

FINAL

IMPORTANT!
RETURN STORY DEPT.

PART 1

#2 + 3

THE WALKING DEAD

2-3

RETURN TO

"THE WALKING DEAD"

W-63
IMPORTANT!
RETURN STORY DEPT.

FADE IN

1. CLOSE SHOT GAVEL POUNDING

CAMERA PULLS
BACK TO:

2. MED. SHOT COURT ROOM SHOOTING UP TO JUDGE SHAW

JUDGE SHAW is a fine looking man whose expression indicates that he is laboring under great strain.

SHAW:

This court will recess for
fifteen minutes.

Shaw gets up slowly and leaves the bench.

CUT TO:

3. FULL SHOT COURT ROOM (STOCK)

The room is crowded. People move toward the exits, some of them hurrying.

CUT TO:

4. MED. SHOT REPORTERS' TABLE TRUCK SHOT

Reporters leap up and hurry out to get to telephones. CAMERA TRUCKS ahead of First and Second Reporters as they hurry to exit.

FIRST REPORTER:

I'm giving thirteen points and taking Marden. What do you think?

SECOND REPORTER:

The same. Marden is as good as acquitted. Shaw is out to play with the looser crowd or they'll take away his marbles.

The reporters have reached the crowded corridor and push their way to the press room across from the court room.

CUT TO:

5. INT. PRESS ROOM FULL SHOT

Reporters are on telephones. First and Second Reporters enter and grab telephones.

REPORTERS:

(ad lib over telephones)

Yeah, Judge Shaw just took time out to square himself with his conscience before he lets Marden off You can have the MARDEN ACQUITTED headline set and I'll pay for it if it isn't used I'll give you the lead as soon as Judge Shaw comes out of conference with himself.

CUT TO:

6. CLOSE SHOT FIRST AND SECOND REPORTERS

They are both on telephones.

FIRST REPORTER:

(into telephone)

Rewrite, Sweetheart.

(to Second Reporter

who is holding wire)

Fine thing! Marden walks into the City Treasury, helps himself to three hundred and fifty thousand, and there isn't a judge who has courage enough to give him the rap he deserves!

SECOND REPORTER:

For a guy that steals a ten dollar pot on a pair of deuces, you're getting terribly pure all of a sudden!

CUT TO:

7. CLOSE SHOT COURT ROOM MARDEN AND NOLAN AT COUNSEL TABLE

MARDEN, the defendant, is nervous and mops his forehead with a large handkerchief as he walks up and down. NOLAN is the perfect picture of the polished, successful lawyer. Of the two, he is much more the dominating figure. From his chair he regards Marden with amusement.

(CONTINUED)

7 (Cont.)

NOLAN:

What's on your forehead, Marden,
dew?

MARDEN:

(not amused)

If it were any other judge but
Shaw, I wouldn't be worrying -

NOLAN:

I'm not worrying.

MARDEN:

You aren't on trial.

NOLAN:

(harshly)

You know it means just as much
to me. Sit down and stop looking
guilty. No judge will send you
up - not even Shaw!

Marden sits down, as though obeying an order, and tries
to compose himself. Nolan complacently looks at his
watch.

CUT TO:

8. MED. SHOT JUDGE'S CHAMBERS

Shaw is facing his wife, a fairly young and attractive
woman, who is containing a terrible fear only with the
greatest difficulty.

SHAW'S WIFE:

Roger, you can't go through with
it! There was another telephone
call half an hour ago. A man said
- if you convict Marden, they'll -
(she is unable to con-
clude the terrible
thought)

- Roger! Our children!

Shaw, who is deeply concerned, half turns away as if to
return to the court room. His wife catches him by the
arm and speaks with rising hysteria.

SHAW'S WIFE:

You can't do it!

Shaw takes her very gently in his arms.

(CONTINUED)

8 (Cont.)

SHAW:

My dear, I've been threatened time and again - it's the oldest trick in the world. I must do my duty!

SHAW'S WIFE:

Isn't your duty to your children and to me just as important as your duty to the State? Oh, Roger, I'm afraid!

She clutches at him and he holds her head against him. His wife's appeal has moved him deeply and he is undecided as to which path of duty to follow.

CUT TO:

9. MED. SHOT CORRIDOR OUTSIDE COURT

People are moving about. Some are grouped, discussing the case. BETCHA, Nolan's chauffeur, who has the manner of a race track tout, stops a well dressed woman and, from her startled manner, it is obvious she doesn't know him.

BETCHA:

(quickly)

Betcha five to two, Shaw lets Marden off

The woman gives Betcha an indignant look and stalks past. Betcha shrugs and turns to accost a court room habitue - a snappy looking Broadway type.

BETCHA:

Betcha ten to two Shaw lets Marden off.

BROADWAY TYPE:

Make it a hundred to one and I take it.

BETCHA:

(giving him an indignant look)

Oh, a professional, huh?

CUT TO:

10. CLOSE SHOT NEAR DOORS TO COURT ROOM

Two prosperous looking men are coming toward the court room. They are MERRITT and BLACKSTONE. Merritt is a nervous, jumpy man. Blackstone is rather pompous and at present is acting as though he were his companion's guardian.

MERRITT:

(worried)

I wish I was as sure of Judge Shaw as you are - what's he recessing for?

BLACKSTONE:

(cryptic)

Oh, stop being a fool!

LODER, a politician, who looks as though he had fought his way from ward-heeler to top man, moves into scene behind Blackstone and Merritt, taking them both familiarly by the arms. Merritt is startled and almost afraid until he turns and sees Loder.

LODER:

What's the matter, Merritt?

BLACKSTONE:

He's having a prolonged case of the screaming meanies - you might think he was on trial.

LODER:

(ribbing)

He's the sensitive type, aren't you, Merritt?

MERRITT:

(distressed)

I'm not at all sure -

LODER:

You will be in about five minutes. Come on -

As they start to enter the court room, Betcha enters scene and accosts them, hardly looking at them.

BETCHA:

Betcha ten to one Judge Shaw gives Marden the keys to the city.

(recognizing Loder)

Oh, I didn't know it was you, Mr. Loder.

LODER:

I'll take you - if you need money that bad.

(CONTINUED)

10 (Cont.)

BETCHA:
(surprised)
Thanks!

They all exit into court room.

CUT TO:

11. FULL SHOT COURT ROOM

The seats are well filled. Loder, Merritt, Blackstone and Betcha enter and take seats. People are straggling in and finding places. A bailiff appears out of a door leading to Judge Shaw's chambers.

BAILIFF:
Order in the court! Order in
the court!

The court room stands. The bailiff holds the door to the chambers open. Judge Shaw appears.

CUT TO:

12. PAN SHOT ON JUDGE SHAW

as he makes his way to the bench. On his face there is a look of determination not unmingled with a certain fear.

CUT TO:

13. CLOSE SHOT NOLAN AND MARDEN

They are standing. There is the SOUND of a gavel pounding off scene, and a scraping of chairs and feet as spectators take their seats. Nolan and Marden sit. Nolan is still supremely confident, Marden nervous. Nolan leans over to Marden and speaks in a low voice.

NOLAN:
Dinner at my house - eight
o'clock - to celebrate.

Marden nods. He can't bring himself to be as confident as Nolan.

CUT TO:

14. CLOSE SHOT JUDGE SHAW

As Shaw surveys the court room, the sounds of scraping feet, the coughs and the rustling of papers die out to sudden silence.

SHAW:

(slowly - deliberately)

Stephen Marden, stand up.

(a pause)

Stephen Marden, this Court finds
you guilty

There is a stir and the hum of surprised excitement,
off scene.

CUT TO:

15. REVERSE SHOT ON MARDEN STANDING NOLAN SEATED AND
HALF RISING

Consternation is on Marden's features - blank surprise
on Nolan's.

SHAW'S VOICE:

(continuing - over scene)

..... of the charge of divert-
ing public funds from the City
Treasury and the misappropriation
of said funds, as mentioned in the
indictments.

CUT TO:

16. REPORTERS' TABLE MED. SHOT

The reporters are utterly surprised. First Reporter,
throwing caution to the winds, jumps up and runs out.

FIRST REPORTER:

There is a Santa Claus!

There is the SOUND of a pounding gavel over scene.

BAILIFF'S VOICE:

Order in the Court!

CUT TO:

17. ANGLE PAST NOLAN AND MARDEN TO JUDGE SHAW

Marden is still standing. Nolan is in his seat.

SHAW:

It will be the recommendation of this Court that no appeal be considered - and no parole from the sentence hereupon imposed

CUT TO:

18. REVERSE SHOT ON MARDEN AND NOLAN

Marden already looks the craven criminal. Nolan is furious and trying to contain himself.

SHAW'S VOICE:

..... which is ten years in State's Prison.

CAMERA SWINGS
OVER TO:

19. CLOSEUP WERNER

He is thoroughly satisfied and somewhat pleasantly surprised with Shaw's verdict, although there is no gloating in his manner or expression.

CAMERA SWINGS
OVER TO:

20. PAN SHOT MERRITT, BLACKSTONE, LODER AND BETCHA

As CAMERA holds Merritt in a CLOSEUP all that man's fears are concentrated in stark realization. CAMERA PANS to Blackstone and the Judge's voice continues to come over scene.

SHAW'S VOICE:

I can only add that it is the public's misfortune that the law under which you have been convicted does not carry a heavier maximum penalty.

CAMERA leaves Blackstone in his attitude of astounded surprise and holds on Loder and Betcha. They, too, can scarcely believe Shaw's verdict. Betcha - both hands in

(CONTINUED)

20 (Cont.)

his pockets - pulls them out to show them empty.
Disconsolately, he speaks to Loder.

BETCHA:

And I thought I was bettin' on
a sure thing!

FADE OUT.

FADE IN

21. CLOSE SHOT INT. LODER'S BILLIARD ROOM NIGHT

Away from the lamps over the table the room is dim and in their beams it is hazy with whorls of tobacco smoke. The game in progress is Kelly Pool and Nolan is chalking his cue preparatory to taking a shot. He wears dinner clothes, as do the others when they appear, with the exception of TRIGGER. He takes his shot and registers his disappointment at a miss.

NOLAN:

A straight shot and I missed it!

Out of the haze around the table comes Blackstone's laugh and then his words.

BLACKSTONE:

You always miss the straight ones, Nolan.

NOLAN:

(he is a little angry at first, then a little amused at this crack and lets it pass)

Your turn, Loder.

(Loder moves under the light and looks the table over)

I'm sorry, boys, this isn't exactly the sort of celebration I'd planned. Poor Marden -

LODER:

Don't waste too much sympathy on Marden. He's definitely small time. His only virtue is that he keeps his mouth shut.

Loder makes a shot and a ball drops. He shoots again and misses. Merritt moves up under the light and takes aim. He is so nervous that his hands shake. He cannot handle his cue properly. Nolan notices his condition.

NOLAN:

Why the shakes, Merritt?

MERRITT:

(shooting and scratching badly, after which he loses control of his nerves completely and blurts out)

Look here, we've got to do something! It's all very well that Marden kept

(CONTINUED)

21 (Cont.):

MERRITT: (Cont.)
his mouth shut but we're all mixed
up in this! Judge Shaw and his D.A.
are on the warpath and he'll get us
all before he's through!

Merritt's outburst temporarily stops the pool game.

NOLAN:
Relax, Merritt, relax. The D.A.
don't worry us but I'll put in
with you that Judge Shaw is a
serious menace to our organization,
so Mr. Loder and I have decided to
give him some - er - personal atten-
tion. Your shot, Trigger.

Trigger Smith, a dapper young man, in a lounge suit,
comes under the lights, holding a cue in his hand.
He eyes the pool table.

TRIGGER:
This is where I do my stuff.

BLACKSTONE:
What do you mean?

Blackstone and Merritt look at Trigger quickly, sensing
the double meaning of his words. Trigger executes a
difficult combination shot, killing two balls at once.

CUT TO:

22. CLOSEUP POOL TABLE

showing Trigger's expert shot. Loder's voice comes over.

LODER'S VOICE:
It's time His Honor's illustrious
career came to a sudden stop.

CUT TO:

23. ANOTHER ANGLE ON THE TABLE

Merritt catches the drift of the talk.

MERRITT:
(in alarm)
You're not going to put him away!

(CONTINUED)

23 (Cont.)

NOLAN:

That's it.

MERRITT:

(in further alarm)

We can't do that!

TRIGGER:

(taking another shot
and pocketing a ball)I never miss. Two pay balls,
gentlemen, dimes please.

Dimes are tossed on the table in response to Trigger's demand.

MERRITT:

It'll be too easy for the D.A.
to trace it to us.

Trigger shoots again and misses.

NOLAN:

(taking a shot)

I assure you that it won't. Murder,
as Trigger will tell you, is a fine
art. Covering up, afterwards, is
still finer.

Loder takes a shot.

BLACKSTONE:

But Shaw is a hero right now. The
public won't stand for an unsolved
murder. They'll demand -

Blackstone takes a shot.

NOLAN:

Quite right - they'll demand a so-
lution. And we'll give it to them.
I have a very splendid solution -
name's Ellman - fresh out of State's
Prison where Judge Shaw sent him!

Merritt feels much better at this news and takes a shot.

MERRITT:

You're sure you can fix it?

NOLAN:

Positive. To make doubly sure of
the result, I'll personally defend
Mr. Ellman when he goes on trial for
Shaw's murder. I shall make one of
the greatest speeches of my career
but I shall lose.

CUT TO:

24. CLOSE SHOT RECEPTION HALL LODER'S APARTMENT

The angle is on a door and over the scene we get the SOUND of a buzzer. Sako, a Japanese servant, enters and opens the door to reveal JOHN ELLMAN (BORIS KARLOFF). Ellman is gaunt and stooped. Ten years of prison life have marked him with tragic lines and given him an almost pathetic eagerness when spoken to in a friendly manner.

ELLMAN:
(almost apologetically)
Mr. Loder, please?

SAKO:
(not friendly)
What name shall I communicate to
Mr. Loder?

ELLMAN:
Tell him it's - it's something
personal.

SAKO:
(decidedly unfriendly)
Very well - but I do not think he
will look upon you.

Sako exits. Ellman looks around.

CUT TO:

25. MED. SHOT BILLIARD ROOM

Sako enters and speaks to Loder.

SAKO:
Nameless individual would converse with you. Shall I inform him to remove himself?

Loder and Nolan exchange understanding glances.

LODER:
No. Tell him to wait.

Sako bows and exits. Trigger has taken a difficult shot. A ball drops.

TRIGGER:
(proudly)
That's my ball, the ten, pay me.

They pay him off in quarters.

(CONTINUED)

25 (Cont.)

NOLAN:
Trigger, your skill at pool is
the sign of a misspent youth.
It's time you mounted guard down-
stairs.

LODER:
Go out the back way. He's here
already.

TRIGGER:
Okay, boss.

He exits silently.

MERRITT:
(excitedly)
You aren't bringing this Ellman
in here?

LODER:
You won't see him.

MERRITT:
But what are you going to do?

LODER:
He's come here for help, but when
I get through with him, he'll be
easy pickings for Trigger.

Loder, his cue and a piece of chalk in his hands, exits
to the reception hall.

CUT TO:

26. MED. SHOT RECEPTION HALL PAST ELLMAN IN F.G.

Ellman is standing at a grand piano, fingering the keys
but producing no sound, with a reverential touch. At
first he doesn't notice Loder as he enters from the
billiard room. Loder takes the opportunity to size the
man up before he speaks.

LODER:
(suddenly)
I'm Loder. What do you want?

ELLMAN:
(startled)
A - a man told me to come to you,
Mr. Loder. I'm John Ellman. He
said you were always willing to
help a fellow.

(CONTINUED)

26 (Cont.)

Loder chalks his cue.

LODER:

(without pity)

Ellman, eh? I remember. Judge Shaw sent you up for second degree murder, didn't he?

ELLMAN:

(wincing)

For ten years.

(defending himself)

I struck a man who had brought degradation to the woman I loved. I didn't actually kill him -

LODER:

I know, I know. You hit him in front and the floor smacked him from behind. What do you want, Ellman? -

ELLMAN:

(eagerly)

I want a job - I'm a musician. Look, I'll show you.

He is so eager to prove himself that he sits at the piano and starts to play whatever classical or semi-classical composition that is to be used for the musical theme.

CUT TO:

27. CLOSE SHOT ELLMAN PLAYING LODER STANDING BEHIND HIM

Ellman is wrapt in his music. Loder doesn't appreciate it at all. It annoys him.

LODER:

All right.

Ellman doesn't hear him.

LODER:

(louder)

I said all right. Cut it!

Ellman stops. He is surprised and hurt.

LODER:

(looking him over)

You don't want work - what you need is to go away somewhere - pull yourself together.

(CONTINUED)

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27 (Cont.)

ELLMAN:

(hopefully)

I know. But would you lend me
the money Mr. Loder? When I get
a job I can soon pay it back.

LODER:

I'm busy now. Come back and see me
in a week.

ELLMAN:

But they said you'd help me. Please,
Mr. Loder!

LODER:

(calling)

Sako! —

CUT TO:

28. FULL SHOT

Ellman stands in an attitude of bewilderment and appeal
as Sako enters. Loder starts back to the billiard room,
briefly addressing Sako.

LODER:

The gentleman is leaving.

Loder exits. Sako holds the door open for Ellman, who
walks out with slow, heavy tread.

CUT TO:

29. EXT. LODER'S APARTMENT TRUCK SHOT

Ellman comes out on the sidewalk, walks over to the curb
and stands there. He is a beaten man, not knowing which
way to turn. Trigger walks briskly into scene.

TRIGGER:

Got a light, buddy?

(Ellman gives him a match.)

Trigger lights his cigarette)

Say ... I remember your face....
name's on the tip of my tongue.
Aren't you John Ellman they
railroaded to prison?

(CONTINUED)

ELLMAN:

Yes. What's it to you?

He starts to walk away, Trigger follows. CAMERA TRUCKS with them.

TRIGGER:

Wait a minute -- I knew I had seen you before. What are you doing around here?

ELLMAN:

Nothing much - just hanging around.

TRIGGER:

How long you been out?

ELLMAN:

Two weeks.

TRIGGER:

You look cold. How about a cup of coffee? Warm you up.....

CAMERA shows a small lunch counter. Trigger swings up on one of the stools.

TRIGGER:

(to counterman)

Two coffees.

Ellman sits on the stool beside him.

CUT TO:

29a. REVERSE SHOT OVER THE COUNTER ON TRIGGER AND ELLMAN

Trigger looks Ellman over.

TRIGGER:

Well, if you're having a bit of tough luck, I may be able to help you.

ELLMAN:

That's very kind of you.

TRIGGER:

I can offer you a good job...

ELLMAN:

What kind of a job?

Their cups of coffee are pushed across to them.

(CONTINUED)

29a (Cont.)

TRIGGER:

Oh, it's on the up and up...
sort of detective work - that's
my line of business, you know....
and you'll be just right for
that job. I judge men like that...
(snaps fingers)

...and I never go wrong. I want a
man to watch the house of Judge
Roger Shaw.

ELLMAN:

Shaw?? He sent me to prison!

TRIGGER:

Well....isn't this a small world?
But that shouldn't prevent you from
taking this job.

ELLMAN:

What do I have to do?

TRIGGER:

Judge Shaw ain't no lily no matter
how he sounds off from the bench.
You see, he's playing around and his
wife wants evidence. I've got to
get a man to watch him, and I might
as well hire you.

ELLMAN:

I don't think I ought to do anything
like that...

TRIGGER:

All you do is watch his house - just
take notes when he arrives, when he
leaves - then give me a report of it.
(he studies Ellman)
There's nothing wrong in that, is there?

ELLMAN:

(thinking it over)

I guess not.

TRIGGER:

That's the stuff! You're gonna to do
a swell job. You never can tell - you
may go a long way in this work....

FADE OUT.

FADE IN

30. CLOSE SHOT DRUG ROOM OFF MAIN LABORATORY NIGHT

This is similar to a hospital drug room - small and almost closet-like. Shelves line the walls on three sides, on which are bottles and test tubes containing various solutions, drugs, etc. There is a wide marble shelf, a sink and several burners. This room is separated from Dr. Beaumont's main laboratory by a ground glass door in which there is an oval inset of plain glass.

JIMMY and NANCY, each wearing surgical gowns, are working at mixing some solution, the details of which we cannot see as their backs are to CAMERA. They wear rubber gloves as the work they are doing requires the greatest care. Surgical masks have been lowered from their faces.

JIMMY:

Imagine Dr. Beaumont keeping that chicken's heart pumping for over a year!

NANCY:

I wish he'd do something about making your heart pump!

JIMMY:

Don't be funny!

NANCY:

Jimmy, Dr. Beaumont says you have great potentialities.

JIMMY:

Do you need him to tell you that?

NANCY:

No -- but --

JIMMY:

(briefly)

Is this sterilized?

NANCY:

Yes. Jimmy, how many more payments do we have before this ring is ours?

JIMMY:

Thirty-six more. Why?

NANCY:

Do you suppose we can get married then?

(CONTINUED)

30 (Cont.)

JIMMY:

I dunno. Dr. Beaumont doesn't like the idea of his staff assistants getting married until they have a reputation.

NANCY:

How long will that be?

JIMMY:

He thinks the way I'm going now, maybe a few years.

NANCY:

What does he mean by a few years - five - ten - twenty - twenty-five?

They are interrupted by the SOUND of a buzzer coming over scene. They turn to face CAMERA. Jimmie carries a large test tube.

JIMMY:

There he is now.

NANCY:

Are you going to take me out tonight, Jimmy?

JIMMY:

Yes, as soon as I can get away.

NANCY:

He can't keep you tonight - he's got to read that paper at the Institute - and tell him you have a date with me!

JIMMY:

Listen, we'll be through in half an hour.

NANCY:

Jimmy, do you love me?

JIMMY:

Of course. Why?

NANCY:

Then why don't you say so sometime?

Jimmy starts away, then turns back.

CUT TO:

31. REVERSE SHOT PAST NANCY TO JIMMY

The door to the main laboratory shows behind Jimmy and as he moves back to Nancy, DR. BEAUMONT'S face shows through the door. He is looking in, smiling.

JIMMY:

Here, give me a quickie.

Nancy is about to respond and kiss Jimmy when she catches sight of Beaumont's face. She covers up by becoming very business-like, much to Jimmy's mystification.

NANCY:

Not now, Jimmy, I'm surprised at you!

She pushes him back toward the door as Beaumont disappears. Jimmy can't understand Nancy's sudden change but shrugs and exits toward the laboratory. At the door he pauses and looks back at Nancy.

JIMMY:

All right, I'll get it tonight.

He exits.

CUT TO:

32. FULL SHOT BEAUMONT'S LABORATORY NIGHT.

This is a large, circular room - a completely equipped laboratory for a doctor and scientist, who specializes in the 123-year-old theories of Legallois and who has aided materially in realizing these theories as facts. Beside the door to the drug room there are doors to Dr. Beaumont's private office and to a reception room. The laboratory itself contains jars, containers and apparatus for maintaining in an animated state various organs - hearts, kidneys, glands, ovaries, etc. - after they have been removed from the bodies of animals. There should also be a "glass heart" (or perhaps several of these), similar to the Lindbergh invention, as described fully in the July 1, 1935 issue of Time and in the August 3, 1935 issue of Today. The heart is a spirally coiled length of glass tubing, resembling in form a hot water heater. Some of these "hearts" are in actual use. There are shelves of research volumes and importantly displayed is an electrical apparatus of complicated and mystifying conception - to which, later, the electrocuted body of Ellman is subjected.

DR. BEAUMONT is studying recently isolated germs through a microscope. His back is to CAMERA and we do not discern the details of either his work or his observations from which he is making notes. Beaumont is ripe in years and

(CONTINUED)

32 (Cont.)

experience. His vast medical and scientific knowledge has provided him with an unusual ability to evaluate everything human - and many things superhuman. And because of this vast knowledge, he has begun to lose sight of the human touch!

Jimmy enters from the drug room and crosses to Beaumont as CAMERA PANS with him and as he reaches Beaumont, brings them into a:

33. CLOSE SHOT

Both men stand with their backs to CAMERA.

JIMMY:

There's the Saline-Two-A, Doctor Beaumont.

BEAUMONT:

Thank you-.....Pretty girl Nancy.

JIMMY:

Yes sir - very pretty.

BEAUMONT:

Thinking of getting married?

JIMMY:

Yes, doctor - we'd like to...

BEAUMONT:

You're making very little money...

JIMMY:

We wouldn't care -- we both like working for you....we'll get along....

BEAUMONT:

A few more years and you'll be doing big things, Jimmy... You have the feel for this work, and since it will demand all of your time and all of your thought, I'm afraid marriage will interfere with your progress. Think you can postpone it?

JIMMY:

Well - if you feel that way about it, doctor...

CUT TO:

34. MED. SHOT

Nancy, in street dress, enters from the reception room. Very businesslike she comes up to Dr. Beaumont. Beaumont and Jimmy turn to face her.

NANCY:

You're supposed to be at the
Institute this very minute...

BEAUMONT:

(going to door)

Thank you, my dear...

(to Jimmy)

How about it, Jimmy....Think you can
wait?

JIMMY:

I guess I'll have to, doctor...

BEAUMONT:

(smiling - looking from
one to the other,
realizing how attractive
Nancy is)

If you do, you're a bigger fool than
I thought you were.....

DISSOLVE TO:

35. LONG SHOT EXT. CITY STREET NIGHT

A large, closed car travels at high speed past CAMERA and takes a turn at a crossing on two wheels.

CUT TO:

36. MED. SHOT ON A SMALL COUPE

as it moves slowly along the street away from CAMERA. From behind it comes the SOUND of screeching tires as another corner is turned. The large, closed car shoots into scene and clips the coupe as it passes it, almost upsetting it and folding up a fender. The large car continues on, hardly slowing.

CUT TO:

37. CLOSE SHOT COUPE

Jimmy's head emerges from the driver's door. He takes in the damages and the departing car.

JIMMY:

Hey! You! Come back here!

CUT TO:

38. JIMMY AND NANCY IN COUPE (PROCESS SHOT)

Jimmy furiously steps on the gas and lets his car out.

JIMMY:

They can't get away with that hit-and-run stuff!

NANCY:

Not so fast, Jimmy!

JIMMY:

My insurance ran out yesterday.

NANCY:

Oh, the payment on the ring!

CUT TO:

39. LONG SHOT STREET NEAR PARK

The large, closed car speeds through scene.

CUT TO:

40. TRUCK SHOT RESIDENTIAL STREET NEAR PARK

Ellman is walking along the deserted street, CAMERA following him. His progress is slow because he is trying to make notes in a small notebook as he walks. He pauses under a street lamp, holds his book against the lamp-post and concludes his notation as CAMERA TRUCKS UP and brings it into a CLOSEUP.

The notation reads:

Shaw not at home all day or night.
Lights extinguished in house at
midnight.

(CONTINUED)

40 (Cont.)

CAMERA PANS to bring Ellman's face into a CLOSEUP. He is only mildly interested in what he has discovered pertaining to Shaw. He pockets the notebook and walks on, CAMERA HOLDING. Ellman is seen to cross a bisecting street and enter a curved roadway into the park, just as Jimmy's coupe cuts into the park ahead of him.

CUT TO:

41. MED. SHOT PARK HIGHWAY

The large, closed car has stopped alongside a small sedan. Neither car shows lights at this point. Two men are lifting the lifeless body of Judge Shaw from the big car to the little one, although this action is hardly discernible in any detail. The transfer made, the men leap back into the car. It moves off, still without showing lights, as Jimmy's car drives into scene.

CUT TO:

42. CLOSE SHOT JIMMY'S CAR

Jimmy gets out and looks after the departing car. Nancy leans out.

JIMMY:

No use chasing 'em through this dark park -

NANCY:

Did you get their number?

JIMMY:

No, they doused their lights. Wonder what they stopped here for?

Jimmy moves over toward the parked car. Nancy hurriedly follows.

NANCY:

Jimmy! Come on! I'm afraid!

CUT TO:

43. CLOSE SHOT PARKED CAR

Jimmy goes to the right door of the car. Nancy hurries up to him. Jimmy opens the door. Judge Shaw's arm swings crazily out of the car and dangles, lifeless.

(CONTINUED)

43 (Cont.)

Jimmy and Nancy draw back in horror. Nancy's gasp is audible. Jimmy recovers and reaches to feel the hand and pulse.

CUT TO:

44. CLOSEUP JUDGE SHAW

He is huddled in the seat next to the driver's seat. His head is in a grotesque position. His eyes stare.

CUT TO:

45. MED. SHOT AT PARKED CAR

Jimmy drops Shaw's hand.

JIMMY:

It's cold!

NANCY:

Jimmy, what can we do?

JIMMY:

(seizing her by the arm)

Get out of her, quick!

The car door swings partly shut. They are about to start toward Jimmy's car when an unidentified figure steps in front of them.

UNIDENTIFIED MAN:

You two are deaf, dumb, and blind!
Be sure and stay that way! Now,
beat it!

The man vanishes.

CUT TO:

46. MED. LONG SHOT PAST ELLMAN TO ACTION AT CARS

Ellman stops in surprise as he sees Jimmy and Nancy hurrying from his car and getting into Jimmy's. He distinctly sees them - a young man and a young woman - although it would be impossible for him to identify them. Jimmy's car turns and comes back as Ellman runs forward. Ellman has to leap out of the way to avoid being struck. He looks after Jimmy's car, then hurries to his own.

CUT TO:

47. CLOSE SHOT PARKED CAR

Ellman hurries into scene, still in wonderment at the mysterious activity he has witnessed. He opens the left door and slides into the driver's seat.

CUT TO:

48. CLOSE SHOT INT. CAR

Ellman closes the left door. He notices that the right door is open. With one hand on the wheel, he reaches across to close the door. As he does so CAMERA PANS with his movement to reveal the grotesque figure of Shaw. Ellman gasps in horror as he sees Shaw's body. He stares at it - and suddenly his horror is intensified as he recognizes the judge. He nerves himself to touch the body and draws back, terrified, at the contact with death. He is in a horrible daze and doesn't know what to do - which way to move. Hysterically, he starts the motor but the noise terrifies him further and he immediately stops it. Then he suddenly seems to realize what it would mean if someone found him there. He gets out of the car, in frantic haste.

CUT TO:

49. MED. SHOT PARKED CAR

Ellman stumbles out of the car and away into the night.

DISSOLVE TO:

50. CLOSEUP TELETYPE MACHINE

as the murder flash is typed out.

BODY OF JUDGE ROGER SHAW, POE
OF CORRUPT POLITICS, FOUND IN
ABANDONED SEDAN EARLY THIS
MORNING, SHOT THROUGH THE
HEART.

PULL BACK TO:

51. MED. SHOT TELETYPE ROOM NEWSPAPER OFFICE DAY

A copy boy, in attendance at the teletypes, leans over to read the flash.

COPY BOY:
Judge Shaw - Holy Smoke!

CUT TO:

52. CLOSEUP TELETYPE MACHINE

continues with boy looking on.

REVENGE OF AN EMBITTERED MAN, JOHN ELLMAN, WHOM JUDGE SHAW SENTENCED TO PRISON TEN YEARS AGO, WAS RESPONSIBLE FOR THE JURIST'S DEATH.

DISSOLVE TO:

53. CLOSEUP ELLMAN COURT ROOM DAY

Ellman is on trial for murder. He is deathly afraid. He is sitting in a chair and is without hope. Bars of light from a window cross his face - with a suggestion of the reality to come.

WERNER'S VOICE:

(over scene)

Gentlemen of the jury, can there be any doubt in your minds? These facts cannot be denied. The accused rented the car; he was seen, night after night, skulking around the deceased's home -

PULL BACK TO:

54. MED. SHOT

Ellman is watching Werner address the jury. Nolan, Ellman's counsel, is beside him. Werner's back is to them.

WERNER:

Ten years ago Judge Roger Shaw did his duty as he saw it and sentenced this man to prison for an offense, the details of which - out of fairness to the accused -

(CONTINUED)

54 (Cont.)

WERNER: (Cont.)

(he turns and looks at
Ellman)- I shall not relate. Today, this
man -(he points accusingly
at Ellman)- takes vengeance into his own hands
and kills! -

CUT TO:

55. MED. CLOSE SHOT WERNER AND JURY

WERNER:

- in violation of one of the first
and most sacred precepts ever
propounded! If you acquit him, you
jeopardize our entire social life,
our entire legal system! Morally,
you cannot acquit; morally and
legally, you must condemn!CAMERA PANS
OVER TO:

56. CLOSE SHOT ELLMAN AND NOLAN

Ellman winces at the smooth force of Werner's attack.
Nolan, leaning over to him, pats him comfortingly on the
arm. Ellman smiles wanly at Nolan.

WERNER'S VOICE:

(over scene)

The defense's fantastic alibi of a
young man and woman, who could step
forward -

CUT TO:

57. CLOSE SHOT JIMMY AND NANCY IN BACK ROW OF COURT

Nancy is in a state of nerves, "bordering on outright hysteria." Jimmy, less stirred outwardly, is trying to comfort her.

WERNER'S VOICE:

(over scene)

- a young man and woman who could wave a magic wand - and absolve the accused of all guilt - is so plainly a collaboration of my learned legal opponent and Mr. Grimm, of Grimm's Fairy Tales, that I shall not occupy your valuable time in refuting it. Therefore, Gentlemen of the Jury -

NANCY:

(very low)

Jimmy, we've got to tell them!

Jimmy shushes Nancy.

CUT TO:

58. MED. SHOT PAST ELLMAN AND NOLAN TO WERNER

WERNER:

(pointing at Ellman)

- the State asks that you find John Ellman guilty of murder in the first degree.

(he pauses and then adds, quietly)

The State rests.

There is a low hum from the court room. Werner passes by Ellman and Nolan on his way to his seat at the counsel table. Nolan rises. It's his turn. He pats Ellman's shoulder and leans down to say:

NOLAN:

Don't worry, John.. If this jury is hypnotized, we can always get another one.

Nolan gathers up some papers.

CUT TO:

59. CLOSE SHOT JIMMY AND NANCY

There is still the slight hum and commotion in the court room. Nancy, still on the verge of hysteria, turns to Jimmy.

NANCY:

Why did you bring me here, if we
have to sit silently like this.
Take me away! I can't stand it!

They rise and move toward an exit.

CUT TO:

60. MED. CLOSE SHOT EXIT GUARDED BY BAILIFF

Jimmy and Nancy approach the exit and are about to push open the door when a bailiff catches Nancy by the arm. She turns around with a gasp, so does Jimmy.

BAILIFF:

(motioning)

You'll have to use the other exit.

Breathing sighs of relief, Jimmy and Nancy exit in the direction the bailiff indicated. Nolan's voice comes over the scene.

NOLAN'S VOICE:

(over scene)

Gentlemen - the greatest fault my
client possesses is a belief in his
fellow men -

CUT TO:

61. ANGLE OVER THE JURY BOX TO NOLAN AS HE CONFRONTS JURY

Nolan simulates an attitude of almost helpless appeal - and slightly overdoes it.

NOLAN:

He is believing even now that the
young couple who have it in their
power to free him will step forward.
(confidentially)

We will admit the sedan - the finger-
prints on the wheel - the prison
record - the skulking in the vicinity
of Judge Shaw's residence. In fact,
we deny nothing but the charge!

CUT TO:

62. CLOSE SHOT TWO BAILIFFS STANDING

They look at each other in surprise at the line Nolan is taking in his defense.

BAILIFF:

(in an undertone)

I thought Nolan was defending this bird.

SECOND BAILIFF:

Looks to me like he's pushing the hot seat right under him.

CUT TO:

63. ANGLE ON NOLAN AND JURY

NOLAN:

(overdoing it some more)

We only ask that you try - try very hard - to realize that an unjustly accused man sits in this court, sits waiting - and not in vain, I pray -

CUT TO:

64. CLOSEUP ELLMAN

He gets a slight glow from Nolan's sympathetic defense of him. It sounds so good.

NOLAN'S VOICE:

(over scene)

-- for those two young people to come forward and say the words -

CUT TO:

65. CLOSE SHOT JIMMY AND NANCY CORRIDOR OUTSIDE COURT ROOM TOWARD ELEVATOR

Jimmy is holding Nancy by the arms, as though she had attempted to bolt back into the court room and tell what they know.

JIMMY:

Don't you understand, Nancy? That same voice we heard has called me - has warned us to keep our mouths shut! This is no ordinary murder trial -

(CONTINUED)

65 (Cont.)

NANCY:

But Jimmy!

JIMMY:

I love you Nancy - and they won't
stop with threats. They'll kill!

DISSOLVE TO:

66. CLOSE SHOT CUP OF COFFEE INT. PRESS ROOM NIGHT

PULL BACK TO:

67. MED. SHOT PRESS ROOM

This is the same court-house press room as used in the first trial. Reporters are awaiting a verdict. A poker game is in progress. A reporter is reading a magazine. Another is asleep. The First Reporter drinks the coffee. His telephone rings. He answers it.

FIRST REPORTER:

Yeah.... No, jury's still out....
What, listen in at the jury room!
Whataya think I am - the hero in
a success story!

As he hangs up, a bailiff enters.

BAILIFF:

All right, boys, jury's reached a
decision.

There is a general scramble to get across to the court
room.

CUT TO:

68. CLOSE SHOT AT DOOR OF PRESS ROOM

As the reporters hurry out, Betcha tries to lay wagers
with them.

BETCHA:

Betcha two to one they've found him
innocent.... Betcha two to one he
spends the rest of the night at
home....

The First Reporter starts by.

(CONTINUED)

68 (Cont.)

BETCHA:

Two to one he's acquitted! He's
gotta be with Nolan defending him!

FIRST REPORTER:

You're on, Betcha!

BETCHA:

Mister, if I don't win this time,
I'm gonna take up fortune telling!

Betcha turns and joins the file back to the court room.

DISSOLVE TO:

69. -EXT. CITY STREET CORNER STOCK SHOT NIGHT

A newspaper truck careens through scene. A bundle of
papers is pitched off to the sidewalk.

CUT TO:

70. CLOSEUP BUNDLE OF NEWSPAPERS

A boy is cutting the cord. The box in a corner of the
front page blazons "Extra!"

The headline reads:

ELLMAN GUILTY!

DISSOLVE TO:

71. HEADLINE EFFECTS

ELLMAN APPEAL DENIED!

ELLMAN DIES AT MIDNIGHT!

DISSOLVE TO:

72. CLOSEUP CLOCK

Its hands are at nine-twenty-two.

DISSOLVE TO:

73. CLOSEUP ELLMAN THROUGH BARS OF CELL NIGHT

Ellman's head has been shaved and his trouser leg slit. He is nervously pacing the floor of the cell - hoping, silently praying that the court of last resort - the Governor of the State - will save his life.

CUT TO:

74. FULL SHOT DEATH ROW

There is a guard at the entrance of the cell block. The guard is opening the entrance door to reveal the WARDEN, a thoroughly human man.

CUT TO:

75. ELLMAN'S CELL ANGLE TOWARD THE BARS

Ellman hears the Warden's entrance and rushes to the door of his cell, grasping the bars.

ELLMAN:

(excitedly)

That you, Warden?

WARDEN'S VOICE:

(over scene)

Yes, John.

ELLMAN:

(in a frenzy born
of his hope)

Am I pardoned? Am I pardoned,
Warden?

The Warden and the guard enter the scene, beyond the bars.

ELLMAN:

Tell me! Tell me, please!

The Warden shakes his head.

WARDEN:

You must turn to other hopes,
Ellman.

CUT TO:

76. CLOSEUP ELLMAN

He had raised his hopes so high that it is a moment before the dread significance of the Warden's words fully penetrates his bewildered brain. Then he sinks down on his cot with a low, moaning sigh and buries his face in his hands. There is the SOUND of the cell being unlocked and the footsteps of the Warden entering, followed by the door being closed and locked again.

PULL BACK TO:

77. CLOSE SHOT ELLMAN AND WARDEN

- as the Warden sits on the cot beside Ellman. He does not touch him but strives to make his presence and his tone comforting and friendly.

WARDEN:

The Governor refuses to intervene -

ELLMAN:

(speaking hysterically)

But that boy and girl! They know I didn't do it! Why can't you find them? Why don't they tell?

WARDEN:

(he shakes his head -

he doesn't believe

Ellman's alibi)

Let me ask you this, Ellman, do you suspect anyone of framing you -

ELLMAN:

(grasping hysterically

at this straw)

That's it! Maybe I've been framed! Double-crossed!

WARDEN:

(quietly)

Whom do you suspect? Who are your enemies?

ELLMAN:

(sunk again)

I don't know - I have no enemies.

WARDEN:

We always come back to this point, then, Ellman. It seems inevitable.

(CONTINUED)

77 (Cont.)

ELLMAN:

(after a long pause the
terrible realization
dawns again)

You can't kill me for something I
didn't do! You can't, I tell you,
you can't!

(he is breathless -
there is a pause and
he adds, simply, as a
child would say it)

I want to live - I don't want to
die!

CUT TO:

78. ANOTHER DEATH CELL

Its occupant is a negro who is lounging on his cot, his
eyes open, his body utterly still.

WARDEN'S VOICE:

You must face it. You must be ready
when it comes.

The negro starts singing a spiritual, softly.

CUT TO:

79. ELLMAN'S CELL

The negro's singing comes over the scene.

WARDEN:

You have certain rights, Ellman.
Your last request - whatever it is -
if it's in my power to grant it -

ELLMAN:

(laughing at the irony
of the Warden's words)
You take my life and offer, in re-
turn, a favor! That's what I call
a bargain!

He laughs harshly.

WARDEN:

(shaking his head)
No. But it is all I can do. You
can have anything you want, within
reason.

(CONTINUED)

79 (Cont.)

Momentarily the negro's singing swells. Ellman listens and his face loses the harsh lines. He is possessed of an idea.

ELLMAN:

Anything I want?

(the Warden nods)

I'll give you an easy one, Warden.

I want music. Have you got a man here that plays the violin or the 'cello?

WARDEN:

Yes, we have.

ELLMAN:

Is he good?

WARDEN:

Very good.

ELLMAN:

Then I want him to play my favorite piece as I walk that way -

(he gestures)

- it'll make it easier.

The Warden is slightly surprised, hardly anticipating such a request.

ELLMAN:

(with a slight smile)

Is it such a strange request? Don't we always picture heaven as a place with music - harps and horns? I feel it will help me get there. Will you do that for me, Warden, please?

WARDEN:

Sure, I'll arrange that.

ELLMAN:

Thank you.

Ellman is absorbed in the thought of the music. The negro's voice is still heard. The Warden goes to the cell door, intending to summon the guard, when he is mindful of another duty - a painful one. He turns back to Ellman.

WARDEN:

There is another matter, Ellman. You have a legal right to refuse this if you wish - a research clinic - wants to know if you'll donate your body -

(CONTINUED)

79 (Cont.1)

Ellman explodes. He leaps to his feet, in a rage.

ELLMAN:

You want my body! No! Get out!
Get out! My body to science! Why
can't you let me die in what little
peace I have left?

At Ellman's outburst, the negro stops singing. The guard hurries to the cell door and unlocks it.

WARDEN:

(motioning the guard
back)

I'm sorry, Ellman -

CUT TO:

80. ANGLE INTO CELL

The door is partly open. The guard has remained at it, alert, but his back is to the cell. The Warden is about to step out when Ellman detains him.

ELLMAN:

(he hates the thought of
being left alone - and
this helps to make him
change his mind)

Wait, Warden. If my body's any
good to science, let the clinic
have it. What do I care? I've
been no use in life, maybe I can
be of some in death.

WARDEN:

Is there anyone whom they could
pay - a relative?

ELLMAN:

No.

(after a pause)

Use the money to buy cigarettes
for the boys in here.

WARDEN:

All right, Ellman.

The Warden opens the cell door, then turns back to Ellman as an idea occurs to him. CAMERA TRUCKS UP to eliminate the guard from scene. The Warden takes a flask from his pocket and offers it to Ellman. Ellman gratefully takes a large swallow from it and returns it. The Warden steps out and closes the cell door.

WIPE OFF TO:

81. MED. SHOT BEAUMONT'S OFFICE NIGHT

Nancy and Jimmy are confronting Dr. Beaumont, who is at his desk. Beaumont is utterly startled at what Nancy has been telling him.

NANCY:

(desperately)

..... an innocent man is going to the electric chair tonight - because we've been afraid to tell the truth! Doctor, you must do something!

Beaumont speaks as he rises suddenly from his desk and crosses to face Nancy.

BEAUMONT:

Nancy! What are you saying?

NANCY:

John Ellman! You've seen the papers! He didn't kill Judge Shaw!

JIMMY:

I was afraid to let Nancy say anything - we were the witnesses!

NANCY:

We saw him that night. He's innocent!

WIPE OFF TO:

82. CLOSEUP NOLAN AT A LATE SUPPER NIGHT

Nolan, in evening clothes, is eating breast of chicken with his fingers and with the relish of an epicure.

NOLAN:

..... It's my own recipe - the white wine's the secret. I sometimes think I should have been a chef.

CAMERA PULLS
BACK TO:

83. MED. SHOT SUPPER TABLE

Merritt, Blackstone and Loder are seated about the table. All are in evening clothes. All are eating and drinking

(CONTINUED)

PUBLISHER'S NOTE

P. 41 IS MISSING.

84. (Cont.)

NOLAN: (Cont.)

(he listens and
momentarily all
the fun is drain-
ed from his face)

What! John Ellman!

There is the noise of a chair scraping and upsetting as,

CAMERA PANS
QUICKLY TO:

85. CLOSEUP MERRITT

He is in the act of standing. The mention of Ellman's
name has utterly ruined his nerves.

PAN TO:

86. CLOSEUP BLACKSTONE

He, too, is surprised and nervous though he holds him-
self in better control.

PAN TO:

87. CLOSEUP LODER

He looks questioningly toward Nolan, as though suspect-
ing a joke.

LODER:
Is this a rib, Nolan?

PAN TO:

88. CLOSEUP NOLAN

He motions for Loder to keep quiet.

NOLAN:
(into phone)
Yes, Doctor.

CUT TO:

89. CLOSE SHOT BEAUMONT'S OFFICE

Dr. Beaumont is on the telephone. Nancy and Jimmy, tense and strained, are near him.

BEAUMONT:

..... I called you as Ellman's attorney. I have those two witnesses right here! They can absolutely prove Ellman's innocence. There's no time to lose! You must get in touch with the governor!

CUT TO:

90. MED. SHOT NOLAN AND GROUP

Nolan is thinking fast. The others are strained toward him, uneasy, tense.

NOLAN:

I can't call the governor, direct.
I'll have to work through the District Attorney.
(decisively)
Hold those witnesses there. I'll bring the D.A. over as soon as it's humanly possible! Goodbye.

He hangs up. The others are tense, awaiting the details. Merritt breaks the silence.

MERRITT:

(clutching at
Nolan's sleeve)
What is it? Tell us! What's happened?

NOLAN:

(as he thinks
out a plan)
Ellman's phoney alibi -- the two kids in the park -- have shown up - and talked!

MERRITT:

(gasping)
I - I knew it!

BLACKSTONE:

(to Nolan)
I thought you knew the fine art of covering up!

(CONTINUED)

90 (Cont.)

LODER:

What do we do now?

BLACKSTONE:

But we can't ignore this! It's too dangerous!

Nolan has evolved a plan. He smiles.

NOLAN:

I don't like to be hurried. At the right time, I shall get in touch with Werner - but it will be too late!

(he deliberately lifts the telephone receiver off the hook and places it on the table)

In the meantime I'm going to finish my supper!

WIPE OFF TO:

91. CLOSE SHOT ON A 'CELLO

It is being tuned.

PULL BACK TO:

92. MED. SHOT A ROOM OR AN OFFICE AT THE PRISON

A convict is carefully tuning the 'cello. A prison guard enters scene and watches the convict impatiently.

GUARD:

Ain't you ever gonna get that box tuned?

CONVICT:

(without looking up from his task)

I still got half an hour. The guy that asked for it is a musician - and it's got to be right.

GUARD:

(starting out)

Okay. I'll tell you when it's time.

CONVICT:

You won't need to tell me. I'll know.

WIPE OFF TO:

93. LONG SHOT EXT. CITY STREET (STOCK) NIGHT

CAMERA PANS with a limousine as it threads its way through rather heavy traffic.

DISSOLVE TO:

94. INT. LIMOUSINE (PROCESS)

Nolan and Werner are in the back seat. Betcha, wearing a chauffeur's cap, is driving.

NOLAN:
(putting on an act)
Confound this traffic!

Nolan leans forward, putting a hand on Betcha's shoulder.

NOLAN:
Can't you drive any faster?

BETCHA:
I'm doin' as good as I can, Boss.
Betcha three to one I beat the
next light.

Just the shadow of a smile crosses Nolan's face as his fingers tighten reassuringly on Betcha's shoulder. Then he leans back and turns to Werner, pretending an agony of feeling at the delay.

NOLAN:
If that innocent man dies -

WERNER:
(who is not sure that
the whole thing isn't
a trick of Nolan's)
Nolan, I don't like the looks of
this whole business. If these
two witnesses of yours turn out
to be phonies, I warn you -

NOLAN:
(pretending to be
shocked)
Can't you forget, for once, that
you're a prosecuting attorney!
An innocent man's life is at stake!
(he looks at his
watch and leans
forward again)
Step on it, man! We've got to get
there in time!

(CONTINUED)

94 (Cont.)

Betcha, not at all moved by Nolan's display of emotion, nods.

BETCHA:

You betcha, Boss.

CUT TO:

95. CLOSEUP NANCY

She is huddled in a chair and is quietly, convulsively sobbing.

PULL BACK TO:

96. MED. SHOT BEAUMONT'S OFFICE

Beaumont is on the telephone. Jimmy is pacing the floor.

BEAUMONT:

(over phone as he
looks at his watch)

.... but they should have been
here an hour ago! What's keep-
ing them?

Beaumont hangs up and turns to Jimmy. Their eyes meet. They can offer each other no encouragement and Nancy's sobbing is also an expression of their own feelings.

CUT TO:

97. CLOSE SHOT ELLMAN THROUGH BARS OF CELL NIGHT

Ellman is sitting on his cot. A priest is present. The priest has his hand on Ellman's shoulder. There is silence. This is broken by a man in one of the other cells coughing. Silence again. Then, abruptly, the musical theme, "Kammenci Ostrow", or whatever, as played by the cellist, comes over the SOUND TRACK.

CUT TO:

98. CLOSEUP ELLMAN

His first, sudden, reaction is one of realization of his imminent doom. But we HOLD ON HIM long enough for this to give way to a calm enjoyment of the music.

CUT TO:

99. CLOSEUP CELLIST

as he plays. His eyes are closed. He is giving everything he's got to make a man's last minutes beautiful.

CUT TO:

100. DEATH ROW TRUCK SHOT

The Warden and two guards are walking between the cell blocks to Ellman's cell CAMERA FOLLOWING. At the doors of the cells the inmates press against the bars, or slump in dejected attitudes, knowing that one of their number is passing, realizing that soon they, too, will live this moment - and die. The Warden and the guards reach Ellman's cell and stop.

CUT TO:

101. MED. SHOT INTO CELL

as one of the guards unlocks the door. Ellman rises and steps out followed by the priest. He gives a look around him - a sorry, silent farewell to a familiar place.

ELLMAN:

(looking at the
Warden)

Thanks for the music, Warden.

The Warden nods. Ellman and the priest join the Warden and the guards in the solemn procession.

ELLMAN:

Goodbye, boys.

THREE INMATES:

(ad lib)

So long Goodbye Be
seein' ya soon!

CUT TO:

102. LONG SHOT EXT. DESERTED STREET INTERSECTION

Nolan's car comes to a lurching stop in obedience to a traffic light. There is no other traffic.

CUT TO:

103. CLOSE SHOT INT. NOLAN'S CAR

Nolan and Werner lurch forward.

WERNER:

Is the man crazy!

BETCHA:

Traffic light.

NOLAN:

(pretending a
great rage)

Get across, you fool! There's
no traffic and if there was -

CUT TO:

104. CLOSEUP BETCHA LEANING FORWARD

to look at his wrist watch, which registers about
thirteen minutes to twelve.

NOLAN'S VOICE:

- it wouldn't make any difference
on an errand like this!

CUT TO:

105. CLOSE SHOT

Betcha is apparently resentful of the bawling out.

BETCHA:

First you tell me I must respect
the law - now you -

NOLAN:

Shut up, you idiot! Drive on be-
fore I throw you out of the car!

Betcha shrugs and obeys.

CUT TO:

106. LONG SHOT THE APPROACH TO THE DEATH HOUSE

The 'cello music continues over scene. Ellman and the
execution party come out of the background and past
CAMERA. Ellman is resigned to his fate.

CUT TO:

107. FULL SHOT BEAUMONT'S OFFICE

Beaumont is opening the door to admit Werner and Nolan, who enter hurriedly. Jimmy has his arm around Nancy.

WERNER:
(noticing Nancy
and Jimmy)
These the witnesses?

BEAUMONT:
(excited)
Yes, but you haven't time for
their story now - it's five
minutes to twelve! Hurry, man,
and got the governor. I tried
but he wouldn't talk to me -

Werner crosses to the telephone, looking Nancy and Jimmy over in swift appraisal.

WERNER:
(into telephone)
Long distance, quickly!

Nolan continues to play his role of the over-anxious defense counsel. Everyone in the room is in attitude of extreme intensity.

WERNER:
(into telephone)
This is District Attorney Werner.
Get me the Executive Mansion at
the capital, immediately. It's a
matter of life -

CUT TO:

108. INT. DEATH HOUSE ANGLE ON ENTRANCE

Ellman, Warden, guards and priest are entering. We will hear the music. Just inside the door Ellman stops as if struck in the face, because he has seen - off scene - the electric chair. A guard takes him by the arm and leads him toward the chair.

CUT TO:

109. MED. SHOT ANTE ROOM WARDEN'S OFFICE

Two guards and a Trusty are chewing the fat.

(CONTINUED)

109 (Cont.)

FIRST GUARD:

Don't look so good for the baseball team this year, what with our best pitcher out on parole -

TRUSTY:

Tough, always losin' good men.

Telephone rings.

SECOND GUARD:

(getting up to
answer it)

I was readin' in the paper where this former big leaguer, Carr Smith, got himself in trouble -

TRUSTY:

Carr Smith, the short-stop! What kind of trouble?

SECOND GUARD:

Assault with intent to kill.

TRUSTY:

He'd make our team!

(Hopefully)

Was the other guy really hurt?

The telephone rings again.

SECOND GUARD:

(picking up phone)

I hope they send him here.

(into phone)

Warden's office.

(immediately respectful)

Yes Yes, sir. Ellman!

What!

He almost shouts the last words and as he does, the lights in the room suddenly dim down for a moment - then go up again. The three men know what has happened and the Second Guard and the Trusty easily guess the significance of the phone call. The First Guard runs out of the office.

SECOND GUARD:

(into phone - hoarse
and stammering)

It's - It's too late, Governor!
He's been given the first jolt!

CUT TO:

110. MED. SHOT BEAUMONT'S OFFICE

Nancy, Jimmy, Werner, Nolan and Beaumont are grouped near the telephone waiting - waiting for it to ring. Werner stares fixedly at a watch. Nolan is as nervous and tense as the others - but for his own reason. Nancy sobs softly and Jimmy draws her close to him - but still his attention is on the telephone. Suddenly its ring pierces the silence of the office. Werner answers.

WERNER:

Yes, Werner speaking.

Then he listens and says nothing but an expression of horror is etched on his face. He hangs up. The others know the answer before it is spoken.

WERNER:

Ellman is dead!

Nancy cries out incoherently. The rest are horrified. Nolan, unobserved, betrays his feelings with a very faint smile.

CUT TO:

111. CLOSEUP BEAUMONT

A tremendous, daring idea is born.

BEAUMONT:

Werner, get the Governor back -

CUT TO:

112. MEDIUM SHOT

BEAUMONT

- tell him to call off the autopsy!

WERNER:

Why?

BEAUMONT:

Don't ask any questions! There's no time to lose! Call him!

As Werner picks up the telephone, he looks at Beaumont in astounded surprise as do all the others.

FADE OUT.

FADE IN

113. FULL SHOT INT. DRUG ROOM FIVE A.M.

A nurse and an interne in surgical gowns are sterilizing instruments and cloths. They are utterly silent and work with a feeling of strange tenseness. As they complete their task, Jimmy, also gowned, enters.

JIMMY:
(his voice is
awed and tense)
We're ready now.

The nurse and interne look at Jimmy as though expecting him to say more but he is silent. He watches the nurse and interne wheel an instrument table in direction of the laboratory. As he is about to follow them, Nancy enters. She is also gowned. She is controlling her feelings only with the greatest difficulty.

JIMMY:
(encouragingly)
Steady, Nancy, we're -

NANCY:
(in a low, self-
accusing voice)
Oh, I'll never forgive myself for -

JIMMY:
(giving her a
little shake)
Shhh!

He takes her by the arm and they exit.

DISSOLVE TO:

114. FULL SHOT DR. BEAUMONT, JIMMY, NANCY, NURSE AND INTERNE

There's a very strong overhead center light. Weird looking electrical panels and odd looking machines are revealed partially by the light. John Ellman's body lies on a strange surgical table - actually, a "teeter-board" which tips up and down very slowly, with a faint rasp of machinery, throughout the scene. A mask covers his entire face; from this mask tubes lead to a large machine at one side of the room. Clamps are around his upper and lower arms, and from these wires lead to electrical appliances.

CUT TO:

115. MED. SHOT AT TABLE

Dr. Beaumont, masked, bends over Ellman, his eyes glued on the body. Nancy, also masked, stands beside the doctor, holding a tray laden with bottles and instruments. After a few seconds, Dr. Beaumont nods sharply.

CUT TO:

116. CLOSE SHOT JIMMY

at a large electrical switchboard. He's intently watching Dr. Beaumont off scene. He turns a dial almost imperceptibly, leans forward to study what it records, then again watches Dr. Beaumont off scene.

CUT TO:

117. CLOSE SHOT DR. BEAUMONT

watching the body. He looks off.

CUT TO:

118. CLOSE SHOT A CARDIOGRAPH

with an unusually large graph. The needle is stationary, there are no marks on the card. From the instrument, a tube runs to Ellman's body.

CUT TO:

119. CLOSE SHOT A MACHINE

something like the equipment used in basal metabolism tests, but in this case the machine should be of exaggerated size. Again, the needle indicator is stationary. A tube runs to the mask on Ellman's face.

CUT TO:

120. CLOSE SHOT DR. BEAUMONT

Apparently the reaction he hopes for has not taken place. He shakes his head worriedly. Now he bends close over the body, putting his hand on Ellman's arm. The hand is obviously cold in death. Again, Dr. Beaumont signals to Jimmy.

CUT TO:

121. CLOSE SHOT JIMMY

as he moves several dials. He watches again, off scene.

CUT TO:

122. CLOSE SHOT NANCY AND THE NURSE

staring at Dr. Beaumont and the body, their eyes fixed and strained, almost breathless, they're so tense with excitement and wonder.

CUT TO:

123. OVERHEAD SHOT FROM DIRECTLY ABOVE THE TEETER-BOARD

The figures in the room watch tensely, as the teeter-board slowly rocks the body up and down. The strain seems to be telling on all of them. Nothing happens. After rather a long pause, a tower clock somewhere in the distance chimes, eerily, five times. The figures start in alarm, then again lean forward, watching intently.

CUT TO:

124. CLOSE SHOT ELLMAN'S ARM AND HAND

held in the electrical clamps. Very slowly, it is seen that the blood is beginning to flow into the wax-white arm, toward the fingers. There's a startled, stifled cry from Dr. Beaumont. He lunges into scene, touches the hand. (NOTE: Refer to Mr. Curtiz for alternate electrical effect in this scene).

DR. BEAUMONT:

(without looking up -
a shout)

Turn it on full!

CUT TO:

125. GROUP SHOT

All the figures, except Jimmy, involuntarily crowd closer. Dr. Beaumont, without looking up, fumbles on the tray Nancy holds, selects some instruments, which we do not see clearly, and, again, bends over the body, his own body obscuring what he's doing.

CUT TO:

126. CLOSE SHOT THE CARDIOGRAPH

Slowly, the machine goes into action. Movement at first is almost imperceptible. Then we see that a line has begun to form on the graph. The jagged rise and fall are more pronounced, as we -

CUT TO:

127. CLOSE SHOT THE "METABOLISM" EQUIPMENT

The plunger moves so slightly it's barely noticeable. Then, as Ellman's breathing gains in vigor, the instrument begins to work - but very slowly. The indicator trembles - only slightly.

CUT TO:

128. CLOSE SHOT SHOOTING AT ELLMAN'S FACE

The mask covers his entire face except for eyes and forehead. After a moment, there is an almost imperceptible flutter of the eyelids, but the eyes do not open.

CUT TO:

129. CLOSEUP DR. BEAUMONT

His eyes are riveted on Ellman's face. We sense that his hands are busy, off scene. He's fighting with everything he knows. Suddenly, he seems to have reached the limit of what he can do. He stands, now, motionless, watching - his eyes seeming almost to attempt to force Ellman to live. Now, after a long, tense moment, his eyes widen in wonder and awe. Then exaltation and triumph show. When he speaks, his voice is low and vibrant with feeling.

DR. BEAUMONT:

He is .. alive! He will live!

CUT TO:

130. CLOSE SHOT NANCY AND BEAUMONT

Nancy looks at Beaumont in profound awe and gratitude.

NANCY:

Thank you, doctor! Thank you very much!

DISSOLVE TO:

131. . NEWSPAPER INSERT . FULL FRONT PAGE

including large photographs of Beaumont and Ellman.
An eight-column banner line reads:

ELLMAN RESURRECTED !

A three-column three-line head reading out of the
streamer reads:

For First Time In World
History, Science Brings
Dead Back from Grave

A one-column bank-head reads:

Beaumont Performs
'Impossible Operation';
Nolan Will Sue State

The story begins:

John Ellman, electrocuted at mid-
night last night at State's Prison, -
lived again today - the result of
an incredible feat performed by Dr.
Evan Beaumont. It was the first
time in world history that science
has resurrected a dead man, ...

FADE OUT.

PART II TO FOLLOW

FADE IN

132. CLOSEUP RADIO ANNOUNCER AT MICROPHONE

ANNOUNCER:

..... this concludes America's part in the great international broadcast in honor of the modern miracle performed by Doctor Evan Beaumont....All right, England! Take it away!

DISSOLVE TO: ~

133. CLOSEUP DISTINGUISHED DOCTOR SPEAKING OVER BRITISH MIKE

— BRITISH DOCTOR:

(pronounced accent)

..... and we of the medical and scientific fields in England, pay our respect to the American, Doctor Beaumont, for the most incredible achievement in the history of medical science.....

DISSOLVE TO:

134. CLOSEUP DOCTOR SPEAKING OVER FRENCH MIKE

FRENCH DOCTOR:

(in French)

..... all honor to Doctor Beaumont. It was a French scientist, Legallois, who one hundred and twenty-three years ago.....

DISSOLVE TO:

135. CLOSEUP DOCTOR SPEAKING OVER RUSSIAN MIKE

RUSSIAN DOCTOR:

(in Russian)

..... the American, Doctor Beaumont, has ventured farther in the fields of.....

DISSOLVE TO:

136. CLOSEUP A SHADED LIGHT

CAMERA PANS
DOWN TO:

137. BIG CLOSEUP ELLMAN'S EYES

Ellman's eyes are the dominating part of his new personality. They seem to glow, to be depthless. They stare.

PULL BACK TO:

138. CLOSEUP ELLMAN INT. ELLMAN'S ROOM AT DR. BEAUMONT'S NIGHT

Ellman is in a wheel chair, clad in a robe that swathes him to his neck. His face is strange - slightly drawn, even contorted - from the effects of the electrocution. His hands are like lifeless things in his lap. He hardly moves.

PULL BACK TO:

139. CLOSE SHOT

Dr. Beaumont is facing Ellman. His air is weary, frustrated. He is trying to find some means of mental contact with this man he has raised from the dead. Back in the shadows of the room is Werner.

BEAUMONT:

(quietly - steadily -
leaning forward)

Don't you know your name?

(slowly)

Do you know that you were dead?

(a pause - Ellman says
nothing)

That I brought you back to life?

Ellman slowly turns his head to face Beaumont.

ELLMAN:

(in a hollow monotone)

Dead - brought back -

BEAUMONT:

(hopefully)

Yes, yes! You were dead - you were in another world. Do you recall anything of that world before you came back?

(CONTINUED)

139 (Cont.)

Ellman is perplexed by the questions - he's confused.

ELLMAN:

I - don't - I don't know what you mean.

BEAUMONT:

Try to understand - you must!

Beaumont is visibly disappointed. He gestures to Werner, back in the darkness and Werner appears.

BEAUMONT:

(indicating Werner)

This is District Attorney Werner, the man who sent you to the electric chair - remember him?

Ellman looks at Werner, without recognition.

ELLMAN:

(without expression)

Electric chair -

WERNER:

I prosecuted you in court. Look, Ellman, don't you remember me?

(Ellman looks)

Do you feel that I am your enemy?

Ellman looks directly at Werner.

ELLMAN:

(with just a little expression)

No.

BEAUMONT:

(quickly)

He sent you to the electric chair for the murder of Judge Shaw - you remember that?

Ellman shakes his head.

BEAUMONT:

Don't you remember anything before you died?

ELLMAN:

(tired)

No - please - please.

Ellman closes his eyes. Beaumont rises and motions for Werner to follow him out of the room. HOLD ON Ellman as he sits motionless, staring.

TRUCK UP TO:

140. BIG CLOSEUP ELLMAN'S EYES

DISSOLVE TO:

141. CLOSEUP X-RAY PLATE ELLMAN'S HEAD

It is illuminated from behind by a dark room light. A small spot - a blood clot - appears near the base of the brain. A pencil, in Beaumont's hand, indicates the clot.

BEAUMONT'S VOICE:

(over scene)

Except for this blood clot, Ellman is apparently sound -

CAMERA TRUCKS
BACK TO:

142. MED. SHOT X-RAY DARK ROOM

Beaumont and Werner, in the ghostly light, are examining the plate.

WERNER:

Is that why he doesn't remember?

BEAUMONT:

(putting down the plate)

I believe so.

WERNER:

Well, why don't you operate?

BEAUMONT:

Because it would be too great a risk. Ellman isn't normal. Werner, there are times when I feel the man knows everything!

WERNER:

(thoughtfully)

You know, Doctor, when he looked at me and denied me as an enemy, I felt that too! It's uncanny! How do you figure it out?

*(CONTINUED)

142. (Cont.)

BEAUMONT:

I can't - yet. All I know is that for a short time the spirit of life left his body.... Now what happened during that period? Where was it? What effect did the experience of death have on his subconscious mind? Can he remember any of that experience?

WERNER:

That's rather a large order, doctor, and a bit beyond the province of a District Attorney.

BEAUMONT:

I know. It may be beyond the province of a scientist too, but it's a challenge!

WERNER:

How do you think you'll find out?

BEAUMONT:

I don't know. I don't know. Somewhere I feel we'll find the key to this.

WERNER:

(beaming)
If you do, let me know.

CUT TO:

143. INT. LABORATORY

Werner and Beaumont enter from X-ray Room. Werner goes out of scene. Nancy enters to Dr. Beaumont.

NANCY:

(humbly)

It may be unkind of me to say this, but why are you constantly questioning Ellman?

BEAUMONT:

Why do you ask?

NANCY:

(concerned)

I don't know exactly but somehow I wish you wouldn't. You are at him all the time it seems - asking - asking - you don't allow the poor

(CONTINUED)

143 (Cont.)

NANCY: (Cont.)
man any peace of mind, and that's
what he wants more than anything
else in the world. I am with him
more than you are, and I know.

BEAUMONT:
(trying to comfort Nancy)
There, there, my dear. I think
he's done pretty well so far,
don't you?

NANCY:
Yes, wonderfully well. I hope you
won't do anything to spoil it.

- She exits out of the laboratory leaving Beaumont in a
rather perplexed-and reflective mood, as we

FADE OUT.

FADE IN

144. MED. SHOT BEAUMONT'S RECEPTION ROOM

There is a grand piano, over which is a large mirror so that the player can look into it. Ellman crosses to the piano. His hand seems drawn to the keyboard. He touches a note. The resultant sound startles him, then intrigues his interest. He touches another key with his finger, then several more. Unconsciously, as if from habit, he moves the piano bench back a little and sits down.

CUT TO:

145. CLOSEUP ELLMAN

He studies the keyboard. He puts his hands on the keys and strikes a chord. His hands travel over the keys, improvising. He is delighted with the effect. He stops improvising, studies the board for a moment and then starts playing "Kammenoi Ostrow", softly, spiritually. It seems that he remembers the last time he heard this composition.

CUT TO:

146. MED. SHOT BEAUMONT'S OFFICE

Nolan, highly pleased with himself, has just greeted Dr. Beaumont who is standing behind his desk.

NOLAN:

(imparting his news
with relish)

Doctor, my suit against the State has resulted in the passing of a special bill, appointing me Ellman's guardian and awarding him five hundred thousand dollars!

BEAUMONT:

(sincerely)

Five hundred thousand dollars! That's a fortune!...but I wonder if such human suffering can be measured in dollars.

NOLAN:

A half a million! Why, at that rate I'd be willing to die a little myself!

(CONTINUED)

146 (Cont.)

BEAUMONT:

You have worked hard for him, Nolan.
Though he can't express it, I know
he is grateful for your friendship.

CUT TO:

147. MED. SHOT HALL OUTSIDE RECEPTION ROOM

Double doors, now closed, lead from the hall to the reception room. Ellman's music is heard as Nancy passes through scene. She stops, listens to the music, wonders who can be playing and goes to the doors, opening them slightly. As she does so, the music becomes louder.

CUT TO:

148. ANGLE PAST NANCY TO ELLMAN AT PIANO

He is putting his whole heart and soul into his playing.

CUT TO:

149. CLOSEUP NANCY

She is tremendously surprised.

CUT TO:

150. FULL SHOT HALL

Despite Nancy's tremendous excitement, she manages to close the double doors without making any sound. Then she turns and dashes across the hall.

CUT TO:

151. ANGLE ON ELLMAN AS HE PLAYS

The angle is past Ellman into the mirror. Ellman's playing overgoes a change - from serenity to a thunderous, frightening vitality. After a moment Nancy and Beaumont appear in the mirror, watching Ellman with awed interest. Ellman sees them but pays no attention to them. They move out of his range of vision - and Nolan appears, watching interestedly. The music reaches a wild, tumultuous crescendo. Ellman raises his hands and brings them down on the keys in loud discord. He whirls around and points out of scene at Nolan.

ELLMAN:

Get out! Get out!

CUT TO:

152. CLOSEUP NOLAN

His surprised and fearful face shows that he understands that he is the object of Ellman's fury.

CUT TO:

153. GROUP SHOT

Ellman springs at Nolan as though to throttle him. Beaumont and Nancy seize him, putting themselves between him and Nolan.

BEAUMONT:

What is it, Ellman? What's the matter?

Ellman struggles to get at Nolan.

NOLAN:

(trying to pass it off)
The man's crazy!

BEAUMONT:

(turning to Nolan as he still holds Ellman)
You'd better wait for me in my office, Nolan - you're disturbing him.

(CONTINUED)

153 (Cont.)

NOLAN:

Very well.

Nolan turns and exits. Almost as soon as he leaves, Ellman relaxes.

BEAUMONT:

(quickly - vastly interested
in what has happened)
What's happened to you, John?
Mr. Nolan is the best friend you
have. Because of him the State is
awarding you half a million dollars.
Why do you act this way?

ELLMAN:

(uncertainly)
He is - not my friend. He is my
enemy!

Beaumont is suddenly stunned by the importance of this outburst and is eager to hear more.

BEAUMONT:

Ellman! How do you know that?

But the flash of intuitive reasoning has left Ellman. He passes his hand over his brow.

ELLMAN:

(plaintively)
I don't know.

BEAUMONT:

You must tell me! Why do you think
Nolan is your enemy?
(almost savage in his
desperation)

Ellman is harassed by Beaumont's pounding questions and turns away. Nancy puts a comforting arm around him. Beaumont, frantic, starts to jerk Ellman away from Nancy when she protests.

NANCY:

Doctor - a little later - please.

Beaumont seems to realize that Nancy is right.

BEAUMONT:

Take him to his room.

CUT TO:

154. MED. SHOT BEAUMONT'S OFFICE

Nolan, alone, is pacing the floor. He is uneasy and angry over Ellman's outburst against him. But as the door opens and Beaumont enters, he controls himself.

NOLAN:

Is he all right?

Beaumont regards Nolan with curious, intent interest. Ellman's outburst against the man who should be his friend, has produced an idea in Beaumont's mind which is even now taking definite shape.

BEAUMONT:

What made him act that way toward you?—I wonder why, Nolan!

NOLAN:

I don't know - you're the doctor - maybe you can figure it out.

BEAUMONT:

(shaking his head)

I wish I could!

DISSOLVE TO:

155. CLOSEUP BEAUMONT

NIGHT

Beaumont is talking straight into the CAMERA.

BEAUMONT:

He seems to be driven by strange impulses, as if he were the instrument of some supernatural power -

CAMERA PULLS
BACK TO:

CHANGES

"THE WALKING DEAD"

12/11/35.

68.

156. CLOSE SHOT WERNER'S LIBRARY

Beaumont and Werner, in comfortable chairs, confront each other over a silver coffee service.

BEAUMONT:

- or why would he have this intense hatred toward Nolan, who is his friend?

WERNER:

(thoughtfully)

I don't believe Nolan ever was his friend.

BEAUMONT:

But he defended him - the State even appointed him Ellman's guardian.

WERNER:

It's all the work of a group of racketeers that have everything in the city under their control - Nolan is the brains of that group. I think they framed Ellman for the killing of Judge Shaw - and I believe you threw a monkey wrench in their machinery when you brought him back to life! That's why Nolan sued the State in Ellman's behalf.

BEAUMONT:

I haven't the slightest doubt that, even though before death, Ellman knew nothing of Shaw's murder - he knows something now!

WERNER:

If he does, he knows things of great importance to me.

BEAUMONT:

Are you acquainted with the rest of these racketeers?

WERNER:

Yes, very well - socially and professionally.

BEAUMONT:

Werner, next week I'm inviting my Board of Trustees and various

(CONTINUED)

156 (Cont.)

BEAUMONT: (Cont.)
distinguished doctors and scientists
interested in Ellman's case to meet
him. At that time I want to try an
experiment - and I want your help.

WERNER:
What have you in mind, Doctor?

BEAUMONT:
If Ellman feels antagonism towards
Nolan, without apparent cause,
might he not feel the same toward ---

DISSOLVE TO:

157. CLOSEUP MERRITT BEAUMONT'S RECEPTION HALL NIGHT

He is in full evening dress. He is inclined to be
jittery and is controlling himself with an effort.
Werner's voice, introducing him, comes over scene.

WERNER'S VOICE:
Mr. Merritt -

Merritt bows slightly. He wets his lips.

PAN TO:

158. CLOSEUP BLACKSTONE

in evening dress. He is more composed than Merritt
but there is tensify and wariness in his manner.

WERNER'S VOICE:
(introducing)
- Mr. Blackstone -

PAN TO:

159. CLOSEUP LODER

in evening dress. He feels out of place but there
is a surly sureness about him.

WERNER'S VOICE:
(introducing)
- and Mr. Loder.

PAN TO:

160. CLOSEUP NOLAN

in evening dress. He is amused at the situation.

WERNER'S VOICE:

Mr. Nolan, you know.

Nolan bows and smiles.

PULL BACK TO:

161. GROUP SHOT BEAUMONT'S RECEPTION HALL

showing Werner and Beaumont in evening dress, as well as the four men introduced. Other guests are seen in b.g.

BEAUMONT:

I'm glad you could come.

BLACKSTONE:

I hope we're not late.

BEAUMONT:

No. - not at all. You're just in time.

CUT TO:

162. LONG TRUCK SHOT RECEPTION ROOM

Beaumont's guests, who crowd the reception room, are distinguished doctors, scientists and educators. Some are in full evening dress, others in dinner clothes. There are more men than women. Chairs are arranged in rows, leaving a center aisle. Many of the chairs are filled - there are only single seats remaining. Some of the guests stand about in groups conversing.

TRUCK UP TO:

163. CLOSE SHOT TWO MALE GUESTS

FIRST GUEST:

I studied with Beaumont at the Sorbonne - even then he showed signs of genius.

SECOND GUEST:

He has devoted over twenty years to his experiments - he deserves success.

CUT TO:

164. CLOSE TRUCK SHOT NOLAN, LODER, BLACKSTONE AND MERRITT

as they appear in rear doorway, led by an usher who refers to a list to find them seats. Merritt is nervous and complains to Nolan in low tones.

MERRITT:

I still don't see why we had to come here!

Nolan gives him a shove forward. The usher seats Nolan in a rear row, Loder a couple of rows farther forward. Blackstone is two rows in front of Loder. Merritt is down in front, between a man and a woman - both doctors.

CUT TO:

165. CLOSE SHOT LODER AND DOCTOR

Loder sits stiffly, very much resembling a fish out of water. The doctor in the next seat turns to him.

DOCTOR:

Fascinating - this whole Ellman business; don't you think?

LODER:

(giving the doctor a look; then in-
differently)

Yes.

CUT TO:

166. CLOSE SHOT BLACKSTONE AND SECOND DOCTOR

Blackstone is seated next to an English doctor.

ENGLISH DOCTOR:

I came from London specially for this. Tell me, did they ever find out who actually killed Judge What's-His-Name?

BLACKSTONE:

(uneasy)

No.

CUT TO:

167. CLOSE SHOT HALL OUTSIDE ELLMAN'S ROOM

Nancy, in a charming evening gown, is admiring a gardenia corsage as Jimmy pins it to her gown.

NANCY:

Oh, they're lovely! Thank you,
Jimmy, you're a darling!

Jimmy takes her in his arms and kisses her. He holds her off and looks at her closely - touches her under the eyes.

JIMMY:

I'm worried about you, Nancy!
You don't look well!

NANCY:

(trying to break
away)
Jimmy, please!

JIMMY:

I'm serious - this Ellman thing
is getting you down. You aren't
the same girl!

NANCY:

Jimmy, don't you understand? I
consider it a - a sacred obliga-
tion to do everything I can for
him!

JIMMY:

I understand, but I won't stand
seeing you wear yourself down to
a shadow! You've got to stop!

NANCY:

(reprovingly)
What would Dr. Beaumont say?

JIMMY:

I don't care what he'd say!
(Nancy reacts to this
as a sacrilege)

He's forgotten everything he start-
ed to do. All he thinks of now is
trying to find out what Ellman
learned when he was dead. He thinks
he can put his soul under a micro-
scope! He has me stymied on all
the work I'm trying to do and if
he doesn't come back to earth pretty
quick, I'm going to get myself a
self-respecting job in another
hospital!

(CONTINUED)

167 (Cont.)

NANCY:

Jimmy, you have no right to talk that way!

JIMMY:

I have a right to say what I please when it concerns the girl I love! Whenever I want to be with you, it's always Ellman - Ellman - Ellman! You don't belong to me - that man has you hypnotized!

Nancy is about to reply when Ellman's door opens and Ellman appears. He is in evening clothes but his tie is untied. Nancy goes to him.

NANCY:

Let me fix your tie, John!

Ellman smiles at Nancy as she makes a bow for him. She stands off and looks at him, critically. She notices an absence of something. Then she realizes what it is. She, rather ruthlessly, tears a flower from her bouquet and places it in Ellman's lapel.

NANCY:

There! Come.

Nancy leads Ellman off scene. Jimmy watches after them - Nancy's ruthless treatment of his bouquet - has been the crowning insult. He looks angrily at his own flowerless lapel.

CUT TO:

168. FULL SHOT RECEPTION ROOM

There is a small, raised platform at one end, on which is a grand piano. Beaumont is standing beside the piano, addressing his guests.

BEAUMONT:

- - - and he was a fine musician. The only link between him and his former life is music. We are hopeful that this link may be the means of bringing back other memories associated with his past.

CUT TO:

169. CLOSEUP BEAUMONT

BEAUMONT:

Ladies and Gentlemen, we want you to meet Mr. Ellman, but, rather than embarrass him, I prefer to present him to you as a pianist - I think that's better than putting him on exhibition as the man who returned from the dead.

(he turns toward hall)

All right, Nancy.

CUT TO:

170. TRUCK SHOT AT HALL DOORS

Werner is standing by the doors. Nancy appears, leading Ellman. As they walk toward platform CAMERA TRUCKS AHEAD. Those he passes regard Ellman with interest. Merritt and Blackstone react nervously.

CUT TO:

171. CLOSE SHOT PIANO

Nancy leads Ellman to the piano. Beaumont helps arrange the bench, etc. Ellman smiles at Beaumont, but he is already preoccupied as though sensing the inimical presences in the room.

CUT TO:

172. CLOSEUP WERNER

He presses an electric light button, cutting the brilliant lights of the room.

CUT TO:

173. FULL SHOT

The room is in semi-darkness except for the brilliant spot over Ellman.

CUT TO:

174. MED. CLOSE SHOT MERRITT AND FEMALE PHYSICIAN

There is the SOUND of Ellman running the scale.

FEMALE PHYSICIAN:

Beaumont claims his patient possesses supernatural powers. Can you subscribe to such a theory, Doctor?

MERRITT:

I'm no doctor and I don't know.
I'm in here on a pass and the quicker I get out, the better I'll like it!

She looks at him in amazement.

CUT TO:

175. FULL SHOT

Ellman starts playing "Kammenoi Ostrow". There is nothing serene about his present interpretation of the music. It is almost vicious.

CUT TO:

176. CLOSEUP ELLMAN PLAYING

He seems on the verge of establishing some sort of contact with the four inimical presences in the room.

CUT TO:

177. LONG SHOT PAST WERNER AND BEAUMONT

to Merritt, Blackstone, Nolan and Loder. Werner is intently watching them. Beaumont is looking at Ellman. They turn their heads so that their eyes meet. Werner shrugs. The music becomes louder.

CUT TO:

178. CLOSEUP ELLMAN PLAYING

The volume of the music increases to almost terrifying proportions. Ellman suddenly lifts his head and stares off into the audience. His eyes seem to roam a minute, then they focus with fierce intensity on one spot.

CUT TO:

179. CLOSEUP MERRITT

It is to Merritt that Ellman has directed his gaze. Merritt is staring up at Ellman, unable to move - like a rabbit in the glare of a headlight. He finally manages to half rise, but immediately slumps back in his seat.

CUT TO:

180. CLOSEUP ELLMAN PLAYING

A look of grim satisfaction is seen on his face for a moment. Then his eyes shift over the audience and finally focus again, fiercely.

CUT TO:

181. CLOSEUP BLACKSTONE

He stares up at Ellman, hypnotized for the moment. He rubs a finger between his collar and neck - then manages to look around, rather guiltily, to see whether anyone has seen him.

CUT TO:

182. CLOSEUP ELLMAN PLAYING

Again, the look of grim satisfaction. Again, the roving eyes - and the sudden concentration.

CUT TO:

183. CLOSE SHOT NOLAN AND LODER

They stare in response to Ellman's stare. Then, apparently, as Ellman shifts his gaze, they turn and look silently, questioningly, at each other.

CUT TO:

184. CLOSE SHOT MERRITT

Merritt is on the verge of the breaking point.

CUT TO:

185. ANGLE PAST MERRITT TO ELLMAN

Ellman has again concentrated his gaze on Merritt. Merritt can stand it no longer. He gets up suddenly and half stumbles over his companion.

MERRITT:

You - you'll have to excuse me ...

Merritt makes a rather noisy exit and Ellman's eyes seem to follow him out of the room.

CUT TO:

186. CLOSE SHOT BEAUMONT AND WERNER

They watch Merritt's exit and exchange glances.

CUT TO:

187. ANGLE PAST BLACKSTONE TO ELLMAN

Ellman's eyes again single out Blackstone. He, too, is unable to remain in the same room with such a pair of eyes. He rises and makes his way out, although he creates less commotion than Merritt.

CUT TO:

188. CLOSE SHOT ELLMAN PLAYING

He follows Blackstone out of the room with his eyes. Again, there is the look of grim satisfaction.

CUT TO:

189. CLOSE SHOT NOLAN AND LODER

They have seen Merritt and Blackstone exit. Nolan is furious. Loder looks back at him. Nolan jerks his head in command for Loder to go after the others. Loder nods his understanding.

CUT TO:

190. MED. CLOSE SHOT INT. ADJOINING ROOM

Merritt and Blackstone each drink a glass of water.
Merritt gulps his and it has no soothing effect.
Blackstone feels much better after his drink.

MERRITT:

I can't stand that man's eyes!
He looked at me as though he
were mentally strapping me to
a hot seat!

(CONTINUED)

190 (Cont.)

BLACKSTONE:

He got me that way, too....

MERRITT:

Listen, Blackstone - I won't feel
safe until that man's sent back
where he came from....

CUT TO:

191. CLOSEUP BLACKSTONE

MERRITT'S VOICE:

.....Let's get hold of Trigger!

CUT TO:

192. MED. CLOSE SHOT

Loder has entered. Loder, angrily but quietly,
addresses Merritt and Blackstone.

LODER:

What's the matter with you two?
Go on back in there!

MERRITT:

I'm not going back in that room!

BLACKSTONE:

Or me, either. I'm going to put
Trigger to work on that ghost!

LODER:

What do you want to do - gum up the
works? With the eyes of the whole
world on Ellman, we'd have a fat
chance of getting away with that!

MERRITT:

But we must do something! I tell you -
this was a trick of Werner's - he's
going to get all of us!

LODER:

Baloney!

The door opens and Werner enters. He can scarcely
contain his elation at the success of Beaumont's
experiment.

(CONTINUED)

WERNER:
(enjoying himself)
Don't you appreciate music?

LODER:
Sure we do - when it's good.

Without being seen by the group, Nolan enters and approaches.

WERNER:
(dropping the polite talk)
Gentlemen, your conduct here tonight has betrayed you.

NOLAN:
Of what?

They all are startled at Nolan's voice.

WERNER:
(turning on Nolan)
Of sending Ellman to the electric chair on a murder charge - for which all of you were responsible - and for which all of you will pay the penalty!

NOLAN:
Where did you get that fantastic idea?

WERNER:
It's more than an idea, Nolan.

NOLAN:
It seems to me you're getting a little careless with your talk. Why, I'm Ellman's attorney!

WERNER:
That was the most unfortunate thing that ever happened to him.

NOLAN:
You were a smart man, Werner - what's the matter? Has Dr. Beaumont's supernatural hocus-pocus gotten you too?

WERNER:
It isn't hocus-pocus! - and I don't have to depend on the supernatural to read the guilt and fear that's written all over your faces. It's

192 (Cont.1)

WERNER: (Cont.)
 elemental, my dear Mr. Nolan - it's
 elemental! Why, look at Mr. Merritt's
 face - isn't that an open book?

CUT TO:

193. CLOSEUP MERRITT'S TERRIFIED FACE

CUT TO:

194. MED. CLOSE SHOT

Werner exits. The four men exchange glances. Each
 one, except Nolan, realizes he is in a bad spot.
 (The following conversation should be subdued)

MERRITT:

Go on, Blackstone - get hold of
 Trigger - and don't lose any time!

NOLAN:

(grabbing Blackstone)
 Wait a minute - what's this idea
 about Trigger?

LODER:

They seem to think that Ellman
 should be put out of the way -
 I wasn't for the idea at first,
 but now I think they're right,
 Nolan.

NOLAN:

Have you all gone crazy? What's
 the matter with you? What are you
 panicky about? Werner has nothing
 on us - let's not be dumb enough
 to play into his hands. The trouble
 with you gentlemen is - you all have
 a guilty conscience! Mine doesn't
 bother me. Calm down - nothing will
 happen!

BLACKSTONE:

Yeah -- and I'm going to make sure
 that it won't!

FADE OUT.

FADE IN

195. CLOSEUP TELEPHONE ON A TABLE

There is a half-filled highball glass beside it. The phone is ringing. Trigger's hand comes in, picks up the glass, puts it back empty. Then he picks up the telephone as we -

PULL BACK TO:

196. CLOSEUP TRIGGER TRIGGER'S LIVING ROOM
LATER SAME
NIGHT

Trigger wears a loud dressing gown.

TRIGGER:
____ (into phone)
Start the conversation.
(he listens)
Yeah, yeah.....you can talk.

CUT TO:

197. CLOSEUP TELEPHONE BOOTH

Blackstone is in the booth, talking on the phone. The glass door is closed and we do not hear what he says. He is telling Trigger that he wants Ellman taken care of.

CUT TO:

198. CLOSEUP TRIGGER ON TELEPHONE

He listens for a moment and he's somewhat disturbed.

TRIGGER:
Ellman? You don't want much, do you? Can't you get somebody else?.....How do you expect me to get near the guy?.....Well, it's a big order - worth double the usual rate.....What?.....I said triple the usual rate.... Money in advance.

CUT TO:

199. CLOSE SHOT TELEPHONE BOOTH

It is in a drug store. Blackstone has the door partly open.

BLACKSTONE:

I'll be at your place in half an hour.

He hangs up and exits.

CUT TO:

200. FULL SHOT INT. TRIGGER'S LIVING ROOM

This is rather a cheap living room with few comforts. Trigger could pack up and leave in two minutes. There is a bright electric light in an inadequate white shade hanging from the center of the ceiling. There is a switch-chain that hangs slightly below the light itself. Trigger is getting into his vest and coat. He stops before a mirror to see how he looks and is well satisfied. He goes to a drawer in the center table and takes out a gun, a box of cartridges and some waste and other cleaning materials. He sits down at the center table, his back to the door, and starts cleaning the gun preparatory to loading it.

CUT TO:

201. INT. HALL OUTSIDE TRIGGER'S ROOM

Ellman approaches in shadow effect.

CUT TO:

202. ANGLE PAST TRIGGER TO DOOR INT. TRIGGER'S ROOM

The door opens, very slowly. Ellman's hand appears, gripping the door. It opens wide and Ellman's full, avenging figure is revealed. Trigger doesn't hear him. Ellman quietly closes the door and stands looking at Trigger. Trigger suddenly becomes aware of another presence in the room. He turns quickly.

CUT TO:

203. CLOSEUP TRIGGER

As he recognizes Ellman with a start and rises from his chair. He is utterly amazed and slightly uneasy.

TRIGGER:

Say! Where did you come from?

CUT TO:

204. CLOSEUP ELLMAN

Except for his burning eyes, he seems expressionless, -

CUT TO:

205. CLOSEUP TRIGGER

He laughs nervously. He thinks Ellman a harmless nut, but he can't put himself at ease.

TRIGGER:

Funny - you and me always seem to be meetin' up at the right time....

CUT TO:

206. MED. SHOT

Trigger kicks a chair out from the table for Ellman.

TRIGGER:

.....here I'm thinkin' of paying you a visit and you save me the trouble by walking in. Sit down - make yourself at home -

Ellman walks to the chair and sits down. Trigger resumes his seat and goes on with his work.

CUT TO:

207. TWO SHOT

TRIGGER:

How'd you know where to find me?

Trigger has finished cleaning his gun. Now he starts loading it.

(CONTINUED)

207. (Cont.)

ELLMAN:

(slowly)

Why did you kill Judge Shaw?

TRIGGER:

(nasty)

Easy with that stuff, Buddy! I
never even saw the judge!

ELLMAN:

Why did you kill him and blame me?

TRIGGER:

I said, lay off that stuff! Don't
you understand English?

ELLMAN:

(relentlessly)

I thought - that night - you were
my friend - but you - took - my -
life!

TRIGGER:

(angry and peculiarly
afraid, he rises)Well, I'm gonna take it again -
and unless you got cat blood in you -
nobody's going to bring you back
this time!He takes his gun and levels it at Ellman. Ellman
stands up - starts walking to him.

CUT TO:

208. MED. SHOT

Ellman takes another step toward Trigger.

TRIGGER:

Stay where you are!

Ellman's hands instinctively go up, but he continues
to walk slowly toward Trigger.

TRIGGER:

Stay where you are I said!

But Ellman takes another step.

CUT TO:

209. CLOSEUP TRIGGER

He is possessed by an unholy fear. He tries to use his trigger finger but something seems to have paralyzed it.

CUT TO:

210. CLOSEUP ELLMAN HIS HANDS UP

He walks toward Trigger. The switch-chain of the electric light catches between two of his fingers. He takes another step and the room is plunged in darkness. Ellman's face, with its awful, unearthly glow, stands out in the dark.

CUT TO:

211. CLOSEUP TRIGGER -

He is horribly frightened at Ellman's appearance. One hand goes to his mouth to stifle a scream. In vain he tries to shoot the advancing figure.

CUT TO:

212. CLOSEUP ELLMAN

His glowing face becomes bigger and bigger as he advances on Trigger. Suddenly, he makes a quick movement as though reaching out of scene to Trigger. Trigger's voice, now hysterical, comes over.

TRIGGER'S VOICE:

No! No! Get back! I'll shoot!

His words end in a strangling gasp.

CUT TO:

213. MED. SHOT EXT. CHEAP APARTMENT HOUSE

Blackstone is about to go into the apartment house when he hears the SOUND of a shot. He reacts, startled then goes in.

CUT TO:

214. FULL SHOT. INT. TRIGGER'S LIVING ROOM

The light from the hall only partially illuminates it. Blackstone enters from the hall and half stumbles over Trigger's body.

CUT TO:

215. CLOSE SHOT BLACKSTONE BENDING OVER TRIGGER'S BODY

Trigger is dead. His gun is still in his hand. Blackstone realizes he is dead and starts up.

CUT TO:

216. ANGLE PAST BLACKSTONE TO HALL

Ellman's shadow moves along the hall, in reverse direction from previous scene. Blackstone stares in terror. The shadow disappears. Blackstone rushes out.

DISSOLVE TO:

(Sc.220. - Page 90)

Pages 88 and 89 out.

212 (Cont.)

BLACKSTONE:
 (astounded and
 frightened)
 Why - what are you talking about?

ELLMAN:
Why did you want to have me killed?

CUT TO:

213. MEDIUM SHOT

Nolan crosses to Ellman and starts to lead him away from Blackstone, who is stunned.

NOLAN:
 (trying to keep his
 voice steady)
 You shouldn't have come here alone
 at this time of night, Ellman.
 I'll have one of the boys take you
 home.
 (he calls)
 Betcha!

214. CLOSEUP BETCHA

He is listening at the kitchen door leading to the living room. He is frightened.

NOLAN'S VOICE:
 Betcha!

Betcha stops his ears with his fingers.

CUT TO:

215. FULL SHOT LIVING ROOM

The telephone is ringing and, as Blackstone is nearest it, he answers.

BLACKSTONE:
 Hello
 (fearfully)
 Who? Werner?

Startled by the mention of Werner's name, the others turn and move toward Blackstone, forgetting Ellman for the moment.

216. CLOSEUP WERNER AT PUBLIC TELEPHONE

WERNER:

Oh, it's you, Blackstone! Well, here's some news for you and the boys. Trigger Smith's dead! Yes - Trigger Smith - apparently shot by his own hand although the expression on his face indicates that he might have been a little upset when he did it No, no fingerprints Just thought you'd like to know.

CUT TO:

217. CLOSE GROUP SHOT BLACKSTONE ON PHONE, SURROUNDED BY NOLAN, LODER AND MERRITT

Blackstone weakly hangs up.

BLACKSTONE:

(hoarsely)
Trigger's dead! Shot!

MERRITT:

(suddenly)
Ellman!

They all turn, expecting to see Ellman.

CUT TO:

218. FULL SHOT - THE ROOM

The room is empty.

BLACKSTONE:

I'm getting out of here before I go crazy!

He exits. The others look at one another. They don't know what to do.

CUT TO:

219. MED. SHOT EXT. APARTMENT

Blackstone, in frantic haste, enters from the apartment and hurries away.

DISSOLVE TO:

220. INT. CLOSEUP TRAVELING BAG

Blackstone's hands are piling in shirts, underwear, collars, etc.

DISSOLVE TO:

221. CLOSE SHOT INT. TAXICAB

NIGHT

Same bag in taxi. PULL BACK to reveal Blackstone in the cab. His bag is on the seat beside him. He has changed his clothes from evening dress to business suit. He is still possessed by great fear.

DISSOLVE TO:

222. MED. SHOT STATION PLATFORM

The taxi comes to a stop. Blackstone hurries out, carrying his bag. He pays the driver and goes toward the station. The platform and drives are practically deserted. The whistle and bell of the approaching train are heard - nearer.

CUT TO:

223. MED. CLOSE SHOT DOOR TO WAITING ROOM AND TICKET OFFICE

Blackstone runs into scene - opens the door. Ellman appears in the doorway. Blackstone draws back in horror, dropping his bag. Off scene there is the SOUND of the train, the headlight of which lights up the figures of Blackstone and Ellman with eerie effect. Ellman merely stands in the door, transfixing Blackstone with his gaze. Blackstone turns and runs.

CUT TO:

224. FULL SHOT APPROACHING TRAIN

As the train pulls into the station, Blackstone is running crazily away from Ellman. It is evident that he has no chance of getting across the tracks without being hit by the train.

CUT TO:

225. CLOSEUP ELLMAN

grimly watching Blackstone. There is the thunder of the train, OVER which there is a wild scream from Blackstone. The scream is abruptly cut. There is the SOUND of screeching air brakes - escaping steam - as the train comes to a sudden stop. There are then ad lib cries from the train crew.

VOICES OF TRAIN CREW:

He ran right in front of us

Didn't have a chance..... etc.

Ellman withdraws into the shadows of the waiting room.

FADE OUT.

FADE IN

226. CLOSEUP WINDOW OF FLOWER SHOP NEXT DAY

There is a legend on the window - "Flowers For All Occasions". Through the window we can discern the figures of Loder, Nolan and the florist.

DISSOLVE
THROUGH TO:

227. MED. SHOT INT. FLOWER SHOP

The florist is eager to serve Loder and Nolan.

— LODER:

We want a funeral wreath - the
biggest you got - sent to Trig --

— NOLAN:

(interrupting -
with a nudge)

Tuthill Smith - at the Sunset Hour
Funeral Parlors.

The florist produces a large wreath. Loder looks at it critically.

FLORIST:

Something like this - for ten dollars?

LODER:

Haven't you got anything with more
flash? I don't care about the price,
but I want something that'll knock
the mourners' eyes out!

FLORIST:

Just a minute, sir.

The florist exits to the back of the shop. Merritt, hatless, and in a horrible state of jitters, enters the shop.

LODER:

What's the matter with you?

MERRITT:

It's B-Blackstone! Werner just
phoned - he - he --

NOLAN:

Out with it!

(CONTINUED)

227 (Cont.)

MERRITT:

He - he was killed by a train last night!

LODER:

(after a pause -
sarcastically)

I suppose you'd call that the result of a guilty conscience!

NOLAN:

What else? Did you see the way he ran out of the apartment last night? Why - a rabbit might have scared him to death!

MERRITT:

I tell you - Ellman ---

NOLAN:

Stop acting like a madman!

The florist returns with a tremendous wreath.

FLORIST:

(eagerly)

One like this, sir?

LODER:

That's okay. But make it two instead of one.

The florist scrapes and bows delightedly.

FADE OUT.

FADE IN

228. FULL SHOT MERRITT'S BEDROOM

NIGHT

It is large and elaborate. French windows at the far end show rain and lightning. There are claps of thunder. There is a reading lamp by one of the windows and a bed lamp. The bed is turned down. Merritt, a dressing gown over his pajamas, is pacing the floor, too frightened and nervous to go to bed. He glances fearfully at the windows from time to time. There is a blinding flash of lightning - a terrific thunder clap and one of the windows blows open, upsetting the reading lamp. The light bulb explodes with the sound of a shot and Merritt, totally unnerved, dashes out of the door leading to the hall.

CUT TO:

229. MED. SHOT HALL OF MERRITT'S APARTMENT

It is a large hall with several doors on either side of it. Merritt dashes out from his bedroom. He looks around, fearfully.

MERRITT:

Joe! Joe! Where are you?

Steps are suddenly heard and Joe and a companion, a pug-ugly type, enter to Merritt. Joe is in plain clothes. His companion wears a wet overcoat. Merritt is both angry and afraid.

MERRITT:

(to Joe)

Where have you been? Your orders are to stay outside this bedroom door!

Joe and his companion exchange uneasy glances.

JOE:

There's too many funny things goin' on around here!

MERRITT:

What do you mean?

SECOND GUARD:

We keep hearin' things - and seein' things around this place - but there ain't nothin' -

(CONTINUED)

229 (Cont.)

MERRITT:
Yellow, huh? Fine guards I got!

JOE:
We ain't afraid of nothin' - alive!

MERRITT:
Then what's the matter with you?

SECOND GUARD:
We just want to tell you we're no
use to you - we're quitting!

MERRITT:
(fretting, regretting
his anger)
No! No! You can't do that! I
won't sleep! You've got to watch
my room - wait till morning -
please!

SECOND GUARD:
Come on, Joe - I'm gettin' the
jitters -

Joe and his companion turn and exit.

CUT TO:

230. CLOSEUP MERRITT

Beads of perspiration stand out on his forehead. The
fury of the storm increases. There is a wailing wind
that, at its height, seems to blend into orchestra
music. Merritt's mouth sags open in horrible fear.
The orchestra becomes more distinct as the wind dies
down.

CUT TO:

231. MED. SHOT

By a superhuman effort, Merritt nerves himself to
cross the hall to a door opposite his bedroom. He
flings the door open.

CUT TO:

232. FULL SHOT BATHROOM

Betcha is shaving. A portable radio, standing on the wash basin, is bringing in an orchestra. Merritt enters and angrily disconnects the radio.

BETCHA:

Hey, I can't shave without music!

MERRITT:

What are you shaving for at this time of night? You aren't going anywhere!

BETCHA:

I'm going to bed and if I don't shave, my whiskers keep me awake!

Betcha starts to connect the radio again. Merritt snatches the cord out of his hand.

BETCHA:

Say! Nolan sent me around here to play house with you and to stop you from cutting out paper dolls - but if I can't have the comforts I have in my own home, I quit -

MERRITT:

You mustn't! You can't leave me too! The guards just walked out on me!

BETCHA:

I don't blame 'em.

MERRITT:

(pleading)

Please, Betcha! Be a pal! That music is driving me crazy! Does it mean so much to ask you to stop playing that radio?

BETCHA:

Aw - all right. I'll shave without music then.

MERRITT:

Thanks, Betcha. To show you how I appreciate your sacrifice, here's what I'll do for you - you were telling me how uncomfortable your bed was last night -- well, tonight you can sleep in my bed --

(CONTINUED)

232: (Cont.)

BETCHA:

(suspicious)

What's the gag? You wouldn't be expecting Ellman to pay you a social call tonight, would you, and have him find me in your bed? No thanks!

MERRITT:

(hurt)

That just goes to show you! Try to be decent and make a fellow comfortable - and he thinks it's a gag!

BETCHA:

Aw - I'm sorry - I'll stay --

MERRITT:

(vastly relieved)

Thanks, Betcha. You're a real pal! Just consider it your room - you'll find pajamas - cigarettes - a drink - whatever you want -

BETCHA:

(slightly embarrassed now)

Gee thanks -

MERRITT:

Think nothing of it, Betcha. Nothing's too good for a pal. Goodnight.

Merritt starts out of the bathroom.

BETCHA:

Goodnight, pal.

Betcha continues his shaving and cuts himself... looks at the radio, then back to his bleeding face in the mirror.

CUT TO:

233. CLOSEUP MERRITT

as he enters hall from bathroom. He breathes a sigh of relief - that Betcha is sleeping in his room.

CUT TO:

234. HALL

Merritt hurriedly proceeds down the hall to the last door.

CUT TO:

235. CLOSE SHOT

Merritt opens the door and exits in.

CUT TO:

236. CLOSE SHOT - INT. SMALL BEDROOM

Merritt enters. His back to the room, he presses the electric light switch which illumines a bed lamp, off scene. He turns out of scene.

CUT TO:

237. FULL SHOT

There are shadows in the corners of the room where the light from the bed lamp does not penetrate. Merritt throws his pajamas on the bed. Suddenly he seems to feel a presence in the room. He stiffens in terror.

CUT TO:

238. CLOSEUP ELLMAN

He is standing in a corner of the room, the light only partially picking him out.

CUT TO:

239. CLOSEUP MERRITT

terrified - wanting to disbelieve his eyes - but knowing the awful presence is a reality.

CUT TO:

240. FULL SHOT

Ellman slowly comes toward Merritt. Merritt, in frantic fear, starts backing away from him - toward a closed French window.

MERRITT:

(hoarsely)

What do you want? What are you going to do to me?

Ellman does not reply. He slowly continues his advance on Merritt.

MERRITT:

I didn't do anything - they -
the others - did it -

Ellman goes on toward Merritt, relentlessly.

CUT TO:

241. CLOSEUP ELLMAN

his face grim and savage as he advances.

CUT TO:

242. CLOSEUP MERRITT

mad with fear. He turns and bolts.

CUT TO:

243. FULL SHOT

Merritt crashes through the French window, letting out a wild scream.

CUT TO:

244. PROCESS SHOT FROM HIGH BUILDING TO SIDEWALK

Merritt's body hurtles down, growing smaller as it nears the sidewalk.

CUT TO:

245. UPPER HALL

Betcha enters from the bathroom, having heard the scream, and hurries toward the small bedroom door. Betcha exits in.

CUT TO:

246. FULL SHOT INT. SMALL BEDROOM

Betcha enters, immediately sees the broken window, goes to it - looks out and down.

CUT TO:

247. CLOSEUP BETCHA

as he turns back into the room, a look of horror on his face. Suddenly he, too, realizes another presence in the room. A fear takes possession of him. His eyes suddenly pick out -

CUT TO:

248. CLOSEUP ELLMAN

looking blankly at Betcha.

CUT TO:

249. FULL SHOT

Betcha quakes before Ellman. Suddenly he finds use of his legs and streaks out of the room as fast as he can go.

DISSOLVE TO:

250. MED. SHOT BAR IN NOLAN'S APARTMENT NIGHT

Betcha, altogether disorganized, rushes, unceremoniously, into scene telegraphing further trouble to Nolan and Loder, who have been quietly discussing business.

(CONTINUED)

250 (Cont.)

NOLAN:

(annoyed)

What are you doing here? I told
you to stay with Merritt!

BETCHA:

(gasping for breath)

Ellman came! M - Merritt's dead!

LODER:

What! Merritt! How did it happen?

BETCHA:

I don't know - but Ellman was in
the room.

Betcha nervously pours himself a drink and gulps it.
Loder whirls on Nolan.

LODER:

Look here, Nolan, I pay you to be
smart - now get smart! No more
of this guilty conscience hooley!
You're Ellman's guardian - to-
morrow you're going to take him
away from Beaumont and when we get
him where we want him, we'll get
rid of him in the only sure way!

NOLAN:

But - think of the consequences!

LODER:

You think of 'em! You're a lawyer!
It's either him or us! And it
ain't going to be us!

Nolan nods - he has to agree with Loder.

FADE OUT.

FADE IN

251. FULL SHOT . HALL OUTSIDE RECEPTION ROOM

There is the sound of a doorbell. Nancy runs across the hall to the entrance door and flings it open to reveal Ellman. Nancy lets out a gasp of surprise.

CUT TO:

252. EXT. MED. CLOSE SHOT ELLMAN AND WATCHMAN

on the threshold. Ellman acts as though in a daze and there are new lines of suffering on his face. His clothing is wet with dew. The watchman is old. There should be an effect of fog in the background - fog being dissipated by the early rays of the morning sun. Nancy steps into scene, highly concerned about Ellman.

NANCY:

John! Where have you been?

WATCHMAN:

(relieved)

This is Dr. Beaumont's place,
ain't it, Miss?

NANCY:

Yes.

WATCHMAN:

(gesturing off)

I'm watchman down at the Jackson Memorial Cemetery. I come on duty at sunup. I seen him walking - dazed-like - amongst the tombstones. When I got a good look at him, I recognized him right off - from his pictures -

NANCY:

You're awfully kind. We were worried about him.

WATCHMAN:

That's all right. Glad to have been of service.

The watchman moves off, out of scene. Ellman turns to follow him as though propelled by an inner force. Nancy takes him by the arm and, though he resists at first, he consents to be led inside.

CUT TO:

253. INT. HALL

Nancy leads Ellman across the hall.

DISSOLVE TO:

254. CLOSE SHOT BEAUMONT'S LABORATORY DAY

Ellman is seated in a chair undergoing an electrical treatment which Dr. Beaumont is administering. Werner is present. He is questioning Ellman, very seriously.

WERNER:

Ellman, listen to me! Had you no idea that these men - Trigger Smith, Blackstone and Merritt - were three of those who wrongfully sent you to the electric chair?

ELLMAN:

I only know that they were not my friends.

WERNER:

Are there any more?

ELLMAN:

Yes - there are - more.

BEAUMONT:

Who are they, John - what are their names?

ELLMAN:

Loder - and Nolan! And they will die too!

CUT TO:

255. TWO SHOT BEAUMONT AND WERNER

They exchange glances, stunned at this statement. Beaumont is almost triumphant in his attitude - for his belief in Ellman's supernatural powers is confirmed by the man's words.

BEAUMONT:

(tensely but quietly)

I'm positive now, that Ellman has some knowledge not given him by man!

He turns toward Ellman.

CUT TO:

256. GROUP SHOT

BEAUMONT:

(to Ellman)

What makes you so certain about Nolan and Loder? You must try to clear your mind, John - try to think -

WERNER:

(interrupting)

You can't kill them just because you think they mean you harm!

ELLMAN:

I didn't say I was going to kill them.

BEAUMONT:

Then why do you say they will die?

ELLMAN:

You have no right to ask that!

Again Beaumont and Werner exchange awed glances. Then they turn toward a door as Nancy enters, off.

CUT TO:

257. MEDIUM SHOT

Nancy crosses to the group.

NANCY:

Time was up five minutes ago, Doctor.

Beaumont smiles at this - time means nothing to him in contrast to his ambitions. But he stops working on Ellman, helps him out of the chair. Nancy takes Ellman's arm and leads him away.

NANCY:

Feeling better?

CUT TO:

258. CLOSE TRUCK SHOT CORRIDOR

Nancy leads Ellman into corridor from laboratory. Ellman seems oblivious to his surroundings, as though his mind were far away.

(CONTINUED)

258 (Cont.)

ELLMAN:

Dr. Beaumont is trying to find out things that no man has a right to know - that no man will ever know!

NANCY:

Why - what's the matter, John?

ELLMAN:

He doesn't understand that he who has walked among the dead - cannot tell -

CAMERA TRUCKS AHEAD of them to include Jimmy who, dressed for the street, is about to pass them. Nancy is glad of Jimmy's genuinely realistic presence after Ellman's strange words. As she speaks to Jimmy CAMERA HOLDS the three in a CLOSE SHOT.

NANCY:

Jimmy, where are you going?

JIMMY:

I'm glad you're interested enough to ask. I've an appointment at General Hospital about a position.

NANCY:

You're not going to leave Dr. Beaumont!

JIMMY:

Yes. And I want you to get another job too!

NANCY:

Are you serious?

JIMMY:

Absolutely! I want to see you to-night and talk to you about it.

NANCY:

I can't tonight. I'm on duty.

JIMMY:

Then get somebody to take your place!

Nancy doesn't know what to reply. Ellman, who seems to have been amused at their quarrel, comes to her rescue.

(CONTINUED)

258- (Cont. 1)

ELLMAN:

(kindly)

All right, Jimmy, we'll try to
arrange it.

They are both surprised at Ellman's words. Nancy and
Ellman move toward his room.

CUT TO:

259. CLOSE SHOT BEAUMONT'S OUTER OFFICE OR LABORATORY
BEAUMONT AND WERNER

Werner is troubled over the dangerous threat uttered
by Ellman.. Beaumont is mentally planning the next
step in his ambitious program.

WERNER:

I don't know what the solution is,
Doctor, but, as District Attorney,
I can't let Ellman go on like this.
Three men are dead - he predicts
death for Nolan and Loder!

BEAUMONT:

(reading Werner's
mind)

It's like taking Justice into your
own hands.

WERNER:

Exactly. Even though I know these
men are guilty, I've got to get
tangible evidence against them!

BEAUMONT:

(with almost unholy
joy)

I'm going to get it for you!

WERNER:

How?

BEAUMONT:

I'm going to unlock Ellman's mind -
I'm going to operate!

WERNER:

But man! There's only a chance in
a thousand that he'd live! - You,
yourself, said so!

(CONTINUED)

259 (Cont.)

BEAUMONT:

(glowing with anticipated triumph)

One chance in a thousand, but it's worth it! And I cannot fail! Werner, the valuable evidence that Ellman will then be able to give you, is so insignificant compared to the information which he will give me! Secrets from the grave - secrets from the Beyond or whatever you want to call it! Things no man has ever known are within my reach - think of it!

Werner regards Beaumont with mingled fear and awe - his practical mind can't follow such soarings. Beaumont is completely under the spell of his ambitions. An interne's voice snaps the tension.

INTERNE'S VOICE:

Pardon me, Doctor.

CUT TO:

260. MEDIUM SHOT

Beaumont and Werner turn to face the interne.

INTERNE:

Mr. Nolan and Mr. Loder are here to see you.

Beaumont and Werner exchange glances, wondering on exactly what mission the visitors have come. Then they exit.

CUT TO:

261. BEAUMONT'S OFFICE

Nolan and Loder are waiting for Beaumont. Beaumont enters, followed by Werner. Nolan comes right to the point, disregarding any greeting.

NOLAN:

Dr. Beaumont, we've come to take Ellman away. He is a menace to society and must be confined in an institution!

(CONTINUED)

261 (Cont.)

BEAUMONT:

(angry)

As his physician, I refuse to
permit -

NOLAN:

As his guardian, I demand it!
Better go back to your experiments
with animals, Doctor, and leave
man to his Creator -

LODER:

Cut the oratory! Show him the Court
Order for Ellman's removal and let's
get it over with!

Nolan produces the order and hands it to Beaumont.
Beaumont, without reading it, gives it to Werner.
Werner scans it.

LODER:

It's the real stuff, Mr. D. A. And
let me tell you this - get wise to
yourself, unless you want a murder
charge brought against you and this
miracle man!

Werner shrugs, hands the paper back. He can do nothing.

BEAUMONT:

(frantic at seeing
his great chance
slip away)

We can't let them take him, Werner!
(casting about for
an excuse)

He's in no condition to be moved!
He's under observation and needs
treatment. Give him a few days
at least.

NOLAN:

All right, Beaumont. Do whatever
you want with him in the next
twenty-four hours. I'll be here
tomorrow at this time to take him
away.

Loder and Nolan exit.

BEAUMONT:

Werner, I'm going to operate be-
fore morning.

He starts out.

DISSOLVE TO:

262. MED. SHOT EXT. WINDOW ELLMAN'S ROOM NIGHT

Ellman appears at the window and opens it. There is night mist again.

CAMERA MOVES
UP TO:

263. CLOSE SHOT ELLMAN IN WINDOW

He looks down at the ground. He starts to climb out. Mists swirl into the scene completely obscuring Ellman's figure.

FADE OUT.

IMPORTANT!
RETURN STORY DEPT.

PART IV TO FOLLOW

FADE IN

264. CLOSEUP SIGN POST

NIGHT

A flashlight picks out JACKSON MEMORIAL CEMETERY, with an arrow pointing the direction. Below are listed towns, several miles distant.

PULL BACK TO:

265. CLOSE SHOT EXT. CROSS ROADS

Nancy, in Jimmy's car, is reading the sign. She starts the car and drives on. There is heavy mist.

CUT TO:

266. MED. LONG SHOT CROSS ROADS

Nolan's car roars into scene, goes over the cross roads, then stops with a screeching of brakes, and backs up.

CUT TO:

267. CLOSE SHOT INT. NOLAN'S CAR (PROCESS)

Nolan and Loder are in the back seat with Betcha driving.

NOLAN:

She turned off here!

BETCHA:

I coulda bet odds she went straight ahead.

NOLAN:

Turn here - and step on it!

Betcha turns the car with a lurch and drives on.

NOLAN:

That nurse knows where Ellman is. I tell you following her is a good hunch!

LODER:

(grimly)
You'd better be right!

CUT TO:

12-18-35
111.
268. MED. SHOT EXT. CEMETERY

There is heavy mist which parts to reveal Ellman moving slowly through the mounds and tombstones of the cemetery. In the background there is a small shack. Ellman disappears in the direction of the shack.

CUT TO:

269. LONG SHOT TO CEMETERY GATE

Nancy appears beyond the gate. She has seen Ellman and calls.

NANCY:

John! John!

There is no answer.

CUT TO:

270. CLOSE SHOT NANCY

She is rather afraid but determined. Nancy opens the gate and hurries up toward the shack.

CUT TO:

271. MED. FULL SHOT RAILROAD CROSSING

Nolan's car comes into scene and skids to an abrupt stop as a freight train chuffs slowly in front of it, blocking the road.

CUT TO:

272. INT. NOLAN'S CAR (PROCESS) 12-20-35

Nolan and Loder are furious at Betcha.

NOLAN:

Why didn't you step on it, you fool!

LODER:

You had all the time in the world!

Loder climbs into the front seat and starts to push Betcha away from the wheel.

(CONTINUED)

LODER:

I'll drive this car myself! Get out!

BETCHA:

I'll betcha I drive so fast --

LODER:

Betcha, I'll blow your brains out instead of Ellman's if you don't get out!

Loder practically throws Betcha out of the car.

CUT TO:

273. CLOSEUP NANCY'S HAND ON LATCH OF SHACK DOOR

Nancy pushes the door open.

CUT TO:

274. FULL SHOT INT. SHACK

This is used as a tool house. At one side is a roughly-constructed bunk. Ellman is at a window, staring out at the stones and mounds marking the dead as though seeing beyond. Nancy enters. She is both relieved and startled to find Ellman. She crosses to him.

NANCY:

John!

Ellman turns. He is not surprised to see Nancy. He gives her a friendly smile.

CUT TO:

275. CLOSE SHOT

Nancy takes Ellman's hand in hers. It is so cold it startles her. She holds it as though trying to warm it.

NANCY:

We were all worried, John - why did you go away?

ELLMAN:

Questions! Questions! They tried to find out things no man has a right to know!

(CONTINUED)

275 (Cont.)

113.
NANCY:

But why did you come here again?

ELLMAN:

It is peaceful and quiet!

NANCY:

(highly concerned)

You can't stay here, John - please!

She leads him toward the door.

CUT TO:

276. CLOSE SHOT EXT. SHACK ELLMAN AND NANCY IN DOORWAY

As Nancy starts to lead Ellman out of the shack, he stops, refusing to go any farther. He shakes his head - a definite negative. Nancy is at a loss as to what to do until the idea of telephoning Beaumont occurs to her.

NANCY:

I'm going to call Dr. Beaumont.

I'll be back in a few minutes.

Ellman doesn't answer. Nancy starts away, looks back at him, then goes on, hurriedly.

CUT TO:

277. CLOSEUP LODER'S AUTOMATIC IN HIS HAND BEHIND A TREE

PULL BACK TO:

278. MED. SHOT LODER AND NOLAN EXT. CEMETERY

They are approaching the shack, cautiously. They hear Nancy approaching and duck behind a hedge or bush as she hurries through scene, unaware of their presence.

CUT TO:

279. ANGLE PAST LODER AND NOLAN TO SHACK

Loder and Nolan look after Nancy. They turn toward the shack as the mist lifts and drifts away, revealing Ellman's figure in the doorway. He is about to go into the shack. Loder raises his gun. Nolan tries to restrain him but Loder pushes him away.

CUT TO:

280. CLOSEUP ELLMAN

There is the SOUND of a shot. Ellman's hand goes up to the back of his head. He turns around, puzzled and hurt. There are two more shots and Ellman collapses.

CUT TO:

281. CLOSEUP NANCY NEAR THE GATE

She has turned at the sound of the shots, horrified. She starts running back toward the shack.

CUT TO:

282. MED. LONG-SHOT

In b.g. Ellman has collapsed in the doorway of the shack. Nancy is running toward him as fast as she can. Nolan and Loder are moving swiftly down to the gate. Nancy pauses once to look after Nolan and Loder as they hurry away.

CUT TO:

283. CLOSE SHOT ELLMAN

He is trying to raise himself as Nancy rushes into scene and goes to her knees beside him, taking his head in her arms. From blood on her hand, Nancy realizes that Ellman has been wounded at the base of his head.

CUT TO:

284. CLOSEUP SPEEDOMETER NOLAN'S CAR

It climbs to seventy miles an hour.

PULL BACK TO:

285. CLOSE SHOT INT. NOLAN'S CAR ANGLE THROUGH WINDSHIELD (PROCESS)

Nolan is driving the car along a curving, slippery road. Loder is beside Nolan.

DISSOLVE TO:

286. CLOSEUP BEAUMONT ON TELEPHONE BEAUMONT'S OFFICE

He is receiving the news from Nancy. He is tense, shocked.

BEAUMONT:

- - - - where was he wounded?
.....Do all you can for him
until I get there

As Beaumont talks we PULL BACK to reveal Jimmy and Werner, on either side of Beaumont.

CUT TO:

287. CLOSEUP NANCY IN TELEPHONE BOOTH

NANCY:

- - - but hurry, Doctor, please,
hurry!

Nancy hangs up and darts out of scene.

CUT TO:

288. CLOSE SHOT INT. NOLAN'S CAR (PROCESS)

Nolan at the wheel and Loder beside him.

CUT TO:

289. LONG SHOT NOLAN'S CAR SPEEDING

It skids off the road and crashes against a tree or stone pillar and turns over.

DISSOLVE TO:

290. FULL SHOT INT. SHACK

Ellman is on the floor, his head pillowed in Nancy's lap. Beaumont, Werner and Jimmy are entering. Jimmy carries a doctor's bag. Beaumont bends down to examine Ellman.

CUT TO:

291. CLOSE SHOT ELLMAN, NANCY AND BEAUMONT

Beaumont makes a hurried examination of Ellman, who is lying very still, eyes closed, and concentrates his attention on the wound at the base of Ellman's skull.

BEAUMONT:

(shaking his head
hopelessly)

Wounded at the base of the skull -
in the area of the blood clot - he
can't last -

Ellman opens his eyes and looks at Beaumont.

BEAUMONT:

(with renewed hope)

- but if he can hold out a little
while, we may yet discover -

CUT TO:

292. CLOSEUP JIMMY

Beaumont's words produce a momentarily violent reaction in Jimmy.

JIMMY:

Can't you forget for once your
eternal prying into something
that's none of your business!
You're supposed to be a doctor!

CUT TO:

293. FULL SHOT

Beaumont straightens up.

BEAUMONT:

Give me a hand - Jimmy, Werner!

Beaumont, Jimmy and Werner lift Ellman to the bunk.
Nancy eases his head down, trying to make him comfortable.

CUT TO:

294. CLOSE SHOT FAVORING ELLMAN AND BEAUMONT

Ellman opens his eyes again and looks at Beaumont.

(CONTINUED)

ELLMAN:

You can't save me this time,
Doctor.

(after a pause)

It's so strange - remembering
all the things you asked me -

BEAUMONT:

(eagerly)

What things, John?

ELLMAN:

Nolan and Loder - they are dead
now, too - and those other men -
they framed me - they sent me
to the chair.

BEAUMONT:

But how did you find out? You
didn't know before your execution?
How do you know now?

ELLMAN:

It's hard - difficult - I don't
seem to be able to say it.

BEAUMONT:

Try! Try - John! That's why I
brought you back from death!

ELLMAN:

You mustn't do that again, Doctor.
Leave the dead to their Maker -
the Lord our God is a Jealous God!

BEAUMONT:

But - can't - can't you give me an
inkling? What is death? Can't
you put it in words? - Please.

CUT TO:

295. CLOSEUP ELLMAN

ELLMAN:

(struggling for words
now because of fail-
ing strength)

After the shock -

(he pauses - his eyes
close - he opens them
again and his voice
is only a whisper)

- I seemed to know -

Ellman dies.

CUT TO:

296. CLOSE SHOT NANCY AND JIMMY

Nancy buries her face on Jimmy's shoulder.

CUT TO:

297. CLOSE SHOT BEAUMONT AND WERNER STANDING OVER ELLMAN

Beaumont looks from Ellman to Werner.

BEAUMONT:

(reverently)

The Lord our God is a Jealous God!

FADE OUT.

THE END

IMPORTANT!
RETURN TO STORY DEPT.