

CELICH UC  
Centro de Estudios de Literatura Chilena  
~~THE MAN IN HALF MOON STREET~~  
~~Pontificia Universidad Católica de Chile~~

October 16, 1943

THE MAN IN HALF MOON STREET

CAST

JULIAN KARELL.....NILS ASTHER  
EVE BRANDON.....HELEN WALKER  
DR. KURT VAN BRUECKEN.....REINHOLD SCHUNZEL  
SIMPSON, Julian's Butler.....BRANDON HURST  
DR. HENRY LATIMER.....PAUL CAVANAGH  
SIR HUMPHREY BRANDON.....EDMOND BREON  
INSPECTOR GARTH.....MATTHEW BOULTON  
LADY MINERVA ALDERGATE.....  
SIR JOHN ALDERGATE.....  
COLONEL ASHLEY.....  
MR. TAPER, Art Critic.....  
LAWSON, of Scotland Yard.....EUSTICE WYATT  
ALAN GUTHRIE.....MORTON LOWRY  
HARRIS, a Cabby.....FORRESTER HARVEY  
A BOBBY.....  
2 DOCTORS.....



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Screenplay  
October 2, 1943

Synopsis by  
Allida Allen

THE MAN IN HALF MOON STREET

A London fog, eddying and swirling across a neglected and forgotten English graveyard, lifts for a moment and reveals a tombstone bearing the inscription: JULIAN KARELL.

Who was Julian Karell? And what manner of man was he?... According to the aged scientist, DR. VAN BRUECKEN, Karell was a fine and incredibly courageous scientist who lost track of one spiritual truth - no man can be a law unto himself...INSPECTOR GARTH of Scotland Yard claims he was a murderer - a remarkable criminal - who for a time baffled Scotland Yard's hardest heads... DR. LATIMER, the eminent surgeon, says Karell was a monomaniac - one of those distorted geniuses who can sometimes stagger our belief in the most elementary facts of science... In the opinion of SIR HUMPHREY BRANDON, he was the most imaginative and amusing liar he ever met... LADY MINERVA ALDERGATE, a hardened old skeptic of 80, declares sentimentally that she suspects he was a biological miracle.

Look hard and you will see through the mist the ghost of Julian Karell smile in amused contempt for these expressions of opinion. But there is one whose judgment has the power to soften his smile to one of yearning. EVE BRANDON, young, lovely and sad-eyed. Eve remembers Karell as tender and fine - a man with a dream, who dared more than mortal man may ever dare....

The scene fades to the day Julian Karell comes to the Brandon home for the first time. It is a special occasion. Eve has invited friends to witness the unveiling of her portrait which

Karell has painted. Handsome and composed, Karell's finely chiseled features are those of a young man of thirty-five, save for his eyes -- they twinkle with humor but seem very very old. They are his most marked characteristic.

Eve is very proud of him as she introduces him to her father, Sir Humphrey, and the assembled guests. Sir Humphrey is no fool, and it isn't hard to guess what brings that look of happiness to Eve's eyes as she looks at the broad-shouldered young man beside her. Without exactly knowing why Sir Humphrey feels vaguely disturbed, though there appears to be no reason for it. He has confidence in his daughter's good judgment and from what she has told him of Julian Karell the man is quite brilliant - a doctor, a world traveler, a distinguished scientist, and an artist. Just how good an artist they will soon know when Eve's portrait is unveiled. Sir Humphrey's uneasy feeling is shared by the family friend and physician, Dr. Latimer, who has long loved Eve though with little hope of winning her.

Karell has quite a different effect on Lady Minerva Aldergate. Lady Minerva, a vigorous old lady who looks as if she had really lived every day of her eighty years, stares at him in amazement and declares he is the spitting image of Julian Le Strange - whom she knew long ago in Shanghai. Karell, studying her carefully as if recalling something, cautiously replies that Julian Le Strange was his grandfather - on his mother's side. But when Lady Minerva explains she was Minerva Talbot in those days, Karell's eyes light with startled recognition. Of course! And his eyes twinkle with a secret knowledge as he smilingly recalls to Lady Minerva a certain romantic incident in Shanghai which

concerned her and Julian Le Strange. The old lady is startled. It isn't that ghosts from her gay past bother her, but Karell speaks as if he'd been there. Karell smoothly explains his grandfather, in his very old age, had an embarrassingly accurate memory. And it seems he babbled---

Leaving Lady Minerva to recover from her shock, Karell smilingly rejoins Eve. It is time to unveil her portrait. The breathless murmur of "oh's" and "ah's" that greet the picture testify to its excellence and beauty. Eve, wearing an evening gown of the 1870's, is posed in a formal manner seldom used by portrait painters of today. TAPER, an art critic, is amazed at the style and quality of the painting, explaining to Sir Humphrey and Dr. Latimer that the similarity between Karell's work and that of a certain painting done in the last century, which he once saw in a Breslau Gallery, is positively uncanny. If he didn't know it was impossible, he'd say they were done by the same man.

Eve, rescuing Karell from the press of admiring guests, takes him to the music room. Karell welcomes this chance to be alone with her. He wants to tell her how much he loves her. And Eve happily confesses she has loved him ever since the day they first met at the Louvre in Paris. It was his eyes that first attracted her - they seemed old with wisdom and experience, like those of the Mona Lisa at which they were both looking. Karell looks startled at the mention of his eyes. He has been moving restlessly about the lighted room - (it is beginning to grow dark outside) - and, suddenly catching sight of his face in a mirrored table, he stops and stares at his reflection in horror. His face shows faint but unmistakable signs of aging. Eve doesn't notice

his perturbation and laughs gaily when he suddenly switches off the light, plunging the room into semi-darkness. Must they be in the dark before he commits himself to asking her to marry him? Karell takes her in his arms. He hasn't felt he had the right to speak of love until after the experiment he's engaging on has been completed. He has told her that he is to make a scientific experiment with the famous Dr. Van Bruecken, whom he is expecting from Egypt, and that until it is over he will be occupied closely in his laboratory and won't be able to see her..

It is a few moments later that Karell receives a telephone message from his man-servant, SIMPSON, that sends him hurrying home to his house in Half Moon Street. A cablegram has come for him. Tearing it open Karell hastily scans its contents:

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DEPARTURE DELAYED	ARRIVE FIFTEENTH.
SHOULD SYMPTOMS APPEAR DUE TO DELAY	
USE PRESCRIBED REMEDY	Chile
VAN BRUECKEN	

Crushing the cablegram in his hand Karell harshly dictates a reply to Simpson and orders him to send it at once. It contains four words. "Come at once. Imperative." The moment Simpson has gone he goes into his well-equipped, modern laboratory off his study and, from a small safe, takes out a carafe containing a glowing yellow liquid. Measuring off some in a glass he carefully replaces the carafe in the safe and, mixing the dose with water swallows it with a distasteful grimace.

Eve phones to find out why he rushed off in such a hurry, and forgivingly accepts his apologies. She supposes it is the penalty of loving a scientist with a great dream - whatever it is.. As Karell hangs up the phone he carefully inspects the back of his

hand through a magnifying glass and then, unlocking his desk drawer, takes out a manuscript-like book inscribed: "VITA IMMORTALIS". He writes the following entry:

June 31st

The return of the symptoms after ten years to the day proves the accuracy of our calculations. Van Bruecken's delayed arrival is dangerous.

- - -

The night before Dr. Van Bruecken arrives, Karell follows a young man to the Thames Embankment. Calmly, he watches the desperate young fellow throw himself into the river and then, before he has a chance to drown, just as calmly fishes him out. A strolling bobby on the Embankment above catches a glimpse of the figures on the river bank, but before he can investigate Karell has gotten his unconscious burden into a taxi and has disappeared with him.

Karell takes ~~the would-be suicide,~~ a young medical student named ALLEN GUTHRIE, ~~to his house in Half Moon Street.~~ He knows about Guthrie, having had his eye on him for some time, realizing he would be a suitable subject for the coming experiment. He has seen Guthrie frequenting a gambling house and rightly guesses gambling losses have driven him to an attempt to take his life. Guthrie doesn't appreciate Karell rescuing him from death, but his interest is aroused when Karell offers him two thousand pounds - double the amount of his losses - in return for his help. Karell shows him a paper written by Van Bruecken when he was a student at Strassburg in 1865. It deals with the transplanting of glands from one human to another. Guthrie's incredulity changes to awe when he's told Van Bruecken has carried his belief to the point of demonstration on humans. And when Karell explains he wants him

for the experiment in which he, himself, will be the other subject, Guthrie excitedly agrees. He wouldn't pass up a chance to help in a scientific miracle like that for anything. If he lives through it does he go on working with Karell and Van Bruecken, he wants to know? Karell nods, and adds he'll live all right - in the hands of Van Bruecken the operation is a mere nothing.

Guthrie is willing to abide by Karell's suggestion he stay close to his room for awhile to steady his nerves -- but when he finds himself locked in, in a second floor room with barred windows, he begins to suffer doubts. Locking him in doesn't exactly coincide with his idea of scientific collaboration..

Since Karell is apparently too busy to come and see her, Eve gaily and shamelessly calls on him. He has a present for her - a handsome engagement ring. Eve is delighted with it, but teasingly reminds Karell she can't wear it home since her father hasn't accepted him yet, even if she has. Karell smilingly promises to come and beard the lion in his den at tea time tomorrow.

Van Bruecken arrives before Eve leaves and she is quite impressed by the scholarly-looking old scientist, who is in his late eighties. When she has gone Van Bruecken gives Karell a searching look. The significance of the happy, intimate little looks that passed between Karell and Eve has not escaped his notice, and he looks sober. He hopes Karell is not forgetting their pact - not to become serious. Men like them must always walk alone. Karell nods. "I know," he says quietly.

Striking a gayer note, Karell and Van Bruecken reminisce about the past. Cairo - Budapest - Rome - Strassburg. Happy times! Van Bruecken has brought along an old daguerreotype he



found among his things - taken of them in Strassburg at the beginning of their experiments. It shows Karell looking just as he does today, while Van Bruecken is a young man of about Karell's age. Now, standing side by side before the mirror over the fireplace, they present a startling contrast to the old daguerreotype - Karell looking not a day over thirty-five and Van Bruecken an aged man of over eighty.

Karell is startled when Van Bruecken suggests he give the results of his experiment to the world now. They have been waiting for sixty years. Van Bruecken is convinced they have gotten as far as they ever will in the experiment, for, while each successive experiment has given Karell a new lease on youth, regularly as a clock every ten years the operation must be performed again. Karell, however, insists he has made new chemical discoveries that will make this the last operation necessary. After that the youth of Julian Karell will go on forever - and they will be ready to give the boon to the world. He is impatient when Van Bruecken quietly asks what of those other subjects - who died? Those men gave their lives for a great cause, Karell retorts, and when Van Bruecken reminds him they had the right to live, he informs him that this time the experiment will work for both - the other subject will not die. He is certain of it this time. He is about to tell his old friend that he is so certain of it that he has asked Eve to marry him, but thinks better of it. Seeing he cannot persuade Karell to give up the idea of another operation with its risk of taking another life, Van Bruecken gives in with a sigh. He is in this thing too deep now to withdraw.

Up to this moment Van Bruecken has kept his right hand concealed in his coat pocket. Now he withdraws it and Karell sees with horror that the old scientist's hand is shaking as if with palsy. He had a stroke, he tells Karell, and dreaded to let him know. He has only come to help find a man to operate in his place. Karell is frantic. Suppose they can't find a doctor? He has depended on Van Bruecken's skillful hands, and he can't wait - he's failing. He has a suitable subject waiting. All they need is a surgeon, and he'll have to scour the medical underworld for the right man, for no reputable doctor would risk the danger.. Van Bruecken is distressed, doubly so when he discovers Karell has been taking steady doses of the radium water antidote (the glowing yellow liquid Karell keeps in the safe). He'll kill himself if he keeps that up. Not only is it dangerous, but it produces a ghastly luminous effect on his body in a dark room or at night. Already the rims of Karell's fingertips gleam with circles of light in the dark...

With time so precious, Karell immediately begins his desperate search for a discredited surgeon who will agree to perform the operation. His search takes him all over London - but without success. Even those without medical standing are reluctant to run the risk. His search takes him to a hospital on the trail of a certain disbarred doctor whose brother, a reputable surgeon, is on the hospital staff. As luck will have it Dr. Latimer, who is at the hospital, catches a glimpse of Karell as he is leaving. Learning from the staff doctor that Karell gave his name as Jeffries, Latimer's suspicions are aroused.

Dr. Latimer is at the Brandon home when Karell arrives that afternoon for tea and a talk with Sir Humphrey, in keeping with his

promise to Eve. She decides to break the news of her engagement first to her father and Latimer - and, to impress them with Karell's brilliance reveals Karell is to conduct an important experiment with the famous Dr. Kurt Van Bruecken, who is staying with him. Latimer is particularly surprised to learn Karell is on such intimate terms with the renowned scientist, who is one of the greatest surgeons and endocrinologists.

Karell has his talk with Sir Humphrey, and they get along quite well. Sir Humphrey makes no objections to Eve's choice, but lets it be known he is in favor of a fairly long engagement.

Before he leaves, Dr. Latimer makes an opportunity for a private talk with Karell. Though the conversation remains on a casual, friendly plane, Karell is fully aware that Latimer is sizing him up, and he is on his guard. The talk centers around Dr. Van Bruecken, for whom Latimer expresses great admiration though he has never met him. Like the rest of the medical world he has read Van Bruecken's published theories on gland transplantation, but thinks they belong too far in the future to be tried out just yet - too many gaps to be filled in. "Or," asks Latimer casually, "has he arrived at the point where experiments on humans are in order?" Karell neatly avoids the trap by saying Van Bruecken intends to publish his findings when he thinks proper, which denies him (Karell) the privilege of doing it now. Latimer tries another tack, saying his hospital would be honored to accord Dr. Van Bruecken the use of its facilities for any preliminary surgical work. They have the operative equipment for their present needs, Karell tells him easily, certain now Latimer is trying to pump him. He is amused when he admits any experiments will be done at the laboratory in his home and Latimer asks if it isn't a little unorthodox.

After Karell has gone, Latimer has a talk with Sir Humphrey. With the result that they go to see Inspector Garth at Scotland Yard. Since Eve intends to marry Karell, Sir Humphrey decides it wouldn't hurt to do a little checking up on the man. He and Latimer feel there is something strange about Karell's search for a discredited doctor, and suspect it ties in with the impending experiment. In fact they're pretty certain Karell and Van Bruecken intend to perform a gland operation at Karell's house. Van Bruecken being an old man, Latimer thinks perhaps Karell may be a charlatan taking advantage of his senility for some reason. After listening to their story, however, Inspector Garth explains Karell is acting entirely within his rights as a reputable, registered doctor and the police could not interfere unless it were proven he had a criminal record. What about getting his fingerprints? Inspector Garth smiles at Latimer's question. They can't fingerprint a man just to find out if he'd make Sir Humphrey a suitable son-in-law. But Latimer persists. He thinks he can manage to get them..

In the house on Half Moon Street, Guthrie, who has been kept in a drugged state by Karell, takes advantage of his absence to force the lock on his prison door. Karell, returning, finds him in the study poring over the entries in the diary-manuscript, VITA IMMORTALIS. Weakened and dazed as he is, Guthrie is becoming suspicious and not too sure he wants to go through with the experiment. From some of the entries he has learned that "the other" dies from the operation. Submitting himself to science is one thing - to a couple of maniacs is another. He tries to read further but suddenly collapses across the desk. Van Bruecken,

hurrying into the room as Karell goes to the stricken boy, worriedly reminds Karell that he warned him against giving that drug to Guthrie. His heart won't stand it.

Suddenly the front doorbell rings. Putting the unconscious Guthrie in the laboratory and telling Van Buucken to watch the boy, Karell goes to the front door and admits the visitor. It is Dr. Latimer! Karell hides his dismay at seeing him. Latimer pretends he has dropped in in hopes of meeting Dr. Van Bruecken, and accepts Karell's hurried explanation that the doctor is not feeling very well and is asleep. While searching his pockets for a letter of introduction he has from the Home Secretary, Latimer deliberately drops his cane and pretends not to notice it until Karell picks it up and hands it back to him. Hiding a triumphant smile Latimer takes his leave and orders his chauffeur to drive him straight to Scotland Yard..

INSPECTOR LAWSON, the fingerprint expert, examines Karell's fingerprints on Dr. Latimer's cane, does a bit of checking, and what he finds causes Inspector Garth to send for Sir Humphrey and Dr. Latimer in a hurry. Inspector Garth still can't believe the proof Inspector Lawson has produced. It's too fantastic to make sense. And besides it is true it knocks the police fingerprint system into a cocked hat.

Did Sir Humphrey or Lawson ever hear of the Kornis Case? No? Well, Kornis was a young surgeon in Breslau - back in 1876. He disappeared and so did a young impoverished medical student, parts of whose body were found a week later. That was the first of

a series of murders. Ten years later a similar crime occurred here in London, and at intervals of ten years thereafter the same thing happened in Liverpool and other parts of England. The last one occurred just ten years ago. Every criminologist who knows about the cases is convinced Kornis committed all these crimes. That means when Kornis committed his last crime he must have been a very old man -- over ninety! And what has all this to do with a mere youth named Julian Karell, Sir Humphrey demands impatiently?

Inspector Lawson answers that question. The fingerprints of Julian Karell taken from Dr. Lawson's cane are absolutely identical with the fingerprints of the ninety-year-old Kornis! He shows them the two sets of fingerprints to prove it. Since there is no such thing as ~~duplicate prints it means~~ either one of two things: It wrecks ~~the fingerprint system -~~ or it sweeps them back into the age of magic. ~~Sir Humphrey, who's~~ inclined to agree with Inspector Garth that ~~it's pretty fantastic to think the thirty-five-year old Karell might be a murderer over ninety,~~ suddenly remembers something. That painting of Eve -- Taper, the art critic, said it was astonishingly similar to one he saw in a Breslau gallery painted more than half a century ago. Inspector Lawson is interested in seeing the portrait Karell did of Eve, for an expert could tell if it and the Breslau painting were painted by the same man. If so, it would back up these fingerprints. Then Sir Humphrey, Inspector Garth and the others would have to believe in magic. Fingerprints never lie, insists Inspector Lawson doggedly...

When Eve discovers an expressman carrying her portrait out of the Brandon home to take to Scotland Yard she confronts her father and Dr. Latimer and demands an explanation. Sir Humphrey tries to hedge, but he and Latimer finally have to admit they suspect Karell of being engaged in experimental work of such a fantastic nature it borders on the criminal, and are doing a little checking up on him. Eve is furious. How dare they presume to question men of Karell's and Van Bruecken's calibre -- men of courage and daring, who work to benefit humanity. She heaps her scorn on Latimer, calling him a conformer of rules laid down by little jealous doctors...

In the house on Half Moon Street, Karell is showing the strain of these past few days. He has finally located a doctor in Paris who has agreed to perform the operation -- but now receives another bitter, maddening disappointment when the French doctor wires he dare ~~not enter England and they'll~~ have to come to Paris for it. Van Bruecken urges Karell to give up the idea of getting an illegal surgeon. If Karell is so certain there will be no more fatalities, why not call in a reputable doctor like Latimer - he's the type of man to take his place as Karell's confrere when he (Van Bruecken) is gone. But Karell refuses to consider such a thing. Why share the glory with another. Glory! Van Bruecken looks at Karell sorrowfully. How he has changed. He is no longer working for science or humanity -- but only to selfishly carry on the fraudulent youth of one, Julian Karell!

The ringing of the telephone saves Karell from answering. It is Eve. Her voice is troubled as she tells Karell she has something important to tell him and will be over in ten minutes. As Karell hangs up, Van Bruecken, learning it was Eve, urges

Karell to say goodbye to her -- give her up. How long can he hope to hold the young woman with his tawdry masquerading? The old man's voice grows stern as he points out that Karell will have to tell Eve the truth sometime. What will this healthy, normal young girl's reaction be when she finds she has been the wife of a living mummy. Karell doesn't answer for a moment. "You're right. I'll send her away," he finally says heavily..

When Eve arrives she tells Karell that her father and Latimer have gone to Scotland Yard about him. Karell soothes her worry, telling her they are only grasping at straws, but adds that Latimer is right in that he is engaged in experiments that are out of the ordinary. He tells Eve the general nature of his experiments, explaining they are attempting to hold back the aging of the human body - not for weeks or months, but for incredible time. Eve, who knows nothing of the deaths it has involved, is thrilled by the daring magnitude of Karell's dream of eternal youth for mankind. It heightens her love for him, and when Karell gravely informs her they must say goodbye; that he couldn't make her happy, she won't hear to it. If the world calls his scientific dream madness, then she is willing to share his madness with him -- because there is grandeur in it -- and she has faith in him. Because he loves her and wants her so desperately, Karell lets his resolve to give her up be vanquished by her arguments.

Upstairs, in his room, Guthrie crouches beside the door as he hears Van Bruecken coming, and, as the door opens and the old man enters, he springs upon him and attempts to throttle him. But, as Van Bruecken is about to pass out, Guthrie's grip suddenly relaxes and he crumples to the floor. When the old scientist finally recovers his breath and kneels beside the fallen man, he



discovers to his horror that Guthrie is dead!

Guthrie's unexpected death is too much for Van Bruecken to take. It is the final straw. For some time he has felt that Karell's motive in refusing to give up the experiment has been a selfish desire to go on with his fraudulent youth. He's lost sight of the spiritual truth that no man can play God. He is no longer thinking of humanity but of himself. And because he didn't have the courage to oppose him before Van Bruecken feels he is equally guilty. They are not scientists but murderers, he tells Karell, and he is finished. He won't go on with Karell. He grows more and more excited, and when Karell, who has also been shaken by Guthrie's death, still stubbornly refuses to give up the operation now they are on the brink of success, the old man shrieks he'll commit no more murders and smashes the precious carafe of radium water. Once the deed is done, Van Bruecken snaps out of his hysterical rage and is aghast at his act. Karell's own anger at him softens at the sight of the broken old man and he tells him kindly it is all right - they'll get through somehow--

It is necessary to get rid of Guthrie's body and Karell gets it out of the house not a moment too soon. He has parked his car, with Guthrie's body in it, down the street and is about to leave the house and drive away with it when Inspector Garth pays him a call. Though the Inspector still thinks it fantastic to connect Karell with the aged Kornis, he feels he'd better check up just to see that Karell isn't up to anything irregular. If Karell is uneasy he hides it admirably and completely beats the Inspector to the punch by revealing he's aware the police

are here at Dr. Latimer's instigation and that he is under suspicion because of the surgical experiment planned by Dr. Van Bruecken and himself. He assures Inspector Garth it is a very simple operation - a mere exchange of glands between a young and a slightly older man. He shows him his well-equipped laboratory, but declines to give the name of the other subject in the experiment, explaining he is a young scientist who, like himself, prefers anonymity. Where is his man-servant? Oh, he had to give him a holiday - Simpson faints at the sight of blood. And Dr. Van Bruecken? He's asleep upstairs.

Inspector Garth is stymied. A search of the house reveals no sign of anyone except Van Bruecken, asleep as Karell has said. Even when the cabby who brought Karell and Guthrie home that first night is brought in, Karell coolly wiggles out of a tight corner by calmly greeting the cabby without a trace of uneasiness. Where's Guthrie? Karell looks puzzled for a moment, then smiles in sudden understanding. The young man he fished from the river? Oh, that young man called himself Waters and left the next morning - to go back to his University he said. When Inspector Garth tersely says Guthrie has been missing for a week, Karell looks surprised. Really? And when Garth brings up the subject of Kornis, Karell is really amused. Is the Inspector inferring that he is Mr. Kornis - around the age of 90? Feeling very much the fool, Inspector Garth denies having said any such thing and departs in disgust.. Once the police are out of the way, Karell gets in his car quickly and drives away..

The next morning Guthrie's body is found in the Thames, near the spot where he jumped in a few weeks back.. The body is taken to the morgue, where the cabby identifies it as the same young man he drove to Half Moon Street. That is enough for Inspector Garth. He orders a post-mortem performed and sends some men around to Half Moon Street to pick up Karell.. Newsboys are soon shouting extras:

MURDERED MEDICAL STUDENT FOUND IN  
THAMES. POLICE EXPECT TO MAKE  
EARLY ARREST.

Karell doesn't see the headlines but knows he's got to get out of London without delay before the police close in on him. Instead of returning to his house he phones Van Bruecken and orders him to pack only a few essentials and meet him at the station - they're leaving for Paris immediately. Hanging up the phone, his next act is to enter a florist shop and order flowers sent to Eve with a note..

Van Burecken makes no attempt to meet Karell at the station. He is old and weary and sick of the whole ugly business. When the police arrive at the house on Half Moon Street they find him sitting in Karell's study, burning the last page of Karell's diary-manuscript. No man is greater than God, he tells the Bobbies with an humble childlike smile. Questioned, he reveals Karell is at Victoria Station to catch the boat-train. One of the Bobbies phones Inspector Garth.

At Scotland Yard, Inspector Garth has just heard confirmation that Eve's portrait and the Breslau painting were done by the same painter, when Sir Humphrey phones in great distress. He's just found a note from Eve. She's eloping to Paris with Karell!

At Victoria Station, Karell finds a radiant, excited Eve waiting for him. A twinge of conscience makes him ask if she is sure she wants to come with him. Of course she does, she assures him - and accepts without question his explanation that the newspapers have gotten wind of his work and he is going to Paris to avoid reporters. Nor does she see anything strange in his getting the tickets in the name of Alice Evans, and asking her to pick them up and meet him on the train. She doesn't notice a plainclothesman watching the ticket window, but he spots her and phones Inspector Garth. Meantime, Karell hastens to a small chemist's shop in the station and tries to get a certain compound. But to his dismay the clerk refuses to give it to him without a prescription, even if he does insist he is a doctor - and Karell doesn't have a prescription pad with him. Frantic with anger and frustration, he hurries through the gates, barely evading another plainclothesman watching those who pass through.

The train pulls out with Karell and Eve safely aboard. But when Karell joins Eve in their compartment she is startled and concerned to see how pale and exhausted he is. Is he ill? It is nothing serious...he couldn't get a prescription filled, he tells her. She goes out to get him a glass of water and when she returns she finds the compartment darkened - the shades drawn and the light turned off. Karell has managed to evade the police, but time has caught up with him. Without the antidote the symptoms he has come to fear are becoming evident with alarming rapidity. In the short space of time Eve is gone Karell makes the discovery that his firm, youthful skin has become withered and wrinkled, and within the space of a few moments he has become a very, very old man! Eve can't see his face for he won't let her turn on the light and keeps his

face turned away from her. But she begins to sense the truth when he starts to talk of his work, admitting it has been going on for a long time, and speaking of the loneliness of each succeeding year as he stood still while those of his time passed by. Instead of being horrified by the revelation he is making, however, Eve feels only a great sympathy and understanding pity for him. And when he bitterly says perhaps he has sought too much, and that this is the end, she comfortingly tells him that dreams and love cannot die - and their dream will go hand in hand forever. He'll win.

The train has stopped at the next station and Karell, glancing out the window, sees Inspector Garth and his men waiting on the platform to board and search the train. Karell makes a quick decision. He tells Eve he is going out of her life. He'll still follow their dream...But he must pay its price...and he must go alone. Eve understands and softly tells him he will live in her heart always. Karell walks quickly from the compartment.

A few moments later Inspector Garth sees a crowd gathering at the other end of the platform and sends one of his men to investigate, while he stops for a word with Eve. Where's Karell? He's gone, Eve tells him, far away from men like him. With a mystified shrug the Inspector hurries on down the length of the train after the plainclothesman he sent to investigate the commotion on the platform. The crowd is surrounding the old man who has fallen, and since the plainclothesman has given the fallen man only a quick, cursory look and gone on, Inspector Garth doesn't even glance that way. How are the police to know that the old gentleman who has suffered a sudden heart attack and died while hurrying across the station platform is the man they seek - the young and handsome Julian Karell...But Eve, hearing bits of talk, guesses the truth and silently bids goodbye to the man she loves and will never forget.

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