

Mighty Prehistoric Monsters Clash With Modern Lovers!



FIRST NATIONAL PICTURES

SIR ARTHUR CONAN DOYLE'S
STUPENDOUS STORY

THE LOST WORLD

By arrangement with
WATTERSON R. ROTHACKER

with BESSIE LOVE - LEWIS STONE - WALLACE BEERY - LLOYD HUGHES

Research and Technical Director WILLIS H. O'BRIEN

A First National Picture



Full text of "The Lost World (1925) Script"

The Lost World (1925)

SLOW FADE IN (Through silk)

1. PRIMEVAL FOREST

- huge tree trunks - silence - mystery - the dim twilight through which
no ray of sunlight has ever pierced - (Hold this and dissolve in)

MAIN TITLE

THE LOST WORLD by SIR ARTHUR CONAN DOYLE

(Hold background and title and dissolve in)

(Through silk)

The tiny figure of a man (use Sir John Roxton character for this shot)
- looking almost like a pygmy - as he stands in the dim light of the
forest gazing about him in awe and wonder. As he looks, a Trachodon -
also but dimly seen - appears, advancing slowly, browsing on the tops
of trees. The man silently disappears behind a tree trunk and is seen
no more. As the Trachodon advances -

DISSOLVE INTO

CREDIT TITLES

DISSOLVE INTO

CAST

FADE IN AND OUT

FADE IN

2. CONAN DOYLE SEATED AT DESK

- thinking. Smiles whimsically and writes -

INSERT - I have wrought my simple plan

If I give one hour of joy

To the boy who's half a man

Or the man who's half a boy

BACK - Sir Arthur finished writing. Muses - smiles again - resumes writing, as if beginning his tale.

DISSOLVE SLOWLY INTO

IMPRESSIVE AND TYPICAL SHOT OF LONDON

- on a foggy night (large miniature, with streets and buildings lighted. Illuminated signs used to further identify the city as London - all hazy and with interesting fog reflections).

DISSOLVE INTO

EXT. MODEST HOME

- (typical of one of the substantial old residence districts in London, occupied by fairly successful business men. Old English basement area, iron palings, etc., lamp-post with light on, glowing through the fog. House showing lights, not too glaring, behind drawn curtains).

London "Bobby" patrolling by house, emerges from the curtain of fog, passes under the street light, and disappears again - the fog engulfing him. Just as he goes, Edward Malone enters scene, makes the doorstep in two bounds and rings the bell of the Hungerford house.

3. C. U. AT DOOR TO HUNGERFORD HOME

- Edward Malone, in cravanette, with the collar turned up and his soft hat pulled down to keep out the fog, is ringing the bell. While waiting he turns down his collar and adjusts his hat, making himself more presentable. A prim housemaid - a typical spinster of forty-five or so - opens the door, letting the hall light flood out into the enveloping fog. She recognizes Edward - a frequent caller at the house - with a cheery nod. Ed nods back, then asks eagerly:

SPOKEN TITLE - "Is Miss Hungerford in?"

4. C. U. OF ED

- as he finishes title - a look of eager expectancy in his eyes. We now

see that he is a clean-cut, likable, impetuous young Irishman of twenty-three or four.

5. C. U. OF HOUSEMAID

- as she smiles at Edward - evidently a favorite of hers - nods, and replies -

SPOKEN TITLE - "Miss Gladys is expecting you, Mr. Malone."

6. L. S. OF DOORWAY

- as Ed enters and maid closes door.

7. INT. HUNGERFORD HALL - NIGHT

- shooting toward entrance door, living room door at right or left - medium center of distance from camera to back wall. We follow Ed in. He puts his hat on a console or hall table. Maid takes his fog-soaked cravanette, then opens door to sitting room, announcing him.

8. INT. HUNGERFORD SITTING ROOM - M. S. - NIGHT

- (Very homey, distinctly English sitting room. Coal fire burns in the iron grate. Shaded reading lamp). As Ed enters from hall, maid closes door after him to keep in the cheering heat from the fire this foggy night. Ed pauses, just inside of door, gazing off at Gladys, thrilled by the exquisite picture she makes.

9. C. U. OF ED

- as he looks over at Gladys - completely enthralled.

10. S. C. U. OF GLADYS AND KITTEN

- the firelight behind her - as she dangles the catnip mouse, watching the effect of her beauty on Ed through her lashes, her dimples half showing.

11. M. S.

- as Ed hurries over to Gladys.

12. S. C. U. OF THE TWO

- as Gladys extends a dainty hand, saying sweetly:

SPOKEN TITLE - "Hello, Ed."

BACK - Gladys finishing title, then letting her lashes sweep her cheek thrilled by what she reads in his eyes, Ed gazing at her.

13. C. U. OF THE TWO

- still dangling the catnip mouse from her left hand, Gladys gives her right to Ed. He takes it, gazing into her eyes as he says "How wonderful you look tonight, Gladys." Gladys smiles and tries to release her hand. Ed retains it, growing more and more tense as he adds:

SPOKEN TITLE - "You know why I begged you to see me alone tonight, Gladys--"

CUT TO

14. C. U. OF FLOOR

- of white Persian kitten getting ready to spring at the catnip mouse - its eyes shining with eagerness - its tail quivering with excitement.

15. INT. HALL NEAR DOOR TO SITTING ROOM - S. C. U.

taking in full figure of old housemaid down on one bony knee, her kindly, but curious old eyes applied to keyhole. She turns her face away, suppressing a smile, then back to the keyhole again.

16. AS SEEN THROUGH THE KEYHOLE

- Ed and Gladys near fire. Ed evidently proposing - pleading his cause, with all the desperate earnestness of a boy's first love. Gladys is shaking her head. She leaves him, moving out of vignette toward sofa.

SPOKEN TITLE - "Well, upon my word! What do young girls want nowadays?"

BACK - she exits toward back of hall, shaking her head as she goes.

18. SITTING ROOM - S. C. U.

- Near quaint horsehair sofa - Gladys is just sitting down onto the sofa, the kitten in her arms. She sends a sidelong glance toward Ed, keenly aware of his suffering and unconsciously enjoying it - shakes her head, saying firmly:

SPOKEN TITLE - "I will only marry a man of great deeds and strange experiences - a man who can look death in the face without flinching!"

BACK - her eyes soften to a personal reaction as she adds coquettishly:

"Surely, if you really care, as you say you do--"

19. NEAR FIRE, C. U.

- Ed is frowning fiercely down into the fire, trying to cover the fact that he is deeply hurt. He swallows the lump in his throat, squares his shoulders, forces his eyes to meet Gladys' and demands:

SPOKEN TITLE - "But Gladys, suppose I never get a chance at the big things?"

BACK - as he finishes title.

20. C. U. OF GLADYS

- she pouts, then her eyes flash as she cries:

SPOKEN TITLE - "The kind of man I mean makes his own chances. You can't hold him back!"

BACK - she softens again and asks her kitten babyishly: "Isn't that so, Pussykins?"

21. C. U. OF ED

- thrilled as her demand challenges the man in him. He says boyishly:

SPOKEN TITLE - "Gladys, it's women like you who inspire men!"

22. S. C. U. OF GLADYS

- as her eyes gleam with triumph - she is ruling this man's destiny! Ed strides in, brushes the kitten off her lap, draws her to her feet, and exclaims eagerly:

SPOKEN TITLE - "I'll make you proud of me, yet!"

BACK - Ed finishes title. He draws her to him and starts to kiss her, but she holds him off, saying:

SPOKEN TITLE - "Not until all London rings with your name!"

BACK - Ed swallows hard. This is indeed a large order. Gladys, freeing herself, half turns away, daintily dangling the mouse before the kitten on the floor. With a sudden rush of feeling, Ed sweeps her into his arms, pressing his lips to hers.

23. C. U. OF KITTEN

- on floor as it springs at catnip mouse - catching it this time.

24. S. C. U. OF ED AND GLADYS

- Gladys drawing back from his kiss - but Ed, still holding her closely, repeats hoarsely: "I'll make you proud of me, my darling!" The gleam of triumph in his eyes, now. Before Gladys can protest, he sweeps her into his arms for another kiss, then rushes out before she can rebuke him, leaving her breathless and somewhat ruffled - half

indignant, half pleased.

25. C. U. BEFORE FIRE

- of kitten having a wonderful time ripping catnip mouse to pieces, with all the feline's joy of destruction.

FADE IN

26. GLASS SHOT - EXT. LONDON GAZETTE BUILDING

- (on the same foggy night) - the lights from the building blurred by the fog, but illuminating a sign on the building, to identify it. Some activity on the streets. Men entering the building, all more or less lost in the fog.

DISSOLVE INTO

As Ed hurries up and enters door of building:

INT. EDITORIAL ROOM - NEAR NEWS EDITOR'S DESK

- Old Scotch McArdle busy at desk. Sees Ed passing, nods cheerfully. Encouraged by this greeting Ed pauses, thinks, turns back to McArdle and asks:

SPOKEN TITLE - "Mr. McArdle, will you do me a favor?"

BACK - as he finishes title.

27. C. U. OF McARDLE

- as he hears the word "favor" his cordial attitude is replaced by one of Scotch caution as he replies:

SPOKEN TITLE - "Probably not, Eddie, what is it?"

BACK - squints up at Ed forbiddingly.

C. U. OF ED

- his expression a fine blend of determination, appreciation of his own nerve, and a natural fear of his editor, as he stammers out:

SPOKEN TITLE - "Do you think you could possibly send me on some mission for the paper? Anything - just so it's adventurous - and dangerous!"

BACK - leans anxiously over desk as he finishes title and inadvertently tips over McArdle's ink.

INSERT - of ink spilling all over desk and papers.

28. S. C. U. OF McARDLE AND ED

- as the ink goes over, McArdle snatching his papers out of the way. Ed, overwhelmed with embarrassment, still apologizing profusely - hurriedly mops up ink with his handkerchief. McArdle snatches up a blotter, angrily waving Ed out of the way, and starts to blot up the ink himself - swearing all his best Scotch oaths.

30. INT. MANAGING EDITOR'S INNER SANCTUM - L. S.

- three reporters, one on crutches, one with his head swathed in bandages, one with his arm in a sling, stand near editor's desk - having been called in for the benefit of the paper's attorney.

Beaumont, the managing editor, is sitting at his desk, deep in conference with attorney - discussing a brief note, which Beaumont hands to the attorney, saying: "This is the only communication we've had from Challenger." As the attorney takes the letter -

CUT TO

31. C. U. OF ATTORNEY

- as he adjusts glasses and nods:

INSERT - letter from Professor Challenger - a large single sheet, the writing markedly masculine. Below the writing is pasted a small newspaper clipping. The letter reads:

Kensington
Enmore Park, W.

M. J. Stokes Beaumont
Publisher and Editor
London Gazette

Sir:

I have instructed my attorneys, Smith & Barker, to bring action for libel against your scurrilous publications, basing the suit on the enclosed clipping.

George Edward Challenger

BACK - attorney looks up at Beaumont then both gaze ruefully at:

32. S. C. U. OF THREE DAMAGED REPORTERS
- under inspection, the reporters grin rather sheepishly.
33. INDIVIDUAL C. U. OF REPORTER
- with damaged head.
34. INDIVIDUAL C. U. OF REPORTER
- with broken arm.
35. INDIVIDUAL C. U. OF REPORTER
- on crutches, etc.
36. S. C. U. OF ATTORNEY AND BEAUMONT
- as Beaumont indignantly points to P. S. of the letter in attorney's hand, then indicates the group of battered reporters sputtering:

SPOKEN TITLE - "There are the three reporters I sent to interview Challenger today!"

BACK - Beaumont finishing title. Attorney nods solemnly.

37. M. S. INCLUDING ATTORNEY, BEAUMONT AND REPORTERS

- as Beaumont says: "That's all gentlemen." As reporters file out, Beaumont turns back to attorney.

38. S. C. U. OF ATTORNEY AND BEAUMONT

- as he takes letter from attorney, sputtering.

SPOKEN TITLE - "This is the article about which Challenger threatens to bring suit.

BACK - Beaumont finishing title, indicating clipping pasted on lower part of letter. Attorney nods - takes letter back - and holds it nearer light to read clipping.

INSERT - lower part of letter, focusing on clipping. It reads:

FAMOUS ZOOLOGIST RETURNS FROM SOUTH
AMERICA WITHOUT PROOFS OF STRANGE TALE

Prof. Challenger, well-known author and
scientist, has returned to London with a

strange tale of Mammoths, Pterodactyls and other prehistoric monsters, roaming at large somewhere on the upper reaches of the Amazon.

Unfortunately for the Professor's reputation for veracity, he refuses to give the exact location of his alleged discoveries, and still more unfortunately, the photographs in his possession are so badly damaged (when the Professor's canoe is said to have been overturned) that they certainly cannot be accepted as evidence in the case.

INSERT -

It will be remembered that Prof. Challenger's resignation as British Museum Assistant, in 1912, was accepted without protest; and, just before he left for South America to - etc.

BACK - Beaumont, keenly studying the attorney as he finishes clipping, demands: "Is that libelous - or will the courts uphold me?" The attorney expresses some doubt as he hands back the letter. Beaumont breaks in impatiently, saying:

SPOKEN TITLE - "If Challenger sues us, I'll bring a counter-suit - for maiming three of our reporters!"

BACK - Attorney shakes his head, saying doubtfully: "Caution, my dear Mr. Beaumont - caution. We -"

39. C. U. OF BANANA PEEL

- lying on floor.

40. NEAR TO THE DOOR OF THE EDITOR'S OFFICE

- as Ed passes briskly a few feet from door - on his way to his desk.

CUT TO

41. FLASH OF ED'S HEEL

- as it comes down on a banana peel and skids violently.

42. C. U. OF ED

- as he is making a desperate effort to recover his balance - falls - and skyrockets against editor's door, which bursts open - and Ed shoots through.

43. M. S. EDITOR'S OFFICE

- Editor in earnest consultation with the newspaper's attorney as Ed bursts violently in and brings up with a bang against editor's desk, raising enough of a breeze to blow about the papers on the desk. The attorney clutches at them, editor springs to his feet, stares at Ed's face.

44. C. U. OF ED'S FACE

- more or less black and blue from ink stains - as he stares
breathlessly at his chief.

45. S. C. U. OF BEAUMONT AND ATTORNEY

- staring at Ed, as Beaumont demands excitedly:

SPOKEN TITLE - "Have you been interviewing Professor Challenger?"

BACK - Beaumont finishing title.

46. C. U. OF ED

- looking dazed and apologetic over this intrusion. Shakes his head,
gasping: "No, sir, I--"

47. S. C. U. OF EDITOR AND ATTORNEY

- looking over at Ed. Editor looking over at Ed thoughtfully, suddenly
asks:

SPOKEN TITLE - "How long have you been working for our paper?"

BACK - he finishes title.

48. C. U. OF ED

- expecting to be fired. Keeps a stiff upper lip as he replies:

SPOKEN TITLE - "Six weeks, sir."

BACK - he looks from editor to attorney - perfectly unaware of his ink-stained face.

49. S. C. U. INCLUDING ALL THREE

- Editor nods, saying tersely:

SPOKEN TITLE - "Challenger is giving a lecture at the Zoological Institute tonight. You've just got time to make it."

BACK - Ed, delighted to get an assignment instead of his notice, cries: "Yes, sir!" Starts hurriedly toward door. Editor says: "One moment." Ed pauses in mid-flight. Editor adds:

SPOKEN TITLE - "Reporters are barred, by Challenger's orders - but you are new, you may not be recognized. Anyway, get in."

BACK - Ed, thrilled by the confidence shown him, says firmly: "I will, sir." Exits, his head in the air. Editor looks toward attorney and says grimly: "I believe he will." He adds:

SPOKEN TITLE - "You say my paper has no case against Challenger for pitching - forking my men out of his own home. But if he attacks young Malone in a public hall and breaks his neck -"

BACK - attorney interrupts emphatically with: "Then we will have a case!" The two men nod at each other, smiling with deep satisfaction

over this happy prospect.

50. M. S. OUTSIDE OF EDITOR'S ROOM

- Flash of Ed outside looking at floor warily, to see what he skidded on. Sees -

51. FLASH OF REMAINS OF BANANA PEEL

52. M. C. V. - FULL FIGURE OF ED

- he gingerly picks up the bit of crushed banana peel that brought him all this luck, smiles at it fondly. He looks about and sees -

53. C. U. OF COPY BOY

- finishing banana.

54. BACK TO ED

- as he exits toward copy boy still fondly smiling.

55. S. C. U. NEAR COPY BOY

- enjoying last bite of banana as Ed enters tips boy liberally and exits, still in a mood of exalted gratitude to Fate. Copy boy stares at coin then gazes after Ed in blank amazement.

56. M. S. NEAR GROUP

- of the three reporters who tried to interview Challenger that morning. They are lounging about one of the desks, telling their experiences to a fourth - an interested listener. As Ed hastily enters

scene - on his way to McArdle's desk - they greet him with: "Hello, young 'un." "Whither away?" "Catching a train?" etc. Ed pulls up abruptly, looking from one to another of the injured ones.

57. S. C. U. OF ED AND THREE REPORTERS

- as Ed curiously studies their faces, then asks, with a cheerful grin:

SPOKEN TITLE - "Fight?"

BACK - The victims shake their heads, and one replies, dryly:

SPOKEN TITLE - "We are the fellows who tried to interview Professor Challenger this morning."

58. C. U. OF ED

- as the above title sinks in. His cheerful grin wavers, then slowly dies. He swallows once - then realizing more than ever that this may be his great opportunity to make good with Gladys his jaw sets, his eyes blaze with determination as he cries:

SPOKEN TITLE - "Fine!"

BACK - He strides off toward McArdle's desk.

CUT TO

59. S. C. U. OF ED, alone, for his exit.

60. S. C. U. OF THE THREE BANDAGED REPORTERS

- as they stare after Ed, then at each other - unable to grasp his point of view about their injuries.

61. S. C. U. OF McARDLE'S DESK

- McArdle, with the ink cleared up, is again engrossed in his papers.

Ed enters shot and is hurrying by, anxious not to attract McArdle's attention. McArdle looks up, however, and Ed feels called upon to stop and report:

SPOKEN TITLE - "The Big Boss has sent me to report Professor Challenger's lecture, sir!"

BACK - McArdle smiles, partly at Ed's inky face, partly at a thought of his own - as he remarks -

SPOKEN TITLE - "I've got just one bit of advice before you go."

BACK - Ed waits expectantly. McArdle adds dryly -

SPOKEN TITLE - "Look in a mirror!"

BACK - Ed repeats "A mirror?" McArdle laughs and bends over his work, ending the interview. Ed, thoroughly puzzled, hesitates, then exits toward the washroom. McArdle looks after him, his canny old Scotch eyes still wrinkled up in a smile.

FADE OUT

FADE IN

62. L. S. EXT. ZOOLOGICAL INSTITUTE

- on the same foggy night. (Dignified portal with the words ZOOLOGICAL INSTITUTE deeply carved in the stone above the massive doorway. This lettering is illuminated by two tall light standards, more or less blurred by the fog. Other blurred lights, seen less distinctly, suggest the windows of the building.)

Many students from the institute and medical schools or hospitals, and a sprinkling of older men and women - scientists, professors, etc. are passing into the building - all muffled up because of the fog. As Ed - his face washed - hurries up the steps toward the entrance -

LAP DISSOLVE INTO

CLOSER VIEW - NEAR DOOR TO BUILDING

- the great entrance hall of the institute seen through open doorway. Students, scientists and professors entering the building, the open doorway, sending a shaft of yellow light out into the fog. Ed enters the scene and passes into the building.

63. GREAT ENTRANCE HALL OF THE INSTITUTE

(Spacious dignified apartment with faced stone walls and a marble or

composition floor. In it are mounted the reconstructed skeletons of several prehistoric animals, their gigantic proportions sharply emphasized by comparison with the size of the men who are streaming by them toward the door of the Lecture Hall, on the right.)

Two caretakers, in the institute's uniform, are keeping the line moving. At the door to Lecture Hall is stationed a six-foot ticket-taker, warranted to inspire respect. An assistant, in uniform, stands near him. Group of reporters at one side of door to Lecture Hall, from which the big ticket-taker has barred them. Run this shot long enough to establish.

64. S. C. U. OF ED - IN LINE

- slowly making his way toward door to Lecture Hall. There is a jam up ahead and all come to a pause. Ed stands looking about him curiously, wondering if he'll be able to get by the man at the door. Just behind him are two other men, evidently scientists. They, too, are looking about. One of them notices a man standing apart from the crowd - indicates him, saying:

SPOKEN TITLE - "There is Sir John Roxton - famous hunter of big game -"

BACK - As he finishes speaking, all three (including Ed) look over at Sir John.

65. FLASH OF SIR JOHN

- slowly moving around one of the great skeletons - lost in thought. As

he muses we get his face toward the camera. (Note: he is not examining the skeleton in detail, having of course seen such things before - but is musing about it.)

66. S. C. U. OF GROUP

- both scientists and Ed looking over at Sir John. As Ed recognizes Sir John his face lights up. Decides to go over and make himself known, thinking he will have a better chance to enter the Lecture Hall, unchallenged, in Sir John's company. As he exits toward Sir John, the second scientist says dryly:

SPOKEN TITLE - "Sir John is a great authority on South America - he's here to check up on Challenger's cock-and-bull story."

BACK - the other nods, saying "Let us hope so!" The line starts up again, and the two men move on toward the Lecture Hall.

67. S. C. U. ANOTHER ANGLE - NEAR SIR JOHN

- as Ed enters, Roxton glances at him, recognizes him, nods and holds out his hand saying genially:

SPOKEN TITLE - "Last time I saw you, Malone, you made a touch-down in the rugby match - and I nearly lost my voice yelling for you!"

BACK - He and Ed laugh over this pleasant recollection, then Sir John inquires: "What are you doing here, young fella-my-lad? Sudden interest in science?" Ed replies:

SPOKEN TITLE - "Challenger maintains that there are creatures like these things actually living today in the back country of the Amazon."

BACK - indicates gigantic skeleton. As both look at skeletons, their eyes slowly travelling up from their huge feet to their colossal backbones -

CUT TO

68. M. S.

of two or more of the huge skeletons, as seen by Ed and Roxton.

69. C. V. OF SIR JOHN AND ED

- looking up at skeleton. Their expressions are strikingly different.

Sir John's thoughtful, speculative - Ed's growing more and more

quizzical, until he frankly laughs, saying - "Challenger is a liar,

what? Or balmy in the crumpet." Sir John shakes his head, saying

thoughtfully: "I'm not so sure about that, young fella-my-lad." Ed

stares at him in amazement, then demands: "You don't mean to say that

you believe -" Sir John interrupts with - "I'm not so sure - " his eyes

on the great Mastodon. Ed's derisive smile slowly fades - he knows this

man to be a great authority on South America as well as a great

sportsman. Impressed in spite of himself, he finally demands:

SPOKEN TITLE - "But how can Challenger's story be true? These babies have all been dead ten million years!"

BACK - Indicates skeletons, then looks back at Sir John.

70. C. U. OF SIR JOHN

- his keen eyes again travelling over the skeletons - as he muses:

SPOKEN TITLE - "The back-country of the Amazon - fifty thousand miles of unexplored waterways, running through a primeval forest as vast as all Europe. Who can say what may or may not be there?"

BACK - Sir John's eyes grow eager at the thought.

71. C. U. OF ED

- Staring at Sir John. He looks away, thinking - amazed at the thoughts Sir John's speech has called up. Then his natural skepticism takes possession of him again, and he exclaims: "But surely you can't mean -"

72. S. C. U. OF THE TWO

- as Ed breaks off - leaving his question in the air. Sir John shrugs his shoulders, smiles whimsically and adds: "Let's go up in and see what the old chap has to say about it." Indicates Lecture Hall. Ed nods and they start toward door to Lecture Hall - Ed hoping to get in unchallenged under Sir John's wing.

73. FOREGROUND SHOT AT DOOR OF THE LECTURE HALL

- A few latecomers hurrying in as Ed and Sir John approach door - Ed discreetly moves to other side of Sir John putting him between himself

and ticket-taker. Sir John a trifle surprised at this maneuver. Just as they reach door, the ticket-taker and his assistant move over to the other side, getting ready to close it. Ed immediately crosses back to the far side of Sir John - who is distinctly surprised at this second shift - but they pass on into the hall, unmolested. Ticket-taker and his assistant close door. The lecture evidently about to begin. (In both cases, Ed should pass back of Sir John.)

74. INT. LECTURE HALL - L. S.

- shooting over the heads of audience, toward platform. Hall jammed with students of the Institute and the hospitals, all in a rollicking mood. Group of latecomers, lower class men, are lock-stepping down the aisle. Cat-calls, etc. On each side of platform are seated quite a gathering of scientists, one or two stern-faced women among them. Chair nearest the audience on left side is vacant. Ed and Sir John Roxton enter, looking about for seats. Sir John discovers two together well down on the aisle. (Note: The women scientists should not be exaggerated types - witness Mm. Curie.)

75. FOREGROUND SHOT OF PLATFORM

- Prof. Challenger coming onto platform - through door to rear - passes slowly down toward vacant chair, nearest audience. A great shaggy, leonine type of man, huge head, massive shoulders, somewhat stooped, long arms, heavy hands and the shuffling gait of a gorilla. He nods brusquely to one or two of his fellow-scientists, who reply coldly. All eyes are on him - but the eyes are skeptical and disapproving. One or two smile derisively at each other. Challenger is evidently unpopular -

is aware of it, and resents it.

76. C. V. OF SIR JOHN AND ED

- seated - Ed next to the aisle - looking toward Challenger as he moves down platform. Sir John says:

SPOKEN TITLE - "Queer combination, old Challenger. One of the greatest minds in London, with the body - and temper - of a gorilla."

BACK - Ed smiles at this description, craning forward to get a better view.

77. C. U. ON PLATFORM

- of Challenger, as he sits heavily, puts his old fashioned hat on floor beside him, puts on great pair of spectacles takes out his notes, to make sure that they are in order.

78. M. S. ON PLATFORM

- As Prof. Summerlee rises and moves down toward speaker's table, scientists applauding - their reception of Summerlee in striking contrast to the critical and hostile silence that marked Challenger's entrance. (Summerlee is a tall, thin, bitter man, with the withered aspect of a theologian.)

79. C. V. OF ED AND ROXTON

- Roxton applauding. Ed asks: "Why the enthusiasm?" Roxton replies:

SPOKEN TITLE - "It's Professor Summerlee, the eminent coleopterist."

BACK - Ed's face remains a blank - his eyes travel back to Summerlee.

80. C. U. OF SUMMERLEE

- at speaker's table, addressing the audience in his dry, incisive way.

81. C. U. OF ED AND ROXTON

- as Ed, still unenlightened - looks from Summerlee to Roxton repeating curiously:

SPOKEN TITLE - "Coleopterist?"

BACK - Roxton grins, appreciating the haze in Ed's mind, then explains:

SPOKEN TITLE - "Greatest living authority on coleoptera beetles."

BACK - Ed, feeling rather let down, repeats: "Beetles!" "Good heavens!"

Looks again toward the "great Summerlee" - his glance distinctly condescending. As he unconsciously scratches his ribs, looking off at it!

82. C. U. OF OLD SUMMERLEE

- speaking to the audience in his dry and bitter manner, saying: "As many of you know, Professor Challenger has stated - but not proven - that certain alleged prehistoric animals are still living somewhere on the upper reaches of the Amazon, the location a secret which he refuses

to divulge." - adds -

SPOKEN TITLE - "Professor Challenger having demanded an opportunity to state his case before the Zoological Society - I take pleasure in introducing -

BACK - Summerlee adds: "Professor Challenger." Turns toward Challenger as he finishes speaking.

83. C. V. OF CHALLENGER

- as he rises and shambles across platform toward speaker's table, his sheaf of notes in his hand.

84. FLASH OF AUDIENCE

- a ripple of interest, curiosity and derision passes over audience as all look toward Challenger. One student rises and is violently pulled down by his coat tails. Ripples of laughter break out -

85. C. V. OF A ROW OF SIX STUDENTS

- each armed with a noise-making machine known as a "back-scratcher." At a signal from their leader all furiously start to grind -

86. C. U. OF CHALLENGER

- as he pauses, half-way across stage - glaring out at his tormentors - his fierce old eyes blazing with indignation.

87. L. S. FLASH OF AUDIENCE

- roaring with amusement and delight - yelling - "Atta boy!" - some cover their ears - some joyously pound on the floor with walking sticks - anything to add to the derisive uproar.

88. C. U. OF AN EXCITED STUDENT

- as he jumps to his feet and yells:

SPOKEN TITLE - "Fake!"

89. L. S. AS AUDIENCE JOYOUSLY TAKES UP THE CRY

- of "Fake! Fake!" Catcalls, noise-making machines, etc. in full chorus.

90. C. U. AT SPEAKER'S TABLE

- of Challenger standing like a baited lion, his eyes blazing with rage and contempt - glaring out at the derisive crowd, suddenly throwing his huge hand up in a gesture of command he roars:

SPOKEN TITLE - "SILENCE!"

91. FLASH OF AUDIENCE

- actually shocked into silence by force and authority of Challenger's command.

92. C. U. OF CHALLENGER

- his hand still lifted in command - his piercing eyes scanning the ranks of paralyzed students. Satisfied with the effect of his command, he slowly lowers his hand - his expression becomes one of supreme

contempt and condescension as he leans forward and says slowly:

SPOKEN TITLE - "Ladies, gentlemen, and - children -"

93. M. S. OF STUDENTS

- galvanized into a fresh attack by that insulting word - "children."

There is a great outburst of cat-calls, back-scratchers, etc.

94. C. U. OF ED AND ROXTON

- taking no part in this hostile demonstration. Ed grins and says to

Roxton dryly: "Looks like a riot." Roxton nods - saying disapprovingly:

"It's a beastly shame!"

95. C. U. OF CHALLENGER

- as he stands glaring down at the students - rage, supreme contempt and bitterness in his heart. Suddenly he makes a decision. Gathers up his sheaf of notes, thrusts them into the capacious pocket of his baggy old coat then picks up the speaker's gavel and brings it down on the table with one resounding thump, saying with scathing irony:

SPOKEN TITLE - "When dealing with undeveloped minds it is useless to appeal to reason - for they have none! The only thing one can do is to show them!"

BACK - Starts slowly toward front edge of platform.

96. M. S. OF STUDENTS

- laughing, gying, applauding. One boy jumps onto his chair, yelling joyously:

SPOKEN TITLE - "That's right - show us! Bring on your Mastodons! Bring on your Mammoths!"

97. C. U. AT EDGE OF PLATFORM

- of Challenger - now furious - as he fairly bellows:

SPOKEN TITLE - "I will - if any of you worms, you insects, are brave enough to go up the Amazon with me!"

BACK - He finishes title, his contemptuous eyes searching the faces below him.

98. FLASH OF STUDENTS

- staring at Challenger in startled silence.

99. C. U. OF CHALLENGER

- shaking his hairy fist at them, yelling -

SPOKEN TITLE - "I am calling for volunteers! Volunteers to face death - or worse - for the sake of science!"

BACK - He leers at students - his chin up, his eyes compelling, his smile as insulting as he can make it.

100. FLASH OF STUDENTS

- no volunteers.

101. C. U. OF ROXTON AND ED

- both betray signs of inner excitement. Roxton exclaims:

SPOKEN TITLE - "I told you old Challenger is sincere!"

BACK - Ed looks at Roxton's impressed face curiously - then back to Challenger.

102. C. U. OF CHALLENGER

- sneers as his eyes search the ranks of now perfectly silent students - then says -

SPOKEN TITLE - "SO! I called you worms. I apologize - to the worms!"

BACK - He raises his hand imperiously, as if to quell a fresh tumult, then turns suddenly toward his fellow scientists as he catches a ripple of laughs from that quarter.

103. M. S. of scientists

- laughing sneeringly, enjoying Challenger's "bluff."

104. C. U. of Challenger

- as he eyes his colleagues - then thunders:

SPOKEN TITLE - "In the name of Science and Truth, I demand that a committee be formed to go back into the tractless wastes with me. Then - if we live to tell what we see - to appear again in this hall, and deny my statements - if they can!"

BACK - As he looks from face to face - challenging his colleagues with his contemptuous eyes.

105. PANNING

- to show various expressions of men on platform - some indignant - some uncomfortable and self-conscious - some blustering - some calmly superior and full of scorn - some sneering. Camera pauses at Summerlee - his eyes looking as grim as Challenger's own. He rises slowly and says impressively:

SPOKEN TITLE - "I am nearly sixty years of age - but because I think you are a liar and a fraud - I accept your challenge, sir!"

106. C. U. OF SUMMERLEE

- finishing title - the very picture of a bigoted but fearless defender of the truth - as he sees it.

107. C. U. OF CHALLENGER

- amazed, then grimly responding:

SPOKEN TITLE - "Accepted! Better an old fool - than a young coward!"

BACK - Shoots the last part of this title toward students.

108. C. U. FLASH OF SUMMERLEE

- as he hotly resents being described as an "old fool."

109. FLASH OF STUDENTS

- still stunned - looking from Summerlee to Challenger. No volunteers, however.

110. M. S. OF ROXTON, ED AND STUDENTS

- Roxton gets to his feet - a thrill runs through the ranks of students. Roxton draws:

SPOKEN TITLE - "I am neither a student nor a scientist, but I should like to be counted in on this, you know."

111. C. U. FLASH OF ED

- as he sits looking up at Roxton - his face betraying a growing inner excitement.

112. C. U. OF CHALLENGER

- looking at Roxton - keenly. Recognizes him grunts: "So!" Then says:

SPOKEN TITLE - "Accepted! Your record as a hunter of big game is well known to me, Sir John Roxton."

BACK - Nods to Roxton. Almost graciously.

113. M. S. OF THE STUDENTS

- swept away by this sudden turn of events they burst into thunders of sincere applause -

114. C. U. OF ED

- He can stand it no longer. Jumps up, crying: "I volunteer! Count me in too, please!"

115. L. S. ALL LOOK AT ED

- students begin to cheer.

116. C. U. OF CHALLENGER

- as he looks at Ed with a gleam of approval in his fierce eyes, then says:

SPOKEN TITLE - "Probably the brain of a child - but the body of an athlete. Accepted!"

BACK - Gets out notebook and pencil, adding:

SPOKEN TITLE - "Your name?"

BACK - Looks down at Ed.

117. C. U. OF ED

- as he replies:

SPOKEN TITLE - "Edward E. Malone -"

118. C. U. OF CHALLENGER

- writing. Looks up, demanding:

SPOKEN TITLE - "And your occupation?"

119. C. U. OF ED

- suddenly recalling that he is there incognito - thinking of the fate of those three reporters. Realizes he is in for it - sets his jaw - squares his shoulders - fixes a steady eye on Challenger and says very distinctly:

SPOKEN TITLE - "I'm a reporter, sir. London Gazette."

120. FLASH OF AUDIENCE

- as they get this. A thrill runs through the assembled students.

121. FOREGROUND SHOT OF CHALLENGER

- as he realizes that Ed is a reporter. Draws himself to his full height - ready to burst with indignation glares - unable to articulate - then bounds off platform and hurls himself toward Ed.

122. L. S.

- as Challenger comes hurtling down off of platform making for Ed, the students rise in a tumult, blocking the aisle between Challenger and Ed.

123. L. S. SHOOTING DOWN AISLE

- Challenger - his long arms going like flails - the students giving way before him.

124. C. U. OF ROXTON AND ED

- as Roxton pushes Ed out into the aisle, saying:

SPOKEN TITLE - "Get back to your paper, young fellah-my-lad - we don't want a scrimmage in here! You'll start a panic!"

BACK - Anxious to fight - his Irish up - protests, but Roxton cries "Not here!" Pushes Ed toward door just as Challenger bursts through the ranks of protesting students and follows Ed in hot pursuit, students at his heels. Some nursing smashed noses, etc.

125. L. S. IN ENTRANCE HALL

- flash as caretakers, crowded about door to hall, jump back as Ed shoots through - Challenger on his heels. Students crowding in after them. Roxton, trying in vain to fight his way through to go to Ed's help.

126. L. S. ANOTHER ANGLE OF HALL

- as Ed makes for front door he skids on marble or hardwood floor and sprawls at full length. Challenger in full pursuit, pounces on him, grabs Ed by the back of his coat and jerks him to his feet as easily as if he were a child - but before this gorilla of a man can deliver a

blow Ed is out of his coat and swarming up one of the great skeletons behind him - using the stub of a tail as a pull-up. Challenger drops the coat and starts toward the Mammoth. As he reaches the tail, Ed runs along the creature's huge backbone, slides down one of its long, curving tusks and disappears out of the front door into the fog and darkness. (This should be played in a full view - in one very fast-tempo long shot, without cutaways - using a trained acrobat as a double to mount the Mammoth - run along the back - slide down the tusk - and out.)

127. C. U. - TO CUT INTO L. S. - OF ED

- (himself) as he runs along backbone of Mammoth.

128. M. S. AT OUTSIDE DOOR TO ENTRANCE HALL

- as Ed shoots out of front door, the crowd of students and Sir John close in behind him to try to head Challenger off - but the big fellow plows through and out into the fog after his intended victim.

129. EXT. M. S. NEAR CURB

- under light - fog - passing taxis, etc. Challenger, bareheaded, comes zooming out - passes under light peers about, trying to pierce the fog - sees no signs of Ed. A taxi, hoping for a fare, pulls up to curb, calling: "Taxi, sir?"

130. FOREGROUND SHOT OF CHALLENGER AS ABOVE

- He sees that further pursuit of Ed is useless - looks toward Hall - decides not to go back in - that the Committee matter can be settled in

private - nods to taxi driver, growls - "Enmore Park!" and steps into cab, still fuming - forgetting that he has left his hat under the chair on the platform.

131. L. S. AS CAR DISAPPEARS

- into the all-engulfing fog.

132. C. U. IN CAB OF CHALLENGER

- (cab moving) - he is hunched up in a corner, enshrouded in gloom. He suddenly recalls his hat. Claps hand to head, remembers that he left hat under chair on platform - and starts to stop cab - thinks better of it - would rather lose hat than bother further with that crowd of "idiots" - sits, bareheaded and fuming.

FADE OUT

FADE IN

133. L. S. OF ENMORE PARK - NIGHT

- a dignified, substantial old English house, with an area, imposing iron railings, etc. Street light and lights from windows illuminate scene. Very little fog out here. As we fade in - a lame soldier (English uniform) limps past as Challenger's taxi pulls up.

134. FOREGROUND SHOT OF CHALLENGER

- as he gets out of taxi and thrusts some coins at driver. Driver, making change, says cheerfully:

SPOKEN TITLE - "Not much fog out this way, sir!"

BACK - Challenger grunts and starts toward his front door - bareheaded of course.

135. C. U. OF REAR OF CAB OF ED

- who has ridden the entire distance in the spare tire. He gets down and cab disappears. Ed, looking after Challenger, makes grim decision - hurries toward front door.

136. FOREGROUND SHOT OUTSIDE OF CHALLENGER'S DOOR

- the door is opened by Austin, an old sailor - an odd, swarthy, dried-up person of uncertain age, in a dark pilot jacket! Challenger passes in and the door is closed. Just as it closes, Ed comes up the steps, his shoulders squared, his eyes full of determination. Rings bell. Almost at once the door is again opened by Austin. There is a brief parley then Ed enters and the door is once more closed.

137. M. S. INCLUDING PAVEMENT, DOOR AND A WINDOW OVER THE AREA

- a typical London "Bobby" strolling by on his beat just as Ed comes hurtling out through the window - glass and all - and lands in area. "Bobby" runs toward him. Challenger is seen inside the house jerking broken window to keep out the draft.

138. FOREGROUND SHOT OF AREA

- Ed, picking himself up as policeman enters - waves "Bobby" aside -

puts foot on a ledge of stone facing on the front of the building -
vaults up to window - disappears behind the velvet curtains. All this
having transpired with a rapidity and precision of action that gave the
astonished policeman no time to interfere. Starts toward front door.

139. L. S. INT. CHALLENGER'S DRAWING ROOM - NIGHT - LIGHTS

- Ed, entering through broken window, pauses, looking about - ready for
immediate action. Room empty. Challenger's study - seen through an open
door - also appears to be empty. Ed starts toward it - not to be balked
in his determination to make Challenger accept him as a member of the
Committee to go on the great adventure. As Ed approaches study door -

CUT TO

140. M. S. SHOOTING THROUGH DOOR TO CHALLENGER'S STUDY

- which appears to be empty. Ed, entering camera, pauses in doorway,
sees no one, pauses again, looking about him, sees door to hall -
starts toward it.

141. L. S. OF ED

- passing through a revolving bookcase, on his way toward hall door.
Challenger emerges stealthily from behind it. Ed pauses.

142. FOREGROUND SHOT OF CHALLENGER AND ED

- eyeing each other in tense silence. Challenger belligerent. Ed both
defiant and pleading. To break the tension he says with boyish
earnestness:

SPOKEN TITLE - "Professor Challenger, you have no right to bar me out of this expedition just because my newspaper -"

BACK - He breaks off but holds his ground as Challenger, smoldering with indignation and rage, moves a step or two closer. Still standing his ground, Ed protests: "All I ask is a chance to go on that expe--"
At this point Challenger hurls himself full at Ed. They grapple and do a Catherine-wheel across the room.

143. M. S. OF ED AND CHALLENGER

- as they spin across the room - out of the door - and into the hall.

144. INT. CHALLENGER'S HALL - M. S. - LIGHTS ON

- old Austin opening front door for the policeman - who has rung to make inquiry - has just time to step out of the way as his master and Ed come spinning down hall from study and shoot out through the door onto the pavement - taking policeman right with them.

145. M. S. BEFORE CHALLENGER'S HOME

- as Challenger, Ed and policeman land on pavement. Austin runs out to help his master up, but the three men are on their feet before he reaches them.

146. C. V. OF GROUP

- as Challenger, waving his arms and wheezing like an asthmatic, faces Ed panting: "Had enough?" Undaunted, Ed thrusts his face close to

Challenger's crying:

SPOKEN TITLE - "You infernal bully!"

BACK - Before Challenger can strike him, the policeman separates them, crying: "That'll be all, now!" Pulls out notebook, demanding "Now then, what is all this?" Ed replies promptly:

SPOKEN TITLE - "This man attacked me.

BACK - Policeman looks at Challenger, demanding briskly: "Did you attack him?" Challenger breathing hard, nods briefly. Policeman says severely: "And not the first one, either!" Looks at Ed, with:

SPOKEN TITLE - "Do you give him in charge, sir?"

147. C. U. OF ED

- as he looks from policeman to Challenger.

148. C. U. OF CHALLENGER

- keeping his blazing eyes on Ed.

149. BACK TO C. V. OF THE THREE

- Ed looks from Challenger to the policeman, saying:

SPOKEN TITLE - "No, I do not. I was to blame - I intruded upon him."

BACK - Challenger's chin goes up in sheer surprise.

150. C. U. OF CHALLENGER

- staring at Ed - the rage dying out of his eyes - a twinkle of amusement appearing in their depths.

151. M. S. OF THE THREE

- as the policeman shuts up his notebook, saying severely: "Don't let us have any more such goings on!" and starts off down the street, crying: "Now, then! Move on there! Move on!" to a couple of loafers, a kitchen maid and her sailor, who have collected.

152. S. C. U. OF CHALLENGER AND ED

- Ed watching Challenger. Challenger watching the policeman, then turns and starts toward his front door, but Ed stops him, demanding:

SPOKEN TITLE - "Now, can't we talk this expedition over sanely, sir?
Sir John Roxton is a friend of mine -"

BACK - Sir John's name gives the old fellow pause. After a keenly appraising stare at this persistent young man, he suddenly says: "Come in!" and starts toward front door. With triumph flashing in his eyes - and thoughts of Gladys racing through his brain - Ed follows. The stolid Austin brings up the rear.

153. INT. CHALLENGER'S LOWER HALL

- as Challenger enters Mrs. Challenger (a mite of a woman) darts in

from the dining room. She is in a furious temper, barring her husband's way like an enraged chicken before a bulldog, she cries with great vehemence:

SPOKEN TITLE - "You've hurt another nice young man! I saw you from the dining room window!"

154. C. U. OF MRS. CHALLENGER

- as she finishes title, her eyes snapping with righteous indignation.

155. S. C. U. OF CHALLENGER AND ED

- gazing down at Mrs. Challenger - Ed trying to suppress a smile - Challenger puffing up with importance and much pretended indignation.

156. S. C. U. OF THE THREE

- as Challenger swells up and growls: "Tut, tut!" - tries to pass her, but she will have none of that. She cries:

SPOKEN TITLE - "You're a brute! A warring, raging bully! A--"

BACK - This is too much for Challenger. He suddenly cries: "That does it! Stool of penance!"

157. M. S.

- to give Challenger camera room to pick up his tiny wife and set her upon a black marble pedestal in the angle of the hall - leaving her some seven feet in the air. Austin - in background - lifts his hands to

heaven and discreetly vanishes into dining room. Ed stands a little behind Challenger amazed.

158. M. S. NEAR PEDESTAL

- Mrs. Challenger seven feet in the air, her tiny body rigid for fear of an upset, wailing: "George! Let me down! Let me down this instant!"

159. S. C. U. OF CHALLENGER AND ED

- looking up at Mrs. Challenger. Instead of obeying his wife, Challenger glances at the dumbfounded Ed, indicates his wife, then, with a twinkle in his eye, says dryly:

SPOKEN TITLE - "My wife, Mr. Malone."

BACK - Challenger finishes speaking.

160. C. U. OF ED

- as he gravely bows.

161. C. U. OF MRS. CHALLENGER

- as she cautiously returns Ed's bow.

162. M. S. OF THE THREE

- as Mrs. Challenger recovers her balance after bow. Challenger - with the air of a host who has done his duty - nods and starts on toward his study, saying to Ed: "Come along, Malone."

163. C. U. OF MRS. CHALLENGER

- as she realizes Challenger is going to leave her on the pedestal. She cries out desperately: "George, you wouldn't leave me here!"

164. S. C. U. OF ED AND CHALLENGER

- as Ed, unable to withstand Mrs. Challenger's pleading, makes a move as if to help her down, but Challenger waves him out of the way and swings Mrs. Challenger lightly to the floor - his strength is really enormous - saying gently - "Now don't fret little woman, but run along, please!" Settling her draperies as a ruffled hen settles its feathers, Mrs. Challenger nods apologetically toward her husband, looks up at Ed and says quaintly:

SPOKEN TITLE - "If my husband gets abusive again - just call me!"

BACK - Ed smilingly thanks her, but Challenger bursts into delighted chuckles, swoops down on her, gives her a resounding kiss which embarrasses - but pleases - the little creature. Still chuckling over his wife's offer of protection, Challenger motions Ed to follow. Both disappear into study.

165. C. U. OF LITTLE MRS. CHALLENGER

- looking after her brute of a husband. She is still sputtering like an angry little teapot - but can't keep it up. As a fond look steals into her eyes and a smile tugs at the corners of her mouth -

CUT TO

166. M. S. CHALLENGER'S STUDY

- Challenger and Ed have just entered. Challenger sits in the great revolving chair at his desk - indicating a second chair to Ed. As Ed sits -

CUT TO

167. S. C. U. OF CHALLENGER AND ED

- as Challenger bends a piercing look upon Ed and says:

SPOKEN TITLE - "You betrayed a glimmer of intelligence just now while talking to the policeman -"

BACK - Ed interrupts to murmur - "Thank you, sir." Challenger thunders: "Don't interrupt!" then demands:

SPOKEN TITLE - "Do you want to join this expedition because you believe my statements are true?"

BACK - Ed does not reply at once. Losing what little patience he has, Challenger snaps: "That's enough." Turns toward the door to hall and bawls: "Austin!"

168. INT. CHALLENGER'S HALL. M. S. OF OLD AUSTIN AND SIR JOHN ROXTON

- whom he has evidently just admitted. He is about to take Roxton's hat and stick when he hears -

169. INT. CHALLENGER'S LIBRARY. C. U. OF CHALLENGER AND ED

- Challenger's eyes are glued to the library door as he roars:

SPOKEN TITLE - "Austin!"

CUT DIRECT TO

170. M. S. IN CHALLENGER'S HALL OF AUSTIN AND ROXTON

- as Austin throws up his hands and trots off toward the library as fast as he can go leaving Roxton to look out for his own hat and stick.

171. M. S. CHALLENGER'S STUDY

- Ed is nervously trying to explain that he is willing to be convinced of the truth of Challenger's statements, etc. Challenger - his eyes on door to hall - waves to him to be silent. The instant Austin appears, he snaps out:

SPOKEN TITLE - "Send my secretary to me!"

BACK - As Austin disappears on errand, Roxton appears in doorway, asking genially: "May I come in?" Challenger and Ed both rise, Challenger shaking hands with Roxton saying he is delighted to see him. As Ed and Roxton nod their greetings, Challenger turns back to desk, picks up a battered and water-stained notebook and hands it to Ed, saying impressively: "I think this will interest you!"

172. S. C. U. OF THE THREE MEN

- standing by Challenger's desk. As Ed takes the notebook from Challenger and opens the book curiously:

INSERT - Of first page of tattered and water-stained notebook. Scrawled across it in bold handwriting is:

PROPERTY OF MAPLE WHITE,
LAKE AVENUE, DETROIT,
MICHIGAN, U. S. A.

Ed's hand comes into camera as he turns page and reveals:

Full page sketch of landscape - foreground of feathery vegetation at foot of gigantic cliff of curiously ribbed basaltic formations that extend like an unbroken wall right across background. At one point is an isolated pyramid rock, crowned by one great half-dead tree, separated by a cleft from main crag. Thin line of feathery vegetation fringes summit of cliff.

(Note: This sketch must exactly conform with scene shown later in picture.)

Again Ed's hand comes into camera and second leaf is turned, revealing:

Drawing of a dinosaur, feeding on tree tops.

BACK - Ed looks up from notebook - not impressed, asking:

SPOKEN TITLE - "Is this - all?"

BACK - Challenger, his head laid back, his eyes half-covered by supercilious lids, shakes head, then waves an explanatory hand toward door to hall. As Ed and Roxton look toward door -

CUT TO

173. M. S. AT DOOR TO HALL

- Paula White - a striking girl of twenty, with the erect, lithe body of an athlete and the serious eyes of a person with a mission in life - is just entering from the hall.

174. M. S. AS ROXTON MOVES FORWARD QUICKLY TO MEET PAULA

- Ed looking at the girl with interest - Challenger seating himself at his desk.

175. S. C. U. OF PAULA

- as Roxton greets her. His manner instantly stamps the fact that this girl means a very great deal to him. Paula's expression is one of very sincere affection, but she leaves him almost at once, saying:
"Professor Challenger sent for me." As she exits toward desk, Roxton's eyes dwell upon her for a second then he follows her toward desk.

176. M. S. AT CHALLENGER'S DESK

- Ed looking toward Paula with a certain quickening of interest, wondering if she is to figure in Challenger's "human interest" story. As Paula joins them, Challenger remains seated as he introduces Ed saying:

SPOKEN TITLE - "Miss Paula White - the daughter of the unfortunate scientist whose notebook you hold in your hands."

BACK - Paula looks at Ed earnestly as he acknowledges the introduction.

177. C. U. OF ED

- with notebook, as he bows to Paula. He is much impressed with the girl's personality, full of wonderment about her presence in Challenger's home. As he looks from Paula toward Challenger, his eyes full of question -

CUT TO

178. C. U. OF PAULA

- looking at Ed earnestly as she acknowledges this off-hand introduction, then her eyes rest upon the notebook in his hands.

179. S. C. U. OF THE THREE

- as Roxton joins them. Challenger leers triumphantly up at Ed, then says abruptly: "Sit down - all of you!" Roxton places a chair for Paula. As Challenger adds:

SPOKEN TITLE - "Miss White was her father's trained assistant - as she is now mine. She will tell you why she came to me."

BACK - Challenger finishing title. As Ed looks toward the girl she leans forward and indicates picture of great cliff in open notebook in Ed's hand, and says:

SPOKEN TITLE - "My father left me in our camp on the plain when he ascended to the plateau. He would go in spite of what - what we had seen."

180. S. C. U. OF PAULA AND ROXTON

- as Paula finishes title. Her eyes misted with tears. As she turns her head away, as if to try to overcome her emotion before Roxton places a sympathetic hand over hers. As she looks up at him gratefully -

CUT TO

181. C. U. OF ED

- as he looks from Paula to sketch of cliff - then back to Paula - his eyes full of startled questions as he demands:

SPOKEN TITLE - "Do you mean that you were there - that you saw these monsters?"

BACK - He finishes title.

182. C. U. OF PAULA

- a wave of emotion sweeps over her beautiful face as she nods solemnly, whispering: "Yes - I - I saw them." Shudders and turns her head away.

183. M. S. OF THE FOUR

- Ed stares at Paula, finding it harder to doubt her word than Challenger's. As he looks at the latter, Challenger's insolent smiles become triumphant.

184. S. C. U. AT DOOR TO HALL

- little Mrs. Challenger slips in and sits quietly in big chair, looking over at group, listening with alert interest - but preferring to remain near door. (Pedestal in hall is seen through open doorway.)

185. S. C. U. OF THE FOUR AT DESK

- Paula talking to Ed, saying, with deep emotion:

SPOKEN TITLE - "I am sure my father is - still alive - on that terrible plateau!"

BACK - Paula's eyes misty as she fights against the emotion of sorrow and horror that threatens to overwhelm her. Ed, greatly interested, looks from her to Roxton, then back to Paula.

186. C. V. OF LITTLE MRS. CHALLENGER

- in her big chair as she takes a firm grip of the arms (to keep up her

courage), leans forward and says:

SPOKEN TITLE - "My husband promised to raise funds for a rescue party - but, instead of getting people to help him, he throws them out of windows and things!"

BACK - Finishes title, tossing her little head defiantly at her husband (whom she really adores).

187. S. C. U. OF GROUP

- as they all look over at Mrs. Challenger - not having realized that she is present. Roxton smiles his greetings over the little lady.

188. C. U. OF LITTLE MRS. CHALLENGER

- as she nods to Roxton, then looks at her big husband - shaking her head at him disapprovingly.

189. S. C. U. OF THE FOUR

- looking over at Mrs. Challenger, all but Challenger smiling at her. Paula turns to Ed, saying with deep feeling:

SPOKEN TITLE - "I had such hope when I first came to London but now -"

BACK - Paula finishing title with a little gesture expressive of despair.

190. C. U. OF ROXTON

- looking at Paula, his eyes full of sympathetic understanding and deep love for this girl, as he leans toward her and says:

SPOKEN TITLE - "We are going back to South America, Paula."

BACK - as Roxton breaks off -

CUT TO

191. C. U. OF PAULA

- looking at Roxton - a great hope growing in her eyes. She is too greatly moved to speak.

192. C. U. OF ED

- looking at Paula. Fired by her feeling and his own ambitions, he cries earnestly:

SPOKEN TITLE - "I believe the Gazette might finance a rescue party provided I go along!"

BACK - Ed finishing title - looking eagerly from Paula to Challenger to see how he regards this idea.

193. C. U. OF PAULA - looking from Ed to Challenger - her tear-filled eyes flaming with quick hope and tense expectancy.

194. S. C. U. OF THE FOUR

- Challenger sits erect - staring at Ed, weighing this proposition.
Deciding to decline and stick to his libel suit, he shakes his head
vehemently, saying:

SPOKEN TITLE - "I will have nothing to do with the Gazette! I--"

BACK - He breaks off as Paula puts her hand on his arm, pleading with
much spirit -

SPOKEN TITLE - "Surely you won't let personal feelings interfere with
your duty to a fellow scientist - to my poor father!"

BACK - Challenger still obdurate - his chin shoots out - his shoulders
hunch up - shaking his head with great decision.

195. C. U. OF PAULA

- her eyes full of tragic disappointment. She sends a despairing look
across to Ed - a desperate plea for help.

196. C. U. OF ED

- looking at Paula. Galvanized by the plea in her eyes, he turns to
Challenger and says earnestly:

SPOKEN TITLE - "I'll swear not to send an article back to my paper
without your full approval, sir!"

CUT DIRECT TO

197. S. C. U. OF LITTLE MRS. CHALLENGER

- so excited she can hardly sit in her chair as she cries:

SPOKEN TITLE - "Surely, George, a rescue party is a great deal better than a law suit!"

BACK - Mrs. Challenger finishes title.

198. S. C. U. OF THE FOUR

- as above - Challenger favors Ed with a piercing glance - finally extends his great paw, as Ed grasps it -

CUT TO

199. C. U. OF PAULA

- her face flooded with great joy. To her this mission is sacred. For the first time the tears escape from her eyes and roll down her cheeks - her lips quivering with emotion.

200. C. U. OF ED

- looking at Paula - moved, in spite of himself, with the depth of her feeling for her father. For the instant he forgets his mission, lost in the contemplation of this beautiful girl.

201. M. S. OF THE FOUR

- Ed still staring at Paula. Paula's tear-stained face averted.

Challenger looking from one to the other under his beetling brows, suddenly laughs. This snaps Ed out of his abstraction. He turns to Challenger and says:

SPOKEN TITLE - "If Sir John Roxton will go with me - I believe we can make Mr. McArdle see this thing!"

BACK - Ed finishing title. Roxton immediately rises, saying "By all means!" Challenger and Paula also rise. Ed shakes hands with Challenger, then with Paula and hastily exits toward door to hall - his mind full of his great undertaking. Challenger follows, but Roxton pauses to speak to Paula.

202. S. C. U. OF ROXTON AND PAULA

- Paula nearly overcome with her joy and the emotion the hope of saving her father rouses in her. She holds out both hands to Roxton - feeling that she owes most of this to him. As he takes her hands - their eyes meet - Roxton's full of love and questions. Paula's eyes waver and she gently tries to withdraw her hands. Realizing that this is not the proper time to stress the personal, Roxton kisses Paula's hands and exits after the others.

203. M. C. V. INT. CHALLENGER HALL

- shooting toward front door, which Austin is waiting to open. Challenger is talking to Ed. Mrs. Challenger listening, her head on one side, like a sparrow. As Roxton joins them and turns to get his hat and stick. Mrs. Challenger draws Ed nearer to the door and Austin.

204. S. C. U. OF MRS. CHALLENGER, ED AND AUSTIN

- as Mrs. Challenger says to Ed very seriously:

SPOKEN TITLE - "I'll not let you take Professor Challenger to South America unless you take Austin to look after him - he is the only man we ever had who could stand my husband's language!"

BACK - Mrs. Challenger finishing title, indicating the perfectly stolid Austin. Ed glances at Austin, then nods to Mrs. Challenger, saying: "I promise!"

205. INT. CHALLENGER HALL - M. S.

- shooting toward front door - of Mrs. Challenger, Austin and Ed as Roxton and Challenger join them. Austin opens the door - Roxton bows to Mrs. Challenger and starts out followed by Ed.

CUT TO

206. INT. CHALLENGER LIBRARY - S. C. U.

- full figure - of Paula as she stands by desk, her father's old sketch book in her hand. As she unconsciously caresses it - her eyes fill with tears and a prayer of hope and gratitude well up from her heart -

SLOW FADE OUT

SLOW FADE IN

207. EXT. WHARF NEAR OCEAN LINER - DAY - S. C. U. OF A MAN

- full figure standing reading a late edition - his face hidden by the paper -

DISSOLVE INTO

208. L. S. OF PIER

- the man with the newspaper in the foreground - Usual boat crowds, etc.

DISSOLVE INTO

209. M. S. ON DECK

- Challenger, Roxton, Summerlee and McArdle walking earnestly - belated passenger, stewards hurry past them in background of shot.

210. S. C. U. OF PAULA

- standing a little apart - her expression one of elation and deep joy.

It seems almost too good to be true - that they are really starting! As she turns to join others, her expression changes somewhat as she sees:

211. S. C. U. - BACK TO SMOKE STACK

- of Ed with Gladys in his arms - the smoke stack screening them from the crowd, but only partially from Paula. Ed is kissing her goodbye - he whispers:

SPOKEN TITLE - "I'm only doing this for you Gladys! You swear to wait for me?"

BACK - Ed finishing title. Gladys raises her eyes to his in solemn assurance of her faith as she cries earnestly: "Always! I swear it!" As Ed again enfolds her -

CUT TO

212. S. C. U. OF PAULA

- She has seen Ed and Gladys. Her eyes are a bit wistful over this glimpse of love - her own heart is empty and lonely. With a little sigh she dismisses this mood, and again gives her attention to Austin, who is gathering up her hand luggage.

213. S. C. U. OF CHALLENGER, ROXTON, SUMMERLEE AND McARDLE

- still arguing. In this closer view we see that Challenger is highly indignant, but is trying to keep himself in hand.

214. C. U. OF SUMMERLEE

- as he says to McArdle - speaking as a man of much authority:

SPOKEN TITLE - "Professor Challenger is practically on trial - and I will not lend my name and presence to this expedition if he is to lead it!"

BACK - Summerlee finishing title.

215. C. U. OF CHALLENGER

- as his chin goes up and he glares at Summerlee - starts to speak -
then refrains.

216. S. C. U. OF GROUP

- as Summerlee adds: "Sir John Roxton is our logical leader." Roxton
starts a civil protest, but McArdle breaks in derisively, saying:

SPOKEN TITLE - "Professor Summerlee is right - Sir John Roxton must
take absolute command!"

BACK - McArdle finishing title. Again Roxton starts a civil protest,
but Summerlee and McArdle will not hear of it. As they argue -

CUT TO

217. C. U. OF CHALLENGER

- his eyes blazing with wrath as he gazes at these men who are ignoring
him.

218. S. C. U. OF ROXTON, SUMMERLEE AND McARDLE

- as Roxton finally says: "Well, gentlemen - since you feel it is for
the best good of all concerned - I accept." He extends his hand. As
McArdle shakes it, thanking him and Summerlee lays an approving hand on
his shoulder -

CUT TO

219. S. C. U. - FULL FIGURE - OF CHALLENGER

- still looking at them - his eyes blazing with indignation. He gets an idea, makes a decision, turns and strides down the deck to go to the salon. As he goes,

CUT TO

220. M. S. OF ENTIRE GROUP

- the three men too occupied discussing their plans to notice that Challenger is leaving them.

(Note: In this long shot Paula and some other passengers will be included.)

221. C. U. OF "ALL ASHORE" WHISTLE BLOWING -

222. M. S. OF DECK

- general bustle begins as people hear the whistle. Paula moves toward the rest of the group. Ed and Gladys emerge from behind smoke stack. Other passengers begin hurried farewells, etc.

223. INT. SALON OF SHIP - C. V.

showing full figure of Challenger at desk. He is taking a legal envelope containing map out of his wallet. He places it on the desk and starts to write:

INSERT - Of Challenger's hand addressing envelope to MR. EDWARD MALONE.

BACK - Challenger picks up blotter and applies it with much satisfaction - his whole expression registering that he feels he is playing a trump card in this game. As he turns envelope over and starts to scrawl some instructions across the back of it he sees a steward hurrying by and stops him. Steward pauses beside desk waiting for Challenger to finish writing.

INSERT - Of back of envelope - Challenger writing: "This envelope contains my secret maps, and is not to be opened until December 12 at 6 a.m. exactly - in the hut of Emanuel, the Portuguese trader on the second branch of the Branco River.

BACK - Challenger again picks up his blotter and as he blots and stamps envelope, he says to the steward:

SPOKEN TITLE - "Put this in the ship's mail, please - and see that my hand luggage is sent ashore at once!"

BACK - Challenger finishes title, thrusts envelope, then tip into Steward's hands, adding: "Hurry!" Steward thanks him and hurries off.

224. M. S. OF INT. SALON

- to allow steward to hurry out and Challenger to rise and follow him.

225. EXT. DECK - S. C. U.

- not too near the gang plank which is crowded with people - of McArdle, Summerlee, Roxton, Paula, Ed and Gladys. McArdle starting to shake hands with all but Gladys - suddenly pauses, saying:

SPOKEN TITLE - "Where's Challenger?"

BACK - McArdle finishing title. As others glance around, Paula replies:

SPOKEN TITLE - "I saw him go toward the salon."

BACK - Paula, finishing title. Others accept this, and, as McArdle goes on with his hand shaking, we -

CUT TO

226. S. C. U. ON DECK

- near companionway Challenger entering from salon - stops Austin who is hurrying by with a number of gun cases. Challenger says quietly but grimly:

SPOKEN TITLE - "Leave Sir John Roxton's guns here - and come ashore with me."

BACK - Challenger finishing speaking. Austin, much surprised, opens his mouth to ask a question - meets Challenger's flashing eye - changes his mind, and starts to stack the gun and cases as Challenger exits, headed

toward gang plank.

227. S. C. U. OF McARDLE, SUMMERLEE, ED, ROXTON, PAULA AND GLADYS

- as McArdle takes Gladys by the arm, hurrying her toward the gang plank. Gladys pauses to throw final kiss to Ed.

228. S. C. U. OF McARDLE AND GLADYS AS ABOVE

- McArdle impatient and nervous, fearing the gang plank will be pulled up - Gladys oblivious to all this as she throws her dainty little kiss to Ed - knowing just how pretty she looks.

229. C. V. OF ED AND PAULA

- as the enamoured Ed throws a kiss back to Gladys - and Paula turns away - again prey to a vague sense of loneliness.

230. M. S. OF THE ENTIRE GROUP

- and the last of the visitors running toward the gang plank, as McArdle, unable to endure more, firmly leads Gladys onto the gang plank and starts down it with her, mingling with the other visitors as they stream off. The man in charge of the gang plank urges them on. The instant McArdle and Gladys reach the wharf, the gang plank starts up.

231. L. S. OF WHARF

- crowded - everyone waving to the departing ship.

232. S. C. U. IN CAB ON WHARF

- of Challenger and Austin - the cab piled with their hand luggage.

Challenger is looking out of the window toward the ship - but is careful not to let himself be seen. His expression is still grim - but as a very sarcastic smile begins to tug at the corners of his mouth, we follow his eyes and -

CUT TO

233. L. S. OF SHIP BEING WHARFED OUT

- everyone on deck waving to friends on wharf.

234. S. C. U. ON WHARF

- of McArdle, Gladys, and a group of the Gazette reporters, waving to Ed, etc. on deck, Gladys waving her handkerchief.

235. S. C. U. OF CAB AND CHALLENGER

- now looking toward McArdle. His smile broadens.

236. C. U. OF McARDLE

- waving to boat - as seen by Challenger.

237. C. U. OF CHALLENGER

- now actually chuckling to himself over the "jolt" he has put over on the unsuspecting McArdle. As he wipes the tears of amusement from his eyes and again peers out to the ship -

CUT TO

238. L. S. OF THE SHIP

- now gaining headway - the people still waving.

SLOW FADE OUT

SLOW FADE IN

239. L. S. (GLASS)

- showing the trading post and the three or four huts constituting this settlement on the edge of a sluggish river in the heart of the jungle.

The trading post itself is a corrugated iron building raised eight or ten feet on piles - to accommodate the constantly recurring overflow of the river and jungle - swamp adjoining. The roof is heavily thatched.

The window openings have wooden shutters, but no glass windows proper.

A rickety pier, one end of which runs out into the sluggish water, and the other is close to the entrance to the trader's hut - which is a "general store and trading post" for the rubber-men, mandioc sellers, etc.

Close to the trading post itself are three or four huts also raised on piles. These are roughly constructed of boards, palm leaves or anything else that has come to hand. They are more deeply embedded in the jungle than the trading post, and under them flows a silent lagoon - the remains of the last high water - out of which grow palms and other trees, interlaced with the hanging vines, or lianas, of the jungle. At the river's edge are five substantial dug-outs being loaded by several lazy Indians and half-breeds under the direction of Zambo, a good-

natured Negro giant - as lazy but less stolid than the Indians in his charge. Pigs are rooting about in the mud under the half-rotten pier. A few chickens and geese are in evidence. The dug-outs are being loaded with a great deal of scientific paraphernalia, tin cases, etc. - each is a waterproof case and each plainly marked. Besides this there are many cases of tinned food, sacks of rice, sacks of coffee, sacks of mandioc flour, etc., etc. - the provisions for our exploring party, ready to leave the last outpost of "civilization." Three non-descript hunting or "jaguar" dogs are much in evidence. Hold this long enough to establish and -

DISSOLVE INTO

240. C. V. OF A VERY PRETTY NATIVE GIRL

- half-Indian, half-Portuguese - sitting in a rude window opening, languidly strumming a Portuguese love song on a very much battered old guitar. We are shooting toward the window opening - showing a tropical jungle background within twenty feet of the room in which the girl is supposed to be. The girl's eyes are wistfully fastened upon the occupant of the hut, some distance away.

241. EXT. OF HUT

- as seen by girl - we discover Ed Malone seated in one of the hammocks. Before him on an upturned box is his little portable typewriter. He is busily at work thumping out a letter to Gladys. Beside the typewriter is a fat, sealed, legal-sized envelope-addressed to McArdle, containing his weekly report.

(Note: The hut is only half-enclosed - the jungle being plainly seen through the open boards with an inch or two crack between each board - thus arranged to allow the waters, which often come two or three feet above the floor line, to run out when the rivers recede. At present the water is two or three feet below floor level and can be plainly seen between the cracks. In the hut itself there is nothing but a couple of Indian-made hammocks slung across the two corners, a pile of baggage and other paraphernalia arranged in a third corner.)

242. C. U. OF ED

- in trail outfit - as he sits in his hammock pounding his old portable typewriter.

INSERT - Of two lines as they are being typed:

"So far we have gotten along very well without Challenger and this morning - in half an hour - we will open the sealed envelope containing his secret maps that will guide us from here on."

BACK - Ed pauses - thinking of these mysterious sealed instructions. He is on a tension - pleurably excited over the approaching revelation, glances at his wrist watch, then starts another paragraph hurriedly - as if anxious to finish.

INSERT - "It is not three months, Gladys, since I left England - and you - and, if this expedition proves a success, my name may soon be

known -

BACK - Ed typing, makes a blunder, reaches for eraser - and knocks a pencil off the box onto the floor. As he starts to reach for it -

CUT TO

243. C. U. OF PENCIL

- as it rolls across a board and falls through the two-inch crack into the lagoon below.

244. C. U. FLASH OF ED

- staring through crack at the still waters of the lagoon two or three feet below the floor.

245. C. U. OF HUGE ALLIGATOR

- as seen through cracks in door - as it lazily swims about directly under Ed's feet - its wicked little eyes peering up at him.

246. M. S. OF ED

- as he rises - still watching the alligator through the cracks in the floor as it swims toward front of hut. Ed pauses in hut door, watching the beast.

247. M. S. OF ALLIGATOR

- as it swims out from under hut and disappears among the half-submerged palms, etc., growing in the lagoon all about the hut.

248. C. U. OF HALF-BREED GIRL

- her languorous eyes on Ed as she dreamily strums her guitar.

249. C. V. OF ED

- in his hut doorway watching the alligator. The heat of the sun begins to make itself felt. As he takes out his handkerchief and mops his face, he looks across toward another hut - connected with his by a couple of shaky planks - and smiles cheerfully as he sees Paula. Calls: "Good morning!"

250. C. V. OF PAULA IN THE DOORWAY OF HER HUT

- she is in khaki trousers and shirt but is bareheaded. She turns at Ed's greeting and calls back:

SPOKEN TITLE - "Breakfast in the trader's quarters in ten minutes!"

BACK - As she finishes title.

251. C. V. OF ED

- as he calls back: "I'll be there!" He goes back into the hut.

252. C. V. OF ED IN INT. OF HUT

- He sits down in his hammock, thumps out another line or two on typewriter, then takes his letter out of his typewriter to sign it. He picks up his pencil - but his eyes stray out of his open doorway and rest thoughtfully on -

253. VERY ATTRACTIVE C. U. OF PAULA

- as she stands on the platform before her hut door, reaches up and picks a spray of white flowers from a vine that trails down from the swamp trees above her. She inhales its delicious perfume, then, sticks it in her belt and starts toward the trader's store for breakfast.

254. BACK TO ED

- sitting up in hammock in his hut, looking out after Paula - his letter to Gladys forgotten. He comes to with a start - stares at the letter in his hand - a slightly guilty expression stealing into his eyes. He has exacted a sacred promise from little Gladys to wait for him - what right has he to allow his thoughts to wander to this other girl? As he hurriedly goes on with his typing, sternly resolved to finish his letter this time -

CUT TO

255. M. S. OF TRADER'S HUT (GLASS)

- and at least Paula's and Ed's huts. Ed at his typing, Paula crossing over to the trader's post.

256. BACK TO C. U. OF ED

- as he takes page out of typewriter and, with a frown of stern resolution reads it over.

INSERT - Of last page of Ed's letter:

"- so this will be my last letter, Gladys, dear,
before we take to the dug-outs. From now on I
will have to depend upon natives to carry my
letters down the river.

As ever, your - "

After enough footage to allow the audience to read the above, Ed's hand
comes into the insert and signs the letter: "Ed."

BACK - Ed looks up from letter, starts to lay pencil down - but again
his eyes stray and we -

CUT TO

257. X. C. U. EFFECTIVE SHOT OF PAULA

- about to enter the trading post, glances at battered old wooden
thermometer - a big one - nailed to the corrugated iron wall of the hut
- but in the shade of the thatch.

INSERT - Of thermometer registering 101 degrees.

BACK - Paula looks up from thermometer - smiles - it is hot! - and
disappears into the store.

258. S. C. U. BACK TO ED

- once more he drags his mind off of Paula - gazes sternly at the letter in his hand - then adds firmly:

INSERT - Of last page of letter just signed by Ed. Ed's hand comes into the close-up and adds:

"P. S. I am thinking of you always.

E."

BACK - Still frowning - with the righteous determination to be true, even in thought, to Gladys, Ed slips the envelope - already addressed - picks up the sealed report to McArdle. He reads the address to make sure it is correct. As he reads it we insert it to identify it.

INSERT - Of envelope addressed to McArdle:

MR. McARDLE
NEWS EDITOR
LONDON GAZETTE
LONDON GAZETTE BUILDING
LONDON, ENG.

BACK - Ed puts both letters into his pocket and starts to rise.

259. M. S. AS ED RISES

- and goes out of hut, toward trading post.

260. L. S. (GLASS)

- as Ed is seen crossing from his hut to the trading post -

CUT TO

261. C. U. OF GIRL

- in the window, strumming her old guitar and singing her wistful little love song, her eyes follow Ed as he goes.

262. M. S. INT. OF THE TRADER'S STORE

- it is the roughest possible structure of corrugated iron, unglazed windows, etc. There is a rough counter piled with the miscellaneous lot of junk used for trading purposes with the Indians and half-breeds that bring in the rubber, mandioc, etc. There is a scale for weighing the rubber, a new Singer sewing machine - and little else. The trading materials consist of sacks of salt, strings of gay beads in great piles, rolls of the brightest possible calicos, etc. As Ed enters and starts toward the trader -

CUT TO

263. S. C. U. OF TIRED TRADER

- leaning up against the counter, counting out six quinine capsules -
his morning dose.

INSERT - Of bottle - to identify quinine.

BACK - Ed enters - says "Good morning" and asks in English:
"Breakfast?" - smilingly pantomimes the act of eating for the
Portuguese trader's benefit. The trader points to the back room of the
store. Ed exits from camera in direction indicated. Trader wearily
starts to gulp down his morning quinine - washing it down with rum,
taken straight from the bottle.

264. M. S. INT. OF BACK ROOM OF THE STORE

- only partly cut off from the store proper by a rickety partition. In
it we discover the trader's wife puttering about over a primitive
cooking stove - much the worse from having been brought up the river.
She is making coffee, cooking a beef dish of some sort. She is an
Indian woman - barefooted - in slatternly calico.

Standing near the rickety table of the room is Roxton - in trail
outfit. Seated at the table near him we find Summerlee - also in trail
outfit. The pretty half-breed girl - daughter of the trader and his
native wife - is still sitting in the rude window opening, languidly
strumming her guitar. Over by one of the openings in the wall - staring
out into the jungle, her eyes thoughtful, her mind on her father, is
Paula.

Crawling on the floor is a baby. A couple of tame parrots are making themselves perfectly at home all over the place. Ed enters from the store - casually steps over the crawling baby - goes toward the table sniffing pleasantly at the coffee which the trader's wife is now pouring.

265. C. U. OF THE GIRL

- with guitar - her somber eyes on Ed - as she croons her plaintive and alluring love song.

266. S. C. U. OF ED AND OTHERS

- as Ed looks off scene and his eyes dwell upon Paula.

267. S. C. U. OF PAULA

- as seen by Ed. She feels Ed's eyes upon her and turns and looks at him. Then her own eyes waver slightly and she turns away, petting one of the parrots to cover her slight confusion. She is serious in this - feeling it must not remotely suggest a flirtation.

268. S. C. U. OF ED

- as he studies her a second then, remembering Gladys, resolutely turns his back to her and starts toward his chair or stool or box, at table.

269. M. C. U. OF ED, ROXTON AND SUMMERLEE

- as Ed turns toward them, trying to dismiss Paula from his mind. He sniffs the aroma of coffee in the air and says cheerfully:

SPOKEN TITLE - "There is just one good thing you can count on in Brazil
- coffee!"

BACK - Ed finishing title. Roxton smiles his acquiescence. Summerlee
merely grunts, poking dubiously with a steel fork at some stew the
trader's wife is putting on the plate.

270. M. S. SHOWING PAULA

- approaching table. Ed's eyes again rest on her as Roxton immediately
rises and places a box or rickety stool for her to sit on. As she, then
Ed, and then Roxton sit at table -

CUT TO

271. S. C. U. OF SUMMERLEE AND ROXTON

- as Summerlee pauses in his eating - his eyes attracted by a small
moving object on Roxton's sleeve. He stares at it - then takes a little
hand magnifying glass out of his pocket - gazes through it earnestly at
some minute object on Roxton's sleeve.

INSERT - Of flea as seen through magnifying glass.

BACK - Roxton, turning his head, looks from Summerlee to his sleeve
asking: "What's the idea, old chap?" Summerlee puts up his glass,
returns to his food, saying casually:

SPOKEN TITLE - "Merely a small blood-sucking insect of the genus Pulex

- commonly known as a flea."

BACK - A swift look of alarm and disgust flashes across Roxton's face, as, with a hasty "Excuse me!" to Paula he leaves the table - to dispose of the intruder.

272. M. S. OF ROXTON

- hastily leaving table. Paula and Ed laughing. Summerlee soberly sipping his coffee, no longer interested in the episode. Ed suddenly breaks off in his laughter and looks at his watch.

273. S. C. U. OF ED

- as he looks down at his watch.

INSERT - Of watch on Ed's wrist registering 5:59 a.m.

BACK - Ed looks up from watch - his eyes bright with excitement as he takes Challenger's sealed - and now somewhat worn - envelope out of his pocket and solemnly picks up old steel knife to slit it open. Before doing so he looks off at the others, saying: "Now for it!"

274. M. C. U. OF SUMMERLEE, PAULA

- seated - and Roxton - who has paused on his way back to his seat - all looking intently at Ed.

275. C. U. OF ED

- the unopened envelope and the knife in his hand as he says:

SPOKEN TITLE - "Considering how angry and hurt Challenger must have been when he sneaked off the boat - it was very decent of him to leave us his secret maps, as we could go no further without them!"

BACK - Ed finishing title.

276. M. C. U. OF ROXTON, PAULA, AND SUMMERLEE

- looking at Ed. Paula immediately agrees with Ed. Summerlee openly snorts, but Roxton holds out his hand for the envelope.

277. M. S. OF ALL FOUR

- as Ed hands Roxton the envelope and the knife and Roxton slits it open and takes out a single folded sheet of paper - all watching him in tense silence - Paula and Ed both very excited.

278. C. U. OF ROXTON

- as he unfolds the paper - and sees that it is blank. A flash of amazement comes into his eyes - then he turns the sheet over. The other side is blank also. As he looks in silence toward the others -

CUT TO

279. S. C. U. OF SUMMERLEE, ED AND PAULA

- all staring at the blank paper in Roxton's hands - too startled and completely taken by surprise to speak. Then Paula snatches up the empty envelope, looks into it, and slowly lays it down - stunned.

280. C. U. OF PAULA

- as she looks into envelope - sees there is nothing more, and slowly lays it down - stunned with this terrible disappointment. As her thoughts fly to her father and her eyes fill with tears -

CUT TO

281. BACK TO M. C. U. OF GROUP

- as they look at each other in stunned silence.

282. C. U. OF SUMMERLEE

- his face full of scorn and contempt as he says emphatically:

SPOKEN TITLE - "It is our duty to return to London at once and report Challenger a fraud and imposter!"

BACK - Summerlee finishing title, carefully putting the sheet of "instructions" back into its envelope, then into his wallet, to preserve it as evidence.

283. C. U. OF ED

- staring from Summerlee to Roxton. He, too, is stunned at first - then worried and indignant.

284. M. S. OF THE WHOLE GROUP

- as Summerlee, putting wallet into his pocket, rises saying grimly:

"Let's go!" Ed at once rises and bars his way, saying emphatically:

SPOKEN TITLE - "Challenger may make monkeys out of us - but he can't of the Gazette! This expedition has got to go on!"

CUT DIRECT TO

285. C. U. OF ED

- finishing title. As he looks from Summerlee to the others -

CUT TO

286. S. C. U. OF SUMMERLEE, ROXTON, ED AND PAULA

- as Summerlee snaps: 'Impossible! We're going back to London immediately!' As he turns as if to go, Ed again stops him, crying: "Wait a moment!" He then turns to Paula, adding:

SPOKEN TITLE - "Paula, you have seen the Lost Plateau - why can't you guide us to it?"

BACK - Ed finishing title.

287. C. U. OF PAULA

- looking at Ed. For a second hope flares up in her eyes - then - realizing her inability to do as he asks - she slowly shakes her head, then says:

SPOKEN TITLE - "My father and I had been exploring the jungle two whole years when we just happened upon it - and I was delirious when our Indian bearers brought me back -"

BACK - Paula adding: "I am helpless, without maps." She looks at Roxton - hoping that he may be able to suggest something.

288. BACK TO ENTIRE GROUP

- as Paula finishes title, Ed cries desperately:

SPOKEN TITLE - "But my paper will be the laughingstock of the entire press!"

BACK - As Summerlee smiles his bitter smile and says dryly:

SPOKEN TITLE - "That's just what Challenger did it for."

BACK - Summerlee finishing title, turns again as if to go and pauses, staring at:

289. C. U. OF ROXTON - who has been weighing the situation, as he meets Paula's eyes - his own full of deep sympathy for her - then turns to the others and says reluctantly:

SPOKEN TITLE - "The jungle rivers branch in a thousand directions. We are absolutely helpless without Challenger's maps."

BACK - Roxton finishing title, again looks toward Paula.

290. S. C. U. OF PAULA

- as she finds it impossible to face this terrible disappointment. She struggles with herself a second, then breaks down, hastily moving out of scene, to be alone.

291. M. C. U. OF ROXTON, ED AND SUMMERLEE

- looking after Paula. Roxton immediately exits toward her. Ed makes an impulsive movement to follow, but checks it.

292. S. C. U. SOME DISTANCE FROM GROUP BY TABLE

- of Paula - trying to check her tears and pull herself together.

Roxton joins her, his face very tender. As he takes her hand, in silent sympathy -

CUT TO

293. S. C. U. AT OPENING OF PARTITION

- between back room and store - of Challenger as he enters and stands looking at the group about the table. He is in a well-worn old hunting suit, his boots caked with river mud. On his head he wears an impossible jaunty straw hat which looks as if it originally belonged to a boy of fourteen. On the crook of his arm or perched on his shoulder is "Jocko," a little monkey of which he has evidently made a pet.

294. M. S. OF PAULA AND ROXTON, ED AND SUMMERLEE

- staring over at Challenger, Paula, after the first glance, exclaims
in joyful relief and rushes over to Challenger, her tears forgotten.

295. S. C. U. OF CHALLENGER

- as Paula joins him, grasping his arm and saying shakily: "Why did you
play us such a trick - about the instructions?" Challenger smiles down
at her, pats the hand on his arm and then glares at Summerlee and says
crisply:

SPOKEN TITLE - "I played this little trick because I want Professor
Summerlee to understand that I am in absolute command of this party -
and that you are all perfectly helpless without me!"

BACK - As he finishes the title.

296. S. C. U. OF ED AND SUMMERLEE

- as they receive this characteristic speech of Challenger's. Ed,
looking at the sour-faced Summerlee, suddenly laughs, struck by the
humor of the situation.

297. C. U. OF ROXTON

- looking over at Challenger in silence.

298. S. C. U. OF PAULA AND CHALLENGER

- as Challenger looks at Roxton and says impressively:

SPOKEN TITLE - "I think it is now established that I am the logical

leader of this party!"

BACK - Challenger finishing title, adds: "Is it agreed?"

299. C. U. OF ROXTON

- as he smiles, shrugs his shoulders and says tolerantly: "Agreed."

300. S. C. U. OF CHALLENGER AND PAULA

- as Challenger gets Roxton's answer he grunts triumphantly and moves toward table. Paula sends Roxton a deeply grateful look, then starts toward him.

301. M. S. AT TABLE

- as Challenger joins Ed and Summerlee, nods sourly to Summerlee and shakes hands with Ed.

302. C. U. OF JOCKO

- as he drops from Challenger's arm onto the table, sitting and looking solemnly over at:

303. S. C. U. OF ROXTON

- as Paula joins him and says quite simply: "Thank you, John." John pats her hand, smiling down at her. As they start toward the table -

CUT TO

304. M. S. OF THE GROUP ABOUT CHALLENGER

- as Roxton and Paula join them. Old Austin, with his ragged old sailor trousers tucked into his boots, appears from the store - goes to Challenger, jerks his thumb over his shoulder toward the canoes and says: "About ready, sir." Challenger nods in crisp approval, and Austin disappears toward the river front again. Challenger, his eyes flashing with excitement, turns back to the group and snaps out:

SPOKEN TITLE - "We start in ten minutes! Anyone who isn't ready - remains behind."

BACK - Paula and Ed, much thrilled, cluster around Challenger discussing the trip. Roxton exits, to see about the dug-outs, etc.

305. C. U. OF JOCKO ON TABLE

- as he picks up Summerlee's big glasses, which the latter has laid aside after finding Challenger's letter of instructions a blank - and examines them with true monkey curiosity.

306. S. C. U. OF JOCKO AND SUMMERLEE

- as Summerlee, reaching out for his glasses, finds that Jocko has them, irritably "shoos" Jocko away, and then calls out to Challenger:

SPOKEN TITLE - "If that mischievous beast is to go with us, I remain behind!"

BACK - Summerlee finishing title.

307. S. C. U. OF CHALLENGER

- beside the table as he listens to Summerlee's title. His eyebrows go up - then he clucks to Jocko who leaps back onto his arm. Stroking Jocko's head, Challenger bestows a withering glance at the irate Summerlee and replies:

SPOKEN TITLE - "Jocko knows which berries and roots in the forest are edible, and which are poisonous - he will be of far more use to us than you, my dear sir!"

BACK - Challenger finishing title.

308. C. U. OF SUMMERLEE

- glaring at Challenger, registering his hot resentment over Challenger's insulting reply.

309. M. S. OF THE GROUP

- as Challenger laughs over at Summerlee, says: "Come along, children" and exits, stroking Jocko as he goes out. Ed and Paula with him.

310. C. U. AT TABLE

- full figure of Summerlee, infuriated over Challenger's malicious delight in insulting him. He determines he'll stand no more, that he will abandon the expedition. Gets down furiously, tossing his hat onto the table in front of him. Then he wavers - looking longingly toward the door. Finally snatches up his hat, jams it onto his head and starts

out.

311. M. L. S. OF ROOM

- to cover Summerlee's exit.

FADE OUT

FADE IN

312. ATMOSPHERIC SHOT OF THE CANOES

- three of the most heavily loaded ones, each in charge of three paddlers, are already starting up the river, against the current. The non-descript dogs are in those first canoes.

(Note: In this expedition five dug-outs are used with twelve or fifteen cargadores [bearers and paddlers] and Zambo, the "capataz" or head-man. These bearers are nearly all half- or quarter-breeds mongrel mixtures of all shades and colors. Gomez, the second-man, is a cross between Indian and Portuguese and is the most treacherous of the lot.)

The trader, a couple of Indian rubber-men, three more half-breed children, five, six and seven years old respectively, stand about watching the party getting into the last of the canoes. Leaning up against the string-piece, still idly strumming her guitar, is the young half-breed girl. She is singing softly - her provocative eyes following Ed.

313. LONGER SHOT OF THE RIVER

- Roxton, Paula and Summerlee in one of the canoes - their paddlers already in place. As they start after Paula and Roxton, waving their hands to the trader, etc.

CUT TO

314. C. U. OF THE HALF-BREED GIRL

- as she leans against the pier, still singing her plaintive little Portuguese song, her eyes following the canoes - her expression wistful.

315. BACK TO A LONGER ATMOSPHERIC SHOT

- of the canoes as they disappear around a bend in the river.

(The orchestra throughout this episode playing the plaintive melody of the half-breed girl's song.)

VERY SLOW FADE OUT

(This wistful "farewell" music continues as we -)

VERY SLOWLY FADE IN

316. A GORGEOUS TROPICAL SUNSET

- then when the sun is nearly gone -

SLOWLY LAP DISSOLVE INTO

317. SECOND RIVER LOCATION

- river narrower. On a great tree trunk which has fallen partly into the water, stands an Indian naked and alert. As he vanishes softly into dense shadow of woods, the canoes glide into the picture and we -

CUT TO

318. C. V. OF ONE OF CANOES

- which now contains Challenger, Ed, Gomez and two other paddlers. Challenger is well toward the front of the dugout. Ed is peacefully at work hammering out a report to McArdle on his portable typewriter - his newspaper training making it possible to work under any circumstances. Immediately behind him is Gomez, the quarter-breed - a villainous looking fellow, almost white, who is cursed with enough education to make him a malcontent and to give him an unfortunate influence over the other paddlers and bearers. He is trying to read what Ed is typing - the peaceful waters demanding little attention to his paddle.

319. C. U. OF ED AND GOMEZ AS ABOVE

- Ed has come to the end of a page. As he takes it out and reads it over we insert:

INSERT - Typewritten page of Ed's letter:

"This is our thirteenth day in the canoes and

we are now in the quiet waters of a little
un-named stream. Our 'cargadores' - paddlers -
look like pirates but seem loyal."

BACK - As Ed sticks this loose sheet under his portfolio with others to
keep them safely, he becomes aware that Gomez is too much interested in
his literary efforts. As he inserts a second sheet and as he hammers
out the following words, we insert:

INSERT - Of letter in typewriter as Ed writes:

"The only weak spot is the quarter-breed, Gomez,
a yellow-hearted cur who shirks his work,
steals our food, and is now trying to read this
over my shoulder."

BACK - As Ed types the last words, he waits a second to give Gomez a
chance to catch up, then turns suddenly and confronts the disconcerted
breed. Gomez's eyes flash angrily - he is a sullen brute - and then he
turns his attention exclusively to his paddling. With a dry smile, Ed
goes on with his report.

320. C. U. OF CHALLENGER

- in the front of the dug-out. He is watching with the greatest
intentness the seemingly unbroken vegetation along the near bank of the
river. He suddenly puts up his hand to attract attention, then motions
toward a reedy spot, a short distance ahead of them. He turns to Ed and

says:

SPOKEN TITLE - "Those green rushes mark my private doorway into the -
unknown."

321. M. S. OF THE GREAT GROWTH

- of tall green rushes that completely screen the diverging stream.

322. C. U. OF ED

- he is much impressed with this news - a growing inner excitement
betrays itself in his eyes - he hastily starts to put away his writing
paraphernalia - feeling that a fresh interest has come into the
expedition.

323. M. S. OF THE CANOES

- as Challenger, also triumphant and excited, turns and calls loudly to
Summerlee and Roxton in the other canoes: "We turn here!" As his canoe
turns in toward the reeds indicated, the others following, we -

CUT TO

324. M. S. OF GIANT REEDS (GLASS)

- at first the reeds seem impenetrable but, as Challenger's canoe
appears, we pan the camera and reveal a small stream of more or less
open water. Again Challenger gives the order, and his canoe slides into
the narrow channel, the reeds brushing it. As the others follow -

SLOWLY LAP DISSOLVE INTO

325. M. S. EXT. SMALL STREAM

- the branches nearly meeting overhead. A great crane wading near shore, suddenly rises and flaps off on heavy wings. A brush deer, standing in the water, vanishes swiftly in the dense undergrowth. A great macaw or perhaps a toucan sits on a dead branch - entirely undisturbed by the approach of man. Challenger's canoe glides into camera, everyone alert - on guard.

326. C. U. OF JOCKO

- in Challenger's canoe, as he looks up at branches and starts to chatter, greatly excited.

327. C. V. OF A GREAT SNAKE

- twined above a tree limb almost above the canoe.

328. C. V. OF CANOE

- as men see snake and the paddlers expertly shoot the canoe out from under the branch.

329. C. V. OF ONE OF THE DOGS

- snarling, showing his teeth - his spine bristling - his keen eyes on the underbrush near the bank.

330. C. U. OF A GREAT JAGUAR

- half-hidden among the low brush on bank, its baleful eyes on the

canoes. It silently disappears into the underbrush.

331. L. S. - VERY PICTURESQUE

- mysterious - lonely - of the canoes gliding through this green tunnel
to - WHAT?

SLOWLY FADE OUT

(With this slow fade the motif of the music changes - becomes
definitely threatening - great war drums begin to rattle and boom at
first distant - then louder and louder as we -)

SLOWLY FADE IN

332. NIGHT SCENE

- Small natural clearing in the tropical forest - in a shaft of
moonlight squats a naked Indian, beating on a great hollow log war
drum. In this long shot he looks like a pygmy at the foot of the great
trees.

333. C. V. OF THE INDIAN

- beating his drum - his face savage, degenerate - his whole manner
hostile. He raises his face to the great full moon sailing high
overhead.

334. FLASH OF THE TROPICAL MOON

- at full - riding through a thin rack of feathery clouds.

335. NIGHT SCENE - ON CREST OF GREAT MOUND OF BARE ROCKS

- a second Indian, also stark naked - beating on a war drum - spreading the alarm.

336. NIGHT SCENE - FULL MOONLIGHT - BESIDE THE STREAM

- now too narrow and shallow for the canoes, which are pulled up on the bank and unloaded. Hammocks are strung under the trees. In the foreground, grouped around a very small fire, we see Summerlee, sitting on a specimen case near the fire, arranging beetles, etc. in a smaller case. He is smoking his pipe. Nearby are Roxton, Ed, Paula, listening to the distant booming of the war drums. Standing erect, his head thrown back as if in defiance, is Challenger - also listening to the drums. Near him stands old Austin, placidly cutting himself a large hunk of chewing tobacco.

(Note: In all jungle scenes no one must be allowed to sit on the ground - all squat, sit in hammocks, etc. This is one of the first rules of jungle travel in the Amazon country. Fire-ants, ticks, etc., etc. are the causes.)

In the background - grouped about a second cooking fire - we see the bearers, Zambo in charge. The Indians are squatting about a cooking pot - but are all listening to the drums. The dogs are prowling about.

337. S. C. U. OF ROXTON

- listening to the drums - he is tense, alert, perfectly aware of their

import.

338. S. C. U. OF CHALLENGER

- listening to the drums - his expression rather amused and condescending.

339. S. C. U. OF ZAMBO

- listening. He is caught in an arrested movement, his quid in one hand, the knife with which he has been cutting it in the other.

340. S. L. S. OF THE CARGADORES

- squatting about the cook fire - listening to the drums - their expression tense - full of fear. As they look at each other significantly -

CUT TO

341. C. U. OF ONE OF THE DOGS

- listening to the drums - back bristled, fangs bared.

342. S. C. U. OF ED

- listening to the drums - interested - alert.

343. C. U. OF JOCKO

- listening to the drums. Puts his hands over his ears as if to shut out the sound, then scampers over to Paula.

344. C. U. OF PAULA

- as Jocko runs to her and begs to be taken up. She cuddles him in her arms. Ed joins her, stroking Jocko's little head. His hand finally touches and rests on Paula's. There is a tense pause, then -

INSERT - Of the two hands as Paula slowly withdraws hers.

BACK - Ed sighs - then they both listen to the drums again.

345. S. C. U. OF SUMMERLEE

- sitting on a specimen case, smoking his pipe, arranging some specimens in a smaller case, pauses to listen to the war drums, then leans across the fire and says to Ed:

SPOKEN TITLE - "Those cursed war drums again! They have followed us for a week, now!"

CUT DIRECT TO

346. M. C. U. OF SUMMERLEE, ED, PAULA AND JOCKO

- as Summerlee finishes title, Paula shrinks a little toward Ed. Ed surreptitiously signals Summerlee to be silent.

347. S. C. U. OF CHALLENGER - standing listening to the drums. As he hears Summerlee's remark he looks down at him with lively contempt and barks back:

SPOKEN TITLE - "They are merely signal drums of the Cucuma Indians. Degraded savages - with scarcely more intelligence than the average college professor!"

CUT DIRECT TO

348. S. C. U. OF SUMMERLEE

- sitting on a specimen case by the fire. As he hears Challenger's insulting remark he rises, choking with anger and sputters at Challenger:

SPOKEN TITLE - "The average college professor at least has more brains than the average charlatan -"

CUT DIRECT TO

349. M. L. S. OF CHALLENGER AND SUMMERLEE

- as Summerlee finishes title. Challenger breaks into his low, insulting chuckle. As Summerlee is about to add more, Roxton joins them and smilingly intervenes between the two in time to prevent a genuine row.

350. M. S. IN FAIRLY OPEN SPACE AT EDGE OF BEAUTIFUL, FERN-RIMMED LITTLE

POOL IN JUNGLE - NIGHT SCENE

- about 20 yards distant from the camp. In the full moonlight we see a little troupe of howling monkeys, enjoying their evening drink. They suddenly scramble away, as one of the bearers from the camp approaches

the pool with two big canteens - the biggest of the camp dogs at his heels. As the man stoops to fill the canteens, we -

CUT TO

351. C. U. OF THE DOG

- drinking at pool. Suddenly it looks - bristles from head to tail - snarls and starts to bark violently - its eyes fixed on the thicket on the other side of the little pool.

352. C. V. OF THE THICKET ACROSS THE POOL

- silent - impenetrable - baffling, not a leaf stirring - no sign of life.

353. C. U. OF THE BEARER

- frozen in his tracks - the dripping canteen in his hand. His eyes slowly move, examining every twig and leaf of the thicket across the pool - otherwise he is absolutely motionless ready to spring aside - attack, or run, as the occasion demands. Dog barking and snarling, as before. Bearer very cautiously lowers the canteen to the ground - a false move may mean instant death and slowly raises his gun - every nerve on the alert against this unseen menace. As he stands thus at bay - waiting -

CUT TO

354. C. V. OF THE THICKET

- still no sign of life.

355. C. V. IN JUNGLE ON OTHER SIDE OF THICKET

- screened by the bushes - we see a naked savage, standing in a shaft of the tropical white moonlight. In his hand he carries a great bow with one of the long poisoned arrows used by the Nhambiquara cannibals - poised, ready to shoot. The arrow is released - and goes sailing through the underbrush toward the half-breed bearer on the other side of the spring.

356. C. U. OF THE HALF-BREED AT THE SPRING

- as the arrow strikes him. With a yell of terror, he drops his gun and starts to dash back to camp, the arrow sticking in his shoulder - which he well knows means certain death.

357. M. S. OF HALF-BREED'S EXIT

- as he dashes back to camp, the barbed arrow sticking in his shoulder. With a snarl of rage, the dog starts around the spring into the jungle after the savage.

358. BACK TO M. S. OF THE CAMP

- the two scientists still arguing about the war drums, Paula standing near them - smiling, Roxton - hearing the bearer coming crashing through the brush - touches Ed on the sleeve and they quietly move toward the edge of the camp to investigate - their guns in their hands. The wounded bearer runs into the scene, staggers by them and squats near the cook fire. Roxton and Ed hastily join him. Others cluster

about. Zambo whips out a knife and starts to cut out the arrow.

(Note: These barbed shafts cannot be withdrawn from a wound.)

359. M. S. MOONLIGHT - OF A TRAIL IN THE JUNGLE

- flash of the naked savage with his bow and arrow as he swiftly speeds away - the dog at his heels. The dog chases him some distance, then gives it up and starts back to camp, deciding he has chased this intruder out of bounds.

360. BACK TO CAMP - C. V. NEAR BEARER'S FIRE

- of the wounded man, Ed, Challenger, Roxton and Zambo. Zambo is cutting the arrow out of the man's shoulder. Roxton examines it curiously as Zambo and Austin minister to the dying man, who is already in a half-stupor.

361. C. V. OF GOMEZ AND OTHER BEARERS

- a little apart from group about wounded man - looking toward him - then at each other. As Gomez, evidently a leader among them, starts to talk in a low tone -

CUT TO

362. C. U. OF ROXTON AND CHALLENGER

- leaning over the cook fire, examining the arrow. Zambo joins them - also curious about arrow. Roxton looks at Challenger and says quietly:

SPOKEN TITLE - "One of the poison arrows used by the Nhambiquara cannibals - the poor chap will be dead in a few minutes!"

BACK - As he finishes title -

CUT TO

363. C. U. OF ZAMBO

- the big negro - as he rolls his eyes, showing the whites, then leans toward Roxton and asks:

SPOKEN TITLE - "Say, Boss, dis you all say - cannibules?"

364. C. U. OF ROXTON

- as he looks over at Zambo, smiles dryly and replies:

SPOKEN TITLE - "I said cannibals, Zambo - but, I'm told, they always prefer - white meat."

365. C. U. OF ZAMBO

- as he digests Roxton's remark. Then a relieved smile slowly spreads over his face as he replies:

SPOKEN TITLE - "I sho' am glad to hear you speak dem words, Boss!"

BACK - Zambo finishes title.

366. M. S. OF THE GROUP

- as they turn their attention once more to the wounded man.

367. SHOT IN HIGH LONELY PLACE - MOONLIGHT

- a natural clearing in the jungle, surrounded by beautiful tree ferns, etc. The savage is still squatting or standing by his drum - but now the drum is silent. Twenty other naked savages are squatting in a circle, chanting solemnly to the moon. The man who fired the arrow by the spring runs in - causing a diversion. The men spring to their feet. There is a hurried conference, then the chief suddenly turns and gives a sharp cry to the man at the drums.

368. C. U. OF MAN AT DRUM

- as he starts a terrific tattoo on his resounding instrument.

(Note: All these naked savage shots are in silhouette in the moonlight, or so grouped as to get by the censors.)

369. BACK TO CAMP - M. S. OF THE ENTIRE GROUP

- as they listen to this fresh outburst. All but the two scientists are very grave - knowing this means fresh mischief. Gomez and his men restless - disturbed - secretive.

370. C. V. OF SUMMERLEE AND CHALLENGER

- listening to the drum. Challenger says grimly:

SPOKEN TITLE - "More drum talk! These sneaking devils are telegraphing

the "good news" that they have killed one of our men!"

BACK - Summerlee looking at him, laughs derisively, and demands:

SPOKEN TITLE - "You now admit that I am right - that they are war drums!"

BACK - He indicates the arrow in his hand. Challenger snorts impatiently and turns away - hating to admit that Summerlee could be right in anything. Both perfectly oblivious to the dangers hanging over them - lost in their scientific squabbles.

371. C. V. OF ED AND PAULA AS BEFORE

- both listening to drums - then their eyes meet. After a tense pause she forces a smile, puts her hand on his sleeve and, with an effort at lightness, asks gamely:

SPOKEN TITLE - "If we are ever in real danger of capture, will you promise to shoot me, Ed?"

BACK - Again their eyes meet - then Ed, too moved to speak, suddenly kisses her hand as it rests on his sleeve - turns and moves away - not trusting himself to say more. Paula stands looking down at the hand Ed kissed.

372. C. U. OF ROXTON

- watching this little scene from a short distance, his eyes betraying

his jealousy. As Ed leaves Paula, Roxton goes toward him.

373. C. V. OF ED

- apart from others - trying to hide the storm of feeling which the little scene with Paula has aroused. Roxton joins him and says quietly:

SPOKEN TITLE - "We'd better scout about a bit, young fellah-my-lad!"

BACK - Ed agrees and, guns in hand, they start quietly into the narrow trail leading to the spring.

374. M. S. AS ED AND ROXTON

- exit toward spring.

375. C. V. OF PAULA

- she watches Ed and Roxton going into the jungle trail - her eyes very anxious. Knowing that their lives are in imminent danger and that any protest from her would not be heeded. Challenger joins her. She quietly explains and asks him to go after Ed and Roxton, to add strength to their little party. Challenger agrees and disappears along the narrow trail toward the spring - gun in hand.

376. M. S.

- as Challenger disappears into the trail leading to the spring.

377. C. U. OF PAULA

- looking after him - her eyes full of fear but her nerves well under

control. Almost unconsciously her hand goes to the automatic in her belt.

378. C. V. OF GOMEZ

- the vicious-looking half-breed, in earnest conversation with the other bearers - some distance from the cook fire. As they see Roxton, Ed and Challenger disappear into the jungle -

CUT TO

379. C. V. OF ROXTON, ED AND CHALLENGER

- guns in hand, as they disappear into the jungle.

380. C. V. OF GOMEZ AND GROUP

- watching them go - then look toward Zambo, the head-man, who is giving the dying bearer a drink and otherwise tending him.

381. C. V. OF ZAMBO, ETC.

- near dying man's hammock.

382. C. U. OF GOMEZ'S EVIL FACE

- his eyes on the group at the cook fire. It is evident that mutiny is in the air - and that Gomez has all the bearers, except Zambo, the head-man, on his side. As Gomez turns back to his followers -

CUT TO

383. C. V. OF GOMEZ AND THE OTHER BEARERS

- their heads together, talking in low tones - their eyes often travelling toward Austin, Summerlee and Paula, etc.

FADE OUT

FADE IN

384. M. S. IN ANOTHER PART OF THE JUNGLE

- we see Ed, Roxton and Challenger, all with their guns, crouching in a bit of thick fern jungle, the bright moonlight illuminating their tense faces. Absolutely motionless and silent.

385. S. C. U. OF THE THREE MEN AS ABOVE

- to establish their caution and tenseness as they watch and listen - all three looking toward:

386. L. S. IN NATURAL CLEARING IN JUNGLE

- (Same as scene 367.) - surrounded by the beautiful tree ferns and lower bush - we see the company of about twenty Nhambiquara savages, dancing in the white moonlight, to the sound of their big drums. All have their great bows and plentiful supply of the poisoned arrows. As they circle, they raise their great bows (their arrows poised, as if ready to shoot toward the moon) then lower them as if against some foe. It is their war dance in full swing. We see them only in silhouette and at a distance as they are stark naked.

387. C. U. OF ROXTON, ED AND CHALLENGER

- watching the dance. They hear a faint rustle in the brush nearby - cautiously look toward:

388. C. U. OF A GREAT SPOTTED JAGUAR

- standing in a little clear space, surrounded by the ferns, etc. - the moonlight full on him.

389. C. U. OF THE MEN

- Ed cautiously, silently, raises his gun, but, before he can fire, Roxton touches his arm, then indicates the dancing savages - better risk the jaguar, which has not yet seen them, than to attract the attention of cannibals. Ed lowers his gun. All listen to jaguar's stealthy tread - tense - alert -

390. C. U. FLASH OF THE GREAT JAGUAR

- as it majestically moves away. (If there is any breeze stirring, the beast must be to the windward of the men, as it does not get their scent.)

391. C. U. OF MEN

- as they hear the jaguar move away - they relax in some relief. All look once more at the dancing cannibals.

392. M. S. OF THE BOW-AND-ARROW DANCE IN FULL SWING

- in black silhouette - barbarous, remote, menacing, but very picturesque, with the great bows raised high, the arrows pointed toward

the moon - perhaps their god.

393. C. U. OF THE MEN

- silently peering through the brush at the cannibals dancing. Then
Roxton whispers to Ed:

SPOKEN TITLE - "We'd better go back to the canoes - these chaps'll keep
this up until daylight."

BACK - He indicates the dancing savages. Ed nods and whispers back:

SPOKEN TITLE - "- and we'll be miles up the river by that time!"

BACK - They turn to Challenger, who has never taken his eyes off the
dancing savages, his scientific mind fascinated by this exhibition of
savage folk-dancing. Roxton and Ed exchange amused glances, then Ed
touches the absorbed man gently on his shoulder, indicating silently
that they are going. They rise very cautiously careful not to make a
sound, rustle a leaf or break a twig and start out of the scene, toward
the camp, guns in hand, and are soon lost in the encircling shadows.

FADE OUT

FADE IN

394. M. L. S. OF STREAM

- evidently some miles below the camp - path of moonlight playing

across the water, making the whole scene one of spectral beauty. When the scene is well in - two of the dug-outs glide into the picture - all the canoes in the expedition. For the first time in the picture we see them slipping rapidly away down the stream, going with the current instead of against it - evidently headed back toward civilization and the beaten tracks. They are paddling furiously - looking back over their shoulders - evidently fearing pursuit.

395. C. U. OF FIRST CANOE

- and pan in order to identify each occupant. In doing this we discover that only the paddlers and bearers are aboard. None of the whites, none of the scientific paraphernalia, but plenty of food and ammunition. Zambo is also absent. This process of panning is repeated with each of the other four canoes - to definitely establish that all the whites and Zambo are missing. The faces of the men show a mixture of triumph, excitement - and fear of being followed. They have all the dogs with them. Gomez is established in the first pan. He is urging the paddlers to greater efforts - looking back for indications of pursuit, etc.

396. BACK TO L. S. OF CANOES

- as they glide on rapidly down the stream and disappear around one of the heavily wooded bends.

397. BACK TO M. S. OF THE SPRING LOCATION

- still bathed in moonlight. Challenger, Ed and Roxton are seen hurrying toward the camp, stringing out in single file, Challenger in the lead, as they disappear down the narrow, vine-choked trail. They

have no suspicion of anything wrong.

398. C. V. AT THE CAMP

- shooting directly toward the narrow entrance that leads to the spring
- no other part of the camp being shown at this point. Challenger enters camera then pauses - an expression of startled amazement, swiftly followed by one of rage and horror, flashes over his face as he sees:

399. M. S. OF THE CAMP

- all the bearers' hammocks, except the one in which the body of the Indian who was shot by the arrow is still lying, are empty. All the cooking pots, etc., also have disappeared. The cook fire has nearly died out - only a thin spiral of smoke marking its place. Lying sprawled on the ground bound hand and foot by lianas (the great rope-like vines that hang from all the trees), lies the giant Zambo, rolling about, writhing in pain but making frantic efforts to free himself. His right arm, although bound to his side, is nearly severed above the elbow - a clean cut made by one of the machete knives. He is too intent upon his efforts to rid himself of his fetters to hear the approach of the men. Old Austin and Summerlee are gagged and lashed to a couple of trees in the same manner. Paula is not in sight. Challenger, followed by Roxton and Ed, rushes into the scene and, with their machete knives, they immediately release the prisoners.

400. C. U. OF ED

- as his horrified eyes take in the scene, then he turns to the others

and cries:

SPOKEN TITLE - "Paula!"

401. S. C. U. OF GROUP

- as Roxton and Challenger turn and stare at Ed in appalled silence. Summerlee points off into the fern-tangle. He is holding his mouth, speaking with difficulty, his jaw and tongue half-paralyzed from the gag which he has just been able to remove. His cartridge belt, revolvers, knife and gun have been stolen by the deserters. Challenger, Ed and Roxton plunge into the fern-tangle. As they go, Austin is seen bending over Zambo, trying to stanch his wound.

402. C. V. IN FERN-TANGLE

- of Ed, Challenger and Roxton - Ed now in the lead - as he discovers Paula, also bound and gagged, lying face down among the ferns.

403. C. U. OF PAULA

- bound and gagged - unable to move hand or foot, lying face down in the ferns. Clinging to her is little Jocko - frightened, but faithful.

404. C. V. OF THE GROUP

- as Ed - with a smothered cry - gathers Paula into his arms. She is conscious. With cries of thankfulness and relief they carry her back into the camp. Jocko with Challenger, who is petting the little fellow.

405. M. S. OF CAMP

- as the men emerge from the fern-tangle. Ed puts Paula in her hammock. He and Roxton hastily cut the lianas that bind her and remove the gag. Challenger insists upon her taking a little brandy. Jocko - much in evidence - perches on the hammock.

406. C. U. OF PAULA

- in her hammock as above. She swallows the brandy, leaning against Challenger, who is almost like a father to her, then gasps, indicating the wounded negro -

SPOKEN TITLE - "Poor Zambo tried to prevent them from stealing the canoes -"

BACK - Paula finishing title.

407. M. S. OF THE GROUP

- Challenger motions to Ed and Roxton to attend to this while he stays and administers to Paula. As Roxton turns to Zambo, Ed goes to the river's edge, to reconnoitre.

408. C. U. AT RIVER'S EDGE OF ED

- looking up and down the stream. No sign of the canoes. He glances down at the trampled mud.

409. C. V. OF TRAMPLED MUD

- marks show plainly that canoes were launched down stream.

410. C. U. OF ED

- as he looks up from examining marks made by launching canoes - shades his eyes, looking down stream. Gives it up - starts slowly back toward others.

411. M. S. OF AUSTIN

- who has already freed Zambo from his fetters, is applying first aid to his wound, Summerlee standing by with the emergency kit. Zambo is sitting on a fallen log, looking like a very sick man - limp, dispirited, Roxton making a hurried but expert examination of the wound, bandage, etc.

412. S. C. U. OF ROXTON AND ZAMBO

- as Roxton makes his hurried but expert examination of Zambo's bandage. As he touches it, Zambo lets out a howl of pain. Roxton, paying no attention to this, arranges a sling for Zambo's arm, saying grimly:

SPOKEN TITLE - "You're a lucky dog, Zambo - if you couldn't walk we'd have to leave you here!"

BACK - Roxton finishing title.

413. C. U. OF ZAMBO

- he rolls his eyes - slowly but surely pulls himself together - and whispers hoarsely:

SPOKEN TITLE - "Oh, I can walk all right, Boss! I don' want to be lef' heah fo' a reception committee fo' no cannibules!"

BACK - Zambo finishing title.

414. M. S. OF GROUP

- Roxton and the others grim - their tribute to the game and loyal black, who can make his little joke even when suffering unspeakable pain.

415. S. C. U. OF ROXTON AND ZAMBO

- as Roxton finishes arranging Zambo's arm in a sling - then picks up Zambo's machete from the ground, puts it in his left hand and says:

SPOKEN TITLE - "You can't shoot with your left hand, Zambo, but you can out trail - and we've got to be a dam' long way off by daybreak!"

BACK - Zambo takes the knife in his left hand and says: "Yessir!" He adds: "I dropped my gun somewhere - "

416. C. U. OF THE GROUP

- as Zambo discovers his gun. Roxton says: "Good!" Takes it and hands it to Austin, who can use it. Roxton and Austin exit out of scene, followed by Zambo staring wild-eyed about him - thoroughly impressed with the cannibal idea.

417. M. S. AS AUSTIN AND ROXTON JOIN THE OTHERS

- we find that Challenger, Ed and Paula are already rolling up hammocks, making up the packs, etc. - making ready for the trail as rapidly as they can, taking much of the provisions that the bearers have left, and all of their scientific materials that they can manage.

418. M. S. OF THE MOON DANCE

- still going strong.

419. FLASH OF CANOES

- now in another part of the river - paddling rapidly down with the current.

420. M. S. ON THE TRAIL

- close to the river - headed up stream. Full moonlight. Our whole party, each carrying what he can, is hiking rapidly, silently and cautiously up the bank of the river, cutting the lianas and low brush as they go. Owing to the narrowness of the trail, they travel single file. Challenger is in the lead, followed by Austin, then Zambo, then Ed, then Paula with Jocko - with Roxton as rear guard. As they disappear - the brush almost closing behind them -

(Note: Ed, Challenger and Roxton are fully armed, as they had their guns, revolvers and machetes with them. Austin has Zambo's gun, as Zambo cannot use it. Zambo has only his knife and one revolver. Paula has Zambo's other revolver - but no knife.)

FADE OUT

SLOW FADE IN

421. L. S. OF THE CAMP

- in the faint, pink light of the dawn. Standing at the river's edge, where the trampled mud, etc., plainly show where the canoes were launched, stand several of the cannibals. Looking off down the river, their backs to the camera - from their pantomime we can see that they think they have arrived too late, and believe that the whole party has given up and gone back down the river. In the background we see the dead bearer still lying in the hammock. As the cannibals turn from the river's edge and move back to join the others, gathered around the hammock discussing the dead body -

FADE OUT

SLOW FADE IN

422. M. L. S. GLASS SHOT OF THE GREAT PLAIN

- dotted here and there with clump of palms. The sickle of the new moon is hanging low above a great plateau which rises abruptly some five hundred feet above the plain, its sides almost perpendicular, its top clothed in feathery vegetation. A sluggish stream meanders across the plain and ends up in a spring-fed marsh at the foot of this plateau. Several cranes are rooting around in this marsh. Near the stream, directly under the precipitous walls of the plateau, we see our little group, busily pitching camp. A light fly-tent is already up. (This is

for Paula's use.) Hammocks are slung between the palms for the others.

Old Austin is in one of the hammocks - down with the fever. Zambo's right arm is still in a sling, but he is near Austin, ministering to him, as well as he can. Challenger and Summerlee are standing near the camp fire, discussing the plateau which looms above them. Roxton and Paula are standing at the edge of the swamp, near the tent, discussing the plateau, looking at the perpendicular sides through glasses. Sitting on a box close to them with his inevitable typewriter on a second box before him, is Ed thumping out his report to McArdle.

DISSOLVE INTO

423. C. V. OF THE CAMP

- as described above.

DISSOLVE INTO

424. C. U. OF ED

- typing. He pauses and reads without taking paper out of the typewriter:

DISSOLVE INTO

INSERT - Of page of Ed's letter:

"Dear Mr. McArdle:

It's just three weeks since we gave the cannibals the slip - and we are out of the jungle at last. All well except Austin, who is down with the fever, and Zambo, whose right arm is still useless."

DISSOLVE INTO

425. C. V. OF AUSTIN IN HAMMOCK

- Zambo offering him a cup of water in his left hand -

DISSOLVE INTO

426. C. U. OF ED

- as he sits typing the second paragraph of his letter to McArdle and we again -

DISSOLVE INTO

INSERT - Of page of Ed's letter:

"Tonight we are pitching camp at the base of a great plateau - Maple White's Lost World -"

BACK - As Ed goes on with this typing -

DISSOLVE INTO

427. GLASS SHOT OF THE PLATEAU

- Spectral - unearthly - shrouded in mystery - bathed in white moonlight - out into black shadows.

428. MOONLIGHT - C. V. OF CHALLENGER AND SUMMERLEE

- standing a little apart from the others, gazing at the plateau - both affected by its almost spectral beauty and mystery as it looms above them, bathed in the tropical moonlight. They are held spellbound for a second by the wonder and mystery of the scene before them - then Challenger explains:

SPOKEN TITLE - "The whole plateau must have been thrown up by some titanic upheaval carrying all its prehistoric life up with it!"

BACK - Summerlee looks from the plateau to Challenger in withering contempt, then snorts:

SPOKEN TITLE - "A volcanic upheaval - perhaps! But prehistoric animals carried up in time, reproducing their kind down to the present day - preposterous!"

BACK - He waves the whole idea aside, repeating: "Preposterous!"
Challenger bellows:

SPOKEN TITLE - "Preposterous only to the enfeebled brain of a hidebound

coleopterist!"

BACK - Summerlee is stunned - inarticulate - slowly puffing up as his indignation grows.

429. MOONLIGHT SHOT - C. V. OF THE APEMAN

- squatting in a clump of feathery vegetation, evidently on the edge of the high plateau - peering down onto the plain five hundred feet below. His whole attitude is tense and menacing.

(Note: For this character we use Bull Montana in a makeup something similar to that which he used when he appeared as the ape in Go and Get It with Marshall Neilan. We play him here as the missing link between true ape and primitive man.)

Near him, also crouching in the underbrush, is his mate - a real ape, nearly as large as he is.

(Note: For this we use either Susie or Mary, the big trained apes that give almost human performances on the screen.)

As the apeman squats, shading his keen eyes with both hands, and peering down again -

CUT TO

430. C. U. OF APEMAN AS ABOVE

- to register the expression of hatred and cunning in his eyes, as he gazes down at the camp far below.

431. C. V. OF ROXTON AND PAULA

- as they stand looking up at the precipitous walls of the plateau, discussing the possibility of making an ascent. Roxton, field glasses to eyes, searching every inch of the plateau's precipitous sides, trying to find any possible way up. Paula is in an emotional mood - her mind full of the possibility that her father may be alive - marooned on the mysterious plateau. She turns to Roxton, saying:

SPOKEN TITLE - "Tomorrow we will begin the real search for my father!"

BACK - Paula finishing title, her eyes shining with hope and with tender feeling. Roxton, pointing out the inaccessibility of the sides, exclaims:

SPOKEN TITLE - "But the sides are absolutely inaccessible - there is no possible way up!"

BACK - As they stand looking, we -

CUT TO

432. FLASH SHOT WHICH ESTABLISHES THE PRECIPITOUS WALLS OF THE PLATEAU

- at the point where a great pinnacle rises beside it - its walls also perpendicular - and practically parallel to the walls of the plateau.

It has evidently been split off from the plateau itself by an earthquake or some such volcanic upheaval. Its top - about twenty feet across - is almost on a level with the plateau but a sheer chasm of some five hundred feet in depth separates the two. On the top of the pinnacle we see a lone tree silhouetted against the faint light of the sky and, near it, the moldering stump of what was once a second tree.

433. C. V OF PAULA AND ROXTON

- as before Paula's eyes move from the plateau to the pinnacle. Her mood is one of repressed emotionalism. She is on the verge of realization of all her hopes - the outcome of months of fears - terrors - and personal tragedy. Her eyes show traces of tears, her face quivering with nervous fear and excitement. Any disappointment now would throw her into hysterics. She turns to Roxton and says decisively:

SPOKEN TITLE - "My father found a way up!"

CUT DIRECT TO

434. C. U. OF PAULA

- as she finishes speaking. Her expression is defiant - angry - rebellious at the thought of hesitancy by the party about finding some means of ascent.

435. C. U. OF ROXTON

- as he lowers his glass and looks at her - finding it hard to believe

her statement. He finally says simply: "I can't imagine how he did it!"

436. C. V. OF THE TWO

- as Roxton finishes title and looks back at the plateau - baffled.

Paula points to the pinnacle, saying insistently nervously:

SPOKEN TITLE - "When we were here before there were then two great trees growing on the crest of the pinnacle -"

BACK - Paula still speaking, one trembling hand pointing to the pinnacle.

437. BACK TO GLASS SHOT OF THE PINNACLE

- (as seen by Paula and Roxton - picturesque - striking - strangely alluring.

438. C. V. OF PAULA AND ROXTON

- as Roxton looks from the pinnacle to Paula. Realizing her overwrought state he tries to calm her, but she exclaims: "Let me explain!" and adds:

SPOKEN TITLE - "My father felled one so that it dropped across that narrow chasm, making a natural bridge -"

BACK - Roxton is struck by this solution. He interrupts eagerly: "By Gad! I believe it could be done!" Paula nods eagerly, then adds, with deep feeling:

SPOKEN TITLE - "My father crossed first - then our cowardly bearers destroyed the bridge to avoid having to follow him leaving him marooned - alone!"

BACK - Roxton much impressed, again exclaims: "By Gad!" Paula pleads desperately: "I know we could cross as he did - there is still one tree standing up there!" Roxton takes her trembling hands, exclaiming: "I believe we can!" Paula is overjoyed. As they exit to tell the others -

CUT TO

439. M. S. OF THE OTHER GROUP

- As Paula and Roxton hurry up and Roxton, pointing to the pinnacle starts to outline their plan.

440. BACK TO C. V. OF APES

- the apeman stealthily draws back into the underbrush. He looks at his mate, pantomimes that she is to stay back - his primitive caution, slyness and treachery must be plainly registered. As his keen eyes search the underbrush about him, a vague idea of some means of killing these intruders in his mind, he sees a great rock - huge - heavy - that has lain for long years in the soft mold among the ferns, etc. Slowly an idea takes form in the apeman's primitive brain. He grunts an order, then slowly starts to move the rock, Mary helping. The weight of the rock, the strength of the pair of apes, and the sense of the implacable, brutal hatred for these men at the foot of the plateau must

be strongly registered.

441. BACK TO C. V. OF PAULA, ED, ROXTON AND THE TWO SCIENTISTS

- they are all discussing the idea of repeating Maple White's experiment - using the remaining tree on the pinnacle - all looking up at the pinnacle, their backs to the plateau. Challenger, much excited at this prospect of further success, cries:

SPOKEN TITLE - "In the morning we will ascend the pinnacle and drop the other tree over!"

442. BACK TO THE APES

- the rock is now poised on the edge of the plateau - a deadly projectile when dropped from a five hundred foot height. As they gleefully and malignantly shove it over the edge - we -

CUT TO

444. C. V. OF THE GROUP

- as Roxton hears the rock coming - and shouts a quick warning to the others as he swiftly draws Paula out of danger - as the others jump aside -

CUT TO

445. M. S. OF THE GREAT ROCK

- as it hurtles through the air and crashes onto the tent, laying it

flat, the rush of air raising quite a dust, etc.

446. C. V. OF THE APES

- hidden - peering over the edge of the plateau grinning to each other
- unseen.

447. C. V. OF THE CAMP

- all are examining the rock or discussing the strange happening.

Summerlee, looking at the others, his face very grave, says: "A strange accident - that this should fall at just this instant!"

448. C. V: OF ROXTON

- his face very serious, as he looks from the rock to the edge of the plateau far above, then says:

SPOKEN TITLE - "It was not an accident. That rock was aimed with intent to kill!"

BACK - Roxton finishing title.

449. C. V. OF THE GROUP

- they all look at each other in impressed silence. Then, Challenger demands of Summerlee:

SPOKEN TITLE - "Now, will you admit that there is life up there?"

450. C. U. OF SUMMERLEE

- he has weighed this assertion and decides that it is a fairly logical deduction. He says guardedly:

SPOKEN TITLE - "I admit there may be savages up there - but as for any prehistoric animals - absurd!"

451. BACK TO GROUP

- as Summerlee finishes his title. At this instant a great shadow slowly passes over them. All are filled with a vague sense of horror - look up and see:

452. L. S. OF A GREAT PTERODACTYL

- twenty or thirty feet wing spread - as it lands on the pinnacle, the tips of its wings extending out on each side of it.

453. BACK TO GROUP

- there is much commotion. Everyone greatly excited and thrilled. Jocko, in a fit of terror, jumps from Ed's shoulder onto Paula - and clings to her khaki shirt.

454. C. U. OF LITTLE JOCKO

- terrified - hiding his head in Paula's neck - the Pterodactyl is too much for him.

455. C. V. OF ROXTON

- gazing up at the Pterodactyl - longingly fingering the rifle he has snatched up - as he says:

SPOKEN TITLE - "Gad, what a trophy - if one could only bag it!"

BACK - Roxton finishing title.

456. C. V. FLASH OF ZAMBO

- sure he has seen the devil - crouching, close to the fallen tent, trying to get under it. Near him we see Austin in his hammock, leaning on his elbow, gazing in wide-eyed horror at the monstrous creature on the pinnacle top.

457. C. U. OF CHALLENGER

- holding glasses to his eyes.

458. VIGNETTED VIEW OF THE PTERODACTYL

- C. U. of this creature, its snaky head weaving about in the air, as if getting a strange scent. Finally, as it peers down to the camp below -

CUT TO

459. C. V. OF CHALLENGER AND SUMMERLEE

- as Challenger removes the glasses from his eyes and exclaims: "This is the greatest moment of my life! I have seen a living Pterodactyl!"

BACK - He solemnly hands glasses to Summerlee - who focuses them on Pterodactyl.

460. SECOND STUDY (VIGNETTED)

- C. V. of Pterodactyl - still weaving its snaky head - its eyes now focused on the camp far below.

461. C. U. OF PTERODACTYL'S HEAD - VIGNETTED

- to get the life-like expression in its eyes.

462. BACK to C. V. OF GROUP

- as Summerlee lowers the glasses, then turns and solemnly apologizes to Challenger. He holds out his hand in generous admission that he was wrong. As they grasp hands on this, Paula and Roxton are looking through the glasses -

CUT TO

463. BACK TO C. U. OF ZAMBO

- who is now frantically trying to burrow under the fallen tent, the great rock partly holding it down, with an idea of getting out of this monster's sight.

464. BACK to C. V. OF CAMP

- the great shadow again passes overhead. All look up at it. We follow their eyes and -

CUT TO

465. SHOT OF PTERODACTYL

- winging its way above them and disappearing over the plateau.

466. BACK TO M. S. OF GROUP

- everyone, except Zambo and Austin standing staring after this strange creature, thunderstruck, impressed and thrilled. (Zambo completely out of sight under the fallen tent. Austin leaning on one elbow in his hammock, his eyes on the flying horror.)

FADE OUT

SLOW FADE IN

467. GORGEOUS TROPICAL SUNRISE SHOT

- we run this ten or fifteen feet then -

CUT TO

468. M. S. OF CAMP AT SUNRISE

- we see Zambo busily puttering about. He is very nervous, his eyes often turning toward the sky, plateau and pinnacle - his mind full of Pterodactyls. He has been left behind to look out for Austin who is still very shaky with fever, and also because his own useless right arm makes it obviously impossible for him to attempt the ascent of the pinnacle. Austin is sitting on a box near the remains of the morning cook fire. He is very shaky, but is deeply engrossed in fixing up a little portable wireless. As soon as the scene is well in, Zambo

disappears into the tent and we -

CUT TO

469. C. U. OF OLD AUSTIN

- his hands shaking and his head aching, as he putters over his little wireless.

470. C. V. OF ZAMBO

- as he emerges from tent with glasses, pauses at tent opening - adjusting the glasses to his eyes and training them on the pinnacle.

471. VIGNETTED SHOT OF TOP OF PINNACLE

- as seen by Zambo through the glasses. It is about twenty-five feet across - giving us a clearer idea of the size of the Pterodactyl, whose wings more than covered it the night before. Roxton and Ed are chopping at the great tree the only one on the pinnacle. Challenger is standing on the old stump nearby, directing operations - making sure that the tree, when felled, will drop across the chasm, not into it.

If a mistake is made, their only hope of getting across to the plateau is gone. Paula is near Challenger. Summerlee, with his pipe in his mouth, is seen poking about with a hand magnifying glass to his eye, bent upon scientific data.

(Note: The stump mentioned marks the place where Maple White felled his tree - bridging across this same chasm some years before. The stump is

now weather-worn, rotting away.)

472. CLOSER VIEW OF THE GROUP

- not vignnetted.

473. C. U. OF PAULA

- as she hears little scrambling noise at edge of pinnacle. She turns, and looks in amazement at:

474. C. U. OF LITTLE JOCKO'S HEAD

- as it appears over the edge of the pinnacle.

475. C. V. OF PAULA, CHALLENGER AND JOCKO

- as above. With an exclamation of amazement and solicitude, Paula calls Jocko who scampers on up the rock. As Paula picks him up in her arms, petting him, we see that he is very tired and that one of his little hands is sore. Paula, examining Jocko's little hand, exclaims to Challenger:

SPOKEN TITLE - "I told Zambo to keep Jocko down in the camp until we get back tonight!"

BACK - Challenger laughs - says that Jocko is an explorer too - then turns back to Ed and the tree.

476. M. S. OF ROXTON, CHALLENGER AND ED

- Ed at work on the tree, Roxton resting on his axe. Summerlee, with

his pipe in his mouth and his magnifying glass to his eye, wanders up.

477. C. V. OF ED

- chopping tree, as Summerlee, glass to eye, suddenly stoops to examine a beetle on the tree - and nearly gets his head cut off. With a yell of warning, Ed interrupts the descending swing of his axe just in time. Ed is nearly overcome with this narrow escape. He stands mopping his head, leaning on his axe - getting over the shock of it as best he can.

478. M. S. OF THE ENTIRE GROUP

- Ed, Roxton and Paula in a state of shock. Challenger roaring at Summerlee, suddenly pauses as Summerlee asks him to look through his glass at the beetle.

479. C. U. OF SUMMERLEE AND CHALLENGER

- solemnly discussing the nature of the beetle in Summerlee's hand - of course disagreeing.

INSERT - Of beetle crawling about on the palm of Summerlee's hand.

480. M. S. OF GROUP

- Ed looking at the absorbed scientists, shaking his head. Roxton, with a despairing smile, takes Summerlee by the arm and leads him out of the way - and Ed picks up his axe and goes on chopping. Challenger again mounts his stump to direct proceedings and Paula (with Jocko) stand with him. Roxton begins to gather up the guns, etc. - getting ready to make the crossing.

481. C. U. AT CAMP, OF ZAMBO

- now sitting on a box at the entrance to the tent, anxiously scanning the sky, the plateau, etc. through field glasses - still looking for Pterodactyls. He suddenly rises - the glasses glued to his eyes - his hands shaking and we -

CUT TO

482. VIGNETTED SHOT OF A BRONTOSAURUS

- as seen through Zambo's glasses. It is browsing on the tops of the trees some distance from the edge of the plateau.

(Note: There must be no large trees less than fifty yards from the edge of the plateau or our party could later effect an escape.)

483. BACK TO M. S. OF ZAMBO

- his eyes bulging, the field glasses shaking in his hands. With a terrified whoop, he drops the glasses and dives into the tent, head foremost. Austin looks after him, then rises, steadies himself, shades his eyes and gazes at the pinnacle, wondering what Zambo could be so upset over.

484. BACK TO M. S. OF GROUP, ON PINNACLE

- gathered about the tree - not having seen the Brontosaurus over on the plateau. The whole party stands with baited breath, watching Ed's last strokes on the tree terribly tense as the last work is done on the

tree and it crashes over - falling directly across the chasm as they had hoped.

485. C. V. OF THE BRONTOSAURUS

- as it hears the crash of the falling tree. It turns its evil head, looking belligerently about, sniffs the air, stretching its neck a little higher and trains its eyes upon -

486. M. S. OF GROUP, ON PINNACLE

- as seen by the Brontosaurus - all are rejoicing over the success of their bridge-making exploit. Challenger half-wild with triumph. Roxton and Ed making sure that the log will not roll. As Ed says that he thinks it is all right and makes a step on it, to test its stability, Challenger waves him aside and says importantly:

SPOKEN TITLE - "As the leader of this expedition, it is my privilege to be the first to cross over into - THE LOST WORLD!"

BACK - Roxton and Ed try to argue with him, feeling that younger men should test it out first, but Challenger will not be balked. As he starts carefully across the tree-trunk, his eyes fastened on the plateau - apparently without a thought of the chasm which yawns five hundred feet below him, we -

CUT TO

487. BACK to C. V. OF AUSTIN AND ZAMBO

- Austin again busy with his wireless - Zambo is crouching on his haunches in the doorway, looking up at the pinnacle, wondering when his party is coming back - longing for human companionship - his mind still full of prehistoric monsters. He sees Challenger as he steps out onto the log which bridges the chasm between the pinnacle and plateau. As he throws up his hands in amazement - we -

CUT TO

488. L. S. - GLASS SHOT - OF PINNACLE AND PLATEAU

- with the five-hundred-foot chasm between them and the log bridging it. On the log can be discerned the figure of Challenger as he ventures across the abyss.

(Note: This shot is for the purpose of again registering the respective positions of the pinnacle and the plateau and getting all the thrill possible out of this crossing.)

489. BACK TO ZAMBO AND AUSTIN

- staring up nervously at Challenger on the log. Zambo snatches up the glasses that he had dropped in the sand beside him and trains them on Challenger.

490. VIGNETTED C. U. OF CHALLENGER

- as seen by Zambo through glasses - he is now on the middle of the bridge. The tree is not very steady - the crossing is extremely perilous. As he reaches the other side, turns and waves his absurd hat

in triumph -

CUT TO

491. C. V. OF THE GROUP ON THE PINNACLE

- as Roxton is about to cross. Ed stops him. Ed has one end of the rope in his hand. He explains that he will go across with it, making a hand rail for Paula and the others, Roxton agrees. As Ed starts across the bridge, one end of the rope in his hand, Roxton playing it out to him - the others watching breathlessly, we -

CUT TO

492. ANOTHER VIEW OF THE BRONTOSAURUS

- somewhat nearer the group this time. Its head emerges above the low trees and it watches these unusual proceedings - alert - nervous - menacing because of its great size. Then its head is withdrawn. Then we see the treetops move and rustle - and we know that the creature is approaching even nearer, but keeping under cover - lured on by its curiosity - held back by its caution.

493. C. V. IN TANGLE OF LOW SHRUBS OF THE APEMAN

- keeping well under cover, his baleful eyes upon the man. Mary is seen a little way behind him. Behind her we glimpse two or three other apes.

494. M. S. FROM TOP OF PINNACLE

- which shows the plateau, pinnacle and the great chasm with the log

across it. We see that Ed is just reaching the other side and stands near Challenger holding the rope taut. Roxton, on the pinnacle, has hold of the other end - and the hand rail is thus accomplished. We see Paula start over, all watching with the most intense nervousness, although her grasp on the rope renders her crossing much less dangerous than theirs. Summerlee is standing on the pinnacle with Jocko on his arm.

(Note: Each man has his own gun, climbing knapsacks, containing several days' provisions, etc., etc. on his back. Roxton wears field glasses besides.)

495. C. V. OF ROXTON

- holding one end of the rope taut, his eyes fastened upon Paula, as she makes the perilous crossing - his face haggard with suspense.

496. L. S. OF PAULA

- to establish the yawning chasm below her - crossing the log, her hand on the taut rope, her fearless eyes fixed on her goal.

497. C. V. OF PAULA

- crossing - her hand on the rope, her eyes fearless and eager.

498. C. V. OF ED

- holding his end of the rope taut, as he watches Paula crossing toward him - his eyes betraying how much the girl's safety means to him. Standing beside him is Challenger with his hand outstretched toward

Paula. Paula comes into the shot, grasps Challenger's hand - makes the landing in safety.

499. BACK TO SHOT OF THE APES

- watching - grimacing excitedly at each other - evidently much disturbed and antagonized by this intrusion. Both suddenly crane forward with a slightly different expression - a different type of interest - as their eyes fix upon little Jocko - remotely related to their species. (Two or three other apes still in background.)

500. M. S. OF JOCKO

- as he scampers across the log to Paula, his favorite. This crossing is "nuts" to him. Summerlee is close behind him - crossing with the detached assurance of a scientist whose mind is trained to more important things than personal danger. When he is nearly at the middle of the log his eyes light upon another little bug or beetle, which is placidly making the crossing with him. The scientist pauses, his eyes glued to the beetle.

501. C. U. OF SUMMERLEE

- as he pauses - his eager eyes glued to the beetle.

INSERT - Of the beetle - placidly travelling along the log toward the plateau close to Summerlee's feet.

502. (GLASS SHOT) L. S. OF SUMMERLEE ON BRIDGE

- the great chasm beneath him. He very carefully stoops, one hand on

the hand rope, and, with the other, very expertly picks up the beetle.
In so doing he nearly loses his balance, teetering in a hair-raising
manner over the abyss.

503. C. V. OF PAULA AND THE GROUP ON THE PLATEAU

- holding their breaths - gritting their teeth - as they watch
Summerlee teetering on the middle of the bridge.

504. L. S. OF SUMMERLEE

- as he recovers his balance and crosses over to the plateau - the
captured beetle in his hand.

505. M. S. OF GROUP ON PLATEAU

- as Summerlee joins them and at once gets out his magnifying glass to
examine the beetle. Roxton now joins the group - the last one over, the
end of the rope in his hand. As the reunited members of the party
congratulate themselves and each other upon the success of their
efforts, they start toward the center of the plateau - keeping together
- cautious - interested thrilled - on the alert -

CUT TO

506. C. V. OF THE APES

- now much nearer the group - but still completely hidden from them.
The apeman motions Mary to keep back - and crawls a bit nearer the
group - stealthy - soundless -

507. C. V. OF THE GROUP

- some distance away from their bridge - as they pause to discuss their plan of procedures, Challenger suggesting that they separate into two parties, go in different directions, etc. Roxton, hearing a rustle in the brush along the edge of the plateau, just beyond the log bridge, faces about, then suddenly exclaims: "Good Gad!" All eyes follow his, and then the group shrinks back instinctively toward cover when they see - their eyes all raised in blank amazement toward -

508. L. S. NEARER EDGE OF PLATEAU OF BRONTOSAURUS

- as it comes now fully revealed for the first time. It comes ambling along the edge of the plateau toward the bridge - its curious eyes trained upon the group which is backing away from it - its long, snake-like neck stretching out toward them - then drawing back - as it moves on toward the bridge. It is a huge creature - 65 feet in all - the tree-ferns and other low trees dwarfed to the size of mere grass in comparison to its bulk.

509. C. V. OF GROUP

- some distance back from the bridge - staring at the Brontosaurus.

510. C. U. OF ED AND ROXTON

- as Ed touches Roxton's elephant gun, whispering: "Try this on it!" Roxton - his eyes shining with all a sportsman's ardor as he gazes at the monster - shakes his head and whispers regretfully:

SPOKEN TITLE - "My elephant gun might as well be a bean-shooter! We'd

need a cannon for that baby!"

BACK - Roxton finishing title.

511. C. U. OF CHALLENGER AND SUMMERLEE

- staring at the Brontosaurus both lost in joyful scientific wonder.

Challenger takes his eyes off the monster, casts a triumphant glance at the dumb-founded Summerlee, looks him over from head to foot, then says with a lofty and patronizing smile:

SPOKEN TITLE - "You and your beetles!"

BACK - His triumphant sneer turns to a leer of pride as, with an air of personal achievement and possession, he again indicates the sixty-five-foot monster. Summerlee's eyes squint up and his pipe emits a few extra puffs - but he attempts no defense this time -

512. C. V. OF JOCKO AT BRIDGE

- busily examining leaves, twigs, etc. Missing his friends he glances up and sees:

513. M. S. OF THE BRONTOSAURUS - (DOUBLE EXPOSURE)

- now interested in little Jocko. It moves toward him - its long neck extended. In this shot, Jocko is seen to be smaller - very much smaller - than the monster's head.

514. C. U. OF JOCKO

- as he sees the Brontosaurus approaching, takes one good look - then turns and scampers back across the bridge as fast as he can go.

(Note: The Brontosaurus is always between our people and the bridge - cutting off any possible escape in that direction.)

515. FLASH OF JOCKO

- scampering back to the pinnacle.

516. M. S. OF BRONTOSAURUS

- as it raises its head, dully curious about Jocko, then - its stupid brain forgetting Jocko, it takes a mouthful of leaves off the fallen tree - shifting the head of the tree about with perfect ease.

517. C. V. AMONG THE TREES OF THE GROUP

- watching Jocko and the Brontosaurus with breathless attention - terrified lest the monster, pulling at the leaves and small branches on the head of the fallen tree, should dislodge it.

518. C. U. OF CHALLENGER AND SUMMERLEE

- keenly interested in the Brontosaurus as Challenger whispers:

SPOKEN TITLE - "A Brontosaurus, my dear Summerlee - feeding merely on leaves - perfectly harmless!"

BACK - Challenger finishing title. Summerlee nodding in agreement.

519. M. S. AT BRIDGE OF BRONTOSAURUS

- as before, busily browsing on the tree top. As we watch it, we see that the tree head is getting closer and closer to the edge of the canyon. The Brontosaurus lifts it again, tugging at a little bunch of leaves - and it drops on the very edge of the canyon - teeters - and goes over.

520. C. U. FLASH OF THE GROUP ON PLATEAU

- looking on in helpless suspense. (To be cut into scene 519.)

521. L. S. FLASH OF THE LOG FALLING

522. FLASH OF ZAMBO

- as he sees bridge fall - horror stricken.

523. C. V. OF THE GROUP, AMONG THE TREES

- as they realize what has happened - horror stricken as their one road to safety disappears.

524. M. S. OF THE BRONTOSAURUS

- as it moves along the edge of the chasm, feeding as it goes - perfectly unconscious of the dislodged log, and of the group of human beings huddled among the trees some twenty yards back from the plateau's edge. As the Brontosaurus disappears, we -

CUT TO

525. C. V. OF THE GROUP

- watching it go. Then their eyes go toward the pinnacle from which they have been cut off. With infinite caution they move toward the plateau's edge.

526. C. V. OF THE APES

- as their eyes follow the group - the apes themselves being entirely hidden from the men's view of the feathery underbrush.

527. C. V. AT PLATEAU'S EDGE

- as the group approaches and stands looking down into the chasm - then at each other - then across at:

528. M. S. OF LITTLE JOCKO

- alone on the pinnacle - looking across the chasm toward the group.

529. C. U. OF LITTLE JOCKO

- looking across at Paula - his expression anxious and disturbed.

FADE OUT

SLOW FADE IN

530. GLASS SHOT OF THE REEDY MARSH BELOW THE PLATEAU

- at dusk - the rising moon reflected on the water - a great crane standing placidly among the reeds, its head under its wing. (This shot should be handled from the point of pictorial beauty as well as

atmosphere.)

DISSOLVE INTO

531. BIG C. U. OF GREAT OWL

- in low bush at side of swamp, or on a nearby rock. It is staring straight into the camera. As it hoots dolefully -

CUT TO

532. C. V. OF ZAMBO

- bending over his little cook fire - as he hears the melancholy and ghostly hooting of the owl, his hand pauses in some arrested action - his eyes roll slowly in the direction of the owl's hoot - but the rest of his body is still with superstitious fear.

533. FLASH OF OWL

- as it hoots again.

534. BACK to C. V. OF ZAMBO

- as he rolls his eyes from the owl's direction toward Austin whispering with shaky lips: "Did ya hear it?"

535. S. C. U. OF AUSTIN

- still full of fever, sitting in his hammock, on the other side of the cook fire. He is scanning the plateau with the glasses - paying no attention to the owl, but, at Zambo's question he looks over at him and

says contemptuously:

SPOKEN TITLE - "'aven't you never 'eard a howl 'oot?"

536. M. S. OF THE TWO

- one on either side of the little camp fire, as Austin finishes his question, then turns his glass back to the plateau - slowly completing the survey of it. Suddenly the glass stops. Austin has evidently seen something.

537. C. U. OF AUSTIN

- as he sees the smoke on the plateau, registering his surprise and tension.

538. C. U. OF ZAMBO

- watching Austin - his eyes bulging - his lips quivering with fright - as he demands in a hoarse whisper:

SPOKEN TITLE - "What's you all lookin' at? Anoder ob dem debble-birds?"

BACK - Austin shakes his head impatiently, adjusting the glasses' focus - as he steadies the glass again, we -

CUT TO

539. VIGNETTED SHOT

- as seen through Austin's field glasses - of a slender column of smoke

as it rises from among the trees, well back from the edge of the plateau, ascending straight upward in the still evening air. It increases slightly in size as we watch it - as if a camp fire were just getting well started.

540. S. C. U. OF THE TWO MEN

- their eager faces illuminated by the light from their little cook fire, their eyes on the column of smoke. Austin, indicating the smoke, says eagerly:

SPOKEN TITLE - That means our folks is still alive!"

BACK - Zambo shakes his head dubiously, rolls his eyes, stirs the stew he is preparing and says:

SPOKEN TITLE - "It may mean dat some of those cannibules dat drop dat rock down on us yistiddy am cookin' 'em in dar stew-pot!"

541. M. C. U. AS ZAMBO FINISHES TITLE

- he rolls his eyes again - and goes on stirring.

(Note: Tent has been set up again - the apeman's great rock lying near it. Austin's little wireless also is in evidence in this shot - the receiver, however, is set up in the tent on a box, and can be seen in this shot as the fly of the tent is up.)

542. M. S. OF CAMP ON PLATEAU

- here we see our party, well in toward the center of the plateau, camping near a huge Gingko tree. They have made a small fire, and have erected a rough barricade of thorn bushes, as is done in the African brush. They have no water except what is in their canteens. Roxton is stooping over the fire, cooking a hare on an improvised spit. Ed is sitting on a rock near enough to the fire to see to write in his notebook - his report to McArdle. Challenger is still working on the thorn-bush barricade, which is higher than his head. He regards it with great satisfaction. A little way from the fire, Paula is unpacking one of the knapsacks - laying out some canned provisions - arranging them on a fairly flat stone which they intend to use for their supper table. Summerlee is happily poking about for beetles, glass in hand. The guns belonging to the party are carefully stacked against the trunk of the Gingko tree.

(Note: This tree is far higher than the other forest trees in the neighborhood. Parts of it thickly foliated - but there are some dying, the whole tree being infested with great clumps of mistletoe, a parasite. It is a picturesque and grotesque picture in the moonlight. Run established shot long enough to register then -

CUT TO

543. C. V. OF ROXTON AND ED AS ABOVE

- Roxton busy cooking the rabbit, glances over at Ed once or twice, then asks genially:

SPOKEN TITLE - "Love letter to the fair Gladys?"

CUT TO

544. C. U. OF PAULA

- as she hears Roxton's question. Her rather tense attitude reveals the fact that she is waiting in some anxiety to hear Ed's reply.

545. BACK TO ED AND ROXTON

- as Ed shakes his head, then says tersely:

SPOKEN TITLE - "Usual report to Mr. McArdle."

BACK - Ed returns to his report.

546. C. U. OF PAULA

- as she registers a certain inner relief over Ed's reply - then checks this emotion as unworthy - sighs and goes on with her work.

547. BACK TO ED AND ROXTON

- Ed busily writing, Roxton's eyebrows go up - he neatly turns the roasting rabbit, being an expert in campfire cooking - then looks over at Ed, asking dryly:

SPOKEN TITLE - "How do you expect to send it? Zambo and Austin could never find their way back alone. If they could - we might hope for reinforcements."

BACK - Ed nods, agreeing to this last - but goes on writing. Roxton turns the rabbit, then adds:

SPOKEN TITLE - "- and we'll never get back, young fellah-my-lad! We're trapped up here for life - if we live!"

BACK - As he finishes title. Ed looks toward him, saying in an undertone: "Shut up, can't you?" Looks significantly toward Paula, whom he does not want unduly depressed by Roxton's dry statement of their case. As Roxton follows Ed's eyes, Ed puts his finger to his lips in warning. As both look again at Paula -

CUT TO

548. C. V. OF PAULA

- busy with the provisions at the rock. She has the canteens. Shakes one, decides there is enough water for their frugal meal, puts it in the middle of the rock, and carefully puts the others to one side for safekeeping.

549. BACK TO C. U. OF THE MEN

- as they look from Paula, then at each other, an odd look comes into both pairs of eyes. Unconsciously they are measuring and testing each other - the old primitive challenge between two men where a woman is concerned. They hold this a second. Ed closes his notebook, puts it into his pocket - hesitates a second, rises and deliberately saunters

over toward Paula - Roxton watching him in grim silence.

550. C. V. OF PAULA AND CHALLENGER

- Challenger turns from his thornbush barrier, surveys it with great pride, then says to Paula:

SPOKEN TITLE - "We can eat in peace, my dear! I've used these thornbush barriers in Africa, in the heart of the elephant and lion country."

BACK - He pats Paula's shoulder reassuringly.

551. C. U. HIGH UP IN GINGKO TREE OF APEMAN

- silently peering down at the camp below. He is practically hidden in the tree's thick maiden hair fern-like foliage - and he is inside the barrier.

552. FLASH OF CHALLENGER AND PAULA

- near rock (as seen by the apeman) Challenger proudly discussing his barricade. As Ed joins Paula -

CUT TO

553. BACK TO C. U. OF APEMAN

- as he withdraws his eyes from the camp below - and cautiously starts to descend tree. A small branch snaps - he freezes - motionless - alert.

554. C. U. OF ROXTON

- tending the roasting rabbit but his eyes wander restlessly forward:

555. C. V. OF ED AND PAULA AS ABOVE

- Paula finishes her task and starts leaning against the rock, lost in thought - her eyes wistfully searching the surrounding darkness - her thoughts on her father. Ed watching her, asks gently:

SPOKEN TITLE - "What are you thinking of, Paula - in this Lost World of ours?"

BACK - Paula turns her eyes slowly toward him and replies quite simply:

SPOKEN TITLE - "I was thinking that my father may see our fire -"

556. C. U. OF PAULA

- as she finishes her title - her eyes flood with tears.

557. C. V. OF THE TWO

- Ed's eyes are sympathetic - he has no idea of robbing her of her hope, and yet hesitates to bolster it up falsely. Without speaking, he lays his hand over Paula's as it rests on the edge of the stone. Paula's eyes waver a trifle under this contact, then she gently removes her hand, turns slightly away. There is a pause - full of unacknowledged feeling on both sides - then, to break the tension, Ed makes some laughing remarks about her table arrangements.

558. M. C. V. ZAMBO'S CAMP

- Austin, sitting in his hammock rises carefully - his legs very unsteady and weak with fever - and sits beside Zambo - as the latter dishes out his stew. As they start to eat -

CUT TO

559. M. C. V. FROM ANOTHER ANGLE

- to include Zambo and Jocko - without Austin - bringing Jocko on in foreground and over to Zambo's leg.

560. C. U. OF JOCKO

- as he comes limping in - very tired and lame from his ascent and descent of the five hundred foot high pinnacle. As he reaches out his hand and takes hold of Zambo's leg, to climb up -

CUT TO

561. C. U. OF ZAMBO

- as he feels "something" take hold of his leg. He freezes in terror, then relaxes into a hearty laugh as little Jocko climbs into his lap, holding up one lame hand. Zambo examines it, then says to Austin:

SPOKEN TITLE - "He follow Miss Paula clar up dat big rock dis mo'nin' - he cain't bear dat gal outen his sight!"

BACK - He pets Jocko's lame hand, offers him food or a drink.

562. C. U. OF AUSTIN

- eating, but looking over at Zambo and Jocko thoughtfully - an idea forming in his mind. He turns and looks up at the plateau, then at Jocko, then at the hammocks - then he says suddenly:

SPOKEN TITLE - "After supper bring all those 'ammocks into the tent - I 'ave a hidea!"

BACK - Austin finishes title. Indicates the hammocks belonging to the party, still hanging under the nearby palm tree.

563. M. C. U. OF THE TWO

- as Zambo stares from Austin to the hammocks and back and then demands:

SPOKEN TITLE - "You all goin' to sleep in all dem hammocks?"

BACK - Zambo finishing title. Austin waves this aside - then earnestly outlines his "hidea" as they eat.

564. M. S. OF THE PLATEAU CAMP

- including the Gingko tree, the cook fire and the table. As Roxton approaches the "table" carrying the sizzling hot rabbit on its spit, Paula gaily indicates a big leaf which is to be their platter. Challenger joins the party. Ed, arranging something for Paula to sit on, then sits beside her. Summerlee saunters up to join them, then

pauses behind Ed and trains his glass upon an object on the back of Ed's neck.

565. S. C. U. OF SUMMERLEE

- as he stands behind Ed - completely lost in enraptured study of the object on the back of Ed's neck. As he leans a trifle nearer, peering through his glass -

INSERT - C. U. of huge wood-tick on the back of Ed's bare neck. Ed's hand comes into the insert, nervously brushing it off.

566. C. U. OF ED AND SUMMERLEE

- as Ed brushes off the tick, Summerlee exclaims in pained disappointment - peers down among the leaves and ferns - then looks at Ed with stern disapproval:

SPOKEN TITLE - "Through your careless haste a wood-tick of an as yet unclassified species has been lost to science!"

CUT DIRECT TO

567. M. C. U. OF ED, SUMMERLEE AND PAULA

- Paula turns to hide her smile. Ed stares at the irate professor, then rubbing his neck, exclaims with acute disgust:

SPOKEN TITLE - "The filthy vermin was making a meal off of me!"

BACK - turn as they hear Challenger laughing.

568. M. S. OF ENTIRE GROUP

- Challenger laughing heartily over the entire episode. Summerlee sitting down to eat his belated supper, shaking his head in deep disapproval over the loss of the tick.

569. C. U. OF CHALLENGER

- as he suppresses his laughter, then says in his patronizing manner:

SPOKEN TITLE - "To a philosopher there are no 'filthy vermin' my dear Ed. Personally I consider a wood-tick as beautiful a work of nature as an - orchid!"

BACK - He finishes title and goes on expounding in his most toploftical strain.

570. C. U. OF ED

- listening to Challenger in respectful silence, nodding his head in bland agreement - but with a very quizzical look in his eye as it rests on Challenger's bare chest his shirt being open at the throat).

INSERT - Of a tick crawling on Challenger's hair-matted chest. As the tick starts downward:

BACK - Ed, still agreeing, says dryly:

SPOKEN TITLE - "That's fortunate, sir - as one has just disappeared inside your shirt, headed south."

571. M. S. OF GROUP

- as Ed finishes title - Challenger gets the full significance of it. With a wild yell, he springs to his feet, tearing blindly at his shirt, trying to get it off - the others convulsed.

572. INT. TENT - ZAMBO'S CAMP

- wireless set up on box in corner. Austin sitting on specimen case. The light from the fire shines in at the fly, which is raised. Austin has also lighted a candle near him. Jocko is much in evidence. Austin is busily unraveling a hammock. Zambo enters, carrying three more. As he dumps them on the floor, Austin nods his approval. Zambo sits on another specimen case and begins to unravel the hammock nearest to him. Both working with much intensity, Jocko helping them. Zambo asks: "But how we goin' to get all dis up to 'em, boss?" Austin replies sententiously:

SPOKEN TITLE - "Your arm's still bad and my legs is still shaky with fever - we can't climb that rock - but Jocko can!"

BACK - Looks over at monkey. Zambo also looks at monkey, thinking this out. As little Jocko blinks up at them wisely -

CUT TO

573. C. U. OF LITTLE JOCKO

- as he blinks up at the men.

574. BACK TO GROUP, AROUND ROCK ON PLATEAU

- enjoying the rabbit - Roxton finishing some amusing remark, all laughing at it - the men deliberately making an effort to keep Paula's spirits up.

(Note: The director should play this scene with that thought in mind, but should be careful not to overdo it, not make the group hilarious, or strain for an effect - and under all the effort to "play the game" in a sportsmanlike manner, we must feel the tension and strain, the watchful alertness, the controlled nerves of every member of the party except Summerlee, whose mind dwells placidly in the realm of beetles.)

Suddenly all laughter dies - slowly the smiles fade from every face - and the whole group is absolutely motionless. There is a tense pause, then all look at each other in silence - rise and instinctively move backward toward the fire - all eyes turned toward the barrier. It is too high for them to see over - but they know something is approaching their stronghold.

575. REVERSE CAMERA SHOT

- following the eyes of the silent group, now near the protection of the fire. The barrier looms seven feet in the air, the moonlit forest showing behind it. Apparently all is peaceful - then two baleful eyes appear in the gloom, getting larger and larger as they approach the

barrier. They belong to a huge Allosaurus - the most vicious animal of the ancient world. While we still can only sense the creature - only its blazing eyes being plainly discernible -

CUT TO

576. C. U. OF THE ALLOSAURUS' VICIOUS FACE

577. C. V. OF GROUP

- gazing spell-bound at the slowly approaching monster. Then, at a low word of command from Roxton, they all get their guns as quietly as possible - remaining close to the protection of the fire - praying that the thorn barrier will turn the creature aside.

578. C. U. OF CHALLENGER AND SUMMERLEE

- as Challenger whispers gleefully:

SPOKEN TITLE - "An Allosaurus - a meat-eater, and the most vicious beast of the ancient world! To think that we should actually see it!"

BACK - Challenger finishing title. Summerlee again nods - but raises Challenger's sagging gun - training it and his own on the monster.

579. REVERSE CAMERA SHOT

- of the slowly approaching Allosaurus - its head appearing high above the barrier.

580. C. V. OF THE GROUP

- Roxton, the hunter, in command, says sharply:

SPOKEN TITLE - "Hold your fire until the last moment -"

BACK - Others nod, Ed puts Paula behind the fire near the trunk of the big Ginkgo tree - the fire between her and the monster - then rejoins the others - the guns trained on the barrier.

581. REVERSE CAMERA SHOT

- Allosaurus pauses, looks over barrier - hesitates, examining thorn barrier - then moves slowly forward, its snaky head reaching out toward the men, its eyes vicious. The hedge crumbles before it - the thorns unable to penetrate its hide.

582. L. S. - DOUBLE EXPOSURE

- as the Allosaurus pushes through the barrier all four men fire.

583. C. U. OF MEN FIRING.

584. M. C. V. OF ALLOSAURUS

- as it jerks up its head - but the bullets rain against it in vain.

585. C. U. OF ALLOSAURUS' HEAD

- its lips curling in a snarl - its eyes snapping viciously.

586. S. C. U. OF ED

- realizing the uselessness of his gun - nearly frantic for a second - then looks at fire - gets his inspiration and springs toward fire and snatches up a flaming brand - a big one.

587. C. U. OF ALLOSAURUS

- as it focuses on Ed, snarling horribly.

588. L. S. (DOUBLE EXPOSURE) OF

- Allosaurus and the group by the fire. With a horrible snarl - it charges. The men scatter - Roxton grabbing Paula and dragging her behind the great trunk of the tree. At the same instant, Ed leaps forward and hurls the flaming brand with great force full in the monster's face.

589. BIG C. U. OF THE ALLOSAURUS' HEAD

- its jaws snapping - just as the flaming brand strikes it a stinging blow - right in its open mouth. The vicious face and slobbering mouth are horribly illuminated by the fire for an instant.

590. L. S. - DOUBLE EXPOSURE

- of Allosaurus and Ed and group. The beast's jaws crash shut on the brand and with a bellow of pain the creature turns and makes off, frantically shaking its head free of the flaming fragments of the brand.

591. SHOT IN FOREST

- following the Allosaurus as it flees.

592. BACK TO GROUP

- Ed picking up his gun. The others join him - all very much shaken, but all impressed with his fine presence of mind and daring. Ed says modestly: "It was just a chance -" then takes Roxton a little to one side, out of earshot so far as Paula is concerned.

593. C. U. OF ROXTON AND ED

- as they pause, a little apart from the others and Ed says quietly:

SPOKEN TITLE - "The barrier might as well be thistle-down - and fire may not work with the next one - we've got to find a safe camp!"

BACK - Roxton agrees - as they stand discussing the matter -

CUT TO

594. C. U. OF THE TWO SCIENTISTS AND PAULA

- standing behind the fire. Paula, leaning against tree, looking over toward Ed and Roxton, the two professors deep in their usual bickering - lost to all sense of the unspeakable dangers around them.

(Note: The Gingko tree must be registered in this shot, with the two scientists standing just a little away from Paula, so that Scene 597 will match in position.)

595. S. C. U. OF ROXTON AND ED

- still discussing this situation. Ed says:

SPOKEN TITLE - "I'm going up the Ginkgo tree - in this moonlight the whole plateau will be visible -

BACK - Roxton agrees.

596. M. L. S.

- as Ed starts around the fire toward the tree, Roxton starts to pile more fuel on the fire, as a safety precaution against more intruders.

597. S. C. U. AT FOOT OF GINGKO TREE

- Paula still leaning against it, watching Ed as he approaches. As he joins her she puts out her hands, saying impulsively:

SPOKEN TITLE - "Your attack on that monster was the bravest thing I ever saw!"

CUT DIRECT TO

598. C. V. OF ED AND PAULA

- as Paula finishes title. Ed, her hands in his, is deeply stirred by her praise. Their eyes meet and lock - there is a tense pause, then Paula, unable to meet his eyes longer, gently withdraws her hands and turns toward the fire.

599. M. C. U. OF THE TWO

- as Paula moves toward the fire. Ed stands looking at her a second longer, then, remembering the task ahead of him turns to the Ginkgo tree and starts to climb.

600. C. U. HALF-WAY UP GINGKO TREE OF APEMAN

- looking down at Ed as he starts to climb.

601. S. C. U. OF PAULA

- near fire, as she pauses and looks back - wondering why Ed is climbing the great tree.

602. FLASH OF ED CLIMBING.

603. FLASH OF APEMAN

- as he cautiously conceals himself behind a big clump of mistletoe.

604. C. U. OF ED IN TREE

- as he passes the clump of mistletoe - with no suspicion of what it conceals - and goes on up the tree. As he ascends, the apeman's hand and arm, then his head appear from behind the mistletoe, and he cautiously starts to follow Ed on up - his every movement stealthy - silent - menacing.

605. GREAT DEAD LIMB

- very high up on the Ginkgo tree - as Ed reaches it, then cautiously walks out on it, holding to a second dead limb above him to steady himself.

606. L. S. INCLUDING TREE AND PAULA AND ROXTON

- standing looking up at Ed as he walks out on the dead limb high above them - the big fire which Roxton has built illuminating their faces and the surrounding scene.

607. C. V. OF ED

- standing on the dead limb, holding onto the one above him, looking out over the plateau.

608. C. U. OF APEMAN

- stealthily climbing.

609. C. U. OF ED AS ABOVE

- he turns his eyes in another direction, then exclaims joyfully, as he sees:

610. DISTANT VIEW

- as seen by Ed - of a placid lake bathed in moonlight. On its far bank a rocky cliff rises, and, in the face of the cliff are several caves - some high enough above the ground to offer a safe refuge.

611. GROUP AROUND FIRE

- looking up at Ed, cry out in terror as they see -

612. C. V. OF ED

- out on dead limb, carefully noting landmarks to locate the lake - his

back toward the apeman who is standing out toward him.

613. BACK TO CAMPFIRE

- as Roxton raises his gun and fires at apeman.

614. DEAD LIMB

- Ed whirls around at the shot - bullet hits apeman's left shoulder, and, with a yell of surprised terror and rage, he crashes down into the more thickly foliated part of the tree.

615. L. S. INCLUDING GINGKO TREE AND GROUP BY FIRE

- bending branches, snapping twigs and much disturbance of foliage of the tree clearly mark the progress of the apeman toward the ground.

616. M. S. OF THE GROUP NEAR FIRE

- and the lower branches of the tree. As apeman drops to the ground - swinging down by one long arm, the other hanging useless - Roxton again aims.

617. S. C. U. OF ROXTON AND PAULA

- as he aims, Paula impulsively stops him, crying:

SPOKEN TITLE - "It's a man!"

BACK - Paula finishing title.

618. M. C. U. OF THE GROUP

- staring at the apeman.

619. S. C. U. OF THE APEMAN

- staring at the group, his half-human, half-animal face and body illuminated by the firelight. As he lifts his lips in a vicious snarl -

CUT TO

620. M. S. OF APEMAN AND GROUP

- as Roxton again raises his gun, the apeman disappears behind the great trunk of the Ginkgo tree. Roxton rushes around the tree after him, gun in hand.

621. M. S. ON OTHER SIDE OF THE GINGKO TREE

- apeman, swinging by his good arm to a low limb, clears the barrier at a leap and disappears as Roxton comes around tree in pursuit - just too late. He waits a second, then returns to others. Ed drops from the tree and goes with him.

622. M. S. OF CAMP, ON PLATEAU

- as Ed and Roxton join the others, about the camp fire, discussing the appearance of the apeman.

623. S. C. U. OF ED

- listening in amazement, finally says:

SPOKEN TITLE - "At daylight we'll move to the caves above the lake, and

leave the trees to this ape, or Missing Link, or whatever it is!"

BACK - As he finishes title rather excitedly.

624. M. S. OF ENTIRE GROUP

- as they agree to Ed's suggestion. As they move closer to him -

CUT TO

625. L. S. NEAR LAKE

- the moonlight revealing the Trachodon peacefully drinking. The vicious Allosaurus emerges from the woods, sees the Trachodon and attacks without warning. The Trachodon's head jerks up with water dripping from its muzzle. As the fight starts -

CUT TO

626. M. C. U. OF THE TWO MONSTERS

- as the attack begins.

627. C. U. OF THE TRACHODON'S HEAD

- as it jerks it away, screaming in pain and rage.

628. M. S. OF THE CAMP ON THE PLATEAU

- group around fire whirls about as it hears this blood scream - they are tense and alert. As they stand listening to the blood-curdling growls, yelps and screams of the battling monsters - instinctively

drawing closer to their fire, their eyes searching the darkness in the direction from which the terrifying racket proceeds. Paula's hands go to her ears - Roxton reassures her.

629. C. U. OF PAULA

- tense - wide-eyed - nerve-strained.

630. C. U. OF ROXTON

- his jaw set, his hands fingering his gun.

631. C. U. OF ED

- his tense eyes trying to pierce the wall of black beyond the firelight.

632. M. C. S. AT EDGE OF LAKE

- M. C. S. only allowing room for action called for. The fight still on. A huge Triceratops appears, attracted by the uproar, but keeping a safe distance. The Allosaurus is gradually forcing the Trachodon out into the lake as they fight - now apparently in six or eight feet of water - finally succeeding in tearing open the Trachodon's throat. The wounded creature jerks itself free, backing away, toward the center of the lake - receives another deep wound in the neck, this time severing the jugular vein. With a final convulsive stagger, it backs unsteadily into deeper water, wavers, sinks down and finally disappears, the waters of the lake closing over it. The Allosaurus does not pursue it into this deeper water, but stands half-submerged, watching it sink, darting its head out to it viciously - the whole given an added

touch of grotesqueness and unreality by being reflected in the glassy surface of the lake which is flooded by the white tropical moonlight.

633. CAMP ON PLATEAU

- C. V. of the group standing huddled by the fire - as the sounds die away they realize the fight is over. With a sigh of relief Ed says unctuously:

SPOKEN TITLE - "Thank heaven these monsters kill each other sometimes! It may keep them from specializing on us!"

BACK - Roxton smiles a grim assent.

634. BACK TO LAKE

- giving up the idea of making a meal of the now submerged Trachodon, the Allosaurus' roving eye lights upon the Triceratops - which hastily retires into the woods - the Allosaurus in pursuit. As it also is lost in the woods -

CUT TO

635. S. C. U. GROUP AROUND FIRE

- as they hear a fresh disturbance - this time from another direction. It is the Allosaurus attacking the Triceratops. Again their very souls freeze with horror as they stand huddled near the fire, their guns in their hands, their eyes trying to pierce the mystery of the woods.

636. OPEN GLADE IN WOODS

- showing the terrible Allosaurus finishing off the Triceratops. As the latter falls in the death struggle and the Allosaurus settles down to his evening meal -

CUT TO

637. L. S. AT LAKE

- of the wounded apeman as he enters, wades a little way into the moonlit waters and bathes his wounded shoulder.

638. C. V. OF THE ABOVE.

639. M. C. U. INT. AUSTIN TENT

- Austin very busy explaining his plans as he unravels hammocks. Zambo just as hard at work - but he has the ear pieces of the wireless on - and grins as he works. Jocko is asleep in the foreground. Suddenly a beatific smile spreads over Zambo's face - as he gets something that pleases him greatly. He holds up his hand for Austin to be still, then says:

SPOKEN TITLE - "Ah's listenin' to mah bed-time story!"

BACK - Zambo finishing title - his hands still busy with the hammock.

FADE OUT

SLOW FADE IN

640. L. S. OF THE LAKE, THE CAVES, ETC. - DAYLIGHT

- the sun sparkling on the wind-rippled water - the whole scene suggesting peace and security - no monsters nor other terrifying things in sight. Near the margin of the lake, not far from the caves, two or three sturdy saplings are growing. Challenger is prowling about these saplings, examining them with thoughtful care - evidently working out some idea of his own. Near the group of saplings is a neck of the big woods, encircling this end of the lake.

641. M. S. OF THE LAKE

- including Challenger, the group of saplings and the mouth of one of the caves, which is some twenty feet above the ground, in the face of the perpendicular cliff which rises from the margin of the lake at this point. In this closer view we see that a rough substitute for a ladder is propped against the cliff, giving access to the cave mentioned. This "ladder" has been roughly constructed by chipping footholds in a sapling and propping it against the entrance to the cave, its foot firmly planted in the sand to steady it. It is little more than a good-sized pole, and speaks forcibly of the haste and stress and strain under which this means of reaching the safe shelter of the cave was devised. As soon as this shot is established we see Summerlee - smoking his eternal pipe - poke his head out of this cave and gaze curiously down at Challenger.

642. C. V. AT MOUTH OF CAVE OF SUMMERLEE

- pipe in mouth, as he gazes down at Challenger.

643. C. V. OF CHALLENGER

- testing the strength and resilience of one of the larger saplings by bending it downward - letting it fly back into place.

644. C. V. OF SUMMERLEE

- still gazing down at Challenger. Shakes his head in pitying contempt of such "childishness" - then starts to descend the pole - gingerly feeling for the footholds as he goes. The base of the pole is buried in the sand to steady it, but, even at that, the descent requires care.

645. M. S. OF SUMMERLEE

- gingerly working his way down the pole, his pipe clutched grimly between his teeth, his cap firmly jammed down over his ears to prevent the wind from blowing it off.

646. M. S. INT. OF CAVE

- (Now revealed for the first time. It is rather large, being weatherworn in soft sandstone. About ten feet back from the entrance we see daylight sifting down from a cleft in the cave's roof - a natural shaft leading to the surface of the ground, far above. Below this opening, on the floor of the cave which is here high enough for a man to stand erect, we see a rough circle of stones - the remains of a crude hearth. An accumulation of ashes and the smoke grime about the edge of the entrance to the shaft above, are unmistakable evidence of a former human inhabitant but the ashes show that many rains have fallen

on them, and the shaft itself is washed almost clean of soot. To the left, not far from the main cave at this point, and, some distance beyond and back of the hearth, is another and still smaller opening, leading to a natural passage, apparently going down into the depths of the earth. Both of these passages are dark.)

Paula is kneeling near the deserted hearth. Near her, stacked against the wall of the cave, are knapsacks and guns, etc., belonging to the party. Beside her is a little pile of twigs, small branches and tufts of dry grass. She is laying a little fire on the cold ashes.

647. C. U. OF PAULA AS ABOVE

- she is deeply moved - sure that this deserted hearth was once used by her father. She puts her hand on one of the stones - lovingly - thoughtfully - then looks up at the shaft over her head - the light filtering down, illuminating her features.

648. C. V. OF THE NARROW SHAFT

- as seen by Paula. It is a deep, irregular cleft, leading to the surface of the earth far above. The lower opening, in the roof of the cave, some six feet from the floor, shows old smoke and rain stains. Only a little weak daylight finds its way down into the cave proper.

649. C. U. OF PAULA

- as she looks from the shaft to the ashes before her - then toward the entrance to the little tunnel on her left, as if she heard something. As we follow her eyes -

CUT TO

650. C. V. AT ENTRANCE TO LOW TUNNEL ON LEFT SIDE OF CAVE

- it is dark but almost at once we see the faint glimmer of a candle-end. It is Ed's hand, and his face is soon revealed as he crawls forward and finally emerges.

651. M. S. INCLUDING PAULA AND ED

- as Paula hastily rises, crosses to Ed and asks tersely: "Any - signs?"

652. S. C. U. OF THE TWO

- as Ed looks down at her tense face in silence, then says reluctantly:

SPOKEN TITLE - "I went to the end of the passage - but found no signs of human habitation, Paula."

BACK - He finishes title, then blows out the candle-end and puts it into his pocket. Paula's eyes fill with tears of disappointment, then she turns toward the hearth, then back to Ed as she says with passionate conviction:

SPOKEN TITLE - "But this must have been father's cooking-hearth!"

BACK - Paula finishing title. Ed hesitates, then puts his hand on her arm and says gently:

SPOKEN TITLE - "But the ashes are cold - and the rains have washed the smoke-hole nearly clean."

BACK - Ed finishing title - his eyes full of sympathy as he meets Paula's look. She cannot deny the truth of his statement, and slowly turns her head away. Ed almost yields to an impulse to put his arms about her and comfort her, but restrains it sternly. Paula - nervous and overwrought - moves back toward the hearth. Ed stands looking after her in silence - then follows.

653. M. S. NEAR HEARTH

- Paula looking about her - trying to decide on the next move in the search for her father - trying to fight off the fears engendered by the abandoned hearth. She impulsively decides to go on with the search herself. As she turns to the stacked fire-arms, hastily selecting her own knapsack and gun. Ed enters realizes Paula's intention, and protests quickly: "You can't go out alone, Paula!"

654. S. C. U. OF THE TWO

- as Ed finishes speaking, his hand on Paula's arm. Paula's tense body relaxes somewhat, but she raises her anxious and wistful eyes to his as she says tremulously:

SPOKEN TITLE - "I can't rest until every inch of this plateau is explored! It's miles in length - father may have found other caves -"

BACK - Paula finishes speaking. As Ed nods his sympathetic agreement,

then says:

SPOKEN TITLE - "We must first establish living quarters here - our only refuge from these monsters - or we'll none of us live long enough to make a systematic search for your father."

BACK - Ed finishing title. Paula's eyes meet his in anxious questioning, then she agrees, and Ed adds: "I'm going to see where this shaft comes out." Indicates the shaft over the hearth. Paula nods.

655. M. S. OF THE TWO

- as Ed moves directly under the shaft, trying to figure a way to get up it - then moves away, makes a running leap and gets a hand-hold on a ledge of rock at the mouth of the shaft draws himself up and disappears. Paula watches him breathlessly.

656. C. V. NEAR THE SAPLINGS OF CHALLENGER AND SUMMERLEE

- the stiff breeze is still blowing. Challenger is fussing at the saplings. Summerlee - smoking as usual - gazing over the sunlit lake. He turns to Challenger and says genially:

SPOKEN TITLE - "We could spend the rest of our lives here, Challenger - if we only had some weapon capable of making a dent in a dinosaur!"

657. CLOSER VIEW OF THE TWO

- as Summerlee finishes his title, then takes his little glass out of his vest pocket, pulls down a twig of a sapling and studies it

intently, hoping to find some ancient order of plant lice. Challenger looks him over with contempt, then says loftily:

SPOKEN TITLE - "I am now inventing such an implement."

BACK - Summerlee looks at him mildly impressed. Challenger smiles triumphantly as he gets his jack-knife out of his pocket, opens it, and starts off toward a group of larger trees from which hang many lianas.

658. C. V. BY LARGER TREES

- whose branches are swaying in the breeze. Challenger enters scene, the open jack-knife in his hand, examines the lianas - tests one with his weight, seems satisfied and starts to work on it with his knife. His efforts show that the vine is very tough, much more so than a rope of equal size. As Summerlee saunters up and watches him with a patronizing smile -

CUT TO

659. INT. STALACTITE CAVE

- (not shown before) - This is a subterranean chamber supposedly a hundred feet or so below the other cave, and connected with it by a descending tunnel. Many beautiful stalactites hang from the roof, some dripping water, some joined to the stalagmites that rise from the floor, making solid columns. Odd, grotesque, arresting this scene must be. Standing, gazing about in amazement, is Roxton - an electric torch in his hand. He holds it up, its light making the stalactites sparkle

and dilate. He discovers a little alcove over to one side, nearly hidden by stalagmites, and moves over toward it, flashing his light all about him as he sees:

660. C. U. ON FLOOR OF CAVE

- of an old rifle - the light from the torch playing over it.

661. C. V. OF ROXTON

- as he slowly stoops, picks up the rifle - stands thinking of Maple White - sure this must be his. He lays his torch on a low stalagmite and examines the gun in its light. It is badly rusted, the trigger will not work and the steel barrel is bent. Roxton is deeply disagreeably impressed by this - knowing it required some superhuman force to bend it. He forces the rusted cartridge chamber open, finds several cartridges, puts them into his pocket - ammunition is precious - props the useless weapon against the stalagmite - takes up his torch and starts a very systematic search of the cave.

662. M. S. OF ROXTON

- he moves about examining the cave with great care. Finally he pauses at little alcove and flashes his light into it and behind a low massive rock formation that rises from the floor at this point.

663. C. U. OF ROXTON

- he is startled and then awed as he peers behind this ridge and sees -

CUT TO

664. C. V. OF A SKELETON

- lying on its side, the light from the flashlight horribly illuminating it. Some remnants of clothing, part of a leather belt, shoes or leather puttees, buckles, buttons lying near the skeleton.

665. C. V. OF ROXTON

- stunned a second - then he swiftly moves around the ridge of rocks and kneels beside the skeleton to examine it more closely.

666. C. U. ON FLOOR

- (shooting through ribs of skeleton) - of an old-fashioned watch and chain, with a Masonic emblem charm. Roxton's hand comes into the closeup as he gingerly reaches in between the ribs, picks up the watch.

667. C. V. OF ROXTON

- kneeling beside the skeleton - the watch in his hand. As he examines it - we -

CUT TO

INSERT - Of the watch and chain and Masonic emblem in Roxton's hand, as the flashlight plays upon the monogram of M. W. engraved on the back of the watch.

668. C. U. OF ROXTON

- as he looks from the watch in his hand to the skeleton at his feet,

sure now that this solves the mystery of Maple White. He looks back at the watch, opens it, and a wave of emotion sweeps over his face as he sees:

INSERT - Of the watch and chain and Masonic charm in Roxton's hand, illuminated by the flashlight. The back of the watch is open, and we see that a photograph of Paula is carefully pasted inside the case.

BACK - Roxton again looking from the open watch to the skeleton on the floor at his feet. He is absolutely sure now of the skeleton's identity. He hesitates, thinking of Paula, then closes the watch, puts it carefully into his pocket, then stoops to examine the skeleton.

669. C. U. OF THE SKULL

- as Roxton's hand slowly turns it over - revealing a jagged, ghastly hole in the back of it.

670. C. U. OF ROXTON

- as he realizes that White's death was neither an accidental nor a natural one - the skull has been crushed in by a terrific blow dealt by some implement. He looks about, then slowly picks up a jagged rock, larger than a man's fist.

671. C. U. OF THE SKULL

- now lying face down, as Roxton's hand comes into camera and he fits the rock into the hole in the back of the skull.

672. C. V. OF ROXTON

- as he slowly drops the rock - his face very serious - wondering who or what could have administered this terrific blow - thinking of the menace of that bent rifle-barrel. He rises slowly, impressed and depressed by this gruesome discovery. He hesitates, then moves back toward the center of the cave, examining the floor and walls, etc. as he goes.

673. M. S. OF ROXTON

- as he emerges from the alcove, carefully examining the rock formations, the floor, etc. - always moving downward. As he comes to a narrow tunnel, still leading down, he pauses, his attention riveted by a mark on the wall.

674. C. V. AT ENTRANCE TO TUNNEL OF ROXTON

- gazing intently at -

INSERT - At entrance to low tunnel of an arrow scratched on the side of the wall, pointing to the little descending tunnel. Under the arrow are scratched the letters M. W. Insert illuminated by the electric torch.

BACK - Roxton, not only impressed now, but inwardly excited, turns his flash into the little tunnel, peers down into it, then enters and soon disappears from view, the downward grade being very steep.

675. EXT. C. V. NEAR SAPLINGS

- the wind still blowing across the lake and slightly swaying the young

saplings. Challenger hard at work on his "invention." Summerlee helping him, pipe in mouth, making a lot of unwanted and unwelcome suggestions. The two professors now have the strongest of the saplings bent over almost to the breaking point - its head on the ground, lashed down by means of strong liana fastened about a nearby boulder. Summerlee is sitting on the head of the sapling, busily fastening a sort of net or sling made of lianas to its topmost branches. Challenger is puffing and panting as he rolls a good-sized rock - as big as a bushel basket toward the sling.

676. C. U. OF THE TWO

- as Challenger pauses to mop his dripping forehead, his expression one of intense satisfaction we -

CUT TO

677. C. U. OF THE LIANA

- with which the sapling is lashed down, the strain on this guy-rope is evidently very great. In this closeup we see some of the fibers beginning to part.

678. C. U. OF THE TWO SCIENTISTS

- both now working over the sling, their heads close together - Summerlee sitting on the head of the tree. Challenger squatting nearby. Challenger, drawing in his breath with deep satisfaction, sits back on his heels like a boy and says:

SPOKEN TITLE - "When we release the tree it will snap back into place -
projecting the rock through the air with terrific force!"

679. C. U. OF CHALLENGER

- finishing title.

680. C. U. OF SUMMERLEE

- agreeing, for once.

681. C. U. OF LIANA

- more fibers giving way.

682. C. U. OF CHALLENGER

- as he examines a long loop of liana fastened to the sling and hanging
down ten or twelve feet, and adds proudly:

SPOKEN TITLE - "And by means of this loop, I can aim the projectile!

Thus, if a Brontosaurus should start across the lake -"

BACK - Challenger still talking, adding: "By pulling the head of the
tree a trifle to the right or to the left - " as he illustrates his idea
in pantomime -

CUT BACK TO

683. C. U. OF LIANA

- more than half frazzled out.

684. C. V. OF SUMMERLEE AND CHALLENGER

- Challenger still proudly holding forth:

SPOKEN TITLE - "- and, by calculating the curve the rock will describe as it rushes through the air -"

BACK - Summerlee interrupts with a curt:

SPOKEN TITLE - "A curve? Nonsense! Any school-boy could tell you the rock will describe a parabola!"

BACK - Summerlee finishing title, drawing a parabola in the air with his arm. Challenger snorts: "A curve, I tell you -" drawing a curve in the air. As they continue to argue and draw imaginary curves and parabolas -

CUT TO

685. C. U. OF CHALLENGER

- as he angrily repeats:

SPOKEN TITLE - "A curve!"

BACK - Finishing speaking, his hand drawing a curve in the air.

686. C. U. OF SUMMERLEE

- as he firmly and stubbornly replies:

SPOKEN TITLE - "A parabola!"

BACK - Summerlee finishing title - his hand outlining a parabola in the air.

687. C. U. OF THE LIANA

- as a few more fibers part - and then, suddenly, the whole thing goes with a jerk.

CUT AT ONCE TO

688. L. S. AS THE SAPLING SNAPS

- back into an upright position with great force - hurling Summerlee instead of the rock - clear across the lake. Challenger springs to his feet out of the way then stands keenly observing Summerlee's flight as the scientist describes a curve through the air to the opposite shore.

689. C. V. OF REEDS

- in the shallow water across the lake as Summerlee lands with a great splash - still clutching his pipe in his hand.

690. C. U. NEAR SAPLINGS OF CHALLENGER

- watching Summerlee with keen scientific interest. He cups his hands about his mouth, draws a deep breath and shouts over to him:

SPOKEN TITLE - "I was right - you described a curve!"

691. C. U. OF SUMMERLEE - wading out of the reeds and rushes - his lighted pipe still in his hand. As he hears Challenger's bellow of triumph he turns and glares, shakes his fist, thrusts his pipe into his mouth and stalks off into the woods in a towering rage, puffing columns of smoke as he goes, the wind whistling about his capless head.

692. M. S. OF CHALLENGER

- as he picks up Summerlee's cap and starts around the end of the lake after him. He is chuckling with delight as he heads right into the wind which is blowing across the lake from the direction of the woods.

693. INT.DESCENDING TUNNEL

- now very low, Roxton bent nearly double as he approaches the outlet - a small hole through which the sun is shining. As he kneels to this opening and looks down -

CUT TO

694. C. U. OF ROXTON

- kneeling in the opening of the tunnel, looking down and off, shading his eyes with his hand. Wishing to see more, he hooks his arm firmly about a little column of rock near the opening - another stalagmite, formed by the age-old drip from the roof of the tunnel - and leans far out.

695. L. S. - SHOOTING DOWN AS IF FROM A HEIGHT

- of the plain at the foot of this side of the plateau. It is uninhabited. As we pan slowly to the left - as if following Roxton's eyes - the little marsh comes into view - then the tent, etc. of Austin's camp - the tent from this height and at this distance can just be discerned.

696. C. U. OF ROXTON

- leaning far out of the opening of tunnel. As he discovers Austin's camp his face lights with joy. Knowing his voice will not carry that far, he takes out his revolver and fires twice, as a signal.

697. M. S. OF AUSTIN'S CAMP - Austin and Zambo both working on their rope

ladder, which is now some sixty feet in length. Jocko is sitting with them, or playing about. As we cut to them they hear the report of Roxton's pistol and both rise, staring about bewildered, looking up toward the pinnacle and the plateau - mistaking the direction from which the sound came.

698. C. U. OF ROXTON

- now really excited, old hunter though he is. As he fires again -

CUT TO

699. C. V. OF AUSTIN AND ZAMBO

- as they hear the pistol again. They locate it this time - whirl around looking across the swamp - eagerly scanning the plateau above

it. (These geographic directions should be observed for the sake of plausibility.)

700. SHOOTING TOWARD THE CLIFF BEYOND THE SWAMP

- as seen by Austin and Zambo. Only the last puff of smoke can be seen
- the opening of the tunnel is not visible at this distance.

701. C. U. OF AUSTIN

- as he sees the smoke, snatches up his glasses and eagerly searches the steep and apparently unbroken face of the cliff.

702. VIGNETTE OF CLIFF

- as seen through glasses. Pan slowly ten or fifteen feet, then show the tunnel opening, about a hundred feet above the ground. Roxton kneeling in it, leaning far out, frantically waving his handkerchief.

703. C. V. OF AUSTIN AND ZAMBO

- as Austin sees Roxton through the glasses he lets out a whoop of delight, then begins to gather up the ladder as fast as he can. Zambo snatches the glass, takes one look, yells with delight and starts on a dead run around the swamp toward the cliff below the opening. Austin, older and still weak from the fever, and burdened with the ladder and rope, follows more slowly, calling Jocko as he goes.

704. C. U. OF ROXTON

- eagerly watching the men rounding the swamp far below.

705. M. S. INT. OF THE MAIN CAVE

- a very small fire is now burning on the old hearth. Paula is in the opening of the cave, looking across the lake. It is at once evident that Roxton's pistol shots have not been heard up here. Ed's head appears in the opening and he hands her two canteens of the lake water, then his rifle. As he climbs on up the notched pole and enters the cave we see he has a couple of wild ducks slung over his shoulder. Paula takes them, exclaiming over his success as a hunter. As they move toward the fire -

CUT TO

706. OPENING OF TUNNEL - C. U.

- of Roxton eagerly looking down at Austin and Zambo below. He is evidently listening - leaning out as far as he can - his arm still hooked about the stalagmite.

707. EXT. C. V. OF PLAIN BELOW TUNNEL OF ZAMBO

- as he comes running up and stops, panting, looking up at Roxton. As soon as he gets his breath he makes a trumpet of his hands and shouts up:

SPOKEN TITLE - "We all is makin' a rope ladder to git you all down on!"

BACK - Zambo finishing title.

708. C. U. OF ROXTON

- as he hears Zambo's title. The futility of this idea strikes him -

With a shrug and an ironic and rather desperate smile he finally shouts back:

SPOKEN TITLE - "Fine! But how in h--- do you expect to get it up to us?"

BACK - Roxton finishing title - sure it can never be done.

709. C. V. AT FOOT OF CLIFF OF ZAMBO

- as Austin joins him. Zambo again makes a trumpet of his hands and shouts back to Roxton:

SPOKEN TITLE - "Jocko - he goin' to climb up wif it!"

710. C. U. OF ROXTON

- in tunnel opening - as he hears Zambo's reply his face betrays how utterly hopeless and impossible this suggestion appears to him. In bitter disappointment and despair he mutters: "Jocko! Not a chance!"

711. C. U. OF AUSTIN

- with Jocko in his arms, talking eagerly to Zambo, saying: "Tell him we won't have to make nearly as long a ladder as we thought - that hole isn't over a hundred feet up!" He points excitedly. Zambo again fills his lungs, cups his hands and bellows: "Hey, up dar!"

712. C. U. OF ROXTON

- as he hears Zambo's call and again leans far out, his arm about the stalagmite - his expression hopeless.

713. C. U. OF AUSTIN, JOCKO AND ZAMBO

- as Zambo shouts:

SPOKEN TITLE - "We all didn't expect to be ready fo' a week - but now dat you all is down so far, we got 'nuff ladder right now to git you!"

BACK - Zambo finishing title. Austin now cups his hands and shouts up to Roxton:

SPOKEN TITLE - "Bring Miss Paula - to call Jocko!"

BACK - Austin finishes title. Zambo holding up Jocko, to make sure that Roxton can see, in case he can't hear clearly.

714. C. U. OF ROXTON

- leaning out and looking down. His expression is at first impatient and completely skeptical. He almost says no, then, realizing that anything is worth trying, he calls back: "All right! I'll get her!" He pantomimes this also, to make sure they get it, then withdraws into tunnel, takes his flashlight out of his pocket, turns his back on the tunnel opening and slowly and laboriously makes his way upward.

715. C. V. OF AUSTIN AND ZAMBO

- both excited and greatly elated and relieved by this contact with

their lost leaders. Zambo is so excited he kisses Jocko a number of times, pointing up to the opening a hundred feet above, trying to get him interested. Austin is hastily unwinding a big ball of slender cords he has knotted together for this purpose.

716. INT. CAVE

- Paula is standing near the hearth, looking up at Ed who has evidently been exploring the cleft in the roof of the cavern. As he drops to the floor beside the fire and dusts off his clothes he says:

SPOKEN TITLE - "Tomorrow I'll fix a shelter over our smoke-hole, to keep the rains out."

BACK - As Ed finishes title.

717. C. U. OF PAULA

- as she realizes what this means. Her eyes are wistful as she asks:

SPOKEN TITLE - "Do you mean we are to be here - always?"

BACK - Paula finishing title.

718. C. U. OF ED

- as he stands thinking - then turns and looks at her - then finally asks:

SPOKEN TITLE - "What difference does it make where we are, Paula - so

long as we are - together?"

BACK - As Ed finishes title.

719. C. U. OF PAULA

- her eyes meet Ed's - she is deeply stirred as he is.

720. C. V. OF THE TWO

- as Ed joins her. There is a tense pause. Ed reads her eyes in silence

- then slowly gathers her into his arms.

721. C. U. OF PAULA AND ED AS ABOVE

- after the kiss Ed whispers:

SPOKEN TITLE - "Will you - marry me, Paula?"

722. C. U. OF PAULA

- in Ed's arms. She is silent - her eyes full of questions.

723. C. U. OF ED

- looking down at Paula in his arms, as he answers her unspoken questions with:

SPOKEN TITLE - "Professor Summerlee told me yesterday that, before he went in for beetles, he was ordained - minister. He can marry us, Paula."

724. C. U. OF THE TWO

- as Ed finishes speaking. Paula's arms steal about his neck but just as their lips are about to meet in a second kiss, Paula draws back a little, asking anxiously:

SPOKEN TITLE - "But your engagement to - Gladys?"

BACK - Paula finishing title. Ed laughs this aside, then says:

SPOKEN TITLE - "We're as cut off from the world and its obligations as if we were on the moon. Fate has saved me from - Gladys!"

BACK - As their lips meet -

CUT TO

725. INT. CAVE - C. V.

- near entrance of the descending tunnel, on the other side of the hearth. Roxton entering, pauses looking over at Paula and Ed - his eyes betraying his jealousy and suffering, also that he has heard Ed's title.

726. C. U. OF ED AND PAULA

- in each other's arms - as seen by Roxton.

727. M. S. INCLUDING ALL THREE

- as Roxton makes his presence known. Paula and Ed separate, laughing happily, then Ed cries: "Be the first to congratulate me, Roxie, old

boy!" Roxton shakes Ed's hand heartily, then indicates tunnel and says:

SPOKEN TITLE - "That tunnel leads to daylight, and, perhaps - back to our world!"

BACK - Roxton finishing title. Both Ed and Paula are rather stunned by this news - coming just at this moment. As Roxton goes on, telling that the tunnel goes down within a hundred feet of the plain, and of his talk with Zambo and Austin -

CUT TO

728. EXT. ABOVE THE SMOKE-HOLE

- Mary, the apeman's mate, is sniffing curiously at the tracks left by Ed when he explored this outlet. As she finally gazes curiously down the smoke-hole -

CUT BACK TO

729. INT. CAVE

- Roxton finishing his explanation. Paula and Ed both excited now, Roxton adds to Ed:

SPOKEN TITLE - "Round up the professors, Ed, while I take Paula down to the opening of the tunnel."

BACK - Ed hesitates - hating to leave Paula with Roxton - then agrees.

As he disappears down the notched pole, Roxton turns to Paula, saying gently: "I have something for you, my dear."

730. C. V. OF ROXTON AND PAULA

- as Roxton finishes speaking, then slowly gives Paula her father's watch, very gently starts to tell her of his gruesome find.

731. C. U. OF PAULA - as she looks down at the watch in her hand, tears gathering in her eyes. As she looks up - listening to Roxton in silence -

CUT TO

732. EXT. PLATEAU

- (Double Exposure) - open glade in the forest - much dry underbrush - M. S. of the two professors. Summerlee still highly offended at Challenger, is prowling about looking for beetles. He has his cap on now and is smoking of course - but refuses to speak to Challenger. Challenger is still elated and chuckling. Suddenly both stand still - gazing at the top of one of the big trees on the edge of the glade - as the head of the Brontosaurus slowly appears over the top of the tree.

733. C. V. OF BRONTOSAURUS' HEAD

- (as seen by the professors) - as it appears over the top of the tree, browsing contentedly on the topmost branches. It does not see the men.

734. C. V. OF THE TWO PROFESSORS

- standing side by side, gazing up in silent wonder at the Brontosaurus.

735. C. U. OF BRONTOSAURUS' HEAD

- as seen by the professors.

736. DOUBLE EXPOSURE OF THE PROFESSORS AND BRONTOSAURUS AS ABOVE

- the monster still unaware of the men, disappears again among the taller trees.

737. C. V. OF THE PROFESSORS

- as they watch it go, then Challenger whispers ecstatically:

SPOKEN TITLE - "A lovely specimen! We'll stalk it and observe its habits!"

BACK - Challenger finishing title. Summerlee agrees and they move cautiously after the monster - their feud forgotten.

(Note: The professors always move against the wind, getting farther and farther from the lake and the caves.)

738. C. U. OF SUMMERLEE'S FORGOTTEN PIPE

- smouldering in the dry ferns and grasses near a clump of brush. As the ferns catch fire and the fire is pretty well established -

CUT TO

739. L. S. OF THE GLADE

- the professors disappearing into the wood - unconscious of the thin streamer of smoke rising from the clump of brush behind them.

740. STALACTITE CAVE - C. V. NEAR ALCOVE

- Paula kneeling in silence near her father's natural tomb - a candle burning on a projection of rock nearby. Roxton standing a little distance away, his cap in his hand, looking at Paula in sympathy.

741. EXT. GLADE - L. S.

- the fire is now in the brush and spreading rapidly through the dry ferns, etc. Some of the smaller trees, ferns, etc. catching.

742. EXT. PLATEAU - L. S.

- in the big woods - Ed entering. Pauses - calls, looks about, then disappears among the tall ferns, etc. No sign of the fire in this shot.

743. EXT. PLATEAU - DOUBLE EXPOSURE OF THE BRONTOSAURUS

- and the rapt and fascinated professors still on its trail. It is moving slowly farther and farther into the big woods, grazing on the tree tops as it goes, still unaware of the men as the wind is blowing from it to them.

744. EXT. PLAIN

- below tunnel opening. M. S. of Austin, Jocko and Zambo as they stand gazing up at the smoke that is now plainly visible over that part of the plateau which is near the pinnacle.

745. EXT. L. S. OF PLATEAU

- as seen by Austin and Zambo. This line of smoke rising above the trees, a mile or so nearer the pinnacle than the lake, but spreading rapidly, whipped by the wind.

746. EXT. PLATEAU - L. S. OF THE FIRE

- now really dangerous and spreading in several directions, the underbrush and a clump of dead trees blazing. The liana ropes of fire - the leaves of the live trees shrivelling.

747. DOUBLE EXPOSURE - OF THE ARMORED DINOSAUR

- as it pokes its head out of the brush - gazes at fire - then turns and goes crashing through the trees, headed for the lake.

748. EXT. PLATEAU - DOUBLE EXPOSURE - IN BIG FOREST

- fire raging all about - Ed now frantically hunting for the absent-minded scientists - fearing they will all three be cut off by the fire which is burning on one edge of this shot. As he stands calling, the vicious Allosaurus - terrified by the fire - crashes through the forest. Ed dodges behind a great tree as the monster dashes past him, headed toward the pinnacle. When it disappears, Ed comes from behind the tree - stands wondering what on earth to do - then disappears into the forest, still shouting to the professors.

749. EXT. PLATEAU - NEAR PINNACLE - DOUBLE EXPOSURE

- no fire in this shot. The stupid Brontosaurus still browsing on tree

tops - Challenger and Summerlee eagerly following its every move, discussing its "points," etc. As they stand watching it, the vicious Allosaurus comes crashing out of the taller trees. It sees the Brontosaurus - pauses, its fear of the fire forgotten. With great caution it starts to stalk the Brontosaurus.

750. C. V. OF THE PROFESSORS

- watching the two monsters. Summerlee whispers:

SPOKEN TITLE - "What will our fellow scientists say when I tell of this in London?"

BACK - Summerlee finishing title - his eyes shining with scientific happiness as he gazes at the monsters. Challenger replies grimly:

SPOKEN TITLE - "They'll call you just what you called me in London - a dam' liar!"

BACK - Challenger finishing title. Summerlee sadly nods his head he knows this to be true. Suddenly they nudge each other and point breathlessly at:

751. C. U. OF THE VICIOUS SLOBBERING HEAD OF THE ALLOSAURUS

- as it prepares to attack the Brontosaurus.

752. C. U. OF THE HEAD OF THE BRONTOSAURUS

- placidly chewing leaves. It suddenly sees the Allosaurus - shows fear

- but prepares for the attack.

753. DOUBLE EXPOSURE OF THE TWO MONSTERS AND THE TWO SCIENTISTS

- The Allosaurus attacks the Brontosaurus, which backs precipitously toward the edge of the plateau, trying to defend itself from its enemy.

As the Allosaurus makes a sudden and very vicious charge the Brontosaurus backs precipitously, gets too near the edge of the plateau, makes a frantic effort to recover its balance, fails and goes over.

754. EXT. L. S. OF PLATEAU NEAR PINNACLE

- flash of the Brontosaurus going over. It falls into the marsh near its outlet into the little river making a very big splash.

755. C. V. OF AUSTIN AND ZAMBO

- on the other side of the marsh, working on the ladder, the cord, etc.

As they hear the splash they pause, looking across the marsh toward the pinnacle half a mile off - shading their eyes to see better. They cannot make out what caused the splash and go on with their work, looking up often toward the opening of the tunnel, watching for their people to appear in it.

756. EXT. PLATEAU NEAR PINNACLE - DOUBLE EXPOSURE

- the Allosaurus is gazing over after the Brontosaurus - the scientists still observing its every move. As it turns - without seeing them - and swings back into the woods they rapturously follow it. (No fire is seen

in this shot.)

757. EXT. PLATEAU - BIG FOREST - FIRE RAGING - DOUBLE EXPOSURE

- Ed rushing through, searching and calling. Two or three of the monsters dash through the scene, headed for the lake. They are too panic-stricken to pay any attention to Ed, who dodges them and dashes on.

758. EXT. PLATEAU - DOUBLE EXPOSURE

- another open space in the forest. The trees on one side are on fire. The Allosaurus enters scene - sees the fire - weaves its head around the fire, making for the lake. As it goes, the scientists enter, still carefully stalking it. They, too, pause as they see the fire, suddenly realizing the gravity of the situation. At this point, Ed rushes in, his clothes burnt. He pauses in delight as he sees the professors, gets them headed toward the lake and all three dash off in the direction taken by the Allosaurus.

759. EXT. PLAIN

- under tunnel opening. C. V. of Zambo and Austin and Jocko. Zambo is shouting directions up to Roxton. Austin has fastened a little string harness about Jocko, with the long cord attached. He is holding him up in his arms, trying to make him see Paula, far above.

760. OPENING OF TUNNEL

- Paula kneeling in the opening, leaning out and down, calling coaxingly to Jocko. Roxton is kneeling beside her, holding her arm for

sake of safety.

761. EXT. PLAIN - C. U.

- of Jocko in Austin's arms. He finally hears Paula's voice and looks up, chattering up at her, showing real joy as he recognizes her.

762. C. U. OF PAULA AS BEFORE

- coaxing and calling Jocko - very intense about it as their hope of escape lies in her success.

763. C. V. OF JOCKO

- urged by Austin, as he starts to feel his way up the cliff, finding a foothold where no human being could.

764. C. V. OF PAULA AND ROXTON

- Roxton holding his breath - his eyes on Jocko. Paula coaxing, calling and wheedling - tears of excitement in her eyes now that Jocko has actually started up.

765. C. V. OF JOCKO CLIMBING

- He pauses on a tiny ledge, looking up, then starts to climb again - the long light cord dangling from his little harness.

766. EXT. LAKE - DOUBLE EXPOSURE

- fire raging all about. Many of the monsters have taken refuge in the water - others are arriving. The Allosaurus comes crashing out of the woods and wades far out into the water. All are nervous - too much

disturbed by the fire to attack each other except a nip here and there. As soon as the Allosaurus is well out in the lake the Pterodactyl sweeps in over the tree tops and lights on the far margin of the lake, close to the pole that leads up to the cave. This shot, with the fire raging, the aggregation of grotesque monsters, the reflections in the water, etc., should suggest something out of Dante's Inferno - with the Pterodactyl for the devil. Also it must look as if Ed and the scientists would never be able to reach the cave.

767. OPENING OF TUNNEL

- Roxton and Paula as before.

768. L. S. OF CLIFF

- showing little Jocko, looking about as big as a fly, halfway up - Austin and Zambo watching him, their hearts in their throats.

769. C. U. OF JOCKO

- as he pauses and looks down - and starts back.

770. C. U. OF PAULA

- as she gasps in despair - then lies flat down in the tunnel, leaning far out, holding her arms down to Jocko as she pleads and coaxes, tears of excitement on her cheeks. Roxton is holding her to prevent her from falling.

771. C. U. OF JOCKO

- as he hears Paula calling, looks up at her - can't resist her coaxing

- and starts up once more.

772. EXT. MOUTH OF TUNNEL

- Paula and Roxton almost painfully thrilled as they see Jocko once more headed upward. As Paula redoubles her blandishments -

CUT TO

773. EXT. LAKE - DOUBLE EXPOSURE

- flames raging - animals still arriving. Ed and professors rush in, just skirting the fire. When they get as far as the big clump of trees near the saplings with Challenger's sling still dangling from it -

CUT TO

774. EXT. - AT TREES NEAR SAPLINGS - C. V.

- of Ed and the scientists as they enter and pause, gazing at the marvelous sight presented by this aggregation of prehistoric animals in the lake, the fire, etc. As they look toward the cave and see the Pterodactyl -

CUT TO

775. M. S. AT CAVE

- of the Pterodactyl. It turns its head, notices the notched pole and sniffs at it curiously - then peers curiously into the cave.

776. C. V. AT BIG TREES

- of Ed and the scientists gazing with baited breath at the Pterodactyl
- if it knocks over or makes away with the notched pole - their only
possible road to safety is blocked.

777. EXT. TUNNEL OPENING

- Paula reaching far down - at last touches little Jocko - and lifts
him tenderly and joyfully into the tunnel opening.

778. INT. TUNNEL OPENING - C. V.

- of Paula and Roxton petting and making a big fuss over the brave and
devoted little monkey. Then Roxton leans out and starts to draw the
cord up, hand over hand.

779. C. V. AT FOOT OF CLIFF OF ZAMBO AND AUSTIN

- the light cord is fastened to the rope ladder, which is now going up.
Zambo and Austin excited and happy.

780. C. V. UNDER BIG TREES OF THE GROUP

- all keeping under cover, looking out at the Pterodactyl. (Fire
reflections in this scene.)

781. BACK TO PTERODACTYL

- as it turns from the pole and cave and moves slowly along the margin
of the lake - not toward the big trees (fire reflections).

782. BACK TO THE GROUP UNDER THE BIG TREES

- the fire is now close to them. They decide to make a run for it. As they make a dash toward the ladder - Challenger and Summerlee in the lead, Ed acting as rear guard -

CUT TO

784. EXT. LAKE AND CLIFF

- showing caves, fire, animals, etc. Summerlee is scrambling into the cave, Challenger just behind him - Ed at the foot of the pole, starting up, his head over his shoulder nervously keeping an eye on the Pterodactyl who is picking a fight with one of the other animals. All the animals restless and panicky as the fire closes in all around the lake except in front of the cliff, where there is nothing to burn.

785. EXT. AT CLIFF IN ROCKS - C. V. OF MARY

- gazing down the cliff after her mate.

786. EXT. OF CLIFF - M. S.

- as Ed goes up the pole and disappears into the cave. (Fire reflections.)

787. INT. CAVE

- Challenger and Summerlee are hastily loading up with their knapsacks, guns, etc. Ed joins them, takes the candle-end out of his pocket and starts to light it.

788. C. U. OF THE APEMAN

- crouched in the cleft above the smoke-hole, curiously peering down into the cave.

789. M. S. OF ED AND OTHERS

- as Ed hands the lighted candle-end to Summerlee and directs them to the low tunnel. They stoop over or go around the hearth and hastily enter tunnel, Summerlee in the lead, with the light.

790. TUNNEL OPENING

- Roxton has fastened the ladder to the stalagmite - under a terrible tension, fearing for Paula's safety in the descent. As she puts Jocko down, pets him, then makes ready to go down the ladder, he says:

SPOKEN TITLE - "Wait - let me try it - to make sure."

BACK - As he lets himself down onto the ladder -

CUT TO

791. C. V. OF CLIFF AT TUNNEL OPENING

- Roxton carefully steps out onto ladder - tests its strength with his full weight, reassures Paula, in the tunnel, then starts back to her.

792. INT. TUNNEL AT OPENING

- as Roxton reenters from tunnel and very carefully helps Paula out onto the ladder, Jocko looking on anxiously. As Paula is about to start down, Roxton implores: "For God's sake - be careful!" Paula smiles

reassuringly - but her eyes are tense and excited. Roxton very reluctantly lets her go and her head disappears below the tunnel opening. Roxton - his hand shaking - touches his handkerchief to his forehead, then looks out, watching Paula's descent, his jaw set.

793. L. S. OF CLIFF AND OPENING

- Zambo and Austin both steadying the rope ladder, tensely watching Paula as she starts the descent.

794. C. V. IN THE TUNNEL OPENING OF ROXTON AND JOCKO

- both looking down at Paula as she descends the swaying ladder.

795. C. U. OF LITTLE JOCKO

- to get over his very anxious expression as he looks down at Paula, then up at Roxton - then suddenly starts down the ladder.

796. C. V. OF ROXTON AND JOCKO

- with a gasp of fright, Roxton tries to stop Jocko, but he is too late. Roxton's fear is that Jocko, going to Paula, may make her descent more dangerous.

797. C. V. OF PAULA

- On the swaying ladder, slowly and cautiously making her way down - trying to avoid the face of the cliff - struggling to overcome her dizziness and fear. As Jocko joins her it gives her a nervous shock - but she instantly recovers - speaks soothingly to the loyal little creature - and they start down together.

798. M. S. INT. CAVE

- apeman drops cautiously on hearth - burns his feet in the hot ashes, hastily jumps to one side - investigates the hearth - then goes around it, sniffs at the tunnel, enters it and disappears.

799. M. S. TUNNEL OPENING

- Roxton leaning out tensely watching Paula's descent. Summerlee and others join him.

800. S. C. U. OF THE THREE

- as Summerlee and Challenger join Roxton, exclaiming over the fact that Roxton had found this way out. Summerlee blows out the candle-end, which is almost burning him. Roxton hastily explains Summerlee is to go next - they fear the ladder would not bear the weight of more than one at a time. He looks out to see if Paula is down.

801. EXT. PLAIN - C. V. OF ZAMBO AND AUSTIN

- as Paula joins them. They are overjoyed at the success of their plan. Paula shakes hands with both of them - then pets little Jocko - then waves them to steady the ladder for the others. As they look up -

CUT TO

802. M. S. EXT. OF CLIFF

- Summerlee starting down.

803. M. S. INT. CAVE

- shooting toward the opening, a view of fire still raging across the lake. After this is established, we see the Allosaurus's head as it peers in at the mouth of the cave - the reflections from the fire behind it, playing over its vicious features.

804. M. S. REVERSE CAMERA SHOT OF THE ABOVE

- shooting into the cave, past the head of the Allosaurus, and we see what it sees - Mary dropping cautiously into the cave, from the smoke - hole. She misses the ashes, sniffs about, gets the trail and disappears down the tunnel after her mate.

805. S. C. U. INT. TUNNEL OPENING

- Challenger starting down.

806. M. S. EXT. CLIFF

- just outside of tunnel opening. Challenger on the ladder, testing its strength - tells Roxton he is sure it will bear two.

807. S. C. U. OF THE TWO

- as Challenger insists that the ladder will bear the two. Roxton decides it will, but insists that Ed shall go first. Ed won't hear of it, laughing and saying: "I wouldn't trust myself on any ladder with Professor Challenger!" Seeing that Ed insists upon being the last, Roxton shrugs his shoulders and cautiously joins Challenger on the ladder. Finding it will bear the double weight, they start down. Ed leaning out, watching them, steadying the ladder, etc.

808. M. S.

- to cover last part of action in above scene - as Roxton starts to get onto the ladder -

CUT TO

809. EXT. L. S. OF THE PLATEAU

- the entire forest on fire - a great pall of smoke rising above it.

810. M. S. OF THE BRONTOSAURUS

- deeply mired in the swamp. It is evidently only stunned by the fall, not dead. It stirs slightly. Only its head and the long ridge of its back show above the mud - making it impossible for it to extricate itself. The top of its tail is sticking up way over at the other end of the swamp, sixty feet away, giving us the feeling of its immense size.

811. C. U. OF THE BRONTOSAURUS' HEAD

- as it slowly opens its eyes, then slowly closes them again.

812. M. S. INT. OF OPENING OF TUNNEL

- shooting from the outside in. Ed, looking over, seeing that Challenger and Roxton have landed, starts down the ladder. As he goes, the apeman's face appears slowly out of the shadows - then - always with animal-like caution in strange surroundings, he comes on down the tunnel toward the opening and very cautiously peers out.

813. M. S. EXT. CLIFF

- as seen by the apeman. Ed half-way down the ladder, some fifty feet above the ground. The group below looking up.

814. C. U. OF THE APEMAN

- as he grasps the ladder, examines it - then starts to pull on it.

815. M. L. S. EXT. CLIFF

- showing Ed on the ladder fifty feet above the ground. Austin and Zambo hanging on it - the apeman pulling it. With a terrific jerk, it goes up, sending Austin and Zambo sprawling and Ed swinging, and in great danger of being dashed to death against the cliff. As the ladder starts up -

CUT TO

816. C. V. OF GROUP AT FOOT OF CLIFF HORRIFIED

- Roxton raises his gun, trying to get a bead on the apeman.

817. C. U. OF APEMAN

- his feet braced against the side of the tunnel, as he hauls the ladder up hand over hand, his expression gleeful. Mary is now with him, helping.

818. EXT. CLIFF - L. S. OF LADDER GOING UP

- Ed helplessly clinging to it.

819. C. V. OF GROUP

- as Roxton fires. Paula covering her eyes - sure Ed will be dashed to pieces if the apeman suddenly lets go of the ladder.

820. M. S. TUNNEL OPENING

- as bullet strikes the apeman in the chest. He reels, yells, and reels backward - dropping the ladder.

821. EXT. CLIFF - L. S.

- as the ladder falls - swings - etc. Ed, trying to protect himself from being dashed against the rocks.

822. C. U. OF ED AS ABOVE

- as he starts rapidly downward -

CUT TO

823. M. S. AT FOOT OF CLIFF

- of the men grabbing the end of the ladder. Ed leaps for the ground - and all gather around him. After the first excitement dies down, they all start hastily around the swamp, toward Austin's camp.

824. C. V. OF THE MIREN BRONTOSAURUS

- as it raises its head weakly - sighs - and again subsides.

825. EXT. PLAIN - L. S.

- new location, supposedly many miles north of the plateau. On a little

mound near a tall palm or two we see a small group of men on horseback. They have pulled up and are looking at the pall of smoke hanging over the plateau.

826. S. C. U. OF MAJOR HIBBARD

- and one or two of the others, as they sit on their horses looking off at the pall of smoke hanging in the sky in the direction of the plateau.

827. DISTANT SHOT OF PLATEAU

- with the smoke rising in a pall.

828. DISTANT SHOT OF THE PALL OF SMOKE

- hanging in the sky - the plateau too far off to be seen. (To be used if desired as a substitute for 827.)

829. C. V. OF THE LEADER OF THE EXPEDITION

- as he turns to the others, indicates that they will investigate.

830. M. S. OF THE GROUP

- as they trot off toward the plateau.

831. EXT. AUSTIN'S CAMP - NEAR MARSH - DOUBLE EXPOSURE

- Challenger, Summerlee, Austin and Zambo come trooping in - delighted to be back at their base of supplies. As they approach the edge of the swamp, they see the bogged Brontosaurus and stand amazed, then cautiously start to investigate. Challenger is carrying Jocko.

832. CLUMP OF PALMS

- where hammocks were hung (no hammocks now) - C. V. of Ed and Paula alone. As Ed starts to take her into his arms, Paula draws back, her eyes full of trouble. Ed demands: "What is it?" Again tries to kiss her, but Paula holds him off saying slowly:

SPOKEN TITLE - "We are back in the world - and its obligations."

BACK - Paula finishes title. Ed protests: "If you mean Gladys--" Again starts to kiss her - but Paula draws back, saying:

SPOKEN TITLE - "You made Gladys swear that she would wait for you - you must keep your part of that promise."

833. C. U. OF PAULA

- her eyes full of tears, as she finishes title.

834. C. U. OF ED

- heatedly protesting: "Why should we let Gladys rob us of happiness, Paula?" He again tries to draw her to him.

835. M. S. OF ROXTON

- approaching the group of palms on his way to the tent. Hearing Paula's voice he pauses.

836. C. V. OF PAULA AND ED

- Ed pleading with Paula to change her decision. Paula longing to - but

determined to be true to her conception of honor and duty. She shakes her head - makes her final decision - and says brokenly:

SPOKEN TITLE - "My decision is absolutely final, Ed!"

BACK - Paula finishing title. Ed realizes that she means it. Their eyes meet - then Ed lets her go. As she slowly leaves him and he stands looking after her, his eyes grim, his jaw set -

CUT TO

837. C. U. OF ROXTON

- as he stands looking after Paula - thinking, then moves toward Ed.

838. M. S. OF ED

- as he stands looking after Paula - utterly wretched and rebellious.

As he hears Roxton approach him, he looks up. As Roxton joins him -

CUT TO

839. S. C. U. OF ED

- looking at Roxton. There is a slight pause - both men thinking the same thing - then Roxton suggests quietly: "Shall we go on into camp?" Ed does not reply, and makes no movement to go. Instead, he makes a decision - turns to Roxton and says:

SPOKEN TITLE - "Paula thinks a lot of your judgment, John - won't you

talk to her - for me?"

BACK - Ed finishing title - his unhappy eyes full of confidence in Roxton's friendship.

840. C. U. OF ROXTON

- as the full import of this request dawns upon him. He looks away, a slightly ironic smile playing about his lips - but his eyes are as unhappy as Ed's. That he, loving Paula as he does, should be made the go-between in this affair! Finally he pulls himself together - completely suppressing his own heartache - looks Ed in the eye and says:

SPOKEN TITLE - "I'll do my best for you, young fella-my-lad!"

BACK - Roxton finishing title, frankly holds out his hand.

841. C. V. OF THE TWO

- as they clasp hands in silence. Then Ed says: "She's gone to the tent." Roxton nods, and exits in the direction taken by Paula. Ed looks after him hopefully, squares his shoulders and exits toward Challenger and others over by the marsh.

842. M. S. NEAR SWAMP - (DOUBLE EXPOSURE)

- of Challenger, etc., and the bogged Brontosaurus which they are discussing with great interest. Suddenly Challenger cries:

SPOKEN TITLE - "Good Lord - it winked!"

BACK - As he finishes title and points excitedly to the Brontosaurus -
as all gaze at it -

CUT TO

843. C. V. OF BRONTOSAURUS

- as it slowly opens its eyes - rolls them around - heaves a sigh -
tries to raise its head - finds it is too weak - heaves another sigh -
and slowly closes its eyes once more.

844. C. U. OF ZAMBO

- as he realizes the monster is alive. He rolls his own eyes, his teeth
beginning to chatter as he says earnestly:

SPOKEN TITLE - "Ah certainly hopes dat mud holds!"

BACK - Zambo finishes title.

845. M. S. INT. TENT

- Paula sitting on a specimen case - lost in unhappy thoughts. A shadow
falls across the entrance to the tent. As she looks up Roxton enters.
Paula starts to rise but Roxton indicates that he is going to sit on
the other specimen case or box - that he wants to talk to her. Roxton
looks up suddenly and their eyes meet.

847. C. U. OF ROXTON

- as his eyes meet Paula's. He does not speak for a second or two - he is almost tempted not to speak at all. Finally, he says quite simply:

SPOKEN TITLE - "Ed thinks a great deal of you, Paula - and love is too precious a thing to be cast aside lightly."

BACK - Roxton finishing title.

848. C. U. OF PAULA

- her eyes cloud with tears, her lips tremble - she hesitates - almost weakens - but finally conquers herself and cries with passionate earnestness:

SPOKEN TITLE - "I can't steal my happiness from another woman."

CUT DIRECT TO

849. C. V. OF THE TWO

- as Paula finishes title. Roxton does not reply at once - then asks:

SPOKEN TITLE - "But will this other woman make Ed happy?"

BACK - Roxton finishes title. Paula looks at him - fears that she may weaken - then says brokenly: "Please go! Please - Please don't make it harder for me!" Roxton stands looking at her a second - then slowly exits - leaving Paula alone in tent.

850. C. V. AT ENTRANCE TO TENT

- Ed enters scene as Roxton comes out of tent. Both men pause, then Ed asks: "Well?" Roxton slowly shakes his head - then seeing how cut up Ed is - puts his hand on his shoulder in silent sympathy - then leaves him, going over to the swamp to join Challenger.

851. INT. TENT

- Paula alone - depressed - just as Roxton left her. She sighs, pulls herself together, rises and starts as if to join the others, then pauses as she hears radio starting.

INSERT - Of Austin's little radio outfit.

BACK - Paula goes to radio and puts on ear pieces - her expression rather anxious.

852. C. U. OF PAULA LISTENING

- it proves to be nothing of interest. She starts to take off pieces - then pauses - her expression growing intense.

853. C. V. OF CHALLENGER AND SUMMERLEE

- as Roxton and Ed join them. Summerlee shows them the Brontosaurus and Challenger states with deep conviction:

SPOKEN TITLE - "That this wonderful, this beautiful specimen should have fallen into the soft swamp instead of onto the hard plain is

clearly an Act of Providence!"

BACK - Challenger finishing title. Summerlee nods solemnly. Roxton pulls at his moustache to conceal a smile, then all turn as they hear the horsemen riding up and we -

CUT TO

854. M. S. OF THE HORSEMEN

- as they ride up. The leader of the party, Major Hibbard, dismounts, greets them.

855. S. C. U. OF MAJOR HIBBARD AND ROXTON

- as Hibbard introduces himself, saying:

SPOKEN TITLE - "I am Major Hibbard of the Brazilian Geodetic Survey, and I saw your smoke -"

BACK - As the Major finishes title, Roxton laughs and says jovially:

SPOKEN TITLE - "And we smoked out quite a rat, Major!"

BACK - Indicates the Brontosaurus. As all turn and look -

CUT TO

856. M. S. OF THE BRONTOSAURUS - (DOUBLE EXPOSURE)

- It stirs uneasily then sighs - and again all is quiet. In this shot one of the cranes used in Scene 530 is pecking around in the broken rushes, and, if possible, strolls the length of the monster's nearly submerged back - thus giving us the comparative size of the two, as the crane looks as if it were strolling the length of a battleship. The Brontosaurus makes a weak effort to snap at it, twisting its head about, then dropping it weakly again.

857. C. V. OF THE MAJOR, ROXTON, CHALLENGER AND SUMMERLEE

- Austin and Zambo and the Major's men are also staring at the monster
- Zambo doing the honors. They are all looking at the Brontosaurus, as the Major cries: "Good Gad - what on earth is it?" Moves closer to the edge of the swamp. Challenger and Summerlee at his heels, showing off the Brontosaurus as proudly as if they had invented the creature.

858. C. V. OF THE THREE

- at edge of swamp as Challenger cries:

SPOKEN TITLE - "I'd give anything to get that creature to London and throw it in the face of my critics!"

859. C. U. OF CHALLENGER

- finishing title.

860. C. V. OF THE GROUP

- laughing.

861. C. V. OF PAULA - INT. TENT

- she is still "listening in." She has evidently heard something that has impressed her. Her expression is not frightened - but very serious. She takes off the ear pieces, puts them down and hurriedly exits.

862. C. V. OF ROXTON, CHALLENGER, MAJOR HIBBARD, SUMMERLEE AND ED

- all discussing the Brontosaurus. Ed a little apart from the others, standing on the edge of the swamp. Roxton sobers down and says earnestly:

SPOKEN TITLE - "I'd give my entire personal fortune to get this wonderful creature to London - alive!"

863. M. S. OF ROXTON AND SUMMERLEE

- as Roxton finishes title. Major Hibbard feels the contagion of their enthusiasm. He looks from the Brontosaurus toward the little river that drains the swamp.

864. C. V. OF ED

- standing on the edge of swamp alone - staring absently at the Brontosaurus. He is still greatly depressed over Paula's stand about Gladys. Major Hibbard and Roxton enter the scene, to get another view of the dinosaur whose size and specifications they are earnestly discussing. As they pause near Ed, Paula enters hurriedly from direction of tent and pauses in some surprise as she sees the Major.

865. C. V. OF THE ABOVE

- as Ed presents Major Hibbard to Paula. Paula shakes hands, then turns to Ed and says:

SPOKEN TITLE - "The wireless station at Para is broadcasting a message from the Gazette to you - relayed from London!"

BACK - Paula finishing title. Ed and Roxton surprised and impressed, but Major Hibbard smiles and says:

SPOKEN TITLE - "They have been broadcasting it twice a day regularly for the past week, Miss White.

BACK - Major finishing title, all looking at him as he continues.

866. C. U. OF MAJOR HIBBARD

- as he smilingly adds:

SPOKEN TITLE - "I know it by heart - "Edward Malone of the Lost World expedition: Interest of whole world is focussed upon you. Let nothing discourage or dishearten you, and above all things and at any cost bring back actual proofs of any discoveries you make. McArdle."

BACK - The Major smilingly finishing title.

867. C. V. OF ED, PAULA AND ROXTON

- staring at the Major in silence - then Ed looks from the Major to the swamp and suddenly cries:

SPOKEN TITLE - "We'll take that beast to London - alive - if we have to hire every man in Brazil to help us!"

868. C. U. OF ED

- finishing title - with much emphasis.

869. C. V. OF THE GROUP

- discussing Ed's decision excitedly, Ed still talking. As Challenger and Summerlee join them, the Major - now thoroughly enthused - exclaims -

SPOKEN TITLE - "I'll send for men to dredge out this stream, and build a steel cage and a raft - and when the big rains come next month, we might float your 'rat' out!"

870. C. U. OF MAJOR HIBBARD

- finishing title. He is as enthused and emphatic as Ed by this time.

871. C. V. OF CHALLENGER AND SUMMERLEE

- as they gaze at the Major, thunderstruck at the possibilities of his plan - greatly thrilled and impressed - then Challenger cries:

SPOKEN TITLE - "If we once could get our raft as far as the Amazon we could charter a steamer from there!"

872. C. V. OF ENTIRE GROUP

- as Challenger finishes title - the others agreeing, still awe-struck at the magnitude of the scheme. Major Hibbard cries: "I'll take this matter up at once! Even the government may take a hand!" Salutes and turns hastily toward his escort.

873. M. S. OF THE ENTIRE GROUP

- as the Major mounts, calls: "You'll hear from me shortly!" and gallops off with his men toward the north - in the direction from which they came. Challenger can restrain himself no longer, and begins dancing about like a wild Indian - Summerlee mopping his forehead - Roxton stuffing his hands in his pockets, saying with conviction: "Well, now I will be damned!" Challenger suddenly pauses in his capering - and grasps Ed by the shoulder.

874. C. V. OF ED AND CHALLENGER AS ABOVE

- Challenger, overjoyed, demanding:

SPOKEN TITLE - "Ed, my boy, you'll be a hero when we get back home - all London will ring with your name!"

BACK - Challenger finishing title.

875. C. U. OF ED

- his expression one of hopeless depression. If all London "rings with his name" Gladys will never let him go! As he heaves a deep sigh and turns away -

CUT TO

876. INT. TUNNEL OPENING

- shooting through the opening. The apeman lying dead on the floor where he fell - Mary beside him, her hands feeling his face. Finally as she looks up wistfully -

CUT TO

877. C. U. STUDY OF MARY'S WISTFUL FACE

- her eyes as sad and questioning as only an ape's can be.

FADE OUT

FADE IN

878. L. S. OF THE NARROW JUNGLE RIVER - (DOUBLE EXPOSURE)

- the Brontosaurus, confined in a huge steel-bar cage, is being carefully floated down stream on a big raft. The cage is so large it just leaves foot-room on the raft for the two natives at the rear, who are steering, and others, at the sides of the cage, who are keeping the raft in the current and free of the bank by means of long poles. These men, beside the cage, give us the scale. On the banks we see other excited bearers or natives, looking on, or shouting suggestions or questions to the men on the raft. In the stream we see our party, including Major Hibbard, in a dug-out, leading the way. Several other dug-outs are following the raft - everyone who can get on the river is

out for this marvelous adventure.

879. CLOSER VIEW OF THE BRONTOSAURUS IN ITS CAGE - DOUBLE EXPOSURE

- a great pile of fodder in one corner - twice as high as Challenger, who is standing just outside the cage, gazing in ecstatically. The cage itself is about 30' x 40' - the Brontosaurus' tail being neatly wrapped around its feet.

880. C. V. IN THE DUG-OUT OF PAULA

- with Jocko in her lap. Ed, Roxton, Summerlee and Major Hibbard, four natives are poling them along.

881. C. V. ON THE RAFT - BESIDE THE CAGE - DOUBLE EXPOSURE

- Challenger gazing at the Brontosaurus, a gleam of triumph in his excited eyes. In this shot, to scale it, we show the creature's front foot and part of the leg. As it moves its foot, Challenger moves back, keeping his watchful eyes on it.

882. C. U. OF THE BRONTOSAURUS' HEAD

- as it lies in its cage, sniffing at the bars, then taking a mouthful of fodder, its eyes roving about uneasily as it starts to chew.

883. BACK to L. S.

- and -

FADE OUT

FADE IN

884. OUTSIDE OF ZOOLOGICAL HALL - NIGHT

- Huge crowd pouring in -

DISSOLVE INTO

INT. ENTRANCE HALL

- people streaming by the old skeleton of the Mammoth, pushing and crowding to get into the lecture hall - the door-keepers and half a dozen "Bobbies" needed to keep them in line and moving.

DISSOLVE INTO

INT. LECTURE HALL - Every seat is taken, but people are still filing in, standing at the rear. Half a dozen more "Bobbies" are in charge here. On the platform we see a double row of invited guests this time, the more prominent seats occupied by the same professors, savants, etc., who figured in scene 74. Summerlee, Major Hibbard, Roxton, Paula, McArdle and Beaumont are seated in a group on the platform nearest the audience. Challenger is standing beside the speaker's table, addressing the audience, telling of their experiences. (Ed is the only member of the group who is not present.)

DISSOLVE INTO

C. U. OF CHALLENGER - addressing the audience. His manner is calm,

triumphant and condescending. He fears no opposition this time - he knows he has proof with him - a proof which cannot be doubted and certainly not overlooked! As he speaks we -

CUT TO

885. C. V. OF PAULA AND ROXTON ON PLATFORM

- listening to Challenger's address. Paula's expression is rather subdued, the loss of her father and of her lover overshadowing the joy of achievement. Roxton's eyes wander from Challenger to the girl beside him. As he quietly studies her face, she glances up at him, smiles faintly, then lets her own eyes roam over the great sea of upturned faces in the audience. Slowly her smile dies. As we follow her eyes and -

CUT TO

886. INT. LECTURE HALL - C. U.

- of Gladys seated in the front row, gazing at group on platform with sparkling eyes, her bearing one of conscious pride. As her eyes meet Paula's her expression becomes a trifle aggressive. Her chin goes up, her eyes narrow, and she nods in a rather condescending manner.

887. C. U. OF PAULA

- as she quietly acknowledges the greeting, then looks away, her eyes full of pain. Finally suppressing a sigh, she turns back to Roxton, forcing herself to say something agreeable.

888. C. V. OF THE TWO

- Roxton leaning toward Paula, a growing hope in his eyes.

889. C. V. IN FRONT ROW OF AUDIENCE

- of little Mrs. Challenger gazing proudly up at her husband. The equally proud Austin and Zambo are sitting directly behind her, Zambo very much dressed up, grinning from ear to ear.

890. C. U. OF CHALLENGER

- as he winds up his description - makes a dramatic pause - then adds:

SPOKEN TITLE - "A year ago when I told you these monsters are not extinct, you jeered at me -"

BACK - Challenger talking.

891. FLASH OF AUDIENCE

- looking up at Challenger. Some laughing good-naturedly at the recollection. Mrs. Challenger, Austin, Zambo and Gladys prominently placed in the front row - gazing up at Challenger with keen attention.

892. C. U. OF CHALLENGER

- still speaking. He adds:

SPOKEN TITLE - "Tonight you will not jeer - for I have brought back a living proof of my statement!"

893. FLASH OF AUDIENCE

- now really impressed. They stir in their seats, look at each other, then back at Challenger.

894. C. V. OF A GROUP OF PROFESSORS

- on the platform as they look at each other. Then one old fellow with mutton-chop whiskers rises and demands:

SPOKEN TITLE - "May I ask what you mean when you say, proof, Professor Challenger?"

BACK - Old mutton-chops finishing question, others nodding approvingly. These men are less easily impressed than the audience.

895. C. U. OF CHALLENGER

- as he turns slowly and fixes a steady eye on his skeptical fellow scientist, then replies firmly:

SPOKEN TITLE - "A living Brontosaurus - nearly sixty feet long from the nose to the tip of the tail!"

896. FLASH OF AUDIENCE

- now enthused. They applaud - some very enthusiastically - some with solid and sober approval.

897. C. V. ON PLATFORM

- of another group of scientists, as an absolutely bald old chap rises and asks dryly:

SPOKEN TITLE - "And where have you concealed this sixty foot long Brontosaurus of yours, Professor Challenger?"

BACK - Others in the group smile slightly as the question is finished.

898. M. S. OF CHALLENGER

- as he turns and replies:

SPOKEN TITLE - "The Brontosaurus is now being unloaded from the ship we chartered. As soon as it has been disembarked I shall invite you all -"

BACK - Challenger breaks off his title as he sees one of the attendants hastily approaching him - coming from the direction of the little door at the back of the platform - evidently with a message. As he reaches Challenger, he whispers: "Mr. Edward Malone calling you on the telephone, Sir." Challenger thanks him, then, as the attendant exits toward the little door at the back of the platform, Challenger turns back to the audience and adds smilingly:

SPOKEN TITLE - "The message I have been expecting has come! I will return at once to tell you exactly when and where the Brontosaurus will be on view."

BACK - Challenger finishes title, turns and hurries to the rear of the

platform, after the attendant.

899. M. S. OF THE AUDIENCE

- waiting - discussing Challenger's invitation - all interested and approving.

900. C. V. OF ED - IN AN ENGLISH TELEPHONE BOOTH - NIGHT

His hat is off, his hair tousled and his coat torn. He is out of breath as if he had been running. As he waits, he mops his face with his handkerchief and nervously pushes his hair back off his forehead.

Hearing Challenger's voice, he hastily turns to the telephone, asking: "Professor Challenger?"

901. C. V. IN ANTEROOM - NIGHT

- of Challenger at phone as he genially replies to Ed's inquiry.

902. C. U. OF ED

- as he hesitates - then springs his terrible news, saying:

SPOKEN TITLE - "As we swung the cage out over the dock the cables broke -"

CUT DIRECT TO

903. C. U. OF CHALLENGER

- as he gets the blow - then demands in a low tone: "What happened?"

904. C. U. OF ED - as he replies excitedly:

SPOKEN TITLE - "The fall smashed the cage - and it got out! We haven't been able to catch it."

CUT DIRECT TO

905. C. U. OF CHALLENGER

- as he gets the message. He is absolutely stunned with disappointment
- then realizes that the Brontosaurus must not be allowed to escape entirely. He springs to his feet and dashes through the little door leading out onto the platform.

906. INT. LECTURE HALL - L. S.

- shooting over heads of the audience toward the platform. As Challenger enters at rear of platform and rushes down to the speaker's table, the people stir and lean forward eagerly. Some applaud - all in fine spirit.

907. C. V. OF THE EXCITED CHALLENGER

- as he pauses by the speaker's stand and cries in tense tones:

SPOKEN TITLE - "My Brontosaurus has escaped! I must go at once to help capture it!"

BACK - Challenger finishing title - starts on toward front of platform
- on his way to the street.

908. M. S. OF THE AUDIENCE

- as they realize what Challenger has said. A great wave of anger and derision sweeps over it. They rise almost en masse shouting: "Liar!" "Fake!" etc. Austin, Mrs. Challenger and Zambo and Gladys cower in the front seats, stunned.

909. C. V. OF A GROUP OF THE AUDIENCE

- the men furiously indignant yelling:

SPOKEN TITLE - "Fake! Liar! Charlatan!"

910. C. V. OF ANOTHER GROUP

- as they yell:

SPOKEN TITLE - "Mob him! Teach him a lesson. He can't fool us a second time and not pay for it!"

911. L. S. OF THE HALL

- shooting over the heads of the audience toward the platform as the infuriated crowd - now a mob - surge toward the platform, bent upon trouble. Challenger at edge of platform wildly cursing and haranguing them. The scientists also have risen and have hemmed him in at the rear, making escape impossible. Roxton fights his way through to Challenger's side. Also Zambo and Austin.

912. S. C. U. OF ROXTON

- as he joins Paula and tries to persuade her to let him take her out through the little door at the back of the platform but she insists upon staying - wanting to be the last one to show the white feather.

913. FLASH OF MRS. CHALLENGER AND GLADYS

- and a very dapper young man beside Gladys. All three in a panic.

914. C. V. of CHALLENGER, SUMMERLEE AND HIBBARD, ZAMBO AND AUSTIN

- confronting the angry crowds before and behind them. Trying to argue or browbeat them into listening, etc.

915. L. S. OF PICADILLY - DOUBLE EXPOSURE - LONDON - NIGHT

- Normal activity in the street and on the pavements. In the background, suddenly comes a group of fleeing people, cars, etc. - surging in and down toward the camera - causing quite a disturbance in the traffic, etc. Just behind this, we see the head, then the whole body of the Brontosaurus - from which this crowd is fleeing. As the Brontosaurus enters and comes running down toward the camera on the side of the street nearest the buildings, the whole street is thrown into complete confusion. People scrambling over the fence into the park on one side, heads coming out of some of the upper story windows on the other, the traffic coming from behind the camera meeting the traffic coming from the background - getting into a tangle, etc., etc.

916. M. S. DOUBLE EXPOSURE

- showing bus drivers and chauffeurs wildly throwing on their brakes - some driving onto the sidewalk - anything to get away. People on top of

the busses and in the cars in the wildest panic.

917. M. S. OF TOP OF ONE OF BUSSES

- every face blank with terror - all staring off at the monster. As it enters - its head stretched out toward the bus - one man with a wild shriek leaps for the street. This breaks the spell of paralyzed terror. Women faint - a general scramble over the seats starts, women shrieking, fighting and trampling all over each other.

918. S. C. U. OF MAN ON BUS

- his eyes bulging - to be cut in above scene just before he jumps.

919. S. C. U. OF THE BUS DRIVER

- showing his look of incredulous horror as he grimly sticks to his wheel - his eyes on the approaching monster. (Also to be cut into scene 917.)

920. S. L. S. AT INTERSECTION OF THE TWO STREETS - DOUBLE EXPOSURE

- of a tangle of cars - absolutely jammed and immovable - where the two streams of traffic meet - the drivers yelling and swearing - people in the cars wild with terror. As the Brontosaurus enters and pokes his head into the scene, one of the drivers suddenly abandons his car, swings on the top of the next car - as the cars are too close to permit anyone to reach the pavement - and starts to run along the tops of the cars - leaping from car to car. As he does this, another outbreak of mob madness seizes the people and the other drivers. As they scramble out onto the running boards and mud guards, fighting each other,

shrieking, scrambling over one another, etc., etc.

CUT TO

921. L. S. OF PICADILLY - DOUBLE EXPOSURE

- when the Brontosaurus is halfway down toward the camera, it pauses, baffled and harassed by the fleeing crowds, weaving its head about trying to find a way of escape.

922. C. U. OF BRONTOSAURUS

- to register its expression as it weaves its head about - as afraid of the people as the people are afraid of it.

923. M. S. OF THE BRONTOSAURUS - DOUBLE EXPOSURE

- including the Brontosaurus' head and part of its neck. Also showing some people in one of the windows.

924. C. U. OF PEOPLE IN ONE OF THE WINDOWS

- as they see this creature. Their expressions are of absolute horror and panic as they dash from the window into the interior of the house.

925. M. S. - DOUBLE EXPOSURE

- of the Brontosaurus and the houses (including some of the windows). The Brontosaurus is still weaving its head about as before. It suddenly twists its neck around and thrusts its head into one of the windows which crashes.

926. INTERIOR OF THIRD STORY ROOM - NIGHT - DOUBLE EXPOSURE - M. S.

- The people seen in scene 924 (from window) crowded to the far end of the room discussing what they saw - as the Brontosaurus' head crashes through the window, they shriek and rush out of the room.

927. C. U. OF BRONTOSAURUS' HEAD

- partly through the broken window trying to extricate itself. Its neck is cut by the glass and bleeding on one side, as it jerks its head out of the window and outside again.

928. L. S. - DOUBLE EXPOSURE

- as the Brontosaurus, shaking its head - irritated by the wound in its neck - runs on down the street past the camera and exits past the abandoned cars, etc. As it goes, heads begin to appear again from windows as the people lean far out - staring after the fleeing monster.

929. INT. LECTURE HALL

- The indignation of the audience has now reached a point bordering on violence - and Challenger's rage is fanning the flame. He and his group are trying to explain, but are hooted down by jeers, threats and cat-calls.

930. C. V. OF CHALLENGER

- his eyes bloodshot with rage - as he yells:

SPOKEN TITLE - "Idiots! Numbskulls! Morons! I'm not trying to convince you - all I want is to get out of here and catch my Brontosaurus!"

BACK - Challenger finishing title, makes a vicious charge on the crowd that is hemming him in.

931. M. S. OF CHALLENGER - as he charges the crowd, Austin and Zambo at his heels, both spoiling for a fight, Major Hibbard making a frantic but futile effort to hold them back. This charge is the spark to the gun powder - and the whole audience explodes into a free-for-all riot. The scientists on the platform hastily vanish through the little door at the rear of the platform -

932. S. C. U. OF ROXTON

- as he now practically forces Paula to let him take her out of this and exits with her toward the door at the back of the platform.

933. THREADNEEDLE STREET NEAR STATION TO UNDERGROUND - DOUBLE EXPOSURE - L.S.

- quite a stream of traffic coming down the street from background to the camera - the people entering and passing camera in foreground. People entering and coming out of subway and passing along sidewalk in front of subway. As soon as this is established, the Brontosaurus' head enters from the right - shoots its head right out over the subway entrance - weaving about. The effect on the street traffic is instantaneous. Again brakes are thrown on. Again a car jam as the intersecting streams of traffic meet - the people rushing down the street, etc.

934. M. S. OF BRONTOSAURUS' HEAD AND NECK

- as seen by the people in the stalled cars. It is reaching out toward them.

935. S. C. U. OF GROUP OF PEOPLE

- in one of the cars - the car jammed - unable to go forward or backward - to register their expressions of absolutely mad terror as they stare, at first simply paralyzed.

936. C. U. OF THE BRONTOSAURUS' HEAD

- with its blinking eyes, panting mouth and bleeding neck. As it blinks at the cars and turns its head away -

CUT TO

937. M. S. INCLUDING SEVERAL CARS, ETC. - DOUBLE EXPOSURE

- as the people abandon them - climbing over and under them, fighting, scrambling, running, etc. - as the Brontosaurus moves its head far above them.

938. ANOTHER ANGLE - DOUBLE EXPOSURE - FLASH

- (to cut into one of these scenes wherever we can use it) - of a group of people near the railing of the subway on the sidewalk. As they see the commotion and pause looking at it - not realizing its cause. They see the people looking up at the Brontosaurus' head about twenty or thirty feet in the air - and they look up - and we see what they see - which is the moving neck of the creature far above them.

939. FLASH OF HUGE SNAKE-LIKE NECK

- of the Brontosaurus as seen from those on the sidewalk.

940. BACK TO PEOPLE ON SIDEWALK

- as with a wild shriek they rush out onto the street and get lost in the traffic mixup.

941. L. S. THREADNEEDLE STREET - DOUBLE EXPOSURE

- as the Brontosaurus enters in front of the Stock Exchange - between it and the subway entrance. In this shot the excitement in the street increases, if possible, and we get a crowd of people coming out of the subway as they pause in terror at the sight of the monster.

942. ANOTHER ANGLE - M. L. S. - DOUBLE EXPOSURE

- at the entrance of the subway - shooting toward the Stock Exchange as the Brontosaurus moves along toward Threadneedle Street. In this shot the people coming out of the subway start to surge back - people are jammed against the buildings - people nearest the street climbing over the cars, etc. - the wildest panic. As the Brontosaurus moves forward, its hip hits the lamp on one corner of the subway entrance and it crashes down onto the terrified crowds.

943. M. S. OF THE PANIC-STRICKEN PEOPLE

- on the subway steps - those who have seen the Brontosaurus trying to fight their way underground - meeting and interlocking with the crowds of people who are trying to get out of the subway - not knowing what the excitement is all about. Cut to this at the point where the great

lamp crashes down on them - increasing panic.

944. M. L. S. SHOOTING TOWARD STOCK EXCHANGE

- as the Brontosaurus trots on around the entrance to the subway - turns and exits in the direction from which it first appeared. In this shot the street is almost abandoned of people - the last of the crowd leaving - making their escape in every direction.

945. M. S. - DOUBLE EXPOSURE

- shooting toward the Stock Exchange and including the glass light over the subway and the statue of Wellington. There are no people in this shot - all having long since fled. As the Brontosaurus moves forward it knocks over the statue which crashes to the ground - it shies back and plants one foot on the glass subway light - crashing through.

946. M. S. - DOUBLE EXPOSURE - IN SUBWAY

- the crowds here are already in a panic as those who are trying to get out are prevented from doing so by the people who are crowding down the stairway - causing a jam. The point at which we cut to this scene is where the heavy glass, steel braces, etc., above them come crashing down followed by the foot and part of the leg of the Brontosaurus. As women faint and men shriek with horror, etc., etc. -

CUT TO

947. M. S. SHOOTING TOWARD THE STOCK EXCHANGE

- of the Brontosaurus frantically extricating its hip. As it gets free

of the glass, steel braces, etc., and exits right - now limping as well
as wounded in the neck -

CUT TO

948. INT. LECTURE HALL

- as Challenger, Zambo and Austin make a flying wedge and get through
the crowd into the entrance hall - the crowd streaming after.

949. INT. ENTRANCE HALL OF ZOOLOGICAL BUILDING - NIGHT

- Caretakers, etc. - running to get out of the way as Challenger, Zambo
and Austin, followed by the crowd, rush out of the Lecture Hall, headed
for the front entrance.

950. EXT. ZOOLOGICAL HALL - NIGHT

- shooting toward the entrance - the caretakers rush out, then Zambo,
Challenger and Austin, with the crowd at their heels. Suddenly those in
front all freeze in their tracks staring wildly at the Brontosaurus as
it limps into the scene - its snaky head weaving about nervously as it
discovers this new mass of humanity.

951. C. U. OF THE BRONTOSAURUS' HEAD

- and uneasy eyes, as above.

952. M. S. OF THE FROZEN CROWD

- staring stupefied at the monster.

953. C. V. OF AUSTIN, CHALLENGER AND ZAMBO

- as they see their Brontosaurus. Challenger turns at once - yelling to the crowd: "Here it is! We must recapture it! We mustn't let it get away!" Austin is frozen in his tracks - too scared to move - and Zambo is climbing one of the pillars on the portico.

954. BACK TO M. S. OF THE FROZEN CROWD

- the tension breaks, and, with wild shrieks, those in front try to get back into the building, but are prevented by the crowds.

955. INT. ENTRANCE HALL - L. S.

- flash of crowd violently pushing its way on out - not understanding what is blocking it - and very eager to see.

956. EXT. ZOOLOGICAL HALL - M. S. - DOUBLE EXPOSURE

- as the lame monster hurries on past the building down the street - Challenger in frantic pursuit - dancing about it, trying to head it off, etc. The crowd breaks and scatters in every direction - the others pouring in out of the building. Summerlee and Hibbard, managing to get through the crowd, jump into an abandoned car and start off after Challenger and the Brontosaurus. Everyone else goes in the opposite direction.

957. M. S. NEAR A SMALLER DOOR OF BUILDING

- as Roxton brings Paula out - evidently having brought her down through some other part of the building - not through the Zoological Hall. As they see the Brontosaurus, they pause -

CUT TO

958. L. S. - FLASH - DOUBLE EXPOSURE

- as it goes down the street - the people fleeing in every direction.

959. S. C. U. OF ROXTON AND PAULA

- they are greatly perturbed and disturbed but do not show the mad panic of the people - they are more used to the Brontosaurus. As Roxton exclaims "We'd better follow it!" and they start toward the sidewalk as if to get a cab -

CUT TO

960. L. S. SHOOTING TOWARD ZOOLOGICAL HALL - DOUBLE EXPOSURE

- as the Brontosaurus exits and we see Roxton and Paula getting into an abandoned car - Roxton taking the wheel himself. As they start down the street after Challenger -

CUT TO

961. S. C. U. OF ROXTON AND PAULA

- to cover action in Scene 960.

962. THREADNEEDLE STREET - NIGHT

- the statue down, the subway caved in. Ambulances clustered about the cave-in. Deserted cars, busses, etc. - some on the sidewalks, some

overturned. As we cut to the street two or three patrol wagons, loaded down with police, come dashing down the side street and out of scene in the direction taken by the Brontosaurus.

CUT TO

963. L. S. EXT. FIRE STATION - NIGHT

- shot of engines, etc., clanging out.

964. L. S. OF THE THAMES - NIGHT

- the embankment and Hungerford bridge - Westminster Abbey in the background. A machine gun battery, etc. dashes up from behind the camera and takes its station near the bridge - its object is to head off the Brontosaurus which now comes lumbering hastily into the background, down by the Abbey - also headed for the bridge - dozens of police, the Foot Guards, the Horse Guards, etc., at its heels, the idea being to surround the beast.

965. M. S. SHOWING CHALLENGER, ETC.

- in their car as they dash up and park - Challenger leaping out and running toward the machine gun squad before the car has actually stopped. Paula and Roxton in their car roll up behind and they stop to get out.

966. M. S. OF THE MACHINE GUN SQUAD

- lining up. Challenger, hatless and wild with anxiety - dashes up to the officer in charge, shouting:

SPOKEN TITLE - "Don't fire, you lunkhead! It's perfectly harmless - perfectly harmless!"

CUT TO

967. C. V. OF THE DISTRACTED CHALLENGER AS ABOVE

- as he finishes title, a couple of the men pinion his arms and drag him in front of the machine guns and hold him - in spite of all his efforts and curses out of harm's way.

968. M. S. OF THE BRONTOSAURUS

- limping - bleeding - panting - its side heaving - snapping blindly at its tormentors. Finding itself surrounded, it backs out onto the bridge.

969. C. U. OF THE BRONTOSAURUS' HEAD AS ABOVE

- foam and saliva dripping from out of its mouth.

970. THAMES EMBANKMENT - FLASH

- as the crowd of cars, taxis, etc., begin to dash up, keeping well back of the machine gun squad - their curiosity overcoming their terror now that the Guards, etc., etc., have the monster on the run. Men are hanging out of the cars, standing on the running boards, etc., etc., to gain a better view.

971. THAMES EMBANKMENT

- a flash of the machine gun squad hastily aiming - Challenger nearly wild. Just before the officer gives the order to fire, Summerlee, Roxton, Ed and Paula run in front of the guns, joining Challenger -

CUT AT ONCE TO

972. DOUBLE EXPOSURE OF BRIDGE, RIVER, ETC.

- As the Brontosaurus backs out onto the bridge and it collapses - there is a great splash - the Brontosaurus' tail thrashing about wildly, etc.

973. M. S. OF THE POLICE AND CROWD

- as they see the bridge go down a great yell of amazement goes up, then they surge toward it - firing as they run.

974. M. S. OF THE MACHINE GUN SQUAD AND THAT CROWD

- as they see the bridge go down. Challenger breaks loose and starts on a dead run toward it - between the bridge and the guns. The cars, etc., follow - but much more cautiously. Everyone excited to the highest possible pitch.

975. DOUBLE EXPOSURE OF THE RIVER

- the wrecked bridge, etc., etc., as the Brontosaurus frees itself from the debris and swims rapidly down stream headed for the ocean and freedom.

976. FLASH OF THE CROWD OF CARS

- following it - along the Embankment interfering with the action of the police, etc. - paying no attention to orders or threats.

977. FLASH OF PURSUING CARS, ETC.

- Challenger and his party hanging wildly onto the running board of one of the big cars - Paula standing beside the driver - Ed on top of the car.

978. C. V. OF THE ABOVE CAR

- as it stops and they all pile out and run to the edge of the river.

979. DOUBLE EXPOSURE OF THAMES

- as the Brontosaurus swims rapidly on. Then, finding deeper water, submerges.

980. C.V. OF CHALLENGER, SUMMERLEE, ED, MAJOR HIBBARD, ZAMBO, AUSTIN & PAULA

- and some of the crowd gazing at the disappearing monster. As they gaze, Gladys and the dapper young man rush up and join them, standing near Ed - also staring at the river.

981. C. U. OF CHALLENGER

- swearing slowly - almost automatically - every oath he knows - tears rolling unheeded down his cheeks.

982. SHOT OF THE RIVER

- just rippled water, the "wake" of the vanished Brontosaurus showing.

983. M. S. of ED, PAULA AND ROXTON

- all staring at the river. Ed - his eyes on the river - runs along the embankment - leaving the others.

984. S. C. U. OF GLADYS AND HER YOUNG MAN

- gazing down the river - greatly excited over the Brontosaurus. Ed, running into scene, his eyes still on the river - nearly runs into them.

985. S. C. U. OF THE THREE

- as Gladys starts to scold and Ed hastily starts to apologize - and she recognizes him. They stare at each other, Gladys begins to dimple and simper and holds out her hand.

986. S. C. U. OF ED AND GLADYS

- as his face goes rather blank. It is evident he has not had time to call on her since his return. He finally forces a perfectly mechanical smile, shakes Gladys' hand, and says:

SPOKEN TITLE - "How d'yo, Gladys. You see I'm - back."

BACK - Ed finishes title, swallows, realizing he has made an idiotic remark under the circumstances. Nervously takes his handkerchief out of his pocket - dabs his face - swallows again and casts a miserable eye around for Paula.

987. C. V. OF PAULA AND ROXTON

- looking over at Ed and Gladys - Paula trying not to give way to the

heartsick feeling that sweeps over her.

988. C. U. OF ROXTON

- as he looks from Paula toward Ed and Gladys - his eyes become sympathetic for Paula but betray a gleam of hope for himself.

989. C. V. OF ED AND GLADYS

- Ed as comfortable as a hen on a hot griddle. Gladys looking at him with smiling complacency, says with a silly simper:

SPOKEN TITLE - "You certainly have proved yourself to be a hero, Ed!"

BACK - As Gladys finishes title, Ed tugs at his collar, politely disclaiming his praise, miserably trying to pooh-pooh the mere idea of hero. But Gladys' look of pride deepens as she surveys him, then adds:

SPOKEN TITLE - "And, as you really owe it all to me, I hope you'll forgive me for - for not waiting."

BACK - As Gladys finishes title, she coquettishly beckons to the dapper young man who at once joins them. Ed opens his mouth in sheer astonishment - tries to speak but gives up.

990. M. S. OF ED AND GLADYS

- as dapper young man joins them and Gladys says:

SPOKEN TITLE - "My husband: Mr. Percy Bumberry."

BACK - Percy extends a limp hand and bestows a vacuous and conceited smile upon his defeated rival.

991. C. U. OF PERCY AS ABOVE.

992. C. U. OF THE PARALYZED ED

- as he slowly shakes hands with Percy, looks him all over, then turns to Gladys and asks:

SPOKEN TITLE - "May I ask what great stunt, what heroic deed Mr. Bumberry performed - to win you, Gladys?"

BACK - Ed finishing title.

993. S. C. U. OF GLADYS AND PERCY

- as Gladys dimples and smiles deliciously, shakes her head and replies:

SPOKEN TITLE - "That was just my girlish whim! Percy is a clerk at a store, and has never been out of London in his life!"

BACK - Gladys finishing title, slipping her hand in Percy's arm. Percy beaming at her proudly.

994. C. U. OF ED

- staring from Percy to Gladys - his face blank with amazement - then a slow and deeply satisfied smile spreads over his face. He suddenly

takes off his cap, crying: "Excuse me!" As he turns as if to go -

CUT TO

995. M. S. TO COVER ED'S HASTY EXIT

- toward Paula - Gladys and Percy staring after him, holding hands.

996. S. C. U. OF PAULA AND ROXTON

- looking over toward Ed as he approaches.

997. C. U. OF ROXTON

- as he realizes that Ed is coming back to Paula - that Gladys has been disposed of in some manner. The last gleam of hope fades out of his eyes but he turns to Paula and we -

CUT TO

998. S. C. U. OF THE TWO

- Paula's eyes on Ed, who is approaching - Roxton looking at Paula, Roxton holds out his hand, saying very gently, "I think this is our goodbye, Paula." As Paula takes his hand, looking up at him, realizing in a sense the renunciation he is making -

CUT TO

999. C. U. OF ROXTON

- registering the tenderness and sadness in his eyes as he tells Paula

goodbye.

1000. C. U. OF PAULA

- as a little mist of sympathetic tears springs up into her eyes as she makes no attempt to answer Roxton.

1001. M. S. OF PAULA, ROXTON, CHALLENGER, ETC.

- and two or three empty taxis, waiting to take them back. Paula, etc. still looking up at Roxton. Ed hurries in, goes directly to Paula saying firmly: "I've got something to tell you!" Before she can protest, he opens a taxi door, puts her in - gives an order to driver - gets in taxi and starts to follow her.

1002. C. V. IN MOVING TAXI

- as Ed closes door, pulls down blind, then turns a beaming countenance to Paula and says:

SPOKEN TITLE - "She didn't wait for me - she's married!"

BACK - As Ed finishes title. Paula stares at him, hardly able to readjust her mind so quickly. Then their eyes meet, and as Ed gathers her into his arms, his lips against hers -

CUT TO

1003. DOUBLE EXPOSURE - EXT. OCEAN

- boundless waters - the long Atlantic swell. An ocean liner steaming

along, homeward bound, meets the Brontosaurus - headed for South America.

SLOW FADE OUT.

THE END.

Screenplay by Marion Fairfax

Based on the novel by Sir Arthur Conan Doyle

