

EXEC. PRODUCER: JACK LAIRD

PROD. #B-33594
Dec. 17, 1971 (Sp. Run)
Dec. 17, 1971 (Brought
to F.R.)
REV. 12/23/71 (F.R.)
REV. 12/27/71 (F.R.)

NIGHT GALLERY

"LITTLE GIRL LOST"
(formerly #33570)

Teleplay by
Stanford Whitmore

From the Story by
C. E. Tubb

— PLEASE NOTE —

THIS MATERIAL IS THE PROPERTY OF UNIVERSAL
STUDIOS, AND IS INTENDED SOLELY FOR USE BY
STUDIO PERSONNEL. DISTRIBUTION TO UNAUTHOR-
IZED PERSONS IS PROHIBITED.

NIGHT GALLERY

"LITTLE GIRL LOST"

CAST

PROF. PUTMAN
COTTRELL
COL. HAWES
BURKE
MAN
WAITER

SETS

INTERIOR:

CORRIDOR
PUTMAN'S STUDY
HOTEL ROOM and ADJOINING ROOM
RESTAURANT
CAR

EXTERIOR:

COUNTRY LANE
COUNTRY ROAD

NIGHT GALLERY"LITTLE GIRL LOST"

FADE IN:

1 INT. CORRIDOR - COTTRELL - DAY 1

Charles Cottrell is a psychiatrist of about 40. His face has a hint of pity as he stands looking through a one-way mirror set into a wall of the bleak, echoing corridor.

COTTRELL

That's him.

2 BURKE AND COL. HAWES 2

standing beside Cottrell. Tom Burke is also about 40, and dressed in civilian clothes while Col. Hawes, 50, is in full uniform. They watch with Cottrell.

COL. HAWES

It's his mind.

BURKE

I can see.

COL HAWES

What we're asking won't be difficult.

3 COTTRELL 3

COTTRELL

Physically, that is.

4 FEATURING BURKE 4

Their eyes never waver from what they are seeing.

BURKE

When did it happen?

COL. HAWES

Six months ago.

5 THEIR POINT OF VIEW - PROF. PUTMAN 5

Prof. Putman, 45, is seated on a plain wooden chair in a green room devoid of any furniture. Very carefully he is brushing and weaving into plaits the hair of a little girl. He is alone in the room.

CONTINUED

5 CONTINUED

BURKE (v.o.)

How?

COTTRELL (v.o.)

Hit-run driver. The police never found out who.

BURKE (v.o.)

And the mother?

COL. HAWES (v.o.)

Died in childbirth.

Prof. Putman is tying bows onto the braids.

BURKE (v.o.)

The little girl's name?

COTTRELL (v.o.)

Ginny.

Prof. Putman kisses the little girl on both cheeks, then beams and commences a game of patty-cake.

COL. HAWES (v.o.)

Well, what's your reaction?

6 FEATURING BURKE

BURKE

Why me?

COL. HAWES

You've cleared security...and I'm loathe to mention it, but our Prof. Putman has a natural sympathy for the afflicted.

BURKE

(without rancor)

Meaning my aluminum leg, due to a slight malfunction of the ejection seat.

Col. Hawes averts his eyes, and at a nod from Cottrell, they leave the viewing window and begin walking down the corridor. Burke's limp is quite evident as they move slowly.

COTTRELL

It's important that he likes you. He certainly doesn't like any of us here.

CONTINUED

BURKE

I can't do anything if I don't know why I'm doing it.

Burke is aware of the significant, tense glance passed from Cottrell to Col. Hawes, who then speaks most carefully.

COL. HAWES

I wouldn't be exaggerating if I said the future of this country depends on the Professor. He was working on...something...when his little girl was killed.

COTTRELL

It destroyed him. He only began to work again when he'd established his delusion.

COL. HAWES

But he refuses to work here any longer, and we can't keep him here except as -- as what you've just seen. We want his genius, and to get it, we have to play things his way.

BURKE

(anticipating)

Let him work where he likes and when he likes.

COTTRELL

Exactly, but he has to be protected. You're not only bodyguard, but friend.

COL. HAWES

You pass on his findings, and above all, keep him happy.

When Burke stops they stop.

BURKE

Does he give any reason for wanting to leave here?

COTTRELL

(nods, then)

He says it's no place to bring up a young girl.

CONTINUED

6 CONTINUED - 2

6

COL. HAWES

Considering his delusion, of course,
he's perfectly right -- so we have
to let him go.

COTTRELL

Well, Mr. Burke?

Burke takes a breath and looks back o.s. toward the viewing
window, then:

BURKE

In other words, you want me to be
nursemaid to a ghost.

COTTRELL

That's about it.

7 BURKE

7

He will do it. Again he looks back o.s.

8

HIS POINT OF VIEW - VIEWING WINDOW

8

From this angle we cannot see the interior of the room. We
see only the blind glass -- and are reminded of the dread-
ful and tragic things being done behind it.

9

INSERT - PHOTOGRAPH OF YOUNG GIRL

9

held by Burke. She is a pretty little girl of about 8.

BURKE (o.s.)

Ginny. Very pretty.

10

INT. PUTMAN'S STUDY - BURKE - DAY

10

The room is small and somewhat disorderly, but reflects a
vast knowledge of scientific matters. Holding the picture,
Burke is practicing.

BURKE

When was this taken? Her eighth
birthday, eh? She certainly was --
certainly is a lovely young girl.

He starts as the door opens and Prof. Putman enters, now
dressed in tweed and sucking on a dead pipe. He seems in
excellent spirits. The only thing wrong is that his left
hand is holding the hand of his non-existent daughter.

CONTINUED

PROF. PUTMAN

Good morning, Mr. Burke.

BURKE

Morning, Professor. Morning, Ginny.
Have a good breakfast?

PROF. PUTMAN

Afraid she didn't. The weather, I think. A trip to the seaside will provide the antidote. Some sun would do her a world of good.

BURKE

She does look a bit pale. But --
but your work...

PROF. PUTMAN

Oh, it won't interfere. We'll each have our own rooms.

(looking down)

When would you like to leave, my darling?

(a pause)

Right away?

BURKE

Fine with me, sir. I'll pack --
and Ginny, I won't forget your favorite red dress.

PROF. PUTMAN

(delighted)

Ah! I might have forgotten.

(distantly)

I do forget, you understand. The hackneyed concept of the absent-minded professor.

BURKE

(lame)

Laymen don't understand.

PROF. PUTMAN

(still distant)

'Laymen.' How often I've wondered who they really are.

BURKE

Ordinary people, I suppose.

PROF. PUTMAN

And what is 'ordinary'? Good, or bad? Frail, or strong? Answer me what is 'ordinary.'

CONTINUED

10 CONTINUED - 2

BURKE
(tentatively)
People with faults.

PROF. PUTMAN
'Faults'! Yes, that's the word.
But one must protect against these
faults that can be dangerous!
(of Ginny)

Children, you see. What chance
have they against those of us who
commit mistakes and justify them
as 'ordinary'?

(suddenly beaming)
But don't worry, my darling, we'll
protect you.

11 BURKE

11

saddened by the tragic charade he must play.

12 INT. HOTEL ROOM - BURKE'S POINT OF VIEW - NIGHT

12

(if possible, stock footage might be used of a seaside
resort with lighted ferris wheels and other amusements.)

13 BURKE

13

Turning from the window, he snuffs out his cigarette and
crosses the room to knock softly on the door of the adjoining
room.

PROF. PUTMAN (o.s.)
(from within)
Come in!

14 INT. 2nd HOTEL ROOM - PROF. PUTMAN - NIGHT

14

As Burke enters, Prof. Putman is again seen lovingly caring
for Ginny's hair, this time undoing the ribbons preparatory
to sending her to bed.

PROF. PUTMAN
Ah, Mr. Burke, she tells me you two
had a wonderful time today.

BURKE
She's got some appetite for cotton
candy.

CONTINUED

14

CONTINUED

PROF. PUTMAN

(chuckling)

So you found that out, eh?

Burke comes closer to stand nearby.

BURKE

And her swimming...

PROF. PUTMAN

(alarmed)

You didn't let her go out too far?

BURKE

Oh no -- I didn't even trust the lifeguards.

PROF. PUTMAN

You kept her in sight all the time.

BURKE

Absolutely, sir.

PROF. PUTMAN

Good, Burke, good. Incompetence. That's something too. We all know about deliberate evil, but think of what the incompetents...

BURKE

But sir...if you remember...she really didn't need anyone to watch over her.

PROF. PUTMAN

Yes, yes -- half-fish, I say.

Hesitantly Burke reaches, saying:

BURKE

Let me do that.

Prof. Putman stops brushing and looks up with a flicker of suspicion.

PROF. PUTMAN

You?

BURKE

Yes. You don't mind me brushing your hair, do you, Ginny?

(feigning listening)

Of course I won't hurt you. Why, I brush my own hair every day... and look -- if I catch a snag, I'll tell you a bedtime story. O.K.?

CONTINUED

14 CONTINUED - 2

14

Burke listens, nods, and reaches for the brush. After a long moment, Prof. Putman hands it to him.

15 ANOTHER ANGLE

15

Closely watched by Prof. Putman, Burke sits on the edge of the bed and turns the little girl into position, and then begins brushing. His face is tight with tension.

16 PROF. PUTMAN

16

watching.

17 BACK TO SCENE

17

After a time:

BURKE

Oh -- I'm sorry, dear. Well, I said a snag meant a bedtime story.

PROF. PUTMAN

Which one?

BURKE

Told me today her favorite was The Three Bears.

PROF. PUTMAN

Yes -- she just adores it.

BURKE

All done, Ginny. Now kiss Daddy goodnight and I'll tuck you in.

Prof. Putman presents his cheek and is kissed. Tenderly Burke picks her up and carries her toward the other room. Hold on Prof. Putman watching.

18 INT. HOTEL ROOM - BURKE

18

entering with the imaginary child in his arms, closing the door behind him with his foot. Then he abandons the game with a weary sigh. He is about to go to the window when, from the other room, a floorboard creaks. Quickly he goes back to the charade and carries Ginny to the bed and tucks her in. Drawing up a chair, he is about to begin when his eyes corner:

- 19 HIS POINT OF VIEW - DOORKNOB 19
turning slowly.
- 20 BACK TO SCENE 20
He pretends to hold Ginny's hand as:
- BURKE
Now then, once upon a time there
were three bears...
- He pauses to look o.s.
- 21 HIS POINT OF VIEW - PROF. PUTMAN 21
standing in the doorway, nodding approval, then closing the
door as he returns to his room.
- 22 BACK TO SCENE 22
- BURKE
There was the poppa bear, the mama
bear, and the baby bear...
- Burke must blink back tears as he looks down to see:
- 23 HIS POINT OF VIEW - PILLOW 23
His voice is uneven with emotion.
- BURKE (o.s.)
...and they lived very happily in
the forest.
- 24 INT. 2nd HOTEL ROOM - PROF. PUTMAN 24
A passage of time is evident due to the number of papers
which have been scribbled on with mathematical symbols. His
intense concentration is interrupted as angle widens to
reveal Burke entering, soundlessly shutting the door behind
him. Prof. Putman smiles and puts down his pencil.
- PROF. PUTMAN
Asleep?
- BURKE
Like a top. But it took me Little
Red Riding Hood, too.
(pause)
You've a fine girl there, sir.

CONTINUED

24 CONTINUED

PROF. PUTMAN

I know it, Tom. May I call you Tom?

BURKE

I'm honored.

PROF. PUTMAN

(sighs, then)

I'm glad she's taken to you. I'm really too old for her. Science. Immersion in abstracts. Theories. No time for normalities. Humanity. A late marriage, as you would expect. Efforts to conceive, and then -- her mother dead. I do my best, but Ginny's young and needs young people around.

(of the papers)

Funny. I feel as if I can really get down to it now.

PROF. PUTMAN

Have you any idea what this is all about?

Burke is actually afraid to know.

BURKE

No sir.

PROF. PUTMAN

No? No curiosity whatsoever?

BURKE

I -- I've tried to condition myself, sir.

PROF. PUTMAN

To what?

BURKE

To what's none of my business.

PROF. PUTMAN

But this is your business. It is the business of all mankind, but --

(sardonically)

-- unfortunately mankind is not yet permitted to know of it.

BURKE

If you'll excuse me, sir.

(a feigned yawn)

Little girls can lead you a merry chase. Think I'll turn in now.

gc

#B-33594

11

25

BURKE & PROF. PUTMAN

25

PROF. PUTMAN
Of course. Goodnight, Tom.

26

BURKE

26

Moving toward the door leading to the other adjoining room,
he opens it and looks back.

27

HIS POINT OF VIEW - PROF. PUTMAN

27

already immersed in his mysterious work.

28

BURKE

28

Alone with his thoughts, he enters the room and shuts the
door.

29

EXT. COUNTRY LANE - COTTRELL - DAY

29

standing beside his parked car.

COTTRELL
Good -- he's working.

30

BURKE AND COTTRELL

30

Burke paces agitatedly a few feet away.

BURKE
But I don't like it.

COTTRELL
Neither do I. I'm a doctor of the
mind, and it's my job to heal. What
would you think of a doctor who
deliberately encouraged cancer in
a man because it increased his IQ?

BURKE
Wouldn't that depend on what he
does with that IQ?

For a moment Cottrell is silent with indecision.

COTTRELL
I can't tell you what he's working
on, but I will say I feel he'd be

CONTINUED

30

CONTINUED

COTTRELL (cont'd)
 better off dead. A stranger, some
 incident, any one of a thousand
 things could make him realize he's
 been living in a dream.

(a pause)

If you can't live with a thing you
 escape from it, and he's escaping
 by forgetting. The trouble is, he
 can never forget enough, so he
 keeps trying. Dementia praecox...
 is not nice.

BURKE

But with proper therapy...

COTTRELL

Damn it, they won't give us time!
 They want what he can do now, so
 they give him his dream until he's
 done the dirty work, and then...

Anticipating, Burke is incredulous.

BURKE

Forget him? Let him go mad?

COTTRELL

(furiously)
 Why not? What better way to safe-
 guard that knowledge than letting
 his brain lapse into total insanity?

(a pause)

What possible good could he be then
 to any foreign power?

BURKE

No. We wouldn't do anything like
 that.

COTTRELL

No? My profession is understanding
 the human mind. A group of men.
 Split responsibility. Avoidance of
 guilt. Add: security, patriotism,
 fear, the natural desire to take
 the easy path, and the even more
 natural desire to be all-powerful
 ...and you'll see, the professor
 doesn't stand a chance.

31

BURKE

reacting with sadness and apprehension.

31

32

INT. RESTAURANT - BURKE AND PROF. PUTMAN - NIGHT

32

seated at a small table in a corner. From the o.s. noise we establish that the restaurant is crowded. The empty chair is for Ginny, and Prof. Putman addresses it.

PROF. PUTMAN

Well, darling, I imagine that after two weeks of cotton candy and sweets, I wouldn't be hungry either.

BURKE

But she looks wonderful.

PROF. PUTMAN

Yes -- nothing like sea air.

Burke nods and is sipping his wine when a burly Man comes up and starts to remove the empty chair. In a flash, Burke's other hand reaches out to intercept.

BURKE

Sorry, but that seat's taken.

MAN

It is? Then where's the plate?

BURKE

I said it's taken.

Prof. Putman watches and listens intently.

MAN

Listen, you -- there's not another chair in the place, and I'm hungry!

Burke glances at Prof. Putman: sanity or insanity is only seconds away. Burke rises to confront the Man, and when the Man grips the back of the chair to remove it, Burke roughly pushes him away. It has virtually no effect, and the Man starts to grapple with Burke. Almost before the fight has begun, however, a Waiter rushes up and interposes himself.

WAITER

A table just vacant over here.

(to Burke)

Sorry, sir.

Grumbling, the Man permits himself to be led away. Burke resumes his seat. Prof. Putman is silent for a long time.

PROF. PUTMAN

You know, Tom, the world is full of bad people.

CONTINUED

32 CONTINUED

BURKE
(of the Man)
That oaf? Forget him.

And he winks at the empty chair.

PROF. PUTMAN
Forgive me if it's a delicate subject, but -- your leg.

33 BURKE

BURKE
A mistake.

PROF. PUTMAN
'Mistake'?

BURKE
(hesitantly)
Not at all deliberate, I assure you. Assembling a modern aircraft, as if I need tell you, involves a great number of people in a great number of complicated tasks.

PROF. PUTMAN
(darkly)
And someone was incompetent.

BURKE
(grudgingly)
The ejection mechanism.

PROF. PUTMAN
Of course.

34 PROF. PUTMAN

PROF. PUTMAN
(quietly vicious)
That's what I mean -- excuses in the name of 'human frailty.' When all it amounts to is that this world is infected by destroyers in one form or another! Criminals... murderers...

35 BURKE AND PROF. PUTMAN

As Burke is surprised by the dangerous outburst.

CONTINUED

35

CONTINUED

PROF. PUTMAN

-- people who would be better off dead. Sometimes I wish something would happen so that they would all die.

Alarmed, Burke tries to deflect him.

BURKE

Don't think about it, sir. Takes all kinds to make a world.

(again a wink at the empty chair)

How's the work?

PROF. PUTMAN

Finished. You can have the results tonight.

Burke cannot conceal his surprise.

PROF. PUTMAN

Well, that's what you want, isn't it? The last set of equations so that they can begin the tests for --

BURKE

(breaking in, fearful of being overheard)

Professor!

PROF. PUTMAN

-- tests for controllable fission of non-radioactive materials. Bigger and better bombs at a fraction of the price! Demented fools!

BURKE

Please -- let's -- let's get out of here....take a walk. Buy Ginny a doll....something.

Trying to initiate action, Burke stands and moves to pull back Ginny's chair. To his shock:

36

HIS POINT OF VIEW - PROF. PUTMAN

He has already risen and is walking away -- forgetting his daughter.

36

37 BURKE

37

not knowing what to think.

38

EXT. COUNTRY ROAD - CAR - DAY

38

to establish that the road is potentially dangerous.

39

INT. CAR - BURKE AND PROF. PUTMAN - DAY

39

Prof. Putman is driving and Burke sits against the door to make room for Ginny between them. Burke peripherally watches Prof. Putman, whose eyes seem strangely dead.

PROF. PUTMAN

Such eagerness. A General himself fetching the papers.

Again Burke tries to deflect him with:

BURKE

Enjoying the ride, Ginny? Good.
We'll stop for lunch soon.

PROF. PUTMAN

Murdering fools...

Burke frowns, again concerned that the Professor seems to be taking no mind of his daughter.

BURKE

(tentatively)

Sir -- I'm afraid that kind of talk is scaring her.

Prof. Putman does not reply -- but instead increases speed. It is a moment before Burke realizes that he has become a madman bent on destruction. Burke struggles to get control of the car.

40

EXT. ROAD - CAR - DAY

40

skidding, weaving, almost going over the edge. After a long struggle inside, the car comes to a stop.

41

INT. CAR - BURKE AND PROF. PUTMAN

41

Prof. Putman slumps, defeated.

CONTINUED

41

CONTINUED

BURKE

You could've killed both of us.

PROF. PUTMAN

I know. I'm sorry.

BURKE

I'll drive.

42

42

PROF. PUTMAN

His mind is in another world.

PROF. PUTMAN

Yes. You drive...wherever.

43

43

INT. HOTEL ROOM - BURKE - NIGHT

Indicating o.s., he whispers fiercely:

BURKE

Keep your voice down!

44

44

BURKE AND COTTRELL - DOOR IN B.G.

We realize from Burke's gesture that they must not be overheard in the adjoining room. Cottrell is extremely agitated.

COTTRELL

And what then?

BURKE

I took the wheel.

COTTRELL

Anything else? Did you say anything, do anything?

BURKE

(a pause)

I -- I said he could've killed the both of us, and he agreed and....

His voice trails off as the realization is simultaneous.

COTTRELL

Both of you!

BURKE

Oh dear God....

CONTINUED

44 CONTINUED

44

Cottrell begins to pace, and Burke stays with him so that they can continue in whispers.

COTTRELL

You stopped him just in time from suicide...but why should he want to die?

BURKE

I don't know.

(a long pause)

But a funny thing. Last night we were in a restaurant, and someone wanted the seat I was 'saving' for Ginny. Well, it was settled, but afterward, for the first time, he asked about my leg.

COTTRELL

And?

BURKE

I told him the truth. Someone in assembly made a mistake...and the mechanism malfunctioned.

COTTRELL

And then he gave you the papers.

Burke nods vacantly, then shakes his head in bewilderment.

45 COTTRELL

45

After a glance at his wristwatch:

COTTRELL

The papers have already arrived by now and they're hard at work on the tests. I want to see the Professor.

46 BACK TO SCENE

46

as they move silently to the door. Burke opens it and they carefully look into the next room.

47

THEIR POINT OF VIEW - PROF. PUTMAN

47

He is a dark restless shape on the bed.

CONTINUED

47

CONTINUED

PROF. PUTMAN
Ginny....Ginny....we'll all be
with you soon...me...mummy...Tom...
you like Tom, don't you?

48

BURKE AND COTTRELL

If Burke is still puzzled, Cottrell's expression is one of growing horror.

48

49

THEIR POINT OF VIEW - PROF. PUTMAN

PROF. PUTMAN
World's rotten, darling...bad men
-- all bad....better dead....all the
same...all together....

49

50

BURKE AND COTTRELL

Burke starts to step forward when Cottrell savagely pulls him back into the room and shuts the door with a noise, and says of it:

50

COTTRELL

No matter -- he can't hear us now.

BURKE

What do you mean, Doctor?

COTTRELL

You can't fool the subconscious.
He knows she's dead.

BURKE

But I didn't mean ---

Cottrell silences him with a gesture, then:

COTTRELL

Not your fault, Burke. Us! All
of us!

(a pause)

But can a man remain a genius if
his mind is clouded with delusion?
No! But by pretending that Ginny
was still alive, you took over his
delusion!

(a sigh)

Then he could be objective, finish
his work....but there was something

CONTINUED

50

CONTINUED

50

COTTRELL (cont'd)
else. He liked you, and your injury
was final proof that Mankind would
be better off extinct.

BURKE

He -- he was talking...as if...he's
going to see her.

COTTRELL

Yes, and the only way to do that is
to die. But he can't commit con-
scious suicide. Conflict, man!
Conflict leading to insanity and
the desperate need to find some
escape to opposed problems!

51

COTTRELL

51

COTTRELL

And that is the man who worked out
the means to create fission in non-
radioactive materials.

52

BURKE

52

BURKE

What are you saying, Doctor?

53

COTTRELL

53

COTTRELL

Do I have to explain?

54

BURKE

54

BURKE

But it's....it's madness! To give
them the wrong formula?

55

COTTRELL

55

What expression, what words would a man have in the face of
the inevitable?

COTTRELL

'Madness'? Or perhaps the perfect
solution?

56 BURKE

56

BURKE

Is it...too late?

57 COTTRELL

57

COTTRELL

I'm afraid so, my friend. When our world goes up in flames...he'll be revenged on the murderer of his little girl....and, at the same time, be with her in the only way he can.

58 BURKE

58

helpless.

59 BURKE AND COTTRELL

59

Faintly, almost inaudibly, there is heard from the distance an ever-increasing roar. They lift up their faces as the roar becomes louder. Then, gradually, their faces are suffused with a reddish light. The roar and the redness obliterate their faces, and then the screen is suddenly black and silent for several seconds before:

FINAL CREDITS

THE END