees sag - he drops to the
ground.

QUICK CUT TO:

B-55 MED. SHOT ON....

a villager by the door suddenly
crashes back against it with a
cry of terror and falls sideways,
bringing down a table. The door
flies open.

QUICK CUT TO:

B-56 PASSAGE OUTSIDE OF SITTING ROOM

Mrs. Hall and a shaky Mr. Hall
are standing by - waiting for news.
They see the door open, and then
the coat rack crashes over as the
Invisible Man rushes by. Mrs. Hall
screams.

CUT TO:

MY

B-57 INT. SALOON...MED. SHOT

of the bar as people are thrown back and glasses are swept from the bar with a crash.

QUICK CUT TO:

B-58 EXT. INN...MED. LONG SHOT

A crowd of gaping sightseers, standing by. The door of the Inn flies open. No one moves for a moment - then the whole crowd collapses outwards as the Invisible Man strikes a passage between them. There are cries of terror.

QUICK CUT TO:

B-59 EXT. STREET

A woman with a pram. The pram suddenly flies sideways and collapses in the road.

QUICK CUT TO:

B-60 EXT. ROAD

An ancient villager; whose hat suddenly shoots off his head into a pond.

QUICK CUT TO:

B-61 SHOT OF....

A stone rising from the ground - and a window crashing.

(NOTE: The following shots are taken with great rapidity to show vividly the spreading of a panic.)

QUICK CUT TO:

B-62 EXT. STREET...LONG SHOT ON..

a crowd of villagers racing panic-stricken down the street - shouting incoherently.

VOICES

Look out!
Get indoors!

QUICK CUT TO:

B-63 SHOT OF....

a woman snatching up a child and running into her house, slamming the door.

QUICK CUT TO:

MY

B-64 SHOT OF...

a man, in a small jeweller shop, feverishly shovelling his goods - (watches, rings, etc.) from their show case into a safe. His wife is helping him.

QUICK CUT TO:

B-65 SHOT OF....

a man standing against the pavement with a bicycle. Suddenly the bicycle is snatched by invisible hands and peddles off by itself down the road.

QUICK CUT TO:

B-66 EXT. STREET
MED. SHOT ON....

People staring in open-mouthed wonderment as the bicycle goes by. Someone shouts:

VOICE

It's him...the Invisible Man!

There are shouts - some of anger, some of terror. Some people rush away - others more courageous dash after the receding bicycle.

QUICK CUT TO:

B-67 STEEP HILL OUTSIDE VILLAGE

The bicycle comes in sight - runs at the hill, then wobbles and slows down. The men behind gain upon it, shouting:

MEN

Come on! We've got him now!

CUT TO:

B-68 EXT. HILL...MED. SHOT..

Suddenly the bicycle rises from the ground and is flung back into the midst of the pursuers. Some are thrown to the ground, injured. The others break and run, panic-stricken.

CUT TO:

MY

B-69 INT. VILLAGE INN.
CLOSE SHOT ON....

Jaffe s, exhausted, but still
game - telephoning from the Inn.

JAFFERS

On the Gospel it's the
truth! -- Tried to strangle
me, sir!

CUT TO:

B-70 INT. POLICE STATION CLOSE
SHOT ON....

Police Inspector Bird, a thick
set mustached, stupid bully,
sitting in the station, reply-
ing to the telephone call.

INSPECTOR BIRD

Where are you speaking from,
Jaffers? From the Lion's
Head Inn? Did you say an
'Invisible Man?' -- Well,
look here - you put more
water in it next time!

CUT BACK TO:

B-71 INT. VILLAGE INN..CLOSE SHOT ON

Jaffers, handing the telephone
to Mr. Hall, the Innkeeper, in
despair.

JAFFERS

He won't believe me -- you
tell him!

CUT TO:

B-72 A CITY STREET

A newsboy - running - calling
out:

NEWSBOY

All about the Invisible Man-
Special! Invisible Maniac-
Special!

People buy papers - and
stand still - reading.

FADE OUT

"THE INVISIBLE MAN"

SEQUENCE 'C'

FADE IN:

C-1 INT. LABORATORY
 LONG SHOT...LATE AFTERNOON

HIGH CAMERA. A small laboratory which belongs to Dr. Cranley and was used by Jack Griffin before his disappearance. It stands in the grounds of Dr. Cranley's house.

Dr. Cranley and Dr. Kemp are searching through papers and books that lie scattered on a long table. Behind them down the center of the room runs a bench, fitted with the usual instruments of a scientist's work. CAMERA FOLLOWS THEM DOWN the long table as they search.

DR. CRANLEY
 / Not the slightest clue.

As they reach the fireplace, we...
CUT TO:

C-2 INT. LABORATORY
 MED. SHOT...SIDE ANGLE

Dr. Cranley standing by the stove. - Kemp comes into shot - pokes the fireplace with his stick. It is filled with burnt papers.

KEMP (dryly)
 Didn't expect there would be. That's where the clues are - he wasn't leaving anything to chance.

DR. CRANLEY
 Griffin was never a man for secrets. He came to me with everything.

C-3 INT. LABORATORY
 MED. CLOSE SHOT ON...

Kemp and including a large empty cupboard, which Kemp turns and points at...

KEMP
 He kept a lot of stuff locked in there. I came in one evening - when he didn't expect me...

(CONTINUED)

g
h
r

C-3 (CONTINUED)

KEMP (continued)

...he was standing by this cupboard - it was full of instruments. When he saw me he slammed the door and turned the key.

CUT TO:

C-4 INT. LABORATORY
MED. SHOT ON...

Dr. Cranley who has wandered away. He shakes his head; is restlessly searching amongst the instruments on the table.

DR. CRANLEY

You say he brought a packing case up here in his car?

KEMP

(coming into shot)

The night before he disappeared. I heard him hammering - packing everything up.

Dr. Cranley does not reply.
CUT TO:

C-5 INT. LABORATORY
MED. CLOSE ON...

Dr. Cranley - he has come upon a fragment of papers beneath an earthenware jar on the laboratory bench, or high shelf.

DR. CRANLEY

(eagerly fumbling for his glasses)

Here's something, Kemp!
(he flicks some dust off with his fingers)

CUT TO:

C-6 INT. LABORATORY
CLOSE UP ON...

Dr. Cranley, his glasses are on; he peers at the paper; slowly, as he reads, the eagerness on his face changes to consternation and fear. He lowers his hand to his side and looks up at Kemp in silence.
CUT TO:

S
h
r

C-7 INT. LABORATORY
CLOSE SHOT ON...

Kemp and Dr. Cranley -
as Cranley looks up at
Kemp...

KEMP

What is it?

Dr. Cranley does not
reply.

...Bad news?

DR. CRANLEY

(slowly)

It's only a rough note. A
list of chemicals. The
last on the list is -
Monocane.

KEMP

Monocane? What is mono-
cane?

DR. CRANLEY

Monocane's - a terrible
drug.

KEMP

I've never heard of it.
(his vanity as a
scientist is hurt
by his ignorance)

CUT TO:

C-8 INT. LABORATORY
MED. CLOSE ON...

Kemp and Dr. Cranley.
Dr. Cranley leans against
bench, wearily.

DR. CRANLEY

You wouldn't, Kemp. It's
never used now. I didn't
know it was even made.
It's a drug that comes
from a flower that grows
in India. It draws color
from everything it touch-
es. Years ago it was tried
for bleaching cloth. They
gave it up because it de-
stroyed the material.

KEMP

That doesn't sound very
terrible.

CUT TO:

C-9 INT. LABORATORY
CLOSE UP ON...

Dr. Cranley -

DR. CRANLEY

I know. But it does some-
thing else, Kemp. It was
tried on some poor animal.
- a dog, I believe. It

(CONTINUED)

C-9 (CONTINUED)

DR. CRANLEY

(continued)

was injected under the skin; it turned the dog dead white, like a marble statue.

KEMP (offscene)

Is that so?

DR. CRANLEY

Yes. It also sent it raving mad.

CUT TO:

C-10 INT. LABORATORY
MED. SHOT

There is a long silence. The two men stand facing one another. Kemp's jaunty manner has left him when he speaks again...

KEMP

- You sure don't think? -

Dr. Cranley breaking in; his voice is level and controlled...

DR. CRANLEY

I only pray to God that Griffin hasn't been meddling with this ghastly stuff.

KEMP

He'd never touch a thing with madness in it.

CAMERA PANS as Dr. Cranley walks over to the cupboard.

DR. CRANLEY

He might not know. I found that experiment in an old German book just by chance. The English books only describe the bleaching power; they were printed before the German experiment.

Dr. Cranley is staring at the empty cupboard as if trying to read its secret. At last he turns abruptly as Kemp comes into the shot.

(NOTE: Possibly bring them out here and have the following dialogue walking across the lawn.)

KEMP

What are we going to do, Doctor?

(CONTINUED)

C-10 (CONTINUED)

DR. CRANLEY

I think we must tell the police - that Griffin's disappeared - only that he's disappeared. I put you on your honour, Kemp, - not to breathe a word of this - to anyone.

They go to the door.
CUT TO:

C-11 INT. LABORATORY
CLOSE SHOT ON...

Dr. Cranley and Kemp standing at the door. The old Doctor holds out the little fragment; then silently he drops it into his pocketbook. CAMERA PANS DOWN to pocketbook as he does so.
CUT TO:

C-12 INT. LABORATORY
MED. SHOT ON...

Dr. Cranley and Kemp at door.

KEMP

Shall I come down to the station with you?

DR. CRANLEY

It's all right, Kemp. I'll go tonight - when Inspector Lane's on duty.

KEMP

I'll get along back home then. Goodnight.

DR. CRANLEY

Goodnight.

Kemp goes out.
Dr. Cranley stands thoughtfully gazing after him.

FADE OUT.

tw

"THE INVISIBLE MAN"

SEQUENCE "D"

FADE IN:

D-1 INT. SITTING ROOM IN DR. KAMP'S HOUSE..
LONG SHOT..NIGHT

A tastefully furnished old-fashioned room with large French windows opening on to a dark lawn.

Kemp is sitting smoking by the fire, reading a book by the light of a lamp beside him. He has a whiskey and soda by his side. The wireless is playing soft, but cheerful music in the opposite corner.

SOUND: MUSIC

CUT TO:

D-2 INT. SITTING ROOM..AT WINDOWS

Very slowly the French windows are seen to open - scarcely more than a foot. They remain open for a moment, then softly close again.

CUT TO:

D-3 INT. SITTING ROOM..MED. SHOT ON..

Kemp seated with his back to the windows - (unsuspecting) and does not see the strange phenomenon, but the draught slightly sways the silk draping of the mantle-piece. He looks up, puzzled - turns to the windows that have closed again, and after a moment settles down to his book once more. The wireless music has stopped. There is a short silence, then the voice of the announcer comes:

ANNOUNCER

This is the National Station broadcasting this evening's news. Remarkable story from country Village. The police and doctors are investigating an astonishing story told this afternoon by the people of the Village of Iping. It appears that a mysterious disease has broken out infecting a large number of the inhabitants. It takes the form of a delusion that an Invisible Man is living among them. Several people have been seriously injured, probably through fighting among themselves in their belief that their opponent is an Invisible Man. The whole village is in a state of panic and everyone --

CAMERA MOVES UP
UNTIL WE HOLD A
CLOSE UP ON KEMP
during the announcing.

CUT TO:

nn

D-4 INT. SITTING ROOM...CLOSE UP
ON WIRELESS

The wireless set showing the dial, which is seen to turn softly over - and there is silence.
CUT TO:

D-5 INT. SITTING ROOM...MED SHOT ON..

Dr. Kemp looks across in surprise. He is about to rise when he is startled by a low, unpleasant laugh. Then a voice, the voice of the Invisible Man, takes up the story cut short by the silent radio.

INVISIBLE MAN

- and everyone deserves the fate that's coming to them. Panic - death - things worse than death -

CAMERA MOVES IN TO CLOSE SHOT as if the Invisible Man gets nearer. There is a low horrible chuckle. Then silence. Kemp sits rooted to his chair in astonishment. Then the voice comes again, softly:

- don't be afraid, Kemp. It's me, Griffin, Jack Griffin. How are you, my friend.

He thumps Kemp on shoulder or ruffles his hair. Kemp passes his hand across his forehead as if to clear a ghastly dream. Then the Invisible Man speaks again:

I'm frozen with cold - dead tired. Thank God for a fire.

Kemp sits petrified as...we
CUT TO:

D-6 INT. SITTING ROOM...MED CLOSE ON..

...the rocking armchair opposite trundles up to the fire. Then a dent appears in the soft back of the chair as the Invisible Man sits down.
CUT TO:

D-7 INT. STUDY...MED CLOSE ON...KEMP

A wave of horror sweeps over Kemp as the realization comes. With a hoarse cry he springs up and retreats to the opposite wall. He is panting for breath - speechless with fear. The voice rings out, harshly and impatiently.

INVISIBLE MAN

Sit down, you fool! - and let's have a decent fire.

CUT TO:

nn D-8 INT. STUDY...MED SHOT ON..

The rocking chair rocks as if a man had risen from it, then a log rises from the box by the fireplace, hovers in midair; then settles with a splutter on the fire. The voice barks out again - viciously.

INVISIBLE MAN

D'you hear me! - sit down!
Unless you want me to
knock your brains out.

QUICK CUT TO:

D-9 INT. STUDY...CLOSE UP ON...

Quick flash of Kemp too terror stricken to move. There is silence, then off-stage we hear:

Sit down! - or by God,
I'll --

QUICK CUT TO:

D-10 CLOSE SHOT

The heavy poker rises menacingly from the hearth.
CUT TO:

D-11 INT. STUDY...MED SHOT ON...
KEMP

He creeps back in terror to his chair. The Invisible Man speaks again - calmly, but ominously.

INVISIBLE MAN (off-scene)

I want you to listen carefully, Kemp. I've been through hell today. I want food - and sleep. But before we sleep there's work to do.

The voice dies away. Kemp is huddled in his chair.
CUT TO:

D-12 INT. STUDY...CLOSE UP ON...
KEMP

He is far too panic stricken to do anything but stare with protruding eyes at the empty chair opposite him. We feel that Invisible eyes are upon him, considering him - weighing him up.
CUT TO:

D-13 INT. STUDY...MED CLOSE ON...

The rocking chair as Kemp sees. A cigarette lifts out of box - match is extended in mid-air, cigarette is lighted and smoke

CONTINUED

nn

D-13 CONTINUED

comes forth - all as if the
Invisible Man were smoking.
Then the voice comes again:

INVISIBLE MAN

You always were a dirty
little coward, Kemp.
You're frightened out of
your wits, aren't you.
It's no good talking like
this.

CUT TO:

D-14 INT. STUDY...TWO SHOT ON...

Kemp and the rocking chair -
Kemp makes no reply. The
chair leans forward.

INVISIBLE MAN

Have you got a good long
surgical bandage?

Kemp nods in a dazed
way.

- Good. And the dark
glasses you wear for X-Ray
work?

Kemp nods again.

All right. Go and get
them at once, and let me
have a dressing gown and
pajamas - and a pair of
gloves. You'll feel
better if you can see me -
(pause)
- won't you?

The chair opposite Kemp
is thrust back - CAMERA
PANS to the door, which opens,
and the voice barks out
again.

- Come on! We've no time
to waste!

CUT TO:

D-15 INT. STUDY...MED SHOT

SHOOTING THRU DOOR FROM
OUT SIDE...

Kemp tries to pull himself
together. He rises unsteadily
and creeps to the door. He
goes out, and the door closes
behind him.

WIPE OFF TO:

nn

D-16 INT. PASSAGE

A small room or cupboard in a dark passage in Kemp's house used for medical stores. Kemp still dazed and trembling, takes a large roll of surgical bandages from a cupboard, and a pair of rubber gloves. Then he takes up a pair of dark glasses and leaves the room. We follow him down a short passage to the bedroom.

CUT TO:

D-17 INT. BEDROOM...LONG SHOT

CAMERA ENTERS with Kemp as he nervously opens the door and goes in. CAMERA PANS as he goes up to the bed to include the Invisible Man. He is sitting rigidly on the bed. He is clad in pajamas, slippers and dressing gown - emptiness where his head and hands should be.

CUT TO:

D-18 INT. BEDROOM...MED CLOSE ON...

The Invisible Man as he raises handless arm and points.

INVISIBLE MAN

Put them on the table.

CUT TO:

D-19 INT. BEDROOM...MED. ON KEMP

He comes forward and puts the gloves and glasses on the dressing table.

INVISIBLE MAN (off-scene)

Now go down and draw the blinds in your sitting room.

As Kemp obediently turns to go we

CUT TO:

67

D-20 INT. BEDROOM...TWO SHOT

Kemp and the Invisible man.

INVISIBLE MAN

Are we alone in the house?

KEMP

Yes.

INVISIBLE MAN

Good

(pause)

All right. Go now. If you raise a finger against me you're a dead man. I'm strong, and I'll strangle you. You understand? Wait for me downstairs.

Kemp goes out and the door closes.

CUT TOP

D-21 INT. HALL..LONG SHOT.

Kemp, slowly and unsteadily descending the stairs. At the bottom he halts, hesitates and takes a step towards the front door. But even as he moves a voice comes from above.
CUT TO:

D-22 INT. HALL..SHOOTING UP THE STAIRS

On the half open door and the Invisible Man empty clothes.

INVISIBLE MAN

The sitting room, I said, Kemp.

CUT BACK TO:

D-23 INT. HALL..MED.SHOT ON...KEMP

He hastily turns, and makes his way to the sitting room. The voice follows him as he goes.

INVISIBLE MAN

-- and if you try and escape by the window I shall follow you - and no one in the world can save you!

Kemp goes into the sitting room as we...

CUT TO:

D-24 INT. SITTING ROOM

Kemp goes to the blinds, and draws them, mechanically, as if he is walking in his sleep. He pauses by the telephone.
CUT TO:

D-25 INT. SITTING ROOM. MED. CLOSE SHOT

On Kemp by the telephone, looks at it longingly, then glances in fear towards the door. He dares not use the telephone. He stands there miserably waiting.
DISSOLVE TO:

D-26 EXT. VILLAGE STREET..LONG SHOT

The main street of the village of Iping. A police car comes swiftly down the road and pulls up at the Inn. The villagers gaping.
CUT TO:

D-27 INT. VILLAGE INN...FULL SHOT

A number of villagers are sitting around waiting. There is an atmosphere of suspense. Mr. Hall, with a bandage around his head, still looks fuddled and shaken. A police sergeant is waiting anxiously by the windows, watching out. Now he starts to attention and makes for the door, CAMERA PANS WITH HIM - speaking over his shoulder to the waiting people as he goes:

SERGEANT

Here's the Inspector!

CUT TO:

D-28 EXT. VILLAGE STREET. MED. SHOT

The street outside. An important looking Police Inspector gets out of the car, followed by a smart assistant. They go up the steps into the Inn. The Inspector is Bird.
CUT TO:

D-29 INT. VILLAGE INN..MEDIUM SHOT

The villagers have risen. The Inspector enters. The Sergeant salutes. The Inspector glares around, obviously annoyed.

INSPECTOR BIRD

Nice fool, you've made of me! I've got reports from ten miles round. Not a sign of anything.

(he pauses)

I'll tell you what I think of your Invisible Man.
It's a hoax..

CUT TO:

10

D-30 INT. VILLAGE INN..MEDIUM CLOSE
SHOT

On Inspector Bird and his assistant as Bird continues.

INSPECTOR BIRD
I'll have an enquiry right now!

He turns to his assistant:

Bring in everybody who says they saw or heard anything. I'll get to the bottom of this before the night's out.

CUT TO:

D-31 INT. VILLAGE INN...MED. LONG
SHOT

The Sergeant salutes and goes to the door. The Inspector pulls a chair up to the saloon table, produces a large notebook and looks fiercely round at the uneasy people standing by the walls, Mrs. Hall among them.

DISSOLVE TO:

D-32 INT. KEMP'S HALL (NIGHT) PAN
SHOT...ON

The door of the bedroom of Kemp's house. It opens, and the Invisible Man steps out. He closes the door and walks stiffly and erect downstairs. His head is completely covered by the bandages; he weaves the dark glasses and the gloves. He looks almost as he did when we first saw him at the Inn -- except that he wears no wig, and bandages takes the place of the false nose.
CUT TO:

D-33 INT. STAIRS...DOLLEY SHOT

The Invisible man coming down the stairs. We follow him as he reaches the bottom of the stairs and turns along the passage to the sitting room. He goes in.

CUT TO:

CG

D-34 INT. SITTING ROOM...LONG SHOT

HIGH CAMERA. The Invisible Man closes the door. Kemp stands waiting where we left him.

INVISIBLE MAN

Now then. We can talk as man to man.

He gives a low chuckle and motions to a chair.

-- sit down.

Kemp obediently goes to a chair and sits down. The Invisible Man takes a quick glance round the room; at the drawn curtains - at the telephone. He goes to the windows - cautiously feels between the curtains with his gloved hands and thrusts up the bolt. He goes to the door and turns the key - Kemp watching apprehensively. There is a restless, hunted look about the strange figure. Then he comes forward and draws up a chair.

CUT TO:

D-35 INT. SITTING ROOM..EXTREME CLOSE ON

The Invisible Man.

INVISIBLE MAN

One day I'll tell you everything. There's no time now. I began five years ago - in secret. Working - all night - every night - right into the dawn. A thousand experiments - a thousand failures -- and then at last the great, wonderful day!

He pauses.

CUT TO:

G
H
R

D-36 INT. SITTING ROOM
CLOSE UP ON..KEMP

At last Kemp finds a
choking, hysterical voice:

KEMP

But - Griffin - it's -
ghastly!

CUT TO:

D-37 INT. SITTING ROOM
MED. CLOSE...TWO-SHOT

QUEER LOW ANGLE.
The Invisible Man goes on
as if he has not heard.

INVISIBLE MAN

- the great, wonderful
day! - the last little
mixture of drugs. I could
n't stay here any longer,
Kemp. I couldn't let you
see me slowly fading away.
I packed up and went to a
village for secrecy and
quiet - to finish the ex-
periment and complete the
antidote - the way back to
solid man again. I meant
to come back just as I was
when you saw me last - but
the fools wouldn't let me
work in peace. I had to
teach them a lesson.

He pauses - and chuckles
at the memory. There is a
horrid, unearthliness in
his laugh.

KEMP

But why! - why do it,
Griffin!

CUT TO:

D-38 INT. SITTING ROOM
MED. SHOT ON...

Vivid flash of the Invisible
Man sitting up - but before
he can speak...we...
CUT TO:

D-39 INT. SITTING ROOM
BIG CLOSE UP ON...

The Invisible man.

INVISIBLE MAN

Just a scientific experi-
ment - at first. That's
all. To do something no
other man in the world had
done.

(he is quivering with
excitement - his
voice comes in a
hard, icy whisper)

(CONTINUED)

D-39 (CONTINUED)

INVISIBLE MAN

(continued)

But there's more to it than that, Kemp - I know now - it came to me - suddenly - the drugs I took seemed to light up my brain. Suddenly I saw the power I held - the power to rule! To make the whole world grovel at my feet.

(he laughs)

We'll soon put the world right now, Kemp! You and I!

CUT TO:

D-40 INT. SITTING ROOM
CLOSE UP ON..KEMP

KEMP (appalled)
I! You mean? -

CUT TO:

D-41 INT. SITTING ROOM
TWO-SHOT...MEDIUM

On Kemp and the Invisible Man.

INVISIBLE MAN

I must have a partner: a visible partner - to help me in the little things - you're my partner - Kemp!

CUT TO:

D-42 INT. SITTING ROOM
MED. CLOSE ON...

The Invisible Man as he points with finger (gloves?) at Kemp.

INVISIBLE MAN

We'll begin with a reign of terror - a few murders - here and there - murders of great men - and little men - to show we make no distinction: we may wreck a train or two -

CUT TO:

D-43 INT. SITTING ROOM
CLOSE SHOT ON...

The Invisible Man as he leans forward - thrusts out his gloved hands and goes through the imaginary motions of strangling.

INVISIBLE MAN

Just those fingers - round a signal-man's throat, that's all.

He laughs.
CUT TO:

S
h
r.

D-44 INT. SITTING ROOM
 MED. SHOT ON THE TWO

Kemp springs from his
chair with a cry:

KEMP

Griffin! For God's sake!

The Invisible Man rises
slowly and takes hold of
the buttons of his dressing
gown.

INVISIBLE MAN

You want me to - throw
these off?

KEMP

No! - no!
(in agony)

CUT TO:

D-45 INT. SITTING ROOM
 CLOSER TWO-SHOT

Favoring the Invisible Man.
He chuckles and resumes
his seat.

INVISIBLE MAN

Very well, then. We shall
make our plans tomorrow.
Tonight there's a small
job to do. Go and get your
car out, Kemp.

KEMP

Why? Where are we going?

INVISIBLE MAN

Back to the village I left
this morning. I came away
without my notebooks. They
contain all the results of
my experiments. I must
have them here.

KEMP

But - it's past eight
o'clock.

INVISIBLE MAN

It's only fifteen miles.
Go now - quickly, and
take a bag with you - for
the books.

CUT TO:

D-46 INT. SITTING ROOM
 LONG SHOT

Keeping Kemp in the fore-
ground - as he gets up and
goes to the door. He seems
completely under the spell of
Invisible Man now - he moves
as though hypnotized. The
Invisible Man throws a final
command as Kemp goes.

(CONTINUED)

g
h
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D-46 (CONTINUED)

INVISIBLE MAN

Put a warm rug in the car.
It's cold outside - when
you've got to go about
naked.

The Invisible Man rises
as we...
CUT TO:

D-47 MED. CLOSE ON...

The Invisible Man begins
to unwind the bandages off
his head as the picture...

DISSOLVES TO:

D-48 EXT. KEMP'S HOUSE
LONG SHOT

Kemp draws up in his car,
gets out and goes up the
steps to the front door -
CAMERA PANS WITH HIM. - He
opens the door and a voice
says:

INVISIBLE MAN
All ready?

KEMP
Yes.

Kemp turns and goes back
to the car. He has a rug
under his arm - he looks
vaguely round - wondering
where his invisible companion
is, until suddenly he is star-
tled by a voice that raps out
beside the car...

INVISIBLE MAN
Come on! - Get in.

CUT TO:

D-49 EXT. HOUSE....AT CAR

CLOSER SHOT OF DOOR.
The door of the car jerks
open; Kemp clammers hastily
in - and the door slams behind
him. The car starts and glides
off into the night.
CUT TO:

D-50 SHOT INSIDE THE CAR

Kemp sits rigidly at the driv-
ing wheel. Beside him sits the
Invisible Man - only a blanket
can be seen - wrapped round his
shoulders.

(CONTINUED)

8
h
r

D-50 (CONTINUED)

INVISIBLE MAN

We'll stop in a lane - a
hundred yards from the Inn.
I'll go in and give you the
books through the window.

KEMP

But they'll have a guard!

INVISIBLE MAN

(with a laugh)

A guard! - what can a guard
do - you fool!

(there is a pause)

I must have those books,
Kemp. I'll work in your
laboratory till I've found
the antidote. Then sometimes
I'll make you invisible - to
give me a rest.

Kemp stares at the huddled
blanket - shudders - but
makes no reply.

DISSOLVE TO:

D-51 INT. VILLAGE INN
FULL SHOT...

The Bar is arranged rather
like a court. The enquiry
is in full progress. Witnesses
sit round on the benches. The
Inspector, with his assistant
beside him, is questioning the
old man whose hat was thrown
into the pond. (The old man -
a farmer type; bald - with a
beard and wearing a smock.)

THE OLD MAN

I was walking home to my
lunch, sir - when all of a
sudden something takes hold
of my hat and throws it in
the pond!

CUT TO:

D-52 INT. SALOON
MED. CLOSE TWO-SHOT

On Inspector Bird and the
old man.

INSPECTOR BIRD

How many drinks did you
have on your way home?

THE OLD MAN

Only a couple - that's all,
sir.

(CONTINUED)

*this puts audience
on a false track.*

g
h
r

D-52 (CONTINUED)

INSPECTOR BIRD

A couple of drinks and a gust of wind - so much for you.

(he glares round)

Now then - about the bicycle. Where's the owner of the bicycle?

CUT TO:

D-53 INT. SALOON
CLOSE SHOT ON...

A man - another type.

THE MAN

Here, sir!

CUT TO:

D-54 EXT. LANE...
MED. LONG SHOT

A lane - with high hedges.
Kemp's car, travelling slowly,
draws up in the shadows.

CUT TO:

D-55 INT. CAR
CLOSE SHOT

INVISIBLE MAN

Take your bag and walk straight down the street. I'll guide you. Wait outside the window till the books come out. Put them in your bag and come back to the car. Then wait for me.

CAMERA PANS as the blanket drops over the seat and the door of the car opens. Kemp takes his bag and gets out.

CUT TO:

D-56 EXT. LANE
FOLLOW SHOT ON...

Kemp - he sets off down the lane - fearfully gazing to his side.

INVISIBLE MAN

Don't stare at me, you fool! Look in front of you.

CUT TO:

C
h
r

D-57 EXT. LANE
 CLOSE SHOT ON KEMP

He jerks his head round
and looks straight in front
of him with a fixed stare.
OUT TO:

D-58 EXT. VILLAGE INN
 FULL SHOT

Kemp comes down the street,
carrying his bag. A man
passes by, unconcerned. Kemp
turns suddenly as if pushed,
down a lane beside the Inn,
until he comes beneath a win-
dow.
OUT TO:

D-59 EXT. VILLAGE INN
 MED. SHOT

Kemp - under window.

INVISIBLE MAN

Here you are. Stroll up
and down - as though you
were waiting for someone.
Watch for the window to
open.

Kemp stands still -
rigidly. Then he whis-
pers:

KEMP

Griffin! - Are you there!

There is no reply.
Kemp looks fearfully
round.

OUT TO:

60
D-60 EXT. VILLAGE INN. MOVING SHOT

THE CAMERA moves slowly round the Inn, as if following the Invisible Man. It comes to the front door. A few small boys, on tiptoe, are trying to look into the window, thru which the witnesses can be seen standing. The Inn door is seen.
CUT TO:

D-61 EXT. VILLAGE INN. CLOSE SHOT ON

The Inn door as it slowly opens.
CUT TO:

D-62 INT. SALOON..MED. LONG SHOT

Shooting towards the door. The owner of the bicycle is still giving his evidence.

THE BICYCLE OWNER

It was pulled clean out of my hand, sir! Then it went peddling off down the street all by itself!

The door opens, papers blow off the table.

INSPECTOR BIRD (seeing this)
Who's that -- opened the door?

MRS. HALL

It's them boys again.

CAMERA PANS with her as she goes to the door.
CUT TO:

D-63 EXT. VILLAGE INN. MEDIUM SHOT

Mrs. Hall peers angrily out at the boys by the window.

MRS. HALL

Look 'ere - you leave this door alone - it's private see?

A BOY

We never touched it!

MRS. HALL

Yes you did! Go on! Hop it!

She makes a threatening gesture and the boys run away.

CUT TO:

D-64 PASSAGE OUTSIDE THE SITTING ROOM

Shot of door opening to passage as they are all looking at the other door.
CUT TO:

D-65 INT. SITTING ROOM...MEDIUM SHOT

The door opens - CAMERA PANS to shelf, the notebooks lie on a shelf of the sideboard. After a moment they rise from the shelf and travel across to the table by the window.

(NOTE: Invisible hands might tear up some obnoxious calendar or smash a hideous ornament - or put portrait of landlady upside down, or back to front.)

CAMERA PANS to window - it slowly and softly opens; the books rise from the table and travel thru. They hover in mid-air.
CUT TO:

D-66 EXT. VILLAGE INN...AT WINDOW... MEDIUM CLOSE

Kemp standing on box or old cart, we see him look up and to the books in mid-air - CAMERA PANS - he feverishly grabs the books and drops them into his case. He closes the case, and with a fearful glance round, makes for the main road.
CUT TO:

D-67 INT. SALOON...MEDIUM LONG SHOT

HIGH CAMERA. The enquiry is over. The Inspector is sitting back, speaking to the villagers.

INSPECTOR BIRD

Lies, that's all. Lies from beginning to end. I've a good mind to prosecute the lot of you for conspiracy.

CUT TO:

D-68 INT. SALOON...CLOSER SHOT ON

Inspector Bird continuing.

I shall announce this evening that the whole thing's a hoax - and you'll be the laughing stock of the whole country.

He takes a last scowl round, and picks up his pen to sign his report.
CUT TO:

D-69 INT. SALOON..CLOSE SHOT ON

The Inkpot -- as Inspector Bird's hand reaches forward to dip the pen into the ink - but as he does so the inkpot gently moves away from him. He tries again and the inkpot dodges his pen. Then, slowly the inkpot rises from the table-hoves in mid-air and jerks the ink full into the Inspector's face. CAMERA PANS up to the Inspector as this happens.
CUT TO:

D-70 INT. SALOON..LONG SHOT

On the people. There is a moment of deathly stillness; everyone is hypnotized -- then comes a low, maniacal laugh -- and panic is let loose. There are shrieks and hoarse cries: Mrs. Hall screams.

MRS. HALL
He's here! The Invisible Man!

CUT TO:

D-71 INT. SALOON...SHOT OF BAR

One after another a row pewter beer mugs rise from their places on the shelf and fly into the panic stricken crowd.
CUT TO:

D-72 INT. SALOON...MEDIUM SHOT

Someone smashes a window and leaps out - others dash for the door (old farmer man)
CUT TC:

D-73 INT. SALOON....LONG SHOT

Everyone rushing panic stricken out of the saloon. After a short, frantic struggle, everyone has gone, save the Inspector who lies on the floor, struggling with an invisible opponent who has him by the throat.
CUT TO:

D-74 INT. SALOON..MED.CLOSE SHOT

A horase, brutal voice breathes over the helpless Inspector.

INVISIBLE MAN

A hoax is it? -- all a hoax
all -- a -- hoax...!

(CONTINUED)

D-74 (CONTINUED)

The last three words are timed to the rise of a heavy stool-- that hovers - and crashes into the Inspector's face on the last word - "hoax".

CUT TO:

D-75 INT. SALOON..FULL SHOT

The saloon bar is in silence. The Inspector lies crushed on the floor amidst indescribable wreckage left by the panic stricken crowd. Distant shouting can be heard from the streets outside.

CUT TO:

D-76 EXT. LANE...PAN SHOT

The corner of the land where the car stands. THE CAMERA picks up an empty scene, but there is the sound of madding, running feet and heavy breathing. CAMERA PANS past trees - dust, etc. FOLLOWING the sounds along the lane to the car, Kemp sits tensely inside. He starts as the door flies open and slams too.

INVISIBLE MAN

All right. Off you go!

CUT TO:

D-77 EXT. LANE..MEDIUM SHOT

Kemp obediently starts up and the car moves off.

INVISIBLE MAN

Go for your life too!

The engine roars and the car jumps forward.

CUT TO:

D-78 INT. CAR..MED. CLOSE SHOT...

Kemp and the blanket, as the car sways and jolts on its journey thru the night.

(NOTE: shoot so as to be able to cut this if necessary)

INVISIBLE MAN

Did you hear some shouting and screaming?

KEMP

What was that screaming?

(CONTINUED)

D-78 (CONTINUED)

INVISIBLE MAN

Had to take some exercise
to keep warm. Killed a
stupid little policeman.
Smashed his head in.

Kemp makes no reply. The car
roars on. The voice comes
again from the huddled blanket.
It is calm and businesslike.

INVISIBLE MAN

We start in earnest tomorrow morning, Kemp.

CUT TO:

D-79 INT. CAR...CLOSEUP ON

Kemp, trembling with fear.

FADE OUT

"THE INVISIBLE MAN"

SEQUENCE "E"

FADE IN:

E-1 EXT. STREET - PORT STOWE
LONG SHOT.

The main street of a small town.-- It is practically deserted. The street lamps throw pools of light on the pavement. Dr. Cranley comes down the road, obviously not relishing the call he is about to make at the police station. He passes a policeman, who gives him a cheerful salute.

*In this quest
continuity here*

CUT TO:

E-2 EXT. STREET
MEDIUM SHOT.

POLICEMAN

Good evening, Doctor.

DR. CRANLEY

Good evening.

(he pauses)

Is Inspector Lane at the station? I want a word with him.

POLICEMAN

Yes, sir. He's on duty now.

Dr. Cranley nods, and passes on. He comes to the station: looks reluctantly at the forbidding doors and is about to enter when a newspaper boy comes running up. CAMERA PANS TO newsboy.

BOY

Late Special! - Invisible Man
kills policeman! - Special!

People pour out of nearby door, dressed in night clothes etc - a few people in the street - all gather round the boy and eagerly buy copies. Gradually the significance of the boy's cry dawns upon the old Doctor's slow thinking brain. His hand gropes for a coin in his pocket. The Doctor buys a paper; the boy runs excitedly on.

BOY

Late night special! Amazing
story of invisible maniac -
Special!

CUT TO:

E-3 EXT. STREET
 CLOSEUP ON..DR. CRANLEY

The Doctor reads the great black headlines. The dreadful truth flashes to his brain. He stands for a moment rigid - horrified - the papers gripped stiffly beside him. The crowd around him are too absorbed in their papers to notice him.

CUT TO:

E-4 EXT. STREET
 MED. CLOSE ON..

Two men - a big man and a little man - exchanging opinions.

BIG MAN
 Nasty business, this.

LITTLE MAN
 It's a conjuring trick; that's what it is. I saw a feller make a peanut disappear once.

THE CAMERA PANS TO Dr. Cranley - we see people reading the newspapers. The Doctor gazes up the steps of the police station - shudders, and turns away. He makes blindly for his home.

DISSOLVE TO:

E-5 INT. BEDROOM - KEMPS' HOUSE
 MEDIUM SHOT. (NIGHT)

The Invisible Man is sitting at a small table. Thrust to one side is a tray containing the remains of a meal. His hands lay palm downwards upon the two big notebooks which he rescued from the Inn. He is dressed as he was before leaving the house, Kemp stands opposite him. The first acute-ness of Kemp's fear has passed away. He looks utterly dejected and cowed. He carries out his orders as if under hypnotic influence.

INVISIBLE MAN
 There are one or two things you must understand, Kemp. I must always remain in hiding for an hour after meals.

CUT TO:

E-6 INT. KEMP'S BEDROOM
CLOSE SHOT OF...

Head drinking - and we
hear -.....

--/The food is visible inside
me until it is digested. I can
only work on fine, clear days.

NOTE: During this scene
he could eat or walk
about - The business
of eating will have to
keep this scene going
as suggested in the
following cuts:

E-7 INT. BEDROOM
CLOSE SHOT OF..

Gloved hands dealing
with food.

CUT TO:

E-8 INT. BEDROOM
CLOSE SHOT OF...

Hands breaking bread.

CUT TO:

E-9 INT. BEDROOM
CLOSEUP OF...

The Invisible Man eating.

CUT TO:

E-10 INT. BEDROOM
CLOSE ON KEMP...

Watching him - and
listening. (He might
smoke comfortably here)

NOTE: (During the above
cuts we hear:-

INVISIBLE MAN

If I work in the rain - the
water can be seen on my
head and shoulders. In a
fog you can see me like a
bubble. In smoky cities
the soot settles on me
until you can see a dark
outline. You must always
be near at hand to wipe
off my feet. Even dirt
between my fingernails
would give me away.

(Shoot CLOSEUP in case
of cutting here.)

It is difficult at first to
walk downstairs. We are so
accustomed to watching our
feet. But they're trivial
difficulties - we shall
find ways of defeating
everything.

CUT TO

E-11 INT. BEDROOM
LONG SHOT...

INVISIBLE MAN

You will sleep in the room
opposite and bring me some
more food at eight o'clock.
Good night.

Kemp leaves the room
without a word. The
Invisible Man goes to
the door and locks it.

CUT TO:

E-12 INT. BEDROOM
CLOSER PAN SHOT...

The Invisible Man moves
across to the dressing
table and unwraps the
bandages from his head.
Then he takes off his
dressing gown and gloves,
and stands before the
mirror - a headless,
handless figure in
pajamas. He goes to the
bed and sits down.

CUT TO:

E-13 INT. BEDROOM
CLOSE SHOT....

Of the Invisible Man's
slippers being kicked off.

CUT TO:

E-14 INT. BEDROOM
MED. SHOT...

He turns the covers of
the bed down, - then
gets into bed. Then,
very wearily he pulls
the clothes over him -
switches off the light
and lies still. The
moon shines in upon
the strange headless
figure in bed.

DISSOLVE TO:

E-15 INT. SALOON - IPING
MED. SHOT (NIGHT)

Two policemen stoop to
a covered stretcher,
raise it from the ground
and bear the body of the
dead Inspector from the
room.

CUT TO:

*would
eliminate many
of the ~~best~~ of Bangkok
scenes*

E-16 INT. SALOON
FULL SHOT...

High Camera. A group of Police Detectives watching in silence as the stretcher is borne away. Then the Chief Detective strides to the table where a large map is spread out. He gives orders to his staff like an Army Commander upon the eve of a battle. The others have gathered round the table.

CHIEF DETECTIVE

You understand my plan? You are in charge of all country east of here, Thompson, for twenty miles to the north of the main road.

QUICK CUT TO:

E-17 INT. SALOON
CLOSE UP ON....

Neville. Over this we hear the Chief Detective:

CHIEF DETECTIVE (off scene)

Neville takes the opposite section to the south.

CUT TO:

E-18 CLOSE UP ON..

Stoddart - over this we hear the Chief Detective.

Stoddard takes charge of the search in the hills and-

QUICK CUT TO:

E-19 CLOSE UP ON...

Hogan - we hear Detective off:

--Hogan takes all the villages out to the river.

CUT TO:

E-20 INT. SALOON
MED. SHOT ON...

The Chief Detective:

We shall comb the country for twenty miles round. We've got a terrible responsibility. He's mad and he's invisible. He may be standing beside us now.

(CONTINUED)

E-20 (CONTINUED)

The Detectives shift
uneasily.

-- But he's human - and we shall
get him....

The scene darkens as the
Detective goes on with
his orders: and there comes
a series of scenes, dissolv-
ing quickly into each other -
revealing the great man-hunt
spreading throughout the
country; silent pictures,
over which comes the firm,
incisive voice of the
Detective.

CUT TO:

E-21 POLICE STATION
LONG SHOT - HIGH CAMERA

A posse of motor cyclist
police sweep out of a
station yard and make in
different directions.

DETECTIVE

...We shall have a thousand
men out tonight: tomorrow
we shall have ten thousand
volunteers to help them.

CUT TO:

E-22 EXT. ROAD
LONG SHOT - LOW CAMERA

An open line of uniformed
men - advancing stealth-
ily abreast of a road -
the line crosses the road,
taking in a wide section
of the fields to either
side.

There's a broadcast warn-
ing going out at ten o'
clock. At all costs we must
avoid a panic spreading.
Get away to your districts
at once and send me a note
of your headquarters. Re-
member he will leave tracks -
even if he's invisible...

CUT TO:

E-23 SHOT OF...

A giant wireless mast
crackling its message
out into the night.

CUT TO:

E-24 SHOT OF

A fast police car - racing
down a main road.

CUT TO:

E-25 SHOT ON...

A part of police, beating
their way through a thick
copse of trees.

CUT TO:

E-26 SHOT ON...

There comes a faint, darkened picture of the Invisible Man - asleep, as we left him in the bed in Kemp's room.

THE PICTURE DISSOLVES TO:E-27 INT. DANCE HALL
LONG SPOT....

A gay, brightly lit dancing hall. Couples glide round the room to the music of a large radio in a corner. Suddenly - without warning, the music fades. The dancers pause in surprise and look across at the radio.

The voice of the Announcer comes clearly to the room.

ANNOUNCER

I must interrupt the dance music for a moment. I have an urgent message from Police Headquarters. Earlier this evening we broadcast a report of an Invisible Man.

CUT TO:

E-28 INT. DANCE HALL
PAN SHOT...ON DOLLEY

On the dancers reactions as this comes across - they instinctively become tense and anxious. CAMERA TRAVELS THRU THE dancers as the voice of the Announcer is heard:

ANNOUNCER

The report has now been confirmed. It appears that an Unknown Man - by scientific means, has made himself invisible. He has attacked and killed a Police Inspector and is now at large...

CAMERA ON DOLLEY has now reached the mouth of the radio, which is of the old-fashioned type horn, and it fills the screen - speaking directly out at the audience, as if appealing to them for their co-operation.
(CONTINUED)

E-28 (CONTINUED)

-- The Chief of Police appeals to the public for help and assistance...Those willing to co-operate in the search are requested to report tomorrow morning to their local station.

Out of the dark mouth of the radio, there comes a picture of...

--The Invisible Man works without clothing. He will have to seek shelter ...

An old man and woman in a country cottage, listening from a small, primitive set - with earphones to their heads.

DISSOLVE TO:

E-29 INT. ORPHANAGE
MED. SHOT ON...

A room in an Orphanage. The children, in uniform, grouped round, listening to a radio - excited and awed. An older girl is in charge.

*You there with
would use only
standing sets.*

..You are requested to look every door and window - and every out-building he may use to hide in...

DISSOLVE TO:

E-30 INT. OFFICE

A vacant, open-mouthed night watchman in an office, also listening in.

...The police will be glad to receive any suggestions that will help in capturing the fugitive. Remember he is solid - but cannot be seen...

DISSOLVE TO:

E-31 SHOT OF...

A stout farmer, who rises upon news of the reward - picks up his hat and a large stick and makes for the door.

...A reward of \$5000.00 will be given to any person whose information leads to his capture...

DISSOLVE TO:

E-32 INT. DANCE HALL
DOLLEY SHOT...

CAMERA STARTS ON CLOSE SHOT as the last words come from the full, open mouth of the original amplifier....

ANNOUNCER

.....The police appeal to the public to keep calm - and to admit uniformed search parties to all property.

(CONTINUED)

E-32 (continued)

THE CAMERA PULLS BACK
as the words of the
Announcer die away -
and after a moment of
silence the dance music
returns. A few couples
begin to dance again -
half-heartedly; others
help their women on
with their coats and
go away quietly.

A SERIES OF DISSOLVES.

E-33 TRICK SHOTS...OF

Hands shooting bolts -
turning window clasps,
locking doors - slamming
down windows - anxious,
fumbling hands super-
imposed one upon the
other.

eliminate this act,

DISSOLVE TO:

E-34 INT. KEMP'S BEDROOM
CLOSE SHOT ON...

The Invisible Man -
sleeping in his bed -
the moon shining upon
the round dent in the
pillow where his head
lies - the armless
sleeve of his pajamas
outside the blankets.

The CAMERA MOVES across
the room and past the
locked door. It re-
veals Kemp, standing in
his dressing gown -
listening with bated
breath for any sound
that might come to him
from the room beyond.
Very slowly he turns -
and tiptoes downstairs.

CUT TO:

E-35 CLOSE SHOT ON...

Kemp going downstairs -
several times he looks
back and listens.. His
face is contorted in
an agony of suspense
and fear.

CUT TO:

E-36 INT. PASSAGE
MED. SHOT..

We follow him, as swiftly and
(CONTINUED)

E-36 (CONTINUED)

silently he passes
down the passage and
enters his sitting
room.

CUT TO:

E-37 INT. SITTING ROOM
MEDIUM SHOT...

Kemp locks the door. He
sways back against the
door, half fainting;
recovers himself and goes
to the telephone. He
feverishly fumbles with
it, removes the receiver
and dials a number.

CUT TO:

E-38 INT. LIBRARY-
CRANLEY'S HOME - FULL SHOT

Dr. Cranley is pacing to and
fro. The 'phone bell rings
and he crosses to it.

CUT TO:

E-39 INT. SITTING ROOM
CLOSE SHOT ON..

Kemp - waiting - his
eyes fixed on the door.
He quickly turns and
speaks in a fast, breath-
less undertone.

KEMP

Doctor! - listen! - it's
something - ghastly - it's
Griffin - he's come back -
he's asleep in my room!
He's the Invisible Man!
he's mad - a raving lunatic -
he killed a man tonight...

His voice dies away;
he sits listening - his
eyes protrude his teeth
are chattering - an
abject picture of
terror.

CUT TO:

E-40 INT. LIBRARY
CLOSE SHOT ON.

Dr. Cranley. The old
man is calm; he has only
heard what he had feared.

DR. CRANLEY

Listen to me, Kemp. No one
but you and I know that it's
Griffin. I shall come in
the morning.

CUT QUICKLY TO

fs

E-41 INT. SITTING ROOM
CLOSEUP ON...

Kemp; very nervous.

KEMP

You must come now - I can't
bear it!

CUT BACK TO:

E-42 INT. CRANLEY'S LIBRARY
MED. CLOSE SHOT ON...

Dr. Cranley speaking into
phone;

DR. CRANLEY (firmly)

I shall come in the morning-
If I come now he'll be
suspicious and escape. I
shall come as though I know
nothing; you must keep him
calm and quiet till nine
o'clock - we must take him
together and bind him -
it's our only hope - then
we must work to find the
antidote. I trust you,
Kemp - that's all.

Dr. Cranley replaces the
receiver - and looks
toward the door with
a start of surprise.

CUT TO:

E-43 INT. CRANLEY'S LIBRARY
MED. LONG SHOT

Flora is discovered stand-
ing in the doorway - in
her dressing gown.

FLORA

Who was that, father?

DR. CRANLEY

It was Kemp.

FLORA (coming down to him)

It was about Jack - I know.
What is it - tell me!

Dr. Cranley sits in
chair and covers his face
with his hands.

DR. CRANLEY

Leave me alone, Flora -
please!

Flora comes slowly forward,
conscious of tragedy, but
fighting to keep calm as
we...

CUT TO:

E-44 INT. CRANLEY'S LIBRARY
MED. CLOSE TWO SHOT.

Flora sits on arm of
chair by her father's
side - quite resolute.

FLORA

I'm not afraid. Tell me.

The old man looks up
at his daughter. It is
useless to conceal the
news from her.

DR. CRANLEY

Jack Griffin's come back,
Flora. He's at Dr. Kemp's
house. Jack Griffin is
the Invisible Man.

CUT TO:

E-45 INT. LIBRARY
CLOSE UP ON .. FLORA

She sits quite rigidly
as the picture...

DISSOLVES TO:

E-46 INT. PHONE BOOTH
MEDIUM SHOT ON...

A cranky, excited looking
man 'phoning.

THE MAN

Say! - that the police?
Is that \$5000. O. K.? Well
listen! I got a way to
catch him! The paper says
he threw some ink at the
man he killed.

CUT TO:

E-47 INT. PHONE BOOTH
CLOSEUP ON.....

THE MAN (continuing)

Well, you get your own
back and squirt ink about
with a hose pipe till you
hit him. The ink'll stick
on him, see? - then you
can shoot him!

CUT TO:

E-48 SHOT OF...

Another mild little man
phoning the police.

THE MAN

Is that the police? I want
to tell you how to catch
the Invisible Man! The
paper says it's going to be
frosty in a day or two. Well,
you watch out when it's
frosty and you'll see his
breath.

CUT TO:

E-49 INT. SITTING ROOM (KEMP'S)
FULL SHOT...

Kemp is sitting as we left
him - beside the telephone -
in blank despair and misery.
He rises - paces the room,
turns and looks over at
the telephone. It seems to
be drawing him to it.
Finally he makes up his mind.
He comes forward into CAMERA
to the telephone and takes
off the receiver.

KEMP (in a low, stifled voice)

Police! Quickly!
(he pauses a moment)

Is that the police? This
is Dr. Kemp. The Invisible
Man is in my house -
asleep upstairs. For
God's sake come at once!

CUT TO:

E-50 INT. LOCAL POLICE STATION
AT PORT STOWE

A sergeant is at the telephone,
sitting with his feet up on the
table. He is very happy - and
slow. An Inspector is standing
beside him. The sergeant looks
up.

SERGEANT

It's Dr. Kemp. He's a
sensible chap. He's not
likely to imagine things.

INSPECTOR

Ask for particulars.

SERGEANT (officiously)

Are you there, Dr. Kemp?
Can you tell me some
particulars? What?

(he looks up at the
Inspector)

He says he can't say any
more - his life's in
danger.

CUT TO:

nn E-51 INT POLICE STATION
MED CLOSE (NL..)

The Inspector as he sprawls
over the table and takes the
receiver. - CAMERA PANNING
with him.

INSPECTOR (lying on table)
Listen, Doctor. There's
only five men here. We
want a hundred to sur-
round the house. I'll
get them down as soon as
possible.

He puts on the receiver
and turns to the sergeant.

INSPECTOR
Call up Headquarters at
once.

He rolls off the table.

CUT TO:

E-52 INT. CRANLEY'S LIBRARY
MED CLOSE SHOT

The Doctor is sitting at the
table. Flora is sitting
opposite him. Both are calm
and thoughtful.

DR. CRANLEY
That's all there is to
tell, Flora.

She lowers her head,
and makes no reply.
He continues:

You know everything now.
You must leave it to me
and Dr. Kemp. We shall
take means to keep him
in the house. We shall
work day and night to
undo this terrible ex-
periment.

Flora raises her head.

CUT TO:

E-53 INT. CRANLEY'S LIBRARY
CLOSE SHOT ON....

Flora - SHOOTING OVER
Dr. Cranley's shoulder.

CONTINUED

nn

E-53 CONTINUED

FLORA

You must let me go to
him!

DR. CRANLEY (in sudden fear)
Only when he's well again.

FLORA (rising)

No! Now! - I can do far
more with Jack than you or
Dr. Kemp!

DR. CRANLEY

But, Flora - he's not
normal! His mind's un-
hinged - at present he's
mad!

CUT TO:

E-54 INT. CRANLEY'S LIBRARY
FULL SHOT

Flora and Dr. Cranley in
foreground.

FLORA

I can persuade him to help
you! You're powerless
unless he helps you! Get
your coat, father! I'll
be ready in five minutes.

DR. CRANLEY

But it's gone midnight! -
wait till the morning.

FLORA

It's life or death, father!
You know it! - I'll go
alone, then! -

DR. CRANLEY

Flora! - wait! -

He leaps up - but
Flora has gone.

CUT TO:

CG E-55 INT. KEMPT'S SITTING ROOM.
FULL SHOT

Kemp, lying in his chair in the sitting room, waiting in agony for the police. He rises -goes stealthily to the window and peers between the blinds. Suddenly he wheels round with a choking cry. A soft knock has come at the sitting room door.
CUT TO:

E-56 INT. SITTING ROOM..CLOSE SHOT
ON...

KEMP

Who's that!!

There is no answer. Kemp screams hysterically.

Who's that?

The voice of the Invisible Man comes from outside.

INVISIBLE MAN (offscene)

Unlock the door, Kemp.
Let me in.

CUT TO:

E-57 INT. SITTING ROOM..CLOSE SHOT
ON...

The door handle rattling.
CUT TO:

E-58 INT. SITTING ROOM...?MEDIUM
LONG SHOT

Kemp is powerless, hypnotized. He goes slowly to the door, unlocks it, and throws it open. The Invisible Man stands on the threshold, in his dressing gown and pajamas. He has thrown the bandages round his head once more, and wears the great blue goggles. He stands in the door.

INVISIBLE MAN

What are you doin g here,
Kemp?

CUT TO:

E-59 INT. SITTING ROOM..AT DOOR.
MEDIUM SHOT..HIGH CAMERA

KEMP

I - I couldn't sleep -- I-
I had to get up and come
down.

INVISIBLE MAN

Why did you lock the door?

(CONTINUED)

CG

E-59 (CONTINUED)

KEMP

I - I was afraid.
(he pauses, then
feebly blusters)
Wouldn't you be afraid -
if I were - invisible
like you?

The Invisible Man gives a
soft laugh - he is flattered.
CUT TO:

E-60 INT. SITTING ROOM...CLOSE TWO
SHOT

INVISIBLE MAN

There's no need to be
afraid, Kemp -- we're
partners - bosom friends.

He stretches out his hand and
lays it on Kemp's shoulders.
Kemp shudders away. The In-
visible man laughs again.

We've a busy day ahead -
you must sleep.

CUT TO:

E-61 INT. HALL...FULL SHOT

The Invisible Man is standing
by the door. Kemp meekly comes
out of the sitting room, and the
Invisible man follows him upstairs.
CUT TO:

E-62 INT. LANDING MEDIUM SHOT

The landing outside the bedroom
doors; the two men are passing
a large moonlit window that looks
out upon the drive. Suddenly
the Invisible Man becomes tense
and watchful; his eyes are star-
ing out into the night. Kemp,
fascinated, stands beside him.
THE CAMERA MOVES FORWARD - to
shoot out of the window - a
small car swings into the drive
and comes to a halt beside the
front door.
CUT TO:

E-63 AT LANDING CLOSE TWO SHOT

LOW CAMERA. The Invisible Man
turns slowly to Kemp and speaks
in a low icy voice.

(CONTINUED)

CG

E-63 (CONTINUED)

INVISIBLE MAN

I see, Kemp. You've told
the police -- that was why
you went downstairs?

For a moment the Invisible
Man towers over his abject
companion; it seems as if
he is about to spring and
wring the life out of him,
when Kemp suddenly shouts
hysterically.

KEMP

No, I didn't -- I swear
I didn't! Look! It's
not the police -- it's
Dr. Cranley - and Flora!

CUT TO:

E-64 LANDING...CLOSEUP ON...

Slowly the Invisible Man
draws back; he seems to
relax, and soften -- his
eyes are thoughtfully
upon the window. Kemp's
words have sent something
echoing back into the
mind of the Invisible Man;
they awaken a forgotten
memory. He looks down at
Dr. Cranley and Flora as
they come slowly up the
steps to the door, as if
they are two biological
specimens to be analyzed.
He speaks very softly
in a awakened surprise.

INVISIBLE MAN

Why, yes - of course-
Flora -

(he repeats the word
slowly as if it
vaguely pleases him)

Flora --

CUT TO:

E- 65 ON LANDED..CLOSE SHOT

Kem- quickly notices the change that has come over the Invisible Man and seizes his chance.

KEMP

I had to tell them you were back, Griffin! Flora was nearly mad with anxiety. You must let them join us! Let them help us!

CUT TO:

E-66 ON LANDING..TWO SHOT

The Invisible Man nods quietly to himself. There is almost a tenderness in his voice.

INVISIBLE MAN

Flora. How could I forget?

He looks puzzled and unhappy. The front door bell rings-- very quietly. Kemp looks up at the Invisible Man.

KEMP

Shall I--let them in?

CUT TO:

E-67 ON LANDING..BIG C.U. ON

The Invisible Man.

INVISIBLE MAN (speaking as if in a dream)

Yes, of course you must let them in. I shall go and prepare myself--in my room. I shall see Flora--alone.

CUT TO:

E-68 ON LANDING..FULL SHOT

The Invisible Man turns and goes silently into his room. Kemp looks wonderingly after him, then turns and goes down stairs. SWIFT PAN ON stairs with Kemp.

CUT TO:

E-69 INT. HALL..MEDIUM SHOT

Kemp opens the door. Dr. Cranley and Flora step into the hall. No word is spoken for a moment. Then Kemp speaks quickly in a whisper.

KEMP

He knows you are here--

DR. CRANLEY (with a start)

You said he was asleep.

KEMP

He saw you from the window. He wants to see Flora--alone.

CUT TO:

E-70 INT. HALL..CLOSE SHOT ON FLORA

Flora steps eagerly forward.
Dr. Cranley restrains her.

DR. CRANLEY (offscene)
No, Flora! -- Don't--

KEMP (off scene)
He's calm now--and quiet.

FLORA (with a trace of scorn)
Do you think Jack would do
me any harm?

CUT TO:

E-71 INT. HALL..THREE SHOT..ON

Dr. Cranley, Kemp and Flora.

DR. CRANLEY (in agony)
I tell you--he's insane--
It's for us to cure him--
Kemp and I--keep away, Flora.

FLORA
I must go to him!--leave me
alone!

She shakes off her father's
restraining hand and goes to
the stairs--CAMERA PANS as
Dr. Cranley and Kemp follow her
over.

CUT TO:

E-72 ON STAIRS..LONG SHOT

Flora goes up to the dark staircase.

CUT TO:

E-73 INT. HALL.MEDIUM CLOSE TWO SHOT

HIGH CAMERA. Dr. Cranley looks
helplessly after her. Kemp takes
his arm and speaks with passionate
anxiety.

KEMP
Listen, Doctor! He was a
different man when he saw
Flora leave the car. He
won't hurt her!--we must
play for time.

DR. CRANLEY (suddenly suspicious)
Why for time?

KEMP (floundering)
We--we must prepare things--
if we try and bind him he'll
throw us off--and escape.
We must take him when he's
asleep and ch-loroform him!

(CONTINUED)

E-73 CONTINUED

DR. CHANLEY
We must be near Flora--
come on!

CUT TO:

E-74 ON STAIRS..PAN SHOT OF FLORA

Flora, ascending the stairs. She is wearing an old mackintosh coat over a tweed walking suit. Outwardly she is calm and composed: only by the way her knuckles whiten as she grips the balustrade and by her tense, determined face can we detect the terrible call she is making upon her will power. She reaches the landing--hesitates before the several doors and turns to Kemp for guidance.

CUT TO:

E-75 ON STAIRS. MEDIUM SHOT

Kemp, halfway up the stairs, indicates the door behind which the Invisible Man is waiting.

CUT TO:

E-76 ON LANDING..CLOSE SHOT ON FLORA

Watching Kemp--she then turns the handle of the door and goes in--CAMERA FOLLOWS HER IN. She stands by the door and looks.

CUT TO:

E-77 INT. BEDROOM..MED. SHOT ON

The Invisible Man--he is seated at the small table near his bed. His hands lying downwards upon the two thick notebooks. He slowly rises as the girl appears on the threshold. He is in pajamas and dressing gown, slippers, and the thin, skin-tight scientists' gloves. His bulbous, band aged head and great staring goggles are even more terrible in calmness than in his moments of maniacal anger.

CUT TO:

E- 78 INT. BEDROOM..CLOSEUP ON FLORA

For one moment the girl's nerve almost breaks: she struggles for control--and to aid her struggle comes a voice--not of the Invisible Man--but of her lover of happier days. A strong voice, but soft and very tender, the voice of a man of culture--of humanity and charm.

(CONTINUED)

E-78 CONTINUED

A voice that brings infinite pathos:

INVISIBLE MAN

Flora--my darling--

CUT TO:

E-79 INT. BEDROOM..MED. CLOSE ON

The Invisible Man--a repulsive, unearthly figure by the table, as it slowly and gropingly advances towards the girl. Timidly, almost he stretches forward his gloved hands.

CAMERA PANS TO INCLUDE flora--as she fights down the shudder that comes to her, and gently places her hands in his.

FLORA

Thank God you are home, Jack.

The Invisible Man seems to smile.

INVISIBLE MAN

I would have come to you at once, Flora--but--for this.

He raises his gloved hand to his head with a little awkward laugh. For a moment he seems just a big, confused boy, apologizing for some trivial graze that has disfigured him.

CAMERA PULLS BACK as he leads her to a couch under the window, and sinks down beside her.

INVISIBLE MAN

How wonderful it is to see you.

The little bedside lamp illuminates part of the room--the moon shines brilliantly upon the strange couple by the window.

CUT TO:

E-80 INT. BEDROOM..CLOSE SHOT ON..FLORA

Flora sitting in the window seat.
(Note: Romantic light)

INVISIBLE MAN (offscene)

How beautiful you look.

(he is silent for a moment then softly laughs)

That funny little hat I always liked...you've been crying, Flora.

The girl looks quickly away-- then up at him imploringly.

(CONTINUED)

E-80 CONTINUED

FLORA

Jack!--I want to help you!
(she struggles to find words)

Why did you--do this?

INVISIBLE MAN (offscene)

For you, Flora.

FLORA (scarcely above a whisper)
For--me?

CUT TO:

E-81 INT. BEDROOM..MED. CLOSE ON

The Invisible Man.

INVISIBLE MAN

Yes--for you--my darling.
I wanted to do something--
tremendous--to achieve
what men of science have
dreamt of since the world
began--to gain wealth and
fame--and honor--to write
my name above the greatest
scientists of all time--
(he lowers his head)
I was so pitifully poor--I
had nothing to offer you,
Flora. I was just a poor,
struggling chemist.

He pauses as he sees:

CUT TO:

E-82 INT. BEDROOM..CLOSE TWO SHOT

...how her eyes rove over his
featureless head, white and ghastly
in the light of the moon. He goes
quickly on.

INVISIBLE MAN

...I shall come back to you,
Flora...very soon now. The
secret of invisibility lies
there in my books. I shall
work in Kemp's laboratory
till I find the way back--
(fiercely)

There is a way back, Flora.
(softly)

--and then I shall come to
you--I shall offer my secret
to the world--with all its
terrible power--the Nations
of the world will bid for it
--thousands--millions--the
Nation that wins my secret
can sweep the world with
invisible armies!

Suddenly a terrible change begins
to work upon his calmness and control.

CUT TO:

E-83 INT. BEDROOM..BIG CLOSEUP ON

The Invisible Man--the drug of madness--the Monocane is fighting to regain its power. His hands begin to twitch and tremble; his mouth falls open--a horrible, empty hole amidst the bandages that cover his head. Again and again he passes his gloved hand across his face--he clutches at it--he struggles to keep the sanity that has come to him for a fleeting moment.

CUT TO:

E-84 INT. BEDROOM..MED. CLOSE ON FLORA

The girl watches--helpless and dismayed. She takes hold of both his hands, and presses them.

FLORA

Jack!--I want you to let my father help you. You know how clever he is. He'll work with you, night and day--until you find the second secret--the one that'll bring you back to us. Then we shall have those lovely, peaceful days again--out under those trees--after your work--in the evenings.

CUT TO:

E-85 INT. BEDROOM..MED. CLOSE ON

LOW CAMERA. The Invisible Man. The change has come: the drug has won its victory. The Invisible Man sits bolt upright--stiff and rigid: he is no longer a human being. He stares at the girl before him. His voice comes, sharp and gratingly.

INVISIBLE MAN

Your father? -- clever!
(his head goes back with a stiff jerk and a high pitched, jagged laugh)

You think he can help me!
He's got the brain of a tapeworm!--a maggot! beside mine! Don't you see what it means--Power!--power to rule--to make the world grovel at my feet!

CUT TO:

E-86 INT. BEDROOM..MED. TWO SHOT

The girl grips hold of his restless, struggling hands.

FLORA

Jack! Listen to me! Listen!

(CONTINUED)

E-86 CONTINUED

The fierceness of her appeal for the moment silences him. He stares at her dumbly. He draws himself slowly and stiffly up, but does not speak.

CUT TO:

E-87 INT. BEDROOM..CLOSE SHOT ON

Flora, pleading earnestly.

FLORA

My father found a note in your room! He knows something about Monocane that even you don't know. It alters you--changes you, Jack--makes you feel differently. Father believes the power of it will go if you know what you're fighting. Come and stay with us--let's fight it out together--

CUT TO:

E-88 INT. BEDROOM..MED. SHOT

The Invisible Man releases his hands from the girl's grasp, and rises to his feet. Her imploring eyes follow him. It is clear that he has neither heard nor understood.

CUT TO:

E-89 INT. BEDROOM..CLOSE SHOT ON INVISIBLE MAN

LOW CAMERA. He looks down at her and speaks in a low, trembling voice that is bursting with exultation and excitement.

INVISIBLE MAN

Power, I said--power to walk into the gold vaults of the Nations--into the secrets of Kings--into the Holy of Holies. Power to make multitudes run squealing in terror at the touch of my little, invisible finger!
(he raises his head to the window)
Even the moon's frightened of me--frightened to death!
--the whole world's frightened to death!

CUT TO:

E-90 INT. BEDROOM..MED. SHOT

He lowers his eyes from the sky and gloats over the silver-lit garden of lawns and trees beneath him. The CAMERA MOVES to take in what he sees below.

Stealthy figures are gathering in dark groups amongst the shrubberies; uniformed men who come creeping forward from the fences they are scaling--creeping into the shelter of the trees.

CUT TO:

E-91 INT. BEDROOM..MED. LONG SHOT

CAMERA PANS ACROSS ROOM as swiftly and silently the Invisible Man crosses to a small window that looks out upon another side of the garden. The same scene greets his eyes:

CUT TO:

E-92 EXT. GARDEN..LONG SHOT

As the Invisible Man sees. Dark figures are forming into line in a flecked shadow of a rose pergola. A wall of men is steadily, relentlessly surrounding the house.

CUT BACK TO:

E-93 INT. BEDROOM..MED. SHOT

For a moment the Invisible Man stands watching--calmly, almost thoughtfully. Then he turns, and with his hands behind him, walks slowly to the little table. There is dignity in his bearing as he comes to a halt beside it. He looks across at the girl.

CUT TO:

E-94 INT. BEDROOM..MED.CLOSE ON.INVISIBLE MAN

INVISIBLE MAN

So. I see. Kemp couldn't sleep. He had to go down-stairs. He was frightened. I put my trust in Kemp: I told him my secret and he gave me his word of honor.
(he pauses for a moment)
You must go now, Flora.

CUT TO:

E-95 INT. BEDROOM..MED. SHOT

Flora rises and crosses to him.
CAMERA PANS with her. She too,
has seen the encroaching men below.

FLORA

I want to help you, Jack!
Tell me what I can do!

The impending peril has brought
a shadow of sanity to the
Invisible Man. He speaks to the
girl almost as softly as when she
first came to him.

INVISIBLE MAN

There's nothing for you to
do, my dear--except to go.
I shall come back to you--
I swear I shall come back--
because I shall defeat them.

He is standing close by her.
He tenderly takes her hand and
kisses it.

INVISIBLE MAN

Go now--my dear--

FLORA

No! I want to stay! You
must hide, Jack!

He shyly lays his hand upon her
shoulder and gives a soft laugh.

INVISIBLE MAN

Don't worry! The whole
world's my hiding place.
I can stand out there
amongst them--in the day
or night--and laugh at them.

CAMERA FOLLOWS THEM as gently
but firmly he turns her to the
door. He closes it, and with a
lightning movement tears at the
belt of his dressing gown as the
scene darkens.

CUT TO:

E-96 EXT. GARDENT.FULL SHOT

A corner of the moonlit garden. A
police Inspector is giving orders
in a quiet, urgent undertone.

INSPECTOR LANE

Pass down word to link hands
-- all round the house!

The stolid men in front of him
raise their arms and take each
other's hands.

VOICES

Link hands!--link hands!

(CONTINUED)

E-96 CONTINUED

INSPECTOR LANE

Keep close together--or
he'll slip under your arm.!

CUT TO:

E-97 EXT. GARDEN..CLOSEUPS

There is a fantastic series of
trick shots of big hands linking
one with the other, and then:

CUT TO:

E-98 EXT. GARDEN..LONG SHOT

HIGH CRANE SHOT. Of the men slowly
advancing in a ring towards the house.

CUT TO:

E-99 INT. HALL..KEMP'S MED.LONG SHOT

The hall of the house, at the bottom
of the stairs; Dr. Cranley and Kemp
stand eagerly looking up as Flora comes
down. The strain has done its work.
The reaction has come--Flora sways and
falls sobbing into her father's arms..

CUT TO:

E-100 INT. HALL..MED. CLOSE ON FLORA

FLORA

Father! Save him!

Her body becomes limp; she has
fainted. CAMERA PULLS BACK as
Dr. Cranley gently carries her to
a chair. Kemp has turned.

CUT TO:

E-101 INT. HALL..LONG SHOT

CAMERA ON DOLLEY RECEDES Kemp as he
gropes with staring eyes down the
passage into the sitting room. He swiftly
crosses to the window--throws back the
curtains and feverishly fumbles with the
latch. He throws open the doors and
stands panting--gazing out onto the
moonlit lawn. Some fifty yards away can
be seen the line of policemen--very slowly
and hesitantly advancing.

CUT TO:

E-102 INT. SITTING ROOM..MEDIUM SHOT

But as Kemp stands gazing out--a low
chuckle comes close to his shoulder--
and then the voice of the Invisible Man.

(CONTINUED)

nmg

E- 102 CONTINUED

INVISIBLE MAN

Thank you, Kemp--for
opening the windows.

Kemp starts back with a low gasp
of horror. The voice goes calmly on,
gently chiding.

. . . You were a true friend,
Kemp; a man to trust. I've
no time now, but, believe
me, Kemp--as surely as the
moon will set and the sun
will rise--I shall kill you
tomorrow night. I shall
kill you even if you hide
in the deepest cave of the
earth--at ten o'clock
tomorrow night I shall kill
you.

The voice dies away. Kemp stands
paralysed; his mouth is working--
his eyes staring.

CUT TO:

E-103 INT. SITTING ROOM..SHOT OF

The curtains of the window moves with
a little rustle. The door opens a
little wider.

CUT TO:

E-104 INT. SITTING ROOM..MED CLOSE ON KEMP

There is a moment of silence before
Kemp gives a piercing scream.

KEMP K

Help!--help!--he's here!
--he's here!

He shrinks back against the wall,
gasping for breath.

CUT TO:

E-105 EXT. GARDEN..MED. CLOSE ON

Inspector Lane standing on the lawn--
shouting to his men. Several other
policemen included in this shot.

INSPECTOR LANE

Steady there! Stand where
you are!--Keep your arms
down!

CUT TO:

E-106 EXT. GARDEN..LONG SHOT

VERY HIGH SHOT ON CRANE of the policemen who have circled the house-- standing rigidly still. Showing the almost superstitious dread and tension on their faces--roving eyes--drawn features in the brilliant moonlight.

QUICK TO:

E-107 MEDIUM SHOT..FLASH OF

A policeman--very nervous and frightened.

QUICK CUT TO:

E-108 EXT. GARDEN..CLOSEUP OF

Another policeman--very tense--waiting. CAMERA PULLSBACK A LITTLE GETTING MED. CLOSE SHOT# - PANS along with the policemen--there comes a sharp smack and one of the men jerks back his head with a cry.

INSPECTOR LANE (hurrying forward)
What is it?

THE MAN (in a terrified voice)
Something--smacked my face!

There comes a low laugh from the air. The Inspector wheels round as the voice of the Invisible Man says:

INVISIBLE MAN
Naughty boy!

CUT TO:

E-109 EXT. GARDEN..CLOSE SHOT OF

Another policeman in a different part of the ring. His face is suddenly pulled forward; his eyes roll as he lets out a howl.

POLICEMAN
Ow !--Ow !--

CUT TO:

E-110 EXT. GARDEN.MED. PAN SHOT

The flurried Inspector comes running forward. CAMERA MOVES INTO MED. CLOSE as he reaches the policeman.

INSPECTOR LANE
What's the matter?

POLICEMAN
He-he twisted my nose!

INSPECTOR
Keep steady, boys! Keep closed tightly up! We've got him all right this time!

(CONTINUED)

E-110 CONTINUED)

As he speaks his helmet shoots sideways off his head onto the ground. CAMERA PANS DOWN as he darts to pick it up, but with a thud it soars away over the heads of the policemen--CAMERA PANNING WITH IT. The Invisible Man's laugh bursts out nearby.

INVISIBLE MAN
Good shot! Goal to me!
One nil!

CUT TO:

E-111 EXT. GARDEN..MEDIUM SHOT

There is a quick shot of the Inspector as an invisible foot smartly kicks him backside,

INSPECTOR LANE
Now then, boys--advance slowly--it's all right. He's unarmed! You've got him easily!

The policemen begin stealthily to advance once more. There are several shots of the slowly contracting circle.

CUT TO:

E-112 EXT. GARDEN..LONG SHOT

HIGH CAMERA ON CRANE...of the different parts of the garden showing the contracting circle. Then the CAMERA CONCENTRATES upon a part of the line where a policeman smaller than the rest is stationed. Suddenly with a cry, his legs disappear from beneath him and he hangs in mid-air.

CUT TO:

E-113 EXT. GARDEN..MEDIUM SHOT

The policemen to either side grasping his out-stretched hands, his legs floating helplessly out behind him where they are help by the Invisible Man, who has run between the little man's legs and picked up his feet.

CUT TO:

E-114 EXT. GARDEN..CLOSE SHOT OF

The three heads. The policemen are too bewildered and amazed to do anything but stare openmouthed at their floating companion.

CUT TO:

E-115 EXT. GARDEN..CRANE SHOT

The men to either side hang grimly onto his hands, but the little policeman is pulled outwards and outwards, kicking and squealing until the line breaks--the policemen to either side of him leave go of his hands; he falls to the ground with a thud and goes sliding and bumping away from them across the lawn, on his chest.

CUT TO:

E-116 EXT. GARDEN (ON DOLLEY) MED. CLOSE SHOT..POLICEMAN

His outstretched hands grasping at the grass--his face looking beseechingly at his receding companions, his feet in the air, where they are firmly held and drawn along by the Invisible Man.

He proceeds a considerable distance in this remarkable manner--squealing and gibbering with terror.

CUT TO:

E-117 EXT. GARDEN..FULL SHOT

Of the gap in the line. The policemen--stolid, slow thinking, unimaginative men--are completely bewildered; they stand looking after the little man in helpless amazement.

CUT TO:

E-118 EXT. GARDEN..CLOSEUP ON

Two large astonished faces looking at each other:

POLICEMAN

Who taught him to do that?

CUT TO:

E-119 EXT. GARDEN..MED. SHOT..LONG

Inspector Lane recovers from his astonishment and springs to activity.

INSPECTOR LANE

It's the Invisible Man--got him by the feet! After him, boys, quick!

The policemen pelt after their unfortunate comrade, who has now reached a further side of the lawn.

But before they reach him a still more remarkable thing occurs. The little man stops sliding, and executes a strange circular swing on the grass.

CUT TO:

nmg

E-120 EXT. GARDEN..MED. SHOT OF

The whirlwind policeman. The Invisible Man--in the manner of an acrobatic dancer begins to swing the little policeman in a circle; the policeman leaves the ground and swings round, head outwards, feet inwards, a foot or two from the ground. Once, twice, three times he circles--and then there is the sound of bursting braces. The little policeman flies out of his trousers.

CUT TO:

E-121 EXT. GARDEN.. SHOT OF

The policeman's trousers which remain in the hands of the Invisible Man.

CUT TO:

E-122 EXT. GARDEN..MED. SHOT OF GROUP

The trousers describes a circle in the air and lands with a thud, full in the midst of the pursuing policemen. They collapse in a heap on the lawn: the little man, in tunic and wollen pants, on top. There are cries of anger, groans of pain, and chaos.

CUT TO:

E-123 EXT. COUNTRY LANE..MED. SHOT

An old woman, dashing headlong down a lane, shrieking for help.

A moment later the policeman's trousers come into view, walking griskly and jauntily along the lane behind her. A cheerful tune is being whistled from the emptiness above the marching trousers.

THE PICTURE FADES..

END OF SEQUENCE "E"

*Trunks of comedy
in the future
to picture will
be harmful*

B

"THE INVISIBLE MAN"

SEQUENCE "F"

FADE IN:

F-1 INT. KEMP'S SITTING ROOM
FULL SHOT (DAY)

Converted by the Police into an informal Court of Inquiry. The Chief of Police is seated at the table. Dr. Kemp, Dr. Cranley and Flora are present. A strong police guard is stationed at the doors and windows. Kemp is leaning forward, begging for protection.
CUT TO:

F-2 INT. SITTING ROOM
MED. CLOSE ON...KEMP

KEMP

He threatened to kill me! -
at ten o'clock tonight! - You
must lock me up! - put me in
prison! -

CUT TO:

F-3 INT. SITTING ROOM
MEDIUM SHOT OF...

The group. The Chief of Police thinly disguising his contempt.

CHIEF OF POLICE

You are not the only one in
danger, Dr. Kemp. I'll see
that you have protection.
(he turns to Dr. Cranley)
Now, Dr. Cranley:
(he pauses, and looks very
keenly at the old doctor)
You are concealing something
from me.

CUT TO:

F-4 INT. SITTING ROOM
CLOSEUP ON...

The unhappy old Doctor makes
a gesture to speak, but the
officer curtly silences him.
CUT TO:

F-5 INT. SITTING ROOM
MED. SHOT...GROUP

CHIEF OF POLICE

....One moment
to explain what
daughter was
at two o'clock

(continued)

F-5 (CONTINUED)

DR. CRANLEY
Dr. Kemp rang me up. He told
me the man was here. He wanted
my help.

CHIEF OF POLICE
Why did he ring you before the
police? Why did your daughter
come, too?

DR. CRANLEY
She came to - to drive the
car.

There is a pause. The
Chief of Police looks
very sternly at the
old Doctor.

CHIEF OF POLICE
You know who the Invisible
Man is, Doctor.

CUT TO:

F-6 INT. SITTING ROOM
CLOSEUP...DR. CRANLEY

Dr. Cranley lowers his
head, but makes no reply.
CUT TO:

F-7 INT. SITTING ROOM
MED. TWO SHOT...

On the Chief of Police and
Dr. Cranley - The Chief goes
on - sharply and decisively.

CHIEF OF POLICE
You realize you are conceal-
ing a murderer? You realize
that your silence may be re-
sponsible for other murders?

A Sergeant whispers a
word to the Chief of
Police - who nods, and
addresses Dr. Cranley
again.
CUT TO:

F-8 INT. SITTING ROOM
CLOSE SHOT ON...

The Chief of Police.

CHIEF OF POLICE
I understand you have another
assistant, besides Dr. Kemp.
A Dr. Griffin. Where is Dr.
Griffin?

CAMERA PANS TO Dr.
Cranley.

DR. CRANLEY (in a low voice)
He's - gone away.

CUT TO:

F-9 INT. SITTING ROOM
FULL SHOT...

There is silence - suddenly broken by Kemp's loud, trembling voice.

KEMP

It is Griffin! What's the good of concealing it! It's Griffin - and he's threatened to murder me! He may be here now, beside us! - or in the garden - looking in that window - or - or in a corner of my bedroom waiting for me! - waiting to kill me! - and you just sit there! - doing nothing!

The scene darkens, and
....DISSOLVES TO:

F-10 INT. POLICE STATION
FULL SHOT....

The Chief Detective is sitting at the table. Inspector Lane comes in and salutes.

INSPECTOR LANE

We've doubled the search party ten miles round Kemp's house. There's nothing to report, sir. The policeman's trousers were found in a ditch, a mile away, that's all. We found naked footprints in the dust - they go into a field and disappear.

There is silence. The Detective lies back in his chair; he looks tired and ill.

CHIEF DETECTIVE

It's beaten me. I'll give ten thousand dollars for a practical idea. He's roaming the country at will - a madman!

DISSOLVE TO:

F-11 EXT. WOODS
LONG SHOT...

A search party - beating through a wood.
CUT TO:

F-12 EXT. WOODS
MED. SHOT...

One man separated from the rest, suddenly throws up his hands and gives a cry. He struggles with an unseen opponent who has him by the throat. He is dragged through

(continued)

F-12 (CONTINUED)

the undergrowth, CAMERA
PANNING WITH HIM - and
disappears with a cry of
terror into a deep chalk
pit.
CUT TO:

F-13 EXT. WOODS
FULL SHOT...

Men come running vaguely and
helplessly to the brink.
Another man is given a vio-
lent push by the unseen hands
and follows his companion into
the depths below. One of the
search party yells out.

ONE OF SEARCH PARTY

Stand away! - keep back!

The men get back.
CUT TO:

F-14 INT. SIGNAL'S BOX
FULL SHOT...

A signalman's box on a rail-
road. The signalman is quiet-
ly working his signals, smoking
his pipe, when the door opens.
He looks up surprised. A heavy
lamp rises from the table and
crashes down on his head. He
falls unconscious.
QUICK CUT TO:

F-15 A FLASH...OF...

A signal lever is seen to be
drawn back.
QUICK CUT TO:

F-16 FLASH OF...LONG SHOT...

A train roaring by.
QUICK CUT TO:

F-17 FLASH OF...LONG SHOT...

Another train coming in the
opposite direction.
QUICK CUT TO:

F-18 RAILROAD

The trains rushing to their
destruction - a terrible crash -
bursting flames - (Miniature or
newsreel)
CUT TO:

F-19 INT. BANK
LONG SHOT...

The clerks busily at work - customers standing at the rails - people moving to and fro. CAMERA DOLLYS UP TO a Bank Clerk attending a customer - examining a check. The drawer beside him slowly opens, comes right out of its recess and floats in the air. CAMERA PULLS BACK - the clerk gazes in amazement. The drawer floats away - through the door leading into the public area, and out of the main entrance.
CUT TO:

F-20 INT. BANK
MED. SHOT ON...

The people as they gather in astonished groups and gaze after the drawer.
CUT TO:

F-21 EXT. BANK
FULL SHOT...

The drawer hangs in the air a few feet above the pavement. Suddenly handfuls of notes rise out of it and fly amongst the crowd - handfuls of coins follow it - the people have rushed out of the bank. A voice rings out of the air.

INVISIBLE MAN

There you are! A present from the Invisible Man! - Presents for everybody!

There is a shout of laughter from the emptiness above the drawer, and mad confusion in the street. Some people turn and run - others fight and scramble for the money.
CUT TO:

F-22 EXT. BANK...STREET
MED. CLOSE ON...

A policeman makes towards the floating drawer. It gives a jerk, and shoots a shower of money in his face. The empty drawer comes down with a crash upon his head and stuns him.
DISSOLVE TO:

F-23 INT. OFFICE AT POLICE
STATION...FULL SHOT...

The Chief Detective - in his office. The room is filled with reporters with open notebooks. He is addressing them.

CHIEF DETECTIVE

I tell you in confidence that twenty men of the search parties have been killed - and a hundred in the train disaster. But I appeal to you, gentlemen, to keep all the news of these disasters from your papers.

CUT TO:

F-24 INT. OFFICE
PAN SHOT OF...

The reporters notebooks rapidly writing.

CUT TO:

F-25 INT. OFFICE
MED. CLOSE ON GROUP...

of reporters.

CHIEF DETECTIVE (continues)

The public are naturally in a very nervous condition - all manner of rumors are flying around. The Invisible Man has been reported in a hundred different places. I appeal to you to help us keep the public calm.

CUT TO:

F-26 INT. OFFICE
CLOSE SHOT ON...

One of the reporters.

REPORTER

Can you tell us what plans you've got for capturing him?

CUT TO:

F-27 INT. OFFICE
TWO SHOT ON...

Chief Detective and a reporter.

CHIEF DETECTIVE

A hundred thousand men are searching - and watching.

REPORTER

But have you any special secret means of getting him?

(continued)

F-27 (CONTINUED)

CHIEF DETECTIVE

The police have offered twenty thousand dollars for the first effective means.

REPORTER

Why not bloodhounds?

CHIEF DETECTIVE

The bloodhounds have lost the scent.

REPORTER

Why not put wet tar on all the roads? - then chase the black soles of his feet?

CUT TO:

F-28 INT. OFFICE
CLOSE SHOT ON...

The Chief Detective.

CHIEF DETECTIVE

Because he's not a fool. He keeps to the open country.

(he pauses - and goes on impressively)

We've got one hope, gentlemen, - but I dare not say a word of it here. He may be standing there with you, listening. I can only say that we expect to catch him - at ten o'clock tonight. If you come here at midnight I may have good news.

DISSOLVE TO:

F-29 INT. KEMP'S SITTING ROOM
FULL SHOT - HIGH CAMERA (NIGHT)

The Chief Detective is standing there, with several Police Officers. Dr. Cranley and Kemp are also present.

CHIEF DETECTIVE

Everything depends upon the way we carry out my plan. I'll tell you directly we've made certain he's not in this room.

CUT TO:

F-30 INT. SITTING ROOM
MEDIUM SHOT...

The Chief Detective turns to two detectives who are holding a large net.

CHIEF DETECTIVE

Draw that net right across the room. Stand back, gentlemen, close against the wall.

(continued)

F-30 (CONTINUED)

CAMERA PANS WITH the two detectives as they take their stand in opposite corners upon the far side of the room. They raise the net as high as possible - and keeping close to the wall, bring the net straight across the room, passing so close to the men against the wall that no invisible body could slip by.
CUT TO:

F-31 INT. SITTING ROOM
MED. CLOSE SHOT...

The operation finished, the Detective turns with a slight laugh.

CHIEF DETECTIVE
Well, we're safe in here at last! Keep an eye on the windows.

He leans forward - all crowd round him as the CAMERA MOVES IN CLOSER GETTING SCREEN FULL of heads close together in conspiracy. He lowers his voice, and speaks tensely and clearly.

CHIEF DETECTIVE
Now listen carefully. We've got a chance tonight that'll never come again. He's threatened to murder Dr. Kemp at ten o'clock. For what we know of him he'll do his utmost to carry that out. He is certain to be watching near this house for some time beforehand. At half past nine, Dr. Kemp, with a bodyguard of police will leave this house and walk down to the Police Station. It's a natural thing for Dr. Kemp to seek protection. The Invisible Man is certain to be near - he is certain to see what is happening.

CUT TO:

F-32 INT. SITTING ROOM
CLOSE TWO SHOT...

Kemp and the Chief Detective.

KEMP (in a trembling voice)
You mean - you're going to use me as a bait?

CHIEF DETECTIVE
Yes.

(continued)

F-32 (CONTINUED)

KEMP
I can't.

CHIEF DETECTIVE
You must. You're perfectly
safe.

Kemp gives a hard, dry
laugh...as we...
CUT TO:

F-33 INT. SITTING ROOM
MEDIUM SHOT ON...

The group listening
to Kemp.

KEMP
Safe! He's not human! - he
can pass through anything -
prison walls - everything!

CHIEF DETECTIVE
Don't be a fool!

KEMP
I tell you - I can't sit
there in the station - wait-
ing! - He'll kill you! - kill
you all - then take the keys
and come to me!

The Detective is silent
for a moment. He con-
siders Kemp thoughtfully.
CUT TO:

F-34 INT. SITTING ROOM
CLOSEUP OF...

The Chief Detective.

CHIEF DETECTIVE
Very well, then. If you're
afraid of staying in the
Police Station you can leave
it - directly you are inside.
There's a secret way out thru
the Inspector's private house.
We'll disguise you as a police-
man. You can go out with
other uniformed men and drive
away. Even if he sees you go
he won't recognize you - he'll
most probably be in front -
waiting to break in at ten
o'clock.

CUT TO:

F-35 INT. SITTING ROOM
CLOSEUP ON...KEMP

KEMP
What happens to me then?

CUT TO:

F-36 INT. SITTING ROOM
TWO SHOT ON...

The Chief Detective and
Kemp.

CHIEF DETECTIVE

I'll have you driven back to
this house - quietly - by the
back lanes. Get in your car
and drive away, miles away -
and stay in the country till
you hear we've got him. You
needn't fear. We shall get
him this time. I shall lay
traps that even an invisible
man can't pass.

(he looks at his watch)
You've got an hour to get
ready. I shall send a dozen
policemen at half past nine.

DISSOLVE TO:

F-37 EXT. COURTYARD OF PRISON
LONG SHOT...(NIGHT)

The Chief Detective, surround-
ed by uniformed men, is de-
monstrating his plan. A
large white sheet is nailed
to one of the walls; before
it stands a paint spraying
machine - the type used for
cellulosing cars. He presses
a button - a spray of black
paint covers the sheet ex-
cept for the corners.

CHIEF DETECTIVE

You see it covers a wide
range - even at close quarts.
I've got twenty of these
machines - a good man to
each. One splash of this
on his skin - and you've
got something to follow at
last.

CUT TO:

F-38 EXT. COURTYARD
CLOSER GROUP SHOT...

A SERGEANT

Why not paint the top of the
wall?

CHIEF DETECTIVE

Because he would smell it.
I've got a better plan. I'm
laying a thin layer of loose
earth along the top. The
slightest touch will disturb
it...and we've got something
to follow at last.

DISSOLVE TO:

F-39 INT. FLORA'S BEDROOM
FULL SHOT...(NIGHT)

She is seated in her dressing gown. Dr. Cranley is by her side. It is clear that the terrible events of the day have brought her to the verge of collapse.

CAMERA ON DOLLEY MOVES IN CLOSER as Dr. Cranley leans over her and speaks kindly.

DR. CRANLEY.

Try and sleep now, my dear. There's nothing you can do. We must just pray that the police can take him without harming him.

He leans over her, and kisses her, then quietly leaves the room. She sits wearily in her chair. Before her on a little table, stands a photograph. She draws it towards her - gazes at it - (but we do not see the face). Her head falls between her hands. Her shoulders tremble as she tries to stifle the convulsive agony within her.
DISSOLVE TO:

F-40 EXT. KEMP'S HOUSE
FULL SHOT...(NIGHT)

The front door of Kemp's house. A squad of uniformed men are waiting. Kemp emerges - takes his place in their centre, and the little group moves out into the moonlit lane. CAMERA PANS WITH THEM - The last policeman closes the gate behind him.
CUT TO:

F-41 CLOSE SHOT ON...
GATE

The gate stands closed for a moment - then the latch clicks up; the gate opens and closes as the Invisible Man steps out to follow Kemp and his bodyguard.
CUT TO:

F-42 EXT. POLICE STATION
LONG SHOT...

CAMERA PANS with the group going down the street and entering the police station. It is a forbidding, prison-like building, standing isolated from other habitation. A stone wall, about six feet high, surrounds all sides.
CUT TO:

F-43 INT. COURTYARD
FULL SHOT...(NIGHT)

The Chief Detective is in the courtyard as the party enters - in a solid block to prevent all possibility of an invisible body slipping through beside them. Policemen are stationed round the walls, each with a spraying machine beside him. The Chief Detective is standing by.

CHIEF DETECTIVE (in a low voice)
All right? Go straight ahead!

Kemp and his bodyguard enter the station. The door closes behind them.
DISSOLVE TO:

F-44 INT. POLICE STATION
MEDIUM SHOT...(NIGHT)

Kemp is feverishly buttoning a police greatcoat up to his chin. Several uniformed men stand by.
CUT TO:

F-45 EXT. BACK OF STATION
MED. LONG SHOT...(NIGHT)

The secret, back entrance to the Station. It is simply the door to the Inspector's house. A car draws up. A Sergeant and a policeman get out - go up to the door, knock and gain admittance.
CUT TO:

F-46 PASSAGE INSIDE THE HOUSE
MED. SHOT...

Kemp stands waiting. The Inspector curtly says:

INSPECTOR
Come on.

Kemp swiftly leaves the house with the Inspector.
CUT TO:

F-47 EXT. BACK OF STATION
MED. LONG SHOT...

Kemp and Inspector comes out of the house and enter the car, which drives off into the night.
CUT TO:

F-48 EXT. COURTYARD
FULL SHOT...

The guards tensely on the alert. The Chief Detective looks at his watch.

CHIEF DETECTIVE (softly)
Twenty minutes to ten.
Keep your eyes open now, boys.

There is a shot of various policemen standing by their strange weapons - their eyes fixed on the wall.
CUT TO:

F-49 EXT. COURTYARD
MED. TWO SHOT...

One policeman suddenly grows excited - he whispers to the Chief Detective who is passing.

POLICEMAN
Here! Quick, sir!

The Detective crosses to the man.

I heard footsteps outside - soft footsteps, like naked feet!

CUT TO:

F-50 EXT. COURTYARD
CLOSEUP OF...

The two heads - as the Chief Detective and the policeman stand tensely listening and watching.
CUT TO:

zn

F-51 EXT LAND (NIGHT)
MED LONG SHOT ON...

the police car - drawing up
in a dark narrow lane behind
Kemp's house.

F-52 INT CAR. CLOSE TWO SHOT

Kemp leans forward to the
driver.

DRIVER

Where are you going to?

KEMP

Up in the mountains - a
hundred miles away!
This'll do - drop me here!

The car halts. Kemp
quickly gets out and makes
off through the darkness.
DISSOLVE TO:

F-53 INT KEMP'S GARAGE
FULL SHOT ON...

Kemp climbing into his car
in his garage.

F-54 EXT COURTYARD. MED TWO SHOT

The Chief Detective is anxiously
looking at his watch. The Ser-
geant is standing beside him.
Both are obviously in a state
of great nervous tension.

CHIEF DETECTIVE

It only wants ten minutes
to ten. He's bound to do
something in a minute.

CAMERA PANS to show the
guards in their positions round
the walls; it pauses by the
heavily barred front gate.

F-55 EXT COURTYARD. CLOSE SHOT

The Chief Detective and the
Sergeant.

SERGEANT

Those certainly were steps
outside - like naked feet.
(he pauses)
D'you suppose he'll try
getting in through the
house?

CHIEF DETECTIVE

Every door and window's
barred - with a couple of
guards on each. He'll try
the wall right enough -

CUT BACK TO:

zn

F-56 EXT COURTYARD. CLOSEUP ON..

one of the guards - anxiously listening.

F-57 OUTSIDE PRISON WALLS
MED CLOSE ON...

a white cat, strolling round outside the prison walls.
QUICK CUT TO:

F-58 EXT COURTYARD. CLOSEUP ON..

the guard, who has heard a faint sound, and is acutely on the alert.

F-59 OUTSIDE PRISON WALL
MED SHOT ON..

The cat, jumping up from the outside, onto the wall.

F-60 EXT COURTYARD. MED CLOSE SHOT

opposite side of wall. A little shower of loose earth is disturbed as the cat's paws alight on it. The guard gives a shout of excitement and lets fly with his spray of black paint.

F-61 EXT COURTYARD. FULL SHOT

Shouts of warning - the Chief Detective runs excitedly about.

CHIEF DETECTIVE

Keep to your stations!
Watch the wall there!

CAMERA MOVES to a fat, goggle-eyed policeman, shouting to the Chief Detective.

POLICEMAN

He's over the wall! - I felt breathing! - Down my neck!

zn

F-62 EXT COURTYARD. MED SHOT

The cat - now a completely black one - galloping madly off in the moonlight.

F-63 EXT ROAD IN MOUNTAINS..
FULL SHOT ON...

Kemp - alone in his car, crouching over his driving wheel, tearing furiously through the night. He is up in the mountains now - we can see the forbidding moonlit crests and the ominous ravines beside the road. The car flies through a little wayside village. The Church clock is slowly striking ten.

F-64 INT CAR. MED CLOSE ON...

Kemp - listens and throws back his head in exultation.

KEMP

Ten o'clock - at ten o'clock he wanted to murder me!

He laughs loudly and triumphantly, bends to the wheel and flies on through the night - a grim smile of victory on his face - up and up the winding mountain road - into the desolation. Slowly CAMERA PANS from his set profile and concentrates upon the empty back seat of the car. CAMERA REMAINS FIXED upon the bare seat for a few seconds - until a calm voice comes from the emptiness; the voice of the Invisible Man.

INVISIBLE MAN

I think this'll do nicely, Kemp. We'll stop here.

F-65 INT CAR. TWO SHOT

Kemp is too astonished and horrified to utter a sound.

INVISIBLE MAN

It's ten o'clock. I came with you to keep my promise.

The car has come to a halt.

F-66 INT CAR. CLOSEUP ON

Kemp, suddenly finds his voice - hoarse and unreal though it sounds.

KEMP

No - it's all a mistake, Griffin! I swear I never told the police! I want to help you - let me be your partner!

The voice of the Invisible Man comes calmly and relentlessly..

INVISIBLE MAN

I've had a cold and uncomfortable journey - just to keep my promise at ten o'clock.

F-67 INT CAR. MED SHOT

The Invisible Man pauses, then continues, Kemp listening in terror.

INVISIBLE MAN

...I went into the Police Station with you, Kemp. I stood by while you changed into that coat. - I rode on the running board of the car that took you home again --

Kemp makes a sudden dive for the door - a thick scarf that he is wearing suddenly jerks back and nearly throttles him.

F-68 INT CAR. CLOSEUP ON

Kemp - strangling. His head is pulled back over the driving seat - he gives a strangled cry. There follows a fierce struggle - Kemp snarling and groaning like a beast at bay. But he is powerless against his stronger opponent - hopelessly out-pointed by his opponent's dreadful advantage.

F-69 EXT ROAD. MED SHOT

Kemp is dragged by invisible hands from the car to the grass verge of the road - his hands are lashed behind him by a piece of rope - his feet are bound together.

zn

F-70 EXT ROAD. CLOSE SHOT ON

Invisible hands tying Kemp's hands and binding his feet.

F-71 EXT ROAD. MED SHOT ON KEMP

Powerless and impotent he rises from the ground - hovers in a sitting position and sails slowly back into the car - into the front seat beside the driver. In a moment the car starts up, the steering wheel moves.

F-72 INT CAR. CLOSE SHOT ON

The gear handle slips into connection - the accelerator - and the brake.

F-73 EXT MOUNTAIN ROAD. LONG SHOT

The car moves off apparently by itself - climbing up the mountain road.

F-74 INT CAR. MED CLOSE KEMP

His eyes roll around in agony to the empty seat beside him. Once more the voice comes - from the emptiness above the wheel.

INVISIBLE MAN

I hope your car's insured, Kemp. I'm afraid there's going to be a nasty accident in a minute.

F-75 EXT MOUNTAIN ROAD. FULL SHOT

The car has climbed to a great height upon the winding mountain road. Slowly it pulls up and steers into a little piece of slightly sloping ground - the kind of clear space used by picnickers to get the magnificent view beneath them. A little flimsy white railing marks the further end of the space - beyond that the mountain steepens into the dreadful, boulder-strewn descent of the ravine.

INVISIBLE MAN

---a very nasty accident.

zn

F-76 INT CAR. MED CLOSE ON

Kemp - as he cries out in
terror..

KEMP

Griffin! - I'll do any-
thing! - everything you ask
me!

INVISIBLE MAN

You will? - that's fine.
Just sit where you are.

F-77 EXT MOUNTAIN ROAD
MED SHOT

Kemp, sitting in the car,
terrified.

INVISIBLE MAN

I'll get out and take the
hand brake off, and give
you a little shove to help
you on. You'll run gently
down - and through the
railings. Then you'll have
a big thrill for a hundred
yards or so - till you hit
a boulder. Then you'll do
a somersault and probably
break your arms - then a
grand finish up with a
broken neck.

There is a moment of
silence. The driver's
door opens and closes.

F-78 INT CAR. CLOSE SHOT ON

Kemp - frantic with fear.
The voice comes again from
outside.

INVISIBLE MAN

Well, goodbye, Kemp. I
always said you were a
dirty little coward. You're
a dirty, sneaking little
rat as well. Goodbye.

Kemp's terrified eyes are
on the hand brake - the catch
rises and the lever moves for-
ward - slowly the car begins
to move as we... CUT TO:

F-79 EXT MOUNTAIN ROAD. MED LONG SHOT

The car quickens its pace as
strong, invisible hands assist
it from the behind. It comes to
the railings.

zn

F-80 MED SHOT

As the car breaks through
and breaks the railings and
begins its terrible descent
into the ravine.

F-81 EXT RAVINE. FULL SHOT

of the falling car.

F-82 MED SHOT. OF THE RAILINGS

The railings are broken. We
hear the low, maniacal laughter
of the Invisible Man as if he
were standing by the railings
watching the car go to its de-
struction.

F-83 BOTTOM OF RAVINE. LONG SHOT

A shot of the shapeless, blazing
wreck at the bottom of the ravine.
Off stage we hear again the low,
maniacal laughter of the Invisible
Man.

FADE OUT

END OF SEQUENCE "P"

"THE INVISIBLE MAN"

SEQUENCE "G"

FADE IN:

G-1 INT. CONFERENCE ROOM
DOLLEY SHOT. DAY

At general Police Headquarters. A sternly furnished, lofty apartment with a long table down the center. A conference is in progress. The Chief of Police is at the head of the table; seated round are the senior Detectives and Officers concerned in the man-hunt. The Chief of Police is summarizing the case. CAMERA STARTS ON MED. CLOSE on the Chief of Police and PULL BACK to a FULL SHOT showing the stupid, formal arrangement.

CHIEF OF POLICE

A thousand replies have come to my appeal for suggesting ways of catching the Invisible Man. Some are clever - some are stupid - all are impossible. Most of them suggest laying tar, or other substances that would stick to his feet. Some suggest getting together all the blind people in the country - to track him with their acute instinctive senses. That's no good. Crowds of searchers are a waste of time - he can slip through with absolute ease.

G-2 INT. CONFERENCE ROOM
CLOSE SHOT ON..

A very stupid, sleepy-looking Police Officer.

POLICE OFFICER

But he's got to sleep. They might catch him asleep.

CUT TO:

G-3 INT. CONFERENCE ROOM
CLOSE SHOT ON..

Another one of the Police Officers.

2ND POLICE OFFICER

He's got to eat and drink.

CUT TO:

nn

G-4 INT. CONFERENCE ROOM
MEDIUM SHOT..

The Chief of Police is sitting
at the head of the table - the
others in their respective
places.

CHIEF OF POLICE

A cafe was robbed last
night in Manton - but
it's no proof. There are
robberies every night -
by ordinary burglars -

As the Chief of Police is
speaking, the picture
DISSOLVES TO:

G-5 EXT. FIELDS..LONG SHOT..

showing an old barn, stand-
ing isolated upon some flat,
bare fields.
CUT TO:

G-6 CLOSE SHOTON...THE DOOR

The door of the barn opens
with a rusty grating sound -
and gently closes.
CUT TO:

G-7 INT. BARN...DAY...MED LONG SHOT

A remarkable old place: a few
farming implements along the
walls - a pile of straw in one
of the corners - CAMERA PANS
over to the straw and we see
evidences of feet disturbing hay,
etc. Slowly the straw is pulled
back: it forms itself into all
kinds of weird heaps as the
Invisible Man prepares for him-
self a resting place. Then some
of the straw forms itself into a
little mound. The Invisible Man
has pulled it over his tired
body. The straw becomes still.
All we hear is a long drawn sigh -
and weary, rhythmic breathing.
CUT BACK TO:

G-8 INT. CONFERENCE ROOM
MED SHOT..HIGH CAMERA

The Chief of Police is summing
up the Conference.

CHIEF OF POLICE

There's only one thing to
do. We must wait until
we hear of him again.

POLICE OFFICER

You mean - another murder?

CONTINUED

nn

G-8 CONTINUED

CHIEF OF POLICE

If necessary we must wait for another murder. Directly the news comes we must race every man we have - by lorry and car and cycle and aeroplane - five hundred police and ten thousand soldiers will surround the area - not one deep but five deep - and close in until we take him. I've withdrawn all the search parties: they are standing by - waiting for the signal.

DISSOLVE TO:

G-9 EXT. BARN...LONG SHOT..DAY

The barn in the bare fields. The sky is overcast. Snow is lightly floating down in the still sky. An old farmer comes slowly along with a rake over his shoulder.
CUT TO:

G-10 EXT. BARN
CLOSER SHOT...ON

The old farmer as he goes up to the door - opens it and goes in.

G-11 INT. BARN...MED SHOT ON...

He leans his rake against the wall and picks up a little straw to clean his hands. As he wipes them, a faint sound attracts his attention. He pauses to listen.
CUT TO:

G-12 INT. BARN...MED CLOSE SHOT..

On the straw - there comes the heavy, rhythmic breathing of a sleeping man - now and then a faint snore.
CUT TO:

G-13 INT. BARN...MED PAN SHOT...

The old farmer looks surprised, and glances round, expecting to find a tramp. He looks still more surprised when he sees nobody. CAMERA PANS as he approaches the sound of the snoring and sees the strangely piled heap of straw which covers the Invisible Man.
CUT TO:

nn

G-14 INT. BARN...CLOSE SHOT ON...

The old farmer as he listens again. There is no mistaking the position of the heavy breathing - or the faint rise and fall of the straw that accompanies it.
CUT TO:

G-15 INT. BARN...MED LONG SHOT...

He very stealthily examines the straw - and his jaw drops in astonishment when the straw moves more definitely as the Invisible Man stirs in his sleep, and gives a deeper snore. The farmer backs very stealthily away. He gets to the door, slips out, and runs off as fast as he can through the snow. THE CAMERA PANS with him and we see him running away.

The snow is falling more heavily now. It is beginning to whiten the ground.
CUT TO:

G-16 INT. CONFERENCE ROOM...LONG SHOT

The Committee are rising from the table.

CHIEF OF POLICE

Go back to your stations now - and stand by for orders.

As the men turn from the table, one of them looks towards the window and sees the snow. The significance of it flashes to his mind. He turns excitedly to the Chief of Police and points to the window.

DETECTIVE

Look there! - We wanted help! There it is!

The Chief looks out upon the street. Already it is powdered white. He turns to the waiting man and they all go to the window.
CUT TO:

G-17 INT. CONFERENCE ROOM...MED SHOT ON...

The group at the window looking out into the street at the snow.

CHIEF OF POLICE

It's now or never. Snow won't lie long this time of year. It may be gone in a few hours.

CONTINUED

nn

G-17 CONTINUED

CHIEF OF POLICE (contd)

(he turns briskly to
his lieutenant)

Norton! Find out if the
snow's general over the
country - get a broadcast
message out! He can't
stay out in this bitter
cold - he'll seek shelter--
every barn and building
must be searched - every
field and wood and road
must be watched for bare
foot-prints - quick! Get
ahead!

As the men start to
leave the window we ...
CUT TO:

G-18 EXT. VILLAGE STREET
EXTREME LONG SHOT...DAY

The old farmer, lumbering as
quickly as he can down the
street of a small village.
The snow is falling heavily.
He reaches the local Police
Station and runs in.
CUT TO:

G-19 INT. POLICE STATION...MED.
SHOT...DAY

A Police Officer looks up in
astonishment at the excited,
panting old farmer.
CUT TO:

G-20 INT. POLICE STATION...TWO SHOT...

FARMER (between gasps for
breath)

Excuse me, sir - there's
breathing in my barn.

POLICEMAN

What d'you mean? - breath-
ing in your barn?

FARMER

The - Invisible - Man!

The Policeman sits up,
as the Farmer continues:

-Sure as I stand here!
(he gasps)

Went to put my rake away-
and there he was - asleep
in the straw! - snoring,
sir!

The Policeman eyes the
Farmer thoughtfully.

POLICEMAN

Where is the barn?

FARMER

The one down in Five-acre
Field! - 'bout a mile from
here - on the main road!

CONTINUED

nn

G-20 CONTINUED

The Policeman picks up
his telephone.

POLICEMAN

Give me Headquarters -
quickly!

CUT TO:

G-21 INT. CHIEF DETECTIVE'S OFFICE..
MED SHOT...DAY

Chief of Police - speaking to
the Chief Detective in his office:
other officers standing eagerly
round - all together like sheep.

CHIEF OF POLICE

The farmer may have im-
agined it! - but we can't
leave anything to chance.
Surround the barn - it's
no good trying to take
him inside - force him
out into the snow! - take
a pile of wood and some
gasoline - and set fire to
it.

CUT TO:

G-22 EXT. POLICE STATION...
MED LONG SHOT...DAY

The policemen running out -
all in rows.
QUICK CUT TO:

G-23 EXT. ROAD...FULL LONG SHOT

Lorries full of soldiers swing
out of some barracks and roar
off down a road.
QUICK CUT TO:

G-24 EXT. ROAD...FULL SHOT...

Mobile Police on fast cycles -
moving quickly down a straight
road.
QUICK CUT TO:

G-25 EXT. POLICE STATION...FULL SHOT

The Chief of Police - and the
Chief Detective with his Staff -
coming out of Headquarters and
quickly climbing into a large
car.
DISSOLVE TO:

G-26 EXT. FIELD...FULL SHOT...

The Police car is drawn up - a
Chauffeur at the wheel. The
Chief of police sitting in car.

The barn can be seen - half a
mile away, across the fields.
The snow is still falling, but
somewhat lighter now. The ground
CONTINUED

nn

G-26 CONTINUED

is covered about half an inch deep. The roof of the barn is as white as the ground surrounding it, but the dark, rough timbered walls stand starkly in their isolation.

CUT TO:

G-27 MED CLOSE ON

The old Farmer and the Chief of Police.

FARMER (pointing)
That's it, sir! He's in there! - under a pile of straw!

CHIEF OF POLICE
Are there any windows he can watch from?

FARMER
No, sir, there's only the door.

The Chief of Police stands for a moment, looking at the barn; his keen eyes take in the surrounding country.

CUT TO:

G-28 INT. BARN...FULL SHOT...DAY

The straw lies as it was when the Farmer left it. The peaceful breathing of the sleeping man comes, as before, from the dim corner of his refuge. CAMERA DOLLEYS UP TO CLOSE SHOT on the Invisible Man.

CUT BACK TO:

G-29 EXT. ROAD...FULL SHOT...

The Chief of Police and the Farmer are standing up in the car. The Chief of Police, completing his survey. He turns to the Farmer.

CHIEF OF POLICE
Thank you. There's a reward of one thousand pounds waiting for you if we're successful.

The CAMERA MOVES to the Farmer's dazed face, then follows the Chief of Police down the lane to where it branches from the main thoroughfare. A line of lorries, filled with soldiers, stands waiting. The Military Officer in charge of the party is standing beside the leading lorry, and comes eagerly to the Chief of Police.

CUT TO:

nn

G-30 MED SHOT ON...GROUP

CHIEF OF POLICE (indicating the
barn)

That's the place. We're
lucky to have the open
country. Take your men
over to that line of trees
and cover the country
from the road to the top
of the hill.

The Military Officer
salutes, and swings
himself onto the seat
beside the driver of the
leading lorry. The lorries
move off down the road.
CUT TO:

G-31 EXT. FIELD...FULL SHOT...

The Chief of Police, Chief
Detective and other important
officials, standing together
beside a fence. The barn lies
below them - a few hundred yards
away.

CHIEF DETECTIVE

There's no time to lose.
We can't wait till he
comes out to search for
food. We must fire the
barn at once and drive
him out into the snow.

He turns. The CAMERA PANS
to a line of policemen stand-
ing nearby. Each has a pile
of dry wood stacked under his
arm. The Detective gives his
orders.

CHIEF DETECTIVE

Keep in a single file - we
don't want a lot of your
footprints round the hut -
we want the snow left for
his feet alone.

CUT TO:

G-32 EXT. FIELD...MED SHOT

He nods abruptly to the men,
who make off stealthily - in
single file - about five of
them in all. The last carries
a can of paraffin.
CUT TO:

G-33 EXT. BARN...LONG SHOT...

The men - their approach softened
by the snow, reach the wall, and
stack the wood against its side.
CUT TO:

G-34 EXT. FIELD...MED. SHOT...

Quick shot of a line of soldiers,
standing waiting behind the trees.
CUT TO:

nn G-35 EXT. ROAD...MED SHOT...

Policemen, lining the hedge
alongside the road.
CUT TO:

G-36 EXT. LANE...MED CLOSE SHOT ON...

The old Farmer - stolidly watch-
ing in the bye lane.
CUT BACK TO:

G-37 EXT. BARN...MED SHOT...

The men beside the hut. The
fuel is laid. The man with the
can of paraffin comes forward
and empties its contents over
the wood and upon the wall of
the hut.

G-38 EXT. BARN...CLOSER SHOT...

One man strikes a match and
applies it to the wood. There
is a sheet of flame - the men back
away from its heat and retire the
way they came.
CUT TO:

G-39 EXT. FIELD...MED SHOT....

The Chief Detective, standing with
his staff - binoculars to his eyes.
CUT TO:

G-40 A BINOCULAR VIEW...CLOSE UP...

Of the door of the burning hut.
The door remains closed.
CUT TO:

G-41 INT. BARN...FULL SHOT...

The interior of the hut. Smoke
begins to wreath the ceiling
and creep round the pile of straw -
suddenly the straw heaves, and a
way is broken between it.
CUT BACK TO:

G-42 EXT. FIELD...MED SHOT...CLOSE

The Chief Detective - standing
rigidly with the glasses to his
eyes - THE CAMERA MOVES FORWARD
getting medium shot of the barn.
Although the snow has naturally
melted upon the ground to the side
where the fire is blazing, it still
lies thickly up to the door of the
barn on the opposite side. The snow
has ceased to fall now: the air is
bright and clear. Suddenly the door
is flung open. Nothing happens
for a moment. It is as if the In-
visible Man has thrown the door
open and now stands looking out from
the threshold - dismayed at the sight
CONTINUED

nn G-42 CONTINUED

of the thick snow in front of him. But the fire has now got the barn firmly in its ravenous grip - a swirl of dark smoke eddies from the thatch above the door.

CUT TO:

G-43 EXT. BARN...MED CLOSE SHOT...

Slow, furtive footsteps appear in the snow as the Invisible Man is forced to advance across the bitter, desolate field.

CUT TO:

G-44 EXT. FIELD...TWO SHOT...

The Chief Detective, who has lowered the binoculars and is excitedly holding the arm of the Sergeant beside him

CHIEF DETECTIVE

He's out! Look!

He hands the binoculars to the Sergeant, who scans the scene fascinated.

CUT TO:

G-45 SHOT OF...

The blazing barn through the binoculars. The Chief Detective's voice comes over the picture.

CHIEF DETECTIVE

The fire's got hold all right - he'll never get back now.

CUT TO:

G-46 EXT. BARN...MED SHOT...

PAN SHOT of the trail of footsteps advancing from the hut - the Invisible Man has not yet seen the hidden watchers around him.

CUT TO:

G-47 EXT. FIELD...MED SHOT...

The Chief Detective and his group. He turns to the Sergeant.

CHIEF DETECTIVE

Give the signal to advance.

The Sergeant raises his revolver and fires into the air. The sound echoes over the silent meadows.

CUT TO:

nn G-48 EXT. FIELD...LONG SHOT...

HIGH CAMERA. The soldiers,
leaving the shelter of the
trees advancing in close line.
CUT TO:

G-49 EXT. LANE...LONG SHOT...

HIGH CAMERA. The police, rising
from the hedgerows of the lane.
CUT TO:

G-50 EXT. FIELD...LONG SHOT...

The Chief Detective, advancing
with his staff - a line of
police behind them.

G-51 EXT. BARN...MED SHOT...

The footprints in the snow. The
trail has stopped dead, upon the
sound of the revolver. The In-
visible Man is standing quite
still: we feel that he is gazing
round - taking in the scene around
him - the waves of men - inexorably
closing upon him from every side.
Behind him the blazing barn sends a
pall of dark smoke into the sky.

THE CAMERA HOLDS the smooth sur-
face of the snow - the trail of
footsteps ending in two prints side
by side, where the Invisible Man
stands waiting.
CUT TO:

G-52 EXT. FIELD...LONGER SHOT...

Suddenly they move forward again -
turn abruptly to the left and widen
as the Invisible Man runs - straight
towards the line commanded by the
Chief Detective. There are medleyed,
excited shouts.
CUT TO:

G-53 EXT. FIELD...MED CLOSE ON...

CHIEF DETECTIVE

Look out - there he goes.

CUT TO:

G-54 EXT. FIELD...MED LONG SHOT...

The Chief Detective, the Sergeant
beside him. They watch, fascinated
as the deep, clear footprints come
towards them.
CUT TO:

nn

G-55 EXT. FIELD...CLOSE SHOT ON..

The Chief Detective raises his revolver - takes careful aim and fires into the emptiness above the advancing steps.
CUT TC:

G-56 EXT. FIELD...MED SHOT...LONG

The steps halt - there is a moment of stillness - and then the snow-white space is churned by the falling body. Slowly - fascinated the Chief Detective comes forward and kneels beside the roughened dented surface. His hands steal forward - searching - feeling over the invisible, wounded body. Other men come forward and stand silently around. Someone says:

"Is he dead?"

CUT TO:

G-57 EXT. FIELD...MED CLOSE ON...

The Detective makes no reply.

FADE OUT

"THE INVISIBLE MAN"

SEQUENCE "H"

FADE IN:

H-1 A SMALL WAITING ROOM
IN A HOSPITAL - FULL SHOT:

Two policemen stand on guard
to either side of a door that
leads into a private ward.

The Chief Detective is slowly
pacing the room. Dr. Cranley
stands waiting by the windows.
Presently the door from the
private ward is softly opened,
and a white-coated Doctor enters.
The Chief Detective quickly turns.

DOCTOR (to Chief Detective)
I don't think your guard
will be needed any longer.
 (there is a moment
 of silence before
 the Doctor speaks
 again)

He's very near the end.
 (he turns to the old
 Doctor)

Are you Dr. Cranley?

DR. CRANLEY
Yes. I had a message - to
come immediately.

DOCTOR
Towards dawn this morning
he grew quiet. He called
the name of a girl. I
understand - your daughter,
Dr. Cranley.

DR. CRANLEY (with a slight nod)
She's waiting below.
 (he pauses)
Is there - any chance?

CUT TO:

H-2 INT. WAITING ROOM
CLOSE TWO SHOT...

The Doctor shakes his
head.

DOCTOR
The bullet passed through
both lungs. It's impossible
to treat the wound. Do
you think your daughter -
could bear to go to him?
I'm afraid the end may be
- rather terrible. The
effect of the drugs will
die with him; his body
will become visible as
life goes.

(CONTINUED)

H-2 (CONTINUED)

Dr. Cranley faces the Doctor in silence for a moment, then turns to the door.

DR. CRANLEY
I'll bring her now.

DISSOLVE SLOWLY TO:

H-3 INT. HOSPITAL ROOM.
FULL SHOT...

Where the Invisible Man lies dying. A small plainly furnished private ward. A nurse moves away as the Doctor comes forward and looks down at the empty bed. The clothes are tucked round as they would cover the body of a still, prostrate form. They rise and fall very slightly to the shallow breathing of the dying man. A weak, urgent voice comes up to the waiting Doctor.

INVISIBLE MAN
- is - Flora there?

The Doctor bends down a little.

DOCTOR
She is coming - now.

CUT TO:

H-4 INT. HOSPITAL ROOM
MEDIUM SHOT...

The door opens, and Dr. Cranley enters. He stands aside to make way for the girl, who crosses quietly to the bed. The Doctor draws up a chair and motions to the girl to approach. He withdraws to a far corner of the room with Dr. Cranley, and the two men stand waiting in silence. The girl sits beside the bed.

CUT TO:

H-5 INT. HOSPITAL ROOM
CLOSE SHOT OF...

The pillows. There is no sound until the tired, weak voice rises from the empty pillows.

(CONTINUED)

FS

H-5 (CONTINUED)

INVISIBLE MAN

I -- knew you would -
come to me, Flora.

CUT TO:

H-6 INT. HOSPITAL ROOM
CLOSE SHOT ON....

Flora - she raises
her hand and gently
feels along the side
of the bed until she
grasps the hand of the
dying man. He speaks again -
scarcely above a whisper.

INVISIBLE MAN

I wanted to come back to
you - my darling, I failed.
I meddled in things that
man - must leave alone...

His last words die
away.

CUT TO:

H-7 INT. HOSPITAL ROOM
MED. CLOSE ON FLORA

The girl sits with his
invisible hand in hers -
she is helpless to do
more than comfort him
in this little way. At
last she speaks, alarmed
at his silence.

FLORA

- Jack! -

CUT TO:

H-8 INT. HOSPITAL ROOM
MED. FULL...

The clothes around the
body no longer rise and
fall with the faint breath-
ing. Without moving her
hand, she turns to her
father and calls -

CUT TO:

H-9 INT. HOSPITAL ROOM
CLOSE UP ON..FLORA.

Calling to her father
in a low, urgent voice:

FLORA

Father - come quickly!

CUT TO:

fs

H-10 INT. HOSPITAL ROOM
MEDIUM SHOT...

Dr. Cranley and the
hospital Doctor
turning and approach-
ing the bed.

CUT TO:

H-11 INT. HOSPITAL ROOM
MED. CLOSE ON.....

The bed - the dented
pillow - and tucked in
clothes. Very slowly -
from the emptiness -
begins to gather a thin
grey mist. Gradually
it takes form - a human
head and shoulders -
as transparent as glass -
that slowly gathers a
thin opaqueness, that
deepens and hardens into
shadows and substance -
until at last there lies
upon the pillows a human
face. A strong, handsome
face - dark and very
peaceful in death.

THE PICTURE FADES.

THE END
